

Chapter 1 : Romanticism - Wikipedia

First published in Beyond Romanticism represents a substantial challenge to traditional views of the Romantic period and provides a sustained critique of 'Romantic ideology'. The debates with which it engages had previously been under-represented in the study of Romanticism, where the.

Basic characteristics[edit] The nature of Romanticism may be approached from the primary importance of the free expression of the feelings of the artist. Samuel Taylor Coleridge and others believed there were natural laws the imaginationâ€”at least of a good creative artistâ€”would unconsciously follow through artistic inspiration if left alone. The concept of the genius , or artist who was able to produce his own original work through this process of creation from nothingness, is key to Romanticism, and to be derivative was the worst sin. This particularly in the effect of nature upon the artist when he is surrounded by it, preferably alone. In contrast to the usually very social art of the Enlightenment , Romantics were distrustful of the human world, and tended to believe a close connection with nature was mentally and morally healthy. Romantic art addressed its audiences with what was intended to be felt as the personal voice of the artist. So, in literature, "much of romantic poetry invited the reader to identify the protagonists with the poets themselves". The application of the term to literature first became common in Germany, where the circle around the Schlegel brothers, critics August and Friedrich , began to speak of romantische Poesie "romantic poetry" in the s, contrasting it with "classic" but in terms of spirit rather than merely dating. Friedrich Schlegel wrote in his Dialogue on Poetry , "I seek and find the romantic among the older moderns, in Shakespeare, in Cervantes, in Italian poetry, in that age of chivalry, love and fable, from which the phenomenon and the word itself are derived. Margaret Drabble described it in literature as taking place "roughly between and ", [24] and few dates much earlier than will be found. In English literature, M. Abrams placed it between , or , this latter a very typical view, and about , perhaps a little later than some other critics. The early period of the Romantic Era was a time of war, with the French Revolution â€” followed by the Napoleonic Wars until These wars, along with the political and social turmoil that went along with them, served as the background for Romanticism. The first emerged in the s and s, the second in the s, and the third later in the century. That it was part of the Counter-Enlightenment , a reaction against the Age of Enlightenment , is generally accepted in current scholarship. Its relationship to the French Revolution , which began in in the very early stages of the period, is clearly important, but highly variable depending on geography and individual reactions. Most Romantics can be said to be broadly progressive in their views, but a considerable number always had, or developed, a wide range of conservative views, [31] and nationalism was in many countries strongly associated with Romanticism, as discussed in detail below. In philosophy and the history of ideas, Romanticism was seen by Isaiah Berlin as disrupting for over a century the classic Western traditions of rationality and the idea of moral absolutes and agreed values, leading "to something like the melting away of the very notion of objective truth", [32] and hence not only to nationalism, but also fascism and totalitarianism , with a gradual recovery coming only after World War II. This is most evident in the aesthetics of romanticism, where the notion of eternal models, a Platonic vision of ideal beauty, which the artist seeks to convey, however imperfectly, on canvas or in sound, is replaced by a passionate belief in spiritual freedom, individual creativity. Arthur Lovejoy attempted to demonstrate the difficulty of defining Romanticism in his seminal article "On The Discrimination of Romanticisms" in his Essays in the History of Ideas ; some scholars see Romanticism as essentially continuous with the present, some like Robert Hughes see in it the inaugural moment of modernity , [35] and some like Chateaubriand , Novalis and Samuel Taylor Coleridge see it as the beginning of a tradition of resistance to Enlightenment rationalismâ€”a "Counter-Enlightenment"â€” [36] [37] to be associated most closely with German Romanticism. An earlier definition comes from Charles Baudelaire: This movement was led by France, with Balzac and Flaubert in literature and Courbet in painting; Stendhal and Goya were important precursors of Realism in their respective media. However, Romantic styles, now often representing the established and safe style against which Realists rebelled, continued to flourish in many fields for the rest of the century and beyond. In music such works from after about are referred to by some writers as

"Late Romantic" and by others as "Neoromantic" or "Postromantic", but other fields do not usually use these terms; in English literature and painting the convenient term "Victorian" avoids having to characterise the period further. In northern Europe, the Early Romantic visionary optimism and belief that the world was in the process of great change and improvement had largely vanished, and some art became more conventionally political and polemical as its creators engaged polemically with the world as it was. Elsewhere, including in very different ways the United States and Russia, feelings that great change was underway or just about to come were still possible. Displays of intense emotion in art remained prominent, as did the exotic and historical settings pioneered by the Romantics, but experimentation with form and technique was generally reduced, often replaced with meticulous technique, as in the poems of Tennyson or many paintings. If not realist, late 19th-century art was often extremely detailed, and pride was taken in adding authentic details in a way that earlier Romantics did not trouble with. Many Romantic ideas about the nature and purpose of art, above all the pre-eminent importance of originality, remained important for later generations, and often underlie modern views, despite opposition from theorists.

