

# A Review of the Philosophy of Romanticism in Hegel's Philosophical System

**Shamim Alizadeh\***

Master of Arts Department, University of Science and Art, Yazd, Iran

\*Corresponding Author Email: [shamimalizadeh.5074@gmail.com](mailto:shamimalizadeh.5074@gmail.com)

**ABSTRACT:** Hegel sees art as the "highest degree of development of reason" - he sees art as expressing the meaning and content of the Categorical imperative, which is manifested tangibly. He analyzed in this regard that the work of art to acquire truth, or because the work of art derives from the Imagination, it is, therefore, indefinable, and the subject of any science can not occur; it deals with and considers it possible to know precisely the art and its various works; In general, art, in its tangible and concrete form, contains the inherent truths that the intellect dialectically accesses and creates a valid and correct identification of art. Hegel, by cutting out the two basic concepts of form and content in a work of art and considering the degree of unity of these two concepts in a work of art, deals with the formulation of his aesthetic theory and classifies art. Of course, in this course, he Does not consider it necessary to justify that he agrees with most of his educated contemporaries in the design. Thus he also with an artistic ideal, where art can in no period, neither in the form of symbols nor in the form of Classic, to achieve its Categorical imperative, you seek Romanticism to eliminate the shortcomings of these two mentioned arts; In Romanticism, the soul realizes the original nature and truth of its soul better, and in comparison with the prior arts, the chart becomes a higher order of the evolution of the soul; Due to the infinity and inquiry of the soul, the soul no longer fits into any substantial body and is rediscovered only in its inner and spiritual life, so it constantly moves towards something beyond Imagination - something unattainable and transcendent. In the expression of Romanticism, Hegel reflects the human realities that have entered a new field of civilization and humanity (Romanticism) and then enumerates the types of this art and finally enumerates all the arts here. However, in his view, the soul is still Unsurpassed transcendence declares romance - this artistic ideal of artists - the end of art and the price of drawing art into philosophy.

**Keywords:** art, dialectic, Categorical imperative, soul, death of art, Romanticism.

## INTRODUCTION

Georg Wilhelm Friedrich Hegel, motivated by discovering and understanding human contradictions in philosophy, is the first thinker to dedicate his philosophy of art to studying the nature of art and the origin and historical course of significant art forms. Aesthetic issues are also reacting in their time.

It is something that everyone knows, and everyone acknowledges that the great currents of contemporary thought originate in Hegel's thought. But what those thoughts are, and to what extent those who attribute themselves to Hegel were inspired by his philosophy and remained faithful to its foundations, is another story that can and should still be debated. Hegel is undoubtedly one of the most difficult to understand and, simultaneously, most influential philosophers in the history of human thought. Many emerging philosophical movements, including the philosophy of Romanticism, are reacting to or against Hegel's philosophy. Romanticism is the last

sensory manifestation of the idea when Hegel, to him - now as usual - is the art of revealing "the divine, the deepest human interests and the most pervasive truths of the soul" (Hegel, 1975, p7).

During the 1820s, he began to formulate his theory of aesthetics and did not feel compelled to justify it by agreeing with most of his educated contemporaries. In the same way, with an artistic ideal, at the end of his philosophical-artistic thoughts, he turns to Romanticism - to the romantic idea - to draw art at the cost of philosophy - the artistic ideal of artists. (Kristeller, 1951, pp502-7)

As we have seen, in the historical course that Hegel describes for art, before the ancient Greeks of Iran (Egypt and Henad), art expresses its meaning and concept through a tangible phenomenon (symbolic art) [whose primary manifestation is an architecture that probably has something in common with what is considered its embodiment, but on the other hand, does not have a complete resemblance to it. Therefore, since Hegel considers the desired art as an art in harmony with the form and content, he states that there are shortcomings in this art, which are not related to the technical shortcomings of this art, but the problem is the lack of perspective. Which this art shows; The growth of the soul at this stage is imperfect due to its significant dependence on pure natural forces, and it is so far removed from nature itself that it cannot dominate its biting disorder. Hegel, of course, says that the art of symbolism, for all its shortcomings, fully expresses its creative spirit. The Greeks, therefore, seek to remedy the shortcomings of symbolic art by resorting to arts such as sculpture, which represents the peace of the human soul [or the God of nature, in perfect harmony between the content and form of the work of art. . In this way, the world becomes a mirror of the human soul, completely free and comfortable in its world. But again, art in this form does not reach its Categorical imperative, so it seeks; it also goes beyond the limits of art. Hegel believes that Romanticism seeks to eliminate the shortcomings of symbolic and classical art, and in terms of characteristics, it is closer to symbolic art than to classical art. Also, while not merely symbolic and lacking the harmony of Greek (classical) art, this art points to the depths of the unseen and hidden image that can only be discussed in philosophy and theology. (Inwood, 1985, pp251

