A

Abelard, 104 Abstractions, economic ground of, 748 Abundance, forms of, 9; natural, 354; life as emotional, 598; and power, 648; 662; machine a means to, 664; surrealist formless, 828; of schools and styles, 844; 849; and industry, 891; and freedom, 907, 910, 923; and laissez-faire, 921, 922; religious, 923, 924; in the arts, 924, 934, 926, 928; of tastes, 932 Académie de la Peinture, 155; its effect, 156; obstacle to improving taste, 380 Adams, Henry, 837; 841 Addams, Jane, 807 Adler, Alfred, 811 Advisory Committee on Fine Arts, 892 Aesthetic Society, the, of Edinburgh, 756 Africa, and primitivism, 725 Alberti, Leon Battista, 153 seq. Alcott, Bronson, 389 Alexander the Great, 838 Alexander, Matthias, 977 Alfieri, Dino, 866 Allen, Grant, 26; 576; his esthetic, 577-580; 600; 612; 614 Allston, Washington, 392; teacher of Greenough, 392; career, 392 Alternative, role of the, 929-932; 934 America, during the Jacksonian era, 387 seq.; Utopia's natural habitat, 388; Emerson's conception of, 391 American Artists' Union, the, 895 Americani, the, 268 Anderson, Maxwell, 898 Angers, David, d', 286 Anniceris, 42 Annunzio, Gabriele, d', 729; 865; 866 Anselm, 103 Anstruther, Mrs., 971 "Antiquity," and ideas of philosopher, Apollinaire, 795; 828; 829

Apuleius, 74 Arago, 344; 359 Archipenko, 727

Architecture, its position in the fine arts, 486; William Morris on, 501; fascist, 868; Nazis and, 875; skyscraper, 888; cosmic, 920

Aristotle, 20; his life compared to Plato's, 48; his conception of beauty, 49; his Poetics, 51; on user and creator of the arts, 52; on slavery and freedom, 52; on music, 54; on rhetoric, 54; in Scholasticism, 104; 399; 410; 476; 549; 627; 634; 693; 730; 758; 924; 936; 937; 938

Army, the, under the Roman emper-

ors, 73

Arnold, Matthew, 25; 322; 504; 509; 512; his character and career, 515; his philosophy of art, 516 seq.; his idea of culture, 517, 525, 526; 549;

552, 553 Art, vehicle of personal salvation, 6; liberty of, synonymous with liberty, 15; role of philosophies of in biography and history, 15 seq.; confluence with Freedom, 19; Darwinian philosophies of, 26; and John Ruskin, 25; and scientific psychology, 26; and price, 27; and motion, 27; and machinery, 28; and psychoanalysis, 20; changes in status of, 30; present relation to freedom, go; as inertes artes, 62; courtly attention to in Rome, 68; Renaissance view of, 135; Rococo liberation of, from court, 167; adds commoners to themes, 184; and nature, 190; becomes autonomous, 199; human only, 233; Schelling on supremacy of, 240; Byron on need of, 274; Schopenhauer on, 281; as anodyne, 281; Mme. Ge Staël on, 283; Stendhal on, 283; St. Simon on, 284 seq.; in Hegelian dialectic, 293; Hegelian, 297, 298; Faust as genius of, 305; Carlyle on evils of, 334, 335;

979

for God's sake, 350; Fourier on, 356; Comte on role of in industry and society, 361 seq.; Victor Hugo on, 366; Sainte-Beuve on impartiality of, 369; Gautier on, 375; as marketable commodity under Napoleon III, 378, 379; in Emerson's America, 387; turns on function, 394; Poe's mechanics of, 406; and evil, 410; Baudelaire on, 410 seq.; as justice supérieure, 413; nature more beautiful than, 414; Helmholtz on structure and functions of sense-organs in, 419; its nature and task according to Proudhon, 427; socialists and individualists must require liberty of, 429; alternative to faith, 436; repetition of Thomist theory of, 444; Wagner on destiny of German, 456, 457; Zola on scientific method in, 466; naturalism in, 466; inexact imitation, 470; truth the inwardness of, 479; Ruskin on method in, 481; and laissez-faire, 493; and pleasure, 494; as joy of life, 499, 500; as criticism of life, 519; and the "Gilded Age," 523; new status of in industrial society, 532 seq.; Pater on purpose of, 537; Wilde on, 556, 557; Nordau on degeneration in, 559; as discharge of free energy, 568; industrial society enhances, 570; Charles Henry on science of, 580; as victory over life, 590, 591; role of imitation in, 593; as "social joy," 594; Guyau on, as growth toward abundance, 599, 600; on harmony with machinery, 602; on harmony with science, 603; contrasted by Tolstoi as communication of religious emotion and as pursuit of pleasure, 605-607; rests on "law of pleasurable impression," 616; a theme of folk psychology, 630; role of idea in, 631; as professional skill, 636; as optimal empathy, 640; trade in works of, 650; Riegl's conception of, 651; objective study of also an, 653; "old" as "good," 656; Veblen on, 664; as sympathy, 702; hypnotic effect of, 702, 703; same as science, 707-708; 720-721; as fictions, 708; as equilibration, 710; spontaneous variation in, 713; freedom exclusive to. 718; boundaries of with science, rubbed out, 720; as knowledge about, 721; Gauguin on, 724; Kandinsky on, 728; averts from actual-

ity, 728; as soliloguy, 729; works of not beautiful, 742; as occasion of intuitions, 743; as fusion of intuition and understanding, 748; practice of, as applied science, 758; Ross on value of, 764; life's liberator, 764; as creation of order, 767; as savior, 767; measures in, 776; works of, reducible to mathematical formulae, 787; myths as collective works of, 791; as rationalization of power, 793; as unsuccessful struggle against suffering, 821; Freud on powers of, 822; conditions of success of, 823; sovereign, 827; must seek marvels, 828; of twentieth century, in culture, 837; as mere technique, 839; life-cycles in, 839; imitative, and sex, 840; Faustian, 840, 841; First World War affects liberty of, 844; appreciation of modernism in, 846; and youth, 846; and revolution, 851; Marx on, 853; and dictatorship, 854; Trotsky on, 854; in classless society, 855; and the proletarian revolution, 856; as class-weapon, 858, 860; as propaganda, 858; Plekhanov on, 860; and dictatorship, 863; fascist organization of, 867, 868; traditionalism and modernism in fascist, 868, 869; fascist philosophy of, 869; Germans, the source of good, 871; Nazis charge Jews with causing modernism in, 873; Nazi philosophy of, 875-880; Nazi definition of, 877; House of German, 879; similarity of Nazi and Bolshevik, 880, 881; flight of, to U.S., 883; Mexican, 888; in post-war America, 887-889; and the New Deal, 890-894; consummatory nature of, 891; role of, in recovery, 892; totalitarians prescribe what and how of, 906; power of, 907; Dewey's conception of, 906-915; supremely communication, sharing of life, 914, 915; 923; scarcity and abundance in, 924; impact of, on social institutions, 925; 929; libertarian degradation of, 927, 928; as relived experience, 934; connection of with beauty not necessary, 940; garbage as, 957; import for consumer, 959; significance of, 963

Art for Art's Sake, 337, 338; not a romantic ideal, 338; and Freedom, 338; and academies, 338; struggle for idea of in France, 339; Fourier's concep-

tion of, 357; Gautier in movement for, 374; meaning of, to Baudelaire, 412; and realism, 414; Proudhon on, 427; 429; 462; William Morris on, 501; Swinburne on, 512; Whistler's idea of, 533; Wilde as avatar of, 553, 559; Nordau's critique of, 559; rationalization of, in Herbert Spencer, 564-571; sanctioned by scientific psychology, 640; 717; 859

Arte de Pittori, 124 seq.

Artist, the, freedom of, 4; challenge to corporate power, 6; in democratic society, 6 seq.; generalized by Declaration of Independence, 8; amid confusion of liberal spirit, 11 seq.; in war of the two freedoms, 14 seq.; God as, 43; Aristotle on, 48; anonymity of in early Greece, 50; relation of to Greek State, 50; changed status of in later Greece, 51; Aristotle on his inferiority to user, 53; and patron, in Rome, 65; under Louis XIV, 152; responsible for ideas, 158; and dealer, 175; during industrial revolution, 176; in Mme. de Pompadour's France, 176; liberation of begins, 195; Byron on function and freedom of, 273 seq.; Schopenhauer on nature of, 281; St. Simon on role of, 285; unaffected by controversies, 286; parties among, 286; Hegel on task of, 297; freedom of as self-projection, 298; Carlyle's idea of, 334; demands equality and freedom, 337 seq.; to champion liberty, 367; meaning of liberty for, 368; Emerson on, 385; as libertarian abolitionist, in the U.S.A., 388; must be detached, 413; his dilemma as realist, 413 seq.; physiological individuality of, 419; predicament of, 422 seq.; as workman, 428; Proudhon on task of, 428; Parsifal symbol of the, 458; Wagner and liberty of, 462; liberty of, in esthetic theory, 462 seq.; burden of, as naturalist, 466, 467; Taine on, 470; must depend on nature, 481; Ruskin and Swinburne affirm liberty of, 505; Swinburne on task of, 508; Whistler on, 531, 532; Pater on, 536, 537; Ruskin on, 544; Wilde on, 555 seq.; Nietzsche on dionysian nature of, 586, 587; Guyau on sociomorphic nature of, 601, 602; communicates religious emotion by means of images, 605; society's disregard of liv-

ing, 656; 677; treatment of human figure by, 679; freedom of, as right to unintelligibility, 680; a born intuitive, 700; of an Otherworld, 701; life of, consummated in each work, 703; differs quantitatively from plain man, 743; also a scientist, 769, 778; as mathematical physicist, 784; machine replaces, 785; James Joyce on freedom of, 805, 806; Freudian psychology of, 822, 823; social passion of, 843; "commercial," 846; as organized producer, 847; and revolutionaries, 851; 856; Communist coercion of, 858; Marxist, 860; Gentile on fascist liberty of, 869; Nazi coordination of, 878. 879; Soviet influence on the American, 885, 886; organization oi, in U.S.A., 886; and the Depression, 889 seq.; a rugged individualist, 890; relief of, 892; his idea of art in Soviet Russia, 895; defense of, 895; F. D. Roosevelt on liberty of, 905; as free citizen, 924; workings of the, 933, 934; 944; esthetic experience of, 948; uses of work of as its meaning, 959

Artistic, not "esthetic," 913, 914
Arts Projects, Federal, 893; recovery of
the works of past through, 893; other
tasks of, 894; Communist activities
in, 895-897

Art School, appearance of, 152
Aryan race, the, 870; 871; 872; 880
Associations, artists', 885; role of Communists in, 895, 896; attitude of reactionaries to, 896, 897

Astruc, 528

Ateliers nationaux, the, 346; 377
Augustine, St., 20; 83; life and works, 84 seq.; de Apto et Pulchro, 84; idea of beauty and use, 85; on music, 85; on Christian rhetoric, 102; 931
Auric, 749

Authority, and the arts, 906, 907; 931; of the saving One, 929; 930 Automobile, the, 723; Marinetti on, 794

В

Babbitt, Irving, 887
Babou, Hippolyte, 411
Babyel, Isaac, 858
Bacon, Francis, philosopher of baroque beauty, 149; 399; 943
Bahr, Hermann, 727; 972

Bain, Alexander, 26; 576; 611; character and education, 612; his psychology, 613-615; his discussion of esthetic pleasure, 613, 614
Bakunin, Michael, 482

Bakunin, Michael, 453

Balla, G., 795

Balzac, H. de, 341; 674; 684

Barbizon School, the, 364; implicit philosophy of, 370; and the Second Republic, 370

Barnes, Albert C., 884; 908; 976

Baroque, the, 21; 140; and Michelangelo, 142; "Jesuit style," 142; art of Counter-Reformation, 143; characteristic of Spain, 143; a Counter-Renaissance, 143; supernaturalism in, 144; the Protestant, 146 seq.; Protestant form of democratic, 148; idea of beauty in, 148 seq.; design in, 150; 930

Barrès, Maurice, 27; 693; Bergson's fa-

vorite, 700; his esthetic, 700 Barrett, E. Boyd, 974

Bascom, John, 25; 476; his esthetic,

524; 526; 633; 970 n.

