

# Table of Contents

Introduction.....	7
Acknowledgements.....	13
Chapter I. The Judgement of Taste.....	15
I.1 Artisticity and Aesthetic Disinterest.....	15
I.2 Taste between Subject and Object .....	22
I.3 The Perception of Relationships and Serpentine Lines .....	26
I.4 Seeing Beauty .....	31
I.5 The Limit of Representation.....	33
I.6 The Moral Aspect.....	38
I.7 From the Ugly to the Ideal .....	41
I.8 The Role of Technique .....	48
Chapter II. The Gesture.....	55
II.1 The Painting of Gesture .....	55
II.2 Painting and <i>Tableaux vivants</i> .....	61
II.3 The Theory of Assemblage .....	64
II.4 A Small Revolution.....	68
II.5 The Education of the Actor.....	70
II.6 Pantomime .....	74
II.7 The Language .....	81
II.8 The Pathos of the Everyday Gesture.....	85
Chapter III. The System for the Reading of Pictures .....	89
III.1 Warm Actor, Cold Actor; Warm Writer, Cold Writer .....	89
III.2 <i>Ékphrasis</i> and 'Description' .....	94
III.3 A Problem of Dramatic Composition .....	99

III.4	<i>La Promenade</i> .....	104
III.5	Comparative Description .....	110
III.6	Absorption .....	122
III.7	When Painting Mimics Theatre .....	125
Chapter IV. The Languages of the Painting .....		133
IV.1	The Pathetic .....	133
IV.2	The Sterility of Gesture.....	140
IV.3	The Theatre of “Christian Mythology” .....	145
IV.4	Disgust and Horror .....	148
IV.5	Anti-Voyeurism.....	158
IV.6	Pygmalion .....	169
IV.7	The Philosopher of Technique .....	174
IV.8	<i>La Raie</i> .....	189
IV.9	The Testament .....	195
	Concluding Observations .....	203
References.....		219
Index of Names .....		237