In interpreting this, Hegel states that the human body is too limited to express the sacred and the transcendent. On the other hand, the soul is vast, and the body does not fit into this limitation. Therefore, Romanticism is separated from classical art, due to the lack of spiritual spirit in a tangible form, and symbolic art, due to the lack of a language of mystery and mystery; In symbolic art, form is a reference to a closed and mysterious content that does not reveal itself, but in Romanticism, form is not a reference to something transcendent, because the ungrateful soul certainly exists in itself. And it is not recognized by any reference; in a word, in Romanticism, the soul (meaning) prevails over the form; The soul is not placed in any substantial body and is recognized only in its inner and spiritual life. Therefore, the romanticisms (painting, music, and poetry) show the same infinity and inquiry of the soul; The soul is constantly moving towards something beyond the Imagination, something unattainable and transcendent, and because it does not reach it, it returns to physical life, and the form, at its best, announces this movement. (Hegel, 1975, pp517-21)

Your New Age (Romanticism). He turns to other arts, which, according to Hegel, are the last sensory manifestation of the idea of the last manifestation of art, such as painting, music, and poetry, which have nothing to do with classical art, but because of their completely different properties. They are named and continue the flow of matter that occurs in the movement from architecture to sculpture.

So we can say that Romanticism in one sense is the best kind of art in contrast to classical art, which in another sense is superior art and requires the concept of art, complete unity of form and content, classical art because it is the only art that This is the only complete form of art, but on the other hand, because in Romanticism, the soul, the original nature and the truth of the soul are better understood, in comparison with classical art, a higher order of evolution. Therefore, since Romanticism is separated from the complete type of art to some extent and ascends to it, it also goes beyond the limits of art. Hegel believes that Romanticism seeks to eliminate the shortcomings of symbolic and classical art, and in terms of characteristics, it is closer to symbolic art than to classical art. Also, this art, while not merely symbolic, lacks the harmony of art.

In the chronological order given to all kinds of art, Hegel considers painting to be the first Romanticism because he believes that the perishable body (face) in Romanticism, while not happening all at once, is first through the negation of place, which is a characteristic. The main thing is the art of painting; it happens; painting leaves one dimension of place and makes the other two dimensions from which the simple surface emerges. In this way, it is no longer the solid and violent material that exists, but the representation of that work becomes the foundation of art.6) - (Hegel, 1975, pp783

In this art, the artist is the creator of Imagination and represents the rigidity of matter. While the tangible aspect of architectural works of art with sculpture is material, the tangible part of the painting is only material. The rest has that spiritual character. In this way, the mental aspect of painting now manifests itself even deep in the face of the work of art. . (ibid, pp789-91)

Hegel, on the fact that some people think that the illusory aspect of painting is its defect, states that such a thing is the defect of non-existence, but it is also a sign of the superiority of this art over the art before it (sculpture. Also, as a tool in painting, light) and color, the illusion that is created is also through the difference of these colors; in painting, color and light, which are both physical and metaphysical elements, illuminate the

movement of the soul. This art (painting) that the sacred appears in the form of love can not be found in sculpture. Hegel believes that it is this property of painting that condemns it to have a Christian element. 803) - (ibid, pp799

We have seen in previous discussions that it is logical to move from conceptual historicism to empirical historicism. Thus, at the beginning of his treatment of this art (painting), Hegel also answered whether painting - that is, Romanticism - could have played an essential role in ancient Greece. It turns out that: if we are only looking at empirical data, then it must be said that this or that [effect in the most different periods in one way or another] has arisen in the eyes of this or that other nation. But the deeper issue is about the principle of painting, that is, about examining the means of its illustration, and therefore determining what its subject matter is, by its very nature, so closely in harmony with the form and manner of illustration used in the painting. That this shape corresponds precisely to that content. (ibid, p799)

Hegel acknowledges here with his realism that painting is compatible with the second type of (conceptual) historicity in terms of its low level of materiality compared to sculpture, especially with mental expression. Also, although we know very little about ancient painting and its importance, it can be assured that ancient painting can neither achieve the perfection of romantic painting nor the perfection of ancient sculpture. In other words, a particular empirical historical situation (type I) is taken for granted based on the conceptual historicity that, as much as the superiority of these original paintings may be, we must know that the Greeks and Romans, in comparison with the unparalleled beauty of the statue They cannot bring the painting to the level of true perfection that it achieved in the Christian Middle Ages and later, especially in the sixteenth and seventeenth centuries. Therefore, it is quite natural to consider painting as backward compared to sculpture in ancient times. The relationship between the two is that the depth of the Greek landscape, which is realized more than any other art, rightly refers to the principle of what sculpture, and only sculpture, can Achieve. Finally, we all know that spiritual content is not separate from how it is presented in desirable art.

