

Realismus – Impressionismus – Symbolismus



Pre-Raphaelites
VICTORIAN AVANT-GARDE

Wintersemester 2018/2019
9. Vorlesung

24.01.2019

- Barringer, Timothy J. [Hrsg.]: Pre-Raphaelites. Victorian Avant-Garde, London 2012.
- Hönnighausen, Gisela [Hrsg.]: Die Präraffaeliten. Dichtung, Malerei, Ästhetik, Rezeption. Stuttgart 2000.
- Kemp, Wolfgang: John Ruskin. Leben und Werk, München [u.a.] 1993.
- Waggoner, Diane: The Pre-Raphaelite lens. British photography and painting, 1848 – 1875, Washington 2010.

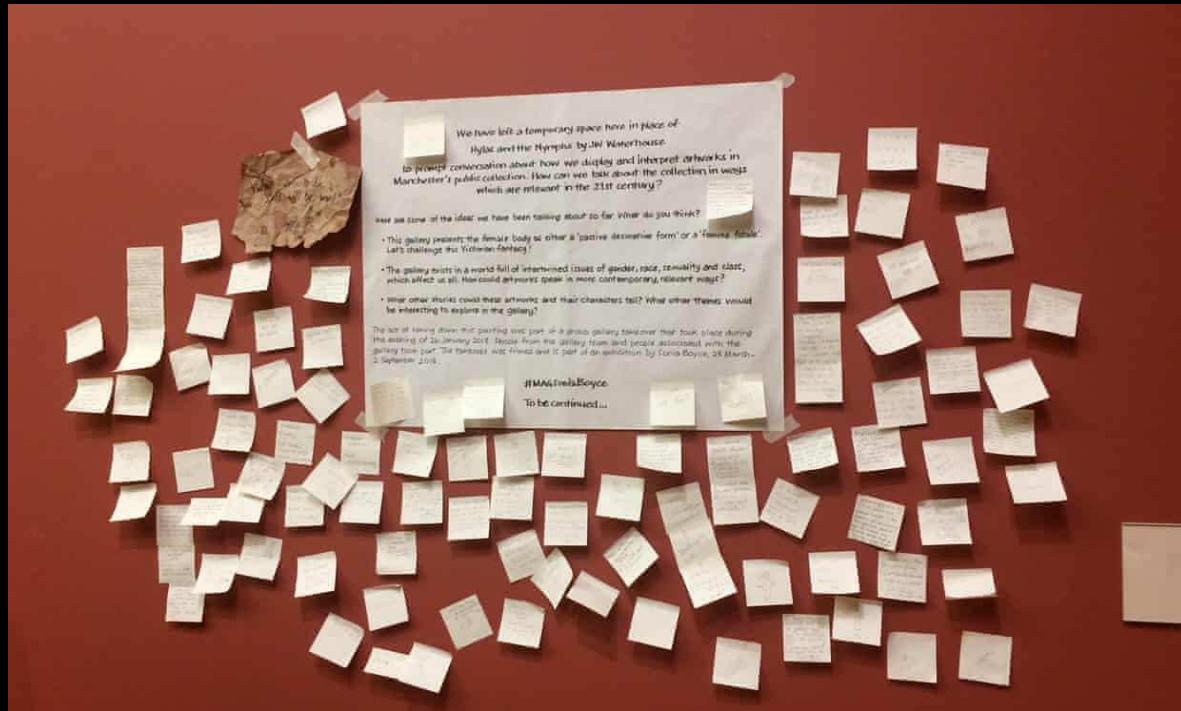
Presenting the female body: Challenging a Victorian fantasy



John William Waterhouse, Hylas and the Nymphs, 1896, Manchester



„Our removal of Waterhouse's naked nymphs painting was art in action“ – Sonia Boyce



‘Members of the public have stuck Post-it notes on the wall giving their reaction.’ Photograph: Manchester Art Gallery

Triumphe der Kunst über die Realität?