Baudelaire, Charles, 23; 382; 392; life and character, 408 seq.; effect of Poe on, 409, 410; his esthetic, 410 seq.; 429; and Wagner, 456; 505; 506; 527; 571; 674; 685; 688; 937; 971

Baumgarten, A. G., 194
Beardsley, Aubrey, 114

Beardsley, Aubrey, 554 Beauty, 15; Helen as symbol of, 22; 30; idea of not known in early times, 35; developed by Greeks, 36; Plato's view of, 36 seq.; Aristotle on, 49 seq.; Roman idea of, 57 seq.; Cicero on, 61; Quintilian on, 72; Plotinos on, 75 seq.; St. Augustine on, 84 seq.; St. Thomas on earthly and heavenly, 105 seq.; Dürer on, 137; Michelangelo on, 137, 138; Castig-lione on, 139; and Thisworldliness, 133 seq.; Savonarola on, 141; baroque idea of, 148; Bacon on, 149; Descartes on, 153; du Fresnoy on, 157; and depersonalization, 159; Spinoza on, 160; de Crousaz on, 161; Boileau on, 161; Pope on, 163; Shaftesbury on, 164; Addison on, 164, 165; Hutcheson on, 165; Berkeley on, 170; James Harris on, 170; Joseph Spence on, 170; Hogarth on, 171; Burke on, 172; idea of, during industrial revolution, 176; Hume on, 177; Reynolds on, 181; Adam Smith on, 181; Lord Kames on, 181; Ed-

ward Search on, 181; John Donaldson on, 182; Diderot on, 183; Voltaire on, 184; Montaigne on, 185; Uvedale Price on, 192; Mendelssohn on, 219 seq.; Kant on, 225 seq.; Schiller on, 228 seq.; F. Schlegel on, 235; Schelling on, 240; Nazarenes on, 243; Coleridge on, 253 seq.; Keats on, 256 seq.; and pain, 258; Shelley on, 264; Byron on, 273; Schopenhauer on, 280; St. Simon on, 286; meaning of to colorists and draughtsmen, 287; Cousin on, 288; Jouffroy on, 289; Quatremère de Quincy on, 290; Hegel on, 297; as Eternal Feminine, 303; as Mephisto, 305; Imagination as key to, 310; and Reason, 312; and Love, 313; 314; unsharable, 313; no lasting bliss, 316; Charles Blanc on, 348; de Lamennais on, 351; Fourier's conception of, 356; Comte's interpretation of, 361; and Victor Hugo, 367; Gautier on, 374, 375; in productive industry, 380; Emerson on, 385 seq.; and function, 394; Poe's idea of, 404 seq.; Baudelaire on, 412; Courbet's definition of, 414; Helmholtz on, 420; Proudhon on, 427; Renan's doubts of, 436; ugliness, a rebellion against, 446; Lévesque on, 447, 448; Hanslick on musical, 461; naturalistic, 467; as truth-saying, 479; not absolute, 485; equal for different forms, 486; James Fergusson on, 486; Rossetti on, 489; as joy in work, 498; William Morris on, 500; unique aim of art, 509; as goal of culture, 518; "integumentary," 522; Bascom on, 524; religion of, 537; Ruskin's ideal of, 542; Oscar Wilde on, 556 seq.; biological explanations of, 564; Herbert Spencer on, 568; a function of reproduction, 572; due to sexual selection, 572; sense of, a variable, 573; Grant Allen's physiology of, 577 seq.; Charles Henry on mathematical base of, 580, 581; "man's joyous achievement," 590; as prophecy of things to come, 594; created by individual effort, 596; Guyau's assimilation of, to use, 600; as pleasure, 613, 614; 617; Fechner on, 625; 626; 628; according "aesthetic to Santayana, 636; as value," 639; Bosanquet's definition of, 654; an inborn sense, 662; as 'pecuniary," 663; machine a means

esthetician of French Symbolists,

691; his personal history, 691-694;

to, 664; engineering as production of, 668; Rodin on, 684, 685; Bergson on, 702-703; communicates fluidity of life, 704; service of fictions for, 708; as liberation from problems, 710; differs from truth by consequences, 714; arbitrary, 714; ambivalence of, 715; of works of science, 717, 718; as successful expression, 742; as pure act of thought, 747, 757; Greek principles of, 758; Hay's science of, 758-761; Ross on relation of design and order to, 765; beyond control, 766, 767; 776; Samuel Colman identifies reason with, 777; "peculiar to the white race," 782; 794; new, of speed, 794; of literature, 780; Freud confused on relation of to use, 823; psychoanalysis on, 824; limited to the marvelous, 828; Spengler on, 840; Faustian, 840; 841; 846; an attribute of "social significance," 859; ideal nordic, 878, 879; pragmatist notion of, 894; and the party-line, 896; 906; 907; Dewey's description of, 913; 916; and use, Emerson on, 925; evil as, 927; 930; and spontaneity, 934; 935; three major doctrines of, 935; metaphysical, 936; a technological complex, 937; of the simple, 937; varies, 937, 938; a psychological existence, 938; elusiveness of, 940; no necessary connection with art, 940; varied meanings of, in usage, 942-944; a relation, 944; 945-948; judgment of, 948, 952; 957; field of, 953-954; Edna St. Vincent Millay on, 953; as use, 954; folkways and mores in judgment of, 957; ownership in judgment of, 961; Vernon Lee on, 971; of human singing voice, 977 Barye, A. L., 347, 364, 370 Becoming, 944 Beethoven, L. van, 248; his character, and Napoleon, 250; Goethe, 251; 449; 450; 451 Bell, Clive, 937; 970 n. Bellamy, Edward M., 464 Bellows, George, 774 Bel viver Italiano, 127 Bengo, Gavin, 754 Bentham, Jeremy, 328; 598 Benton, Thomas H., 888 Béranger, 340 Berg, Alban, 880 Bergson, Henri, 27; 671; 672; 681; 690;

his influence, 694, 695; attitude of Catholic Church toward, 694; his philosophy, 695-700; his idea of man, 697-700; on intuition, memory and instinct, 699, 700; his esthetic, 701-703; 704; and the motion-picture, 704, 705; 707; 718; 720; 750; 779; 781; 789; 790; static illusion of, 955; 965 Berkeley, George, on beauty, 170; 174; Bernard, Claude, 420; 464; 465; 467 Bernheim, 813; 815 Birkhoff, G. D., 936; 973 n. Bismarck, 649; 731 Blanc, Charles, 23; 346; his esthetic, 347, 363; 378 Blanc, Louis, 23; 343; his economics, 344; relation to "art for art's sake," 344; his esthetic, 345; his ministry in the Second Republic, 345, 346; his exile, 341; 363 Blüher, Hans, 876, 877 Blümner, Rudolf, 727, 728; 800; 802; 803; 972 Boccaccio, 115; 126 Boccioni, 795 Böcklin, Arnold, 629 Bohr, Nils, 779 Boileau, 161; 168 Bolingbroke, 163 Book-trade, the, 884 Bosanquet, Bernard, 535; 654; 968 Bossuet, 168 Boston, 897-899 Bourget, Paul, 700 Boutroux, Emile, 595, 596; 597; 716; 718 Braque, G., 681; 726; 751; 793 Breton, André, 29; 803; 826; 830; 831; Breuer, 813, 815 Brisbane, Albert, 356 Brodsky, 853 Broglie, de, 781 Brook Farm, 356, 388 Broun, Heywood, 896 Brown, Ford Madox, 488, 496 Brown, John, of Osawatomie, 520 Bruce, Edward, 892 Brücke, 813 Brücke, Die, 724; 727; 878 Brunellesco, Filippo, 125, 129 Bruno, Giordano, 857 Buchanan, Robert, 496, 512

Büchner, 812 Bukharin, 859 Burke, Edmund, 172; 939 Burliuk, 852, 859 Burne-Jones, Edward, 495; 498; 531; 552 Burns, Robert, 969 Byelinski, 859 Byron, 22; 202; 257; 258; 260; 264 seq.; his characteristics, 264 seq.; Goethe's model for Euphorion, 266; biography, 266 seq.; as Euphorion, 270; his scorn of Hellenism, 270; his theory of poetry, 270 seq.; his philosophy, 271; on beauty, 273; on liberty of art, 274; individuum ineffabile, 274; 282; 286; 302; 330, 331, 337; 395, 396; 477; quoted, 966, 967, 968, 969 Byzantinism, 87, 286

C

Cahill, Holger, 894 Caligrams, 795 Callimachus, 57 Calvin, John, 141 Camera, 647; used to study gallop of horse, 673; effect of, on men of art, 674; on the public, 674; versus eye, 675 Cantor, G., 781 Carbonari, the, 376, 443 Carlyle, Thomas, 23; 25; 329; opponent of laissez-faire and democracy, 329; and Jane Welsh, 330; career, 329 seq.; befriended by Jeffrey, 331; his temperament, 332; and America, 336; 341; 383; 384; 387, 476, 479; and Ruskin, 483; 495; 497; 498, 503, 513, 519, 520; Whistler's portrait of, 530; 534; 541; 555; 575; 754; 761 Cartwright, John T., 919 Caskey, L. D., 774 Castiglione, Baldassare, 134; on Beauty, 138 Cavour, 733 Caylus, Count, 186 Cellini, Benvenuto, 192 Cennini, Cennino, 132; 765 Censorship, in Soviet Russia, 853, 856, 857, 858; Communist, in the U.S.A., 859; 895; and dictatorship, 864; Bos-

ton's, 887, 897-899; of the motion-

picture, 899; 901-904; of painting,

904

Centrifugality, 844 Cézanne, Paul, 27; 597; 657; 681, 682; his communication of motion, 682; 683; 725; his influence, 751; 752; 783 Chacun à son gout, 932 Chamberlain, H. S., 870; 871 Chamber of Culture, The Nazi, 878 Champfleury, 408, 414 Change, importance of idea of, 670, 671; and evolution, 695; real, 695, 696; 920, 921; Jefferson on, 919, 920; mathematical management of, 920; abundance, freedom and, 922; idea of past and, 923; authoritarians and, 931; 945 Channing, Ellery, 389 Charcot, 813, 815 Charlemagne, 89, 90 Chateaubriand, 283; 385 Chaucer, 101 Chemistry, 416; 463 Chernychevsky, 859 Chevreul, M. E., 24; 328; 416; career, 417; 420, 421; 528; lecture on photography, 674 "Child of Nature," the American Indian as, 188; the Russian muzhik as, 603 Chirico, 828 Chivalry, arts of, 92 Christianism, 82; esoteric and exoteric, 84; and pagan letters, 84, 86; and the arts, 86 seq.; and images, 87 seq.; and music, 90; its classics, 101; its verbal arts, 101; Fechner's conception of, 622; Ghyka on Greco-Egyptian nature of, 782; Nazi account of, 872, 873 Church, A. H., 773; 776; 973 Church, the, 5; 6; 8; 11; 24; 84; 86; and images, 86-90; 92; and rhetoric, 101-105; 106; 114; and nominalism, 121-123; 127; 130; 140; 141; and the Baroque, 142-146; 153; 175; 194; 195; 283; 343; de Lamennais on, 348-351; 369; 442; 445; 732; Ghyka's interpretation of, 779-783; and censorship in the United States, 897-900; 901-904; 906; 972 Cicero, 20; and Greek art, 58; his life and character, 60 seq.; his oratory, 61; on beauty, 61; his view of fine art, 62; his hatred of democracy, 64; his idea of justice, 64; 72 Cicognani, Amleto G., 903

"Cinematographic instant," the, 676; Consensus, in taste, 934; 954 as esthetic symbol, 705; 706; "frame, Considérant, Victor, 356 750; effect on painters, 750, 751 Conspicuous consumption, art as, 656; Citizenship, decay of in Rome, 73 664; 665 City life, 647 Constable, 370, 371, 372; 576 Civilization, and abundance, 9; Ave-Constructivism, 789 narius on nature of, 709; inner war-Consumer, man as, 352; power of the, fare the basis of, 819; 821; Spengler 648; exhibitionism in, 663; by night, opposes Kultur to, as "senile decay," 833, 834; primacy of the, 891, 934; 838, 839; task of, 915; 922; 956 experience of, esthetic, 950 Content, 913, 914 Cook, T. A., 773; 776; 973 Clark, Walter Appleton, 770 Classicism, hegelian, 299; 366 Class Struggle, the, 848, 849 Corot, Jean-Baptiste, 372, 373 Corporation and Test Acts, 327 Clock, Newton's image of, 151 Coulton, G. C., 974 Clodius, Sextus, 64 Counter-Esthetics, 352 Coan, Arthur, 775; 779; 936 Cobbett, William, 326 Cocteau, Jean, 795 Counter-Reformation, 21; 140; mysticism in, 144; 850; 906 Cohen, M. R., 965 Counter-Renaissance, 21; anti-Human-Cohl, Emile, 751 ism of, 145; its images, 145 Cole, Thomas, 373 Courbet, Gustave, 24; 340; 381; repre-Coleridge, S. T., 253; 387; 392; 396 sentative realist, 414; his career, 415; Collins, Charles, 495 and the Commune, 416; 417; 420; Collinson, James, 488, 491 422; 425; 426; 428; 522; 527; 528; Colman, Samuel, 28; 770; 775; 776; 683; 724 Cousin, Victor, 24; 288; on beauty, use 779; 789; 936 and freedom, 288; 447; 467; 469; Color, relation to design, 287; and beauty, 288; Chevreul studies, 328, 693 417; pre-Raphaelite use of, 489; an Couture, 347 Cowell, Henry, 833 independent variable in industrial society, 575, 576; Grant Allen on Cox, Kenyon, 676 sense of, 578, 579; Fromentin's theory of values of, 578; and impres-Critic, the, defined by Croce, 743; 933; Croce, B., 28; 524, 526; 654; 681; 724; sionism, 580; Fechner's experiments follows through the logic of Expresin vision, 620; 722; Hay's analysis sionism, 729; character and educaof, 760 tion, 730-737; his philosophy, 737-Comacine Masters, 96 741; his esthetic, 741-743; 747; 789; 790; 822; 865; 866; 868; 869; 933; Comic, the, 373; as ugliness overcome, 446; Bergson on, 704 Communication, art as, 60, 611; 914, 936 Crousaz, P. de, 162 915; Croce's idea of, 742; painting Crusades, and the arts, 92; effect on an art of, 767; 847; a power, 907; free, of shared meanings, 911; 934 Italian Cities, 94 Cubism, 751; "analytical," "synthetic," Communications, 645, 646 Communism, and freedom, 848, 849, 752; emulates movies, 752; relation to mathematical tradition of beauty, 753; architectural, 783; 789; 793; Communist Manifesto, 377; 736 Communist Party, the, 850; 857; 858; 802; 803; internalized the primitive, 831; 879; 928 896 Culte de moi, 410; 429; Whistler's ver-Competition, Proudhon's analysis of, sion of, 531; mutation of, in Oscar 424; 934 Wilde, 551, 552; Barrès and the, 700 Comte, Auguste, 23; 286; 328; 352; life, 358 seq.; relation to St. Simon, 358; Cults, esthetic, 748; occasions of, 933, 934; psychological, 939 his diathesis, 359 seq.; 441; 779 Culture, and abundance, 9; Gobineau Concept, esthetic, 960; boundaries of, on, 455; Matthew Arnold on, 516-Connoisseur, the American, 883; 949 519; lost German, 588; Nietzsche on,

588; Veblen's view of leisure class, 664: Freud on role of in the personal life, 817; no obvious need for beauty, 823; Swing in industrial, 834; twentieth-century arts in, 837; 855; and "proletcult," 856; State, the actuality of, 866; Germans the creators and carriers of, 571; Blüher on, 876, 877; Dewey's view of, 912 Cummings, E. E., 786; 803; 830

D

Dadaism, 789; 795; 928 Daguerre, 371; 674 D'Alembert, 183 Dana, John Cotton, 894 Dante, 20; compared with St. Thomas, 109; as libertarian, 109; and Beatrice, 112; as Wordman, 112; his De Vulgari Eloquentia, 113; in Florentine history, 114; as exile, 114 seq.; on beauty, 115; his pessimism, 115 seq.

