

# INTRODUCTION

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- The period of European history from 1760 to 1860 was dominated by French revolution and Industrial revolution.
- The French revolution was a reaction against excess of absolute government which had grown in both theory and practice since fourteenth century.
- It was caused by widespread discontent with the French monarchy and poor economic policies of King Louis XVI.
- The proximate causes of the French Revolution were economic, political, and intellectual. The political reasons included despotic monarchy, unsystematic mode of government, finance, taxation and law and the most direct was the costly Seven Years War between England and Prussia and the intellectual influences stemmed largely from enlightenment.

- The second phase of the Revolution began in August of 1792. It was a more radical phase, involving the masses, whose leaders, such as Maximilien de Robespierre , Georges Jacques Danton , and Jean-Paul Marat , were devoted to the egalitarian doctrines of Rousseau.

# THE ERA OF NAPOLEON

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- Napoleon Bonaparte (1769-1821), also known as Napoleon I, was a French military leader and emperor who conquered much of Europe in the early 19th century. Born on the island of Corsica, Napoleon rapidly rose through the ranks of the military during the French Revolution (1789-1799). After seizing political power in France in a 1799 coup d'état, he crowned himself emperor in 1804.
- Napoleon inherited from revolutionary times a war against Britain, Austria, and Russia, defeating the latter two powers and extending the frontiers of France to encompass most of continental Europe, as well as placing his brothers on the thrones of Westphalia, Naples, and Holland. Eventually, Napoleon was defeated in turn by Britain, Austria, Prussia, and Russia. He was exiled until his death in 1821

# THE CONGRESS OF VIENNA AND THE METTERNICH SYSTEM

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- The Congress of Vienna was one of the most important international conference in European history. The heads or representatives of many power assembled at congress of Vienna to decide the future of Europe. The Congress was dominated by Klemens von Metternich (1773–1859), the Austrian minister of foreign affairs who had helped forge the alliance which had defeated Napoleon.

# THE INDUSTRIAL REVOLUTION

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- The economic transformation of Europe since the fourteenth century witnessed several technological innovations in many industries, such as cotton and iron culminating in the invention of the steam engine and the large-scale use of coal along with the development of a factory system using conveyer belts , assembly lines and other techniques of mass production.
- The second phase of industrialization was marked by the use of electricity and oil, the development of the iron and steel industries, increased automation, division of labor, and an increasing harnessing of science by industry.



- The nineteenth century also saw vast improvements in travel with the establishment of better roads, the railway system, steamships, telecommunications, and cars.
- The political struggles and economic transformation resulted in a struggle between liberal and conservative ideologies between those who wished to advance further the principles behind the French revolution and those who wished to return to pre-revolutionary emphasis on tradition, faith and authority.



# IMMANUEL KANT

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- The idea of art as autonomous as having no purpose beyond itself was first expressed not by a poet or literary critic but by philosopher Immanuel Kant.
- Kant's Critique of Judgment published in 1790, expressed literary autonomy or the idea that literature is ruled only by its own laws rather than by rules from other realms such as morality and education. The book is said to have vast influence on aesthetics and poetry.
- Kant was born in 1724 in the town of Königsberg in East Prussia. He studied at University of Königsberg and later on became the instructor at same university. Kant's publications were on scientific basis and his most important scientific treatise was his General Natural History and Theory of the Heavens (1755).

- Kant's most important work was the Critique of Pure Reason. He published his next important work "Critique of Practical Reason" in 1788, his third major work Critique of Judgement in 1790. His only other treatise on aesthetic had been the Observations on the Feeling of the Beautiful and Sublime, published in 1764.

- The assertion of political and religious freedom is the central theme of Kant's essay "What is Enlightenment?" (1784). He says there that the motto of enlightenment is: "Sapere aude" ! "Have courage to use your own understanding!".



# THE DIVISION OF PHILOSOPHY: THEORETICAL, PRACTICAL, AESTHETIC

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- In his first two critiques Kant has divided our cognitive power into two realms: the theoretical realm of understanding, this was the sensible world of phenomena; and practical realm of reason.
- Kant sees our **human power** divided into three kinds, our cognitive power (legislated by Understanding); our power of desire (legislated by reason). It is our capacity to feel pleasure or displeasure (legislated by **judgement**).
- Judgment must assume a different function instead of including something particular under a Pre-given concept, it must now find a universal law or a general law for the particular entity it Confronts. This kind of judgment is called **reflective judgment**.

- **Judgment** must assume such a coherence and connection among the **appearances of nature** so that we can **reflect coherently upon nature**, so that our exploration or investigation of nature will prove to be a coherent, rather than a chaotic, experience. In presupposing **this unity and order** in nature's various manifestations, we are presupposing a harmony between nature and our cognitive powers: they are suited or adapted to each other. It is this harmony which Kant calls "**purposiveness.**"
  - Kant refers to this assumption as a **subjective principle**. It is subjective because it does not tell anything about nature in itself but about the way in which we must proceed if we are to understand nature in an orderly manner.
- The **harmony which judgment assumes between nature and our cognitive powers** is the basis which unites the **phenomenal world** of nature with the **moral world ruled by reason.**



## The Nature of Aesthetic Judgement

- The concept of purposiveness underlies Kant's account of Aesthetics.
- According to Kant; when we make an aesthetic judgment , we make a judgment about the form of an object and this judgment is reflective because we are not accessing it from a pre-given concept. The **form** gives rise to **pleasure** because it **exhibits a harmony** to our understanding.
- Kant said that when we encounter a formless object in the world, we create a mental representation of the object which is given a form by being ordered in space and time, after which our imagination takes over and reproduce the representation into an image. The resulting representation is referred to the understanding.
- In an aesthetic judgment, however, we go through only the first two of these processes: when the imagination has reproduced the representation as a mental image, this image is referred not to the understanding, which would give us conceptual knowledge of it, **but instead to the subject, to our self and its feeling of pleasure or displeasure**



- Hence an aesthetic judgment is not a judgment of cognition and does not tell anything about the object. It tells only how we as subjects are affected by our mental representation of object.
- According to Kant, when we consider an object to be beautiful, we have no interest, no ulterior motive in the object's actual existence. We have no interest in any external purposes which might be assigned to the object. We are content to simply examine the object and take pleasure in it.
- Kant says that a beautiful things has no meaning and defines **beauty as the object of a disinterested taste**.