Edward Burne-Jones, left, with William Morris at the Grange, Ramsgate, in 1874. Photograph: National Portrait Gallery London



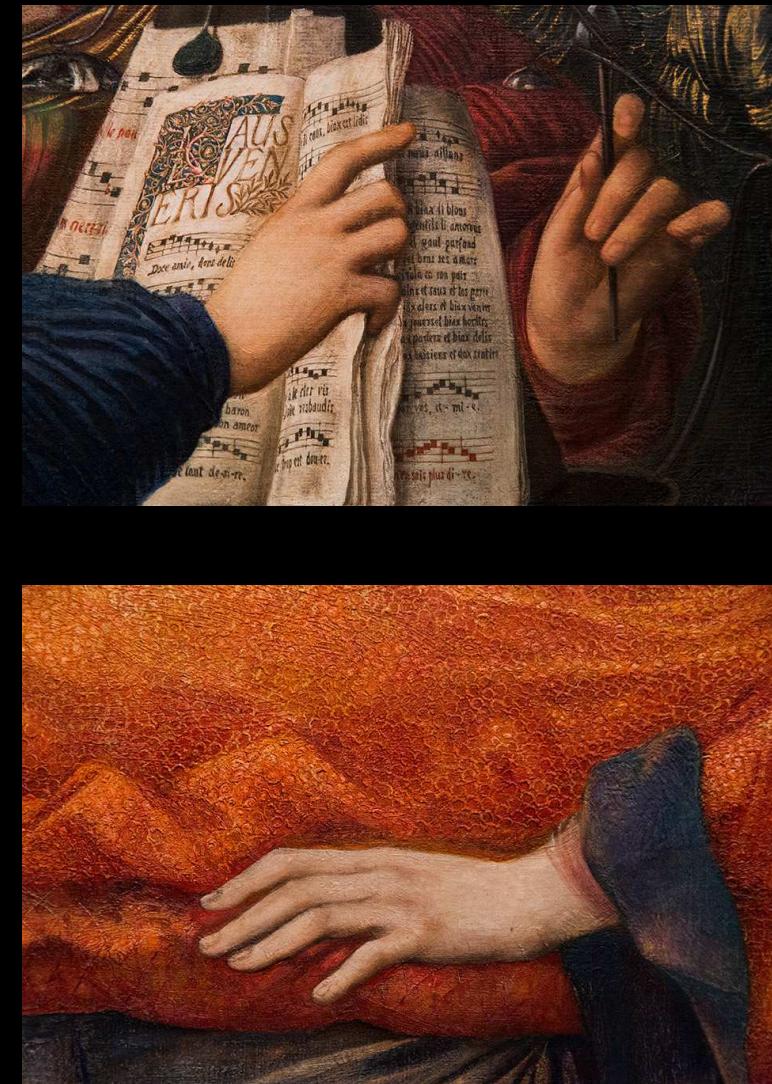
Laus Veneris (In
Praise of Venus)
by Sir Edward
Coley Burne-
Jones, Bt ARA.
1873-75. Oil on
canvas, 47 x 71
inches. The Laing
Art Gallery,
Newcastle-upon-
Tyne.



Study for Laus, Veneris, Sir Edward Coley Burne-Jones, Bt ARA (1833-1898), Pencil, 8 1/4 x 6 1/2 inches



