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Period 2, Unit 8

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**Notes Pgs. 597-611**

The Romantic Movement

1. **Romanticism**: in tis various manifestations, was the reaction against much of the thought of the Enlightenment
	* Romantic writers and artists saw the imagination or some such intuitive intellectual faculty supplementing reason as a means to perceive and understand the world
	* The Romantics liked art, literature, and architecture of medieval times; also deeply interested in folklore, folk songs, and fairy tales
	* Dreams, hallucinations, sleepwalking, and other phenomena that suggested the existence of a world beyond that of the empirical observation, sensory data, and discursive reasoning fascinated the Romantics

Romantic Questioning of the Supremacy of Reasoning

1. **Sturmund Drang**: “storm and stress,” movement which rejected the influence of French rationalism on German literature
* Jean-Jacques Rousseau and Immanuel Kant – both closely related to the Enlightenment, provided the immediate intellectual foundations for Romanticism, raised questions about whether the rationalism so dear to the philosophes was sufficient to explain human nature

Rousseau and Education

1. *Émile* – (1762) Jean-Jacques Rousseau, how individual could develop to lead a good and happy life uncorrupted by society, stressed the difference between children and adults
2. Rousseau also believed that adults should allow the child’s sentiments, as well as its reason, to flourish
* Romantics saw humankind, nature, and society as organically interrelated

Kant for Reason

1. Immanuel Kant – (1724-1804) wrote the two greatest philosophical works of the late eighteenth century: *The Critique of Pure Reason* (1781) and *The Critique of Practical Reason* (1788), against philosophers, saw knowledge rooted in sensory knowledge alone, argued for the subjective character of human knowledge
2. Kant found the sphere of reality that was accessible to pure reason to be limited
* He believed that reason alone could not prove these [the existence of God, eternal life, and future rewards] transcendental truths
1. To many Romantic writers, Kantian philosophy refuted the narrow rationality of the Enlightenment
* Romantics believed that the human mind had the power to penetrate beyond the limits of largely passive human understanding as set fourth by Hobbes, Locke, and Hume
* Most Romantics also believed that poets and artists possess these powers in abundance

Romantic Literature

1. The term *Romantic* appeared in English and French literature as early as the seventeenth century
* Thomas Wharton: (1728-1790) English writer, associated Romantic literature with medieval romances
* Johann Gottfried Herder: (1744-1803) German, used the terms *Romantic* and *Gothic* interchangeably
* In both England and Germany, the term came to be applied to all literature that did not observe classical forms and rules and gave free play to the imagination
1. August Wilhelm von Schlegel: (1767-1845) praised the “Romantic” literature of Dante, Petrarch, Boccaccio, Shakespeare, the Arthurian legends, Cervantes, and Calderón; set fourth his views in Lectures on Dramatic Art and Literature (1809-1811)
2. Romantic Movement had peaked in Germany and England before if became a major force in France
* Madame de Staël: (1766-1817) French leader
* Victor Hugo: (1802-1885) French leader
* Henri Beyle: (1783-1842) wrote under the pseudonym Stendhal, praised Shakespeare and criticized his own countryman, classical dramatist Jean Racine (1639-1699)

The English Romantic Writers

1. English Romantics believed poetry was enhanced by freely following the creative impulses of the mind.
* Samuel Taylor Coleridge: (1772-1834) the artist’s imagination was God at work in the mind, “a repetition in the infinite mind of the eternal act of creation in the infinite I AM,” master of Gothic poems of the supernatural – “The Rime of the Ancient Mariner”

Wordsworth

1. William Wordsworth: (1770-1850) Coleridge’s closest friend, together they published *Lyrical Ballads* (1798), wrote poem “Ode on Intimations of Immortality” (1803), book-length poem “The Prelude” (1850)
2. He believed all human beings had lost their childlike vision and closeness to spiritual reality

Lord Byron

1. Lord Byron: (1788-1824) rebel among the Romantic poets, disliked by other Romantics in British society, rejected old traditions, *Childe Harold’s Pilgrimage* (1812), *Don Juan* (1819)

The German Romantic Writers

1. All major German Romantics wrote at least one novel.
* Ludwig Tieck: (1773-1853), *William Lovell* (1793-1795) first German romantic novel, mixture of philosophy, materialism, and skepticism

Schlegel

1. Freidrich Schlegel (1767-1845) wrote the progressively early Romantic novel *Lucinde* (1799) attacked prejudices against women as capable of being little more than lovers and domestics, reveals the ability of the Romantics to become involved in the issues of their day

Goethe

1. Johann Wolfgang von Goethe: (1749-1832) German writer, defies easy classification, *The Sorrows of Young Werther* (1774) a series of letters, *Faust* (Part I - published in 1808) long dramatic poem (Part II – completed in 1832)

Romantic Art

1. Romantic painters often portrayed scenes from medieval life.
* For them, the Middle Ages represented the social stability and religious reverence that was disappearing form their own era

