

## INDEX

- Absence, 91, 118, 120, 143; in painting, 51–52, 131, 136–37, as whiteness, 126. *See also* Being; Light; Painting; Presence
- Absolute: as act, 128; in Byzantine art, 23; and color, 146; desire for, 143; and light, 154, 160; in Mondrian, 104; in object, 94; in painting, 45, 158; primacy of, 153; sign of, 105; in simple forms, 47; as transitory, 101. *See also* Art; Light; Unity
- Agliè, church of, 32
- Agony of the Garden* (Andrea Mantegna), 83
- Alberti, Leone Battista, 56, 78
- Angelico, Fra, 62–63, 78
- Annunciation*, 27, 155
- Annunciation* (Piero della Francesca), 57
- Annunciation* (Jacopo da Pontormo), 165–66
- Archeology, 73–74, 75, 80
- Architecture, 26, 32, 39, 41; Mansard style of, 145; and time, 54. *See also* Painting
- Aristotle, 56
- Art: abandonment of, 123; absolute in, 36; and being, 42, 52, 53, 205–6; body in, 35–36; and chance, 183; as *cosa mentale*, 136n.4; as cryptic, 28; and death, 11, 118; distance in, 151; dream in, 82; and the ephemeral, 20; and exile, 27, 41, 89, 160; existential realities of, 8; failure of, 123–24; freed from mimesis, 4; humor in, 37; as icon, 165, 168; and illusion, 29, 74; and intellect, 78; and knowledge, 181; and language, xiii; and love, 25–26; materiality of, 12, 32; modern, 93–94; music of, 165; and nature, 77–78, 143; Northern, 94; as openness to world, 147; and poetry, xiii; production of, 62–63; reading of, 28; and reality, 51; and simplicity, 32–33; and spirituality, 59, 61–66; as subjective, 53; and thought, 9; and time, 48, 121; and transcendence, 47; vulnerability of, 43; and world, 4, 13, 14, 64. *See also* Being; Dream; Idea; Immediacy; Landscape; Light; Love; Painting; Place; Presence; Unity
- Art history, xii, xviii, 9–10, 28
- Artist: as protagonist, 12
- Athens* (Henri Cartier-Bresson), 181–82, fig. 17
- Axel* (Villiers de l'Isle-Adam), 103
- Bacchanal of the Andrians* (Titian), 68–69
- Bacchus and Ariadne* (Titian), 69
- Bach, Johann Sebastian, 102
- Bacon, Francis, 141
- Balthus (Balthasar Klossowski de Rola), xviii, 127–39, 167. Works: *The Children*, 132; *The Farmyard*, 138; *Girl at a Window*, 138; *Girl in White*, 138; *The Goldfish*, 138; *The Guitar Lesson*, 132, 133, 134; *Italian Landscape*, 133n.2; *The King of Cats*, 128–31, 133, 135n.4, fig. 13; *Larchant*, 132–33, 133n.2, 138; *The Mountain*, 134; *Nude in Front of a Mantel*, 135; *Nude with a Cat*, 135–36; *Le Passage du Commerce Saint-André*, 11, 13, 136–38; *Portrait of André*

- Balthus* (*Balthasar Klossowski de Rola*),  
(cont.)  
*Derain*, 132; *The Room*, 139; *The Street*, 13, 131–32, 133, 135n.4, 136, 137, pl. 7; *Thérèse Dreaming*, 135; *Three Sisters*, 139
- “Bamboccianti,” 94
- The Baptism of Christ* (Piero della Francesca), 38, pl. 2
- Baroque art, xviii, 31–33, 73, 75
- Barthes, Roland, xviii, 191–92
- Bashō, 179
- “Le bateau ivre” (Arthur Rimbaud), 172
- Baudelaire, Charles, 14, 72, 90, 94, 112, 120, 130, 131; and color, 170
- Beauty, 101; as curse, 124. *See also* Unity
- Beethoven, Ludwig van, 102
- Being (existence), 37, 46, 90, 104, 113; and absence, 126; and appearance, 128, 147; and art, 4, 11, 11n.5, 12, 27; and concept, 52, 55; as contrary to essence, 41; and death, 115–20, 124; and doubt, 159; dwelling place of, 23, 123; experience of, in painting, 93, 132, 153; exteriority of, 91; as finitude, 40; and image, 92; and knowledge, xv; and lack, 167; mountain of, 115–17, 121; and nonbeing, 173; as opposite to *having*, 122; and place, 144; and plenitude, 108; precariousness of, 68–69, 92; and presence, 93, 116; relation to earth, 64; rejection of, 20; representation of, 55, 87; synthesis of, 143; and terror, 145; and time, 51; as world of signs, 112. *See also* Absolute; Art; Child; Color; Finitude; Form; Image; Light; Music; Poetry; Reality; Representation; Writing
- Bellini, Giovanni, 59–69, 78, 84. Works: *Coronation of the Virgin* (Pesaro altarpiece), 65–66; *Death of St. Peter Martyr*, 62; *Feast of the Gods*, 66–69, fig. 5; *Orpheus*, 68; *Pietà*, 59, 63, fig. 4; *Sacred Allegory* (*Meditation on the Passion*), 61; *Transfiguration*, 59
- “Belliniani,” 66
- Bembo, Pietro, 68
- Bernini, Giovanni Lorenzo, 32
- Bodhisattva of Horyuji, xx
- Body, 121, 155–57, 183; in painting, 64, 72–73, 154, 163–65, 167–68, 171. *See also* Art; Color; Gaze
- Bonnard, Pierre, 113, 126
- Bor, Paulus, 94
- Bosch, Hieronymus, 82
- Botticelli, Sandro, 23, 26, 55, 80, 84.  