On the other hand, Hegel ignores it when it seems that the empirical historical situation conflicts with conceptual historicity. It may immediately appear to any critic that great painters have emerged not only in Greece and Rome. Who achieved a high position in this art, as others later reached the highest level in sculpture, others, namely the Chinese and Egyptians, became famous as far as their paintings are concerned. Found (p800, ibid).

And that means, what matters is that conceptual history derives from the Categorical imperative determination of painting if anything outside of this conceptual historicity is meaningless in terms of the evolution of the soul. Hegel justifies ignoring historical data when it is so severe. , Believes that empirical historicism reinforces the vast amount of remnants of possible (specific) meaningless data and that that (conceptual) historicism only in a way fails to express the evolution of the soul. (Schaeffer, 2000, pp362-367)

Hegel attributes an increasing degree of mental character to address the subjects of this art (painting). This adjective means that painting, as one of the romanticisms, as opposed to sculpture, is not specific to show the general and permanent characteristics of human character, but the characteristics, desires, and wonders of individual temperament are all described in it; Surprise or anger or a passing smile, and in general all temporary mental states of this kind, can be the subject of painting. This is why "painting" is essential in painting, and this is why painting does not need to depict people in lasting peace but can show them in all their movements and endeavors. Give. 1975), (Hegel

Yes, this first style of Romanticism (painting) is still committed to embodying artistic thought in the existence of nature and the physical form of the spiritual, so it depicts the human body and natural objects and forms, of course, without Remain in the realm of the sensory and the abstraction of the statue; In fact, the departure from the tangible image of the subject with an eye to the horizon is painted beyond the profession. (ibid, pp817-12)

Furthermore, regarding painting subjects, it should be said that because the people who are the subject of painting do not have to remain constant in their totality and calmness, but can descend into the realm of detail, suffering can also be expressed in the subjects of this art. , But the description of suffering should not be exaggerated. Also, since the essential condition of a romantic work of art is to show the soul in harmony with itself, this is the motive for the subjects of the works of the great age of Christian painting in the Middle Ages; Even Maryam Azra's grief over the loss of her son is grief through which the victory of her soul and reconciliation can be seen with her. (ibid, pp. 824-8) In the continuation of this discussion, Hegel states that considering that one of the results of the separation of the soul from the outside world in Romanticism is that the outside world finds an independent and independent existence. , So the outside world can also be the subject of the painting as the outside world, and in fact, it is on this principle that the [art] of landscaping in the art of painting is created. This style of the painting depicts something that at first glance is lifeless and devoid of heavenly works, but again is the inner soul, that is, nature, which is the subject of such images. So the artist finds a connection with his mental states in the changing states of nature, nature is sometimes calm and clear and sometimes angry and tumultuous and sometimes dark and sad, but the artist [in the image of these states illustrates the memories of his life Does not make foreign nobles of nature. (ibid, pp837-45)

Hegel, after enumerating essential issues about this art (painting), also points out that, of course, the art of painting always hides two things, and it is from this double secrecy that it emerges: one, the essence of the role.

The subject of the painting), and the other is the painting itself. Painting, showing this in the wrapper is frequent. So painting, which is the art of representation, shows what we see and what we do not see; Is it to show what we see and One is immediate, and the other is mediated. Thus, painting is mediation; He mediates between us and the principles, and he aims to allow the principles to speak (ibid, pp857-65). Finally, Hegel, with all these descriptions, makes it possible to paint for the soul's transcendence because this art, He can only depict a moment for us. Unlike music and poetry, he does not have time in his soul to be able to show the various stages of human activity; he also considers it limited: "The principle of painting is inner painting, and painting with "All his abilities are incapable of expressing this intention." (ibid, pp883-7).

### **Analyzes and reviews**

The present author of this section aims to express his incomplete and brief personal analyzes in the cases that he considers important and is of intellectual concern to him because he likes Hegel's system of thought and, therefore, its remnants is to examine the works. Hegel's ideas, which are still enduring and therefore valuable, are in the days in which live; We are almost two centuries away from Hegel, but thinkers - both artistic and philosophical - are still criticizing his works here, especially his aesthetics, with all the complexities required by Hegel's system of thought. Perhaps another window of light will be opened to the Categorical imperative Spirit from this perspective, both in art and philosophy. Therefore, concerning some of the analyses and critiques in this regard, we will examine these works, and since there are many analyzes in this field, in this case, in most cases, to the detailed analyses that Shaffer in This field states we are satisfied.