# DO AESTHETIC JUDGEMENTS HAVE UNIVERSAL VALIDITY?

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- According to Kant, we can claim that our judgment is universal – i.e., that others must agree with our judgment if we separate from our pleasure in beauty, everything which has to do with mere sensory pleasure (which is based on private feeling) or with our ideas of the morally good.
- Kant also states that **taste is a kind of *sensus communis***, a sense shared by all of us which involves to think for oneself in an unbiased way; to think from the perspective of everyone else; and to think consistently.
- If we withdraw from the limitations that happen to attach to our own judgement; we can override the private condition of our judgement and reflect it from a universal point of view.
- Though we speak **of beauty as** though it were a characteristic of the object ,what we are really claiming is that the connection between the object and the subject's feeling of pleasure will be the same in everyone.



- Kant summarises two peculiar characteristics of judgement of taste.
- The first peculiarity is that a judgement of taste must be autonomous i.e a person should judge for himself and not rely on others judgement and the second peculiarity is that there is no empirical basis of proof that could make anyone concur with a given judgment of taste; nor can a judgment of taste be determined by an a priori proof.
- Since our aesthetic judgement of beauty is concerned only with the form of an object our judgement of beauty cannot include charm or emotion nor the consideration of objects utility or perfection.



# THE ROLE OF IMAGINATION IN AESTHETIC

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- Defines an aesthetic judgment as an ability to judge an object in reference to the free lawfulness of imagination.
- Kant says that in our daily engagement with the world, our imagination is constrained by the actual objects with which we are confronted as well as the forms imposed upon them by our sensibility and understanding. But when we approach the world from an aesthetic perspective, our imagination is not required to undergo same constraints.

# THE CHARACTERISTICS OF BEAUTY

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- Kant's most famous definition of beauty is-“ Beauty is the form of the purposiveness of an object, so far as this is perceived without any representation of a purpose.”
- Kant makes distinction between two types of beauty free beauty and accessory beauty. In free beauty we judge an object aesthetically, it represent nothing, we like it for itself. Accessory beauty presuppose a concept of what an object is meant to be.
- Kant says that ideal beauty has two components – aesthetic standard idea and the rational idea.
- Aesthetic standard idea is arrived at by imagination, a standard for judging each species aesthetically. Kant admits that the standard idea of a beautiful man or woman will vary according to culture and nation. Our very judgment is made possible by the various archetypes of beauty that predominate in our culture.



In rational idea of beauty ,we judge a human being's appearance as expression of his purpose or moral status.

# THE SUBLIME

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- Kant characterizes our feeling about the sublime as a “negative pleasure”: we feel not charm or love but admiration or respect.
- The idea of sublime contradicts the principle of purposiveness of nature of our judgment.
- We realize that we have a faculty of mind which surpasses every standard of sense . It is this realization or ability to which Kant gives the name “sublime.” So the sublime is not in fact a quality of nature but a quality of our own minds; nature, in certain of its manifestations which possess magnitude, might, and disorder, simply acts as the occasion for exciting this feeling of the sublime.

# ART, IMAGINATION, AND GENIUS

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- Kant initially defines art as a “production through freedom , i.e., through a power of choice that bases its act on reason.” Kant sees art as a productive ability ,distinguished from the theoretical ability of science.
- Kant defines fine art as “a way of presenting that is purposive on its own and that furthers, even though without a purpose, the culture of our mental powers to [facilitate] social communication”.
- To judge fine art as beautiful, we must have a concept of purpose, of what the artistic product is meant to be; and we must assess the artwork’s perfection, or the degree to which it fulfills its purpose.
- Kant’s treatment of genius is is influenced by many Romantic and Post romantic theories. He defines genius as the “innate mental disposition through which nature gives the rule to art”.

Through this he means that although art has certain rules, there is no definite rule set for producing a work of art. It is natural genius which produces something original and thereby provides an exemplary model or standard.

- For Kant, imagination plays a crucial role in the operation of genius. Aesthetic ideas are representations of the imagination which strive beyond experience, seeking to offer a presentation of concepts of reason, i.e., ideas for which there are no intuitions in our sense experience.
- Kant divides the fine arts into three types: the arts of speech, which consist of oratory and poetry; the visual arts, which can be plastic arts like sculpture, or arts of “sensible illusion” such as painting; and the arts of the “beautiful play of sensations,” such as music.
- Kant’s philosophy and aesthetic had a vast influence, especially on Romantic thought and Romantic conception of the literary imagination.



# GEORGE WILHELM FRIEDRICH HEGEL

(1770-1831)

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- German philosopher
  - Important figure in German idealism
  - Post-Kantian idealism
  - Works:
    - *The Phenomenology of Spirit* (1807)
    - *Science of Logic* (1812, 1813, 1816)
    - *Encyclopedia of the Philosophical Sciences* (1816)
    - *Elements of the Philosophy of Right* (1820)

# HISTORICAL CONTEXT OF HEGEL'S THOUGHT

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- Hegel is a product of both Enlightenment and romanticism.
- Inspired by French Revolution of 1789.
- To replace the decaying and irrational hierarchy of feudalism with a society based on reason.
- The revolutionary bourgeois philosophy and ideas received the most articulate expression in Hegel's work.
- He is deeply informed by certain attributes derived from Romanticism such as:
  - A commitment to the idea of unification or totality.
  - A concomitant belief that the subject and object, the human self and the world are created and determined in their nature by each other.
- Hegel's work was profoundly influenced by the works of Kant.

