

**PARIS, CAPITAL OF THE NINETEENTH
CENTURY: A BIBLIOGRAPHY**
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This annotated bibliography is designed for undergraduate students doing research on Paris in the nineteenth century. It has sections on Visual Arts, Architecture, Urbanism, Literature, Music, and History, and therefore can be useful for a wide range of subjects. An independent section is dedicated to the *Arcades project*, since the book touches on all of the disciplines listed above.

The bibliography is meant to be consulted online, with hyperlinks that will allow the users to click directly on the section that is of particular interest to them. It is also available as a PDF printable version.

In each section the books are arranged alphabetically. They are followed by the location of the book on the Brown campus (Rockefeller Library, Hay Library, Science Library, and Orwig Library, mainly), and by a hyperlink that will take the user directly to the bibliographic record in Josiah. A short commentary describes the content of the book listed.

Books that relate to two or more topics are cross-listed and will appear in more than one section. This happens particularly in the subdivisions of the History section, which is the longest and which encompasses a wider range of topics. If a book is cross-listed, the bibliographic references will be followed by a note indicating in which other sections the book is mentioned. Here is an example of a book listed in two subdivisions of the History section (“Foreigners and Exiled”/“Political History”). In the “Foreigners and Exiled” section, it will appear as follows:

KATZ, PHILIP MARK. *From Appomattox to Montmartre: Americans and the Paris Commune*. Cambridge, Mass: Harvard University Press, 1998.

Cross-listed with *Political history*.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b2773094>

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Dictionaries

JEAN COLSON & MARIE-CHRISTINE LAUROA, ed. *Dictionnaire des monuments de Paris*. Paris : Editions Hervas, 1993.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b2213766>

This volume has a 20 pages introduction about the development of the city from the roman era to the present. The dictionary has entries about the history of streets, piazzas, avenues and arcades. It also lists buildings (libraries, schools, hotels and restaurants) and has several entries about the main parks and gardens of the capital.

FIERRO, ALFRED. *Historical Dictionary of Paris*. Lanham, Md.: Scarecrow Press, 1998.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b2213766>

A dictionary of monuments, places, and political figures related to Paris, from the Roman Era to the present. The book has a short introduction about French History, and a very good bibliography (nearly 50 pages, classified according to themes such as politics, urbanism, society, culture, economy, Americans in Paris). At the end of the volume, there is also a whole set of statistics about population, number of streets, foreigners in Paris, tourism, housing, etc.

HILLAIRET, JACQUES. *Dictionnaire historique des rues de Paris*. Vol.1-2. Paris: Editions de Minuit, 1963.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b1513926>

This is one of the most complete dictionaries on the subject. There is a fifty page introduction at the beginning of the first volume: the text covers roughly the story of the capital's urbanization and the evolution of the city from the Romans until today. The book has sections dealing with specific topics (such as "Graveyards", "Transportations", "schools"), and providing a brief chronological outline for each entry. The dictionary itself is extremely complete and precise: the author provides a detailed description for each street, and then describes its history. He also makes an inventory of the houses and of their numbers, sometimes describing facades that are particularly meaningful. He also specifies who built the houses, who lived in them, and how the streets were named. At the end of each volume, the book has a list of ancient street names, and of their contemporary counterparts.

LAZARE, FELIX & LOUIS. *Dictionnaire administratif des rues et des monuments de Paris*. 1855 (2nd ed). Paris : Editions Maisonneuve et Larose, 1994.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b2357347>

Felix and Louis Lazare both worked for the city council of Paris before Haussmann started his urbanization plans. They both lamented his project, and the project of the *Dictionnaire* consisted in recording as much data as possible, before Paris was irrevocably transformed. The volume contains information about various things such as water plants, sewers, gas lightning, and statistics about streets and carriages in the capital. It also has population studies, and includes data about consumption in Paris in the 1850's.

The Arcades Project

The Arcades project

BENJAMIN, WALTER. *The Arcades Project*. Cambridge, Mass.; London : Harvard University Press, 2002.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b3609869>

It is difficult to classify *The Arcades Project*, because it is a work that deals with many aspects of Parisian life in the nineteenth century: consumerism, Art, fashion, Architecture, Politics, Philosophy, Poetry and Literature, among others. It is a succession of notes, and a collection of quotes and thoughts about consumer culture and its links to modernity. Benjamin started this book in 1927, and it remained a work in progress for the next thirteen years. It was published posthumously in 1980.

BENJAMIN, WALTER. *Das Passagen-Werk*. Frankfurt am Main : Suhrkamp, 1983, ©1982

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b4210706>

Original German version of the book.

Secondary sources on *The Arcades Project*

BUSE, PETER, et al., eds. *Benjamin's Arcades, an Unguided Tour*. Manchester, UK; New York: Manchester University Press, 2005.

LOCATION: Rockefeller Library

<http://josiah.brown.edu/record=b4059313>

This book is a collection of collective short essays on various themes which emerge in Benjamin's *Arcades Project*. It includes papers on subjects such as the arcades, modernity, advertising, and idleness.

McLAUGHLIN, KEVIN, AND PHILIP ROSEN, eds. *Boundary 2. Special Issue. Benjamin Now : Encounters with the Arcades Project*. Binghamton, Dept. of English, State University of New York at Binghamton. Volume 30, Number 1, Spring 2003.

LOCATION: Rockefeller Library/online

<http://josiah.brown.edu/record=b4086475> (Rockefeller)

<http://josiah.brown.edu/record=b1850427> (Online version)

This special issue of the journal *Boundary 2* contains a dozen of the papers that were presented at a conference held by the Forbes Center for Research in Culture and Media Studies at Brown University. They all present contemporary views on Benjamin's works, and they deal with subjects such as fashion, architecture, and the streets of Paris.

RICHTER, GERHARD, ed. *Benjamin's Ghosts: Interventions in Contemporary Literary and Cultural Theory*. Stanford, CA: Stanford University Press, 2002.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b3251149>

This is a collection of articles about Benjamin's works. For Richter (the editor of the volume) some of Benjamin's concepts function as "ghosts", in the sense that they can never be, and are not intended to be, fully grasped or circumscribed. This happens in particular with the notions of Culture and History, two concepts that are recurring tropes in the introduction and in the articles: how do we understand these fragmented, dispersed concepts? The book is divided into four sections: "Culture of the image", "Textualities of experience", "Rethinking history", and "Figures of finitude".

Architecture

General works

COUPERIE, PIERRE. *Paris through the Ages. An Illustrated Historical Atlas of Urbanism and Architecture*. New York: G. Braziller, 1971.

Cross-listed with *Urbanism*.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b1455713>

This book is arranged chronologically: it starts in the Roman era and ends in the middle of the twentieth century. For each time period, there is a map of Paris on the left page, while the right page has information on specific buildings built at that period. It is a good place to start reading about the development of urbanism and Architecture in Paris.

LEMOINE, BERTRAND. *Architecture in France, 1800-1900*. New York: Harry N. Abrams, 1998.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b2695743>

This book deals with French Architecture in the nineteenth century. It is not restricted to Paris: it includes many examples of buildings from Lyon, Toulouse, Bordeaux, and several other cities. It is very well illustrated, and the text gives a general idea of Architecture in nineteenth century France.

LOYER, FRANÇOIS. *Paris Nineteenth Century: Architecture and Urbanism*. New York: Abbeville Press, c1988.

Cross-listed with *Urbanism*.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b1618563>

This volume gives a chronological history of urbanism and Architecture in Paris. It has many reproductions of plans, elevations, and architectural details. The book deals with different types and styles of buildings, as well as with topics such as apartment layouts, room distribution, individual houses, and gardens.

LOYER, FRANÇOIS. *Paris XIXe siècle: l'immeuble et la rue*. Paris: Hazan, 1987.

Cross-listed with *Urbanism*.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b1251276>

French version of the previous volume.

MIGNOT, CLAUDE. *Architecture of the Nineteenth Century*. Köln: Evergreen Benedikt Taschen, 1994.

LOCATION: Rockefeller Library

<http://josiah.brown.edu/record=b2436252>

A very complete survey of nineteenth century Architecture in Europe and in the United States, with many references to Paris. The book starts with chapters dealing with different architectural styles, explaining their motifs and their aesthetic postulates. Several of the following chapters focus on various types of buildings. There are long sections on shopping arcades in Paris, railway stations, prisons, and hospitals.

PEROUSE DE MONTCLOS, JEAN-MARIE. *Paris City of Art*. New York: Vendôme Press, 2003.

Cross-listed with *Fine Arts – General Works*.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b3457387>

This 700 page book deals with the History of Art and Architecture in Paris from the Roman era to the present. The author discusses Art and Architecture in relation to the History of Paris. There are many illustrations with notes and descriptions. The third part of the volume is entitled “Contemporary era”, and focuses on Art in Paris during the nineteenth century and at the beginning of the twentieth. These chapters would be a good place to start reading about Architecture and Fine Arts in Paris. There are several sections that could be particularly useful to acquire a general idea of the topic: “Architecture, between orthodoxy and public opinion”, “Urban development and private building”, as well as the sections on Painting, Sculpture, and on the industrialization of Art.

PEROUSE DE MONTCLOS, JEAN-MARIE. *Paris*. Paris: Hachette, 1994.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b2359953>

This book works like a dictionary: the author gives a description as well as a summary of each building’s history. There are maps, prints, and photographs to illustrate the various stages and transformations of the buildings. It includes summaries of many monuments’ history.

Books on specific topics

ACCOLTI GIL, BIAGIO. *Paris: vestibules de l’éclectisme*. Paris: Vilo Editeur, 1982.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b1192398>

This book deals with vestibules and entrance halls of Parisian buildings in the nineteenth century. It analyses the relation between facades and interiors, and how it was linked to Haussmann’s work in Paris. The author argues that entrance halls, which used to reflect one’s social position, were no longer spaces of display after Haussmann: instead, they became common spaces, and were a sign of the shift from the aristocratic way of life to the bourgeois lifestyle.

BABOULET, LUC, ed. *Le Paris des maisons: objets trouvés*. Paris: Picard; Pavillon de l’arsenal, 2004.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b3519203>

This book is not specifically about the nineteenth century, but several chapters could be very interesting for someone working on the private sphere and the emergence of the domestic space during that period. This is a collection of articles on various subjects related to private dwelling. Several types of buildings are analyzed: the “hôtel particulier”, the villa in the suburbs of Paris, and collective dwellings, among many others. The texts deal with the representation of the private sphere and its architectural incarnations.

BORSI, FRANCO. *Paris 1900: Architecture and Design*. New York: Rizzoli, 1989.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b1847821>

A book about Art Nouveau, and its philosophical/political implications. The introduction analyses how it was perceived as a threat to nationalism. There is also a chapter on the 1889 universal exhibit.

BRESC-BAUTIER, GENEVIEVE. *Le photographe et l'architecte: Edouard Baldus, Hector-Martin Lefuel et le chantier du nouveau Louvre de Napoléon III*. Paris: Éditions de la Réunion des Musées nationaux, 1995.

Cross-listed with *Fine Arts – Photography*

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b2457655>

This book documents the constructions in the Louvre under Napoléon III. The book comments both on Lefuel's (the architect in charge) plans and buildings and on Baldus' photographs of the process. Baldus was hired by the Emperor to document the demolition and construction around the Louvre, and several albums were created with his photographs. The first chapter deals with the photographer's task of documenting the progression of Lefuel's work, and the second chapter gives a detailed chronology of the construction of the Imperial Louvre. The last two chapters discuss both the exterior decorations and the interiors of the new Louvre, giving insights from the architect and the photographer's perspective.

CANTELLI, MARILU. *L'illusion monumentale: Paris, 1872-1936*. Liège: Mardaga, 1991.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b2021949>

This text questions the notion of « monument », and how it shifted after Haussmann's transformation of Paris. The author argues that in the bourgeois buildings, the monumental characteristic is displaced to the outside ornaments. She calls “monumentalité mineure” the transformation of the concept by the bourgeois culture.

Des grands chantiers... Hier. Photographies, dessin: outils de l'architecte et de l'ingénieur autour de 1900. Paris: Mairie de Paris, direction des affaires culturelles, 1988.

Cross-listed with *Fine Arts – Photography*

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b1758031>

This book explores the relations between photographs (and, to a lesser degree, drawings) and Architecture at the end of the nineteenth century. It is the catalog of an exhibit held in 1988-1989. It contains little text (except for a few opening essays on the photographer Albert Fernique and on the architect Jean-Camille Formigé). The rest of the book is a catalog with many reproductions of the photographs that were part of the exhibit. There are sections on the first uses of photography in Architecture, on the photographers' roles in the urban construction sites (particularly Paris), on metal Architecture, Universal Exhibits, and on the way photography influenced the architectural drawing. A few of these photographs are accompanied by a short commentary.

DUMONT, MARIE-JEANNE. *Le logement social à Paris, 1850-1930. Les habitations à bon marché*. Liège: Pierre Mardaga éditeur, 1991.

