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Joseph Monteyne, *From Still Life to the Screen : Print Culture, Display, and the Materiality of the Image in Eighteenth-Century London*, New Haven and London : Yale University Press for the Paul Mellon Centre for Studies in British Art, 2013, 292 pp., 55 colour/101 black-&-white illustrations, $ 85, ISBN 978-0-3001-9635-1

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Raj. The contribution of studies informed by postcolonial theory may be part of that "abrasive post-modernity" to which Brink takes exception. In the book, Brink seems to be at times frustrated by the questions art historians have posed, particularly when the answers stray from what he sees as the object's primary role, namely to inspire aesthetic pleasure. He writes, "Putting ideological labels on an artist's work, or expecting them to emerge, can compromise, or even foreclose, unique visual experience" (105). Brink waves away the ideological thrust that has dominated the discourse on British landscape since the 1960s. In doing so he is, however, making a valuable point. This book's major intervention, matched by the contribution made by the excellent and thoughtfully curated exhibition, is the insistence that we engage with the aesthetic qualities of Claude's etchings. For the art historical contexts of these works, one would perhaps be better directed to Martin Sonnabend's essay entitled "Claude Lorrain: the Printmaker," in *Claude Lorrain: the Enchanted Landscape* (2011), but for a celebration of Claude's etchings and for a glimpse into the mind of a collector, *Ink and Light* triumphs. The insights of a scholar and collector into what was a lifelong engagement with Claude's etchings, harkening back to a bygone "era when foraging for small treasure at low prices was really possible," triggers just the sort of melancholic nostalgia that Claude's work inspired (138); it sheds its own light on the pleasure one would receive in beholding the works and challenges the critic to find fault in the idylls of Claude's imagination. ¶

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1. John Constable, *Discourses*, ed. R.B. Beckett (Ipswich, 1970), 39, 52.
2. Beckett, in Constable, *Discourses*, 5.

Joseph Monteyne
From Still Life to the Screen: Print Culture, Display, and the Materiality of the Image in Eighteenth-Century London
New Haven and London: Yale University Press for the Paul Mellon Centre for Studies in British Art, 2013
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JOSEPH MONTEYNE'S ANALYSIS of eighteenth-century print culture draws on thing theory to investigate the subjectivity and agency of prints, a power that was not without its dangers: there was "a dark side to the excessive pursuit of these commodities, for the pleasure they offer potentially leads to narcissistic obsession" (109). *From Still Life to the Screen: Print Culture, Display, and the Materiality of the Image in Eighteenth-Century London* considers themes of "consumption, display, and the materiality of the image" and, in privileging things, uncovers "overlooked and undervalued correspondences" (14).

Demonstrating affinities with scholars from anthropology, archaeology, literary criticism, material culture studies, philosophy, and his own discipline of art history, Monteyne argues for the value in a heightened attentiveness to things, which he understands as being the result of a transformative process "created out of what is excessive about objects, from what exceeds their simple materialization." In his introduction, he writes, "One might say, as recent theorists of things have done, that I am concerned here to pay attention to the ways that objects become things when they are made to stand out against the background of the world in which they exist" (14). The literary theorist Bill Brown, a leading proponent of this "comparably new idiom" and one of the theorists to which Monteyne refers, has argued for developing a framework to "think with or through the physical object world," an approach that has already enlivened studies in art and material culture.[1] This attentiveness to things destabilizes standard questions traditionally queried of objects. Rather than ask, for instance, "How do people create things that reflect social worlds?" thing theory urges new questions, such as, "How do things create the social worlds of people?" Monteyne intervenes in a debate that has been largely characterized by studies concentrating on the socio-political contexts and individual actors in the London print industry/market. Nevertheless, this is a discourse that is poised for some fresh ideas.

The introduction, entitled "Painting, the Print on Display, and the *Paragone*" opens the book with an examination of the work of the Dutch seventeenth-century still-life artist, Edwart Collier, who supplied the early modern London art market with, among other subjects, curious virtuoso *trompe l'oeil* paintings depicting illusionistically rendered prints after well-known portraits by artists including Anthony Van Dyck and Petrus Staverenus. Unlike painted portraits, which (if of sufficient quality) could create the illusion that the sitter was in attendance, Collier's painted prints, anchored to the painted wooden panels with shadowed push pins or stamped sealing wax, catch the viewer "in the gaze of a thing, a face represented on the flat surface of a printed object" (3). These paintings do not, as Jean Baudrillard

would have it, do away with the discourse of painting; for Monteyne, "the tangibility of these printed objects, rather, is integral to a discourse about painting and print in the form of the *paragone*" (8). The *paragone*, which finds its roots in the competitive and improving attitudes of Renaissance thinkers, refers to theoretical debates about the primacy of a particular artistic medium, the benchmark example being the competition between painting as a reflection of nature (Leonardo) and sculpture as a medium that can outwardly express what painting can only suggest through the artifice of illusion (Michelangelo). According to Monteyne, Collier's *trompe l'oeil* paintings modernize the *paragone*, and demonstrate a tension that quite usefully foreshadows the explosion in print culture of "a papyromania of an entirely unprecedented sort." Like Collier, the author engages with this papyromania through satire (12).

