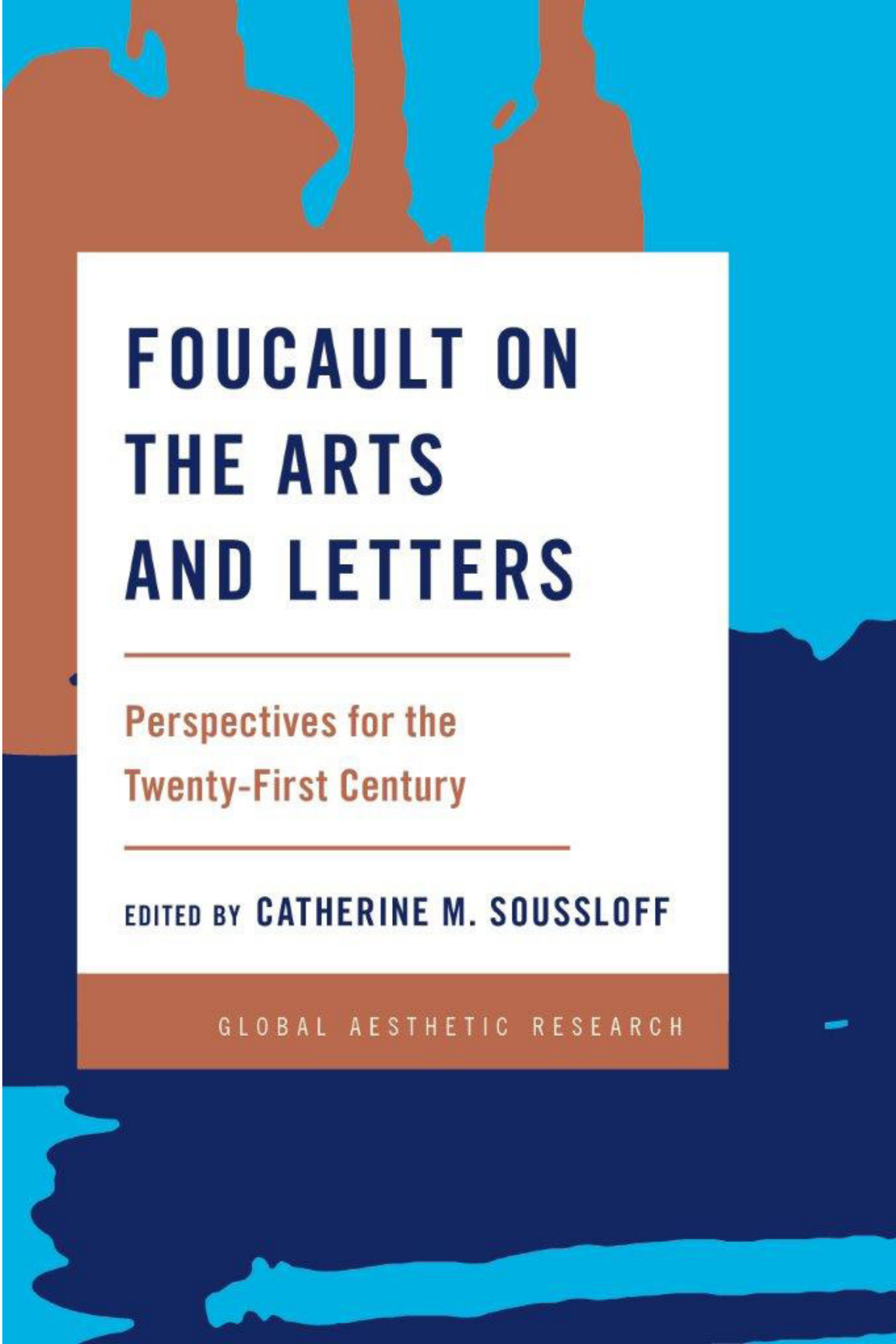
FOUCAULT ON THE ARTS AND LETTERS
Perspectives for the Twenty-First Century
EDITED BY CATHERINE M. SOUSSLOFF
GLOBAL AESTHETIC RESEARCH

Foucault on the Arts and Letters

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For my dear daughter Genya in France

