

# Summary of Contents

---

I	Establishing the Place of Art	
	A Ancients and Moderns	18
	B The Academy: Systems and Principles	67
	C Form and Colour	144
	D The 'je ne sais quoi'	205
	E Practical Resources	239
II	The Profession of Art	
	A Painting as a Liberal Art	298
	B Imagination and Understanding	364
III	Judgement and the Public Sphere	
	A Classical and Contemporary	427
	B Aesthetics and the Sublime	487
	C The Practice of Criticism	554
IV	A Public Discourse	
	A Consolidation and Instruction	634
	B Revolution	695
V	Nature and Human Nature	
	A The Human as Subject	743
	B Landscape and the Picturesque	819
VI	Romanticism	
	A Romantic Aesthetics	899
	B Painting and Fiction	960
VII	Observation and Tradition	
	A Objects of Study	1043
	B The Continuity of Symbols	1117

# Contents

---

Acknowledgements	xx
A note on the presentation and editing of texts	xxi
<i>General introduction</i>	1
<b>I Establishing the Place of Art</b>	
Introduction	11
<b>IA <i>Ancients and Moderns</i></b>	
1 Franciscus Junius from <i>The Painting of the Ancients</i> 1637	18
2 Peter Paul Rubens Letter to Franciscus Junius 1637	28
3 Francisco Pacheco from <i>The Art of Painting, its Antiquity and Greatness</i> 1649	29
4 Jan de Bisschop Dedication to Constantijn Huygens from <i>Icones I</i> 1660	38
5 William Aglionby from <i>Painting Illustrated in Three Dialogues</i> 1685	40
6 Bernard Le Bovier de Fontenelle ‘A Digression on the Ancients and the Moderns’ 1688	48
7 Charles Perrault Preface and ‘Second Dialogue’ from <i>Parallel of the     Ancients and Moderns</i> 1688	53
8 William Wotton from <i>Reflections upon Ancient and Modern Learning</i> 1694	62
<b>IB <i>The Academy: Systems and Principles</i></b>	
1 Nicolas Poussin Letters to Chantelou and to Chambray 1647/1665	67
2 Nicolas Poussin Observations on Painting c.1660–5	71

## viii Contents

3	Various Authors	
	Recollections of Poussin 1662–85	75
4	Martin de Charmois	
	Petition to the King and to the Lords of his Council 1648	80
5	Statutes and Regulations of the Académie Royale de Peinture et de Sculpture 1648	86
6	Roland Fréart de Chambray	
	from <i>An Idea of the Perfection of Painting</i> 1662	89
7	Jean-Baptiste Colbert	
	Letter to Poussin c.1665	94
8	Giovanni Pietro Bellori	
	'The Idea of the Painter, Sculptor and Architect' 1664	96
9	André Félibien	
	from <i>Conversations on the Lives and Works of the Most Excellent Ancient and Modern Painters</i> 1666	101
10	André Félibien	
	Preface to <i>Seven Conferences</i> 1667	108
11	Charles Le Brun	
	'First Conference' 1667	118
12	Philippe de Champaigne	
	'Second Conference' 1667	121
13	Charles Le Brun	
	'Sixth Conference' 1667	123
14	Charles Le Brun	
	'Conference on Expression' 1668	131
15	Henri Testelin	
	Table of Precepts: Expression 1680	138
Ic	<i>Form and Colour</i>	
1	Peter Paul Rubens	
	'De Imitatione Statuorum', before 1640	144
2	Francesco Scannelli	
	from <i>The Microcosm of Painting</i> 1657	146
3	Paul Fréart de Chantelou	
	from 'Diary of the Cavaliere Bernini's Visit to France' 1665	150
4	Charles-Alphonse du Fresnoy	
	from <i>De Arte Graphica</i> 1667	159
5	Roger de Piles	
	'Remarks on <i>De Arte Graphica</i> ' 1668	166
6	Marco Boschini	
	from <i>The Rich Mines of Venetian Painting</i> 1676	171
7	Philippe de Champaigne	
	'Conference on Titian's <i>Virgin and Child with St John</i> ' 1671	175
8	Louis Gabriel Blanchard	
	'Conference on the Merits of Colour' 1671	177
9	Charles Le Brun	
	'Thoughts on M. Blanchard's Discourse on the Merits of Colour' 1672	182
10	Roger de Piles	
	from <i>Dialogue upon Colouring</i> 1673	185

