

Chapter 1 : Romanticism and Revolution

An engaging, full-color illustrated guide to the romantic and transcendentalist era in American literature, this updated volume provides important information on the foundations of romantic thought, romanticism and the new nation, gothic romance and sentimentalism, transcendentalism, Nathaniel Hawthorne and Herman Melville, and romanticism and poetic voice.

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 : Romancticism - Literature Periods & Movements

Robert Browning remains an important standard against which other dramatic poets are measured. We recognise Browning primarily for the dramatic monologue, a poetic form that lends itself well to exercises in memory and oral delivery.

Check new design of our homepage! Romanticism and Its Characteristics Romanticism is an important social, intellectual, as well as a literary movement which began in Western Europe during the 17th century and flourished till the second half of the 18th century. Its peculiarities which reflect in the artistic, literary and intellectual works of that period, continue to influence artists even in this century. ArtHearty Staff Last Updated: Pioneers of the Romantic period wanted to break away from the conventions of the Age of Enlightenment and make way for individuality and experimentation. Emergence of the Romantic Movement The Romantic movement is said to have emerged in Germany, although the main source of inspiration came from the events and ideologies of the French Revolution. The Industrial Revolution, which began during the same period, is also said to be responsible for the development of this movement. Features of Romanticism Literature and Romanticism Literature was the first branch of art to be influenced by the waves of Romanticism, although the concepts remain the same in all the art forms. Love of Nature The Romantics greatly emphasized on the importance of nature and the primal feelings of awe, apprehension and horror felt by man when in communion with the sublimity of it. Nature was not only appreciated for its visual beauty, but also revered for its ability to help the urban man find his true identity. Rationality Unlike the Age of Enlightenment, which focused on rationality and intellect, Romanticism placed human emotions, feelings, instinct and intuition above everything else. While the poets in the era of rationality adhered to the prevalent rules and regulations while selecting a subject and writing about it, the Romantic writers trusted their emotions and feelings to create poetry. Beethoven played an important role in the transition of Western music from the Classical to the Romantic age. Artist, the Creator As the Romantic period emphasized on human emotions, the position of the artist or the poet also gained supremacy. In the earlier times, the artist was seen as a person who imitated the external world through his art. However, this definition was mooted in the Romantic era and the poet or the painter was seen as a creator of something which reflected his individuality and emotions. It was also the first time that the poems written in the first person were being accepted, as the poetic persona became one with the voice of the poet. Nationalism The Romantics borrowed heavily from the folklore and the popular local art. During the earlier eras, literature and art were considered to belong to the high-class educated people, and the lower classes were not considered fit to enjoy them. Also, the language used in these works used to be highly lyrical, which was totally different from what was spoken by people. Romantic artists took no shame from being influenced by the folklore that had been created by the masses or the common people, and not by the literary works that were popular only among the higher echelons of the society. Apart from poetry, adopting folk tunes and ballads was one of the very important characteristics of Romantic music. As the Romantics became interested and focused upon developing the folklore, culture, language, customs and traditions of their own country, they developed a sense of Nationalism which reflected in their works. Also, the language used in Romantic poems was simple and easy to understand by the masses. Exoticism Along with Nationalism, the Romantics developed the love of the exotic. Hence, far off and mysterious locations were depicted in many of the artistic works from that period. Though this was not exactly apposite to the Romantic ideal of Nationalism, separate factions were never formed. Exoticism is also one of the most prominent characteristics in art, along with sentimentality and spirituality. Supernatural An important characteristic of this movement is the belief in the supernatural. The Romantics were interested in the supernatural and included it in their work. As no Romantic artist followed any strict set of rules or regulations, it is difficult to define the characteristics of this movement accurately. Nevertheless, some of these characteristics are reflected in the works of that period. Though many writers and critics have called this movement "irrational", it cannot be denied that it was an honest attempt to portray the world, especially the intricacies of the human nature, in a paradigm-shifting way.

Chapter 3 : Elements of Romanticism in Frankenstein by Mary Shelley

The voice in Wordsworth's poetry is observant, meditative and aware of the connection between living things and objects. There is the sense that past, present, and future all mix together in the human consciousness.

Voice Definition of Voice A voice in literature is the form or a format through which narrators tell their stories. It is prominent when a writer places himself herself into words, and provides a sense that the character is real person, conveying a specific message the writer intends to convey. When a writer engages personally with a topic, he imparts his personality to that piece of literature. This individual personality is different from other individual personalities, which other writers put into their own works. Thus, voice is a unique personality of a literary work. Depending upon the type of work, authors may use a single voice, or multiple voices.

Types of Voice Though there are many types of voice, two are most commonly used: It is a common narrative voice used with first and third person points of view. Here, the author uses a conscious person as a narrator in the story. Examples of Voice in Literature Example 1: Various works By Multiple Authors Stream of consciousness is a narrative voice that comprises the thought processes of the characters. When she grows older, her language becomes more sophisticated. Her dialogue allows readers to hear the language of younger Scout. Also, it enables the readers to feel the voice of an adult in her actions and thinking. As the story proceeds, readers notice the voice is unusual, characterized by starts and stops. The character directly talks to the readers, showing a highly exaggerated and wrought style. It is obvious that the effectiveness of this story relies on its style, voice, and structure, which reveal the diseased state of mind of the narrator.