Contents

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Introduction

Perspectives on Foucault and the Arts and Letters

Catherine M. Soussloff

Michel Foucault was one of the most important philosophers of the twentieth century. His books, essays, interviews, seminars, and lectures continue to be significant for many fields in the humanities and social sciences today.[1] Born in Poitiers, France, in 1926, he died prematurely of AIDS in Paris on June 25, 1984. Although Foucault wrote and spoke about the arts and letters for most of his life – notably painting, literature, music, architecture, and photography – after his death he has been best known as a philosopher of political and social theory. Since the turn of the twenty-first century, sympathetic social and political theorists have invariably turned to recent events and contemporary global social conditions when explaining the overriding significance of Foucault's later seminars to an assessment of his contribution to political theory. In Foucault's later work, they have found an ethics and methods that could respond to the assaults on the rights and freedoms of contemporary political subjects made in the name of necessity and brought about as a response to world events by democratically elected governments and social institutions in a neoliberal and globalized society. When viewed as a whole, this book offers numerous intersections with the efficacy that Foucault's thought presents for contemporary geopolitical thinking and activism. These intersections between the arts and letters and the positive perceptions of Foucauldian political theory should not surprise, although they have not been extracted in the contemporary literature to a remarkable extent.[2] Nor should we expect, given Foucault's insights into "the archaeologies of silence" characteristic of discourse, that such intersections between Foucault's political theory and the literary, visual, and performance arts should be explicit or obvious. The contributors to this book accept that Foucault's own thinking and methods did not divide neatly into categories determined by legibility and distributed according to normative disciplinary, institutional, and

methodological means. Research into Foucault's philosophy and the arts and letters requires a suspension of the usual expectations of how to *read* an oeuvre, in favor of close visual and textual analyses attuned to often overlooked ruptures and dissonances in the discursive field.

The chapters in this book propose the value of understanding Foucault's corpus of writing as characterized by his synthetic method through which means the alliance between aesthetics and political theory can be made visible in the contemporary situation. In his own times, Foucault found the matter – something that should be understood here as "the arts and letters" – and concerns of aesthetics all too frequently separated or occluded from political realities and events. He made it part of his project to find the topics – most famously the prison and sexuality – in which he might reveal the intertwined configurations of the two. Scholars have increasingly considered that Foucault's synthetic method allowed him to address with greater and greater clarity – given the evidence of the later seminars – the proximity of the aesthetic in the political, a point made in this book by Frédéric Gros and also in a number of earlier publications by Daniel Defert, Arnold Davidson, and Gros himself. While it is true that since the 1960s Foucault has not infrequently been criticized for his synthetic approach to the construction of historical and theoretical thought, and for his conclusions regarding the social institutions and discourses upon which those methods were brought to bear – such as prison, language, and medicine – the approach itself has remained productive, indeed essential to engendering comparativity in the disciplines where the criticism and interpretation of the arts and letters are concerned.

The comparative and synthetic method gleaned from Foucault does not serve so much as a model here, but rather allows for alternative critical positions to the cultural materials encountered by each author in their respective contributions to the book. Therefore, the chapters in this book – whether focused biographically, critically according to medium, or theoretically – while employing a synthetic method, refer the reader to the core of Foucault's political and philosophical commitments and their efficacy for the global political situation today. The main aim of the chapters is not the elaboration of the uses of Foucault for inquiry into the arts and letters, but to understand the meaning and integrity of his positions. Thus, this book could be said to present a series of important forays into areas that are implicit in the literature on Foucault, but that have not been explored as much as other aspects of his work. Using an overall comparative methodology, *Foucault on the Arts and Letters* explores the shape of Foucault's approach to the visual arts, performance and music, literature, architecture, and aesthetics throughout his writing. The chapters in this book articulate the many ways in which the extension of Foucault's contributions to thinking about the arts and letters provides significant insights for the future of cultural interpretation.

