

# 5.8 - ROMANTICISM

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## 1. 释义

**There's only so long** 某种状态只能持续有限时间，最终必然会被打破 a culture can emphasize (v.) Enlightenment rationalism (理性主义；唯理主义) 启蒙理性主义 before the human heart is going to pop up 突然出现 and say, "Bruh 哥们 (非正式美语), you've got to feel (v.) stuff too." So here at the end of unit five, we're going to see exactly 究竟，到底 how that happened (v.) with the rise of Romanticism 浪漫主义.

So if you're ready to get them brain cows milked, let's get to it. By the way, I've got follow-along notes 配套笔记 for this video, and you can find those at the link in the description 说明；描述.

一个文明若过度推崇启蒙运动的理性主义，终会有人类情感蹦出来抗议："喂，你也得有点温度啊！"在本单元尾声，我们将见证这种反扑如何催生了浪漫主义的崛起。

### Example 1. 案例

#### There's only so long

"There's only so long..." 是一个英语固定表达，表示 "某种状态只能持续有限时间，最终必然会被打破"，强调事物发展的临界点和不可持续性。

字面："只有这么长的时间" → 隐含 "不会永远持续"

引申："终究会有个限度" / "迟早会..." (暗示量变到质变的必然结果)

"There's only so long a culture can emphasize (v.) Enlightenment rationalism before..." (一个文明对"启蒙理性主义"的推崇终有极限，直到...)

- There's only so long... 强调客观极限：**There's only so long** you can suppress the truth. (真相终将大白)

So as we talked about in unit 4, the Enlightenment 启蒙运动 came to dominate (v.)主导 European thought (n.)思想,想法，看法 in the 18th century—at the very least 至少；起码 among the elite 精英, although it **did** 确实(起强调作用) filter (v.)过滤；渗入，透过；(消息、信息等)慢慢传开 down to 逐渐传播到 the masses 大众 eventually.

And 主 the key emphasis 重点；关键 of the Enlightenment 系 was **to apply** (v.) *rational* 理性的, *rigorous* (a.)严密的 *scientific thought* **to** every human institution 机构. So there was *a kind of cold, calculating* 精于算计的 *aura* 气氛，氛围；(据说由生物体散发出的)光影；(任何看不到的)发散物(尤指气味) to this kind of thought.

Enlightenment thinkers **believed** in general **that** /if you couldn't **math** (v.) **out** 用数学方法算出 your conclusions 结论 or **prove** (v.) **证明** **them** in a logical syllogism (三段论) 逻辑三段论, then you couldn't really know it.

Example 2. 案例  
aura

(n.) ~ (of sth) : a feeling or particular quality that is very noticeable and seems to surround a person or place 气氛；氛围；气质

• She always has an aura of confidence. 她总是满有信心的样子。

→ **同air** 来自通灵术语，指人身上所流露出来的一种微妙的东西，类似我们所说的气场。



syllogism

(technical 术语) a way of arguing in which two statements are used to prove that a third statement is true, for example: 'All humans must die; I am a human; therefore I must die.' 三段论 (由两个前提得出结论的推理方法，如“凡人必有一死；我是人；所以我必有一死。”)

→ syl-, 一起，集中，-log, 说话，思考，辩证，词源同 dialogue, logistic.

But Romanticism **rose up** 兴起 in the end of the 18th century /to challenge (v.)挑战 such rational ways of interpreting (v.)解释 the world. By definition 从定义上讲, Romanticism **acted (v.) as** a balance to reason 理性 by emphasizing (v.)强调 other **means of knowing**, like intuition 直觉 and imagination 想象力. Additionally 此外, Romantics **held to** 坚持 individualism 个人主义, which emphasized (v.) the glory 荣耀 of the unique 独特的 traits 特质 of each human being.

Now, surprisingly, we can actually **trace (v.) the roots of** 追溯...的根源 this movement **back to** one of the greatest Enlightenment thinkers, namely 即；也就是 Jean-Jacques Rousseau 让 - 雅克·卢梭, who admittedly 诚然 had (v.) somewhat of **a strained 紧张的 relationship** with reason **as the sole 唯一的 means** to interpret (v.) the world.

