

# Index

*Note:* references to illustrations and captions are in *italic*. There may also be textual references on the same pages.

abstract art 183, 184, 190–1  
and disinterest 184, 190

*Abstraction, White Rose II* (O’Keeffe) 46

aesthetic determinability 45–6, 115

aesthetic ideas 83

Flandrin 67

Kant 58–9

Pater 150

and readymades 179–80

in Runge 61–2

*Aesthetic Letters* (Schiller) 45, 115

Aestheticism 129, 152

aesthetics, beginnings of 40–1

African sculpture 169–70

agreeableness 43, 160

*Ajitto* (Mapplethorpe) 200

*Anti-Aesthetic: Essays on Postmodern Culture, The* (ed. Foster) 193

Apelles 17

*Apollo Belvedere* (anon) 19, 27, 28, 73, 199

Winckelmann on 27–9

*Apples* (Cézanne) 170, 172, 174, 184

Arensberg, Walter 180

*Arrangement in Grey and Black: Portrait of the Painter’s Mother* (Whistler) 148, 149

*Arrival at Meknès* (Delacroix) 87

art 12–13

autonomy of 75–6, 154–5

and literature 83, 88, 144

and modernity 103–9, 129–30

and music 143–8, 176, 184

and religion 74–6, 80–2, 97, 116, 126–7, 128–9

*Art* (Bell) 160, 167, 174

art criticism:

formalist 182

homoeroticism in 29–30

Kant’s effect on 47–9

Pater and 127–8

Swinburne and 124–6

Whistler and 141–2

*see also* Fry; Gautier; Greenberg; Stendhal

art history 15–27, 193–204

art theories:

art for art’s sake (*l’art pour l’art*) 75–6, 97, 98–101, 140–1, 151–2

Baudelaire 102–6, 107–9

Courbet 91–3

Cousin 71–6, 77

Delacroix 82–6

in France 68–77

Greenberg 189–90

Ingres 89–90, 94

Quatremère 76–7

Staël and 68–71

*Artist in Despair over the Magnitude of Ancient Fragments, The* (Fuseli) 32, 200

*Athlete Wrestling with a Python* (Leighton) 145, 146

*Attic Series III* (Mangold) 197

*Attitudes of Lady Hamilton* (Novelli) 38

*Awakening Conscience, The* (Hunt) 111, 112, 113

*Azaleas* (Moore) 114, 115

Balvay, Charles-Clément, *see* Bervic

*Bar at the Folies-Bergère, A* (Manet) 157, 158

*Bather of Valpinçon* (Ingres) 98, 99

Baudelaire, Charles 12, 124, 125

art theory 102–6, 107–9

on beauty 101–3, 107–9, 126

‘The Painter of Modern Life’ 102–3, 202

and realism 102

Baumgarten, Alexander Gottlieb 40

*beau idéal* 76–7, 89–90, 94

beauty 160

Baudelaire on 101–3, 107–9, 126

Bell on 160–2

Cousin on 72–5, 77

Delacroix on 65, 82–7, 109

dependent 50, 51–4

and disinterest 43–4

double aspect of 86, 102

and eroticism 30–1; *see also* Cousin; Ingres; Gautier; Rossetti, D. G.

