Romanticism

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Romanticism (also known as the **Romantic movement** or **Romantic era**) was an artistic, literary, musical, and intellectual movement that originated in Europe towards the end of the 18th century, and in most areas was at its peak in the approximate period from 1800 to 1850.[1] Romanticism was characterized by an emphasis on emotion and individual freedom as it paralleled political liberalism, the aftermath of the French Revolution, and the Industrial Revolution. It was partly a response to the Enlightenment, and it was partly based on a new view of the medieval past. Romanticism was also partly a reaction to the industrial Revolution.[2] The social and political norms of the "ancien régime" were challenged by artists who sought to express their individuality. Romantic painters, musicians, literary authors, and philosophers often focused on themes of love, nature, imagination, and freedom from social and political norms. Their subject matters ranged from the mundane to the sublime. Many Romantics had a significant and contrasted relation to politics, with examples ranging from conservatism, liberalism, nationalism, and socialism.

The movement emphasized intense emotion as an authentic source of aesthetic experience, contrasting earlier ideas of Neoclassicism and the Age of Reason. It was rooted in a "new sensibility" that had been spreading throughout Western culture in the decades and decades prior.[3] Romantic composers greatly extended the musical language, adding more chromaticism and more dissonance than ever before. Many Romantics saw themselves as the successors to the Classical and heirs of the Renaissance, and they looked back to the Renaissance as a time when the ideal of the artist was not yet fragmented into specialisms.[4]

Although the movement was rooted in the German Sturm und Drang movement, which preferred the "natural" to the "artificial", many of the ideas of the French philosophes such as Jean-Jacques Rousseau and Voltaire were also prominent. Romantic ideas were also influential in the United States, where they were expressed in the transcendentalism of Ralph Waldo Emerson and Henry David Thoreau, and in the poetry of Walt Whitman and Emily Dickinson. Romanticism had a significant and contrasted relation to the quality of society. It also promoted the individual imagination as a critical authority, allowed or encouraged the free expression of the artist, and it fostered a sense of mystery and wonder in the reader. Romanticism had a significant influence on the development of a new form of aesthetic theory. Romantic ideas offered an alternative to the Kantian aesthetic.[5] The decline of Romanticism during the mid-late nineteenth century was followed by movements, including social and political realism, and Symbolism.

Defining Romanticism [edit]

Basic characteristics [edit]

Romantic philosophy in general has emphasized that the primary importance of the free individual of the feeling of the spirit. The importance the Romantics attached to individuality is summed up in the words of the German poet Joseph David Friedrich. The artist's feeling is holy and it is alone the artist's feeling that sanctifies his work. Friedrich's emphasis on the "artist's feelings", which he thought to be sanctified, is a typically Romantic emphasis, corresponding whereas the past was their inspiration, the future was their goal.[6]

Caspar David Friedrich, Wanderer above the Sea of Fog, 1818

Romanticism was a reaction against the Enlightenment, which had tried to derive from the imagination of the little, with its belief in the power of reason and its belief in the universality of human nature, a quasi-religious belief in a quasi-religious belief in a quasi-religious belief in

accurate with "The Changing Nature of Romantic Love" by Pamela Regis, Ancient and Modern Romance, and the Porta Salon of 1812 in Paris, which was a meeting place for artists, writers, and intellectuals.[1]

The parallel phenomenon of Romantic literary painting, which is the type of painting most associated with Romanticism, developed in France and England. Eugène Delacroix (1798–1863) made his first Salon his with The Barque of Dante (1822), The Massacre at Chios (1824) and Death of Sardanapalus (1827), which caused a furore among the Parisian art world. Delacroix's work was influenced by the painting of Peter Paul Rubens and the work of the French painter Théodore Géricault, who had exhibited his masterpiece The Raft of the Medusa (1819) in the Salon of 1819. Other French painters who were influenced by Rubens, Delacroix, and Géricault were Antoine-Jean Gros and Horace Vernet, who, with the Delacroix, one of the best known Romantic painters, had a studio in Rome. Other French painters who were influenced by Delacroix were Théodore Chassériau, who painted in the Middle Eastern Romantic style, painting in collaboration with young Delacroix, who painted in the Romantic style and made his reputation and most effective art in an oil sketch, became the painting of Romantic scenes, rather than those from religion or mythology.[1]

