

The background of the slide is a dark green, textured pattern of stylized leaves and foliage, reminiscent of the Arts and Crafts movement style.

FLOWER SYMBOLISM IN THE PRE-RAPHAELITE ART

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USE OF SYMBOLS IN ART

Symbols are recognizable elements that convey a specific value, ideas, concepts - they serve as a reliable "language" in all the visual arts, especially in painting. Symbol refers not only to the reason, but also to the feelings of a man, creates complex associations and often depends on era, religion and culture. It is associated with the external signs of the object and always reflects its deep essence.

It is a well-known fact that the use of flowers as symbols comes from Asia. More than 4000 years ago, ancient Chinese started to use different combinations of plants to encrypt secret meanings on their paintings. However, in Great Britain the boom in the use of flower language happened only during the Victorian era. It has influenced literature and art greatly and played a huge role in formation of new styles



The background of the image is a dense, repeating pattern of dark green leaves and vines, rendered in a style reminiscent of 19th-century decorative arts or wallpaper. The leaves are large and have serrated edges, with prominent veins. The vines are thick and curling, creating a complex, organic texture. The overall color palette is a range of dark greens, from deep forest green to slightly lighter, almost blackish-green tones, giving it a rich, textured appearance.

HISTORY OF THE PRE-RAPHAELITE MOVEMENT

The Pre-Raphaelite Brotherhood was founded in 1848 by three British painters: William Hofman Hunt, John Everett Millais and Dante Gabriel Rossetti, who were later joined by other artists, poets and critics to form the seven-member "brotherhood". The group's intention was to reform art by rejecting what it considered the mechanistic approach first adopted by Mannerist artists who followed Raphael and Michelangelo. Its members believed the Classical poses and elegant compositions of Raphael in particular had been a corrupting influence on the academic teaching of art, that's why they chose the name "Pre-Raphaelite".





The brotherhood sought a return to the abundant detail, intense colors and complex compositions of Quattrocento Italian art. The group associated their work with John Ruskin, an English critic whose influences were driven by his religious background. The group continued to accept the concepts of history or religious painting and imitation of nature, as central to the purpose of art.



The background of the image is a dense, repeating pattern of dark green leaves and vines, rendered in a style reminiscent of the Arts and Crafts movement. The leaves are detailed with fine lines and have a slightly serrated edge. The overall tone is a deep, muted green.

