

**Chapter 1 : SparkNotes: Europe (): Romanticism**

*German Romanticism was the dominant intellectual movement of German-speaking countries in the late 18th and early 19th centuries, influencing philosophy, aesthetics, literature and criticism. Compared to English Romanticism, the German variety developed relatively late, and, in the early years, coincided with Weimar Classicism ().*

History of Art Timeline. Although Romanticism declined about 1830, its influence continued long after. To see the role that Romantic painting played in the evolution of 19th century art, see: Realism to Impressionism Origins

After the French Revolution of 1789, a significant social change occurred within a single generation. Europe was shaken by political crises, revolutions and wars. However, during the course of those agitated 25 years, new ideas and attitudes had taken hold in the minds of men. Respect for the individual, the responsible human being, which was already a key element in Neoclassical painting, had given rise to a new but related phenomenon - emotional intuition. Thus cool, rational Neoclassicism was now confronted with emotion and the individual imagination which sprang from it. Instead of praising the stoicism and intellectual discipline of the individual Neoclassicism, artists now also began to celebrate the emotional intuition and perception of the individual Romanticism. The movement began in Germany where it was motivated largely by a sense of world weariness "Weltschmerz", a feeling of isolation and a yearning for nature. Later, Romantic tendencies also appeared in English and French painting.

German Romanticism In Germany, the young generation of artists reacted to the changing times by a process of introspection: In their recollection of the past, Romantic artists were very close to Neoclassicism, except that their historicism was critical of the rationalist attitude of Neoclassicism. To put it simply, Neoclassical artists looked to the past in support of their preference for responsible, rational-minded individuals, while Romantics looked to the past to justify their non-rational emotional intuition. But this new subjectivity unlike that of the contemporary age did not entail neglect of the study of nature, or painting craftsmanship. Romantic artists retained the academic traditions of their art, indeed their painterly qualities still represent a highpoint of Western art. The preferred genre among Romanticists was landscape painting. Nature was seen as the mirror of the soul, while in politically restricted Germany it was also regarded as a symbol of freedom and boundlessness. Thus the iconography of Romantic art includes solitary figures set in the countryside, gazing longingly into the distance, as well as vanitas motifs such as dead trees and overgrown ruins, symbolizing the transience and finite nature of life. Similar vanitas painting motifs had occurred previously in Baroque art: In Romanticism, the painter casts his subjective eye on the objective world, and shows us a picture filtered through his sensibility. By the time the European Restoration was set in motion by the Carlsbad Resolutions, and the persecution of the demagogues commenced, the appetite for German Romanticism had already faded, and rebellion had been replaced by resignation and disappointment. The emancipatory aspirations of German Romanticism were set aside in favour of those of the Restoration. In the face of such political conservatism, the artist-citizen withdrew into his private idyll, ushering in the Biedermeier period of Late Romanticism, exemplified by the works of Moritz von Schwind, Adrian Ludwig Richter, and Carl Spitzweg. Spitzweg was perhaps the outstanding representative of the Biedermeier style: Behind his innocent prettiness, he is satirizing the materialism of the German bourgeoisie.

German Art, 19th Century. Spanish Romanticism Francisco de Goya was the undisputed leader of the Romantic art movement in Spain, demonstrating a natural flair for works of irrationality, imagination, fantasy and terror. By 1789, he was firmly established as official painter to the Spanish Royal court. Unfortunately, about 1812, he was afflicted by some kind of serious illness, which left him deaf and caused him to become withdrawn. In 1814, he published a set of 80 etchings entitled Los Caprichos commenting on a range of human behaviours in the manner of William Hogarth. In 1812, in the aftermath of the Napoleonic War, he completed a set of aquatint prints called The Disasters of War depicting scenes from the battlefield, in a disturbing and macabre fashion. The prints remained unpublished until 1863. In 1808, in commemoration of the Spanish insurrection against French troops at the Puerta del Sol, Madrid, and the shooting of unarmed Spaniards suspected of complicity, Goya produced one of his greatest masterpieces - The Third of May, 1808, Prado, Madrid. Another masterpiece is The Colossus, Prado, Madrid. After Goya became increasingly withdrawn. His series of 14 pictures known as the Black

