



conception of the window, a paradigm of imitation painting, by adding to the transitive element of the *veduta*, an intransitive element of the landscape-reflection as a mirror capturing what is out-of-frame, reflecting the partly invisible interiority of the artist.

The next three chapters offer an immanent interpretation of the understanding that Early German Romanticism had of itself. They aim to elucidate the concepts at stake in the definition of the romantization of the world, a form of philosophy for Novalis insofar as it serves as a quest for meaning. The theory of romantization remains incomprehensible unless

the absolute, a unity of matter and spirit

overall metaphysics: a conception of

specifically modern transcendental

the fragmentation of

unity: his concept of the *world* structures its conception of romanticism within a transcendental perspective as a space of factuality. Retracing the Kantian-Fichtean line of the poetic-practical extension of reas

question of the imagination and the well-known notion of "transcendental poetry". It does this

in the light of a detailed examination of Fichte only writing explicitly devoted in its entirety to

the question of ar1 0 0 1 (u9b(chte)]TJETBTF5 1)]TJET.5ed exanB19plicity de