The book is comprised of seven chapters, conceptualized by Monteyne as having two parts: the first part, consisting of the first three chapters, addresses "thingly" display, while the second part considers "images as things … and turns to pictures of objects that display images" (14). In the first chapter, entitled "'Scales of fish where flesh had been': Words and Images in Billingsgate Market," Monteyne engages with a series of prints concerned with Billingsgate, one of London's wards that had been, since the sixteenth century, London's central fish market. The Flemish painter and draughtsman Arnold van Haecken who, like Collier, supplied London with genre pictures, painted, in 1734, a series of eight still lifes depicting fish. These were quickly issued in a set of engravings, to which were added taxonomic information and details about the reproductive cycles of each species, giving the series a gloss of scientific import. Van Haecken also included a satirical frontispiece entitled *The View and Humour of Billingsgate: the Wonders of the Deep; often attempted and never performed, but by Arnold Vanhaecken* (51). The artist explained that this was "not itself a commodity like its companion prints, but a gift" to the consumer who purchased the series. This frontispiece, Monteyne argues, offers a critique of commodity culture in which the artist was nevertheless deeply implicated through his involvement in transforming the fish into commodities, natural objects into things. Also considered in this chapter is the representation of Billingsgate fishwives, notorious women of questionable morality who were believed to be selling more than fish and who challenged gender norms with hard drinking and loud-mouthed verbal intercourse with (potential) customers. The appearance of Billingsgate fishwives in graphic satire, he argues, signified abusive speech, rendering the verbal in visual terms, and was seized by graphic satirists as a metaphor "to uphold antique and democratic traditions by operating as a levelling device" (37). The chapter's two subjects, the commodification of fish and Billingsgate fishwives, are brought together in van Haecken's satirical frontispiece, enabling us to consider the obscuration of boundaries between the natural and social worlds. "At its core," Monteyne concludes, "all graphic satire is a picture of Billingsgatry" (53).

The theme of levelling is continued in the second chapter, "'To bring to light the hidden Things of Darkness': The Broken Chamber Pot, Object Display and the Collector's Gaze," in which the author considers the use of the chamber pot as a device in graphic satire pertaining to "antiquarian collecting and display, as well as the fetishistic looking of the connoisseur" (56). Common subjects of eighteenth-century graphic satire, antiquarians and connoisseurs were often ridiculed for a fanatical interest in and close study of seemingly insignificant (even base) details. Things from the past were bought and sold—both in their physical form and in remediated forms like engravings—so, for the antiquarian even "the past [was] a commodity" (74). The base object undeserving of such close attention finds its satirical emblem in the chamber pot, which, despite its low status, becomes a sophisticated nexus, "the point of contact between human beings, things, and their seemingly distinct worlds" (15). Monteyne tracks this nexus over repeated uses of the chamber pot (a commodity itself) in eighteenth-century satire and finds that, over time, it becomes "a fetishistic displacement of the female body" that helped satirists critique the confusion of desire for sex and for commodities. Due to an inappropriate level of interestedness expressed through (too) close observation, the antiquarian becomes representative of the modern consumer, a figure in modern society who could also be tricked about the value of a thing.

The final chapter from the section on "thingly" display, entitled "'Modern Enigmas by a High Headed Sphynx': Matthew and Mary Darly's Abstract Architecture of the Body," considers the amalgamation of body and ornament in works of graphic satire that take up fashion in this period. Concentrating on the prints of Matthew and Mary Darly, who he rightly argues have yet to be addressed sufficiently within the study of graphic satire, Monteyne links their work in ornamental and architectural design to their satires about fashion. He investigates their theories about ornament and design and asks what links can be made between these theories in Mary Darly's *A Book of Caricaturas* (ca. 1792) and the works themselves (98). His analysis illustrates the role that critiques of fashion played in helping to transform the body into, for example, curious utilitarian things including a base for optical devices, a garden, or even market stalls, excessive amalgams that combine caricature with ornament. This is perhaps seen most clearly in the hand-coloured etching titled *Modern Enigma's* [sic] *by a High headed Sphynx* (April 1, 1776), which depicts fashionable accessories displayed in a grid below text that most often

