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0521346347 - A Bibliography of Salon Criticism in Paris from the Ancien Regime to the Restoration,
1699-1827 - Edited by Neil McWilliam

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This bibliography provides a source for reviews of the state-sponsored Parisian exhibitions of painting and sculpture (*Salons*) held during the period 1699–1827. It includes an extensive list of references, each presented in a standard format with titles, dates and ordering codes based upon the holdings of the Bibliothèque nationale in Paris. It is indexed both by authors and by periodicals. The essays and articles that are catalogued are of fundamental importance in establishing a picture of contemporary reactions to art in eighteenth- and early nineteenth-century France, and yet the standard works by Maurice Tourneux, *Salons et expositions d'art à Paris 1801–1870* and George Duplessis' catalogue of the Deloynes collection, have been out of print for several decades.

By incorporating and correcting the relevant material from Tourneux, adding references from the Deloynes collection (together with full details of original sources) and incorporating a broad sample from the periodical press, the authors have achieved a substantial increase in the volume and range of criticism available for analysis by cultural and literary historians.

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A BIBLIOGRAPHY OF
SALON CRITICISM IN
PARIS FROM THE
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A Bibliography of Salon Criticism in Paris from the *Ancien Régime* to the Restoration, 1699–1827

Compiled by NEIL MCWILLIAM (editor), VERA SCHUSTER and RICHARD WRIGLEY with the assistance of PASCALE MEKER

A Bibliography of Salon Criticism in Paris from the July Monarchy to the Second Republic, 1831–1851

Compiled by NEIL MCWILLIAM

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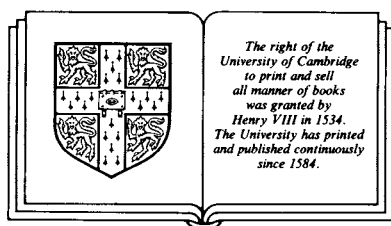
A BIBLIOGRAPHY OF
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NEIL McWILLIAM
(editor)

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PREFACE

This volume constitutes the first part in a series of bibliographical studies intended to cover reviews of the Salon exhibition from their earliest appearance around 1700 to the end of the Second Empire. Christopher Parsons' and Martha Ward's *A Bibliography of Salon Criticism in Second Empire Paris* was issued in 1986, while Neil McWilliam's volume on the July Monarchy and Second Republic will be published at the same time as this one.

For the period covered by the present volume, bibliographies of criticism by Montaignon, Zmijewska and Tourneux already exist,¹ but none of these are comprehensive or consistently reliable. For the period up to 1808, the most important source and guide has been George Duplessis' catalogue of the sixty-three volumes of art writings now in the Cabinet des estampes of the Bibliothèque nationale, invariably referred to as the Deloynes Collection. Initiated by Pierre-Joseph Mariette, continued by Charles-Nicolas Cochin, and subsequently by the mysterious Monsieur Deloynes, this collection is invaluable for its high degree of thoroughness and uniquely illuminating marginalia. However, Deloynes becomes problematic when it comes to periodical reviews, for sources and references are often not given. Wherever possible; we have tried to locate the original reviews. Where it has been possible to confirm that a review corresponded to an item in the Deloynes Collection, the catalogue number from George Duplessis' *Catalogue de la collection de pièces sur les beaux-arts imprimées et manuscrites recueillie par Pierre-Jean Mariette, Charles-Nicolas Cochin et M. Deloynes, auditeur des comptes, et acquise récemment par le Département des estampes de la Bibliothèque nationale* (Paris, 1881), has been added to the bibliographical details.

¹ Anatole de Courde de Montaignon, *Le Livret de l'exposition de 1673, suivi d'un essai de bibliographie des livrets et critiques 1673-1851* (Paris, 1852); Héléne Zmijewska, "La Critique des Salons en France avant Diderot", *Gazette des beaux-arts* July-August 1970, and *La Critique des Salons en France du temps de Diderot (1759-1789)* (Warsaw, 1980); Maurice Tourneux, *Salons et expositions d'art à Paris 1801-1870. Essai bibliographique* (Paris, 1919).

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In the immediate wake of 1789, although the press expanded dramatically, there seems to have been a relative dearth of Salon reviews, whether in the form of journals or pamphlets. However, the often fragmentary state of periodical holdings for this period must be taken into account before reading off any simple quantitative correspondence between the number of reviews traced and the significance of the Salon exhibition itself.

The rationale for assembling a bibliography of the period covered by this volume is thus not so much one of dramatically increasing the sheer quantity of references, though this becomes more of a factor after 1800, as of providing a wide-ranging corpus of bibliographic material incorporating the results of our combined researches in a single volume.