# THE HISTORICAL AND PHILOSOPHICAL CONSEQUENCES OF HEGEL'S THOUGHT

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- Hegel's system influenced a wide range of philosophies whose effects are still with us today.
  - Marxism.
  - Anglo-American idealism of the late nineteenth and early twentieth centuries.
  - Various branches of existentialism.
  - Twentieth century theorists of feminist such as Simone de Beauvoir and Julia Kristeva to the so-called post-structuralist thinkers such as Jacques Lacan and Jacques Derrida.
- Protestant theology.



# HEGEL'S VIEW OF HISTORY

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- The most articulate and influential advocate of all aspects of Hegel's philosophy, logical, metaphysical, political and aesthetic that are intimately tied to his philosophy of history was later called as Historicism.
- As a progress of absolute mind or consciousness towards self-conscious freedom.
- The movement towards freedom is equated with a movement towards greater rationality.
- “ progressive attainment of self-consciousness.”

# THE HEGELIAN DIALECT

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- According to Hegel, the 'dialect' has the specialised meaning of a contradiction between the ideas that serves as the determining factor in their relationship.
- The notion of dialects operates in three broad levels:
  - Logical
  - Phenomenological
  - Historical
- Three stages of development.
  - Thesis
  - Antithesis
  - Synthesis

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- The phases of dialectic.
    - Self-identical
    - Identity
    - Mediated
  - Dialectic is a mode of thinking that recognises that the self and the world stand in a necessary connection.
  - “What is real is rational and what is rational is real.”
  - Dialectic is also relational and historical.

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- The dialectic as formulated by Hegel is a historically culminative process, harmonizing a number of broad tendencies and dispositions in modern philosophy:
  - The principle of certainty in self-consciousness as expressed in Descartes' cogito.
  - Locke's view of "experience".
  - The twofold importance of Hume.

# HEGEL'S *LOGIC*

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- A system of dialectics.
- Dialectical thinking constitutes an attack upon traditional logic which is based upon the notion of identity.
- The notion of “identity in diversity” and “identity in difference”.
- *Logic* undertakes a dialectical re-examination of the categories which have been fundamental to the Western thought since Aristotle.
  - Being
  - Pure being
  - Becoming

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- Objective and Subjective Logic.
  - Hegel distinguishes three basic modes of thought:
    - Understanding
    - Dialectic
    - Speculation or positive reason

# *THE PHENOMENOLOGY OF SPIRIT*

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- Aims to capture the essence of things in the world.
- Hegel described this work as “an exposition of the coming to be of knowledge.”
- The book consists of :
  - A Preface
  - An Introduction

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## Six major divisions

- CONSCIOUSNESS
- SELF- CONSCIOUSNESS
- REASON
- SPIRIT
- RELIGION
- ABSOLUTE KNOWLEDGE



# HEGEL'S AESTHETICS

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- Hegel sees art as a one of the stages traversed by the absolute idea or spirit on this journey.
- Art, like religion and philosophy, is one of the modes through which the spirit is expressed.
- Art and beauty as a realm that belongs to “sense, feeling, intuition, imagination.
- The freedom of production and configuration.
- True art.
- Art reconciles the worlds of sense and intellectual, nature and thought, external and internal.

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- Perceive reality by organising the chaos and contingency of the world.
  - Hegel insist on the autonomy of art.
  - Three progressive configurations or stages of art:
    - Symbolic
    - Classical
    - Romantic

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- The three general forms of arts in specific arts:
  - Architecture
  - Sculpture



The modes of art corresponding to material.

# THE LEGACY OF HEGEL'S AESTHETICS

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- Influence on both literature and criticism.
- Wilhelm Dilthey.
- Benedetto Croce and Giovanni Gentile
- Freud and Saussure.
- György Lukács.
- The leading members of Frankfurt school such as Max Horkheimer, Walter Benjamin, Theodor Adorno, Herbert Marcuse and Jürgen Habermas.
- Articulation of existentialism and feminism.

# ROMANTICISM IN GERMANY AND FRANCE

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- The term “Romanticism” refers to medieval romance and its connotation refers to what was fictions, fantastic and also rugged sights of nature as it transfigures the living forces held together as a unity by the breath of spirit.
- Romanticism focuses on human subjectivity in terms of expression and exaltation of nature and it had its shift from classical objectivity towards subjectivity. This age led to major upheavals such as French Revolution, the Industrial Revolution of 1830 and 1848 along with the growth of naturalism impelled the bourgeois class towards political, economic, cultural and ideological hegemony.
- Romanticism cannot be placed within any set of these movements since it effectively spanned them all.

Romantic views of literature were an intense individualism based on the authority of experience and was broadly democratic orientation, as well as optimistic and sometimes utopian belief in progress.

The connection between Romanticism and Predominant bourgeois world view as per writers such as Plekhanov, Marcuse, and Hobsbawm have pointed out, it is too simplistic to view Romanticism in any of its expressions as a straightforward reaction against the prevalent bourgeois way of life.

Romantics, such as Blake, Wordsworth, and Hölderlin, initially saw the French Revolution as heralding the dawn of a new era of individual and social liberation.

Schiller and Goethe in their own ways exalted the struggle for human freedom and mastery of knowledge.

Shelley, Byron, Heine, George Sand, and Victor Hugo were passionate in their appeals for justice and liberation from oppressive social conventions and political regimes.



The Romantics shared Enlightenment notions of the infinite possibility of human achievement, and of a more optimistic conception of human nature as intrinsically good rather than as fallen and theologically depraved. Hence there was a continuity between Enlightenment and Romantic thought.

Romantics such as Blake, Wordsworth, Shelley, and Byron, reacted against certain central features of the new bourgeois social and economic order.