refer to architectural elements. From this analysis Monteyne is able to conclude that the "caricature of the body has been displaced by the caricature of things" (107). To assist him in unpacking this displacement, Monteyne deploys Michel Foucault's "calligram," the representation of a thing through a combination of text and image, in which "things get trapped in a double cipher, extrapolated as an alliance between figural shapes and the meaning of words … that brings a text and a shape as close together as possible in a configuration of knowledge and power" (108). But as Monteyne argues, this is not what Darly's *Modern Enigma's* does. Instead, this work uses the notion of the "broken calligram" that at once names an image and denies that image its name. He further suggests that the pair of grids is an example of what W.J.T. Mitchell called "metapictures," the definition of which he simplifies into images that encourage introspection on the visual experience and "generate an escapist, consumptive, and sumptuary pleasure" (108).

The next two chapters, which are relatively short, might have been productively combined into a larger chapter that addressed the process of concealing/revealing/concealing, particularly as Monteyne argues that graphic satirists seem "well aware of other experiments in the creative presentation of images within the image" (150). Nevertheless, these two chapters are thematically tight and focus on the screen and the raree (or peep) show respectively. Whereas the remainder of the book concentrates on images of objects that display images, the chapter entitled "'Veil'd on purpose to be seen': The Metaphor of the Screen in Eighteenth-Century Graphic Satire," perhaps less theoretically charged than previous chapters, explores images as things. Here Monteyne is concerned with the way in which the screen "as an object conceals, but paradoxically can also reveal more than it hides by calling attention to the very process of obfuscation" (119). Metaphorically screens were understood as objects that could shield underserving figures from ethical scrutiny and justice and became a trope often deployed in reference to the South Sea Bubble scheme. Monteyne departs from the "picture-as-window" theory that can be traced to Renaissance thought in Italy and suggests instead that graphic satirists viewed the picture as a screen (130). He ends this chapter with *Sawney Discovered, or the Scotch Intruders* (1760), an astonishingly, materially prophetic work designed by George Townshend and published by the Darlys, which, when backlit by candlelight or sunlight, reveals what the screen in the image had concealed. This, he argues, was a "remarkably modern notion of the screen, in which an image is revealed only as a result of the projection of light," which satirists (and beholders) understood metaphorically (133). The next chapter, "The 'little *inanimate World* Erratick' Image Display and the Raree Show," picks up on these ideas of image display and its role in deception and argues that the raree show's box was emblematic of the modern brain, which "seems to capture only the useless and ephemeral trivia of everyday life" (142). One critic, the Reverend Conyers Place, likened the raree show to "a superfluous Scene of empty Ostentation" (143). Like the trope of the screen, graphic satirists seized upon the raree show to reveal, not merely to show multiple images, but to engage with their "deceptive nature" (141).

Chapter six examines the "'Bright enchanted palaces': the Print-Shop Window as Cultural Screen." Since Diana Donald's seminal study, *The Age of Caricature* (1996), the print-shop window has been the topic of much discussion within the discourse. Monteyne's take on this subject is, however, energizing. Instead of considering the print-shop window as evidence of popularizing political critique, an argument that has received criticism for suggesting the lower end of the audiences could understand the complexities of the satires displayed (David Francis Taylor), Monteyne instead approaches the window as if it were a screen in the Lacanian sense (for which he also acknowledges the cultural theorist Kaja Silverman): a device that "mediates the subject's relation to, and perception of, the surrounding milieu … [and] structures what we see and how we are seen in the form of representations" (160). The print-shop window, in other words, provides a cultural range of images with which the subjects associate "willingly or not … in the process of identity formation" (16). What is striking is that Monteyne does not dismiss the prints' primary function as advertisements; quite the opposite, his understanding of the prints' purpose coexists with his argument about eighteenth-century subjectivity and a collapsing of distance between "spectator and image, between the beholding subject and his identity as it is caught and projected through the screen of the print-shop window" (189).

This projection creates a productive segue to the final chapter of the book, "'Round the bright Orb a dim confusion plays': The Magic Lantern and the Grotesque Circle." Developed in the seventeenth century, the magic lantern was a device with an enclosed lamp and opening from which images were projected and magnified. In the eighteenth century, magic lantern shows became one of the many commercial spectacles on offer, and satirists quickly recognized the critical potential of this optical device. As Monteyne describes, the magic lantern was seized upon by graphic satirists for its ability to complicate the boundaries between reality and a projection of reality. Unlike the *camera obscura*, it projects "a representation of a representation" (202), but also, crucially, "reveals that truth is really just a matter of a convincing projection" (209). Monteyne departs from other excellent studies of the magic lantern, or phantasmagoria, by Helen Weston, Martin Myrone, Finbarr Barry Flood, and Jill

Casid, among others, by emphasizing "the materiality of objects and the social life of things" (223), thoughts upon which he closes the book and, like many of the graphic satirists studied within, creates a circuit for the reader that cycles back to his introductory analysis of the work of Edwart Collier and the *paragone*.

