Tenets of romanticism

1. Truth is found within the individual and is personal and unique. It is accessible to the imagination.

2. Beauty is mystical, spiritual, transcendent and strange. It is a “spontaneous overflow of powerful feelings.”

3. Man is a pure being who can be corrupted by prolonged contact with society. By listening to his ‘inner voice,” man can refine his soul. The purest beings are those least contaminated by society (ie: Children, hermits, outcasts, individuals, etc.)

4. Fairies, witches, angels--all the fantastic creatures of the Medieval popular imagination came flooding back into the European arts in the Romantic period.

5. Interest in things outside the realm of the “normal” and rational, ie: dreams, insanity, Eastern thought, drugs, ghosts/spirits.

6. Nature is transformative, and the beauty and majesty of nature is prized. Nature and man are adapted to each other, and one mirrors the other.

   - Nature is at its purest form when it is uncivilized, vast in scale and grandeur, harsh --- known as the “sublime.”

7. Art should celebrate the individual’s uniqueness and glorify the emotional. Extremism, excess and reveling in sensation are valid stimuli for art.

8. Romantic love is the natural birthright of every human being, the most exalted of human sentiments, and the necessary foundation of a successful marriage.

   - 8a. There is also emphasis on the importance of true friendship and companionship.

9. Readers devoured stories about the hysterical, mystical, passionate adventures of terrified heroes and heroines in the clutches of frightening, mysterious forces – the Gothic Novel – and a penchant for tearful sentimental wallowing in the longings and disappointments of frustrated protagonists.

10. Interest in the exotic, travel and exploration: Spain was a favorite "exotic" setting for French Romantics, for instance. North Africa and the Middle East provided images of "Asia" to Europeans.

As you read *Frankenstein*, track these themes and note them in a dialectical journal. Your journal this time should be a 2-column journal, in which you write the quote on the left and explain which theme it develops, and how it relates, on the right in 3-4 sentences. (You can eliminate the middle column where you “translate” the language into modern English). Turn in at least five quotes per due date.

**Thursday, March 22:** Letters I-IV, and Vol. 1 (Chapters 1-8)
**Mon. April 2:** Vol. 2
**Monday April 9:** Vol 3
1. Art should present nature “dressed to advantage.”

2. “All good poetry is the spontaneous overflow of powerful feelings.”

3. Art should deal with “what oft was thought, but ne’er so well expressed.”

4. “The child is father of the man.”

5. Poetry should be written in “the language really spoken.”

6. Art must delight and instruct.

7. Art must “hold the mirror up to nature.”

8. “If a man does not keep pace with his fellows, perhaps it is because he marches to the beat of a different drummer.”

9. “A foolish consistency is the hobgoblin of little minds.”

10. “Madness is to genius near allied;/And thin partitions do their realms divide.”

11. “The truth is, the science of Nature has been already too long made only a work of brain and the fancy: It is now high time that it should return to the plainness and soundness of observations on material and obvious things.”