Chapter 2 : Beyond Romantic? - GirlsAskGuys

"Beyond Romanticism" is a challenge to traditional views of Romanticism as they have developed on both sides of the Atlantic. It provides a sustained critique of "Romantic ideology". The essays engage in debates central to the development of literary studies.

Gray, Nicholas Halmi, Gary J. Romanticism and Beyond Published: March 01, Richard T. Romanticism and Beyond, University of Washington Press, , pp. Reviewed by Dalia Nassar, University of Sydney and Villanova University While it is widely known that the imagination played a significant role in romanticism, recent philosophical interpretations of romanticism have emphasized the significance of reason in romantic thought, and in this way made a significant correction to the view of romanticism as irrational or anti-rational. In doing so, however, these interpretations have often overlooked or under-thematized the imagination. Thus, although historians of philosophy underscore the central role of the work of art in romantic thought, there has not been a rigorous interrogation of the ways in which the romantics conceived of the imagination, or of their understanding of the relation between imagination, reason and intuition. This collection thus makes an important contribution to the study of romanticism, and in particular to the study of romantic philosophy. It contains contributions by both literary critics and philosophers, and the styles and goals of the essays vary accordingly. While some are philosophical analyses of particular questions, others seek to explicate the role of the imagination in particular philosophical projects or systems, while still others interpret specific poems, or offer illuminating comparisons between poets or movements in poetry. As the author of the Introduction, Richard T. The "inventions of the imagination," he writes, should be understood in both senses of the phrase -- that is to say, the imagination as both inventor and invented 3. The more philosophical essays seek to understand the imagination as inventor, and thus investigate the workings of the imagination and its role, above all, in knowledge and interpretation. The more literary essays are concerned with explicating the actual inventions of the imagination -- the literary works. However, several essays cross disciplinary boundaries and accomplish both tasks. One of the key philosophical questions addressed in a number of the essays concerns the relationship between imagination and knowledge. Is the imagination an essential element in epistemic operations, or is it the inventor of fantasy and fiction? This directly leads to a second, closely related, question. Is the imagination free and thus "arbitrary" 79 , or is it unfree, such that it remains confined to the sphere and goals of objective knowledge and reason? Put differently, is the imagination necessarily fragmentary, and thus opposed to the systematic goals of reason? What kinds of truth claims can the imagination make, and how can they be verified? Not surprisingly, the authors do not agree on the majority of these questions, and in some instances, they strongly disagree. What does it mean, exactly, to say that the imagination can generate knowledge or, by contrast, disrupts the activity of knowing? In what follows, I will focus on the essays which are most clearly concerned with this question. The first two essays take up the question of knowledge directly, offering compelling evidence of ways in which imagination and literature can and have benefitted the study of nature and science. In "Imagination on the Move," Wolfgang Welsch argues that to achieve knowledge of the natural world, empirical perception does not suffice. Imagination is necessary, he contends, because it is only through the imagination that one can arrive at a temporal perspective and thereby grasp natural development and change. The imagination allows the knower to develop a "genealogical film," or a "cinema of evolution," which relativises her momentary perception For this reason, Welsch says, "imagination, not direct perception, provides the truth" Literature and Constructive Imagination in the History of Geology" similarly explicates the potential of the imagination to generate knowledge. However, rather than offering an analysis of the workings of the imagination, Braungart provides a historical account of the role of literature in the production of specific kinds of knowledge. The case he examines is geology In the same vein as Welsch, Braungart claims that it is only through the work of the imagination that geologists were able to "construct" the history of the earth: Does the imagination, as Welsch maintains, "show" us the world in a way that is inaccessible to perception and reason 20? Or does it, as Braungart puts it, "construct" the world 29? Welsch and Braungart may not intend any difference in meaning, but the fact that neither offers an explication of these terms points

