

## Works Cited

### Primary Sources

Antonio, Pietro. *Exposition au Salon du Louvre en 1787*. 1787. Engraving. There are various accounts about how crammed the Salon de Paris was or how boring, but none of them can quite encompass the head-to-toe art lining the walls or the ladies and their fans. This simple engraving brought an event that was hated by some and adored by others to life in my head. Because I could envision what the Impressionist Exhibitions were not, I could also envision what they were because there are no descriptive records of that.

Caillebotte, Gustave. *Rue de Paris: Temps de pluie*. 1877. The Art Institute of Chicago, Chicago. *The Art Institute of Chicago*. Web. 15 Feb. 2016.

<<http://www.artic.edu/aic/collections/artwork/20684>>. Through this source I learned about art critics' favorite painting at the Third Impressionist Exhibition. They believed that Caillebotte, who was the creator of this exhibition, was not actually an Impressionist. His work was some of the ones with less visible brush strokes and more defined lines. That being said, he was the organizer of the Third Impressionist Exhibition and referred to himself as an "Impressionist."

The Catalogue of the Second Impressionist Art Exhibition. 1876. *The Tate*. Web.

<[http://www2.tate.org.uk/archive/journeys/bloomsburyhtml/images/artistlist\\_spi.jpg](http://www2.tate.org.uk/archive/journeys/bloomsburyhtml/images/artistlist_spi.jpg)>.

This helped me to see the variety of the Second Impressionist Exhibition. It allowed me to view how Durand-Ruel's work influenced the Impressionists and their decisions in the upcoming exhibitions.

Cézanne, Paul. *Quartier Four, Auvers-sur-Oise*. 1873. Philadelphia Museum of Art, Philadelphia. *The Philadelphia Museum of Art*. Web.

<<http://www.philamuseum.org/collections/permanent/63135.html>>. Cézanne was the youngest and most daring Impressionist artist. His work was some of the favorites to critique by conservative critics; the First Impressionist Exhibition was no different, this painting of his was one of the most sought out and despised in the entire exhibit.

- - -. *Scene fantastique*. 1873. Oil on canvas. Private Collection. Cézanne was one of the more ridiculed of the Impressionist painters featured at the Third Impressionist Exhibition. His work was constantly under siege for being too abstract during the First and Second Exhibitions. By the Third Exhibition, his work was becoming more accepted into the exhibitions. This helps me to understand that the critics and the Parisian public were slowly getting used to this new form of painting presented.

- - -. *Tête d'homme: Etude*. 1877. Private Collection. *Art Institute of Chicago*. Web. The Third Impressionist Exhibition was widely thought to be the most balanced of all of the Impressionist exhibitions. Through the mix of medium, landscapes and portraits, and artists, Caillebotte created an unforgettable exhibition. This exhibition, unlike the Salon, allowed the viewer to see even the tiniest of paintings such as this portrait by Cézanne. Many people did not want their portrait to be painting by an Impressionist because they thought they would look misshapen, but this art piece changed many critics' minds.

Corot, Camille. *Hagar in the Wilderness*. 1835. The Metropolitan Museum of Art, New York City. *The Metropolitan Museum of Art*. Web. <<http://www.metmuseum.org/toah/works-of-art/38.64/>>. The Realists were the painters who came before the Impressionist Movement. The Barbizon School was one of the birthplaces of these Realists and continued to be so throughout the time of the Impressionists. Many of the paintings from

the school had subjects very similar to the classical style but their approach to painting was very different.

Courbet, Gustave. *Un enterrement à Ornans*. 1849. Musée d'Orsay, Paris. *Musée d'Orsay*. Web.

<[\[orsay.fr/index.php?id=851&L=1&tx\\\_commentaire\\\_pi1%5BshowUid%5D=130\]\(http://www.musee-orsay.fr/index.php?id=851&L=1&tx\_commentaire\_pi1%5BshowUid%5D=130\)>. This](http://www.musee-</a></p></div><div data-bbox=)

portrait is one of the most famous Realist portraits and exemplifies the technique of

Realism. It shows the specific subject matter while still incorporating aspects of everyday

life. From this source I learned that the idea between Realism and Impressionism is to try

and change the way people view art in relation to their personal lives, but the two

movements approached it in very different ways.

Daumier, Honoré. *The War Council*. 1872. Lithograph on paper. The Metropolitan Museum of

Art, New York City. This source was created right before the start of the Impressionist

exhibitions. It focusses on the Franco-Prussian War, a common topic of that time, and

tries to mock the government. The Realist and the Impressionist Movements overlap and

this was one of those moments. Daumier, like many of the critics, hated French politics

and channeled his work into that, the polar opposite of what the Impressionists wanted to

do.

David, Jacques Louis. *The Death of Socrates*. 1787. The Metropolitan Museum of Art, New

York City. *The Metropolitan Museum of Art*. Web.

<<http://www.metmuseum.org/toah/works-of-art/31.45/>>. This painting has no visible

brush strokes and features people who die years before its creation. The classical style of

painting preferred to focus on historical subjects rather than modern life which is one of

the ways that it differed from Impressionism. While the Realists tried to incorporate some

aspects of modern life, they did so in a clean rather than abstract way. This painting gives me a basis for these observations.

