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Sommario/riassunto	For the first time in scholarly art history we can offer now a systematical overview on the representation of night in her manifold appearances and manifestations, attributes and connections covering the time from the Ancient Orient, the Greek, the Roman World Empire, Early Christian, Middle Ages and Renaissance up to the Baroque. Intended is a sequel from the Enlightenment and the Romantic Movement up to modern times. Despite arranging the subject-matter in historical sections according to their chronological order it was necessary to take a not one-sided approach and to cope with thorough studies of single phenomena. Therefore, viewpoints from many neighbor fields influenced interpretation and analysis. Far beyond their aesthetical function representations of night are linked as well as to literature as to religious, philosophical, astrological and theological ideas, eg night ranked in ancient times as the very - feminine - origin of entity which from arose the masculine day. Various like her appearances are also her colors. The Baroque era did not connect the night with black or blue as earlier periods did but with brown instead. Night may show herself as personification or as "natural" night, for example, as a moon landscape. The oldest known Nachtstück, a fisherboat on a lake with reed and crescent, has been preserved on a

pre-babylonian seal done in the beginning of the third millenium BC Night may symbolize the positive aspects of life, yet also stands for threatening powers (death , witchcraft, nightmare) and low instincts (base eroticism): Sometimes both is valid like in the case of sleep. Night and light belong together. In drawing from the shadow produced by a source of light in a dark room according to an old belief visual art came into existence. Among the newly acquired findings stands out the Nachtfleiß (diligence at night) which formed a much appreciated theme of pictures in the Renaissance. This means the nocturnal labor of princes, artists and scientists, who in burning the midnight oil rise above ordinary people. The study not only integrates into a survey many works of eminent artists but also investigates and explains with regard to specific categories dealing among others with Michelangelo ("... I am a child of night"), Raphael, El Greco, Rubens and Caravaggio. Additionally several hitherto little known or entirely neglected paintings, drawings, prints and sculptural works are widening the point of view. While project work still was in progress some possibilities of cooperation with relevant exhibitions and broadcasts were utilized. B. Borchhardt's catalog contributions ("Die Nacht", Munich 1998, "Nightscapes", Ulm 2001) summarize in due form the most important insights.