The prime purpose of this bibliography is to stimulate further work on criticism by drawing attention to the enormous amount of material which does exist, and which has yet to be properly studied and assimilated into art-historical accounts of the period. Furthermore, by illustrating the diversity of criticism as an extremely heterogeneous source, we hope to provoke a questioning of received ideas of quite what constitutes 'art criticism', and the identity of the 'art critic'. The wealth of criticism documented here underlines the fact that such texts should be considered not merely as the components of a separate domain of reception and interpretation, but rather as constituting an integral element in the circumstances of art production in France at this period.

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We would like to acknowledge generous grants made by the British Academy, the Twenty-Seven Foundation and the Service des affaires internationales of the Ministère de la culture, de la communication, des grands travaux et du bicentenaire, which enabled the research on which this bibliography is based to be completed. In Paris, the Institut des francophones provided accommodation on several occasions. The University of Leeds and the Zaharoff Foundation also contributed towards funding research in Paris.

The project of compiling a bibliography of Salon criticism, of which this volume is part, has benefited throughout from the unfailing support and encouragement of Professor Francis Haskell, to whom we owe a debt of friendship and gratitude. Dr Jon Whiteley, of the Ashmolean Museum in Oxford, provided much valuable help and advice in the early stages of the project.

In preparing this volume of the bibliography, we have been indebted to the authors of *A Bibliography of Salon Criticism in Second Empire Paris*, Christopher Parsons and Martha Ward, for their example and advice as bibliographers, and their company as friends. Many bibliographical problems were solved in advance thanks to their initial efforts.

The computerisation of this volume was initiated at the University of East Anglia, and benefited greatly from the advice of Dan Smith, of the University Computer Centre, and the efficient and accurate work of Sarah Knights. In Paris, the generous assistance extended by the research group working on the Base de données sur les œuvres exposées au Salon, under the auspices of the CNRS and the Ministère de la culture, proved vital to the project's successful completion.

It is a pleasure to thank the staff of the libraries in which we have worked for their help and co-operation; above all, we are indebted to those at the Bibliothèque nationale, particularly in the Salle des imprimés, the Hémicycle, the Salle des périodiques, the Cabinet des estampes and the enquiry desk in the Salle des catalogues, and to their colleagues at the Bibliothèque de

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l'Arsenal. We were greatly assisted in the final stages of research by the exceptional access granted to us by M. Bruno Blasselle. We received advice, too, from the staff at the Bibliothèque d'art et d'archéologie, the Bibliothèque historique de la ville de Paris, the Bodleian Library and the Taylorian Institute. In Oxford, Noëlle Brown and Régine Page at the Department of the History of Art helped us in many ways during the early stages of the project, as did Laure Técher in Paris.

Living and working in Paris on and off over the years has been made not only possible but a rewarding experience thanks to the kindness, generosity and patience of many people whom we would like to thank here. We owe a great deal to the help and support extended by Catherine Dreyfus, François and Marie Bouchard and, in particular, by Suzanne Sabater, whose encouragement and practical assistance in collecting references proved invaluable.

Richard Wrigley would also like to thank Claude Jean-Alexis, Mary Baylis, Philippe Bordes, Georges and Dagmar Daillant, Ann Edes, John Goodman, Brian Grosskurth, Etienne Jollet, Caroline Kealy, Laure de Margerie, Monica Vam Malle, Christian Michel, Régis Michel, Frances Nethercott and the Jesuit fathers of the Centre des études russes at Meudon, Marianne Roland Michel, Marie-Catherine Sahut, Anne and Udo Van Der Sandt, Katie Scott, Susan Siegfried, and Jon and Linda Whiteley. Closer to home, the domestic intrusiveness of the paraphernalia of bibliography has been borne with patience by Penelope Curtis, who provided reassurance and encouragement when it was needed.

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GUIDE TO USAGE

CRITERIA FOR INCLUSION

This bibliography is a guide to critical reviews of the Salon exhibition produced during the period 1699–1827. Unlike the other volumes in this series, references included here for exhibitions prior to 1800 have not been restricted to those published in Paris, a decision taken not only to augment the otherwise limited range of critical accounts produced at this period but also to accommodate the often fanciful or deliberately misleading places of publication attached to books and periodicals under the *Ancien Régime*. In a period during which the press was, with the exception of the revolutionary interregnum, consistently constrained by censorship and other official restrictions, there is also further justification for looking to unpublished sources and private documents for a fuller range of commentary – a decision without which Diderot’s reviews, initially circulated as part of manuscript newsletters, would not have been eligible for inclusion. Essentially, however, as with the companion volumes covering Salon reviews during the years 1831–50 and 1852–70, the present listing is based on the holdings of printed books and periodicals of the Bibliothèque nationale and associated libraries. While not aspiring to comprehensiveness (technical constraints prevented examination of almanachs for potential reference material, for example), the current listings none the less add substantially to hitherto available sources.

