CONTENTS

7	Preface
9	Sculpture and Experience
23	Sculpture through Poetry
27	Sculpted Life
37	Effects on the Spectator/Poet
45	Poetry and Other Sources
51	Between Beholder, Artist, and Art
53	Likeness and Recognition: The Portrait Bust
56	To Create a Likeness
62	Portraiture and Caricature
73	The Lifelikeness of Portraiture
83	Plurality or the Bust as Construct
83 86	Plurality or the Bust as Construct Azioni, Affetti, and Fantasia
_	,

99	Moving Sculpture Moving the Beholder
99	Moment and Movement
103	Shifts
118	Movement Styles and Caricatures
124	The Portrait Bust
129	The Moving Beholder
135	Touch and Sculpted Flesh
137	Titian as a Sculptor of Flesh
144	Nursing the Putto
150	Ambiguities of the Flesh
156	Touch and Flesh
169	Franchezza or the Sculptor's Traces
171	Franchezza and Connoisseurship
175	The Sculptor as Connoisseur
177	The Dynamics of Observation
180	The Prominence of the Fold
189	Bernini's Metamorphosis
192	'Per una statua di Dafne'
196	The Active Spectator
199	The Petrified Spectator
201	Life to Stone
205	Conclusion
213	Appendices
213	Appendix 1: A Letter to Bernini
222	Appendix 2: Fulvio Testi's 'Lusso di Roma'
225	Notes
291	Bibliography
321	List of illustrations
327	Index