FLOWER LANGUAGE IN PRE-RAPHAELITE PAINTINGS



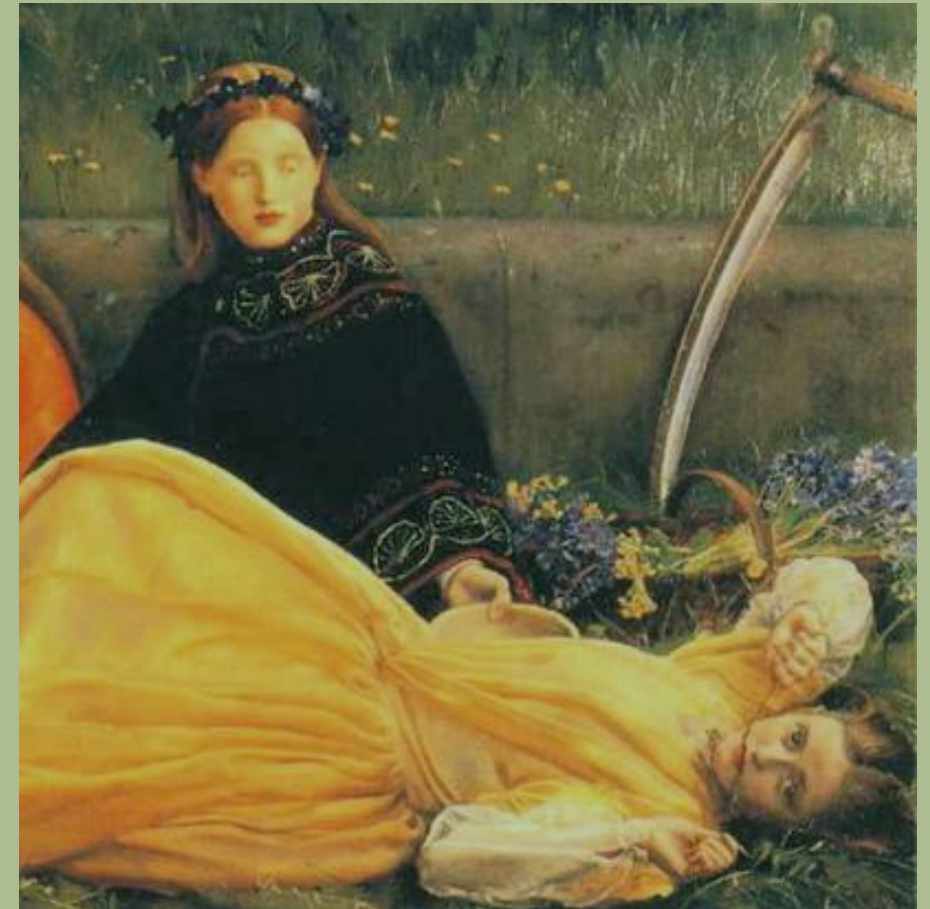
“Ophelia” by Sir John Everett Millais is considered to be one of the greatest masterpieces of the Pre-Raphaelite style. Combining his interest in Shakespearean subjects with intense attention to natural detail, Millais created a powerful and memorable image.



Millais paid great attention to the background of his painting and included flowers mentioned in the play. For example, in her disturbed state, Ophelia gives her brother a daisy and pansies before wandering off stage for the last time. The painting is also filled with symbolic flowers, such as the forget-me-not and wild pink roses.



"Spring", or "Apple Blossoms", was also painted by John Millais can be read on a number of different layers. On a literal level, Millais has painted a group of girls on a picnic in blossoming apple garden enjoying a sunny spring day, so it may be called a picture about youth and beauty. However, it has another deeper message. On the right there is a scythe, which is a traditional symbol of death. We can also see that there are plucked irises, symbols of hope and humility. Millais shows that even the youth and beauty of the girls will come to an end through these small details.



Religious subjects have always been popular among artists. Here you can see “The Annunciation” by Dante Gabriel Rossetti, who was one of the founders of the Pre-Raphaelite Brotherhood. The painting depicts Mary with the archangel Gabriel telling her the news that she will give birth to the Son of God. Rossetti used a limited color range for this oil painting. The predominance of white, symbolic of virginity, is complemented by blue color, which is associated with Mary and red which means Christ’s blood. White lilies are traditionally the symbol of Mary in Italian Renaissance art, but they are also considered funeral flowers, indicative of Christ's death.



