

INDEX

- Nuremberg, Beautiful Fountain at, 203; sarcophagus of St. Sebald, 203; wood-carving school of, 269
- Oakley, Violet, 726
- Obelisks, Egyptian, 17
- Ochtman, Leonard, 714
- Opie, John, 471
- Oppenord, Gilles Marie, constructor of St. Sulpice, 454
- Oreagna, Andrea, 210
- Orchardson, William Quiller, 697
- Oriental Influence in Greek sculpture, 81; on Venetian painting, 284
- Orpen, William, 699
- Osiris, Egyptian god of world of departed spirits, 11
- Overbeck, Friedrich, 574
- Painting in America—Hudson River School, 660-665; beginnings of, in America, 653-659; British, in eighteenth and early nineteenth centuries, 463-478; British historical and *genre*, 539-547; Chinese, evolution of, 47, 48; Chinese school of, in twelfth century, 47; Christian, 133-134; early British landscape, 481-489; Early Renaissance, in Germany, 378; in Italy, 270-275; in the Netherlands, 330-340; in France, Supplemental Summary of, 726-735; French, of the eighteenth century, 439-447; of the French Renaissance, 493-494; in Germany, 574-583; Greek, chronology of, 99; High-Renaissance, in Italy, 291-304; in Venice, 303-313; Japanese, beginnings and development of, 48, 51; medieval, 213-223; miniature, in East India, 42; modern, beginnings of, 214; in Germany, 700; modern revival of, in Italy, 693; modern, in Spain, 689; and mosaico, Byzantine, 151-155; motives of, summarised, 873-875; Naturalism the basis of modern art in, 674; Naturalistic motive in French, 548-559; in the North, 327-329; Influence of Reformation on, 327; in North Italy, 276-283; Oriental influence on, 284; persistence in, of Academic conception of the "Ideal," 673; Post-Renaissance, in Italy, 314-322; Renaissance, 266-269; three periods of, 269; Roman, 197-199; Romantic school of, in France, 514-520; seventeenth century, in Spain, 392-414; successive movements not accidental or solitary phenomena, 548; a summary of modern, 873-877; supplementary summary of, 708-725; wall, in East India, 42
- Palace of Gwalior, India, 46; of Khorsabad, 28
- Palladio and Vignola originate pilasters in architecture, 448
- Pal-Lu, Chinese, 48
- Palm leaves in Assyrian decoration, 30
- Pandroseum, the, at Athena, 79
- Pantheon, the, dimensions and ornamentation of, 110, 111
- Parrhasius, Greek painter, 94
- Parthenon frieze, details of, 82, 83
- Parthenon, pediments of, 85, 88
- Pasini, Alberto, 693
- Paterson, James, 898
- Paulsen, Julius, 885
- Peale, Charles Wilson, founder of Pennsylvania Academy of Fine Arts, versatility of, 684; Rembrandt, 886
- Pedersen, Thorolf, 685
- Pediments of the Parthenon, 85, 86
- Pegram, Henry A., 636
- Pelaagi, progenitors of the Greeks, 57
- Pelham, Peter, 653
- Pelliza, Giuseppe, 894
- Pennsylvania Museum, 658
- Pentz, George, 391
- Pergamos, school of sculpture at, 90
- Persepolis, examples of the Biblical "gates" at, 35; relief from, 38; ruins of palace of, dimensions, 33, 34
- Persia, Mohammedan architecture in, 164
- Persian architecture, details of, 35; sculpture, resemblance to Assyrian, 38
- Persians, and Medes, beginnings of civilisation, 33; religion of, based on doctrines of Zoroaster, 33