He was so different from his Enlightenment colleagues 同僚 /by emphasizing (v.) feelings 情感 and passion 激情 sometimes above reason itself.

He believed and taught (v.) that /God was benevolent (a.)仁慈的，乐善好施的 and accessible 可接近的 through a person's affections 情感, therefore alienating (v.)使疏远 those rascally 无赖的；卑鄙的；不诚实的 deists 自然神论者.

He also emphasized the moral improvement 道德提升 of the self and society. And with all this emphasis on subjectivity 主观性，主观, Rousseau **is typically 通常 seen as** the forerunner 先驱 of the Romantic movement.

Example 3. 案例  
rascal

→ 来自古法语 rascaille, 暴徒，暴民，可能来自俗拉丁语 rasicare, 刮，擦，词源同 **rash**, eraser 比喻用法，**刮下**来的垃圾。后词义亲昵化。

deist

→ 来自法语 déiste, 来自新拉丁语 deista, 来自拉丁语 **Deus ("God") + -ista ("-ist")**.  
自然神论的核心观点是，上帝创造了宇宙，但之后不再直接干涉其运行，宇宙遵循自然法则运行。

简单来说，自然神论者相信上帝的存在，但认为上帝是通过“自然法则”来管理世界的，而不是通过“超自然的神迹”或“直接干预”。他们通常强调理性思考在理解宗教和世界中的重要性。

So in terms of 在...方面 the arts, Romanticism rejected (v.)拒绝；摒弃 the Enlightenment's emphasis on reason and neoclassicism's 新古典主义的 emphasis (n.) on sterility 不孕；无菌；不毛；内容贫乏；刻板 and control 控制. Romantics emphasized emotional exuberance (n.)情感的奔放, imaginative (a.) exploration 富有想象力的探索, and spontaneity (n.)自发性, 自发行为；自然举动. You can **see** this emphasis (n.) **pretty clearly** in romantic literature 浪漫主义文学.

Example 4. 案例  
neoclassicism

比较:

Rococo 洛可可	neoclassicism 新古典主义
洛可可建筑强调优雅、"装饰"和"不对称".	新古典主义建筑基于"简洁"和"对称"的原则. 这些原则被视为古罗马和古希腊艺术的优点. 新古典主义强调"理性"和"秩序", 拒绝洛可可风格的情感主义和装饰.

exuberance

N-UNCOUNT Exuberance is behaviour that is energetic, excited, and cheerful. 快乐有活力的行为  
→ ex-, 向外. -uber, 乳房, 乳汁, 词源同udder. 原指多产的, 丰富的, 引申义兴高采烈的。

Some romantic writers felt (v.) deeply for their own people and their own history /and thus produced (v.) works that engendered (v.) 产生；引发 nationalism 民族主义.

For example, the Grimm Brothers 格林兄弟 collected (v.) German fairy tales 童话故事 and morality stories 道德故事 /and published 出版 them under the title *Children's and Household 家用的 Tales* 《儿童与家庭童话集》. I'll wager (v.)打赌 you've heard (v.) some of these stories: Cinderella 灰姑娘, Snow White 白雪公主, Rapunzel 长发公主, Sleeping Beauty 睡美人, etc. The point is, these stories helped (v.) Germans feel (v.) more German, and that in turn 反过来 had an effect on 对...有影响 politics.

Now, along those lines 沿着这些思路, after the French Revolution, it became clear to Europeans that 主 revolution 革命, war, and rebellion 叛乱 谓 demonstrated 展示 the emotional power /that comes when people are united (v.) by nationalism and **engage in** 参与 mass politics 大众政治.

So as Romanticism gained (v.) a foothold (据点；立足处) 获得立足之地 in Europe, 主 these *emotionally charged (a.)*引起强烈感情的,充满情感的,气氛紧张的 *tactics* 策略；手段 谓 would be used (v.) over and over again, because it was precisely 恰恰是 the emotion 情感 that the Romantics prized (v.)珍视.