Cross-listed with *History – Classifying and Policing: Social Classes and Social Types*.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b2021948>

During the Third Republic, the French government started to build many apartment houses for city workers from the middle and lower classes. The author argues that Architecture books usually give little attention to these buildings. Dumont's aim in this book is to describe the evolution of this specific type of construction, as well as the way of life it presupposed. She shows how the houses were built according to new sanitary norms, how they were adapted to family life, and how the rooms were usually distributed in an apartment. The book is extensively illustrated, giving many examples of maps, plans, inside views, and photographs.

LERI, JEAN-MARC, EMMANUEL DAYDE, AND JACQUELINE LAFARGUE. *Du palais au palace. Des grands hôtels de voyageurs à Paris au XIXe siècle*. Paris: ACR: Paris Musées, 1998.

Cross-listed with *History – The Emergence of Mass Culture – Mass Culture and Consumer Society*.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b2711950>

This book was published on the occasion of a 1999 exhibit at the Musée Carnavalet. It is more a synthesis on the subject than a classic exhibit catalogue. It deals mainly with the hotels' architectural features: size, interiors, decoration, and organization of the rooms. Through many examples, the book shows the evolution in the way hotels were built, and how the American model influenced French Architecture and affected the building of larger hotels during the Second Empire (such as the Grand Hôtel du Louvre, which contained almost 700 rooms). The book starts with a section on the Consulate and on the Empire; it analyzes the evolution of different types of buildings through several case studies. There are also sections on hotels in the vicinity of train stations, on the "palace" (this model is illustrated by the Hôtel Ritz), and on the hotels' staff.

MARREY, BERNARD. *Le fer à Paris*. Paris: Picard : Pavillon de l'Arsenal, 1989.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b1855104>

Bernard Marrey retraces the history of iron in Parisian Architecture. Most of the book deals with nineteenth-century Paris, since it is at that time that iron became a visible material in public buildings. The author raises several important questions about iron and Architecture: why is it that before the nineteenth century, iron was never displayed in the facades of buildings? It was used extensively in Architecture before, but only as a framework, and most of the time it was hidden under stones or bricks. Iron started to become “visible” in the nineteenth century, but curiously, only in public buildings such as libraries, train stations or arcades.

MARREY, BERNARD. *La brique à Paris*. Paris: Editions du Pavillon de l'Arsenal: Picard, 1991.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b1965330>

This book analyses the role of brick in Parisian architecture. After being abandoned by the eighteenth-century architects, brick was used extensively in the nineteenth century, either on its own or in conjunction with stone, for both collective and private buildings. Each chapter has a short introduction, and then gives a list of the buildings which are relevant to the topic.

MARREY, BERNARD. *Les grands magasins: des origines à 1939*. Paris: Picard, 1979

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b1134791>

Here Bernard Marrey develops the subject of commerce, trade, capitalism, and their relations to the architecture of arcades, shops, and department stores. The first chapters give a chronological background to the history of department stores and arcades from the revolution until the 1930's. The following chapters deal each with a different department store, explaining the history of the building and its architectural structure.

MEAD, CHRISTOPHER CURTIS. *Charles Garnier's Paris Opéra: Architectural Empathy and the Renaissance of French Classicism*. New York, N.Y.: Architectural History Foundation; Cambridge, Mass.: MIT Press, 1991.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b2008001>

A very readable history of the Opéra Garnier. The author starts with a biography of Charles Garnier, and then deals with his architectural theories. He then describes some of the projects for the building of the Opera, after which he focuses again on Garnier and on the stages in the construction of the building.

MUSÉE NATIONAL DES MONUMENTS FRANÇAIS. *Photographier l'architecture, 1851-1920. Collection du musée des Monuments français*. Paris: Éditions de la Réunion des musées nationaux, distribution Seuil, 1994.

Cross listed with *Fine Arts – Photography*

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b3128093>

This is the catalogue of an exhibit held in 1994 about the relations between Architecture and Photography. The catalogue itself is preceded by short essays on Photography and

Architecture. It is then divided into sections with themes such as the representation of Paris, the Mission Héliographique, the discovery of the Orient, etc... The commentary texts and the choice of photographs that are reproduced focus particularly on the 1851 Mission Héliographique, a project commissioned by the state and whose aim was to gather photographs that would document the changing cityscapes of France. It involved famous photographers who were then beginning their careers, such as Le Secq, Le Gray, or Baldus. The catalogue also has a section on Marville, who is particularly famous for his 1865 work, *L'album du vieux Paris*. This project had also been commissioned by the state, in order to document the changing streets of the old Paris which were about to disappear.

OLSEN, DONALD J. *The City as a Work of Art: London, Paris, Vienna*. New Haven: Yale University Press, 1986.

LOCATION: Rockefeller Library.

Cross-listed with *Urbanism*.

<http://josiah.brown.edu/record=b1361046>

Olsen argues that cities are “complex but legible documents that can tell us something about the values and aspirations of their rulers”. His analysis is political: he understands the rise of national capitals as concomitant to that of the nation state. Olsen tries to think about architecture in relation to political projects and social issues. At the end of the book, he also analyses the city and its relation to domestic space: for him, the two main conceptual models of the nineteenth century are the family on the one hand, and the nation state on the other, both of them being mirrored in architecture.

VAN ZANTEN, David. *Building Paris: Architectural Institutions and the Transformation of the French capital, 1830-1870*. Cambridge, England; New York: Cambridge University Press, 1994.

Cross listed with *Urbanism*

LOCATION : Rockefeller Library.

<http://josiah.brown.edu/record=b2231916>

The author shows how the French government and the state institutions played a crucial role in the nineteenth century, both in public and in private Architecture. For a very long time indeed, state Architecture was particularly influential and would set a tone for the whole nation in terms of style. However, Van Zanten argues that little by little, innovations started to happen in the private sphere. The rise of Art Nouveau is particularly significant, since it was the first style that originated in private Architecture. There are chapters on subjects such as representational buildings (palaces or state buildings), and private versus institutional buildings. Van Zanten also concentrates extensively on the “Quartier de l’Opéra”, and on government architectural services and policies.

VAN ZANTEN, DAVID. *Designing Paris: the Architecture of Duban, Labrouste, Duc, and Vaudoyer*. Cambridge, Mass.: MIT Press, 1987.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b1230681>

This book is a study of the aesthetic theories and architectural achievements of four prominent architects in the Second Empire: Duban, Labrouste, Duc, and Vaudoyer. The four of them were sent to the French Academy in Rome, where they shared many architectural principles and innovations. The author follows a chronological approach to describe their lives and works, after which he dedicates one chapter to each of the four architects' most famous building. There is, for instance, a whole chapter on Labrouste's *Bibliothèque Nationale*.

Urbanism & City Planning

General works

CHRIST, YVAN. *Les métamorphoses de Paris. Cent paysages parisiens photographiés autrefois et aujourd'hui*. Paris: A. Balland, 1967.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b1513934>

This book reproduces a collection of photographs of Paris's streets from around 1850, and juxtaposes next to them pictures taken a century later.

COUPERIE, PIERRE. *Paris through the Ages. An Illustrated Historical Atlas of Urbanism and Architecture*. New York: G. Braziller, 1971.

Cross-listed with *Architecture*

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b1455713>

This book is arranged chronologically: it starts in the Roman era and ends in the middle of the twentieth century. For each time period, there is a map of Paris on the left page, while the right page has information on specific buildings that were built at that period. It is a good place to start reading about the development of urbanism and architecture in Paris.

LOYER, FRANÇOIS. *Paris Nineteenth Century: Architecture and Urbanism*. New York: Abbeville Press, c1988.

Cross-listed with *Architecture*.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b1618563>

This volume gives a chronological history of urbanism and Architecture in Paris. It has many reproductions of plans, elevations, and architectural details. The book deals with different types and styles of buildings, as well as with topics such as apartment layouts, room distribution, individual houses, and gardens.

LOYER, FRANÇOIS. *Paris XIXe siècle: l'immeuble et la rue*. Paris : Hazan, 1987.

Cross-listed with *Architecture*

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b1251276>

French version of the previous volume.

ROULEAU, BERNARD. *Le tracé des rues de Paris; formation, typologie, fonctions*.

Paris: Editions du centre national de la recherche scientifique, 1967.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b1513516>

This book is a description of the Parisian urban space, from the Roman period until the twentieth century. It particularly emphasizes the nineteenth century. It could help

students and scholars to visualize the various stages of urbanization, thanks to its numerous maps (17 maps of Paris, 5 of which about the nineteenth century) and district plans.

VAN ZANTEN, David. *Building Paris: Architectural Institutions and the Transformation of the French Capital, 1830-1870*. Cambridge, England; New York: Cambridge University Press, 1994.

Cross listed with *Architecture*.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b2231916>

The author shows how the French government and the state institutions played a crucial role in the nineteenth century, both in public and in private Architecture. For a very long time indeed, state Architecture was particularly influential and would set a tone for the whole nation in terms of style. However, Van Zanten argues that little by little, innovations started to happen in the private sphere. The rise of Art Nouveau is particularly significant, since it was the first style that originated in private Architecture. There are chapters on subjects such as representational buildings (palaces or state buildings), and private versus institutional buildings. Van Zanten also concentrates extensively on the “Quartier de l’Opéra”, and on government architectural services and policies.

Books on specific topics

BEAUMON-MAILLET, LAURE. *Paris inconnu. Albums du cabinet des estampes de la Bibliotheque Nationale*. Paris: Albin Michel, 1984.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b1866513>

This book reproduces works of arts from the private collection of Hippolyte Destailleur, an architect and a collector who was interested in documenting the urbanism of Paris and the changing shapes of the city. The book contains about a hundred reproductions of paintings, prints, drawing and sketches of the capital. Most of them are scenes of construction or demolition.

OLSEN, DONALD J. *The City as a Work of Art: London, Paris, Vienna*. New Haven: Yale University Press, 1986.

Cross listed with *Architecture*.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b1361046>

Olsen argues that cities are “complex but legible documents that can tell us something about the values and aspirations of their rulers”. His analysis is political: he understands the rise of national capitals as concomitant to that of the nation state. Olsen tries to think about architecture in relation to political projects and social issues. At the end of the book, he also analyses the city and its relation to domestic space: for him, the two main conceptual models of the nineteenth century are the family on the one hand, and the nation state on the other, both of them being mirrored in architecture.

PINKNEY, DAVID. *Napoleon III and the Rebuilding of Paris*. Princeton, N. J. : Princeton University Press, 1958.

LOCATION: Annex/electronic resource.

<http://josiah.brown.edu/record=b1513463> (annex)

<http://josiah.brown.edu/record=b4164439> (electronic resource)

This book is a very good synthesis of Napoleon III's urban policy in Paris. The volume covers roughly the period between 1850 and 1871. It gives information about the implementation of Haussmann's plans, and about the political project that triggered them. There are also chapters on water and sewer systems, on underground Paris, and on the financing of Haussmann's project.

SZAMBIEN, WERNER. *De la rue des colonnes à la rue de Rivoli*. Paris: Délégation à l'action artistique de la ville de Paris, 1992.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b2196961>

This book analyses in detail two emblematic streets. The rue des Colonnes, created in 1797, stands as an example of urbanism at the time of the Revolution. Then Szambien analyses the history of the rue de Rivoli, and its transformations during the nineteenth century.

On Haussmann

CARMONA, MICHEL. *Haussmann: His Life and Times, and the Making of Modern Paris*. Chicago: I. R. Dee, 2002

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b3251036>

This is a biography of Haussmann, but it focuses on his works in Paris and his accomplishments in terms of urban planning. The book has a chronological pattern, and describes Haussmann's career and his successive jobs in the French administration, insisting mainly on the years when he was *Préfet de Paris*. The last section of the book deals specifically with the transformation of Paris, how it was implemented, and how it affected private dwelling.

CARMONA, MICHEL. *Haussmann*. Paris: Fayard, 2000.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b3040260>

French version of the preceding book.

CHAPMAN, JOAN MARGARET. *The Life and Times of Baron Haussmann; Paris in the Second Empire*. London: Weidenfeld and Nicolson, 1957.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b1511429>

This book deals both with Haussmann's life and career and with the transformation of Paris that he initiated.

JORDAN, DAVID P. *Transforming Paris: The Life and Labors of Baron Haussmann*.
New York: Free Press, 1995.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b2288285>

This book retraces Haussmann's life and his relation to Paris and its cityscape. It has many quotes and illustrations. It could be a good place to start reading about Haussmann and his influence on the transformation of the capital in the nineteenth century.

REAU, LOUIS, et al. *L'oeuvre du Baron Haussmann, préfet de la Seine (1853-1870)*.
Paris: Presses Universitaires de France, 1954.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b2028145>

This book gives a chronological description of Haussmann's work in Paris. At the end of the volume, there are chapters on gardens, graveyards, sewers, and transportation.

