

Index

- academic traditions, 330
 Accademia delle Arti del Disegno, 57, 355 n.64, 356 n.71; emblem of, 58–59
acheiropoieton, 206
 Achilles, 324
 acid, 170, 171
 aquatint, 337
 Actaeon, 324
 actor, 236
 Adriani, Giovambatista, 345 n.14
 aesthetic discourse, 268
 aesthetic experience, 21
 aesthetic of openness, 174
affetti, 223
afflatus, 54
 Agamemnon, 353 n.43
 age, 236, 246
 ages, 279
 Agostino Veneziano, 364 n.20
 Alberti, Leon Battista, 7, 12, 24, 25–32, 32, 33, 37, 44, 46, 50–56 passim, 59, 77, 88, 122, 138, 140, 272, 330, 351 n.23, 352 n.38, 353 n.43; on circumspection, 27–29; on drawing a foreshortened circle, 28; ekphrastic program of *istorie*, 33, 37, 44; on the function of drawing, 29–32; *De pictura*, 33, 344 n.8, 351 n.22; *Della pittura*, 25, 33, 55, 344 n.8, 354 n.61
 Alcibiades, 192
 Alexander the Great, 324, 358 n.21
 Algarotti, Count Francesco, 320
 Allori, Alessandro: *Ragionamenti delle regole del disegno*, 367 n.61
 Alpers, Svetlana, 379 n.29
 altar, 122, 306, 308, 316
 altarpiece, 29
alter deus, 138
Altersstil, 217, 240
 amateurs, 146, 148, 347 n.42; culture of, 20–21
 ambivalence, 2, 20
 Amman, Jost: *Der Formschneider*, 159
 Amstel, 257
 Amsterdam, 226, 239
 anatomy, 22, 48, 113, 148, 225, 327, 332; female, 77
 animal life, 323
 Anne, Saint, 71
 antiquity, 5, 37, 292
 Apelles, 7, 130, 324, 367 n.60; competition with Protogenes, 6–7, 18, 26, 138, 139, 268–69; criticism of Protogenes, 351 n.16; line of, 6, 8, 13, 17, 62, 139, 183, 267; his motto, 6, 22, 33, 217, 344 n.12. *See also* “Calumny of Apelles”
 Apollo, 189, 355 n.64, 356 n.71
 aqueduct, 282
 Arcadia, 317, 319
 Archimedes, 100, 361 n.56
 Arideikes of Corinth, 343 n.6
 Ariosto, Ludovico: *Orlando furioso*, 53, 184
 Armenini, Giovanni Battista, 140, 150–51
 Arrighi, Ludovico degli (called Vicentino), 158; *La Operina di Ludovico Vicentino da imparare di scrivere littera cancellaresca*, 141–44; *Il modo de temperare le penne*, 141–44; *littera corsiva over cancellaresca*, 146
 art: history of, 139, 342; illuminator’s, 202–3; theory, 222
arte, 148

- arte della penna*, 144
artefici, 148
arti del disegno, 57, 184
 artist: as creator, 54, 138; character of, 19; early training of, 28–29; inspired, 54; learned, 350 n.6; myth of the, 330; post-High Renaissance, 53; presence of in drawing, 258; Renaissance epithets for, 138; the figure of, 341
 artistic creation: as open process, 52; rationalization of, 50
 attribution, 185. *See also* authorship
 authorial presence, 17
 authorship, 3, 7, 49
 automimesis, 18, 84, 347 n.46. *See also* self-representation
- bacchanalia, 46
 Bacchus, 46
 Bacon, Roger, 111
 Baldinucci, Filippo: *Vocabolario toscano dell'arte del disegno*, 298, 384 n.21
 Barbaro, Daniele, 371 n.39
 Barberini, Maffeo, 223
 Barge, Charles: *Exercices au fusain pour préparer l'étude de l'académie d'après nature*, 387 n.11
 Barge, Charles, and J. L. Gérome: *Cours de dessin*, 387 n.11
 Baroque, 222
 Baroque theater, 246
 Barthes, Roland, 1
 Bartholomew, Saint, 214
 Bartolomeo, Fra, 119
 battle scenes, 48, 300
 Bauhaus theory, 330
 beggars, 236
 beholder, 222. *See also* viewer
 Bellini, Gentile, 371 n.31
 Bellini, Giovanni, 37, 345 n.14, 384 n.21
 Bellini, Jacopo, 34–40, 159; architectural perspective, 37; drawing his medium of invention, 40; index of Paris book, 37–38; *Adoration of the Magi*, 34, 38; *Agony in the Garden*, 37; *Bacchus*, 38; *Crucifixion*, 34, 38, 40; *Saint George*, 37; *Saint Jerome*, 37; *John the Baptist*, 34; *Lamentation*, 34; lions, 34; *Nativity*, 34; pagan subjects, 37, 38; religious subjects, 37; themes of Christian narrative, 34; *Three Magi*, 38; *Virgin and Christ*, 34
bellissima lettera, 141
 Belvedere torso, 332
 Bembo, Pietro, 384 n.21
 Benalio, Bernardino, 370 n.27
 Benesch, Otto, 240, 380 n.34; on “inner vision,” 348 n.53
- Berenson, Bernard, 3–4, 200, 209, 216
 Berlin, 226
 Bernini, Gianlorenzo, 223, 378 n.9
 Bertoldo, 356 n.70
 Bettagno, Alessandro, 385–86 n.41
beweegelijkheid, 223, 234
 Bianconi, G. L.: *Elogio storico del Cavalier Giambattista Piranesi*, 383 n.13
 Bibiena family, 285
 bistre. *See* ink
bizarrie, 59
 blade, 166. *See also* knife
 blindness, 236, 379 n.29
 body, 13, 122, 189, 225; artist's, 247; draftsman's, 14, 252; energies of, 225; ideally proportioned, 121; own imagination, 224; motions of, 14, 15, 52, 224; projection of, 16, 240; proportions of, 247; sense of the, 234, 247
 body image, 14, 346 n.30
 Bol, Ferdinand, 380 n.35
 bones, 308
 “Book of Nature,” 264
 books, 50
 Borghini, Raffaele, 370 n.20
 Bosch, Hieronymus, 174, 353 n.48
 Botticelli, Sandro, 33
 boundary, 3, 14
 Boutades of Sikyon, 4
 Bramante: as Euclid, 54; planned treatise, 367 n.61
 Brancacci Chapel, 29
 Brinckmann, A. E., 375 n.34
 British Museum, 34, 198, 203, 212, 377 n.52
 Bronzino, Agnolo, 367 n.61
 Brunelleschi, Filippo, 25, 27, 34, 349 n.4, 356 n.70
 brush, 19, 31
 brush stroke, 2, 138, 333
 Buffon, Georges-Louis Leclerc, comte de, 18; *Discours sur le style*, 348 n.48
buon disegno, 57, 128, 184, 185, 192, 199, 214
 burin, 124, 125, 148, 149, 150, 152, 158, 159, 166, 169, 173, 337, 369 n.9; line of. *See also* *taille*
 burnishing, 178, 337
 burr, 173, 261. *See also* drypoint
ductus, 18
 Byzantine art, 352 n.30
- Calderón de la Barca, 220
 calligrapher, 141; Chinese, 2
 calligraphy, 130, 143; Chinese, 343 n.2, 347 n.36
 Callot, Jacques, 321, 322; *Capricci di varie figure*, 300
 “Calumny of Apelles,” 28, 33
 Calvesi, Maurizio, 383, nn.6, 15