Paintings, including *Saturn Devouring His Son*, Prado, Madrid, offer an extraordinary insight into his world of personal fantasy and imagination. French Romanticism In France, as in much of Europe, the Napoleonic Wars ended in exile for Napoleon and a reactionary wave of Restoration policies. The French republic once again became a monarchy. In fine art terms, all this led to a huge boost for Romanticism, hitherto restrained by the domination of Neoclassicists such as the political painter Jacques Louis David and other ruling members of the French Academy who had reigned unchallenged. Broader in outlook than their German counterparts, French Romantic artists did not restrict themselves to landscape and the occasional genre painting, but also explored portrait art and history painting. Another strand of 19th-century Romanticism explored by French artists was Orientalist painting, typically of genre scenes in North Africa. Among the finest exponents were the academician Jean-Leon Gerome as well as the more maverick Eugene Delacroix. Theodore Gericault was an important pioneer of the Romantic art movement in France. No painter until then had depicted horror so graphically. The impact of the painting was all the more effective for being based on a true-life disaster. The three-dimensionality of the figures, allied to the meticulous arrangement of the raft, with its symbolic hopelessness. This symbolic portrayal of a shipwreck of popular political aspirations gives the painting the same drama that marked the works of Baroque Old Masters like Rubens and Velazquez. Gericault also adopted a Romantic approach to his famous portraits of asylum inmates. In doing this he deliberately rekindled the centuries-old argument about the primacy of drawing or colour composition. His masterpiece in the Romantic style is *Liberty Leading the People*, Louvre, painted on the occasion of the Revolution. Delacroix was also an avid student of colour in painting, in particular the interaction of colour and light. He discovered that "flesh only has its true colour in the open air, and particularly in the sun. If a man holds his head to the window, it is quite different from within the room; herein lies the stupidity of studio studies, which strive to reproduce the wrong colour". One important result of his studies was the discovery that nuances of colour can be produced by mixing complementary primary colours - a fact which was taken up with great interest by the Impressionists. Other French artists who worked in the tradition of Romanticism include: An unusual case is the classical history painter Paul Delaroche, who specialized in melodramatic historical scenes typically featuring English royalty, such as the *Execution of Lady Jane Grey*, National Gallery, London. Immensely popular during his life, he made a fortune from selling engravings of his pictures. Romanticism in England c. This tradition sought a balance between on the one hand a deep sensitivity to nature and on the other advances in the science of painting and drawing. The latter were exemplified by the systematic sky and cloud studies of the 18th century which characterized the work of Constable. Precise observation of nature led him to disregard the conventional importance of line, and construct his works from free patches of colour. This emancipation of colour is particularly characteristic of the painting of William Turner. For Turner, arguably the greatest of all English painters of Romanticism, observation of nature is merely one element in the realisation of his own pictorial ambitions. The mood of his paintings is created less by what he painted than by how he painted, especially how he employed colour and his paint-brush. Many of his canvases are painted with rapid slashes. Thick impasto alternates with delicate alla prima painting, tonal painting with strong contrasts of light and dark. It often takes a while for the depicted object to emerge from this whirling impression of colour and material. Thus for instance in his painting *Snowstorm*: In this, Turner is an important precursor of modern abstract painting. More immediately, his art had a huge impact on the Impressionists, who, unlike Romantic painters, were realists - they were not interested in visions of light that heightened expressiveness but in real light effects in nature. This movement towards realism appeared around 1860. At this point, a widening gulf opened up between emotion and reality. The Romantics, including groups like the Pre-Raphaelites, focused on emotion, fantasy and artistically created worlds - a style very much in tune with the era of Victorian art - an excellent example being the highly popular sentimental portraits of dogs by Sir Edwin Landseer. By comparison, the Realists adhered to a more naturalistic idiom, encompassing such diverse styles as French Realism with socially-aware themes and Impressionism. Impact of Romanticism The Romantic style of painting stimulated the emergence of numerous schools, such as: Arnold Bocklin and the Aestheticism movement. The most influential exponents of English figurative romanticism during the Victorian Age were the members of the Pre-Raphaelite Brotherhood, co-founded by William Holman Hunt

and by Dante Gabriel Rossetti, noted for *The Annunciation* and other works. Other artists associated with the movement included: Another important group of Romantic painters was The Hudson River School of landscape painting, active during the period. A sub-group of Hudson River artists introduced the style of Luminism, active Luminist landscapes - exemplified by those of Frederic E Church, Albert Bierstadt, and the Missouri frontier painter George Caleb Bingham - were characterized by intense, often dramatic light effects, a style visible also in the hauntingly beautiful works of Whistler, such as *Crepuscle in Flesh Colour and Green*, *Valparaiso* and *Nocturne: Blue and Silver - Chelsea*. Greatest Romantic Paintings Works of Romanticism hang in many of the best art museums around the world. Here is a short selected list of works. Caspar David Friedrich *Winter Landscape* c. *Liberty Leading the People* Musee du Louvre. Neo-Romanticism In Paris during the early s, a group of figurative painters appeared whose brooding paintings quickly became labelled Neo-Romantic. However, in British fine art at least, the term Neo-Romantic denotes the imaginative quasi-abstract style of landscape created by Paul Nash and Graham Sutherland and others during the late s and s. Inspired in part by the visionary landscapes of William Blake and Samuel Palmer, Neo-Romantic pictures often included figures, was typically sombre in mood, but sometimes displayed a striking intensity.

## Chapter 2 : Romanticism: Definition, Characteristics, History

*Thus, early German romanticism stresses the intimate union of imaginative literature, criticism, philosophy, and religion. Poetry becomes a symbol of the infinite. And according to Friedrich Schlegel, romantic poetry becomes transcendental poetry, which has for its aim the relation of the ideal and the real, as exemplified among the moderns by Goethe.*

The Orchestra As Romantic composers widened the range of their musical material, we find richer harmonies, more passionate melodies, and greater use of chromaticism. Chroma is Greek for colour. There was an enormous increase in the size of the orchestra. The tuba was added to the brass section, valves were invented, giving the brass more flexibility. Composers wrote for woodwind instruments in threes or even fours. The piccolo, cor anglais, bass clarinet and double bassoon were added. A larger string section was formed, to accommodate the extra sound. More varied percussion etc. A larger range of pitch and volume was now possible. New combinations of instruments were brought about. A rich variety of compositions resulted, ranging from piano pieces and songs to large spectacular works. The majority of large works were by: Wagner, Berlioz, Mahler and Richard Strauss. The plural is lieder. Songs began to develop in the Romantic period for solo voice and piano. There were two types: Strophic - same music for every verse Through-composed - different music for each verse. The voice and words fit very closely together reflect each other. The piano is more than just an accompaniment in these compositions, it is a partner to the voice. Schubert is perhaps the greatest composer of German Lieds, he wrote over including: Music for Piano Several improvements were made to the piano in the 19th Century. The piano gained a richer sound, and gradually, a wider range of notes. The sustaining pedal began to be used to a much wider extent. The most famous piano composers of the time were: They wrote sonatas for one instrument, or a soloist with one accompanying instrument.