Okay, back to literature. Romantic poets 浪漫主义诗人, while **taking up** 开始从事;着手处理; 讨论如何处理 many different themes 主题, all seem (v.) to emphasize (v.) the love of nature. For example, British poet William Wordsworth 威廉·华兹华斯 **believed (v.) that** human beings had a kind of mystical 神秘的 connection to nature, and only by learning (v.) the depths of the created order 创造的秩序 **could** humans **truly know** themselves.

He abandoned 摒弃 the structure 结构 and rigidity 僵化 of classical forms of poetry 古典诗歌形式 /and instead wrote (v.) in ordinary language 普通语言, **lifting up** 提升,举起 ordinary objects **into** a realm 领域 of glorious contemplation 美妙的沉思.

好了，回到文学。浪漫主义诗人虽然主题不同，但似乎都强调对自然的热爱。例如，英国诗人威廉·华兹华斯认为，人类与自然有着一种神秘的联系，只有通过理解自然界的深层规律，人才能真正认识自己。他放弃了古典诗歌的固定格式和严格规则，改用普通人的语言写诗，把日常事物写得充满深刻的思考价值。

And then visual artists 视觉艺术家 **got caught up in** 卷入某事物中;沉浸于；卷入 the Romantic spirit 浪漫主义精神 as well.

主 Most of the visual arts of this movement 谓 basically shared (v.) two characteristics 特点: first, art is the outer manifestation (显示；表明；表示) 外在表现 of the artist's inner feelings 内心感受; and second, art must display (v.)展现 emotion, warmth, and movement — which **of course** is a fundamental 根本的 rejection 拒绝 of **the neoclassical 新古典主义的 movement's emphasis** (n.) on restraint 克制 and symmetry 对称.

#### Example 5. 案例 manifestation

(n.)

1.[ CU]~ (of sth) : an event, action or thing that is a sign that sth exists or is happening; the act of appearing as a sign that sth exists or is happening 显示；表明；表示

•The riots are **a clear manifestation** (n.) of the people's discontent. 骚乱清楚地表明了人们的不满情绪。

•主 **Some manifestation of your concern** 谓 would have been appreciated. 你当时要是表现出一些关心就好了。(如果您能表示关心，我将不胜感激。)

2.[ C] an appearance of a ghost or spirit ( 幽灵的 ) 显现，显灵

•The church is the site of a number of **supernatural (a.)超自然的；神奇的，不可思议的 manifestations**. 这座教堂是个鬼魂屡次出没的地方。

For example, here's Caspar David Friedrich's 卡斯帕·大卫·弗里德里希 painting (n.) **Wanderer 流浪者；漫游者 Above a Sea of Fog** 《雾海上的旅人》. It's clear that /Friedrich had a mystical view of nature — like, you can feel that landscape 风景. But he also exhibits (v.)展现 the emphasis on individualism 个人主义. Here's the singular 孤独的,单数的 wanderer 旅人 with his back toward the viewer, perhaps in contemplation 沉思, perhaps in awe (n.v.)敬畏, but regardless 不管怎样, there is a sense of triumph ( 胜利或成功的 ) 喜悦，狂喜;胜利 and trepidation 恐惧；惊惶；不安.

#### Example 6. 案例 trepidation

→ 来自拉丁语 trepidare, 颤抖, 惶恐, 来自 PIE\*trep, 颤抖, 摇晃, 可能来自 PIE\*ter, 转, 摇, 扭曲, 词源同 turn, tremble. 引申词义惊恐, 惶恐等。



And music was also changed by the Romantic movement as well. And perhaps **no other** composer 作曲家 **did more** to change (v.) it /during this period /than Ludwig van Beethoven 路德维希·凡·贝多芬. At the beginning of his career as a composer, Beethoven's music reflected (v.)反映 the restrained (a.)克制的 classicism 古典主义 of his teachers and influences 影响, 作用. But by 1804, he was composing (v.) music squarely 明确地 in the Romantic strain 风格, which was able to produce (v.) *fear and rapture* 狂喜 and *pain and longing* 渴望, 热望 in his audiences 听众. So, you know, like real Romantic.