Nature, for the Romantics, departed from the conception of nature held by neoclassical writers such as Pope, for whom the term signified an eternal, unchangeable, and hierarchical order of the cosmos as well as certain criteria for human thought and behaviour.

According to Hegel, the worlds of subject and object, self and world, are viewed as a mutually constructive processes.



□ Here human perception playing an active role rather than merely receiving impressions passively from the outside world. Such an emphasis placed a high value on uniqueness, originality, novelty, and exploration of ever expanding horizons of experience.

□ The Romantic self can be explained as more authentic ego lying beneath the layers of social convention, a self which attempted through principles such as irony to integrate the increasingly fragmented elements of the bourgeois world into a vision of unity. It was primarily the poet who could achieve such a vision.





# ROMANTICISM IN GERMANY

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- During 1760s and 1770s, Germany witnessed the rise of the Sturm Und Drang (“Storm and Stress) movement in which writers and critics such as Johann Gotfried von Herdes (1744-1803), Goethe and Schiller experimented with new subjective modes of expression and of linguistic bases and cultural functions of art.
- The greatest poet of this period was Friedric Hölderlin. For him history was mythical.
- Friedrich Novalis was known for his prose and poetry which explores the preconscious depth of human nature and looked back to the middle ages as an ideal.
- Wolfgang was another towering figure of this time, he advocated classicism. Some major works include Faust, The Sorrow of Young Wrether which express human subjectivity, creativity, passion and the thirst for boundless experience of Romantic intensity.

□ Ludwig (1773-1853) is another figure known for his drama, the expressed romantic irony vision.

□ It was in Germany that Romantic Philosophy and Literary critics achieved its foundation, in the works of Kant and Friedrich von Schlegel. Kant had urged that aesthetic judgments belong to a category independent of moral judgments and judgments that express knowledge or information. This vision of aesthetic autonomy was enduringly influential through Romantic writers and beyond. Schiller was deeply influenced by Kant.

□ Hegel a commentator on Kant, took this unknowable world to be the world of noumena (against the grain of Kant's own definition). Johann Gottlieb Fichte viewed Kant's distinction of phenomena and noumena as harbouring an irreconcilable chasm between appearance and reality.

□ The main philosopher of Romanticism, however, was Friedrich Schelling (1775–1854), who argued in his System of Transcendental Idealism (1800) that consciousness essentially knows only itself, and its knowledge of the external world is a mediated form of self-consciousness. His influence extended to Coleridge and the other English Romantics.



□ Friedrich von Schlegel, who first articulated the concept of Romantic irony. Schlegel saw irony as the distinctive disposition of poetry. Schlegel's insights were collected into a series of "philosophical fragments." In this the most influential definition of irony occurs as a recasting of Socratic irony: "In this sort of irony, everything should be playful and serious, guilelessly open and deeply hidden. It originates in the union of savoir vivre and scientific spirit, in the conjunction of a perfectly instinctive and a perfectly conscious philosophy. It contains and arouses a feeling of indissoluble antagonism between the absolute and the relative, between the impossibility and the necessity of complete communication." "Irony is the form of paradox. Paradox is everything simultaneously good and great."

□ Schlegel's general point is that the communication of ideas can never occur unequivocally and completely, there being no sharp line between comprehension and incomprehension. Anticipating much modern literary and cultural theory, he points out that "all incomprehension is relative" and that "words often understand themselves better than do those who use them."

□ The greatest truth, he avers, is the “completely trivial, hence nothing is more important than to express them forever in a new way and, where possible, forever more paradoxically, so that we won’t forget they still exist and that they can never be expressed in their entirety.”

□ Schlegel’s definition of Romantic poetry:

Romantic poetry is a progressive, universal poetry . . . It tries to mix and fuse poetry and prose, inspiration and criticism . . . Other kinds of poetry are finished and are now capable of being fully analysed. The romantic kind of poetry is still in the state of becoming; that, in fact, is its real essence . . . It can be exhausted by no theory . . . It alone is infinite, just as it alone is free; and it recognizes as its first commandment that the will of the poet can tolerate no law above itself. The romantic kind of poetry is . . . poetry itself. (*Athenaeum* Fragment 116, in Schlegel, 31–32)

□ Schlegel's notion of irony as informing even philosophy and literary criticism is re-enacted in the hermeneutic theory of Friedrich Schleiermacher. Like Schlegel, Schleiermacher sees the process of interpretation as an endless and infinite task that must always be partial, and always in need of increasing refinement.

□ As Marshall Brown succinctly puts it, "turns its attention to hermeneutics and interpretation: how do readers grasp what authors are saying?"

# FRIEDRICH VON SCHILLER (1759–1805)

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- Schiller was a poet, dramatist, and literary theorist whose development of Kant's aesthetic ideas had a great influence on other German Romantic writers and on Coleridge. He was a Romantic in many senses: writing in the aftermath of the most violent phase of the French Revolution.
- His two most well-known pieces in the realm of literary theory are *On the Aesthetic Education of Man* (1795) and *On Naive and Sentimental Poetry* (1795–1796). *On the Aesthetic Education of Man* consists of a series of letters addressed by Schiller to his patron, the duke of Augustenburg.
- In the second letter, he answers a possible objection to his focusing on aesthetic matters at a time, in the wake of the French Revolution, when Europe is faced with a challenge to create the “most perfect” of all the arts of man, political freedom.

□ As a response Schiller urges that his own epoch is not conducive to art: it is mired beneath the “tyrannical yoke” of material needs: “Utility” is the great idol of the time, for which all powers slave and all talents should pay homage” (225). In these circumstances, the kind of art Schiller advocates is an art that “must leave reality and elevate itself . . . above want.” It is an art which “vanishes from the noisy mart of the century.” What is needed, says Schiller, is to place “Beauty before Freedom”: the political problem must be approached “through the aesthetical, because it is beauty, through which one proceeds to freedom.

