

Index

A

- Aaron, Raymond, 590
Abraham, Karl, 197
Abrams, M. H., 191
Absolute, the, 372
abstractive relevance, 443, 451, 502
'academic industry', 397
acanthus, 239ff., 277, 279
accent, explanatory, 229, 253, 280
Addington, H., 530
Adler, Alfred, 198
Adoration of the Magi: Ghirlandaio, Fig. 96; Hortulus Master, Fig. 99; Leonardo da Vinci, study for, Fig. 93
advertising, 43, 58, 137
aesthetic movement, 388
aesthetics, 169–70, 173, 178, 183, 184, 188, 360, 466
Agathon, 544
Akhmatov, 371
Alain, 83, 84; cartoon, Fig. 48
Albert memorial, 486
Alberti, Leon Battista, 120, 127, 231, 404, 422
Albertini, Francesco, 487
all'antica, 266, 291, 422, 430
allegory, meaning of term, 480
allusions, 479–81
Alpers, Svetlana, 522
ambiguity, 84–5, 132–5, 253, Fig. 49
ambiguous figures, Figs. 127, 129–32
Amira, Karl von, 26
amplificatio, 512
Anatolia: Çatal Hüyük, 225
Andersen, Hans Christian, 207
Andreas-Salomé, Lou, 203
Andrei, Johannes, *Tree of Affinities*, Fig. 15
anecdotal painting, 136–7
Angelico, Fra, 38, 307, 311, 321, 361, 387
animals, 114–15, 140, 178, 389, 570
animated vessels, Fig. 177
animation, 245, 278
Annunciation: Petrus Christus, 'Friedsam' *Annunciation*, Fig. 392; Swabian Gospel, Fig. 91; Botticelli, school of, Fig. 92; Botticelli, Fig. 95
anthropology, 397
antiqarianism, 392
Antonio de Domenico, 427
Apelles, 140, 406, 431, 435
Apollinare Nuovo, S., 132
Apollo, 172
Apollo Belvedere, Fig. 376
applied art, 261
Aquinas, St Thomas, 417
Archimedes, 355
architecture, 37, 228–34, 253, 261, 267, 277, 383, 392
Arcimboldo, 367
Aretino, Pietro, 467
Argyropoulos, Giovanni, 503
Arion, Fig. 384
Aristophanes, 544
Aristotelian, 170, 254, 300, 301, 316, 415, 473
Aristotle, 169, 180, 187, 300, 304, 316–17, 414, 496, 499, 502, 503, 548, 569, 586
Arnheim, Rudolph, 108
arousal, 141, 146–7, 158–9, 177–9, 190, 204, 208
art critics and criticism: 7–8, 182; academic, 84; history of, 169–71; I. A. Richards and, 175–86
Art and Illusion, 118, 140, 176, 281, 296, 445
art: Freud on, 194–9; history of, 83–4, 189, 193, 369, 382–5, 544; as an institution, 373; language of, 87–8, 108; Renaissance conception of, 219; theory of, 189–91, 192
'art', 65, 67, 73–4, 169, 219, 365, 442, 565–6, 586
Arts and Crafts Movement, 318
Arum Dramunculus, Fig. 221
astrological symbolism, 492
attributes, 122, 439–40, 460, 472, 477, 502
Augustus, Emperor, 257
Aurispa, Giovanni, 413
Austen, Jane, 578
avoidance, 35, 296, 310, 327, 387, 429, 430
B
Bach, Johann Sebastian, 22, 38, 187, 193, 281, 397, 446
Bacon, Francis, 451
Baptistery, Florence, Figs. 355–7; views of, Figs. 364–6
Barbari, Jacopo, 363
barbarism, 580–2
Baron, Hans, 415, 418, 425
Baroque, 232, 267, 273, 387, 388
Bartholdi, Frédéric-Auguste, 438–9
Bartlett, F. C., 98, 99, 143; 'nonsense figure', Fig. 63