Fine Arts

General works

CHASTEL, ANDRE. *L'art français*. Paris: Flammarion, c1993-2000. Vols. 4 & 5.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b2194638>

These two volumes present an in-depth description of French Art in the nineteenth century. Volume 4 (entitled *Le temps de l'éloquence, 1775-1825*), focuses mainly on Classicism, Historical painting, the Arts under Napoleon and the beginnings of museography. The fifth volume (entitled *Le XIXe Siècle, 1819-1905*) has chapters on French Romanticism and Realism, as well as a long section on Paris and the emergence of the modern city.

CHU, PETRA TEN-DOESSCHATE. *Nineteenth Century European Art*. Upper Saddle River, NJ : Prentice Hall, 2006.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b3985503>

Although this book is about European Art, the majority of its chapters deal with France. It is an excellent synthesis of artistic movements from the end of the enlightenment to the period known in France as "la belle époque". This work replaces French Art in a European perspective, and it also analyses artistic practices in relation to History and to the political context of the time. It is very well illustrated, and each chapter has a very complete bibliography (divided into the following sections: general works, primary sources, monographs and catalogues, films and videos).

CHU, PETRA TEN-DOESSCHATE, AND GABRIEL P. WEISBERG, eds. *The Popularization of Images: Visual Culture under the July Monarchy*. Princeton, N.J.: Princeton University Press, 1994.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b2247007>

This is a collection of articles about French Graphic Arts during the July Monarchy. Themes treated include caricatures, representations of social classes, and representations of historical episodes. There is also a well documented article by David Van Zanten about the Louvre's architectural evolution in the first half of the nineteenth century.

EISENMAN, STEPHEN. *Nineteenth Century Art: A Critical History*. New York, N.Y.: Thames and Hudson, 1994.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b2230944>

This book is divided into four sections: "Classicism and Romanticism", "New World frontiers", "Realism and Naturalism", "Modern Art and life". The text is not organized

chronologically, but rather according to themes and concepts. This book would be a very good starting point to examine the artistic theories of the nineteenth century.

FRASCINA, FRANCIS, et. al. *Modernity and Modernism: French Painting in the Nineteenth Century*. New Haven: Yale University Press, in association with the Open University, 1993.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b2114582>

This book questions the definition of the modern and of modern painting as opposed to academic painting. It covers the second half of nineteenth century Art, and most particularly Realism and Impressionism. There is also a section about gender and representation, in which the author studies the role of women in these two artistic movements. Although it deals with very specific art theories, this book remains very approachable.

Nineteenth Century Art Worldwide. A Journal of Nineteenth Century Visual Culture. College Park, MD: Association of Historians of Nineteenth-Century Art, 2002-.

LOCATION: Electronic resource.

<http://josiah.brown.edu/record=b3219493>

This journal is published twice a year, and contains articles on nineteenth century Art, as well as essays on subjects like fashion, the representation of women, and visual culture in general. Many of the essays focus on one work in particular, and give a detailed analysis of it. But there are also articles about more general patterns, including a very interesting special issue about the influence of Darwin's theories on Art.

Oxford Art Online. 1998. Laura Macy. Oxford University, England: Oxford University Press. <http://www.oxfordartonline.com/subscriber/>

<http://josiah.brown.edu/record=b2759487>

Oxford Art Online (formerly Grove Art Online) is both a dictionary of Art terms and a repertory of artists from all over the world. For each artist the database gives a detailed biography, a bibliography, and a description of the main characteristics of his or her work. One can also look for technical terms and names of artistic movements (Realism, Impressionism, Classicism, etc.).

PEROUSE DE MONTCLOS, JEAN-MARIE. *Paris City of Art*. New York: Vendôme Press, 2003.

Cross-listed with *Architecture*

LOCATION: Rockefeller Library

<http://josiah.brown.edu/record=b3457387>

This 700 page book deals with the History of Art and Architecture in Paris from the Roman era to the present. The author discusses Art and Architecture in relation to the History of Paris. There are many illustrations with notes and descriptions. The third part of the volume is entitled "Contemporary era", and focuses on Art in Paris during the nineteenth century and at the beginning of the twentieth. These chapters would be a good place to start reading about Architecture and Fine Arts in Paris. There are several sections that could be particularly useful to acquire a general idea of the topic:

“Architecture, between orthodoxy and public opinion”, “Urban development and private building”, as well as the sections on Painting, Sculpture, and on the industrialization of Art.

ROSEMBLUM, ROBERT. *19th Century Art*. New York: Abrams, 1984.

LOCATION: Rockefeller Library

<http://josiah.brown.edu/record=b1209515>

Unlike Eisenman’s book on the same topic, this volume is organized chronologically, each chapter covering two to three decades of the century. In each chapter, there is a section on painting and one on sculpture, and these sections are themselves divided into various parts, one for each country. This book is a descriptive introduction to Art in the Nineteenth century.

TUFFELI, NICOLE. *Nineteenth Century French Art*. Edinburgh: Chambers, 2004.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b3599490>

An excellent synthesis of the evolution of Painting, Sculpture, and Photography in the nineteenth century. In a hundred pages, the author gives a concise panorama of the Arts during that period. It is well illustrated, and there is a selective bibliography of works on the same topic at the end of the book.

VAUGHAN, WILLIAM. *Arts of the 19th Century*. New York: Harry N. Abrams, 1998-1999. v. 1. 1780 to 1850 -- v. 2. 1850-1905.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b2729048>

These two volumes deal with Nineteenth Century Art, mainly in Europe and in the United States. The first volume covers the period between 1780 and 1850, and the second volume focuses on the years between 1850 and 1905. The chapters are not organized in a chronological order, but rather according to genres, or techniques: historical painting, portraits, nature paintings, sculpture, graphic arts. In every chapter there is a section for each country. These two volumes have many full page illustrations.

Art and Politics

AGULHON, MAURICE. *Marianne into Battle: Republican Imagery and Symbolism in France, 1789-1880*. New York: Cambridge University Press, 1981.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b1123375>

This book explores the figure of Marianne in Painting, Sculpture and Graphic Arts.

BOIME, ALBERT. *Art in an Age of Bonapartism*. Chicago: University of Chicago Press, 1990.

LOCATION: Rockefeller Library

<http://josiah.brown.edu/record=b2185611>

This volume looks at the Arts (painting in particular) in conjunction with historical and political events. It has a very interesting section on the Napoleonic iconography and its political meanings.

BOIME, ALBERT. *Art in an Age of Counterrevolution, 1815-1848*. Chicago: University of Chicago Press, 2004.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b3586297>

This book follows the preceding volume on Napoleon, but this time it deals both with Europe and the United States. It has many chapters on France, and deals with the Arts under Charles X and under the July Monarchy. It also deals with graphic Arts and Photography.

BOIME, ALBERT. *Art and the French Commune. Imagining Paris after War and Revolution*. Princeton, NJ: Princeton University Press, 1995.

LOCATION: Rockefeller Library

<http://josiah.brown.edu/record=b2315821>

This book looks at Impressionism and its relation to the Paris Commune. Boime argues that although many Art books mention the Commune as a political context, very few critics try to consider the influence that the events could have had on the impressionists' art, which developed right after the Commune events. He focuses on the decade between 1870 and 1880, and argues that the political changes after the Commune encouraged the painters to focus even more on modern and everyday life subjects. It also led the way to a more favorable reception of the Impressionists' art. There are chapters on the critical reception of the paintings, on the impact of the commune on the Impressionists, and on their artistic, aesthetic, and political agenda.

PORTERFIELD, TODD B. *The Allure of Empire: Art in the service of French Imperialism*. Princeton N.J: Princeton University Press, 1998.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b2735557>

This book is about French Orientalism in Arts and in politics at the beginning of the Nineteenth Century. It links colonization to Orientalism, and shows how politics and military conquests are linked to Orientalism as it manifested itself in the Arts. There are chapters on the Obelisk at the Place de la Concorde, as well as on representations of Napoleon's Egyptian campaign, on the *Musée d'Egypte*, and on the *Women of Algiers*, a recurring theme in the paintings of the time.

Neoclassicism

CLIFTON-MOGG, CAROLINE. *The Neoclassical Source Book*. New York: Rizzoli, 1991.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b2008865>

This book would be a very good place to start reading about Neoclassic Art and models. It includes commentary texts on many famous neoclassical figures and themes, and has sections on Art, public Architecture, Interiors, and gardens.

CROW, THOMAS. *Emulation: David, Drouais, and Girodet in the Art of Revolutionary France*. New Haven: Yale University Press; Los Angeles: in association with The Getty Research Institute, 2006.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b4029377>

This book is an in depth analysis of Jacques Louis David's Art, as well as that of Drouais and Girodet, two of David's most skilled students. Crow comments on the influence they had on each other, and on the family-like relationship Drouais and Girodet had with David. He dwells in particular on the theme of the father figure, and explains how it emerges in many of their works.

IRWIN, DAVID G. *Neoclassicism*. London: Phaidon, 1997.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b2642196>

This is a richly illustrated history of Neoclassicism in Europe, destined for non-specialists. The book deals with practices associated with Neoclassicism (collecting, archaeological practices, the "Grand Tour") as well as with the fields it influenced: public and private architecture, landscape painting, historical and political painting, and interior decoration.

MONNERET, SOPHIE. *David and Neoclassicism*. Paris: Terrail, 1999.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b2786068>

This book is a chronological study of Jacques Louis David's work, and of his role in Neoclassicism. The author analyzes his most famous paintings, but the focus is primarily on David's life and career.

WEST, ALLISON. *From Pigalle to Pr eault. Neoclassicism and the Sublime in French Sculpture: 1760-1840*. New York: Cambridge University Press, 1998.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b2727062>

In this book about French Neoclassical Sculpture, the author argues that with the emergence of a new style, new themes were developed. She particularly insists on the new concept of "secular mortality", and on the fact that the religious tradition lost ground as an implicit moral value behind the work of Art. On the other side, because Neoclassicism primarily represented antique figures, the author argues that the representation of Royal figures became less pervasive in the public sphere. This chronological study also takes into account the Roman and Greek sources which greatly inspired these sculptors. The last chapter of the book deals with the Elgin Marbles and the influence of their discovery on Neoclassical Sculpture.

Romanticism

BENOIST, LUC. *La sculpture romantique*. Paris: Gallimard, 1994.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b2429346>

A 300 page book about French Romantic sculpture, with chapters on Lyricism, historical Sculpture, portraits and caricatures. It is richly illustrated, and contains many excerpts from letters of painters and writers.

BROOKNER, ANITA. *Romanticism and its Discontents*. New York: Farrar, Straus and Giroux, 2000.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b3107379>

This book gives various perspectives on French Romanticism both in the visual Arts and in Literature. There are chapters on Gros, Delacroix, and Ingres, as well as on writers such as Musset and Baudelaire.

BROWN, DAVID BLAYNEY. *Romanticism*. London; New York: Phaidon, 2001.

LOCATION: Rockefeller Library

<http://josiah.brown.edu/record=b3178156>

This is a condensed description of Romanticism in Europe. Brown describes the ideas and principles behind the Romantic Movement. He deals with topics such as the changing status of the artist, the treatment of the historical past, and the Romantic visions of the self and of Nature. This book is not arranged chronologically, but rather according to these main themes. It is intended for a general public.

IVES, COLTA FELLER. *Romanticism and the School of Nature: Nineteenth-Century Drawings and Paintings from the Karen B. Cohen collection*. New York: Metropolitan Museum of Art, 2000.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b3088740>

This is the catalogue of an exhibit held at the Metropolitan Museum. The exhibit dealt with several Romantic artists and their visions of Nature (including landscapes, seascapes, and animal paintings). It deals mainly with British and French artists, with one section per artist including detailed comments and analysis for each painting or drawing.

NOON, PATRICK J. *Crossing the Channel: British and French Painting in the Age of Romanticism*. London: Tate Publishing, 2003.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b3399138>

This is the catalogue of an exhibit held at the Tate Gallery which sought to compare French and British versions of Romanticism. There are sections on the reception in England of *The Raft of the Medusa*, as well as on exhibitions and salons in both countries, on representations of historical and literary heroes, portraits, animals, modern life, and landscapes.

TRAPP, FRANK ANDERSON. *Delacroix and the Romantic Image: Oriental Themes, Wild Beasts, and the Hunt*. Amherst, Mass.: Mead Art Museum, Amherst College, 1988
LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b2543232>

This is the catalogue of an exhibit held at the Mead Art Museum. The exhibit dealt with oriental themes in French paintings, and in particular in Delacroix's. The book has an introduction about the collection and the works on display. The pictures reproduced here are more rarely seen than Delacroix's most famous paintings, and therefore can add to our vision of him as a romantic artist.

Realism and Naturalism

McPHERSON, HEATHER. *The Modern Portrait in Nineteenth Century France*. Cambridge: Cambridge University Press, 2001.