Degas, Edgar. *Dancers Practicing at the Barre*. 1877. The Metropolitan Museum of Art, New York City. *The Metropolitan Museum of Art*. Web.

<<http://www.metmuseum.org/collection/the-collection-online/search/436139>>. Degas was one of the more academic Impressionist painters sometimes even completing a preliminary sketch of his work before the creation of the final product. This painting was one of the few of his that was not ridiculed by critics. This shows that even though Degas was one of the more academic Impressionists, his work was some of the least accepted.

- - -. *Petite danseuse de quatorze ans, statuette en cire*. 1881. Collection of Mr. and Mrs. Paul Mellon. *The Metropolitan Museum of Art*. Web. This source was one of the first sculptures to be exhibited with the Impressionists. It shows the turning point in the movement where new styles and forms of art were accepted and fell under the category of Post-Impressionism.

- - -. *Portrait de M. Duranty*. 1873. Glasgow Art Gallery and Museum. *Glasgow Art Gallery and Museum*. Web. Even though this painting was created in 1873, it was not exhibited until the Fourth Impressionist Exhibition. Many of the more controversial Impressionists were not present, so a large part of that exhibition was Degas's work. He was by far the most rebellious in his words, but not so in his painting. He stuck to traditional subjects while adding the flare of visible brushstrokes.

- - -. *The Rehearsal*. 1873. Fogg Museum, Cambridge. *The Harvard Art Museums*. Web.

<<http://ids.lib.harvard.edu/ids/view/47208093?width=3000&height=3000>>. Edgar Degas was one of the more academic of the Impressionist painters. While he still had defined

brush strokes and direct painting, he would sometimes complete a preliminary sketch or drawing. This early work of his showed and helped me to understand, like many of the other paintings, how different the Impressionists work was. This painting in particular allowed me to contrast Impressionism to the Salon's paintings that were as academic as Degas.

Delacroix, Eugène. *Liberty Leading the People*. 1831. Louvre Museum, Paris. *Louvre Museum*. Web. 15 Feb. 2016. <<http://www.louvre.fr/en/oeuvre-notices/july-28-liberty-leading-people>>. This painting showcases the work of the early classical painters. It gives an example of the art that Durand-Ruel would see in his house and made me consider why he chose to deal Impressionist artwork. It gave details about what Parisians were used to and content with buying from the Durand-Ruels.

Durand-Ruel, Paul. *Paul Durand-Ruel, Memoirs of the Impressionist Art Dealer*. Ed. Flavie Durand-Ruel. N.p.: n.p., 2014. Print. Paul Durand-Ruel has had many people write about him, but it was not until 2014 that the world knew about his personal connection to the Impressionists and their art. Through this memoir, the reader can see the hardships and the sacrifices he made to get through to the public what he believed was quality art.

The Elevators of Printemps. 1865. *Printemps*. Web. <<http://departmentstoreparis.printemps.com/story/w/printemps-story-permanent-evolution-34137>>. The elevators in this photograph were originals from one of the Universal Expositions. It was very important for department stores to be able to connect their new ideas and customs with that of Paris which was showcased in this source.

*Etablissement de l'Academie Royale de peinture et de sculpture*. 1692. JPEG file. This source did not really help em to deduce anything about the Salon de Paris or the Academié, but it

was a good visual representation of how the Salon was advertised. This ad is from after the Salon was opened to the public rather than just to the wealthy.

*Exposition de Tableaux de Claude Monet*. 1895. National Library of France. *The National Library of France*. Web.

<<http://gallica.bnf.fr/ark:/12148/btv1b525058238/f3.image.r=monet%20durand-ruel>>.

This source showed me how much time and effort Durand-Ruel put into his work with the Impressionists. His idea of creating solo exhibitions for the most popular painters was very revolutionary and paid off later in life. Monet's solo exhibition came at a time where he already had moderate success, but it was one of the big turning points in his career.

*Galerie Durand-Ruel Label*. N.d. Image. Archives Durand-Ruel © Durand-Ruel & Cie. This source showed me photographs of what the actual gallery looked like and how it was run. This helped to give me insights into how revolutionary this new form of art dealing was. It helped me to see how the Impressionists affected Durand-Ruel's style of art dealing and caused him to start bulk purchasing.

Géricault, Théodore. *The Raft of the Medusa*. 1819. Louvre Museum, Paris. *Louvre Museum*. Web. 15 Feb. 2016. <<http://www.louvre.fr/en/oeuvre-notices/raft-medusa>>. This painting, like the Delacroix, gave me insights into what type of art the Durand-Ruels' dealt and the art that Paul Durand-Ruel grew up with. It is an example of a typical painting from the Salon and is one of the most notable French paintings of all time.

Housai, Katsushika. *Gaifu Kaise*. 1800. Digital file. This painting allowed me to compare Japanese art to Impressionist artwork which it is said to have influenced. The use of color and the subject matter were both things that I could compare this primary source to.

