Twitter Thread by Douglas Wise

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A thread on some links between art and literature...
All available in an editable booklet >> https://t.co/QQQ5j31ekw #TeamEnglish

1. **Sethos I Before Horus**, by Unknown Artist (c.1280 BCE)
2. **Mona Lisa**, by Leonardo da Vinci (1503)
3. **Landscape with the Fall of Icarus**, by Pieter Bruegel the Elder (1558)
4. **Experiment with a Bird in an Air Pump**, by Joseph Wright of Derby (1768)
5. **Wanderer Above the Sea of Fog**, by Caspar David Friedrich (1818)
6. **Anatomical Pieces**, by Théodore Géricault (1818-20)
7. **Norwegian Mountain Landscape**, by Johan Cristian Dahl (1819)
8. **The City**, by August Strindberg (1903)
9. **Metropolis**, by George Grosz (1916-17)
10. **Invasion Pattern, Normandy**, by Eric Aldwinckle (1945)
11. **Izzy Orts**, by Edward Burra (1955)
12. **Painting 150**, by Manolo Millares (1961)
13. **War**, by Marc Chagall (1964-66)
14. **View of Madrid from Torres Blancas**, by Edward Burra (1976-82)

Sethos I Before Horus, by Unknown Artist (c.1280 BCE)

Sethos I was the father of Ramesses II (also known as Ozymandias). In the wallpainting, Sethos is receiving pharaonic regalia to emphasise his power and military success.

Link: Ozymandias, by Percy Bysshe Shelley



Mona Lisa, by Leonardo da Vinci (1503)

The smile of Mona Lisa, also known as a Lisa Gherardini, is playful and ambiguous – almost like she is hiding a secret.

Link: My Last Duchess, by Robert Browning



Landscape with the Fall of Icarus, by Pieter Bruegel the Elder (1558)

An illustration of the dangers of pride and ambition. From soaring so high, Icarus is barely noticeable after his fall and life simply carries on around him.

Link: Jekyll and Hyde, by Robert Louis Stevenson



Experiment with a Bird in an Air Pump, by Joseph Wright of Derby (1768)

A wild-eyed scientist, onlookers who seem both intrigued and horrified, and a strong contrast between darkness and light.

Link: Jekyll and Hyde, by Robert Louis Stevenson



Wanderer Above the Sea of Fog, by Caspar David Friedrich (1818)

A melancholy figure stands alone amidst a sweepingly dynamic, powerful landscape.

Link: The Prelude, by William Wordsworth



Anatomical Pieces, by Théodore Géricault (1818-20)

A brutal, unglamorous and disturbing picture of body parts that seem to have been carelessly discarded and thrown into a pile.

Link: Frankenstein, by Mary Shelley



Norwegian Mountain Landscape, by Johan Cristian Dahl (1819)

The rocks in Johan Dahl’s Norwegian Mountain Landscape first appear to be gentle and inviting, but on a second glance seem much more dramatic and threatening.

Link: The Prelude, by William Wordsworth



The City, by August Strindberg (1903)

The sea is darkly turbulent and the grey sky is full of menace. The city of the Stockholm, brightly lit in the distance, is made to seem very small by comparison.

Link: Storm on the Island, by Seamus Heaney



Metropolis, by George Grosz (1916-17)

A blood red, claustrophobic cityscape in which ghostly figures seem to climb, trample and scramble away from imminent danger.

Link: London, by William Blake



Invasion Pattern, Normandy, by Eric Aldwinckle (1945)

A strangely calm image that, at least initially, doesn’t seem to depict a battle scene. The distance of the viewer’s perspective evokes a fleeting sense of contemplation and control.

Link: Kamikaze, by Beatrice Garland



Izzy Orts, by Edward Burra (1955)

The vacant, troubled stare of the sailor in the foreground contrasts with the celebratory scene behind him. He seems completely out of place and isolated whilst life goes on around him.