Cross listed with *Fine Arts – Impressionism* and *Fine Arts – Photography*.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b3133302>

This book analyzes the shifting cultural significance of portraits in the second half of the nineteenth century. The time period coincides with the advent of photography. It has traditionally been argued that the emergence of photographs caused the progressive abandon of realistic painting. The author seeks to nuance that assumption, by showing the different approaches that renewed the genre of portrait painting, in relation and in opposition to photography. From Ingres' photographic precision to Picasso's abstractions, McPherson seeks to trace the evolution of a genre which is rarely addressed by critics. The book consists of six case studies, including Courbet's portrait of Baudelaire, the iconography of the actress Sarah Bernhardt, and Cézanne's self-portraits. The last chapter compares the representations of the artist in Vuillard's works to Proust's descriptions of Elstir in *In Search of Lost Time*.

MALPAS, JAMES. *Realism*. Cambridge: Cambridge University Press, 1997.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b2664652>

James Malpas understands Realism in its broad sense: he argues that Realism is not limited to the Nineteenth Century Art Movement led by Courbet. He understands Realism in a broader perspective as an "Art which opposed the imitation of Realism in order to establish itself as new reality". After a short chapter on nineteenth-century Realism, the author analyses mainly twentieth-century paintings. This book would therefore be useful for someone working on the influence of the Realist movement in the twentieth century, but not for a study of the movement itself.

NEEDHAM, GERALD. *Nineteenth Century Realist Art*. New York: Harper and Row, 1988.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b1266287>

This volume is a good supplement to Nochlin's book on Realism, because it analyzes several of the same themes from a chronological perspective. It seeks to explore the

evolution of Realism throughout the nineteenth century, replacing it in a historical and political context.

NOCHLIN, LINDA. *Realism*. Harmondsworth, New York: Penguin, 1971.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b1004752>

Intended for the general reader, this book questions the notion of Realism as an artistic movement and a philosophical issue. After defining the term, Nochlin deals with topics such as the trivialization of Death, the relations between Realism and modernity, and the way in which Realists represented contemporary life. The epilogue of the book has a short section on Architecture.

NOCHLIN, LINDA. *Realism and Tradition in Art, 1846-1900. Sources and Documents*. Englewood Cliffs, NJ: Prentice Hall, 1966.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b1461143>

This volume is a collection of nineteenth century primary sources about Realism and Naturalism. One section presents excerpts from supporters of traditional academic art, while the other includes reactions and defense of Realism (with a section of Gustave Courbet's *Realist Manifesto*).

WEISBERG, GABRIEL P. *Beyond Impressionism: the Naturalist Impulse*. New York: N. H. Abrams, 1992.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b2067903>

This book is an in-depth study of Naturalism in America and Europe, and focuses particularly on France. There are three chapters of particular interest on that topic: "Critical and Literary worlds of Naturalism", "The creation of a Naturalist Icon" (which is about the relationship between photography and Naturalist painting), and "Naturalism in France: the great debate".

Symbolism

EDWARD, LUCIE-SMITH. *Symbolist Art*. New York: Oxford University Press, 1972.

LOCATION: Rockefeller Library

<http://josiah.brown.edu/record=b1201582>

This is a short history of the Symbolist movement in France and in Great-Britain. It has chapters on the relation between Romanticism and Symbolism, on the Symbolist movement in France, as well as on several French painters: Moreau, Redon, Puvis de Chavannes, Gauguin and the Nabis.

KAPLAN, JULIUS. *The Art of Gustave Moreau: Theory, Style, and Content*. Ann Arbor, Mich.: UMI Research Press, 1982.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b1183948>

This book has a first chapter on Moreau's views about Art, with several excerpts from letters and notes. After a short summary of his life and work, the next chapters deal in detail with specific phases in Moreau's artistic career.

LACAMBRE, GENEVIÈVE. *Maison d'artiste/maison-musée: l'exemple de Gustave Moreau*. Paris: Ministère de la culture et de la communication, réunion des musées nationaux, 1987.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b1674008>

This short volume looks at Moreau's home: the artist worked for several years on transforming his house in Paris into a Museum of his own works.

MATHIEU, PIERRE-LOUIS. *Gustave Moreau*. Paris: Flammarion, 1994.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b2516226>

This is a comprehensive study of Moreau's work and career. The book is organized chronologically, and is richly illustrated. It analyzes Moreau's sources and inspiration, as well as the political and historical context. It is written in French.

Impressionism

CALLEN, ANTHEA. *The Art of Impressionism: Painting Technique and the Making of Modernity*. New Haven: Yale University Press, 2000.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b3101243>

This comprehensive study deals with the Impressionists' innovations in technique. Callen compares their methods to those of artists from other periods, and deals with issues such as treatment of light, palette tones, canvasses (size, texture), brushes, and frames.

CLARK, T.J. *The Painting of Modern Life: Paris in the Art of Manet and his Followers*. Princeton N.J.: Princeton University Press, 1999.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b2988425>

This book is an important reference in the study of Impressionism. It analyses the movement's relation to modern life, and seeks to understand if Impressionism criticizes or celebrates what it depicts (some of the predominant themes of Impressionist painting are consumption, leisure, commerce, and the "petite bourgeoisie"). Clark also analyzes the shifts in the subjects chosen by the painters: at first, Impressionists depicted mainly scenes of private leisure, (typically picnics scenes, or moments of "flânerie"). But as time passed, these scenes of leisure tended to be more and more located in public spaces, such as cafes, bars, or "grands magasins". Clark tries to see if this development is representative of a change of attitude towards modern life.

ENGELMAN, INES JANET. *Impressionism: 50 paintings you should know*. New York: Prestel, 2007.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b4281299>

This book is intended for a general reader with little knowledge about Impressionism. It has a short introduction presenting a general overview of the movement itself, after which Engleman describes and comments on 50 paintings, which are classified in a chronological order (from 1863 to 1906).

HOUSE, JOHN. *Impressionism: Paint and Politics*. New Haven: Yale University Press, 2004.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b3587854>

This book analyses Impressionism and the movement's relation to social and artistic norms. House tries to provide an interdisciplinary approach. He deals with social and political questions as well as with aesthetic problems (such as techniques and subject matter). There are chapters on the Impressionists' representations of Paris and on the vision of modern life that emerges in their paintings.

ISKIN, RUTH. *Modern Women and Parisian Consumer Culture in Impressionist Painting*. Cambridge: Cambridge University Press, 2007.

LOCATION: Rockefeller Library

<http://josiah.brown.edu/record=b4094771>

This book is about the relation between Impressionist painting and the rise of a new consumer culture. Focusing primarily on Manet and Degas, this study analyses the place of women in representations of modern life. Iskin questions the Impressionists' treatment of the new visual culture of consumption (advertising practices, posters, etc).

LEWIS, MARY TOMPKINS, ed. *Critical Readings in Impressionism and Post Impressionism*. Berkeley: University of California Press, 2007.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b4124031>

This is a collection of articles that analyze Impressionist painting through various angles: treatment of landscapes, changes in artistic and social practices (such as the private exhibits replacing the Salons, or the economic alterations in the artists' status), politics, and aesthetics.

McPHERSON, HEATHER. *The Modern Portrait in Nineteenth Century France*. Cambridge: Cambridge University Press, 2001.

Cross-listed with *Fine Arts – Realism* and *Fine Arts – Photography*.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b3133302>

This book analyzes the shifting cultural significance of portraits in the second half of the nineteenth century. The time period coincides with the advent of photography. It has traditionally been argued that the emergence of photographs caused the progressive abandon of realistic painting. The author seeks to nuance that assumption, by showing the different approaches that renewed the genre of portrait painting, in relation and in opposition to photography. From Ingres' photographic precision to Picasso's abstractions, McPherson seeks to trace the evolution of a genre which is rarely addressed

by critics. The book consists of six case studies, including Courbet's portrait of Baudelaire, the iconography of the actress Sarah Bernhardt, and Cézanne's self-portraits. The last chapter compares the representations of the artist in Vuillard's works to Proust's descriptions of Elstir in *In Search of Lost Time*.

RUBIN, JAMES HENRY. *Impressionism*. London: Phaidon, 1999.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b2774119>

This book is an introduction to Impressionism. It is designed for the general reader. The chapters are for the most part organized chronologically, but they sometimes focus on one specific theme or aspect, such as the relations between Impressionism and politics. The book has a bibliography that can provide the reader with suggestions for additional readings (each section of the bibliography corresponds to a chapter of the book).

WALTHER, Ingo. *Impressionist Art, 1860-1920*. New York: Taschen, 2002.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b3296504>

This book is a comprehensive introduction to French Impressionism, and retraces its emergence as well as its later evolution (Neo and Post-Impressionism). It is intended for a general public, but the text is detailed enough to be of interest for someone with a previous knowledge of Impressionism. It is richly illustrated, and has an index, a dictionary of the main impressionist painters, and a complete bibliography.

Graphic Arts

BANN, STEPHEN. *Parallel Lines: Printmakers, Painters, and Photographers in Nineteenth Century France*. New Haven: Yale University Press, 2001.

LOCATION: Rockefeller Library

<http://josiah.brown.edu/record=b3173448>

This book is about printmaking in France in the nineteenth century. It analyzes practices and norms of printmaking, and the way in which they evolved with the emergence of photography. It also questions the notion of reproduction, through various examples of print replicas of paintings.

CATE, PHILLIP DENNIS. *Prints Abound: Paris in the 1890's: from the Collections of Virginia and Ira Jackson and the National Gallery of Art*. Washington, D.C.: National Gallery of Art; London: Lund Humphries; Wappinger Falls, N.Y.: Distributed in North America by Antique Collectors' Club, 2000.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b3102227>

This book is the catalogue of an exhibit held at the National Gallery of Art in Washington. It reproduces prints from periodicals, artists' albums, and illustrated books of the last decade of the nineteenth century. There are essays on prints in 1890 Paris, on the representation of the city, and on the relation between music and illustration during that decade.

CATE, PHILLIP DENNIS, ed. *The Graphic Arts and French Society, 1871-1914*. New Brunswick, NJ.: Rutgers University Press: Jane Voorhees Zimmerli Art Museum, 1988.
LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b1246657>

This volume is about the evolution of graphic arts in France (newspapers, advertising, and prints) after the Franco-Prussian War and the Commune. There are four essays by different scholars. The first one is about the artists' vision of Paris, and the way it changed after the beginning of the third Republic: artists no longer focused exclusively on Medieval parts of Paris, but also represented modern streets and buildings. Other essays deal with illustrations, as well as with the representation of women and of Paris as a city of pleasure.

CHAM. *Parodies littéraires: précédé de Cham le polypier d'images, par Bertrand Tillier*. Paris: Phileas Fogg, 2003.

LOCATION: Rockefeller Library

<http://josiah.brown.edu/record=b3643964>

This book is a selection of parodies written and illustrated by the famous caricaturist Cham. These texts and illustrations were published by Philipon in "Le musée ou magasin comique". In these works, Cham creates parodies of the most famous and successful novels of the time, among which *Robinson Crusoe*, *Atala* by Chateaubriand, *Les mystères de Paris* by Eugene Sue, and *Le Chevalier d'Harmental* by Alexandre Dumas.

CUNO, JAMES B. *Charles Philipon and La Maison Aubert: the Business, Politics, and Public of Caricature in Paris 1820-1840: a Thesis*. Thesis (PhD) Harvard University, 1985.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b2101312>

This 500 page dissertation deals with the role and influence of Philipon and his print shop, "La Maison Aubert". Philipon is famous for publishing prints and caricatures by artists such as Daumier or Grandville. He is also at the origin of the publication of "La poire" ("the pear") a famous caricature of King Louis Philippe. Some chapters explore Philipon's career and the development of "La Maison Aubert", while others stress his role in Gavarni's or Daumier's careers, and his influence in the publication of caricature in general. There is a very detailed bibliography at the end of the volume.

DAUMIER, HONORE. *Paris et les parisiens*. Paris: Editions Olbia, 1999.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b3130699>

A selection of prints by Daumier about everyday life in Paris. The volume opens with an excerpt from Baudelaire's "quelques caricaturistes français" in which the poet praises Daumier's work.

FARWELL, BÉATRICE. *The Charged Image: French Lithographic Caricature, 1816-1848*. Santa Barbara, CA: Santa Barbara Museum of Art, 1989.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b1756784>

This book is the catalogue of an exhibit held at the Santa Barbara Museum of Art in 1989. It presents a collection of prints and lithographs that are commented upon individually. There are also two essays: "The Charged Image", by Beatrice Farewell, starts by analyzing the etymology of the word "caricature" (from the Italian *caricato*, which means loaded, charged). The second essay, by Stuard Kadison, is about censorship in France at that time.

Un journal révolutionnaire, le Charivari: un choix de numéros facsimilés du premier quotidien illustré, de 1832 à 1856. Paris: Editions de la Courtille, 1971.

LOCATION: Rockefeller Library

<http://josiah.brown.edu/record=b3966671>

This book reproduces facsimiles of *Le charivari*, a daily newspaper published between 1832 and 1893. This particular volume is a selection of newspaper issues published between 1832 and 1856.