- transformations of a hieroglyph, Fig. 64
- Bartolommeo, Fra, 507; *The Last Judgement*, Fig. 424
- Basilius, 495
- Beaverfeld, Edward von, 558
- Bayeux tapestry, 90; Fig. 51
- Beaufort, Lady Margaret, 398
- beauty, 65–6, 78, 305–6, 401, 423, 505, 511–14
- Beaverbrook, Lord, 345
- Beethoven, Ludwig van, 22, 38, 394, 446–7, 547, 549, 550, 552, 554, 557, 564, 582, 584
- beholder's share, 48, 113, 123, 125, 130, 134, 143, 148–9, 152, 253, 272, 305–6
- Bell, Clive, 171
- Bellini, Giovanni, 308
- Bellori, Giovanni Pietro, 304, 485, 486
- Belvedere, Vienna, Fig. 281
- Berenson, Bernard, 211, 259, 211, 357
- Berg, Alban, 22
- Bernini, Gian Lorenzo, 305, 336
- Berry, Duc de, 373
- Bertoldo di Giovanni, 376
- Bildung*, 38, 575–8, 585–90
- Bing, Gertrud, 31
- biology, 190
- Bismarck, 351
- Bizet, Georges, 203
- Blake, William, 306, 309
- Boas, George, 299, 321
- Boase, Tom, 33
- Boccaccio, Giovanni, 413–14, 417, 431
- Bode, Wilhelm von, 376
- body ornament, 225
- Boethius, 347
- Bohr, Niels, 480–81
- Boisserée brothers, 312
- Bologna, Niccolò da, *The Virtues and the Arts*, Fig. 400
- Borenius, Tancred, 515, 519
- Borghini, R., 375
- Borgia, Cesare, 192
- Bosch, Jerome, 367, 451, 526
- Botticelli, Sandro, 32, 128, 301, 311, 361, 376, 475, 483, 508, 509, 516; *Annunciation*, Fig. 95; *The Madonna of the Eucharist*, Fig. 393; *Madonna with St John the Baptist and St John the Evangelist*, Fig. 395; *The Temptation of Christ*, Fig. 430
- Botticelli, school of, *Annunciation*, Fig. 92
- Boucher, François, 300
- Boydell, J., 530
- Bracciolini, Poggio, 413, 419, 421–2, 499
- Brahms, Johannes, 22
- Bramante, 408, 502, 507
- Brassai, 296
- Breuer, Josef, 190
- Breugel the Elder, Pieter, 525
- Britsch, Gustaf, 108
- Bronzino, Angelo, 374
- Bruce, James, 103
- Brucker, Gene A., 427
- Bruckner, Anton, 22, 563
- Bruin, Claas, 522
- Brunelleschi, Filippo, 230, 411, 422–4, 425, 426, 428, 429, 430, 432, 433, 434, 435; San Lorenzo, Fig. 358; SS. Apostoli, Fig. 359; Cappella Pazzi, Fig. 360
- Bruni, Leonardo, 409, 412, 413–14, 415–16, 417–18, 28, 431
- brushstrokes, 85
- Brutus, 465
- Bühler, Karl, 42, 115, 443, 451, 502
- Bumpus, Judith, 161
- Burckhardt, Jakob, 31, 381, 383–4, 387, 390, 391, 392–3, 411, 413
- Burke, Edmund, 190–1
- Burne-Jones, Edward, 316, 388
- Burnett Taylor, Edward, 223
- Burney, Charles, 554
- Busch, Adolf, 22
- Byron, 585, 559
- Byzantine art, 247, 261, 312, 385; Ruskin on, 275–8
- C**
- Cesar, 467
- Camillus, 490
- candle holders, 226, Fig. 184
- Canning, George, 349–50
- canon, 38
- capitalism, 372
- capitals, 241–2, 247, 276; Figs. 272–4
- captions, 92–4, 110, 120, 540
- Caravaggio, 72–3, 304; *Saint Matthew*, Figs. 44, 45
- caricature, 30, 61, 531–4, Fig. 311
- Caro, Annibale, 468, 469, 470, 471, 472, 473
- Carolingian: minuscules, 266; pyxis, Fig. 1
- carriage, Fig. 183
- Carroll, Lewis, 326
- Cartesian tradition, 263
- cartoons, 57, 331–52, 529–38, 539–45
- Casi, Girolamo, 477
- Castagno, Andrea del, 316
- Castel Sant'Angelo, Figs. 56–8
- Castiglione, Baldassare, 406
- cat, how to draw a, 86, Fig. 50
- catalysts, 413
- categories, 109; see also schema, stereotypes
- Cato, 465
- Celestine, Pope, 469
- Cellini, Benvenuto, 374, 478, 585; *Saliera*, Fig. 397
- Celtic tribes: coin copying, 98, Fig. 65
- CEM, cartoon, Fig. 27
- Cennini, Cennino, 212
- Cézanne, Paul, 91, 165, 206, 580; *Mont Sainte-Victoire*, Fig. 52
- Charcot, J. M., 190
- Charlemagne, 32
- Charles V, 469
- Chartres Cathedral: photograph of, Fig. 62; stained glass, Fig. 25
- Chateaubriand, François-René de, 308
- Cheng, James, 105
- Chiang Yee, *Derwentwater*, Fig. 76
- Chigi, Agostino, 409
- child art, 324, 326, 327
- Chinese art: general, 248; calligraphy, 55; topographical portrayal, 105–7
- chipcarving, 259, Fig. 247
- chocolate-box, 296, 326
- chorus effect, 124–5
- Christian art, 123, 128, 132, Figs. 94, 100
- Chrysoloras, Manuel, 418
- 'chunks', 223
- Churchill, Charles, 441
- Churchill, Winston, 335
- Cicero, 302–4, 390–1, 326, 405–6, 414, 415, 465, 482, 483, 496, 498, 499
- Ciceronian, 393, 499
- Cimabue, 300
- Cimon of Cleone, 360
- civilization, 209, 299, 304, 366, 385, 390
- Clark, Kenneth, 34, 85, 135
- class attitudes, 370–1
- classification: initial schema, 95, 98, 102
- Claude Lorraine, 108, 579; *The Tiber above Rome*, Fig. 123
- Claudius, Mathias, 559
- Clausen, George, 320–1
- Cleiton, 119
- Clemenceau, Georges, 297
- cloud band, Figs. 238–9
- 'coal-effect', Fig. 185
- Cocteau, Jean, 402
- codes, 51–5, 59, 472, 479–81
- coins, 98, Fig. 65
- Cole, Henry, 314
- collective mind, see 'Spirit of the Age'
- Collectivism, historical, 171
- Collingwood, R. G., 170–1
- Colossus of Rhodes, Fig. 368
- colour: expressive function of, 43; in maps, 52; photographs, 49, 51
- coloured shadows, 49, 166
- Columbus, Christopher, 93
- columns, 229, 230, 270, 280; Corinthian order, 241, 289; Doric order, 238, 289; Figs. 188–91
- Comes, Natalis, 517, 518, 519
- comics, 55, 68, 137, 296
- commercial art, see advertising

- communication, non-verbal, 113–38
- communication, 41–3, 44–5, 204, 450; art as, 61–4, Fig. 27
- competition, 281–7
- complexity, visual, 253, 281
- 'conceptual' methods and styles, 45, 51, 96–7, 108, 110, 117, 118, 122, 135
- connoisseurship, 7–8, 34–5, 83
- Constable, William, 148, 161, 326
- constancies, 150
- Constantine, Emperor, 257
- construction, architectural, 228–34, 276–8
- continuity, 102, 227, 234–50, 257, 390–1, 393, 397; *see also* civilization, tradition
- contradiction, 371–4
- conventions, 46, 51, 55, 73, 108, 114, 137, 116, 171, 174, 180, 182, 185, 473, 505; *see also* codes
- Copernican system, 189
- copying, 97–9; Chinese habit, 106; *see also* mimesis
- Corday, 334
- Corinthian order, Fig. 187
- Correggio, 309
- corruption, 38, 275–80, 297–304, 308, 316
- Cosimo I, 374
- Crabbe, George, 574, 580
- craftsmen, 233, 277
- Cranach, Lucas, 271
- Crane, Walter, 318
- creativity, 363
- Creuzer, Friedrich, 453
- Crews, Frederick C., 437
- criticism, 430–5
- Croce, Benedetto, 170–1, 191
- Cruikshank, G., 529
- Cubism, 195
- culture, 381–97 *passim*
- cupology, 359–60, 361, 365
- curtains, painted, Figs. 181–2
- D**
- Dadaism, 195
- Dali, Salvador, 198; *Sleep*, Fig. 155
- Dante, 126–7, 344, 367, 413–14, 417, 431, 432, 475, 500, 501
- Darwin, Charles, 175–6, 178–9, 189, 244, 322; darwinism, 175, 176, 254
- Daumier, Honoré, 347
- David, Jacques-Louis, 296–7, 304, 306, 324, 334; *The Intervention of the Sabine Women*, Fig. 288
- decadence *see* corruption
- decline, 135, 260, 275–80, 284, 304, 317, 357
- decoration and representation, 272, 278, 281
- decorum, 130–1, 289, 444, 449, 464–71, 478, 481, 512, 526–7
- defamatory image, Figs. 310, 312
- definition, 472
- Degenhart, B., 212
- deism, 386
- Delacroix, Eugène, 164, 587
- Delécluze, Étienne-Jean, 296–8
- Demetrius, 405
- demonstration, 434
- Demosthenes, 465
- Denis, Maurice, 320
- depth reversal, 49, Fig. 12
- Deregowski, Jan, 157
- Derwentwater, Figs. 76, 77
- device, *see* *impresa*
- diachronic, 257, 267
- Diaghilev, Sergei, 402
- diagrams, 53
- dialectical materialism, 370–2, 371ff.
- Dickens, Charles, 397, 451, 578
- dictionary fallacy, 471–4; *see also* *impresa*, plenitude
- Diderot, Denis, 585
- Digby Wyatt, Matthew, 314
- Dilthey, Wilhelm, 382–3
- Diocletian, 236
- Diogenes, 469
- Dionysius of Halicarnassus, 404, 405
- direction, 250
- discontinuities, 280
- Disney, Walt, 43, 68
- distinctive features, 94–5
- Domenichino, 308
- Donatello, 182, 307, 363, 376, 424, 511; *Moses*, Fig. 145; *The Miracle of the Miser's Heart*, Figs. 437–8
- Donne, John, 573
- Doric order, 238, 239, Figs. 186–7
- Dostoyevsky, Fyodor, 193
- Dou, Gerard, 362
- drawing books, 88, 212, 219
- drawing, 211–21, 539
- drawings: Leonardo, Figs. 160–1, 166, 168–73; North Italian artist, Fig. 164; Pisanello, *Hawk*, Fig. 163; Raphael, Figs. 174–5
- dreams, 195, 198–200, 216, 533
- drill-work, Fig. 249
- Dubuffet, Jean, 296, 326
- 'duck or rabbit?', 84–5, Fig. 49
- Dürer, Albrecht, 38, 66, 68, 93, 103, 104–5, 306, 363; *The Artist's Mother*, Fig. 31; *Rhinoceros*, 103, Fig. 72; *Hare*, Fig. 38
- Dutch painting, 108
- Dvořák, Max, 23–4, 30, 374, 383
- E**
- Eboli, Pietro da, 343, 348
- Echternach Gospels: *Symbol of St Matthew*, 99, Fig. 66
- economics, 382, 394
- Egerton, Samuel, 337
- Egyptian art, 55, 117, 225, 270, 286, 383, 386; motifs, 237–40
- Egyptian hieroglyph, Fig. 17
- Egyptian relief, Figs. 67, 78
- Ehrlich, Paul, 185
- ekphrasis*, 516
- Elkyn, Thomas, 285, Fig. 280
- emblems, 32, 439, 519, 522
- empathy, 118, 134, 138, 229, 267, 289
- Engel, J. J., 115–16, 123, 125
- Ennius, 302, 495
- epideictic oratory, 504, 512
- Epstein, Jacob, 295, 311; *Cursed be the Day Whereon I was Born*, Fig. 287
- Erasmus, 419
- erotic imagery, 43, 299–300
- escapism, 394
- etymology of motifs, 234–50
- Euclid, 487, 502; euclidean geometry, 433
- Euripides, 123, 298, 300
- evocation, 123
- Evolutionism, 235, 244, 277, 382–3
- exegetic method, 382–5, 386, 473–4
- exemplars, 490
- exhaustion of styles *see* corruption
- expectations, 149, 172, 223, 231, 241, 588; *see also* 'mental set'
- explanations, 34–6, 250, 355–60
- expression, 28–30, 61–4, 67, 89, 113–38, 172, 173, 179, 185, 191, 196, 267, 290, 373–5, 384, 447–8, 504, 519, 587
- Expressionism, 194–8, 325
- eye: contacts, 135; depiction of, 142–7; motifs, 224; movements, 253
- eyes, Figs. 108–15
- eye-witness, principle of, 118
- F**
- facsimile, 111
- familiarity, 56, 101–5
- family tree, 52, Fig. 15
- Farnese, Palazzo, 468
- fashion, 389
- Fawkes, Guy, 333
- 'feedback', 172, 174, 175, 179, 181, 184
- feet, on furniture, Fig. 178
- Félibien, A., 516
- Ficino, Marsilio, 452
- 'field of force', 280
- 'figure and ground', 236, 259; pattern, Figs. 250–2
- Filarete, 127
- Fingal's Cave, Figs. 125–6
- fireplace, Fig. 385
- Fischel, O., 506
- Fischer von Erlach, 206
- Fischer-Dieskau, Dietrich, 559
- Flaxman, John, 306
- Floercke, H., 376
- floral ornament, 225, 258, 272, 279
- Florence, 411–35