- Calvo, Marco Fabio, 141
 Camerarius, Joachim, 18, 345 n.14
 Campaspe, 324
 Canossa, Count Ludovico da, 139
 canvas, 158
 Cappella Paolina, 372 n.5
capriccio, 59, 60, 265–327 passim; as disregard for rules, 279; personification of, 299; rules of variation, 287
 caricature, 321, 323
 Caritas, 252
 Caroto, Giovanni Francesco: *A Child with a Drawing*, 378 n.5
 Carracci, Agostino, 223, 365 n.37, 371–72 n.42
 cartoon, 30, 31, 33, 50, 163, 184, 198, 350, n.15, 372 n.5
 Castagno, Andrea del: frescoes in Sant'Apollonia, 30
 Castiglione, Baldesar, 57, 144, 267; on *sprezzatura*, 366 n.43; *Il Libro del Cortegiano*, 136–39
 Castiglione, Giovanni Benedetto, 306, 317
 cat, 71
 catalogue raisonné, 3
 Cavalieri, Tommaso de', 185, 186, 201, 202, 208, 209, 214, 219, 373 n.17, 374 n.23, 375 n.33
 Cellini, Benvenuto, 58–59; designs for seal of Accademia del Disegno, 355 n.64, 356 n.71; *Discorso sopra l'arte del disegno*, 150; *Sopra i principii e'l modo d'imparare l'arte del disegno*, 367 n.61
 Cennini, Cennino, 28, 32, 33, 34, 54, 56, 58, 90, 152, 298, 302, 330, 310 n.20; on *disegno*, 32–33; *Il libro dell'arte*, 29, 350 n.12
 chalk, 8, 19, 184, 185, 217; black, 23, 131, 185, 210, 234; red, 23, 128, 185, 202, 233
 chancery hand, 141. *See also* script, *cancellersca*
 character, 21, 22; of the artist, 19
 charcoal, 30, 333
charis, 130. *See also* grace
 charm, 130
 Cherith, 254
 chiaroscuro, 103, 113, 291, 296, 332, 337
 children, 140, 220, 232–33, 241–42, 331
 chisel, 217
 choreography, 130
 Christ: body of, 208–19 passim; Child, 71, 358 n.15; resurrected, 190, 374 n.23
 Christopher, Saint, 163
chronolysis of space, 111. *See also* Valéry, Paul
 Ciamberlano, Luca: *Scuola perfetta per imparare a disegnare*, 365 n.37
 Cicero, 26
 circle, 121–22, 138, 211, 364, n.16, 366 n.45, 380 n.45; declares divinity, 22; drawing of foreshortened, 28; foreshortened, 122, ideality of, 121; in Renaissance artistic thought, 364 n.13; squaring of, 122
circonscrizione. *See* circumscription
 circumscription, 26, 27, 28, 55, 56–57
 city views, 300
 Clark, Kenneth, 84, 85, 362 n.65
 classical tradition, 306
 classicism, 124; graphic, 124; High Renaissance, 113; Italian, 149; Raphael's, 122
 Clement VII, Pope, 198
 cloud, 163
 Clovio, Giulio, 375–76, n.40; copy of Michelangelo's *Rape of Ganymede*, 186, 187, 202–3
 Cocteau, Jean: *Poésies graphiques*, 344 n.10
 cognition, 52
 Colonna, Vittoria, 200, 209, 219, 375 n.36, 377 n.55
colorare. *See* *colorire*
colore, 269
 color, 2, 54, 136; compared with line, 5–6
colorire, 26, 32, 44
 column, 304
 comedians, 236
commedia dell'arte, 318
 commensurability, 25, 28, 53, 349 n.4
commensuratio, 26
 compass, 210, 366 n.47
componimento inculto, 52, 53, 55, 293
 composition, 25, 26, 27, 48, 50, 55, 56, 113, 352 n.38
conchetto, 20
 Condivi, Ascanio, 183, 192, 375 n.36
 cone, 269, 275
 connoisseur, 3, 17–18, 19, 138, 269; modern, 344 n.10
 connoisseurs, 53, 158, 200; of the eighteenth century, 4, 18
 connoisseurship, 6, 16–18, 46, 54, 130, 139, 140, 182, 185, 362 n.65; age of, 266, 269; epistemological circle of, 17; language of, 20–22; legacy of, 18–22; of drawings, 3
 contour, 2, 4, 7, 14, 28, 84, 93, 122, 127, 131, 136, 149, 185, 325, 336; drawing of, 346 n.20; expressive character of, 133; Gothic, 8; physiognomic, 315; spatializing, 149
 contrapposto, 130, 131
 copper plate. *See* plate, copper
 copyright, 161; privilege, 49, 353 n.42, 370 n.27
 cornucopia, 282
corpus Christi. *See* Christ, body of
 Correggio: *Rape of Ganymede*, 373 n.16
 Cosimo de' Medici, Grand Duke, 57, 344 n.7, 355 n.64, 356, n.71
 coulisse, 256
 Cézanne, Paul, 333, 346 n.28
 crayon, 8

- creation, 55, 184
 creative fury, 53, 54, 58, 183
 creative mind, 54
 creative process, 183, 184, 267
 Cretans, 189
 critic, 139, 347 n.42
 critical responsibility, 23
 criticism, 17; ancient, 345 n.14; Renaissance, 31
 cross-hatching. *See* hatching, cross
 Cubism, 333–36; analytic, 334–35; constitutive mark of, 335; early, 332–33
 Cumberland, George: *An Essay on the Utility of Collecting the Best Works of the Ancient Engravers of the Italian School*, 126
 cursive hand, 141, 143. *See also* script, cursive
 Curtius, Ernst Robert, 5–6
 Cynus (brother of Phaethon), 198
- dance, 16
 dating, 3, 185
 David, 223
 Death, 318; figure of, 310
debuxo, 372, n.6
 Degas, Edgar, 8, 336
 Degenhart, Bernhard, 348 n.51
 Deianira, 324
 delineation, 185
delineavit. *See* inscriptions
 Della Bella, Stefano, 300
 deluge, 360 n.37
 Dempsey, Charles, 386 n.45
 Descartes, René: *La Dioptrique*, 379 n.29
 descriptive language, 12–13
 desire: amorous, 192; of the aged artist, 342; of the line, 12
 d'Este, Isabella, 352 n.37
deus artifex, 55, 184
 dexterity, 158
 Diana of Ephesus, 355 n.64, 356 n.71
dibujo, 331
difficoltà, 136
 diligence, 31, 136, 150
diligenza, 51, 53, 58
dimostrazioni dell'arte, 299
 Dionysios of Halikarnassos, 8
disegnatore, 172, 296
disegni a mano, 146, 147, 148
disegni a stampa, 146, 148, 175
disegno, 5, 24–60 passim, 126, 127, 136, 140, 145, 146, 148, 171, 184, 209, 267, 269, 286, 299, 330, 355, n.64, 373, n.8; ambivalence of, 146; father of the arts, 54–60; personified by Michelangelo, 184. *See also* buon disegno
disegno esterno, 59
disegno interno, 59
Divine Comedy, 139
 divine love, 188
 Dolce, Lodovico, 57, 113, 127, 136, 366 n.43, 371 n.31
 Domenichi, Lodovico: *La pittura di Leonbattista Alberti*, 354 n.61
 Domenichino, 223, 378 n.9
 Donatello, 25, 34, 354 n.58, 356 n.70
 Doni, Antonfrancesco, 55, 355 n.64
 doodle, 66, 67, 79, 93
 Dézallier d'Argenville, Antoine-Joseph, 21–22
 draftsman: body of, 52; child, 330; his presence in his drawing, 13, 214, 217; projection of, 256; touch of, 333
 draftsmanship, 8; archaic Greek, 345 n.17; Cubist, 336; purity of, 7–8
 dragon, 88
 drawing: act of, 12, 14, 16, 23, 86, 105, 284; as act of devotion, 214; arena of invention, 50; as divine speculation, 184; extension of the draftsman's body, 221; foundation of painting, 26; freehand, 122; function of, 3, 22, 29, 185; history of, 139; independence as an art, 26, 185; kinetic basis of, 346 n.27; and knowing, 97–111, 272; meaning of, 23; as mechanical art, 27; as memory, 88, 90; linear, 344 n.7, 343 n.6; mime of, 16, 90, 221–40; its mimetic imperative, 2; modes of, 13; as narrative sequence, 225; as object, 105; open structure of, 16; as personal expression, 197, 207; phenomenology of, 2, 3, 13–17, 254; practice theorized, 24; as (re-)enactment, 14; relationship to printing, 146, 148–49; response to, 14; schematic, 347 n.39; as spatial reach, 256; systems of, 146; theory of, 32; truth in, 329; and writing, 27, 64, 65, 66, 140. *See also* gesture
 drawing books, 6, 34, 332, 333, 367 n.61
 drawing curricula, 86
 drawing manuals, 136, 344 n.12; French, 331–32
 drawing style, 348 n.51
 drawings: children's, 331; collection of, 57, 139, 356 n.70; contemporary, 345 n.20; finished, 22, 183; as gifts, 185, 190, 192, 204, 373 n.9; imitation of, 140; naïve, 378 n.5
 dreams, 90, 301
 Dreyer, Peter, 371 n.30
 Drost, Willem, 380 n.35; *The Angel Departing from the Family of Tobit*, 380 n.37
 drypoint, 173–80, 243, 260, 337, 353 n.48, 369 n.9. *See also* burr
ductus, 18
 Dürer, Albrecht, 50, 53, 55, 58, 90, 124, 125, 146–69

