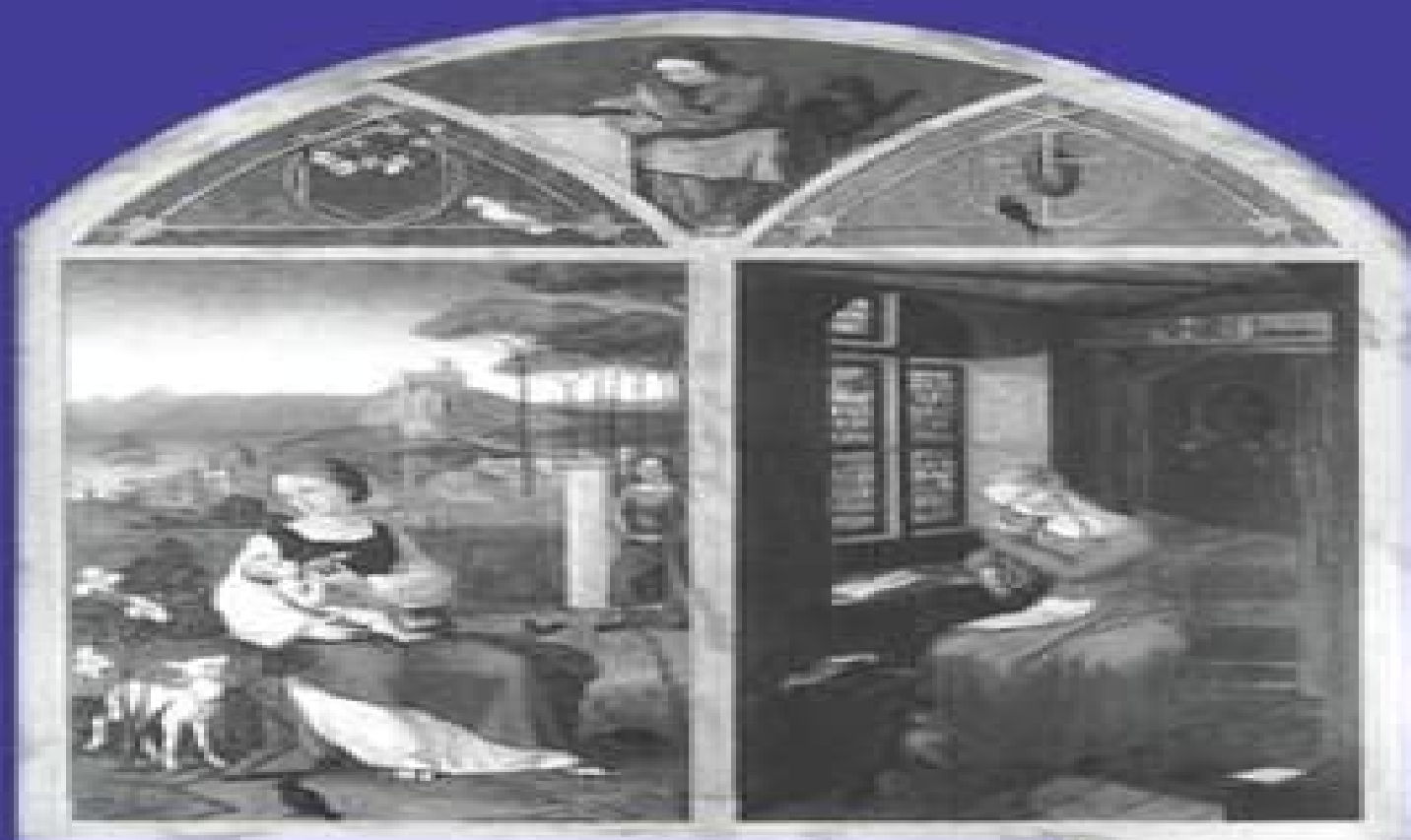


Mitchell Benjamin Frank

# German Romantic Painting Redefined

Nazarene tradition and  
the narratives of Romanticism



An **Ashgate** Book

# German Romantic Painting Redefined Nazarene Tradition And The Narratives Of Romanticism

**Laura L. Watts**

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## **German Romantic Painting Redefined Nazarene Tradition And The Narratives Of Romanticism:**