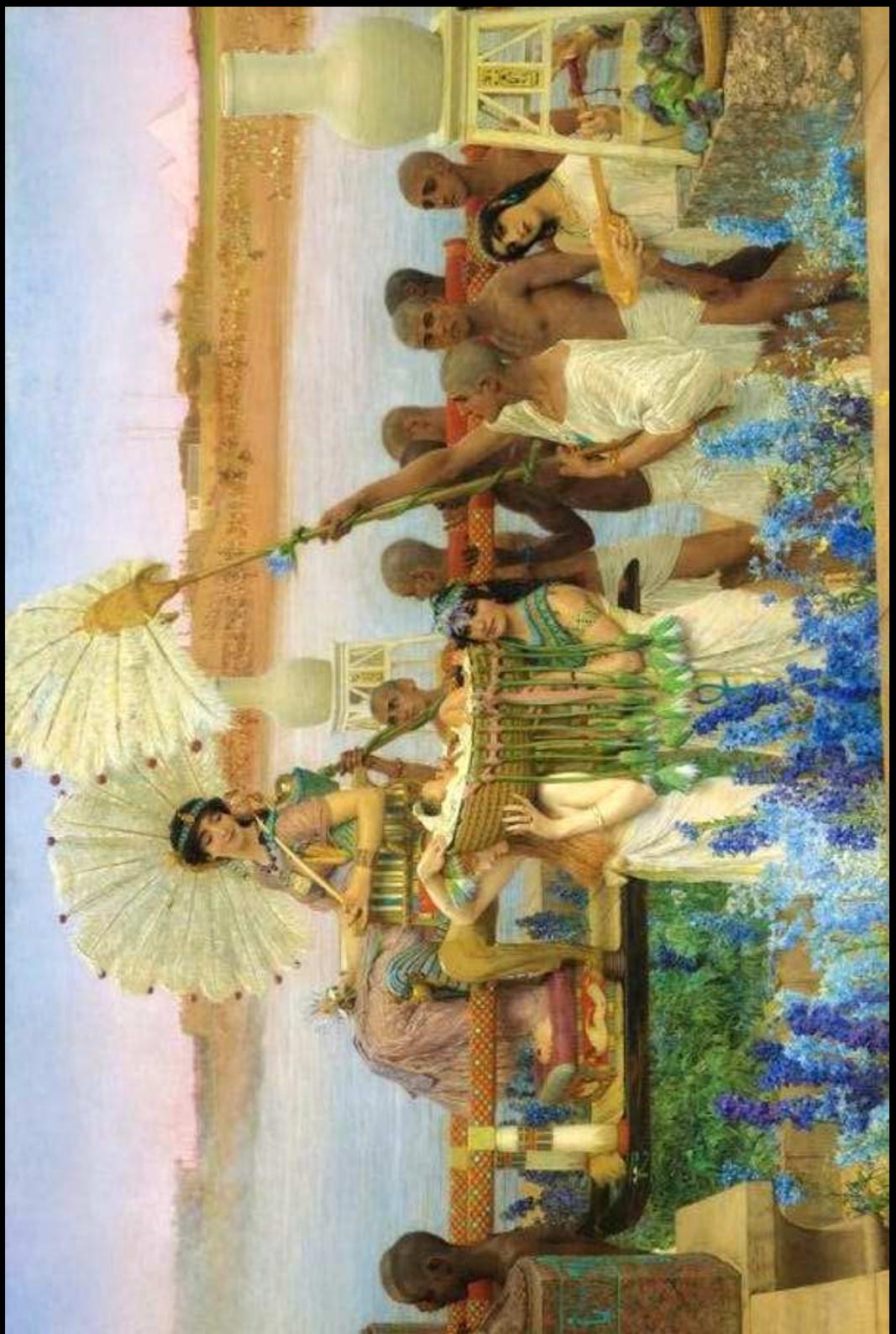
Variant Study for Head of the Queen in Laus Veneris - Sir Edward Burne-Jones





St. Cecilia window by Sir Edward Burne-Jones in Second Presbyterian Church, Chicago, IL, installed 1903.



