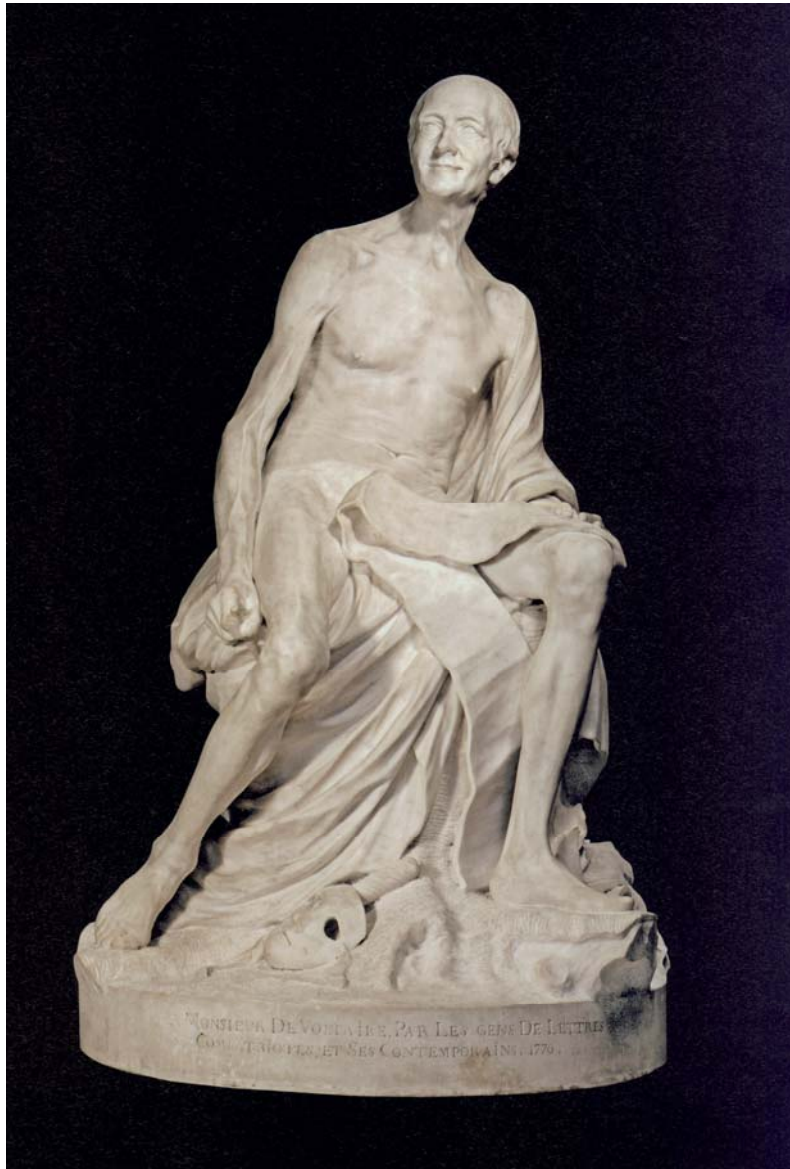


**ARTH 315**  
**TOPICS IN 18TH-CENTURY ART**



Jean-Baptiste Pigalle, *Voltaire naked*, 1776 (Paris: Louvre)

Art History  
SCHOOL OF ART HISTORY, CLASSICS AND RELIGIOUS STUDIES  
VICTORIA UNIVERSITY OF WELLINGTON

**Trimester 1/2008**

# ARTH 315: TOPICS IN 18TH-CENTURY ART

## 2008

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**Course co-ordinator:** David Maskill, OK 309, ph 463 5803  
**Office Hours:** Tuesday 1-2pm, Friday 12-1pm

**Where and when:** All lectures are in Murphy 101  
(MYLT101) Wed and Fri 2-3pm

Weekly tutorials are in Old Kirk, Room  
319.