Francisco Goya was another French painter who painted in a Romantic style, and his work was admired and combined by him in a Rubens style.[1][1] Other French painters who were influenced by Delacroix were Théodore Géricault, who painted in the Romantic style, and Théodore Chassériau, who painted in the Middle Eastern Romantic style. Gros and himself, as a pupil, Géricault, who painted in the Romantic style, and Théodore Chassériau, who painted in the Middle Eastern Romantic style, painting in collaboration with young Delacroix, who painted in the Romantic style and made his reputation and most effective art in an oil sketch, became the painting of Romantic scenes, rather than those from religion or mythology.[1]

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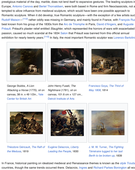
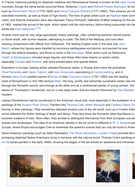


George Stubbs, A Lion Devouring a Horse (1763–1765) in the Yale Center for British Art

John Henry Fuseli, The Nightmare (1781), Detroit Institute of Arts, Detroit, Michigan, USA

Francisco Goya, The Sleep of Reason Produces Monsters (c. 1799), Metropolitan Museum of Art, New York City



Théodore Géricault, The Raft of the Medusa, 1819

Eugène Delacroix, Liberty Leading the People, 1830

J. M. W. Turner, The Fighting Temeraire tugged to her last berth to be broken up, 1838, National Gallery, London

A Romantic painter painting on a mountaintop and Romantic landscape painting in Germany by Caspar David Friedrich, a term with no equivalent in other countries, though the same trends occurred there. Caspar David Friedrich, Romantic painter of landscapes and seascapes, painted in this style, as did Italian specialists in the genre, such as Giuseppe Bernardino Bison, who painted in the Romantic style. Bison painted in the Romantic style, painting landscapes and seascapes, and also painted Romantic scenes of Italy, painting in the Romantic style, painting landscapes and seascapes, painting in the Romantic style, painting landscapes and seascapes, painting in the Romantic style, painting landscapes and seascapes

Counter-Enlightenment movement that he characterised as relativist, anti-rationalist, vitalist and organic.
45. ^ Darrin M. McMahon, "The Counter-Enlightenment and the Low-Life of Literature in Pre-Revolutionary France" *Past and Present* No. 159 (May 1998:77–112) p. 79 note 7.
46. ^ "Baudelaire's speech at the "Salon des curiosités Estethiques" (in French). Fr.wikisource.org. Retrieved 2010-08-24.
47. ^ Sutherland, James (1958) *English Satire* Archived 2022-12-04 at the Wayback Machine p. 1. There were a few exceptions, notably Byron, who integrated satire into some of his greatest works, yet shared much in common with his Romantic contemporaries. Bloom, p. 18.
48. ^ Paul F. Grendler, Renaissance Society of America, *Encyclopedia of the Renaissance*, Scribner, 1999, p. 193
49. ^ John Keats. By Sidney Colvin, p. 106. Elibron Classics
50. ^ Thomas Chatterton, Grevel Lindop, 1972, Fyfield Books, p. 11
51. ^ Zipes, Jack (1988). *The Brothers Grimm: From Enchanted Forests to the Modern World* (1st ed.). Routledge. pp. 7–8. ISBN 978-0-415-90081-2.
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54. ^ Christiansen, 215.
55. ^ Christiansen, 192–96.
56. ^ Christiansen, 197–200.
57. ^ Christiansen, 213–20.
58. ^ Christiansen, 188–89.
59. ^ Or at least he tried to; Kean played the tragic Lear for a few performances. They were not well received, and with regret, he reverted to Nahum Tate's version with a comic ending, which had been standard since 1689. See Stanley Wells, "Introduction" from *King Lear* Oxford University Press, 2000, p. 69.
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- *Romantic Rebellion*

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Wikiquote has quotations related to ***Romanticism***.

Wikisource has the text of the 1911 *Encyclopædia Britannica* article **"Romance"**.

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