The Cult of the Middle Ages and Neo-Gothicism

1. John Constable: (1776-1837) English artist , *Salisbury Cathedral from the Meadows* , saw the church and the British constitution as intimately related, associated liberal reformers with the devil
2. Constable and other Romantics tended to idealize rural life because they believed it was connected to the medieval past and was opposed to the increasingly urban, industrializing, commercial society that was developing around them
3. The Neo-Gothic revival in architecture also dotted the European landscape with modern imitations with them
* Many medieval cathedrals were built in this era, and many new churches were designed to resemble their medieval forerunners
* The British Houses of Parliament built in 1836-1837 were the most famous public buildings in the Neo-Gothic style
1. The single most remarkable nineteenth-century Neo-Gothic structure was the castle of Neushwanstein constructed between 1869 and 1886 on a mountain in southern Germany, cost of the castle almost bankrupted the Bavarian monarchy
* King Ludwig II of Bavaria: (1864-1886) built the castle of Neushwanstein

Nature and the Sublime

1. Works of artists and writers often sought to portray what they and others termed *the sublime* (subjects from nature that roused strong emotions
* Painters often traveled to remote areas to portray unruly and dangerous scenes from nature that would immediately grip and engage the viewer’s emotions
1. Caspar David Friedrich: (1774-1840) German artist, painter *The Polar Sea*, painted numerous scenes in which human beings stand shrouded in the mysterious darkness of night where moonlight and torches cast only fitful illumination
2. Joseph Mallord William Turner: (1775-1851) painted *Rain, Steam and Speed - The Great Western Railway* of 1844
3. Freidrich’s and Turner’s painting taken together symbolize the contradictory forces affecting Romantic artists

Religion in the Romantic Period

1. Romantic religious thinkers sought the foundations of religion in the inner emotions of humankind
* Their forerunners were the mystics of Western Christianity
* **Methodism**: type of religion, arose in the mid-eighteenth-century England during Enlightenment itself and became one of the most powerful forces in transatlantic religion during the nineteenth century

Methodism

1. **Methodism:** originated in the middle eighteenth-century as a revolt against deism and rationalism in the Church of England, formed an important part in background of English Romanticism
* John Wesley: (1703-1791) leader of the Methodist movement mother had carefully supervised his education and religious development, went to Oxford University studying to be Anglican priest, organized a religious group known as the Holy Club, arrived in the new colony of Georgia in American in 1735, then began to worship with Moravians
1. Soon the Methodists became their own church, set up clergies, and sent missionaries to the Americas, where they eventually achieved their greatest success and influence
2. Methodist preacher emphasized the role of enthusiastic, emotional experience as a part of Christian conversion

New Directions in Continental Religion

1. **Thermidorian Reaction**: a strong Roman Catholic revival that took place in France, followers both disapproved of both the religious policy of the revolution and the anticlericalism of the Enlightenment
* *The Genius of Christianity* : Viscount François René de Chateaubriand (1768-1848), became known as the “bible of Romanticism”
1. Freidrich Schleiermarcher: (1768-1834) published *Speeches on Religion to Its Cultured Despisers*

Romantic Views of Nationalism and History

1. Distinctive feature of Romanticism was its glorification of both the individual person and the individual cultures
* J.G. Fichte: (1762-1814) German philosopher and nationalist, believed “the world is truly the creation of humankind”

Herder and Culture

1. German Romantic writers went in search of their own past in reaction to the copying of French manners in 18th century Germany, the impact of the French Revolution, and the imperialism of Napoleon
* Johann Gottfried Herder: (1744-1803) a critic of European colonialism, his most important followers in this work were the Grimm brothers, Jakob(1785-1863), and Wilhelm famous for their collection of fairy tales.
1. Herder’s writings led to a broad revival of interest in history and philosophy

Hegel and History

1. Georg Wilhelm Friedrich Hegel: German philosopher of the history of Romantic period, believed ideas develop in an evolutionary fashion that involves conflict, wrote *The Phenomenology of the Mind* (1806), *Lectures of the Philosophy of History* (1822-1831)
2. **Thesis**: a predominant set of ideas
* **Antithesis**: the conflicting ideas, challenge the thesis
* **Synthesis**: emerges that eventually becomes a new thesis

Islam, the Middle East, and Romanticism

1. Indeed the Medieval crusades against Islam fired the Romantic imagination
* Nostalgic European artists painted form a Western standpoint the great moments of the Crusades including the cloddy capture of Jerusalem
* *Tales of the Crusaders*: (1825) Sir Walter Scott (1772-1832), painting ignored the havoc the crusaders had visited on the people of the Middle East
1. Romanticism cast the Ottoman Empire and with it Islam in an unfavorable light
* Other Romanticism sensibilities induced Europeans to see Muslims in a more positive light
* *Arabian Nights* – a mysterious and exotic fairy tales
* Edward Fitzgerald: (1809-1883) published his highly popular translation of the *Rubáiyát of Omar Khayyám* of Nishapur, a Persian poet of the twelfth century
1. Thomas Carlyle: (1795-1881) attributed new positive qualities to Muhammad himself, drawn to German theories of history, wrote book *On Heroes and Hero-Worship* (1841)
2. The person whose actions in the long run did perhaps the most to reshape the idea of both Islam and the Middle East in the European imagination was Napoleon himself
* He conducted an Egyptian expedition of 1798; the study of the Arab world became an important activity with French intellectual life
* Napoleon personally met with the Islamic leaders and had all of his speeches and proclamations translated into classical Arabic
* The Rosetta Stone was discovered in his time
* Napoleon’s scholars also published a twenty-three volume *Description of Egypt* (1809-1828)
1. Two cultural effect in the West of Napoleon’s invasion was **1** an increase in the number of European visitors to the Middle East and **2** a demand for architecture based on ancient Egyptian models