Ingres, Jean. *Virgil Reading the Aeneid to Augustus, Livia, and Octavia*. N.d. The Metropolitan Museum of Art, New York City. *The Metropolitan Museum of Art*. Web.

<http://www.metmuseum.org/toah/works-of-art/2009.423/>. This drawing exemplifies the classical style of painting. It is the dramatic story of Virgil reading the Aeneid and has showcases defined figures. It had no visible ink lines; even though it is just a pen and ink drawing, it still went through many ébauche sketches to get to the final product.

Inness, George. *The Lackawanna Valley*. 1856. National Gallery of Art. *National Gallery of Art*. Web. <http://www.nga.gov/content/ngaweb/Collection/art-object-page.30776.html>.

This painting helped me to see the difference between Realist and Impressionist pictures. It was a painting that may have been featured at Durand-Ruel's Barbizon School Exhibition and it may me realize that Durand-Ruel loved art not just Impressionist art. He created exhibitions for many different genres of art other than Impressionism and didn't feel like he was turning away from his support.

*La Renaissance: Littéraire et Artistique* [Paris] 1870. *National Library of France*. Web.

[http://gallica.bnf.fr/html/sites/default/files/burty\\_0.jpg](http://gallica.bnf.fr/html/sites/default/files/burty_0.jpg). Phillipe Burty write many articles on the effect of outside work on the Impressionists. He was a particular fan of the Japanese woodblock prints and through reading his articles, I have gained knowledge of how the Parisian public viewed them. This article in particular referenced the start of the Japanese woodblock trend and gave his personal opinion on how different it was from the art of the time.

The Larger Salon in the Apartment of Paul Durand-Ruel. N.d. Photograph. Archives Durand-Ruel © Durand-Ruel & Cie. This photograph of the inside of the Salon inside Durand-Ruel's apartment helped me to visualize what the different exhibitions looked like.

Throughout my readings, there were rich descriptions of how the exhibitions appeared and this photograph gave me a starting point for that visualization.

Large Staircase in Printemps. 1865. *Printemps*. Web.

<<http://departmentstoreparis.printemps.com/story/w/printemps-story-permanent-evolution-34137>>. This photograph shows me what one of the first department stores looked like. This is incredibly helpful because department stores contributed to the rise of art dealing by allowing patrons to be able to buy items off of a rack. Art dealing was basically a department store of art, and Printemps was the biggest influence on Durand-Ruel.

Leroy, Louis. "A Satirical Review of the First Impressionist Exhibition." *Le Charivari*: n. pag.

Rpt. in *Impressionism and Post-Impressionism Sources and Documents*. N.p.: Vassar College, 1966. N. pag. Print. Louis Leroy's review of the First Impressionist Exhibition is widely revered to be the entire public's view, and this source helped me understand that it is not. *Le Charivari* is a satirical magazine that mocked the Salon just as much and even more so than the Impressionists. Through this article I gained knowledge into why much of the modern public thinks that the First Impressionist Exhibition was unsuccessful.

*L'Exposition Universelle*. 1867. *The National Gallery of Art*. Web.

<<https://www.nga.gov/feature/moran/1867exposition.jpg>>. L'Exposition Universelle was very similar to the Salon de Paris. This source taught me that Parisians of the time were looking for more classical artwork rather than trying to broaden their artistic education. The fact that there had to be two expositions of the classical style of painting shows that there wasn't a desire for a different type of painting at the time.

*L'Impressionniste* (1877). Digital file. This article, when translated, gives a rich description of the feeling and look associated with the Third Impressionist Exhibition. While the critic did not go into useful detail, there is a lot of information on how the public responded to this exhibition. Most of the critic is positive, but that can be expected from a friend of the Impressionists.

Manet, Édouard. *Head of Jean-Baptiste Faure (Ébauche)*. 1883. The Metropolitan Museum of Art, New York City. *The Metropolitan Museum of Art*. Web.

<<http://www.metmuseum.org/collection/the-collection-online/search/436955>>. Manet was not really an Impressionist even though he is sometimes referred to as one. His work always went through many ébauche sketches before arriving at the final product, breaking one of the fundamental classifications of the Impressionist Movement. His work was particularly interesting to compare to the Impressionist portraits and see why many originally confused their pictures with ébauche sketches.

Manet, Edouard. *Le Déjeuner sur l'herbe*. 1862. *Musée d'Orsay*. Web. 10 Feb. 2016. This painting was one of the most controversial before the start of the Impressionist movement. Although Manet was not considered to be an Impressionist, his painting style and subject matter include them quite a lot which I compared.

Marville, Charles. *Rue Neuve des Petits Champs*. 1866. Photograph. GDC. This photograph shows where Paul Durand-Ruel grew up, specifically the community. Many of the Impressionists came from wealthier families so Durand-Ruel had connections to them, but he wasn't as close with Cézanne because of their different socioeconomic standings. This photograph showcases the grandeur of Durand-Ruel's childhood.