MERYON, CHARLES. *Paris, 1860: eaux fortes sur Paris et "Les tableaux parisiens"*. Paris: Editions de la bibliothèque, 2001.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b3252996>

This book gathers the « tableaux parisiens » by Charles Baudelaire along with Meryon's « eaux fortes sur Paris », which are a series of prints that Baudelaire particularly liked. The introduction to the volume describes the relationship between the two men.

RENONCIAT, ANNIE. *La vie et l'oeuvre de J.J. Grandville.* Paris: ACR: Vilo, 1985.

LOCATION: Rockefeller Library

<http://josiah.brown.edu/record=b1391247>

A detailed study of Grandville's works. This book is arranged chronologically and lists in details the various projects in which Grandville participated.

WECHSLER, JUDITH. *A Human Comedy: Physiognomy and Caricature in Nineteenth Century Paris.* Chicago: University of Chicago Press, 1982.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b1162024>

This book analyzes caricature as a fusion of 2 important tropes of the nineteenth century: Physiognomics (a discipline which, at the time, sought to classify people and their temperaments according to their physical characteristics) and Pathognomics (a discipline whose aim was to pair emotions with specific bodily signs). There are chapters on panoramas, marionette figures, political caricatures, as well as specific caricaturists such as Daumier.

Photography

BRESC-BAUTIER, GENEVIEVE. *Le photographe et l'architecte: Edouard Baldus, Hector-Martin Lefuel et le chantier du nouveau Louvre de Napoléon III*. Paris: Éditions de la Réunion des Musées Nationaux, 1995.

Cross listed with *Architecture*

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b2457655>

This book documents the constructions in the Louvre under Napoléon III. The book comments both on Lefuel's (the architect in charge) plans and buildings and on Baldus' photographs of the process. Baldus was hired by the Emperor to document the demolition and construction around the Louvre, and several albums were created with his photographs. The first chapter deals with the photographer's task of documenting the progression of Lefuel's work, and the second chapter gives a detailed chronology of the construction of the Imperial Louvre. The last two chapters discuss both the exterior decorations and the interiors of the new Louvre, giving insights from the architect and the photographer's perspective.

Des grands chantiers... Hier. Photographies, dessin: outils de l'architecte et de l'ingénieur autour de 1900. Paris: Mairie de Paris, direction des affaires culturelles, 1988.

Cross-listed with *Architecture*

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b1758031>

This book explores the relations between photographs (and, to a lesser degree, drawings) and Architecture at the end of the nineteenth century. It is the catalogue of an exhibit held in 1988-1989. It contains little text (except for a few opening essays on the photographer Albert Fernique and on the architect Jean-Camille Formigé). The rest of the book is a catalogue with many reproductions of the photographs that were part of the exhibit. There are sections on the first uses of photography in Architecture, on the photographers' roles in the urban construction sites (particularly in Paris), on metal Architecture, Universal Exhibits, and on the way photography influenced the architectural drawing. A few of these photographs are accompanied by a short commentary.

HEILBRUN, FRANÇOISE. *Charles Nègre, photographe, 1820-1880*. Paris: Éditions des Musées Nationaux, 1980.

LOCATION : Rockefeller Library.

<http://josiah.brown.edu/record=b1362567>

This monograph covers Charles Nègre's work, most of which consists of photographs of the South of France and of the suburba of Paris (Vincennes and Chartres). But Nègre also took about 40 photographs of Paris, several of which are reproduced in this book along with a text explaining Nègre's project to photograph the changing shape of the city. He also took several photographs of Notre Dame, his most famous being the "Stryge" (1853).

McCAULEY, ELIZABETH ANNE. *Industrial Madness. Commercial Photography in Paris, 1848-1871*. New Haven and London: Yale University Press, 1994.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b2197591>

This book focuses on professional Parisian photographers during the Second Empire. It analyzes the social and cultural shifts provoked by photography, as well as the emergence of a “photographic consciousness”. The book is divided into two parts: the first part describes the techniques, their evolution, and the way in which the business of photography functioned and developed in Paris. Part two consists in five case studies about Nadar, Braquehais, Collard, Aubry, and photographic Art reproductions. The conclusion deals with the role played by the political regime in the development of photography.

McPHERSON, HEATHER. *The Modern Portrait in Nineteenth Century France*. Cambridge: Cambridge University Press, 2001.

Cross listed with *Fine Arts – Realism* and *Fine Arts – Impressionism*.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b3133302>

This book analyzes the shifting cultural significance of portraits in the second half of the nineteenth century. The time period coincides with the advent of photography. It has traditionally been argued that the emergence of photographs caused the progressive abandon of realistic painting. The author seeks to nuance that assumption, by showing the different approaches that renewed the genre of portrait painting, in relation and in opposition to photography. From Ingres’ photographic precision to Picasso’s abstractions, McPherson seeks to trace the evolution of a genre which is rarely addressed by critics. The book consists of six case studies, including Courbet’s portrait of Baudelaire, the iconography of the actress Sarah Bernhardt, and Cézanne’s self-portraits. The last chapter compares the representations of the artist in Vuillard’s works to Proust’s descriptions of Elstir in *In Search of Lost Time*.

MARBOT, BERNARD. *After Daguerre: Masterworks of French Photography (1848-1900) from the Bibliothèque Nationale*. New York: Metropolitan Museum of Art, 1980.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b2582090>

This book is about French photography, and does not specifically deal with Paris. It focuses on photography as an Art (in opposition to the documentary use it had been put to by Marville or Le Secq), and thus deals more with portraits, nudes, landscapes, and still life. There are, though, several photographs of Paris reproduced in the book, in particular facades of monuments and a few cityscapes. This book reproduces a great variety of work from many photographers, many of them little-known. For each photographer the authors give a brief biographical summary and a description of their works.

MARBOT, BERNARD. *Une invention du XIXe siècle, expression et technique, la photographie: collections de la société française de photographie*. Paris: Bibliothèque nationale, 1976.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b1856526>

This catalogue presents a selection of photographs from nineteenth-century France. It has an index of the photographers whose works are reproduced at the end of the volume. It is not a general introduction, but rather a series of reproductions with short commentaries.

MUSÉE NATIONAL DES MONUMENTS FRANÇAIS. *Photographier l'architecture, 1851-1920. Collection du musée des monuments français*. Paris: Éditions de la Réunion des Musées Nationaux, distribution Seuil, 1994.

Cross listed with *Architecture*.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b3128093>

This is the catalogue of an exhibit held in 1994 about the relations between Architecture and Photography. The catalogue itself is preceded by short essays on Photography and Architecture. It is then divided into sections with themes such as the representation of Paris, the Mission Héliographique, the discovery of the Orient, etc... The commentary texts and the choice of photographs that are reproduced focus particularly on the 1851 Mission Héliographique, a project commissioned by the state and whose aim was to gather photographs that would document the changing cityscapes of France. It involved famous photographers who were then beginning their careers, such as Le Secq, Le Gray, or Baldus. The catalogue also has a section on Marville, who is particularly famous for his 1865 work, *L'album du vieux Paris*. This project had also been commissioned by the state, in order to document the changing streets of the old Paris which were about to disappear.

PARRY, EUGENIA. *Henri le Secq: Photographe de 1850 à 1860. Catalogue raisonné de la bibliothèque des arts décoratifs, Paris*. Paris: Flammarion, 1986.

LOCATION: Rockefeller Library

<http://josiah.brown.edu/record=b1756263>

Henri le Secq was a collector of art, an engraver, and a photographer. Le Secq particularly liked to take photographs of architecture, and understood photography as a means to document the past state of the city. Most of the photographs presented in this monograph were taken in Paris. Le Secq took many pictures of Notre Dame, and the book also comments on Charles Nègre's photograph of Le Secq on the cathedral tower, standing next to the "stryge". This book provides a great example of photography as a means to record and describe architecture in the middle of the nineteenth century.

RÉUNION DES MUSÉES NATIONAUX. *L'invention d'un regard (1839-1918)*. Paris: Éditions de la réunion des Musées nationaux, 1989.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b2052954>

This book is about the birth of photography in France. Its first chapters deal with the medium in general (technical advances, negatives, uses of light, perspectives and framing of pictures), while the last ones deal more with the styles of photographs that emerged from the discovery of that medium: realism and abstraction, close ups and portraits. Several photographs are about Paris, but this book is primarily a general introduction to French photography in the nineteenth century.

RICE, SHELLEY. *Parisian Views*. Cambridge, Massachusetts: MIT Press, 1997.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b2650264>

This book gathers a collection of essays on photography and its relation to modern Parisian life. The introduction, entitled “Time Zones” discusses photography and its shifting relation to time: the speed that characterized modern Parisian life could not be represented when photography started. Daguerre’s photographs represent for the most part empty streets, simply because the time of exposure was so long (about thirty minutes) that the figures of passersby could not appear on the daguerreotype. The second essay is entitled “Parisian Views”, and discusses photography’s rendering of the city. It deals with texts by Baudelaire and photographs by Baldus, Nègre, Le Secq and Braun. The third part, “Still Points in a Turning World”, deals mainly with Marville’s photographs, and in particular those commissioned by Haussmann to document the changing shapes of the streets of Paris. The fourth chapter is on Notre Dame, and the fifth chapter, “Souvenirs”, deals with poetic and photographic representations of Paris as a city in decay. This chapter also includes a long section on Nadar’s aerial views of Paris, as well as on his photographs of the sewers. The last chapter deals with travels and travelers, trains, and boats in photography.

Language and Literature

BANCQUART, MARIE CLAIRE. *Paris « fin de siècle » : de Jules Vallès à Rémy de Goncourt*. Paris: Editions de la différence, 2002.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b1046974>

This book describes and analyzes representations of Paris in novels by Zola, Maupassant, Balzac, Huysmans, Rimbaud and Vallès. The introductory chapter dwells on Flaubert and Baudelaire's legacies, since the city had a particularly important role in their texts. The following chapters analyze Paris as a mythological figure. They focus primarily on texts about the Commune, social marginalities and modern style Paris. The book is richly illustrated, and tries to show the relation between Literature and the changing Parisian cityscape.

BONNEFOY, YVES. *Le poète et "le flot mouvant des multitudes" : Paris pour Nerval et Baudelaire*. Paris: Bibliothèque nationale de France, 2003.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b3518806>

This book gathers a series of Bonnefoy's articles about Paris in Nerval's and Baudelaire's works. More specifically, it describes how the city is often depicted as an abyss or an ocean in their metaphors.

BROOKS, PETER. *Realist Vision*. New Haven: Yale University Press, 2005.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b3657870>

One chapter in this book is entitled "Unreal City: Paris and London in Balzac, Zola, and Gissing" (Chapter 8). This chapter is particularly interesting because of the link that it makes between urbanism and realist fictions.

CITRON, PIERRE. *La poésie de Paris dans la littérature française de Rousseau à Baudelaire*. Paris: Editions de Minuit, 1961.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b1912968>

This book is about the poetic representations of Paris in the eighteenth and nineteenth centuries. It provides a description and an analysis of themes, motifs and metaphors linked to Paris in the texts of Mercier, Hugo, and Baudelaire.

CLEBERT, JEAN-PIERRE. *La littérature à Paris: l'histoire des lieux, la vie littéraire*. Paris: Larousse, 1999.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b3078056>

Each section of this book is about a street or a neighborhood in Paris: after a brief presentation, the author gives an account of its literary representations, quoting abundantly from novels and poems. This volume would be a very good reference book. It has an index of the names of authors cited in each section.

COOPER, BARBARA T., and MARY DONALDSON EVANS. *Moving Forward, Holding Fast: The Dynamics of Nineteenth Century French Culture*. Atlanta, G.A.: Rodopi, 1997.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b2669476>

The nineteenth-century representation of the city is fundamentally linked to the ideas of speed and dynamism. This book is a collection of papers about the ideal of progress in literature, but also about trends that resisted it and idealized the past (the introduction cites as examples the troubadour genre in painting, or the architectural restorations made by Viollet-le-Duc). There are numerous essays on Balzac, Flaubert, Stendhal, Maupassant, Baudelaire, and Zola.

D'SOUZA, ARUNA, & MCDONOUGH, TOM, Eds. *The invisible flâneuse? Gender, Public Space, and Visual Culture in Nineteenth-Century Paris*. Manchester and New York: Manchester University Press, 2006.

Cross listed with *History – The Emergence of Mass Culture* and *History – Classifying and Policing: Social Classes and Social Types*

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b4059391>

This volume presents a collection of essays from prominent critics specialized in Art History and in Feminism. It deals with the place of women in Paris, and more specifically in the city's public spaces. There are essays on subjects such as the figures of the "bourgeoise" and the "flâneuse", the place of women in parks and theatres, magazines, advertising, and department stores.

DUFIEF, PIERRE-JEAN. *Paris dans le roman du XIXe siècle*. Paris: Hatier, 1994.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b2419220>

This book is designed as an introduction for a general public. It has a short historical summary about Paris in the nineteenth century, followed by a series of nine excerpts from novels by Balzac, Hugo, Maupassant and Zola. Each short excerpt (about one page) is accompanied by a commentary text. The last section of the book deals with general topics, such as panoramas, or metaphorical representations of Paris.

