

INDEX

- abstraction, 3, 18, 20, 21, 121–2, 153
 academic art, 2, 129, 131, 166, 215
 connection to Renaissance art, 15
 dying out of, 19
 Florentine *Accademia del Disegno*, 210
 French Academy, 10, 91, 115–16, 119, 131
 seen as restrictive, 20, 23, 89, 129, 145n36, 204
 See also *istoria*
 Achilles, 204
 Adams, Henry; Clover Adams, 71n33, 200n51
 Adrian VI, Pope, 51, 55
 Aesop, 134
 Agate, James, 196n36
 Agostino di Duccio (1418–after 1481), 49
 Alberti, Cherubino (1553–1615), 170
 Alberti, Leon Battista (1404–72), 94–6, 127–8, 131, 175, 185
 advice to artist, 187
 architecture, 48, 109, 215–16
 autobiography, 189–90
 comments about art, 12, 46, 90, 103
 on Nature grown old, 36–7
 on portraiture, 64
 painting as liberal art, 195
 read by others, 119, 148
 theory of art, 52, 57, 85–7, 113, 181, 218
 Aldovrandi, Giovanfrancesco, 176
 Alexander VI, see Borgia, Rodrigo
 Alexander the Great, 103, 113, 189
 Ammanati, Bartolommeo (1511–92), 79, 81n42, 136n11
 Ancients, Antiquity, Antique, 4, 176–7, 184, 187n3, 193, 205–6
 analogous to Renaissance itself, 1, 85, 121, 208
 closeness to in Renaissance, 7, 25–6, 29, 38–40, 45–7, 55
 complexity of example, 179
 familiarity with, 92, 94n15, 99, 108, 119, 215
 freedom of adaption, 13, 54, 57, 87, 200–3
 ideal character of, 172
 ignorance or irrelevance of, 144, 161, 168–9, 204, 209
 inadequate to define period, 15, 17, 23, 33–4, 37, 44
 limitations of, 151, 181
 prized, 150, 164n20, 173–4, 216–17
 prized for its distance from medieval tradition, 9, 165
 style *all'antica*, 134–6, 147
 subject to criticism, 50–1, 56, 112
 used as a standard, 124, 128, 143, 153, 198, 210
 used to define period, 59–61, 106
 See also cameos and coins; *Belvedere Torso*; *Apollo Belvedere*; *Laocoön*; *Marcus Aurelius*
 Andrea del Sarto (1486–1531), 204
 Angelico, Fra (c. 1395–1455), 34, 40, 46, 74n25, 173
 Antonello da Messina (c. 1430–79), 45
 Antonioni, Michelangelo, 97n20
 Apollinaire, 213
Apollo Belvedere, 153
 architecture, 45, 109, 135–6, 189, 206, 215
 changing taste in, 32–3, 48–50, 86, 191, 206
 expense of, 29
 theory of, 181, 197n40
 Arcimboldo, Giuseppe (c. 1527–93), 84
 Ariosto, Ludovico, 38, 125n87, 159n2, 183, 217
 mentions artists, 34n17, 187
 Aristotle, 29, 59, 164
 art criticism, 117, 131, 156, 189
 emergence of, 30, 86, 210
 artists and art, status of, 30–1, 64, 136, 192–4, 198, 215

- artists and art, status of (*cont.*)
 complicating factors, 40, 196, 209–10
 periodization in terms of, 25
 relationship to humanists' status, 181, 184
 relationship to patrons' status, 28, 106, 175
- Ashbee, C.R., 208n72
- Aspertini, Amico (1474/5–1552), 12
- Assisi, 43n39, 91n12, 114
- “athlete of virtue,” 2
- Augustine, 37n24, 184
- autobiography, 31, 35, 48, 194n29
- Bach, Joannes, 97, 123
- Baldinucci, 83n46, 119n69
- Ball, John, 37n25
- Bandello, Matteo, 137, 148, 216
- Bandinelli, Baccio (1493–1560), 141
- banking, *see* capitalism
- Barocchi, Federico (c. 1535–1612), 82–3, 144, 183n69
- Baroque, 5, 122–3, 144, 166, 187
 acceptance of, 20, 127n94
 as continuous with Renaissance, 87n6, 182
 dislike for, 19n26, 128n98, 205
 as distinct from Renaissance, 24, 83, 183n68
 secular subjects in, 3
See also Bernini; Carracci; Rembrandt; Rubens
- Barr, Alfred, 213
- Battiferri, Laura, 79–82
- Battista Spagnoli, 184
- Baudelaire, Charles, 123, 176
- Baxandall, Michael, 4, 22, 218
- Beethoven, Ludwig van, 188
- Bell, Clive, 19n25, 39, 127, 186, 204
- Bell, Vanessa, 127n95, 212n3
- Bellini, Giovanni (c. 1431–1516), 69, 127n95
- Bellini, Nicolosia, 109
- Bellori, Giovanni Pietro, 83n46, 123n78, 124, 183n69
- Belvedere Torso*, 79, 150, 198
- Bembo, Pietro, 66–7, 71n16, 87n7, 171, 184, 210
- Berenson, Bernard, 197
- Berger, John, 22, 129, 144
- Berlioz, Hector, 36
- Bernard of Clairvaux, St., 114
- Bernini, Gian Lorenzo (1598–1680), 69, 76n32, 119n69, 205
- Bertoldo di Giovanni (c. 1430s–1491), 150, 176
- Bessarion, Cardinal, 49
- Betjeman, John, 127n94
- Bibbiena, Cardinal (Bernardo Divizi), 55, 94n15, 211n84
- biography, 30–1, 39, 131, 194, 211
- Black Death, 7n16, 37, 45, 159
- Blake, William (1757–1827), 119–20, 126, 196n36
- Blanc, Charles, 124
- Blunt, Anthony, 127n94
- Boccaccio, 31, 37, 164–5
Decameron, 10n4, 44n41, 159, 190n19, 216
- Boethius, 163
- Bohemia, 113
- Bologna, 50–1, 176, 194–5
- Borghese, Scipio, Cardinal, 13
- Borghini, Raffaello, 103–4
- Borgia, Cesare, 218
- Borgia, Lucretia, 60
- Borgia, Rodrigo (Pope Alexander VI), 50–1
- Bosch, Hieronymous (c. 1450–1516), 84
- Botticelli, Sandro (1444/5–1510), 17, 27, 34, 110, 135, 193
all' antica subjects, 57, 99n22, 161, 175–6
Calumny of Apelles, 46, 103
 taste for, 15, 19n26
- bourgeoisie, 3, 9, 21, 46, 91n11
 active vs. contemplative life, 190
 class of represented person, 18, 64, 69
 taste, characterization of, 24, 92n13, 146, 157, 172
- Bracciolini, Poggio, 86
- Bramante, Donato (c. 1443/4–1514), 51, 94, 109, 145
- Bronzino, Agnolo (1503–72), 79–82, 120, 180
- Brunelleschi, Filippo (1377–1446), 45, 49, 71, 94, 120, 177n54
 compared with rivals and emulators, 31–3, 121, 206, 215–16
 dedicatee of, *On Painting*, 36, 86
 as defining Early Renaissance, 10, 45, 123, 133, 156, 190–2
 explores Rome, 135, 219
- Bruni, Leonardo, 85, 159, 184, 189n16, 191
- Brutus, 176
- Burckhardt, Jacob, 19, 24, 182, 217
 characterizes Renaissance, 11, 13–15, 18, 25, 58n70
 veil, 14
- Burke, Edmund, 125
- Burne-Jones, Edward (1833–98), 106, 172, 204, 206n69

