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Mrs. Taylor

English I – 2nd period

11 May 2015

Annotated Bibliography

 Browne, Elizabeth, Humphreys, Penelope, Studman, Sarah, and Dawes, Mary, 1697-1791. "English Recipe Book, Late 17th - Early 19th Century." Wellcome Library: MS 7851.

The first receipt in this book is for "Pomatum," a pomade that was used to style hair and also as an ointment for skin. Pomatum is often lumped with cosmetics such as while lead for whitening the face. Miso-Spilus includes it in his argument against the vanity of cosmetics, and Snook references pomatum in her article on early modern cosmetics. The fact that this receipt is first in this receipt book suggests that it was written by one of the earlier authors, who were writing soon after the end of the Restoration. This shows that by the late 17th century views on cosmetics such as pomatum were more pleasant, and it was deemed worthy of being included in a receipt book.

Dolan, Frances. "Taking the Pencil Out of God's Hand: Art, Nature, and the Face-Painting Debate in Early Modern England." *PMLA: Publications Of The Modern Language Association Of America* 108, no. 2 (March 1993): 224-239. *MLA International Bibliography*, EBSCO*host* (accessed November 10, 2013).

Dolan's article focuses on an argument in early modern English culture over whether nature or art should be more highly valued. He links this to cosmetics by naming face-painting "art". Dolan argues that the only "arena of creativity" women were given was their body (236). Dolan makes the claim that men preferred women to use "art" to beautify, but that the women keep their face-painting as natural-looking as possible, stating, "They must meet certain standards of beauty but must appear to do so naturally and effortlessly" (232).  He makes several references to literature of the time period, including *The Winter's Tale*. This article presents an interesting argument, linking cosmetics to women's rights in early modern England. I will use information this article to demonstrate how the male-dominated culture controlled how women used cosmetics, and how men contributed to the evolution of face-painting, ultimately accepting the practice and allowing women to use cosmetics without loss of a chaste reputation.

Poitevin, Kimberly. "Inventing Whiteness: Cosmetics, Race, and Women in Early Modern England." *Journal for Early Modern Cultural Studies* 11, no. 1 (2011): 59-89. Accessed October 30, 2013.

Poitevin asserts that the practice of whitening one's face in the early modern era in England played a critical role in creating boundaries between races. She offers some history of cosmetics in England and discusses how men did not whiten their faces. She gives some background information on cosmetics relating to social classes. Her argument brings another element to face painting into my research on cosmetics and culture.

Scoffern, J. 1867. "Cosmetics." *Belgravia: A London Magazine* 4 (1867): 208-216. Accessed November 10, 2013.

Though this article was written 100 years after the Restoration began, the advice it offers shows the changes that occurred in cultural views of cosmetics after the Restoration. Scoffern retraces the history of a few cosmetics and ingredients within cosmetics, such as *kohol*, dyes, white lead and arsenic. He discusses male use of certain cosmetics, defending men who choose to dye their hair and beards as having a right to "desire to improve the tint by cosmetics" (1). Scoffern's discussions on *kohol*and the use of white lead and arsenic will be the most useful in substantiating my argument on the changed views on cosmetics during and after the Restoration. His support for the use of cosmetics, and warnings against using dangerous chemicals demonstrate a positive outlook on cosmetic usage, and research being done in order to find safer ways to achieve lighter skin and striking features.

Snook, Edith. “'The Beautifying Part of Physic': Women’s Cosmetic Practices in Early Modern England." *Journal of Women's History* 20, no. 3 (2008): 10-33. Accessed November 4, 2013.

This article discusses cosmetic receipts in early modern manuscripts and the role they played in providing women with medicinal authority. Snook mentions the different views of cosmetics during the era, focusing on beautification as a medical necessity. She argues that discolorations or flaws of the face and skin were thought to indicate an imbalance among the humours, and so washes, creams and salves were treated as medicinal cosmetics. Snook writes about mercury and lead, two ingredients considered dangerous and only to be used by experts. The fact that mercury and lead were included in many cosmetic receipts indicates that some women felt they had the authority and knowledge to use dangerous ingredients.