For the period covered by the Deloynes Collection, held in the Cabinet des estampes and available for consultation on microfiche, cross references have, where possible, been given to the original sources transcribed in this anthology of eighteenth- and early nineteenth-century writings on art.

Multi-author reviews are listed individually under each contributor’s name, with appropriate cross-referencing. On those occasions where a series of articles combines signed and unsigned instalments, unsigned articles have been catalogued separately only where internal evidence indicates the involvement of more than one author.

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Guide to Usage

TRANSCRIPTION

Author's names, articles and journal titles, issue numbers and dates have been transcribed as they appear in the publication, except that capitalisation has been standardised and dates have been abbreviated. Information which has been supplied to supplement or correct the original publication is enclosed in square brackets.

ATTRIBUTION AND PSEUDONYMS

Authors are listed under the name or initials with which they signed their reviews. Users will find the names of those authors whose pseudonyms or initials could be identified in square brackets; question marks have been added to indicate tentative attributions. Where possible, sources providing contemporaneous identifications have been signalled. Variations in the published spelling of writers' names is retained in the text; the index adopts standard spellings, in line with the printed catalogues of the Bibliothèque nationale, and incorporates authors' forenames, where these are known. Entries in the index enclosed in square brackets indicate attributions to anonymous reviews; question marks are retained where these are tentative. In instances where abbreviations or pseudonyms have been identified, the index is cross-referenced accordingly, and the published signature appended in square brackets to the reference after the proper name.

CALL NUMBERS

Unless otherwise specified, the call number listed at the end of each entry is that used in the Département des imprimés or the Département des périodiques of the Bibliothèque nationale, Paris. This information should allow easy cross-referencing with widely accessible guides such as the *Catalogue collectif des périodiques* and the *Catalogue général des livres imprimés de la Bibliothèque nationale*. Call numbers from other library collections, or other departments of the Bibliothèque nationale, are offered only when the Département des imprimés or the Département des périodiques do not possess a copy of the publication or their copy lacks issues that may contain reviews. In certain instances, users will find some variations from the call numbers listed here, as an increasing proportion of the Bibliothèque nationale's book stock is transferred to microform.

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VARIANTS AND REPRINTS

Wherever possible, full and partial reprints of Salon articles published contemporaneously have been appended to references. The term *réimpression* has been used only on those occasions when a subsequent text was completely faithful to the original; otherwise, reprints are indicated as items for comparison.

UNVERIFIABLE REFERENCES

On those occasions when the original source of a review transcribed in the Deloynes Collection could not be located, or a reference cited in the secondary literature could not be checked, the entry has been based on these sources and annotated accordingly.

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ABBREVIATIONS

GENERAL

ANON.	anonyme	anonymous
C.D.	Collection Deloynes	Deloynes Collection
col.	colonne	column
éd.	éditeur	editor
fol.	folio	folio
gr. fol.	grand folio	large folio
mf.	microfilm	microfilm
mfe.	microfiche	microfiche
n	numéro	number
n.pér.	nouvelle période	new period
n.s.	nouvelle série	new series
p.	page	page
pér.	période	period
pt.	partie	part
s.	série	series
s.d.	sans date	no date of publication
s.l.	sans lieu	no place of publication
supp.	supplément	supplement
t.	tome	tome
vol.	volume	volume

MONTHS

janv.	janvier	January
févr.	février	February
avr.	avril	April
juil.	juillet	July
sept.	septembre	September

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oct.	octobre	October
nov.	novembre	November
déc.	décembre	December

THE REPUBLICAN CALENDAR

vend.	vendémiaire	(22 September–21 October)
brum.	brumaire	(22 October–20 November)
frim.	frimaire	(21 November–20 December)
niv.	nivôse	(21 December–19 January)
pluv.	pluviôse	(20 January–18 February)
vent.	ventôse	(19 February–20 March)
germ.	germinal	(21 March–19 April)
flor.	floréal	(20 April–19 May)
prair.	prairial	(20 May–18 June)
mess.	messidor	(19 June–18 July)
therm.	thermidor	(19 July–17 August)
fruct.	fructidor	(18 August–21 September)
comp.	jour complémentaire	

LIBRARIES

Arsenal	Bibliothèque de l'Arsenal
B.N.	Bibliothèque nationale: Annexe de Versailles Dépt. des estampes Dépt. des imprimés Dépt. des manuscrits Dépt. de la musique Dépt. des périodiques Réserve
Opéra	Bibliothèque – Musée de l'Opéra (sous les auspices de la Bibliothèque nationale)
U.A.A.	Bibliothèque d'art et d'archéologie