

Marcia Pointon

"This book is the first to examine the meaning encoded in the very form of caricature, and to explain its rise as a consequence of the emergence of modernity, especially the modern self."—BOOK JACKET.

History of Art covers training and vocational aspects of Art History, providing a wealth of information on the different kinds of courses available on the relationship between, for example, museum and gallery work and academic Art History.

Investigates the authenticity of the Chandos portrait and five others as true likenesses of playwright William Shakespeare, and explores Shakespeare's life and world, presenting and describing individual costumes, theater models, manuscripts, and maps from his time as well as portraits of his contemporaries.

The kind of stones used in antiquity for their hardness, diamonds today are both desired and deplored. Once faceted and polished they glitter on the fingers of brides-to-be and in the ornaments of the super-rich, but their extraction from some of the world's poorest countries remains contentious. Immensely valuable for their size, diamonds can be easily hidden and transported, making them perfect contraband. Diamonds have been widely used in industry since the nineteenth century and have long been valued for their pharmaceutical and prophylactic properties. This entertaining and richly illustrated book examines the history of the diamond trade through the centuries from India and Brazil to South Africa and Europe and investigates what happens to diamonds once they reach the cutters and polishers. Marcia Pointon takes the reader on a unique tour of the ways in which the quadrhedron diamond shape has inspired design, architecture, and painting, from the symbolism of medieval manuscripts to modern-day graffiti. She questions the etiquette of engagement rings, and she reminds us why and how lost, stolen, or cursed diamonds create suspense in so many classic novels and films. This compelling and fascinating account of the history of sparklers around the world will appeal to all who covet, as well as all who despise, the unparalleled brilliance and glitter of the diamond.

Caricature Unmasked
Portraiture and Social Formation in Eighteenth-century England
Brilliant Effects
The Human Form and Visual Culture Since the Renaissance
Original Children's Book Art in the Betsy Beinecke Shirley Collection
Naked Authority
Hanging the Head

Portrayal and the Search for IdentityReaktion Books

Conspicuous extravagance, vanity, glamourous celebrity and, all too often, embroiled in scandal and gossip, 18th-century London's fashionable society had a well-deserved reputation for frivolity. But to be fashionable in 1700s London meant more than simply being well dressed. Fashion denoted membership of a new type of society - the beau monde, a world where status was no longer determined by coronets and countrysseats alone but by the more nebulous qualification of metropolitan 'fashion'. Conspicuous consumption and display were crucial, the right address, the right dinner guests, the right possessions, the right jewels, the right seat at the opera. The Beau Monde leads us on a tour of this exciting new world, from court and parliament to London's parks, pleasure grounds, and private homes. From brash displays of diamond jewellery to the subtle complexities of political intrigue, we see how membership of the new elite was won, maintained, and sometimes lost. On the way, we meet a rich and colourful cast of characters, from the newly ennobled peer learning the ropes and the impostor trying to gain entry by means of clever fakery, to the exile banned for sexual indiscretion. Above all, as the story unfolds, we learn that being a Fashionable was about far more than simply being 'modish'. By the end of the century, it had become nothing less than the key to power and exclusivity in a changed world.

Pointon examines how small-scale and valuable artefacts have figured in systems of belief and in political and social practice in Europe since the Renaissance. Narrative Mourning explores death and its relics as they appear within the confines of the eighteenth-century British novel. It argues that the cultural disappearance of the dead/dying body and the introduction of consciousness as humanity's newfound soul found expression in fictional representations of the relic (object) or relict (person). In the six novels examined in this monograph—Samuel Richardson's Clarissa and Sir Charles Grandison; Sarah Fielding's David Simple and Voltaire's Zadig; Henry Mackenzie's The Man of Feeling; and Ann Radcliffe's The Mysteries of Udolpho—the appearance of the relic/relict signals narrative mourning and expresses (often obliquely) changing cultural attitudes toward the dead. Published by Bucknell University Press. Distributed worldwide by Rutgers University Press.