□ It is in the sixth letter that Schiller draws an idealistic contrast between the ancient Greek world and modern civilization. The Greeks, he says, combined both imagination and reason “in a glorious humanity.” In their world, the powers of the mind, sense and intellect, worked in harmony, and they had not yet engaged in hostile partition and mutual separation of their frontiers.”

□ However, in the modern world these aspects remain fragmented, with not only individuals but also entire classes developing only one part of their potential while the rest remains stunted.



□ All of these developments shattered the “inner bond of human nature” and a “destructive struggle divided her harmonious powers” (233). In the Greek world there was a harmony between individual and state, an organic wholeness; the modern state, in contrast, is a mechanical assemblage of “lifeless parts.”

□ Schiller portrays poignantly the various dualisms which underlie modern social configurations: The state and The church, The laws and The customs.

□ Schiller admits that civilization could have taken no other course. The spirit of abstract speculation was bound to become a stranger to sensual world; the intellect was compelled to free itself from feeling and intuition in an attempt to arrive at exact understanding. The practical spirit inevitably became imprisoned within the dull sphere of material objects, judging all experience on the basis of its own narrow experience.

□ The logic behind Schiller’s argument is elaborated in the ninth letter, where he claims that all improvement in the political sphere must come from the ennobling of character, and the instrument for such ennobling is fine art.





□ How can the artist rise above the “barbarous” nature and constitution of his age? Schiller answers that the “artist is indeed the son of his time.” But he should not be its ward or

minion (241). Schiller regards both art and science as free from the constraints imposed by human conventions; the sphere of art is beyond the reach and damage of political constitutions or legislation. This culminated in humanity losing its dignity.

□ Schiller’s text is a seminal point of many important Romantic doctrines. The most significant is his urging of the artist to turn away from reality, to seek inspiration from an ideal world.

□ This process lies at the core of Romantic irony, which will be expressed by Schlegel and numerous other Romantics. The withdrawal from the world into subjectivity and the creation of ideal forms was one of the functions attributed by many Romantics to the imagination, and this avenue of thought was continued by the French symbolist poets of the later nineteenth century.

□ He sees art as an autonomous domain, free from the incursions and constraints of politics and morality. The recourse to literature and art as a source of moral sensibility will be continued in writers such as Matthew Arnold and F. R. Leavis.



## FRIEDRICH SCHLEIERMACHER (1768–1834)

- The German philosopher and Protestant theologian Friedrich Schleiermacher is generally credited with having laid the foundations of modern hermeneutics, or the art of systematic textual interpretation.
- His most important work in this regard was *Hermeneutics and Criticism*, published posthumously in 1838, in which he formulates principles for the textual interpretation of the New Testament.
- These principles were both contested and modified by his contemporaries and thinkers such as Lyotard, Rorty, Lacan, Derrida, and Donald Davidson could express the Schleiermacher's position.
- Schleiermacher's work straddled both philosophy and theology, and hermeneutics plays a central role for him in both fields.
- He translated Plato's works into German; he contributed to the journal *Athenaeum*, founded by his friend and early Romantic Friedrich von Schlegel

□ He advocated views are now seen as Romantic: the freedom of the Church; the importance of the intuitive and emotional, rather than the moral, dimensions of religion, as in his books *On Religion: Speeches to Its Cultured Despisers* (1799), addressed to his Romantic colleagues, and *The Christian Faith* (1821–1822); he also supported the causes of various rights for workers and women.

□ Schleiermacher's *Hermeneutics and Criticism* is the first text to establish hermeneutics. The principles include the central role of language in human understanding, the reciprocal relationship between individual speech acts and the structure of language as a whole, the intimate interdependence of the various elements in language, and the historicist principle of understanding the differences between our own culture and that of the text we are interpreting.

□ He attempts to define the nature of hermeneutics and elaborates the connection between speech and thought. For him, language is integral to the thought process.

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□ Hermeneutics attempts is to clarify the connection between these two elements, speech and understanding. Since speech is “the mediation of the communal nature of thought,” the art of hermeneutics belongs together with the art of rhetoric: if rhetoric comprehends acts of speech, every act of understanding is the “inversion” of those speech acts, attempting to grasp the thought which is at the basis of speech. Moreover, both rhetoric and hermeneutics have a common connection with dialectic, the art of logical thinking, since the development of all knowledge depends on both speech and understanding.

□ Speech here stands in a twofold relation: on the one hand, it is related to “the totality of language” and on the other hand, it bears a relation to the “whole thought” of its author or creator. Hence all understanding should take place in these two components.

□ At the same time these two components react reciprocally on each other. That is every speech or utterance arises from a given language and that language comes into being only through speech. Hence every person is both “locus” and “speaker” whose speech should be situated in the totality of the language system.

□ Schleiermacher characterizes thinking as an “inner speaking,” and concludes that “language determines the progress of the individual in thought.

- Hermeneutics or the understanding of speech, which involve grammatical interpretation and psychological interpretation.
- Schleiermacher stresses the fact that our aim is to attain an exact understanding of texts.
- The formula of interpretation is objective historical reconstruction are objective divinatory reconstruction, subjective historical reconstruction, subjective historical reconstruction.
- Schleiermacher to expound the famous “hermeneutic circle.”
- “Complete knowledge is always in this apparent circle, that each particular can only be understood via the general, of which it is part, and vice versa.”
- In part I of Hermeneutics it is devoted to expounding the process of grammatical interpretation, Schleiermacher advances certain general principles: a given utterance must be clarified by referring to the uses of language that are common to the author and his original audience.
- Schleiermacher offers some interesting observations on the interpretation of poetry which, along with prose, he takes as the two “end- and limit-points” of hermeneutics.
- Lyric poetry presents a particular challenge to hermeneutics since it “eludes logical analysis” and proceeds via “a free movement of thoughts” linked primarily by the self-consciousness of the subject.