Now, after the beating religion 宗教所遭受的打击 took during the Enlightenment and the French Revolution, Romanticism came in /to revive (v.)复兴 it. And perhaps there is no better illustration 例证 of this /than the rise of Methodism 卫理公会派 in England. It was a movement founded by John Wesley 约翰·卫斯理, who was an Anglican priest 圣公会牧师. For years as a young priest 当了好几年的年轻牧师, he struggled mightily 竭尽全力 to perform 履行 his Christian duties 基督教职责, even **going so far as to** 甚至到了.....的地步 become a missionary 传教士 to England's American colony 殖民地.

#### Example 7. title

"the beating religion took" 即指宗教在这一时期因批判、压制或世俗化浪潮而受到的“打击”（如信仰衰落、制度性权力丧失等）。后文提到浪漫主义（Romanticism）通过情感、灵性和个人体验的回归，某种程度上“复兴”（revive）了宗教的影响力。

No matter how hard he tried to please (v.) (使) 开心, (使) 满意 God, no matter how strictly he attended to 专注于 his prayers 祈祷, Wesley was unable to escape the feelings of guilt 内疚感 before God. But one night in England, he attended a religious meeting 宗教集会, and as the minister 牧师 was reading a passage 段落 from Martin Luther 马丁·路德, Wesley had a profound 深刻的 experience. He said that /his heart had been strangely warmed, and that he was convinced 使确信 by that experience — and not by *the mountain* 许多, 大量 of good deeds (n.勇敢的行为; 善举; 恶行; 善行) 大量善举 that he had done — that God had loved him.

And that experience inflamed (v.)激发; 激怒; 使燃烧; 使发炎 Wesley to go out preaching 布道, 宣讲 the gospel 福音; (个人的) 信念, 信仰. And he preached that /his followers must have a real relationship with God through Christ, and the manner 方式 /in which 主 a person knows that *they are a true Christian* 系 is **by means of** 通过 a powerful conversion 转变, 转

换；（宗教或信仰的）改变 experience 皈依体验 /in which 主 the saved person 得救的人 谓 encounters (v.)遇见 the living God 永活的上帝 in power 以大能/权能. So it's pretty easy /to see the Romantic strains 个性特点；性格倾向；禀性/风格 of that.

Example 8. title  
gospel

→ 来自 good spell 的缩写。spell, 符咒，音讯。

the living God in power

- "Living God" (活着的上帝):  
区别于抽象的概念或教条：这强调上帝不是一个仅仅存在于神学论述、教堂建筑或历史记载中的抽象概念，而是一位真实存在、活跃、能够与人建立关系的神。  
有生命、有行动的：祂是能够介入人类生活、施展作为、并回应祷告的。
- "in power" (带着能力/充满能力):  
超自然的体验：这暗示这种相遇不仅仅是情感上的触动或理智上的认同，而是一种带有超自然力量的、深刻的属灵体验。它可能伴随着内心的强烈感受、思想的彻底转变，甚至身体上的反应（例如，感受到一种电流般的震撼，或一种难以言喻的平静。其实就是一种心理自我暗示）。  
上帝的主动性：也强调了这是上帝主动的作为，是祂以大能彰显自己，而非仅仅是人的单方面寻求或想象。

这段话描述的是约翰·卫斯理所强调的“强大的归信经历”（powerful conversion experience）。对于卫斯理和他的追随者来说，成为一个真正的基督徒，不仅仅是相信某些教义或加入教会，更重要的是在个人生命中经历一次与上帝的直接、充满能力的相遇。

通过这种经历，被拯救的人会：

确切地知道自己是基督徒：不再是模糊的猜测，而是有清晰的内在确据。

感受到上帝的真实存在和作为：这种真实感是如此强烈，以至于它能够彻底改变一个人的内心和行为。

这种强调个人直接体验神圣大能（而非仅凭教义或仪式）的信仰方式，与浪漫主义重视情感、主观经验和灵性觉醒的特质高度契合，因此作者说“很容易看出其中的浪漫主义倾向”（Romantic strains）。

Anyway, the Methodist movement spread (v.) rapidly 迅速地 across England /and then across Europe and then into America as well.