The Lure of the Object

Art Apart

Commodity Culture in Dickens's Household Words

Strategies for Showing

A Student's Handbook

Diamond Histories

Rocks, Ice and Dirty Stones

We are surrounded with portraits: from the cipher-like portrait of a president on a bank note to security pass photos; from images of politicians in the media to Facebook; from galleries exhibiting Titian or Leonardo to contemporary art deploying the self-image, as with Jeff Koons or Cindy Sherman. In antiquity portraiture was of major importance in the exercise of power. Today it remains not only a part of everyday life, but also a crucial way for artists to define themselves in relation to their environment and their contemporaries. In Portrayal and the Search for Identity, Marcia Pointon investigates how we view and understand portraiture as a genre and how portraits function as artworks within social and political networks. Likeness is never a straightforward matter, as we rarely have the subject of a portrait as a point of comparison. Featuring familiar canonical works and little-known portraits, Portrayal seeks to unsettle notions of portraiture as an art of convention, a reassuring reflection of social realities. Pointon invites readers to consider how identity is produced pictorially and where likeness is registered apart from in a face. In exploring these issues, she addresses wide-ranging problems such as the construction of masculinity in dress, representations of slaves, and self-portraiture in relation to mortality.

This fully revised edition of the History of Art: A Student's Handbook introduces students to the kinds of practices, challenges, questions and writings they will encounter in studying the history of art. Marcia Pointon conveys the excitement of Art History as a multi-faceted discipline addressing all aspects of the study of media, communication and representation. She describes and analyses different methods and approaches to the discipline, explaining their history and their effects on the day-to-day learning process. She also discusses the relationship of Art History to related disciplines including film, literature, design history and anthropology. The fifth edition of this classic text includes:

- Information on why Art History is important and relevant in today's world guidance on choosing a degree course case studies of careers pursued by Art History graduates advice on study skills and reading methods a bibliography and further reading detailed up to date advice on electronic resources and links to essential websites*
- History of Art covers academic, training and vocational aspects of Art History, providing a wealth of information on the characteristics of courses available and on the relationship between Art History and the world of museums and heritage.*
- The eighteenth century is recognized as a complex period of dramatic epistemic shifts that would have profound effects on the modern world. Paradoxically, the art of the era continues to be a relatively neglected field within art history. While women's private lives, their involvement with cultural production, the project of Enlightenment, and the public sphere have been the subjects of ground-breaking historical and literary studies in recent decades, women's engagement with the arts remains one of the richest and most under-explored areas for scholarly investigation. This collection of new essays by specialist authors addresses women's activities as patrons and as "patronized" artists over the course of the century. It provides a much needed examination, with admirable breadth and variety, of women's artistic production and patronage during the eighteenth century. By opening up the specific problems and conflicts inherent in women's artistic involvements from the perspective of what was at stake for the eighteenth-century women themselves, it also acts as a corrective to the generalizing and stereotyping about the prominence of those women, which is too often present in current day literature. Some essays are concerned with how women's involvement in the arts allowed them to fashion identities for themselves (whether national, political, religious, intellectual, artistic, or gender-based) and how such self-fashioning in turn enabled them to negotiate or intervene in the public domains of culture and politics where "The Woman Question" was so hotly debated. Other essays examine how men's patronage of women also served as a vehicle for self-fashioning for both artist and sponsor. Artists and patrons discussed include: Carrier; Queen Lovisa Ulrike and Chardin; the Bourbon Princesses Mlle Clermont, Mme Adélaïde and Nattier; the Duchess of Osuna and Goya; Marie-Antoinette and Vigée-Lebrun; Labille-Guiard; Queen Carolina of Naples, Prince Stanislaus Poniatowski of Poland and Kauffman; David and his students, Mesdames Benoist, Lavoisier and Mongez.*

An exploration of the commodification of autobiography 1820-1860 in relation to shifting fictional representations of identity.

Feminist Review

Roles, Representations and Responsibilities

Gender in Eighteenth-Century England

Searching for Shakespeare

New Perspectives on Historical Writing

Treasuring the Gaze

The human body, particularly the female body in the nineteenth-century, is central to Western painting. Images such as Delacroix's Liberty on the Barricades and Manet's Le Dejeuner sur l'Herbe are so well known that the question of how the gendered body functions in them is often overlooked. In this detailed feminist art-historical study of the body in general and the nude in particular, Marcia Pointon explores the narrative structures of a series of major European and American paintings and other images, mapping her interpretations on the historiography of nineteenth-century painting and exploring an innovative theoretical methodology to demonstrate how the visual representation of gendered bodies works to articulate power relations that are to be understood in terms of the symbolic and the psychic as part of the historical.