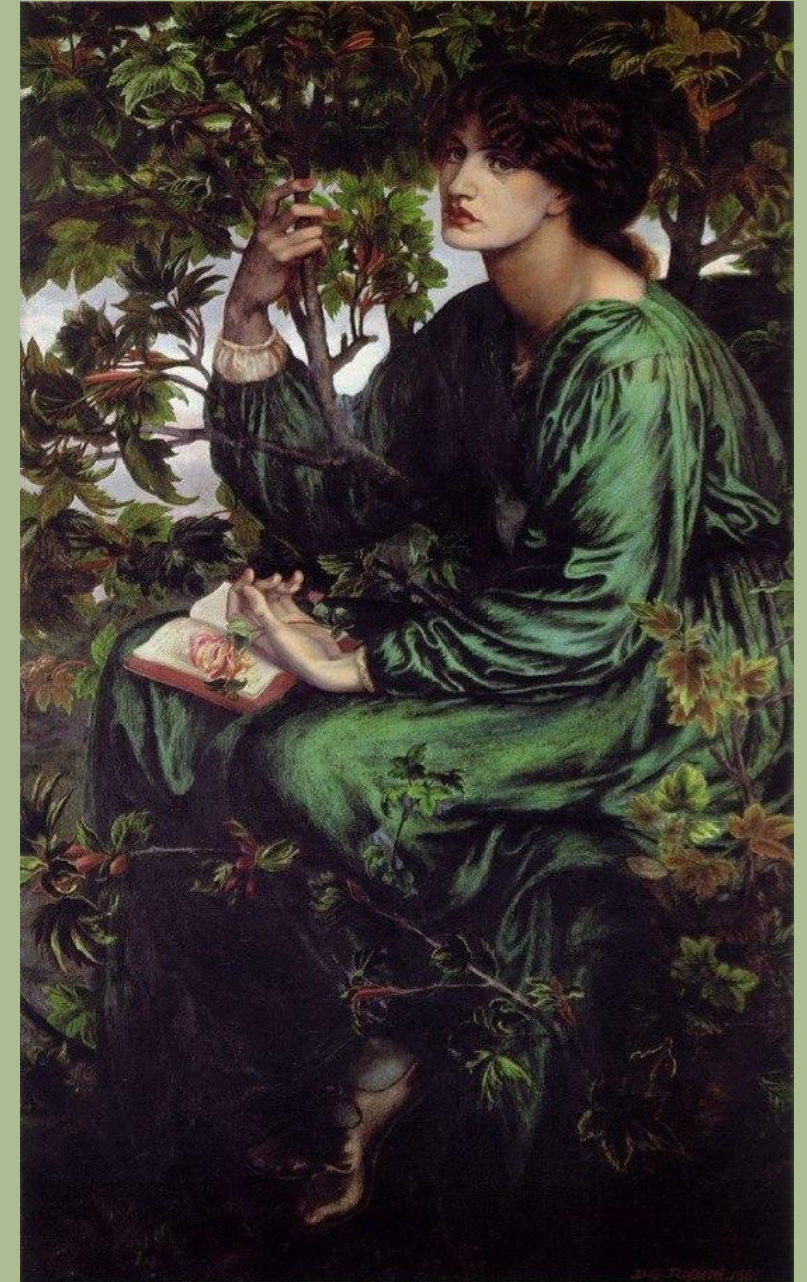


The subject of Rossetti's "The Beloved" is inspired by the biblical Song of Solomon. The bride pulls back her veil to reveal her beauty and engages the viewer with her blue eyes and full red lips. The painting has a number of symbolic readings: the boy offers up roses, a symbol of love, but also a Christian image indicating someone who is matchless or without peer. The virgins hold lilies, normally a symbol of purity, but their red colour suggests passion and physical love. The composition is extremely shallow, and the attendants crowd around the bride, providing a rich and setting for her jewel-like beauty.



Rossetti's painting, called "The Day Dream" depicts Jane Morris, the artists favorite model posed in a seated position on the bough of a sycamore tree. In her hand we can see a small stem of honeysuckle, which was a token of love during the Victorian era.

At first, the artist wanted to paint a star-shaped morning glory, which sybolizes the shortness of human life. However, while Gabriel was working on this painting, he fell in love with his model, so he changed the flower in her hand.





These two paintings created by another famous British Pre-Raphaelite artist, John William Waterhouse are both called “Gather Ye Rosebuds While Ye May” after the line of the 17th century poem “To The Virgins, To Make Much Of Time”



*Gather ye rosebuds while ye may,
Old Time is still a-flying;
And this same flower that smiles today
Tomorrow will be dying.*

The young women, depicted on these paintings are slipping off and giving away pink roses, which are the classic symbol of grace, elegance and first love.

“Boreas”, another painting of John William Waterhouse illustrates the ancient Greek myth about seasons changing. The young woman depicted on the painting is Flora, the Greek goddess of nature, who is trying to protect herself from cold northern wind, Boreas. The artist painted a small daffodil in her hair, which symbolizes hope of better days.





THE END