



Figured in Marble: The Making and Viewing of Eighteenth-Century Sculpture (Getty Trust Publications: J. Paul Getty Museum)

Malcolm Baker

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With few exceptions, sculpture--statues, busts, or monuments--has not figured prominently in discussions of visual imagery and the public sphere in eighteenth-century Britain. This volume explores what is lost by this omission and how a more comprehensive examination of sculpture might extend analyses of British art. An in-depth look at the making and viewing of eighteenth-century marble sculpture, *Figured in Marble* effectively writes sculpture back into the narrative of British art.

The opening chapter situates the study of English sculpture within a broader context of art history. Three essays explore the ways in which the histories of sculpture in England have been written and articulated through museum displays. Several case studies illustrate issues about making sculpture, categories of sculpture, the setting and viewing of sculpture, and collecting and displaying it. Together, these chapters consider sculpture that ranges from Claude David's lost fountain for Cheapside, Wilton's monument to General Wolfe, and Nollekens' *Judgement of Paris* group to the French bronzes owned by Rysbrack and to William Shenstone's figure of Pan.

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