

Contents

Editors' Preface and Acknowledgements 9

Abstracts (in German) 13

ANTOINETTE ROESLER-FRIEDENTHAL/JOHANNES NATHAN

Introduction – The Times of Spectatorship 23

Decisive Moments

JOHN SHEARMAN

Donatello, the Spectator, and the Shared Moment 53

PASCAL GRIENER

Invisible Perfection. Eighteenth-Century Artists' Perplexity
over Raphael's *Stanza della Segnatura* 71

MARGARET MACNAMIDHE

Sigalon's Poison. Viewing French Romanticism in 1824 81

PETER GEIMER

Times of Perception. Lessing, Manet, Londe 93

WOLFGANG KEMP

Walkers in Lonely Places.

On the Experience of the Uncanny in Nineteenth-Century German Art 103

HILDE VAN GELDER

The Instantaneous Grace of a Split-Second Glance.

A 'Modernist Myth' of Timelessness Revisited 127

Setting and Experience

AILEEN AJOOTIAN

Homeric Time, Space, and the Viewer at Olympia 137

MARIA FABRICIUS HANSEN

'Novelty in the Old and Age in the New'.

Spolia, Time and Transformation in Early Christian Architecture 165

HANS HENRIK LOHRT JORGENSEN

Éclat and *Revelatio*: Hagioscopic Vision in Early Medieval Architecture on the Iberian Peninsula 177

PETER HIGGINSON

Time and Papal Power.

The Pilgrim's Experience of the Old and New in Early Modern Rome 193

CYNTHIA P. AHERION

Divine Time, all the Time.

Temporal Aesthetics in the Worship of Krishna in Vrindaban, India 225

Concerning the Medium

KUMIKO MAIKAWA

Book Experience and Image Reading.

Narrative Depictions of the Prefatory Pictures in the *St Louis Psalter* 235

OSKAR BÄTSCHMANN

Looking at Pictures: The Views of Leon Battista Alberti 251

VALENTIN NUSSBAUM

Naming the Subject: Time and Identification in Portraiture 271

THOMAS FRANGENBERG

'One could invent not one, but a hundred further Meanings'.

Francesco Bracciolini on an Early State of Pietro da Cortona's

Barberini Ceiling 285

DAVID J. GETSY

Encountering the Male Nude at the Origins of Modern Sculpture. Rodin,

Leighton, Hildebrand, and the Negotiation of Physicality and Temporality 297

ANDRES JANSER

Structuring Time – Reconstructing Time.

Theory and Practice in Early Films on the Arts 315

Colour plates 209

About the authors 327

Photo credits 331

Index 333