

Contents

| | | | | |
|--|-----|---|--|-----|
| <i>Preface</i> | vii | 3 | Impressionist Installations and Private Exhibitions | |
| <i>Introduction: The Critical History of Impressionism: An Overview</i> | | | MARTHA WARD | 49 |
| MARY TOMPKINS LEWIS | I | | Part Two Landscapes of Modernity | |
| Part One Background Studies: Economic Landscapes and Exhibition Strategies | | 4 | Framing the Landscape | |
| 1 Impressionism, Originality, and Laissez-Faire | | | JOHN HOUSE | 77 |
| ROBERT L. HERBERT | 23 | 5 | The Environs of Paris | |
| | | | T. J. CLARK | 101 |
| 2 Dealing in Temperaments: Economic Transformation of the Artistic Field in France during the Second Half of the Nineteenth Century | | | Part Three The Critical Climate | |
| NICHOLAS GREEN | 31 | 6 | The Intransigent Artist <i>or</i> How the Impressionists Got Their Name | |
| | | | STEPHEN F. EISENMAN | 149 |

7 Duranty on Degas: A Theory
of Modern Painting
CAROL ARMSTRONG 163

8 Berthe Morisot and the
Feminizing of Impressionism
TAMAR GARB 191

Part Four
**Impressionism,
Politics, and Nationalism**

9 Camille Pissarro in 1880: An Anarchistic
Artist in Bourgeois Society
MICHEL MELOT 205

10 Monet and the Challenges to
Impressionism in the 1880s
PAUL TUCKER 227

Part Five
Recent Studies in Post-Impressionist Painting

11 Seurat's *Grande Jatte*:
An Anti-Utopian Allegory
LINDA NOCHLIN 253

12 At the Threshold of Symbolism:
Van Gogh's *Sower* and Gauguin's
Vision after the Sermon
DEBORA SILVERMAN 271

13 Mark, Motif, Materiality:
The Cézanne Effect in the
Twentieth Century
RICHARD SHIFF 287

Select Bibliography 323

Contributors 331

List of Illustrations 333

Index 337