11	Jusepe Martinez from <i>Practical Discourse on the Most Noble Art of Painting</i> c.1675	193
12	Felix da Costa from <i>The Antiquity of the Art of Painting</i> c.1690	198
ID	<i>The 'je ne sais quoi'</i>	
1	Baltasar Gracián from <i>The Hero</i> 1637	205
2	Baltasar Gracián from <i>The Art of Worldly Wisdom</i> 1647	207
3	Thomas Hobbes 'Answer to Davenant's Preface to <i>Gondibert</i> ' 1650	211
4	Gerrard Winstanley from <i>Fire in the Bush</i> and <i>The Law of Freedom in a Platform</i> 1650/2	212
5	Blaise Pascal from <i>Pensées</i> c.1654–62	215
6	André Félibien on grace and beauty from <i>Conversations on the Lives and Works of the Most Excellent Ancient and Modern Painters</i> 1666	220
7	Dominique Bouhours from <i>The Conversations of Aristo and Eugene</i> 1671	222
8	Samuel Willard from <i>A Compleat Body of Divinity</i> 1689/1701	231
9	Gottfried Wilhelm Leibniz on art and beauty, before 1716	233
IE	<i>Practical Resources</i>	
1	Edward Norgate from <i>Miniatura; or The Art of Limning</i> , revised 1648	239
2	Constantijn Huygens the Elder on Rembrandt and Jan Lievens c.1630	247
3	Rembrandt van Rijn Letters to Constantijn Huygens 1636–9	249
4	Philips Angel from <i>In Praise of Painting</i> 1642	253
5	Francisco Pacheco from <i>The Art of Painting, its Antiquity and Greatness</i> 1649	260
6	Jean Dubreuil Preface to <i>Perspective Practical</i> 1651	270
7	Samuel van Hoogstraten from <i>Introduction to the Academy of Painting; or, The Visible World</i> 1678	273
8	Bernard Lamý 'The Excellency of Painting' from <i>A Treatise of Perspective</i> 1684	280
9	José García Hidalgo from <i>Principles for Studying the Sovereign and Most Noble Art of Painting</i> 1693	286

## II The Profession of Art

Introduction	293
IIA <i>Painting as a Liberal Art</i>	
1 Gérard de Lairese from <i>The Great Book on Painting</i> 1707	298
2 Roger de Piles from <i>The Principles of Painting</i> 1708	308
3 Rosalba Carriera on feminine studies, after 1700	314
4 Mary Chudleigh 'To the Reader' 1710	316
5 Antonio Palomino y Velasco from <i>The Pictorial Museum and Optical Scale</i> 1715–24	317
6 Jonathan Richardson from <i>Essay on the Theory of Painting</i> 1715	326
7 Jonathan Richardson from <i>The Science of a Connoisseur</i> 1719	331
8 Antoine Coypel on the grand manner, from 'On the Aesthetic of the Painter' 1721	335
9 Antoine Coypel from 'On the Excellence of Painting' 1721	340
10 Ephraim Chambers from <i>Cyclopaedia</i> 1728	342
11 Anne-Claude-Philippe de Tubières, Comte de Caylus 'On Drawings' 1732	352
12 Anne-Claude-Philippe de Tubières, Comte de Caylus 'The Life of Antoine Watteau' 1748	356
IIB <i>Imagination and Understanding</i>	
1 John Locke 'Of the Association of Ideas' from <i>An Essay Concerning Human Understanding</i> 1700	364
2 Anthony Ashley Cooper, third Earl of Shaftesbury from 'The Moralists, a Philosophical Rhapsody' 1709	367
3 Anthony Ashley Cooper, third Earl of Shaftesbury from 'A Notion of the Historical Draught of the Tablature of the Judgement of Hercules' 1712	373
4 Joseph Addison 'On the Pleasures of the Imagination' 1712	382
5 Jean-Pierre de Crousaz from <i>Treatise on Beauty</i> 1714	388
6 Abbé Jean-Baptiste du Bos from <i>Critical Reflections on Poetry and Painting</i> 1719	393
7 Francis Hutcheson Preface to <i>An Inquiry into the Original of our Ideas of Beauty and Virtue</i> 1725	402

