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REPORT

Theme: *Introduction to the Romantic Movement*

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Introduction

Britain became a large trading empire. The cities grew fast. London remained the largest one. In the 19th century Britain was at its height and self confidence. It was called the "workshop" of the world. The rich feared the poor both in the countryside and in the fast-growing towns.

Nevertheless the great emphasis was made on the individual based on interdependence of Man and Nature.

During the second half of the 18th century economic and social changes took place in England. The country went through the so-called Industrial Revolution when new industries sprang up and new processes were applied to the manufacture of traditional products. During the reign of King George III (1760-1820) the face of England changed. The factories were built, the industrial development was marked by an increase in the export of finished cloth rather than of raw material, coal and iron industries developed. Internal communications were largely funded. The population increased from 7 mln to 14 mln people. Much money was invested in road- and canal-building. The first railway line which was launched in 1825 from Liverpool to Manchester allowed many people inspired by poets of Romanticism to discover the beauty of their own country. Romanticism was the greatest literary movement in the period between 1770-1840. It meant the shift of sensibility in art and literature and was based on interdependence of Man and Nature. It was a style in European art, literature and music that emphasized the importance of feeling, emotion and imagination rather than reason or thought. Romanticism in literature was the reaction of the society not only to the French Revolution of 1789 but also to the Enlightenment connected with it. The common people didn't get what they had expected: neither freedom nor equality. The bourgeoisie was disappointed as well, because the capitalist way of development hadn't been prepared by the revolution yet. And the feudal suffered from the Revolution, because it was the Revolution that had made them much weaker. Everybody was dissatisfied with the result. In such a situation the writers decided to solve the social problems by writing. In England the Romantic authors were individuals with many contrary views.

But all of them were against immoral luxuries of the world, against injustice and inequality of the society, against suffering and human selfishness.

The period of Romanticism in England had its peculiarities. The Romantic writers of England did not call themselves romanticists (like their French and German contemporaries). Nevertheless, they all depicted the interdependence of Man and Nature. The Romantic writers based their theories on the intuition and the wisdom of the heart. On the other hand, they were violently stirred by the suffering of which they were the daily witnesses. They hoped to find a way of changing the social order by their writing, they believed in literature being a sort of Mission to be carried out in order to reach the wisdom of the Universe.

The Industrial Revolution in England had a great influence on the cultural life of the country. The writers tried to solve the problems, but we can't treat all the Romantics of England as belonging to the same literary school. **William Blake** (1757-1827) was bitterly disappointed by the downfall of the French Revolution. His young contemporaries, **Samuel Coleridge** (1772— 1834) and **William Wordsworth** (1770-1850), both were warm admirers of the French Revolution, both escaped from the evils of big cities and settled in the quietness of country life, in the purity of nature, among unsophisticated country-folk. Living in the Lake country of Northern England, they were known as the Lakists. The Late Romantics, **George Byron** (1788-1824), **Percy Shelley** (1792-1822), and **John Keats** (1795-1821), were young rebels and reflected the interests of the common people. That is why the Romantic Revival of the 18th-19th centuries can be divided into three periods: the Early Romantics, the Lakists and the Later Romantics.

The representatives of the early stage of English Romanticism were George Crabbe (1754-1832), William Blake (1757-1827) and Robert Burns (1759-1796).

The Early Romanticism

The most outstanding representative of the Early Romanticism in England was Robert Burns. Unlike George Crabbe and William Blake, he was very popular in his time. Robert Burns became the national bard of Scotland. His hatred of injustice was firmly rooted in his personal life experience full of trouble and sufferings.

His attitude to life Robert Burns shows in his "*Poem on Life*" written in the year of his death:

Dame Life, tho` fiction out may trick her,

And in paste gems and flipp`ry deck her,

Oh! flick`ring, feeble and unsicker I`ve found her still,
Aye wav`ring like the willow wicker, tween good and ill.

Robert Burns (1759—1796)

Robert Burns was born on 25 January 1759 in Alloway, near Ayr. His father, William Burnes, was a hard-working small farmer who had come from the north-east of Scotland. William Burnes (Robert dropped the "e" from the spelling of the family name) took great trouble to give his children education, he had the traditional Scottish respect for education "...valuing knowledge, possessing some and open-minded for more" (wrote **Thomas Carlyle**, the influential writer and historian born not far from Dumfries in 1795).

Robert's mother was Agnes Brown, a farmer's daughter from South Ayrshire. Although his mother was uneducated, Robert Burns nevertheless inherited from her a great love for the rich tradition of Scottish balladry. When Burns was seven, his family moved to Mount Oliphant farm not far from Alloway. Robert got much of his schooling there. Burns at early age worked on the family farm. Despite the desperate hardship of the farm (where by the age of thirteen Burns did most of ploughing and reaping and threshed the corn with his own hands) he would always have a volume of Scottish ballads ready to read in any spare minute. It was the combination of hard labour and poor food that caused heart attacks which troubled him during all his life and from which he died.

Meanwhile, from his mid-teens onwards, Burns was conscious of the Scottish folk songs and dances of Ayrshire where he was brought up. He wrote his first poem at fourteen. The poem was inspired by and devoted to a young girl with whom Robert worked in the fields.

By 1777 Robert Burns had acquired a good knowledge of English Literature, Greek, Latin and French. He attended a young men's debating society in Tarbolton.

In 1781 Burns went to Irvine to train as a flax dresser; linen was one of the profitable branches of the Scottish economy in the 18th century. Burns worked with his father and brothers. But in 1784 his father died, and Burns moved to Mossgiel farm which they had rented from the Ayr lawyer Gavin Hamilton when it was clear that William Burnes was going to die. During this period Robert Burns met Jean Armour, his future wife. He seemed to have married her some time later because of objections of her father. Fortune was against Robert. As a farmer he

was very unsuccessful. Therefore, he decided to emigrate to the West Indies. His most brilliant poems appeared in 1785—1786. He published them in August, 1786 in Kilmarnock under the title "*Poems Chiefly in Scottish Dialect*". This volume contained some of his most popular early songs, as well as "*To a Mouse*", "*To a Mountain Daisy*" and others.

To a Mountain Daisy

Wee modest crimson-tipped flow`r

Thou's met me in a evil hour;

For I maun crush amang the stoure

Thy slender stem:

To spare thee now is past my pow`r,

Thou bonnie gem.

Alas! it`s no thy neibor sweet,

The bonnie lark, companion meet,

Bending thee `mang the dewy weet

We` speckled breast

When upward springing, blithe to greet

The purpling east.

Could blew the bitter-biting north

Upon thy early humble birth;

Yet cheerfully thou glinted forth

Amid the storm,

Scarce reared above the parent-earth

Thy tender form.

Although Burns never received more than £20 for his book, it was a great success, being admired by everyone from ploughboys to the educated circles of Edinburgh.

Burns was so encouraged by such a warm reception given to his poems that he decided to move to Edinburgh, the capital of Scotland since 1452. **Robert Louis Stevenson** said that "no situation could be more commanding for the lead city of a Kingdom; none better chosen for noble prospects". Edinburgh lies between the Pentland Hills and the Firth of Forth — a situation which gives a different view from whichever point of the compass the arrivals approach.

