



Επισκόπηση Αγγλικής Λογοτεχνίας II

Ενότητα 1: The Romantic Period, 1785-1830

Αικατερίνη Κίτση - Μυτάκου
Αγγλικής Γλώσσας και Φιλολογίας



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The Romantic Period, 1785-1830



Ευρωπαϊκή Ένωση
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ΥΠΟΥΡΓΕΙΟ ΠΑΙΔΕΙΑΣ ΚΑΙ ΘΡΗΣΚΕΥΜΑΤΩΝ
ΕΙΔΙΚΗ ΥΠΗΡΕΣΙΑ ΔΙΑΧΕΙΡΙΣΗΣ

Με τη συγχρηματοδότηση της Ελλάδας και της Ευρωπαϊκής Ένωσης



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Learning Objectives

- Introduction to the historical context of the Romantic Period.
- Exposure to the diverse reactions of the British to the French Revolution.
- Familiarization with the main characteristics of Romantic poetry & fiction.





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The Rise of Subjectivity – Revolution and the Romantics

The Romantic Age (1780-1830)



Εικόνα 1



The Rise of Subjectivity- Revolution and the Romantics

*Wanderer Above the
Sea of Fog,*

Caspar David Friedrich,

1818



Εικόνα 2



The Fluid Boundaries of the Period

1785 Prime Minister William Pitt introduces Bill for the reform of Parliament

1776 Declaration of American Independence

1789 French Revolution

1832 Passing of the first Reform Bill



The Romantic Period is associated with:

- recovery from obscurity of Medieval romances,
- re-evaluation of tales of adventure, chivalry and love,
- deviation from enlightenment thought and rationality,
- emphasis on fictionality, fantasy, idealization of the imagination,
- literature as an escape from ‘things as they are’.



Changes in Society

- England was changing from an agricultural society to an industrial nation.
- Destruction of home industry and enclosure of open fields and wastelands.
- New class of industrial workers.
- Birth of commodity culture.
- Emergence of the idea of ‘Englishness’.



Mr and Mrs Andrews, Thomas Gainborough, 1750



Εικόνα 3



The Ladies Waldegrave Joshua Reynolds, 1770-80



Εικόνα 4



Major historical events:

- The American War of Independence (1775-1783),
- The French Revolution (1789),
- The abolition of slave trade (1807),
- Napoleonic Wars (1803-1815)



Liberty Leading the People, Eugene Delacroix, 1830



Εικόνα 5

James Gillray, *The Zenith of French Glory, 1793*



Εικόνα 6

James Gillray, *Smelling Out a Rat*, 1790



Εικόνα 7



Edmund Burke, 1790

Reflections on the Revolution of France

- Our liberties claimed as entailed inheritance,
- Adherence to the spirit of the past,
- All men have equal rights, but not to equal things,
- The sanctuary of King & Queen violated,
- A nation of cavaliers & an age of chivalry destroyed,
- Decent drapery of life torn off,
- To make us love our country, our country ought to be lovely,
- Manners and civilization depended on the spirit of a gentleman and the spirit of religion.



Mary Wollstonecraft (1759-1797)



