

Contents

Introduction	1
Definitions	13
Beauty	13
Beauty Is the Perception of Relations	13
Beauty in Nature and Art	14
God and the Artist	15
Beautiful Nature and the Ideal Model	16
False Art	20
Art and Pantomime	21
The Sublime	22
Style.....	23
Genius and Inspiration	25
What Is Genius?	25
A Composed Genius	26
Inequalities of Inspiration	27
The Drawing and the Finished Work	28
Views on Sculpture	28
Difficulties of Sculpture	28
Its Limits and Its Merits	29
The Sculptor's Temperament	31
Views on Architecture.....	31
Architecture, Mother of the Arts	31
Architecture and Location.....	33
Architecture and Its Destination.....	33
The Condition of Art	37
Emulation and the Virtue of Public Exhibitions	37
One Should Institute a Contest	37
On a Same Theme for Artists.....	37

Luxury.....	38
Sane Wealth, Which Comes from Agriculture, is the Only One Which Is Useful to the Fine-Arts; The Spendthrift Buyer Degrades Them	38
The Collectors.....	41
They Reduce the Artist to Slavery	41
They Keep for Themselves Works That Should Be Displayed for Public Enjoyment and Education and to Inspire Competition	41
They Dispire Taste by Preferring Minor Scenes and Belittling the Great Ones.....	42
Climate and Costume.....	43
The Academic Model.....	43
The Positive Philosophical Intellect.....	45
The Ruin of the State	47
Criticism	49
Can a Literary Person Be an Art Critic?	49
His Ignorance of the Vocation Appears to Prohibit Him	49
How Diderot Taught Himself, Due to His Function as a Salonnier	50
Contained Within the “Ideal” Part of Art, Can the Literary Person Be the Better Judge than the Artist Himself.....	50
The Artist Recognizes Implicitly the Superiority of the Writer on This Point.....	52
The Idea and the Way to Do It. Diderot Purveyor of Subjects	53
Priority of the Idea	53
Diderot Thinks as a Painter.....	53
He Also Knows to Conceive as a Sculptor.....	54
He Can Improve the Artist’s Concept as Well as Guide Him	56
Qualities of a Critic.....	57
Imagination and Memory	57
Sensibility.....	58
The Pleasure to Praise	58
Indulgence.....	59
Frankness and Charity.....	59
Opinion and Posterity	60
History	63
The Great Style	63
The Sword or Bellone Presenting His Horses’ Reins to Mars	66
Paganism and Christianity	67
Christian Characters Are Lacking and Spiteful; However the Great Masters Ennoble Them by Borrowing from Ancient Characters.....	69
Two Summits of Religious Painting of the Eighteenth Century	70

Modern History	74
Why Painters Are Not Amenable to Modern History	74
Diderot Proposes a Subject in Modern History	76
Allegory	76
The Triumph of Justice	77
The Process of Description	78
Comparison	78
Dialogue	79
The Dream	81
The Countryside	85
The Qualities of a Landscape Artist	85
The Complete Landscapist	85
The Intelligence of Light	86
A Morning After the Rain	87
Prelude to a Storm at Sunset	87
Artificial Nature: Boucher	88
The Shepherds of the Opéra-Comique	88
Another Pastoral Setting	89
Same Grandeur, Same Form and Same Merit as the Preceding One	89
In Boucher's Defense	89
Nature and History	91
Praise for Vernet	91
How Poussin Raises a Landscape to the Dignity of History	92
The Picturesque: Louthembourg	93
Battles, Ruins and Shipwrecks	94
The Painter of Battles Must Be a Poet and Dramatist	94
The "Poetry" of Ruins	95
Moral Associations	95
Romantic Shipwrecks	97
The Portrait	101
The State and Appearance	101
La Tour's Ideas	101
The Usual Expression	102
Concerning Ones Own Portrait	104
Portraits and Models	105
The Portrait and History	105
The Downfall of the Portrait	107
The Type	109
True Subjects	109
The Russian Baptism	111
Feigned and True Moral Painting	112
Baudoin	112

Greuze	114
The Type and History	117
Anecdotal Necessity	117
The Respective Merits of the Historical Painter and the Scene Painter; Their Differences Are Those between Poetry and Prose	118
Still Life	121
Chardin	121
Ideal and Technique	123
Diderot in the Painter's Space	125
The Averted Look: Diderot and the Boundaries of Representation	151
Composition According to Diderot	163
The Ambiguities of Definition Concerning Composition Within the Encyclopédie	165
Planning as Guarantee to Comprehension	168
Planning as Value-Added Interest to a Painting	170
Composition as Unifier	173
Composition as Determinant of the Artist's "Must"	178
An Enlightened Aesthetic	182
As Conclusion	184
Erratum	191

On Art and Artists: An Anthology of Diderot's Aesthetic
Thought

Diderot, D. - Glaus, J.S.D.; Seznec, J. (Eds.)

2011, VIII, 189 p., Hardcover

ISBN: 978-94-007-0061-1