The departure of Hegel's philosophy is from the view that man, as a cognitive agent, is constantly in the process of knowing and recognizing things, and it is in the process of this process that he becomes aware of himself, of humanity, of history and stages of progress, and intellectual freedom. Arrives. Perhaps it is possible to objectify Hegel's view; then perhaps it can be said that all the various works of Hegel have in common that the description of this process is the evolution of the power of human cognition in various fields of human activity.

While considering the gap between practical and theoretical activity (philosophical and moral), Hegel bases the theory of art as a medium (media) while it may have examples from the writings of the past, essentially as teaching of classical philosophy. Germany has been modeled on it for the first time in Kant's critical philosophy.

Of course, whether Hegel's conclusions are valid or not is another matter in itself, but because we are faced, at least theoretically, with a chain of inferential reasons that do not break from the first leaf of Hegel's logic to the last leaf of the philosophy of spirit. He is drawn, and since this orderly course includes everything in the universe, from the physical to the spiritual, Hegel explains to us the whole universe in this way; that is, he shows that the universe is the logical and necessary result his reason. And that first reason is the result of the self. , 2005, Beiser)

### **CONCLUSION**

Of course, we cannot agree with all the conclusions that Hegel draws from his discussion of art (especially Romanticism), but his discussion of art (especially Romanticism) forces us to think deeply and accurately, and It shows the importance of art in manifesting the soul through human innovations, there can be no doubt.

For Hegel, the history of works of art is a diagram of the intrinsic meanings of art, as art has a specific period, its characteristics, and features and embodies a hierarchy between the two because the soul is the soul. For this reason, the history of art derives from the purely historical attribute of the soul. Thus, symbolic art seeks the desired perfection, classical art finds it, and Romanticism transcends it, and for this reason, symbolic art embodies the infinite, classical art, unity and harmony, and Romanticism, Spend your mindset.

Hegel's work in aesthetics has two fundamental aspects. On the one hand, he creates the most influential regular aesthetics of the nineteenth century; on the other hand, he creates the end of art (Romanticism as a translator of the Categorical imperative in the nineteenth century, and on the other hand, the end of art (Romanticism) As a translator of the Categorical imperative in the Age of Modernity, he declares that the art of the modern period is not the art by which one can understand the art of other periods, here the soul becomes homeless, that is, far from its body and physical content. And can not maintain a balance between form and content ("Death of Art," representing the dialectic within art itself). What he means by this term can be understood about the concept of "objective soul"; In the whole of Hegel's system of thought, it is a realm containing the history of successive attempts to overcome the contradictions between the individual, the family, the country (government), etc. And it is impractical and allows philosophy to be autonomous [This idea becomes more apparent when we see how Hegel created a hierarchy of arts based on their increasing liberation from the need for embodiment.

Thus, in Hegel's aesthetics, we find that art, even if it is defined in terms of romantic theory as a theoretical cognition and as an attractive form of existence, is not considered by Hegel to be the highest limit of cognition of existence. Come on. Philosophical thinking is the "truest reality" beyond the realm of art. Hegel justifies the relativism of art by saying that art reflects the Categorical imperative in its sensory realization and, therefore, as

far as it appears, while in the case of the Categorical imperative in His infinite freedom thinks for itself and thinks for itself. Undoubtedly, in the Romantic school, too, art represents the indirect and symbolic expression of the Categorical imperative matter where it has an outward appearance. At the same time, it thinks and thinks for itself about the thinking of the Categorical imperative in its infinite freedom. Undoubtedly, in the Romantic school, art is considered an indirect and symbolic expression of the Categorical imperative, but hence it is said that any direct representation is forbidden. For Hegel, on the other hand, direct representation is possible and is achieved in the form of a philosophical apparatus.

On the one hand, Hegel accepts the romantic definition of art as the mediated emergence of the Categorical imperative and, in this sense, contrasts it with the immediate existence and cognition of understanding: but on the other hand, this mediated emergence of the Categorical imperative in The status of hidden intuition is no longer an inherent necessity of our relationship with the universe. This is merely a matter of the limitation of the theoretical power of art in comparison with philosophy, which is closely connected with the fact that art is doomed to sensory representation and that philosophy, or micro-language, can achieve such an objective wholeness. To describe conceptually in terms of its specific element, the logos (speech) is a part. "Furthermore, the hermeneutic interpretation of art is justified in the same way, because representations can be considered as images of concepts and thoughts."