Works: *La derelitta*, 58
- Bouge N* (Claude Garache), 163, pl. 10
- Bourdon, Sébastien, 94, 110
- Bouts, Dirk, 64
- Brandi, Cesare, 112
- Breenbergh, Bartholomeus, 94
- Brera altarpiece (Piero della Francesca), 58, 75, 80
- Breton, André, 6
- Brunelleschi, 53, 54, 71, 78, 135
- Bryson, Norman, 9–10
- Buddhism, 173, 178–80
- Byzantine art, 19–24, 45; excess and moderation in, 23, 24; and eternity, 20, 21; and the sacred, 23
- California Hills* (Edward Hopper), 153
- Callimachus, 47
- Camera degli Sposi* (Andrea Mantegna), 10, 75–77, 78
- Cape Cod Morning* (Edward Hopper), 154–55
- Carolus-Duran, 141
- Carravagio, xviii, 87, 90, 93, 166
- Cartier-Bresson, Henri, 8, 175–86.  
Works: *Athens*, 181–82, fig. 17; *Colette and Her Companion*, 183; *Funeral of a Kabuki Actor*, 183–84, fig. 18; *Place couverte de Simiane*, 178; *Place de l'Europe in the Rain*, 175–77, fig. 16
- Case del campiaro a Grizzana* (Giorgio Morandi), 110
- Castagno, Andrea del, 55–56, 135n.4.  
Works: *The Last Supper*, 55–56; *Three Scenes from the Life of Christ*, 55

- “Celebration of Peace” (Friedrich Hölderlin), 95
- Ceres: myth of, 87–92
- Cézanne, Paul, 110
- Chair Car* (Edward Hopper), 150, 155, 157, 158
- Chaldea, 126
- Chance, 104–5
- Chardin, Jean-Baptiste-Siméon, 109
- Chase, William Merritt, 141
- Chiaroscuro. *See* Light
- Child, 21, 137, 139, 172; and death, 138; and light, 199; as mode of being, 138; representation of, 45; and world, 132, 179, 181
- Childhood, 116, 117, 124, 131, 214
- The Children* (Balthus), 132
- de Chirico, Giorgio, 39–41, 109. Works: *The Mystery and Melancholy of a Street*, 39–40, fig. 3
- Christ: humanity of, 71–72; of Sopoćani, 21
- Christian art, 47, 63
- Christianity, 21, 50, 92, 167; relation to humanism, 80
- Cimabue, 47
- Cimarosa, Domenico, 41–42
- Circuit* (Alberto Giacometti), 120
- City: painting of, 153. *See also* Light; Place
- Classical art, 108
- Clouds: representation of, 77–78, 83; as sign, 100–101, 104–5
- Colette and Her Companion* (Henri Cartier-Bresson), 183
- Color, 7, 32–33, 73–74, 77–78, 94, 149; and being, 5, 146; as beyond meaning, 169; blue, 170, 173; and body, 156–57, 164; and darkness, 141–42, 148–49; and death, 117; in Garache, 163–65, 168–74; and harmony, 134n.3, 145–46; and image, 170; language of, 173; and light, 103, 159; as matter, 168; in modern painting, 142–43, 163–65, 168, 169–74; in Mondrian, 99–101, 102, 105; in Morandi, 108, 109; as mystery, 160; of objects, 50; painter’s use of, 157–58; perception of, 2, 145; power of, 169–74; as presence, 126; red, xvii, 5, 33, 101–2, 122, 137, 141, 146, 163–64, 167–68, 170–72, 173; representation of, 137; as unity, 164, 173; as unknown, 122; values of, 156, 157, 173; and world, 146; yellow, 146, 146n.5. *See also* Absolute; Hope; Light
- Concept, 8; in criticism, xii–xiii, xvi; in language, xv; in painting, xvi, 130; and perception, 9; and perspective, 50–51. *See also* Being; Drawing
- Conference at Night* (Edward Hopper), 157
- Constable, John, 4, 147, 211–13
- Corbin, Henry, 46
- Corn Hill* (Edward Hopper), 153
- Coronation of the Virgin* (Giovanni Bellini), 65–66
- Corot, Jean-Baptiste Camille, 135n.4
- Correggio, 76
- Courbet, Gustave, 135n.4
- The Creation of Adam* (Michelangelo), 165
- Criticism: in art, 13, 14; written by poets, 9–10; as mental process, xii–xiii; and poetry, xviii; as subjective, xviii–xix. *See also* Poetry
- Crivelli, Carlo, 78
- Crucifixion* (Andrea Mantegna), 77, 83
- Cubism, 128, 159
- Dante, 49
- Death, 24, 32, 57–58, 115–20, 122–23; and poetry, 6; representation of, 178, 183–84. *See also* Absence; Art; Being; Child; Love; Nothingness; the Stranger; Time
- The Death of Empedocles* (Salvatore Rosa), 94
- Death of St. Peter Martyr* (Fra Angelico), 62
- Death of the Virgin* (Andrea Mantegna), 65, 84, pl. 4
- Degas, Edgar, 150–51, 165, 167, 171, 172, 185

- Delacroix, Eugène, xviii, xx, 100, 130, 147, 172, 173; and color, 170
- Depth: in painting, 105, 183
- De pulchritudine simulacrum* (St. Augustine), 64
- La derelitta* (Sandro Botticelli), 58
- Les déserts de l'amour* (Arthur Rimbaud), 124