The essays in this volume investigate English, Italian, Spanish, German, Czech, and Bengali early modern theater, placing Shakespeare and his contemporaries in the theatrical contexts of western and central Europe, as well as the Indian sub-continent. Contributors explore the mobility of theatrical units, genres, performance practices, visual images, and dramatic texts across geo-linguistic borders in early modern Europe. Combining 'distant' and 'close' reading, a systemic and structural approach identifies common theatrical units, or 'theatergrams' as departure points for specifying the particular translations of theatrical cultures across national boundaries. The essays engage both 'dramatic' approaches (e.g., genre, plot, action, and the dramatic text) and 'theatrical' perspectives (e.g., costume, the body and gender of the actor). Following recent work in 'mobility studies,' mobility is examined from both material and symbolic angles, revealing both ample transnational movement and periodic resistance to border-crossing. Four final essays attend to the practical and theoretical dimensions of theatrical translation and adaptation, and contribute to the book's overall inquiry into the ways in which values, properties, and identities are lost, transformed, or gained in movement across geo-linguistic borders.

Luxurious Sexualities contains some of the most path-breaking adventurous critical writing currently to be found in Britain. Focusing on eighteenth century sexuality it is intriguing, controversial and provoking. Textual Practice contains articles relating to women, popular culture, visual media, and ethnic and sexual minorities.

This volume presents over 200 selected original artworks from the collection of Betsy Beinecke Shirley, one of the great collectors of American children's literature. Shirley gathered an authoritative collection of books, original illustrations, manuscripts, as well as drawings and paintings from such children's classics as "Treasure Island" and "Eloise." The artwork in Shirley's collection guides the reader on a tour through the stages of childhood reading, this volume begins with ABC's and nursery books. It continues through adventure stories, magazines, and more, then concludes with a miscellany section of odds and ends. The images demonstrate how children's books evolved, from the nation's first days of independence to modern times. Artists whose works are represented include many of the favorites, among them Ludwig Bemelmans, Maurice Sendak, A.B. Frost, Wanda Gag, Peter Newell, N.C. Wyeth, Tony Sarg, Robert Lawson, and Johnny Gruelle.

The Body in Western Painting 1830-1908

Portrayal and the Search for Identity

Death and Its Relics in the Eighteenth-Century British Novel

The Clothes that Wear Us

Women, Art and the Politics of Identity in Eighteenth-Century Europe

A Cultural History of Gem Stones and Jewellery

The Beau Monde

Structure in the Atlantic World is the first book to focus on the individualised portrayal of enslaved people from the time of Europe's full engagement with plantation slavery in the late sixteenth century to its final official abolition in Brazil in 1888. While this period saw the emergence of portraiture as a major field of representation in Western art, 'slave' and 'portraiture' as categories appear to be mutually exclusive. On the one hand, the logic of chattel slavery sought to render the slave's body as an instrument for production, as the site of a non-subject. Portraiture, on the contrary, privileged the face as the primary visual matrix for the representation of a distinct individuality. Essays address this apparent paradox of 'slave portraits' from a variety of interdisciplinary perspectives, probing the historical conditions that made the creation of such rare and enigmatic objects possible and exploring their implications for a more complex understanding of power relations under slavery.

Everything about Sarah Bernhardt is fascinating, from her obscure birth to her glorious career--redefining the very nature of her art--to her amazing (and highly public) romantic life, to her indomitable spirit. Well into her seventies, after the amputation of her leg, she was performing under bombardment for soldiers during World War I and toured America for the ninth time. Though the Bernhardt literature is vast, this is the first English-language biography to appear in decades, tracking the trajectory through which an illegitimate--and scandalous--daughter of a Jewish courtesan transformed herself into the most famous actress who ever lived, and into a national icon, a symbol of France.--From publisher description.

The end of the eighteenth century saw the start of a new craze in Europe: tiny portraits of single eyes that were exchanged by lovers or family members. Worn as brooches or pendants, these minuscule eyes served the same emotional need as more conventional mementoes, such as lockets containing a coil of a loved one's hair. The fashion lasted only a few decades, and by the early 1800s eye miniatures had faded into oblivion. Unearthing these portraits in the attic of the Grootenboer proposes that the rage for eye miniatures--and their abrupt disappearance--reveals a knot in the unfolding of the history of vision. Drawing on Alois Riegl, Jean-Luc Nancy, Marcia Pointon, Melanie Klein, and others, Grootenboer unravels this knot, discovering previously unseen patterns of looking and strategies for showing. She shows that eye miniatures portray the subject's gaze rather than his or her eye, making the recipient of the keepsake an exclusive beholder who is perpetually watched. These treasured portraits always return the looks they receive and, as such, they create a reciprocal mode of viewing that Grootenboer calls intimate vision. Recounting stories about eye miniatures--including the role one played in the scandalous affair of Mrs. Fitzherbert and the Prince of Wales, a portrait of the mesmerizing eye of Lord Byron, and the loss and longing incorporated in crying eye miniatures--Grootenboer shows that intimate vision brings the gaze of another deep into the heart of private experience. With a host of fascinating imagery from this eccentric and mostly forgotten yet deeply private keepsake, Treasuring the Gaze provides new insights into the art of miniature painting and the genre of portraiture.