8	George Berkeley, Bishop of Cloyne 'Third Dialogue' from <i>Alciphron, or the Minute Philosopher</i> 1732	404
9	Jonathan Richardson 'Of the Sublime' 1725	409
10	Lambert Hermanson ten Kate 'The Beau Ideal' 1732	410
11	Pierre de Marivaux from <i>The Philosopher's Cabinet</i> 1734	412
12	Jonathan Edwards 'The Beauty of the World' c.1750	415
III	Judgement and the Public Sphere	
	Introduction	421
IIIA	<i>Classical and Contemporary</i>	
1	George Turnbull from <i>A Treatise on Ancient Painting</i> 1740	427
2	Jean-Jacques Rousseau from 'Discourse on the Arts and Sciences' 1750	432
3	Jean-Jacques Rousseau from 'Discourse on the Origins of Inequality' 1755	440
4	Jérôme-Charles Bellicard and Charles-Nicolas Cochin fils from <i>Observations upon the Antiquities of the Town of Herculaneum</i> 1753	445
5	Johann Joachim Winckelmann from <i>Reflections on the Imitation of Greek Works in Painting and Sculpture</i> 1755	450
6	Daniel Webb from <i>An Inquiry into the Beauties of Painting</i> 1761	457
7	James Stuart and Nicholas Revett from <i>The Antiquities of Athens</i> 1762	462
8	Johann Joachim Winckelmann from <i>A History of Ancient Art</i> 1764	466
9	Francesco Algarotti 'Of the Camera Obscura' from <i>Essay on Painting</i> 1764	475
10	Gotthold Ephraim Lessing from <i>Laocoön: An Essay on the Limits of Painting and Poetry</i> 1766	477
IIIB	<i>Aesthetics and the Sublime</i>	
1	Alexander Gottlieb Baumgarten from <i>Reflections on Poetry</i> 1735	487
2	Alexander Gottlieb Baumgarten 'Prolegomena' to <i>Aesthetica</i> 1750	489
3	William Hogarth from <i>The Analysis of Beauty</i> 1753	491
4	Allan Ramsay 'Dialogue on Taste' 1755	501



xii Contents

5	David Hume 'Of the Standard of Taste' 1757	506
6	Edmund Burke from <i>A Philosophical Inquiry into the Origin of our Ideas of the Sublime and the Beautiful</i> 1757	516
7	Charles-Louis de Secondat, Baron de Montesquieu 'An Essay on Taste' 1757	526
8	Voltaire (François-Marie Arouet) 'Essay on Taste' 1757	531
9	Joshua Reynolds Letters to 'The Idler' 1759	532
10	Edward Young from <i>Conjectures on Original Composition</i> 1759	538
11	Charles François Tiphaigne de la Roche from <i>Giphantia</i> 1760	542
12	Johann Georg Hamann from <i>Aesthetica in nuce</i> 1762	543
13	Anton Raphael Mengs from <i>Reflections on Beauty and Taste in Painting</i> 1762	546
14	Voltaire (François-Marie Arouet) 'Beautiful, beauty' from <i>Philosophical Dictionary</i> 1764	550
15	Thomas Reid 'Of Taste' from <i>Essays on the Intellectual Powers of Man</i> 1785	551

IIIc *The Practice of Criticism*

1	Etienne La Font de Saint-Yenne <i>Reflections on some Causes of the Present State of Painting in France</i> 1747	554
2	Abbé Jean-Bernard Le Blanc from 'Letter on the Exhibition of Works of Painting, Sculpture, etc.' 1747	561
3	Louis-Guillaume Baillet de Saint-Julien from 'Letter on Painting, Sculpture and Architecture' 1748	565
4	Anne-Claude-Philippe de Tubières, Comte de Caylus 'On Composition' 1750	569
5	Abbé Marc-Antoine Laugier from <i>Essay on Architecture</i> 1753	573
6	Jean-Baptiste de La Curne de Sainte-Palaye 'Letter to M. de Bachaumont on Taste in the Arts and Letters' 1751	578
7	Denis Diderot 'Art' from the <i>Encyclopédie</i> 1751	581
8	Jean-François, Marquis de Saint-Lambert 'Genius' from the <i>Encyclopédie</i> 1757	587
9	Anonymous 'Observation' from the <i>Encyclopédie</i> 1765	590
10	Friedrich Melchior, Baron Grimm from the <i>Correspondence littéraire</i> 1756	592
11	Etienne Falconet 'Reflexions on Sculpture' 1761	595
12	Denis Diderot from the 'Salon of 1763', 1763	602