Darré, H., 877

Darwin, Charles, 26; 563; 571; his discussion of beauty, 572; 576; 587; 591; 595; 598; 612; 614

Darwin, Erasmus, 26; 328; 563; biological explanation of beauty, 564, 571 Darwinism, 25; in Nietzsche, 582 seq.; Bergson contra, 695, 697; James's use of, 712

Daubigny, 576

Daumier, 288; 364; 373; 409; 414 David, Jacques Louis, 22; 217; 245 seq.; individuum ineffabile, 245; life, 245 seq.; use of classical figures as revolutionary symbols, 246; his reorganization of art education France, 246; under Napoleon, 247; 283; 287; 288; 289; 290; 346, 371,

381, 409, 415, 428 Day Life, 833, 834

Dealer, the, and artist, 175; commerce of, 379; Ruskin on, 493; need of, to detect forgeries, 650; turns to living artists, 657; as propagandist of new art, 680; Ross on, 767

Debussy, Claude, 27; 685; and the

Symbolists, 688; 693

Decadence, 554; and authority, 555; Nietzsche's attack on, of European culture, 588; as desocialization, 601; 602; 632; as creation, 685; 688; explorations of, 800

Declaration of Independence, the, 217;

Declaration of the Rights of Man, 229;

Defoe, Daniel, 175; 189; his contribution to romanticism, 203 seq.

Degas, 527; 578; 657

De gustibus non est disputandum, 932

Deism, and rococo, 158

Delacroix, 286; 287; 340; his "Liberty guiding the People," 347; 372; 409

Delécluze, 287; 968 De Mille, Cecil B., 902 De Mille, William, 809

Democracy, Plato on, 4; 329; relation to science, 329; Carlyle on, 332 seq.; and "art for art's sake," 338; Renan on, 435; calls for action, 437; Renouvier's devotion to, 438; relation to philosophy of pluralism and liberty, 441; in Germany, 445; Gobineau's hatred of, 455; Taine's aversion to, 468; Ruskin opposes, 503; Nietzsche's opposition to, 588; influence of machine on, 648; 837; repudiated, 861; 864; set up by Jews, 872; 873; adjustment of American economy to political, 891; conditions of same as for art, 905; as shared experience, 916; Dewey on obstructions to, 916; develops abundance, 922; and the arts, 924

Democratic Revolution, the, 8 seq.; Nazis charge Jews with causing, 873 Depersonalization, and repersonalization in the history of ideas, 17; and freedom of thought, 159

Deproblematisierung, eine absolute, 710

Derain, 726

Descartes, René, 21; 150; effect of his philosophy on conceptions of art, 153 seq.; his esthetic, 154; 718

Deschamps, 366

Design, 766; 785 Dessoir, Max, 631; 654; 655

Determinism, in esthetics, 463; does not affect freedom, 439; 595; as new faith, 649; Veblen's principle of explanation, 660, 669; Dewey on, 912 Deutschtum,

Devaux, Clotilde, 360

Dewey, John, 18; 30; 852; 884; 908; his theory and practice of life, 909-912; his esthetic, 912-916; 920; 959 Dialectic, Hegelian, 202; as Reason, 293; role of individual in, 293; art

in, 293; as history, 293; Faust and Mephisto in, 304 Diaz, Maurice, 347; 370; 371; 372; 373 Dickens, Charles, 489; 968 Dictatorship, of the proletariat, 850 seq.; 862; 886 Diderot, Denis, 21; 168; 176; 182; and the Encyclopédie, 183; on the arts, 183; 859; 887; 939 Dionysos of Syracuse, 42 Disinterestedness, in the esthetic experience, 941; 960; 961; 962 Dispute, the life of taste, 934 Distortion, 679 Donaldson, John, 181 Donnelly, Ignatius, 650 Dorfman, Joseph, 657 Dostoievsky, 841 Drawing, relation of to color, 287; and beauty, 288; Matisse on, 725 Dream, the, André Breton on, 872 Dreiser, Theodore, 657; 897 Dress, of industrial society, 574, 575; of leisure class dependents, 663; 664 Drouet, Juliette, 367 Dryden, John, 161 Duchamps, 828; 829 Duncan, Isadora, 799 Dupuy, E., 965 n. Durand, Asher B., 373 Durand-Ruel, 577, 578; 582; 680 Dürer, Albrecht, 133; 134; 136; life of, 136; empirical idea of beauty of, 137; 777 Durkheim, Emile, 591 "Dynamic Symmetry," 771; 774; spread of idea of, 775

Eakins, Thomas, 762 Eastman, Max, 858; 975 Ecclesiastic, the, a new social type, 82 Ecole du Rome, 186, 187 "Economic Man," the, 327 Eddington, Arthur, 781 Eddy, Arthur Jerome, 976 Edison, Thomas A., 704 Editio Saepe, encyclical, 649 Education, as Art, 363; to maintain taste, 380; in Matthew Arnold's England, 516; Spencer's critique of statecontrolled, 570; made compulsory in England, 574; reform of, in Third French Republic, 591; influence of machinery on, 648; secularization of French, 649; Hay's desire to re-

form Art, 756, 757; Ross's view of, 769 seq.; Sorel on task of esthetic, 791; 848; Soviet Russian, 852, 853; Gentile's philosophy of, 866; post-War American, 886, 887; Dewey's plan of, 911 Edwards, E. B., 774 Edwards, Jonathan, life of, 210 seq.; esthetics, 214; his romanticism, 215; Egger, Kurt, 879 Einfühlung, 26; 632; context in the arts, 632; as "pathetic fallacy," 632; "expression," 632, 633; as the process of experiencing, 638, 639; studies of, 640; 702 Einstein, Albert, 779; 781; 787 Eisenstein, Sergei, 858 Eliot, T. S., 887 Elite, the, 793 Ellis, Havelock, 814 Emerson, R. W., 23; 356; 384; and Carlyle, 384; on beauty, 385 seq.; on slavery, 389, 390; on Napoleon and Goethe, 390, 391; advice to American painters, 391; 396; 410; 441; 520; 524; 908; quoted, 925; quoted, 968, 969 Empathy; see Einfühlung Empiriocriticism, 709 Encyclopedie, the, 183 Endlust, 823; 828 Ends and means, logic of, 861. 852; 875; in the Nazi Party, 877; Bolshevik, among Americans, 889; esthetic vs. political, 895; thoughts as, 909, 910; in artist's experience, 948; Aristotle's interpretation of, 950; in esthetic experience, 950, 951 Engels, Friedrich, 850 Engineer, personality-image of, 648; Veblen exalts, 665 Enlightenment, the, 937; 939 Entelechy, 936 Equality, Liberty, Fraternity, 187; represented by classical figures, 187 Epicureanism, and art, 46 seq.; Hellenistic character of, 47; of Lucretius, 59; and the Roman Republic, 59 Epicurus, 47; 58; 598 Espionage Act, the, 845 Esthete, a personality-image, 338, 339;

English sect of the, 496; Oscar

Esthetic Experience, the, 385; of

Pater's Marius, 537; Spencer on

quality of, 568, 569; Fechner on na-

Wilde as, 551

ture of, 627; Santayana's conception of, 635; scientific experience as, 717; Vorlust and Endlust in, 823; Dewey's account of the, 913; 915; 935; Faust's criteria of, 941, 942; as synesthesis, 942; content of, 944; 947; artist's operations in, 944; creation and contemplation in, 948, 949; style in, 949; examples of, 949-952; as liberation, 954; sequelae of, 954; concept of use in, 954; a quantum, 955; use in, described, 956; folkways and mores in, 957; as absolute possession, 961-963; as being possessed, 963

Esthetics, use of, 21; as independent "science," 194 seq.; Flaubert's scientific, 413; Thomist, 444, 445; Lévesque testifies to growth of, 447; of variation, 462 seq.; prevailing method in, 463; Taine's conception of, as a natural science, 469; ethical character of among the English, 475; like ethics, 488; professional beginnings in U. S. A., 524; Wilde's conception of, 556; physiological, 577-581; a psychological discipline, 616; Fechner founds experimental, 617; accumulation of experimental, 624; von unten, 625; Wundt's, 630; Santayana deplores, 636; contribution of finance-capitalism to, 650; excluded from science, 653; development of study of, 654; world of a Utopia, often conflicting with reality, 713; D. R. Hay's science of, 757-761; a branch of mathematics, 785; futurist, 794, 795; Marxist, 843; psychoanalytic, 843; schools of, 844; "marxo-leninist," 854; 895, 896; 854; 895, 896; Trotsky's, 854, 855; of the partyline, 858; Plekhanov on, 859; Fascist, 869; in U.S.A., 883, 884; abundance in, 924; as controversial, 933; sects of, 934; fallacy of psychological, 939, 940; and beauty as relation, 948

Ethos, 863; 867; 869; 888; 892; 894; 897

Euclid, 715

Euphorion, 22; Byron model for, 266, 315; symbolic fruit of Goethe's art,

Eve Future, 686

Evil, and art, 410; Offenbach's satire of, 433; necessary, 599; freedom as,

926 seq.; as interruption of esthetic experience, 963

Evolution, Spencer's philosophy of, 567; Bergson on creative, 695 seq.; use of by William James, 711 seq. Expression, as Form, 632; Matter 1871 as solilogue, 1881 as the surgeof seq.

725; as soliloquy, 729, 742; surrealism an art of pure, 823

Expressionism, 28; 724, 725; Croce, philosopher of, 729; 737; 878; 928 Expressionismus, 726; compensatory role of, 727 "Eye music," 727

F

Faguet, Emile, 413
"Failure of Nerve," the classical, 46
Faith, the new, 649; competition with,
640

Fantin-Latour, 527, 528 Farley, Felix, 966 Farrell, James_T., 976

Farrell, James T., 976 Fascism, and Futurism, 796; 861; 864

Fascist International, the, 867 Fashion, 572; 593; 841

Faust, poem symbolic of Goethe's development, 302; romantic character of, 302; plot of, interpreted, 306 seq.; as allegorical philosophy of his-

tory, 320 seq.
Faust, symbol of Freedom, 22; relation to Mephisto, 304 seq.; to Helen, 306 seq.; as individuum ineffabile, 309; as urge to Power, 317; as captain of industry, 317, 318; as eternal effort, 320

Fauves, the, 597; 723; 725; painting of,

imaginative shorthand, 726 Fechner, G. T., 26; 617; true founder of quantitative psychological experimentation, 618; as Dr. Mises, 618; his conflicts, 619, 620; his philosophy, 620-624; his psychophysics, 623; his esthetic inquiries, 624; 629; 631; 706; 812; 966

Feininger, 878

"Fellow-travellers," 855; 889

Fergusson, James, 484; his career, 485; his study of architecture, 485, 486 Feudalism, 91 seq.; Ruskin favors res-

toration of, 503 Feuerbach, 452

Fichte, rationalizes corporate liberty, 7; 243; his racism, 870
Fictions, ideas as, 707; nature of, 708;

Pareto's, 792, 793

INDEX Fiedler, Konrad, 633; 970 Fieschi, 341 Film, the silent, a drama of two levels. Film Service, 803 Finnegans Wake, 804, 805 First International Congress for Aesthetics and the Science of Art, 843 First International Exhibition of Modern Art, 832 First World War, 648, 649; 692, 693; Bergson's interpretation of, 694; 727, 728; 730; 774; 795; 807; problems due to, 810, 811; 826; 832; 837; 842; 844; moods after the, 845; 850; 882; 888; 901 Flaubert, Gustave, 24; 382; 411; 412; his theory of art, 412 seq.; 937 Fletcher, John Gould, 801 Florence, development of, 110 seq.; gilds in, 111; Dante in, 112 seq. Forain, 288 Forgery, in works of art, 650 Form, as expression, 632; as essence, 634; as "activity of fitting," 913; as entelechy, 936 Fouillée, Álfred, 594; his idées-forces, 594; 595; 597 Fourier, Charles, 23; 352; life, 353; 355; his philosophy, 353 seq.; "laws of,' 354; his phalanstery, 355; his economy an esthetic, 355; on art, 356; on city-life, 357; 441 Fourierism, influence of, 356 Fox-Talbot, 371 Franco, Francisco, 862; 931 Frederick the Great, 207 Free Art and Good Society, 24 Freedom, as Inspiration, 3; challenge to State and Church, 3 seq.; Plato on, 4; two forms of, 4 seq.; corporate, 5; churchly prerogative of, as inspiration, 6; as libertas obedientiae, 7; as Kultur, 7; as fascism, 8;

at esthetic, 355; off art, 356; on city-life, 357; 441 ourierism, influence of, 356 ox-Talbot, 371 ranco, Francisco, 862; 931 rederick the Great, 207 ree Art and Good Society, 24 reedom, as Inspiration, 3; challenge to State and Church, 3 seq.; Plato on, 4; two forms of, 4 seq.; corporate, 5; churchly prerogative of, as inspiration, 6; as libertas obedientiae, 7; as Kultur, 7; as fascism, 8; ascribed to all men by Declaration of Independence, 8; in the Renaissance, 8; now taken by Protestantism, 8; J. S. Mill on, 10 seq.; liberalism's predicament regarding, 16; 30; inveteracy of, 31; as power in esthetic experience, 31; hypostatized in philosophies of art, 32; Aristotle on, 52; in Plotinos' world, 76 seq.; and gilds, 95 seq.; Dante on, 109; and depersonalization, 159; and uprooting of craftsmen, 175; classical symbols of, in eighteenth century,