They call Edinburgh "the Athens of the North". Edinburgh Castle dominates the city and is an irresistible start-point. In addition the Royal Mile and the Old Town are admirable. In contrast the New Town with its wide leafy streets and splendid buildings is enjoyed on a casual stroll from Princes Street.

The development of the New Town, the birth of Classical Edinburgh, the concept of Athens of the North made the capital the most beautiful city in Britain.

The Old Town was a centre of not only Royal Court and Parliament, but the centre of culture, science and thought. It was a place where men like David Hume, the philosopher, and Adam Smith, the economist, strolled the High Street. Robert Burns was introduced to many famous people there; he found love, comfort and appreciation in Edinburgh. All were impressed by his modesty and talent. That was the Golden Age, the end of the 18th century when the first New Town was at the peak of its intellectual power.

The first Edinburgh edition of Burn's poetry appeared in spring of 1787. He became famous. The so-called "ploughman poet" was befriended and courted. No party in Edinburgh was held without him. He was respected in the capital of Scotland. He made friends with Lord Newton and **Walter Scott**. Robert Burns was called the "Caledonia's Bard".

Meanwhile, a second edition of Burn's poems appeared. The publication brought the author sufficient financial security to allow him to return to Ayrshire in 1788 where he produced two of his best-loved works, "*Auld Lang Syne*" and "*Tam o' Shanter*", his last major work and many would say his masterpiece.

The Later Romantics

George Gordon Byron (1788-1824), **Percy Byshe Shelley** (1792-1822), **John Keats** (1795-1821) were the representatives of the highest level of the Age of Romanticism and all the three were greatly influenced by the Lakists. Unlike the Conservative Lake poets, the Later Romantics were progressive poets. They were young revolutionary rebels, talented and fascinating. Byron called the style of William Wordsworth "dull and simple", while his own poetic manner is often vivid and vigorous. His noble origin, charm, mysterious love affairs, eventful life, independence and pride, a great lyrical power established him as a Romantic poet and rebellious aristocrat.

Byron's friend Percy Byshe Shelley, also a revolutionary idealist, the lover of classical poetry, was very metaphorical.

John Keats was the youngest among the Revolutionary Romantics. He died at 25 of tuberculosis. The style of his poetry was lofty and very lyrical. Keats was fond of writing odes. His talent made the poet mysterious and charming. Keats deeply felt the interdependence of Man and Nature and in his "*Ode to a Nightingale*" emphasized the contrast between the ugliness of Life and the beauty of the world of Nature.

George Gordon Byron (1788-1824)

George Gordon Byron was born in London on 22th of January, 1788. His father was English, but mother was of the Scottish origin. She was poor but noble, her name was Catherine Gordon. Byron spent his childhood in the small town of Aberdeen in the eastern coast of Scotland. Soon his father died, leaving his wife and child in more than reduced circumstances.

When Byron was ten, his great uncle died, and the boy inherited the title of Lord Byron and the family castle of Newstead Abbey. Lord Byron and his mother moved to Nottinghamshire where they got a small pension from the government.

Lord Byron was educated at Cambridge. When he was twenty-one he became a member of the House of Lords. In 1809 he went on a two-year-long voyage to Portugal, Spain, Albania, Greece and Turkey. He returned home in 1811.

In 1812 Byron published the first two parts of his major work "*Childe Harold's Pilgrimage*" in which he described his journey to the foreign lands. Thus Byron's literary activity began. It can be divided into four periods:

1. The London period (1812-1816)

"Childe Harold's Pilgrimage" (parts 1, 2) (1812)

"The Corsair" (1814)

"Lara" (1814);

2. The Swiss period (May-October, 1816)

"Childe Harold's Pilgrimage" (part 3)

"Manfred" (a philosophic drama);

3. The Italian period (1816-1823)

"Childe Harold's Pilgrimage" (part 4)

"Don Juan" (1818-1823)

"Cain" (1821)

"The Vision of Judgment" (1821);

4. The Greek period (1823-1824)

Several lyrical poems.

All the periods of his literary activity were marked by the corresponding periods of his political life.

During the first period, which was called the London period and which brought him fame and universal acclaim after the publication of his *"Childe Harold's Pilgrimage"* in 1812, Lord Byron delivered his Parliamentary speeches in the House of Lords. Byron was a peer of the realm. His first speech was in defense of the Luddites (industrial workers who destroyed the equipment as a protest against unemployment and low pay). His main ideas were expressed in his poem *"Song for the Luddites"*.

Sir Walter Scott (1771-1832)

The name of **Sir Walter Scott** is closely connected with the genre of the historical novel. It was he who introduced it into English Literature, because he

was interested in the romantic aspects of Scottish history. Walter Scott expanded the range of the novel as a literary form. His historical novels changed attitudes towards the past, he made the world aware of Scotland, his novels struck the reader with their epic quality.

Walter Scott was born on 15th of August, 1771 into the family of a well-known Edinburgh lawyer. His mother Anne Rutherford was the eldest daughter of a professor of medicine of Edinburgh University. Both parents were descended from old Border families. Therefore, Walter Scott acquired an interest in the history and legends of the Borders. When a child, he spent much time with his grandparents at their farm in the Borders.

At the age of seven Walter Scott entered the High School of Edinburgh. He spent there five years.

In 1783 he proceeded to Edinburgh University. His father wanted him to study law. But Walter Scott's profound interest in history and passionate love for his country changed the course of his life. He was greatly interested in the folklore of Scotland; he collected legends and popular ballads of the Highlands and Border Country, filling his mind with romantic tradition. The works of the German romantics, Schiller and Goethe, attracted him. He possessed a great knowledge of romantic literature. Though personally friendly to the Lakists (William Wordsworth was his life-long friend), he never shared their literary tastes.

His early reputation was as a narrative poet. In 1802-1803 Walter Scott published a collection of Scottish legends under the title of "*The Minstrelsy of the Scottish Border*".

In hunting for ballads he also hit upon the goblin story out of which he developed his first verse-tale of Border chivalry, "*The Lay of the Last Minstrel*" (1805).

Walter Scott's tales portrayed vivid image of the chivalry of feudal times, well-drawn pictures of Border and Highland scenery. The great success of the collection encouraged Scott to make literature his main pursuit in life. The following literary ballad comes from "*The Heart of Midlothian*". It is called "*Maisie*". It is the death song of a mad peasant woman:

Proud Maisie is in the wod,

Walking so early;

Sweet Robin sits on the bush,

Singing so rarely.
“Tell me, thou bonny bird,
When shall I marry me?” —
“When six braw gentlemen
Kirkward shall carry ye.”
“Who makes the bridal bed,
Birdie, say truly?” —
“The grey-headed sexton,
That delves the grave duty”.
The glow-worm o'er grave and stone
Shall light thee steady;
The owl from the steeple sing,
“Welcome, proud lady”.

