

Name Index

- Abrams, H. M., 48
Alberti, Leone Battista, 28, 46, 112, 269; on color reflection, 58; on istoria, 82; on line and color, 324
Apollinaire, Guillaume, 276, 278, 279, 281; on subject matter in modern painting, 310–311
Aristotle, 109; on line and color, 323
Armenini, Giovanni Battista, 51
Arnheim, Rudolf, 84, 91
- Bachofen, 217
Baldinucci, Filippo, 354
Basch, Victor, on sentiments sympathyques, 114
Baudelaire, Charles, 47, 54
Benjamin, Walter, 282
Bergson, Henri, 25–33
Berkeley, George, 135
Bernini, Gianlorenzo, 89
Blavatsky, Helena Petrovna, 300–304; on Wisdom religion, 359–360
Borinski, Karl, 75
- Canova, 89
Carrière, Eugène, 20
Carus, Carl Gustav, 3
Castagnary, Jules, 49
Caylus, Count of, 245
Child, Theodore, 52–53
Condivi, Ascanio, 76
Constant, Benjamin, 21
Corot, 60
- Darwin, Charles, 93–98, 99–100, 220, 221; attitude to art, 96; on beauty, 97
David, Jacques-Louis, 52, 269
da Vinci, Leonardo, 34, 36, 97, 110; on color and line, 324; eye as organ of cognition, 17; power of the image, 82; publication of his notes, 17
Degas, Edgar, 53
Delaroche, Achille, 264–265
Derain, André, 279
Descartes, *Traité des passions*, 94
Diderot, Denis, 3, 151
Dilthey, Wilhelm, 116–121
Durand-Ruel, 50, 60
Duranty, Edmond, 53, 57
Dürer, Albrecht, 161
Duret, Theodore, 47, 50, 51, 56, 60–61, 63, 64, 65
Durkheim, Émile, 226
- Einstein, A., 35
Einstein, Carl, 282–287
Ermann, Adolf, 255–256
- Fechner, Gustav, 55, 84–92
Ficino, Marsilio, 244–245; on artistic creativity, 123; on sense of touch, 126–127
Fiedler, Conrad, 122–132; follows Leonardo, 124
Frazer, James George, 224–225
Freud, Sigmund, 139, 175
- Gauguin, Paul, 262–271
Gauthier, Théophile, 19
Goethe, Johann Wolfgang, 206; on color theory, 322–323; *Farbenlehre*, 335–337; on Generalbass, 317, 332; influence on Kandinsky, 322
Goldwater, Robert, 274
Gombrich, Ernst, 231
Goncourt, Edmond and Jules, 14–23; *Journal*, 14, 19

- Haeckel, Ernst, 221
Hegel, G. W. F., 72, 152, 153, 154, 155, 156
Helmholtz, Hermann von, 38–43, 55, 100, 295, 362; popular lectures of, 39
Herder, Johann Gottfried, 151, 152
Hildebrand, Adolf, 133–142; on Egyptian sculpture, 137; on expressive types, 140; on relief, 138
Hirn, Yrjö, 226–228
Hoelzel, Adolf, 331
Hogarth, William, 89
Homer, 21
Hunt, Helman, 65–66
Huizinga, Johan, 184
Husserl, Edmund, 126
- James, Henry, 51
James, William, 42–43, 239
Jung, Carl Gustav, 175
Justi, Carl, 75
- Kandinsky, Wassily, 7, 113, 274, 293–369; on arabesque, 346; introduction to *Neue Künstler-Vereinigung*, 316; *On Stage Composition*, 329; *Point and Line on Plane*, 359; on psychological effect of color, 322; *Rückblicke*, 296; on Russian icons, 306; on “touching the human soul,” 317; vision of history, 345–346; on Richard Wagner, 333
Kant, Immanuel, 31, 161; *Critique of Judgment*, 30; “disinterested” reflection, 119; on space, 181
Kircher, Ernst Ludwig, 245, 274, 275
Klaatsch, Hermann, 219, 234
Klages, Ludwig, 347–348
Klee, Paul, 267–268
Klimt, Gustav, 147
- Laforgue, Jules, 55, 56–57, 59, 65
LeBrun, Charles, 94–95
Lessing, G. E., *Laocoön*, 97
Liebermann, Max, 53, 160
Lipps, Theodor, 110, 111, 139, 174
Löwenfeld, Victor, 150
Löwy, Emanuel, 257–260
- Mach, Ernst, 37–39
Mallarmé, Stéphane, 58, 74
Manet, Edouard, 11, 48, 50, 60
- Marc, Franz, 274
Marcus Aurelius, quoted by Riegl, 166
Maspero, Gaston, 246–251
Michelangelo, 75–76
Mondrian, Piet, 298–369; on abandoning emotions, 314; on composition, 355; *Dialogue on the New Plastic*, 329; on “inner necessity,” 316; against “traditional harmony,” 364
Monet, Claude, 60
Moore, G., 61, 65
Müller, Max, 220
Munroe, Thomas, 273
- Nolde, Emil 274
- Panofsky, Erwin, 231; on *Kunstwollen*, 165–166
Pater, Walter, 13
Plato, on Egyptian art, 244; *Timaeus*, 362
Propp, Vladimir, 145
Proudhon, Pierre-Joseph, 47–48
- Raphael, Sanzio, 269; on idea, 316
Reinach, Salomon, 213–216, 277
Richardson, J., 3
Riegl, Alois, 143–170, 178, 180, 185, 199, 346; considered “formalist,” 167
Riehl, Alois, 100
Rodin, Auguste, 71–76, 286
Rorschach, R., 110–111
Rosencrantz, Carl, 147–148
Rude, Francois, 71
Runge, Philip Otto, 46
- Sainte-Beuve, 21–22
Schäfer, Heinrich, 251–257
Schelling, as quoted by Fechner, 90–91
Schiller, Friedrich, 72
Schoenberg, A., 364
Semper, Gottfried, 199–209; attitude to workshop, 200
Seneca, 94
Steiner, Rudolf, 300–304, 315, 367; on geometrical space, 349–350; *Theosophie*, 336
Sylvestre, Armand, 50, 61
- Thomas Aquinas, superiority of line over color, 324
Thore, Théophile, 62