**German Romantic Painting Redefined** Mitchell Benjamin Frank, 2017-07-05 The modernist aesthetic and later Nazi ideology split German Romantic painting into two opposed phases an early progressive movement represented by Caspar David Friedrich 1774 1840 and Philipp Otto Runge 1777 1810 and a later reactionary one epitomized by Friedrich Overbeck 1789 1869 and Peter von Cornelius 1783 1867 In this rich and engaging book Mitchell Frank explores the continuities between these two phases to reconstruct the historical position that existed in the nineteenth century and to look once again at the Nazarenes and Overbeck in particular as a fully integrated part of the Romantic movement His innovative book is crucial to an understanding of German Romanticism and the legacy of this period in European art *German Romantic Painting Redefined* Mitchell Benjamin Frank, 2017-05 The modernist aesthetic and later Nazi ideology split German Romantic painting into two opposed phases an early progressive movement represented by Caspar David Friedrich 1774 1840 and Philipp Otto Runge 1777 1810 and a later reactionary one epitomized by Friedrich Overbeck 1789 1869 and Peter von Cornelius 1783 1867 In this rich and engaging book Mitchell Frank explores the continuities between these two phases to reconstruct the historical position that existed in the nineteenth century and to look once again at the Nazarenes and Overbeck in particular as a fully integrated part of the Romantic movement His innovative book is crucial to an understanding of German Romanticism and the legacy of this period in European art Historical Dictionary of Romantic Art and Architecture Allison Lee Palmer, 2019-07-26 Romanticism is multifaceted and a wide range of nostalgic emotional and exotic concerns were expressed in such styles and movements as the Gothic Revival Classical Revival Orientalism and the Pre Raphaelite Brotherhood Some movements were regional and subject specific such as the Hudson River School of landscape painting in the United States and the German Nazarene movement which focused primarily on religious art in Rome The movements range across Western Europe and include the United States This dictionary will provide a fuller historical context for Romanticism and enable the reader to identify major trends and explore artists of the period This second edition of Historical Dictionary of Romantic Art and Architecture contains a chronology an introduction and an extensive bibliography The dictionary section has over 300 cross referenced entries on major artists of the romantic era as well as entries on related art movements styles aesthetic philosophies and philosophers This book is an excellent resource for students researchers and anyone wanting to know more about Romantic art **Aesthetic Vision and German Romanticism** Brad Prager, 2007 Crosses disciplinary boundaries to explore German Romantic writing about visual experience and the interplay of text and image in Romantic epistemology The work of the groundbreaking writers and artists of German Romanticism including the writers Tieck Brentano and Eichendorff and the artists Caspar David Friedrich and Philipp Otto Runge followed from the philosophical arguments of the German Idealists who placed emphasis on exploring the subjective space of the imagination The Romantic perspective was a form of engagement with Idealist discourses especially Kant's Critique of Pure Reason and