Wednesday 3-4, Wednesday 4-5  
Friday 3-4, Friday 4-5

*Any additional information will be announced at lectures or you may consult the  
Art History noticeboard adjacent to Pippa Wisheart's office, OK 306 (ext. 5800).  
For general information about Art History see [www.victoria.ac.nz/Art-History](http://www.victoria.ac.nz/Art-History)*

## *Course outline*

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ARTH 315 investigates five key issues in French art during the eighteenth century: **the tensions between traditional and new patterns of production and consumption, art and the body, art and design, art and nature and art and politics**. The course is a selective investigation not a general survey. It aims to provide you with a critical perspective on a particularly significant 'moment' in the history of western European art. You will be actively engaged in researching and presenting material on some aspects of these key issues. You will become familiar with some of the major debates currently engaging historians of French art. The course does not assume fluency in French. However, a basic reading knowledge will clearly allow you to have access to a wider range of material. **The lecture programme does not cover the entire course content.** Lectures are important, since they will guide you through the course and provide insight into current opinion about the topics covered. However, they must be viewed as complementary to your own **reading in the field** and **viewing of images** and **tutorial discussions**.

By the end of the course you will:

- **be familiar with a specialised study of art and a specific area of theory and debate within art history;**
- **have refined your skills of analysis and interpretation within the specific context of the course;**
- **have developed your ability to recognise a range of different approaches to art historical material;**
- **have produced a substantial piece of written work which demonstrates your ability to think and write critically;**
- **have developed your skills in the presentation, analysis and discussion of visual material in tutorials.**

## *Lecture programme*

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### *The production and consumption of art*

- Feb 27 (1) The academy and the guilds
- Feb 29 (2) Court artists and artisans
- Mar 5 (3) Exhibitions and critics
- Mar 7 (4) Collectors and collecting
- Mar 12 (5) Markets for art and other luxury goods

### *Art and the body*

- Mar 14 (6) The ideal body
- Mar 19 (7) The particular body: portraiture
- Mar 26 (8) The ritualised body: ceremony and etiquette
- Mar 28 (9) The body adorned: fashion
- Apr 2 (10) The body desired: art and eroticism

### *Art and design*

- Apr 4 (11) The design process
- Apr 9 (12) Rococo
- Apr 11 (13) Neoclassicism

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### *Mid-trimester break Apr 14-Apr 27*

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- Apr 30 (14) Decorating the 18<sup>th</sup>-century interior

### *Art and nature*

- May 2 (15) Representing nature 1: landscape painting
- May 7 (16) Representing nature 2: gardens
- May 9 (17) Art and science
- May 14 (18) Art and the Enlightenment
- May 16 (19) Art and exploration

### *Art and politics*

- May 21 (20) Representing the state: art and nationalism
  - May 23 (21) Art and democracy
  - May 28 (22) Art and revolution
  - May 30 (23) The end of the *ancien régime*
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## *Tutorial programme*

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**Tutorials are an essential supplement to lectures. They will take the form of a discussion of particular case studies that illustrate issues raised in lectures. You will have the opportunity to lead one of these discussions in a formal seminar presentation.**

*Tutorials are compulsory and you must attend a minimum of 7 out of 10.*

### *Week beginning:*

March 3	(1)	<b>The artist's world</b>
March 10	(2)	<b>The collecting and display of paintings:</b>
March 17		<b>NO TUTORIALS THIS WEEK</b>
March 24	(3)	<b>Fragonard's <i>The Pursuit of Love</i></b>
March 31	(4)	<b>Seminar presentations x 2</b>
April 7	(5)	<b>Seminar presentations x 2</b>

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### *Mid-trimester break*

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April 28	(6)	<b>Seminar presentations x 2</b>
May 5	(7)	<b>Pigalle's <i>Voltaire naked</i></b>
May 12	(8)	<b>Seminar presentations x 2</b>
May 19	(9)	<b>Seminar presentations x 2</b>
May 26	(10)	<b>Exam preparation and course review</b>

## Assessment

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ARTH 315 is assessed by means of **one essay (40%), one seminar presentation + write-up (30%) and a two-hour examination (30%) (the examination period is 6-25 June)** in which you must answer **TWO** questions on two separate topics covered in the course. You will, therefore be tested on four of the five topics of the course. **You may not write an essay and give a seminar presentation on the same topic.**