- Flürscheim, Johanna, 585
 Focillon, Henri, 272–5, 279, 282, 284
 forgery, 111, 174, 183
 Forlì, Melozzo da, 66; detail of fresco, Fig. 34
 Fox, Charles James, 350, 530
 Fragonard, 300
 frames, 264–6
 Francia, Francesco, 307
 Francis I, Emperor, 552
 Franz Josef, Emperor, 22, 392
 Frederick of the Palatinate, 347
 Frederick the Great, 290
 French Revolution, 333–4, 387
 Fresenius, Karl, 393
 Freud, Sigmund, 30, 56, 58, 189–210, 299–300, 325–6, 335–6, 437, 454, 455, 477, 478, 590; photograph of, Fig. 150
 Friedländer, Max J., 83, 383
 Fromentin, Eugène, 525
 function of the image, 35, 101, 114, 130, 375; *see also* evocation, information
 functionalism, architectural, 232, 271
 furniture, 261–2, 270, Figs. 193–4, 259–60
 Fuseli, Henry, 147, 531; *Macbeth and the Armed Head*, Fig. 442
- G**
 Gainsborough, 78
 Galileo, 189, 378
 games and play, 172
 Garland, Nicholas, 352
 Garland, Robert, *Chartres Cathedral*, 96, Fig. 61
 gas lamp, Fig. 184
 Gauguin, 62, 309, 319–22
Geistesgeschichte, 23, 395
 general knowledge, 397
 genius, 191
 Genoa Cathedral, 59, Fig. 24
 genres of art, 462–4, 478, 481–4
 geometry, 239, 416, 433
 George III, 344, 348
 George, M. D., 530, 531
 Géricault, Théodore, 69; *Horseracing at Epsom*, Fig. 42
 German arts, 387
 gesture, 26, 113–37; Fig. 2
 Ghiberti, Lorenzo, 183, 316, 423, 424; first Baptistery bronze doors, Fig. 148
 Ghirlandaio, 129; *Adoration of the Magi*, Fig. 96
 Giambologna, 374–5, 459; *Mercury*, Fig. 379
 Gibbons, Grinling, carving, Fig. 180
 Gibson, J. J., 151, 164, 176–7
 Gilbert, Albert, 457, 459, 460, 461, 479; *Eros*, Figs. 378, 380
 Gillray, James, 341, 348–50, 529, 530, 531; *A Phantasmagoria*, Fig. 441
 Giordano, Luca, 35
 Giotto, 87, 107, 212, 271, 300, 361, 378, 430, 431, 587; *The Raising of Lazarus*, Fig. 88; *The Presentation of the Virgin*, Fig. 90
 Giottesque tradition, 145
 Giovanni da Prato, 425
 Giulio Romano, 27–8, 30, 401–10; Palazzo del Tè, Figs. 3, 343–9; *Polyphemus*, Fig. 4
 Gladstone, William, 457, 459, 461, 462, 471
 Goebbels, J., 335
 Goethe, Johann Wolfgang, 23, 129, 163, 191, 207–8, 306–7, 312–13, 315, 526, 552, 555, 559, 576, 577, 585–90
 Göller, Adolf, 267, 286
 Gombrich, Richard F., 144
 Gonzaga, Duke Federico, 28, 409, 501; Gonzaga archives, 28, 402
 Goodyear, W. H., 237–8, 257
 Gorgias, 299
 Gothic art, 230, 262–3, 266, 267, 289, 312–3, 383, 387, 388–9, 422 ff.; script, 420ff.
 Goya, Francisco, 535, 536; *The Second of May 1808—The Revolt against the French*, Fig. 448; *The Third of May 1808—The Execution of the Insurgents*, Fig. 449; *Disasters of War*, Fig. 450
 grammar, 412ff.
 graphology, 64
 Gray, Henry: muscles of the neck, 105, Fig. 75
 Great Mosque, Bursa, Fig. 159
 Great Seal of the USA, 56, Fig. 19
 Greek art, 114, 117–23, 130, 228, 234–50, 257–61, 263, 275–8, 383; vase paintings, Figs. 81–3, 135, 138, 139, 140; reliefs, Figs. 80, 83, 134, 141–3
 Gregory the Great, Pope, 59
 Gregory, R. L., 139, 155, 158
 Grillparzer, 548, 553, 554, 557, 563
 Grimani, Marco, 404–5
 Grinzing, 550
 'grotesque decoration', 481, Fig. 398
 Grünewald, 24, 367
 Guarino, 416–17, 420, 424, 495
 Guicciardini, Francesco, 356
- H**
 habit, 223–55, 264, 286; *see* convention, 'mental set', schema
 Haeckel, Ernst, 47
 Hafiz, 585
 Hahnloser, Hans R., 27
 Hals, Frans, 108
 Harrach, Count, 285
 Haskell, Francis, 390
 Hauser, Arnold, 369–80
 Hawkesbury, Baron, 530
 Haydn, Franz Joseph, 187, 446, 554, 556, 564
 Hazlitt, William, 519, 569, 570, 574, 578, 580
 Heath, James: rhinoceros of Africa, Fig. 73
 Hegel, G. W. F., 381–3, 384–7, 372, 388, 391, 393, 411, 453–4, 525; hegelian, 263, 265, 267, 371, 372, 290, 381–2, 384–5, 386, 388, 390, 392, 395, 411; hegelian wheel, 395–6, Fig. 342
 Heine, Heinrich, 559
 Hellenistic portrait, Fig. 136
 Helmont, J. B. van, 228
 Henri III, 333
 Henry VI, 343
 Henry VII, 284
 Herbarthian associationism, 382
 Herder, Johann Gottfried von, 257, 306–7
 hermeneutics, 517
 Herodotus, 495
 Hesiod, 495
 Hesse, the Landgrave of, 336
 hierarchies, 223, 226, 287, 392
 hieroglyph, attr. Dürer, Fig. 375
 hieroglyphics, 55, 452–3, 481–3, 532
 Hildebrand, Adolf von, 258–9
 Hildebrandt, Lucas von, 285
 Hill, Draper, 350
 Hinde, R. A., 113
 Hinton, H. E., 140, 143
 Hiram of Tyre, 362
 Hirsch jnr., E. D., 461, 462, 478, 483, 522
 historical collectivism, 171
 historicist architecture, 37
 Hitler, Adolf, 31, 57, 335
 Hobbema, *The Avenue at Middelbarnis*, Figs. 119–21
 Hobbes, Thomas, 438
 Hofmannsthal, Hugo von, 22
 Hogarth, William, 46, 137, 252, 325, 340, 441
 Hogg, James, 437
 Holmes, Sir Charles, 311
 Homer, 118, 298, 366, 497, 495, 501, 502, 552; Homeric epic, 370
 honour, 338
 Hooch, Pieter de, 66, 524; *Interior with a woman peeling apples*, Fig. 33
 Hoppner, John, 309
 Horace, 43
 Horowitz, Bela, 39
 Hortulus Master, *Adoration of the Magi*, Fig. 99
 Houdon, Jean-Antoine, 146, 388, 390
 Huizinga, Johan, 366, 383–4, 386, 388, 390
 humanists, 369, 396, 412–35
 Huth, H., 376
 hypothesis, 393, 396
- I**
 Icarus, Fig. 383

