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OBJECT OF INTERPRETATION	ACT OF INTERPRETATION	EQUIPMENT FOR INTERPRETATION	CORRECTIVE PRINCIPLE OF INTERPRETATION (<i>History of Tradition</i>)
I <i>Primary or natural</i> subject matter – (A) <i>factua</i> , (B) <i>expressional</i> – constituting the world of <i>artistic motifs</i> .	<i>Pre-iconographical description</i> (and <i>pseudo-formal analysis</i>).	<i>Practical experience</i> (familiarity with <i>objects</i> and <i>events</i>).	<i>History of style</i> (insight into the manner in which, under varying historical conditions, <i>objects</i> and <i>events</i> were expressed by <i>forms</i>).
II <i>Secondary or conventional</i> subject matter, constituting the world of <i>images</i> , <i>stories</i> and <i>allegories</i> .	<i>Iconographical analysis</i> .	<i>Knowledge of literary sources</i> (familiarity with specific <i>themes</i> and <i>concepts</i>).	<i>History of types</i> (insight into the manner in which, under varying historical conditions, specific <i>themes</i> or <i>concepts</i> were expressed by <i>objects</i> and <i>events</i>).
III <i>Intrinsic meaning or content</i> , constituting the world of ' <i>symbolical</i> ' values.	<i>Iconological interpretation</i> .	<i>Synthetic intuition</i> (familiarity with the <i>essential tendencies of the human mind</i>), conditioned by personal psychology and ' <i>Weltanschauung</i> '.	<i>History of cultural symptoms</i> or ' <i>symbols</i> ' in general (insight into the manner in which, under varying historical conditions, <i>essential tendencies of the human mind</i> were expressed by specific <i>themes</i> and <i>concepts</i>).

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