

Index

It is our intention with the index to make the immense amount of information in Bellori's text as accessible as possible. For simplicity's sake, we chose to make a single general index and to treat only names of people and places and a few famous ancient sculptures as main headings. No subjects are included. For more extensive indexing, we would refer the reader to Evelina Borea's 1976 edition of the *Lives*, which contains separate indexes of concepts, personal names, texts cited by Bellori, place names (with all works of art under their locations), titles of prints, unidentified works, and works without locations.

Unlike Borea, we have introduced subheads under personal names, and extensively in the case of artists. In breaking down the subjects, we have sought to provide detailed and specific access to information, and to anticipate the particular interests that readers might have, given that many readers will be consulting the text rather than reading it straight through. Passing references are included under subheads together with extended discussions of subjects, partly to avoid meaningless strings of page references after main entries, and partly because we have observed that whatever Bellori so much as mentions can be of interest.

Also in contrast to Borea, we have listed all works of art under artists' names and not under locations. When a work is attributed to one artist by Bellori and to another in the notes, it is indexed under both. Since Bellori gives greater weight to the conception and design of a work of art than to the execution, large projects and tapestry series are indexed under the master, and individual components are listed under both the master and the artist who executed the designs. While in principle we have tried in the entries for artists to list every

work of art that Bellori mentions, in the case of large projects and fresco cycles, we have indexed the project or cycle and under the cycle the individual components that Bellori describes, but not always those that he merely cites by title. Individual easel paintings are listed under the artist by title, but those that have the same location as a fresco cycle or belong to the decorative scheme of a chapel are indexed under the artist by location, followed by title or titles, and the same is true of fresco cycles. The format for individual works is: artist, medium, title, location or locations given by Bellori, and present location; for fresco cycles and complex projects it is: artist, medium, location, title, and titles of components. The titles listed in the index are taken from accepted modern sources and generally do not match those given by Bellori, which are often descriptive phrases.

As for locations of works of art, we include as main headings only those mentioned by Bellori, and we list them as place names only. All locations, monuments, buildings, and institutions are listed under cities. (Modern locations, supplied in the notes, appear only in the subheads under artists' names, not as main headings.) Finally, as a special case, major works of ancient sculpture, such as the *Laocoön*, the Belvedere Torso, or the Farnese *Hercules*, are indexed both directly as main headings and indirectly under the heading "sculpture, ancient," where minor works are also listed.

As in the notes and bibliography, our focus here has been on Bellori's text and not on related or extraneous material. In keeping with the policy of Cambridge University Press, we have indexed the notes very sparingly, covering only information that supplements the text in an essential way.

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