iconography, 32, 87–8, 462–4
iconology, 87–8, 437, 457–84, 522;
 see iconography
ideas, Platonic, 492
idols, 5–9
illusion, 85–6, 140, 144, 147–8, 150,
 153, 156–7, 258, 272, 274, 434
illusionism, 258
illustration: scientific, 92, 105; and
 stereotype, 101–5; *see also* narrative
 art
imagery: allegorical, Figs. 369–70;
 symbolic, 371–4, 377
images, 41–64, 87; 'in the mind',
 91
'impossible objects', 155
impresa, 481
Impressionism, 134, 258–9, 259
imps, Figs. 443–4
Incarnation, the, 497
Indian art, 248, 395, 589–90
individuals in history, 389, 393, 395
industrialization, 226
information: images for, 41, 47;
 and portrayal, 93–6, 101–5
information theory, 109, 172, 175,
 184; *see also* communication
 theory
Innes, George, 92; *The Lackawanna
 Valley*, Fig. 54
innovation, 411–35
insets, Fig. 248
interdisciplinary studies, 395
interpretation, 44, 45, 49, 119–23,
 202–4, 207, 457–62, 567; *see also*
 ambiguity, indeterminacy
'invention', 58ff.
Islamic art, 236, 245, 385, Figs. 196,
 222
isolation, effects of, 121, 278
Ivins, William M. Jr., 47

J

James–Lange Theory, 179
Japanese art, 64, 258, 318–21, 571–3
Japanese print, Fig. 292
jargon, 80, 398
jewellery, 259
Johnson, Samuel, 576
jokes, 200–2, 205, 325, 336, 349
Jones, Owen, 235, 242, 245, 252–3,
 314–15
Jones, Ernest, 208
Jones, Inigo, 579
Jones, W. T., 386
Jonson, Ben, 285
Joseph II, Emperor, 553
Judaism, 385
Julius II, Pope, 487, 489, 490, 501,
 507
Jung, Carl Gustav, 56, 201, 455

K

kaleidoscope, 278
Kalidasa, 585
Kallimachos, 241

Kandinsky, Wassily, 185
Kant, Immanuel, 89, 553
Kapplow, Hal, 120
Karlskirche, Vienna, Fig. 157
Kells, Book of, Fig. 277
Kepler, Johannes, 378
Kimball, Fiske, 288–9, 291
King, Haynes, 136; *Jealousy and
 Flirtation*, Fig. 102
Kipling, Rudyard, 233
 kitsch, 296, 326
Klanfer, Julius, 451
Klee, Paul, 162, 328, 579
Klimt, Gustav, 320
Knackfuss, 23
Koestler, Arthur, 449
Kotzebue, August, 562
Kraus, Karl, 201, 419
Krauss, Reinhard, 62
Krautheimer, Richard, 432
Kris, Ernst, 30–1, 58, 199, 325,
 335–6, 441
Kubler, George, 282, 286
 kunstwollen, 259, 271
Kupelwieser, Leopold, 548, 549,
 569; Figs. 465, 466
Kurz, Otto, 31