- passim, 171, 172, 275, 298, 299, 330, 345 n.14, 352 n.30, 353 n.42, 367 n.60, 368 n.1, 370 n.25; on automimesis, 359 n.27; copies Leonardo's *nodi*, 362 n.70; draws after engravings by Mantegna and Pollaiuolo, 44, 149; on ideas in the mind, 53, 55; inscription on Raphael drawing, 147; his monogram, 148, 369 n.10; his prints as models, 150, 161; on dreams, 301, 360 n.37; reform of the woodcut, 159; develops vocabulary of graphic terms, 149; Apocalyptic woodcuts, 299; *Four Books of Human Proportion*, 18
- eagle, 189
- eclecticism, Zeuxian, 302
- education, professional, 22
- Egypt, 166
- Egyptians, 282
- ekphraseis*, 28
- elements, 122, 279
- El Greco, 173
- Elijah, 254, 256
- ellipse, 122
- Emedocles, 121
- emotion, 223, 234
- engraving, 44, 124, 125, 126, 145, 146, 148, 149, 150, 153, 158, 169, 170, 275, 368 n.1; graphic decorum of, 171; proclaimed liberal art, 300
- Erasmus, 140–41
- estate, artist's, 146
- etching, 146, 169–80, 243, 282, 284, 299, 338; like drawing, 170–71; proclaimed liberal art, 300
- etching needle, 260, 284, 288, 300, 315
- et in Arcadia ego*, 306, 316
- Eucharist, 122
- Euclid, 25, 26, 54
- Europe, 44
- exempla*, 33, 52, 148
- Eyckian tradition, 353 n.48
- eye, 13, 25; judgment of the, 143
- échoppe*, 171
- facilità*, 136
- facility, 171
- faculty psychology, 84
- fantasia*, 32, 33, 53, 55, 59, 113, 298, 300
- fantasy, 299; architectural, 284
- female nude, 342
- fêtes champêtres, 324
- figura serpentinata*, 131, 269, 365 n.31
- figural generation, 311
- figural invention, 311
- figure, 16, 27, 141; reversal of, 189–90
- figure construction, 332
- figurine*, 300
- fine arts, 57. See also *arti del disegno*
- finish, technical, 200
- Fliess, Wilhelm, 64
- Flinck, Govert, 380 n.35
- Florence, 25, 55, 57, 63, 93, 97, 113, 300, 374 n.22
- Fogg Art Museum, 186–87, 256
- foliage, 260
- foreshortening, 113
- form: classical, 125; linear generation of, 104
- fragments, 279, 314
- Francia, Francesco, 125
- Franciscan friar, 310
- Franco, Battista, 146
- Franco, Giacomo: *De excellentia et nobilitate delineationis libri duo*, 367 n.61; *Modo di scrivere cancellaresco moderno*, 367 n.61
- Freedberg, David, 259, 382 n.58
- fresco painting, 16, 30, 31
- Freud, Sigmund, 63–64, 74, 357 n.6; *Eine Kindheits-erinnerung des Leonardo da Vinci*, 360 n.31
- Friedländer, Max J., 348 n.59
- Furetière, Antoine: *Dictionnaire universel*, 299
- fury: leonine, 91; poet's compositional, 51; of inspiration, 301
- galantes, 324
- Galilee, 230, 239
- game, 279, 325
- Ganymede, 189, 324; homoerotic connotations of, 374 n.21; paired with Leda, 374 n.21
- Gauricus, Pomponius, 354 n.58
- Gelder, Aert de, 380 n.35
- "generative paper," 2
- genius, 19, 21, 53, 182, 183
- genre, 300; domestic, 323, 324
- gentleman of the Renaissance, 139
- geometry, 2, 25, 28, 32, 116, 121, 122, 143, 330, 364 n.16; as a liberal art, 27; symbolic, 121
- Germany, 159
- gesture, 2, 16, 240; of age, 246; of the draftsman, 256, 257, 258; of drawing, 8, 23, 105, 258; trembling, 217
- Ghiberti, Lorenzo, 7, 25, 54, 55, 139, 269; *I Commentari*, 354 n.56
- Ghiberti studio, 356 n.70
- ghiribizzi*, 60
- Ghirlandaio, Domenico, 139
- Giannotti, Donato, 374 n.24
- gift, 185, 373 n.9
- Gilio, Giovanni Andrea: *Dialogo secondo . . .*, 384 n.25
- Giorgione, 139, 174, 353 n.48, 365 n.31; *Tempesta*, 146

- Giotto, 139, 185, 366 n.45, 366 n.47; "O" of, 18, 138, 183, 247, 267
 Giovannino de' Grassi, 34
 Giovannino, San. *See* John the Baptist
 Giovio, Paolo, 136
giudizio, 56–57
 God, 54, 55, 147, 184, 214, 215; as a sphere, 121
 goldsmith, 148
 Goltzius, Hendrick, 152, 158; "pen works" (*Penwercken*), 158, 370 n.21
 Gombrich, E. H., 98 269, 345 n.13
 Gonzaga, Giovan Francesco, Marquis of Mantua, 351 n.22
 Gérôme, J. L. *See* Bague, Charles
 Goya, Francisco: *Los Caprichos*, 298, 301–2, 325, 330, 339, 341, 385 nn.35, 38
 grace, 130, 133, 136, 138, 139, 143, 144, 184, 271
 Graham, John, 17
 grapheme, 55, 66
 graphic aesthetic, 172
 graphic arts, 280, 300, 306, 335; permit freedom of invention, 159
 graphic construction, 269
 graphic expression, 269
 graphic momentum, 311
 graphic reality, 226
 gravity, 266
 Grayson, Cecil, 349 n.2
grazia. *See* grace
 Greece, ancient, 18
 Greeks, 27
griffoner, 300
 grotesque, 85–86, 298; Horatian, 90
grotteschi, 279–84
 ground, 170; hard, 171
 groundplane, 25
 grove, 261
 Guercino, 294
- Hades, 189
 hammer, 217
 hand, 1, 2, 8–9, 12, 13, 14, 16, 19, 20, 28, 32, 51, 52, 53, 122, 128, 133, 146, 147; and eye, 105; lively, 178; as metonym for style, 347 n.47; motions of, 287; operation of, 21, 22, 53, 183, 214, 267, 298. *See also manus, viva mano*
 "hand-drawing," 146
Handriss, 146
 handwriting, 18, 19, 22, 64, 348 n.50, 356 n.3; and drawing, 140
Handzeichnung, 146–47, 149
 Harding, Eric, 377 n.52
 hatching, 73, 128, 150, 159, 204, 206, 217; cross, 152, 164, 337; diagonal, 149; parallel, 162–63
- Haydock, Richard, 217
 Held, Julius, 381 nn.46, 52, 378 n.5
 Heliades (sisters of Phaethon), 198
 helixes, 269
 Hell, Hans, 381 n.46
 Heraclitus, 54, 378 n.13
 Hercules, 324
 High Renaissance, 52, 56, 367 n.61
 highlights, 150, 152
 Hirst, Michael, 217, 372 n.2
historia. *See istoria*
 Hogarth, William, 266–78, 337; line of beauty, 268, 269, 271, 278, 281, 284; line of grace, 268, 282, 317; *The Analysis of Beauty*, 268–78, 282; explanatory prints, 275–77, 284; title page, 269, 281; *Self-Portrait*, 269, 295
 Hollanda, Francisco da, 18, 139, 204–6, 372 n.6, 376 n.43; on the art of illumination, 202–3
 Hollar, Wenzel, 378 n.13
 Homer, 248
 homosexuality, 64
 Hoogstraten, Samuel van, 222, 226
 Horace, 32, 222, 302; *Ars poetica*, 351 n.18
 horizon, 256, 257, 259
 horizontal format, 259
 horse, 91, 93–96, 105–7
 Houbraken, Arnold, 220, 226, 242
 hourglass, 318
 Housebook Master, 173–74, 353 n.48
 human frame, 239
 humanism, 25, 27
 humanists, 139, 140; aesthetic values of, 352 n.38
 humors, 279
 Huygens, Constantijn, 223, 224, 260; *Batava Tempe*, 382 n.58
- iconography, 207; mythological, 197; Western, 323
 idea, 20, 49, 53, 138, 183
 illusion, pictorial, 226
 imagination, 16–17, 22, 32, 37, 46, 49, 52, 90, 183, 184, 225, 226, 298, 299, 300; artist's, 53; of the body, 224; medieval, 364 n.16; narrative, 308; projective faculty of, 52; religious, 121
imaginativa, 58
 imitation, 21; decorum of, 299
 Incarnation, 122; mystery of, 364 n.16
incidebat. *See* inscriptions
 incision, 31
 index, 17; index, line as, 7, 17; mark as, 20
ingegno, 28, 32, 48, 51, 148. *See also* talent
 Ingres, Jean Auguste Dominique, 8, 336
 initials, 148
 ink, 8, 325; bistre, 23; iron gall, 23
 "inner vision," 20