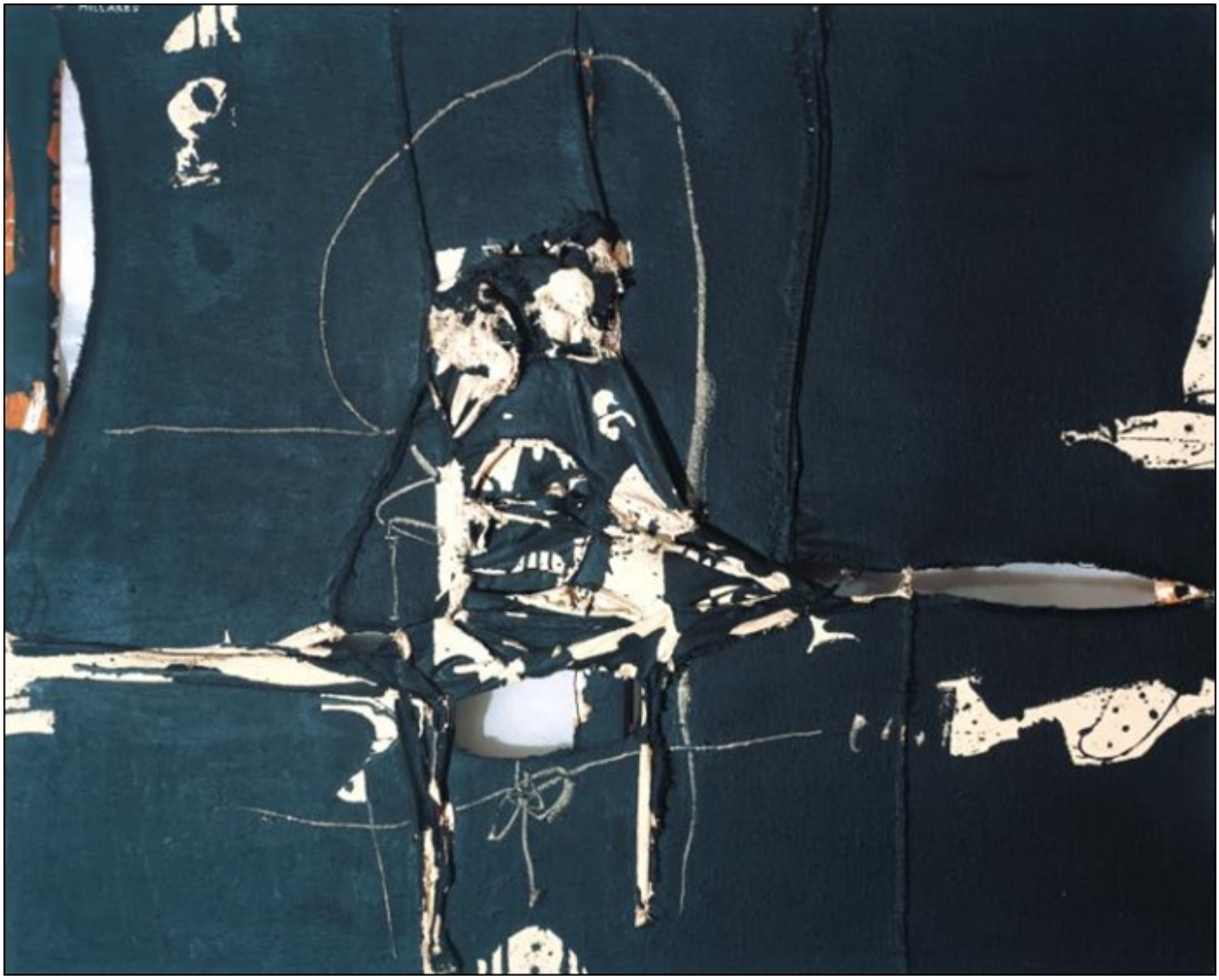
Link: Remains, by Simon Armitage



Painting 150, by Manolo Millares (1961)

A dark, abstract image evocative of a primitive human body in the throes of both construction and deconstruction.

Links: Jekyll and Hyde, by Robert Louis Stevenson



War, by Marc Chagall (1964-66)

An overcrowded cart leaves a burning city as people twist in anguish and despair. A white lamb is clearly visible, placed next to a shadowy image of Jesus to represent the sacrifice of innocent people.

Link: War Photographer, by Carol Ann Duffy



View of Madrid from Torres Blancas, by Edward Burra (1976-82)

The soft morning light helps to transform what would ordinarily be a mundane, ugly cityscape into something altogether more beautiful and majestic.

Link: The Emigrée, by Carol Rumens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