Titchener, E. B., 104, 109
Tolstoy, L., 48
Tyler, Edward B., 204

Valery, Paul, 72–73, 74
Varnedoe, Kirk, 263
Vasari, Giorgio, 76
Verworn, Max, 216, 222–223, 232–233,
235–239
Vischer, Friedrich Theodor, 101
Vischer, Robert, 99–108, 174

Vlaminck, Maurice, 273, 275
Volkelt, Johannes, 113

Wagner, Richard, 333
Wickhoff, Franz, 146–148
Woelfflin, Heinrich, 102
Woermann, Karl, 216–217
Worringer, Wilhelm, 171–186
Wundt, Wilhelm, 41–42

Zuccari, Federico, 248

Subject Index

- Abbild, 38
Abstract art, 11, 293–369; religious heritage
in, 304–307
Abstract as crystalline, 176
Abstraction, Worringer on, 179–180
Abstract painting, subject matter of,
309–319
Abstraktion und Einfühlung, 171–172
Accozamento, Baldinucci on, 354
“Aesthetic culture,” 20
“Aestheticism,” 18
Aesthetic laws, 86
Aesthetics “from below,” 85; as applied psy-
chology (Jung), 175; empirical (Fechner),
85; as science (Fechner), 88
African art, 272–289; discovery of, 272–273
African masks, 273–274, 280, 281, 285
Alienation, 183
Altamira, 211; reception of the wall paint-
ings, 211–212
Anatomy, 4
Animatio: Fechner, 90; Vischer, 104
“Antedeluvian,” 205, 206
Anthropology, 295
Arabesque, 346
Archaic art (Löwy), 258
Archetypes, 140
Architecture, origin of (Semper), 208
Art and magic (Reinach), 213–214
Art and nature: Bergson on, 31; Fiedler on,
129
Art criticism, 3
Art of drawing, 251
Associationism, 326–327
autonomous fragment, 70–73

Beauty (Darwin on), 97
Benin, 276
Blaue Reiter, 274–275, 329

Body, in occult doctrines, 303
Bozzetti, in Renaissance, 70–71
Brightness and darkness, 40
Brücke, Die, 274–275
Brushwork, 62–66

Carving, Hildebrand on, 137, 141
Cave painting, 213
Character, 94
“Charm of imperfection” (Nietzsche), 72
Chiaroscuro, 57
Children’s drawings, 254
Color, 54–61; in abstract painting, 320–340;
aesthetics of, 59–61; affects spectator di-
rectly, 326; Byzantine approach to, 337;
evokes moods, 325; in Greek art, 259;
without mimetic function, 325; power of,
322; scientific aspects of, 55–57
Color experience, levels of, 320–323
Color and line, 323–327
Color perception, 321–323
Color scale, 338–339
Color symbolism, 335
Composition, 342, 352–369; definition of,
354–357; in Impressionism, 51–54; spiri-
tual origin of, 357–360
“Confusing promiscuity” (Goncourt), 22
Contemplation, 14, 19
Crafts, 145
Creatio ex nihilo, 130
Creative process: Fiedler on, 129; Hilde-
brand on, 134
Crystalline, 162, 180
Crystallinism, 162
Cube, in Egyptian sculpture, 137
“Cubic space vision,” 285
Cubism, 313
Cumulative image, 258
Cycle, historical, 152–153