- inscriptions: *delineavit*, 170; *incidebat*, 170; *invenit*, 49; *inventore*, 49, 172, 296; *sculpsit*, 170
 inspiration, 21, 19, 51, 54, 183; graphic, 119; Platonic, 53
 intaglio, 158, 173, 203
 interlacing, 362 n.70
 interpretation, 16, 17, 20
invenire, 33, 298, 352 n.41
invenit. See inscriptions
inventio, 33, 298; classical, 149
 invention, 28, 32–50, 55, 146, 148, 286, 299, 324; and execution, 49; fire of, 172
 inventive freedom, 33
 inventiveness, 298, 300
 inventor, 49
inventore: See inscriptions
 inventories, 146
invenzione, 26, 44, 48, 49, 126, 148, 207, 267, 279, 299
invenzioni, 28, 32–50 passim, 59, 124
 iron gall. See ink
 Isabella Stewart Gardner Museum, 375 n.36
istoria, 27, 28, 29, 31, 33, 34, 37, 38, 40, 44, 51, 53, 113, 322
 Italy, 161, 174

 Jacob, 225, 226, 378 n.15
 Jerome, Saint, 225
 Jews, 236
 Joannides, Paul, 377 n.58
 John, Saint, 211
 John the Baptist, 71, 72, 295; the infant, 358 n.15
 joke, 327
 Jonah, 254, 255, 256
 Joseph, Saint, 324
 Judas, 223, 224
 judgment, 139
 Julius II, tomb of, 209
 Junius, Franciscus, 223, 379 n.17; *De Pictura Veterum libri tres*, 225
 Jupiter, 189, 190, 198; birth of, 308

 Kahnweiler, Daniel, 338
 Kandinsky, Wassily, 12, 330
 Keller, Helen, 346 n.25
 kinesthesia, 272
 kinesthetic reaction, 17
 kinesthetics, 8, 13, 16
 Kleanthes of Corinth, 343 n.6
 Klee, Paul, 66, 110, 268, 330; *Pedagogical Sketchbook*, 9–12, 382 n.57
 knife, 166–67, 169. See also wood block cutter
 knots, 269, 362 n.70
 Kokoschka, Oskar, 111, 342

 Koninck, Philips, 380 n.35
 Kooning, Willem de, 381 n.49
 Kostverloren, 257
 Kraton, 344 n.7
 Krauss, Rosalind, 387 n.15
 Kris, Ernst, 7, 17
 Kurz, Otto, 7

 lady of the Renaissance, 139
 lamb, 71
 Landau, David, 369 n.9
 Landino, Cristoforo, 139
 landscape, 62, 74, 254–64 passim, 382 n.55; pastoral, 323; *vanitas*, 316
 Laocoon, 321
 Latona (mother of Apollo and Diana), 189
 Lavin, Irving, 387 n.11
 Lawrence, Saint, 223
 laws of history, 292
 Lazarus, 190
 Leda, 189; and the Swan, 77–79
 left-handedness, 63, 64, 357 n.4
 Legrand, J. G., 290, 293; *Notice historique sur la vie et les ouvrages de J.B. Piranesi*, 383 n.13, 383–84 n.16
 Leonardo da Vinci, 4, 8, 12, 13, 16, 23, 26, 32, 48, 56, 61–111, 113, 115, 119, 124, 128, 131, 133, 138, 139, 140, 174, 206, 230, 240, 268, 269, 272, 274, 278, 293, 294, 298, 315, 330, 331, 338, 341, 353 n.48, 379 n.31; anatomical studies, 98, 362 n.69; on automimesis, 84; his beauty and grace, 84, 85, 359 n.23; his basic grapheme, 66, 271; *cavalli schizzati*, 53; comparative anatomy and physiology, 88, 91, 361 n.41; on contour, 105; death of his father, 63; dialectic mode, 86, 88, 91; discovers the sketch, 50–54; division of the animal kingdom, 361 n.41; drapery studies, 77; his drawing style, 362 n.65; on dreams, 90, 301; eye as privileged organ, 111; inscription *In dei nomine*, 63; graphic nature of his thought, 91; grotesques, 85–86; horses, 93–96, 105–7; left-handed, 63, 64, 86; leonine interests, 86, 360 n.31; linear analysis, 103–4; lion and dragon, 86; marginalia, 64, 79–88; on memory, 88, 90, 93; on the motion of water and hair, 100, 361 n.55; *nodi*, 362 n.70; notebooks, 91; “nutcracker” profile, 85; on painting a battle scene, 361 n.40; *paragone* of painting and poetry, 111; his penmanship, 64, 356 n.3; physiognomic investigations, 84, 90, 91, 359 n.24; profiles, 84–88; psychic preoccupations and fantasies, 79; psychoanalytic interest in, 360 n.31; self-analysis, 88; on the *serpeggiare* of the line, 7; sibling competition, 74; statue of

Leonardo da Vinci (*continued*)