From 1850 to 1859, Charles Dickens 'conducted' Household Words, a weekly miscellany intended to instruct and entertain predominantly middle-class readers. He filled the journal with articles about various commodities, many of which raise questions about how far society should go in permitting people to buy and sell goods and services.Although studies of Victorian commodity culture have tended to focus on the novel, scholarly interest in Victorian periodicals and material culture has been prompted by recognition of the major role the press played in disseminating knowledge and information about the proliferating world of goods. At the same time, periodicals like Household Words were themselves commodities that relied on their marketability for survival. This book provides a cultural study of the journal's representation of commodities that records the changing relationship between people and things exposed in the contributors' attempts to come to terms with the development of urban commodity culture at mid-century.

Orientalism

Facing the Subject

The Body Imaged

Art Institutions and Ideology Across England and North America

History of Art

Autobiography, Sensation, and the Commodification of Identity in Victorian Narrative

Autobiography, Sensation, and the Literary Marketplace

The Orientalism debate, inspired by the work of Edward Said, has been a major source of cross-disciplinary controversy. This work offers a re-evaluation of this vast literature of Orientalism by a historian of imperialism, giving it a historical perspective

Courtship in Georgian England was a decisive moment in the life cycle, often imagined as a tactical game. Sally Holloway uses a rich selection of material and written sources to explore the emotional experience of courtship between Georgian men and women, how love developed into a commercial industry, and what happened when engagements went awry.

This handsomely illustrated book discusses portraiture as a cultural and political phenomenon in eighteenth-century England. Marcia Pointon offers detailed historical analyses of portraits by Gainsborough, Reynolds, Hogarth, and others, showing how portraiture of the period provided mechanisms for constructing and accessing a national past and for controlling a present that appeared increasingly unruly."A lively and inventive book, offering an unusual perspective on familiar works. The illustrations are magnificent and Pointon provides fascinating information". -- David Nokes, The Spectator"Impressive ... comprises a fascinating historical analysis and methodological sophistication which maps new ground in the study of portraiture and provides an excellent model for future generations of researchers". -- Shearer West, Times Literary Supplement"Original and perceptive... The measure of the importance of this thought-provoking volume is its fresh approach, choosing revealing areas of enquiry to probe eighteenth-century aspects of mind". -- John Hayes, Art Newspaper

Women and European Politics is a comprehensive country-by-country survey of the changing political and economic history of women in Eastern and Western Europe over the last two centuries. Joni Lovenduski first discusses the contributions of the "first wave" feminists who fought for women suffrage as well as for reforms in family life, wage work, and educational opportunities. A more economically independent group of "second wave" feminists were concerned primarily with women's political activism, reproductive rights, child care provision for wage-earning women, laws against rape and sexual harassment, and consciousness-raising about women's oppression. Throughout her consideration of these issues, Lovenduski remains keenly aware of the unique situation for the women in each country discussed, as well as the divisions created among women due to differing social class and ethnic background. She is also skeptical of official press reports and accounts of women's political activity and aware of the interplay between professed government ideology and actual social and political practices as they affect women's daily lives.

Drawn to Enchant

Artifacts Or Artefacts. [Review of Marcia Pointon, Ed. Art Apart: Art Institutions and Ideology Across England and North America. Manchester: Manchester University Press, 1994 and Daniel Sherman and Irit Rogok, Eds. Museum Culture: Histories, Discoveries and Spectacles. London: Routledge, 1994].

Contemporary Feminism and Public Policy

Issue 43: Issues for Feminism

Irony, Authenticity, and Individualism in Eighteenth-century English Prints

Essays on Dressing and Transgressing in Eighteenth-century Culture

Milton & English Art [by] Marcia R. Pointon

A new collection of essays which challenges many existing assumptions, particularly the conventional models of separate spheres and economic change. All the essays are specifically written for a student market, making detailed research accessible to a wide readership and the opening chapter provides a comprehensive overview of the subject describing the development of gender history as a whole and the study of eighteenth-century England. This is an exciting collection which is a major revision of the subject.