### Attendance at lectures and tutorials

**Lectures** cover the basic course content and include material not covered elsewhere. While attendance at lectures is not compulsory, it is strongly recommended. **Tutorial attendance is compulsory. You must attend a minimum of 7 out of 10 tutorials. Attendance will be recorded and you will be informed if you have missed two tutorials without explanation.** A good contribution to tutorials can make a difference to your grade if you are borderline. The only way to make a good contribution is to come prepared by doing the prescribed reading and by getting involved in the tutorial and seminar discussions. It is important that you attend your fellow students' seminar presentations to support them and to become familiar with issues that will not be covered in lectures, but which may be examined.

### Mandatory course requirements

Mandatory course requirements are defined in the University Calendar. **You must submit one essay, give one seminar presentation (+write-up), sit one examination and attend at least seven tutorials to fulfil the mandatory course requirements.** Aegrotat provisions are set out in your BA handbook. No assignments will be accepted after May 30. If you are in any doubt about your ability to meet this deadline you must see your course co-ordinator immediately.

### Workload

The university recommends that **18 hours** per week, inclusive of lectures and tutorials, be given to a 300-level course in order to maintain satisfactory progress.

### Extensions, late penalties and second opinions

Art History has a policy that **extensions will not be granted.** If you have medical or other problems preventing you from meeting a deadline you must contact your course co-ordinator at the earliest opportunity. Without prior arrangements having been agreed to with the course co-ordinator, late essays will be penalised by the deduction of **two** percentage points for each day beyond the due date. Essays should be placed in the art history assignment box in the

ground floor foyer of Old Kirk by 5pm on the due date. The reasons **exceptions will not be made** are that we cannot privilege some students over others; we must adhere to a defined programme of marking; and the results must be furnished to the central Registry on time. It is also important that we ensure students keep up with the course. Essays, seminar presentations + write-ups and the examination will be marked by the course co-ordinator. A **second opinion** may be requested in the final assessment of any piece of written work.

### **Presentation of written assignments**

You must pay attention to **setting out, correct spelling and grammar**. Double-spaced typed copy is definitely preferred. Type or write on **one** side of the page only, leaving a generous margin on the left-hand side. If writing is not your forte, ask someone to check your work. You are advised to purchase *Researching and Writing Art History Essays*, the handbook which sets out standard practice (available from Student Notes and on Blackboard).

### **Resources**

Images from lectures will be available for revision purposes via Blackboard. They should be available by the beginning of the week following the lecture. You are encouraged to set aside a regular time for viewing them. The reading list indicates books placed on Closed Reserve and 3-day loan in Study Hall, in the main sequence of the library or in the Architecture Library in Vivian Street.

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## *Essay topics*

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For those with seminar presentations after the mid-trimester break, your essay is due on **April 4**. For those with seminar presentations before the mid-trimester break, your essay is due on **May 16**. **Note: your essay and seminar presentation must be on different topics.**

**Length: 2500-3000 (maximum) words, typed and double-spaced with wide margin on left-hand side of the page for comments.**

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### **Criteria for assessment:**

Assessment will be based on the following criteria

- understanding and definition of question
  - formulation and development of argument
  - use of visual and written resources
  - originality and independence of thought
  - quality and accuracy of referencing
  - mechanics (legibility, presentation, grammar, spelling)
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Select **ONE** of the following:

### **Topic 1 (production and consumption)**

Choose one *salon* exhibition of the 18th century. Who exhibited and what kinds of works were shown and how were they arranged? In what ways did the layout of works betray the institutional priorities of the Academy? Then examine in detail a review of the exhibition (I suggest one by Diderot). To what extent and why does the reviewer accept or contest these priorities?

(Reading: start with Thomas Crow, *Painters and public life in eighteenth-century Paris*, New Haven: Yale University Press, 1985 and Richard Wrigley, *The origins of French art criticism from the ancien régime to the Resoration*, Oxford: Clarendon Press, 1993.

