

BOLLINGEN SERIES XXXV·2

THE A. W. MELLON LECTURES IN THE FINE ARTS

DELIVERED AT THE NATIONAL GALLERY OF ART, WASHINGTON, D.C.

- 1952. CREATIVE INTUITION IN ART AND POETRY by Jacques Maritain
- 1953. THE NUDE: A STUDY IN IDEAL FORM by Kenneth Clark
- 1954. THE ART OF SCULPTURE by Herbert Read
- 1955. PAINTING AND REALITY by Etienne Gilson
- 1956. ART AND ILLUSION: A STUDY IN THE PSYCHOLOGY OF PICTORIAL REPRESENTATION
by E. H. Gombrich
- 1957. THE ETERNAL PRESENT: I. THE BEGINNINGS OF ART. II. THE BEGINNINGS OF
ARCHITECTURE by S. Giedion
- 1958. NICHOLAS POUSSIN by Anthony Blunt
- 1959. OF DIVERS ARTS by Naum Gabo
- 1960. HORACE WALPOLE by Wilmarth Sheldon Lewis
- 1961. CHRISTIAN ICONOGRAPHY: A STUDY OF ITS ORIGINS by André Grabar
- 1962. BLAKE AND TRADITION by Kathleen Raine
- 1963. THE PORTRAIT IN THE RENAISSANCE by John Pope-Hennessy
- 1964. ON QUALITY IN ART by Jakob Rosenberg
- 1965. THE ORIGINS OF ROMANTICISM by Isaiah Berlin
- 1966. VISIONARY AND DREAMER: TWO POETIC PAINTERS, SAMUEL PALMER AND
EDWARD BURNE-JONES by David Cecil
- 1967. MNEMOSYNE: THE PARALLEL BETWEEN LITERATURE AND THE
VISUAL ARTS by Mario Praz
- 1968. IMAGINATIVE LITERATURE AND PAINTING by Stephen Spender
- 1969. ART AS A MODE OF KNOWLEDGE by J. Bronowski
- 1970. A HISTORY OF BUILDING TYPES by Nikolaus Pevsner
- 1971. GIORGIO VASARI: THE MAN AND THE BOOK by T.S.R. Boase
- 1972. LEONARDO DA VINCI by Ludwig H. Heydenreich
- 1973. THE USE AND ABUSE OF ART by Jacques Barzun
- 1974. NINETEENTH-CENTURY SCULPTURE RECONSIDERED
by H. W. Janson
- 1975. MUSIC IN EUROPE IN THE YEAR 1776 by H. C. Robbins Landon
- 1976. ASPECTS OF CLASSICAL ART by Peter von Blanckenhagen
- 1977. THE SACK OF ROME, MAY 1527 by André Chastel
- 1978. THE RARE ART TRADITIONS by Joseph Alsop
- 1979. CÉZANNE IN AMERICA by John Rewald
- 1980. PRINCIPLES OF DESIGN IN ANCIENT AND MEDIEVAL ARCHITECTURE by Peter Kidson
- 1981. PALLADIO IN BRITAIN by John Harris
- 1982. THE BURDEN OF MICHELANGELO'S PAINTING by Leo Steinberg

KENNETH CLARK

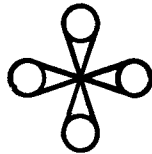
THE NUDE

A STUDY IN IDEAL FORM

THE A. W. MELLON LECTURES
IN THE FINE ARTS

1953

NATIONAL GALLERY OF ART
WASHINGTON



BOLLINGEN SERIES XXXV. 2

PRINCETON UNIVERSITY PRESS

**COPYRIGHT © 1956 BY THE TRUSTEES OF THE NATIONAL GALLERY OF ART
WASHINGTON, D. C.**

**PUBLISHED BY PRINCETON UNIVERSITY PRESS
PRINCETON, NEW JERSEY**

**THIS IS THE SECOND VOLUME
OF THE A. W. MELLON LECTURES IN THE FINE ARTS,
WHICH ARE DELIVERED ANNUALLY
AT THE NATIONAL GALLERY OF ART, WASHINGTON.
THE VOLUMES OF LECTURES CONSTITUTE NUMBER XXXV
IN BOLLINGEN SERIES**

Princeton/Bollingen Deluxe Paperback Edition, 1972

Princeton/Bollingen Paperback Edition, 1984

New paperback printing 2023

ISBN (paper) 978-0-691-01788-4

ISBN (ebook) 978-0-691-25289-6

The A. W. Mellon Lectures in the Fine Arts have been delivered annually since 1952 at the National Gallery of Art, Washington, DC, with the goal of bringing “the people of the United States the results of the best contemporary thought and scholarship bearing upon the subject of the Fine Arts.” As publication was always an essential part of the vision for the Mellon Lectures, a relationship was established between the National Gallery and the Bollingen Foundation for a series of books based on the talks. The first book in the series was published in 1953, and since 1967 all lectures have been published by Princeton University Press as part of the Bollingen Series. Now, for the first time, all the books in the series are available in one or more formats, including paperback and e-book, making many volumes that have long been out of print accessible to future generations of readers.

This edition is supported by a gift in memory of Charles Scribner, Jr., former trustee and president of Princeton University Press. The Press is grateful to the Scribner family for their formative and enduring support, and for their commitment to preserving the A. W. Mellon Lectures in the Fine Arts for posterity.

Images in this edition may have been altered in size and color from their appearance in the original print editions to make this book available in accessible formats.

To

BERNARD BERENSON