Fichte's Science of Knowledge Through an aggressive speculative reading of Kant the Romantics abandoned the binary distinction between the palpable outer world and the ungraspable space of the mind's eye and were therefore compelled to develop new terms for understanding the distinction between internal and external. In this light Brad Prager urges a reassessment of some of Romanticism's major oppositional tropes contending that binaries such as self and other, symbol and allegory, and light and dark should be understood as alternatives to Lessing's distinction between interior and exterior worlds. Prager thus crosses the boundaries between philosophy, literature, and art history to explore German Romantic writing about visual experience, examining the interplay of text and image in the formulation of Romantic epistemology. Brad Prager is Associate Professor of German at the University of Missouri Columbia. *Painting the Sacred in the Age of Romanticism* Cordula Grewe, 2017-07-05 After a century of Rationalist scepticism and political upheaval the nineteenth century awakened to a fierce battle between the forces of secularization and the crusaders of a Christian revival. From this battlefield arose an art movement that would become the torchbearer of a new religious art: Nazarenism. From its inception in the Lukasbund of 1809 this art was controversial. It nonetheless succeeded in becoming a lingua franca in religious circles throughout Europe, America, and the world at large. This is the first major study of the evolution, structure, and conceptual complexity of this archetypically nineteenth-century language of belief. The Nazarene quest for a modern religious idiom evolved around a return to pre-modern forms of biblical exegesis and the adaptation of traditional systems of iconography. Reflecting the era's historicist sensibility as much as the general revival of orthodoxy in the various Christian denominations, the Nazarenes responded with great acumen to pressing contemporary concerns. Consequently, the artists did not simply revive Christian iconography but rather reconceptualized what it could do and say. This creativity and flexibility enabled them to intervene forcefully in key debates of post-revolutionary European society: the function of eroticism in a Christian life, the role of women, and the social question, devotional practice, and the nature of the Church, childhood education, and bible study, and the burning issue of anti-Semitism and modern anti-Semitism. What makes Nazarene art essentially Romantic is the meditation on the conditions of art-making inscribed into their appropriation and reinvention of artistic tradition. Far from being a reactionary move, this self-reflexivity expresses the modernity of Nazarene art. This study explores Nazarenism in a series of detailed excavations of central works in the Nazarene corpus produced between 1808 and the 1860s. The result is a book about the possibility of religious meaning. *The Literature of German Romanticism* Dennis F. Mahoney, 2004 Sharply focused essays on the most significant aspects of German Romanticism. This volume of sharply focused essays by an international team of scholars deals not only with the most significant literary, philosophical, and cultural aspects of German Romanticism, one of the most influential albeit highly controversial movements in the history of German literature, but also with the history and status of scholarship on the literature of the period. The introduction and first section establish an overall framework by placing German Romanticism within a European context that includes its English counterpart. Goethe and Schiller are

considered as are the Jena Romantics The second section is organized according to the traditional distinctions between epic dramatic and lyric modes of writing while realizing that particularly in the Romantic novel there was an attempt to blend these three A final group of essays focuses on German literary Romanticism's relation to other aspects of German culture folklore studies politics psychology natural science gender presentation and representation music and visual art Contributors Gerhard Schulz Arnd Bohm Richard Littlejohns Gerhart Hoffmeister Ulrich Scheck Claudia Stockinger Bernadette Malinowski Fabian Lampart Klaus Peter Gabriele Rommel Martha B Helfer Kristina Muxfeldt Beate Allert Paul Bishop and R H Stephenson Nicholas Saul Dennis F Mahoney is Professor of German and Director of the European Studies Program at the University of Vermont

German Art History and Scientific Thought Mitchell B. Frank, 2017-07-05 A fresh contribution to the ongoing debate between Kunstwissenschaft scientific study of art and Kunstgeschichte art history this essay collection explores how German speaking art historians of the late nineteenth and early twentieth century self consciously generated a field of study Prominent North American and European scholars provide new insights into how a mixing of diverse methodologies took place in order to gain a more subtle and comprehensive understanding of how art history became institutionalized and legitimized in Germany One common assumption about early art historical writing in Germany is that it depended upon a simplistic and narrowly defined formalism This book helps to correct this stereotype by demonstrating the complexity of discussion surrounding formalist concerns and by examining how German speaking art historians borrowed incorporated stole and made analogies with concepts from the sciences in formulating their methods In focusing on the work of some of the well known fathers of the discipline such as Alois Riegl and Heinrich W Ifflin as well as on lesser known figures the essays in this volume provide illuminating and sometimes surprising treatments of art history's prior and understudied interactions with a wide range of scientific orientations from psychology sociology and physiognomics to evolutionism and comparative anatomy