In 1808 Walter Scott published *“Marmion”*:

— Such dusky grandeur clothed the height,
Where the huge castle holds its state,
And all the steep slope down,
Whose ridgy back heaves to the sky,
Piled deep and massy, close and high,
Mine own romantic town.

In 1810 Walter Scott published the most powerful poem, *“The Lady of the Lake”*:

— The summer dawn's reflected hue,
To purple changed Loch Katrine blue,
Mildly and soft the western breeze,
Just kissed the Lake, just stirred the trees.

Loch Katrine is situated not far from Edinburgh. There is the steamship "*Sir Walter Scott*" named after the great poet who wrote "*The Lady of the Lake*". It makes 8 miles cruise from the narrow inlet at Trossachs Pier to the Loch's southwestern shore, Royal Cottage and Glengyle House at the northern head of the Loch — the birthplace of Rob Roy MacGregor.

Sir Walter Scott combined the life of a poet and country gentlemen with that of a principal clerk of the Court of Session (the Supreme Civil Court of Scotland). Edinburgh was a vital part of Scott's being and his books were published there. Up to 1814 Scott wrote poems on historical and legendary subjects and became famous as a poet. Meanwhile, he purchased a farmhouse on the banks of the Tweed.

During 1814-1832 he began to write novel after novel. "*Waverley*", his first historical novel was published in 1814. It was the beginning. It was a success, and from then to the end of his life Walter Scott devoted himself only to prose. Every year he produced a novel. But he concealed his authorship until 1827, because he was Sheriff of Selkirk. But the success of the "*Scotch Novels*" was great and brought him a large income. Walter Scott managed to create a new genre — a historical novel by blending historical fact with romantic fancy. With his growing fame as a writer Walter Scott was made a baronet in 1820.

The historical events that attracted his attention were those closely connected with the relations between Scotland and England, the struggle for Scottish independence. For many centuries England, that was much more economically developed than its northern neighbour, had oppressed Scotland and the freedom-loving Scots. The author described the 17th-18th centuries of the Scottish history. Among his most famous novels are "*Rob Roy*" (1818). "*The Bride of Lammermoor*" (1819). He chose for his heroes the common people of Scotland.

Later Walter Scott extended his background also to England. He wrote several historical novels about England; the periods he chose there were the end of the 16th century (the Elizabethan Age) and the middle of the 17th century (the

Bourgeois Revolution and the Restoration of Monarchy). Among those novels were: *"Ivanhoe"* (1820), *"The Monastery"* (1820), *"The Abbot"* (1820), *"Quentin Durward"* (1823).

England and Scotland were closely connected with each other in their historical development. Thus in *"The Abbot"* Walter Scott described one of the episodes of the tragic life of Mary, Queen of Scots.

"Quentin Durward" was written on a different subject. Walter Scott portrayed the King of France as one of the most cunning politicians of his time.

Among the outstanding historical novels *"Ivanhoe"* was one of the best.

George Byron, a great admirer of Scott's talent, said that "he (Walter Scott) was a library in himself". Like Walter Scott, Byron had an exact feeling of the historical development. Unlike Walter Scott, Byron didn't share the Lake poets' disapproval of revolutionary methods.

But it was Walter Scott, the first writer of a new genre of the historical novel who depicted Scotland as a mysteriously romantic country full of adventure.

There are many places of interest connected with the name of Sir Walter Scott all over Scotland. Scott Monument in Edinburgh is one of the famous landmarks with a 287 step climb to the top.

In 1832 an architectural competition for an appropriate memorial to Sir Walter Scott was launched.

As a result the design by George Meikles Kemp had won.

In 1840 the construction of the monument to Walter Scott began in Princes Street Gardens.

In 1846 the monument was built. Since then millions of tourists have climbed the 200 foot structure to admire the views of Edinburgh and the statues of Walter Scott's characters which decorate the monument.

Scott Monument in Edinburgh attracts tourists greatly. Not far from the monument there is Sir Walter Scott's Tea Room, a cozy place where you can enjoy the view of Edinburgh castle just from the window of the Tea Room while enjoying the waitress service tearoom with authentic Scottish cooking. The festival Menu includes such delicious Festival Fancies as Haggis and Oatcakes, Salmon Pate Piper's Pie (chicken and mushroom), Juggler's Lunch (ploughman's lunch) or Soup of the day (with a crusty roll) and Bread and Butter Pudding.

Sir Walter Scott's Tea Room invites the visitors:

*Festival fancies
If you're caught on the hoof,
Whilst doing The Fringe,
Why not come into our Tea Room,
Embark on a binge*

*We've Shortbread and Haggis
And Cloutie Dumpling too,
If you're not sure what they are,
You should try a fair few.*

The name of Sir Walter Scott is commemorated by his relief profile on the north wall of the Writers` Museum in Edinburgh. More than that, the quotation from his "*The Lay of the Last Minstrel*" is inscribed in stone and set in the paving which leads to the door of the Writers` Museum:

*Breathes there the man, with soul so dead,
Who never to himself hath said,
This is my own, my native land!*

The Museum has a unique collection of relics and manuscripts relating to Walter Scott: the rocking horse he used as a boy, his dining table from 39, Castle Street, the printing press on which Scott's Waverley Novels were printed and his chess set.

In Glasgow the tourists can enjoy the monument to Sir Walter Scott in the middle of the city square where there are many other monuments to great men of Scotland.

I. Historical Background:

- American pioneers had pushed the frontier line of settlement beyond the Mississippi to the west, which has risen as a sectional power to challenge the political dominance of the East and the South.
- Before 1860, the United States had begun to change into an industrial and urban society.
- Literary characteristics: Romanticism, Transcendentalism
- The rise of Nationalism

II. American Romanticism

- The Romantic Period in the history of American literature stretches from the end of the 18th century to the outbreak of the Civil War, which started with the publication of Washington Irving's *The Sketch Book* and ended with Whitman's *Leaves of Grass*.
- In this period, a new emphasis was placed upon the imaginative and emotional qualities of literature, a liking for the picturesque, the exotic, the sensuous, the sensational, the supernatural and remote past was fostered, and an increasing attention to the psychic states of their characters was paid, and above all, the individual and the common man was exalted.
- Dr. F. H. Hedge, an American transcendentalist, thought the essence of romanticism was aspiration, having its origin in wonder and mystery.
- Among the aspects of the "romantic" movement in England may be listed as a) sensibility; b) primitivism; c) love of nature; d) sympathetic interest in the past, especially the medieval; e) mysticism; and f) individualism.

III. Two Earlier Writers

1. [Washington Irving](#)
2. [James Fennimore Cooper](#)

IV. American Transcendentalism

The most clearly defined literary thought in this period is New England Transcendentalism.

1. The definition of Transcendentalism

Transcendentalism has been defined philosophically as "the recognition in man of the capacity of knowing truth intuitively, or of attaining knowledge transcending the reach of the senses."

The American transcendentalist movement, itself part of the broader 19th Century European Romantic movement, was inspired by the publication of Emerson's essay, "Nature" in 1836 and "Self-Reliance" in 1841. Like other Romantics, American transcendentalists rejected the prevailing "philosophy of empiricism" which held that all knowledge comes from experience, from information acquired by the five senses and the intellectual capacity to reason.