Εικόνα 8



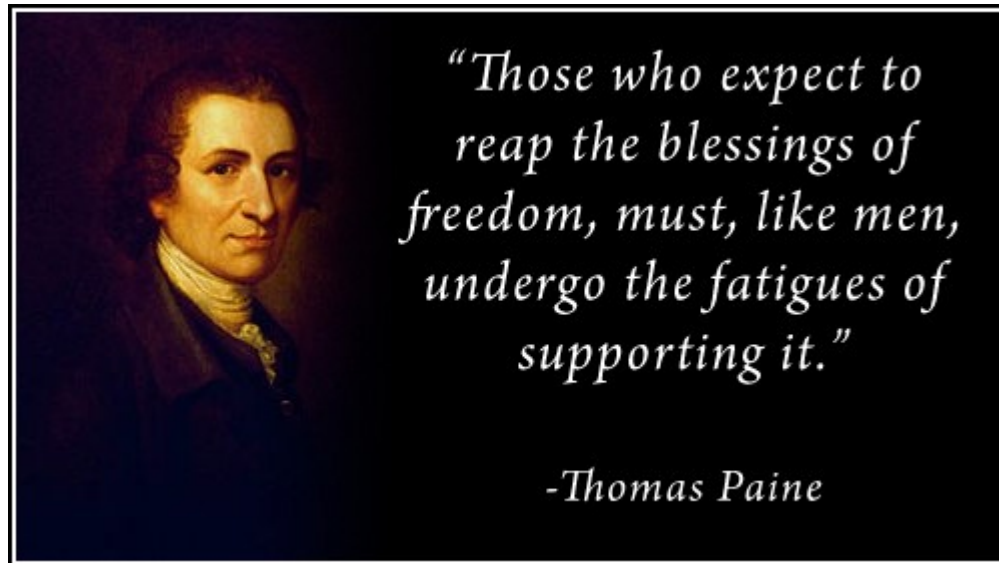
Mary Wollstonecraft,

A Vindication of the Rights of Men, 1790

- Property is encroached on the rights of men.
- Property is the definition of English liberty.
- Civilization refines manners at the expense of morals.
- When was the castle of the poor sacred?
- Instead of obelisks scatter decent farms.
- It is not by charity the poor can be relieved, but by the wisdom that finds them employment.



Thomas Paine (1737-1808)



Εικόνα 9



Rights of Man: Being an Answer to Mr. Burke's Attack on the French Revolution

- This work is the strongest statement against hereditary monarchy.
- The most insolent tyranny is governing beyond the grave.
- The French nation did not rebel against Louis XI, but against despotism, against principles, not men.
- Burke's theatrical style is used to create a weeping effect.



William Blake, 1757-1827



Εικόνα 10

William Blake, 'London'



Εικόνα 11

'The Little Black Boy'



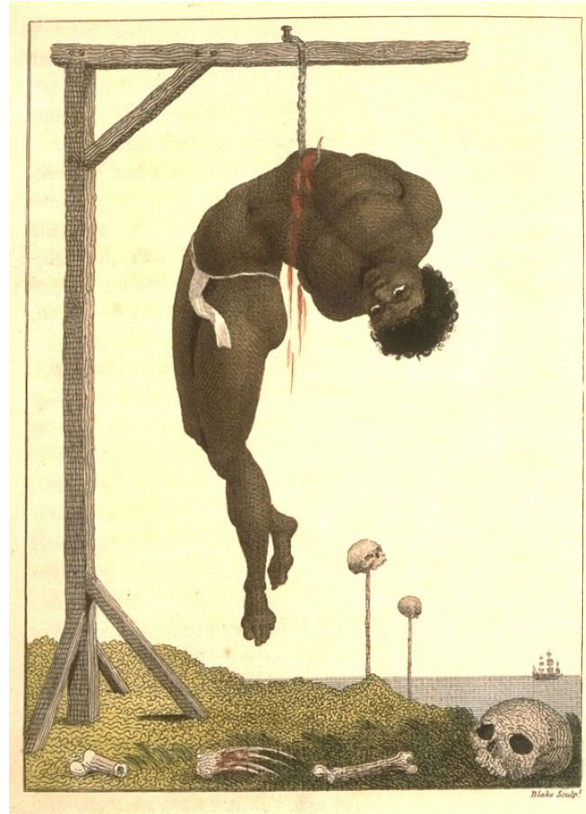
Εικόνα 12



Εικόνα 13



A Negro Hung Alive by the Ribs to a Gallows, William Blake, 1796



Εικόνα 14



Percy Bysshe Shelley, 1792-1822



Εικόνα 15



'England in 1819', Percy Bysshe Shelley

An old, mad, blind, despised, and dying King;
Princes, the dregs of their dull race, who flow
Through public scorn,—mud from a muddy spring;
Rulers who neither see nor feel nor know,
But leechlike to their fainting country cling
Till they drop, blind in blood, without a blow.
A people starved and stabbed in th' untilled field;
An army, whom liberticide and prey
Makes as a two-edged sword to all who wield;
Golden and sanguine laws which tempt and slay;
Religion Christless, Godless—a book sealed;
A senate, Time's worst statute, unrepealed—
Are graves from which a glorious Phantom may
Burst, to illumine our tempestuous day.



Peterloo Massacre, 1819



Εικόνα 16

George III, 1760-1811



Εικόνα 17



Εικόνα 18





ΑΡΙΣΤΟΤΕΛΕΙΟ
ΠΑΝΕΠΙΣΤΗΜΙΟ
ΘΕΣΣΑΛΟΝΙΚΗΣ

Revolution in Form: Romantic Poetry and the Poet

Revolution in Form: Romantic Poetry and the Poet

William Wordsworth,
Preface to the Lyrical Ballads



Εικόνα 19

Samuel Taylor Coleridge,
Biographia Literaria



Εικόνα 20



Some common traits or tendencies found in romantic writings: (1/2)

- The affirmation of the creative powers of the Imagination,
- Greater emphasis on the importance of feelings, intuition, and instincts,
- The acceptance of an organic model for explaining human behaviour and the rejection of empiricist, materialistic and mechanistic philosophies to explain the world,
- A new feeling for the natural world,
- The possibilities of transcendence or “unity of being” achieved through communion with nature,



Some common traits or tendencies found in romantic writings (2/2)

- A concern with the nature of the individual self,
- A heightened view of the poet as variously sage, philosopher, prophet, political or religious saviour,
- A belief in the possibilities of revolution and transformation whether in the moral, social or political sphere,
- An awareness of the limitations of language in describing reality.