L

Lachner, Franz, 547, 549, 550
Lamarckian, 254
Lampl, Hans, 198
Lamprecht, Karl, 382, 391
Lancaster, Osbert, 225
landscape painting: Chinese, 107;
 and objective truth, 89–92
language, 42–3, 108, no, 126, 158,
 171–5, 201–2, 229–32, 236, 250,
 254–5, 287, 392, 411–35, 459, 460,
 471–2, 503, 567; *see also* rhetoric
Laocoön, 124, 137
Latin, 417–22
Le Brun, Charles, 120, 132, 373, 378
Lear, Edward, 326
learning, 109
Leischung, Julius, 38
Lemierre, A.-M., 215
Leonardo da Vinci, 51, 105, 120,
 127–9, 191–2, 197, 205, 211–21,
 308, 362, 401, 476, 477, 478, 507,
 508; *The Last Supper*, Fig. 97;
 drawing of a cat, Fig. 104; study
 of drapery, Fig. 105; grotesque
 heads, Fig. 106; *The Virgin and
 Child with St Anne*, Fig. 151;
 Madonna with the Yarn-Winder, Fig.
 395; *St. John the Baptist*, Fig. 167;
 The Adoration of the Magi, Figs. 93,
 426; drawings, Figs. 160–1, 166,
 168–73
Leonbruno, Lorenzo, 401
Leopardi, G., 559
Lessing, J. G., 124, 179
Leverhulme, Lord, 565–6; portrait
 of, Fig. 471
Leyden, Aerten van, *The Israelites in*

the desert, Fig. 84
liberal arts, 214, 490, 492
Liberty, Statue of, Fig. 367
Lichtenberg, G. C., 201
Lichtenstein, Roy, 328–9; *I know
 how you must feel Brad ...*, Fig. 294
linking, 239, 253
Lippi, Filippino, 376, 509; *St
 Thomas Confounding the Heretics*,
 Fig. 432
Lippi, Filippo, 307
Lister, Raymond, 136
literature, 384, 386, 392
littera antiqua, 422–5
Livy, 415, 495
Locke, John, 190, 569
Locquin, Jean, 376
locust, 102 Fig. 69
logic of situations, 281–7, 359
Lomazzo, G. P., 120, 465
Longinus, 302
Loos, Adolf, 234, 271, Fig. 195
Lorenz, Konrad L., 43, 140, 233;
 Baby and Adult Features, Fig. 5
Lorenzetti, Ambrogio, 378
Louis XIV, 223, 289, 341
Louis-Phillipe, 347
Lutherbourg, Philip James de,
 530, 531
Lovejoy, Arthur O., 299, 321, 386
Low, David, 345, 352, Fig. 326
Lübeck, Schmidt von, 559
Luca, Jean, 285
Lucian, 515, 516, 519
Luni, Bernardino, 193; *The Forge of
 Vulcan*, Fig. 386
Luther, Martin, 332–3, 338, 342
Lycurgus, 465
Lysippus, 298

M

Machiavelli, Niccolò, 356
machine, 226
machine learning, 109
magic, 187, 224, 331, 336–7
Mahler, Gustav, 22
make-up, Fig. 107
making: 107; and matching, 97,
 113, 281, 323, 328
Mâle, Émile, 464
Manet, Édouard, 319
Manetti, Antonio, 428, 432
Mann, Thomas, 590
Mannerism, 27–30, 38, 374–5, 390,
 401–9
Mansart, J. H., 289
Manutius, 405
maps, 51–2
Marais, Eugene, 389
Maratta, Carlo, 485
Marie Antoinette, 290
Marianne, P.-J., 289
Marlborough, Duke of, 341
Marle, Raymond van, 464
Marston, John, 517
Marxism, 359, 368ff., 382

- Masaccio, 300, 430, 432, 446; *The Holy Trinity*, Fig. 373
- material, constraints of, 226
- materialism, 253–4
- mathematics, 417
- Matteis, Paolo de, *The Choice of Hercules*, Fig. 79
- Maturanzio, Francesco, 491
- Mawson, Thomas H., 579
- Mayrhofer, Johann, 559, 560
- meaning, 459–62, 501, 502, 522; levels of, 474–7
- Medici, the, 32, 60, 374, 376, 377, 480, 526
- medieval art, 225, 247, 263, 273, 373, 384, Fig. 182
- medium: limitation of, 90; and mental set, 107
- Mellaert, James, 225
- Mellan, Claude, 50; *The Napkin of St Veronica*, Fig. 14
- Melozzo da Forlì, 66; detail of fresco, Fig. 34
- Memling, Hans, 38, 66; *Angel*, Fig. 35
- memory, 46; drawing from, 98
- mental set, 48, 107, 141, 145, 156–8; and image reading, 89–90; and style, 107
- Merezhkovsky, D. S., 192, 205, 478
- Merian, Matthäus, 95–6; *Notre-Dame, Paris*, Fig. 59
- Mérimée, Prosper, 274
- metaphor, 57–8, 60, 108, 207, 224–8, 270, 331–52, 392, 440ff., 454, 472, 481, 513, 540, 567–9
- metaphorics, 207
- method, academic, 385, 392–4, 395
- Metternich, Prince, 552, 553, 559, 562
- Meyer, Heinrich, 588
- Michelangelo, 38, 60, 181–2, 184, 186, 196–7, 202, 209, 218, 232, 308, 324, 361, 365, 397, 407–8, 578; *Palazzo dei Conservatori*, Fig. 192; *Night*, Fig. 26; *Moses*, Fig. 144
- Michelozzo, 183, 429; *Medici Palace*, Fig. 362
- Milne, A. A., 437
- mimesis, 68–72, 84–8, 89–111, 118, 135, 142, 220, 247, 298
- mimicry, 174, 182, 224–8
- Minoan art, 239
- Moluccan Islands, 250, Fig. 237
- Monet, Claude, 165
- Montorsoli, Giovanni Angelo, 466; *Fountain of Orion*, Figs. 381, 382
- Moore, Henry, 295, 321
- Moore, Sir John, 535
- morphology, 386
- Morris, William, 315–16
- mosaic, 45
- moth larva, Fig. 137
- motif: individual differences in rendering, 89; selection of, 105–7
- mourning, 117, 179–81
- movement, 113, 116
- movements, artistic, 290–2, 387–90, 411–35
- Mozart, Wolfgang Amadeus, 22, 38, 187, 446, 554, 555, 556, 560, 564, 581, 583
- Müller, Wilhelm, 559, 563
- Müllner, K., 498, 504
- Murillo, Bartolomé Estebán, 66; *Street Arabs*, Fig. 32
- music, 130, 137, 165, 186–8, 203, 206–7, 267, 281, 285, 394–5, 446–8, 505, 577
- Muybridge, Eadweard, *Galloping horse in motion*, Fig. 43
- myth, 331–52, 357
- mythology: as artistic genre, 463, 466; moralized, 457–9; as organism, 300, 307
- Orion, 515–19; Fig. 439
- ornament, 383, 388; Byzantine, 270–1; Gothic, Figs. 253–5, 261–3, 267–9, 278–80; humanist, Fig. 256; plant, Figs. 196–206, 208–20, 223–37, 240–4; Rococo, Figs. 282–4; neo-classical, Fig. 285
- Orpheus, 502
- orthography, 417–20, 435
- Osgood, Charles S., 289, 449, 455
- Osiris, 56, Fig. 17
- Ossian, 298, 306
- Overbeck, Johann Friedrich, 486; *Self-portrait with his Wife and Son*, Fig. 289
- Ovid, 450, 466, 495
- P**
- Pächt, Otto, 422
- 'paganism' in the Renaissance, 496
- painting: compared to mirror image, 85; compared to photography, 69–70, 91, 318, 325
- Palladio, 231
- palmette, 236–50
- Panofsky, Erwin, 201–2, 263–5, 271, 289, 383, 432, 457, 463, 475
- Pantheon, Fig. 361
- Paris: *Cathedral of Notre Dame*, 95–6; Figs. 59, 60
- parody, 174
- Parrhasios, 119, 120, 360
- Passart, M., 515
- Passavant, J. D., 486, 500
- pastiche, 263
- pathetic fallacy, 302
- Peacock, Thomas Love, 531
- perception: ease of, 223–4; theory of, 98; of things versus patterns, 278
- Percy, Thomas, 307
- performing arts, 203
- Pericles, 301, 307–9, 311, 374, 490, 506, 507
- period, 388–90
- Persian rugs, 235, 236, Fig. 196
- personification, 472, 504
- perspective, 219, 432–4
- Petrarch, 413–14, 415, 417–18, 420, 431
- Petrus Christus, '*Friedsam Annunciation*', 475, Fig. 392
- Pevsner, Nikolaus, 247
- Pfister, Oskar, 194–7, 199; Fig. 152
- Pfortt, Franz, 308–9
- phantoms: Platonic doctrine, 87
- pheasant border, Fig. 222
- Phidias, 23, 298, 305; pre-Phidian, 311
- Philippon, C., 347
- Philpsthall, 530, 531, 535
- photography, 35, 96, 325, 524; compared to painting, 91, 108, 137; compared to topographical