**Chapter 3 : Romantic Music ()**

*It is surely one of the most important books from the post-War period on the history of German philosophy. Early German romanticism had intellectual centers in Tübingen, Homburg and Berlin, but Jena, then the epicenter for things Kantian, has special importance.*

This latter, astronomical figure pushes through what overstatement it contains to capture a salient truth about German philosophy of the later eighteenth and early nineteenth centuries. But a supernova is a star in its death throes, after a time leaving in its wake a cold, desolate waste. And so it was. Feuerbach, Marx, Nietzsche and Mach are all also, in their own ways, illustrative. This sketch is importantly incomplete, for it leaves out a significant line of reaction to idealism that was contemporaneous with it. English-only readers can be very glad indeed for this page synopsis, although those with German will want to work carefully through the original as well. The larger work is the most comprehensive and thoroughgoing study of early German romanticism, easily superseding prior treatments. It is surely one of the most important books from the post-War period on the history of German philosophy. These recalcitrants were very important to the early romantics, as was Jacobi. But he also gives extended and needed treatment to several less prominent figures who are worth independent consideration. Schelling, whose views remained closer to those of Fichte in some respects yet differed substantially from them in others, is also treated. The early romantics forwarded a system-skeptical, non-foundationalist alternative to idealism, while sharing its central concern for freedom as autonomy. Two related strategies are central to German romanticism: In a carefully constrained sense, art can go where theory cannot for the romantics, although the art that will go the farthest will be fairly self-consciously theoretical. One must judge the philosophical import of early German romanticism on the basis of whether the critique of Fichte is well-taken and whether the strategies meant to replace the foundationalist project are coherent and compelling. The obsession with questions of the necessary preconditions for intentional consciousness, coupled with the idea that distinctness requires subjective cognitive activity, forces upon one the idea of the pre-conscious or non-objectual conscious as a teeming, chaotic realm of absolute non-differentiation from any point of view that concept-wielding, discursive creatures could enjoy. Indeed, Kant says as much himself in various obiter dicta. Such an idea can never be presented in experience through an instance of it, since it is claimed that non-relational identity is what makes objectual experience possible in the first place. What determinateness and fixity an object has is always incomplete and only as good as the determinateness of the concepts that subsume them. That is not categorially limited and is wholly partial, depending upon complex cognitive and conative background conditions afforded by other concepts and feelings. That is, romanticism is committed to a form of conceptual holism that is not constrained by a final set of overarching concepts. Moreover, any such account must reckon with very robust philosophical readings of these works by Dilthey, Heidegger, Henrich, and Szondi. It is therefore a pity that this book does not include at least indications of how he would handle this very difficult corpus. For Novalis, expressing the limitations of discursive thought within that thought means instituting an imaginary practice of making more distant those things that seem most ordinary to us thereby stressing the impossibility of fighting through given descriptions of them all the way back to a point at which things are indescribable singularities and bringing closer those things that seem most foreign so as to acknowledge them as expressions of the Absolute. Schlegel makes what is in many ways the most interesting attempt to incorporate within discursive limitations the idea of a non-discursive ground in his concepts of irony and philosophical fragmentation. It is here that I find the book a bit less persuasive than it might be. Of course, Frank does not remain on the surface, but the reconstruction presented here is truncated and problematic. Frank is quite right to point out the borrowing from Fichte here, and that is perhaps what accounts for the particular sort of reciprocity that Schlegel holds characteristic of Wechselerweis, i. So stated, irony threatens to become trivial, mundane, or self-stultifying just as Hegel said it was. For one thing, the same stated effect might be achieved by contrasting any proposition with its negation. Irony is not a fungible structure for Schlegel; it is a medium for expression concerning the Absolute. Some remarks at the very end of the book

point in the direction of a discussion of some of this terrain, but they are not by themselves enough. Schlegelian irony corrugates ideas, it does not flatten them out by merely negating them. Notwithstanding my wishes that more of what ended up in the larger German book had been included here, *The Philosophical Foundations of Early German Romanticism* is the best discussion of the philosophical complexities of Jena romanticism that I know of in English.

**Chapter 4 : Romanticism - Wikipedia**

*Book Description: Arising out of a Europe shaken by revolutionary developments in politics, science, and philosophy, early German Romanticism attempted to usher in a new, higher stage of Enlightenment: its "progressive Universalpoesie" aimed for a synthesis of seemingly disparate cultural spheres.*