free 50–1, 56–7

and French system of art-teaching 65–7

Fry on 160

- homosexuality and 30–1  
 Ingres on 90–1  
 Kant on 41–3  
 Newman on 160  
 Pater on 152  
 return to 194–6, 200–2  
 and rules 47, 63, 65  
 Ruskin on 115–16  
 Swinburne on 152  
 Winckelmann on 17–18, 22, 28–9, 40, 47
- Beerbohm, Max 161  
 Bell, Clive 160, 161, 167, 174  
*Belvedere Torso* (anon) 19, 21  
 Bernini, Gianlorenzo 27  
 Bervic (Charles-Clément Balvay) 39  
 Beyle, Marie-Henri, *see* Stendhal  
*Black Square* (Malevich) 176, 177  
 Blake, William 125  
*Blue Iris* (Zaman) 44  
*Blue Poles: Number 11, 1952* (Pollock) 180–1, 186  
*Blue Venus* (Klein) 197  
*Bocca Baciata* (D. G. Rossetti) 116, 117, 118–19, 145  
 Boccaccio, Giovanni 118  
 Bouillon, Pierre 39  
*Boulevard des Capucines* (Monet) 108  
*Bowl* (Song dynasty) 168–9, 168  
 Boyce, George Price 138–9  
 Braque, Georges 182–3, 183  
*Burial at Ornans, A* (Courbet) 101, 108  
 Burne-Jones, Edward 136, 137, 139, 140, 140, 154, 155  
 in libel case 152, 154
- Cameron, Julia Margaret: *Call, I Follow, I Follow, Let Me Die* 121  
*Carrying the Scrolls of the Law* (Solomon) 120  
 Cézanne, Paul 166, 167, 170, 172, 174, 184  
 Bell on 167  
 Fry on 165–7, 170–3  
 Greenberg on 185  
*Cézanne* (Fry) 170, 173  
*Changing Things* (Hodges) 195, 196  
 Chardin, Jean-Baptiste-Siméon 48, 49  
*Charles Baudelaire* (Manet) 102  
*Charles-Marie-Jean-Baptiste Marcotte* (Ingres) 90, 91  
 Chatillon, Auguste de 96  
 Cicero, Marcus Tullius 17  
 Clark, Kenneth 27, 28, 29, 158  
 Colvin, Sidney 139, 159  
 commercialism 182–3  
*Composition VI* (Kandinsky) 176, 178  
*Composition 17* (van Doesburg) 176, 177  
*Corinne* (Staël) 68  
*Corinne at Cape Miseno* (Gérard) 68, 69  
 Cornforth, Fanny 117, 150
- Courbet, Gustave 100, 101, 108, 121, 122  
 art theory 91–3  
 and realism 100
- Cousin, Victor:  
 art theory 71–6, 77  
 on beauty 72–5, 77  
 erotic in art, objections to 72, 98
- Critical Terms for Art History* 203  
*Critique of Judgement* (Kant) 40–7, 49, 50, 52–3, 54, 69–70, 178, 182  
 genius 58–9, 62–3  
 intentionality 56–8  
 sublime 56
- Cromwell* (Hugo) 82  
*Crouching Venus* (Anon) 18  
 Cubism 57–8, 176  
*Cutting the Ties That Bind* (Duffy) 200, 201
- Daedalus and Icarus* (Leighton) 136  
 Danto, Arthur C. 196  
 David, Jacques-Louis 33, 48, 50, 54, 73, 74  
*Dawn* (Solomon) 136, 138  
*De l'Allemagne* (Staël) 68–9  
*Death of Socrates, The* (David) 73, 74  
*Decameron* (Boccaccio) 118  
 Delaborde, Henri 90  
 Delacroix, Eugène 77–8, 79, 80, 87, 88, 89  
 art theory 82–6  
 on beauty 65, 82–7, 109  
 and ideal 84–8  
 in North Africa 86–7
- Denis, Maurice 176  
 design 160, 161, 166  
 didacticism 11, 49, 113–14  
 disability 200  
 disinterested:  
 and abstract art 184, 190  
 and beauty 43–4  
 formalism and 173, 174–5  
 Kant on 43–5, 46–7
- dream imagery 57–8  
*Du vrai, du beau et du bien* (On the true, the beautiful and the good, Cousin) 71, 100
- Duchamp, Marcel 49  
 readymades 57–8, 178–80, 179
- Duffy, Mary 200, 201  
 Dumas, Marlene 195  
 Duve, Thierry de 193
- Émeric-David, Toussaint-Bernard 76, 135  
 eroticism 30–1, 72, 94–5, 97–8, 132  
*Essay on the Nature, the End and the Means of Imitation in the Fine Arts* (Quatremère) 77
- Fantin-Latour, Henri 107  
 Farnese Hercules 20, 21  
*Fazio's Mistress* (Rossetti, D. G.) 123, 145  
 Flandrin, Hippolyte 65, 66, 67, 124, 200