**Caspar David Friedrich** Nina Amstutz, 2020-01-01 A revelatory look at how the mature work of Caspar David Friedrich engaged with concurrent developments in natural science and philosophy Best known for his atmospheric landscapes featuring contemplative figures silhouetted against night skies and morning mists Caspar David Friedrich 1774 1840 came of age alongside a German Romantic philosophical movement that saw nature as an organic and interconnected whole The naturalists in his circle believed that observations about the animal vegetable and mineral kingdoms could lead to conclusions about human life Many of Friedrich's often overlooked later paintings reflect his engagement with these philosophical ideas through a focus on isolated shrubs trees and rocks Others revisit earlier compositions or iconographic motifs but subtly metamorphose the previously distinct human figures into the natural landscape In this revelatory book Nina Amstutz combines fresh visual analysis with broad interdisciplinary research to investigate the intersection of landscape painting self exploration and the life sciences in Friedrich's mature work Drawing connections between the artist's anthropomorphic landscape forms and contemporary discussions of biology anatomy

morphology death and decomposition Amstutz brings Friedrich's work into the larger discourse surrounding art nature and life in the 19th century

**Encyclopedia of the Romantic Era, 1760-1850** Christopher John Murray, 2013-05-13 In 850 analytical articles this two volume set explores the developments that influenced the profound changes in thought and sensibility during the second half of the eighteenth century and the first half of the nineteenth century The Encyclopedia provides readers with a clear detailed and accurate reference source on the literature thought music and art of the period demonstrating the rich interplay of international influences and cross currents at work and to explore the many issues raised by the very concepts of Romantic and Romanticism

Representing the Past in the Art of the Long Nineteenth Century Matthew C. Potter, 2021-09-30 This edited collection explores the intersection of historical studies and the artistic representation of the past in the long nineteenth century The case studies provide not just an account of the pursuit of history in art within Western Europe but also examples from beyond that sphere These cover canonical and conventional examples of history painting as well as more inclusive popular and vernacular visual cultural phenomena General themes explored include the problematics internal to the theory and practice of academic history painting and historical genre painting including compositional devices and the authenticity of artefacts depicted relationships of power and purpose in historical art the use of historical art for alternative Liberal and authoritarian ideals the international cross fertilisation of ideas about historical art and exploration of the diverse influences of socioeconomic and geopolitical factors This book will be of particular interest to scholars of the histories of nineteenth century art and culture

*Slavophile Empire* Laura Engelstein, 2011-03-15 Twentieth century Russia in all its political incarnations lacked the basic features of the Western liberal model the rule of law civil society and an uncensored public sphere In *Slavophile Empire* the leading historian Laura Engelstein pays particular attention to the Slavophiles and their heirs whose aversion to the secular individualism of the West and embrace of an idealized version of the native past established a pattern of thinking that had an enduring impact on Russian political life Imperial Russia did not lack for partisans of Western style liberalism but they were outnumbered to the right and to the left by those who favored illiberal options In the book's rigorously argued chapters Engelstein asks how Russia's identity as a cultural nation at the core of an imperial state came to be defined in terms of this antiliberal consensus She examines debates on religion and secularism on the role of culture and the law under a traditional regime presiding over a modernizing society on the status of the empire's ethnic peripheries and on the spirit needed to mobilize a multinational empire in times of war These debates she argues did not predetermine the kind of system that emerged after 1917 but they foreshadowed elements of a political culture that are still in evidence today

*The New Cambridge History of the Bible: Volume 4, From 1750 to the Present* John Riches, 2015-04-13 This volume examines the Bible's role in the modern world beginning with a treatment of its production and distribution that discusses publishers printers text critics and translators and continuing with a presentation of new methods of studying the text that have emerged including historical literary social

scientific feminist postcolonial liberal and fundamentalist readings There is a full discussion of the changes in understandings of and approaches to the Bible in various faith communities The dissemination of the Bible throughout the globe has also produced a host of new interpretations and this volume provides a comprehensive geographical survey of its reception In the final chapters the authors offer a thematic overview of the Bible in relation to literature art film science and other disciplines They demonstrate that in spite of challenges to the Bible's authority in western Europe it remains highly relevant and influential not least in the Americas Africa and Asia

