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Nota di contenuto	Preliminary material / Editors The Enlightened Eye -- The Enlightened Eye: Visual Culture in the Age of Goethe / Patricia Anne Simpson and Evelyn K. Moore -- Angelika Kauffmann, Goethe, and the Arcadian Academy in Rome / Melissa Dabakis -- Sweetmeats for the Eye: Porcelain Miniatures in Classical Weimar / Catriona MacLeod -- Goethe, Runge, Friedrich: On Painting / Beate Allert -- The Gendered Eye of the Beholder: The Co-ed Art History of the Jena Romantics / Margaretmary Daley -- Elise in Weimar: "Actress-Writers" and the Resistance to Classicism / Mary Helen Dupree -- Visions of the Nation: Goethe, Karl Friedrich Schinkel, and Ernst Moritz Arndt / Patricia Anne Simpson -- Goethe and Lavater: A Specular Friendship / Evelyn K. Moore -- Towards an Aesthetics of the Sublime Augenblick: Reading Karl Philipp Moritz Reading Goethe's Die Leiden des jungen Werthers / Elliott Schreiber -- Fugitive Images and Visual Memory in Goethe's Discourse on Color / Clark S. Muenzer -- The Technological Eye: Theater Lighting and Guckkasten in Michaelis and Goethe / Eric Hadley Denton -- The Subjective Eye: Goethe's Farbenlehre and Faust / Astrida Orle Tantillo -- Poetically Visualizing Urgestalten. The Union of Nature, Art, and the Love of a Woman in Goethe's "Die Metamorphose der Pflanzen" / Heide

Sommario/riassunto

Poets, painters, philosophers, and scientists alike debated new ways of thinking about visual culture in the "long eighteenth century". The essays in *The Enlightened Eye: Goethe and Visual Culture* demonstrate the extent to which Goethe advanced this discourse in virtually all disciplines. The concept of visibility becomes a constitutive moment in a productive relationship between the verbal and visual arts with far-reaching implications for the formation of bourgeois identity, pedagogy, and culture. From a variety of theoretical perspectives, the contributors to this volume examine the interconnections between aesthetic and scientific fields of inquiry involved in Goethe's visual identity. By locating Goethe's position in the examination of visual culture, both established and emerging scholars analyze the degree to which visual aesthetics determined the cultural production of both the German-speaking world and the broader European context. The contributions analyze the production, presentation, and consumption of visual culture defined broadly as painting, sculpture, theater, and scientific practice. *The Enlightened Eye* promises to invest new energy and insight into the discussion among literary scholars, art historians, and cultural theorists about many aspects of visual culture in the Age of Goethe.

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