A review of Foucault's writings from their beginnings in the 1950s to his last seminars reveals that the philosopher drew and redrew a picture of the modern and contemporary subject, intertwined with a society and the cultural productions that determined it. Foucault constantly refined his ideas about the subject and the ideas of subjectivity that resulted from his examinations of philosophical and literary texts, scientific documents and treatises, material artifacts, the built environment, and historical descriptions of social practices. The Foucauldian archive was apparently limitless, but confined, in fact and with few exceptions, to the European tradition. For some – even for many – in the postcolonial world, this comes across as a major limitation of Foucault's contribution to political theory and proof of the poverty of his idea of freedom. On the other hand, advocates of Foucault in the twenty-first century understand the current globalized society, particularly in its economic aspects, as a result of the imposition over centuries of Western culture and Westernized policies onto the rest of the world. They see Foucault's philosophy as providing potential ways of intervening from within centers of power. Certainly, few philosophers in the twentieth century examined their own political reality and its history as closely as Foucault did. In this sense he is an archetypical Europeanist. The chapters in this book take on the vast subject matter of Foucault's specific archive, including its limitations, and the reader will encounter all kinds of materials in this book. While many profound explanations for the place of the individual subject in our present globalized society have relied on the insights of Foucault into the sources on the self and the political theory that might explain contemporary existence, the ramifications in the actual cultural fabric and artifacts of that existence will be found here in chapters that explore both Foucault's own investment in material culture and in chapters that use insights found in his writing – such as disciplinary techniques – to explore contemporary forms of existence. For, beyond arguing and attempting to demonstrate how the methods of government and institutions achieve their ideal subjects through discourse and the manipulation of power in disciplinary contexts (preeminently forms of surveillance), Foucault sought to suggest the means available for the contemporary individual to gain a measure of freedom in the presence of such subjectivation. In his own writing, even on topics seemingly far removed from the arts and letters, Foucault not infrequently turned to this material as exemplary sites in which his idea of freedom from subjectivation might be visualized and deployed.

Furthermore, Foucault's ideas about the subject and subjectivities emerged according to the nature of the lens that he turned upon the topic, most famously his archaeological method that he explained in *The Archaeology of Knowledge*. However, as the chapters in this book reveal so clearly, in his thinking and writing Foucault also drew extensively from methods found in

art and literary criticism, such as description or *ekphrasis*, and from ideas of embodied practices, such as those found in the fields of performance and in the disciplines of cultural anthropology and medicine. For all of these reasons, this book argues that Foucault's particular approach to philosophy as a way of thinking the self through the work of art provides significant grounds for the reconsideration of his impact today.

It can be observed that the chapters in this book move across as many disciplinary boundaries as Foucault himself did, and the book, therefore, may be said to take on the integration of the aesthetic and political dimensions of thought found in Foucault's writings in order to offer deep and, at times, unusual investigations of major figures in the history of literature and critical theory – Shakespeare, Baudelaire, Benjamin, and Beckett – and major artistic media, such as photography, dance, music, architecture, and literature. The organization of the book according to sections corresponds with the editor's desire to maintain a synthetic, comparative, and nonchronological approach to the issues raised by a consideration of the arts and letters in Foucault's work. The titles of the sections indicate the contemporary perspective from which the contents of the chapters of each may be viewed. The chapters within each section are arranged according to the strong associations that can be built upon in reading through them in the given order.

The book begins with the section Visual Articulations and the chapter by Dana Arnold, which offers a historiographically nuanced interpretation of *Madness and Civilization*. This was Foucault's first major book and, as Gilles Deleuze recognized, the source of many ideas pursued over the rest of his life. One striking contribution of Arnold's chapter is to underline the importance of locating invisibilities and silences in Foucault's overall project of the articulation of existence. Virtually every chapter in the book resonates in some way with this facet of Foucault's method and arguments. Arnold locates William Hogarth's print cycle *A Rake's Progress* (1732–1733) and the architecture of the Bedlam hospital-asylum in London within Foucault's historical account of madness where she finds both a conception of "unreason" and the "archaeology of silence." This juxtaposition of what she calls the "visual articulations of madness and its spaces in painting and architecture" allows her to use Foucault's approach to madness within a context that reveals both its strengths as an interpretative frame and the ambiguity of its historical applicability. In "The Photogenic Invention of Thought-Emotion," Anton Lee explores Foucault's sole essay on photography and his last published text on the visual arts, the essay on his American contemporary Duane Michals. Lee argues that this later essay exhibits a proclivity for a "post-Cartesian photography," which intersects with the philosopher's interest in the formation of alternative subjectivities that aspire to contingent truth-values in opposition to traditional photographic representation. The ambivalent sexuality

of Michals's subject and the sequential ordering and narrative elements of the images calls forth a reconceptualization of the medium of photography and of the viewer's own expectations, demonstrating how Foucault used Michals's photographic visualizations of a shifting identity to explore the theoretical issue of subjectivity. The importance of the visual in Foucault's own thought and its significance for the interpretation of contemporary art emerge in Sophie Berrebi's chapter on the French artist Jean-Luc Moulène. Berrebi demonstrates that the inheritance of Foucault for contemporary visual art may be particularly strong in the area of photographic installation work that uses documents and a revised concept of the archive, proposed first by Foucault, to critique the institutions of art. Moulène's project in the Louvre is a particularly acute example of the resonance of Foucault's work on the archive with a dominant trend in contemporary installation art in the museum and it brings the philosopher and the artist into a sort of disputation with the theories on photography of John Tagg and Alan Sekula. In all of these players, Berrebi locates a refusal to accept the evidence of photography and its appeal to reality, which, so she argues, should urge contemporary viewers to maintain a skeptical perspective on all visual practices reliant on a concept of the transparency of the archive.