This is an excellent book. Its manner, direct and lucid, often belies the complexity of the ideas at work. It interrogates works of graphic satire that, in some cases, have been seen in many other contexts, but, through the author's theoretical acumen, sheds new light on how these *things* critically engage with their subjects (and the subjectivity) of eighteenth-century urban culture. Overall, the theoretical underpinnings are allowed to emerge throughout the book as a natural extension of the analysis. My only criticism lies in the author's stance that graphic satire was, at its core, a genre that was used to reveal or prevent concealment of vice or folly. I believe the author could have made more of graphic satire's ability, on the contrary, to conceal or prevent revealing. Graphic satire was conducive to neutralizing controversy, naturalizing resisted change, titillating under the guise of combatting immorality, and, of course, entertaining existing, new, and emerging beholders under the gloss of (symbolic) moral improvement. Nevertheless, Monteyne's strongest interventions in the discourse are found in the first section, the chapters on the Billingsgate market and the Darlys, in particular. Notwithstanding studies that recognize more commercial print sellers of graphic satire, the discourse is still operating as if this were a market comprised of the "intended" audience of elite men, supplied by men at odds with conventional artistic institutions. For this reviewer, this notable intervention from Monteyne opens these issues up to debate; for instance, during a discussion of a full-length image of a woman holding a work of graphic satire (*The Female Conoiseur* [sic]), he writes, boldly, "Whether this image was intended as a portrait of Mary Darly or not, it nonetheless makes a strong statement about active female viewership and authorship, about the possibility of diverse forms of pleasure derived from both making and looking at images" (97). Monteyne's book is expertly structured, a pleasure to read, and the thematic approach makes it an excellent source for students, scholars, and other thinkers interested in print who are seeking ways to enrich their understanding of this complex artistic genre that intersected with a seemingly endless number of issues in the period. ¶

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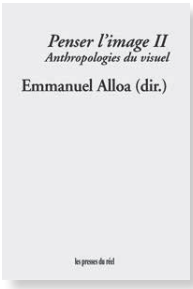
1. Bill Brown, *A Sense of Things: the Object Matter of American Literature* (Chicago, 2003), 3.

Emmanuel Alloa (dir.)
Penser l'image II, Anthropologies du visuel
Paris: Les presses du réel, 2015
310 pp. ISBN 978-2-84066-557-1

Maude Trottier

FAISANT SUITE À UN OUVRAGE rendant compte du foisonnement des approches théoriques et conceptuelles qui s'intéressent à la notion d'image,[1] ce deuxième tome d'une série de trois s'intéresse à l'approche anthropologique de celle-ci, laquelle jouit ces dernières vingt années d'une importance accrue, notamment stimulée par la réhabilitation de l'historien d'art Aby Warburg.[2] Un colloque ayant eu lieu au Musée du Quai Branly en 2007 a d'ailleurs proposé de faire retour sur la richesse des relations qui existent entre l'histoire de l'art et l'anthropologie, en stipulant un cannibalisme mutuel entre les deux disciplines.[3] De fait, la notion d'image, terme que les historiens d'art utilisent souvent pour marquer qu'ils considèrent une variété d'objets d'étude dépassant le champ traditionnel des Beaux-Arts, témoigne également de l'intérêt commun des deux disciplines en reflétant l'adoption de nouvelles méthodologies cherchant à redéfinir les liens entre la production, la réception et l'interprétation d'artefacts visuels au regard de leurs contextes, dans une perspective interdisciplinaire.

Notons d'emblée que le titre de l'ouvrage invoque des anthropologies, par opposition au collectif singulier «image», suggérant qu'il sera question d'aborder une pluralité d'angles, voire de faire le point sur les diverses écoles de pensée s'étant formées à l'enseigne anthropologique. La quatrième de couverture situe l'horizon problématique de l'ouvrage sur le terrain des prémisses acquises au premier volume, soit le passage paradigmatique de la définition de



l'homme comme être de langage à l'homme comme être d'image. Ce thème conduit vers une problématisation qui thématise un caractère conflictuel entre deux façons de se positionner devant l'image. L'ouvrage annonce pour ainsi dire vouloir faire apparaître ce qui pourrait s'apparenter à une nouvelle querelle: entre les partisans de la fabrication d'image comme invariant universel et ceux qui abordent l'image en tant qu'objet doté soit d'une ontologie, d'une capacité d'agir (*agency*) ou d'une performativité à même de mettre en perspective la centrisme de l'homme. Ce conflit relève une tension entre sujet/objet