Okay, click here to keep reviewing for unit 5 of AP Euro. Click here to grab my AP Euro review pack if you need help getting an A in your class and a five on your exam in May. And I'll catch you on the flip-flop. Heimler out.

## 2. 中文释义

一种文化在人类内心跳出来，说“兄弟，你也得感受些东西呀”之前，对启蒙理性主义的强调，只能持续一段时间。所以在第五单元的结尾，我们将确切地看到“浪漫主义”的兴起是如何发生的。所以，如果你准备好充实自己的知识，那我们开始吧。顺便说一下，我有这个视频的配套笔记，你可以在描述中的链接找到它们。

正如我们在第四单元谈到的，**启蒙运动在18世纪，主导了欧洲思想**——至少在精英阶层中是这样，尽管它最终确实渗透到了大众之中。**启蒙运动的关键重点是将理性、严谨的科学思想，应用于每一个人类制度**。所以这种思想带有一种冷漠、精于算计的氛围。启蒙思想家普遍认为，如果你不能用数学方法得出结论，或者不能用逻辑三段论证明结论，那么你实际上就无法真正了解它。



但浪漫主义在18世纪末兴起，挑战了这种解释世界的理性方式。根据定义，浪漫主义通过强调其他认知方式，如直觉和想象力，来平衡理性。此外，浪漫主义坚持个人主义，强调每个人独特特质的荣耀。

令人惊讶的是，我们实际上可以将这场运动的根源，追溯到最伟大的启蒙思想家之一，即让-雅克·卢梭（Jean-Jacques Rousseau），他承认，理性作为解释世界的唯一手段，与他的观点多少有些矛盾。他与其他启蒙运动的同僚不同，他有时将情感和激情置于理性之上。他相信并教导说，上帝是仁慈的，人们可以通过情感与上帝相通，因此他与那些流氓“自然神论者”产生了分歧。他还强调自我和社会的道德提升。由于对主观性的强调，卢梭通常被视为浪漫主义运动的先驱。

所以在艺术方面，浪漫主义拒绝启蒙运动对理性的强调，也拒绝“新古典主义”对枯燥和控制的强调。浪漫主义强调情感的激昂、想象力的探索，和自发性。你可以在浪漫主义文学中清楚地看到这种强调。

一些浪漫主义作家深深地热爱自己的民族和自己的历史，因此创作出了激发民族主义的作品。例如，格林兄弟（Grimm Brothers）收集了德国的童话故事和道德故事，并以《儿童与家庭童话集》（Children's and Household Tales）为名出版。我敢打赌你听过其中一些故事：《灰姑娘》《白雪公主》《长发公主》《睡美人》等等。重点是，这些故事让德国人更有民族认同感，反过来也对政治产生了影响。

沿着这些思路，法国大革命之后，欧洲人清楚地认识到，革命、战争和叛乱，展示了人们因民族主义而团结起来，并参与“大众政治”时，所产生的情感力量。所以当浪漫主义在欧洲站稳脚跟时，这些充满情感的策略被反复使用，因为正是情感受到了浪漫主义者的珍视。

好的，回到文学方面。浪漫主义诗人虽然涉及许多不同的主题，但似乎都强调对自然的热爱。例如，英国诗人威廉·华兹华斯（William Wordsworth）认为，人类与自然有一种神秘的联系，只有了解被创造的秩序的深度，人类才能真正了解自己。他摒弃了古典诗歌形式的结构和僵化，而是用通俗语言写作，将普通的事物提升到一个值得赞美和沉思的境界。