13	Denis Diderot from the 'Salon of 1765' and 'Notes on Painting' 1765	608
14	Denis Diderot from the 'Salon of 1767', 1768	617

## IV A Public Discourse

	Introduction	629
IV A <i>Consolidation and Instruction</i>		
1	William Shenstone Letter to Richard Graves 1760	634
2	William Hogarth 'Of Academies' c.1760–1	635
3	Frans Hemsterhuis from 'Letter on Sculpture' 1765	639
4	Anton Raphael Mengs 'A Discourse upon the Academy of Fine Art at Madrid' 1766	641
5	Benjamin West and John Singleton Copley Correspondence 1766–7	645
6	Benjamin West on the <i>Death of General Wolfe</i> c.1771	649
7	Joshua Reynolds from <i>Discourses on Art, III, VI and XI</i> 1770–82	651
8	Joshua Reynolds <i>Discourse IX</i> 1780	661
9	Various Reviewers on exhibitions by Angelica Kauffmann 1775–86	663
10	James Barry from <i>An Inquiry into the Real and Imaginary Obstructions to the Acquisition of the Arts in England</i> 1774	665
11	Denis Diderot from 'Disconnected Thoughts on Painting, Sculpture and Poetry' 1781	668
12	Jean-Etienne Liotard from <i>Treatise on the Principles and Rules of Painting</i> 1781	673
13	Valentine Green from <i>A Review of the Polite Arts in France</i> 1782	677
14	Francisco Goya 'Address to the Royal Academy of San Fernando regarding the method of teaching the visual arts' 1792	680
15	Claude-Henri Watelet and Pierre-Charles Lévesque from the <i>Dictionnaire des arts de peinture, sculpture et gravure</i> 1792	682
16	James Barry <i>A Letter to the Dilettanti Society</i> 1798	692
IV B <i>Revolution</i>		
1	Anonymous: Salon Reviews from <i>Mémoires secrets</i> 1783–5	695



xiv	Contents	
2	Charles-Étienne-Gabriel Cuvillier Letter to Joseph-Marie Vien 1789	701
3	Comte de Mende Maupas review of the Salon of 1789	703
4	Students of the Académie Royale des Beaux-Arts 'Artists' Demand', 1789	704
5	John Trumbull Letter to Thomas Jefferson 1789	705
6	Mary Wollstonecraft Response to Edmund Burke 1790	708
7	Antoine Quatremère de Quincy 'On the System of Teaching' from <i>Considerations on the Arts of Design in France</i> 1791	710
8	Jacques-Louis David on his picture of Le Peletier 1793	718
9	Gazat, Minister of the Interior/Anonymous Preliminary statement to the Official Catalogue of the Salon 1793	720
10	Jacques-Louis David 'The Jury of Art' 1793	721
11	Jacques-Louis David Proposal for a monument to the French people 1793	724
12	Jacques-Louis David Project for the apotheoses of Barra and Viala 1794	728
13	Alexandre Lenoir Foreword to the <i>Historical and Chronological Description of the Monuments of Sculpture</i> 1795/7	730
V	Nature and Human Nature	
	Introduction	737
VA	<i>The Human as Subject</i>	
1	Thomas Gainsborough Letters 1758–73	742
2	Joshua Reynolds on Thomas Gainsborough 1788	749
3	William Duff 'Of the Effects of Genius' 1770	753
4	Johann Wolfgang Goethe 'On German Architecture' 1772	755
5	Georg Christoph Lichtenberg on London, from letter to Baldinger 1775	761
6	Johann Kaspar Lavater from <i>Essays on Physiognomy</i> 1775–8	763
7	Johann Gottfried Herder from <i>Sculpture: Some Observations on Form and Shape from Pygmalion's Creative Dream</i> 1778	768
8	Immanuel Kant 'What is Enlightenment?' 1784	771