For English translations of Diderot's reviews of the *salons* of 1765 and 1767 see *Diderot on art: I The Salon of 1765 and Notes on Painting*, John Goodman (trans), New Haven and London: Yale University Press, 1995 and *Diderot on art: II The Salon of 1767*, John Goodman (trans), New Haven and London: Yale University Press, 1995).



## **Topic 2 (art and the body)**

Since the Renaissance, the idealised nude was the building block of high art. Discuss the variety of ways in which French 18th-century artists represented both the male and female the nude? What conclusions can you come to about the continuing relevance of the nude in the art of the period?

(Reading: start with Kimbell Art Museum, Fort Worth, *The Loves of the Gods: Mythological Painting from Watteau to David*, Colin Bailey (ed), New York, 1992, Abigail Solomon-Godeau, *Male trouble: a crisis in representation*, London: Thames & Hudson, 1998 and Alex Potts, *Flesh and the ideal: Winckelmann and the origins of art history*, New Haven: Yale University Press, 1994 and see me for additional references)

## **Topic 3 (art and design)**

The Rococo was one of the most successful and one of the most vilified artistic phenomena of the eighteenth century. Examine the reasons for its initial success and its ultimate failure.

(Reading: start with Handbook pp 150-160, Katie Scott, *The Rococo interior*, New Haven: Yale University Press, 1995 and for anti-Rococo texts see the appendices in Eriksen, S, *Early Neo-Classicism in France: The creation of the Louis Seize style in architectural decoration, furniture and ormolu, gold and silver, and Sèvres porcelain in the mid-eighteenth century*, Peter Thornton (trans), London: Faber, 1974.)

## **Topic 4 (art and nature)**

In what ways did art play an active role in promoting new thinking about the family and childhood in eighteenth-century France?

(Reading: start with Crow, T. 1985. *Painters and public life in eighteenth-century Paris*. New Haven and London: Yale University Press especially ch 5 and Rand, R, *Intimate encounters: Love and domesticity in eighteenth-century France*, exh cat, Hood Museum of Art, Dartmouth College, Princeton N.J.: Princeton University Press, 1997 and Patricia Ivinski et al., *Farewell to the Wet-Nurse: Etienne Aubry and images of breast-feeding in eighteenth-century France*, Williamstown, Mass. Sterling and Francine Clark Institute, 1998 and see me for additional references)

*See over the page for more essay questions*

**Topic 5 (art and politics)**

How successful was official government policy in promoting 'public art' in France in the 18th century?

(Reading: start with Crow, *Painters and public life in eighteenth-century Paris*, New Haven and London: Yale University Press, 1985, especially ch 6 and see me for additional articles and references)

## *Seminar presentations*

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**Seminar presentations** are an integral part of ARTH 315. They provide you with an opportunity for focused research on a particular topic. These presentations ensure your active involvement in the course and offer material which supplements lectures.

There will be two presentations per tutorial. Your presentation should be about 15-20 minutes (maximum). This will allow about 5 minutes for questions and for changeover for the next presenter.

You must prepare a 1-2 page handout, with enough copies for everyone, to be tabled at the time of your presentation. This will contain a **summary of the main points** you have made, a **list of images shown with the artist's name, title, date, (location)**, and a **select bibliography**.

**You are also required to write up your presentation** in a paper of approximately 1000 words. You may wish to hand this in at the time of your presentation. However, it is probably better to take account of class comments and feedback and to incorporate this into your write-up, which **must be submitted within a week** of your presentation.

You will be assessed on the basis of your presentation, handout and write-up. You will not be penalised for nervousness or lack of confidence, but an interesting approach may earn you credit. The better prepared you are the more likely you will be to overcome any stage fright.

You should discuss your topic and appropriate readings with the course co-ordinator as far in advance as possible. A selection of digital images will be available for your presentation. If you want additional images then ask your course co-ordinator for them. If the particular image you want is not in the collection then it can be made if a good quality colour image provided **at least a week in advance**. A computer and data-projector are available for your use in the tutorial room. Your presentation will require the use of Powerpoint. If you are unfamiliar with Powerpoint, please inform the course co-ordinator or the Art History administrator well in advance of your presentation. Photocopies of your presentation handout can be made in the department through Pippa.