- Gian Giacomo Trivulzio, 361 n.44; studies of movement of air and flight of birds, 104; taxonomy of nasal types, 88; on time, 98, 111; treatise on painting, 50; water studies, 97–100
- Drawings: sketches for *Battle of Anghiari*, 48, 91, 96, 105, 107, 116; *Deluge*, 98–100; *Dragon Fight*, 96; studies for *Leda and the Swan*, 77–79, 358 n.20; *Madonna and Child with Infant St. John the Baptist*, 67–88 passim, 91, 96; *Studies for a Madonna and Child with St. Anne and the Infant St. John the Baptist*, 71, 79; cartoon for *Madonna and Child with St. Anne and the Infant St. John the Baptist*, 74–77; *The Proportions of the Human Body according to Vitruvius*, 121–22; *Star of Bethlehem and Other Plants*, 100; *Studies of Heads and Machines*, 64–66, 85; *Studies of Heads in Profile*, 67, 85–88; *Studies of Water*, 97–98; *Studies of a Woman's Head and Bust*, 73–74; *View of the Arno Valley*, 62–64, 357 n.8
 - Paintings: *Adoration of the Magi*, 93; *Battle of Anghiari*, 52–53, 93; *Benois Madonna*, 69; *Madonna and Child with St. Anne*, 71, 116; *Mona Lisa*, 361 n.52; *Sala delle Asse*, 362 n.70; *Virgin and Child with a Carnation*, 68–69; *Virgin of the Rocks*, 74, 358 n.17
- lettere mercantesche*, 141. *See also* script, mercantile letters, 140; formation of, 141; geometry of, 143
- liberal arts, 28, 54, 140, 300
- liberal studies, 27
- Liberman, Alexander, 387 n.16
- life-drawing, 14
- line, 5–6, 14, 54, 126, 128, 138, 267, 330; as basic grapheme, 55; as index, 7; as mark of the artist, 7; as motion, 268; as quantity of time, 111; as signature, 62; as trace, 7, 17; calligraphic qualities of, 15–16; compared with color, 5–6; connoisseurship of, 136–39; culture of the, 266; definition, 2; desire of, 12; metaphysics of, 6; mimetic function of, 14, 130; narrative, 266, 325; phenomenological dimensions of, 268; physiognomy of, 3, 17–18; “pictorialization” of, 9; reality of, 12; reification of, 268; serpentine, 7, 269, 275, 285; spatialization of, 66, 269, 275; theorizing of, 268; trajectory of, 12; transformative nature of, 329; transparency of, 329; transformation of in woodcut, 158; straight, 265
- linea*, 344 n.6
- linea summae tenuitatis*. *See* Apelles, the line of *lineamenta*, 344 n.6
- linear analysis, 272
- linear expression, 5
- linear patterns, 150
- linear structure, 31
- linear tradition, 336
- lion, 34, 86, 281, 282–83, 360 n.31; Egyptian, 282, 283
- Lippi, Fra Filippo, 71, 356 n.70
- locus amoenus*, 306; Batavian, 261
- Lomazzo, Giampaolo, 271, 275
- Louis XIV, King of France, 300
- Louvre, 34
- love, 192; homosexual, 189; Platonic, 189; sacred and profane, 189
- Lugt, Frits, 381 nn.46, 55
- macchia*, 57, 294; as source of invention, 295
- macrocosm, 121
- Madonna and Child, theme of, 113
- Madonna of Compassion (*Eleousa*), 116
- Madonna of Sweet Embrace (*Glykophilousa*), 116
- Madrid, 302, 324
- Maes, Nicolaes, 380 n.35
- Mallarmé, Stephen, 347 n.36
- mancino* artists. *See* left-handedness
- maniera secca*, 125
- Mannerist art, 158
- mano*, 51
- Mantegna, Andrea, 33, 37, 44, 124, 139, 148, 159, 173, 347 n.47, 350 n.15, 352 n.37; his classicism, 149; as *disegnatore* and *inventore*, 44; his technical inventiveness, 369 n.9; *Battle of Sea Gods*, 46, 48; *Virgin and Child*, 369 n.9
- manual practice, 28
- manual skill, 298
- manuals, printed, 367 n.61
- manuscript illumination, 8, 202–3
- manus*, 347 n.47. *See also* hand
- Marcantonio, Raimondi, 49, 50, 124, 125, 126, 148, 149, 170, 171, 300; copies Dürer, 353 n.42; engraving after Michelangelo, 352–53 n.41; engravings after Raphael, 148; his graphic classicism, 152; *Lucretia*, 127; *Massacre of the Innocents*, 49, 171, 364 n.20
- Mariette, Pierre-Jean, 302, 320, 371 n.30; on Michelangelo's finished drawings, 204, 214
- mark, 20; identity of the artist with, 6; independence of, 335; meaning of, 2
- martyrs, 122
- Masaccio, 25, 27, 29, 121, 356 n.70, 379 n.31; *Trinity*, 30
- masks, 308, 318, 319, 320, 322
- mathematics, 5, 25, 27
- Matisse, Henri, 5, 8, 12, 330, 344 n.9, 347 n.35, 386 n.4
- Matthew, Gospel of, 221

- meaning, 16; participation of the viewer in constructing, 2
 measure, 143
 mechanical art, 25, 27
 medals, 279
 Medici garden, 356 n.70
 medium, 3, 23
memento mori, 279
 memory, 88, 90, 93, 183, 226, 275
 Merleau-Ponty, Maurice, 14, 346 n.28
 metal plate. *See* plate, metal
 metalpoint, 23, 73, 105, 118
 meteorological phenomena, 361 n.50
 Michelangelo, 3, 4, 23, 48, 56, 57, 113, 115, 116, 139,
 182–219, 268, 271, 330, 352 n.30, 372 n.6, 384 n.25;
 on automimesis, 359 n.27; as Heraclitus, 54; as per-
 sonification of *disegno*, 184; austerity of lifestyle,
 192; burns his drawings, 183; commitment to the
 human body, 208; copies Schongauer, 44, 352 n.36;
difficultà and *terribilità*, 136; “divine,” 23, 53, 184;
 drawing as act of devotion, 208–19; drawings for
 Cavalieri, 185–200; drawings for the *Last*
Judgment, 377 n.52; drawings for Vittoria Colonna,
 200; father of the arts, 184–85; figural proportions,
 143; gift drawings, 196, 197; late religious poetry,
 214–17; Lazarus designed for Sebastiano, 190; *Leda*
and the Swan, 77; left-handed, 63, 357 n.4; longing
 for the body of Christ, 216, 217; in love with talent,
 374 n.24; portrait of Cavalieri, 185; “teste divine,”
 185; his drawing surface, 210–14, 217, 377 n.52;
 myth of stippling in his drawings, 200–206; his
 passion for human beauty, 192–96, 208; his Pla-
 tonizing language, 192; his powerful imagination,
 183; his presbyopia, 217; sonnets for Cavalieri, 189,
 196–97, 214–5; his state of grace, 208; his tenacious
 memory, 183
 – Drawings: *Archers*, 201–2, 376, n.40; *Bacchanal*
of Children, 185, 202; *Christ on the Cross*,
 200, 209–29; cartoon for *Crucifixion of St.*
Peter, 372 n.5; *Fall of Phaethon*, 185, 190,
 197–99, 203, 375 n.33, 376 n.46; *Pietà*, 375
 n.36; *Punishment of Tityus*, 185, 186, 188–90,
 206–7, 374, n.22, n.23; *Rape of Ganymede*,
 185, 186–89, 202–3, 373, n.17, 374, n.18; *Vir-*
gin and Child, 217
 – Paintings: *Battle of Cascina*, 352–53 n.41; *Last*
Judgment, 190, 198–99, 214, 299
 – Sculpture: *Pietà* (Florence), 209, 217; *Pietà* (St.
 Peter’s), 208; *Rondanini Pietà*, 217–19
 microcosm, 121
 Middle Ages, 5
 Milan, 93, 361 n.40; Castello, 362 n.70
 Milán, Luis de: *Libro de musica*, 300
 mimesis, 152
 mind, 5, 13, 16, 20, 28, 32, 128, 274; inspired, 53;
 irrational, 301; of the artist, 183
 mirror, 222
 mirror-writing, 62, 63
 model, 14, 234; imitation of, 141; living, 226; phys-
 iognomic, 222
 modelbook, 34, 148; tradition, 350 n.12
 modeling, 2, 5, 128; stereometric, 337
modello, 373 n.9
 modern aesthetics, 5
 modernism, 330
 monogram, 49, 148, 353 n.42
 monstrence, 122
 monuments, 308
 Morelli, Giovanni, 19
métiers, 300
 motion, 234
 motions of the body, 224
 movable type, 44, 145
 mural painting, 29, 52
 myth, 306; of the artist, 330
 mythological subjects, 185
 mythology, 323, 324

naer het leven, 226
 Narcissus, 344 n.8
 narrative, 115, 119, 222, 323
 nautilus, 282
 needle, 303; drypoint, 173; etching 170
 neoclassicism, 324
 Neoplatonism, 192
 Nero, tomb of, 280
 Netherlandish art, 260
 Netherlands, 174
 nib, 325; cutting of, 367–68 n.63
 Nicodemus, 209
 Nineveh, 254
 notebooks, 29; graphic, 33
 novel, 274
nulla dies sine linea. *See* Apelles, his motto
 Nuremberg, 147

 “O” of Giotto. *See* Giotto, “O” of
 obelisk, 304
 Odoardo Fialetti: *Il vero modo et ordine per disegnar*
tutte le parti et membra del corpo humano, 367
 n.61
ogni dipintore dipinge se. *See* automimesis
 Olympians, 320
 open form, 52
 opera, 285
operazione di mano. *See* hand, operation of
 optics, 25