"The Concept of the 'Master' in Art Education in Britain and Ireland, 1770 to the Present " Matthew C. Potter, 2017-07-05 A novel investigation into art pedagogy and constructions of national identities in Britain and Ireland this collection explores the student master relationship in case studies ranging chronologically from 1770 to 2013 and geographically over the national art schools of England Ireland Scotland and Wales Essays explore the manner in which the Old Masters were deployed in education fuelled the individual creativity of art teachers and students were used as a rhetorical tool for promoting cultural projects in the core and periphery of the British Isles and united as well as divided opinions in response to changing expectations in discourse on art and education Case studies examined in this book include the sophisticated tradition of academic inquiry of establishment figures like Joshua Reynolds and Frederic Leighton as well as examples of radical reform undertaken by key individuals in the history of art education such as Edward Poynter and William Coldstream The role of Modern Masters like William Orpen Augustus John Gwen John and Jeff Wall is also discussed along with the need for students and teachers to master the realm of art theory in their studio based learning environments and the ultimate pedagogical repercussions of postmodern assaults on the academic bastions of the Old Masters

History and Art History Nicholas Chare, Mitchell B. Frank, 2020-11-29 Through a series of cross disciplinary and interdisciplinary interventions leading international scholars of history and art history explore ways in which the study of images enhances knowledge of the past and informs our understanding of the present Spanning a diverse range of time periods and places the contributions cumulatively showcase ways in which ongoing dialogue between history and art history raises important aesthetic ethical and political questions for the disciplines The volume fosters a methodological awareness that enriches exchanges across these distinct fields of knowledge This innovative book will be of interest to scholars in art history cultural studies history visual culture and historiography

*Radical Art and the Formation of the Avant-Garde* David Cottington, 2022-01-01 An authoritative re definition of the social cultural and visual history of the emergence of the avant garde in Paris and London Over the past fifty years the term avant garde has come to shape discussions of European culture and modernity ubiquitously taken for granted but rarely defined This ground breaking book develops an original and searching methodology that fundamentally reconfigures the social cultural and visual context of the emergence of the artistic avant garde in Paris and London before 1915 bringing the material history of its formation into clearer and more detailed focus than ever before Drawing on a wealth of disciplinary evidence from socio economics to

histories of sexuality bohemia consumerism politics and popular culture David Cottington explores the different models of cultural collectivity in and presumed hierarchies between these two focal cities while identifying points of ideological influence and difference between them He reveals the avant garde to be at once complicit with resistant to and a product of the modernizing forces of professionalization challenging the conventional wisdom on this moment of cultural formation and offering the means to reset the terms of avant garde studies

**Painting the Bible** Michaela Giebelhausen, 2017-07-05  
 Painting the Bible is the first book to investigate the transformations that religious painting underwent in mid Victorian England It charts the emergence of a Protestant realist painting in a period of increasing doubt scientific discovery and biblical criticism The book analyzes the position of religious painting in academic discourse and assesses the important role Pre Raphaelite work played in redefining painting for mid Victorian audiences This original study brings together a wide range of material from high art and popular culture It locates the controversy over the religious works of the Pre Raphaelite Brotherhood in debates about academicism revivalism and caricature It also investigates William Holman Hunt's radical orientalist realist approach to biblical subject matter which offered an important updating of the image of Christ that chimed with the principles of liberal Protestantism The book will appeal to scholars and students across disciplines such as art history literature history and cultural studies Its original research rigorous analysis and accessible style will make it essential reading for anyone interested in questions of representation and belief in mid Victorian England

Italian Painting in the Age of Unification Laura L. Watts, 2021-06-15  
 Italian Painting in the Age of Unification reconstructs the artistic motivations and messaging of three artists Tommaso Minardi Francesco Hayez and Gioacchino Toma from three distinct regions in Italy prior to during and directly following political unification in 1861 Each artist working in Rome Milan and Naples respectively adopted the visual narratives particular to his region using style to communicate aspects of his political religious or social context By focusing on these three figures this study will introduce readers outside of Italy to their diversity of practice and provide a means for understanding their place within the larger field of international nineteenth century art albeit a place largely distinct from the better known French tradition The book will be of interest to scholars working in art history nationalism Italian history or Italian studies