Historians are increasingly looking beyond the traditional, and turning to visual, oral, aural, and virtual sources to inform their work. The challenges these sources pose require new skills of interpretation and require historians to consider alternative theoretical and practical approaches. In order to help historians successfully move beyond traditional text, Sarah Barber and Corinna Peniston-Bird bring together chapters from historical specialists in the fields of fine art, photography, film, oral history, architecture, virtual sources, music, cartoons, landscape and material culture to explain why, when and how these less traditional sources can be used. Each chapter introduces the reader to the source, suggests the methodological and theoretical questions historians should keep in mind when using it, and provides case studies to illustrate best practice in analysis and interpretation. Pulling these disparate sources together, the introduction discusses the nature of historical sources and those factors which are unique to, and shared by, the sources covered throughout the book. Taking examples from around the globe, this collection of essays aims to inspire practitioners of history to expand their horizons, and incorporate a wide variety of primary sources in their work.

Throughout the collection, there is an emphasis on the ways in which clothing could function to appropriate, explore, subvert, and assert alternative identities and possibilities."--BOOK JACKET.

In this unusual and original study, Marcia Pointon examines the cultural effects and consequences of the participation by women in acts of representation in the late seventeenth and eighteenth centuries. She explores their lives and work, and a cultural environment in which images of female saints and goddesses established indices of femininity in the homes of wealthy men. Did the women portrayed also possess artefacts, and did they use the power of gifts and bequests to determine social relations? Did they themselves participate in the processes of creating images of the seen world? Pointon sets out to answer some of these questions through a series of novel and vividly recounted case studies of women such as Emma Hamilton, wife and mistress; Mary Moser, the artist; Dorothy Richardson, the antiquarian. She shows that the relationship of these women to the world of consumption was affective and imaginative as well as economic.

The Life of Sarah Bernhardt

Slave Portraiture in the Atlantic World

Luxurious Sexualities: Textual Practice Volume 11

Intimate Vision in Late Eighteenth-Century Eye Miniatures

Milton & English Art

Courtship, Emotions, and Material Culture

Fashionable Society in Georgian London

Explores different attitudes to, and representations of the human body.

In this issue each article addresses a topical and controversial theme in contemporary feminist debate: pornography, the veil, HRT, disability and the Inkatha Women's Brigade.

This volume charts the rise of consumer culture in Europe during the 17th and 18th centuries. Essays are included on France and Holland, but the focus is primarily on Britain. Themes discussed include art markets, collecting and display, and are set alongside those of value and luxury.

Drawing on recent theoretical developments in gender and men's studies, Pre-Raphaelite Masculinities shows how the ideas and models of masculinity were constructed in the work of artists and writers associated with the Pre-Raphaelite movement. Paying particular attention to the representation of non-normative or alternative masculinities, the contributors take up the multiple versions of masculinity in Dante Gabriel Rossetti's paintings and poetry, masculine violence in William Morris's late romances, nineteenth-century masculinity and the medical narrative in Ford Madox Brown's Cromwell on His Farm, accusations of ?perversion? directed at Edward Burne-Jones's work, performative masculinity and William Bell Scott's frescoes, the representations of masculinity in Pre-Raphaelite illustration, aspects of male chastity in poetry and art, Tannh?er as a model for Victorian manhood, and masculinity and British imperialism in Holman Hunt's The Light of the World. Taken together, these essays demonstrate the far-reaching effects of the plurality of masculinities that pervade the art and literature of the Pre-Raphaelite Brotherhood.

Luxurious Sexualities

Constructions of Masculinity in Art and Literature

History Beyond the Text

Women and European Politics

Transnational Mobilities in Early Modern Theater

Portraiture

Consumer Culture in Europe 1650-1850

Portraiture, the most popular genre of painting, occupies a central position in the history of Western art. Despite this, its status within academic art theory is uncertain. This volume provides an introduction to major issues in its history.

This volume examines the force of art history's attraction to particular objects and the corresponding rhythms of attachment and detachment that animate the discipline.

A new edition of this best-selling collection of essays by leading experts on historical methodology. Since its first publication in 1992, New Perspectives on Historical Writing has become a key reference work used by students and researchers interested in the most important developments in the methodology and practice of history. For this new edition, the book has been thoroughly revised and updated and includes an entirely new chapter on environmental history. Peter Burke is joined here by a distinguished group of internationally renowned historians, including Robert Darnton, Ivan Gaskell, Richard Grove, Giovanni Levi, Roy Porter, Gwyn Prins, Joan Scott, Jim Sharpe, Richard Tuck, and Henk Wesseling. The contributions examine a wide range of interdisciplinary areas of historical research, including women's history, history & "from below,&" the history of reading, oral history, the history of the body, microhistory, the history of events, the history of images, and political history.

Sarah

Consumers and Luxury

Pre-Raphaelite Masculinities

The Game of Love in Georgian England

The Social Life of Goods

Narrative Mourning

A Students' Handbook