- Fleurs du mal, Les* (Baudelaire) 101, 124, 125  
folk art 188  
formalism 12, 159, 161–2  
  associated ideas 162, 164, 166–7, 173–4, 175  
  Colvin and 139  
  and disinterest 173, 174–5  
  Fry and 162–73  
  Gautier and 98  
  Greenberg and 190  
  Kant and 59  
  and prejudice 169–70  
  Whistler and 148–9  
formalist aesthetics 161–2  
formalist criticism 182  
Foster, Hal 193  
*Fountain* (Duchamp) 178–80, 179  
Frankenthaler, Helen 186, 187  
Friedrich, Caspar David 55–6, 57, 58–9  
  *Rückenfigur* 54–6  
Fry, Roger 12, 157–8, 159–60, 159  
  on African sculpture 169–70  
  on beauty 160  
  on Cézanne 165–7, 170–3  
  on design 160, 161, 166  
  ‘An Essay in Aesthetics’ 160, 175  
  formalism 162–73  
  on Giotto 162–4  
  on Post-Impressionism 167–8  
  on Song bowl 168–9  
Fuseli, Henry 32, 200
- Gaskell, Ivan 203  
Gauguin, Paul 12, 165  
Gautier, Théophile 67, 88  
  erotic in art 94–5, 98  
  and formalism 98  
  on *Grande Odalisque* 94–5  
  on Ingres 94–8  
  *l’art pour l’art* 89, 94–9, 101  
genius 58–9, 62–3, 76  
Gérard, François 68, 69  
Géricault, Théodore 74, 75, 83, 84, 84  
Giotto 162–5, 163, 189  
*Girl Running with Wet Canvas* (Rockwell)  
  182–3, 183  
*Girl with a Basket of Fruit, A* (Leighton) 119,  
  120  
Girodet-Trioson, Anne-Louis 52, 53, 54  
*Glass of Water and Coffee Pot* (Chardin) 48, 49  
Goethe, Johann Wolfgang von 27, 29–30, 38  
*Grande Odalisque* (Ingres) 95  
Greenberg, Clement:  
  on abstract art 183, 184, 187–8, 189, 190–1  
  art theory 189–90  
  ‘Avant-Garde and Kitsch’ 181, 182, 188  
  on folk art 188  
  and formalism 182, 186, 190  
  on Impressionists 185  
  on Kant 186–7  
  on modernism 183–5, 186–7, 188  
  ‘Modernist Painting’ 185, 186, 188  
  on music and art 184  
  on Pollock 180, 185–6  
  on taste 181–2  
  ‘Towards a Newer Laocoön’ 183–4, 185,  
  187–8  
Grosvenor Gallery 152  
grotesque 82  
Guys, Constantin 103, 104, 105
- Hamilton, Sir William 37  
Hart, Emma (Lady Hamilton) 36, 37, 38  
*Head of a Woman* (Burne-Jones) 140  
Hegel, Georg Wilhelm Friedrich 11, 68  
Hickey, Dave 194–5  
hierarchy 11–12, 49  
Hiffeman, Jo 121, 122  
Hirshhorn Museum and Sculpture Garden,  
  Washington, DC 194  
*History of Ancient Art* (Winckelmann) 17–19,  
  24–5, 32–3, 40  
Hodges, Jim 195, 196  
homeroicism 29–31  
Hugo, Victor 82, 85  
Hunt, William Holman 111, 112, 113, 119
- ideal 54  
  Cousin on 73–4  
  Delacroix on 84–6  
  and genius 76  
  Ingres on 80–2,  
  Quatremère on 76–7  
  Stael on 70–1  
*Illustrated London News* 103  
imitation 59, 85, 90, 102  
*Immanuel Kant* (Schnorr) 41  
Impressionism and Impressionists 57–8, 165,  
  185  
Ingres, Jean-Auguste-Dominique 77–8, 80, 124  
  art theory 89–90, 94  
  on beauty 90–1  
  and eroticism 94  
  Gautier on 94–8  
  imitation, theory of 90  
  intentionality 56–8, 178–80  
*Invisible Dragon: Four Essays on Beauty, The*  
  (Hickey) 194–5  
Iznik pot 11, 12
- Jo, the Beautiful Irishwoman* (Courbet) 121,  
  122  
*Johann Joachim Winckelmann* (Kauffman) 16  
*Johann Joachim Winckelmann* (Mengs) 16, 33–4  
*Judgement of Paris, The* (Rubens) 72  
judgement of taste 45–7, 49–50, 179–80  
*Jupiter and Thetis* (Ingres) 93, 94

