Contents

6  The Power of Line: Preface
   Marzia Faietti and Gerhard Wolf

10 Graphism and Flatness: The Line as Mediator between Time and Space, Intuition and Concept
   Sybille Krämer

NATURE AND LINE

20 The Line and Its Double Nature in Early Modern Graphic Arts
   Robert Felfe

38 Ruskin and the Reality of the Line
   Jan von Brevern

THEORIES, LEARNING, AND DIDACTIC EXPERIENCES

52 Discipline as Emotion: Drawing Courses and Ideology in Early Twentieth-Century Germany and Austria
   Nicola Suthor

70 Grapheme, Pictogram, Image, and Back: Walter Crane, a Return to Picture-Writing
   Francesca Tancini

LINE: SPACE AND TRACE

86 Transitioning Lines: Peter Eisenman’s House III between Drawing and Building
   Martin Søberg

96 The Sacred Footprint, Examined from Comparative Perspectives
   Akira Akiyama
CALLIGRAPHY, PAINTING, AND DANCE IN CHINA AND JAPAN

106 The Chinese Literati’s View of Calligraphy and Painting (書画 shuhua): A Reconsideration of the Concept of Art in China and Japan
   Shigetoshi Osano

118 The Line between Calligraphy and Painting: A View from Post-War Japan
   Eugenia Bogdanova-Kummer

128 Curving Lines and Morphing Marks: On the Problems of Comparing Chinese Ink-Brush Writing with Dancing
   Alexander Schwan

TRANSFORMING ARABIC LETTERS AND ISLAMIC LINES

144 From Letter to Line: Artistic Experiments with Pseudo-Script in Late Medieval Italian Painting, Preliminary Remarks
   Vera-Simone Schulz

162 From Matisse to Morellet: What French Artists Owe to the Islamic Line
   Thierry Dufrêne

   Alia Nakhli

ELOQUENT SIGNS AND DOODLES

186 The Primacy of the Line over the Word in Leonardo, Mantegna, and Parmigianino
   Marzia Faietti

206 The Power of Lines: Traces and Threads
   Gerhard Wolf

APPENDIX

214 Contributors   Index of Names and Places