- orator, 222, 353 n.43
 Ouderkerk, 257
 outline, 5, 7, 8, 26, 28, 29, 90, 103, 127, 128, 274
 oval, 119, 143
 Ovetari Chapel, 347 n.47
 Ovid, 361 n.52; *Metamorphoses*, 198
 owls, 317–19
- Padua, 44
 painter, 25, 28, 225
 painters, ancient Greek, 138
 painting, 2, 25, 32, 49, 138, 159, 222, 334; compared to poetry, 111; compared to sculpture, 55–56, 131; etiological myth of, 4, 220, 221; foundations of the art of, 32; foundations in optics and geometry, 25; intellectual status of, 27; invention of, 220, 343 n.6; origins of, 221; tripartite definition of, 26, 44, 49, 54–55, 56
 Palatine, 6
 Palazzo della Signoria, 361 n.40
 Paleolithic cave art, 344 n.6
 palette, 269, 278, 281, 282, 295
 Palma il Giovane, Jacopo, 344 n.12
 Pamphilos, 350 n.6, 367 n.60
 Panofsky, Erwin, 146–48, 163; interprets Michelangelo drawings, 189; on Dürer's monogram, 369 n.10; on Dürer's "reform" of the woodcut, 159; "principle of disjunction," 351 n.21
 paper, 23, 28, 30, 44, 177; as arena of play, 280; flatness of, 66; generative potential of, 2, 343 n.2; opacity of, 259; prepared, 23, 377 n.52; tooth of, 204; unmarked, 149, 152, 264
paragone, 274; between painting and poetry, 111; between painting and sculpture, 131; between pen and burin, 152
 Parmigianino, 140, 171–73, 175, 176, 299; first Italian *peintre-graveur*, 171; his penmanship, 143; Raphael *redivivus*, 133; *Sleeping Cupid*, 171
 Parrhasios, 9, 26, 97, 105, 122, 127; legacy of, 13; line of, 7, 8, 17, 62, 136, 149, 267, 274, 329, 337
 passions, 48, 222; miming the, 223; of the soul, 226
 pastoral, 255, 261, 264; tradition, 306
 pathetic fallacy, 264
 pathetic language, 222
 pattern book, 52, 119, 141
 pedagogy, 332, 367 n.61
 Pedretti, Carlo, 358 n.17
peintre-graveur, 171, 177
 pen, 19, 30, 62, 105, 119, 140, 141, 143, 148, 170, 203, 333. *See also* nib, quill, reed pen
 pen drawing, 33, 53, 105, 141, 149, 150, 152, 153, 259, 320 n.21; compared to engraving, 150; High Renaissance, 164; and wash, 315
 pencil, 333, 336
 penmanship, 27, 51, 64, 139–44, 146
 Penrose, Roland, 386 n.5
pensée, 20
pentimenti, 115
Penwercken. *See* Goltzius, Hendrick
 Perino del Vaga, 146
 Perrig, Alexander, 217, 343 n.4, 375 n.32, 374 n.18, 376 n.40, 377, nn.55, 57
 Perseus (disciple of Apelles), 367 n.60
 perseveration, 64
 perspective, 7, 25, 27, 28, 31, 32, 33, 50, 55, 62, 291; conventions of, 256; literature on, 349 n.4
 Perugino, Pietro, 113, 119
 Petrarch, 196; *Rime sparse*, 182
 Phaethon, 198
 Philokles of Egypt, 343 n.6
 philosophers, 316
 physiognomic expression, 90, 222, 224
 physiognomy, 84, 90, 91, 225
 Picasso, Pablo, 8, 12, 111, 221, 329–42; blue and rose periods, 336; concept of style, 338; drawing spirals, 331; early collages, 387 n.14; fantasy life, 339; linear analyses, 331; portrays Rembrandt, 337–38; professional father, 330; return to classicism, 336; sculptor's studio, 338–39; transformation as theme and means in his art, 337; *A Child's Face and Other Sketches*, 331; etching for Balzac's *Le Chef d'oeuvre inconnu*, 337; *Vollard Suite*, 337–39
 picture plane, 25, 122, 334
 Piero da Vinci (father of Leonardo), 62
 Piero della Francesca, 12, 26, 55
 Pietro da Milano, 347 n.47
 Piles, Roger de, 16–17, 19, 21, 140, 183, 348 n.50
 Pino, Paolo, 56–57, 139
 Piranesi, Giovanni Battista, 278–302; compared to Rembrandt, 290; Egyptophilia, 283; etching technique, 286–87; his motto, 294, 298, 338; preliminary drawings, 286; principles of composition, 283; scenographic imagination, 286; on shells, 283–84; spiral as structural motif, 287; spiral on lion, 283–84, 288; *Diverse maniere d'adornare i cammini*, 282–83; *Carceri*, 284–96, 303; *Grotteschi*, 279–84, 286; "The Tomb of Nero," 280–81; "The Triumphal Arch," 281–84, 288; *Raccolta di alcuni disegni del . . . Guercino*, 294–95
 Pisanello, 274
pittura di macchia, 168
pittura di tocco, 353 n.48
 Pizzolo, Niccolò, 347 n.47
 plagiarism, 50
 plaster casts, 331

- plate, 170; copper, 150, 177; metal, 171
 plate tone, 175
 Plato, 189, 192
 play, 274
 playful leisure, 300, 302
 Plaza de la Merced, 331
 Pliny the Elder, 6, 7, 17, 26, 127, 140, 267, 268, 269,
 329, 343 n.6, 350 n.77, 353 n.43
 plot, 274
 plumb line, 379 n.31
 Podro, Michael, 382 n.4
 poet, 51, 225
 poetics, 298
 poetry, 32; compared to painting, 111
 point, 2, 55, 330; as instant in time, 111
 Polanyi, Michael, 346 n.32
 Pollaiuolo, Antonio, 8, 44, 124, 159; *Battle of Nude Men*,
 48, 148
 Pontormo, Jacopo, 355 n.63
 portfolio, 34
 posture, 14
 pouncing, 31
 Poussin, Nicholas, 252; his trembling hand, 381 n.52
 Praetorius, Michael, 308; *Syntagma musicum*, 299–300
pratica, 56–57
 “presentation” drawings, 373 n.9
 press, 146
prestezza di fare. See speed of execution
 printed image, 49, 145; a model of invention, 44
 printers, 49, 161
 printing, 146; a Renaissance invention, 145; relation-
 ship to drawing, 146
 printing press, 44, 146
 printmaker, 50
 printmaking, 40–44, 148, 159, 298; relationship to
 drawing, 148–49
 prints, 145–46; as models for drawing, 149; public for,
 148
 prison scene, 284
 prodigy, 330
 profile, 84–88, 133, 315; as linear exercise, 90; and
 memory, 88, 91; pedagogic function of, 136
 projection, 272, 378 n.9
 Prometheus, 374 n.22
prontezza e sicurtà di mano, 139
 prophets, 254
 proportion, 25, 33
 proportions, 5; human, 247
 proscenium, 288
 Protogenes, 7, 139, 351 n.16; competition with Apelles,
 6–7, 18, 26, 138, 139, 268–69
 publishers, 49, 161
 Punchinello, 317–27; his many roles, 324; mask of, 319
 Pygmalion myth, 339
 pyramid, 269
 Quattrocento graphic manner, 149
 Quaratesi, Andrea, 375 n.40
 quick and the dead, 306, 351–52 n.29
 quill, 23, 28, 243, 258, 380 n.40
 Quintilian, 26
 Raffaello da Montelupo, 357 n.4
 Raimondi, Marcantonio. See Marcantonio
 Raphael, 8, 56, 71, 112–44 passim, 146, 148, 152,
 170, 330, 331, 336, 364 n.20; circling movement
 of his pen, 113–19; drawing sent to Dürer, 147;
 frontispiece to Vitruvius, 141, 367 n.62; his
 classicism, 122, 124, 127; his *facilità*, 136; his
 line, 127, 128; his “maniera del disegnare,” 113;
 his penmanship, 119, 124; his pictorial calligra-
 phy, 143; Roman studio of, 50; his pictorial cal-
 ligraphy, 143; naturalness of his figures, 133;
 oval and pictorial vision, 119
 – Drawings: *Figure Studies for the Battle of*
Ostia, 147; *Lucretia* 127, 364, n.25; *Mas-*
sacre of the Innocents, 49, 124, 148, 171,
 364, n.21; *Personification of Poetry*,
 130–31; *Studies for the Madonna of the*
Meadow, 119; *Studies of the Virgin and*
Child, 112–19 passim, 131; *Study for the*
Expulsion of Heliodorus, 131
 – Paintings: *Bridgewater Madonna*, 112, 116;
Colonna Madonna, 112, 117; *Disputa*,
 122; *Expulsion of Heliodorus*, 131; *Large*
Cowper Madonna, 112; *Madonna della*
Sedia, 117; *Madonna of the Meadow*, 119;
Personification of Poetry, 130; *School of*
Athens, 54
 Raven, Johannes, 380 n.35
 Rawson, Philip, 348 n.54
 reading public, 44
 reception of light, 26
 rectangle, 122
 reed pen, 180, 243–44, 245, 251, 252, 257, 259, 260,
 380 n.40
 relief aesthetic, 149
 relief sculpture, 48, 314; *all’antica*, 316
 Rembrandt, 3, 16, 20, 23, 177–80, 220–64, 330, 337,
 338, 339; affective intent of his art, 223; archaic
 quality of his figures, 180; “breadth and square-
 ness of execution,” 180, 247, 251; casts himself
 in roles, 222; children in his art, 221; comments
 on pupil’s drawing, 234, 245, 380 n.42; corpus of
 biblical readings, 240; cottages and farm build-
 ings, 259–64; creative inking of the plate, 178;
 creatures as social beings, 226; detailed phys-