- Kandinsky, Wassily 176, 178  
 Kant, Immanuel 40, 41, 69–70, 83, 97, 170, 188–90  
 aesthetic ideas 58–9  
 agreeableness 43, 115, 122  
 art criticism, effect on 47–9, 68–71, 75  
 on beauty 41–3, 75, 77, 97, 103, 107, 196  
 disinterest 43–5, 46–7, 173  
 genius 58–9, 62–3, 106  
 Greek sculpture, beauty of 54  
 Greenberg on 186–7  
 human figure 52–3  
 intentionality 56–8, 105  
 judgement of dependent beauty 50  
 judgement of free beauty 50, 85–6, 161  
 judgement of taste 45–7, 49–50, 179, 181–2, 186  
 originality 63  
 and Romanticism 59  
 sublime 56, 161  
 Kauffman, Angelica 16, 36, 37, 70  
 Klee, Paul 189, 190  
 Klein, Yves 197  
 Kounellis, Jannis 199–200, 199
- Laocoön* 14, 22–7, 25, 26, 38  
*Laocoön* (Bervic) 39  
*Laocoön* (Rubens) 23  
*Laocoön, or On the Limits of Painting and Poetry* (Lessing) 27, 183  
 Lawrence, Thomas 37  
 Leighton, Frederic 119, 120, 139, 140, 142, 143  
 nudes 132–4, 132, 136  
 sculpture 145, 146, 147  
 Leonardo da Vinci 65, 66, 130, 149–51  
 Lessing, Gotthold Ephraim 27, 183  
 literature, art and 83, 88, 144  
*Little White Girl, The* (*Symphony in White, No. 2*, Whistler) 122, 123–4, 144  
 Lysippus 24
- '*Ma Jolie*' (Picasso) 176  
 MacCarthy, Desmond 158, 161  
*Male Reliquary Figure* (Fang, Gabon) 170, 171, 174  
 Malevich, Kasimir 176, 177  
 Manet, Édouard 42, 102, 106, 157, 158  
 Greenberg on 185  
 and modernism 157  
*Manet and the Post-Impressionists* exhibition 157–8  
 Mangold, Robert 196, 197  
 Mapplethorpe, Robert 200, 200, 201  
*Marius the Epicurean* (Pater) 128  
 Martin, Agnes 202–3, 204  
 Mengs, Anton Raphael 16, 33–4, 35  
*Mimesis* (Paolini) 198–9, 198
- mirrors 90  
 symbolism of 122–4  
*Modern Painters* (Ruskin) 115–16  
 modernism 161–2  
 end of 10, 193–4  
 Greenberg on 183–5, 186–7, 188  
 Manet and 157  
 modernity 103–9, 129–30  
 and antiquity 106, 108, 157  
*Mona Lisa* (Leonardo) 130, 149–50  
 Mondrian, Piet 149, 185, 189  
 Monet, Claude 108  
 Moore, Albert 134, 135, 136, 139, 152  
 music, art and 114, 115, 142, 143, 144  
 morality 74–5, 98–9, 101, 126  
*Morning* (Runge) 61, 62  
 Morris, William 128  
*Mountains and Sea* (Frankenthaler) 186, 187  
 music, art and 143–8, 176, 184  
*Music in the Tuileries* (Manet) 106  
*Musicians, The* (Moore) 142, 143, 144
- neoclassicism 32, 33–4  
 Newman, Barnett 160, 161  
*Night Sea* (Martin) 204  
*Nocturne in Black and Gold* (Whistler) 152, 153, 154, 155  
*Noli me tangere* (Mengs) 34, 35  
 Novelli, Pietro Antonio 38  
*Nude, The* (Clark) 27  
 nudes:  
 female 98, 131–8  
 male 136–8
- Oath of the Horatii, The* (David) 48, 50, 54  
*objets trouvés* 57–8  
 O'Keeffe, Georgia 46  
 Old Water-Colour Society 136  
 originality, genius and 63  
*Oxford Book of Modern Verse, The* (ed. Yeats) 151
- Paolini, Giulio 198–9, 198  
 Pater, Walter 127–8, 130  
 art for art's sake 128–9  
 beauty 152  
 on Leonardo's *Mona Lisa* 149–51  
 music and art 184  
 'The School of Giorgione' 144–5  
 perception 40  
 Phidias 17, 94  
 photography 119–21, 200  
*Phyllis and Demophoön* (Burne-Jones) 136, 137  
 Picasso, Pablo 13, 176  
*Pietà* (Giotto) 162–5, 163, 189  
*Pine Tree Landscape* (Sugimoto) 202–3  
 Planche, Gustave 99

