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Soggetti	German literature - 18th century - History and criticism German literature - 19th century - History and criticism Aesthetics, German - 18th century Aesthetics, German - 19th century Romanticism - Germany - History - 18th century Romanticism - Germany - History - 19th century Imagery (Psychology) in literature
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Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Interior and exterior: G.E. Lessing's <i>Laocoön</i> as a prelude to romanticism -- Image and phantasm: Wackenroder's <i>Herzensergiessungen eines kunstliebenden Klosterbruders</i> , Tieck's <i>Franz Sternbalds Wanderungen</i> , and the emergence of the romantic paradigm -- Symbol and allegory: Clemens Brentano's <i>Godwi</i> -- Sublimity and beauty: Caspar David Friedrich and Joseph Anton Koch -- Light and dark: the paintings of Philipp Otto Runge -- Absolution and contradiction: confrontations with art in Heinrich von Kleist's "Die heilige Caecilie oder die Gewalt der Musik" and "Der Findling" -- Self and other: Joseph von Eichendorff's <i>Das Marmorbild</i> .
Sommario/riassunto	The work of the groundbreaking writers and artists of German Romanticism -- including the writers Tieck, Brentano, and Eichendorff and the artists Caspar David Friedrich and Philipp Otto Runge -- followed from the philosophical arguments of the German Idealists, who placed emphasis on exploring the subjective space of the

imagination. The Romantic perspective was a form of engagement with Idealist discourses, especially Kant's *Critique of Pure Reason* and Fichte's *Science of Knowledge*. Through an aggressive, speculative reading of Kant, the Romantics abandoned the binary distinction between the palpable outer world and the ungraspable space of the mind's eye and were therefore compelled to develop new terms for understanding the distinction between "internal" and "external." In this light, Brad Prager urges a reassessment of some of Romanticism's major oppositional tropes, contending that binaries such as "self and other," "symbol and allegory," and "light and dark," should be understood as alternatives to Lessing's distinction between interior and exterior worlds. Prager thus crosses the boundaries between philosophy, literature, and art history to explore German Romantic writing about visual experience, examining the interplay of text and image in the formulation of Romantic epistemology.
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