While transcendentalists agreed that knowledge of the physical environment (or "matter") was acquired this way, they asserted that each and every individual could also learn about a higher reality, the "world of the spirit," through an inborn power. Known as common sense or "intuition," this transcendental power functioned above and beyond the five senses. The faculty of "intuition" provided every person with their own ability to know what is absolutely true.

Transcendentalists saw nature not only as beautiful, but as a reflection of divinity--literally, the face of God. They believed that the "macrocosm" (the universe) and the "microcosm" (the individual) were directly connected. Both also contained the divine, as well as all other objects, animate and inanimate. They believed that the purpose of human life was union with the so-called "over-soul" which embraced--and was reflected in-- everything in the world. People could develop their potential by immersing themselves in the beauty of the natural world. Beauty and truth could be experienced only through intuition, though careful observation of nature might help to uncover its laws and provide a glimpse into the divine.

Though transcendentalists were preoccupied with the "world of spirit," they tended to be anti-religious, that is, they felt that organized churches obstructed the individual's relationship to God. They felt that the authority of organized religion needed to be rejected and that people needed to find God within themselves, through the power of "intuition." In pursuit of this divine knowledge, seekers needed to be prepared to resist accepted social codes and customs. Truth could be found in nature and within one's self. Self-reliance and individuality--not obedience to outside authority--were the pathways to self-understanding and to the divine. Only by being true to one's spiritual quest, by being prepared to really "see" nature around and within one's self and to "listen" to one's intuitive power, could one find the truth--and God.

Principal ideas of Transcendentalism are based on doctrines of ancient and modern European philosophers, particularly Kant. It was started by a group of members of the Transcendental Club in New England in the 1830s, whose leaders were Emerson, who was greatly influenced by Carlyle, Coleridge and others, and his young friend Thoreau.

As the movement developed, it sponsored two important activities: the publication of *The Dial* during 1840 - 1844 and Brook farm. Their main notions include: a) living close to nature; b) the dignity of manual labor; c) the divinity in man in his

own right; d) one great brotherhood among all the people; e) self - trust and self - reliance; and f) the need to resist the "vulgar prosperity of the barbarian."

2. Two Representatives

A. [Ralph Waldo Emerson](#) (1803-1882): leading New England Transcendentalist

[Nature](#): In 1836 a book entitled "Nature" by Ralph Waldo Emerson came out and made a tremendous impact on the intellectual life of America. It uttered, "The Universe is composed of Nature and the Soul." and "Spirit is present everywhere." A whole new way of thinking began to exert its influence on the consciousness of man. *Nature's* voice pushed American Romanticism into a new phase, the phase of New England Transcendentalism, the summit of American Romanticism.

- Influences of Unitarianism on Emerson
- Emerson's influence on later writers

B. **Henry David Thoreau** (1817-1862):

Main works:

A Week on the Concord and Merrimack

Walden, or a Life in the Woods (published 1854).

Civil Disobedience (1849)

The Maine Woods

Cape Cod

About Thoreau

He knew the country like a fox or a bird and passed through it as freely by paths of his own. . . . Under his arm he carried an old music-book to press plants; in his pocket his diary and pencil, a spy-glass for birds, microscope, jack-knife and twine. He wore straw hat, stout shoes, strong gray trousers, to brave shrub-oaks and smilax, and to climb a tree for a hawk's or squirrel's nest. He waded into the pool for the water-plants, and his strong legs were no insignificant part of his armor. . . . His power of observation seemed to indicate additional senses. He saw as with microscope, heard as with ear-trumpet, and his memory was a photographic register of all he saw and heard. . . . Every fact lay in glory in his mind, a type of the order and beauty of the whole. His intimacy with animals suggested . . . that "either he had told the bees things, or the bees had told him." Snakes coiled round his leg, the fishes swam into his hand, and he took them out of

the water; he pulled the woodchuck out of its hole by the tail, and took the foxes under his protection from the hunters.

-----From the *Biographical Sketch* by R.W.

Emerson

Walden by Thoreau

V. Two Great Novelists

A. Nathaniel Hawthorne (1804-1864)

- family background: great-parent, Salem witch craft
- thematic concerns: darkness and evil.
- literary techniques: symbolism
- literary works:
 1. "Young Goodman Brown"
 2. The Scarlet Letter (1850)
 3. *The House of the Seven Gables* (1851)
 4. *Twice-Told Tales* (1837, 1851)
 5. *The Blithedale Romance* (1852)
 6. *Mosses from an Old Manse* (1846, 1854)
 7. *The Marble Faun* (1860)

B. Herman Melville(1819-1891):

- *Typee*
- *Omoo*
- *Mardi*
- *Redburn*
- *White-Jacket*
- *Pierre*
- *The Confidence-Man*
- *Billy Budd*
- *Moby Dick*

VI. Two Poets

Walt Whitman

Emily Dickinson

VII. Edgar Allan Poe(1809-1849)

Romanticism in America

- Romanticism appealed to Americans as it emphasized an emotional, individual relationship with God as opposed to the strict [Calvinism](#) of previous generations.
- [Romanticism](#) also emphasized emotion over reason, and individual decision-making over the constraints of tradition.
- Romanticism gave rise to a new genre of literature in which intense, private sentiment was portrayed by characters who showed sensitivity and excitement, as well as a greater exercise of free choice in their lives.
- The Romantic movement saw a rise in women authors and readers.

TERMS

- [Calvinism](#)
The Christian denomination based upon the doctrines of John Calvin, which place emphasis on the sovereignty of God and which distinctively include the doctrine of predestination (that a special few are predetermined for salvation, while others cannot attain it).
- [rationalism](#)
The theory that the basis of knowledge is reason rather than experience or divine revelation.
- [transcendentalism](#)
A movement of writers and philosophers in [New England](#) in the 19th century who were loosely bound together by adherence to an idealistic system of thought based on the belief in the essential supremacy of insight over logic and experience for the revelation of the deepest truths.

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The European Romantic movement reached America during the early 19th century. Like the Europeans, the American Romantics demonstrated a high level of moral enthusiasm, commitment to individualism and the unfolding of the self, an emphasis on intuitive perception, and the assumption that the natural world was inherently good while human society was filled with corruption.

Romanticism became popular in American politics, philosophy and art. The movement appealed to the revolutionary spirit of America as well as to those longing to break free of the strict religious traditions of the early settlement period. The Romantics rejected [rationalism](#) and religious intellect. It appealed especially to opponents of Calvinism, a Protestant sect that believes that the destiny of each individual is preordained by God.

The Romantic movement gave rise to New England Transcendentalism, which portrayed a less restrictive relationship between God and the universe. The new philosophy presented the individual with a more personal relationship with God. Transcendentalism and Romanticism appealed to Americans in a similar fashion; both privileged feeling over reason, and individual [freedom of expression](#) over the

restraints of tradition and custom. Romanticism often involved a rapturous response to nature, and promised a new blossoming of American culture.