187; American Indians as symbols of, 187; and Romanticism, 199; Robinson Crusoe symbolizes, 203; individuum ineffabile and, 217; Kant on, 223 seq.; Schiller on, 228 seq.; German struggle for, 234; Schelling on, 240 seq.; Beethoven and, 253; classic form vehicle of, to English poets, 255; Shelley on, 260 seq.; relation of Byron to, 268, 271; through religion, 282; Victor Hugo on, 286 seq.; as Hegel's dialectic, 204; of beauty according to Hegel, 298; as submission, 299; and Faust, 300; Euphorion as symbol of, 315; must be daily won anew, 319; drawn by beauty, 321, 322; 325; Carlyle on, 333; and art for art's sake, 338; Fourier's ideal of, 354 seq.; Victor Hugo on, 366; one in man and artist, 367; as impartial seeing, 373; as self-affirmation, 383; Emerson on, 387; spirit of, in Jacksonian era, 387; America the home of, 391; for workers, sought by Proudhon, 423 seq.; economic, according to Proudhon, 425; concession to, by Napoleon III, 436; foundation of Truth, 437; Renouvier philosophical defender of, 438; movement of events toward, 440; warfare of Pius IX against, 443, 444; Wagner's aspiration to, 452, 453; role of an esthetic philosophy in determines its worth, 462; in art, Taine's view of, 470; Swinburne on, 508 seq.; spring of use, 512; Matthew Arnold on, 518; Norton's idea of, 521; as Ruskin's doctrine and discipline, 541; ground of responsibility, 550; as civilization, 568; principle of industrial society, 569; critical issue in French thought, 592; as idée-force, 595; Boutroux's defense of, 595, 596; of thought, a menace, 650; engineer as extending, 665; premise of Veblen's moral judgment, 670; process as inward-ness of, 671; Bergson assimilates faith, intuition, religion to, 695; as life-force or creative evolution, 697; brain, the instrument of man's, 697; beauty communicates, 704; ideals a battle-cry for, 710; as spontaneous variation, 712; symbols a means to, 714; of science, 717; transcendental, 718; the field of art, 718; science prime agent of, 719; mathematics a

means to, 721; contracting boundaries of, in Germany, 726; as spiritual necessity, 728; for United Italy, 731, 732; Croce's ground of authority, 738; Woodrow Wilson's "new," 765; Bergson's demonstration of, 781; consequence of "mathematical idea," 785; logistics as instrument of, 787; not limited in sphere of values, 787; use of myths for, 792; Futurist idea of, 794; imagist, 801; James Joyce's pursuit of, 805, 806; as madness, 827; implementation of the artist's, 843-844; intent of, for artist, 847; retreat from, 848; and Communism, 848, 840; a means to revolution, 851; of artist must conform to Revolution, 856; Soviet Russia as locus of, 862; peoples tired of, 864; Gentile on, 867; a Jewish gospel, 872; Nazi definition of, 877; post-war reaction against in U.S.A., 886; "Bolshevik, ideal of, 889; and the "party-line," 896; danger to, 897; obstructed in art of motion-picture, 904; America's spiritual climate, 904; 908; as abundance, 910, 922; intelligence as means to, 910; bearing of determinism on, 912; as attunement of old ways to new conditions, 912; Jefferson's ideal of, 920; as evil, 926; vs. salvation, 928; and taste, 933; through workmanship, 948; as esthetic experience, 952, 954; use as, 956-960; mark of beauty, 958; art as, 964

Freemasons, 20; University of, 95; 443; 759; 776; 779; Church's ancient enemy, 780; Church's present war with, 782

Free Verse, 801

Freewill, Renouvier on, 440

Fresnoy, Charles Alphonse du, 157;

Freud, Sigmund, 29; 809; and technique of silent film, 810; in America, 811; his vocabulary, 813; Maylan's interpretation of his development, 814; influence of anti-Semitsm on, 814, 815; his dualism of illusion and reality, 824, 825; Vorlust and Endlust in taste of, 825; 826; 827; 831; 856; 974

Freudian Man, the, 29; 812; shaping of, 814; described, 815-821

Fromentin, Eugene, 578

Function, basis of beauty, 394; 484; Fergusson on role of in Architecture, 486; governs form, 486; structure as, 690; thought as vital, 711, 723; 783 Future, 923

Futurism, 28; disorder in, 769; 789; 790; 793; spread of, 794; and Bolshevism, 852, 853; 854; 878; 928

G

Galileo, 145; 153; 718; 857 Galop volant, the, 673; 676 Galton, Francis, 571 Garbage, as fine art, 957 Garibaldi, 791, 799, 799

Garibaldi, 731; 732, 733 Gauguin, Paul, 597; 681; 723; his flight from modernity, 724; as

painter, 725; 727; 802 Gautier, Théophile, 346; 366; 373; and liberty of perceiver, 374; life, 374; as romanticist, 374; 563; 685

Gay, Delphine, 366 General Strike, Myth of the, 792

Genteel Tradition, the, 884; 887; 929; 930, 931

Gentile, Giovanni, 29; 730; 736; 737; 747; 864; 865; 866; 869 Geometries, 716; 781

George, Henry, 659 Géricault, 286; 372

Germans, the chosen people, 821, 822 Gerome, 409

Gershwin, George, 833 Ghost, the, and art among the Greeks, 38 seq.; and Platonic Ideas, 40; Renaissance doubt of, 128; Fechner on, 619, 620; Platonic idea of beauty

a hypostasis of the warrior's, 743 Ghyka, Matila, 28; 755 seq.; 785; 786 Gild of St. Luke, 155

Gilds, Cicero's enmity to, 64; character and status in ancient world, 68 seq.; in fourth century Rome, 76; effect of prohibition of images on. 83; origins of Christian, 94; carriers of ancient skills, 95; tradition of freedom among, 95; powers of, 95; priestly, 95; economy of, 96 seq.; of artists, 97; Florentine, 111; Brunellesco and, 125; Louis XIV and the French, 152; Ruskin's wish to restore medieval, 493; in America, 885

Giles, Howard, 774 Gilpin, William, 192 Gioberti, 442; 445

Gleizes, Albert, 751; 753; 793 Gnosis, 780 Gobineau, Comte de, 455; 457; 587; God, Plato's, ghost of artizan, 43; Aristotle's, as ideal of highest happiness, 52; De Lamennais on, 351; Emerson's conception of, 386; according to Poe, 403, 404; Renan on, Renouvier's conception 441; and love, according to Feuerbach, 452; Fechner on, 621; 622; a nude, 679; creature of spirit, 739; love knows through number, 782; 910; 930; warfare of man with, 963, 964 Gods, in Greek art, 38 seq.; Fate and Chance as, 77 Godwin, Mary, 259 Godwin, William, 259; 260 Goebbels, Paul Joseph, 875; 877, 878 Goethe, J. W., 6; 20; 22; classical in-carnation of Romanticism, 200-201; ideal of his contemporaries, 201; cult of, 201; at Strassburg, 215; goes to Weimar, 216; and the American Revolution, 217; individualism of, 217 seq.; critique of Mendelssohn, 219; in Italy, 219; marries Christiane Vulpius, 220; and Kant, 226; friendship with Schiller, 229 seq.; and the French Revolution, 230, 234; declared its hero by Romantic School, 236; reaction to Nazarenes, 243; meets Napoleon, 248; and Beethoven, 251; musical sense of, 252; and Felix Mendelssohn, 252; effect of Byron's death on, 269; his seventy-seventh year, 275; and Schopenhauer, 276; 282; 286; 290; 291; 295; 298; 300; 366; 383; late interest in political economy, 300; growing sympathy for democracy, 300; interest in U. S., 300; Hegel's visit to, 301; feeling about Faust, 302; his ultimate philosophy, 303; his judgment of Court and Church in Faust, 317; 325; 327; Carlyle on, 330; 336; 384; 386; 387; 390; Emerson on, 391; 456; 534; 540; 563; 586; 587; 707; 727; 812; 914; 937; 961; 967; ენე Golden Section, the, 625; 773; 781 Goncourts, de, the, 465 Goodsir, 755 Gorki, Maxim, 852

Girodet, 286; 409

"Gothic," the, and Romanticism, 201; Ruskin's preference for, 477, 491; Fergusson deprecates. 486; as fusion of beauty and use, 498; 757 Great Depression, the, and art, 29 Greco, El, 21; representative of Baroque, 143; life, 143 seq.; Pacheco on, 144 Greeley, Horace, 356 Greenough, Horatio, 23; 387; 392; life, 393; his theory of form and function, 393 Gregory XVI, 443 Grekoff, 853 Gretchen, as Everywoman, 307 Griesinger, T., 974 Griffith, David Wark, 750; 807 Grimm, 183 Groos, Karl, 631, 645; 971 Gros, 286 Grosse, Ernst, 564; 631 Grosz, George, 878 Guillaume, 528; 795 Guyau, J. M., 26; 591; 595; 597; his philosophy, 598-603; effect of idea of death on, 599; his criterion of beauty, 601; of art as communication, 602; 611; 790; 940

Н

Haddon, A. C., 564 Halévy, Ludovic, 431 Hambidge, Jay, 28; 770; studies, 771-774; his influence, 774, 775; 776; 779; 789; 936 Hamilton, Sir William, 755 Handsome, 944 Hanslick, Eduard, 458 seq.; attitude toward Wagner, 460; his philosophy of music, 461 Harding, Warren G., 902 Harlem Artists' Guild, the, 895 Harrison, Frederick, 361 Hartmann, Eduard von, 812 Hase, K. von, 974 Haussmann, Baron, 378 Hay, David Ramsay, 28; 484; 494; character and training, 754, 755; his studies, 755; his inventions, 756; his method, 756; his "aesthetic science," 757-761; 765; 766; 770; 771; 775; 776; 779; 936 Haydon, 969 Hazlitt, William, 282 Hébert, 624 H. D., 801

Hebraism, 518 Hegel, G. F., his rationalization of corporate liberty, 7; 236; 291; 292; a totalitarian, 292; his Absolute, 292; his Dialectic as Reason, 292, 293; reactionary character of his philosophy, 204; satisfactory to Prussian bureaucrats, 294; temperament, 294, 295; career, 295; relation to Schelling, 295; a punster, 296; his esthetic, 296 seq.; visit to Goethe, 300; esthetics translated in U.S. A., 523; 621; 730; 867; 936 Heine, Heinrich, 451; 518; 615; quoted, 691; 814 Heisenberg, 781; 787 Helen, a symbol of Beauty, 22; meaning of, 306 seq.; the beauty of Greece, 310 Hellenism, in the Hellenistic world, 47 seq.; among the Romans, 57 seq.; Roman writers on, 58; Horace on, 66; and Christianism, 82; Offenbach makes opera bouffe of, 492; and Hebraism, 518 Hellenistic World, the, 47 seq.; oratory in, 56; concern of, with the past, 56; personalism, 57 Heller, Hermann, quoted, 874 Helmholtz, Hermann von, 24; 416; character and education, 418; his philosophy, 418 seq.; on beauty, 420; on music, 420, 461, 462; 421; 449; 528; 615; 624; 722 Henri, Robert, 774 Henry, Charles, 26; 580 Herbart, J. F., 625 Herder, J. G., 215 Herd-gospels, 848 Hering, E., 624 Hero, the, according to Carlyle, 334, 336 Hill, A. V., 975 Hill, Octavius, 674 Hindemith, Paul, 880 Hirn, Yrjo, 564; 631 Hirth, G., 631 History, as dialectic, 293; Renouvier's philosophy of, 440; a tool of Kunstwissenschaft, Vico's 651; science," 736; Croce's conception of, 736; as Spirit spurting, 738, 739; as warfare between two ways of thinking, 779; 841; class-struggle essence

of, 849, 850; 857; fascists rewriting,

868; as race-war, 872; effect of idea

of change on, 923; institutions in, Hitler, Adolf, 29; emulates Communists, 862; 871; the Germanic Christ, 873, 874; 877; 878; 896; 931 Hobbes, Thomas, 150 Hoensbroeck, 974 Hogarth, William, 21; 169, 170; his life, 171; "Analysis of Beauty," 171, 179; 526; 529 Holmes, Oliver Wendell, Justice, 924 Holt, Edwin B., 811; his redefinition of Freudism in terms of physiology, 813; 974 Holy Roman Empire, 91 Homer, Winslow, 761 Homunculus, 310; as Reason, 310 Honegger, Arthur, 688; 749; 880 Horace, and the plain people, 66; on the function of the poet, 66; exaltation of Hellenism, 67; in Middle Ages, 117 Horse, the, and speed, 672 Houghton, Lord, 506, 507 House of German Art, 879 Housing, 646, 647 Houssaye, Arsene, 346 Howells, William Dean, 762 Hudson River School, 373 Hugo, Victor, 23; 286; 356; life, 364 seq.; relation to Court, 365; his Cénacle, 366; his rebellion, 366; his philosophy of art, 367, 368, 369; 376; 438; 464; 506; 684 Humanism, 20; as nominalist, 126; and the Medici, 127; among the Popes, 127; and the Counter-Renaissance, 145; of democracy, Courbet paints, 416; Dewey on, 910 Humanitas, 57; nature of, 58 Humanization, 712 Hume, David, 21; 169; 175; 176; 177; his esthetics, 177; his life, 178; 440; 718; 721; 939 Hunt, Holman, 488; 495 Hutcheson, Francis, 165 Huxley, Aldous, 832 Huysmans, Karl Joris, 554, 685; anticipations of machinery-arts, 686; 700