The two chapters in the section Bodily Experience in Dance and Music address the complexity of the intertwining of the body and experience in Foucault's writing, as discussed in *Discipline and Punish* and *The History of Sexuality* volumes, but also in later essays on the construction of the self and the 1982–1983 seminars on *The Hermeneutics of the Subject*. While Foucault's writing on dance and music is sparse, if practically nonexistent, the body may be considered central to much of his writing from the beginning, as encountered in *Madness and Civilization* and *The Birth of the Clinic*. In their originality, the chapters in this section reveal more precisely the significance of these fields for the interpretation of the body in Foucault's philosophy. In "Body Techniques and Techniques of the Self," Frédéric Pouillaude proposes choreographed techniques in dance as exemplary of Foucault's concept of "lived experience" and integrally related to the idea of the self in the world. Pouillaude opposes Foucault's approach to the disciplined body in action to the static artwork made for contemplation, and he argues that dance allows us to understand both the power dynamics inherent in technique and the Foucauldian concept of ideal existence as an ethical aesthetics.[3] In "Discipline and Pianist: Foucault and the Genealogy of the Étude," Brandon Konoval provides a fine-grained history of the piano étude at the end of the nineteenth century/beginning of the twentieth century and relates its technical rigors and practices to Foucault's interpretation of disciplinary techniques. Following Foucault's method in *Discipline and Punish*, Konoval compares the musical practice of the early twentieth century with contemporaneous military drills

and procedures in order to situate more precisely the historical material to the concept of disciplinary techniques and the operations of power. As Pouillaude does with the art form of dance, Konoval sees a productive slippage in the piano étude between disciplinary techniques imposed upon and learned by the body and the self-conscious production of the self as an aspect of the aesthetics of existence.

The section Heroic and Tragic Subjectivities begins with Sima Godfrey's examination of the sources for Foucault's conception of modernity, starting with Kant, which might be said to have engendered his unique historical method. In seeking the intellectual roots of Foucault's approach to modern life, Godfrey finds an insistence on contemporaneity – what she calls "the heroization of the present moment" – that differs significantly from the two other major theorists of modernity: Charles Baudelaire and Walter Benjamin. Godfrey's careful historiographical analysis of the reception of Baudelaire and Benjamin in post–World War II France locates the intellectual originality of Foucault's own brand of modernity more precisely in a tradition of Franco-Germanic literary critique. Indeed, in many of the chapters that follow here, the authors supply telling analyses of Foucault's reliance on conceptions of the heroic and the tragic as found in the literary landscape of the European tradition in order to nuance his interpretation of contemporary subjectivity. Marisa C. Sánchez explores the significance of the major literary work of Samuel Beckett for Foucault's approach to language and representation, particularly at the crucial moment of his election to the Collège de France in 1970. In describing the intersections – some visible, some not so visible – between Beckett's writing and Foucault's philosophy, Sánchez suggests an affinity for the representation of the "de-centered subject" in both, which is achieved through the manipulation of language in order to reveal what theretofore had been unidentifiable. In Arianna Sforzini's chapter "The Role of Parrhēsia in *King Lear*," Shakespeare becomes the protagonist in the Foucauldian canon, not so much, according to the author, due to his literary status in it, but because of the ostentatious dramatic aspects of his concept and use of tragedy in the plays. Looking into the meaning of the event in Foucault's political theory, Sforzini finds theatrical tragedy as the paradigmatic location for the expression of the event as political discourse. In this view, the play of *King Lear* – both in its historical mise-en-scène of seventeenth-century Britain and in its depiction of the tragic sovereign hero – gives the ultimate example of a reflection on the practice of truth-telling, or *parrhēsia*. According to Sforzini's argument, *Lear* is the ethical lesson found in the aesthetic artifact and thus a central text for analyzing Foucault's philosophy of existence.