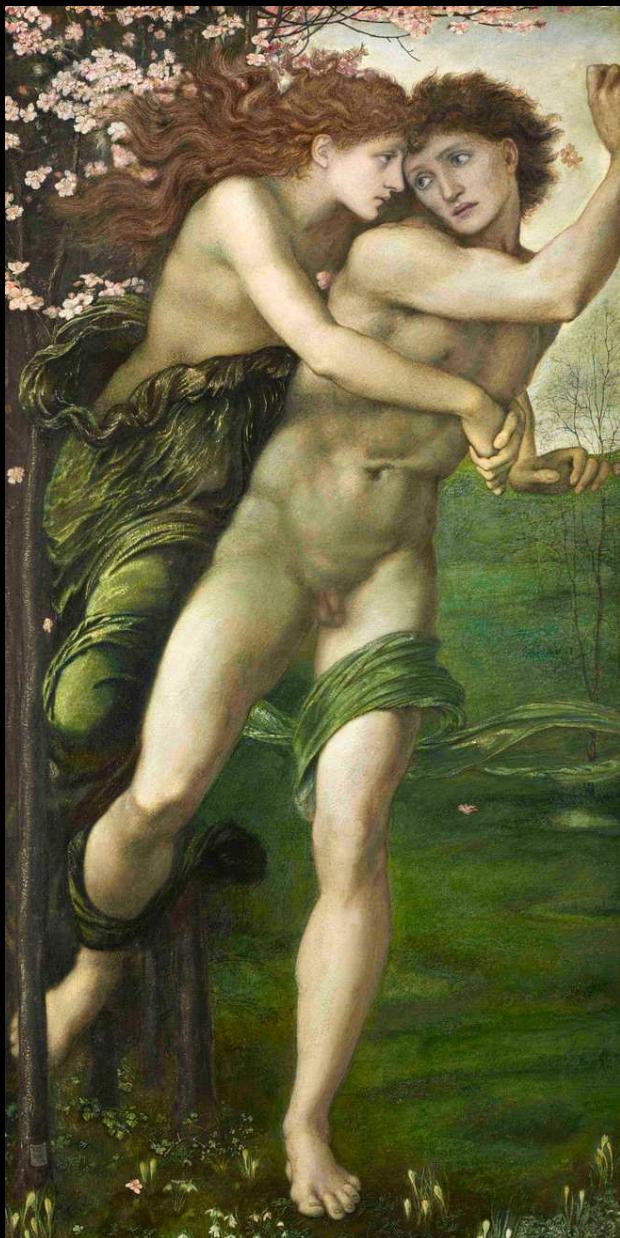




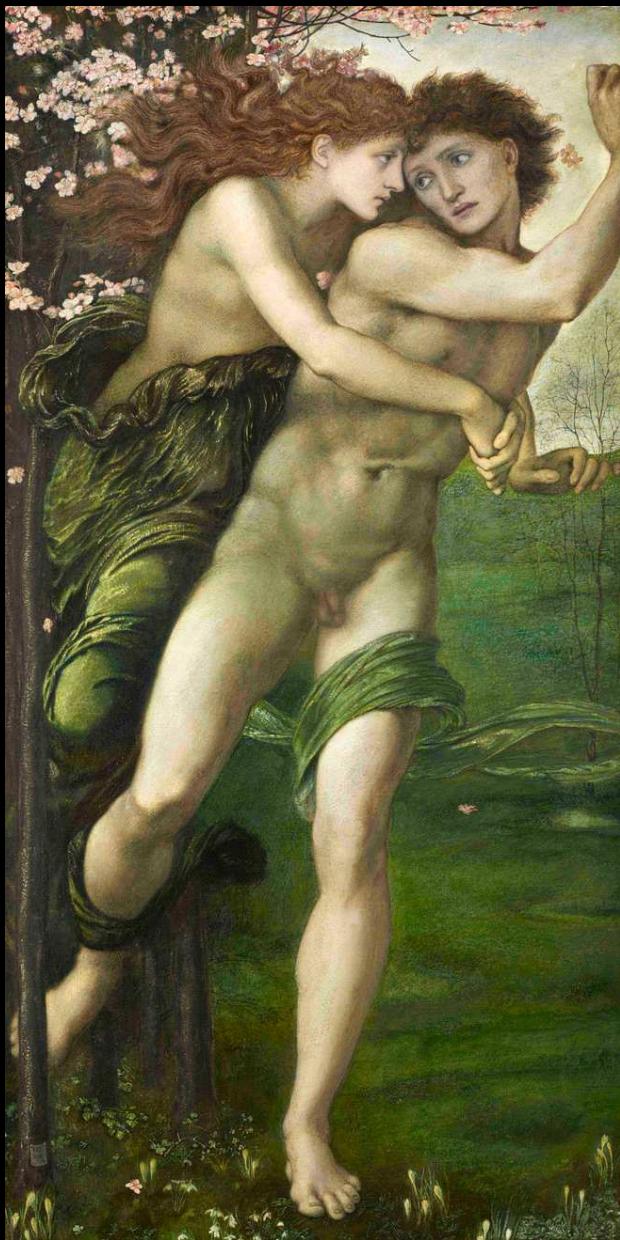
Sir Edward Coley Burne-Jones, Bt 1833–1898, King Cophetua and the Beggar Maid, Oil paint on canvas, 293,4 x 135,9 cm, London: Tate Gallery



Edward Burne-Jones (1833–1898), Georgiana Burne-Jones, their children Margaret and Philip in the background, 1883, oil on canvas, 76 x 53 cm, Source: Sotheby's



Edward Burne-Jones (1833–1898), *Phyllis and Demophoon*, 1870, Bodycolour and watercolour with gold medium and gum arabic on composit layers of paper on canvas, 93,8 x 47,5 cm, Birmingham Museum and Art Gallery.