to potential misunderstanding. Is there a difference between "showing" and "constructing"? How does the imagination both apprehend and construct the world? Kant and Spinoza on Fictions" describes the essentially epistemic role of the imagination. However, in contrast to Welsch and Braungart, Lord claims that the imagination produces "fictions," which are necessary for the achievement of systematic ideals. As Lord sees it, it is only through the imagination that Spinoza is able to make "a leap out of reason and into intuition," i. This seems deeply at odds with the "eminently rational" Spinoza 43 , for whom imagination is the lowest kind of knowledge. Why would Spinoza rely on the products of the imagination for the completion of his rational system? If the goal is to become rational 44 , then why is it necessary to employ the imagination, to undertake a "leap," in order to arrive at an apparently non-rational kind of knowledge? Although the next two articles focus on Hegel, they portray two radically different ways of approaching Hegel and the imagination. Vieweg outlines the three stages of imagination as presented in the Encyclopedia -- reproductive imagination, fantasy, and appearance -- and offers clear explications of the ways in which Hegel arrives at his views. On the Lives of Concepts" is concerned not with what Hegel says about the imagination but with his use of it in the Phenomenology. Pippin offers some very interesting passages to support his claim that "it is only in such representative attempts at self-knowledge. That is to say, it is only in the image that the concept comes to life, and, in turn, it is only through an engagement with this "historical and living geistige Wirklichkeit" that "any genuine philosophy" can arise Yet, the claim comes at the end of the essay, and the reader is left to wonder about its consequences: And how can we reconcile this view with the more common one that, to quote Vieweg, "the true iconoclasm of conceptual thought, as Hegel conceives it, remains beyond the reach of the imagination" 99? Could it not be the case that Schelling came to view the work of art as incapable of presenting identity -- as Block argues -- and thus turned his attention to locating identity in reason and intellectual intuition? Does the imagination discover or does it invent? Does it reveal the world as it is, or does it construct the world? In these essays, the imagination appears under many and at times conflicting guises. Is the imagination a faculty of apprehending, or a faculty of creating? Can apprehension and creation go hand in hand? How does the imagination relate to conceptual thought? Does the imagination work in concert with or in contrast to reason? While no one essay takes up these questions in their entirety, the collection as a whole provides ample material for thinking about the epistemic role of the imagination. In this way it makes an important contribution not only to the history of philosophy and the study of romanticism, but also to contemporary questions in hermeneutics, theories of knowledge and aesthetics. My hope is that this collection will revive interest in the cognitive value of the imagination and its role in the generation of different forms of knowledge.

Moving Beyond Romanticism Posted July 26, As you become more conscious in a relationship, you can no longer milk it for its romanticism, because it is more interesting than that.

This passion drove Coleridge to coin over words, including "psychosomatic," "romanticize," "supersensuous," and memorable phrases like "the willing suspension of disbelief. He also coined the word "desynonymize" in the belief that clarity in language went hand in hand with clarity in thinking. The importance of words, and coining new ones where necessary, is precisely where Ashton Nichols begins his intriguing book. Nichols invents a word -- "Urbanature" -- in order to forge a new understanding of our relationship to the natural world. This term which, as Nichols helpfully points out, rhymes with "furniture" "suggests that nature and urban life are not as distinct as human beings have long supposed. Likewise, Nichols refashions the term "roosting" to describe "a new way of living more self-consciously on the earth" by creating more temporary, environmentally sensitive homes in the surrounding environment³. By engaging these terms, and examining their eighteenth and nineteenth century antecedents, Nichols hopes to renew our views of nature at a time of increasing peril for our urban, suburban, rural, and wild environments. Nichols interweaves several types of sources and methodologies in this project: Romantic and Victorian poetry and prose, the history of science, ecocriticism, and personal memoir. Romanticism and Ecology In both idea and text this interfusion to use a Coleridgean coinage levels the barriers between nature and culture, city and country, academic and personal. In *Romantic Natural Histories*: In this new, deeply interdisciplinary book, he examines conceptions of nature in the poetry of Wordsworth, Shelley, Erasmus Darwin, Keats, and Tennyson; in the prose of Thoreau and Hardy; and in the science of wonder cabinets, natural history museums, and zoos. Nichols finds a precedent for "urbanature" in the science and poetry of the eighteenth and nineteenth century, which both relied upon metaphors. Nichols examines the legacy of Romantic poetry through an ecocritical lens, exploring the ways in which the Romantics represent the natural world. Ultimately, however, he aims to go "beyond Romantic Ecocriticism" because "one element of Romanticism has contributed to the problems that urbanature seeks to resolve" -- namely, a view that "nature is somehow opposed to urbanity, the wild is what the city gets rid of, human culture is the enemy of nature" xxi. The goal of urbanature is to remove these harmful divisions: A look at the legacy of Romantic natural history will move beyond the word "nature" as it has been employed since the Enlightenment -- and beyond the nature versus culture split -- toward the more inclusive idea of "urbanatural roosting. Urbanatural roosting says that, if all humans are linked to each other and to their surroundings, then those same humans have clear obligations to each other and to the world they share. For Nichols, these dualistic categories are "old lines of arbitrary separation" that prevent us from seeing both city and country as "locations equally worthy of human care and concern, all equally serving of the attention needed to sustain them" Despite their anthropomorphism and anthropocentrism, the Romantics did succeed in envisioning a dynamic, vital force at work in both the human and natural worlds. But rather than finding transcendence in the poem, he writes: The wind here is not merely moving air; it represents the life force itself; the elan vital, the chi, a vital energy that pervades the universe" For Nichols, this world is purely material: Shelley produces a resurrection poem without any link to the supernatural. He offers a promise of natural power and organic efficacy without any reference to a world beyond the physical world, beyond the world I can see and hear and feel outside my window every day But can this naturalistic reading of the poem account for its wealth of secularized biblical imagery? For its references to prayer, the thorns of life, apocalyptic showers of black rain, fire, and hail, and most especially the prophetic stance in the concluding lines? These are, I think, spiritual and supernatural motifs that possibly engage a transcendent third category beyond nature and culture. Nevertheless, abandoning this idea of the transcendent may be the very first step necessary for realizing "urbanature. Our cultural context today is more variegated and includes a greater familiarity with atheistic, agnostic, and non-Christian spiritual traditions as well as wider gaps between science, literature and religion. Nichols is consistently forthright in his desire to refashion the term "nature" for our times. Towards the end of the book especially, the manifesto-like rhetoric gains strength: All it will