The final section of the book addresses the idea of Aesthetics Transformed, a title referring to Foucault's conception of ethics as coming from and in accord with aesthetic principles and practices that can be actually

transformative for subjectivity. The section begins with my chapter, "Deleuze on Foucault: The Recourse to Painting," because Gilles Deleuze's book *Foucault* is one of the first attempts to define Foucault's contribution to philosophy through an examination of his method, and it does so by turning to a concept of "visibility" taken from the uses made of painting in Foucault's writing beginning with *Madness and Civilization*. Deleuze's dual focus in his book on Foucault's method and on the particular kind of visibility offered by painting allows the reader to understand the imbricated nature of the relationship of Foucault's use of the techniques and terminologies associated with visual analysis and the work of art. I argue that Deleuze's assessment of Foucault's philosophy indicates the strength that painting maintained as both a historical tool and a conceptual methodology in a system conceived of as centrally concerned with vision and visibility as a way of understanding the situation of the subject in the world. In "Critical Travels, Discursive Practices: Foucault in Tunis," Ilka Kressner turns to a specific, but little-studied, moment in Foucault's biography when his work on painting intersected crucially with a transformation of his understanding of politics: Tunis, Tunisia, 1966–1968. Kressner thus links the approach to painting and its visibilities taken by Foucault in his lectures at the University of Tunis with the transformation of his self as seen in North African ascetics. Moreover, in the years in Tunis she discerns a change of course in Foucault's approach, a turning toward literary discourse and otherness, not found in philosophy per se or in his prior Eurocentric experience, which allowed for new perspectives found in the seminars following his appointment at the Collège de France. In the chapter "Remaking the Self in Heterotopia," Andrew Ballantyne, an architectural historian, addresses the famously difficult Foucauldian concept of heterotopic space and argues for its centrality in understanding the meaning of the making of the self in Foucault's thought. Ballantyne gets at heterotopia through the figures of Defoe's Robinson, Flaubert's St. Anthony, and Henry David Thoreau's self-representation in *Walden*, each of them seen as a different sort of embodiment of the practice of the heterotopian ideal. Ballantyne explains that they exist in "spaces that are apart from the commonplace world where a society's dominant values freely operate." Turning to Deleuze and Guattari as support for his argument concerning Foucault's heterotopia, Ballantyne asserts that these are places of liberation for a freedom of the self that transgresses the boundaries of consciousness and that can be truly "known" only through the experience of literary characters.

In the final chapter, "The Aesthetics of Bios," Frédéric Gros reprises two aspects of his seminal and ongoing interpretation of Foucault's political philosophy: the importance of the concept of the work of art and the meaning of the philosopher's "aesthetics of existence." Gros summarizes how the themes of the construction of the self, the issue of subjectivity, the issue of freedom,

and the issue of existence inter-articulate with and through the work of art in Foucault's thought. In this way, we see that the philosopher understands the idea of being in the world as a particular *way* of being, expressed in the word "existence," which has significant resonances with German philosophy but which has been reformed, one might say, in Foucault to the point of "coexistence" with aesthetics. In this regard, Gros considers aesthetics as the determinant discourse of Foucault's political philosophy.

NOTES

1. For a recent meditation on "the archive of Foucault," spurred by the thirtieth anniversary of his death, see http://www.telerama.fr/idees/la-seconde-vie-de-michel-foucault,113884.php.

2. There are important exceptions to this statement. See the essays and commentary in Michel Foucault, *Aesthetics, Method, and Epistemology*, ed. James D. Faubion, trans. Robert Hurley (New York: New Press, 1998) and Philippe Artières, ed., *Michel Foucault: La littérature et les arts. Actes du Colloque de Cerisy, juin 2001* (Paris: Éditions Kimé, 2004). See also Gary Shapiro, *Archaeologies of Vision: Foucault on Nietzsche on Seeing and Saying* (Chicago: University of Chicago Press, 2003); Joseph J. Tanke, *Foucault's Philosophy of Art: A Genealogy of Modernity* (London: Continuum, 2009); some of the essays in Gary Gutting, ed., *The Cambridge Companion to Foucault,* 2nd ed. (Cambridge: Cambridge University Press, 2003), and Christopher Falzon, Timothy O'Leary, Jana Sawicki, eds., *A Companion to Foucault* (Maiden, MA: J. Wiley, 2013). My forthcoming book *Michel Foucault and the Pleasure of Painting* (Minneapolis: University of Minnesota Press) will also address at length issues regarding painting, theory, and the visual arts. In what follows here, I have sought to keep the endnote references to a minimum and I refer the reader to the scholarly apparatus of the chapters in the book for specific references to Foucault's work.