Hire Writer German romanticism extends over a relatively long period, since in part it goes back to the ideas of Herder and the Storm and Stress movement in the seventies of the eighteenth century. Within narrower limits, one may assign to it the period from the seventeen nineties to about 1805, when it was challenged by the Young German Movement. To give a brief account of so complex and varied a movement, and to attempt to generalize in the face of marked individual differences is an undertaking beset with pitfalls. Subsequently, various critics became more strongly imbued with the thought that the two movements have much in common. For historically German romanticism proceeded from classicism. The older romanticists, the Schlegels and Novalis, did not think of themselves as being in opposition to classicism, but rather as intent upon supplementing and amplifying it. Consequently, romanticism did not begin in contradiction of classicism, but rather in the course of time became farther and farther removed from it. Thus Walther Linden asserts: The older romanticists renewed the irrationalism of the Storm and Stress movement, and they, too, strove for depth, for profound emotion and for totality freed from all limitations. But they by no means ignored the great intellectual achievements of classicism. In endeavoring to unite the two in a higher synthesis of irrational and rational forces, romanticism cultivated consciousness, reflection and the intellectual element almost more than did classicism itself; hence, in its origins romanticism is more inclined to be philosophically critical than poetically creative. On the other hand, romanticism penetrated more sensitively and much more deeply into the psychic, into dreams, and longings, the unconscious, the mysterious, into those regions in which we sense intuitively rather than know by dint of reasoning faculties and processes. Moreover, he asserted that it is impossible to reduce the spirit of romanticism to a pure formula, because that does violence to one of its principal characteristics namely, eternal becoming. Romantic poetry Poesie is progressive universal poetry. Romantic poetry is still in the process of development; indeed, its very essence is eternal becoming and not complete realization Vollendung. It can be fathomed erschöpft by no theory, and only divinatory criticism could presume to characterize its ideal. All arts are brought into touch with each other and merge; for tones, colors, and words were regarded merely as different forms of the one language of the soul which should be able to react to any mood and to any mode of thought. And thus poetry is characterized as music for the inner ear, and painting for the inner eye; but it is soft music, and painting devoid of sharpness of outline verschwebende Malerei. Then statues may become paintings, paintings become poems, poems become music, and solemn sacred music may become a towering temple. There are golden tones, colors speak, and love thinks in sweet musical sounds. For they regarded life as one and inseparable, as a unit. For them religion, philosophy, art, and life are one. Life is poetry, and the world a living entity in which poetry is the essential expression of mankind and of human activity. Thus, early German romanticism stresses the intimate union of imaginative literature, criticism, philosophy, and religion. Friedrich Schlegel asserted that poetry and philosophy are an inseparable whole; they share the whole range of great, exalted human nature. They meet, supplement each other, and are blended into a unit. Their union can be nothing other than religion. But philosophy is the means of seeking and discovering religion. What part do the poet and art play in this conception of life in which philosophy, religion, and poetry are one? Art cannot be learned, but is divinely inspired. The spark of enthusiasm marks the genuine poet. Artists are Brahmins, a higher caste, not by birth, but ennobled by free selfconsecration. To mediate and be mediated is the whole higher life of man, and every artist is a mediator for all others. Music has the power to suggest much that is too delicate to be thought, and too delicate to permit of expression. The romanticists were concerned less with a clear, visible world than with unfathomed depths, the unconscious, boundless emotions, and longing. At a distance, said Novalis, everything becomes poetic, everything becomes romantic. And so German romanticism is replete with songs of wandering and of longing for the distant. It is not surprising to find a penchant for the Middle Ages with

colorful knightly adventure, feudalism, chivalry, Minnesang, catholicism, mysticism, crusades, and the widening of the human horizon through contact with the Orient. Nature is visible spirit, and spirit is invisible nature. In her development nature is a progressive revelation of the spirit. Everything in the universe is animate. Everything has body and soul as well. The true nature of things is not one or the other but the identity of the two. The essence of nature is absolute activity. She is constantly becoming, but never achieves being. We do not see God, says Friedrich Schlegel, but we see the divine everywhere; we can feel and think nature and the universe directly, but not the Godhead. A source of rare delight, light, and eternal love, she stimulates the imagination. In her contemplation he becomes conscious of everything great and beautiful. Nature transforms everything, is eternal and exalted; she exalts man, and awakens the forces which reveal the divine in him. She inspires the highest energy and activity of the spirit, and the highest purity and receptiveness of the senses. Whoever interprets nature comprehends his life in terms of the eternal and the abiding. Ludwig Tieck is fond of treating his fantastic creations with a playful, mocking romantic irony. The romanticist wishes to demonstrate that he can not merely fashion but also dispel an emotion or an image. He does not lose himself in his work, but remains a free spirit, having the ability to rise above his creation, and to treat it with playful ridicule. The novel is a genre which a number of romanticists cultivated, because it allowed them the greatest freedom in structure, form, and technique. Friedrich Schlegel regarded it as an admixture of narrative, song, and other forms? The Novella, as an account of striking happenings, conditions, or individuals was cultivated to a high degree of excellence. Friedrich Schlegel considered the Novella admirably suited to the indirect and symbolical portrayal of subjective mood and viewpoint in a most profound and individualistic manner. The fate tragedy and the fairy drama are in evidence; in the latter, the dream world is looked upon as the world of actuality, and the world becomes a. The fairy tale appealed to the romanticists because it entered the realm of the fanciful, the imaginative, and the supernaturalâ€”which to them was the realm of genuine truth. The Grimm brothers collected and published folk fairy tales which hitherto had been transmitted orally from one generation to another. Art fairy tales received a stimulus from the popular tale. The rich collection of folksongs published by Arnim and Brentano under the title *Deutsche Volkslieder*: But Arnim and Brentano in their collection emphasized the German element, and regarded these songs as expressive of the spirit of the German people. Numerous German lyric poets were inspired to write in the manner of the folksong. As a result, much of the lyric poetry of the period is marked by simplicity, unity, directness, genuineness, and spontaneity. This is of particular importance, because lyric poetry is undoubtedly the most significant creative contribution of German romanticism. Under the stimulus of the wars of liberation, later romanticism became patriotic and nationalistic. The earlier cosmopolitan, individualistic attitude gave way to the desire to subordinate self to the state and the nation. Nationalistic feeling welled up in powerful patriotic lyrics. Men like Fichte, in his *Reden an die deutsche Nation*, and Kleist, in drama and journalism, were profoundly conscious of the obligation of the individual to the state. The idea of totality and of organic development held by early romanticists was now applied in a new and more realistic manner to the state, society, and history. Between early and later romanticism there was a difference of emphasis rather than fundamental opposition of tendencies. Choose Type of service.