1

Iconoclasm, 87 seq. Ictinus, 44 Ideologies, deterministic, 441 Il bon disegno, 134 Ilin, M., 976

Illth, 543 Images, prohibition of, 83; in Christian cults, 83 seq.; 87; as powers, 87; decree of Council of Nicaea on, 88; as reality, 88; in churches, 89; as media of instruction, 80: renaissance feeling of, 128; Michelangelo on, 129; classical, and the philosophers, 187; classical, as symbols of Equality, Liberty, Fraternity, 187; of American Indians of Symbols, 187 seq.; as spent agony, 281; Helmholtz on, 418, 419, 420; as intuitions, 742; Bergson's use of, 694; in myths, 791; and the eye, in making movies, 808; in art, according to Freud, 822; Surrealist, 828 Imagination, Philostratus on, 75; 385; 399; 400; 420; scientific, 706; as intuition, 741; brings up alternatives, 907; 914 Imaginifex, 83 Imagists, the, 800 Imitation, Tarde on processes of in art, 593, 594 Immortals, pre-Raphaelite list of, 488 Impressionism, 464; 528; 529; liberation of seeing from doing in, 580; Nietzsche's reaction to, 582; Gauguin and, 724, 725; 727; statistical, 769; 878; 928 Indian, the American, in the iconography of freedom, 187; as "child of nature," 188; assimilated to figures of classical antiquity, 191 Individualism, of the studios, 363; Stirner's anarchic, 383; Emerson's, 385; 386; Thoreau's practical, 390; as socialism for the poor, 422; Renan's philosophy of, 436; of Third French Republic, 592; basis of art, science, philosophy, 714; in Germany, 726; and economic depression, 890; Dewey's, 910; 911 Individuum ineffabile, 33; 215; Goethe's slogan, 217; in the French Revolution, 234; Napoleon as, 235; Byron's conception of, 271; Hegel on, 292; and reaction, 295; and Stirner and Emerson, 386; Thoreau as, 390; Siegfried as Wagner's sym-

bol of, 452, 453; Nietzsche's philosophy of, 586 seq.; as Superman, 589 Industrial Revolution, the, 21; 173;

feeling of insecurity during, 175 Industrial Society, Arnold's critique

of, 517 seq.; Ruskin denounces, 547;

acter of in England, 574; in Germany, 726; expressionismus flees, 727; balks art, 767; spread of Jazz in, 832; cultural schizophrenia of, 833; abundance in, 801; function of movies in, 899 Ingres, J. A. D., 347 Inquisition, decree of on Modernism, Insanity, and insight, 360 Insight, in art, 30; and insanity, 360; Pater concerning, 538; as intuition, Intelligence, 910, 911; presumed in the artistic, 913
International Bureau of Revolutionary Artists, the, 859 Introjection, 709 Intuition, Bergson on, 698, 699; Poincaré's conception of, 716; 724; symbol as lyrical, 730; Croce on, 730; 741-743 Irony, Renan's philosophy of, 436, 437; Wagner's work in music an, Isaacs, John D., 673

548; Wilde's view of, 557, 558;

Spencer's ideal of, 569; esthetic char-

T

Italy, struggle for freedom in, 731, 732;

expansion of modern, 732, 733; 789;

l'Isle Adam, Villiers de, 685, 686

790; rise of Fascism in, 864

Jackson, Andrew, 340; 470 Jaensch, Erich R., 727 Jaffe, Sam, 809 James, Henry, 554; 632 James, Henry, the Elder, 338; 387; 479 James, William, 10; 18; 19; 28; 400; 479; 525; 614; 615; 624; 629; 671; 672; 681; 693; 706; 710; conception of esthetic values, 711; his philosophy, 711 seq.; extension of his psychology, 715; 718; 719; 720; 741; 762; 790; 811; 884; 908; 912; 946, 947; 959; 971 Jarves, James, 25; 471; his life, 521; his esthetic, 522; on American needs in art, 523 Jazz, 831, 832; 888 Jeans, Sir James, 781; 936 Jefferson, Thomas, 908; 919; 920; 921 Jesuitism, in art, Carlyle on, 335 Jesuits, 140; Otherworldliness of, 140; and the Baroque, 142; 365; disci-

pline of, 780; Joyce, pupil of, 805; 850; 880, 881 Jews, and images, 88, Wagner on, 453 seq.; Bergson and the French, 692; 803; and race, 871; in the Nazi scheme of salvation, 872; 876 Job, 963 Jones, Ernest, 811 Jones, Jones, 578
Jouffroy, Théodore, 24; 288; on beauty and use, 289; 447 Journalism, 645, 646 Jowett, Benjamin, 506; 509; 534 Joyce, James, 29; 464; 803; work of, as vindication of psychoanalysis, 810 Jung, Carl, 811 Jungmann, J., 444

Kahnweiler, D. H., 680 Kallen, Deborah, 973 Kallen, H. M., 976 Kallen, Leo, on the human singing voice, 977 Kalon, To, 943; 948 Kames, Lord, 181 Kandinsky, Wassily, 681; 727; 728; 878; 972 Kant, I., 22; 210; 220; life, 221; his philosophy, 221 seq.; on freedom, 223 seq.; on beauty, 225 seq.; Goethe on, 226; 439; 640; 660; 707; 718; 912; 940; 941; 945; 961; 965; Karnaghan, A. W., 973 Keats, John, 22; 255 seq.; his Hellenism, 256; on beauty, 257; 260; 291; Keith, B. F., 704 Kendall, F. S. W., 774 Kepler, 136; 857 Kerrl, Dr., 824; 876 Kirchner, 878 Klee, Paul, 727, 728; 878 Klub der Freien, 382 Knight, 654, 655 Kokoschka, 878 Korngold, Erik, 749 Kris, Ernst, 965 Ku Klux Klan, 845 Külpe, O., 631 Kultur, as Freedom, 7; conflict with culture, 23; an organism with a lifecycle, 837; Spengler on character-

istics of, 838; the Faustian, 840; the new Russian, 841; as race, 870; Jews, destroyers of, 873; Nazis to restore, 873-875 Kultur-Bolschewismus, 876; 880 Kultur Kampf, 649; 732 Kunstwissenschaft, 24; 420; 421; 645; 650-652; a consequence of need to detect forgeries, 650-651; Riegl develops, 651; competitive to philosophies of art, 653, 654 Kunstwollen, 651, 652

L

Laborde, L. de, 379; his art education program, 380 Lacrima vitae, 120 Laissez-faire, 325; development of in England, 325 seq.; 755; in the arts and sciences, 856; 921
La Fontaine, Taine's study of, 467 Lamartine, Alphonse de, 23; 340; life, 342; his esthetic, 343; 363; 441 Lamennais, F. R. de, 23; 348; life and career, 348, 349; his heresy con-demned, 350; his esthetic, 351; 363; Lamprecht, K., 870 Lange, Konrad, 631; 635; 971 Lankester, E. Ray, 970 Laocoon, the, 156 seq. Lassalle, Ferdinand, 583 Lawrence, D. H., 897 Leader, the, Carlyle on, 333; as hero, 334; Wagner on, 456, 457; Swinburne on, 510; use of myths by, 792; Hitler as the Nordic, 873 League of Nations, 781 Le Corbusier, 647 Ledoux, Claude Nicholas, 647 Ledru-Rollin, 342; 372 Lee, Vernon, 970 Léger, Fernand, 751; 790; use of machinery by, 793 Legion of Decency, 903 Legros, Alphonse, 528 Leibnitz, 160 Leisure Class, the, 663; dependents of, 663, 664; ways of, 664; arts among the, 664 Leitmotif, 454; 460 Lenin, N., 790; 843; 848; 851; 853; 854; 860; 889 Leo XIII, 442; 444 Le Play, Frédéric, 591; 592; 595

Lessing, E. G., 22; 205; life, 208 seq.; his esthetic, 209; made Laocoön a symbol of, 210; Goethe's attack on, L'état, c'est moi, 159 Lévesque, Charles, 24; 447; 448; dispute with Darwin, 573; 970 Levy-Bruhl, Lucien, 591 Lewin, Albert, 809 Lewis, Sinclair, 886; 888; 897; 898 Lewisohn, Sam A., 976 Liberalism, 11 seq.; predicament of regarding toleration, 12; and paternalism, 12; Croce for rebirth of, 731; Mussolini on, 865 Liberty; see Freedom Liebermann, Max, 629 Lincoln, A., 389; 520 Lindsay, Lord, 484 Lipps, Theodor, 26; 632; 637; his philosophical psychology, 637-640; his doctrine of Einfühlung, 638, 639; 645; 702; 821; 971 Lithography, 288; liberates painter for experiment, 288; effect of photography on, 674 Littré, 359 Lobachevsky, 722 Locke, John, 939 Logistics, 786 London, Jack, 657 London, Kurt, 858 Longfellow, Henry W., 387; 775 Longinus, 731 Lorentz, Pare, 893 Lorrain, Claude, 371 "Lost generation, the," 811 Loti, Pierre, 700 Lotze, H., 633; 970 Louis Philippe, reign of, 339, 340, 341; and Louis Napoleon, 376 Louis XIV, 21; 150; 152; and the French Gilds, 152; 838 Love, polarized in Christian culture, 100 seq.; platonic, 117; a post-War theme, 901 Lowell, Amy, 801 Loyola, St. Ignatius, 880; 931 Lubbock, Sir John, 564 Lucian of Samosata, 20; 69 Lucretius, Bergson's edition of, 693 Ludwig II, of Bavaria, 457 Lumières, the, 704; 748 Lunacharsky, A. V., 852; 854; 860 Lundberg, Ferdinand, 976 Luther, Martin, 255; 904

M

Mach, Ernst, 27; 624; 281; on science as art, 706, 707; 717; 718; 719; 720; Machine, effects of, on time and space, 647; on supernaturalism, 648; on democracy, 648; on ideal of personality, 648, 649; generates a new faith, 649; means to abundance and beauty, 664; effects of rhythms of, 671; sound and, 672; fulfills intellection, 698; effect of, on Marinetti, Pareto, Sorel, 790; Léger's use of, 793; Futurist use of, 794; for compounding rhythms, 833 MacMonnies, Frederick, 898 Mlle. de Maupin, Preface to, 374 Maeterlinck, Maurice, 687, 688; 700 Maiakovsky, 852; 853; 858 Maistre, Joseph de, 968 Mallarmé, Stephane, 554; 685; quoted, 686; 688 Malthus, 326, 327 Malevich, 727; 789 Malkine, 828 Mammiani, 445 Manet, Edouard, 409; 465; 522; 527, 528, 529 Mann, Horace, 388 Marcus Aurelius, 75 Marey, Dr., 676 Marinetti, F. T., 28; 464; 790; 792; 793; 795; and Fascism, 796; 800; 803 Maritain, Jacques, 445; 902 Marshall, H. R., 970 Marx, Karl, inverts Hegelism, 8; 336; 441; 670; 736; 790; 843; 848; 851; 853; 854; 856; 888; 889 Marxism, 841; 855; 857; 860; and American artists, 886 Mathematics, in Art, 28; founds sense of beauty, 580, 581; and space, 696; and intuition, 716; demoted, 721; literal meaning of, 721; as pseudoconcept, 740; twentieth-century view of, 920 Matisse, Henri, 597; 681; 725; 751 Maurice, Frederick Denison, 483; 492 Mayer, Robert Julius, 812 Maylan, Charles, 814; 828; 974 Mazzini, G., 336; 443; 509; 731; 732; 733; 866 McCabe, Joseph, 974 Meaning, medium, vehicle for in literature, 799; "intrinsic," of a word,