- Desire: as eros, 139, 142, 156; as form, 33; and image, 102; mystery of, 91; in painting, 135. *See also* Love; Painting
- Donatello, 55, 59, 71, 72, 74
- Don Giovanni* (Wolfgang Amadeus Mozart), 42
- The Dormition of the Virgin*, 21–23, fig. 1
- Drawing, 8, 85–86; and immediacy, 204n.29; and presence, 126, 185–86; as surpassing concept, 171–72
- Dream, 23; in art, 100, 101; figures in, 136; and the imaginary, 191–92; and meaning, 108, 113; and poetry, 196; and reality, 177, 183. *See also* Art; Image; Imaginary; Painter
- Duccio di Buoninsegna, 46
- Dürer, Albrecht, 63, 66
- Early Sunday Morning* (Edward Hopper), 153
- Earth: as epiphany, 94; as matter, 38; renewal of, 113; representation of, 65–66, 87, 93, 94, 100. *See also* Finitude
- East Side Interior* (Edward Hopper), 148, 149
- Egypt. *See* Place
- Elegance: and sorrow, 23
- Elsheimer, Adam, 85–95, 166. Works: *The Mocking of Ceres*, 87–93, fig. 9; *Waldrand*, 85–86, fig. 8
- Ephemeral. *See* Art; World
- d'Este, Alfonso, 69
- d'Este, Isabella, 67, 68, 83
- Etching, 148–49
- Eternity: and instant, 102, 167, 179. *See also* Time
- Evening Wind* (Edward Hopper), 148
- Excursion into Philosophy* (Edward Hopper), 142
- Expressionism, 144, 146–47
- Eyck, Jan van, 64
- The Fall* (Michelangelo), 165
- The Farmyard* (Balthus), 138
- Fauvism, 142, 159
- Fayum, 126
- Feast of the Gods* (Giovanni Bellini), 66–69, fig. 5
- Feast of the Rose Garlands* (Albrecht Dürer), 66
- The Finding of the Body of St. Mark* (Tintoretto), 46
- The Finding of Moses* (Nicolas Poussin), 5
- Finitude: in art, xii, 42, 104; and being, 105; and earth, 92; as time, 48
- The Flagellation of Christ* (Piero della Francesca), 26, 57, 77
- Flaubert, Gustave, 177
- Focillon, Henri, 44
- Form, 7, 56; and anxiety, 134, 136; in art, 38, 46, 180–81, 183; as being, 24, 32; cult of, 103; as incarnation, 19; as Intelligible, xx, 65, 92, 108, 180; as matter, 23; and reality, 42; spatial, 62; as writing, 23. *See also* the Intelligible; Painting
- French art, 142–44
- Freud, Sigmund, 104
- Fromentin, Eugène, 160
- Funeral of a Kabuki Actor* (Henri Cartier-Bresson), 183–84, fig. 18
- Garache, Claude, 5, 163–68; 171–74; 210–11. Works: *Bouge N*, 163, pl. 10
- Gaze: as affirmation of world, 180, 181, 183; artist's, 12, 13, 143, 155; in painting, 57, 100, 137–38
- Géricault, Théodore, 173
- Gandhi, Mahatma, 179
- Giacometti, Alberto, xviii, 80, 115–26, 166–67, 185; concern with being, 165–67; funeral of, 115–17, 118, 122; studio of, 165. Works: *Circuit*, 120;

- Head of a Man (Diego)*, 124–25, fig. 12;  
*The Hour of the Traces*, 120; *The Invisible Object*, 11, 118–20, fig. 11; *Vue de l'atelier à Stampa*, 126, pl. 6
- Giorgione, 63, 66, 67. Works: *Pastoral Symphony*, 66, 68
- Giotto, 49–50, 53, 54, 128. Works: *Lamentation*, 49; *Nativity*, 49; *Noli me tangere*, 49
- Girl at Sewing Machine* (Edward Hopper), 149, 154, 155
- Girl at a Window* (Balthus), 138
- Girlie Show* (Edward Hopper), 142
- Girl in White* (Balthus), 138
- Giverny, 159
- The Goldfish* (Balthus), 138
- Gonzaga family, 75
- Gothic art, 31, 48–49, 54, 61, 78
- Goya y Lucientes, Francisco José de, 76, 166
- Grabar, André, 47
- Grace: notion of, 77, 80, 109, 128, 135
- Greco, El, 27, 41, 44, 53, 101
- Greek art, 20, 21, 23, 32, 42, 46–48, 57–58
- The Guitar Lesson* (Balthus), 132, 133, 134
- Hamlet* (William Shakespeare), 82, 84, 109, 130
- Harmony, xix, 26, 47; in art, 35; in painting, 71, 87, 138; universal, 52; in world, 102–3. *See also* Color; Symmetry
- Head of a Man (Diego)* (Alberto Giacometti), 124–25, fig. 12
- Henri, Robert, 141–42, 147
- Herrigel, Eugene, 178–79
- High Noon* (Edward Hopper), 154
- Hills South Truro* (Edward Hopper), 153
- History, 51; and painting, 72–74, 75, 76, 78, 83; as ruin, 82
- Hohenzollern, Barbara von, 75
- Hölderlin, Friedrich, xv, 6, 42, 95
- Hope, 41, 92, 100, 102, 112; absence of, 110, 112; in art, 151; and color, 173; meaning of, 113; as new beginning, 113; power of, 123; as word, 118. *See also* Light; Painting
- Hopper, Edward, xviii, 141–60, 166.  