9	Karl Philipp Moritz from 'On the Creative Imitation of Beauty' 1788	776
10	Immanuel Kant from <i>Critique of Judgement</i> 1790	779
11	Archibald Alison from <i>Essays on the Nature and Principles of Taste</i> 1790	788
12	Friedrich Schiller from <i>Letters on the Aesthetic Education of Man</i> 1795–6	796
13	Friedrich Schiller from 'On Naive and Sentimental Poetry' 1795–6	804
14	Asmus Jakob Carstens Letter to Karl Friedrich von Heinitz 1796	812
15	Georg Wilhelm Friedrich Hegel The 'Earliest System-Programme of German Idealism' c.1796	815
VB <i>Landscape and the Picturesque</i>		
1	William Shenstone 'Unconnected Thoughts on Gardening' 1764	819
2	William Gilpin 'The Principles of Painting' from <i>Essay upon Prints</i> 1768	820
3	Salomon Gessner 'Letter on Landscape Painting' 1770	823
4	Salomon Gessner and Konrad Gessner Exchange of letters on landscape painting 1784	830
5	William Gilpin from <i>Observations on the River Wye</i> 1782	836
6	Johann Georg Sulzer 'Landscape (arts of design)' from <i>General Theory of the Fine Arts</i> 1771–4	839
7	Johann Wolfgang Goethe Review of <i>The Fine Arts in their Origin, their True Nature and Best Application</i> , by J. G. Sulzer 1772	842
8	Georg Christof Tobler 'Nature' 1782–3	846
9	Alexander Cozens 'A New Method of Assisting the Invention in Drawing Original Compositions of Landscape' 1785	848
10	Johann Kaspar Lavater 'On Landscape Painting' 1790	855
11	William Gilpin from 'On Picturesque Beauty' and 'On Picturesque Travel' 1792	857
12	Friedrich Ramdohr 'On Landscapes and Sea Pieces' from <i>Charis, or on Beauty and the Beautiful in the Imitative Arts</i> 1793	862
13	Uvedale Price from 'An Essay on the Picturesque' 1794	865
14	Richard Payne Knight from <i>The Landscape: A Didactic Poem</i> 1795	868
15	Uvedale Price from 'A Dialogue on the Distinct Characters of the Picturesque and the Beautiful' 1801	877

xvi	Contents	
16	Katherine Plymley Notebook and diary entries, c.1790 to 1797	881
17	François-René, Comte de Chateaubriand 'Letter on Landscape Painting' 1795	883
18	Mary Wollstonecraft 'On Poetry, and our Relish for the Beauties of Nature' 1797	887
19	Jane Austen from <i>Northanger Abbey</i> c.1799–1803	890
VI	Romanticism	
	Introduction	895
VIA	<i>Romantic Aesthetics</i>	
1	Friedrich Schlegel from 'Critical Fragments' 1797	899
2	Friedrich Schlegel from 'Athenaeum Fragments' 1798	903
3	Novalis (Friedrich von Hardenberg) 'Fugitive Thoughts' 1798–1801	909
4	Joseph Görres from <i>Aphorisms on Art</i> 1802	913
5	William Wordsworth 'Advertisement' from <i>Lyrical Ballads</i> 1798	919
6	William Wordsworth from Preface to <i>Lyrical Ballads</i> 1800	921
7	Friedrich Schlegel from <i>Description of Paintings in Paris and the Netherlands in the Years 1802–04</i> 1805	924
8	Friedrich Schelling from 'Concerning the Relation of the Plastic Arts to Nature' 1807	934
9	August Wilhelm Schlegel 'The Spirit of True Criticism' from <i>A Course of Lectures on Dramatic Art and Literature</i> 1808	941
10	Henry Fuseli from 'Aphorisms on Art' 1788–1818	948
11	Samuel Taylor Coleridge 'On the Principles of Genial Criticism' 1814	953
12	Percy Bysshe Shelley from <i>A Philosophical View of Reform</i> 1819–20	957
VIB	<i>Painting and Fiction</i>	
1	Wilhelm Wackenroder from <i>Confessions from the Heart of an Art-Loving Friar</i> 1796	959
2	Ludwig Tieck from <i>Franz Sternbald's Wanderings</i> 1798	970
3	Francisco de Goya on the <i>Caprichos</i> 1799	975