然后视觉艺术家也沉浸在“浪漫主义精神”之中。这场运动的大多数视觉艺术作品，基本上有两个共同特点：第一，艺术是艺术家内心感受的外在表现；第二，艺术必须展现情感、温暖和动感——这当然是对“新古典主义”运动强调“克制”和“对称”的根本否定。

例如，这是卡斯帕·大卫·弗里德里希（Caspar David Friedrich）的画作《雾海上的漫步者》（Wanderer Above a Sea of Fog）。很明显，弗里德里希对自然有一种神秘的看法——你可以感受到那片风景。但他也表现出对个人主义的强调。画中那个孤独的漫步者背对着观众，也许在沉思，也许带着敬畏之情，但无论如何，有一种胜利和恐惧的感觉。

音乐也因浪漫主义运动而发生了变化。在这个时期，也许没有其他作曲家比路德维希·凡·贝多芬（Ludwig van Beethoven）对音乐的改变更大。在他作为作曲家的职业生涯初期，贝多芬的音乐反映了他的老师，和所受影响下的克制的古典主义风格。但到了1804年，他创作的音乐完全是浪漫主义风格，这种音乐能够在听众心中产生恐惧、狂喜、痛苦和渴望的情感。所以，你懂的，非常浪漫主义。

在启蒙运动和法国大革命期间，宗教受到冲击之后，浪漫主义的出现，使宗教得以复兴。也许没有比英国“卫理公会”（Methodism）的兴起更好的例子了。这是由“圣公会”牧师约翰·卫斯理（John

Wesley) 创立的一场运动。作为一名年轻的牧师，多年来他一直努力履行自己的基督教职责，甚至远赴英国在美洲的殖民地传教。

无论他多么努力地取悦上帝，无论他多么严格地祈祷，卫斯理都无法摆脱在上帝面前的罪恶感。但在英国的一个晚上，他参加了一次宗教集会，当牧师宣读马丁·路德 (Martin Luther) 的一段话时，卫斯理有了一次深刻的体验。他说他的心奇怪地温暖起来，而且他被这次经历说服了——而不是被他所做的大量善举说服——上帝是爱他的。

那次经历，激励卫斯理出去传福音。他宣扬他的追随者必须通过基督与上帝建立真正的关系，而一个人知道自己是真正的基督徒的方式，是通过一次强大的皈依体验，在这种体验中，被拯救的人能有力地遇见活着的上帝。所以很容易看出其中的浪漫主义倾向。

不管怎样，卫理公会运动迅速在英国传播，然后传播到欧洲，接着也传播到了美国。

好的，[点击这里](#)继续复习美国大学预修课程欧洲历史第五单元。如果你需要帮助，想在课堂上得A，并在五月份的考试中得5分，那就[点击这里](#)获取我的美国大学预修课程欧洲历史复习资料包。我们下次再见。海姆勒下线了。

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### 3. pure

There's only so long a culture can emphasize Enlightenment rationalism before the human heart is going to pop up and say, "Bruh, you've got to feel stuff too." So here at the end of unit five, we're going to see exactly how that happened with the rise of Romanticism. So if you're ready to get them brain cows milked, let's get to it. By the way, I've got follow-along notes for this video, and you can find those at the link in the description.

So as we talked about in unit 4, the Enlightenment came to dominate European thought in the 18th century—at the very least among the elite, although it did filter down to the masses eventually. And the key emphasis of the Enlightenment was to apply rational, rigorous scientific thought to every human institution. So there was a kind of cold, calculating aura to this kind of thought. Enlightenment thinkers believed in general that if you couldn't math out your conclusions or prove them in a logical syllogism, then you couldn't really know it.

But Romanticism rose up in the end of the 18th century to challenge such rational ways of interpreting the world. By definition, Romanticism acted as a balance to reason by emphasizing other means of knowing, like intuition and imagination. Additionally, Romantics held to individualism, which emphasized the glory of the unique traits of each human being.