The second part of Hermeneutics is devoted to what Schleiermacher calls the “psychological” or “technical” aspect of interpretation.<sup>6</sup> He states that the task of psychological interpretation in general is to understand “every given structure of thoughts as a moment of the life of a particular person.”

How the subject occurred to the author, how he acquired the language, earlier developments in the genre in which he wrote, the uses made of that genre, as well as “the contemporary related literature” on which the author may have drawn are the basic things to be known before applying psychological interpretation.

Hence the method adopted to tackle the whole include: First is the divinatory, whereby we “transform” ourselves, as it were, into the author; our ability to do this depends on our power of empathy or “receptivity for all other people.” The second is the comparative method, which places the work under a general category alongside similar works. Both of these methods refer back to each other because “divination is . . . excited by comparison with oneself” .

Schleiermacher distinguishes three stages of the hermeneutical task:

An interest in history

Artistic Interest or Interest of taste

Speculative

The principles of hermeneutics as formulated by Schleiermacher include important insights into language and the construction of meaning.



# ROMANTICISM IN FRANCE

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- One of the founders of Romanticism, its so-called father, was the French thinker Jean Jacques Rousseau, who espoused a return to nature and equated the increasing growth and refinement of civilization with corruption, artificiality, and mechanization.
- Rousseau's *Social Contract* espouses democratic principles and begins with the famous sentence "Man is born free, and everywhere he is in chains."
- Post-revolutionary France witnessed an attempt on the part of one group of writers, led by Louis de Fontanes (1757–1821), to return to the classical values of the seventeenth century. This group saw the rules of art, founded on nature, as immutable.
- The opposing enlightenment ideals, included Georges Cabanis (1757–1808) and Claude Fauriel (1772–1844): this faction located beauty and artistic values generally not in the observance of universal rules but rather in the reader's response: the effect of literature on the impressions, emotions, and imagination.

- De Staël, influenced by Schlegel, rejected classical ideals as outdated and identified Romantic notions as progressive, working toward cultural relativism and historical specificity in her literary criticism.
  
- Charles Augustin Sainte-Beuve (1804–1869), an important critic of his own right developed biographical criticism which attempted “scientifically” to contextualize the creative work of given individuals. His criticism embodies an amalgam of Romantic notions such as a belief in genius with neoclassical principles of order and decorum
  
- The ideals of classicism and Romanticism often coexisted uneasily in the work of many writers, where the form and content might collide.
  
- Théophile Gautier offered his theory of “art for art’s sake,” deriding any utilitarian conception of art. His attack on the bourgeois concept of utility is even more derisive than that in Shelley’s *Defence of Poetry* (1821).
  
- George Plekhanov’s *Art and Social Life* (1912) argues that artists tend to proclaim artistic autonomy when they find themselves in hopeless disaccord with their social environment.





# GERMAINE DE STAËL (1766–1817)

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- Staël's life and writings intersect profoundly with a number of political, intellectual, and literary movements.
- She was one of the heirs of Enlightenment thought; her friends and acquaintances included the Encyclopedists Denis Diderot and Jean d'Alembert.
- She influenced by Rousseau's views of education, she inherited an independence and a passion for freedom.
- She was embroiled in various controversies, political, personal, and literary.
- Her writings offended Napoleon, who exiled her from Paris. Politically, she espoused a constitutional monarchy; in letters she advanced the cause of Romanticism while anticipating later developments in realism; she was a staunch believer in freedom and the notion of historical progress

- She published two novels, *Delphine* (1802) and *Corinne, or Italy* (1807); her important contributions to literary criticism are contained in her “*Essay on Fiction*” (1795) and her longer work, *On Literature Considered in its Relationship to Social Institutions* (1800).
- In the introduction to her “*Essay on Fiction*,” de Staël states that man has only two distinct faculties, reason and imagination.
- She divides fictions into three types: marvellous or allegorical; historical; and fictions, consisting of “events at once entirely invented and imitated, in which nothing is true but everything is believable”
- She does not include tragedies among these since they usually present an extraordinary situation, and their morality applies to few people. Nor does she include comedy because theatrical conventions allow only for broadly defined situations, with little room for commentary.
- According to her novel is one of the most influential on individual morality, which ultimately determines public morality (“EF,” 204–205).

□ On the other hand, Staël mention about the bad reputation novel has because it is considered to be devoted exclusively to portraying love. And yet love is something we experience largely during our youth. The novel needs to broaden its scope, then, to include the various passions and interests which preoccupy the later stages of life (“EF,” 205).

□ Another objection against novels is that they falsify reality. De Staël retorts that, while this may be true of poor novels, good novels provide an “intimate understanding of the “humanheart,” employing great detail rather than generalities (“EF,” 206–20)

□ Even moral philosophy somehow replaces this function of novels. A simple statement of moral duty will not make an impression. Virtue must be “animated.” Novels make moral truths tangible by “putting them into action.”

□ In *On Literature Considered in its Relationship to Social Institutions* de Staël examines the various social obstacles to the success of women writers. She points out that the existence of women is still “uncertain” in many ways; they belong “neither to the natural nor to the social order.”

□ On the other hand, Staël mention about the bad reputation novel has because it is considered to be devoted exclusively to portraying love. And yet love is something we experience largely during our youth. The novel needs to broaden its scope, then, to include the various passions and interests which preoccupy the later stages of life (“EF,” 205).

# ROMANTICISM :ENGLAND AND AMERICA

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## Romanticism

- Romanticism originated in Europe towards the end of 18C
- Romanticism started in Germany then France and England, and then in united states about 1820s.
- It was a literary, artistic and intellectual movement with French revolution as its political front.
- Romanticism revived medievalism against the rational and Classical ideal models.
- The ideals of neoclassicism, such as decorum, order, normality of experience, and moderation were increasingly displaced by an emphasis on individual experience.
- The early British practioners of romanticism included Thomas Grey, Oliver Goldsmith and Robert Burns.
- The English movement reached its most mature expression in the work of William Wordsworth.