Maria Zambaco by Edward Burne-Jones (1871)



BURNE-JONES, Edward, *The Depths of the Sea*, 1886,
Privatsammlung, Öl/Leinwand, 75x197 cm.



Photogravure (1900) by
Frederick Hollyer of a
portrait of Edward Burne-
Jones by his son, Philip
Burne-Jones, 1898





Edward Burne-Jones
(1833–1898), The
Last Sleep of Arthur
in Avalon, 1898,
Collection, Museo
de Arte de Ponce,
Puerto Rico.

Edward Burne-Jones
(1833-1898), The Wheel of
Fortune, Oil on canvas,
1875-83, 199 x 100 cm,
Musée d'Orsay, Paris.



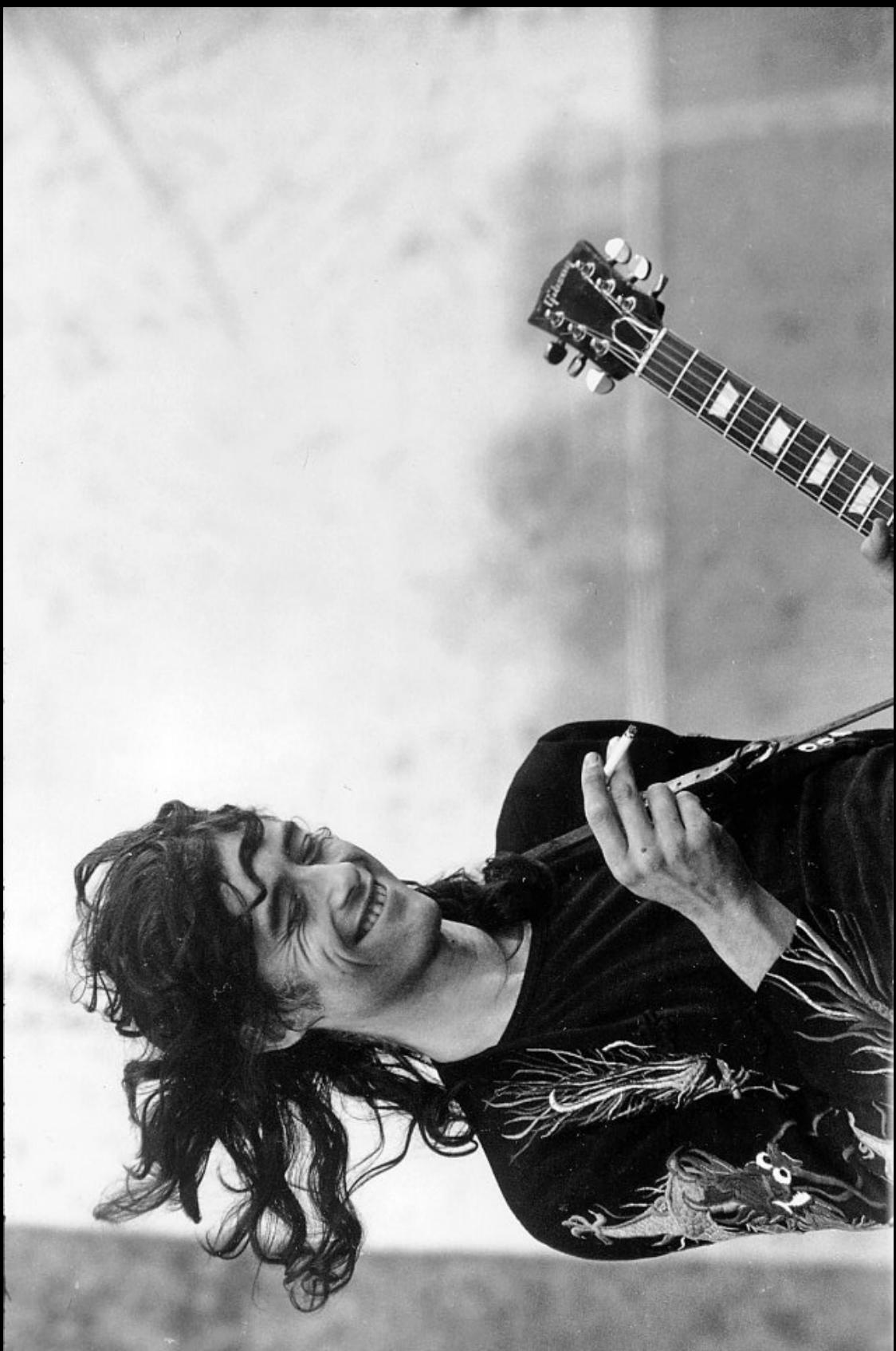


Edward Burne-Jones, William Morris and John Dearle, The Arming and Departure of the Knights of the Round Table on the Quest for the Holy Grail, 1890-1894