- Callot, Jacques (1592–1635), 183
Calumny of Apelles, 46, 86, 103, 106n41
 cameos and coins, 38, 93–4, 135, 218
 cannon, 20, 51, 198
 See also gunpowder
 capitalism, 3, 66n12, 144, 161
 associated with more fluid social structure, 38, 45–6, 59, 155
 associated with realistic worldview, 18
 See also bourgeoisie; merchants
capriccio, 84, 137, 183
 See also rule-breaking
 Capua, 40, 49
 Caravaggio, Michelangelo Merisi da (1571–1610), 123, 145
 Cardano, Girolamo, 136, 189n14
 Carracci, Agostino (1557–1602), 144
 Carracci, Annibale (1560–1609), 119n69, 123
 Carrara, Francesco, il Vecchio, 166n29
 Casanova, 39n30, 164
 Castagno, Andrea (before 1419–57), 202, 212n3
 Castiglione, Baldassare, 55, 83, 172n37, 217
 on ancients, 54, 112
 art collector, 76–7, 94n15, 103n31
 author of *Cortegiano*, 1, 6n13, 29n6, 108–9, 131, 180
 friend of Raphael, 76, 184
 himself a courtier, 50n50
 on landscape, 114–15
 on literary style, 37–8
 recommendations for behavior, 60, 66–7, 173, 189
 references to painting, 28, 34, 59, 132, 185
 on women, 159–60
 Castiglione, Camillo, 77, 100
 Cavallini, Pietro (c. 1250–c. 1330), 43
 Cellini, Benvenuto (1500–71), 147, 152, 180
 Ascanio, apprentice of, 154n56
 autobiography, 27, 35–6, 65n9, 80, 89, 136
 relationship with patrons and public, 104, 140, 195n32, 209n75
 Cervantes, Miguel de, 162
 Cézanne, Paul (1839–1906), 19n25, 123n77, 128, 212n3, 213
 Chamberlain, Lady Anne, 2
 Charles I, King of England and Scotland, 106
 Charles V, Holy Roman Emperor, 40–1, 51, 142
 Charles VIII, of France, 197
 Chesterton, G.K., 43, 128
 chivalry, 198
 See also Ariosto
 Christianity, 2, 30
 Cicero, 134, 143–4, 166
 studied by humanists, 102, 112–13, 163, 165, 184
 Cima da Conegliano (c. 1460–1517/8), 127
 Cimabue (c. 1240–1302), 43–4, 140n25, 175, 210
 Cimon, 159
 Claude Lorrain (c. 1604–82), 47n44
 Clement VII, *see* Medici, Giulio de'
 Cola di Rienzo, 173
 collecting, 106, 112, 135, 156, 165–6, 208
 of ancient art, 94, 173
 See also cameos and coins
 Colonna, Vittoria, 160n5, 199, 217–18
 colossus, 201
 Comanini, Gregorio, 180–1, 183
 comedy, 55
 commerce, 25, 28
 compass, 20, 39
Concert champêtre, 18
 Condivi, Ascanio (1525–74), 175, 188, 193n26, 194–5, 199, 202
 Constantine, 51
 Cook, Peter, 73n21
 Correggio (Antonio Allegri, c. 1489–1534), 87, 119n69, 154, 208
 Corvino, Alexander, 55n62
 Council of Trent, 56–7
 Counter-Reformation, 86
 courtier(s), 4, 175, 180, 193n25, 194
 contrasted with humanists, 164–5, 206
 described by Castiglione, 28, 59–60, 159, 180, 189
 lady at court, 159
 described by Cellini, 140
 different social structure for economics of art, 87n6, 142
 Coward, Noël, 208
 craft, 4, 27, 213
 medieval, 8, 24, 39, 195–6
 Crosby, Sumner, 19n25
 Dante (Alighieri), 125n87, 126, 188n10
 appearance of, 64n8, 79
 Divine Comedy, 134, 166n28, 210, 216
 as draughtsman, 189n16
 Florentine roots, 37, 156–7, 171, 187
 Michelangelo's interest in, 157, 168, 176–7, 199–200

- Dante (Alighieri) (*cont.*)
 politics of, 40
 regard for Beatrice, 58, 67, 159
visibile parlare, 37n24
- Danto, Arthur, 46n43
- David, Jacques-Louis (1748–1825), 19
 decadence, 23n41, 40, 127, 145, 196, 197n39
- Delacroix, Eugène (1798–1863), 35, 119n68,
 122–4, 208
- delight, *see* pleasure
- della Casa, Giovanni, 165
- Democritus, 184
- de Morgan, William (1839–1917), 208n72
- Diderot, Denis, 47n44, 123–4
 dissection, 134
Doctor Who, 2, 200n52
- Dolce, Ludovico, 125n87, 131, 187, 205
 on *istorie*, 86n4, 117
 on pleasure, 160
 on portraits, 94–5n17
- Domenichino, 123–4
- Dominicans, 199
See also Angelico, Fra; Savonarola,
 Girolamo
- Domus Aurea, 34, 54–5, 172, 179
- Donatello (1386/7–1466), 86, 101n25, 192,
 215
 admired by Michelangelo, 150–1
Cantoria, 88
 close to Cosimo il Vecchio, 33, 133
 as colleague of Brunelleschi, Masaccio, 10,
 32n14, 45, 94–5, 156
David, 60, 99, 140, 145, 199n50, 202
Gattamelata, 63, 95, 147
Judith, 99, 140
 and Mantegna, 134–5, 147
 reliefs, 95–7
 rival of Ghiberti, 31
St. George, 15, 202
St. Mark, 53, 71
- Donation of Constantine, 15, 164
- Don Quixote, 162
- Doria, Andrea, 79
- Doves Press, 85n1
- drawings, sketches, 106n39, 130–1, 136,
 189n16, 199, 218
 collecting of, 35, 143n31, 193, 199, 218
 Early Renaissance, 103, 195
 High Renaissance, 11, 53, 101, 141, 152,
 179–1
See also Michelangelo: *non-finito*
- Duccio (fl. 1278–before Aug. 1319), 31n13,
 91n12, 140, 213
- Duchamp, Marcel (1887–1968), 20,
 24, 62
- Dumas, Alexandre, 154n57
- Du Maurier, Daphne, 200n52
- Duncan, Isadora, 114n55
- Dürer, Albrecht (1471–1528), 64n5, 74, 81,
 184
 prints of, 51n53, 121, 168n31
- Early Netherlandish art, 5, 45, 67, 72, 150,
 195n33
- Eco, Umberto, 61n76, 183n68
- education, 14n14, 100–1, 112, 188, 190–1,
 195
 reform of Scholasticism, 51, 158, 163–4
 respect for, 25
See also learnedness
- El Greco (Domenico Theotopoulos,
 c. 1541–1614), 46, 47n44
- Eliot, George, 125
- Eisenstein, Sergei (1898–1948), 179
- eloquence, 28, 87, 112–13, 116, 127,
 185n77
- Emerson, R. W., 197n39
- emotions, 59, 76, 86, 127, 129, 172
 art reinvented to convey, 44, 91–2,
 212
 despair, 95–6
 difficulty in reconciling with ideal beauty,
 203–5
 disbelief, 148
 fear, 15–17, 202–5
 grief, 13, 43, 110, 168, 202
 pain, anguish, anger, 33, 151, 162–3
 engravings, 156, 161, 168n31, 177, 203,
 208n71
 instruments of artistic freedom, 106–7,
 110–12, 129–30, 135–6
 instruments of fame, 119, 144, 147,
 159n3, 169–70, 177
 portraits, 39, 211
- Enlightenment, 7, 21, 122–3, 188, 205
- epic, 61, 112n49, 166, 183, 190, 204
See also poetry, poets
- Epictetus, 88
- Erasmus of Rotterdam, 50–1, 55
 essay, 135
See also Montaigne
- Este, Alfonso d', 51n53, 209
- Este, Borso d', 133n1
- Este Isabella d', 109, 141
- etchings, 135, 183

