

## Table of Contents

Chapter	Page
1. Introduction .....	6
1.1 Strains of Wackenroder-criticism .....	7
1.2 Thesis goal and approach .....	9
2. Form and Structure of the <i>Herzensergiessungen</i> .....	11
2.1 The <i>Herzensergiessungen</i> in its thematical and structural relationship to literature and literary theory of early German Romanticism .....	12
2.2 The narrative situation and framework .....	17
2.3 Time levels .....	20
2.4 Elements of genre .....	22
2.5 Inner balance and structure .....	25
2.6 Concatenation .....	27
2.7 Conclusions .....	28
3. The artists of the Renaissance .....	30
3.1 The ideal artists .....	30
3.1.1 Raphael .....	31
3.1.2 Dürer .....	34
3.2 The ambivalent artists .....	36
3.2.1 Michelangelo. ....	36
3.2.2 Leonardo da Vinci .....	39
3.3 The problematic artists .....	42
3.3.1 Francesco Francia .....	43
3.3.2 Piero di Cosimo .....	49
3.3.3 Antonio .....	55
3.4 The "Malerchronik" .....	57
3.5 Conclusions .....	59

4. The modern problematic artist: Joseph Berglinger in perspective .....	62
4.1 Joseph Berglinger: The story of his spirit .....	63
4.1.1 "Erstes Hauptstück" .....	64
4.1.2 "Zweites Hauptstück" .....	76
4.2 Berglinger in a modern perspective .....	89
4.2.1 The Klosterbruder's alternative .....	92
4.3 Berglinger in a Renaissance perspective .....	96
4.3.1 Music and the Fine Arts .....	99
4.3.2 Berglinger and the ideal .....	101
4.3.3 Berglinger and the problematic artists .....	103
4.4 Conclusions .....	106
5. Conclusion .....	109
6. Bibliography .....	112
6.1 Primary Texts .....	112
6.2 Secondary Texts .....	113