

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	<i>Part Two</i> Landscapes of Modernity	
<i>Part One</i> 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	
2 Dealing in Temperaments: Economic Transformation of the Artistic Field in France during the Second Half of the Nineteenth Century		T. J. CLARK	101
NICHOLAS GREEN	31	<i>Part Three</i> The Critical Climate	
		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	163
	CAROL ARMSTRONG	
8	Berthe Morisot and the Feminizing of Impressionism	191
	TAMAR GARB	
	Part Four Impressionism, Politics, and Nationalism	
9	Camille Pissarro in 1880: An Anarchistic Artist in Bourgeois Society	205
	MICHEL MELOT	
10	Monet and the Challenges to Impressionism in the 1880s	227
	PAUL TUCKER	

Part Five
Recent Studies in Post-Impressionist Painting

11	Seurat's <i>Grande Jatte</i> : An Anti-Utopian Allegory	253
	LINDA NOCHLIN	
12	At the Threshold of Symbolism: Van Gogh's <i>Sower</i> and Gauguin's <i>Vision after the Sermon</i>	271
	DEBORA SILVERMAN	
13	Mark, Motif, Materiality: The Cézanne Effect in the Twentieth Century	287
	RICHARD SHIFF	
	<i>Select Bibliography</i>	323
	<i>Contributors</i>	331
	<i>List of Illustrations</i>	333
	<i>Index</i>	337