

Firstname Lastname

Instructor's Name

Course Number

Date

### The Influence of Nationalism on 19th Century Romanticism

Nationalism is a modern movement, and the very first significant manifestations of nationalism were the American War of Independence and the French Revolution. The nineteenth century was the era of nationalism in Europe, while the twentieth century witnessed the rise of national movements in Asia and Africa. Throughout history, people had been connected to their cultural groups and traditions, to their territorial authority and their motherland, but nationalism did not become a prevalent concept until the 18th century.

With respect to the influence of nationalism on Romanticism, nationalism was one of the critical issues in movement from the outset. Among the key themes of Romanticism and its most enduring legacy, cultural assertions of nationalism have been central to post-Enlightenment art and political philosophy ("Musical nationalism" 2019). Romantic nationalism, rising from this cooperation between cultural production and political philosophy, has, over time, become a celebration of the nations from which it sprang.

The works of the Brothers Grimm inspired other collectors, not only motivating them to gather fairy tales but also making them think of these stories as expressly symbolic cultural influences on the countries that wrote them. In addition, many other "national epics" (i.e. epic poetry) reflecting the national spirit were written under the influence of romantic nationalism, mainly in the Russian Empire and by national minorities. The view is that fairy tales unless

corrupted by external literary sources have remained in the same form for millennia. Although not exclusive to the works of romantic nationalists while fitting well into their views, such fairy tales express the primal nature of a people. From the beginning, the Grimm brothers acted in line with Romantic tendencies, which for them were firmly allied with growing German nationalism. Closely following the examples set by the early Romantics such as the Schlegel brothers, Ludwig Tieck, Novalis, Herder, Fichte, Schelling, and Schleiermacher, the Grimms in their philological investigations sought to unlock the poetry and the experiences of the German people, which were encased in the words and grammatical forms of the German language. (Snyder "Cultural Nationalism: The Grimm Brothers' Fairy Tales " 1978).

As a musical theme, nationalism began in the early nineteenth century and concerned campaigns for political independence. It highlighted national artistic factors, for example, the use of folk songs and dances, rhythms, symphonic poems, etc. With the formation of the new nations in Europe, nationalism in music was a reaction to the dominance of the major European classical traditions, as composers began to separate themselves from the standards set by Italian, French, and mainly German traditionalists. The countries most frequently tied to musical nationalism are Russia, Poland, Romania, Hungary, Norway, Finland, Sweden, Ukraine, Spain, and the United Kingdom in Europe, as well as the United States, Mexico, Brazil, Argentina, Chile, Cuba, Colombia and Venezuela in America ("Musical nationalism" 2019). Historically, nineteenth-century musical nationalism is considered to be a reaction to the "dominance" of German Romantic music.

Although architectural nationalism, provisionally defined as the design of a building according to considerations of how it represents or advances ideas of a nation, did not emerge as

a widespread practice until the nineteenth century. Even before “architecture” and “nationalism” were associated with each other, the historical development of each concept employed a similar manner of systematization. “Architecture” and “nationalism” converge around the ordering of concrete particulars into an abstract whole by a centralized authority. In one case, this authority is the architect or architectural discipline; on the other, it is the rulers of states. Architects carve beams into entablatures and in doing so elevate an element of construction into the realm of publicly sanctioned representation. Nationalists, somewhat similarly, convert Venetians and Sicilians into Italians. As a historian, Mancini is concerned with the transition from an older model of cultural production based on the belief that culture and society could be aligned (and that art education and visual sensitivity act in tandem towards building cultural nationalism) to one associated with exclusionary modernism (“Pre-Modernism: Art-World Change and American Culture from the Civil War to the Armory Show”). Clear examples of nationalism in architecture are the Houses of Parliament in the UK and the Paris Opera House.

Of all ideological movements, nationalism is most closely related to artists, especially visual artists. This is partially because nationalism is also a form of culture, but mainly because the abstraction of its basic concepts, namely nation, homeland, autonomy, unity, identity, and authenticity, requires concrete “realization.” Visual artists are attracted to nationalism because their concepts demand a personal and emotional response; conversely, nationalist movements often require powerful and exciting images that can mobilize “the people”.

Works Cited

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