

Romanticism

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Romanticism (also known as the Romantic movement or Romantic era) was an artistic and intellectual movement that originated in Europe towards the end of the 18th century. The purpose of the movement was to advocate for the importance of subjectivity, imagination, and appreciation of nature in society and culture in response to the Age of Enlightenment and the Industrial Revolution.

Romanticists rejected the social conventions of the time in favour of a moral outlook known as individualism. They argued that passion and intuition were crucial to understanding the world, and that beauty is more than merely an affair of form, but rather something that evokes a strong emotional response. With this philosophical foundation, the Romanticists elevated several key themes to which they were deeply committed: a reverence for nature and the supernatural, an idealization of the past as a nobler era, a fascination with the exotic and the mysterious, and a celebration of the heroic and the sublime.

The Romanticist movement had a particular fondness for the Middle Ages, which to them represented an era of chivalry, heroism, and a more organic relationship between humans and their environment. This idealization contrasted sharply with the values of their contemporary industrial society, which they considered alienating for its economic materialism and environmental degradation. The movement's illustration of the Middle Ages was a central theme in debates, with allegations that Romanticist portrayals often overlooked the downsides of medieval life.

The consensus is that Romanticism peaked from 1800 until 1850. However, a "Late Romantic" period and "Neoromantic" revivals are also discussed. These extensions of the movement are characterized by a resistance to the increasingly experimental and abstract forms that culminated in modern art, and the deconstruction of traditional tonal harmony in music. They continued the Romantic ideal, stressing depth of emotion in art and music while showcasing technical mastery in a mature Romantic style. By the time of World War I, though, the cultural and artistic climate had changed to such a degree that Romanticism essentially dispersed into subsequent movements. The final Late Romanticist figures to maintain the Romantic ideals died in the 1940s. Though they were still widely respected, they were seen as anachronisms at that point.

Romanticism was a complex movement with a variety of viewpoints that permeated Western civilization across the globe. The movement and its opposing ideologies mutually shaped each other over time. After its end, Romantic thought and art exerted a sweeping influence on art and music, speculative fiction, philosophy, politics, and environmentalism that has endured to the present day.

The movement is the reference for the modern notion of "romanticization" and the act of "romanticizing" something.

Romanticism (disambiguation)

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Romanticism: A German Affair, a 2007 book by Rüdiger Safranski

Jena Romanticism

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Jena Romanticism (German: Jenaer Romantik), also the Jena Romantics or Early Romanticism (Frühromantik), is the first phase of Romanticism in German literature represented by the work of a group centred in Jena from about 1798 to 1804. The movement is considered to have contributed to the development of German idealism in late modern philosophy.

Dark Romanticism

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Dark Romanticism is a literary sub-genre of Romanticism, reflecting popular fascination with the irrational, the demonic and the grotesque. Often conflated with Gothic fiction, it has shadowed the euphoric Romantic movement ever since its 18th-century beginnings. Edgar Allan Poe is often celebrated as one of the supreme exponents of the tradition. Dark Romanticism focuses on human fallibility, self-destruction, judgement, punishment, as well as the psychological effects of guilt and sin.

German Romanticism

German Romanticism (German: Deutsche Romantik) was the dominant intellectual movement of German-speaking countries in the late 18th and early 19th centuries

German Romanticism (German: Deutsche Romantik) 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 early, and, in the opening years, coincided with Weimar Classicism (1772–1805).

The early period, roughly 1797 to 1802, is referred to as Frühromantik or Jena Romanticism. The philosophers and writers central to the movement were Wilhelm Heinrich Wackenroder (1773–1798), Friedrich Wilhelm Joseph Schelling (1775–1854), Friedrich Schleiermacher (1768–1834), Karl Wilhelm Friedrich Schlegel (1772–1829), August Wilhelm Schlegel (1767–1845), Ludwig Tieck (1773–1853), and Friedrich von Hardenberg (Novalis) (1772–1801).

The early German Romantics strove to create a new synthesis of art, philosophy, and science, by viewing the Middle Ages as a simpler period of integrated culture; however, the German Romantics became aware of the tenuousness of the cultural unity they sought. Late-stage German Romanticism emphasized the tension between the daily world and the irrational and supernatural projections of creative genius. In particular, the critic Heinrich Heine criticized the tendency of the early German Romantics to look to the medieval Holy Roman Empire for a model of unity in the arts, religion, and society.

A major product of the invasion and military occupation, beginning under the First French Republic and continuing under Napoleon, of the traditionally politically and religiously balkanized Germanosphere was the development of Pan-Germanism and romantic nationalism, which eventually created the German Confederation of 1815 and the German Empire of 1871. German Romanticism was accordingly rooted in both the quest, epitomized by Baron Joseph von Laßberg, Johann Martin Lappenberg, and the Brothers Grimm, for decolonisation, a distinctly German culture, and national identity, and hostility to certain ideas of

The Enlightenment, the French Revolution, the Reign of Terror, and the First French Empire. Several major Romantic thinkers, especially Ernst Moritz Arndt, Johann Gottlieb Fichte, Heinrich von Kleist, and Friedrich Schleiermacher, embraced many elements of Counter-Enlightenment political philosophy and were hostile to Classical liberalism, rationalism, neoclassicism, and cosmopolitanism. Other Romantics, like Heine, were fully in support of the German Revolutions of 1848.