FERGUSON, PRISCILLA PARKHURST. *Paris as Revolution: Writing the Nineteenth Century City*. Berkeley: University of California Press, 1994.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b2243090>

This book analyses Paris as a city which was linked to revolutionary dynamics and ideals. The successive revolutions that happened there (1789, 1830, 1848, and 1871) shaped a specific image of the city, not only as the place of past revolutions, but also as a space which could always be pregnant with new revolutionary potential. Ferguson argues that, for the writers of that time, seeking to encompass the figure of Paris was also a means to search into the Revolutionary state of mind.

GLUCK, MARY. "Theorizing the Cultural Roots of the Bohemian Artist." *Modernism-/Modernity*. 2000; 7 (3 Sept): 351-378

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b2353352>

Abstract (source: infogate): A historical and theoretical expansion of the figure of the bohemian artist through the linkage of social and aesthetic dimensions. Traces the origins of bohemian culture to the 1820s-1830s, from romantic drama, melodrama, and the comedie-Vaudeville to allegorical romance. Focusing on literature and especially theatrical performance, explores issues such as self v. collective, and high culture v. popular culture. Includes discussion of Latin Quarter regulars such as Théophile Gautier as well as some Daumier satirical drawings of Vaudeville.

HARVEY, DAVID. "The Cartographic Imagination: Balzac in Paris". *Cosmopolitan Geographies: New Locations in Literature and Culture*. Darkwaker, Vinay, ed. New York: Routledge, 2001.

LOCATION: Rockefeller Library

<http://josiah.brown.edu/record=b3123878>

This article deals with the Balzac's novels (in particular *History of the Thirteen* and *Old Goriot*) and the place of Architecture and Urbanism within these texts.

LEE, D. "The catastrophic imaginary of the Paris Commune in Jules Verne's "Les 500 millions de la Begum."" *Neophilologus*-. 2006; 90 (4) : 535-553.

LOCATION: Online.

<http://josiah.brown.edu/record=b2200323>

Abstract: (source: infogate) The bitter memory of the Prussian siege of Paris in 1870 and the Commune of 1871 underwrite several late nineteenth-century French novels. In the domain of popular literature, Jules Verne's "Les 500 millions de la Begum" of 1879 pits two opposing cities -one French and utopian, the other German and dystopian - against each other. Less than a simple representation of a French revenge against their Prussian enemies, however, the cities stand in for the troubling tendencies of urban modernity above and beyond nationalism. Moreover, the figure of Pompeii, a model of urban catastrophe linked to the specter of the Paris Commune, lurks underneath the novel's progressive and hopeful surface.

LIDSKY, PAUL. *Les écrivains contre la commune*. Paris: F. Maspero, 1970.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b1913350>

This book provides a detailed description of the writers' reactions to the Paris Commune. It quotes extensively from the letters and articles of the most prominent writers' of the time and analyzes their positions about the Commune. The author quotes extensively from Zola, Flaubert, George Sand, Hugo, Vallès, and Anatole France.

MAXWELL, RICHARD. *The Mysteries of Paris and London*. Charlottesville: University Press of Virginia, 1992.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b2042078>

This book analyzes nineteenth-century novels and their urban settings. Maxwell comments mainly on works by Dickens and Hugo, and he is interested in the function of the city in their texts. The city is more than a décor. In a chapter about *Notre Dame de Paris*, Maxwell shows that Paris is represented as a maze, with Esmeralda playing a role similar to that of Ariane in ancient mythology. He also analyzes the insistence of Hugo on the difficulty to read the city, a place where many different codes, languages, and kinds of slang cohabit.

MORETTI, FRANCO. *Atlas of the European Novel. 1800-1900*. New York: Verso, 1998.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b2706421>

This book is an attempt to analyze nineteenth-century French and English Literature according to geographical parameters: on the one hand, Moretti wants to describe literature *in space*: that is, novels as they relate to the place where they were created. And on the other hand, he is also interested in the place of space in literature, and on the way that the fictional discourse treats its décor. The first part of the book is devoted to the novel as a genre concomitant to the rise of the Nation State. The second part of the book is probably the most interesting for our topic: entitled “A tale of two cities”, it deals with novels taking place in London and Paris, and draws maps which represent the errands of the characters in these cities. Moretti intends to reveal patterns behind these various trajectories in the capitals, focusing primarily on Balzac’s and Flaubert’s novels (*Lost Illusions*, *Père Goriot*, and *The Sentimental Education*).

Paris au dix-neuvième siècle: aspects d’un mythe littéraire. Lyon: presses Universitaires de Lyon, 1984.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b1287875>

This book is a collection of papers read at a colloquium in Lyon in 1982. They deal with the representation of Paris in texts such as Balzac’s *La fille aux yeux d’or*, Flaubert’s *L’éducation sentimentale*, and Eugène Sue’s *Les mystères de Paris*.

PRENDERGAST, CHRISTOPHER. *Paris and the Nineteenth Century*. Cambridge, USA: Blackwell, 1992.

LOCATION: Rockefeller Library

<http://josiah.brown.edu/record=b2100190>

This volume is a reference for nineteenth century Literature scholars. Christopher Prendergast analyzes the conflicting representations of Paris in a time when the city was radically changing. The capital was seen as the center of progress and of European cultural life. Writers like Hugo have described Paris as prefiguring a glorious future for civilization, which suggests that the city is actually readable, and has a meaning that can be deciphered. But, Prendergast argues, Haussman’s works in Paris paradoxically did not trigger representations of Paris as legible: the city’s identity, on the contrary, becomes blurred and uncertain for many writers. Prendergast’s study deals with these conflicting attitudes toward the city, by analyzing a variety of objects of study (such as speed, cityscapes, panoramas, underground Paris, and insurrections, among others topics).

Music

BARBIER, PATRICK. *Opera in Paris, 1800-1850: a Lively History*. Portland, Or: Amadeus Press, 1995.

LOCATION: Orwig Library.

<http://josiah.brown.edu/record=b2349907>

This book is a factual description of the world of Opera in the first half of the century. It starts with a description of the relation between Napoleon and Opera, and gives details about the laws that were regulating the field at the time. It then portrays the evolution of Court Theater after the fall of the Empire, and the various functions and roles of the staff that worked in Opera, from composer to chorus, including dancers and musicians. The book includes descriptions of scenery, stage machinery, and administrative offices. It goes on to draw a general chronological perspective on the changing aesthetics of Opera and on the various careers of the composers. It also deals with subjects such as the audiences' social status, the artistic life, and the representation of Opera in the Press.

BLOOM, PETER, Ed. *Music in Paris in the Eighteen-thirties*. Stuyvesant, NY: Pendragon Press, 1987.

LOCATION: Orwig Library.

<http://josiah.brown.edu/record=b1390675>

This volume gathers papers which were originally presented during a conference at Smith College in 1982. A ten page preface describes the particularities of Paris and of the cultural/musical context of that decade. The volume contains 22 papers, a few of which are in French (in which case they are followed by a short summary in English). The topics of the articles vary considerably: composers (Mendelssohn, Chopin, Verdi, Wagner and Liszt), French popular songs, chamber music, representations of musicians in comedies, music instruments in the world fairs, operas and melodramas, among other subjects.

BRODY, ELAINE. *Paris: the Musical Kaleidoscope, 1870-1925*. New York: G. Braziller, 1987.

LOCATION: Orwig Library.

<http://josiah.brown.edu/record=b1246153>

This book describes the various musical currents that influenced French Music at the turn of the century. It has thirteen chapters, each of which describes a particular trend: Wagner's love-hate relationship with France and the influence that he had on French music, "Japonisme" and Orientalism, Art, Literature, "Expositions universelles" and the way in which music was represented there. The book also describes cabarets and popular music, as well as Russian, Spanish, and American influences on French music.

GERHARD, ANSELM. *The Urbanization of Opera: Music Theater in Paris in the Nineteenth Century*. Chicago: University of Chicago Press, 1998.

LOCATION: Orwig Library.

<http://josiah.brown.edu/record=b2703007>

This book proposes an analysis of new modes of representation in Opera. In the nineteenth century, both "tragédies lyriques" and operas ceased to be staged in the royal

court. Instead, their premieres always took place in the city, and the author argues that their subject matter often portrayed “city ways and attitudes”. Gerhard calls this trend “urbanized Opera”. In this book, he describes the visual culture of an era (panoramas, dioramas, and kaleidoscopes), and the way in which operas began to draw a new public. The chapters of the book often deal with a single composer or author (Rossini, Eugene Scribe, Meyerbeer, Victor Hugo, and Verdi, among others).

HUEBNER, STEVEN. *French Opera at the Fin de Siècle: Wagnerism, Nationalism, and Style*. Oxford; New York: Oxford University Press, 1999.

LOCATION: Orwig Library.

<http://josiah.brown.edu/record=b2996949>

This book deals with French Opera and its relation to Wagner, whose work had a very strong impact in France in the last decade of the century. This study addresses a scholarly public. The book contains a general introduction on the subject, and is divided into four parts: “Jules Massenet”, “Ambivalent Wagnerians and conservative renewal”, “Wagnerian renewal”, and “Realist opera”. The last part has chapters on Bohemian Montmartre and on Zola’s influence on Alfred Bruneau.

LACOMBE, HERVE. *The Keys to French Opera in the Nineteenth Century*. Berkeley: University of California Press, 2001.

LOCATION: Orwig Library.

<http://josiah.brown.edu/record=b3089450>

This book can be read both by a general public and scholars alike. It focuses on the Second Empire (1852-1870). The first part deals with the material conditions of creating and performing an opera. It also dissociates the various genres that prevailed at the time (“Grand Opéra” and “Opéra Comique”), and describes in detail the practical stages that anyone wanting to mount an Opera would have had to deal with (commissioning, censorship) as well as the roles of the main participants (theater director, librettist, publisher). The second part focuses on the music and the poetry (construction of drama, space and time, poetic and musical expression). The last part is entitled “society, Genres, and Aesthetes”. It describes the careers of several composers, and goes back to the question of genres, describing them in more detail. The last chapter is a study of the aesthetic principles of the time, and exposes the different visions and conceptions of Opera that prevailed in the nineteenth century.

PATUREAU, FREDERIQUE. *Le palais Garnier dans la société parisienne: 1875-1914*. Liège: Mardaga, 1991.

LOCATION: Orwig Library.

<http://josiah.brown.edu/record=b2257103>

This book is an in-depth account of the way in which the Opera Garnier was administered, and of the types of shows which were staged there. A first part deals with the functional administration, and includes sections on the relation between the opera and the state, financial organization, budget, and wages. The second part is about the repertoires and the types of Operas that were staged in the building (here the author describes the commissioning, the main composers, and the efforts made to renew the repertoire). The last part describes the public at the Opera, which mainly consisted of

social elites, even though Patureau also describes what she sees as a “democratization of the public”.

PERLOFF, NANCY LYNN. *Art and the Everyday: Popular Entertainment and the Circle of Erik Satie*. Oxford: Clarendon Press; New York: Oxford University Press, 1991.
LOCATION: Orwig Library.

<http://josiah.brown.edu/record=b1958935>

This book deals with “the startling blend of popular and art idioms” that Erik Satie and his group “introduced in French music” (p. 2). Although the author focuses more particularly on the first two decades of the twentieth century, a few chapters can be very useful for the study of cabarets and popular entertainments in the late nineteenth century (see in particular the introduction, and chapter 1, “Popular Institutions in Turn-of-the-Century Paris”).

SPIES, ANDRE MICHAEL. *Opera, state, and Society in the Third Republic, 1875-1914*. New York: P. Lang, 1998.

LOCATION: Orwig Library.

<http://josiah.brown.edu/record=b2715243>

This book examines the links between the state and the Opera at the turn of the century, focusing particularly on the ideology which Opera could potentially convey. The book describes the Opera’s administration, and the links between Opera and nationalism (chapter 2: “The State and the Ideology of the Opera: Carmen or Jeanne d’Arc?”). Spies goes back to the question of ideology in the third chapter, this time in so far as the public related to it: he dissociates the social concerns and struggles as exposed in the “Opéra Comique” from what was staged in the aristocratic Opera (which typically attracted an audience that was not very receptive to social themes). The book goes on to describe the role of the state in the choices of repertoire. The final chapters are on public opinion and critics, as well as on the impact of the librettists.

WEBER, WILLIAM. *Music and the Middle Class: the Social Structure of Concert Life in London, Paris and Vienna between 1830 and 1848*. Aldershot, Hants, England; Burlington, VT: Ashgate, 2004.

LOCATION: Orwig Library.

<http://josiah.brown.edu/record=b3565245>

This study focuses on London more than on Paris or Vienna, but it is a very good introduction to the history of the emergence of concert life in the middle class. The book deals with the social characteristics of the public, and with the rise of the middle class. The two decades at stake here are decades of economical growth, which triggered a rising standard of living in the three capitals. Weber calls these phenomena a “cultural explosion”, and he analyzes the repercussions of this shift in his first chapter. The following sections include topics such as popular-music, classical-music (focusing particularly on the kind of public that would attend those performances), and concert life.

