The image of the ‘Turk’ is exceptional in European art history. Although not originated in the 18th century, it was during this period that it emerged as a social, political and aesthetic catalyst for several of the most salient features of the Enlightenment's epistemological program. In literature and in the arts, its advocates portrayed the Turk in playful, antagonistic or innocuous terms, creating a genre in itself that came to be known as the “Turquerie”. As a stylistic category it falls between late baroque or early rococo, but also as a transition between these periods: as a way in and out of them. Turquerie, seen as a largely fantasized ‘Other’ or 'other worldly', is also considered as the forbearer of Orientalism. To make a distinction between these categories, or again 'Exoticism', we will examine the image of the “Turk” as a set of formal strategies casting a discursive space in which to negotiate and produce new forms, meanings and identities from Western points of view and in their interest. However, since the image of the ‘Turk’ cannot be severed from European experiences of the Ottoman Empire, Europe’s intimate other as it were, we will also discuss the role played by a few key-Ottoman Turks in the making of such a sophisticated and powerful visual strategy: Turquerie.

The rich and complex historiographical tradition around this topic invites an innovative course structure. Instead of a final research paper students will be collectively participating in the compilation of a reference-work, which will be published by Oxford University Press within the Oxford Bibliographies in Art History Series as the article "Turquerie". Students will research and identify major resources and investigative categories so as to compile a large collective annotated bibliography/visual repertoire. Each entry/citation will be subject to weekly peer-review in class. The final Bibliography will include 80 to 100 citations. You can contact me if you have any questions.

**Organization of the course:**

Students will be divided into groups of 3. Each group will read their assigned texts. Each student in each group will write a summary of each text and one each week only one member of the group will present the readings to class. In addition, students will have the opportunity to edit each other’s summaries in class. Finally agreeing on a summary and classification of the source in question.

In addition to attending and participating in weekly seminar meetings, you are required to give presentations, lead class discussions, prepare an annotated bibliography.

This reference work presents key academic contributions devoted to the study of early modern ideas and images of the “Turk” in European art. The aim is to provide a balanced
survey of the research discourses, which have shaped the study of the rich legacy of the relationship between Europe and the Ottoman Empire. Divided into several parts and comprising over 70 entries, the bibliography will include an introduction which provides not only an assessment of key discussions and debates in the study of turquerie, but also examines significant developments in the field.

The final bibliography will contain books, articles, dissertations and essays as well as websites and blogs and divided into categories in a particular order.

Questions to pose:
Are we going to treat turquerie only as an 18th century phenomenon? What are the distinctions between exoticism and orientalism?
What of the studies on the image of the Turk in the West?
How can we stress the 18th c. origins of turquerie?

The summary of each work should include the following information:
How is the notion of turquerie defined?
Is it methodological, theoretical, or formalistic?
Is the approach longue durée or time specific?
Is the question of Orientalism addressed?
Does it include extensive bibliography?
Is it illustrated?

What are the main:
Primary sources
Secondary sources
Image/object/architecture
History and development
Artistic movements
Artists, personalities
Concepts, constructs and themes

In what category or subsection does it fall into?
Enlightenment
Style - Rococo
Power
Diplomacy - Empire
Trade
Travel
Antiquity
Fashion
Nature
Architecture
Interior decorations
Masquerade
Theatre
Course Requirement:

Attendance is mandatory. If you miss more than 3 classes (excused or unexcused), you will not receive credit for the course. Please arrive on time; late arrivals (i.e. after attendance has been taken) will be considered as an absence.

Readings are mandatory and must be done before class.

All coursework must be completed to pass the course.

All coursework must be submitted on time.

Food and drink is not permitted.

Hunter College Policy:

“Hunter College regards acts of academic dishonesty (e.g., plagiarism, cheating on examinations, obtaining unfair advantage, and falsification of records and official documents) as serious offenses against the values of intellectual honesty. The College is committed to enforcing the CUNY Policy on Academic Integrity and will pursue cases of academic dishonesty according to the Hunter College Academic Integrity Procedures.”

Course Schedule (subject to change):

WEEK 1 _1/27       Introduction

Oxford Bibliographies Contributor Guidelines
Sample Bibliographies: Thomas DaCosta Kaufmann, ‘Historiography of European Art’; Richard Neer, ‘Greek Art and Architecture’

WEEK 2 _2/3       Definitions and General Surveys

Monique Riccardi-Cubitt, Turquerie, Grove Art Online, 08/1996.

https://en.wikipedia.org/wiki/Turquerie


Jean Louis Vaudoyer, “L’Orientalisme en Europe au XVIIIe siècle”, Gazette des Beaux
Arts, 6(1911):89-102.


**PhD dissertation**

**WEEK 3_2/10 Cultural Contact**

**Lady Mary Wortley Montagu**


*Daniel O'Quinn, Engaging the Ottoman Empire: Vexed Mediations, 1690-1815* (University of Pennsylvania Press, 2019)


**PhD dissertations**


**Travelling artists - Jean-Baptiste Vanmour**


**PhD dissertations**


*Jeff Moronvalle, “Le Recueil Ferriol (1714) et la mode des turqueries.” Dix-huitième*


WEEK 5_2/24 Harem


PhD dissertation


PhD dissertations


Katherine J. Arpen, “Pleasure and the body: The bath in eighteenth-century French art and architecture.” Jan 1, 2015

WEEK 6 _3/2_ Jean-Etienne Liotard


WEEK 7 _3/9_ Diplomacy

Ambassadors


**Trade**


**Coffee**


Julia Landweber, “Furnishing the Taste for Coffee in Early Modern France” The Mobility of Things and people, Elisabeth Fraser, 2019

**WEEK 8 _3/16_ Fashion**


WEEK 9_3/23  
**Masquerade**


Ian Coller, “Rousseau's Turban: Entangled Encounters of Europe and Islam in the Age of Enlightenment”, *Historical Reflections/Reflexions Historiques* Volume 40, Number 2, Summer 2014, pp. 56-77


WEEK 10_3/30  
**Exhibitions**


**WEEK 11_4/6** The Image of the Turk in the West - Music


WEEK 12 - 4/20 Theatre


WEEK 13 - 4/27

Style

Rococo

Carl Magnusson - Too Pretty and Exotic to be Neo-Classical?
https://www.youtube.com/watch?v=72cxgeZiu8Q&t=99s

In French

Carl magnussan, “Pierre Ranson (1736 1786), Décorations d'appartements à la chinoise et à la turque”

Carl Magnusson, "Le rococo est-il décoratif?", in Penser le rococo, special issue of the Zeitschrift für Kunstgeschichte, 81, Heft 4, 2017, p. 528-543.

Architecture and Landscape Gardens


Eeva Rouf, “Turquerie in the West-European Landscape Gardens in the 18th and in the early 19th Centuries”, TUBA (Turkish Academy of Sciences Journal of Cultural Envantory)-KED 9/2011

Decorative Arts


Eva-Maria von Kemnitz, “Portugal and the Fashion of Turqueries”, 14th ICTA, pp. 814-

**Interiors**

Holger Schuckelt, *The Turkish Chamber (T.Rckische Cammer) Of The Electors Of Saxony, 14th ICTA*.


Kathryn Norberg, *Architectural Space in Eighteenth Century Europe: Constructing Identities and Interiors*, 2010, MI Dervieux’s Turkish Salon


**Turquerie in the 19th Century – From Exoticism to Orientalism**


Katie Campbell, 'Turquerie, an Orientalist fantasy' in Cassone: The International Online Magazine of Art and Art Books, October 2014