Merle, Huges. *Paul Durand-Ruel*. 1866. Oil on canvas. Archives Durand-Ruel © Durand-Ruel & Cie. This portrait of Durand-Ruel when he was young shows the use of Realism in portraits. He, like many people of the time, would prefer to have their portraits look like them rather than show artistic expression. This helped me to see how he was convinced to become a patron of the Impressionists rather than the Realists, as his father had been.

Merle, Hugues. *Madame Paul Durand-Ruel née Eva Lafon*. 1866. Oil on canvas. Archives Durand-Ruel © Durand-Ruel & Cie. This painting doesn't really tell me a lot about Durand-Ruel himself, other than that both he and his wife preferred to have their portraits be recognizable as them. Because she died so young, Madame Durand-Ruel is not a big part of the Impressionist story, but her death impacted Paul Durand-Ruel and his children a lot.

Millet, Jean-François. *Des glaneuses also called Les glaneuses*. 1857. Musée d'Orsay, Paris. *Musée d'Orsay*. Web. <[http://www.musee-orsay.fr/index.php?id=851&L=1&tx\\_commentaire\\_pi1%5BshowUid%5D=341](http://www.musee-orsay.fr/index.php?id=851&L=1&tx_commentaire_pi1%5BshowUid%5D=341)>. This painting helped me to understand the differences in Barbizon School and Realist work. The Barbizon School is in-between the Realists and the Impressionists and this painting shows that. I also know that this was an incredibly famous painting from the Barbizon School and have read it referenced in another source which is what lead me to it.

Monet, Claude. *Arrival of the Normandy Train, Gare Saint-Lazare*. 1877. The Art Institute of Chicago, Chicago. *The Art Institute of Chicago*. Web. <<http://www.artic.edu/aic/collections/artwork/16571>>. Monet's series of paintings of the Gare Saint-Lazare gave viewers a way to connect to the art. It was a very popular train station, bursting with Parisian culture and modern life which is what attracted many. It

was also a way to showcase Impressionist technique through the smoke while still appealing to some of the more conservative viewers.

- - -. *Boulevard des Capucines*. 1873. National Gallery of Art. *National Gallery of Art*. Web. <<http://nga.gov.au/monetjapan/Detail.cfm?WorkID=W293>>. Monet's *Boulevard des Capucines* was one of the most famous works at the Third Impressionist Exhibition. It was one of the first paintings publicly exhibited that portrayed modern life, not just common people, but modern life. Some were confused, some were dumbfounded, and some were disgusted that Monet had chosen such a simplistic subject.
- - -. *Door Panels of Paul Durand-Ruel's*. 1883. Archives Durand-Ruel © Durand-Ruel & Cie. *Archives Durand-Ruel © Durand-Ruel & Cie*. Web. Paul Durand-Ruel displayed smaller Impressionist pieces throughout his many apartments. These paintings were commissioned from Monet around the same time as his financial crisis. The little pieces of art throughout his house were a big portion of his life and this image of these paintings helped me to realize that.
- - -. *Impression, Sunrise*. 1873. Musée Marmottan Monet, Paris. *Musée Marmottan Monet*. Web. <<http://www.marmottan.fr/upload/files/PRESS-KIT-MARMOTTAN-MONET-IMPRESSION%20SUNRISE.pdf>>. *Impression, Sunrise* by Monet was the painting that originally gave the Impressionists their name. It showcased their bold use of color and defined subject matter. Louis Leroy was so repulsed by this painting that he wrote a satirical article about it, but it soon became the face of modern art; the defined brush strokes and direct painting method show that the start of the Impressionist Movement was no tamer than the finale.

- - -. *La Japonaise*. 1876. Museum of Fine Arts Boston. *Museum of Fine Arts*. Web. <<http://mfas3.s3.amazonaws.com/objects/SC297848.jpg>>. Japanese woodblock prints and art had a large impact on the Impressionist Movement. This painting by Monet exhibits how not only the technique and use of color from Japan influence the Impressionists, but also how the subject matter did. This painting was featured at the Second Impressionist Exhibition and was compared by Phillippe Burty to many Japanese artists.
- - -. Letter to Paul Durand-Ruel. 14 Dec. 1882. Archives Claude Monet. Digital file. This letter between Paul Durand-Ruel and Claude Monet documented the artists' financial difficulties. This was written right before the start of Durand-Ruel's own financial difficulties, but includes information about Durand-Ruel's support of the Impressionists and their endeavors. It also talks of how afraid Monet is about the upcoming Impressionist Exhibitions.
- - -. Letter to Paul Durand-Ruel. 1882. Archives Claude Monet. Digital file. The letterhead of this conversation is actually a copy of Durand-Ruel's sales of Monet's works. While it is all in French, after translation it is seen that Monet is getting a little bit of success; some of his earlier works are selling for substantial prices. This letter expresses Durand-Ruel's interest in buying more of Monet's work.
- - -. Letter to Paul Durand-Ruel. 26 Nov. 1882. Archives Claude Monet. Digital file. In this letter, Monet expresses his concerns about the welfare of the Impressionist Movement. He is participating in the Seventh Impressionist Exhibition after not participating in the previous two. It is interesting to see how Monet believes the Impressionist Movement has changed and there is a lot of talk about Caillebotte who has taken over the exhibitions.