The Romantic movement in America was widely popular and influenced American writers such as James Fennimore Cooper and Washington Irving . Novels, short stories, and poems replaced the sermons and manifestos of yore. Romantic literature was personal, intense, and portrayed more emotion than ever seen in neoclassical literature. America's preoccupation with freedom became a great source of motivation for Romantic writers as many were delighted in free expression and emotion without so fear of ridicule and controversy. They also put more effort into the psychological development of their characters, and the main characters typically displayed extremes of sensitivity and excitement. The works of the Romantic Era also differed from preceding works in that they spoke to a wider audience, partly reflecting the greater distribution of books as costs came down and literacy rose during the period. The Romantic period saw an increase in female authors and readers.

[Washington Irving, American Writer and Historian](#)

[Washington Irving's writings, such as the Legends of Rip Van Winkle and Sleepy Hollow, contained romantic elements such as the celebration of nature and romantic virtues such as](#)

[simplicity.](#)



James Fenimore Cooper, American novelist and political writer

[In his very popular novels, such as *Last of the Mohicans*, James Fenimore Cooper expressed romantic ideals about the relationship between men and nature.](#)

ROMANTICISM



LITERARY BACKGROUND

Definition of "Romanticism"

Romanticism was a broad movement in the history of European and American consciousness which rebelled against the triumph of the European Enlightenment; it is also a comprehensive term for the larger number of tendencies towards change observable in European literature in the later eighteenth and early nineteenth centuries. As an ageless phenomenon Romanticism cannot be defined.

The Romantic Movement is traditionally seen as starting roughly around 1780. However, the term Romantic period more exactly denotes the span between the year 1798, the year in which William Wordsworth and S. T. Coleridge published the collection of poems entitled *Lyrical Ballads*, and 1832, the year in which the novelist Sir Walter Scott died, and the other main writers of the earlier century were either dead or no longer productive, and the first Reform Bill passed in Parliament. As a historical phase of literature, English Romanticism extends from Blake's earliest poems up to the beginning of the 1830's, though these dates are arbitrary. According to other critics Romanticism as a literary period in England, from the American Rebellion through the First Reform Bill of 1832, has to be defined as a High Romantic Age. Romanticism manifested at some-what varied times in Britain, America, France, Germany and Italy.

Reaction against Rationalism

Romanticism affected arts and culture in general. Its main feature was a reaction against the eighteenth century and the Age of Reason. In fact, "Romanticism", or the "Romantic Movement", was a reaction against the rationalism of the eighteenth century, the view of the physical world increasingly dominated by science, and the mental world by the theories of Locke, and the neoclassicism of the Enlightenment. During the Romantic period changes in various fields took place: in philosophy, politics, religion, literature, painting and music. All these changes were represented, articulated and symbolized by the English Romantic poets. In literature reason was attacked because it was no longer considered wholly satisfying by the Romantic poets, and, before them, even by the Augustan satirists themselves.

The Romantic period coincided with the French Revolution, which was to some extent seen as a political enactment of the ideas of Romanticism, which, at the beginning, involved breaking out of the restrictive patterns and models of the past.

Local Cultures

This period saw the end of the dominance of the Renaissance tradition and the fragmentation of consciousness away from the cultural authority of classical Rome. Local cultures were rediscovered in Europe, and a flowering of vernacular literatures took place. In Britain Thomas Gray had explored Celtic and Norse literature, other than the classical, which had influenced English. The classical inheritance had had little influence in ballads, folk-songs, and folk literature.

The term "*Romantic*"

The term "Romantic" derives from old French "Romans" which denoted a vernacular language derived from Latin, and that gives us the expression "the Romance languages", but it came to mean more than a language. It meant an imaginative story and a "courtly romance", but also the quality and preoccupations of literature written in "the Romance languages", especially romances and stories. However, it came to mean so many things. By the seventeenth century in English and French the word "romantic" had come to mean anything from imaginative or fictitious, to fabulous or extravagant, fanciful, bizarre, exaggerated, chimerical. The "adjective" "roman-tic" was also used with the connotation of disapproval. In the eighteenth century it was increasingly used with connotations of approval, especially in the descriptions of pleasing qualities in landscape. To describe the poetry of the Romantic period (about 1780-1830) the term "romantic" has all these and other meanings and connotations behind, which reflect the complexity and multiplicity of European Romanticism.

The term "*Romantic*" in Europe

In France a distinction was made between "romanesque" (with implications of disapproval), and "romantique", which meant "tender", "gentle", "sentimental", and "sad". In this latter form it was used in English in the eighteenth century.

In Germany the word "romantisch" was used in the seventeenth century in the French sense of "romanesque", and then, increasingly from the middle of the eighteenth century in the English sense of "gentle", "melancholy". Friedrich Schlegel first established the term "romantisch" in literary context; he characterized Romantic writings as medieval, Christian and transcendental as opposed to classical, pagan and worldly. This German polemic was taken up by Madame de Staël who was responsible for popularizing the term "romantique" in literary contexts in France in her work *De L'Allemagne*, published in England in 1813. She made a distinction between the literature of the north and the south. The northern literature was medieval, Christian and romantic; the southern was classical and pagan.

According to many others it was in Britain that the Romantic movement really started. At any rate, as we have pointed out in this work, quite early in the eighteenth century it is possible to discern a definite shift in sensibility and feeling,

particularly in relation to the natural order and Nature. Many of the Romantic poets' sentiments and responses had been foreshadowed by what has been described as a "pre-romantic sensibility". However, it should be pointed out that, "the use of the term was used by German critics at the very end of the eighteenth century to describe features which they found in their own literature, it was not at the time used in Britain in that way. The term "Romantic", to describe the poets' writings roughly between 1780 and 1830, did not come into currency until the second half of the nineteenth century. It may be a useful term, so long as it does not imply more in common among the writers than there is, or more with literary trends on the Continent." No writer thought of himself as a "Romantic" in Wordsworth's and Coleridge's time; they were dealt with as independent writers, or grouped into a number of separate schools. The English Romantic poets Blake, Wordsworth, Coleridge, Keats, Shelley and Byron were not, themselves, self-consciously "romantic", and differed sharply in their theory and practice.

MAIN ROMANTIC FEATURES

Romanticism developed an alternative aesthetic of freedom from the formal rules of neoclassicism. The main aspects of Romanticism in the eighteenth century were:

Nature

- an increasing interest in Nature, and in the natural, primitive and uncivilized way of life;
- a growing interest in scenery, especially its more untamed and disorderly manifestations;
- an association of human moods with the "moods" of Nature, and so a subjective feeling for it and interpretation of it;
- Romantic Nature poems are meditative poems on whose scenes the poet raises an emotional problem or personal crisis;

Spontaneity and *Natural Genius*

- emphasis on the need for spontaneity in thought and action and in the expression of thought;
- increasing importance attached to natural genius and the power of the imagination;
- a tendency to exalt the individual and his needs and emphasis on the need for a freer and more personal expression;

The Poet-Prophet

- the poet emerged as a person endowed with a special kind of faculty which set him apart from his fellow men;
- the Romantic poet assumes the mantle of a prophet, seer and legislator;

- poets present themselves as "chosen" sons or "bards"; they assume the persona and voice of a poet-prophet, modeled on Milton and the prophets in the Bible, and put themselves forward as spokesmen for traditional Western civilization at a time of deep crisis;
- the new bards, or visionary poets, wanted to reconstruct the grounds of hope announcing the coming of a time when a renewed humanity will inhabit a renewed earth;
- unusual modes of experience were tried, and visionary states of consciousness were explored;

Imagination

- the imagination in the Romantic period was raised from being simply the faculty for creating fictions, pleasing perhaps, but not necessarily true, to a method of apprehending and communicating truth.
- the imagination became the peculiar gift of the poet and man's most important endeavour;
- the poet became an artist and a prophet;

Emotions

- instincts, emotions and the heart, rather than reason, intellect and head are trusted;
- the Romantics expose their own souls, directing the light of analysis and comment internally; they present their own crisis, their self, in a radical metaphor of an interior journey in quest of their true identity;

The Individual, the Outcast and the Romantic Hero.

