

Contents

Introduction 7

Part One

1 The Contexts of Colour 11

*The history of art as a unifying subject • Artefacts and attitudes • The harmony of colours
The non-standard observer • Colour in context*

2 Colour and Culture 21

*Colour-usage and colour-systems • The spectrum and the natural world • 'Basic Color Terms'
A disdain for colour • Colour-psychology: chromotherapy and the Lüscher Test
High culture, popular culture*

3 Colour in Art and its Literature 34

*The politics of colour • Colour and gender • The formalist tradition • The substance of colour
Theories and assumptions • Alberti to Dürer • Science into art • Science – 'the taste of all minds'
Twentieth-century theory • Colour as content • Colour-change: shot fabric and modelling • Colour and
symbol • Reception and response • Theories of harmony • Representing colour • The history of colour*

Part Two

4 Colour in History – Relative and Absolute 67

*Iconography in the early Middle Ages: brightness versus hue • Colour as symbol
Red and purple in the scale of colours • Medieval blues • The point of pointillism • The mind
of the mosaicist • Atoms and mixtures • The luminous imperative*

5 Colour-words and Colour-patches 90

*Scribes and spectacles • Nequam's colour-terms • Marginal notes • The medieval palette
Red and green: the psychological effects of colour*

6 Ghiberti and Light 98

Ghiberti and gemstones • The art of glass • The humanists and light

7 Color Colorado – Cross-cultural Studies in the Ancient Americas 105

*'Basic Color Terms' – the problems • Colour-terms and colour-products
Colour and direction • The significance of red*

8 The Fool's Paradise 121

*The hexagonal stone • The reduction of means • The prism in the sixteenth century
Scammiglioni on colour • Glass versus crystal • The spectral colours*

9 Newton and Painting 134

*Doctrines of mixture • In search of harmony – printing the primaries • The principles of harmony:
colour and music • Harmony and complementarity*

10 Blake's Newton	144
<i>Adapting Michelangelo • Blake's interest in optics • The material bow</i>	
11 Magilphs and Mysteries	153
<i>The lure of Venetian colour • The Secret exposed • The aftermath</i>	
12 Turner as a Colourist	162
<i>Local colour • Primaries – the 'colour-beginning' • Light and colour • The relativity of colour</i>	
13 'Two Different Worlds' – Runge, Goethe and the Sphere of Colour	169
<i>Goethe and Runge • Steffens, Schiffmüller and the Farben-Kugel The suppression of symbolism</i>	
14 Mood Indigo – From the Blue Flower to the Blue Rider	185
<i>The blue flower • Gendering of blue • An anthropology of colour • Goethe's following: symbol versus substance • Böcklin and Bezold • Experimental psychology: Fechner and Wundt Kandinsky and blue • Goethe in the twentieth century</i>	
15 Chevreul between Classicism and Romanticism	196
<i>Chevreul and Vernet • Painting in flat tints • Shades of grey</i>	
16 The Technique of Seurat – A Reappraisal	209
<i>Seurat's reading • Painterly experiment • The primacy of Chevreul</i>	
17 Seurat's Silence	219
<i>Helmholtzian chromatics • Dubois-Pillet and Hayet • Vibert and science • Indefinable colour</i>	
18 Matisse's Black Light	228
<i>Matisse's Manet • Half a scientist • Dark light</i>	
19 Colour as Language in Early Abstract Painting	241
<i>Colour in Theosophy and in Kandinsky • Nature and system The significance of primaries • A language of colour</i>	
20 A Psychological Background for Early Modern Colour	249
<i>Kandinsky's grammar of colour • Delaunay's practical theory Mondrian's primary order, Ostwald's theory of harmony</i>	
21 Making Sense of Colour – The Synaesthetic Dimension	261
<i>Perception and deception • The unity of the senses • Colour and physiology Synaesthesia and aesthetics</i>	
Acknowledgments	270
Notes to the Text	271
Select Bibliography	306
List of Illustrations	312
Index	315