- Dada, 267
 Decoration: Kandinsky and Mondrian on, 314; in prehistoric art, 222
 Degrees of brightness, Helmholtz on, 39
 Detachment, 21, 119–120
 Disharmony, 364
 Dissolution of atom, 296
 Distant vision, 159
 Drawing, in Egyptian art, 147–249
 “Drive of imitation,” 127
 Durée, 27–28
 Dutch painting, 160
- Ébauches, 73
 Écorché, 215
 Egyptian art, 153, 162–163, 243–261;
 “frozen,” 230; geometric construction of, 252–253; impact on modern spectator (Kandinsky), 356
 Egyptian painting, 154
 Egyptian sculpture, 137
 Einfühlung, 109–115
 Emotional expression, lack of, 163
 “Emotional process,” Dilthey on, 119
 Emotions, 94; projecting onto forms, 110, 175
 Empathy: definition of, 109–115; of moods, 113; organic, 176; the term, 81–82; Wor-
 ringer on, 172–186
 “Empirical art doctrine” (Semper), 201
 “End of the world,” 298
 Erlebnis, 116–120
 “Error of Greek art,” 267
 Etana myth, 253
 Ethnology, 221
 Eurhythmia, 86–87
 Excavations, 211; of prehistoric sites, 5
 Experience, 25, 42
 Experiment (Fechner), 87–88
 Expression, 15–16, 32, 94–98; spontaneity
 of (Dilthey), 119
 Expression of Emotions in Man and Animal
 (Darwin), 93–97
 Expressionists, 295
 Expressive features, 95
 “Expressive movement” (Fiedler), 123
 Eye: education of, 18; full of soul, 105; joy
 of, 15; Leonardo on, 17; Vischer on, 102,
 105
- “Feeling,” 15
 Female figures, in prehistoric art, 218–219
 Fernbild (Hildebrand), 135
 Fetish, 156
 Finish, 62–66
 Flächenschicht (Hildebrand), 136
 Folk art, 144–145
 Foreshortening, Riegl on, 150–151
 “Fourth dimension,” 35
 Fragment, 69–78
 Frontality, 163
- Gazing, Vischer on, 102
 Geometric form, 182
 Golden section, 87
 Gothic art, Worringer on, 184–185
 Graphology, 350
 “Grasping into emptiness” (Fiedler), 125
 Green, effects of, 337–338
- “Handwriting” of painter, 64
 “Haptic,” 151; and optic, 153, 155–156
 Harmony, 59, 155–160, 352–369; definition
 of, 361; theory of, 364; variability of, 363
 Harmony of spheres, 362
 Hieroglyph, 344
 High art, 146, 266
 Human figure, in Egyptian art, 254–255;
 construction of, 256
 Hunter, prehistoric, 223
- idea, 52
 Ideoplastic art, 233–240; emergence of,
 237
 Image, 33, 228; Bergson on, 25
 Imagination, Dilthey on, 117–116
 Imitation: Helmholtz on, 39; of music by
 painting, 331–333
 Impressionism, 11–78; as historic caesura,
 6; not a theory, 12
 “Inner nature,” 313
 “Inner necessity” (Mondrian), 316
 Intuition, Bergson on, 29
- Japanese prints, 19
- Klimt affair, 147
 Kunstindustrie, 202
 Kunstwollen, 164–168