**Chapter 5 : Commitment to Privacy - Virginia Commonwealth University**

*Early German Romanticism marked something genuinely new - the coalescence of astounding literary talents with strong philosophical impulses, first in Jena and then in Berlin. The veins of historical influences are, of course, detectable, but they are not finally determinative.*

Charles Baudelaire quoted that "Romanticism is precisely situated neither in choice of subject nor exact truth, but in a way of feeling. Among the aspects of the romantic movement in England may be listed: Among the specific characteristics embraced by these general attitudes are: Typical literary forms include the lyric, especially the love lyric, the reflective lyric, the nature lyric, and the lyric of morbid melancholy. An interesting schematic explanation calls romanticism the predominance of imagination over reason and formal rules classicism and over the sense of fact or the actual realism, ggibson01 Student The chief characteristics of Romanticism include a reverence for and celebration of nature; a focus on the inner-self and the expression of emotions; an emphasis on individuality and personal freedom; interests in the supernatural, Gothic, and bizarre; a celebration of the goodness of humanity, which is most evident in youth; the idea that progress and civilization is bad; and a reasonably optimistic overall view of the world. This comprises of or similar to a romance and the traits of romanticism. Imagery plays a vital role of having no basis in fact. Then there is visionary, the state of impractical inconception of plan or romantic ideas. Moreover, emphasis is on the imaginative or emotional appeal of what is heroic, adventurous, remote, mysterious or idealized. Also, characterized mainly on subjective emotional qualities and freedom of form connecting to feelings of the writer of this music, lyrics, book or article. Hence, having an inclination for romance: Sometimes, the expression of love or affection comes in the form of poetry, quote from bible scriptures, conducive to or fit for love making. Most of all, often linking to or constituting the part of the hero specifically in a good humor. Some sources say there are ten; others report five or seven. For a more thorough list, see the enotes. Continuous as the stars that shine And twinkle on the milky way, They stretched in never-ending line Along the margin of a bay: Ten thousand saw I at a glance, Tossing their heads in sprightly dance. The waves beside them danced; but they Out-did the sparkling waves in glee: A poet could not but be gay, In such a jocund company: I gazed--and gazed--but little thought What wealth the show to me had brought: For oft, when on my couch I lie In vacant or in pensive mood, They flash upon that inward eye Which is the bliss of solitude; And then my heart with pleasure fills, And dances with the daffodils. In this poem, nature is the central theme. First, Wordsworth is writing about flowers; secondly, references to nature abound. See the first stanza. I have bolded references to nature. Another characteristic of Romantic writing is seen with the personification of daffodils in the last line of that first stanza, as he describes them: The personification continues on through the poem. His tone is especially lighthearted. Wordsworth writes of the bird that flies from the sky back to the ground. He finds that the nightingale, so praised by writers and poets for its song, cannot compare to the skylark. Wordsworth admires the bird for flying out in the light to share his song with those below. Type of the wise who soar, but never roam; True to the kindred points of Heaven and Home! A link for this poem is provided. Some characteristics of Romanticism are the following: New emphasis placed upon horror, terror, and, especially awe. The dream or inner experience of the individual as the articulation of self is emphasized. Nature is a concept of divinity. Suspicion of established religion. God is perceived as part of the universe rather than separate from it. Romanticism provides an escape from modern realities Poetry is the highest form of literature. Little we see in Nature that is ours; We have given our hearts away, a sordid boon! This sea that bares her bosom to the moon, The winds that will be howling at all hours, And are up-gathered now like sleeping flowers; For this, for everything, we are out of tune And I can listen to thee yet; Can lie upon the plain And listen, till I do beget That golden time again. Clearly, in both poems Wordsworth finds solace in nature that the industrial and materialistic world does not provide. His personal experience with nature refreshes his soul and even delights him abdulqudoos Student Love of the Common Man Neo-Classicism.

**Chapter 6 : Romanticism | [www.nxgvision.com](http://www.nxgvision.com)**

*The 19th century The Romantic Movement. The early years of German Romanticism have been aptly termed the theoretical phase of a movement whose origin can be traced back to the Sturm und Drang era and, beyond Germany itself, to the French philosopher and writer Jean-Jacques Rousseau.*