4	Novalis (Friedrich von Hardenberg) the Blue Flower from <i>Henry of Ofterdingen</i> 1799–1801	976
5	Philipp Otto Runge Letters 1802	978
6	Madame de Staël from <i>Corinne</i> 1807	989
7	William Blake Letters 1799–1805	992
8	William Blake Marginal Notes to Reynolds' <i>Discourses</i> 1801–9	998
9	William Blake from <i>Descriptive Catalogue</i> 1809	1003
10	Henry Fuseli Introduction to <i>The Grave</i> 1808	1008
11	Gotthilf Heinrich Schubert from <i>Views on the Dark Side of Natural Science</i> 1808	1010
12	Friedrich Ramdohr 'Remarks upon a Landscape Painting intended as an Altar piece by Herr Friedrich' 1809	1012
13	Caspar David Friedrich on <i>The Cross in the Mountains</i> , letter to Schulze 1809	1023
14	Clemens Brentano 'Various Emotions before a Seascape by Friedrich' 1810	1027
15	Heinrich Kleist 'Emotions before Friedrich's Seascape' 1810	1031
16	Heinrich Kleist 'Letter from a Young Poet to a Young Painter' 1810	1032
17	E. T. A. Hoffmann 'Beethoven's Instrumental Music' 1813	1033
18	Caspar David Friedrich Letter to Arndt 1814	1035

## VII Observation and Tradition

	Introduction	1039
--	--------------	------

### VIIA *Objects of Study*

1	Johann Wolfgang Goethe Introduction to the <i>Propyläen</i> 1798	1043
2	Priscilla Wakefield from <i>Reflections on the Present Condition of the Female Sex</i> 1798	1046
3	Pierre-Henri de Valenciennes from 'Advice to a Student on Painting, and particularly on landscape' 1800	1049
4	John Constable Letters to Dunthorne 1799–1814	1059
5	Thomas Wedgwood and Humphry Davy 'An Account of a Method of Copying Paintings Upon Glass, and of Making Profiles' 1802	1064
6	Karl Ludwig Fernow 'On Landscape Painting' 1803	1066

xviii Contents

7	Charles Bell from <i>Essays on the Anatomy of Expression in Painting</i> 1806	1071
8	Philipp Otto Runge Letter to Goethe 1806	1075
9	Johann Wolfgang Goethe from <i>Theory of Colours</i> 1810	1080
10	Joseph Mallord William Turner 'Backgrounds, Introduction of Architecture and Landscape' 1811	1089
11	David Cox from <i>A Treatise on Landscape Painting and Effect in Water Colours</i> 1813–14	1095
12	William Henry Pyne Preface to <i>Etchings of Rustic Figures</i> 1815	1098
13	Henry Richter from <i>Daylight: A recent Discovery in the Art of Painting</i> 1817	1102
14	Elisabeth Vigée-Lebrun Advice on the painting of portraits c.1820–30	1111
VII B <i>The Continuity of Symbols</i>		
1	Benjamin West 'Discourse to the Students of the Royal Academy' 1792	1116
2	Jacques-Louis David 'The Painting of the Sabines' 1799	1119
3	Pupils of David 'Discourse addressed to Vien' 1800	1125
4	François-René, Comte de Chateaubriand 'Of the Subjects of Pictures' from <i>The Genius of Christianity</i> 1802	1128
5	Franz Pferr Letter to Passavant 1808	1129
6	Friedrich Overbeck 'The Three Ways of Art' 1810	1131
7	Peter Cornelius Letter to Joseph Görres 1814	1134
8	Edmé François Jomard and others from <i>The Description of Egypt</i> 1809–20	1137
9	John Flaxman 'Style' after 1810	1144
10	Georg Friedrich Creuzer from <i>Symbolism and Mythology of the Ancient Peoples, particularly the Greeks</i> 1810	1146
11	The Debate on the Elgin Marbles 1808–1816	1152
	(i) George Cumberland Letter to the <i>Monthly Magazine</i> 1808	1153
	(ii) Benjamin West Letter to the Earl of Elgin 1809	1155
	(iii) Antonio Canova Letters to Quatremère de Quincy and the Earl of Elgin 1815	1156
	(iv) From <i>Report of the Parliamentary Select Committee on the Earl of Elgin's Collection of Marbles</i> 1816	1158
	(v) Benjamin Robert Haydon from <i>The Judgement of Connoisseurs upon Works of Art</i> 1816	1164

(vi)	William Hazlitt	
	‘The Fine Arts’ from Supplement to the <i>Encyclopaedia Britannica</i> 1816	1167
12	Jean-Auguste-Dominique Ingres	
	from Notebooks and Letters <i>c.</i> 1813–21	1169
13	Richard Payne Knight	
	from <i>An Inquiry into the Symbolical Language of Ancient Art and Mythology</i> 1818	1172
	Bibliography	1180
	Copyright acknowledgements	1194
	Index	1199