CONTENTS

INTRODUCTION

Relativism — A cast of the dice — The origin of art history — Three modes of art history: annals, typology, the pastoral fable — Empirical scholarship

800-1400

The cleric Adam von Bremen on the images of the Norse gods — St. Francis of Assisi as restorer of churches — Excavation of Etruscan vases in Arezzo — Historiographies of art in China

1400-1500

A Byzantine icon in Nuremberg — Ancient spolia in Rome — The chronicles of Florentine art history: Filippo Villani, Cennino Cennini, and Lorenzo Ghiberti — Pliny in the background

1500-1550

Martin Luther on progress in the arts — Solicitous treatment of old pictures in Italy — Barriers to Christian evaluation of non-Christian art: Ludovico de Varthema in India — Mexican art admired by Albrecht Dürer and Bartolomé de las Casas — Philological relativism: Ciceronians and anti-Ciceronians — Doubts about progress — Dürer as art tourist — Marcantonio Michiel's discriminations — Giorgio Vasari, *Lives of the Artists* — The album preface of Dust Muhammad

1550-1600

Vasari, the second edition — His low opinion of medieval art, shared by his contemporaries — Reformation and Counter-reformation — Mixed reactions to the rediscovery of early Christian art — European travelers' descriptions of South Asian monuments — Netherlandish artists' perspective on their own past

1600-1650

Karel van Mander, Book of Painters — Italian critics of Vasari — Historical art in the British royal collection — Antiquarians and iconographers in England and Italy — Architectural history, still typological — The participatory connoisseurship of Dong Qichang — Franciscus Junius's history of ancient painting — Francis Bacon against both art and history

1650-1700

Art history according to the French and Roman academies — The international art market — Creative antiquarianism — The Kunst- und Wunderkammer — European misunderstandings of African cult practices — Italian revisions of Vasari — Joachim von Sandrart's history of German art — Art history in the Qing period and the art theory of Shitao

1700-1750

Bernard de Montfaucon's publication of the medieval French monuments — Local patriotism among Italian antiquarians — Northern European cultivation of the Gothic style — Roger de Piles, Jean-Baptiste Dubos, and the subjectivization of aesthetic value — Connoisseurship of drawings: Pierre-Jean Mariette

1750-1770

Four approaches to art and history: Johann Joachim Winckelmann, Denis Diderot, Horace Walpole, and Giovanni Battista Piranesi

1770-1790

J. W. Goethe on Strasbourg cathedral — Other partisans of medieval form
— Some early formulations of aesthetic relativism

1790-1810

The history of art on display in the Revolutionary Louvre — Friedrich Schlegel at the Louvre — Copying and collecting of medieval art in Rome and Paris — W. H. Wackenroder's and Ludwig Tieck's fantasies of late medieval art — Contextualism of J. G. Herder — Early studies of South Asian art — Goethe and the reassertion of idealism

1810-1830

The Romantic flight from history: Philipp Otto Runge — The Romantic re-enactment of history: the Nazarenes — Romantic scholarship: the monographic or "life and works" model — The history of art according to William Blake — Goethe's studies of late medieval northern art

1830-1850

G. W. F. Hegel: a theory of art supported by a history of art — Art history in the German universities — The social mnemonics of restoration and festive re-enactment — Archeological research — New public museums — Implications of prosaic or realist art for art historical thought

1850-1870

Leopold von Ranke and historicism: "each epoch is immediate to God" — Expansion of the architect's menu of forms — Travelers' guidebooks — Conservation and restoration — Modernity re-routed through the past: John Ruskin, Gottfried Semper, Eugène Viollet-le-Duc — Jacob Burckhardt and the idea of the Renaissance — Art criticism in France

1870-1890

Professionalization of university-based art history — Bourgeois fantasies of the art historical past, especially in Vienna — Friedrich Nietzsche on the predicament of the modern historian — Resistance to historicism from beyond the university: Eugène Fromentin, Giovanni Morelli, Walter Pater — The non-reception of Altamira

1890-1900

Alois Riegl and the independent life of form — The ennobling theories of form of Konrad Fiedler and Adolf von Hildebrand — Absolute aestheticism: Oscar Wilde — Poetic art history: Bernard Berenson and Vernon Lee

1900-1910

Varieties of well-informed tourism — The "culture of the Renaissance," continued: Aby Warburg — His theory of the image — Riegl's inversion of European art history — Wilhelm Worringer's sympathy for the barbarians

1910-1920

The avant-garde and art history: Blue Rider and Dada — Heinrich Wölfflin, the story of harmony and dissonance

1920-1930

The discipline reflects on its own history: Wilhelm Waetzoldt, Julius von Schlosser, Erwin Panofsky — A theory of art liberated from history: Carl Einstein

1930-1940

Art history and Fascism — German and Austrian art historians in the U.S. — Walter Benjamin and Martin Heidegger: art and origin — The life of forms, extended: Henri Focillon — Connoisseurial art history

1940-1950

Stella Kramrisch on Hindu architecture and time — Architectural histories, real and unreal: Rudolf Wittkower, Sigfried Giedion, Hans Sedlmayr — The rendezvous with paleolithic painting — Marxist art histories in the U.K. and the U.S.

1950-1960

Pax aesthetica: post-war reconciliation between art and modernity, brokered by form — Therapeutic medievalisms — German melancholia — Hope in abstraction: Meyer Schapiro — Panofsky in search of equilibrium — The college survey course

CONCLUSIONS: NOVISSIMA 378

The fault-line in the discipline: contemporary art and everything else — Realization of the modernist breach with the past — Consequences of art's disengagement from the drama of form — Content and truth-telling over form and fiction — Against the relativist plurality of values — The realist or technological approach to representation: Ernst Gombrich — Morphologies of non-art: George Kubler — Gombrich and Kubler's realist mistrust of art — Iconoclasm of John Berger — Art history and its readership — "irrealist" thought, acquainted with art — Our presentisms

REFERENCES		409
INDEX		44.
PHOTO CREDITS		46