- pictures, 94; false captions, 92;
 information through, 49–50; X-
 ray, 50, Fig. 13
 physiognomic perception, 265,
 267, 289, 301–4, 305
 physiognomy, 374, 453
 Picasso, 68, 185, 295, 320, 325, 327–
 8; *Hen with chicks*, Fig. 40; *Cockerel*,
 Fig. 41; drawing, Fig. 293
 pictograph, 46, 55, 123–5, 126, 128,
 132, 472, 504; Figs. 7, 17
 pictographic style, 123–7
 pictorial satire, Figs. 295–309, 313–
 41
 Pierce, C. S., 438
 Piero di Cosimo, 307
 Piero della Francesca, 171
 Piero il Gottoso, 377
 Pietro da Eboli, 343, 348
 Pigler, A., 464
 Pilgram, Anton, 195–6, 206; *Self-
 portrait*, Fig. 153
 Pinder, W., 374
 Pinturicchio, 490, 492, 497, 501,
 502, 513; *Sala delle Arti Liberali*, Fig.
 412–13; Collegio del Cambio,
 decorations for, Figs. 414–16;
 Borgia Apartments, decorations
 for, Figs. 417, 420, *Stanza
 dell'Incendio*, Fig. 422
 Pioneer spacecraft, 54–5, Fig. 16
 Pisanello, 212, 163; *Hawk*, Fig. 163
 Pissarro, Camille, 319
 Pitt, William, the younger, 350
 Pittacus, 490
 Planck, Max, 590
 plant ornament, 236–50, 258
 Plato, 87, 139, 186, 190, 299–300,
 304, 308, 311, 316, 409, 465, 496,
 497, 499, 502, 543, 548; Platonic
 moralizing, 316; Platonic theory,
 301; Platonic philosophers, 470;
 Platonists, 468
 Platonism, 392
 play *see* games and play
 'plenitude of meaning', 454, 504,
 513–14
 Pliny, 360–1, 415, 421, 470
 Plotinus, 383
 poetry, 386, 448; compared with
 the visual arts, 213
 polarizing issues, 580–2
 Polyclitus, 298
 Polygnotus, 360
 Pompadour, 297–8, 300, 305, 310
 Pompeii: mosaic from, 44, Fig. 6
 Pompey, 465
 Pop art, 137
 Pope, Alexander, 345, 448, 450,
 542
 Popper, Sir Karl, 35, 176, 184, 281,
 355, 357, 359, 392
 Port Sunlight, Fig. 472
 portents, 341, 473
 Porter, R. K., 535; Buonoparte
 prints, Figs. 445–7
 portraiture, 501
 portrayal: pathology of, 98–108;
 schema and correction, 110
 Potter, Stephen, 412, 419
 Poussin, Nicolas, 130, 145, 419,
 463, 515–20, 579; *Moses Striking the
 Rock*, Fig. 98; *Orion*, Fig. 439
 Praxiteles, 298, 300
 praying, gesture of, 117
 prejudice, 65, 71–2, 79, 104
 Prestwich, Sir John, 56
 primitive art: language of
 symbols, 108
 primitivism, 35, 38, 67, 295–329,
 387
 Prince Eugene, 285
 'programme', 463, 467, 468–71
 progress, 135, 300–4, 313, 336–7, 365,
 411, 435
 projection, 223–4, 229
 propaganda, 409, 535
 proportion, 423, 428
 Protogenes, 406
 psychoanalysis, 21, 30, 194, 477–9
 psychology, 98, 120, 190, 196, 281,
 387, 394, 437, 448
 Ptolemy, 416, 467, 497
 Pugin, A. W. N., 292, 313, 387, Fig.
 286
 puns and punning, 199–202,
 457–8
 purism, 419, 429
 purity, 257–80, 306
 Pythagoras, 495, 499;
 Pythagoreans, 498
- Q**
 Quai, Maurice, 298–300, 305, 310,
 324
 Quintillian, 302–3
- R**
 'rabbit or duck?', 84–5, Fig. 49
 race, 239, 269–70, 359, 375
 Randhartinger, Benedickt, 547
 Raphael, 28, 34, 38, 77–8, 221, 247,
 301, 304, 307–8, 309–12, 324, 364,
 367, 383, 409, 464, 479, 480,
 485–514, 547, 548, 587; *Virgin in
 the meadow*, Fig. 46; *Four studies for
 the 'Virgin in the meadow'*, Fig. 47;
School of Athens, 'identifications',
 Fig. 399; *Stanza della Segnatura*,
 Figs. 401–11, 418–9; *Petruy*, Fig.
 421; *The Trinity*, Fig. 423; studies
 for *Disputa*, Figs. 425, 431, 434–6;
 detail from the cartoon for *The
 School of Athens*, Fig. 427; detail
 from *Disputa*, Fig. 429; *Venus*,
 Fig. 433; drawings, Figs. 174–5
 Raphael, school of, *Moses Striking
 the Rock*, Fig. 89
 Read, Herbert, 322, 583
 Redgrave, Richard, 314
 redundancy, 279, 450
 regression, 325, 327–8, 336
 Reisner, Bob, 120
 rejection, 298, 325; *see also*
 avoidance
 relational model, 111
 relativism, 135
 relevance, 391–2
 religion, 385, 387, 390, 392, 577, 586
 Rembrandt van Rijn, 27, 38, 68,
 80, 132–4, 146, 186, 193, 362, 364,
 367, 383, 579, 583, 587; *Elephant*,
 Fig. 39
 Renaissance art, 102–3, 127, 134,
 247, 260, 267, 268–9, 384, 390,
 392
 Reni, Guido, 67, 308; *Christ crowned
 with thorns*, Fig. 36
 Renoir, Auguste, 146
 repetition, 278
 replication, 47–8, 50–2
 repose, 287
 representation, 278, 459, 476–7; *see
 also* mimesis, naturalism
 research, 392, 396
 resonances, cultural, 394
 restlessness, 287
 retina, 91, 165
 revelation, 452, 456, 474, 496
 Rewald, John, photograph of
 Mont Sainte-Victoire, Fig. 53
 Reynolds, Sir Joshua, 78
 Rheims cathedral, 247, Fig. 228;
 voussoir, Fig. 147
 rhetoric, 191, 231, 275, 302, 401–9,
 465, 504, 512
 rhinoceros, Figs. 72, 73, 74
 rhymes, 202
 Richards, Dorothea, 171
 Richards, I. A., 169–88;
 photograph, Fig. 133
 Richter, Ludwig, 89–91, 93, 111
 Rickman, T., 284, 287
 Rieder, Wilhelm August, 550; Fig.
 479
 Riegl, Alois, 26, 235–48, 252–61,
 263, 267–8, 271, 275, 277, 282,
 357–8, 370, 382–3
 Riley, Bridget, 161–7
 Rinuccini, Cino, 416
 Ripa, Cesare, 472, 473
 ritual, 232, 287, 340; ritualization,
 117, 123, 233; ritualized gestures,
 26, 117
 Robbia, Luca della, 424
 Rococo, 287–91
 Rolland, Romain, 203
 Roman art, 257–60; catacomb
 painting, Fig. 87; mosaic, Figs.
 6, 86; sarcophagus, Fig. 94
 Romanesque art, 230, 272, 273,
 423, 428
 Romanticism, 24, 191, 312, 386–7,
 454, 529–38
 Rome: 425–9; Castel Sant' Angelo,
 94–5, Figs. 56–8
 Rorschach ink blot, Fig. 176
 Rose pillar, Fig. 245

