

**Georgia Cowart**  
**Selected Publications**

BOOKS

*The Triumph of Pleasure: Louis XIV and the Politics of Spectacle*. Chicago: University of Chicago Press, 2008.

Editor and contributor, *French Musical Thought, 1600–1800*. Ann Arbor: UMI Research Press, 1989; University of Rochester Press, 1994.

*The Origins of Modern Musical Criticism: Quarrels over French and Italian Music, 1600–1750*. Ann Arbor: UMI Research Press, 1981.

ARTICLES

“De la fête monarchique à la fête galante: Société et théâtre dans les gravées de Le Pautre et les peintures de Watteau,” *Dix-huitième siècle* 49 (2017): 247–61 (special issue on theatricality and society).

“Opera Audiences.” *Oxford Handbook of Opera*, ed. Helen Greenwald. Oxford: Oxford University Press, 2014.

“Opera in the Age of Rousseau: Music, Confrontation, Realism” (review essay). *JAMS* 67 (Summer, 2014): 598–602.

“Music under Louis XIII and XIV, 1610–1715” (with Peter Bennett). In *Cambridge Companion to French Music*, ed. Simon Trezise, 69–87. Cambridge: Cambridge University Press, 2015.

“Musical Aesthetics of the *Siècle des lumières*.” *Cambridge Companion to French Music*, ed. Simon Trezise, 346–61. Cambridge: Cambridge University Press, 2015.

“Editorial: Music, Institutions, and the Failure of Nations.” *Journal of the American Musicological Society* 66, no. 1 (Spring 2013): 1–3.

“Sirènes et muses: De l’éloge à la satire dans la fête théâtrale, 1654–1703.” *XVIIe siècle*, no. 258 (January, 2013): 23–33. [Special issue highlighting cutting-edge research on the French 17th century by American scholars.]

“The Musical Theater in Watteau’s Paris,” principal essay for the exhibition catalogue, *Watteau, Music & Theater*. New York: Metropolitan Museum of Art and Yale University Press, 2009.

“Muses of Power and Pleasure: The Opera-Ballet as Modernist Icon.” In *Theatre, Fiction, and Poetry in the French Long Seventeenth Century/Le théâtre, le roman, et la poésie à l’âge classique*, ed. William Brooks and Rainer Zaiser, 91–96. Oxford: Peter Lang, 2007.

“Watteau’s *Pilgrimage to Cythera* and the Subversive Utopia of the Opera-Ballet.” *Art Bulletin* 83 (September 2001): 460–78 (winner of ASECS James H. Clifford Award).

“Carnival in Venice or Protest in Paris? Louis XIV and the Politics of Subversion at the Paris Opéra.” *Journal of the American Musicological Society* 54 (January 2001): 265–302.

“Sappho’s Cythera: The *Fête galante* vs. the *Fête monarchique* in late Seventeenth-Century France.” In *Racine et/ou le classicisme*, ed. Ronald W. Tobin, 395–408. Tübingen: Günther Narr, 2001.

“Of Women, Sex, and Folly: Opera under the Old Regime.” *Cambridge Opera Journal* 6 (1994): 205–220. Anthologized in *Opera Remade: 1700–1750*, ed. Charles Dill, Ashgate Library of Essays in Opera Studies (London: Routledge, 2010).

“Introduction” and “Inventing the Arts: Changing Critical Language in Eighteenth-Century France.” In *French Musical Thought, 1600–1800*, ed. Georgia Cowart, 1–6 and 211–38. Ann Arbor: UMI Research Press, 1989; Rochester: University of Rochester Press, 1994.

“La Querelle musicale des Anciens et des Modernes au XVIIe siècle.” In *D’un siècle à l’autre: Anciens et Modernes*, ed. Louise Godard de Donville, 259–67. Marseilles: Centre Méridional de Rencontres sur le XVIIe Siècle, 1987.

“Lully *enjoué*: *Galanterie* in Seventeenth-Century France.” *Biblio* 17 (Fall, 1985): 35–51.

“Sense and Sensibility in Eighteenth-Century Musical Thought.” *Acta musicologica* 56, no. 2 (Fall 1984): 251–66.