- Plato 71–2, 73–4  
 Pliny the Elder 15  
 Poe, Edgar Allen 126  
*Poems and Ballads* (Swinburne) 126  
 Pollock, Jackson 175, 180–1, 180–1, 186  
   Greenberg on 180, 185–6  
 Polyclitus 17  
*Pool at the Jas de Bouffan, The* (Cézanne) 165  
*Porcelain bowl with green glaze and gold rim*  
   (Rie) 169  
*Portrait of Emma Hart* (Lawrence) 37  
*Portrait of Jean-Baptiste Belley* (Girodet-  
   Trioison) 52, 53, 54  
*Portrait of P.-J. Proudhon in 1853* (Courbet)  
   100  
*Portrait of Théophile Gautier* (Chatillon) 96  
*Portrait Photograph of the Painter Frederic*  
   Leighton (Wynfield) 121  
 portraits 90, 149–51  
 Post-Impressionists and Post-Impressionism  
   165, 167–8  
*Pot Decorated with a Woman's Head* (Gauguin)  
   12  
 Praxiteles 17  
 Prix de Rome 65  
 Proudhon, Pierre-Joseph 100  
 Pygmalion 29
- Quatremère de Quincy, Antoine-  
   Chrysostome 90, 94, 135  
   art theory 76–7  
 Quintilian 17
- racial issues 53–4  
*Raft of the Medusa, The* (Géricault) 74, 75, 84  
 Raphael 33, 34, 62, 73, 80, 81  
 readymades 57–8, 179  
   and taste, subjectivity of 179–80  
 realism 100–1, 102; *see also* Courbet  
*Reflections on the Imitation of Greek Works in*  
   *Painting and Sculpture* (Winckelmann)  
   23, 31–2, 33  
*Regarding Beauty: A View of the Late Twentieth*  
   *Century* exhibition 194  
 religion, art and 74–6, 80–2, 97, 116, 126–7,  
   128–9  
*Revue des Deux Mondes* 85, 97  
 Rie, Lucie 169  
 Rockburne, Dorothea 196, 197  
 Rockwell, Norman 182–3, 183  
 Romanticism 59, 79–80, 82  
*Rose Garden* (Klee) 190  
 Rossetti, Dante Gabriel 131, 132, 139, 140  
   and eroticism 132  
   and Venetian Renaissance painting 116–19,  
   117, 123, 145  
 Rossetti, William Michael 119, 126–7  
 Rubens, Peter Paul 23, 72
- Runge, Philipp Otto 50, 51, 59, 60, 61–2  
 Ruskin, John 151  
   on *The Awakening Conscience* 111–13  
   on beauty 115–16  
   Whistler's libel case against 152–5
- St Cecilia Altarpiece* (Raphael) 73  
*Saturday Evening Post* 182–3, 183  
*Scene from Tannhäuser* (Fantin-Latour) 107  
*Scenes from the Massacres of Chios* (Delacroix)  
   78, 79, 80, 82  
 Schelling, Friedrich Wilhelm von 68  
 Schiller, Friedrich 45–6, 115, 196  
 Schnorr von Carolsfeld, Hans Veit 41  
 Schopenhauer, Arthur 68  
*Self-Portrait* (Fry) 159  
 sexual imagery, beauty and 30  
 Sherman, Cindy 195  
 significant form 160, 161, 174  
*Significant Form* (Beerbohm) 161  
*Sistine Madonna* (Raphael) 33, 34, 62, 80  
*Sluggard, The* (Leighton) 145, 147  
 Solomon, Simeon 120, 127, 136, 138, 139  
*Solomon and the Queen of Sheba* (Veronese) 116  
 Song dynasty bowl 168–9  
 soul 70–1, 86  
*Spanish Dancing Girl* (Leighton) 142, 143, 144  
*Spray of Leaves with Orange-Lily* (Runge) 50,  
   51  
 Staël, Madame de (Anne-Louise-Germaine  
   Necker, baronne de Staël-Holstein):  
   art theory 68–71  
   and ideal 70–1  
   and Kant's *Critique of Judgement* 69–70  
   and soul 70–1  
*Standing Soldiers* (Guys) 103, 104, 105  
 Steiner, Wendy 10, 195  
 Stendhal (Marie-Henri Beyle) 79, 82  
*Still Life with Compotier [Fruit Dish]*  
   (Cézanne) 170–3, 172  
*Still Life with Green Pot and Pewter Jug*  
   (Cézanne) 165–6, 166  
*Studies in the History of the Renaissance* (Pater)  
   128, 130, 149, 152  
*Study* (Flandrin) 65, 66, 67, 200  
*Study of Truncated Limbs* (Géricault) 83, 84  
 sublime 56, 161  
 Sugimoto, Hiroshi 202–3  
*Sunflowers* (van Gogh) 42  
 Surrealism 11, 58  
 Swinburne, Algernon Charles 115, 123  
   on art for art's sake 124–6  
   on Baudelaire 124, 125  
   on beauty 152  
   William Michael Rossetti's defence of 126–7  
 Symbolism 57–8  
 symbolism 30, 62  
   mirrors 122–4