 Works: *California Hills*, 153; *Cape Cod Morning*, 154–55; *Chair Car*, 150, 155, 157, 158; *Conference at Night*, 157; *Corn Hill*, 153; *Early Sunday Morning*, 153; *East Side Interior*, 148, 149; *Evening Wind*, 148; *Excursion into Philosophy*, 142; *Girl at Sewing Machine*, 149, 154, 155; *Girlie Show*, 142; *High Noon*, 154; *Hills South Truro*, 153; *The House by the Railroad*, 145; *The Lighthouse at Two Lights*, 153; *Man Drinking*, 141; *Morning Sun*, 155–57, pl. 9; *On the Quai*, 148; *Night in the Park*, 148; *Night on the El Train*, 148; *Night Shadows*, 148; *Le Parc de Saint-Cloud*, 143; *Pennsylvania Coal Town*, 155; *Road and Trees*, 149–50, 158; *Room in Brooklyn*, 154; *Room in New York*, 151–153, fig. 14; *Rooms by the Sea*, 158; *Second Story Sunlight*, 151; *Self-Portrait*, 151; *Seven A.M.*, 149–50; *Skyline, Near Washington Square*, 153; *South Truro Church*, 153; *Squam Light*, 11, 144–47, 150, 153, 155, pl. 8; *Summer in the City*, 142; *Summertime*, 153–55, fig. 15; *Sunday*, 149; *Sun in an Empty Room*, 158–59; *Sun on Prospect Street*, 153; *The Two Comedians*, 158; *Vermont Sugar House*, 153; *A Woman in the Sun*, 155
- The Hour of Traces* (Alberto Giacometti), 120
- The House by the Railroad* (Edward Hopper), 145
- Hudson River School, 145
- Hugo, Victor, 183
- Hyperion* (Friedrich Hölderlin), 42
- Idea, 40; in art, 27, 36, 44, 90, 92; as distance from the world, 26; negation of, 38; as *pure form*, 46; and sensory experience, 133; and timelessness, 50; and world, 56–57

- Illusion: in art, 42. *See also* Art; Image; the Intelligible; Perspective
- Image, xvi, 20; in art, 10, 51; attraction of, 7; and being, 100, 122; definition of, xvii; and faith, 64; hegemony of, 4; idolatry and iconoclasm of, 191-97; and illusion, 93, 191-97; and immediacy, 171; as lure, 13-14; and meaning, 172-73; as timeless, 45; unreality of, 101; and world, 127. *See also* Being; Desire; Imaginary
- Imaginary, 7, 29, 55; as liberation, 93; and reality, 177; and world, 15. *See also* Dream; Reality
- Immanence, 123. *See also* Painting; Place; Presence
- Immediacy: in art, 86, 170-72, 173-74. *See also* Image
- Impressionism, 100, 142, 143, 147, 150, 159
- Incarnation: and object, 102. *See also* Time
- Intelligible, the, 8, 11, 27, 39, 54; in art, 36, 38-42; and being, 61; as illusion, 41; quest for, 62; as unity, 57. *See also* Form
- The Invisible Object* (Alberto Giacometti), 11, 118-20, fig. 11
- l'Isle-Adam, Villiers de, 103
- Italian art, 26-29, 35-42, 43-58, 59-69, 71-84, 87, 94, 107-13
- Italian Landscape* (Balthus), 133n.2
- Judith* (Andrea Mantegna), 75
- Kafka, Franz, 167
- Kertész, André, 185
- Kierkegaard, Søren, 33, 57
- The King of Cats* (Balthus), 128-31, 133, 135n.4, fig. 13
- Knowledge, 52; in art, 56. *See also* Art; Being; Painting; World
- Lamentation* (Giotto), 49
- Landino, Cristoforo, 55
- Landscape, 64, 65; in art, 110-12; imaginary, 164; Italian, 116; and painting, 100, 133, 133n.2., 134, 138
- Language, 173; as element in painting, xvi; English, 130; Italian, 116; and poet's need to fragment, xix; and reality, 120; rejection of, 108, 109, 110, 112, 113; and self, xviii-xix; as sign, xiv; as sound, xiv-xvii; and unity, 108. *See also* Art; Poetry; Unity; Word; Writing
- Larchant* (Balthus), 132-33, 133n.2, 138
- Last Supper*, 94
- Last Supper* (Andrea del Castagno), 55-56, 135n.4
- Last Supper* (Leonardo da Vinci), 51
- La Tour, Georges de, 45, 89, 94
- Legend of the True Cross* (Piero della Francesca), 35-39, 43, fig. 2
- Le Nain, 94
- Leonardo da Vinci, 51, 53, 55, 94
- Lettre du voyant* (Arthur Rimbaud), 54