Frankenstein By Mary Shelley Epistolary Voice Epistolary narrative voice makes use of letters and documents to convey the message and reveal the story. For instance, Mary Shelley, in her novel Frankenstein, employs epistolary form, in which she uses a sequence of letters to express the voice of her narrator "a scientific explorer, Captain Robert Walton. He attempts to reach the North Pole, where he meets Victor Frankenstein, and then records his experiences and confessions. Voice shows whose eyes readers see the narrative through, which gives a personality to a literary piece. Moreover, a strong voice helps make every word count, sets up consistency, and most importantly grabs the attention of the readers.

Chapter 4 : Voice - Examples and Definition of Voice

Romanticism set a trend for some literary stereotypes. Byron's Childe Harold () described the wanderings of a young man, disillusioned with his empty way of life. The melancholy, dark, brooding, rebellious 'Byronic hero', a solitary wanderer, seemed to represent a generation, and the image lingered.

Overview[edit] The Romantic era in Britain was not only a time of growth for literature and poetry, but also a time of increased opium use. Interspersed among importation of opium from the Middle and Far East countries, Britain itself produced a meager amount and utilized it, at least initially, as medicine and also as an ingredient in patent medicines to treat a variety of ailments and diseases. Its hypothesized effects on visions have been discussed in many theories. The Swiss alchemist and physician Paracelsus is often credited as the first to create a tincture of opium. In the 17th century, the English physician Thomas Browne conducted experiments upon the dosage of opium on various animals. Charles Alston in one of his papers describes the biology or botany of the poppy plant , and the experiments he conducted with it on animals. One section of his paper describes how opium was believed to treat pain, cause sleep, increase perspiration, raise the spirits, and relax the muscles. With these things in mind, it was recommended for pain and any sort of irritation to the nerves or motions of spirits. George Crabbe was prescribed opium in to relieve pain, and he continued to use it for the rest of his life. Influence on literary creation[edit] Direct inspiration[edit] M. It was not assumed that poetry was created during the opium-induced stupor, but that the images that were experienced provided the raw material of the poem, and the poet had to create a surrounding framework to support it. Abrams writes how opium-using poets, "utilized the imagery from these dreams in his literary creations, and sometimes, under the direct inspiration of opium, achieved his best writing. A poet who did not use opium could not gain access to the planet opened solely by the symptoms of using. This unfamiliar realm, known only to users, according to M. This occurs partly from a lag in time, but also because of the fallibility of early medical writing on opium. Most of the medical writing on opium, up until the s, was based upon accounts from De Quincey in Confessions of an English Opium-Eater , Coleridge, or from other users. In essence, she states, "the action of opium may reveal some of the semi-conscious processes by which literature begins to be written" [24] â€”i. Everyone is exposed to these everyday images, but opium add a further dimension to those images. Hayter specifies that while opium may enhance these images into a creative piece of text, ironically it also robs the individual of the power to make use of them, because the images are not easily recalled and recorded when sober. The necessary tools to create work like that of the opium-fuelled Romantic poets therefore must include not only the ability to daydream under the influence of the drug, but also the necessity of being able to communicate those visions on paper later. Typical use and dependence within the middle-class were not confined to the literary circle, although the records of famous users are more readily available. In fact, all of the Romantic poets, with the exception of William Wordsworth, appear to have used it at some point. Individuals such as Crabbe, Coleridge, De Quincey, Byron, or Keats were most likely even given it as a child to treat some sort of physical ailment. Percy Shelley[edit] Percy Shelley was said by scholars to have used opium to alter his state of thinking and free his mind. To "dampen his nerves", [31] Shelley took laudanum, according to letters he wrote, as well as biographies. When Shelley secretly began to become romantically involved with Mary Wollstonecraft Godwin , he started to carry a flask with laudanum in it around to calm his nerves. After Shelley was banned from seeing Mary, he reportedly ran into her house and gave her laudanum, waving a pistol in the air and shouting, "By this you can escape Tyranny. They wish to separate us, my beloved, but death shall unite us. Shelley reportedly used laudanum in a suicide attempt, taking it to free as well as harm himself. Shelley believed opium created confusion for him between cause and effect, as well as between memory and forgetfulness. Shelley began experiencing body spasms and upon visiting his new doctor, Andrea Vacca Berlinghieri, he was warned to stop taking laudanum. He focused on the pleasures and the pains along with its influence on his works. His book was often accused of encouraging individuals to try opium and was blamed when they subsequently suffered from its side effects or addiction.

Chapter 5 : Romanticism | Definition of Romanticism by Merriam-Webster

Society: Wordsworth's Romantic Poetry Over time, poetry has changed and evolved in its sense of the word nature. In its beginnings the idea of nature or natural was seen as negative and evil. However, in more recent times due to the era of Romanticism, nature in poetry is viewed in a positive and even beautiful light.