Romantic nationalism

Romantic nationalism (also national romanticism, organic nationalism, identity nationalism) is the form of nationalism in which the state claims its political

Romantic nationalism (also national romanticism, organic nationalism, identity nationalism) is the form of nationalism in which the state claims its political legitimacy as an organic consequence of the unity of those it governs. This includes such factors as language, race, ethnicity, culture, religion, and customs of the nation in its primal sense of those who were born within its culture. It can be applied to ethnic nationalism as well as civic nationalism. Romantic nationalism arose in reaction to dynastic or imperial hegemony, which assessed the legitimacy of the state from the top down, emanating from a monarch or other authority, which justified its existence. Such downward-radiating power might ultimately derive from a god or gods

(see the divine right of kings and the Mandate of Heaven).

Among the key themes of Romanticism, and its most enduring legacy, the cultural assertions of romantic nationalism have also been central in post-Enlightenment art and political philosophy. From its earliest stirrings, with their focus on the development of national languages and folklore, and the spiritual value of local customs and traditions, to the movements that would redraw the map of Europe and lead to calls for self-determination of nationalities, nationalism was one of the key issues in Romanticism, determining its roles, expressions and meanings. Romantic nationalism, resulting from this interaction between cultural production and political thought, became "the celebration of the nation (defined in its language, history and cultural character) as an inspiring ideal for artistic expression; and the instrumentalization of that expression in political consciousness-raising".

Historically in Europe, the watershed year for romantic nationalism was 1848, when a revolutionary wave spread across the continent; numerous nationalistic revolutions occurred in various fragmented regions (such as Italy) or multinational states (such as the Austrian Empire). While initially the revolutions fell to reactionary forces and the old order was quickly re-established, the many revolutions would mark the first step towards liberalisation and the formation of modern nation states across much of Europe.

Neo-romanticism

The term neo-romanticism is used to cover a variety of movements in philosophy, literature, music, painting, and architecture, as well as social movements

The term neo-romanticism is used to cover a variety of movements in philosophy, literature, music, painting, and architecture, as well as social movements, that exist after and incorporate elements from the era of Romanticism.

It has been used with reference to late-19th-century composers such as Richard Wagner particularly by Carl Dahlhaus who describes his music as "a late flowering of romanticism in a positivist age". He regards it as synonymous with "the age of Wagner", from about 1850 until 1890—the start of the era of modernism, whose leading early representatives were Richard Strauss and Gustav Mahler (Dahlhaus 1979, 98–99, 102, 105). It has been applied to writers, painters, and composers who rejected, abandoned, or opposed realism, naturalism, or avant-garde modernism at various points in time from about 1840 down to the present.

Post-romanticism

Post-romanticism or Postromanticism refers to a range of cultural endeavors and attitudes emerging in the late nineteenth and early twentieth centuries

Post-romanticism or Postromanticism refers to a range of cultural endeavors and attitudes emerging in the late nineteenth and early twentieth centuries, after the period of Romanticism.

Heidelberg

of Romantik (Romanticism) in Germany. The phase after Jena Romanticism is often called Heidelberg Romanticism (see also Berlin Romanticism). There was

Heidelberg (; German: [ˈhaʔdl̩ˈbʔk] ; Palatine German: Heidlberg) is the fifth-largest city in the German state of Baden-Württemberg, and with a population of about 163,000, of which roughly a quarter consists of students, it is Germany's 51st-largest city. Located about 78 km (48 mi) south of Frankfurt, Heidelberg is part of the densely populated Rhine-Neckar Metropolitan Region which has its centre in Mannheim.

Heidelberg is located on the Neckar River, at the point where it leaves its narrow valley between the Oden Forest and the Little Oden Forest, and enters the wide Upper Rhine Plain. The old town lies in the valley, the end of which is flanked by the Königstuhl in the south and the Heiligenberg in the north. The majority of the population lives in the districts west of the mountains in the Upper Rhine Plain, into which the city has expanded over time.

Heidelberg University, founded in 1386, is Germany's oldest and one of Europe's most reputable universities. Heidelberg is a scientific hub in Germany and home to several internationally renowned research facilities adjacent to its university, including the European Molecular Biology Laboratory and four Max Planck Institutes. The city has also been a hub for the arts, especially literature, throughout the centuries, and it was designated a "City of Literature" by the UNESCO Creative Cities Network.

Heidelberg was a seat of government of the former Electorate of the Palatinate and is a popular tourist destination due to its romantic cityscape, including Heidelberg Castle, the Philosophers' Walk, and the Baroque old town.

Romantic music

(or Romantic period). It is closely related to the broader concept of Romanticism—the intellectual, artistic, and literary movement that became prominent

Romantic music is a stylistic movement in Western Classical music associated with the period of the 19th century commonly referred to as the Romantic era (or Romantic period). It is closely related to the broader concept of Romanticism—the intellectual, artistic, and literary movement that became prominent in Western culture from about 1798 until 1837.

Romantic composers sought to create music that was individualistic, emotional, dramatic, and often programmatic; reflecting broader trends within the movements of Romantic literature, poetry, art, and philosophy. Romantic music was often ostensibly inspired by (or else sought to evoke) non-musical stimuli, such as nature, literature, poetry, super-natural elements, or the fine arts. It included features such as increased chromaticism and moved away from traditional forms.

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