3. For an earlier exploration of Foucault's concept of dance, discipline and the body, see Mark Franko, "Archaeological Choreographic Practices: Foucault and Forsythe," *History of the Human Sciences* 24 (October 2011): 97–112.

Part I

VISUAL ARTICULATIONS

Chapter 1

Unreason and the Ambiguities of Silence

Dana Arnold

William Hogarth's picture cycle *A Rake's Progress* (1732–1733) tells the story of Tom Rakewell, a wastrel heir who inherits his miserly father's fortune. Originally a series of eight paintings that was later translated into popular prints, the scenes narrate Tom's moral and financial decline. We see how money and manners make Tom socially acceptable and the lengths he is prepared to go to in order to maintain his newly found status and wealth. His actions and ambitions are parodied in the final scene, where we see his descent into madness and incarceration in the London lunatic asylum known as Bedlam. Rakewell's rejection by the society he sought to please has resonance with Foucault's exploration of why the mad have been confined, isolated, and excluded throughout modern history in his seminal work *Folie et déraison: Histoire de la folie à l'âge classique* (1961).

My concern here is with visual manifestations of madness and the spaces in which they take place. First I consider the complexities of the publishing history and the reception of Foucault's text in both the Anglophone and Francophone worlds. This underpins my discussion of the spaces of madness in eighteenth-century Britain as evident in the architecture of Bedlam and Hogarth's depiction of this as part of his visual narrative of the "progress" of Tom Rakewell.

THE HISTORY OF THE BOOK

In *Folie et déraison*, Foucault argues that madness exists only in society and comes into being only when societal forces seek to repress it. The essence of madness is that it cannot be verbalized, as language is the tool of reason. Instead, he suggests we can write the story of madness by writing about what

makes madness such a linguistically impenetrable zone. According to Foucault, this would be an "archaeology of silence" that in turn would help us to understand other forms of exclusion.[1]

In *Folie et déraison*, Foucault charts the journey of the mad from liberty and discourse to confinement and silence, and explores how this transition is achieved through the exercise of power. He starts in the sixteenth century, when madness was an "undifferentiated experience,"[2] a time when the mad roamed the countryside in "an easy wandering existence."[3] Foucault presents madness as an active force in Renaissance society that was part of daily life. Madness was not controlled or encountered in specific situations nor was it observed in particular conditions; it was simply part of everyday social experience. In Renaissance society madness was public and present everywhere, not exhibited behind bars. An important distinction is drawn between the different experience of madness during the Renaissance and the eighteenth century, when the mad were separated from the rest of society. Foucault identified a shift in attitudes toward the insane that resulted in their confinement or incarceration. This confinement hid away unreason but drew attention to madness in order to organize and exhibit it.

Foucault shows the historical and cultural developments that lead to "that other form of madness, by which men, in an act of sovereign reason, confine their neighbours."[4] Foucault examines the "great incarceration" of the insane into asylums during the seventeenth and eighteenth centuries in France and England. This was both a physical and a moral incarceration, a stigmatization of madness to replace the old stigma of leprosy. The madhouse isolated unreason, substituting "for the free terror of madness the stifling anguish of responsibility."[5] We learn how the mad came first to be identified and confined; how moral and economic factors determined those who ought to be confined; how they were perceived as dangerous as a result of being confined, partly through association with the lepers who they had replaced as outcasts. Madness became the antithesis of reason, and the dialogue of reason and unreason – such as Shakespeare had portrayed between the fool and King Lear – was ended. Reason had triumphed at the expense of the unusual, the nonconformist, and, ultimately, the individual human being. And this signals Foucault's broader concern with the notion of existence and the social systems that work to contain and control it. Madness is germane to this train of thought.