802, 803; 805

Moleschott, 812 Means; see Ends Mechanisms, psychoanalytical, 820 Monet, Claude, 527; 528; 576; 578 Mediation, and the immediate, 955; Monnier, 414 Monroe, Ĥarriet, 801 958 Medium, and meaning, 799; relations Montague, W. P., 970 of, in the different arts, 799; intrinsic meaning as limit of, 802; 803; Montaigne, 967 Montesquieu, 166; 168; 176; on beauty, 185 seq. Freud on role of in art, 822, 823; Montijo, Eugenie, 377 Dewey on, 914 Meilhac, Henri, 431 Moore, Charles H., 761, 762 Meissonier, J. L. E., 27; 675; his prob-More, Paul Elmer, 887 lem, 675, 676; his experiments in Morley, John, 507 Morris, Marshall, Faulkner and Comthe perception of motion, 676, 677; uses stereotype of galop volant, 677 pany, 499 Morris, William, 25; 495; 498; career, Melies, George, 704 498; on joy and work, 500; his phi-Menander, 46 Mendelssohn, Felix, 252 losophy of art, 501; 504; 540; 664 Mendelssohn, Moses, 22; 210; as Jew Moslems, culture of, 92 among Junkers, 210, Plato," 218; his philosophy of art, Mosely, 975 Motion, importance of in Veblen's 219 seq.; Goethe on, 219 thinking, 660, 670; consequences of emphasis on, 671, 672; of horse, 672; photography of, 675; presented by Menken, Adah Isaacs, 970 Mephisto, dialectical opposite of Faust, 304; his philosophical meaning, 304 moving forms, 678; schools of painting try to state, 680; science can only symbolize, 691; as God or seq.; death his inwardness, beauty-bringer, 305; kinship to Rea-Duration, 696; as matter, 696; effect son, 311; as vision and goal, 320 Meredith, George, 495, 506, 507; 552; of automobile on appreciation of, 723; 748; Marinetti on, 794; and Method in art, 30; 822; Breton opprosperity, 891 Motion-picture, the, 28; 647; art of, poses unconscious to logical method, 678; painting's parallels to, 678, 679; parable of Bergson's philosophy, Metternich, 442 Metzinger, Jean, 751; 753; 790 705; symbolism of, 705; need of Mexico, 887, 888 music in, 749; inconography of, 750; Meyer, Agnes E., 976 analyzed, 750, 751; U. S. A. leader Meyerholdt, 858 807; competitive power of, Meyerson, Emile, 399 causes censorship, 807; mutations in Meynert, 812 art of, 808; effect of speech on pro-Michel, Georges-Michel, 972 duction of, 808, 809; psychology of Michelangelo, workman and wordspantomime in silent, 809; governman, both, 133 seq.; on design, 134; ment use of, 893; function in indus-137; on beauty, 137; his terribilità, trial society, 899; and religion, 899, as baroque, 142 goo; competitors of, goo; both art Mill, John Stuart, 10; essay On Liband industry, 900; in the era of erty, 10 seq.; 326, 327, 328; 331, "normalcy," 902; Production Code 332; 336; 470; 476; 598; 612; 614; of, 902, 903; effect of Depression on, 615; 921 903; Catholic crusade against, 903; Millais, John Everett, 488, 489, 490; industry appoints censor of, 903, 904; engineering of superior to art Millay, Edna St. Vincent, 952; 977 of, 904 Millet, François, 364; 370; 371; 372; Mot juste, 413; 536, 537 381; 657 Milsand, Joseph, 475 Müller, Johannes, 611 Munch, Edvard, 681; 727 Milton, John, anti-baroque, 147 seq. Hugo, 625; studied Münsterberg, Modernism, 972 movies, 808; 970 Mohammed, 90

Murals, in Boston Public Library, 650; post-War, 887, 888; 892 Museum of Modern Art, 905 Music, Schopenhauer on, 281, 489; Helmholtz on, 420, 461, 462; vehicle of satire, 429; in Paris of Napoleon III, 430; field of retort to libertarians and positivists, 448; and the industrial economy, 449; role of Wagner in history of, 449 seq.; formalism in, 459; Hanslick's conception of, 460 seq.; goal of all arts, 537; influence of machinery on, 672; modernist, 687; Debussy's innovations in, 688; gives body to motion pictures, 749, 808; futurist idea of, 795; poetry as, 800; swing as surrealist, 831; of the spheres, 973 Musicians' Projects, 894

Music-drama, 454

Musset, A. de, 367 Mussolini, B., 8; 730; 790; 796; emulates Communists, 862; on the State, 864, 865; 866; 868, 870; 931; 975 Muybridge, Eadweard, 27; 673; 675,

676, 677 Myth, the, Sorel on, 791, 792; Pareto's view of, 792

Napoleon, Goethe's encounter with, 248; Beethoven's feeling about, 250; and Fourier, 353; Hugo's view of, 366, 367; 370; 390; Emerson's "incarnate democrat," 390; 838; 870; 920

Napoleon, Louis, 339; 367; 369; 375; career, 376 seq.; wars, 376, 378; conspicuous consumption under, 329; and Courbet, 416; Proudhon's appeal to, 425; 436; 439; 443; and Wagner, 456; 465; 467; Ruskin's admira-

tion of, 497; 509; 592; 674; 753 National Board of Review, 901 Nationalism, 336

Naturalism, 24; derives from realism, 414, 463; Zola's philosophy of, 465 seq.; scientific, a new faith, 649;

Soviet, 859; 879; 928; 929 Nature, Spinoza dissolves God in, 159; Pope on, 161 seq.; response of artists to, 191; as picturesque, 192, rise of romantic conception of, 202 seq.; Pope, Cowper, Wordsworth on, 202-203; Keats' idea of, 257;

color and line in, 287; Hegel on, 297; study of, saves from dialectical

tricks, 301; 311; Poe's conception of, compared with Emerson's Thoreau's, 396, 397; all beauty, 414; artists to study, 490; Whistler on painter's relation to, 531, 532; contingency in, 595, 596; evolution of morals an event in, 598; as waste, 669; source of beauty, 684, 685; but habit and education, 691; laws of, analogies, 706; occasion of intuition, 743; totalitarian warfare against, 931, 932

Nazarenes, the, 22; 243; 488 Nazism, 861; as philosophy of life, 870-874; its establishment in Germany, 874, 875; role of sexuality in, 876, 877

Nazi Party, the, 877 Necessity, in the esthetic experience, 941; 960; 961 Negro, the American, 892 Neo-impressionism, 596; 632 Nerval, Gérard de, 374 Neumann, Pater, 24 New Deal, the, 29; 890-894; 895 New Orleans, 831, 832; 834 New School for Social Research, 886; 888

Newness, how accomplished, 801; James Joyce achieves, 804 Newton, Sir Isaac, 145; 151; 153 Niepce, Isadore, 674 Niepce, Joseph, 674

Nietzsche, F., 26; 433; 454; 559; 564; 582; his Germany, 583; relations with Wagner, 584, 585; his illness, 585; his anti-totalitarianism, 588, 589; a "Nihilist," 589; 597; 686; 707; 727; 790; 870; 912; 943; 959; 970

Nieuwerkerke, Comte de, 968

Night Life, 833, 834 Nolde, Emil, 878 Noll, 828

Nominalism, 20; 121; its significance, 121 seq.; as characteristic of the Renaissance, 123; and Otherworldliness, 123; basis of Humanism, 126; and the painter's art, 128; Renais-

sance Platonism a form of, 132 Nordau, Max, 559, 560; 563

Norms: see Concept Norris, Frank, 657

Norton, Charles Eliot, 25; 336; 387; 497; 520; relation to Ruskin and Carlyle, 520; his character and career, 520; as "Pope Charles," 521;

540; 761; 762; 970

Nuance, in poetry, 682; in music, 688; in religion, 689; in Barrès' prose, 701 Nudity, Christian and scientific negation of, 679

О

Occam, 122; on the universal, 122 seq.; his "razor," 123 Offenbach, Jacques, 24; 377; 378; 382; 429; background and career, 430 seq.; his music, 431; his use of classics for satire, 432; Nietzsche on, 433; 449; 451; Wagner's attitude toward, 456, 462; 464; 467; 585 Ogden, C. K., 977 Oken, 619; 812 One, the saving, 929; 930; 931, 936 O'Neill, Eugene, 897, 898 Opera, Wagner on, 454; Tolstoi on, 605 Oratory, in the Hellenistic world, 56; as culture, 70; Quintilian on, 71; Christian, 100 seq.; key to Livy, 468; Nazi, 876 Order, Ross on, 766; nature of, 768; an end-term, 783 Orozco, José Clemente, 888 Otherworldliness, Plato's, 46; in Rome, 74 seq.; Plotinos' philosophy of, 75 seq.; Christian, 81 seq.; and Nominalism, 123; Lorenzo Valla on, 126 seq.; Renaissance modification of, 130 seq.; Savonarola's defense of, 140 seq.; baroque, 144; 938 Owen, Robert, 326; 388; 647 Ownership, in esthetic experience, 961; legal and psychological, 962

P

Paine, Thomas, 217; 908; 921
Painters, romanticist, 287; their theory, factitious, 287; meaning of beauty to, 287; and dealers, 657; division of labor among, 679; use of theory by, 679; schools of, try to present motion, 681; abstractionist, 748; cubism awakens mathematical consciousness among, 752, 753; futurist, 794; and poets, 800; Italian, and the fascist ethos, 863; denounced in Russia, 879
Palissy, Bernard, 146 seq.; 166
Papini, G., 741

Pareto, Vilfredo, 28; 790; 792, 793 Park, Patric, 756 Parker, Theodore, 389 Parrhasius, 43 Part; see Whole Parthenon, the, 757; 759; 774 Pascal, Blaise, 974 Pascendi Gregis, Encyclical, 444; 649 Past, the, effect of change on idea of, 923; use as, 957 Pater, Walter, 25; 532; his disposition and education, 532; his career, 534; compared with Whistler, 535; his philosophy of art, 536; 549; Wilde's relation to, 551; 553; 555; 681 Patrons of art, in Rome, 65; under Louis XIV, 153; Saint-Simon on, 285; as Plutus, 308 Paul, Elliot, 898 Paul, Robert, 704 Paulhan, J., 828 Peabody, Elizabeth, 389 Peace, of Versailles, 844 Peinture sociale, la, 416 Peloponnesian War, 40 Penrose, F. C., 755; 759; 772 Pensa, Mario, 869; 975 Pericles, 44; 838 Personage regnant, 470 Personal Liberty, 8 seq.; as Right to be Different, 9 Peter the Lombard, 104 Petrarch, 20; 115; his education, 116; and Laura, 116; his activities, 117 seq.; poet laureate, 118; his philosophy, 119; on beauty, 119 seq.; his pessimism, 120; as practical nominalist, 124 Phalanstery, 355 Phidias, 39; 44 Philetas, 57 Philistine, the, 518; and Oscar Wilde, 555, 556 Philosophies of Art, ideas in, 15 seq.; as instruments of living, 16; conditions for survival of, 16 seq.; personal and impersonal in, 17 seq. Photography, 416; 673; competition of with existing arts, 674; controversy over esthetics of, 675 Physics, 416; 463; 706; 792 Picabia, 828 Picasso, Pablo, 681; 726; 751; 802; 828 Picturesque, the, 186; 191; 192; Uve-

dale Price on, 192

Pissarro, Camille, 528; 576

Pius IX, 375; career, 442 seq.; his Pound, Ezra, 801 Poussin, N., 371 Syllabus Errorum, 443 Pius X, 972 Praxiteles, 46 Pius XI, 444 Pre-Raphaelite Brotherhood, 25; 337; Planning, City, 647 488; principles and practice of, 489; Plato, on freedom of artist, 4; on appeal to Ruskin, 489; their naturaldemocracy, 4; on courage, 15; 20; ism, 490; 495; 506; 521; 522; 576; his view of beauty, 36; relation to 757; 761 modern esthetics, 37; his life and Prévost, Abbé, 189; 202; as Romantic, philosophy, 38 seq.; a Eupatrid fear-204 seq.; 307 ing democracy, 40; slave, 42; opens Price, and value in art, 27 Academy, 42; his Otherworldliness, Price, Uvedale, 192; 965 46, 384; 447; 476; Pater's interpretation of, 538; 634; mathematics of Primitivism, 725 Printing, 130 Producer, the, 648; 891; experience of beauty in, 753; 764; 770; 771; 792; 806, 813; 906; 924; 931; 936; 937; as non-esthetic, 950 Prokofieff, 749 "Proletcult," 856 938; 939; 943; 976 n. Platonic ideas, and ghosts, 40; and Propaganda, art as, 858, 859 beauty, 42; and God, 43; as Santa-Property, Proudhon on, 423 seq.; Ruskin's plan to reform right of, yana's essences, 634 Platonic Love, of Renaissance, 117 Plekhanov, 859; 975 515; esthetic, 846; competition and Plotinos, 20; 75 seq.; his Rome, 76; his esthetic, 847 Proportion, 761 Otherworldliness, 77; his life and philosophy, 78 seq.; on art, 79; on Protestantism, 923, 924; 928 beauty, 79 seq.; 447; 936 Proudhon, Pierre Joseph, 24; 422; ca-Pluralism, esthetic, 933 reer, 422 seq.; on property, 423; on value; 424; his esthetic, 426-428; Plutarch, cited, 58 Poe, E. A., 23; 392; influence, 394; education and character, 394 seq.; 429; 441; 476; 647; 790 Proust, Marcel, 29; 464; 700; 803 Pseudo-humanism, 887 literary ambitions, 397; his philosophy of art, 398 seq.; poetry and truth one, 402; his idea of beauty, 404 seq.; Baudelaire's enthusiasm Psychoanalysis, 20; and the verbal arts, 803; base of surrealism, 810; Freud's claims for, 811; "metapsychology," for, 408, 409; 506; 700; 969 812; Rank's dissident system of, 816; Poet, the, his functions, 66; modernist, mechanisms of, 820; empathy in, follows the painter, 800 821 Poetria, 105 Psychologism, 174 Poetry, in Hellenistic world, 57; Poe Psychology, scientific, impact of on on nature of, 405 seq.; and morals, art, 26; of taste, 171; rise of, 611, 411; Symbolist theory and practice of, 687; "absolute," 728; Futurist 612; Fechner and, 618; Wundt makes natural science of, 630; Lipps' idea of, 795; medium and meaning queen of sciences, 637; confirms in, 799, 800 claims of "Art for Art's sake," 640; Poincaré, J. H., 27; 681; 715; 718; 719; tool of Kunstwissenschaft, 652; 706; 770; 926 James's, 715; social, of taste, 939 Pokrovsky, M. N., 857 Public Works of Art Project, 892; "Polarity," romantic, Schelling on, 239 liberty of art under, 892 Polycleitos, 43 Puffer, Ethel, 970; 977 Polygnotus, 44 Purdie, Thomas, 484, 485 Pompadour, Madame de, 186 Pure experience, 709 Pope, Alexander, 161 seq.; his philos-Pythagoras, 40; 753; 756; 757; disophy, 163; 175 coverer of science of beauty, 758; Pope, Arthur, 973 759; empirical basis of his science Port Royal School, the, 369 of beauty, 777, 778; 779; modern Post-impressionism, 598; prefers disphysics and logic return to, 781; 973 order, 769; 789; 802; 831; 832; 928