- the Romantic believed only in themselves;
- human beings refused to submit to limitations and persist in setting infinite and inaccessible goals; the proper human aim was ceaseless activity, a striving for the infinite, according to Goethe's Faust, a "Streben nach dem Unendlichen";
- the invasion of the inner recesses of the personality was continued in the analysis of dreams and the irrational, in drug-taking and interest in the occult;
- some Romantics deliberately isolated themselves from society in order to give scope to their individual vision;
- there was a fascination for the private lives of individuals which reflected autobiographical works;

Romantic Hero

- the figure of the Romantic hero, a compound of guilt and superhuman greatness, who could not be defeated by death, and like a Satanic hero successfully defied the demons was variously dealt with in poems and literary works;

- the Romantic hero was either a solitary dreamer-hero, or an egocentric plagued with guilt and remorse, separated from society because he has rejected it, or because it has rejected him;
- it was also introduced the theme of exile, of the disinherited mind that could not find a spiritual home in its native land and society or anywhere in the modern world;

Children

- children were seen as holier and purer objects than adult people because they were unspoilt by civilisation and uncorrupted;
- children had a state to be envied, cultivated, enhanced, and admired.

Society

- the cult of the Noble Savage (a specific romantic concept):
- for the Romantics society had become an evil force cruelly moulding and dwarfing its citizens;
- the Romantic poets on the whole fled from the city and turned to Nature. For them it was Nature, rather than society, that's was man's proper setting. Man needed the help of nature to fulfill himself;
- the belief that society and civilisation corrupt humanity's natural innocence and instinct for good;
- poetry sees man in communion with the natural world, rather than with other men;

Religion

- there was a shift in religious ideas. Many writers failed to find Christianity satisfying. There was a search for a spiritual reality, which orthodox Christianity did not appear to supply. In this search, the more visionary writers of the romantic period drew on Platonism and Neo-Platonism and various forms of dissenting Christianity. Many of their poems were built around this search;
- a considerable emphasis on natural religion was given;

History

- personal experience was emphasized and accompanied by a deepening sense of history, which found expression in the historical novels;

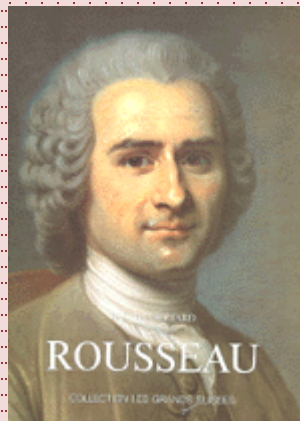
The Industrial Revolution and the French Revolution

- industrialization was perceived as a threat and an evil against people and society;
- the French Revolution (1789) affected the older Romantic generation of poets with its ideas of democracy and its action of breaking with the past; in fact, humble life was seriously presented in a language really spoken by rustic people.

The new Romantic Period and the Classical Age

The contrast and distinction between the new Romantic Period and the Classical Age can be stressed with some examples to be juxtaposed with the above Romantic features. As regards children to classicist like A. Pope, they were only important in as much as they would be adult; a savage would be merely sad and negative. In the Augustan Age they believed in reason and that the passion should be controlled. Basic instincts had to be conquered. In this way mankind could reach perfection. Classicists considered the Industrial Revolution from a positive point of view, as an event creating wealth and modernization. It was also believed that civilization, as accomplished in Greek and Roman times, was also within the grasp of their Neoclassical Age.

CONTINENTAL INFLUENCES: JEAN-JAQUES ROUSSEAU



(1712-1778)

As regards the main Romantic features the major figure in the eighteenth century whose influence was immense and pervasive in the so called pre-romantic period was Jean-Jaques Rousseau, especially through the following works:

- Discours sur l'origine de l'inégalité parmi les hommes (1755);
- Rêveries du promeneur solitaire (1778);
- Les Confessions (published after his death in 1781 and 1788);
- La Nouvelle Héloïse (1761).

In his Discourse Rousseau advocated a virtuous simplicity in place of a civilization of art and science. He ridiculed the idea of scientific progress and speculative philosophy and appealed to the human heart and voice of conscience. The essay on the origin of the inequality among men described man in a state of nature, like a noble animal, free of disease, naked, and without all superfluities. According to Rousseau's view man was unaggressive, indeed compassionate. He set the idea of savage man with "natural compassion" which was the pure emotion of nature, prior to all kinds of reflection, against Hobbes's view of man as naturally wicked. It was the development of human society that led to inequality and slavery. In The Social Contract (1762) Rousseau took up the argument again with the celebrated sentence: "Man is born free; and everywhere he is in chains." He recognized that

there had to be some form of government, but it had to represent the interests of society, and of the individual within that society. In *La Nouvelle Héloïse* the virtues the author advocated were a dislike of ostentation, a fair treatment of workers and domestic staff, charity towards the poor, and liberal ideas on education, which recognized that a child should be allowed to develop at its own pace and not be forced as an adult (*Émile*). Rousseau's idea and belief in the original goodness of man and the corruption of modern society was carried over to an idea of the child as naturally able to use freedom to good effect. The method of introspection, enquiry into the whole nature of human behavior, and the way in which Rousseau could express emotion (*Les Confessions* and *Reveries du promeneur solitaire*) influenced the Romantics, particularly G. G., Lord Byron and P. B. Shelley.

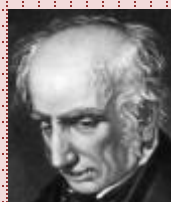
Other important works on the continent were:

The French novelist Abbé Antoine-François Prevost's *Manon Lescaut* (1731); In Germany the movement of the 1770's *Sturm un Drang*, which included the early writings of Herder, Schiller, and the great novelist and poet Johan Wolfgang von Goethe, especially the novel *Die Leiden des jungen Werthers* (1774), was an important precursor.