Furthermore, no period has been the topic of so much disagreement and confusion over its defining principles and aesthetics. Romanticism, then, can best be described as a large network of sometimes competing philosophies, agendas, and points of interest. In England, Romanticism had its greatest influence from the end of the eighteenth century up through about 1830. Its primary vehicle of expression was in poetry, although novelists adopted many of the same themes. In America, the Romantic Movement was slightly delayed and modulated, holding sway over arts and letters from roughly 1800 up to the Civil War. In a broader sense, Romanticism can be conceived as an adjective which is applicable to the literature of virtually any time period. With that in mind, anything from the Homeric epics to modern dime novels can be said to bear the stamp of Romanticism. In spite of such general disagreements over usage, there are some definitive and universal statements one can make regarding the nature of the Romantic Movement in both England and America. First and foremost, Romanticism is concerned with the individual more than with society. The individual consciousness and especially the individual imagination are especially fascinating for the Romantics. There was a coincident downgrading of the importance and power of reason, clearly a reaction against the Enlightenment mode of thinking. Nevertheless, writers became gradually more invested in social causes as the period moved forward. Thanks largely to the Industrial Revolution, English society was undergoing the most severe paradigm shifts it had seen in living memory. The response of many early Romantics was to yearn for an idealized, simpler past. In particular, English Romantic poets had a strong connection with medievalism and mythology. The tales of King Arthur were especially resonant to their imaginations. On top of this, there was a clearly mystical quality to Romantic writing that sets it apart from other literary periods. Of course, not every Romantic poet or novelist displayed all, or even most of these traits all the time. On the formal level, Romanticism witnessed a steady loosening of the rules of artistic expression that were pervasive during earlier times. The Neoclassical Period of the eighteenth century included very strict expectations regarding the structure and content of poetry. By the dawn of the nineteenth century, experimentation with new styles and subjects became much more acceptable. In terms of poetic form, rhymed stanzas were slowly giving way to blank verse, an unrhymed but still rhythmic style of poetry. The purpose of blank verse was to heighten conversational speech to the level of austere beauty. Some criticized the new style as mundane, yet the innovation soon became the preferred style. One of the most popular themes of Romantic poetry was country life, otherwise known as pastoral poetry. Mythological and fantastic settings were also employed to great effect by many of the Romantic poets. Though struggling and unknown for the bulk of his life, poet and artist William Blake was certainly one of the most creative minds of his generation. He was well ahead of his time, predating the high point of English Romanticism by several decades. His greatest work was composed during the 1790s, in the shadow of the French Revolution, and that confrontation informed much of his creative process. Throughout his artistic career, Blake gradually built up a sort of personal mythology of creation and imagination. The Old and New Testaments were his source material, but his own sensibilities transfigured the Biblical stories and led to something entirely original and completely misunderstood by contemporaries. He attempted to woo patrons to his side, yet his unstable temper made him rather difficult to work with professionally. Some considered him mad. In addition to writing poetry of the first order, Blake was also a master engraver. His greatest contributions to Romantic literature were his self-published, quasi-mythological illustrated poetry collections. Gloriously colored and painstaking in their design, few of these were produced and fewer still survive to the present day. However, the craft and genius behind a work like *The Marriage of Heaven and Hell* cannot be ignored. If one could identify a single voice as the standard-bearer of Romantic sensibilities, that voice would belong to William Wordsworth. His publication of *Lyrical Ballads* in 1793 is identified by many as the opening act of the Romantic Period in English literature. It was a hugely successful work, requiring several reprinting over

the years. The dominant theme of Lyrical Ballads was Nature, specifically the power of Nature to create strong impressions in the mind and imagination. There is the sense that past, present, and future all mix together in the human consciousness. One feels as though the poet and the landscape are in communion, each a partner in an act of creative production. Wordsworth quite deliberately turned his back on the Enlightenment traditions of poetry, specifically the work of Alexander Pope. He instead looked more to the Renaissance and the Classics of Greek and Latin epic poetry for inspiration. His work was noted for its accessibility. The undeniable commercial success of Lyrical Ballads does not diminish the profound effect it had on an entire generation of aspiring writers. In the United State, Romanticism found its voice in the poets and novelists of the American Renaissance. The concentration on the individual mind gradually shifted from an optimistic brand of spiritualism into a more modern, cynical study of the underside of humanity. The political unrest in mid-nineteenth century America undoubtedly played a role in the development of a darker aesthetic. At the same time, strongly individualist religious traditions played a large part in the development of artistic creations. The Protestant work ethic, along with the popularity and fervor of American religious leaders, fed a literary output that was undergird with fire and brimstone. The middle of the nineteenth century has only in retrospect earned the label of the American Renaissance in literature. No one alive in the s quite realized the flowering of creativity that was underway. In fact, the novelists who today are regarded as classic were virtually unknown during their lifetimes. The novelists working during this period, particularly Nathaniel Hawthorne and Herman Melville, were crafting densely symbolic and original pieces of literature that nonetheless relied heavily upon the example of English Romanticism. However, there work was in other respects a clean break with any permutation of Romanticism that had come before. There was a darkness to American Romanticism that was clearly distinct from the English examples of earlier in the century. Herman Melville died penniless and unknown, a failed writer who recognized his own brilliance even when others did not. In novels like Benito Cereno and Moby Dick , Melville employed a dense fabric of hinted meanings and symbols that required close reading and patience. With Moby Dick, Melville displays his research acumen, as in the course of the novel the reader learns more than they thought possible about whales and whaling. The novel itself is dark, mysterious, and hints at the supernatural. Superficially, the novel is a revenge tale, but over and above the narrative are meditations of madness, power, and the nature of being human. Interestingly, the narrator in the first few chapters of the novel more or less disappears for most of the book. He is in a sense swallowed up by the mania of Captain Ahab and the crew. Although the novel most certainly held sway, poetry was not utterly silent during the flowering of American Romanticism. Arguably the greatest poet in American literary history was Walt Whitman, and he took his inspiration from many of the same sources as his fellows working in the novel. His publication of Leaves of Grass in marked a critical moment in the history of poetry. He attempted to include all people in all corners of the Earth within the sweep of his poetic vision. Like the rest of the poets in the Romantic tradition, Whitman coined new words, and brought a diction and rhythmic style to verse that ran counter to the aesthetics of the last century. Walt Whitman got his start as a writer in journalism, and that documentary style of seeing the world permeated all his creative endeavors. Poe crafted fiction and poetry that explored the strange side of human nature. His sing-song rhythms and dreary settings earned him criticism on multiple fronts, but his creativity earned him a place in the first rank of American artists. He is credited as the inventor of detective fiction, and was likewise one of the original masters of horror. The master of symbolism in American literature was Nathaniel Hawthorne. Each of his novels represents worlds imbued with the power of suggestion and imagination. The Scarlet Letter is often placed alongside Moby Dick as one of the greatest novels in the English language. Not a single word is out of place, and the dense symbolism opens the work up to multiple interpretations. There are discussions of guilt, family, honor, politics, and society. Modern readers often believe that The Scarlet Letter was written during the age of the Puritans, but in fact Hawthorne wrote a story that was in the distant past even in his own time. Another trademark of the novel is its dabbling in the supernatural, even the grotesque. Separate from his literary production, Hawthorne wrote expansively on literary theory and criticism. His theories exemplify the Romantic spirit in American letters at mid-century. He espoused the conviction that objects can hold significance deeper than their apparent meaning, and that the symbolic nature of reality was the most fertile