*The Creative Worlds of Joseph Joachim* Valerie Woodring Goertzen, Robert Whitehouse Eshbach, 2021  
 Examines Joseph Joachim's vital legacy through a range of philological philosophical and critical approaches Joseph Joachim 1831-1907 violinist composer teacher and founding director of Berlin's Royal Academy of Music was one of the most eminent and influential musicians of the long nineteenth century Born in a tiny Jewish community on the Austro-Hungarian border he rose to a position of unsurpassed prominence in European cultural life This timely collection of essays explores important yet little known aspects of Joachim's life and art Studies of his Jewish background early assimilation into Christian society Felix Mendelssohn's mentorship and the influence of Hungarian vernacular music on the formation of his musical style elucidate the roots of Joachim's identity The later chapters focus on his personal and creative



responses to the contentious and rapidly evolving cultural milieu in which he lived his choice of instruments as his musical voice his performances as sites of re enchantment in the modern age his pathbreaking British career his calling and sway as a quartet player his pedagogical legacy his influence on the establishment of the musical canon and several of his most distinctive and original compositions With a wide variety of approaches analytical philological archival philosophical and critical this collection will prove enlightening to scholars performers and others interested in this brilliant artist and the musical aesthetics culture and styles of his time ent in the modern age his pathbreaking British career his calling and sway as a quartet player his pedagogical legacy his influence on the establishment of the musical canon and several of his most distinctive and original compositions With a wide variety of approaches analytical philological archival philosophical and critical this collection will prove enlightening to scholars performers and others interested in this brilliant artist and the musical aesthetics culture and styles of his time ent in the modern age his pathbreaking British career his calling and sway as a quartet player his pedagogical legacy his influence on the establishment of the musical canon and several of his most distinctive and original compositions With a wide variety of approaches analytical philological archival philosophical and critical this collection will prove enlightening to scholars performers and others interested in this brilliant artist and the musical aesthetics culture and styles of his time

Christian Art Michelle P. Brown, 2021-01-22 Explore the rich history and influence of Christian art from Antiquity to the present day Michelle Brown traces the rich history of Christian art crossing boundaries to explore how art has reflected and stimulated a response to the teachings of Christ and to Christian thought and experience across the ages Embracing much of the history of art in the West and parts of the Middle East Africa Asia the Americas and Australasia Michelle considers art of the earliest Christians to the modern day Featuring articles by invited contributors on subjects including Icons Renaissance Florence Rubens and the Counter Reformation Religious Folk Art Jewish Artists Christian Themes Making the St John s Bible and Christianity and Contemporary Art in North America Christian Art is an ideal survey of the subject for all those interested in the world s artistic heritage Comprehensive and authoritative text from the Early Christian period to the modern day Wide international coverage Feature articles on special subjects by a team of experts from around the world

Continental Crosscurrents J. B. Bullen, 2005-08-25 Continental Crosscurrents is a series of case studies reflecting British attitudes to continental art during the nineteenth and the early twentieth centuries It stresses the way in which the British went to the continent in their search for origins or their pursuit of sources of purity and originality This cult of the primitive took many forms it involved a reassessment of medieval German

and Italian art and offered new ways of interpreting Venetian painting it opened up new readings of architectural history and the discovery of the Romanesque it generated a debate about the value of returning to religious subjects in art and it raised the question of the relationship between modern art and Byzantine art in the early twentieth century J B Bullen's original study presents some exciting findings Few critics have noticed how much in advance of his time was Coleridge's passion for medieval art Ruskin's debt in the *Stones of Venice* to Victor Hugo's *Notre Dame de Paris* has hardly been noted and Browning's involvement with the debate on the morality of Christian art is explored more extensively than previously Three chapters are devoted to the role of British criticism in identifying the Romanesque style in architecture and differentiating it from the Gothic They trace the concept as it arose in criticism at the beginning of the nineteenth century its employment in the remarkable buildings of Edmund Sharpe and Sara Losh and the way in which it reached a climax in Waterhouse's enigmatic choice of Romanesque for the Natural History Museum in London The collection concludes with two continental episodes from the history of modernism One is the explosive British reaction to the primitivism of Gauguin the other involves the identifying of one of the characters in D H Lawrence's novel *Women in Love* Curious evidence suggests that the malevolent figure of Loerke was based on a German sculptor whom Lawrence met in Italy before the First World War

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