WHITING, STEVEN MOORE. *Satie the Bohemian: from Cabaret to Concert Hall*. New York: Oxford University Press, 1999.

Location: Orwig Library.

<http://josiah.brown.edu/record=b2760260>

Erik Satie was a music composer from the turn of the century. He was also very active in the milieu of cabaret and music-hall, and composed several popular songs and humoristic works. This book dwells on these two aspects of Satie's work, and on his conception of music as an art that should depart from its classical frames. The first part of the book describes the milieu of the café-concerts, music-halls and cabarets at the turn of the century. The second part is more specific, since it deals with Satie's involvement in the *Chat Noir*, the *Divan Japonais*, and the *Auberge du Clou*, among others. The last part describes and analyzes Satie's work as a composer of both ballets and songs.

History

General historical and cultural studies

CHARLE, CHRISTOPHE. *Paris fin de siècle. Culture et Politique*. Paris: Editions du Seuil, 1998.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b2682235>

This book is about Paris as a cultural, philosophical, and intellectual center. It understands Paris as one of the main poles of modernity at the end of the century, and seeks to show its specificity as a cultural metropolis (through a comparison with Berlin in particular). There are chapters on universities, artistic and literary circles, intellectual figures, the evolution of the discipline of History, politics in literature, the building of a literary nationalism, and the Dreyfus affair.

GAILLARD, MARC. *Paris au XIXe siècle*. Paris: Nathan, 1981.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b1144994>

This book is organized chronologically and gives a richly illustrated description of Paris and its evolution in the nineteenth century. There are sections on sewers, gardens, new streets, fountains, docks, train stations, etc...

HARVEY, DAVID. *Paris, Capital of Modernity*. New York: Routledge, 2003.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b3439639>

This book analyzes the concept of modernity as it is related to Paris and to the nineteenth century. It focuses particularly on the July monarchy (1830-1848) and the Second Empire (1851-1871). It has chapters on Balzac, revolutionary politics, labor power, the condition of women, consumerism, spectacle and leisure, sciences, and urban transformations. There is also a final section on the building process of the *Sacré coeur* in Montmartre.

HIGONNET, PATRICE L.R. *Paris Capital of the World*. Cambridge Mass.: Belknap Press of Harvard University Press, 2002.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b3277260>

This long book (about 500 pages) can be used as a general cultural introduction to the city's history in the nineteenth century. Each chapter can be read separately, and can prepare the way for further research. There are chapters on themes such as Revolution, crime, science, Parisian myths, alienation, literary representations of the city, Paris as a capital of pleasure, and phantasmagorias.

MARCHAND, BERNARD. *Paris, histoire d'une ville: XIXe et XXe siècle*. Paris: Editions du Seuil, 1993.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b3209943>

This book is divided into six parts, three of which concern the nineteenth century. These six sections are arranged chronologically. The text is a detailed and well-documented description of demographical, social, spatial, and political changes in Paris. It analyzes various issues such as poverty, the modernization of the city, the development of transportation, social classes, etc...

OSTER, DANIEL. *La vie parisienne. Anthologie des mœurs du XIXe siècle*. Paris: Sand/Conti, 1989.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b2020610>

This volume gathers a collection of texts and illustrations from the nineteenth century about the city life in Paris. The very long introduction describes the relations between the city and the artistic and journalistic milieus. The texts of this anthology are classified according to a series of themes related to Parisian life: streets and boulevards, underground Paris (sewers and catacombs), public places (woods, gardens, cafes, restaurants, cabarets, balls, universal exhibits, theaters), Parisian types. Very often, the illustrations for the texts were not part of the original publication, and come from other sources (such as newspapers or magazines).

Everydaylife studies

AMATO, JOSEPH ANTHONY. *On foot: A History of Walking*. New York: New York University Press, 2004.

LOCATION: Rockefeller Library / Online

Rockefeller Library: <http://josiah.brown.edu/record=b3624460>

Online: <http://josiah.brown.edu/record=b4229859>

This book deals with the physical, social and economical significances of walking. Practices of walking vary through the ages and according to their function (marching, going for a walk, carrying, etc). Two chapters are of particular interest: chapter 4, entitled “mind over foot. Romantic walking and rambling”, talks about the romantic ideal of walking and the links that it could draw between man and nature. Walking, for the romantics, is a way of flying away from the industrial world and from the urban space. In Chapter 7, “a new footing for the nation: taming and cleaning up in revolutionary Paris”, Amato describes the policies of the successive French governments to try and control the mobs and their displacements, in a century that was constantly under the threat of revolt and revolution.

ARON, JEAN-PAUL. *Essai sur la sensibilité alimentaire à Paris au 19^e siècle*. Paris: A. Colin, 1967.

Cross listed with *History – The Emergence of Mass Culture – Mass Culture and Consumer Society*.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b1683728>

This book deals with the place of food in nineteenth-century Paris: it describes consumption and eating practices in relation to wealth and social class. It also questions the notion of taste, and gives a list of the groceries which would have been considered as luxury goods at the time. More generally, the book draws a picture of the food consumption habits of the first half of the century. It uses sources such as restaurant menus and grocery store bills to trace the social practices of eating out, and it compares the prices of the various goods which were available at the time in cafes and restaurants.

BARNES, DAVID S. *The Great Stink of Paris and the Nineteenth Century Struggle against Filth and Germs*. Baltimore, Md: Johns Hopkins University Press, 2006.

Cross-listed with *History – Medicine*.

LOCATION: Science Library / Online.

Science Library : <http://josiah.brown.edu/record=b3989129>

Online: <http://josiah.brown.edu/record=b4350520>

This book studies the last quarter of the nineteenth century and the way scientific discoveries influenced public health politics: Barnes is particularly interested in what he calls the bacteriological revolution, led in France by Pasteur at the end of the century. Between 1870 and the 1890's, the approach to health had radically changed, leading from what Barnes calls the "sanitary era" to the "bacteriological" one. In other words, hygiene, filth, heredity and habits were understood to be at the root of health problems in the 1870's. The bacteriological revolution, with the discoveries of microbes and of the way they function, changed that assumption and gave to science a predominant role over habits and ways of life. The author here is more interested in mentalities and social consequences of this revolution than in the scientific problems as such. His approach is greatly influenced by Foucault and Bourdieu.

CLAYSON, HOLLIS. *Paris in Despair: Art and Everyday Life under Siege (1870-1871)*. Chicago and London: The University of Chicago Press, 2002.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b3263953>

A study of the artists' reactions to the Franco-Prussian war, and of the conflict's impact, both on everyday life and on artistic representations and practices. The author deals with subjects such as the artistic renderings of military life, women's position in the conflict, the caricatures depicting the food crisis that resulted from the siege, the artists' roles in the events (Courbet's in particular), or the influence that the war had on Regnault's orientalist paintings.

DELATTRE, SIMONE. *Les douze heures noires: la nuit à Paris au XIXe siècle*. Paris: Albin Michel, 2000.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b3105992>

This book analyzes the tropes of night and darkness in 19th century Paris. The eighteenth century was dominated by the figures of light and enlightenment. In contrast to that, Simone Delattre seeks to question the value given to night and nightlife in the capital during the following century. She analyzes the importance of night in the construction of Paris as a myth, and how this role changed with the emergence of street lighting. There

are sections on nightlife and entertainment (gambling houses, balls, carnivals), as well as on nocturnal police and crime. She bases her analysis on literary works as well as on authentic historical documents.

FORTH, CHRISTOPHER “‘The Belly of Paris’: The Decline of the Fat Man in Fin-de-siècle France.” *Cultures of the Abdomen: Diet, Digestion, and Fat in the Modern World*. Forth, Christopher, & Carden-Coye, Ana, Eds. New York: Palgrave Macmillan, 2005. Cross-listed with *History – Classifying and Policing: Social Classes and Social Types* and *History – Medicine*.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b3630530>

This article and the introduction to this volume deal with the place of fat in the modern era. Forth’s article is about the transformation of the symbols attached to fat in Paris: while at the beginning of the century, fat is a sign of financial ease, it becomes at the turn of the twentieth century an emblem for sexual impotence, and appears as such in a few novels by Zola.

GLUCK, MARY. *Popular Bohemia. Modernism and Urban Culture in Nineteenth Century Paris*. Cambridge, Mass.: Harvard University Press, 2005.

Cross-listed with *History – The Emergence of Mass Culture – Mass Culture and Consumer Society*.

LOCATION: Rockefeller Library/ Annex Hay

<http://josiah.brown.edu/record=b3639311>

This book seeks to consider Modernism as fundamentally linked to popular culture. It challenges the assumption that Modernist Art is constituted by a canon of works and artifacts that rejected or sought to transcend popular culture: on the contrary, the author tries to renegotiate the traditional dichotomy that has been built around Modernism and popular culture. She also departs from the critical tradition that discusses bohemia as a questioning and mockery of bourgeois culture; instead, Gluck wishes to analyze Bohemia and its “parodic and dialogic associations with popular culture” (p. 9). The chapters deal with subjects such as the figures of the flâneur and of the decadent, the phantasmagorias, and the discourse on exoticism as it appears in the “primitivist artist’s” work.

HAINÉ, W. SCOTT. *The World of the Paris Café. Sociability among the French Working Class, 1789-1914*. Baltimore and London: Johns Hopkins University Press, 1996.

LOCATION: Rockefeller Library.

Cross-listed with *History – Classifying and Policing: Social Classes and Social Types*

<http://josiah.brown.edu/record=b2457610>

This book provides an analysis of the café as a space of socialization for the working class. The café is a space at the frontiers of public and private spheres, between tradition and modernity. Hainé’s project is to describe the working class forms of sociability as they are shaped by the space of the café. He is interested in the relation between the café and the work place, as well as with the new forms of family life. He also analyses the emergence of mass alcohol consumption, new forms of sociability linked to this new social space, and the role played by women in cafes.

HARRISON, CAROL E. *The Bourgeois Citizen in Nineteenth-Century France. Gender, Sociability, and the Uses of Emulation*. Oxford; New York: Oxford University Press, 1999.

Cross listed with *History – Classifying and Policing: Social Classes and Social Types*
LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b2919435>

The theme of this book is emulation, and in particular the way in which this concept helped to shape bourgeois identity. This book studies more particularly masculine sociability and public practices. Spaces of masculine sociability encompass gentlemen's clubs and voluntary associations. The author argues that these new social spaces allowed for emulation to become a leading concept in the way in which bourgeois men sought to define themselves.

LANGLE, HENRY-MELCHIOR DE. *Le petit monde des cafés et débits parisiens au XIXe siècle*. Paris: Presses Universitaires de France, 1990.

Cross listed with *History – The Emergence of Mass Culture – Street Life and Fashion*.
LOCATION : Rockefeller Library.

<http://josiah.brown.edu/record=b1923291>

This book about cafes and a new type of sociability in Paris is very descriptive and does not contain any in-depth analysis. It can be useful either for someone seeking a factual and general idea of the role cafes played in the nineteenth century (there are sections on social types associated with the cafe, on alcohol or on tobacco consumption, for instance), or for someone looking for particular statistical information (the four chapters are divided into small subsections that allow the reader to locate the topic of his or her choice).

MAINARDI, PATRICIA. *Husbands, Wives, and Lovers. Marriage and its Discontents in Nineteenth-Century France*. New Haven: Yale University Press, 2003.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b3453006>

This book is a study of the changing practices of marriage, and of the nineteenth-century conceptions of adultery. The book both provides a historical and cultural framework for these issues. It analyzes caricatures, conduct manuals, plays, and pictorial representations.

MARCUS, SHARON. *Apartment Stories. City and Home in Nineteenth-Century Paris and London*. Berkeley: University of California Press, 1999.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b2756522>

This book is about the intersection of urban space and domesticity in Paris and in London. At the beginning of the century, the two capitals took very different paths in terms of urbanization and practices of domesticity: while in Paris apartment buildings were being built, in London, the domestic ideal was incarnated by the private house. The author seeks to show that these dichotomies work only to a certain point: the London houses were often subdivided, and the domestic ideal in Paris, after the turn of the

century, was very much linked to an idealized vision of the British idea of a private home. The book thus tries to question the classical dichotomies of urbanization and domesticity (Paris being identified with the first, and London with the second), by analyzing prints, architectural plans, articles, panoramic literature (such as several *Physiologies* and the famous *Les français peints par eux-mêmes*) and literary works (such as Balzac's *Le cousins Pons* and Zola's *Pot-Bouille*).

MARTIN-FUGIER, ANNE. *La vie élégante, ou la formation du Tout-Paris. 1815-1848*. Paris: Fayard, 1990.