- Light, 92, 111-13; and absence, 145; as absolute, 154; and being, 148, 203-4, 213-15; and body, 156-57; character of, 5; and *chiaroscuro*, 90; and city, 149; and darkness, 38, 87-89, 117, 139, 148, 172, 173, 200-204; as epiphany, 101, 181; and essence, 109; in history of art, 40-42; as hope, 155; as matter, 99, 146; in nature, 143; in painting, xvii, 133; poetics of, 188-91, 197-204, 214-15; in poetry, 201-4; as presence, 155, 204; and self, 145-46; and shadow, 24, 32, 39-42, 64, 89, 109, 142-44, 156, 157; as signifier, 153-59; and sun, 40-42, 121, 147, 155-59, 190-91; and transcendence, 149; as unique reality, 166; unrepresentability of, 202-4; and unity, 147; and world, 185
- The Lighthouse at Two Lights* (Edward Hopper), 153
- Loneliness, 154-55; idea of, 151; in painting, 148, 149, 150, 157;
- Loss, 15, 92, 151. *See also* Death; Painting
- Love, 21, 23, 62; and death, 123; as eros,

- 66; for works of art, xviii, 12. *See also* Art; Desire; Reality
- Lovejoy, Arthur, 64
- Lysippus, 46
- Madonna, 27, 44, 45, 58, 62, 64. *See also* *Rucellai Madonna*; *Senigallia Madonna* *Madonna del Parto* (Piero della Francesca), 37–38
- Madonna of the Stonecutters* (Andrea Mantegna), 82–83
- Madonna of Victory* (Andrea Mantegna), 78, 80, fig. 6
- Mahler, Gustav, 102, 103
- Mallarmé, Stéphane, 105, 109, 123, 126, 177, 179
- Man Drinking* (Edward Hopper), 141
- Manet, Edouard, 27, 142, 170
- Mannerism, 53, 56, 87, 135n.4
- Mantegna, Andrea, 59, 61, 62, 64–65, 66, 68, 71–84; frescoes in Ovetari chapel, 72, 73, 74, 76; painting of dead Christ, 75, of St. Luke, 75. Works: *Agony in the Garden*, 83; *Camera degli Sposi*, 10, 75–77, 78; *Crucifixion*, 77, 83; *Death of the Virgin*, 65, 84, pl. 4; *Judith*, 75; *Madonna of the Stonecutters*, 82–83; *Madonna of Victory*, 78, 80, fig. 6; *Parnassus*, 83; *St. Bernardino*, 80; *St. James Led to Martyrdom*, 73; *St. Sebastian* (Louvre), 80–83, fig. 7; *St. Sebastian* (Vienna), 82–83; *Triumph of Caesar*, 75, 80, 84; *Triumph of Scipio*, 75, 80, 84
- Marquet, Albert, 143
- Masaccio, 54–56, 128
- Mason, Raymond, 5, 166
- Matisse, Henri, 177
- Meaning: the loss of, xiv, xv
- Melancholy, 33, 40–41, 47, 58, 68, 80, 131, 134, 135, 139, 145, 148; in Hopper, 149; in Mondrian, 101, 102, 105. *See also* Loneliness; Mourning; World
- Melville, Herman, 112
- Memory, 137
- Merleau-Ponty, Maurice, 5, 188, 215–16
- Messina, Antonello da, 61, 62
- Metamorphoses* (Ovid), 91, 93
- Metaphor, 38
- Michelangelo, 27, 136, 165
- Millet, Jean-François, 164, 166
- Mistra, 20
- The Mocking of Ceres* (Adam Elsheimer), 11, 87–93, fig. 9
- Mondrian, Piet, 5, 7, 99–106; New York paintings of, 106; use of grid in, 103–4, 105. Works: *The Red Cloud*, 99–102, 104–6, 159, pl. 1. *See also* Color
- Monet, Claude, 144, 147, 159
- Monroe, Marilyn, 120, 166
- Morandi, Giorgio, 107–113, 166; objects in, 108–9, 111–12, 113. Works: *Case del campiaro a Grizzana*, 110; *Still Life*, 108, pl. 5; *Strada Bianca*, 110–11, fig. 10
- Morning Sun* (Edward Hopper), 155–57, pl. 9
- The Mountain* (Balthus), 134
- Mourning, 122, 153; representation of, 183–84. *See also* Death; Loss; Melancholy
- Mozart, Wolfgang Amadeus, xx, 23, 42, 102
- Munkacsy, Martin, 185
- Murano, 45
- Museum: open space of, 122. *See also* Place
- Music: and being, 102–3. *See also* Art; Painting
- The Mystery and Melancholy of a Street*, 39–40, fig. 3
- Myth, 89–93
- Nativity (Giotto), 49
- Nativity* (Piero della Francesca), 38
- Nature, 21, 130; as Arcadian, 116, 118–20; in art, 92; and being, 66; and material world, 72–73; in painting, 63, 65, 69, 100. *See also* Art; Landscape
- Neoclassical art, 41, 42
- Nerval, Gérard de, 42, 89, 95, 120

- Night on the El Train* (Edward Hopper), 148
- Night in the Park* (Edward Hopper), 148
- Night Shadows* (Edward Hopper), 148
- Noli me tangere* (Giotto), 49
- Nothingness, 105, 106, 109, 112, 117; in painting, 137; and representation, 164, 165, 166, 167. *See also* Absence; Death; the Stranger
- Nude with a Cat* (Balthus), 135–36.