Q

Quanta Cura, Encyclical, 443 Quantum, esthetic experience a, 955; Quincy, Quatremère de, 288; his career, 289; 290; archaeologist, 290; on beauty, 290, 291 Quintilian, 20; 71; his view of oratory, 71; on beauty, 72

Racism, Gobineau's, 455; Croce attacks, 731; in Germany, 870; Nazi dogma, 871; Rosenberg on, 871-874 Radical Empiricism, 945 Radio, 647 Rag-time, 831, 832, 833 Ramsaye, Terry, 673; 676; 750 Rank, Otto, 811; 815 Raphael, 134; 481 Rätzel, 870 Rauschning, H., 976 Ravel, Maurice, 688 Reaction; post-War American, 886, 887; attacks Federal Arts Project, 894-897 Realism, 24; regarded as caricature, 373; as impartial seeing, 373; 382; dilemma of, 413, 414; 'photographic," 415; goal of art, 428; passes into naturalism, 463; Jarves on, 522; as impressionism, 528; "socialist," 859; Soviet, 880; 929 Reason, skepticism of, 169; change in

meaning of, 174; instrument of expanding life-impulse, 599; Darwinistic redefinition of, 690; mutations of, 921, 922 Reconstruction, 845; 882

Recovery, 890; motion the problem of, 891; consumer-producer relations in, 891, 892; role of arts in, 892; 894 Reform, 890, 891; 892; 893; 894

Reformation, the Protestant, and freedom, 8; 140; in France, 151 seq.; 649,

Reinach, Salomon, 673; 677 Relation, of whole and parts, 911, 912; beauty a, 944, 945; nature of, 945-947; William James on, 946 Relief, 890; 892

Religion, Schopenhauer on, 280; Saint-Simon's plan to liberate, 285; Hegel on relation to art, 297; higher criticism in, 327, 328; Carlyle on relation of to art, 335; de Lamennais on art for the sake of, 349 seq.; of Humanity, 360; Courbet's "assault" on, 416; Proudhon's, of labor, 422; Proudhon jailed for study of, 425; its universal core, 434; as art, according to Wagner, 458, 467; Ruskin's plan to reform, 492, 503; Guyau on, 599; new, generated by machine industry, 649; modernism in, 688, 689; Freud on, 821, 822, 824; motionpictures compete with, 899, 900; lost potencies of, 900; dependence of, on freedom, 923, 924; 927

Remington, Frederick, 677 Renaissance, and freedom, Nominalism in, 123 seq.; Workman and Wordman in, 129; lack of depth, 130; "a soul divided," 130 seq.; Platonism of, 131 seq.; abundance, 132; painters of followed method of science, 769; 906

Renan, E., 24; 382, 433 seq.; his uncertainty, 433; his education and career, 434; his philosophy, 434; his Life of Jesus, 435; his ideal of irony, 437; 516; 790

Renoir, P. A., 578

Renouvier, Charles, 14; 24; 400; his retort to Renan, 437; education and career, 438 seq.; his philosophy of freedom, 439; 441; 592; 595; 718 Rerum Novarum, encyclical, 649 Reverdy, Pierre, 830

Revolution, the Bolshevik, 841; 843 Revolutionists, and the arts, 851 Reynolds, Sir Joshua, 21; 169; his life,

179; his esthetic, 180; 181

Rhetor, role of, in Roman culture, 70 Rhetoric, in Christian culture, 100 seq.; its seriousness, 102; Augustine on, 102; in scholasticism, 103 seq.; 467

Rhythm, mutations of in machine age, 833; Theremin's machine for com-

pounding, 833 Ricardo, David, 326 Richards, I. A., 977

Richter, Gisela, 774 Riegl, Alois, 27; 624; 651

Riemann, 722

Right to be Different, the, 9; 462 Rights of Man, Jefferson on, 919 Rimbaud, 554; 685; 687

Risorgimento, 733 Ritschl, 583, 584 Rivera, Diego, 888

Roberts, David, 754 Robinson Crusoe, romantic significance of, 203 Robinson, Edward G., 809 Robinson, James Harvey, 845; 887 Rocaille, 166 Rococo, 21; rise of, 156 seq.; classics in, 158; and il bon disegno, 158; religion in, 159; meaning of, 166; esthetic disposition in, 169; and antiquity, 187; 937 Rodin, Auguste, 27; 632; 654; 681; his communication of motion, 683, 684; his views of art, 684, 685 "Romantic," meanings of, 201; Rousseau's use of, 202 Romanticism, 22; and Rousseau, 190; and the liberation of art, 199; relation to freedom, 199; Goethe as poet of, 201; industrial background of, 201; rejects Ut pictura, etc., 205; turns to simplicity, 205; and medievalism, 206; as German Renaissance, 206 seq.; redirection of, by the Schlegels, 235; dialectic of, 236; in England, 253; as Coleridge's retreat from freedom, 254; 282; in France, 283; Victor Hugo's, 286; of Quatremère de Quincy, 291; relation of, to revolution and reaction, 291; Hegel on, 299 seq.; Faust as concretion of, 304 seq.; Hugo on, 366; 929 "Romantic irony," 236 Ronsard, Pierre de, 146 Roosevelt, F. D., on freedom of art, 30; 905 Roosevelt, Theodore, 657; 765 Rosenberg, Alfred, 29; 871; 875; 877 Rosenberg, Leonce, 680 Rosenkrantz, 24; 446 Rosicrucians, 780, 781 Rosmini, 445 Ross, Denman Waldo, 28; 762; his studies and collections, 762, 763; his qualified Ruskinism and Platonism, 764; his researches, 765; his influence, 765; his philosophy of art, 766-769; 772; 773; 776; 779; 789; 883; 940 Rossetti, Christina, 489, 490 Rossetti, Dante Gabriel, 488; 490; 491, 492; 495, 496; 498; 506; 509 Rossetti, William Michael, 488; 492;

Rousseau, Jean Jacques, 21; 176; 188;

seq.; Kant on, 193; 415

life of, 188 seq.; his influence, 190

512

Rousseau, Théodore, 371; 381 Rude, F., 364, 370 Ruskin, John, 20; 24, 371; Milsand on, 475; his parents, 476; and Turner, 478 seq.; his mystic experience, 479; quality of his expression, 480; relation to Carlyle, 483; 495; espouses pre-Raphaelites, 489, 490; teaches workingmen, 493; on art and economics, 493; and Dr. Symonds, 494; his lectures on political economy, 497; influence on William Morris, 502; his Greek studies, 504, 513; and Swinburne, 505; 507, 508; 512; partisan Prussia, 513, 514; starts St. George's Guild, 513; and Fors Clavigera, 513; and Rose La Touche, 514; his ideal booklist, 515; his influence, 515, 516, 519, 540; and C. E. Norton, 520; 525; relations with Whistler, 530, 536; his recurrent illness, 539; his philosophy of life and art, 541-549; his theory of value, 541; Wilde's relation to, 551, 553, 555; 572; 576; 644; 757; 761; 762; role of ownership in sense of beauty of, 961, 962; 969 Russell, Bertrand, 28; 781; 785; his superlogic, 786; 946 Russia, 789, 790; artist's land of Beulah, 895 Ryder, Albert, 761

S

Sacco, 897 Sadger, 811 Sainte-Beuve, C. A. de, 23; 367; 369; his background, 369; 374; 376; 411; 476; 516 St. George's Guild, 25; 504; 513, 514, 515; 531 St. Simon, C. H. de, 284; life, 284; his physicopolitic, 284 seq.; on art, 285; his Platonism, 286 Sallastius, 83 Salon d'Automne of 1906, 726 Salon of 1849, the, 347, 348 Salon des Refusés, established, 381 Salvation, and freedom, 928, 929, 930 Sanctis, Francesco de, 730 Sand, George, 414 Santayana, George, 26; 633; his background, 633, 634; his philosophy, 634; his esthetic of "pleasure objectified," 635-637; 640; 715; 741; 942;

946; 970

Satie, Erik, 687 Satire, 429 Savonarola, Fra, 140 seq.; on beauty, Scarcity, in Middle Ages, 132; Fourier on, 354; in the Depression, 891; and laissez-faire, 921, 922; results from suppression of freedom, 922; in the arts, 924, 931 Schacht, Hjalmar, 882 Schapiro, Meyer, 971 Scheffer, Ary, 340 Schelling, F. W. J., 22; 200; 235; career, 236 seq.; philosopher of Holy Alliance, 238; influence, 238; "prince of romanticists," 239; his philosophy, 239; his idea of "polarity," 239; on art, 240; 567; 586; 936 Schiller, F. C. S., 18 Schiller, J. C. F. von, 22; 200; relations with Goethe, 227 seq.; life, 227 seq.; stirred by French Revolution, 230; his philosophy of art, 231; 236; 291; 564, 565; 600; 615; 942 Schillinger, Joseph, 28; 784, 785; 833; 974 Schlegel, A. W., 22; 200 Schlegel, F., 22; 206; on beauty, 236 Schola Cantorum, 90 Scholasticism, 103; aristocratic, 103; rhetoric in, 103; Aristotle in, 104; Toyce trained in, 805 Scholasticus, 103 Schönberg, Arnold, 799 Schools of art, 844; and communists, 851; and "the Revolution," 855; dictators' treatment of, 864; 933; 934 Schopenhauer, A., 22; 268; 274; counterpoint to Byron, 275; life, 275; relation to Goethe, 276; his loneliness, 277; his attitude toward his philosophic contemporaries, 277; use of the sciences, 278; success in old age, 278; philosopher of l'art pour l'art, 278; his esthetic, 278 seq.; on the struggle for non-existence, 279, 280; on Beauty as success in the struggle, 280; on religion, 280 seq.; on music, 281; 382; 449; 453; 454; 458; 459; 564; influence on Nietzsche, 582, 583; 588; 812; 936 Schrödinger, 781, 787 Schultze-Naumberg, 976 Science, 20; war of sects on, 142; nature in, 144 seq.; tangency of, to

Hegelism, 301; applied to religious

themes, 327, 328; growth and spread

of, 328; relation to democracy, 329; Renan on power of, 434; as truth, 496; calls for free thought, 436; and freewill, 441; common to heresies, 444; Zola on method of, in art, 466; foe of Hellenism, 519; Herbert Spencer on relation to art, 571; 588; pluralistic nature of, 595; harmony with art, 603; matter, the theme of, 634; Santayana on, 634; effect of on personal life after 1890, 645; methods of, in religion, 649; Mark Twain's allegory of, 650; Kunstwissenschaft as, 653; artists turn to, 656; derives from "instinct of workmanship," 662; progress of alters religious truths, 689; arrangement of symbols, 690; fulfills intellection, 698; economic organization of experience, 706, 707; as art, 707; 708; as fictions, 708; spontaneous variation in, 713; congruent with time, space, 713; "necessity" in, 716; 718; language of, 717; liberty of, 717; beauty of, 717; adaptable instrument, 718; Bergson's view of contrasted with that of Avenarius, James, Mach, Vaihinger, 720; as pseudo-concepts, 740; Hay's "aesthetic," 757; sole realities of, 781; psychoanalysis a, 811; 812; 824; basic failure of, 821, 822; and the proletarian dictatorship, 855; and the Revolution, 856; Nazi purge of, 875; Dewey on, 909, 910; 922; 923; and abundance in art, 924; 926; evil of, 927 Scott, Sir Walter, 754 Sculpture, Rodin on art of, 684; fascist, 868 Search, Edward, 181; 965 Second Council of Nice, Decree of, 88; Second French Republic, the, 343; and the Academy, 347; effect of in Europe, 375; 378; 379 See, the Roman, a theocratic state, 90 seq. Semper, Gottfried, 24; 420; 421; 422; 457; 476; 624; 651 "Sensibility and sense," 174 Seurat, Georges, 528; 597 Severini, Gino, 681 Shaftesbury, Earl of, 163 seq.; his Platonism, 165 Shakespeare, William, as baroque, 147 Shape, 971