require is that every one of us should think about, care about, and do something good about every place, every person, every creature, and everything that each of us can effect on planet earth" Nichols calls for nothing less than a new ethic, an "ecoethic" that recognizes the intrinsic value of both animate and inanimate nature. Nichols has a gift for writing about the history of science: He sees pleasure "as a concept that links Romantic poetry to Romantic science in significant ways. Pleasure located in the nonhuman world, and pleasure taken by humans in the natural world, are concepts that comingle in a whole range of Romantic metaphors and writings: Nichols salutes the galvanizing force of wonder in Romantic science, a topic also brilliantly explored by Richard Holmes in *The Age of Wonder*. To see something new and amazing is often to learn something new, but the experience is also about being excited, titillated or amazed. But he also charts darker terrain. For colonizing scientists, he notes, "it was ethically acceptable to cage other creatures, even human creatures, as long as the knowledge thus gained could be codified or organized as part of the great encyclopedic project." He gauges too the sheer volume of death implicit in Darwinian natural selection and the horror of deep time, necessitated by new geological and fossil evidence, that demonstrated "how insignificant human life -- and all of human civilization -- seemed in the face of the timeline required for these incremental biological changes to occur." These are riveting pages. There is no question that Nichols has written a wondrous book, innovative in its merging of genres, richly veined with intellectual history, literary criticism, and a passionate vision for the future of environmentalism. I read it with great pleasure and wonder, and wrestled with the questions it presented for many days. Indeed, taken as a whole, the book resembles two metaphors Nichols draws from the history of science: In both the entangled bank and the curiosity cabinet, a sense of wonder leads to a deeper engagement with nature.

*Beyond Romanticism will also make comparative sorties into the Romantic movement in Europe, especially Germany, where Heinrich Heine's *The Romantic School* provided an early critical definition of the movement. Heine's study was published in , at the very margin of Romanticism's conventional time frame, and this limit leads us, finally.*

