

# CONTENTS

<b>INTRODUCTION</b>	<b>1</b>
Relativism — A cast of the dice — The origin of art history — Three modes of art history: annals, typology, the pastoral fable — Empirical scholarship	
<b>800–1400</b>	<b>47</b>
The cleric Adam von Bremen on the images of the Norse gods — St. Francis of Assisi as restorer of churches — Excavation of Etruscan vases in Arezzo — Historiographies of art in China	
<b>1400–1500</b>	<b>57</b>
A Byzantine icon in Nuremberg — Ancient spolia in Rome — The chronicles of Florentine art history: Filippo Villani, Cennino Cennini, and Lorenzo Ghiberti — Pliny in the background	
<b>1500–1550</b>	<b>69</b>
Martin Luther on progress in the arts — Solicitous treatment of old pictures in Italy — Barriers to Christian evaluation of non-Christian art: Ludovico de Varthema in India — Mexican art admired by Albrecht Dürer and Bartolomé de las Casas — Philological relativism: Ciceronians and anti-Ciceronians — Doubts about progress — Dürer as art tourist — Marcantonio Michiel's discriminations — Giorgio Vasari, <i>Lives of the Artists</i> — The album preface of Dust Muhammad	

<b>1550–1600</b>	<b>87</b>
Vasari, the second edition — His low opinion of medieval art, shared by his contemporaries — Reformation and Counter-reformation — Mixed reactions to the rediscovery of early Christian art — European travelers' descriptions of South Asian monuments — Netherlandish artists' perspective on their own past	
<b>1600–1650</b>	<b>106</b>
Karel van Mander, <i>Book of Painters</i> — Italian critics of Vasari — Historical art in the British royal collection — Antiquarians and iconographers in England and Italy — Architectural history, still typological — The participatory connoisseurship of Dong Qichang — Franciscus Junius's history of ancient painting — Francis Bacon against both art and history	
<b>1650–1700</b>	<b>127</b>
Art history according to the French and Roman academies — The international art market — Creative antiquarianism — The <i>Kunst- und Wunderkammer</i> — European misunderstandings of African cult practices — Italian revisions of Vasari — Joachim von Sandrart's history of German art — Art history in the Qing period and the art theory of Shitao	
<b>1700–1750</b>	<b>141</b>
Bernard de Montfaucon's publication of the medieval French monuments — Local patriotism among Italian antiquarians — Northern European cultivation of the Gothic style — Roger de Piles, Jean-Baptiste Dubos, and the subjectivization of aesthetic value — Connoisseurship of drawings: Pierre-Jean Mariette	
<b>1750–1770</b>	<b>153</b>
Four approaches to art and history: Johann Joachim Winckelmann, Denis Diderot, Horace Walpole, and Giovanni Battista Piranesi	
<b>1770–1790</b>	<b>167</b>
J. W. Goethe on Strasbourg cathedral — Other partisans of medieval form — Some early formulations of aesthetic relativism	
<b>1790–1810</b>	<b>176</b>
The history of art on display in the Revolutionary Louvre — Friedrich Schlegel at the Louvre — Copying and collecting of medieval art in Rome and Paris — W. H. Wackenroder's and Ludwig Tieck's fantasies of late medieval art — Contextualism of J. G. Herder — Early studies of South Asian art — Goethe and the reassertion of idealism	

**1810–1830** 196

The Romantic flight from history: Philipp Otto Runge — The Romantic re-enactment of history: the Nazarenes — Romantic scholarship: the monographic or “life and works” model — The history of art according to William Blake — Goethe’s studies of late medieval northern art

**1830–1850** 215

G. W.F. Hegel: a theory of art supported by a history of art — Art history in the German universities — The social mnemonics of restoration and festive re-enactment — Archeological research — New public museums — Implications of prosaic or realist art for art historical thought

**1850–1870** 232

Leopold von Ranke and historicism: “each epoch is immediate to God” — Expansion of the architect’s menu of forms — Travelers’ guidebooks — Conservation and restoration — Modernity re-routed through the past: John Ruskin, Gottfried Semper, Eugène Viollet-le-Duc — Jacob Burckhardt and the idea of the Renaissance — Art criticism in France

**1870–1890** 252

Professionalization of university-based art history — Bourgeois fantasies of the art historical past, especially in Vienna — Friedrich Nietzsche on the predicament of the modern historian — Resistance to historicism from beyond the university: Eugène Fromentin, Giovanni Morelli, Walter Pater — The non-reception of Altamira

**1890–1900** 267

Alois Riegl and the independent life of form — The ennobling theories of form of Konrad Fiedler and Adolf von Hildebrand — Absolute aestheticism: Oscar Wilde — Poetic art history: Bernard Berenson and Vernon Lee

**1900–1910** 282

Varieties of well-informed tourism — The “culture of the Renaissance,” continued: Aby Warburg — His theory of the image — Riegl’s inversion of European art history — Wilhelm Worringer’s sympathy for the barbarians

**1910–1920** 302

The avant-garde and art history: Blue Rider and Dada — Heinrich Wölfflin, the story of harmony and dissonance

<b>1920–1930</b>	<b>318</b>
The discipline reflects on its own history: Wilhelm Waetzoldt, Julius von Schlosser, Erwin Panofsky — A theory of art liberated from history: Carl Einstein	
<b>1930–1940</b>	<b>329</b>
Art history and Fascism — German and Austrian art historians in the U.S. — Walter Benjamin and Martin Heidegger: art and origin — The life of forms, extended: Henri Focillon — Connoisseurial art history	
<b>1940–1950</b>	<b>347</b>
Stella Kramrisch on Hindu architecture and time — Architectural histories, real and unreal: Rudolf Wittkower, Sigfried Giedion, Hans Sedlmayr — The rendezvous with paleolithic painting — Marxist art histories in the U.K. and the U.S.	
<b>1950–1960</b>	<b>361</b>
Pax aesthetica: post-war reconciliation between art and modernity, brokered by form — Therapeutic medievalisms — German melancholia — Hope in abstraction: Meyer Schapiro — Panofsky in search of equilibrium — The college survey course	
<b>CONCLUSIONS: NOVISSIMA</b>	<b>378</b>
The fault-line in the discipline: contemporary art and everything else — Realization of the modernist breach with the past — Consequences of art's disengagement from the drama of form — Content and truth-telling over form and fiction — Against the relativist plurality of values — The realist or technological approach to representation: Ernst Gombrich — Morphologies of non-art: George Kubler — Gombrich and Kubler's realist mistrust of art — Iconoclasm of John Berger — Art history and its readership — "irrealist" thought, acquainted with art — Our presentisms	
<b>REFERENCES</b>	<b>409</b>
<b>INDEX</b>	<b>445</b>
<b>PHOTO CREDITS</b>	<b>461</b>