ground for literature. Throughout his writings, one gets a sense of darkness, if not outright pessimism. There is the sense of not fully understanding the world, of not getting the entire picture no matter how hard one tries. As has been argued, Romanticism as a literary sensibility never completely disappeared. It was overtaken by other aesthetic paradigms like Realism and Modernism, but Romanticism was always lurking under the surface. Many great poets and novelists of the twentieth century cite the Romantics as their greatest inspirational voices. The primary reason that Romanticism fell out of the limelight is because many writers felt the need to express themselves in a more immediate way. The Romantic poets were regarded as innovators, but a bit lost in their own imaginations. The real problems of life in the world seemed to be pushed aside. As modernization continued unchecked, a more earthy kind of literature was demanded, and the Romantics simply did not fit that bill. Do not reprint it without permission. Written by Josh Rahn. Major Writers of the Romanticism Movement.

Chapter 6 : An Intellectual Movement: Romanticism and Its Characteristics

A Brief Guide to Romanticism - Romanticism was arguably the largest artistic movement of the late 18th century. Its influence was felt across continents and through every artistic discipline into the mid-nineteenth century, and many of its values and beliefs can still be seen in contemporary poetry.

A sight to delight in; Confounding, astounding, Dizzying and deafening the ear with its sound. Against Milton, too, the poetics of up and down is so changeable and interchangeable all at once that the last line arrives as an arbitrary end for soundings that, once in motion, seem endlessly variable, always descending, this very word a relay-rhyme that contains and undoes ending. The very hero of Don Juan refuses a continental chime of Juan with want "I want a hero" to insist on English matchmaking with new one. Anti-hero Southey is brought to rhyme with mouthey, one of many with whom Byron settles scores in sounding the name. France could not even conquer your great name, But punned it down to this facetious phrase "Beating or beaten she will laugh the same. On his manuscript Byron wrote Vilain ton as two words, to sharpen the pun; and he scrawled an equivocation about Ney or Nay: This is poetry in love too much in love, Milton could worry with its material pitch and tone sounds, for better or worse, for sin or salvation. Johnson complained famously at the end of Life of Milton that blank verse "blank of rhyme punctuation for the ear "as a distinct system of sounds" was "verse only to the eye. In this blank verse, Coleridge lets sound find a rhyme with metrical stress at found in his last line: The paths to these soundless raptures are often love-affairs with sound, leading to the very word: And now, its strings Boldlier swept, the long sequacious notes Over delicious surges sink and rise, Such a soft floating witchery of sound. Even boldlier, a strangely arresting sound in so rare a word, seems half-created to herald this insurgence. No wonder then that the hymn Coleridge boldly added in , to "the one Life, within us and abroad" 26 ff , is so intricate with its sound, Life heard again in the relays of light: Even the sound of the simile-word like echoes light as it sends the sound of sound into power. When the poetry of This Lime-Tree Bower concludes that "No Sound is dissonant which tells of Life" 76 , Coleridge arrays the line so that the assertion by negation carries an echo of itself in Sound is Dissonant. The Ice was here, the Ice was there, The Ice was all around: The Rime of the Ancyent Marinere In this ice-sounding, noise simlizes the assault: And we may well wonder in reflex what the hell is that swound flaunted for reference? It sounds like a nonce-compound of wound coiled , wound injury , and sound "another of those Coleridge inventions, exquisitely desynonymized from near kin for this moment only. OED tells us that swound is a word from long, long ago, the age of oral poetry. For his retro-ballad of , Coleridge recalls swound as a forgotten sound, an archaeology unearthed: Like noises in a swound is not after anything so mundane as mimesis. However one speaks it, the stress of Swound hits the ear as a wounded sound. The noise of vast cataracts, raging storms, thunder, or artillery, awakes a great and awful sensation in the mind. Across the poignant course of his sublime Rime, Coleridge writes the verse of sound in a chord of antithetical returns. Around, around, flew each sweet sound, Then darted to the sun; Slowly the sounds came back again. For his sonnet-sonics, Keats did not spend the word sound until his tenth line, and waited for its return until its last: In a haunted dream-epic Keats wonders of sound without syllable, the sensation without sense: The Fall of Hyperion 3. On another pulse, the "sound of life" heralded in Prometheus Unbound draws aural sensation into recognition, the world-enkindling "seldom-heard mysterious sound" learned from the artist who wrought a guitar into a vibrant instrument With a Guitar, to Jane In his own audit, he identifies a habit that feels diachronic: The Prelude 2. What a world of winter gets generated by, and surrounds, a recollection of a whole pack of bellowing boys, as their ice-skates hiss and fly along the sounding board of the lake: So through the darkness and the cold we flew, And not a voice was idle: The Fountain It is sound that stirs the heart to recover what was heard, and it is sound, too, that recovers, finds lost years in my ears , idly stirring inside "childish. I cannot paint What then I was. The sounding cataract Haunted me like a passion. Tintern Abbey Reciprocally, an adult reads back from sight to sound: The gentleness of heaven is on the Sea: Reynolds, Keats reverses this to his hearing of the sea and a communication to his correspondent Reynolds. It keeps eternal Whisperings around Desolate shores, and with its mighty swell Gluts twice ten thousand Caverns; till