I. POETRY

1. THE FIRST AND SECOND ROMANTIC GENERATION OF ROMANTIC POETS:

1) *BLAKE, WORDSWORTH, COLERIDGE;*



William Wordsworth

2) *BYRON, SHELLEY, KEATS.*

At the end of the eighteenth and beginning of the nineteenth centuries we distinguish two generations of Romantic poets. In the first group we include the poets of the older generation: **William Blake** (1757-1827), **William Wordsworth** (1770-1850), **Samuel Taylor Coleridge** (1772-1834), who, in 1789, the year of the French Revolution, were young and affected by the influence of the French revolutionary ideals of democracy. The period of the French terror and the rise of Napoleon definitely disappointed them, and therefore retreated into reaction.

The second group, or younger generation of Romantic poets includes **George Gordon, Lord Byron** (1788-1824), **Percy Bysshe Shelley** (1792-1822), **John Keats** (1795-1821), who were less lucky than the older poets. Their society was dominated by the repression of the Tory governments at home, apprehensive that every request for freedom might become a cause of revolution. The eighteenth century society, regarded as a great work of man, ideally holding all social classes together in mutually supporting harmony, became a repressive, dark organized body, limiting and crushing human souls.

The age we call Romantic is immensely rich in English literature. Other periods produced individual writers - Shakespeare, Milton - who are equally great, or greater. But no other period has yielded (1) so many poets, novelists, essayists and critics of true importance and individuality, writers who are not followers of greater names nor part of a school, but themselves distinctive voices. But why do they coincide? If they do not follow one another, what common factors caused them to develop so richly and variously at the same time? By what historical logic did Coleridge breathe the same air and read the same newspapers as Jane Austen? Does it affect our reading of the literature, if we find its relations to its age frankly puzzling?

Thought is the prisoner of language, and twentieth-century thinking about early nineteenth-century literature is cramped by a single formidable word: Romantic. We have come to think of most of the great writers who flourished around 1800 as the Romantics, but the term is anachronistic and the poets concerned would not have used it of themselves. Not until the 1860s did "the Romantics" become an accepted collective name for Blake, Wordsworth, Coleridge, Scott, Byron, Shelley and Keats, and agreement begin to emerge about what an English Romantic Poet was like. There seem to have been little inkling (5) until the later nineteenth century that such a historical phenomenon as an English Romantic movement had occurred. It was not until the twentieth century that there was analytical discussion of the abstraction "Romanticism", as a recognized term for theories of art, of the imagination and of language.

The application of the word "romantic" has undergone great changes over two centuries. In the eighteenth century it was directly associated with "romance";(6) it was a literary term denoting the archaic and remote culture of the Middle Ages and Renaissance, and applied to art-forms which included the ballad, the lay and the Ariston and Spenserian epic. In modern popular usage, the "romantic novel" is a sub-literary genre, a love story, probably in an unreal setting, in which the reader is invited to indulge his (or generally her) fantasies. The modern academic meaning ought to be stricter and less emotive than the vulgar "romantic", but even academics are not as exact over the term as they like to think. It may be significant that far more twentieth-century writers have been willing to call themselves late or post-Romantics than there were early nineteenth-century writers prepared to recognize Romanticism as a current phenomenon.

Romanticism, in the full rich sense in which we know it, is a posthumous movement; something different was experienced at the time. Yet it is clear that even if the word "romantic" was not in general use in England, some of its more exciting and flattering connotations were already attaching themselves to the most appropriate leading writers during their own lifetimes and immediately after. The first three decades of the nineteenth century saw the emergence of a heightened interest in the personality of the artist, evidenced in the phenomenal spate of biography. The rage for these literary Lives, copiously illustrated by letters, was part of a passion for documenting the natural world, including the human and social world; it was a manifestation of a scientific curiosity that extended equally to the animal kingdom, to plants and to fossils. But where the poet was the subject, something more than curiosity was conveyed: a taste was beginning to emerge to see the artist as a hero, and this perhaps is the symptom of a special need.

Romantic Period in English Literature. 1798-1870:

historical Background

A true definition of Romanticism is difficult to define. however a series of characteristics can be given. They are as follows:

1. sensibility - an awareness and responsiveness toward something
2. primitivism- a belief in the superiority of a simple way of life and a nonindustrial society
3. love of nature
4. Empathetic interest in the past, especially the medieval
5. Individualism
8. a theory claiming the possibility of direct obtainment of speak able knowledge or power: the exploration of the occult or unknown powers.

8. a reaction against whatever characterized Neoclassicism

Writer of the English Romantic Period

This particular literary period was known as the "golden age" for both poets and novelists. Some of the greatest writers of all time beyond that of William Shakespeare were to come about. They are as follows:

Poets:

William Wordsworth

Samuel Taylor Coleridge

Percy Bysshe Shelley

John Keats

George Gordon Byron

Alfred Tennyson

Novelist:

Jane Austen

Charlotte and Emily Brontë

Charles Dickens

George Eliot Romantic Period in American Literature. 1830-1865:

Historical Background

The period between the "second revolution" of the Jacksonian Era and the close of the Civil War in America saw the testing of the American nation and its development by ordeal. It was an age of great westward expansion, of

the increasing gravity of the slavery question, of an intensification of the spirit of embattled sectionalism in the South, of powerful impulse to reform in North. Its culmination act will be the trial of arms of the opposing views of the two sections in a civil war, whose conclusion created the fact of a united nation dedicated to the doctrine of absolute egalitarianism. In a sense it may be said that the three decades following the inauguration of Andrew Jackson as president in 1829 put to the test his views of democracy and saw emerge from the test a secure union committed to essentially Jacksonian principles.

At the end of the Civil War a new nation had been born in the ordeal of war, and it was to demand and receive a new literature less idealistic and more practical, less exalted and more earthy, less consciously artistic and more direct than that produced in the age when the American dream glowed with greatest intensity and American writers had made a great literary period by capturing on their pages the enthusiasm and the optimism of that dream. The new literary period that followed was to be labeled as the Realistic Period (1865-1900).

Concepts and Characteristics of Romanticism

The concepts and characteristics of American Romanticism are the same as was determined in English Romanticism. (See Romantic Literature Introduction Sheet).

Written of the American Romantic Period

In literature it was America's first great creative period, a full flowering of the romantic impulse on American soil. Surviving from the Federalist Age

(1790-1830- found only in American literary history) were three major literary figures: William Cullen Bryant, Washington Irving, James Fenimore

Cooper. Emerging as new writers of strength and creative power were the novelists Nathaniel Hawthorne, William Gilmore Simms, Herman Melville, and Harriet Beecher Stowe; the poets Edgar Allan Poe, John Greenleaf Whittier, Henry Wadsworth Longfellow, James Russell Lowell, Walt Whitman;

the essayists and poets Henry David Thoreau, Ralph Waldo Emerson and Oliver Wendell Holmes.

-all men should have equal political, social, and economic rights

Elements of Romanticism

1. **Frontier**: vast expanse, freedom, no geographic limitations.
2. **Optimism**: greater than in Europe because of the presence of frontier.
3. **Experimentation**: in science, in institutions.
4. **Mingling of races**: immigrants in large numbers arrive to the US.
5. **Growth of industrialization**: polarization of north and south; north becomes industrialized, south remains agricultural.