**Seminar presentations are worth 30% of the final grade**

## *Seminar presentation topics*

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### *Week beginning:*

March 31

#### *Topic 1 (production and consumption)*

(a) **Picturing Pompadour**

Examine some of the portraits that Pompadour commissioned of herself and the role they played in the construction of her public image.

Reading: start with Elise Goodman, *The portraits of Madame de Pompadour: Celebrating the femme savante*, Berkeley: University of California Press, 2000, Handbook, pp. 59-90 and 114-131 and see me for additional articles.

(b) **Collecting contemporary art**

Examine the phenomenon of collecting contemporary art by French 18<sup>th</sup>-century collectors. What was new about this practice and who pioneered it?

Reading: start with Colin Bailey, *Patriotic taste: collecting modern art in pre-Revolutionary Paris*, New Haven and London: Yale University Press, 2002

(You will also need to have an overview of collecting practices in the preceding period. For this see Jonathan Brown, *Kings and connoisseurs: Collecting art in seventeenth-century Europe*, New Haven and London: Yale University Press, 1995)

April 7

#### *Topic 2 (art and the body)*

(a) **Turkish delights**

Compare and contrast the representation of Turkish subjects by French artists such as Van Loo, Boucher and Nattier with those by Liotard. What differences do you find and how do you account for them?

Reading: start with Perrin Stein, 'Amédée Van Loo's *Costume turc*: The French Sultana', *Art Bulletin*, 78(3) September 1996, pp. 417-438 (available in the Library or through JSTOR on the library databases) and see me for additional references.

- (b) **“Swinging” women: the iconography of 18th-century love**  
Discuss the hidden meanings to be found in the *galant* pastoral scenes of Watteau and Fragonard.  
Reading: start with Posner, Donald, 'The swinging women of Watteau and Fragonard', *Art Bulletin*, 64(1), March 1982, pp. 75-88 (available from JSTOR on the Library databases) and see me for additional references.

*Week beginning:*  
April 28

**Topic 3 (art and design)**

- (a) **French design and Japan**  
Examine the craze for Japanese lacquer, its use on furniture and its imitators in 18th-century France.  
Reading: start with Carolyn Sargentson, 'Importation and imitation', in *Merchants and luxury markets: the marchands merciers of eighteenth-century Paris*, London and Los Angeles: V&A and Getty, 1996, pp. 62ff. and Pierre Verlet, *French furniture of the eighteenth century*, Penelope Hunter-Steibel (trans), Charlottesville: University Press of Virginia, 1991 and see me for additional references.
- (b) **The art of Sèvres porcelain**  
Examine the manufacture of and account for the popularity of porcelain in 18th-century France.  
Reading: start with Rosalind Savill, *The Wallace Collection: Catalogue of Sèvres porcelain*, 3 vols, London: Trustees of the Wallace Collection, 1988.

May 12

**Topic 4 (art and nature)**

- (a) **Sense and sensibilité**  
Examine the phenomenon of *sensibilité* in French culture of the eighteenth-century. What role did art play in its promotion?  
Reading: start with the Handbook, pp. 161-188, Crow, *Painters and Public Life*, ch 5, Emma Barker, *Greuze and the painting of sentiment*, Cambridge: Cambridge University Press, 2005 and

(b) **Visionary architecture**

Examine the architectural projects of Ledoux and Boullée. How did their work respond to new thinking about architecture in the eighteenth century?

Reading: start with either of the monographs on these architects on the Reading List and Joseph Rykwert, *The first moderns: the architects of the eighteenth century*, Cambridge, Mass.: MIT Press, 1980 (Architecture Library) and Emil Kaufmann *Architecture in the age of reason; baroque and post-baroque in England, Italy, and France*, New York, Dover Publications, 1968 [1955]

*Week beginning:*

May 19

**Topic 5 (art and politics)**

**Revolutionary vandalism**

Examine the phenomenon of the destruction of royal statues in the Revolution. When exactly did this occur, what motivated the destruction and with what outcomes?