Durand-Ruel has already started to individually support the artists rather than the movement as a whole.

Nadar, and Adrein Tournachon. *Pierrot Laughing*. 1855. Photograph. I used this photograph to help connect the early Impressionist portraits to their influence. Many of Renoir's early portraits are compared to the rise of photography in the 1850s. This photograph was also considered very revolutionary in France, much like the Impressionists.

*Nadar's Studio*. 1855. National Library of France. *University of Southern California*. Web.

<<https://www.usc.edu/schools/annenberg/asc/projects/comm544/library/images/468.html>>. This photograph gives a visual understanding as to where the First Impressionist Exhibition was held. It shows Nadar's, a famous photographer, studio in its full glory. It helps to understand where the Impressionist exhibitions were located in relation to one another and this source did just that.

Nast, Thomas. "Who Goes There? A Friend." Cartoon. *Harper's Weekly* (1870): n. pag. *The New York Times*. Web. <<http://elections.harperweek.com/NYT/0801/082770M.jpg>>. This comic strip focuses on the funnier aspect of the end of the Franco-Prussian War. It is important to note the sudden change in expression from the Realists to the changing Impressionists in terms of subject matter. This source taught me about the lighter side of the representations of the Franco-Prussian war and its historical context.

*The Opening of the New Grafton Galleries*. 1893. The Tate Museum. *The Tate*. Web. This picture gave me a visual image of the Grafton Galleries, where one of the most famous Impressionist exhibitions was held. It showed me that many of the photographs I have found of Durand-Ruel were from this exhibition. Throughout this source's description,

there was talk of how the Grafton Galleries were a revolutionary place which expanded my ideas on how Paul Durand-Ruel explored the modern art market.

"The Paris Commune." Cartoon. *The Paris Commune*. N.p., n.d. Web. This comic strip features a quote about the Paris Commune and how miserable it was for many people. It was horrible for businesses, culture, and the overall welfare of the Parisian people. This comic strip helped me to realize the importance of the Paris Commune on Parisian culture and art in particular.

"Paul Durand-Ruel Dies in His 92nd Year." *American Art News* [New York City] 11 Feb. 1922: n. pag. Print. This obituary of Durand-Ruel helped me understand how others' perspective of him changed by the end of his life. This source gave me a great summary of what they believed to be the key parts of Durand-Ruel's life and how he shaped the art market.

Pissarro, Camille. *La omission*. 1876. Oil on canvas. Musée d'Orsay, Paris. Pissarro was typically one of the more well-liked Impressionist artists but the Third Impressionist Exhibition brought him a lot of criticism. The reviews of this painting helped me to understand that Parisian culture was changing and wanted to see more of the rebellious Impressionist works by Cézanne and Berthe Morisot.

- - -. *Paysage à Montmorency*. 1859. Digital file. This art piece is an example of an early Impressionist piece that was accepted by the Salon, but the later works were not. It gave visual support to the Impressionist timeline and showed how artist's styles can change.

- - -. *Young Peasant Having Her Coffee*. 1881. Art Institute of Chicago, Chicago. *Art Institute of Chicago*. Web.

<[http://www.artic.edu/aic/collections/citi/images/standard/WebLarge/WebImg\\_000173/6](http://www.artic.edu/aic/collections/citi/images/standard/WebLarge/WebImg_000173/6)

0847\_1886679.jpg>. This portrait was one of the most critically reviewed at the Seventh Impressionist Exhibition. By this time, many of the Impressionists who had left to join the Salon returned to showcase their art at the exhibitions. This painting allowed me to understand how Pissarro changed his work after the Salon.

Renoir, Pierre-Auguste. *Bal du moulin de la Galette*. 1876. Musée d'Orsay, Paris. *Musée*

*d'Orsay*. Web. <[http://www.musee-orsay.fr/en/collections/works-in-focus/painting/commentaire\\_id/dance-at-le-moulin-de-la-galette-](http://www.musee-orsay.fr/en/collections/works-in-focus/painting/commentaire_id/dance-at-le-moulin-de-la-galette-7138.html?cHash=f8e493dbca)

[7138.html?cHash=f8e493dbca](http://www.musee-orsay.fr/en/collections/works-in-focus/painting/commentaire_id/dance-at-le-moulin-de-la-galette-7138.html?cHash=f8e493dbca)>. The most famous work from the Third Impressionist Exhibition was Renoir's *Bal du moulin de la Galette*. It garnered tons of praise and an equal amount of criticism, and it was the face of this exhibition as Impression, *Sunrise* was to the First Exhibition. Renoir's portrayal of typical Parisian life and culture captivated patrons and critics alike causing quite an uproar.

- - -. *Charles and Georges Durand-Ruel*. 1882. Oil on canvas. Private Collection. Charles and Georges Durand-Ruel ended up taking over the Durand-Ruel Galleries after their father's death. This painting and many others of them show how they had a deeper interest in the Impressionists and art dealing than any of their siblings.