- fantasy (*fantasia*), 46, 83n50, 104, 119, 147, 159
 Domus Aurea, 172, 179
 Michelangelo, 150, 153, 179
 portraits made independent of model, 76, 84, 150
 See also grotesques; imagination
- Fascists, 2, 49n48
- Faure, Élie, 58n71, 114n55, 126n89, 209
- Faustina, Empress, 109
- Fazio, Bartolomeo, 102n29
- Federigo da Montefeltro, 49, 64, 114, 127n95, 160n5, 190
- Félibien, André, 115, 123
- Feliciano, Felice, 184
- female artists, 23n40
- Ferrara, 51, 183
 See also Ariosto; Este; Garofalo; Tura, Cosimo
- Feynman, Richard, 58n69
- Ficino, Marsilio, 22, 66, 173
- Fiera, Battista, 184
- Figino, Giovan Ambrogio (1548–1608), 180n62
- film, 6n15, 127, 180, 214
 See also Eisenstein
- Florence, Florentines, 7, 27, 152, 155–8, 171–4, 195–7
 art, characterized by, 74, 148, 152, 183, 215
 Baptistery, 31
 bias toward in historiography, 10, 24, 193
 Cathedral (*Duomo*), of 31, 87, 174, 203, 216
 Duchy, 71, 79, 82, 142–3
 patronage, guilds, 136, 162n9, 184, 191
 politics of, 56–7, 65–6, 134, 141, 174–5, 197
 republic, 3, 28–9, 91
 reputation and richness of, 45–6, 50, 93, 95–6, 193, 209n75
 Santa Croce, 13n9, 95, 156, 198n44
 self-promotion of, 30, 33n15, 35, 122, 206
 taste (or distaste) for its art, 20, 25, 104, 196
 taste for the antique, 135, 165, 173–4
 taste for Petrarch, 171–2
 See also Landucci
- Fontainebleau, 9n2, 147
- Foppa, Vincenzo (c. 1427–1515/6), 143
- Foucault, Michel, 22, 59n72
- France, 9–10, 136, 140n24, 172n37, 173, 198
 Paris, 213
 See also Charles VIII; Louis XII; Francis I
- Francesco de Hollanda, 76, 150
- Francesco Urbino, 199
- Francis, St., Franciscans, 43, 47, 60, 114, 162
 and naturalism, 29, 91n12, 114
- Francis I, 9, 10, 14n11, 104, 147
- Frederick II, Holy Roman Emperor, 40, 47, 48
- Frederick III, Holy Roman Emperor, 48, 101
- Fregoso, Ottaviano, 173
- Frick, Henry Clay, 2n2
- Fried, Michael, 18n24
- Fromentin, Eugène, 116n60, 208
- Fry, Roger, 20–1, 104, 106n38, 128, 212–13
 commentator on Reynolds, 5n11, 19n25, 20, 83n50
 interest in fifteenth-century art, 127n95, 128
- Futurists, 21
- Gaddi family, woman of, 23n40
- Gaddi, Taddeo (fl. c. 1325–1366), 209
- Galilei, Galileo, 145, 175
- Galileo, Vincenzo, 175
- Gance, Abel (1889–1981), 188n10
- Gardner, Helen, 5n10, 148n41, 182n67
- Garofalo (Benvenuto Tisi, 1481–1559), 47n44
- Gellius, Aulus, 87
- Gemma Augustea, 25
- genius, 176, 194, 218
 post-Renaissance notions of, 114, 124, 126, 188, 209
 See also *ingegno*
- Gentile da Fabriano (c. 1385–1427), 5, 32–3, 46, 92, 102n29, 135
- Gershwin, Ira, 36
- Ghiberti, Lorenzo (1378–1455), 5, 31–3, 35, 86, 153, 218
 author, 56n66, 212
- Ghirlandaio, Domenico (1448/9–94), 65, 137, 150, 152–4, 174
 realism of his style, 19, 143, 146, 150, 176
- Ghisi, Giorgio (1520–82), 161–2
- Giambologna (1529–1608), 103–4
- Giancristoforo Romano (c. 1465–1512), 181
- Giannotti, Donato, 176–7
- gifts, 76, 110, 141, 143n31, 166, 199
- Giorgione (c. 1477–1510), 34, 52, 75, 103, 171, 181
 pastoral subjects, 18n22, 76, 106

