

English Romantic Period

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The English Romantic period (1785-1832) was a complex movement that expressed dissatisfaction with the current society, explored the human condition, celebrated nature, and greatly encouraged experimentation and creativity in the arts. This period emphasized emotions over thoughts and reason and highly valued individualism. Romantic writers of the age were “aware of a pervasive intellectual and imaginative climate, which some called ‘the spirit of the age.’ This spirit was linked to both the politics of the French Revolution and religious apocalypticism” (“The Romantic Period”).

Because the era before [Romanticism](#) weakened the religious stronghold on society, Romantics were not very concerned with piety, but rather were interested in experimentation with religion in an esthetical manner. Many artists, writers and visual artists alike, used religious imagery and themes in their works, but did not necessarily consider their works to have Christian or religious connotations. As with the era before it, people of the Romantic period expressed doubt in a higher deity. They questioned the Church’s teachings and sought more scientific answers to the workings of the world (Brians).

The Romantics “traversed the dark side of existence. They were intrigued with the grotesque, the malignant, the horrific, and the fearful” of both nature and the human mind. They believed life could not be beautiful without death because “all beauty is fleeting and

eventually withers away” (“Romanticism: Imagining Freedom”). It is from this approach that the majority of English Romantic poet [William Blake](#)’s works of art stem. “The Tyger,” one of Blake’s most famous and most debated poems, can be interpreted in various ways, but greatly relates to this doubt in ...

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