Shaw, G. B., 464; 550; 553; on Wilde Speed, 671; galloping horse symbol of, and Nordau, 560 672; as end, 678; Futurist idealizes, 794; beauty of, 794 Sheeler, Charles, 674 Spencer, Herbert, 26; 475; 564; ration-Shelley, P. B., 22; 255; 257; 258; life, alizes Wilde's esthetics, 565; differs 260 seq.; his philosophy, 260; his from Schiller, 565; his education and career, 565, 566; his evolutionism, 567; his philosophy of art, 567, Hellenism, 261; as libertarian, 261; his method, as artist, 261; his philosophy of art, 263; on beauty, 264; seq.; 576; 591; 598; 600; 612; 614; 291; 908; 971 Shklovsky, 852 615; 660; 712 Spengler, Oswald, 8; 354; on Kultur, Shoshtakovitch, Dmitri, 858; 880 Siebeck, H., 635 837-839; on art, 839-841; "himself over again," 842; his self-delusion, Sight, and sound, D. R. Hay on, 758, 759 Signac, Paul, 493; 597 "Significant form," 761; 971 842; 848; 870; 974 Spheres, music of the, 973 Spingarn, Joel, 524, 526 Silence, in art, 728 Spinoza, 159; on beauty and freedom, 159, 160; 168 Silone, Ignazio, 868 Simon of Tournay, 104 Spiritual, the, 832 Sinclair, Upton, 657; 897 Siquieros, David, 888 "Spontaneous variation," 712, 713; 720 Spontaneity, as Spirit, 738; Croce's di-Sisley, Alfred, 576 alectic of, 739, 740; sought by James Joyce, 805, 806; 831; Swing as musical, 831; 834 Sisyphus, 963 Sitter, W. de, 781 Staël, Madame de, 235; 243; 283; 286 Six, the, 688 Skepticism, 169 Stalin, J., 853; 854; 857; 858; 860; Skyscraper, the, 888 895; 931 Stanford, Leland, Senator, 673, 675, Slavery, Aristotle on, 51 seq.; struggle over in the United States, 388 676 Slums, city and country, 646 State, the, Fascist philosophy of, 864-Smith, Adam, 21; on beauty and util-868; Gentile on liberty of art in, 869; Racist philosophy of, 871-874 ity, 181 Socialism, 336; and art, 501; 550; 553; Static illusion, the, 955 servile and military, 569; 588; 736 "Social significance," 842; 843; 887; Steichen, Edward, 674 Stein, Gertrude, 29; 464; 800; 801, 802; 895; 896; 897 and grammar, 802; 803 Socrates, 41; his esthetic, 44 seq.; Stein, Leo, 974 Nietzsche on role of, 587; 976 Stekel, Wilhelm, 811 Soliloquy, art as, 729; 934 Stendhal, Henri, 285 Solomon, Simeon, 495 Stephens, Frederic G., 488; 492 Sophists, in Greece, 41; in second cen-Sterne, Maurice, 904 tury Rome, 70; Church Fathers Stewart, C. P., 974 contra, 83 Stieglitz, Alfred, 680 Sorel, Georges, 28; 790; 791 Stillman, J. D., 673 Soumet, 366 Stirner, Max, 23; 382; his doctrine of Sound, and machinery, 672; an essenthe Ego, 382, 383; 384; 386; 389, tial component of movie, 749; and 410; 438; 441; 912 sight, D. R. Hay on, 758, 759; and sense, 799, 800; of cities and fac-Stoicism, and art, 46 seq.; Hellenistic character of, 47; of Panaetius, 59; tories, evokes compensatory music, and the Roman Republic, 59 833 Stowe, Harriet, 389; 497 Soupalt, 828 Strauss, David, 435 Space, in Bergson's philosophy, 696; changed status of Euclidean, 722 Stravinsky, Igor, 799 Streamlining, 784 Spartacus, 69 Streicher, Julius, 876 Spaventa, Bertrando, 734 Strunsky, Rose, 975 Spaventa, Silvio, 735

Style, Zola on, 466; in Architecture, Fergusson on, 486; Pater on, 536; as theme of Kunstwissenschaft, 651, 652; 841; 844; an action-pattern, 949

"Sublime, the," Longinus on, 73; according to Burke, 172; 186; Wundt on sense of, 630, 631; Santayana's

idea of, 636

Suggestion, as art work, 702; 823 Sully, James, 26; 611; 614; his interest in the arts, 614; education and career, 615

Sully-Prudhomme, 632; 970

Suprematism, 789

Surrealism, 29; 803; Finnegans Wake as, 805; a psychoanalytic esthetic, 810; defined, 823; offers Endlust without Vorlust, 828; development of, from Dadism, 828; 829; 831

Swastika, 874; 877

Swinburne, Charles Algernon, 25; 495; 498; his Gallicism, 504; relation to Ruskin, 505; his faith, 505; his character and career, 505, 506; reaction to his poems, 507, 508; his philosophy of art and of freedom, 508-512; 513; 519; 535; 552; 970

Swing, 29; surrealist music, 831; emergence of, 831-833; role of, in industrial culture, 834; characteristics, 834; 889; 928

Swordsman, 70; takes to art, 167

Syllabus Errorum, 443, 444

Symbolism, 27; according to Hegel, 299; and the natural, 415; relevancy and irrelevancy of, 428; Wagner's, 458; Ruskin's Greek, 504; a factor in beauty, 524, 525; decadence becomes, 554; and authority, 555; 632; modern cult of, 685; Barrès hierophant of French, 700; and survivalvalue, 706; as materialization of ideas, 714; motion-picture, 749; psychoanalytical, 818, 820; 928

Symbolists, the, 685; their flight from reality, 686; 688; their intent affects established religion, 688, 689; Bergson the esthetician of French, 691; 700, seq.; 723; preserve integrity of

language, 800

Symmetry, nature of, 772

Symonds, John Addington, Dr., 494; his esthetic, 494; 965

Symons, Arthur, 554

Syndicate of Masons and Painters, 888

T

Taine, Hippolyte, 24; 467; his philosophy of art, 467; criticism of, 469-470; 475; 969

Tairov, 858

Tarde, Gabriel, 591; 592; his works and philosophy, 593; on imitation, 593; 595; 597

Taste, vs. faith, 170; subject of study, 176; and beauty, 182; debate over, 194; L. de Laborde on degradation of, 380, 381, 382; Proudhon on, 427; 463; industrial society's assault on, 547, 548; expresses the overflow of power, 579; 755; 764; 847; 928; 930; 932; changes in, how forced, 932; and freedom, 933; consensus in, 934; social psychology of, 939

Theatre Project, 894, 895 Theism, and rococo, 158

Theophilus, 98; his Schedula, 98

Theremin, 833

Thinking, nature and function of, 711; as humanization, 712; role of symbols in, 714; Dewey on, 909

Third French Republic, 378; 591; 780 Thisworldliness, in Renaissance, 132;

and the Baroque, 144; 938

Thomas Aquinas, Saint, 20; 104; his hymns, 105; on art, 105 seq.; life, 106 seq.; on beauty, 108; Leo XIII prescribes works of, 444; Vallet's summary of his ideas on art, 444; 931

Thompson, D. W., 773; 973 Thoreau, Henry, 23; 356; 384; 389 seq.; 396; 410

Thore-Bürger, 372 Ticknor, George, 387

Time, awareness of, and machines, 671; liberty of, in Debussy's music, 688; stretch of, as evolution, 695; creation of conventional, by spatialization, 698

Titchener, E. B., 632

Toch, Ernst, 749

Tocqueville, Alexis de, 376; 455

Tolstoi, Leo, 26; 559; 603; and the Russian peasant, 604, 605; his philosophy of art, 605-607; 611; 790; 841; 940

Totalitarianism, and art, 29; 406; Croce attacks, 731; Gentile's, 867; new forms of, 907; warfare of, against nature, 931, 932

Toynbee, Arnold, 172

Treitschke, 870
Trotsky, Leon, 29; his esthetics, 854, 855, 856, 857; 969
Tsara, Tristan, 795; 828
Tucker, Abraham, 965
Turgeniev, Ivan, 603, 604
Turner, John, 338; 371; 372; 478; 479; 481; 490; 521; 529; 548; 576
Twain, Mark, 650
Tyler, Samuel, 969

IJ

Ugly, the, in neo-Hegelian esthetics, 445; F. T. Vischer on, 446; Grant Allen on, 577; Nietzsche on, 582; as inadequate expression, 742; science exalts, 928; 937; 938; 939; meanings of, 944

Ulysses, 803, 804; as verbal cubism, 805

Unemployment, 845

United American Artists, the, 895

United American Artists, the, 895

Unites, the Aristotelian, 157

Universality, in the esthetic experience, 941; 960; 961

Use, see Beauty; in the esthetic experience, 954-960

Utitz, 654

Ut pictura poesis, 100; 153; 205; 209

ν

Vaihinger, Hans, 681; 706; his "philosophy of as if," 707; 718; 720 Valla, Lorenzo, 126, 127 Vallet, Abbé, 24; 444 Value, Proudhon's dialectic of, 424; Ruskin on, 502; Ruskin's theory of, 541, 544; Nietzsche's interpretation of, 588 seq.; life-impulse source and sanction of all, 598; as empathic activity, 640; not theme of Kunstwissenschaft, 653; "scientific objectivity" a, 653; as pecuniary, 663; 710; James on esthetic, 711; ambivalence of, 715; and scientific method, 717; freedom not limited in, 787; Nazi transvaluation of, 877; Dewey on, 910; of the artistic, 914; 939; in esthetic experience, 951 Valuta, post-War, 882 Van Gogh, V., 597; 724; 726; 727 Vanzetti, 897 Vasari, Giorgio, 135 Vase, the Greek, 759; 772; 774 Veblen, Thorstein, 27; 656; 657; his

characteristics, 658; growth and edu-

cation, 658-661; his style, 661; his philosophy, 661-665; 669; cause of his influence, 670, importance of motion in his thinking, 670; 671; 943; 948 Verlaine, Paul, 27; 554, 685; his Art Poetique, 687; 688 Verne, Jules, 464; 686 Vernet, Horace, 340 Vico, Giambattista, 730; 735, 736 Vigny, Alfred de, 366, 367 Vinci, Leonardo da, 129 Virgil, 39; in Middle Ages, 117 Vischer, F. T., 24; 446; 633; 970 Vitascope, the, 704 Vitruvius, 75; 94; 771 Vlaminck, 726 Voekler, Hans, 879 Voice, beauty of singing, 977 Volkmann, A. W., 619; 623 Vollard, Ambrose, 597; 680; 681; 682 Volponi, Padre, 733 Voltaire, 166, 168; 176; his 167, esthetic, 184 seq.; 188; 415; 939 Vorlust, 823; 828 Vorticism, 789; 928

W

Wackenroder, 243 Wagner, Richard, 24; 378; 382; 418, 431, 432, 433; 448, 449; place in history of music, 489 seq.; treatment of medium by, 449, 450; career, 450 seq.; his first philosophy, 452; and Bakunin, 453; effect of Schopenhauer on, 453, 454; his final philosophy of art, 454 seq.; and Gobineau, 455; and Ludwig II, 457; and Hanslick, 458, 459; as a Wagnerian, 462; 559; 582; 587; 588; 728; 870; 971 Walden, Herwarth, 727; 972 Wanger, Walter, 904 War, of the Two Freedoms, 14 seq.; role of Liberalism in, 15; and Louis Napoleon, 376-378; Proudhon's justification of, 426; Offenbach's satire of, 432; form of play, 502; Ruskin on, 502, 503; role of myths in class, 791; role of rationalizations in, for the élite, 793; consequences of strain of, 810, 811; 844; 845; 861; 896; as beauty, 943 Warfare, inner, between nurture as producer, and nature as consumer, 352 seq.; cause of civilization, 819

seq.; ecclesiastical, upon liberty of

the artist, 904; totalitarian, against nature, 931, 932 Waste, conspicuous, 664; in nature, Watts-Dunton, Theodore, 509 Weber, Wilhelm, 620 Weber, E. H., 623 Webster, Daniel, 389 Weill, Kurt, 749 Wells, H. G., 464; 686; 704; 845; 848; 897 Welsh, Jane, 330-332 Werner, Rudolf, 879 Wesley, the brothers, 175 Wessel, Horst, 876 Whistler, J. M., 25; 498; 522; life and character, 526; and the impressionists, 528, 529; his philosophy of art, 529 seq.; and Ruskin, 530; compared with Pater, 535; 549; 552; 553; 555; 68ı Whitehead, A. N., 781; 786 Whiteman, Paul, 833 Whitman, Walt, 509; 520; 522; 762 Whittier, J. G., 389 Whittle, George, 774 Whole, relations of parts in, 911, 912; 929, 930; 936, 93**7, 93**8 Wilde, Oscar, 25; 549; character and education, 550 seq.; his career, 551-555; his philosophy of art, 555 seq.; 571, 572 Wilson, Woodrow, 765 Winckelmann, J. J., 22; 207; romantic exaltation of Hellenism by, 207; on beauty, 207; 586 Wirth, Wilhelm, 971 Wittenberg, P., 974 Wollzogen, H. von, 971 Wood, James, 977 Woolner, Thomas, 488, 489 Wordman, the, 70; in Renaissance, 129

seq.; scientist classified as, 718

"Words in liberty," 795; 800

Workman, the, 70; in Renaissance, 129 seq.; philosophies of, 135; as academician, 155; as artist, 428, 495; and scientist, 718, 719; and capital, 849 Workmanship, effect of industrialization on, in France of Napoleon III, 379 seq.; Thoreau's, 389; Fergusson on role of, in fine arts, 487; instinct of, as Kunstwollen, 651; 661; leads to science, 662; an end in itself, 662; myth of General Strike and, 792; Vorlust and, 823; 936; 937; beauty a gratification of instinct of, 943; Veblen on instinct of, 948 Works Progress Administration, 892 Wright, Frank Lloyd, 647 Writers' Project, 895 Wundt, W., 624, 625; 629; his science of psychology, 630; his esthetics, 630; 632; 645; 971

х

Xenophon, 965 Xenophobia, American, 388

Y

Yaroslavsky, E., 857 Yessenin, Serge, 852; 858 Youth, and the arts, 846; a faith and occupation, 865; fascist propaganda among, 867

Z

Zahn, Leopold, 728; 972 Zeising, Adolf, 624 Zeno, 47; 58 Ziegler, Adolf, 879 Zola, Emile, 24; 464; esthetician writing fiction, 464; influence of Claude Bernard on, 465; his philosophy of art, 465; on Manet, 529; 681