- Giotto (c. 1267–1337), 26, 40, 61, 71, 115, 156
 Arena Chapel, 15n16, 91–3, 114, 147n40, 166n28
 expiation for donor, 191
Lamentation, 13
 connections to Dante, Petrarch, 58, 216
 his historical fit, 204, 209–10, 213, 219
 his talent, and his personality, 30–1, 37, 193n25, 72n19, 175, 192–3
 his style, 33, 36, 40, 43–4, 87, 94
Navicella in Rome, 86
 Ognissanti *Madonna*, 43, 96, 168n31, 191n22
 portraits, 64n8
 Santa Croce frescoes, other Florentine work, 198, 215
 studied by others, 95, 106n39, 115, 126–8, 151–2, 166
- Giovanni Antonio da Brescia (c. 1460–c. 1520), 129–30
- Giovanni Pisano (c. 1245–by late 1319), 41–2, 44, 203
- Giulio Romano (c. 1499–1546), 6, 119n68
- Goethe, Johann Wolfgang von, 7, 15, 17, 19n26, 36, 148
- Gonzaga, 49, 57, 101, 134
 Cesare, 172n37
 Francesco, 106
 Ludovico II, 106
- Gozzoli, Benozzo (c. 1420–97), 209
 grand manner, 115–18, 123, 126, 128, 203, 205
grazia, 29, 74, 104, 124, 188
- Greece, Greek, 15, 118
 as thought of during Renaissance, 100–1, 173
 as thought of post-Renaissance, 9n2, 10, 13n10, 19n26, 66, 196n35
See also Ancients, Antiquity, Antique; Lucian; myth, mythology; Plato
- Greenberg, Clement, 5n11
- Gregory the Great, 103, 160
- Griselda, 190n19
- grotesques, 34, 55, 172, 179
See also Domus Aurea
- Guarino da Verona, 101–2
- Guarino, Battista, 184
- Guazzo, Stefano, 180n62
- Guicciardini, Luigi, 197
- gunpowder, 14, 39
- Hapsburgs, 21n32, 41, 51, 142
See also Charles V; Rudolph II
- Hartt, Frederick, 24n42
- Hegel, G.W.F., 4, 17n20, 124, 205
- Henry VII (Tudor), 217
- Henry VIII (Tudor), 41, 217
- Hercules, 42, 97–100, 134, 177, 203
- heresy, 151, 199
See also Inquisition
- heroism, 23, 122, 188, 194, 198, 217
 diffidence toward, 168
 female, 96–9, 110–12, 168
 male, 15, 95–9, 204
See also nudes, nudity
- High Renaissance, 4, 19, 40, 106, 133–57, 194
 definitions of, 10, 34, 184, 209
 historiography of, 129–32, 205
- Hirst, Damien (b. 1965), 7
- historia, history painting, *see* istoria
- history, 85, 113–14, 118, 164, 216, 219
See also learnedness
- Hobbes, Thomas, 14
- Hoby, Thomas, 74n26, 185n77, 217
- Hockney, David (b. 1937), 129, 139n17
- Hogarth, William (1697–1764), 144n35
- Holbein, Hans (c. 1460–1534), 11n6
- Homer, 113, 174, 183, 204
 and Petrarch, 59, 216
 place in history, 37, 38n25, 187
- homosexuality, 3, 151n51, 197n39
- Horace, 52, 129, 163–4
- Hugo, Victor, 39n30, 47n44
- humanism, humanists, 58n70, 100–1, 108, 141, 144, 194
 advisors to artists, 26–8, 103, 105
 advocates of the active life, 44, 64, 112, 165, 173
 allies and companions of artists, 33, 38, 52, 57, 59, 113
 contrasted with courtier culture, 141, 165, 206
 gendered, 139n19
 independence of artists from, 181, 185
 potentially controversial, 55–6
 themselves authors, 61, 158–9, 163–4, 174–6
See also Alberti; Bembo; Bracciolini; Bruni; Castiglione; Guarino; Pico; Poliziano; Salutati; Vittorino da Feltre
- humor, 36n20, 44n41, 109n42, 163, 208
 genre of comedy, 55, 217

- learned from antiquity, 135, 179, 203
 wit of artists, 31n11, 168n31, 192
 See also *capriccio*
- Hunt, William Holman (1827–1910),
 144n35
- Huxley, Aldous, 47n45, 97
Hypnerotomachia Polifili, 40
- imagination, 46, 112, 116, 162, 164, 176
 See also *fantasy*
- Impressionists, 2, 128, 215
- Impruneta, 137
- individualism, individuality, 23n41, 34,
 58–9, 63, 161, 206
- ingegno* (also *ingegno*), 33n15, 45, 61, 76n32,
 187
- Inquisition, 56, 164
- istoria*, 95–7, 183, 203, 206
 Alberti's theory of, 13, 86, 90, 105–6,
 109–13, 117
 allegory, 86, 101–3
 independence from text, 65, 91, 104,
 106–7
 tradition after the Renaissance, 10, 91,
 115, 119, 122–3, 129
- Jacopo della Quercia (c. 1374–1438), 133
- Jerome, St., 184
- judgment, natural, 79n40
- Julius II, *see* Rovere
- Juvenal, 163
- Keats, John, 126
- knighthood, 30, 101, 134
- Lactantius, 184
- landscape, 76, 172, 179
 in art, 18, 69, 71–3, 89
 in nature, 114–15
- Landucci, Luca, 136–, 156, 202
- Laocoön*, 54, 97, 125n87, 150, 198
- learnedness, 66, 85–7, 118–19, 144, 163, 206
 advice about, 100, 113
 issue in interpretation, 178n58, 184–5
 respect for, 25, 44, 49–50, 189, 191, 198
 of women, 175n49
 See also *humanism*, *humanists*
- Le Brun, Charles (1619–90), 115
- Le Corbusier (Charles-Edouard Jeanneret,
 1887–1965), 5n11, 145
- Léger, Ferdinand (1881–1955), 129
- Leighton, Frederic (1830–96), 199n48
- Leonardo da Vinci (1452–1519), 4, 122,
 123n76, 133, 190
- Deluge*, 179–81
- Ginevra de' Benci*, 66–8, 70–1, 82, 150
- interacts with, compared with, other
 artists, 27, 34, 140, 145, 156, 185
- interest in anatomy, geometry, 134, 184,
 195n33
- Last Supper*, 86, 137, 147–50, 177
- lost works, 112n48, 141
- Michelet on, 10–1
- Mona Lisa*, 20, 62–84, 146n38, 153,
 161–2, 171
 Pater on, 18, 74
 style of, 104, 129, 146, 153, 182
 writings, 143, 162, 180, 183
- Lessing, G.E., 125n87, 129, 185, 202n57
- Levi-Strauss, Claude, 36n20
- lifelikeness, 20, 34, 64, 102, 113, 122
- light, 182–3
- literary style, 37–8
 See also *humanism*, *humanists*
- Liotard, Jean-Etienne (1702–89), 183n69,
 208
- Lippi, Filippino (c. 1457–1504), 88–90, 94
- Lippi, Fra Filippo (c. 1406–69), 34, 74n24–5,
 94, 154n56, 209, 215
- Livy, Titus, 59, 113, 163
- Lomazzo, Giovanni Paolo (1538–1600),
 78n37
- Longinus, 125
- Loredan, Leonardo, Doge, 69–70
- Lorenzetti, Ambrogio (c. 1317–48), 56n66,
 215
- Lorenzo di Credi (c. 1456–36), 67
- Louis XII of France, 147
- Louis XIV, the Sun King, 10, 119
- love, 171n35, 172, 177n58, 182, 189
 courtly, 217
 and fear, 202
 first sight, 67, 159
 Petrarchan, 58, 160–2
 Platonic, 71
- Lucian, 103, 106n41, 190
- Ludovico da Canossa, Count, 38, 57n68, 79,
 114–15
 on painting, 28, 34, 132
- Luther, Martin, 15, 38, 51, 55, 59, 184
- Lysippus (fourth century B.C.), 56n66
- Machiavelli, Niccolò, 58, 60, 83, 134, 187,
 202
 dedication of *The Prince*, 14, 177n57
- Macrobius, 163