- Symphony in White, No. 3* (Whistler) 142, 143, 144; see also *The Little White Girl* (*Symphony in White, No. 2*)
- Symposium* (Plato) 71
- taste:
- Greenberg on 181–2
  - Kant's judgement of 45–7, 49–50
  - subjectivity of 179–80
- Thomas* (Mapplethorpe) 201
- Times, The* 111
- Times of Day, The* (Runge) 59, 60, 61
- Titian 116, 117–18, 118, 189
- Transfiguration* (Raphael) 80, 81
- Trouble with Beauty, The* (Steiner) 10, 195
- Two Seated Women* (Delacroix) 87
- Uberti, Fazio degli 145
- universality 46–7
- Untitled* (Kounellis) 199–200, 199
- Untitled Film Still #14* (Sherman) 195
- van Doesburg, Theo 176, 177
- van Gogh, Vincent 42, 165
- Venetian Renaissance painting 116–18
- Venus, A* (Moore) 134, 135, 136
- Venus* (Whistler) 135, 136
- Venus de Milo* (anon) 134, 135, 200
- Venus de Medici* (anon) 30, 31, 135
- Venus Disrobing for the Bath* (Leighton) 132, 133, 134
- Venus' Mirror* (Burne-Jones) 152, 154, 155
- Venus Showing Aeneas and Achates the Way to Carthage* (Kauffman) 36
- Venus Verticordia* (Rossetti, D. G.) 131, 132
- Veronese, Paolo 116
- Verrocchio, Andrea del 149
- Vicomtesse Othenin d'Haussonville* (Ingres) 90, 92, 108
- Vision and Design* (Fry) 162, 165, 168, 173
- Vitruvian Man* (Leonardo) 65, 66
- Vow of Louis XIII, The* (Ingres) 78, 80–2
- Wagner, Richard 107
- Walter Pater* (Solomon) 127
- Wanderer above the Sea of Fog* (Friedrich) 55–6, 58–9
- Watts, George Frederic 139, 140, 141, 197–8
- Whistler, James McNeill 121, 122, 123–4, 139, 143, 144
- and art for art's sake 141–2
  - formalism 148–9
  - libel case against Ruskin 152–5
  - 'The Red Rag' 145–8, 149
- White Peonies* (Manet) 42
- Widow of an Indian Chief Watching the Arms of Her Deceased Husband, The* (Wright) 53
- Wife of Pygmalion, The* (Watts) 140, 141, 197–8
- Wilde, Oscar 129
- William Blake* (Swinburne) 124, 126
- Winckelmann, Johann Joachim 12, 15, 32–3, 196
- on *Apollo Belvedere* 27–9
  - art history 15–27
  - on beauty 17–18, 22, 28–9, 32–6, 40, 47
  - and contemporary art 31–5, 38
  - homosexuality of 29–30
  - on *Laocöon* 22–7
  - on Raphael 33
  - on *Venus de Medici* 30
- Woman at an Easel* (Braque) 182–3, 183
- Woman at the Window* (Friedrich) 57
- Woman with a Mirror* (Titian) 118, 189
- Women of Algiers* (Delacroix) 87, 88, 89
- Wright of Derby, Joseph 53
- Wynfield, David Wilkie 119, 121
- Yeats, William Butler 151
- Zaman, Muhammad 44
- Zeuxis 36
- Zeuxis Selecting Models for His Painting of Helen of Troy* (Kauffman) 37, 70