- Nude in Front of a Mantel* (Balthus), 135
- Number. *See* Symmetry
- Object, 108, 109, 112–13, 124; materiality of, 128; painter's relation to, 126; as residue of symbol, 120; strangeness of, 118–20. *See also* Absolute; Color; Painting
- O'Keeffe, Georgia, 142
- On the Intellectual Beauty* (Plotinus), 44
- On the Quai* (Edward Hopper), 148
- Orpheus* (Giovanni Bellini), 68
- Or'San Michele, church of, 54
- Ortega y Gasset, José, 133n.2
- Ovetari, chapel of, 72, 73, 74, 76
- Ovid, 91, 93
- Painter, dreams and sensations of, 2, 145; as poet, 211–13; task of, 128
- Painting: and absence, 26; absolute in, 27; architecture in, 77–78, 82; artist's model in, 156; as battleground for language and being, 128; composition in, 61, 65, 73, 103, 136, 150, 165; and concept, 170; as copy, 28; as *cosa mentale*, 153; and death, 122; depth in, 46, 51, 55; and the divine, 52; dream in, 4; and earth, 138; the erotic in, 131–32; and existential situations, 76–77, 151–53; forms in, 57; goal of, 132; as hope, 153; human presence in, 150; and illusion, 15; and immanence, 58; and immediacy, xvii, 13, 127, 169–74; as investigation of reality, xvii; and knowledge, 27; as lost, 27; as lure, 8, 14–15; mental nature of, 128, 133, 134, 136, 137, 138, 139, 157; as metaphysical, 158, 160; music of, 100, 102, 107; and narration, 153, 160; objects in, 108–9; ornamental motifs in, 77–80; and poetry, xvi, xvii, xviii, 3, 11, 13; differences between, 210–11; as place, 100, 105; of encounter, 12; and the real, 147; and reference, 159, 160; and religion, 78, 100; silence in, 107, 109; spirituality in, 77; and subjectivity, 132; task of, 160; technique of, 99, 105, 120–21, 123, 177; and time, 44–55; as truth, 14–15; universal in, 107; and unreality, 131; and the visible, 61; and world, 26, 27, 173, 198–99; as writing, 102, 124–25. *See also* Absence; Body; Depth; Gaze; History; Landscape; Perspective; Place; Poetry; Presence; Space; Symmetry
- Le Parc de Saint-Cloud* (Edward Hopper), 143
- Paris sans fin* (Alberto Giacometti), 166
- Parmenides* (Plato), 36, 37
- Parmigianino, 28, 41
- Parmigiano. *See* Parmigianino
- Parnassus* (Andrea Mantegna), 83
- Le Passage du Commerce Saint-André* (Balthus), 11, 136–38
- Pastoral Symphony* (Giorgione), 66, 68
- Pennsylvania Coal Town*, (Edward Hopper), 155
- Perception, 50–51; in art, 44, 126; and color, 171; and world, 178–80. *See also* Concept
- Perspective, 26, 65, 128; and illusion, 53; in painting, 46, 50–57, 61, 67–68, 71, 73, 75, 77. *See also* Concept
- Pesaro altarpiece*. *See* Bellini, Giovanni
- Phidias, 167
- Photography, 8–9, 175–86; composition in, 180–83, 184; as epiphany, 186; and painting, 185; and the real, 177
- “The Piazza” (Herman Melville), 112
- Piero della Francesca, 26, 35–42, 43–44, 54, 56–58, 61–64, 77, 107, 128, 134, 134n.3, 135, 135n.4, 173; and Balthus,



- 134–35; hats in, 35–37, 39; lost paintings at Ferrara, 72. Works: *Annunciation* (Perugia), 57; *The Baptism of Christ*, 38, pl. 2; Brera altarpiece, 58; *The Flagellation of Christ*, 57, 77; *Legend of the True Cross*, 35–39, fig. 2; *Madonna del Parto*, 37–38; *Nativity*, 38; *Resurrection*, 57; *Senigallia Madonna*, 58
- Pietà* (Giovanni Bellini), 59, 63, fig. 4
- Pippo Spano* (Andrea del Castagno), 135n.4
- Pissarro, Camille, 144
- Place, 7, 115–16; in America, 144–45; and being, 105; as city, 153; as distance, 111, 112, 132, 133; as Egypt, 118, 122, 123, 124, 138; and emptiness, 108; in France, 144, 159; as habitable, 111, 112–13; here-and-now of, 20, 61, 172; as home, 138–39; as house, 144–45; and location of artworks, 26, 27–28; and museums, 25–26, 27, 28; otherness of, 145; in painting, 25–29; as passage, 136–37; and plenitude, 133; as room, 156–58; speech as, 112; as threshold, 20; and time, 40–41; as transcendence, 23, 165; as true country (*le vrai lieu*), 20, 111, 210; as world's center, 144–45. See also Painting; Time; Unity; World
- Place couverte de Simiane*, (Henri Cartier-Bresson), 178
- Place de l'Europe in the Rain* (Henri Cartier-Bresson), 175–77, fig. 16
- Plato, 36, 37, 40–41. Works: *Parmenides*, 36, 37; *Sophist*, 37; *Timeas*, 36
- Platonism, 41
- Plenitude, 157; and lack, 131; in painting, 134. See also Harmony; Place; Presence; Symmetry
- Plotinus, 44, 47, 51, 57
- Poe, Edgar Allan, 109, 142, 148
- Poelenburgh, Cornelis van, 95
- Poetry, xiv, 92; and being, 6, 93; and criticism, xvi; difference from painting, 169–74; as *haiku*, 179; as lucidity, 89; in painting, 58, 66; poetic reading of, xvi, xix; as presence, xix, 124; as sound, xv; as struggle, xv; as supreme reality, 109; traces of, 111; and transgression of self, xix; as unity, xvi; and world, 169–70. See also Art; Death; Dream; Light; Painting; Representation