- - -. *The Dancer*. 1874. The National Gallery of Art. *National Gallery of Art*. Web.

<[http://www.nga.gov/content/ngaweb/Collection/art-object-](http://www.nga.gov/content/ngaweb/Collection/art-object-page.1211.html?category=The%20Collection&category=Exhibitions&category=Visit&category=Education&category=Conservation&category=Research&category=Calendar&category=Audio%2FVideo&category=About&category=Support%20Us&category=Opportunities&category=Press&category=Notices&category=Contact%20Us&category=Online%20Features&tags=ngaweb%3Aartobjects%2F1%2F2%2F1%2F1%2FArtObject_1211)

[page.1211.html?category=The%20Collection&category=Exhibitions&category=Visit&category=Education&category=Conservation&category=Research&category=Calendar&category=Audio%2FVideo&category=About&category=Support%20Us&category=Opportunities&category=Press&category=Notices&category=Contact%20Us&category=Online%20Features&tags=ngaweb%3Aartobjects%2F1%2F2%2F1%2F1%2FArtObject\\_1211](http://www.nga.gov/content/ngaweb/Collection/art-object-page.1211.html?category=The%20Collection&category=Exhibitions&category=Visit&category=Education&category=Conservation&category=Research&category=Calendar&category=Audio%2FVideo&category=About&category=Support%20Us&category=Opportunities&category=Press&category=Notices&category=Contact%20Us&category=Online%20Features&tags=ngaweb%3Aartobjects%2F1%2F2%2F1%2F1%2FArtObject_1211)

&pageNumber=1&lastFacet=category>. This painting by Renoir was admired by many of the more conservative critics. The biggest criticism it got was that the dancers faded away into the background, but nothing was said about the brushy skin tones. These reviews gave me insights into the way that the critics thought about the art and what astonished them. Many of Renoir's later works were harshly critiqued, but for this particular exhibition, all of his works were well received.

- - -. *Jeanne Durand-Ruel*. 1876. Oil on canvas. The Barnes Foundation, Philadelphia. This portrait of Jeanne Durand-Ruel showed me what the children's lives were like. Durand-Ruel had Renoir paint almost all of his family photos after the initial two, and it is evident that his children enjoyed the artwork just as much as he did.

- - -. *Joseph Durand-Ruel*. 1882. Oil on canvas. Private Collection. Joseph Durand-Ruel had no interest in taking over his father's galleries. This painting gave me insights into how he felt about Impressionism and why he did not want to take over.

- - -. Letter to Paul Durand-Ruel. 1881. Digital file. Throughout these letters between Renoir and Durand-Ruel, the latter is reassuring the former of his happiness with his work. Renoir is having severe financial difficulties and, in his usual nature, Durand-Ruel is saying that he will cover all of them. This was a typical occurrence for Durand-Ruel as he had to send money to Monet, Pissarro, and Renoir to continue painting on multiple occasions.

- - -. *Madame Georges Charpentier and Her Children*. 1878. The Metropolitan Museum of Art, New York City. *The Metropolitan Museum of Art*. Web.

<<http://images.metmuseum.org/CRDImages/ep/web-large/DT49.jpg>>. This one of the first paintings that Renoir submitted to the Salon and was accepted. In 1880, some of the original Impressionists left the group and decided to join the Salon and the academics.

This painting helped me to understand that while their painting style did not change, the views on modern art did, allowing them to become part of the Salon.

- - -. *Marguerite-Thérèse (Margot) Berard*. 1879. The Metropolitan Museum of Art, New York City. *The Metropolitan Museum of Art*. Web. <<http://www.metmuseum.org/toah/works-of-art/61.101.15/>>. Renoir is one of the few Impressionists known for his portraits as well as his landscapes. Many of his predecessor's paintings, particularly portraits, went through extensive preliminary sketching before the final product was created. From this source I learned how to compare Impressionist portraits to *ébauche* sketches and what some of the differences were.

- - -. *Marie-Thérèse Durand-Ruel Sewing*. 1882. Oil on canvas. Sterling and Francis Clark Art Institute. This portrait of Marie-Thérèse Durand-Rue gives me insights into what she looked like. Because she was the older of the two sisters after the death of her mother, she became the "housewife" of the family. She did take care of the children which impacted her childhood.

*Revue internationale de l'art et de la curiosité* 1.1 (1869). *National Library of France*. Web. <<http://gallica.bnf.fr/ark:/12148/bpt6k62127942.item>>. This monthly art review was founded by Paul Durand-Ruel made to promote the Impressionists. This source tells me a lot about the pride that Durand-Ruel held in his artists and in Parisian culture. While this review did not end successfully, it documented many of Durand-Ruel's early sales and ideas concerning art.

Rivière, Georges. The Title Page of *L'Impressionniste*. 1877. Image. This article gave me details about the creation of the Third Impressionist Exhibition. It gave descriptions of the paintings inside, but left much to the art historian's imaginations. While many of the

paintings can be inferred, many of them are still mysteries due to Rivière's gushy criticism.