Reading: start with Dominique Poulot, 'Revolutionary "vandalism" and the birth of the museum: the effects of a representation of modern cultural terror', in Susan Pearce (ed), *Art in museums*, London and Atlantic Highlands, NJ: Athlone, pp. 192-214 and Richard Clay, 'Bouchardon's statue of Louis XV; iconoclasm and the transformation of signs', in Stacy Boldrick and Richard Clay (eds), *Iconoclasm: contested objects, contested terms*, Aldershot: Ashgate, 2007, pp. 93-122 and see me for additional readings.

(b) **The 'martyr' portrait in revolutionary French art**

Examine the phenomenon of the portraits of dead revolutionaries in late eighteenth-century France. Why were they made and in what context were they seen? Is the word *portrait* adequate to describe them?

Reading: start with Handbook, pp. 225-237, Vaughan, W and H Weston (eds), *David's The death of Marat*, Cambridge: Cambridge University Press, 2000 and Tony Halliday, *Facing the public: Portraiture in the aftermath of the French Revolution*, Manchester: Manchester University Press, 1999.

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## Reading list

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There are no set texts for ARTH 315, however, a Handbook of readings, *Arth 315 Topics in 18th-Century Art*, is available from **Student Notes**. It is an essential resource for the course. Copies of the following recommended texts are available in the Victoria University bookshop:

**Crow, Thomas, *Painters and public life in eighteenth-century Paris*, New Haven and London: Yale University Press, 1985.**

**Michael Levey, *Painting and sculpture in France 1700-1789*, New Haven and London: Yale University Press, 1993.**

The reading list which follows is grouped around the five major topics examined in the course. A list of books on individual artists follows. **Titles in bold are on Closed Reserve**. You will find many other books in the Library but start with these first as they are the most relevant. Most of the others are on 3-day loan but check the on-line catalogue before going to Study Hall. New books are always being published and we endeavour to obtain them as quickly as possible. There may well be some additions to this list as new books arrive. If you have difficulty getting hold of any books or if you can't find a relevant book, please come and see me. I may have a copy of the book you want.

### Reference works

The Reference Room in the Library has several dictionaries that you will find useful for essays and seminar presentations:

*The dictionary of art*, Jane Turner (ed), 34 vols, New York: Macmillan, 1996 (also available on line @ <http://www.groveart.com/index.html>)

*Dictionnaire des peintres, sculpteurs, dessinateurs et graveurs...*, E Bénézit (ed), 10 vols, Paris: Grund, 1976.

*Dictionnaire de l'ancien régime: royaume de France XVIe-XVIIIe siècle*, L Bely (ed), Paris: Presses Universitaires de France, 1996.

*The Blackwell companion to the Enlightenment*, J W Yolton (ed), Oxford: Basil Blackwell, 1992.

## Journals

The following relevant journals are available in the VUW library:

*The Art Bulletin*; *The Burlington Magazine*; *Dix-huitième siècle*; *Eighteenth-Century Studies*; *French History*; *Studies on Voltaire and the Eighteenth Century*

## General

**Hedley, Jo, 'French painting in the *ancien régime*: from Louis XIV to the French Revolution' in Michel Hilaire (ed), *French paintings from the Musée Fabre, Montpellier, Canberra: National Gallery of Australia, 2003, pp. 63-92 (a good recent overview of painting in the 17<sup>th</sup> and 18<sup>th</sup> centuries in France).***

## Production and consumption

Adamson, J (ed), *The princely courts of Europe: Ritual, politics and culture under the ancien régime 1500-1750*, London: Weidenfeld and Nicolson, 1999.

Bailey, C, 'Toute seule elle peut remplir et satisfaire l'attention: The early appreciation and marketing of Watteau's drawings, with an introduction to the collecting of modern French drawings during the reign of Louis XV' in Alan Wintermute (ed), *Watteau and his world: French drawing from 1700-1750*, London: Merrell Holberton, 1999.