Rembrandt (*continued*)

- iognomies, 246; dialogic imperative, 230; drawings of his disciples, 247; graphic impulse of his imagination, 226–27; interest in beggars, 236; landscape, 254–64; late style, 241, 243–45, 252–54; miming the passions, 223; pupils, 379 n.16, 380 n.35; revisions of the corpus of drawings, 240–41; rhetorical articulation of hands, 246; rhetoric of his figures, 241; self-portraits, 222; sense of the body, 234, 248; shift from etching to drypoint, 243; shift from quill to reed pen, 243; studies of his own face, 221–24; studies of the nude model, 234–35; stylistic development, 240–43; theatricality, 223, 235–36, 379 n.20; theme of blindness, 248–51
- Drawings: *A Child Being Taught to Walk* (Ben. 1169), 241–42; *Christ Consoled by the Angel on the Mount of Olives* (Ben. 899), 251; *Different Listeners* (Ben. 140), 226–29; *Farmstead* (Ben. 1228), 257–58; *The Healing of Tobit's Blindness* (Ben. 646), 381 n.50; *Homer Dictating to a Scribe* (Ben. 1066), 248; *Jacob Lamenting at the Sight of Joseph's Blood-Stained Coat* (Ben. 95), 225–26, 379 n.27; *Man in Oriental Costume with Arms Outstretched* (Louvre), 247–48; *Self-Portrait* (Ben. 1171), 248; *Study for the Group of the Sick in the Hundred-Guilder Print* (Ben. 188), 229–30; *The Prophet Elijah by the Brook Cherith* (Ben. 944), 254, 256; *The Prophet Jonah before the Walls of Nineveh* (Ben. 950), 254, 255–56; *The Return of the Prodigal Son* (Ben. 1037), 251; *Tobias Healing His Father's Blindness* (Ben. 547), 248; *Two Women Teaching a Child to Walk* (Ben. 421), 232–34; *Winter Landscape* (Ben. 845), 256–57
 - Etchings: *Hundred Guilder Print* (B. 74), 229; “*La Petite Tombe*,” 220–21; *The Blindness of Tobit: The Larger Plate* (B. 42), 248; *The Goldsmith* (B. 123), 252
 - Paintings: *Judas Returning the Thirty Pieces of Silver* (Br. 539A), 223; *Preaching of Saint John the Baptist* (Br. 555), 227; *Self-Portrait* (Frick Collection: Br. 50), 247; *Self-Portrait* (Kenwood House: Br. 52), 247, 380 n.45
- Renaissance, 5, 6, 7, 8, 18, 19, 24, 44, 60, 71, 136, 139, 330, 332, 347 n.42; art theory of, 184, 222; Italian and German graphics of, 260; Platonizing vocabulary of, 183
- Renaissance tradition, 22, 279, 298, 327
- rendering, 25, 332, 333
- Reni, Guido, 133
- repetition, 324
- repoussoir, 226, 259, 288
- representation, 3, 32; linear, 149
- rhetoric, 49, 298; ancient, 26, 139, 222, 343 n.6
- Rhodes, 6
- Riegl, Alois, 107–10, 362 n.68
- Ripa, Cesare, 300; *Iconologia*, 299, 384 n.26
- Robbia, Luca della, 25
- Robinson, William W., 381 n.50
- Rococo aesthetic wit, 279
- Roman de la Rose*, 364 n.16
- Roman Forum, 34
- Romano, Giulio, 147, 354 n.54
- Rome, 124, 141, 202
- Rosa, Salvator, 300, 306, 317
- Rosen, Charles, 383 n.7
- Rubens, Peter Paul, 91, 234, 252, 345 n.20, 366 n.47; suffers gout, 381 n.52
- rules, 279, 325; of art, 299; freedom from, 143
- Sachs, Hans, 159, 161
- Sandrart, Joachim von: *Academia Nobilissimae Artis Pictoriae*, 344 n.7; *Teutsche Academie der edlen Bau- Bild- und Mahlerey Künste*, 344 n.7
- Sangallo, Francesco, 355 n.63
- Santa Maria in Aracoeli, 375 n.33
- Santa Maria Novella, 29
- sarcophagi, 34, 189, 374 n.21, 375 n.33
- Sartre, Jean-Paul: *The Psychology of Imagination*, 347 n.39
- Saurias, 344 n.7
- Savonarola, Girolamo, 61
- scenographic conventions, 284
- Schapiro, Meyer, 343 n.3
- Schiavone, Andrea, 175–76, 178, 372 n.42
- Schilder, Paul, 346 n.30
- Schiller, Friedrich von, 385 n.38
- schizzare*, 52
- schizzo*, 53, 293
- Schongauer, Martin, 159; *Temptations of St. Anthony*, 44
- scienza*, 32
- scraping, 337
- scratching, 173
- screw, 361 n.56
- scribble, 177, 260, 282, 286, 298, 337
- script: *cancelleresca*, 356 n.3; cursive, 158; *mercantile*, 356 n.3. See also *lettere mercantesche sculpsit*. See inscriptions
- sculpture: antique, 332; compared to painting, 55–56, 131
- seasons, 122, 279
- Sebastian, Saint, 163