Collection Jimmy Page,
courtesy Paul Reeves London

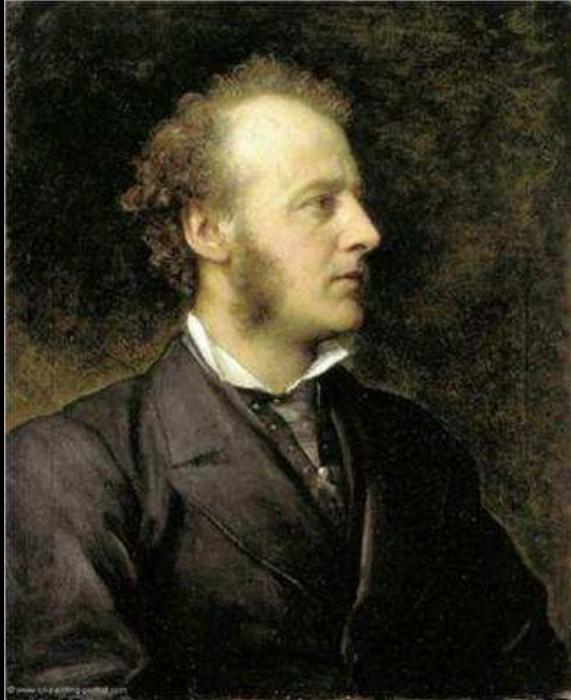


Edward Burne-Jones, William Morris and John Dearle, *The Attainment: The Vision of the Holy Grail to Sir Galahad, Sir Bors and Sir Perceval*, 1890-1894, Collection Jimmy Page, courtesy Paul Reeves London



Die Präraffaeliten

Die präraffaelitische Bruderschaft



Portrait of Sir John Everett
Millais - George Frederic Watts

Sir John Everett Millais (1829-1896)
Painting School: Pre-Raphaelite Brotherhood
Field: painting, printmaking, drawing
Influenced by: Ambrogio Lorenzetti, Paolo Veneziano
Art institution: Royal Academy of Arts (RA), London, UK

William Holman Hunt
Dante Gabriel Rossetti,
William Rossetti,
Frederic George Stephens,
Thomas Woolner
James Collinson

1. To have genuine ideas to express;
2. To study Nature attentively, so as to know how to express them;
3. To sympathise with what is direct and serious and heartfelt in previous art, to the exclusion of what is conventional and self-parodying and learned by rote;
4. And, most indispensable of all, to produce thoroughly good pictures and statues.



Dante Gabriel Rossetti, photograph by Lewis Carroll, 1863, The Bettmann Archive



Ford Maddox Brown
(1821-1893)



Peter von Cornelius,
ca. 1850



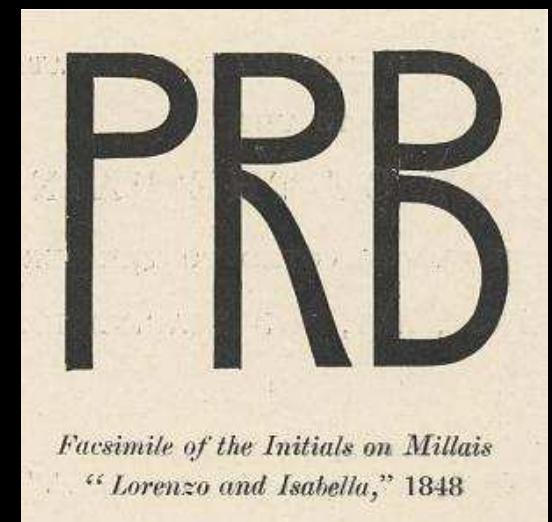
Friedrich Overbeck
1855, Fotografie
von Franz Hanf-
staengl; Münchner
Stadtmuseum