**Bailey, C, *Patriotic taste: collecting modern art in pre-Revolutionary Paris*, New Haven and London: Yale University Press, 2002.**

**Brown, J, *Kings and connoisseurs: Collecting art in seventeenth-century Europe*, Princeton N.J.: Princeton University Press, 1995.**

Bryson, N, *Word and image: French painting of the ancien régime*, Cambridge: Cambridge University Press, 1981.

Chastel, A, *French art, the ancien régime 1620-1775*, Deke Dusinberre (trans), Paris and New York: Flammarion, 1996.

Conisbee, P, *Painting in eighteenth-century France*, Oxford: Phaidon, 1981.

**Crow, T, *Painters and public life in eighteenth-century Paris*, New Haven and London: Yale University Press, 1985.**

***Diderot on art: I The Salon of 1765 and Notes on Painting*, John Goodman (trans), New Haven and London: Yale University Press, 1995.**

***Diderot on art: II The Salon of 1767*, John Goodman (trans), New Haven and London: Yale University Press, 1995.**

Diderot, D. *Salons*, Jean Seznec (ed), 4 vols, Oxford: Clarendon Press, 1957-. (in French)

Draper, J and G Scherf, *Augustin Pajou royal sculptor 1730-1809*, New York: Metropolitan Museum of Art, 1997.

Duro, P, *The Academy and the limits of painting in seventeenth-century France*, New York: Cambridge University Press, 1997.



- Edwards, J, *Alexandre-Joseph Paillet: Expert et marchand de tableaux à la fin du XVIIIe siècle*, Paris: Arthena, 1996. (in French)
- Elias, N, *The court society*, Edmund Jephcott (trans), Oxford: Basil Blackwell, 1983.
- Fried, M, *Absorption and theatricality: Painting and the beholder in the age of Diderot*, Berkeley: University of California Press, 1980.
- Grate, P, *French Paintings II Eighteenth Century*, Stockholm: Swedish National Art Museums, 1994.
- Hamilton, Carrie, *The salons of 1699-1739: The Academy, the Bâtiments and the politics of display*, Ann Arbor, Mich: University Microfilms International, 1995.**
- Launay, E, *Les frères Goncourt collectionneurs de dessins*, Paris: Arthena, 1991. (in French)
- Locquin, Jean, *La peinture d'histoire en France de 1747 à 1785*, Paris: Arthena 1978 [1912]
- Levey, M, *Painting and sculpture in France 1700-1789*, New Haven and London: Yale University Press, 1993.
- McClellan, A, *Inventing the Louvre: Art politics and the origins of the modern museum in eighteenth-century Paris*, Cambridge: Cambridge University Press, 1994.**
- Michel, C, *Charles-Nicolas Cochin et l'art des lumières*, Rome: Ecole Française de Rome, 1993. (in French)
- Musée des Beaux-Arts de Tours and Musée des Augustins, Toulouse, *Les peintres du roi 1648-1793*, Thierry Bajou et al. (ed), Réunion des Musées nationaux, 2000.
- Pomian, Krzysztof, *Collectors and curiosities: Paris and Venice 1500-1800*, Elizabeth Wiles-Portier (trans), Cambridge: Polity Press, 1990.**
- Saisselin, R, *Taste in eighteenth century France: Critical relections on the origins of aesthetics: or, an apology for amateurs*, Syracuse: Syracuse University Press, 1965.
- Saisselin, R, *The Enlightenment against the Baroque: Economics and aesthetics in the eighteenth century*, Berkeley: University of California Press, 1992.
- Sargentson, C, *Merchants and luxury markets: The marchands merciers of eighteenth-century Paris*, London and Malibu: Victoria and Albert Museum and J Paul Getty Museum, 1996.
- Wrigley, R, *The origins of French art criticism from the ancien régime to the Resoration*, Oxford: Clarendon Press, 1993.**
- Warnke, M, *The court artist: On the ancestry of the modern artist*, David McLintock (trans), Cambridge: Cambridge University Press, 1993.