- Sebastiano del Piombo, 190; left-handed, 63, 357
 n.4
 Seghers, Hercules, 178
 self, projection of, 16
 self-expression, 21, 159
 self-reflexivity of drawn mark, 13
 self-representation, 85, 240. *See also* automimesis
 senses, 5
 sequences, 325
 serial momentum, 323
serio ludere, 279
 serpent, 281, 282, 308, 318, 383 n.8
 serpentine line, 7, 275, 284
 serpentine movement, 69, 131, 330
sfumato, 103, 353 n.48
 shading, 54, 185
 shadow, 264; outline of, 343 n.6, 344 n.7
 shells, 283
 signature, 18, 49, 148, 170, 341; line as, 7
 sign, mark as, 20
 Sikyonian maid, 5
 Silenus, 46
 simile drawings, 33
simili, 148
sinopia, 30, 16, 52
 Sistine Chapel, 214
 size of field, 16
 skeletons, 279
 sketch, 22, 29, 33, 50–54, 57, 61, 74, 113, 172–73, 183,
 198, 226, 280, 293, 298; as arena of invention, 133;
 speed of, 53
 skill of hand, 32, 90
 skulls, 318, 319
 sky, 259
 sleep, 301
 Socrates, 192
 soldiers, 310
 somatic response, 347 n.39
 sorcerers, 316
 sorcery, 306
 soul, 48, 189; artist's, 183; drawing as revelation of, 183,
 184; figure of, 187; movements of, 52; passions of,
 226
 spatial representation, 25
 speed of execution, 8, 31, 32, 50, 51, 53, 58, 172, 225; vs.
 diligence, 379 n.17
 Spencer, John R., 349 n.2
 sphere, 121, 122; heavenly, 122
 spiral, 278, 281–82, 283, 284, 287, 289, 331
 spontaneity, 183
sprezzatura, 136–38, 366 n.43
 square, 121–22; declares humanity, 122
 squaring, 29, 30, 131
Ständebuch ("Book of Trades"), 159
 Stanza della Segnatura, 130–31
 Steinberg, Leo, 345 n.20, 347 n.36, 352 n.38, 377
 n.59, 387 n.19
 Steinberg, Saul, 12, 18
 Stephen, Saint, 222
 Sterne, Laurence, 268, 325; *The Life and Opinions of*
Tristram Shandy, Gent., 265–66, 268, 274, 339
stilus. *See* stylus
 stippling, 153, 200–206, 375 n.40, 376 n.46
 Stites, Raymond S., 357 n.8
storia. *See* *istoria*
 Strada, Jacopo, 146
 studio practice, 25, 28, 105
 style, 18, 22, 115, 140, 147, 148, 246–47; as signa-
 ture, 18; graphic, 3, 240; High Renaissance, 116,
 124; individual, 139; modern, 136, 143; physiol-
 ogy of, 240–54; relativity of, 139; technical and
 material dimensions of, 149
 stylus, 18, 19, 28, 30, 31, 131, 210, 376 n.40; blind,
 119, 130
 suite, 300
 Summers, David, 373 n.8
superbia, 374 n.22
 Superville, Humbert de, 383 n.8
 surface, 1–2
 Symonds, John Addington, 182–83, 184, 200–202
 "tacit knowing," 346 n.32
taille, 125, 152, 159, 171
 talent, 48, 172. *See also* *ingegno*
 taste, 19, 269
 technique, 23
 Telephanes of Sikyon, 343 n.6
 temperaments, 122
terribilità, 136
 theater, 284
 theatricality, 235
 theory, 28, 32; art, 184, 222; Bauhaus, 330
 "Three Graces," 28, 33
 Tiepolo, Domenico, 302, 322–27, 341; decorates fam-
 ily villa at Zianigo, 324; drawing style, 325–27;
 iconographic reach of, 327; *Divertimenti per li*
Regazzi, 324–27; *Idee Pittoresche sopra la*
Fugga in Egitto, 323; Stations of the Cross (*Via*
Crucis), 323, 324
 Tiepolo, Giovanni Battista, 302–22; death in Madrid,
 324; figural generation, 311; heroic art of, 322;
 preparatory drawings for "Death Giving an
 Audience," 308–13; Punchinello, 317–22;
Scherzi di Fantasia, 302, 313–19, 322; title
 plate, 317; *Vari Capricci*, 302–13, 322; "Death
 Giving an Audience," 318
 Timanthes: "Sacrifice of Iphigenia," 324, 353 n.43

- time, 2, 8, 12, 63, 98, 206, 268, 361 n.54
 Titian, 146, 161–69, 371 n.31; drawing style of, 161–62; offers Venetian alternative to Dürer, 163; Brescia altarpiece, 166; *Sacrifice of Abraham*, 371 n.30; *Study for St. Sebastian*, 162, 166; *Submersion of Pharaoh's Army in the Red Sea*, 161, 163–69; *Triumph of Christ*, 161, 163
 title page, 324
 titles, 300, 302, 324
 Titus (Rembrandt's son), 221
 Tityus, 189, 206, 208
 Tobit, 248
 Tolnay, Charles de, 20, 212, 216
 tomb, 306, 310, 316
 tonal modulation, 153
 tondo compositions, 116
 topographical vista, 264
 topography, 257
 touch, 3, 62, 107, 128; lightness of, 173
 trace, line as, 7, 17, 20
 tracing, 190
 Transubstantiation, 122
 tree trunk, 315
 triangle, 364 n.16
 Trinity, 122
 triumphal arch, 281
 Trivulzio, Gian Giacomo, 361 n.44
 trophies, 279
 Tzara, Tristan, 329
- Uccello, 274, 356 n.70; *Sir John Hawkwood*, 30
 Ugo da Carpi, 146
 unfinished work, 183
 urns, 308, 316
uyt de geest, 226, 240
 Valckenisse, Philips van: *album amicorum* of, 366 n.47
 Valéry, Paul, 13, 14, 111, 220, 240, 366 n.45; on *chronolysis* of space, 346 n.23
 Van Gogh, Vincent, 380 n.43
 van Leyden, Lucas, 125
 van Mander, Carel, 260, 370 n.21; *Het Schilder-boeck*, 382 n.55
 Varchi, Benedetto, 55–56, 355 n.64
 variation, 315, 324, 300; thematic, 71
 varnish, 338
 Vasari, Giorgio, 50, 90, 128, 136, 138, 140, 143, 145, 146, 148, 152, 176–77, 183, 184–85, 196, 199, 217, 299, 300, 344 n.7, 353 n.42, 355 n.64, 372 n.42, 373 n.8, 375 n.36; account of Raphael's development, 113; on Bertoldo as curator of collection of drawings, 356 n.70; on chiaroscuro drawing, 370 n.20; on *disegno*, 56, 57; on Dürer's prints, 159–61, 368 n.1, 370 n.25; on etching, 171; on Giulio Romano, 354 n.54; on Michelangelo's *Bacchanal of Children*, 202; describes Michelangelo's drawings for Cavalieri, 185–86; on Michelangelo's gift drawings, 197; on printmaking, 369 n.13; on the sketch, 53; *libro de' disegni*, 57, 139; *Lives*, 56, 139, 143; technical prologue to the *Lives*, 53
 vase painting, 337, 345 n.17
 Velázquez, Diego, 339
 Vendramin, Gabriele, 146
 Venetian graphic dialect, 168
 Venice, 50, 146, 161, 324; Accademia, 198; as printing center, 353 n.42; Signoria, 353 n.42
 Venus, crouching, 77, 358 n.20
venustà. See charm
 Venusti, Marcello, 377 n.55
 Vergerio, Pier Paolo, 27
 Veronese, Paolo, 315, 352 n.30
 Verrocchio, 69, 84; *Colleoni*, 359 n.24; *David*, 359 n.24
 Verrocchio workshop: *Profile Head of Alexander the Great*, 358 n.21
 verticality of rectitude, 266
 Vicentino. See Arrighi, Ludovico degli
 Vico, Enea, 300
 viewer, 2, 14, 16; culturally literate, 308; imagination of, 22; imaginative projection of, 17; participation of, 2, 16; self-projection of, 16
 vignette, 280, 286, 337, 383 n.7
 Villard de Honnecourt, 34
 Virgil: *Aeneid*, 187
 Virgin, 211; nursing, 71–72, 77
 virtuosity, 7, 18, 138, 139, 158, 169
 visual culture, 148
 visual knowledge, 145
 visual literacy, 145
 visual pyramid, 25, 27
 visual rays, 25
 Vitruvian canon, 368 n.66
 Vitruvius, 121–22, 247, 371 n.39; Italian translation of, 141
viva mano, 146, 170, 176, 180
 Vliet, Joris van, 378 n.13
Vocabolario degli Accademici della Crusca, 356 n.74, 384 n.18
 Volland, Ambroise 337
 Volterra, Daniele da, 377 n.61
 volute, 288; Ionic, 282, 284
 vulture, 189
- Wallace, William E., 373 n.9, 374 n.22, 375 n.33
 wash, 226, 259, 325; of color, 175; technique, 339
 Watson, Ronald, 387 n.11
 Western tradition, 306

- Wilde, Johannes, 373 n.9, 374 n.18, 376 n.46; on stippling in Michelangelo's drawings, 203
 Windsor Castle, Royal Library, 203, 186, 198
 Wittkower, Rudolf, 349 n.4
 Wölfflin, Heinrich, 116, 124, 126, 241; on High Renaissance composition, 96
 Wolfgang, Georg Andreas, 344 n.7
 Wollheim, Richard, 347 n.40
 woodcut, 145, 146, 149, 158–69, 170, 368 n.1; early mark of, 158; as reproducible equivalent of drawing, 159; Venetian, 168; liberates the drawn line, 158
 wood block, 158, 163; cutter, 158, 159, 167
 workshop, 33, 141; Renaissance, 113; recipes, 32; training and practice, 84
 writing, 1, 27, 62, 357 n.5; and drawing, 27, 64, 65, 66, 140
 writing masters, 368 n.66; Renaissance, 141
 Würzburg, 323
 Xenophon, 189
 xylographic aesthetic, 161. *See also* woodcut
 Yang-pin, 343 n.2
 Young, LaMonte, 9
 Zanetti, Anton Maria, 302, 385 n.41
 Zerner, Henri, 383 n.7
 Zeuxis, 302
 Zianigo, 324
 Zuccaro, Federico, 59–60