

Contents

<i>List of Illustrations</i>	vii
<i>Acknowledgements</i>	xv
Introduction	1
1 Pater and the Italian Renaissance <i>Paragone</i>	15
Relief	15
The Concept of <i>rilievo</i> in Renaissance Art Theory	20
Leonardo versus Michelangelo	27
Pater's 'onlie begetter'? In Dialogue with Ruskin	32
The Giorgione Essay and the <i>Paragone</i>	45
2 Pater and German Aesthetic Thought	71
Lessing, Winckelmann and Aestheticism	71
Form and Formlessness	79
Marble, Contour and Frayed Surfaces	94
Hildebrand and the Optics of Relief	101
3 Pater and French Aestheticism	113
The Case of <i>Mademoiselle de Maupin</i>	113
'A man for whom the visible world really exists'	123
The Strange Beauty of Romanticism	129
<i>Ars simia naturae</i> – Sculpture and Apes	137
Baudelaire – <i>Phare</i> and <i>Fantôme</i>	144
4 Pater and Aestheticist 'Painting'	161
Pater and Contemporary Art	161
Pater and Whistler	167
Pater and Burne-Jones	183

5 Pater and Greek Sculpture	213
‘The father of archaeological teaching in Oxford’: Pater and <i>Greek Studies</i>	213
The Pursuit of Spiritual Form	220
Ionian Form and Chryselephantine Language	238
Apollo and Doric Influences	255
6 Style and the Language of Sculpture	277
‘An English Poet’ and Wordsworth	278
<i>Marius the Epicurean</i> , the Palimpsest, the Frieze and the Science of Language	290
Pater, Flaubert and <i>le mot juste</i>	307
<i>Bibliography</i>	333
<i>Index</i>	351