*Salle de la rue Le Peletier*. 1865. Illustration. The rue le Peletier street was very similar to modern art districts. It had the French Opera House, the Durand-Ruel galleries, and many other rental gallery spaces. From this illustration I learned what the street would typically look like and who was usually there. The Impressionist style of artwork appealed more to the middle class than it did to the wealthy yet all of their exhibitions and expositions were held on this incredibly high class street.

Second Floor of Printemps. 1865. *Printemps*. Web.

<<http://departmentstoreparis.printemps.com/story/w/printemps-story-permanent-evolution-34137>>. This photograph gave me another view of the Parisian department store Printemps. Printemps influenced the way that Durand-Ruel decided to showcase his galleries and his methods of buying in bulk.

Seurat, George. *A Sunday on La Grande Jatte*. N.d. Art Institute of Chicago, Chicago. *Art Institute of Chicago*. Web.

<[http://www.artic.edu/aic/collections/citi/images/standard/WebLarge/WebImg\\_000156/8227\\_1683054.jpg](http://www.artic.edu/aic/collections/citi/images/standard/WebLarge/WebImg_000156/8227_1683054.jpg)>. By the Eighth Impressionist Exhibition, many of the painters were exhibiting on their own and a new group was exhibiting together. In this painting by Seurat, signs of Post-Impressionism technique are found, from the dotted application of paint and defined subject matter. This entire exhibition was compiled by Paul Gauguin, a Post-Impressionist artist himself, to praise the figures who came before him, but to show the new direction of Parisian art.

7 rue La Fayette, 75009 Paris. N.d. *National Library of France*. Web.

<<http://fry2.meilleursagents.com/addresses/2c/6f/f6a3eae3220e94e.23238.400x400.jpg>>.

Visuals are always helpful when going understanding unknown cities and places. The apartment in this picture is one of Durand-Ruel's many that were opened up to guests on many occasions and were home to over 300 Impressionist paintings.

The Sign Outside of Printemps. 1865. *Printemps*. Web.

<<http://departmentstoreparis.printemps.com/story/w/printemps-story-permanent-evolution-34137>>. This sign gives a visual of what Au Printemps originally looked like to the passerby. Because department stores were a relatively new phenomenon, they had to be appealing from the outside. Parisians in the 1800s were very connected to their established way of life and the introduction of department stores paved the way for art dealers.

Stevens, Alfred. *Hesitation (Madame Menteaux?)*. 1867. The Art Institute of Chicago. *The Art Institute of Chicago*. Web. <<http://www.artic.edu/aic/collections/artwork/16636>>. This painting by Alfred Stevens was one of the ones that Durand-Ruel wanted to enter into the Salon in Brussels, Stevens had actually told him about the Salon and instead he sent over 20 Impressionist pictures for review. Many of them were rejected showing that the Brussels Salon was just as classically oriented as the Salon de Paris.

"Title Page." Cartoon. *Spécimens les plus brillants de l'école moderne* (1845): n. pag. Digital file. This is the title page of the *Spécimens les plus brillants de l'école moderne* where Paul Durand-Ruel and his family were featured for their excellent engraving collection. It shows what kind of environment Paul Durand-Ruel grew up in and how his parents' lives influenced his decision to become an art dealer.

Wolff, Albert. *Unknown*. 1890. *The Art Historian: Impressionism*. Web. This engraving shows exactly what the Salon looked like while the Impressionists were creating their own exhibitions. It was very crowded and the paintings lined all of the walls and open space. This engraving helped show how uninviting the Salon was for the lower-class; the Impressionist exhibitions were available to anyone and because two of the artists were from the lower class, it was an inviting atmosphere.

### **Secondary Sources**

Brettell, Richard R. *Impression: Painting Quickly in France, 1860-1890*. New Haven: Yale UP, 2001. Print. From this book I learned a lot about the brief overview of Impressionism. It gave good insights into how other museums may view the art dealers of the time and how they may respond to their work, much like I relate to Mr. Durand-Ruel.

Brzyanski, Anna, Dr. Personal interview. 16 Dec. 2015. This interview with Anna Brzyanski helped me understand the ideas behind the art historians who do not believe Durand-Ruel impacted the Impressionist movement as much as I do. It gave me great details such as how the artists themselves fueled the movement and the art dealers merely tagged along. This interview also made me realize that history, even though it is made up of facts, is open to interpretation.

*Durand-Ruel: The Art Dealer Who Liked Impressionists before They Were Cool*. National

Public Radio, n.d. Web. 25 Oct. 2015. <<http://www.npr.org/2015/08/18/427190686/durand-ruel-the-art-dealer-who-liked-impressionists-before-they-were-cool>>. This podcast helped me to greatly understand the point of view of others who visited the museum exhibit I did. It gave me details such as quotes from curators about the general public's feeling about Durand-Ruel and why art enthusiasts should see the exhibit.

Engelmann, Ines Janet, comp. *Impressionism: 50 Paintings You Should Know*. N.p.: Prestel, n.d. Print. This book about Impressionist artwork gave me insights into what certain museums believed were the most important Impressionist works. I am using many different Impressionist works in my website and this gave me insights into which were "the most important."