the spell of Hecate leaves them their old shadowy sound. We see him working sound through it all: This is a meditation of sound in the deepest measure, but as Keats and especially Wordsworth know, sounds haunt, in synonymy, sometimes in accidental collusion, with the verb sound. Three sleepless nights I passed in sounding on, Through words and things, a dim and perilous way. By pain of heart—now checked—and now impelled— The intellectual power, through words and things, Went sounding on, a dim and perilous way! And from those transports, and these toils abstruse, Some trace am I enabled to retain Of time, else lost;—existing unto me Only by records in myself not found. Coleridge was arrested by this sense of sounding, and made it a self-description at the end of *Biographia Literaria* Chapter 4: I accompanied him six miles on the road. It was a fine morning in the middle of winter, and he talked the whole way. The scholar in Chaucer is described as going Sounding on his way. So Coleridge went on his. In digressing, in dilating, in passing from subject to subject, he appeared to me to float in air, to slide on ice. The sound of sounding as prescient deep knowing is nowhere more audible for Wordsworth than in a strange recollection of death by water. In *The Prelude* he recalls a boyhood sensing of such an event: The succeeding day— Those unclaimed garments telling a plain tale— Went there a company, and in their boat Sounded with grappling-irons and long poles: Called into the verse by a seemingly random, now motivated simile "like ears", sound is already in the air, and in retrospect texturing the verse from boat to beautiful to bolt upright. The revelation at hand is even more audible in "sounded"—a dead homonym, with a Miltonic formation. This is a poet forever seduced by the sound of sound— O listen! There is something inexpressibly soothing to me in the sound of those two Lines Oh listen! The title is from a local greeting to the foot-travelers, "What you are stepping Westward? Shelley takes this scene of boundless audition to the Alps, and replays it with a sense of poetry aspiring, not to tame, but to run wild with antiphony and metrical disorder: While sound achieves an end-rhyme at line 40, "the clear universe of things around," the formal chord is already belated in the train of the triple chord of sound in the commotion of about the phenomenon itself. Even the expansive pun of surround in "things around" figures what is already in motion. Is this, too, what Keats heard, in tune with Wordsworth, in those "whisperings around" at seaside? For Shelley, unresting sound is the mode of the verse, discharging the very words and their inventory of letters from the end of the first stanza and into the dramatic turn to the apostrophe in the next: Where waterfalls around it leap for ever, Where woods and winds contend, and a vast river Over its rocks ceaselessly bursts and raves. Thus sound is set to echo in its own its sone, half in the transformations of the echo-relay. In love with sound, Shelley releases sound to such a pitch as imply that the secrets behind sounds are only blanks, not Mont Blanc. As he is at pains to say in and through Mont Blanc, poetry is called to a sound-source that is but half owned. Notes 1 ; rpt. *Essays on Reality and the Imagination* New York: Literature and the Phonotext Univ. Princeton UP, 2: For quotations of Romantic poetry and prose, I assume sources are near enough at hand or keystroke, and so I cite no particular edition. *The Uses of Poetry and the Uses of Criticism* For my fuller discussion of the poetics of silence in this ode and companionable readers, see "The Know of Not to Know It: Hypercanonicity and Pedagogy," ed. Roger Lonsdale, 4 vols. Kathleen Coburn Princeton Univ. Press, , vol. Hyder Edward Rollins Harvard Univ. *The Early Years*, ed. Ernest de Selincourt, 2d edn. Shaver Clarendon Press, Jared Curtis Cornell UP, Wordsworth ceded this dead-success when he revised to "Sounding with grappling-irons" 5. Press, , 21, To Frances Ferguson the "linguistic tour de force" of the anagrams is a relational punning that underscores "the symbiosis of things and mind. *What the Mountain Said*," in *Romanticism and Language*, ed. Arden Reed [Cornell Univ. Works Cited Chase, Cynthia. *Rhetorical Readings in the Romantic Tradition. Lectures*, , *On Literature. The Notebooks of Samuel Taylor Coleridge. What the Mountain Said*," in *Romanticism and Language*. Giuliano, Cheryl Fallon, ed. *The Manuscripts of the Younger Romantics: Lord Byron, Volume XI*: New York and London:

Chapter 7 : 37 Best Romantic Love Poems - Sweet Things to Say for Romance

Romanticism (also known as the Romantic era) was an artistic, literary, musical and intellectual movement that originated in Europe toward the end of the 18th century, and in most areas was at its peak in the approximate period from to