- Madonna, 141
 miraculous images, 137
 model for other works, 74, 77, 110
 paintings of, 43, 47n44, 96, 134, 148–50
 at Annunciation, 16, 122
 life of, 138, 146
 mentioned in wills, 55, 58, 166
 at Passion of Christ, 13, 120–2
 poetry about, 57, 159–61
 sculpture of, 41, 153, 168
 magnificence, 28, 50n50, 51, 133, 142, 189
 recommended by Aristotle, 29
 Malatesta, Battista, Lady, of Montefeltro, 184
 Malatesta, Sigismondo, 47–50, 61
 Malraux, André, 62n2
 Manet, Edouard (1832–83), 176
 Manetti, Antonio, 31, 135n7
maniera greca (Byzantine style), 166, 204, 213
 Mannerism, 33, 127, 179, 187, 205–6
 historiography of, 5, 19n25, 203n61
 Mantegna, Andrea (c. 1431–1506), 34, 101,
 131, 146–7, 150, 184
 Donatello, importance of his style, 134–5
 engravings, 106, 109–12, 203
 fascination with the antique, 46, 103,
 105–8, 135, 147
 Mantua, 27, 57, 141
 architecture of Alberti, 49, 109
 Casa Giocosa, 101, 190
 home of Castiglione, 77, 100, 108
 home of Mantegna, 106–9, 134–5
 performance of *Orfeo*, 175
 Marcus Aurelius, 96
 Marguerite of Navarre, 10n4
 Martial (Marcus Valerius Martialis), 65
 Martini, Simone (c. 1284–1344), 58,
 165n27, 166–7
 Mary Magdalene, 44, 60, 96–7, 120
 Masaccio (1401–28), 10, 32n14, 97, 133, 156
 Brancacci Chapel, 90–4, 152, 198
 Giotto's heir, 33, 44, 86–7
 Pisa *Madonna Enthroned*, 96, 168n31
 Masson, André (1896–87), 150n47, 215
 Master of the Codex of St. George (first half
 of fourteenth century), 214
 Matisse, Henri (1869–1954), 128n98
 Medici, 10–1, 139, 150, 156
 patrons of art and humanism, 47, 97–9,
 140, 142–3, 150, 174–5
 Medici, Alessandro de' (Duke), 36n20
 Medici, Catherine de', 179n59
 Medici, Cosimo de' (*Pater Patriae*), 7, 57, 94,
 173
 friendship with Donatello, 33, 95, 133
 gruff persona, 3, 134, 191n21
 patronage as penance, 190
 wealth, 28–9, 144, 160
 Medici, Cosimo (Duke), 83, 122, 193
 and Cellini, 28n4, 142, 195n32, 209n75
 and Michelangelo, 210
 portraits of, 79, 134
 Medici, Francesco de', 133n1
 Medici, Giovanni de' (Pope Leo X), 95, 133,
 141
 Medici, Giuliano, brother of Lorenzo, 65,
 174
 Medici, Giuliano de' (Duke of Nemours),
 74n26, 177–9
 Medici, Giulio de' (Pope Clement VII),
 28n3, 40, 142, 190, 218
 Medici, Lorenzo de' (*il Magnifico*), 173–4,
 176, 190, 199, 218
 author, 67, 160, 162n10, 164, 182
 collector of antique, 93
 de facto ruler, 27, 57, 143, 197, 217
 educated in humanist texts, 88n8, 150
 mentor of Michelangelo, 195
 Medici Lorenzo, Duke of Urbino, 14, 64,
 177–9
 Medici, Piero de', 175
 Meleager, 11, 12, 13, 86
 Mellon, Andrew, 1, 2n2
 merchants, 209n75, 218
 Michelangelo Buonarroti (1475–1564),
 94n17, 133, 143–7, 150–7, 185,
 192–9
 connections with other artists, authors, 27,
 33, 78–9, 95, 206, 217
 on Donatello's *St. Mark*, 53, 71
 humanist and intellectual connections, 17,
 62, 150, 160n5, 175–6
 non-finito, 3, 193n26
 personality and character, 4, 44, 109, 188,
 209–11
 poems of, 151, 164n21, 183, 164–5, 171
 posthumous reputation, 9, 26, 35, 87,
 126n91, 130–1
 connected with sublime, 125, 130–1
 less than flattering, 19n26, 35, 40,
 106n39, 123n76, 128
 style, artistic practice, of, 3, 15, 129, 134,
 150, 204–5
 Vasari on, 39, 84, 124, 131, 219
 Works:
 Bachus, 18, 203

- David*, 18, 34, 49, 140, 191, 200–3;
 “adjustment” to nose, 193; furrowed
 brow, 76
- Last Judgment*, 16, 146, 177, 211
- Laurentian Library, 129n100
- Leda*, 209
- Medici *Madonna*, 153
- Moses*, tomb of Julius II, 51, 203
- New Sacristy (Medici Chapel), 14, 64,
 121, 177–9
- Pietà* (Vatican), 74n22, 121, 137, 168–9,
 199–200, 202–3
- Portrait of Julius II* (destroyed), 50–1
- Sistine Ceiling, 51, 117, 122, 174, 203,
 215; invention or planning of, 177,
 184–5; precedents for, 42–3, 166;
 colors, clothing of, 127n95, 146
- Sistine lunettes, 120, 122n74, 152, 171
 snowman, 175
- Michelet, Jules, 9–11, 22, 119, 164, 204, 213
 on Leonardo, 10, 84
 on Michelangelo, 209n76
- Michelozzo (1396–1472), 32
- Milan, 67, 143, 183
- Millais, John Everett (1829–96), 126
- mimesis*, 1, 64n7
- Modernist(s), Modernism, Moderns, 1–3,
 20–5, 34, 58n70, 116, 218
- Kandinsky, Wassily (1866–1944), 183n69
- Sérusier, Paul (1864–1927), 104n32
- Viola, Bill (b. 1951), 117
- See also abstraction; Le Corbusier;
 Surrealists, Surrealisms
- modern art, 9n2, 124, 128, 206, 212
- Monet, Claude (1840–1926), 215
- Monroe, Marilyn, 165
- Montagna, Benedetto (c. 1480–1556/8),
 87–8
- Montaigne, Michel de, 15, 59, 75, 135, 163,
 189n15
- Montesquieu (Baron Charles-Louis de
 Secondat), 79
- mood, 15, 18, 31, 153–4, 183
- See also emotions
- Morris, William (1834–96), 39, 206n69,
 208n72
- movement, 43, 67, 72, 74, 148, 153
- Mozart, Wolfgang Amadeus, 188
- museums, 2, 47
- music, 39n30, 63, 160, 189
- connections to poetry, 171, 175, 183
- part of the theory of painting, 15, 17, 104,
 131, 190
- Mussolini, Benito, 2, 49n48
- See also Fascists
- myth, mythology, 79, 103n31, 108, 135,
 150, 176
- post-Renaissance tradition of, 206, 216
- Tityus, 53
- Venus, 57–8, 161, 175, 181, 208n71
- See also Hercules; Meleager
- Nabokov, Vladimir, 47n44
- Napoleon, Napoleonic era, 2, 9, 119, 147
- Nazis, 14, 17
- Neoplatonism, 3, 17, 22, 24, 160
- Newton, Sir Isaac, 197n39
- Niccolò Niccoli, 93, 218
- Nicola (or Niccolò) Pisano (c. 1220–
 before 1284), 15n15, 41, 43–4, 185
- Nietzsche, Friedrich, 14–15
- nobility, 101
- See also knighthood; virtue: moral
- nude(s), nudity, 42, 111–12, 140, 150, 199,
 206
- female, 146
- not necessarily associated with virtue, 2,
 24, 43, 55–6, 104, 202–3
- Michelangelo’s *David*, 140
- See also Hercules
- oil paint, 144, 160
- beyond Venice, 45, 67, 104, 147, 181
- Old Masters, 14, 21n34, 206, 213, 216
- as inheritors of Renaissance tradition, 1–4,
 7, 24, 87, 89, 208–9
- centered on Raphael, 124–6
- as looked down on by Moderns, 128, 198
- originality, 87, 187
- See also *ingegno*
- orthodoxy, 15
- Ovid (Publius Ovidius Naso), 84n51, 163
- Pacioli, Luca, 184
- Padua, 43, 95, 115, 134–5, 147n40, 166n29
- in Venetian ambient, 63, 171
- pagan[s], paganism, 17, 22, 40, 46n43, 53,
 213
- contrasted with Christianity, 17, 59, 89,
 135, 165, 197
- in a negative, or problematic, sense,
 51–2, 55, 57
- identified with Renaissance, 9n2
- painterly, 104
- Palazzo Te, 57
- Palladio, Andrea (1508–80), 49, 101n25, 144