- Polycletes, 48
- Pontormo, Jacopo da, 41, 165–66
- Portrait of André Derain* (Balthus), 132
- Portraiture, 124–25, 128–31, 150, 183
- Pound, Ezra, 177
- Poussin, Nicolas, xviii, xx, 7, 27, 93, 110; color in, 170. Works: *The Finding of Moses*, 5
- Presence, xx, 6, 11, 23, 95, 171; and absence, 7, 23, 116, 138, 181, the mystery of, 160; in art, 8, 27, 68; and artist, xii; and being, 100, 137; as beyond representation, 13; and body, 150; description of, 5, 194–95, 196, 198; as divine, 102, 149; as elusive, 90; as epiphany, 101–2; as essence, 120; as experience of real, 133; and finitude, 24; and image, 105, 192; as immanence, 31; and intellect, 128; as light, 166; as physical, 47; as plenitude, xv; within instant, 126; questioning of, 166; as reality, xv; rejection of, 92; and representation, xvii; and sign, 160; tangibility of, 32, 63; and world, 157, 166, 173. See also Color; Drawing; Light; Painting; Poetry; Representation; Writing
- Profanation of the Host* (Paolo Uccello), 26
- Proportion: in art, 32
- Prose (Stéphane Mallarmé), 109
- Proserpine, myth of, 90–92
- Protestantism, 95, 159
- Proust, Marcel, 58, 146, 146n.5
- Pythagorus, 102
- Quattrocento art, 26, 43–58, 108
- Racine, Jean, 105
- Raphaël, 41

- Ravenna, 23, 48  
 Reading: and the work of art, 44–45  
 Realism, 100, 134, 135, 138; American, 147–48; and the improbable, 128  
 Reality: and appearance, 167; as being, 38; as beyond representation, 15; as centered space, 123; and eros, 131–32; nature of, 174; painting of, 160; precedence over imaginary, 147; representation of, 133; and sacred, 63; signs of, 157. *See also* Art; Imaginary; Time; Unity; Word  
*The Red Cloud* (Piet Mondrian), 99–102, 104–106, 159, pl. 1  
 Rembrandt, 44, 93, 94  
 Renard, Jules, 177  
*The Repentant Magdalen* (Georges de la Tour), 45  
 Representation, xv; and being, 4, 5, 7, 133, 172, 180–82; dialectics with presence, xviii; as fractured, xvii; illusion in, 11n.5, 145; as *mimesis*, 181; *mise-en-question* of, 205–9; mythical and metaphorical, 50; perspective in, 52; and photography, 178; and theology, 62; and unreality, 74. *See also* Art; Dream; Earth; Nothingness; Presence; Reality; *Ut pictura poesis*  
*Resurrection* (Piero della Francesca), 57  
 Rimbaud, Arthur, 38, 54, 120, 123, 124, 172  
*Road and Trees* (Edward Hopper), 149–50, 158  
 Romanesque art, 32, 46, 100  
 Romanticism, 95  
 Rome, 73, 74, 82, 95  
*The Room* (Balthus), 139  
*Room in Brooklyn* (Edward Hopper), 154  
*Room in New York* (Edward Hopper), 151–53, fig. 14  
*Rooms by the Sea* (Edward Hopper), 158  
 Rosa, Salvatore, 94  
*The Rout of San Romano* (Paolo Uccello), 135n.4  
 Rubens, Peter Paul, 23, 173  
*Rucellai Madonna* (Ducio di Buoninsegna), 46  
 Sacred: precariousness of, 90; and profane, 36, 46, 66. *See also* Reality  
*Sacred Allegory (Meditation on the Passion)* (Giovanni Bellini), 61  
 St. Antonio, basilica of, 72  
 St. Augustine, 64  
 St. Bernardino (Andrea Mantegna), 80  
*St. James Led to Martyrdom* (Andrea Mantegna), 73  
 Saint Lawrence, 86  
 St. Maria dei Miracoli, church of, 59  
 Saint-Savin, church of, 46  
 St. Sebastian (Louvre) (Andrea Mantegna), 80–83, fig. 7  
 St. Sebastian (Vienna) (Andrea Mantegna), 82–83  
 St. Zaccaria, church of, 66  
 San Francesco, church of, 35, 43, 78  
*San Giacomo della Marche* (Cosimo Tura), 58  
 San Marco, convent of, 63  
 Santa Croce, church of, 71; museum of, 27  
 Sant'Apollonia, church of, 135n.4  
 Santo'Ivo della Sapienza, church of, 32  
 San Zeno, altarpiece of, 74, 77, 80  
 Sargent, John Singer, 141  
 Schiavone, Andrea, 78  
 Schoenberg, Arnold, 103  
 Sculpture, 26, 118–23, 126; and being, 166  
*Second Story Sunlight* (Edward Hopper), 151  
 Seghers, Hercules, 94, 110, 166  
 Self: hesitations of, 101; in painting, affirmation of, 84, alienation of, 151–52, awareness of, 158, effacement of, 132, mastery of, 130, 133, 138; and place, 145; questioning of, 118; representation of, xv; and world, 145. *See also* Language; Light; Poetry; Unity

- Self-Portrait* (Edward Hopper), 151
- Senigallia Madonna* (Piero della Francesca), 58, 137n.5
- Seurat, Georges, 164, 166
- Seven A.M.* (Edward Hopper), 149–50
- Shadow. *See* Light
- Shakespeare, 6, 102. Works: *The Winter's Tale*, 11n.5
- Signs: in art, 10, 100–101, 104–5, 151, 160; autonomy of, xix; and being, 172, 173–74. *See also* Absolute; Clouds; Light; World
- Silence: in painting, 152