- Rosenberg, Harold, 287, 539
 Rossi, Roberto, 414
 Rossini, G. A., 555, 564
 Rousseau, Douanier, 296
 Rousseau, Jean-Jacques, 304–5, 569
 Rovezzano, Benedetto da, 466;
 mantelpiece, Fig. 465
 Rowlandson, Thomas, 529
 Rubens, Peter Paul, 66, 186; *Portrait of his son Nicholas*, Fig. 30
 Rubini's vase, 136, Fig. 130
 Ruccellai, Giovanni, 426, 482
 Rückert, Friedrich, 559
 Rushdie, Salman, 339
 Ruskin, John, 33, 247, 253, 266, 275–9, 287, 310–11, 316, 362, 387, 412, 566
 Ruskin and Wornum, Figs. 275–6
- S**
Sachsenspiegel, Der, Fig. 2
 St Aubin, Augustin de, 548
St Peter's Denial, Rembrandt, Fig. 101; Roman Mosaic, Fig. 100
 Salieri, Antonio, 536, 564
 Sallust, 415
 Salutati, Coluccio, 412, 414, 415, 418–19, 420–1, 423, 425
 San Gallo, Aristotile da, 480
 San Gimignano, Vincenzio da, 479
 Sangallo, Giuliano da, 376, 408
 Sangallo, Andrea del, after Michelangelo, Julius tomb, Fig. 149
 Sappho, 501
 Sarto, Andrea del, 337
 Saussure, Ferdinand de, 254
 Savignac, Raymond, advertisement, Fig. 21
 Savonarola, 374
 Saxl, Fritz, 31, 33
 Schedel, Hartmann, 93
 schema, 97, 99, 102, 105, 107, 109–10, 113, 142, 176, 181, 212–13, 218, 245, 281–2, 323
 schema and correction: in copying, 94–8; need for, 109, 281
 Schiller, Friedrich, 203, 204, 308, 526, 552, 559
 Schlegel, Friedrich, 308
 Schliemann, Heinrich, 239
 Schlosser, Julius von, 24–7, 30, 170, 487, 490
 Schmidt von Lübeck, 559
 Schober, Franz von, 547, 549, 556, 557, 558, 559, 560
 Schoenberg, Arnold, 22–3
 scholarship, 397
 Schrader, Hans, 23
 Schubert, Franz, 22, 187, 454, 547–64; portrait of, Fig. 470
 Schweitzer, Albert, 590
 Schwind, Moritz von, 548, 549, 550, 554, 556 553, 558; *A Schubert Evening*, Figs. 463, 464; *The Symphony* (detail), Fig. 467; *Lachnerrolle* (detail), Fig. 468; *Schubert and Vogel*, Fig. 469
 science and the scientist, 185, 209, 395, 430–35
 scientific illustration, 105
 scientific method, 162, 392, 396
 script, 420–4; humanist, Figs. 351–3; carolingian, Fig. 354
 scriptures, 386
 scrolls, 239–55
 Sealsfield, Charles, 555
 Sechter, Simon, 563
 Sedlnitzky, Count Joseph, 559, 561
 'seeing: history of', 83; and 'knowing', 105, 110; painter's modes of, 83, 89–92; subjectivity of, 110; *see also* ambiguity; illusion; images; retina
 Segni, Antonio, 217
 Semper, Gottfried, 235, 238, 254, 315
 Seneca, 415
 Senn, Johannes, 561
 'sense of order', 223, 238, 265
 Serlio, Sebastiano, 231, 402–4, 406–7; gateway, Fig. 350
 'servo mechanisms', 109
 Seurat, Georges, 62, 64
 Shaftesbury, seventh Earl of, 456, 457, 458, 459, 461, 471, 480
 Shaftesbury, Lord, 116, 125, 305, 575
 Shakespeare, William, 132, 170, 370, 397, 451, 530, 578, 580, 585
 Shaw, George Bernard, 388, 419
 shoes, Figs. 257–8
 Siene painting, 477; Fig. 396
 signal, 42, 56, 143
 significance, 461
 'Signs of the Times', 383
 'similes', 97
 simulation and stimulation, 139–41
 situations, logic of, 281–7, 359
 Sitwell, Sacheverell, 515, 517
 skill: 108, 223, 254, 278, 295, 316, 323, 361, 524; *versus* will, 100, 108, 278
 social history, 369–78, 392
 social sciences, 364–7, 369, 392, 395
 Socrates, 119, 180, 371–2, 413, 491, 496, 498, 499, 501, 544
 solar motifs, 237
Solitude, 468–71
 Solomon, 362
 Sophocles, 123, 170, 193, 300
 space, representation of, 149, 370, 375, 539, 545
 Spaun, Joseph von, 554, 556, 557, 558, 559
 Spaun, Freiherr von, 548
 specialization, academic, 391, 395
 Speltz, Alexander, 279;
 Spencer, Herbert, 322
 Spengler, Oswald, 268, 375, 388
 Spiegler, Gottfried, 50
 'Spirit of the Age', 264–5, 370ff.
 Springer, Anton, 235, 486, 497
 'starting point', 392
 statistics, 392, 395
 Steen, Jan, 525
 Steinberg, Saul, 251, 539–45; cartoons, Figs. 451–62
 stereotypes, 95–9, 327; in portrayal, 94–8, 101–5; *see also* schema, 'similes'
 Stothard, Thomas, 309
 Stradivarius, 363
 Stravinsky, Igor, 162
 Streater, John, 365
 Struck, Hermann, 191, 209
 Strykowski, Josef, 24
 Stuttgart Psalter, *The raging sea*, Fig. 117
 style, 32, 35, 37, 38, 60–1, 83–8, 89–90, 100, 106–7, 108, 118, 171, 185, 193, 257–92, 301, 356–7, 369–78, 381–95
 stylization, 89–90, 258, 272, 278
 sublimation, 209
 substitutes, 43, 139–41, 145, 225–6, 337
 Summerson, Sir John, 228, 231
 Sunlight Soap, Fig. 473
 Surrealists, 198–9
 Sutton, Peter, 521, 522, 524, 526
 Swoboda, Karl Maria, 27
 symbolism, 88, 108, 237, 473–4, 475, 485–514, 529, 532–3
 symbols, 56–7, 122, 126, 392, 437–56
 symmetry, 250
 symptom, 42, 385, 386–8
 synaesthesia, 542
 synchronic, 257
 syndrome, 386–8
- T**
 Tacitus, 452
 Tancred, 343–8
 Tasso, Torquato, 408, 585
 taste, 37, 66, 75–6, 78–9, 531
 tattooed head, Fig. 291
 technique, 268, 361–4, 524; *see also* skill
 technology, 316, 323, 360–4
 Temple, Lord, 348–9
 Tenniel, Sir J., 351
 ter Borch, Gerard, 523, 524; *Lady at her Toilet*, Fig. 440
 Teutonic tribes: coin copying, 98
 textiles, 251, Fig. 241
 Thespis, 300
 Thorpe, W. H., 113
 Thouless, R. H., 150
 Thucydides, 495
 Thutmose, Pharaoh, 101, 105
 Tiepolo, Giovanni Battista, 165
 Tietze, Hans, 27
 Timon, 469
 Tintoretto, 309
 Tiphernius, Gregorius, 498