Now, surprisingly, we can actually trace the roots of this movement back to one of the greatest Enlightenment thinkers, namely Jean-Jacques Rousseau, who admittedly had somewhat of a strained relationship with reason as the sole means to interpret the world. He was so different from his Enlightenment colleagues by emphasizing feelings and passion sometimes above reason itself. He believed and taught that God was benevolent and



accessible through a person's affections, therefore alienating those rascally deists. He also emphasized the moral improvement of the self and society. And with all this emphasis on subjectivity, Rousseau is typically seen as the forerunner of the Romantic movement.

So in terms of the arts, Romanticism rejected the Enlightenment's emphasis on reason and neoclassicism's emphasis on sterility and control. Romantics emphasized emotional exuberance, imaginative exploration, and spontaneity. You can see this emphasis pretty clearly in romantic literature.

Some romantic writers felt deeply for their own people and their own history and thus produced works that engendered nationalism. For example, the Grimm Brothers collected German fairy tales and morality stories and published them under the title *Children's and Household Tales*. I'll wager you've heard some of these stories: Cinderella, Snow White, Rapunzel, Sleeping Beauty, etc. The point is, these stories helped Germans feel more German, and that in turn had an effect on politics.

Now, along those lines, after the French Revolution, it became clear to Europeans that revolution, war, and rebellion demonstrated the emotional power that comes when people are united by nationalism and engage in mass politics. So as Romanticism gained a foothold in Europe, these emotionally charged tactics would be used over and over again, because it was precisely the emotion that the Romantics prized.

Okay, back to literature. Romantic poets, while taking up many different themes, all seem to emphasize the love of nature. For example, British poet William Wordsworth believed that human beings had a kind of mystical connection to nature, and only by learning the depths of the created order could humans truly know themselves. He abandoned the structure and rigidity of classical forms of poetry and instead wrote in ordinary language, lifting up ordinary objects into a realm of glorious contemplation.

And then visual artists got caught up in the Romantic spirit as well. Most of the visual arts of this movement basically shared two characteristics: first, art is the outer manifestation of the artist's inner feelings; and second, art must display emotion, warmth, and movement—which of course is a fundamental rejection of the neoclassical movement's emphasis on restraint and symmetry.

For example, here's Caspar David Friedrich's painting *Wanderer Above a Sea of Fog*. It's clear that Friedrich had a mystical view of nature—like, you can feel that landscape. But he also exhibits the emphasis on individualism. Here's the singular wanderer with his back toward the viewer, perhaps in contemplation, perhaps in awe, but regardless, there is a sense of triumph and trepidation.

And music was also changed by the Romantic movement as well. And perhaps no other composer did more to change it during this period than Ludwig van Beethoven. At the beginning of his career as a composer, Beethoven's music reflected the restrained classicism of his teachers and influences. But by 1804, he was composing music squarely in the

Romantic strain, which was able to produce fear and rapture and pain and longing in his audiences. So, you know, like real Romantic.

Now, after the beating religion took during the Enlightenment and the French Revolution, Romanticism came in to revive it. And perhaps there is no better illustration of this than the rise of Methodism in England. It was a movement founded by John Wesley, who was an Anglican priest. For years as a young priest, he struggled mightily to perform his Christian duties, even going so far as to become a missionary to England's American colony.

No matter how hard he tried to please God, no matter how strictly he attended to his prayers, Wesley was unable to escape the feelings of guilt before God. But one night in England, he attended a religious meeting, and as the minister was reading a passage from Martin Luther, Wesley had a profound experience. He said that his heart had been strangely warmed, and that he was convinced by that experience — and not by the mountain of good deeds that he had done — that God had loved him.

And that experience inflamed Wesley to go out preaching the gospel. And he preached that his followers must have a real relationship with God through Christ, and the manner in which a person knows that they are a true Christian is by means of a powerful conversion experience in which the saved person encounters the living God in power. So it's pretty easy to see the Romantic strains of that.

Anyway, the Methodist movement spread rapidly across England and then across Europe and then into America as well.

Okay, [click here](#) to keep reviewing for unit 5 of AP Euro. [Click here](#) to grab my AP Euro review pack if you need help getting an A in your class and a five on your exam in May. And I'll catch you on the flip-flop. Heimler out.

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