# ROMANTICISM: ITS BASIC TENETS

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- Imagination
- Individuality and Personal Freedom
- Emphasis on Emotion and Intuition
- Gothicism: Spiritual/Supernatural elements
- Glorification, Personification and Idealization of Nature
- Interest in rustic and pastoral life
- Use of common language and diction

# ROMANTICISM IN ENGLAND

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- Began in the latter half of 18th century
- Early British practitioners of Romanticism included Thomas Gray, Oliver Goldsmith and Robert Burns. It reached its most mature expression in the work of William Wordsworth.
- Lyrical Ballads is a collection of poems by William Wordsworth and Samuel T Coleridge, first published in 1798 and considered to have marked the beginning of English Romantic movement.
- **Lyrical Ballads**
  - Experimental poems
  - To overturn what they considered the priggish, learned and highly sculpted forms of 18 C.
  - To ascertain how far the language of conversation in the middle and lower classes of society is adapted to the purpose of poetic pleasure.

- The first major figure of English Romanticism, **William Blake** (1757–1827), he saw the world as inherently harboring opposites and contradictions, which it was the poet's task to harmonize.
- The other English Romantics included **Dorothy Wordsworth**, who authored letters, poems, and a series of journals, and who had a considerable influence on her brother and Coleridge; **John Keats**, **Percy Bysshe Shelley**, **Mary Shelley**, and **George Gordon Lord Byron**.
- Shelley's "*Defence of Poetry*" is a powerful and beautifully expressed manifesto of fundamental Romantic principles, detailing the supremacy of imagination over reason, and the exalted status of poetry.
- In this essay Shelly argues that there are two modes of human understanding: the rational and the imaginative. Of the two, Shelly claims imagination has the greater value, as it is imagination and the ability to see connections beyond the rational that allow for empathy and moral growth.





- Romanticism in English literature began in the 1790s with the publication of the Lyrical Ballads of William Wordsworth and Samuel Taylor Coleridge. The Romantic Movement promoted 'creative intuition and imagination' as the basis of all art; Literature, painting and music.

- The early British practitioners of Romanticism included Thomas Gray, Oliver Goldsmith, and Robert Burns. The English movement reached its most mature expression in the work of William Wordsworth, who saw **nature as embodying a universal spirit**, and Samuel Taylor Coleridge who, drawing on the work of Kant, Fichte, and Schelling, gave archetypal formulation to the **powers of the poetic imagination**.

# PREFACE TO LYRICAL BALLADS

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- Preface is in the nature of a defence of the theory that poetry must be written in the real language of men when in a state of vivid sensation.
- His poems were a revolt against the artificial poetic diction popular in the 18th century
- The celebrated and controversial “Preface to Lyrical Ballads” is an important contribution to literary criticism. Wordsworth added his preface to the 1800 edition, and revised.

# WILLIAM WORDSWORTH

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- Father of British Romanticism
- Nature was the center of Wordsworth's poetry.
- Imagination made him a romantic poet of higher order.
- His adoption of various lyric forms like the ode and sonnet, use of blank verse, distance from conventional subjects and manner became the solid brick in constructing the structure of romanticism in poetry.
- Preface to Lyrical Ballads published under Wordsworth's name alone is considered as a manifesto of Romantic ideology.
- In his poems he tried to show natural dignity, goodness and the worth of the common man.

- Romantic language and style are characterized by an emphasis on personal feelings and emotional depth.
- Wordsworth's devotion to nature was life-long; from first to last, he viewed himself as a follower of nature. Nature is regarded by Wordsworth as a fundamental unity.
- Wordsworth's primary concern is with the language of poetry. He states that the poems in this volume are "experiments," written chiefly to discover "how far the language of conversation in the middle and lower classes of society is adapted to the purposes of poetic pleasure".

The collection includes two types of poetry:

1. Incidents and agents were to be in part at least supernatural.
2. Subjects were chosen from ordinary life.

His criticism comprises:

- Advertisement to the *Lyrical Ballads*(1798)
- Preface to the *Lyrical Ballads*(1800, revised 1802)
- Essay supplementary to Preface.



# Qualifications of a Poet

- Poet is a man speaking to men.
- To give pleasure to the readers is the primary function of poetry
- Poet is a man who has:
  - Greater and more than usual organic sensibility.
  - Greater power of imagination.
  - Greater knowledge of human nature.
  - Greater zest for life.
  - Greater power of communication
- Poet should identify with his characters to make his language more lively and forceful



# SAMUEL TAYLOR COLERIDGE

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- Wordsworth's closest colleague and collaborator, a powerful intellectual whose work was often influenced by contemporary ideas of science and philosophy.
- Critical works: "*Biographia Literaria*", "*Lectures on Shakespeare and other scholars*"
- He is best known for "*The Rime of the Ancient Mariner*", "*Frost at Midnight*", "*Christabel*" as well as "*Lyrical Ballads*".
- Wrote on educational, social, political, religious matters in his "*Lectures in Politics and Religion*"
- His highly influential text, "*Biographia literaria*" is an eclectic work combining, intellectual autobiography, philosophy and literary theory.