William Blake,
Porträt von
Thomas Phillips



John William Waterhouse
The Lady of Shalott



*Facsimile of the Initials on Millais
“Lorenzo and Isabella,” 1848*

Ein neuer Silberblick der Kunst



„[...] rejecting nothing, selecting nothing!“

Self Portrait, by John Ruskin, 1875, Watercolour with
some bodycolour and pencil, 47.6 x 31.1 cm



Sir John Everett Millais, Bt
1829–1896, *Ophelia*, Oil
paint on canvas, 76,2 x
111,8 cm, London: Tate,
Acquisition: Presented by
Sir Henry Tate 1894



Dante Gabriel Rossetti, photograph by Lewis Carroll, 1863
The Bettmann Archive



Rossetti, Dante Gabriel: Beata Beatrix, oil on canvas by Dante Gabriel Rossetti, 1872; in the Art Institute of Chicago. Charles L. Hutchinson Collection, 1925.722/Photography © The Art Institute of Chicago

Elizabeth Eleanor "Lizzie" Siddal, Birth: 25 Jul 1829 London, City of London, Greater London, England Death 11 Feb 1862 (aged 32), London, City of London, Greater London, England.



Dante Gabriel Rossetti (1828–1882), Lady Lilith, 1866-68 (altered 1872-73), Öl auf Leinwand, with frame: 134.6 × 121.9 × 7 cm, Delaware Art Museum.



John William
Inchbold
(1830–1888),
The Moorland
(Dewar-stone,
Dartmoor),
1854 , London:
Tate Gallery



John William Inchbold, *La Chapelle de Bolton Abbey*, 1853



William Holman Hunt, *Der Sündenbock*, Liverpool: Lady Lever Art Gallery



William Holman Hunt (1827–1910) , The Finding of the Saviour in the Temple, 1860, oil on canvas, 85,7 x 141 cm, Birmingham Museum and Art Gallery.



Actinologia britannica - a history of the British sea-anemones and corals (Plate I)

Präraffelitische Rahmenschau



Dante Gabriel Rossetti
Dantis Amor, ca. 1863
Tate Gallery, London

„Immer eine Figur auf einem Grund ist der Rahmen dennoch eine Form, die traditionell dadurch bestimmt ist, daß sie sich nicht selbst auszeichnet, sondern verschwindet, versinkt, sich selbst vergessen macht, sich gerade darin auflöst, daß sie ihre größte Energie entfaltet. Der Rahmen ist weder selbst Grund, so wie das Werk oder die Umgebung es sind, noch bildet seine marginale Plastizität eine Form. Am wenigsten eine Form, die aus eigener Macht entsteht.“

Derrida



Dante Gabriel Rossetti
Dantis Amor, ca. 1863
Tate Gallery, London

„An ihnen gleitet der Blick nach innen; indem das Auge sie auf ihren ideellen Schnittpunkt zu verlängert, wird die Beziehung des Bildes auf sein Zentrum von allen Seiten her betont. Diese zusammenführende Wirkung der Rahmenfigur verstärkt man ersichtlich, indem man die äußeren Rahmenseiten den inneren gegenüber etwas erhöht, so daß die vier Seiten konvergierende Ebenen bilden.“

Georg Simmel



D.G. Rossetti (1828-82), *The girlhood of Mary Virgin*, 1848-49,
o/c, 83.2 x 65.4 cm., reframed 1864, Tate



As he that taketh away a garment in cold weather,
so is he that smargeth songs to an heavy heart.

William Holman Hunt The Awakening Conscience,
1853-54, Tate Gallery, London



Dante Gabriel Rossetti (1828–1882), *The Salutation of Beatrice*, between 1859 and 1863, oil and gold leaf on conifer wood, mounted in a frame designed and painted by the artist, 101 x 202 x 10.9 cm with artist frame; panels: 74.9 x 80 cm each, National Gallery of Canada.

Jan van Eyck
(1390-1441),
Margaret, the
artist's wife,
1439, o/c,
32.6 x 25 cm.,
Groeningemu
seum, Bruges



D.G. Rossetti (1828-82), The salutation of Beatrice & Dante in Purgatory, 1854, bodycolour, 29.2 x 25.1 cm., Fitzwilliam Museum, Cambridge



The Awakening Conscience
William Holman Hunt, 1853

As he that bath awaketh a garment in cold weather,
so is he that singeth songs to an heavy heart.