(source: Peter J. Kitson, *“Introduction”*, Coleridge, Keats and Shelley, London:Macmillan, 1996)



William Wordsworth, *Preface to Lyrical Ballads (1/3)*

- A revolutionary manifesto about the nature of poetry,
- Attacks the elevated poetic diction of 18th C neoclassical poetry,
- Rejects the traditional principle of decorum,
- Poetry can present incidents and situation from common life,
- With the colouring of imagination ordinary things are presented in an unusual way,



William Wordsworth, *Preface to Lyrical Ballads (2/3)*

- ‘All good poetry is the spontaneous overflow of feelings’,
- Poetry of sincerity rather than artifice,
- A poet is a man speaking to men,
- He is endowed with sensibility, tenderness and a comprehensive soul,
- Excited by passions produced by real events,



William Wordsworth, *Preface to Lyrical Ballads (3/3)*

- Poetry is truth carried alive to the heart by passion,
- The poet binds together by passion and knowledge all human beings,
- The poet descends from his supposed height to communicate the passions of men,
- Emotion recollected in tranquility,
- Imaginative literature keeps human beings essentially human.



Percy Shelley, *A Defense of Poetry*, 1840 (1/2)

- A response to Peacock's characterization of poetry as anachronistic,
- Attacks the materialist concepts of utility and progress,
- Reason is to Imagination as the body to the spirit,
- Poetry is accompanied with pleasure,
- A poet is a nightingale who sings in darkness to cheer its solitude,
- Poetry enlarges the mind through the imagination.



Percy Shelley, *A Defense of Poetry*, 1840 (2/2)

- Sympathetic imagination enables us to identify with the feelings of others.
- Imagination is the basis of morality.
- Poetry is divine.
- Poetry is the center and circumference of knowledge.
- Poetry makes immortal all that is best and most beautiful and turns all things to loveliness.
- Poets are the unacknowledged legislators of the world.



Nature, the Ordinary and the Sublime



William Wordsworth, *The Solitary Reaper* (1807)



Εικόνα 21



Interior of Tintern Abbey, J.M.W. Turner, 1794



Εικόνα 22



The Concept of Nature in the Romantic Period (1/3)

- One of the defining characteristics of the Romantic movement is its enduring engagement with the natural world.
- The representation of nature and the exploration of the human relationship to nature permeates all aspects of literary art.
- The term nature meant something quite different to the rationalist philosophers of the Enlightenment than it did to the artists of the Romantic period. Both the rationalist and the Romantic discourses of nature had a profound effect on the literary expressions of what nature is.



The Concept of Nature in the Romantic Period (2/3)

- Neoclassic writers who urged people and poets to “follow nature” were talking about universal law and order, the system of things, or human nature ; outdoors nature (landscape) was a source of aesthetic pleasure and, above all, an object of scientific inquiry. For the scientists of the Enlightenment nature is a well-regulated machine, best studied through direct observation and experience. Nature is deemed as something static and unchanging.



The Concept of Nature in the Romantic Period (3/3)

- For the writers of the Romantic period, nature is often more inscrutable, a dynamic flux of vital energies, best engaged by an intuitive process of conversation and sympathetic identification. Nature is important not only as the physical features of a landscape but as a “presence” and a “spirit” which produces a moral or even religious sense. For Wordsworth, the love of nature is not merely instrumental; by living in proximity to wild and rustic landscapes, humans can reach their full potential and become truly themselves.



The Sublime

- In the 16th century, an ancient Greek treatise attributed to Longinus was rediscovered and published: it was called *Peri Hypsous*, that is, *On Loftiness* or *On the Sublime*. It was about grandeur in style, or how to achieve deeply moving effects in oratory. Longinus said, the soul was raised by hearing a sublime passage, elevated even to ecstasy.



