

# Contents

Acknowledgments . . . . .	v
Illustrations . . . . .	vii
FREDERICK BURWICK	
Verbal and Visual Modes of Imagination . . . . .	1

## Part I – Imagination

JÜRGEN KLEIN	
Genius, Ingenium, Imagination: Aesthetic Theories of Production from the Renaissance to Romanticism . . . . .	19
WERNER HOFMANN	
"The Dark Total Idea": Schiller on the Creative Process . . . . .	63
HORST MELLER	
The Parricidal Imagination: Schiller, Blake, Fuseli and the Romantic Revolt against the Father . . .	76
GABRIELE ROMMEL	
Imagination in the Transcendental Poetics of Novalis . . . . .	95

## Part II – The Sister Arts

FREDERICK BURWICK	
Blake's <i>Laocoön</i> and <i>Job</i> : or, On the Boundaries of Painting and Poetry . . . . .	125
ROSWITHA BURWICK	
Physiology of Perception: Achim von Arnim's Practical and Historical Aesthetics . . . . .	156
WILHELMINA L. HOTCHKISS	
Grounds for Change: Wordsworth, Constable and the Uses of Place . . . . .	177

**NORMA S. DAVIS**

- Poet and Painter: Beaumont's Illustrations  
in the Poetry of William Wordsworth . . . . . 191

**J. DRUMMOND BONE**

- Turner and Shelley: The Sense of a Comparison . . . . . 202

### Part III – The Sublime and the Picturesque

**ANNE K. MELLOR**

- Immortality or Monstrosity?  
Reflections on the Sublime in Romantic Literature and Art . . . . . 225

**HANS-ULRICH MOHR**

- The Picturesque: A Key Concept of the Eighteenth Century . . . . . 240

**LILIAN R. FURST**

- In Other Voices: Wackenroder's *Herzensergießungen*  
and the Creation of a Romantic Mythology . . . . . 269

### Part IV – Ekphrasis

**JAMES A. W. HEFFERNAN**

- Byron and Sculpture . . . . . 289

**WOLF Z. HIRST**

- How Dreams Become Poems:  
Keats's Imagined Sculpture and Re-Vision of Epic . . . . . 301

**GRANT F. SCOTT**

- Shelley, Medusa, and the Perils of Ekphrasis . . . . . 315

### Part V – Mode, Manner, Style

**BARBARA MARIA STAFFORD**

- Bare versus Prismatic Style: Newton, Piranesi and Eighteenth-Century  
Theories of Abstraction in Art and Science . . . . . 335

**GERALD FINLEY**

- Pigment into Light: Turner, and Goethe's "Theory of Colours" . . . . . 357

<b>MURRAY ROSTON</b>	
<b>The Contemplative Mode . . . . .</b>	<b>377</b>
<b>KARL KROEGER</b>	
<b>The Clarity of the Mysterious and the Obscurity of the Familiar: Friedrich and Turner . . . . .</b>	<b>398</b>
<b>JÖRG TRAEGER</b>	
<b>"... As if one's Eyelids had been Cut Away": Imagination in Turner, Friedrich, and David . . . . .</b>	<b>413</b>
<b>Index . . . . .</b>	<b>436</b>