Thus we see that Hegel's theory of art, like any romantic theory, is aesthetics of meaning; The unity of art is guaranteed by the totality of its meaning, which is common to all the arts; the following distinctions refer only to the semiotic diversity of the foundations in which art finds objectivity; This meaning, according to the theoretical feature of art and therefore due to its participation in the realm of the Categorical imperative Spirit, is the exact meaning of religion and philosophy, and the difference between these three actions only emerges from the distinction of their semiotic forms.

But Romanticism, which is really a massive leap of obstacles, is a leap that leads to untamed and mysterious things and to infinite horizons (one's relatives, one's own past, one's own unique nature, and in Eighteenth-century Europe is characterized by features such as sentimentality, individualism, lyrical literature, vast and tangled imagination - breaking frameworks and rules, etc., but because the traces of this thought (romantic thought) , Is a twin of humanity and some features such as Imagination and emotions in all human beings throughout history and around the world, still remains a steady movement in works of art and even the remnants of the past of world literature, sometimes so much of Imagination and emotion (which are the two main features of Romanticism) are transcendent, reminding us of the romances of eighteenth-century Europe (the beginning of the Romantic movement); , Studied in depth and critiqued The romantic features in their works and poems are scattered and even great critics sometimes root the causes of the Romantic movement in Europe in Other cultures, especially the East, know.

With these descriptions, we well understand that the philosophy of art is more necessary in our time than in the past (when art in itself was satisfying).

Therefore, the present author assumes that the path of epistemology can also be followed through art because it is necessary for the continuation of philosophy, such a view, which has been observed so far.

The likes of this research also help us free ourselves from the abyss of dualism between reason and sense and seek the inner truth, reconciliation, and compromise between these two domains.

In this world and the next, nothing ever replaces anything else, which is true of art. If art can serve religious revelation and perhaps has served it with all its glory, it can no longer do so. Instead, if he can give metaphysical teachings and describe or defend them, he may have succeeded in doing so with all due diligence - he can no longer substitute for their philosophical interpretation. The idea is to mislead oneself simply by spending words. Of course, this never means diminishing the arts' value because what is impossible is not made by anyone. There is no reason to be disturbed by this art-loving reality, for the arts themselves - even when they do not serve anyone or anything - are such a source of understanding and pleasure that no one can afford to turn them into religion and philosophy that they come cheap.

## REFERENCES

- Beiser, F. (2005). Hegel. New York and London: Routledge and Taylor & Francis Group.  
Bloch, E. (1962). Subject-Object (Eclaircissements sur Hegel). Paris: Gallimard.  
Bunguy, S. (1984). Beauty and Truth: A study of Hegel's Aesthetics. Oxford: Oxford University Press.  
Harris, H. S. (1972). Hegel's Development: Toward the Sunlight 1770-1801. Oxford: Clarendon Press.  
Hegel, G. W. F. (1985). Introduction to the lectures on the History of Philosophy. trans. T. M. Knox and A. V. Miller. Oxford: Clarendon  
Hegel, G.W.F. (1952). The Phenomenology of Mind. trans. Hoffmeister. Hamburg: Meiner.  
Hegel, G.W.F. (1975). Aesthetics: Lectures on fine Art. trans. T. M. Knox. Oxford: Clarendon

- Kelly, M. (1998). *Encyclopedia of Aesthetics*. Oxford :Oxford University Press. 16.
- Macfarlane, Robert. (2007). *Romantic' Originality*. Oxford: {HYPERLINK "http://www.ingentaconnect.com/content/oso;jsessionid=841t2r8d0shou.alice" \o "publisher"
- Meyer, H. A. (1971). *The Mirror and the Lamp: Romantic Theory and the Critical Tradition*. Oxford:Oxford University press.
- Millan-Zaibert, E. (2007). *Friedrich Schlegel and the Emergence of Romantic Philosophy*. New York: State University.
- Morris, G. (1885). *German Philosophical Classics*. edit. John Steinfort Kedney, S.T.D. Chicago:S. C. Griggs and Company.
- Schelling, Friedrich Wilhelm Joseph. (1978) *System of Transcendental Idealism*. trans. Peter Heath. Charlottesville: University of Virginia.
- Schelling, F.W.J. (1989) *The philosophy of Art*. trans. . Scott, Douglas W. Minneapolis: University of Minnesota
- Williams, R. (1977). *Culture and Society 1780-1950*. London.