- Panofsky, Erwin, 17, 205
 Pantheon, 30, 35, 109n42, 210
 papacy, 28n3, 120n70, 152, 164, 193, 199n46
 competing with rising nation states, 11, 39–40, 142, 198
paragone (comparison, debate about), 69, 181, 183, 190
 Parmigianino (Girolamo Francesco Maria Mazzola, 1503–40), 182–3, 205
 pastoral, 166, 172, 175
 Pater, Walter, 15, 17–19, 74, 202
 patron[s], patronage, 22, 28–9, 113, 161–2, 176, 218
 flattery of, 87, 138, 146, 184, 193–4
 guilds, civic patronage, 33, 165, 191, 202
 independence (even if partial) from, 103–4, 106, 110, 148
 royal, princely, or aristocratic, 9, 35, 41, 50–1, 57, 105–9
 tension, or possible tension, with, 63–4, 74–5, 97, 141–4, 194–5, 209
 vagaries, priorities of, 13, 33, 47, 91, 94, 127
 See also bourgeoisie; Medici; public; Rovere
 Pazzi Conspiracy, 174, 217
 Pazzi, Jacopo, 174
 peasants, 94n15, 166, 198, 204, 217
 See also servants, lower classes
 Perino del Vaga (Pietro Buonaccorsi, 1501–47), 198n42
 periodization, 8, 184, 215
 closeness to Baroque art, 166
 distinction between Renaissance and Baroque, 4, 14
 distinctness of Old Master or Renaissance and Modern, 20–5
 Early Modern, 30
 historians' biases, 53
 question of uniqueness, range of Renaissance, 4, 34, 40, 52, 117, 129
 Reformation, 56
 relationship to medieval, 13, 38, 166
 similarity of Renaissance and Modern, 58, 60, 215
 See also Baroque; High Renaissance; Mannerism; Old Masters
 perspective, 8n19, 24, 46n43, 95
 associated with idealization, 195n33
 in contemporary source, 62
 in practice, 108, 147–8
 See also Brunelleschi; science
 Perugia, 11, 14
 Perugino (Pietro Vannucci, c. 1450–1523), 33n15, 150, 155
 Petrarch, Francis (Francesco Petrarca), 40, 168, 199, 216, 219
 as Florentine, 37, 156
 as humanist, 158, 163–4
 interested in visual art, 33, 166
 on imitation, 78
 on love, 67, 160–2
 Michelangelo's affinities with, 76, 153, 199
 Mont Ventoux, 162
 personal life, 158–9
 poetry, 57–8, 63, 172
 epic, 101
 in Battiferri portrait, 79–81
 posthumous interest in, 11n6, 171–2
 quoted by Vasari, 137
 as reformer, 7, 61, 135, 165, 172
 philosophy, 22, 29, 118, 173, 190
 See also Neoplatonism; Plato
 Philostratus, 102
 Pia, Emilia, 57n68, 83, 159, 181
 Picasso, Pablo (1881–1973), 128
 Piccolomini, Aeneas Sylvius (Pope Pius II), 48, 49, 113–14
 Pico della Mirandola, 27, 150–1, 176, 213
 picturesque, 125
 Pienza, 49
 Piero della Francesca (c. 1415–92), 49, 64, 97, 127n95, 184, 209
 Piero di Cosimo (1461/2–c. 1521), 127n95, 153
pietra serena, 45, 120–1, 191
pietre dure (craftsmanship in very hard stone), 143
 Pietro, Fra, da Novellara, 141
 Pinturicchio, Bernardino (c. 1452–1513), 209
 Piranesi, Giovanni Battista (1720–78), 122n74, 125
 Pirckheimer, Willibald, 184
 Pisa, 41–2
 Pisanello, Antonio (c. 1395–1455), 101, 102n29, 135
 Pius II, *see* Piccolomini
 Pius IV, 56
 Plato, 33, 109n42, 162n10, 165, 173, 184
 pleasure, 57, 114, 151, 159–60, 181, 197
 Early Renaissance, 29, 86, 164, 199
 High Renaissance, 34, 55, 104, 127, 132, 218