- Titian, 301, 309, 311, 516, 556
 Toledo, Elenora of, 480
 Tolstoy, 191, 367
 tombs: Haterii, 258, Fig. 245;
 Hesire, 225, Fig. 181
 Tommé, Luca di, *The Virgin and Child with St Anne*, Fig. 396
 topographical representation, 93–8
 Torii Kiyonaga, *Cherry-blossom at Asakayama near Edo*, Fig. 475
 Toscanella, Giovanni, 495, 496, 498
 tradition, 38, 75, 98–101, 169, 178, 281, 295, 358, 360–4, 392, 397–8, 555–6, 578
 Trajan, 487, 490; Trajan's Forum, Rome, Fig. 158
 Traversari, Ambrogio, 413
 trees, 84, 108
 trial and error: learning through, 109–10, 113, 174, 175; *see also* feedback
 tribal art, 320, 322, 328
 Trident trademark, Figs. 22, 23
 triggers, 43, 178, 187
 truth, of a painting, 92–6, 111
 Turner, J. M. W., 184
 Tuscan Master, *Head of Christ* (detail), Fig. 37
 twentieth-century art, 226, 232, 261
 'Twenty Questions', 109
- U**
 Uccello, Paolo, 171, 183, 316
 Uhland, Ludwig, 559
 Ullman, L., 418, 420–1, 422
 understanding, 174, 446
 universals, 503, 567–9
 Uxküll, Count, 309
- V**
 Vaihinger, H., 337
 values, 315, 364–7, 397, 565–7, 577, 587
 van Mieris, Frans van, 524
 van Gogh, Theo, 63
 van Gogh, Vincent, 62, 64, 91, 186, 319, 579; *Bedroom at Arles*, Fig. 28; *Night Café*, Fig. 29
 van Leyden, Lucas, 342
 van Eyck, Jan, 153, 313, 321, 384–6, 387–8, 441–2, 445, 446; detail of *Madonna and Child with St Donatian, St George and Canon van der Paele*, Fig. 124
 Vanloo, Carle, 297–8, 305, 310
 Varro, 415
 Vasari, Giorgio, 24, 32, 212, 216, 232, 274, 300, 307–8, 312, 324, 328, 356–7, 357, 361, 363, 407–8, 424, 465, 467, 468, 471, 479, 480, 481, 485, 497, 502
 Velázquez, Diego, 85–6, 271
 Velde, Willem van de, *The Shore at Scheveningen*, Fig. 118; *Two Men of War at Anchor with Three Small Boats*, Fig. 122
 Veneziano, Agostino, 485
 Verdi, Giuseppe, 542
 Verheyen, Professor, 409
 Vermeer, Jan, 524
 Veronese, Paolo, 309
 Verrocchio, Andrea del, 205, 215; head of a Virtue, Fig. 136
 Vespasiano da Bisticci, 413, 419, 424
 vessels, animation of, 224
 Vicky, 352
 Vicky, *Achilles' Heel*, Fig. 20
 Vico, Giovanni Battista, 307
 Victorian designs, 224
 Vienna, 24, Fig. 116
 Vignola, 231
 Villard d'Honnecourt, 101–2, 105, 212; *Lion and Porcupine*, Fig. 68
 Villeneuve, 333, 341
 Viollet-le-Duc, E., 263
 Virgil, 56, 414, 415, 495
 Vischer, Friedrich Theodor, 197
 vision: superiority of, 504–5; synoptic, 200
 Vitruvius, 228–9, 231, 232, 241, 274, 289, 404, 408, 429, 435
 vocabulary of art: Chinese, 106
 Vogl, Johann Michael, 548, 549, 550, 557, 558
 Volkelt, J., 454
 Voltaire, 304
- W**
 Wackenroder, W. H., 307–8
 Wackernagel, W., 376
 Waetzoldt, Wilhelm, 23
 Wagner, Richard, 22
 Waldmüller, Ferdinand Georg, 196, 206; *Springtime in the Vienna Woods*, Fig. 154
 Waley, Arthur, 571
 Walker, D. P., 334
 Warburg, Aby, 31, 179, 235, 336, 341, 382, 391, 584
 Warburg Institute, 391
 Warhol, Andy, 169
 Waring, J. B., 315
 Watteau, Antoine, 289
 wavy line, 253, Fig. 207
 weaving, 239
 Webb, C. R., 584
 Webern, Anton von, 22
Weltanschauung, 385, 387, 430
 West, Benjamin, 535
 whale, Figs. 70, 71
 Whistler, James Abbott McNeill, 319
 White, John, 432
 Whorf, Benjamin Lee, 110, 173
 Wickhoff, Franz, 257–8, 271, 279, 487
 'will to form', 99
 William of Wykeham, 174
 Winchcombe, Robert, 285
 Winckelmann, Johann Joachim, 23–4, 305–6, 308, 453, 576
 window, Gothic, Fig. 363;
 Renaissance, Fig. 362
 Winsor Figure, Fig. 131
 wit, 336, 481
 Wittgenstein, Ludwig, 419
 Wittkower, Rudolf, 411–12
 Wolf, Hugo, 22
 Wölfflin, Heinrich, 84, 229, 259, 266–70, 277, 286–9, 370, 381, 487, 511
 Wolgemut, Michel: woodcuts from 'Nuremberg Chronicle', 93, Fig. 55
 woodwork, 232
 Wordsworth, William, 574, 575, 582; portrait of, Fig. 476
 Worringer, W., 261, 268
 Wright of Derby, Joseph, *Sir Brooke Boothby in a Landscape, with a volume of Rousseau*, Fig. 474
 writing, 213–4, 265–6, 270, 394, 411–35
- X**
 X-ray photograph, 50, Fig. 13
 Xenophon, 119, 180, 496
- Y**
 Yates, Frances, 46
 Yin and Yang, Fig. 18
- Z**
 Zangwill, O., 98
 Zelter, Karl Friedrich, 555
 Zeuxis, 431, 435
 Zola, Emile, 89, 319
 Zoroaster, 499
 Zuccaro, Taddeo, 468, 471, 483; decorations for the Palazzo Capratola, Figs. 387–91
 Zweig, Stefan, 198