- Skyline, Near Washington Square* (Edward Hopper), 153
- The Song of the Earth* (Gustav Mahler), 102
- Sophist* (Plato), 37
- Sopoćani, Church of the Trinity at, 20–23, fig. 1
- Sound: in painting, xvii
- South Truro Church* (Edward Hopper), 153
- Space: as conceptual, 51; as dissolution of real, 136; as empty, 126; in painting, 46, 54–55, 135; the rationality of, 52; and time, 135; urban, 149. *See also* Perspective; Time
- Squam Light* (Edward Hopper), 11, 144–47, 150, 153, 155, pl. 8
- Squarcione, Francesco, 72
- Stampa, village of, 115–17, 120
- Stein, Gertrude, 159
- Still life, 108–10, 111–12
- Still Life* (Giorgio Morandi), 108, pl. 5
- Stone: representation of, 72, 82–83
- Strada Bianca* (Giorgio Morandi), 110–11, fig. 10
- Stranger, the: as represented in *Invisible Object*, 116; as presence of death, 117–20, 123–26. *See also* Death; Nothingness
- The Street* (Balthus), 13, 131–32, 133, 135n.4, 136, 137, pl. 7
- Studio: artist's, 112, 121–22, 124, 165
- Suffering: in art, 63, 82
- Summer in the City* (Edward Hopper), 142
- Summertime* (Edward Hopper), 153–55, fig. 15
- Sunday* (Edward Hopper), 149
- Sun in an Empty Room* (Edward Hopper), 158–59
- Sun on Prospect Street* (Edward Hopper), 153
- Surrealism, 6, 7
- Symbol, 90; definition of, 120; in painting, 100; and symbolism, 94. *See also* Object
- Symmetry: and chance, 104; as expression of divine, 78; as “number,” 48, 52–53, 56–57; in painting, 36, 40–41, 66, 77, 91–92, 102, 108, 136; perfection of, 87. *See also* Form; Harmony
- Testa, Pietro, 94
- Theodora, 20
- Thérèse Dreaming* (Balthus), 135
- Three Scenes from the Life of Christ* (Andrea del Castagno), 55
- Three Sisters* (Balthus), 139
- “Those Images” (William Butler Yeats), 15
- Tiepolo, Giovanni Battista, 23
- Time: and death, 48, 49; and disintegration, 47; and eternity, 48–49, 57; incarnation in, 49; as instant, 48–49, 51, 53–54, 74, 180–81; life in, 105; in painting, 135; and place, xii–xiii, xv, xviii, 102; and timelessness, 32, 37, 40, 44–58, 102, 136; and transparency, 102. *See also* Architecture; Eternity; Finitude; Image; Painting; Place
- Timeas* (Plato), 36
- Tintoretto, 26, 44, 46, 63
- Titian, 63, 66, 167, 173. Works: *Bacchanal of the Andrians*, 68–69; *Bacchus and Ariadne*, 69; *Worship of Venus*, 69
- Toast funèbre* (Stéphane Mallarmé), 109
- Transfiguration* (Giovanni Bellini), 59
- Triumph of Caesar* (Andrea Mantegna), 75, 80, 84

- Triumph of Scipio* (Andrea Mantegna), 75, 80, 84
- Tura, Cosimo, 58. Works: *San Giacomo della Marche*, 58
- The Two Comedians* (Edward Hopper), 158
- Ubac, Raoul, 7
- Uccello, Paolo, 26, 45, 54–56, 75, 108, 128, 135n.4. Works: *The Profanation of the Host*, 45, 55
- Unity (oneness), xix, 5, 52; and art, 26, 27, 40, 57, 65, 181; and beauty, 47; as beyond words, xiv; as ephemeral, 110; as identity, 179; as impossibility, 32; and language, xvi; and life, 116, 133; loss of, 90, 132, through language, 172; of opposites, 67–68; and place, 181; and reality, 77; of self, 146; and the sensory, 51; as source of all art, xvii; spatial, 64; in the world, xv, 183. *See also* Absolute; Harmony; Language; Perception; Poetry; Presence; World
- Ut pictura poesis*, 170, 172–73. *See also* Representation
- Vallotton, Félix, 159
- Van Gogh, Vincent, 172
- Vasari, Giorgio, 73
- Vecchieta, Il (Lorenzo di Pietro), 26
- Velázquez, Diego Rodríguez de Silva y, 76
- Venetian art, 23
- Veneziano, Domenico, 107
- Verlaine, Paul, 143
- Vermeer, Jan, 146, 146n.5, 148, 160
- Vermont Sugar House* (Edward Hopper), 153
- Veronese, Paolo, 26
- The View of Delft* (Jan Vermeer), 146, 146n.5
- Virgil, 116
- Vitruvius, 71
- Vue de l'atelier à Stampa* (Alberto Giacometti), 126, pl. 6
- Waldrand* (Adam Elsheimer), 85–86, fig. 8
- Webern, Anton von, 103
- Wind, Edgar, 68
- The Winter's Tale* (William Shakespeare), 11n.5, 102
- Wittgenstein, Ludwig, 5
- A Woman in the Sun* (Edward Hopper), 155
- Word: as fragment of reality, xiv. *See also* Language; Poetry; Writing
- World, 102; contingency of, 121; disorder in, 120; as emptiness, 108–9, 113, 117, 157; as ephemeral, 15, 46, 54–55; as ineffable, xiv; and knowledge, 8, 9; physical, 66; presence in, 151, 160; return to, 148; as sign, 100; as tangible, 89; as unity, xiv. *See also* Art; Child; Idea; Painting; Place
- Worship of Venus* (Titian), 69
- Writing, 172; in art, 83, 184; and being, 103, 105; and presence, 105. *See also* Form; Language; Poetry; Painting
- Yeats, William Butler, 15, 19, 20, 23
- Zen in the Art of Archery* (Eugen Herrigel), 178–79
- Zeuxis, myth of, 12, 204–209
- Zoppo, Marco, 78