Romantic Subject Matter

1. The quest for beauty: non-didactic, "pure beauty."
2. The use of the far-away and non-normal - antique and fanciful:
 - a. In historical perspective: antiquarianism; antiquing or artificially aging; interest in the past.
 - b. Characterization and mood: grotesque, gothicism, sense of terror, fear; use of the odd and queer.
3. Escapism - from American problems.
4. Interest in external nature - for itself, for beauty:

- a. Nature as source for the knowledge of the primitive.
- b. Nature as refuge.
- c. Nature as revelation of God to the individual.

Romantic Attitudes

- 1. Appeals to imagination; use of the "willing suspension of disbelief."
- 2. Stress on emotion rather than reason; optimism, geniality.
- 3. Subjectivity: in form and meaning.

Romantic Techniques

- 1. Remoteness of settings in time and space.
- 2. Improbable plots.
- 3. Inadequate or unlikely characterization.
- 4. Authorial subjectivity.
- 5. Socially "harmful morality;" a world of "lies."
- 6. Organic principle in writing: form rises out of content, non-formal.
- 7. Experimentation in new forms: picking up and using obsolete patterns.
- 8. Cultivation of the individualized, subjective form of writing.

Philosophical Patterns

- 1. Nineteenth century marked by the influence of French revolution of 1789 and its concepts of liberty, fraternity, equality:
 - a. Jacksonian democracy of the frontier. ([Andrew Jackson](#))
 - b. Intellectual and spiritual revolution - rise of Unitarianism.
 - c. Middle colonies - [utopian experiments](#) like [New Harmony](#), [Nashoba](#), [Fourierism](#), and the [Icarian community](#).

2. America basically middle-class and English - practicing *laissez-faire* (live and let live), modified because of geographical expansion and the need for subsidies for setting up industries, building of railroads, and others.
3. Institution of slavery in the South - myth of the master and slave - William Gilmore Simms' modified references to Greek democracy (Pericles' Athens which was based on a slave proletariat, but provided order, welfare and security for all) as a way of maintain slavery.

The Renaissance in or the Flowering of American Literature

The decade of 1850-59 is unique in the annals of literary production. For a variety of reasons American authors, both African and European, published remarkable works in such a concentration of time that this feat, it is safe to say, has not been duplicated in this or any other literary tradition. Given below are the details:

Works by European American Writers

Year	Author	Title
1850	Ralph Waldo Emerson	<i>Representative Men</i>
1850	Nathaniel Hawthorne	<i>The Scarlet Letter</i>
1851	Herman Melville	<i>Moby-Dick</i>
1852	Harriet Beecher Stowe	<i>Uncle Tom's Cabin</i>
1854	Henry David Thoreau	<i>Walden</i>
1855	Walt Whitman	<i>Leaves of Grass</i>

Works by African American Writers

Year	Author	Title
1853	Frederick Douglass	<i>Heroic Slave</i>
1853	William Wells Brown	<i>Clotel: Or, The President's Daughter</i>
1857	Frank J. Webb	<i>The Garies and Their Friends</i>
1859	Martin R. Delany	<i>Blake: Or, The Huts of America</i>
1859	Harriet E. Wilson	<i>Our Nig: Or, Sketches from the Life of a Free Black</i>

Important ideas from: Warren, Robert Penn, Cleanthes Brooks, and R.W.B. Lewis. "**A National Literature and Romantic Individualism.**" in *Romanticism*. eds. James Barbour and Thomas Quirk. NY: Garland, 1986, 3-24.

1. Social and political changes - Andrew Jackson's unsuccessful bid for presidency in 1824, when he won the plurality of votes but lost to John Quincy Adams when the election was decided in the House of Representatives. Jackson, a man of common beginnings, was the first candidate of the new states. In 1828 election, Jackson convincingly defeated Adams bringing to an end the domination of the eastern establishment.
2. The beginning of industrial and technological developments - key markers were the introduction of steamboats, spinning mills, Eli Whitney's cotton gin, the clipper ships, railroads, and telegraph.
3. "The success of northern industry made slavery appear anomalous, and to the free labor of the North slavery became ... repugnant."
4. The industrial revolution also raised the issue of the overworked laborers. Influenced by the French philosopher [Charles Fourier](#), Albert Brisbane published *The Social Destiny of Men* (1840). In it Brisbane states: "... monotony, uniformity, intellectual inaction, and torpor reign: distrust, isolation, separation, conflict and antagonisms are almost universal. ... Society is spiritually a desert."
5. Utopian experiments to counter the industrial revolution - Robert Owen's [New Harmony](#) in Indiana; [George and Sophia Ripley's Brook Farm](#); Bronson Alcott's Fruitlands; and many Fourierist colonies.
6. Other experiments: Amelia Bloomer's bloomers worn by women in some Fourierist colonies, mesmerism, phrenology, hydropathy, giving up of tobacco or alcohol, the eating of Dr. Graham's bread.
7. The major reform movements: [abolition of slavery](#), [the rights of women](#), and the civil war. Reformism was, according to Whittier, "moral steam-enginery" and it was fed by two impulses - the idea of evolution even before Darwin and the idea of the "perfection of the social order."
8. Transcendentalism - the philosophical, literary, social, and theological movement - go to

Conclusion

The Romantic Period of literature came into being in direct reaction against a variety of ideas and historical happenings taking place in England and Europe at that time. These happenings include the Napoleonic Wars and their following painful economic downfalls: the union with Ireland: the political movement known as Chartism, which helped to improve social recognition and conditions of the lower classes: the passage of the Reform Bill which suppressed slavery in the British Colonies, curbed monopolies, lessened poverty, liberalized marriage laws, and expanded educational facilities for the lower classes: it both accepted and despised the current philosophy of us, a view in which the usefulness of everything, including the individual was based on how beneficial it was to Society. Finally, the most important item to impact a change in both thought and literature was that of the Industrial Revolution. The Industrial Revolution brought about vast changes in English society. It helped to create both great fortunes and great hardship. Within a short time England went from being a country of small villages with independent craftsmen to a country of huge factories run by sweat shops full of men, women, and children who lived in overcrowded and dangerous city slums. An industrial England was being born in pain and suffering. The presence of a developing democracy, the ugliness of the sudden growth of cities, the prevalence of human pain, the obvious presence of the "profit motive" all helped to characterize what was in many respects "the best of times the worst of times."

The Concept of Romanticism

Throughout history certain philosophies or ideas have helped to shape the themes of literature, art, religion, and politics. The concept of Romanticism was preceded by the philosophy of Neoclassicism. In the writings before this period humans were viewed as being limited and imperfect. A sense of reverence for order, reason, and rules were focused.

upon. There was distrust for innovation and invention. Society was encouraged to view itself as a group with generic characteristics. The idea of individualism was looked upon with disfavor. People were encouraged through literature, art, religion, and politics to follow the traditional rules of the church and government. However, by the eighteenth and nineteenth centuries a great reaction against this philosophy was noted. It was labeled as Romanticism.

Characteristics of Romanticism

Recourses

www.wikipedia.com

www.americanliterature.com

www.englishliterature.com

www.americanpoets.com

www.englishpoets.com