It refers to a literary movement in England that took place roughly between 1790 and 1830. British Romantics believed something existed beyond the physical world. The Spirit world, according to Romantics, had unleashed its power and inspiration to overthrow tyranny in government and in literature. Championing of the Individual: Revolution in Europe brought to light the importance of the individual. Ordinary people now became the subject of lofty language. British Romanticism attempted to free itself from traditional forms and subjects. The Importance of Nature: The poet, according to the Romantics, is only at peace when in nature; moreover, while in nature, the poet intervened with the great Universal Mind. Romantic poets made frequent use of personification with nature, ascribing human traits to daffodils, fields, streams, and lakes. Nature, in essence, became emotionally expressive. The Dangers of Technology: A natural consequence of celebrating nature was a disdain for technology and industrialism. He created his own mythological world with man as the central figure. The most famous of the British Romantics, Wordsworth is considered the nature poet. He revolutionized poetic subjects, focusing on ordinary people in rustic settings. He, in addition, wrote about and considered the poet as superior to all other writers. Most high school literature textbooks have at least one poem by Wordsworth. Samuel Taylor Coleridge Coleridge and Wordsworth are often grouped together as The Lake Poets, and for good reason. Together they are credited as the founders of the Romantic movement. Lord Byron enjoyed unmatched popularity. The Byronic hero brooded, possessed insatiable appetites and incredible strength, rebelled against societal norms, and forced upon himself exile. Lord Byron is generally reserved for university level literature courses and is rarely found in high school anthologies. Percy Bysshe Shelley Like all Romantics, Shelley was a radical non-conformist. His wife would later write Frankenstein. Perhaps the most popular Later Romantic poet, Keats accomplished great things during his short life. Keats considered contact with poets as a threat to his independence and therefore shunned his contemporaries. Try annotating a poem for practice.

**Chapter 7 : Characteristics Of Romanticism**

*Early German Romanticism extends and modifies the undertaking of the Enlightenment. The writer exhibits that it merits our awareness not just since it is a period represented by way of the most fascinating and inventive personalities in our cultural background, but in addition simply because its major line of idea is answerable for a fashion.*

Thus, German Nationalism and the unification of the separate city-states within the country became increasingly more important to the country and its people. The arts deviated from the preceding conventions of the classical style as creativity, rebellion, and ingenuity became more important and Romanticism developed. Romanticism in Germany in the late eighteenth century to early 19th century contributed to the rise of German nationalism and helped its people feel proud of their country. This guide will explore the evolution of German Nationalism in the 19th century as well as Romanticism in music and literature. First it will present German Nationalism and Romanticism as two different subjects, then it will show how Romantic works created a nationalist identity and how nationalism inspired Romantic works. Finally it will provide further sources to explore more Romantic music and German literature. Palmer, and Joel G. The Advent of the Isms. It describes the creation of the terms and their relation to each other, stating that romanticism helped to create nationalism. However, in Germany, Romanticism had a nationalistic message as well. Roots of German Nationalism. Indiana University Press, Snyder writes about the beginnings of German Nationalism chronologically and thematically. He explores several different aspects of nationalism in the 19th century including cultural, political, and economical and discusses key figures such as Friedrich List the economist, the Grimm Brothers, Otto von Bismarck the statesman, and more. He shows how cultural, political, and other German intellectuals influenced the idea of Nationalism and how Nationalism has changed. This Grove article provides an overview of Romantic music including the key composers and the advent of Romanticism. It explores the history of the term, the meaning, and the styles during this period. Samson explores this issue explaining that Romanticism could have began as early as with Beethoven and even Mozart and Haydn, composers who many would consider belong to the classical era. This article covers Romanticism all over Europe, but there is a large focus on Romanticism in Germany. Thematic Sections Kohn, Hans. Kohn explores how German Romanticism directly influenced Nationalism after and how it opposed the movement before. His article provides the non-German speaking reader a look into German literature and how it had such a large impact on German nationalism. Many of their tales derive from older folk tales and many of the characters show traits of the national character. The widespread distribution of these stories with the multiple translations greatly contributed to German Nationalism. Writers such as Jean Paul, Goethe, E. Hoffman, and Schlegel influenced each of these composers alike and many composed pieces using their texts. Again, this acts as a useful tool to the non-German speaker in discovering how German literature and music enforced nationalism. The English translation of the text shows an idea of unity, brotherhood, and harmony but not specifically among Germans. However, one cannot look past the fact that this was the first time a symphony had text, and that this text in German dominates the last movement as the chorus sings it out. Whether Beethoven intended for this to promote German Nationalism or not, it has become a piece that people have used in political contexts and was played often during the third reich. Grimm, Wilhelm, and Jacob Grimm. They are still read and admired today by adults and children alike, and have been republished and adapted to other media including television, movies, etc. Evil tricks threaten us; if the German people and kingdom should one day decay, under a false, foreign rule, soon no prince would understand his people; and foreign mists with foreign vanities they would plant in our German land; what is German and true none would know, if it did not live in the honour of German Masters. Therefore I say to you: And if you favour their endeavours, even if the Holy Roman Empire should dissolve in mist, for us there would yet remain holy German Art! His opera Die Meistersinger, with its first performance in , shows particular nationalist character. Wagner clearly promotes German identity, unlike Beethoven 44 years before who did this much more subtly. It encourages nationalism and pride in the political system. Compared to French Romantic music which is much more flowy, German Romantic music can be much more abrupt, similar to the two respective languages. If one listens to just the accompaniment of these

vocal pieces, one will find how much they reflect the language. Cambridge University Press, One can look at Romantic poetry originally in English such as Wordsworth to understand the idea of Romanticism better in the broader context not just in Germany. Wordsworth included several enjambments and lack of rhyme in his poetry, going against the previous formal conventions; this placement of emotion over form was a very romantic idea and was used in Romanticism throughout the continent. A translation cannot provide anywhere near the beauty that a poem achieves, because sounds and aesthetics became important. However, knowing the German language can really allow one to the poems of the Romantic area in the above anthology. Harvard University Press, Charles Rosen was greatly appreciated for his contributions to historical musicology. Though his work is quite old compared to other work out there, it is still used today. His book *The Romantic Generation* provides an excellent overview of the many composers of the Romantic era. It also has an accompanying CD.

