

TABLE OF CONTENTS

	Page
LIST OF ILLUSTRATIONS . . . . .	iv
INTRODUCTION . . . . .	1
The nature and scope of the problem; acknowledgments	
Chapter	
I. THE 1760'S: PICTORIAL REORIENTATIONS . . . . .	9
Rome and the idealist tradition of the Seicento and Settecento; the reforms of G. Hamilton, Greuze, Vien, and Mengs, and their relevance to the development of linear abstraction	
II. THE 1770'S: EXPRESSIVE AND STYLISTIC TRANSFORMATIONS . . . . .	30
Fuseli, Abildgaard, Barry; innovations in form and iconography	
III. EXTERNAL INFLUENCES: ANTIQUE PAINTING AND THE REDISCOVERY OF THE ITALIAN PRIMITIVES . . . . .	50
Later eighteenth- and early nineteenth- century publications of antique and medieval art; the significance of Greek vase painting for linear abstraction; outline engravings, academies and theoretical literature	
IV. DAVID'S <u>HORATII</u> AND THE EMERGENCE OF LINEAR ABSTRACTION IN THE 1790'S . . . . .	70
David's <u>Horatii</u> as a manifesto of new pictorial principles; Gagnereaux's outline engravings; Girodet's Davidianism; the purification of linear abstraction in Carstens and Blake; Flaxman's outlines and their influence; Cumberland	
V. 1800: THE CLIMAX OF LINEAR ABSTRACTION IN FRANCE . . . . .	135
David's <u>Sabines</u> as a second reform; the mature style of Girodet; Guérin; the	

Giacomellis; the "Primitifs" and  
 Paillot de Montabert; the early work  
 of Ingres and the dissolution of  
 linear abstraction

VI. 1800: LINEAR ABSTRACTION AND THE NORTHERN ROMANTIC VIEWPOINT . . . . .	185
Humbert de Superville; the trans- formation of linear abstraction in the art of the German romantics; the Riepenhausens; Cornelius; the Nazarenes	
VII. AFTERMATH AND CONCLUSION . . . . .	216
The tradition of outline illustrations; the waning of linear abstraction: Schwanthaler, Rude, Palmer; summary	
BIBLIOGRAPHY . . . . .	230
ILLUSTRATIONS . . . . .	257