

# Contents

Acknowledgments	vii
Introduction	i
<b>CHAPTER 1</b>	
Appreciation in the Age of Consumption	ii
1.1 The Rise of Consumption as an Aesthetic Revolution	ii
1.2 Collecting as a Modern Form of Art Appreciation	20
1.3 The Problem of Art Consumption for John Ruskin	17
<b>CHAPTER 2</b>	
Henry James's Early Response to Collecting	33
2.1 Henry James and the Ruskinian Picturesque	33
2.2 Picturesque Relics vs. Renovated Collectibles: 'The Last of the Valerii' and 'Adina'	39
<b>CHAPTER 3</b>	
Between Aestheticism and Naturalism	51
3.1 The Aesthete and the Naturalist as Cultural Commodifiers	51
3.2 The Impossible Painting and the Ugly Statuettes: 'The Madonna of the Future'	56
<b>CHAPTER 4</b>	
<i>The Princess Casamassima</i>	71
4.1 Unmasking the Naturalist Collector: Zola, Turgenev and James	71
4.2 A Youth Upon Whom Nothing Was Lost	80
4.3 The Last Sacrifice	95
4.4 The Extending of One's Horizon	104

<b>CHAPTER 5</b>	
<b>Henry James's Aesthetics of Desire</b>	<b>115</b>
5.1 Georg Simmel's 'Value-increasing Process'	115
5.2 The Ambiguities of a <i>Fin-de-siècle</i> Connoisseur: Bernard Berenson	124
5.3 The Most Exquisite Economy: Henry James's Aesthetics of Desire	129
5.4 Appreciation and Interpretation	137
<b>CHAPTER 6</b>	
<b><i>The Spoils of Poynton</i></b>	<b>145</b>
6.1 The Buried Bone and the Tiny Nuggets	145
6.2 A Hindrance in the Quality of the Material	151
6.3 The Method at the Heart of Madness	158
<b>CHAPTER 7</b>	
<b><i>The Golden Bowl</i></b>	<b>169</b>
7.1 Rounding off the Corners of Life	169
7.2 Small Shining Diamonds Out of the Sweepings of an Ordered House	177
7.3 The Steel Hoop and the Silken Rope	186
<b>Epilogue</b>	<b>193</b>
<b>Bibliography</b>	<b>195</b>
<b>Index</b>	<b>207</b>