# *BIOGRAPHIA LITERARIA (1817)*

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- First intended title - *Autobiographia literaria*
- Two parts : part 1 – 16 chapters of philosophizing  
part 2 – last 7 chapters discuss the poetic theory of Wordsworth which gives a remarkable demonstration of Coleridge's critical powers.
- It was published in 1817.
- It is autobiographical in nature and discusses Coleridge's sense of the stages that a poet goes through during their lifetime, though not in chronological order.
- *Biographia* is a highly eclectic mixture of literary autobiography, literary theory, philosophical speculation, and polemic. Coleridge's views on poetic imagination is elaborated in his *Biographia Literaria*

# COLERIDGE'S ANALYSIS ON IMAGINATION AND FANCY

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Between Imagination and Fancy: Coleridge divided the "mind" into two distinct faculties

## **Imagination**

Two types – unique contribution to literary theory

- Primary imagination – Power of receiving impressions of the external world through the senses. It is an involuntary act of the mind. It is universal.
- Secondary imagination – It is the peculiar and distinctive attribute of the artist, that makes artistic creation possible. It works upon primary imagination. It is 'esemplastic' or shaping power.

## **Fancy**

- Not a creative power.
- Deals with fixities and only combines what it perceives.
- While imagination is the very soul, fancy is the drapery of poetic genius.



# ROMANTICISM IN AMERICA

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- American independence from British rule achieved in 1776 opened the path to American literary tradition in the light of romantically reconceived vision of the self and nature.
- Developed on the heels of romantic movements in Europe and dominated the literary scene from around 1820 to the end of the Civil War and the rise of Realism.
- Major American Romantics included Ralph Waldo Emerson, Walt Whitman, Henry David Thoreau, Nathaniel Hawthorne, Margret Fuller and Herman Melville, Emerson laid the foundations of American Romanticism.
- He called for American writers to depart from the strict genres and formal hierarchies of European literary tradition and to forge their own modes of expression.
- Both Emerson and Whitman referred to America as a “Poem” which needed to be written.
- Nathaniel Hawthorne drew upon Emerson’s theories, Enlightenment philosophy, and Coleridge’s views on Imagination to define the genre of romance in a unified vision.

- Like the European Romantics, these American writers reacted against what they perceived to be the mechanistic and utilitarian tenor of Enlightenment thinking and the industrial, urbanized world governed by the ethics and ideals of bourgeois commercialism.
- They sought to redeem the ideas of spirit, nature, and the richness of the human self within a specifically American context.
- It was Emerson who laid the foundations of American Romanticism. Utilizing the ideas of Wordsworth, Coleridge, and Thomas Carlyle.
- In the preface to his *Leaves of Grass* (1855), Whitman saw himself as writing “the great psalm of the republic,” and in a subsequent preface identified the expression of individual identity with national identity. Another major figure influenced by Emerson, as well as by Thomas Carlyle, was Henry David Thoreau.
- Margaret Fuller (1810–1850) also voiced fervent opposition to what she saw as a society soiled by material greed, crime, and the perpetuation of slavery.



# RALPH WALDO EMERSON

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- Emerson laid the foundations of American Romanticism.
- Leading advocate of “Transcendentalism” with its insistence on the value of intuition, individuality of perception, the goodness of human nature and the unity of entire creation.
- His most renowned volumes of essay includes “Nature”, “The American Scholar”, “History”, “The Poet”.
- Emerson’s essay “Nature” is one of the most powerful and succinct expressions of a Romantic world view.
- According to Emerson, everything that falls under the “not-self ” or the “not-me” is considered to fall under the term “Nature.”
- Emerson expresses his belief that the meaning of existence can be found by exploring the natural world.

- He describes how, through his exploration of the nature, he has discovered that he is spiritually connected with the nature, he has discovered that he is spiritually connected with the universe, with God, and with every living thing.
- Nature, according to Emerson, also provides a “discipline” to our understanding, offering an immense variety of material which can educate our understanding and reason.
- It is Emerson’s essay “The American Scholar” that perhaps best articulates some of the distinctive concerns of American Romanticism.
- Emerson tries to explain the duties of the American scholar in the context of contemporary American culture and transcendental beliefs in the unity of the world, and of the human soul, as well as the nature of their connection.
- Emerson’s essay “Politics” (1844) expresses his skepticism regarding the functioning of government and political parties. He observes that governments exist to protect two types of rights, personal rights and property rights (156). Emerson cautions against the dangers of the “turbulent freedom” of modern times and warns that “in the despotism of public opinion, we have no anchor” .



# EDGAR ALLAN POE (1809-1849)

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- First major American writer explicitly to advocate the autonomy of poetry, the freeing of poetry from moral or educational or intellectual imperatives.
- View poetry not as an object but as a series of effects.
- His poetry differ deeply from Emerson's in that they present an affective and expressionist view of poetry.
- Poe's most famous tales include "The Black Cat," "The Fall of the House of Usher" (1839), and "The Cask of Amontillado" (1846), and among his notable poems are "To Helen," "Israfel," "The City in the Sea," and "The Haunted Palace."
- "The Raven" (1842) was widely popular. Some of Poe's radical insights into poetry and criticism are expressed in his essay "The Philosophy of Composition" (1846), which purports to explain the origins of his own poem "The Raven." Other critical essays include "The Poetic Principle" and "The Rationale of Verse."

- Poe's "The Poetic Principle" (1850), offers a fuller account of his aesthetics. He urges that a long poem cannot sustain the unity, the "totality of effect or impression," that is the "vital requisite" in all works of art.
- "Poetic Principle" is the human desire for supreme beauty, which is in practice rendered as an "elevating excitement of the soul."
- The pursuit of supreme beauty is primary in the poem
  
- A poem that is very short cannot produce "profound or enduring effect".
- Poe defines the "poetic principle" as "the Human Aspiration for Supernal Beauty," a quest for an excitement of the soul that is distinct from the intoxication of the heart or the satisfaction of reason.
  
- In *Philosophy of Composition* "Poe urges that a poet should begin with the "consideration of an effect," i.e., the response that will be produced in the reader or listener. He also urges that the poet should keep "originality always in view".
  
- This effect must be produced as a "unity of impression."
  
- Poe's second major claim for the nature of poetry is that it must be "universally appreciable,".