Snow Storm, Joseph Turner, 1842



Εικόνα 23



A Shipwreck in Stormy Sea, Claude Joseph Vernet, 1773



Εικόνα 24



Edmund Burke, *A Philosophical Enquiry into the Origin of our Ideas of the Sublime and Beautiful* (1757) (1/2)

- The sublime is provoked by great and terrible objects.
- ‘Whatever is fitted in any sort to excite the ideas of pain, and danger, that is to say, whatever is in any sort terrible, ... or operates in a manner analogous to terror, is a source of the sublime; that is, it is productive of the strongest emotion which the mind is capable of feeling ... When danger or pain press too nearly, they are incapable of giving any delight, and are simply terrible’.



Edmund Burke, *A Philosophical Enquiry into the Origin of our Ideas of the Sublime and Beautiful* (1757) (2/2)

- “The passion caused by the great and sublime in nature, when those causes operate most powerfully, is Astonishment; and astonishment is that state of the soul, in which all its motions are suspended, with some degree of horror. In this case the mind is so entirely filled with its object, that it cannot entertain any other, nor by consequence reason on that object which employs it. Hence arises the great power of the sublime ...”.



Beyond Reason



John Keats, [Negative Capability]

- The excellence of every art is its intensity.
- Negative Capability: man is capable for being in uncertainties, Mysteries, doubts, without any irritable reaching after fact and reason - the ability of the individual to perceive, think, and operate beyond the predetermined capacities of the human being.
- A poet has no identity.



Benjamin West, *Death on the Pale Horse* (1796) (1/2)



Εικόνα 25



Benjamin West, *Death on the Pale Horse* (1796) (2/2)



kr124461 www.fotosearch.com

Εικόνα 26



John Keats, 'Ode on a Grecian Urn'



Εικόνα 27

The Gothic



The Gothic

- Associated with the ‘Dark Ages’ prior to the Reformation and the Scientific Revolution.
- Denotes the barbaric, disordered, irregular.
- Idealized medieval culture and architecture in opposition to neo-classical form and design.
- Burke justified terror as an expression of the sublime.
- Became associated with the novel form.



London, Houses of Parliament



Εικόνα 28



Milan Cathedral (1/2)



Εικόνα 29



Milan Cathedral (2/2)



Εικόνα 30



Neoclassical architecture, The British Museum



Εικόνα 31



Horace Walpole, *The Castle of Otranto*, 1764

- Southern Mediterranean setting,
- Aristocratic and patriarchal villain Manfred,
- Persecuted heroine, Isabella,
- Supernatural events, suspense,
- Strange geography of castle, secret passages,
- Theme of sexual repression.



Henry Fuseli, *The Nightmare*, 1791



Εικόνα 32



Jane Austen, *Northanger Abbey*, 1798-99

- Parody of Gothic fiction and the obsession with all things Gothic,
- Danger and intrigue ‘domesticated’,
- The dangers of believing that life is the same as fiction,
- Justification of the genre of the novel.



The Cult of Sensibility:

- Stressed emotions and feelings in human relationships,
- Believed in the innate benevolence of human nature,
- Associated with the rise of the middle class and their concern with the reformation of manners,
- Gendered as a female property,
- Potentially dangerous mode of life which might lead to hysteria or disorder.



Romantic Sensibility



Jane Austen, *Sense and Sensibility*, 1811

- Elinor vs. Marianne,
- Instinct, desire, emotion, passion, impatience, enthusiasm vs logic, reserve, control, formality,
- Sensibility as dangerous Jacobinism,
- Ang Lee film, 1995

- <https://www.youtube.com/watch?v=BLz2rixwPpA>
- <https://www.youtube.com/watch?v=du9x5TT3rDs>
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ΥΠΟΥΡΓΕΙΟ ΠΑΙΔΕΙΑΣ ΚΑΙ ΘΡΗΣΚΕΥΜΑΤΩΝ
ΕΙΔΙΚΗ ΥΠΗΡΕΣΙΑ ΔΙΑΧΕΙΡΙΣΗΣ

Με τη συγχρηματοδότηση της Ελλάδας και της Ευρωπαϊκής Ένωσης



ΕΥΡΩΠΑΪΚΟ ΚΟΙΝΩΝΙΚΟ ΤΑΜΕΙΟ

Διατήρηση Σημειωμάτων

Οποιαδήποτε αναπαραγωγή ή διασκευή του υλικού θα πρέπει να συμπεριλαμβάνει:

- το Σημείωμα Αναφοράς
- το Σημείωμα Αδειοδότησης
- τη δήλωση Διατήρησης Σημειωμάτων
- το Σημείωμα Χρήσης Έργων Τρίτων (εφόσον υπάρχει)

μαζί με τους συνοδευόμενους υπερσυνδέσμους.