Introduction to Romanticism Romanticism has very little to do with things popularly thought of as "romantic," although love may occasionally be the subject of Romantic art. Rather, it is an international artistic and philosophical movement that redefined the fundamental ways in which people in Western cultures thought about themselves and about their world. Historical Considerations It is one of the curiosities of literary history that the strongholds of the Romantic Movement were England and Germany, not the countries of the romance languages themselves. Thus it is from the historians of English and German literature that we inherit the convenient set of terminal dates for the Romantic period, beginning in 1798, the year of the first edition of *Lyrical Ballads* by Wordsworth and Coleridge and of the composition of *Hymns to the Night* by Novalis, and ending in 1832, the year which marked the deaths of both Sir Walter Scott and Goethe. The early Romantic period thus coincides with what is often called the "age of revolutions"--including, of course, the American and the French revolutions--an age of upheavals in political, economic, and social traditions, the age which witnessed the initial transformations of the Industrial Revolution. A revolutionary energy was also at the core of Romanticism, which quite consciously set out to transform not only the theory and practice of poetry and all art, but the very way we perceive the world. Some of its major precepts have survived into the twentieth century and still affect our contemporary period. Imagination The imagination was elevated to a position as the supreme faculty of the mind. This contrasted distinctly with the traditional arguments for the supremacy of reason. The Romantics tended to define and to present the imagination as our ultimate "shaping" or creative power, the approximate human equivalent of the creative powers of nature or even deity. It is dynamic, an active, rather than passive power, with many functions. Imagination is the primary faculty for creating all art. On a broader scale, it is also the faculty that helps humans to constitute reality, for as Wordsworth suggested, we not only perceive the world around us, but also in part create it. Uniting both reason and feeling Coleridge described it with the paradoxical phrase, "intellectual intuition", imagination is extolled as the ultimate synthesizing faculty, enabling humans to reconcile differences and opposites in the world of appearance. The reconciliation of opposites is a central ideal for the Romantics. Finally, imagination is inextricably bound up with the other two major concepts, for it is presumed to be the faculty which enables us to "read" nature as a system of symbols. Nature "Nature" meant many things to the Romantics. As suggested above, it was often presented as itself a work of art, constructed by a divine imagination, in emblematic language. It was viewed as "organic," rather than, as in the scientific or rationalist view, as a system of "mechanical" laws, for Romanticism displaced the rationalist view of the universe as a machine. At the same time, Romantics gave greater attention both to describing natural phenomena accurately and to capturing "sensuous nuance"--and this is as true of Romantic landscape painting as of Romantic nature poetry. Accuracy of observation, however, was not sought for its own sake. Romantic nature poetry is essentially a poetry of meditation. Symbolism and Myth Symbolism and myth were given great prominence in the Romantic conception of art. They were valued too because they could simultaneously suggest many things, and were thus thought superior to the one-to-one communications of allegory. Partly, it may have been the desire to express the "inexpressible"--the infinite--through the available resources of language that led to symbol at one level and myth as symbolic narrative at another. Emotion, Lyric Poetry, and the Self Other aspects of Romanticism were intertwined with the above three concepts. Emphasis on the activity of the imagination was accompanied by greater emphasis on the importance of intuition, instincts, and feelings, and Romantics generally called for greater attention to the emotions as a necessary supplement to purely logical reason. When this emphasis was applied to the creation of poetry, a very important shift of focus occurred. By locating the ultimate source of poetry in the individual artist, the tradition, stretching back to the ancients, of valuing art primarily for its ability to imitate human life that is, for its mimetic qualities was reversed. In Romantic theory, art was

valuable not so much as a mirror of the external world, but as a source of illumination of the world within. Among other things, this led to a prominence for first-person lyric poetry never accorded it in any previous period. The "poetic speaker" became less a persona and more the direct person of the poet. The interior journey and the development of the self recurred everywhere as subject material for the Romantic artist. The artist-as-hero is a specifically Romantic type. Contrasts With Neoclassicism Consequently, the Romantics sought to define their goals through systematic contrast with the norms of "Versailles neoclassicism. We have already noted two major differences: In addition, neoclassicism had prescribed for art the idea that the general or universal characteristics of human behavior were more suitable subject matter than the peculiarly individual manifestations of human activity. If I am not superior, at least I am different.

Romanticism in literature was equally varied, developing many new forms. The emphasis on imagination and emotion led to the flourishing of lyric poetry. These are short poems that express personal emotion.

