

# The Consumption of Culture 1600–1800

*Image, Object, Text*

Edited by

Ann Bermingham and John Brewer



London and New York

# Contents

LIST OF PLATES	vii
NOTES ON CONTRIBUTORS	xii
PREFACE	xv
1 Introduction. The consumption of culture: image, object, text <i>Ann Bermingham</i>	1
<i>Part I The formation of a public for art and literature</i>	
2 Subjective powers? Consumption, the reading public, and domestic woman in early eighteenth-century England <i>Terry Lovell</i>	23
3 Reading women. Text and image in eighteenth-century England <i>Peter H. Pawlowicz</i>	42
4 Colonizing readers. Review criticism and the formation of a reading public <i>Frank Donoghue</i>	54
5 Expanding on portraiture. The market, the public, and the hierarchy of genres in eighteenth-century Britain <i>Louise Lippincott</i>	75
6 The abandoned hero. The decline of state authority in the direction of French painting as seen in the career of one exemplary theme, 1777–89 <i>Thomas Crow</i>	89
7 Gombrich and the rise of landscape <i>W. J. T. Mitchell</i>	103

<i>Part II</i> Engendering the literary canon	
8	British Romanticism, gender, and three women artists <i>Anne K. Mellor</i> 121
9	The “exchange of letters.” Early modern contradictions and postmodern conundrums <i>Don E. Wayne</i> 143
10	Author-mongering. The “editor” between producer and consumer <i>Robert Iliffe</i> 166
11	Shot from canons; or, Maria Edgeworth and the cultural production and consumption of the eighteenth-century woman writer <i>Mitzi Myers</i> 193
 <i>Part III</i> Consumption and the modern state	
12	Polygamy, <i>Pamela</i> , and the prerogative of empire <i>Felicity A. Nussbaum</i> 217
13	The good, the bad, and the impotent. Imperialism and the politics of identity in Georgian England <i>Kathleen Wilson</i> 237
14	The state’s demand for accurate astronomical and navigational instruments in eighteenth-century Britain <i>Richard Sorrenson</i> 263
15	Signs and citizens. Sign language and visual sign in the French Revolution <i>Nicholas Mirzoeff</i> 272
16	Outrages. Sculpture and kingship in France after 1789 <i>Anne M. Wagner</i> 294
17	Dante’s Restaurant. The cultural work of experiment in early modern Tuscany <i>Jay Tribby</i> 319
 <i>Part IV</i> The social order: culture high and low	
18	“The most polite age and the most vicious.” Attitudes towards culture as a commodity, 1660–1800 <i>John Brewer</i> 341
19	Politeness for plebes. Consumption and social identity in early eighteenth- century England <i>Lawrence E. Klein</i> 362
20	Emulative consumption and literacy. The Harlot, Moll Flanders, and Mrs. Slipslop <i>Ronald Paulson</i> 383

21	“La chose publique.” Hubert Robert’s decorations for the “petit salon” at Méréville <i>Paula Rea Radisich</i>	401
 <i>Part V</i> What women want		
22	“News from the New Exchange”. Commodity, erotic fantasy, and the female entrepreneur <i>James Grantham Turner</i>	419
23	Women’s participation in the urban culture of early modern London. Images from fiction <i>Elizabeth Bennett Kubek</i>	440
24	The im/modesty of her sex. Elisabeth Vigée-Lebrun and the Salon of 1783 <i>Mary D. Sheriff</i>	455
25	Elegant females and gentlemen connoisseurs. The commerce in culture and self-image in eighteenth-century England <i>Ann Bermingham</i>	489
26	Social order and the domestic consumption of music. The politics of sound in the policing of gender construction in eighteenth-century England <i>Richard Leppert</i>	514
	INDEX	535