- Pletho, Gemisthus, 49, 52n57
 Pliny (Gaius Plinius Secundus), 54, 85n1,
 102, 201n53
 Plutarch, 59, 122
 poetry, poets, 26, 67, 74, 156–7, 164–8,
 179–80
 ancient, 65, 103, 148
 fourteenth-century, 57, 63, 67, 79–80
 fifteenth-century, 173–5, 177–8n58,
 182–3
 sixteenth-century, 38, 81, 151, 172, 199
 sonnets, 44, 58, 160, 171, 182
 ut pictor poësis, 52, 56, 86, 116, 129
 value of, 2, 15, 28, 104, 127, 216–17
 See also Ariosto; Lorenzo de' Medici;
 Michelangelo; Petrarch
 Pole, Reginald, Cardinal, 217
 Poliziano, Angelo, 65n10, 88n8, 158,
 174–6
 Pollaiuolo, Antonio (c. 1432–98), 51n54,
 97–100, 110, 134–5, 203
 Pontormo, Jacopo da (Carucci, 1494–1556),
 117, 120–2, 131, 185
 Porter, Cole, 63n3, 161
 portrait medal, 63, 65–6, 135, 175
 portraiture, portraits, 26, 59, 62–84, 108–9,
 138, 147
 of artists, 94n17, 109, 211
 group, 108–9, 138, 185
 printed, 35, 141
 seen as limited, 150, 156
 Pound, Ezra, 49n48
 Poussin, Nicolas (1594–1665), 10, 115, 119,
 123–4, 131, 144
 Pre-Raphaelites, 22, 26, 126–7, 133–4,
 196n36, 204
 as modernists of a sort, 19
 See also Ruskin
 Priestley, J.B., 21n32, 74n26, 219n11
 Primaticcio, Francesco (1504/5–70), 147
 primitive(s), 20n29, 23, 126–8, 166–7,
 216
 printing press, print culture, 3, 87, 101, 110,
 177, 180
 associated with gunpowder and compass,
 20, 39
 prints, 109–10, 135, 141, 210
 See also engravings; etchings; Raimondi;
 woodcuts
 prose, 189
 See also art criticism; biography; history
 public, 135, 141, 148, 156, 164–6, 196–8,
 200, 215–18
 Quintilian, 189n15
 Rabelais, François, 143
 Raffaello da Montelupo (1504–66), 35n19
 Raimondi, Marcantonio (c. 1470s–c. 1534),
 110–12
 Rangone, Tommaso, 63
 Raphael (Sanzio, 1483–1520), 9n2, 133, 136,
 150
 associated with Michelangelo, 4, 19n26,
 26, 117, 143–5
 Castiglione, 34, 62, 76–7, 180–1, 184
 personal life and father (Giovanni Santi),
 30, 35, 81n42, 156, 190, 192
 posthumous reputation, 47n44, 87,
 106n39, 123–31, 177, 204–11
 and Poussin, 10, 115, 119, 123–4
 Works:
 Dream [of Scipio], 101
 Entombment, 11–13, 117n62, 120, 204
 Galatea, 7, 111–12
 La Velata, 72–73, 77
 Madonna, 94n15, 185
 Massacre of the Innocents, 110, 203
 St. Catherine, 127n95
 Sistine Madonna, 77
 Stanze, 10, 51, 120, 141; *Fire in the*
 Borgo, 112n48–9, 153–4 Stanza della
 Segnatura, 52, 118, 166, 173n41;
 Disputa, 94; *Parnassus*, 52, 78,
 112n48, 113, 138; *School of Athens*,
 29, 34, 94, 118–19
 Stufetta, 55
 tapestries, cartoons for, 124, 204n62
 Transfiguration, 123n77
 Ravenna, 51, 141
 Read, Herbert, 23n41, 104n34
 Realism, Realists, 19
 Reformation, 11n6, 30, 51, 56
 See also Luther
 Rembrandt van Rijn (1606–69), 9, 77,
 103n30, 144
 Renaissance, definition of, 26n45, 28–30,
 38–9, 52–3, 58–60, 139
 See also High Renaissance
 “Renaissance man,” 189
 Reni, Guido (1575–1642), 123
 Renoir, Jean (1894–1979), 21, 23
 Reuchlin, Johannes, 55
 Reynolds, Sir Joshua (1723–92), 120n70,
 126n91, 209
 Fry on, 5n11, 19n26, 83n50

- Reynolds, Sir Joshua (1723–92) (*cont.*)
 on the grand manner, 116
 on Michelangelo, 125, 129–30, 153, 196, 205n67
 on Raphael, 118
 rhetoric, 44, 112, 115, 148, 172, 216
 taken in a negative sense, 19, 127
 theories of style, 13, 184–5
See also emotions
- Richardson, Jonathan (1665–1745), 114, 124
- Ridolfi, Carlo, 101n26, 205
- Rimini, 47–48, 97
- Robbia, Luca della (c. 1400–82), 86–8
- Robert of Anjou, known as the Wise, 162n13, 165, 194
- Robertson, W. Graham (1866–1948), 196n36
- Rodin, Auguste (1840–1917), 145n36
- Romanticism, 9–10, 21, 87, 217
 distaste for, 128, 133–4
 new theory of genius, 187–8
 interest in Dante, 159
See also Delacroix; Shelley; Wordsworth
- Rome, Romans, 27, 164, 176–7
 antiquity of, 50, 109, 113, 144, 172–3
 artists working there, 43, 115, 156–7, 195
 heritage of, 21n34, 47, 122, 125, 198
 model for Renaissance, 15, 38, 109, 145
 patronage in, 183
 Renaissance Rome, 23, 35, 151, 165, 215
 sculptures, 150
 St. Peter's, 121, 145, 188, 199, 211
 Julius II's plans for, 50–1, 86, 188
- Rosa, Salvator (1615–73), 47n44, 82n45
- Rossellino, Bernardo (c. 1407–64), 191–2
- Rossetti, Dante Gabriel (1828–82), 64n8, 126
- Rosso, called Fiorentino (Giovanni Battista, 1494–1540), 146–7, 165n24, 171
- Rothko, Mark (1903–70), 129n100
- Rousseau Jean-Jacques, 10n5, 172
- Rovere, Francesco Maria I della, 6. *See also* Sixtus IV
- Rovere, Giuliano della (Pope Julius II), 70, 86, 141
 enamored of antiquity, 50–1
 patron of Michelangelo, 51, 117, 174n43, 188, 194–5, 203
- Rovere, Guidobaldo II della, 183n69
- Royal Academy, 2, 116, 196
See also Reynolds
- Rubens, Peter Paul (1577–1640), 131, 197n38, 205
 study of Renaissance works, 41, 129, 144, 182–3
- Rucellai, Giovanni, 136, 218
- Rudolph II, Holy Roman Emperor, 84
- rule-breaking, 44, 121, 125
 association with modernity, 145, 151, 187, 193, 197–8, 200
 not limited to Michelangelo, 15, 75, 116
- Rumohr, Carl Friedrich von, 124
- Ruskin, John, 11n6, 123n77, 144n35
 favored medieval and Early Renaissance tradition, 23, 39, 126, 128, 195–6
 on *Parnassus*, 52
- Russell, Bertrand, 21
- Sachetti, Franco, 31
- Sack of Constantinople, 10
- Sack of Rome, 28n3, 35n19, 50n50, 51
 as historical watershed, 5, 40–1, 156, 197–8
- Saint-Gaudens, Augustus (1848–1907), 171n33
- Salutati, Coluccio, 165, 191
- Sallust, 113, 175
- Sangallo, Giuliano da, 7
- Sannazaro, Jacopo, 78n38, 172
- Sansovino, Jacopo (Tatti, 1486–1570), 34, 63
- Santi, Giovanni (c. 1435–94), 30, 190
- sarcophagi, 11, 41
- Savonarola, Girolamo, 17, 56–7, 66, 151, 173–4, 197–9
- Scholasticism, Scholastics, 163, 165
- science, 6n6, 38, 58n71, 125, 195n33
 status of affects how we understand the Renaissance, 22, 25, 46n43
- science fiction, 53n57
See also *Doctor Who*
- Scipio Africanus, Publius Cornelius, 101
- Sebastiano del Piombo (1485/6–1547), 18n22, 111, 211n84
- secular, secularity, 9
- selfhood, 14, 25, 59, 63–4, 192
See also individuality
- Seneca, 40n35, 163, 184
- servants, lower classes, 114, 126, 133, 164n21, 175, 199
 opportunities afforded, 101n25
 portrayed sympathetically, 33n16, 108n42, 144
 in post-Renaissance sources, 15n15, 18, 196n35
See also courtiers; peasants
- Servius, 166