Bring fact-checked results to the top of your browser search. Percy Bysshe Shelley in particular was deeply interested in politics, coming early under the spell of the anarchist views of William Godwin, whose *Enquiry Concerning Political Justice* had appeared in 1793. Despite his grasp of practical politics, however, it is a mistake to look for concreteness in his poetry, where his concern is with subtleties of perception and with the underlying forces of nature: His poetic stance invites the reader to respond with similar outgoing aspiration. It adheres to the Rousseauistic belief in an underlying spirit in individuals, one truer to human nature itself than the behaviour evinced and approved by society. In that sense his material is transcendental and cosmic and his expression thoroughly appropriate. Possessed of great technical brilliance, he is, at his best, a poet of excitement and power. John Keats, by contrast, was a poet so sensuous and physically specific that his early work, such as *Endymion*, could produce an over-luxuriant, cloying effect. He experimented with many kinds of poems: His superb letters show the full range of the intelligence at work in his poetry. Having thrown down the gauntlet in his early poem *English Bards and Scotch Reviewers*, in which he directed particular scorn at poets of sensibility and declared his own allegiance to Milton, Dryden, and Pope, he developed a poetry of dash and flair, in many cases with a striking hero. The gloomy and misanthropic vein was further mined in dramatic poems such as *Manfred* and *Cain*, which helped to secure his reputation in Europe, but he is now remembered best for witty, ironic, and less portentous writings, such as *Beppo*, in which he first used the ottava rima form. The easy, nonchalant, biting style developed there became a formidable device in *Don Juan* and in his satire on Southey, *The Vision of Judgment*. Both his reputation and his mental health collapsed in the late 1810s. He spent the later years of his life in an asylum in Northampton; the poetry he wrote there was rediscovered in the 20th century. His natural simplicity and lucidity of diction, his intent observation, his almost Classical poise, and the unassuming dignity of his attitude to life make him one of the most quietly moving of English poets. Another minor writer who found inspiration in the 17th century was George Darley, some of whose songs from *Nepenthe* keep their place in anthologies. This was followed in by the more substantial *Records of Woman*. It is possible to suggest practical reasons for this year partial eclipse. The war with France made paper expensive, causing publishers in the 1790s and early 1800s to prefer short, dense forms, such as poetry. It might also be argued, in more broadly cultural terms, that the comic and realistic qualities of the novel were at odds with the new sensibility of Romanticism. But the problem was always one of quality rather than quantity. Flourishing as a form of entertainment, the novel nevertheless underwent several important developments in this period. One was the invention of the Gothic novel. Another was the appearance of a politically engaged fiction in the years immediately before the French Revolution. A third was the rise of women writers to the prominence that they have held ever since in prose fiction. Novels of this kind were, however, increasingly mocked in the later years of the 18th century. The comic realism of Fielding and Smollett continued in a more sporadic way. John Moore gave a cosmopolitan flavour to the worldly wisdom of his predecessors in *Zeluco* and *Mordaunt*. Fanny Burney carried the comic realist manner into the field of female experience with the novels *Evelina*, *Cecilia*, and *Camilla*. Characters would respond with terror to extraordinary events, and readers would vicariously participate. Vulnerable heroines, trapped in ruined castles, are terrified by supernatural perils that prove to be illusions. Matthew Lewis, by contrast, wrote the fiction of horror. Some later examples of Gothic fiction have more-sophisticated agendas. Even in its more-vulgar examples, however, Gothic fiction can symbolically address serious political and psychological issues. By the 1820s, realistic fiction had acquired a polemical role, reflecting the ideas of the French Revolution, though sacrificing much of its comic power in the process. The radical Thomas Holcroft published two novels, *Anna St. Ives* and *The Two Wives*. Godwin himself produced the best example of this political fiction in *Things as They Are; or, The Adventures of Caleb Williams*, borrowing techniques from the Gothic novel to enliven a narrative of social oppression. Women novelists contributed extensively to this ideological debate. Some writers were more

bipartisan, notably Elizabeth Hamilton *Memoirs of Modern Philosophers*, and Maria Edgeworth, whose long, varied, and distinguished career extended from *Letters for Literary Ladies* to *Helen*. Her pioneering regional novel *Castle Rackrent*, an affectionately comic portrait of life in 18th-century Ireland, influenced the subsequent work of Scott. Jane Austen stands on the conservative side of this battle of ideas, though in novels that incorporate their anti-Jacobin and anti-Romantic views so subtly into love stories that many readers are unaware of them. Three more novels—"Mansfield Park", *Emma*, and *Persuasion*, together with *Northanger Abbey*—were written between and Austen uses, essentially, two standard plots. In one of these a right-minded but neglected heroine is gradually acknowledged to be correct by characters who have previously looked down on her such as Fanny Price in *Mansfield Park* and Anne Elliot in *Persuasion*. In the other an attractive but self-deceived heroine such as Emma Woodhouse in *Emma* or Elizabeth Bennet in *Pride and Prejudice* belatedly recovers from her condition of error and is rewarded with the partner she had previously despised or overlooked. With Austen the comic brilliance and exquisite narrative construction of Fielding return to the English novel, in conjunction with a distinctive and deadly irony. Thomas Love Peacock is another witty novelist who combined an intimate knowledge of Romantic ideas with a satirical attitude toward them, though in comic debates rather than conventional narratives. *Headlong Hall*, *Melincourt*, and *Nightmare Abbey* are sharp accounts of contemporary intellectual and cultural fashions, as are the two much later fictions in which Peacock reused this successful formula, *Crotchet Castle* and *Gryll Grange*.—Sir Walter Scott is the English writer who can in the fullest sense be called a Romantic novelist. In a second phase, beginning with *Ivanhoe* in 1819, Scott turned to stories set in medieval England. Finally, with *Quentin Durward* in 1830, he added European settings to his historical repertoire. Scott combines a capacity for comic social observation with a Romantic sense of landscape and an epic grandeur, enlarging the scope of the novel in ways that equip it to become the dominant literary form of the later 19th century. Discursive prose The French Revolution prompted a fierce debate about social and political principles, a debate conducted in impassioned and often eloquent polemical prose. With *Strictures on Political and Moral Subjects*. The facing page contains an inscription by woman suffragist Susan B. The Romantic emphasis on individualism is reflected in much of the prose of the period, particularly in criticism and the familiar essay. Among the most vigorous writing is that of William Hazlitt, a forthright and subjective critic whose most characteristic work is seen in his collections of lectures *On the English Poets* and *On the English Comic Writers* and in *The Spirit of the Age*, a series of valuable portraits of his contemporaries. In *The Essays of Elia* and *The Last Essays of Elia*, Charles Lamb, an even more personal essayist, projects with apparent artlessness a carefully managed portrait of himself—"charming, whimsical, witty, sentimental, and nostalgic. As his fine *Letters* show, however, he could on occasion produce mordant satire. Thomas De Quincey appealed to the new interest in writing about the self, producing a colourful account of his early experiences in *Confessions of an English Opium Eater*, revised and enlarged in 1856. Though their attacks on contemporary writers could be savagely partisan, they set a notable standard of fearless and independent journalism. Similar independence was shown by Leigh Hunt, whose outspoken journalism, particularly in his *Examiner* begun in 1801, was of wide influence, and by William Cobbett, whose *Rural Rides* collected in *from his Political Register* gives a telling picture, in forceful and clear prose, of the English countryside of his day. But it was not a great period of playwriting. The classic repertoire continued to be played but in buildings that had grown too large for subtle staging, and, when commissioning new texts, legitimate theatres were torn between a wish to preserve the blank-verse manner of the great tradition of English tragedy and a need to reflect the more-popular modes of performance developed by their illegitimate rivals. By the 1820s, sentimental plays were beginning to anticipate what would become the most important dramatic form of the early 19th century: Legitimate drama, performed at patent theatres, is best represented by the work of James Sheridan Knowles, who wrote stiffly neo-Elizabethan verse plays, both tragic and comic *Virginius*, ; *The Hunchback*, The great lyric poets of the era all attempted to write tragedies of this kind, with little success. But after the Theatre Regulation Act of 1842, which abolished the distinction between legitimate and illegitimate drama, demand for this kind of play rapidly disappeared.