- Language, Fiedler on, 123–124
 “Laws of art”: Fechner on, 91; and laws of nature, 172–173; Vischer on, 103
 Leitmotiv, 332
 Line: in abstract painting, 341–351; “clean,” 250; and color, in abstract painting, 323–327; contour of bodies, 342; in Egyptian art (Maspero), 247; freedom of, 346–347
 Local color, 57–59
- Memory, Bergson on, 25
 Memory images, 27, 258; in creative process, 259; Dilthey on, 117–118
 Mental image, 229–242
 Mischform, 199
 Model, 228
 Mood, 155–159; abstract nature of, 159
 Museum of arts and crafts, 145–146
 Music, superior to other arts, 330–331
 Mysticism, of Fechner, 90
- Nahbild, 135
 naïveté, 49
 Natural object, 312
 Nature, 127–128
 Neoimpressionism, 34, 56
 Neoplatonism, 75
 Netherlandish painting, 63
 “New harmony,” 365
 Non-objective painting, 310–311
 Normalformen, 204, 205
- Object empathy, 113
 Objective and perceived reality, 37
 Objectivity in art, 6
 Occult doctrines, 299–304
 Occultism, 299–300
 Old and new in abstract art, 305
 Old and New Testament, in abstract art, 305–306
 “Optic,” 149–150
 Optical Sense of Form (Vischer), 101
 Optic illusion, 36, 125
 Optique intellectuelle, 14
 Organic and crystalline, 160–163
 Origins of art, 220–228
 Ornamental art, 237
- “Painter’s art,” Impressionism as, 11
 Painting and music, 327–339, 366
 Panpsychism, Fechner on, 91–92
 Paragone, 136
 Parallelism of music and painting, 330
 “Participation” (Mitmachen), 112
 Perception, 36
 Perspective, 4, 252, 253
 Philosophical culture, 24–32
 “Physioplactic” art, 233–240
 Pittore notomista, 34
 “Play drive,” 224
 Polynesian art, 207
 “Power of color,” 322
 Prehistoric art, 210–240; interpretations of, 216–218
 Primitive art, 150; versus Greek art (Goncourt), 22
 Primitive cultures, 5
 “Primordial art” (Urkunst), 207
 “Prismatic color,” 55
 Problem der Form in den bildenden Künsten, Das (Hildebrand), 133–140
 Psychoanalysis, 31, 143–144
 Psychological effect of color, 321–322
 Psychology, 4–5; as general science, 101; and study of art, 223–224
 “Pure art,” 309–311
 “Pure perception,” 26–27
 “Pure shaping,” 314
 “Pure vision,” 41, 122
- Quälende des Kubischen, Das (Hildebrand), 138
 Querelle des anciens et des modernes, 22
- Reading color, 334–339
 Redemption, and the theory of abstract art, 307
 Regularity, of form, 182
 Relief, Hildebrand on, 138
 Religious heritage in abstract art, 304–307
 Reliquaries, 70
 Renaissance treatises, 2–3
 “Reserve heads,” in Egyptian art, 69, 225
 Romanticism, 48–49, 72
 Rorschach test, 140

- Salon des refusés, 46
 Schauen (gazing), 102
 Science and art, 6, 34–44, 294–299
 Scientific truth, 296
 Sculptor and painter, Hildebrand on, 135–136
 Sculpture, origin of, in drawing, 137
 Seeing: pure, 133; ways of, 101–102
 Sehen, 102
 Self-alienation, 182–183
 “Sensation”: the Goncourts on, 18; Wundt on, 41
 Sense perception, 8, 153
 Sensual experience, ways of, 149–155
 Sentir, 155
 “Sincere works,” 11
 “Sincerity,” 48
 Sketch, 52
 Soul-life of plants, Fechner on, 90
 Space, 37–38, 177, 178; Kant on, 181
 “Spiritual being,” Kandinsky on, 348–349
 Style, 45–68, 174
 Subject matter: in abstract painting, 309–319; in Impressionism, 47–50
 Symbol, Vischer on, 107
 Symbolic imagery, 353
 Symbolism of delivery, Vischer on, 106
 Symmetry, 103–104, 162
 Sympathetic magic, 228

 “Tactile,” 149–150
 Taste, 88–89

 Tattooing, 284
 “Technical arts,” 202
 Textiles, 145–146
 Texture, 63
 Theosophy, 298
 “Touching the human soul,” Kandinsky on, 317
 Tranquility, Gauguin on, 269
 “Transcript” of nature, 40

 Über das optische Formgefühl, 106–107
 Ugly, the, 147–148
 Unbehagen (unease), 156–157
 Universals, struggle over, 314–315
 “Universal science,” 174
 Urform, 206
 Urge of abstraction, 174
 Urpflanze, 206

 Venus of Willemsdorf, 217
 Vienna, culture in, 143–144
 Visibility, Fiedler on, 124, 126, 129
 Visible and invisible, 130
 Vision, 151–152
 Visual experience, 37–38; qualities of, 125–126; reflected in painting, 26; Vischer on, 103
 volition (Wollen), 165
 Vorbild and Nachbild, Fiedler on, 128
 Vorschule der Ästhetik, 84–85

 Workshop, 2
 World exhibition, 206, 276