**Chapter 8 : German Romanticism - Wikipedia**

*Romanticism: Romanticism, attitude or intellectual orientation that characterized many works of literature, painting, music, architecture, criticism, and historiography in Western civilization over a period from the late 18th to the mid-19th century.*

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 imagination“at least of a good creative artist“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 1790s, 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 1780 and 1840", [24] and few dates much earlier than will be found. In English literature, M. Abrams placed it between 1789 and 1830, or , this latter a very typical view, and about 1800, perhaps a little later than some other critics. The early period of the Romantic Era was a time of war, with the French Revolution “ followed by the Napoleonic Wars until 1815. 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 1790s and 1800s, the second in the 1810s, 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 1789 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 rationalism“a "Counter-Enlightenment"“ [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 1810 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 9 : 19th Century Romantic Aesthetics (Stanford Encyclopedia of Philosophy)**

*Like late French romanticism, late German romanticism had, by the end of the 19th century, become closely allied with symbolism (the creative work of H. Thoma, F. von Stuck, M. Klinger, and the Swiss artist A. Boecklin).*

The Primacy of the Aesthetic One common concern strikingly unifies otherwise different romantic contributions. Rather, if the romantic ideal is to materialize, aesthetics should permeate and shape human life. Friedrich Schlegel, one of the leading figures in Early German Romanticism, put this idea in a few memorable phrases: Schlegel is not alone on this matter. Similar sentiments and slogans had been expressed just a little earlier in what is commonly regarded as the manifesto of German romanticism, *The Oldest Programme: The idea that unites everyone [is] the idea of beauty*—I am now convinced that the highest act of reason, by encompassing all ideas, is an aesthetic act, and that truth and goodness are siblings only in beauty. How is this core feature of romantic aesthetics, the primacy of the aesthetic, to be explained? A textually grounded and philosophically viable way to approach the imperative is as a structural or formal demand. On that reading, the imperative requires that we model our epistemological, metaphysical, ethical, political, social and scientific pursuits according to the form of the aesthetic comportment to the world, exemplified in poetry. Philosophy, science and everyday life need not be poetry, but poetic or poetry-like. Structurally, they should become similar. Aesthetics and Reason 2. On this traditional interpretation, romanticism is antirationalist or irrationalist. But, while the romantic pursuit of the primacy of aesthetics marks a break with the Enlightenment, regarding romantic aesthetics as antirational or irrational and as antagonistic to the core Enlightenment values is unjustified for a host of reasons cf. Beiser , Engell , Gregory Second, many of the core features of romantic aesthetics in addition to criticism—like the relation between beauty, truth and goodness, the pursuit of unity among variety and the significance of the imagination and the sublime—would have been impossible independently of key Enlightenment thinkers. Third, the romantic elevation of aesthetic feeling and the creative imagination did not come at the price of their faith in and respect for reason. In one of his fragments, he commanded: Such proclamations challenge the alleged break between the Enlightenment and romanticism as much as they challenge another standard interpretation of romanticism, one that takes it to be a direct outgrowth of Sturm und Drang, a counter-Enlightenment movement that flourished in the 1770s and 1780s. Briefly, this response to the Enlightenment, expressed in works of literature, theatre, music and the plastic arts, heralded individual subjectivity and the free expression of unconstrained feelings as the proper replacements for the values of the Enlightenment. But regarding romanticism as simply a continuation of Sturm und Drang finds no grounding in romantic texts. In contrast to Jacobi, the German romantics never attempted to replace reason with faith, sensation, unconstrained feeling or intuition. Instead, they wished to bring out the rationality of the passions and the passionate nature of reason as part of a unified and balanced picture of human life. Rather than a straight development of Sturm und Drang, then, romanticism is better understood as an attempt to synthesize the grain of truth in the movement with the grain of truth in the philosophy of Enlightenment, or simply put, to synthesize reason and sensibility. Accordingly, what Coleridge, for example, admired in Wordsworth was not imagination and feeling alone, but the union of deep feeling with profound thought; the fine balance of truth in observing with the imaginative faculty in modifying the objects observed. Without the former, human beings would be reduced to mere animality; without the latter they would lose their humanity: We cannot deny the drive to free ourselves, to ennoble ourselves, to progress into the infinite. That would be animalistic. But we can also not deny the drive to be determined, to be receptive; that would not be human. Human dignity is grounded in rational and normatively constrained receptivity just as much as it is grounded in spontaneity. The restless striving after activity, the highest criterion of judgment, does not exclude all the virtues of receptivity but can only exist with them. And in a Kantian manner, they were concerned to expose the limits of reason and constrain its uses to legitimate boundaries. But that is not so: Romantic Poetry is poetry as much as it is a philosophical method and a vital approach to human life. It is a creative and reflective human power, manifested in the theoretical, practical and aesthetic aspects of life: The transcendental poet is the transcendental person altogether. Irony thus presents its perspective as restricted—as only one among