### Art and the body

- Bastide, Jean-François de [1758], *The little house: An architectural seduction*, Rodolphe el-Khoury (trans), New York: Princeton Architectural Press, 1995.**

- Cazort, M et al, *The ingenious machine of nature: Four centuries of art and anatomy*, Ottawa: National Gallery of Canada, 1996.
- Sarah R Cohen, *Art, dance and the body in French culture of the ancien régime*, Cambridge: Cambridge University Press, 2000.
- Delpierre, M, *Dress in France in the eighteenth century*, New Haven: Yale University Press, 1997.
- Elias, N, *The court society*, Edmund Jephcott (trans), Oxford: Basil Blackwell, 1983.
- Goodman, Elise, *The portraits of Madame de Pompadour: Celebrating the femme savante*, Berkeley: University of California Press, 2000.**
- Gutwirth, M, *The twilight of the goddesses: Women and representation in the French Revolutionary era*, New Brunswick, N.J.: Rutgers University Press, 1992.**
- Hunt, L, *Eroticism and the body politic*, Baltimore: Johns Hopkins University Press, 1991.
- Hunt, L (ed), *The invention of pornography: Obscenity and the origin of modernity 1500-1800*, New York: Zone Books, 1993.
- Kalnein, W von, *Architecture in France in the eighteenth century*, New Haven and London: Yale University Press, 1995.
- Kimbell Art Museum, Fort Worth, *The Loves of the Gods: Mythological Painting from Watteau to David*, Colin Bailey (ed), New York, 1992.**
- Landes, Joan B, *Visualizing the nation: Gender, representation, and the Revolution in eighteenth-century France*, Ithaca: Cornell University Press, 2001.
- Musée national du château de Versailles, Versailles, *Les chasses exotiques de Louis XV*, Xavier Salmon (ed), Réunion des musées nationaux, 1996.
- Alex Potts, *Flesh and the ideal: Winckelmann and the origins of art history*, New Haven: Yale University Press, 1994**
- Rand, R, *Intimate encounters: Love and domesticity in eighteenth-century France*, Hood Museum of Art, Dartmouth College, Princeton: Princeton University Press, 1997.**
- Ribeiro, A, *The art of dress: Fashion in England and France 1750 to 1820*, New Haven and London: Yale University Press, 1995.
- Roche, D, *The culture of clothing: Dress and fashion in the ancien régime*, Jean Birrell (trans), Cambridge: Cambridge University Press, 1994.
- Scott, Katie, *The Rococo interior: Decoration and social spaces in early eighteenth-century Paris*, New Haven and London: Yale University Press, 1995.**
- Sheriff, Mary D, *Fragonard: Art and eroticism*, Chicago: University of Chicago Press, 1990.**
- Solomon-Godeau, A, *Male trouble: A crisis in representation*, London: Thames & Hudson, 1998.**
- Stafford, Barbara M, *Body criticism: Imaging the unseen in Enlightenment art and medicine*, Cambridge, Mass.: MIT Press, 1991.

- Stewart, P, *Engraven desire: Eros, image and text in the French eighteenth century*, Durham and London: Duke University Press, 1992.
- Troyansky, David G, *Old age in the old regime: Image and experience in eighteenth-century France*, Ithaca: Cornell University Press, 1989.
- Vidal, M, *Watteau's painted conversations: Art, literature and talk in seventeenth and eighteenth-century France*, New Haven and London: Yale University Press, 1992.
- West, Alison, *From Pigalle to Pr aault: Neoclassicism and the Sublime in French sculpture 1760-1840*, Cambridge: Cambridge University Press, 1998.

### Art and design

- Bastide, Jean-Fran ois de [1758], *The little house: An architectural seduction*, Rodolphe el-Khoury (trans), New York: Princeton Architectural Press, 1995.**
- Boffrand, Germain, *Book of architecture: containing the general principles of the art and the plans, elevations, and sections of some of the edifices built in France and in foreign countries: a critical edition*, Caroline van Eck (ed), David Britt (trans), Burlington, VT: Ashgate, 2002.
- Brugerolles, Emmanuelle, *Fran ois Boucher et l'art rocaille dans les collections de l'Ecole des Beaux-Arts*, Paris: Ecole nationale sup rieure des Beaux-Arts, 2003.
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