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Her Readers; Historical Context and Political Ideologies; Spiritual Ideologies; The Author behind the Critic; Notes; 6 "Dieu! Une plume de femme!"; A Rhetoric of Sincerity; To Feel or to Think: That Is the Question; Playing Favorites: Critics and Artists at the 1859 Salon; A Voice of Her Own; Notes; 7 "Marc" de Montifaud; Envisioning History Painting; Genre Painting: History Writ Small; Portraits of Degeneration; The Subjective Landscape; Corot, Pagan Poet; Notes  
8 "Tel pere, telle fille" Judith Gautier, Artist, and the French Art World; Judith Gautier, Author, and the Far East; Judith Gautier, Art Critic; Notes; Conclusion; The Ideology of the Two Spheres, Revisited; Vanishing Genre?; Vanishing Gender?; Final Act; Encores; Notes; Appendix 1; Notes; Appendix 2; Notes; Appendix 3; Notes; Appendix 4; Notes; Appendix 5; Notes; Appendix 6; Notes; Appendix 7; Notes; Selected Bibliography; Index; About the Contributors

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Sommario/riassunto

This book is the first sustained study of a corpus of writings by women art critics active in nineteenth-century France that have all but "vanished" from the historical record. Written by scholars in art history and in literature, the essays employ a variety of interdisciplinary approaches and methodologies to study the women's reception of specific artworks and aesthetic movements in the nineteenth century, the intersections of aesthetics and politics in their essays, and their rhetorical strategies and literary styles.

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