Chapter 9 : William Wordsworth - Poet | Academy of American Poets

Romanticism as literary, artistic, or personal style Romantic emotion often has an inner-outer orientation: the inner self and nature way out there (separate from everyday society). One's inmost soul or self is touched by the beauty of nature, or reaches out to that beauty in the country, the mountains, the stars.

It was at its height between and But it came later in some countries, such as Italy, Spain, and the United States. It occurred first in art and literature and later in music. In part, romanticism was a reaction against the artistic styles of classical antiquity. Neoclassicists placed great importance on the power of reason as a way of discovering truth. That is why the neoclassical era is often called the Age of Reason. The romantics, in contrast, hoped to transform the world into a new Golden Age through the power of the imagination. Themes and Ideas When the English poet and painter William Blake was asked whether he saw a round, shining ball of fire when the sun rose, he replied, "Oh no, no. For them, it was the quality that set artists apart from other people. It allowed them to express their emotions in their art. As exceptional individuals, artists were free to pursue their creativity, unrestrained by the demands of society. The romantics developed a deep love of nature. They thought it to be mainly good and kind, in contrast to the corruption of society. Many romantic works take nature for their theme or setting. The dark side of nature, such as storms and fire, also fascinated the romantics. Through nature, artists could escape from an unsatisfying present into a better world. Another escape route was into the past. The romantics were strongly attracted to the distant, the exotic, and the mysterious. They were drawn to the supernatural and to real and imaginary lands of long ago and far away. They rediscovered the heritage of the Middle Ages, collected folk songs and tales, and tried to understand dreams. In this way, romanticism opened up a wide range of new interests. It injected into the arts a vitality and urge to experiment that laid the foundation for many later developments. Romanticism in Art Romanticism was more prominent in painting than in sculpture or architecture. Subjects for paintings were often taken from nature. But biblical, mythological, and supernatural subjects were also used. Romantic painters generally used radiant colors and unrestrained, expressive brushwork. They also showed a preference for curving lines and shapes. Romantic art differed from place to place, even within the same country. In England, William Blake created dreamlike illustrations for his poetry. These artists captured the beauty and power of nature. They often used watercolors to give their paintings a feeling of freshness and immediacy. The nature paintings of the German artist Caspar David Friedrich create a solemn, mysterious mood. Johann Friedrich Overbeck led a religious brotherhood of German painters, the Nazarenes, in Rome after His intense portraits, such as *The Young Girls*, are remarkable for their flowing lines. The Swiss artist Henry Fuseli painted fantastic and nightmarish subjects. This was a group of landscape painters who depicted rural life. They were inspired by the optimism of a young, rapidly growing nation. Romanticism in Literature Romanticism in literature was equally varied, developing many new forms. The emphasis on imagination and emotion led to the flourishing of lyric poetry. These are short poems that express personal emotion. The Gothic novel, with its emphasis on mystery and the supernatural, and the historical novel were popular prose forms. Least interest was shown in drama. Many plays were written to be read rather than performed. The exception was in France, where the battle for romanticism was fought in the theater, the home of an established neoclassical tradition. In England all the major romantic poets wrote lyric poetry, each in an individual voice. In Germany, romantic literature ranged widely from the difficult theories of Friedrich von Schlegel and his brother August Wilhelm to the fantastic tales of Johann Ludwig Tieck and E. The greatest romantic poet in France was Victor Hugo. Alfred de Musset wrote both plays and poems. Alphonse de Lamartine is known for his touching nature poetry. Alexandre Dumas was the author of many lively tales, among them *The Three Musketeers* Romanticism came somewhat later in the United States than in Europe. But it was a vigorous movement there with distinctive themes. The love of nature took a philosophical form in the group of New England writers known as transcendentalists. The theme of the American frontier experience was introduced by James Fenimore Cooper in such well-loved tales as *The Last of the Mohicans* and *The Deerslayer* The poems of Walt Whitman were published after under the title *Leaves of Grass*. They celebrate

the American spirit and remain influential. The bold new orchestral sounds invented for opera were then brought into the concert hall. Overtures were written, not as introductions to operas, but as concert pieces with themes suggested by books, plays, or personal experiences. In addition to opera, more intimate kinds of music were also produced by romantic composers. Mendelssohn titled some of his collections "songs without words. Some romantic composers favored program music. This kind of music tells a story with music and is sometimes explained in a concert program. Harold in Italy , by the French composer Hector Berlioz, is a leading example of program music. Other program compositions, such as Don Juan , by the German composer Richard Strauss, were called tone poems. Opera, too, tended to become increasingly spectacular. Mythological and literary subjects were turned into stirring musical dramas that often reflected the national pride of newly emerging countries.