Bring fact-checked results to the top of your browser search. Post-Romanticism in the 20th century and beyond Claude Debussy in France was probably the most important composer of the period from until the turn of the 20th century. The composers of this era attempted to describe scenes and evoke moods by the use of rich harmonies and a wide palette of timbre. No composer ever handled the colours of the orchestra with greater subtlety. Naturally, this is also dependent on his use of harmony , melody , and rhythm, but the dominant impression of a Debussy work is focussed on his use of orchestral instruments to create light and shadows. Many of the composers who followed Debussy and Mahler brought about radical changes in the use of the orchestra. The strings frequently do not assume a dominant role but, rather, often play music that is subservient to the brass or woodwinds. Percussion instruments greatly increased in importance and have continued to do so. The period between World War I and World War II was dominated by two main schools of composers with vastly differing results for orchestration. One was responsible for the Neoclassical style; the other, gathered around the Austrian composer Arnold Schoenberg , drew heavily on the Romantic movement for its direction. The Neoclassical composers sought to free music from the influence of Impressionism. Whereas the Romantic composers had frequently employed the instrumental forces at hand to create a deliberate sense of vagueness, the Neoclassical composers, beginning in about with a group in France known as Les Six , attempted to recreate the clarity of the Classical period by turning to models found in the popular music of the period, the music of the dance halls and cabarets. The Neoclassical composers also turned away somewhat from the orchestra as a medium, finding the forces of chamber music more suitable for their ideals. The music of a composer such as Paul Hindemith in Germany is closer to the music of Mozart in its sense of instrumentation than it is to Romanticism. The music of Schoenberg and his fellow Austrian Alban Berg drew heavily on the Romantic movement and eventually became known as Expressionism , which stressed inner experience. Emphasis on the inner self produced a music that was thick, dark, and intense. In the first half of the 20th century electronic music emerged, although it did not become important until after The principal reasons for the inclusion here of electronic music are that electronic sounds, either taped or live, frequently are included in a composition combined with traditional instruments, and it has had a decided influence on orchestration. For a treatment of historical and compositional aspects of electronic music, see electronic music. By the s many composers were writing works for electronic sounds and instruments. The electronic sounds provide a dimension to instrumentation never before possible. A number of things are noteworthy. Electronic sounds are capable of incredibly subtle changes of timbre, pitch, and mode of attack. When combined with traditional instruments they add a rich new spectrum of colour. The result has been a great extension of the sound possibilities of Western instruments. Another 20th-century trend was away from large orchestras and toward chamber ensembles, often of nontraditional combinations. Compositions for such ensembles often excelled in economy of means and explored individual instrumental timbres. Non-Western instrumentation Much of music outside the West has entirely different aesthetic aims; the music of the Hindu world, best known to the West through the classical music of India, provides an example. Indian music always has had strong ties with mythology and religion and thus produced an art that is as different from Western music as Hinduism is from Christianity. It achieves unity through similarity rather than through change and is based on a more purely sensual approach. Hindu music is divided, for example, into ragas , or melody types. The word raga means colour or mood. Combined with the ragas are talas , or rhythmic structures. The possible combinations of talas and ragas are many, producing a music that is wonderfully subtle. The instruments for this music consist of various drums made of terra-cotta, wood, or metal; cymbals also serve as percussion instruments. Probably the instrument best known to Western audiences is the tabla , a two-drum set capable of very subtle changes in sound. The two best known stringed instruments are the sitar plucked and the tambura ,

a four-stringed instrument that provides the omnipresent drone accompaniment. Balinese and Javanese music is centred on the gamelan orchestra, the instruments of which include the saron and gender metallophones like xylophones but with metal, not wooden, keys, the gambang kayu xylophone, tuned gongs, flutes, and the rebab, a violin-like instrument with two strings. All the instruments follow the same nuclear melody but elaborate it in different ways. The heavy reliance on tuned percussion instruments has given this music a brilliant quality that Western audiences have found extremely attractive. The gamelan orchestra, for instance, influenced Debussy, who first heard the music at the Paris Exposition in 1889. The approach to instrumentation in the music of India and Bali is quite different from that of Western music. In Indian music a sameness of colour is created through the use of the drone played on the tambura. This is not to say that this music is uncolourful but that a specific timbre is established for an entire composition. Since the time of Debussy, Western composers have come increasingly into contact with, in particular, the music of India, Bali, and Japan. A comparison of Balinese gamelan music with the Sonatas and Interludes for prepared piano by the 20th-century American composer John Cage shows how profound this influence can be.

Chapter 5 : Classical Music: Beyond Romanticism – The Culture Project

Beyond Romanticism represents a substantial challenge to traditional views of the Romantic period and provides a sustained critique of 'Romantic ideology'. The debates with which it engages had previously been under-repres.

Chapter 6 : Project MUSE - Beyond Excess: Romanticism, Surplus, and Trust

Beyond Romanticism represents a considerable problem to conventional perspectives of the Romantic interval and gives a sustained critique of 'Romantic ideology'. The debates with which it engages had formerly been under-represented within the learn of Romanticism, the place the claims of heritage had by no means had fairly an analogous.