FOUCAULT AND ARCHAEOLOGY

The concept of archaeology is no stranger to Foucault's writing. Indeed, *The Archaeology of Knowledge* is arguably one of Foucault's best-known works,[6]

albeit that it stands distinct from his other writings. Here, Foucault reflects on the mode of analysis he employed in his previous works *Madness and Civilization, The Birth of the Clinic*, and *The Order of Things.* Foucault presents a historiographic review of his methodological processes in these earlier works. To this end he uses "archaeology" or the "archaeological method" as a means of critiquing the established narrative structures of both history and philosophy. Foucault sees the need for continuity and progression in constructing narratives of the past as processes of exclusion where we project our own consciousness on to the past. Instead, Foucault argues that systems of knowledge define the boundaries of thought and language used in a given period. These epistemes, or discursive formations, function outside the consciousness of the individual subjects.

There is no doubt that Foucault's thoughts about the "archaeology of knowledge" are perhaps better known than his thinking about an "archaeology of silence."[7] That said, I would like to begin with an "archaeological" exploration of the book itself as this text, perhaps more than any other of Foucault's writings, has been through several transformations, not least due to the author's own editorial interventions.

My method here resembles, in some ways, a more traditional archaeological digging through the layers of the text to establish its publishing history. But at the same time, I also explore the anachronisms, deviations, and indeed ambiguities in the history of the text and its reception by the Anglophone and Francophone scholarly communities. I contest that here Foucault's own archaeological method of exploring knowledge and historical circumstance comes into play.

It is important to explore the publication and translation history as it differs greatly between the French and Anglo-American contexts. Moreover, the unevenness between the two linguistic realms impacted on the critical reception of Foucault's early work. Subsequent developments in Foucault's own thinking and his oftentimes unsystematic editorial interventions mean there is the lack of fixity in the text. Added to this are the vagaries of the translations into English. The problematic relationship between different versions and different languages has caused some disquiet among scholars, especially the resolutely Anglophone. But to my mind the protean nature of this text makes it all the more interesting.

THE PUBLISHING HISTORY OF THE BOOK

Folie et déraison was first published by Plon in 1961. It was an enormous volume based on Foucault's doctoral thesis. An abridged version appeared only three years later as *Histoire de la folie* published by Union générale d'éditions

(UGE). This version, which had been shortened by Foucault himself, was translated into English by Richard Howard and published in 1965 as *Madness and Civilization: A History of Insanity in the Age of Reason* (New York: Pantheon). The same translation was published in Britain by Tavistock in 1967 in a series edited by R. D. Laing, a leading light in the anti-psychiatry movement (see below).[8] This version had a preface by David Cooper, who was also part of the anti-psychiatry movement, and included some of the material from the original 1961 text. Foucault returned to the abridged version in 1972, making minor amendments to the text and adding a new preface that replaced the original one and two new appendices. This was published by Gallimard as *Histoire de la folie à l'âge classique.* The two appendices that were added in 1972, "La folie, l'absence d'oeuvre" and "Mon corps, ce papier, ce feu," were subsequently withdrawn from a further edition also published by Gallimard in 1976. This work is commonly known as *Histoire de la folie*. An English version of the original full-length 1961 text appeared forty-five years after the first French edition. It was published in 2006 by Routledge under the title *History of Madness*, with a new translation by Jonathan Murphy and Jean Khalfa. An additional "archaeological" layer was added to this new version as R. D. Laing's review of the text for the 1967 version is included in the front matter.[9]

Debates about the scholarly worth and historical accuracy of *Folie et déraison* have straddled the Francophone and Anglophone worlds since its first appearance in 1961. It is not my concern here either to rehearse these arguments in depth or to add to the many gallons (or liters) of academic ink that have been spilled in their furtherance.[10] What follows is, if you will, a *shallow archaeology* of the critique and reception of the work in its various manifestations. This gives context to my Foucauldian reading of two discrete but related articulations of madness in eighteenth-century Britain: scene eight of Hogarth's *A Rake's Progress* and the architecture of Bedlam.

On the French side of the Channel, Foucault received immediate, if not extraordinary, praise from Fernand Braudel and other intellectual luminaries including Roland Barthes and Michel Serres.[11] Braudel's postscript to a positive review by Robert Mandrou in the *Annales* in 1962 was in his own words to underscore the "originality and pioneering character" of Foucault's book.[12] To my mind, Braudel puts his finger on it when he reflects on the "ambiguity" in the work:

> I am adding a few lines to the account above in order to underscore the original, pioneering character of Michel Foucault's book. …
>
> In this work, I recognise and admire a rare ability to address a problem from three of four different viewpoints, this ambiguity sometimes inflects on the material approach of the book (one must be very attentive in order to follow the argument), but it is this very ambiguity of every collective phenomenon: a