many different perspectives on the unconditioned whole. Like Romantic Poetry, irony is not merely a literary or even a rhetorical device. Nor is it a purely theoretical method. Rather, in a Socratic spirit, romantic irony is a way of life. For it is, after all, for the artist as well as the man, the first and the last, the most necessary and the highest duty—most necessary because wherever one does not restrict oneself, one is restricted by the world; and that makes one a slave. The romantic use of irony was sharply criticized, most famously by Hegel, as free floating form of subjectivity. But not only does this criticism fail to do justice to the romantic insistence that irony itself is a form of self-constraint, but also to the imperative: This demand to constrain and regulate self-restriction itself is of equal importance to the demand to practice irony. Rather than a free floating form of subjectivity, then, romantic irony is a constrained, and normatively governed form of life, meant to expose the limits of reason and facilitate a life of humility cf. Aesthetics, Epistemology and Metaphysics Even a cursory glance through the writings of the romantics assures the reader that their interest in art and aesthetics is closely tied to their epistemological and metaphysical concerns. The primacy that the romantics attributed to aesthetics is explained by but is not reduced to the roles that art and beauty may play in the pursuits of epistemic and metaphysical goals. Briefly, this is how this explanation goes: Like Kant, they believed that such an unconditioned totality is inaccessible to discursive reason and is, to that extent, unknowable to human beings. While the absolute itself is conditioned by nothing, it conditions all the finite physical and mental manifestations of the world. Metaphysically, every finite thing is merely one manifestation of an unconditional totality: It is thus ultimately finite but also infinite, as part and parcel of the infinite whole. This notion of the Absolute is not distinctively romantic. But the romantic treatment of the Absolute is distinctively different from the idealistic one. And it is the distinctive romantic treatment of the Absolute that explains much in romantic aesthetics: While the idealists took the Absolute to be transparent to the human mind, conceptually representable, and inferentially related to other items of knowledge, the romantics regarded it as 1 ungraspable by concepts i. Following Kant, the romantics believed that all knowledge is discursive: But since concepts condition everything that might be known by determining it to be one way or another according to the forms of discursive thought, the Absolute, by its very definition as unconditioned, cannot be known. Knowledge [Erkennen] already denotes conditioned knowledge. The unknowability of the absolute is, therefore, an identical triviality. As Novalis memorably puts it: We seek the unconditioned [Das Ubedingte] and always find only [conditioned] things [Dinge]. Neither our knowledge nor our action can ever attain the point at which— Even though philosophy cannot systematically deduce all knowledge from the Absolute, it must nonetheless pursue its approximation. But if not through concepts, how can one approximate the Absolute? This is where aesthetics comes into the picture. If we abstract from all knowledge and will—we still find something more, that is feeling and striving. We want to see if we will perhaps find something here that is analogous to the consciousness of the infinite— Poetry elevates each single thing through a particular combination with the rest of the whole, [by allowing] the individual [to] live in the whole and the whole in the individual. Schlegel, Thoughts, KA Baudelaire summarizes these romantic sentiments, declaring, The one who says romanticism says modern art—which is to say intimacy, spirituality, color, aspiration towards the infinite—expressed by all the resources of art. Salon of [] What is it about the aesthetic engagement with art and beauty that is particularly suitable for approximating the Absolute? The rest of this section will develop a few possible answers to this question. One might think that feelings are thus placed outside of rationality. But this would be a mistake. Rationality, then, is irreducible to cognition both in the Kantian framework and in its romantic inheritance. Aesthetic feeling is rational because of its ground and responsiveness to a claim, but non-cognitive insofar as it cannot be subsumed under concepts. Feeling does not determine any concrete property that its object has independently of subjectivity as cognition would, but is rather responsive to a relation between a subject and an object. Aesthetic pleasure, particularly, is a non-determining mode of reflecting on the relation, not between a particular subject and a particular object, but between subjectivity and objectivity as such. This rational but non-cognitive nature of feeling, in general, and of aesthetic feeling, in particular, is perhaps the central feature that renders aesthetic feeling an attractive ingredient in addressing the epistemic and metaphysical concerns that occupied the romantics. This is exactly what the romantics have been looking for—a non-discursive, but rational and normatively governed mode of

awareness. And they found it in poetry, regarding it as grounded in feeling: Not art and artworks make the artist, but feeling and inspiration and impulse. We are now in a position to appreciate that this romantic imperative is explained partly by the view that philosophy cannot be reduced to concepts and propositions, but must also include certain kinds of affective mental states. To paraphrase Wittgenstein, discursive reasoning comes to an end. An expression borrowed from Kant is fitting here: Both are the source of their own normativity, without being subject to any external law. Given that, they are appropriate for approximating the Absolute insofar as this approximation must be non-determining applying no conditions, but normatively governed rather than arbitrary. This combination of being independent of given rules and attuned to something other than yourself is required not only for the genius, but also for approximating the Absolute. If everyone is to approximate the Absolute, then everyone should model herself after the genius. Criticism consists of a related combination of features. While it is based on no prior rules, it is also open and receptive to the work it concerns. And it is through the engagement with the work that each critical judgment constitutes its own norms. Although we can and should legitimize our judgments of beauty and art, we cannot do so by appeal to any given concepts or norms that are external to the work at stake. The artwork, on this picture, is *sui generis*—it provides its own standards of appreciation: The critic should seek to express the work in a way that is faithful to its individual nature and be responsive to the specific norms that it constitutes: Fortunately, [the novel] turns out to be one of those books, which carries its own judgment within it. Beautiful objects make a claim on us to respond to them as the specific individuals that they are, on their own terms: This lawfulness without a law fits the requirements of the Absolute.