Fitzgerald, Michael. "Discovering the Impressionists: Paul Durand-Ruel and the New Painting' Review." *Wall Street Journal* 28 July 2015: n. pag. *Wall Street Journal*. Web. 1 Jan. 2016. <<http://www.wsj.com/articles/discovering-the-impressionists-paul-durand-ruel-and-the-new-painting-review-1438122878>>. This newspaper article helped me understand the general public new found view of Durand-Ruel and his work. It gave me details about the differences between the public's interpretation of his work with the artists now and when he was alive.

"France, 1800–1900 A.D." In *Heilbrunn Timeline of Art History*. New York: The Metropolitan Museum of Art, 2000–. <http://www.metmuseum.org/toah/ht/?period=10&region=euwf> (October 2004) The Metropolitan Museum of Art provides fantastic essays on the creation of many of the elite global art markets. This essay about the creation of the French Salon and the corresponding academy give insights into why exactly the Impressionists had such a problem with it and how their art was so controversial.

"French Impressionists Timeline." *National Museums, Liverpool*. N.p., n.d. Web. <<http://www.liverpoolmuseums.org.uk/ladylever/exhibitions/impressionists/timeline.aspx>>. This timeline gives a good overview of French art before and after the Impressionist movement. It gives key dates and other "movements" that influenced the Impressionists.

It also gives good descriptions of how Japanese art in particular influenced the work of French artists at the time.

*The Impressionistic Masters*. Dir. David Hamilton. 2010. Film. This documentary gave a good overview of the Impressionist Movement's prominent painters. It gave details about the creation of the Salon that are helpful in understanding the nature of the artists' rebellion.

Janson, H. W. "Realism and Impressionism." *History of Art: A Survey of the Major Visual Arts from the Dawn of History to the Present Day*. By Janson. 2nd ed. N.p.: n.p., n.d. 604-18. Print. This book gives a massive overview of the entire history of art. The Impressionist section is very short and because it was used as a college textbook, the section really builds on what it believes are the most important aspects of the Impressionist Movement in a short number of pages.

Madeline, Laurence, comp. *100 Impressionist Masterpieces*. N.p.: Nouvelles Éditions Scala, 2010. Print. This book helped particularly with the French version of Impressionism. It was created by a very prominent Parisian-Impressionism museum and exhibits some of what they think are the most valuable, most controversial, and overall best paintings.

Patry, Sylvie, ed. *Inventing Impressionism*. Comp. Anne Robbins et al. London: National Gallery, 2015. Print. This book helped me understand Durand-Ruel's life with a linear view. It also gave me details about how his personal connections and collections influenced the gallery and how much he sold. This gave me a good understanding of what particular paintings I should include in my project and when there were pivotal points in Durand-Ruel's career.

Philadelphia Museum of Art, National Gallery, and Musée D'Orsay. *Discovering the Impressionists: Paul Durand-Ruel and the New Painting*. 24 June 2015. Exhibit.

Philadelphia Museum of Art. This museum exhibit on the specific paintings that Durand-Ruel sold or collected helped me to understand the real bulk in which he bought his paintings. It also gave me details about the specific technique of the Impressionist movement and allowed me to compare it to the work of the artist in the early 19th century. This source was a secondary source that also included many primary source paintings and documents or transactions.

Regan, Marci. "Paul Durand-Ruel and the Market for Early Impressionism." MA thesis.

Louisiana State U, 2004. Print. This Master's thesis about Paul Durand-Ruel's work helped me to understand how he revolutionized the art dealing community. It gave me details about how important his methods were during the Impressionist movement and after his death to enhance the relationship between dealers and their artists, clients, and museums.

Retell, Richard R. "The 'First' Exhibition of Impressionist Painters." *The New Painting: Impressionism 1874-1886*. Comp. Charles S. Moffet. N.p.: n.p., n.d. 189-207. Print. This paper about the Third Impressionist Art Exhibition helped me to understand the backstory to the individual exhibitions. It gave me details such as where the paintings hung, how the artists revered each other, and many important names to aide in my research.

Rosenfeld, Ph.D., Jason. "The Salon and The Royal Academy in the Nineteenth Century." In *Heilbrunn Timeline of Art History*. New York: The Metropolitan Museum of Art, 2000—. [http://www.metmuseum.org/toah/hd/sara/hd\\_sara.htm](http://www.metmuseum.org/toah/hd/sara/hd_sara.htm) (October 2004) This timeline gave an overview of French art including the Barbizon School. I did not know much about the Barbizon School, but Paul Durand-Ruel was directly involved with some of their

exhibitions. It was helpful to have that overview along with great links to prominent paintings from 19th century France.

Wolsk, Nancy, Dr. Personal interview. 14 Nov. 2015. This interview with Nancy Wolsk helped me to get a specific art historian's opinion on how Durand-Ruel's work impacted Impressionists. It gave me details such as the specific types of encounters both the movement and the artists themselves encountered and the gendered aspect of this movement.