- Sforza, Caterina, 83
 shadows, 76, 86, 91, 129
 Shakespeare, William, 11n6, 37, 74n26, 88,
 145, 216–17
 Hamlet, 6
 King Lear, 37n25
 Much Ado, 217n8
 Othello, 11
 pagan world, 52n57
 Petrarch, 164–5
 Romeo and Juliet, 6, 52n57, 217n8
 Winter's Tale, 6
 Shaw, George Bernard, 9
 Shelley, Mary, 176
 Shelley, Percy Bysshe, 160–1
 shepherds, 76, 199
 See also *Concert champêtre*; *subentries on*
 David under Donatello and
 Michelangelo; servants, lower classes
 Siena, 27, 48, 56n66, 140, 215
 See also Jacopo della Quercia; Lorenzetti,
 Ambrogio; Martini, Simone
 Signorelli, Luca (c. 1450–1523), 133
 simplicity, 195
 Sixtus IV (della Rovere), Pope, 174
 smile, 62–3, 67–70, 72, 76, 161, 193n25
 Soderini, Pietro, 76n32, 193
 Sodoma (Giovanni Antonio Bazzi,
 1477–1549), 209
 Spain, 28n3, 41, 46
sprezzatura, 185n77
 Stoics, 88
 See also Cicero; Epictetus; Seneca
 Strachey, Lytton, 61n75
 stream of consciousness, 18
 Strozzi family, 33
 Strozzi, Filippo, 139
 sublime, 125, 130, 196
 Suetonius, 108, 163
 Surrealists, Surrealism, 21, 84, 150n47
 See also Masson, André
 Symonds, John Addington, 13n10, 14n14,
 188, 197n39
 syphilis, 198

 Taine, Hippolyte, 14–15
 talent, 30, 44–5, 124, 163, 194, 196
 See also *ingegno*
 Tartaglia, Niccolò Fontana, 58n69
 Tchaikovsky, Pyotr Illyich, 97
 Theocritus, 172
 Theophrastus, 184
 Tiepolo, Giambattista (1696–1770), 47

 Tintoretto, Jacopo (1519–94), 101n26, 144,
 163n19, 187n7
 Tintoretto, Marietta (c. 1554–c.1590), 23n40
 Titian (c. 1487–1576), 41, 154, 206, 208n71
 compared with Michelangelo, 117, 196,
 205
 historical position and importance, 41,
 144–5
 portraits, 76
 praised, 119n69, 125n87, 131
 secular subjects, 57–8, 181
 Tolstoy, Leo, 40, 212
 tombs, 61n75, 63, 191, 199
 artists', 35, 39, 63, 109, 141, 210
 Julius II, 50–1, 188, 203
 Medici, 14, 134
 Tornabuoni, Giovanni, 137
 Tornabuoni, Giovanna degli Albizzi, 65–6
 Tornabuoni, Lucretia, 28n2
 Torrignano, Pietro, 152, 216
 Traversari, Ambrogio, 173
 Trissino, Giangiorgio, 101n25
 Tura, Cosimo (c. 1430–95), 144
 Turner, J.M.W. (1775–1851), 196n35
 Twain, Mark, 210

 Uccello, Paolo (c. 1397–1475), 209
 ugliness, 71, 95, 150, 168
 Urbino, 27, 62, 81n42, 82, 108–9, 122
 artists born in, 30
 Duchess Elisabetta, 57n68, 83, 159
 political machinations in, 6
 setting of *Cortegiano*, 37
 See also Federigo da Montefeltro; Lorenzo
 de' Medici, Duke of
 usury, 191
ut pictor poësis, 52

 Valdès, Alfonso, 50n50
 Valla, Lorenzo, 15, 37, 164
 van Eyck, Jan (c. 1395–1441), 19n26, 45,
 102n29
 Varro, Marcus Terentius, 87, 184
 Vasari, Giorgio (1511–74), 23, 109
 as courtier, 175, 194, 210
 on Florence, 155–6, 193
 on Leonardo, 62, 72, 137, 148n42
 on Mantegna, 134
 on Michelangelo, 4, 124, 153, 187–8,
 195–8, 200
 novelty of his project, 35, 206
 on Raphael, 123

- Vasari, Giorgio (1511–74) (*cont.*)
 sense of period, 151, 145, 176
 on style, 3, 39, 131, 204, 213
 on ugliness, 71
- Velasquez, Diego (1599–1660), 9
- Venice, Venetian, 50n50, 63–4, 69–70, 85, 109, 183
 artists visit, 45, 67
 distance from Rome, 56
 distinctive subjects, 75, 171–2
 post-Renaissance, 47, 164, 196
 style associated with, 5, 18, 104, 127, 144–5, 205
- Venturi, Robert (b. 1925), 5n10
- Vergerius, 100, 118
- Veronese, Paolo (Caliari, 1528–88), 22, 56
- Verrocchio, Andrea del (1435–88), 72n20, 134, 143, 153
Colleoni, 64n6
David, 145–6, 202
 praised by Landucci, 137
- Versailles, 9n2
- Vespasiano da Bisticci, 113n51, 190
- Vico, Enea (1523–67), 159
- viewer, 34, 92, 103–4, 147, 196–8, 215–16
See also public
- Virgil, 48, 112n49, 161, 172, 204
 admired stylist, 48, 163, 187
 born in Mantua, 135
 Simone Martini frontispiece, 166
- Virgin Mary, *see* Madonna
- virtù*, 28, 58, 190, 203
- virtue, civic, 10, 28, 98, 144
- virtue, moral, 52, 71, 168, 172–3, 184
 artistic diffidence toward, 119, 177
 artistic representation of, 53, 64–6, 91, 112
 humanists on, 85, 163–4, 187
 new nobility, 28, 45, 101
- virtues, cardinal, 29
- virtues, theological, 29
- Vitruvius (late first century B.C.), 86, 181, 183
- Vittorino da Feltre, 101, 190
- Voltaire, 7, 10
- Wackenroder, Wilhelm Heinrich, 87, 124
- Warburg, Aby, 22, 46n43, 154n56
- Whistler, James Abbott McNeill, 17, 20, 170–1, 183n69
- Whistler, Rex (1905–44), 21n34
- Wilde, Oscar, 208n72
- Winkelmann, J.J., 154n56, 203n60
 love of Greece, 15, 17
 taste in modern art, 5n9, 125n87, 205
 his taste commented on, 19n26
- Witt, Robert, 2
- Wölfflin, Heinrich, 22, 24, 138, 206, 209
 ideas about style, 19–20, 129, 138, 182n67, 204
 on Michelangelo, 188, 197, 203n61
 painterliness, 104
 on Raphael, 110n47
 read by others, 5n10, 148n41
- woodcuts, 35, 86, 106, 174, 177
- Wordsworth, William, 164n21
- Zeffirelli, Franco, 6
- Zeuxis of Crotona (late fifth century B.C.–early fourth), 153
- Zuccaro, Federico (c. 1540–1609), 47, 217n6 (also Taddeo)
- Zuckmayer, Carl, 21