Cross listed with *History – The Emergence of Mass Culture – Street Life and Fashion*.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b2015123>

This book analyzes the shift from an aristocratic definition of “La vie élégante” to a more bourgeois vision of leisure: by analyzing the social composition of major social events (such as balls, salons, or theaters), Martin-Fugier retraces the evolution from a conservative, court based form of leisure towards a social entertainment which is not exclusively based on aristocratic birth any longer, and which includes rich bourgeois and bankers in its core members. She also describes the ambiguous status of artists in this respect, and especially of actresses: they were not admitted into high society, but the balls and parties that the most famous of them (such as Mlle Mars) gave were highly successful, and attracted many members of the higher classes.

Le parisien chez lui au dix-neuvième siècle: 1814-1914. Exposition organisée par le Secrétariat d'État à la culture, Direction des archives de France, Hôtel de Rohan, novembre 1976-février 1977. Paris: Archives Nationales, 1976.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b1258804>

This is a catalog printed to accompany an exhibit held at the Hôtel de Rohan in 1976. The catalog itself is preceded by two short articles on housing conditions in Paris, and on literary representations of the city and of its buildings. The catalog has reproductions of maps, prints, paintings and photographs, organized by districts, and accompanied by commentaries.

The emergence of mass culture

Street life and fashion

D'SOUZA, ARUNA, & MCDONOUGH, TOM, Eds. *The invisible flâneuse? Gender, Public Space, and Visual Culture in Nineteenth-Century Paris*. Manchester and New York: Manchester University Press, 2006.

Cross-listed with *Literature and History – Classifying and Policing: Social Classes and Social Types*.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b4059391>

This volume presents a collection of essays from prominent critics specialized in Art History and in Feminism. It deals with the place of women in Paris, and more specifically

in the city's public spaces. There are essays on subjects such as the figures of the "bourgeoise" and the "flâneuse", the place of women in parks and theatres, magazines, advertising, and department stores.

LANGLE, HENRY-MELCHIOR DE. *Le petit monde des cafés et débits parisiens au XIXe siècle*. Paris: Presses Universitaires de France, 1990.

Cross listed with *History – Everyday Life Studies*.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b1923291>

This book about cafes and a new type of sociability in Paris is very descriptive and does not contain any in-depth analysis. It can be useful either for someone seeking a factual and general idea of the role cafes played in the nineteenth century (there are sections on social types associated with the cafe, on alcohol or on tobacco consumption, for instance), or for someone looking for particular statistical information (the four chapters are divided into small subsections that allow the reader to locate the topic of his or her choice).

MAINARDI, PATRICIA. *The End of the Salon. Art and the State in the Early Third Republic*. Cambridge; New York: Cambridge University Press, 1993.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b2093567>

The institution of the Salon in France goes back to the Ancien Regime: members of the Academy exhibited works of art which had previously been commissioned by the state. At the time, the works on display were not for sale. The Revolution changed several characteristics of the Salon, but it remained a fairly academic exhibit, with historical painting as its most prestigious genre. Napoleon and the political regimes that followed used the salon as a propaganda tool. *The end of the Salon* retraces that history, and dwells on the artistic, political, and cultural reasons that prompted the state to stop organizing the event in 1880.

MARTIN-FUGIER, ANNE. *La vie élégante, ou la formation du Tout-Paris. 1815-1848*. Paris: Fayard, 1990.

Cross listed with *History – Everyday Life Studies*

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b2015123>

This book analyzes the shift from an aristocratic definition of "La vie élégante" to a more bourgeois vision of leisure: by analyzing the social composition of major social events (such as balls, salons, or theaters), Martin-Fugier retraces the evolution from a conservative, court based form of leisure towards a social entertainment which is not exclusively based on aristocratic birth any longer, and which includes rich bourgeois and bankers in its core members. She also describes the ambiguous status of artists in this respect, and especially of actresses: they were not admitted into high society, but the balls and parties that the most famous of them (such as Mlle Mars) gave were highly successful, and attracted many members of the higher classes.

MONTANDON, ALAIN, Ed. *Paris au bal. Treize physiologies sur la danse*. Paris: Honoré Champion, 2000.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b3637608>

This book is a collection of “Physiologies” from the 1840’s. The “physiologies” were short journalistic texts about social types or social practices, and this collection gathers texts about balls and dances in Paris. There is a very good introduction to the volume, which explains both the genre of “physiologies” and the social practices related to balls and to dancing.

MUSÉE DE LA MODE ET DU COSTUME. *Femmes fin de siècle, 1885-1895*. Paris: Editions Paris-musées, 1990.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b2100346>

This is a catalogue of an exhibit held in 1990 at the Musée de la mode et du costume. It focuses primarily on the last decade of the nineteenth century. There are articles written by different scholars, on topics such as the democratization of silk, department stores, the “chic parisien” in the press, and American women in Paris.

MUSÉE CARNAVALET-HISTOIRE DE PARIS. *Au temps des merveilleuses: la société parisienne sous le directoire et le consulat: 9 Mars -12 Juin 2005*. Paris: Paris-musées, 2005.

LOCATION : Rockefeller Library.

<http://josiah.brown.edu/record=b3896865>

This is the catalogue of an exhibit held in the Musée Carnavalet. The exhibit sought to illustrate social practices and customs in the early nineteenth century. There are sections dedicated to political events, to the “incroyables” (a term for the fashion style which emerged in Paris right after the Revolution), city pleasures, and fashion.

PERROT, PHILIPPE. *A History of Clothing in the Nineteenth Century*. Princeton, New Jersey: Princeton University Press, 1994.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b2232504>

This book is an excellent study and has become a classic. It is arranged chronologically, and discusses the historical significance of fashion in nineteenth-century France. The author describes the changing fashions, and then analyzes their sociological, political, and cultural significance. Topics discussed include the clothing of the bourgeois and the aristocrat, the rise of ready-made clothing, department stores, good manners and deviations from the social norms, underwear and corsets.

SCHWARTZ, VANESSA. *Spectacular Realities: Early Mass Culture in Fin-de-siècle Paris*. Berkeley: University of California Press, 1998.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b2659878>

This book deals with the emergence of city life as a spectacle, a trend which the author seeks to link to the beginnings of mass culture. She analyzes specific instances of this “modern spectacle”, such as the boulevard, the morgue, the museum, and early cinema.

STEELE, VALERIE. *Paris Fashion. A Cultural History*. Oxford ; New York: Oxford University Press, 1998.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b2990382>

This book is not so much a history of fashion as a history of its symbolic and cultural significances, most particularly in the nineteenth and twentieth centuries. There are chapters on revolutionary dress and on Parisian types such as the “dandys”, the “lions”, working women, and female artists. A whole section is dedicated to Baudelaire. Other chapters on the nineteenth century cover subjects such as cross-dressing, the representation of fashion in Art, the Opera and the races (which the author considers as particularly meaningful spaces of social display).

TRUESDELL, MATHEW. *Spectacular Politics: Louis Napoléon and the Fête Impériale, 1849-1870*. New York: Oxford University Press, 1997.

Cross-listed with *History – Political History*.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b2619158>

This book is an in-depth analysis of Napoleon III’s “politics of image”. Truesdell argues that the emperor made an extensive use of public spectacles, celebrations, and international events (the “Exposition Universelle” in particular) for political purposes. The author is also interested in the reception of these spectacles, and how opponents to the regime responded to them.

Mass Culture and Consumer society

ARON, JEAN-PAUL. *Essai sur la sensibilité alimentaire à Paris au 19^e siècle*. Paris: A. Colin, 1967.

Cross listed with *History – Everyday Life Studies*

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b1683728>

This book deals with the place of food in nineteenth-century Paris: it describes consumption and eating practices in relation to wealth and social class. It also questions the notion of taste, and gives a list of the groceries which would have been considered as luxury goods at the time. More generally, the book draws a picture of the food consumption habits of the first half of the century. It uses sources such as restaurant menus and grocery store bills to trace the social practices of eating out, and it compares the prices of the various goods which were available at the time in cafes and restaurants.

CHAUBON, JEAN-PIERRE. *Découvertes scientifiques et pensée politique au XIX^e siècle*. Paris: Presses Universitaires de France, 1981.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b1200290>

This book is not intended to be an in-depth analysis of the subject. It is a minutely classified description of scientific discoveries (in textiles or in transportation, for instance) and of their impact in France. The book has two parts: the first one describes scientific progress, the rise of capitalism, and the massive emigration towards the cities. The second part describes the political and social impact of scientific discoveries on the Humanities, and the decline of religion.

GLUCK, MARY. *Popular Bohemia. Modernism and Urban Culture in Nineteenth Century Paris*. Cambridge, Mass.: Harvard University Press, 2005.

Cross listed with *History – Everyday Life Studies*

LOCATION: Rockefeller Library/ Annex Hay

<http://josiah.brown.edu/record=b3639311>

This book seeks to consider Modernism as fundamentally linked to popular culture. It challenges the assumption that Modernist Art is constituted by a canon of works and artifacts that rejected or sought to transcend popular culture: on the contrary, the author tries to renegotiate the traditional dichotomy that has been built around Modernism and popular culture. She also departs from the critical tradition that discusses bohemia as a questioning and mockery of bourgeois culture; instead, Gluck wishes to analyze Bohemia and its “parodic and dialogic associations with popular culture” (p. 9). The chapters deal with subjects such as the figures of the flâneur and of the decadent, the phantasmagorias, and the discourse on exoticism as it appears in the “primitivist artist’s” work.

LERI, JEAN-MARC, EMMANUEL DAYDE, AND JACQUELINE LAFARGUE. *Du palais au palace. Des grands hôtels de voyageurs à Paris au XIXe siècle*. Paris: ACR: Paris Musées, 1998.

Cross listed with *Architecture*

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b2711950>

This book was published on the occasion of a 1999 exhibit at the Musée Carnavalet. It is more a synthesis on the subject than a classic exhibit catalogue. It deals mainly with the hotels’ architectural features: size, interiors, decoration, and organization of the rooms. Through many examples, the book shows the evolution in the way hotels were built, and how the American model influenced French Architecture and affected the building of larger hotels during the Second Empire (such as the Grand Hôtel du Louvre, which contained almost 700 rooms). The book starts with a section on the Consulate and on the Empire; it analyzes the evolution of different types of buildings through several case studies. There are also sections on hotels in the vicinity of train stations, on the “palace” (this model is illustrated by the Hôtel Ritz), and on the hotels’ staff.

THOMPSON, VICTORIA E. *The Virtuous Marketplace. Women and Men, Money and Politics in Paris, 1830-1870*. Baltimore and London: Johns Hopkins University Press, 2000.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b3066595>

This book is about the economic life in Paris, and the shifting role that women could play in it. The author argues that, as money became more and more a crucial criterion to access political power, the involvement of women in commerce, their ability to earn money, and their economic role as a whole became more restricted and questioned. The broader question that underlies these issues is what was perceived as problematic tension between the expansion of capitalism, market forces, and consumption on the one hand, and the maintaining of moral standards on the other. The ultimate and broader subject of this book is the change in mentalities which occurred because of this perceived growing contradiction, and the attempts at balancing market forces with “virtue”.

TIERSTEN, LISA. *Marianne in the Market. Envisioning Consumer Society in Fin-de-siècle France*. Berkeley: University of California Press, 2001.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b3173439>

This book is a study of the emerging bourgeois consumer culture, and of its relation to the changing concept of taste: it is neither an empirical study about bourgeois consumption patterns, nor a history of consumption in the nineteenth century, but rather a cultural, conceptual, and historical reflection on the way in which consumption redefined the idea of taste. The figure of the emerging bourgeois was often caricatured for his or her lack of taste (the book opens with a long quote from *Madame Bovary*), taste being understood as an innate quality. Money and consumption were very much tied to bourgeois culture, and were understood as hindering good taste. The book shows how, throughout the century, new models of consumption were built, and linked consumption to a self-fashioning that resulted in an apprenticeship of good taste.

WALTON, WHITNEY. *France at the Crystal Palace. Bourgeois Taste and Artisan Manufacture in the Nineteenth Century*. Berkeley: University of California Press, 1992.

LOCATION: Rockefeller Library.

Cross listed with *History – The Emergence of Mass culture – Expositions Universelles*.

<http://josiah.brown.edu/record=b2068689>

This book is an analysis of the French exhibition during the first World’s Fair in London, in 1851. The author takes the exhibit as a starting point to analyze the broader context of bourgeois consumption and taste in nineteenth-century France. Walton is interested in hand-made goods, as opposed to the industrial ones: she argues that bourgeois taste and culture was very much built on consumption of hand-made and manufactured objects.

WILLIAMS, ROSALIND H. *Mass Consumption in Late Nineteenth-Century France*. Berkeley: University of California Press, 1982.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b1131233>

This study about consumption is divided into two parts: the first one describes new practices of consumption and consumer life styles. The second part focuses on critical thought about consumption. The author describes the features of the French context, which she sees as particularly innovative, because of innovations in advertising and retailing. Throughout the book, issues such as the democratization of taste, as well as elitist goods and practices are examined in relation to consumption.

“Expositions universelles”

ALLWOOD, JOHN. *The Great Exhibitions*. London: Studio Vista, 1977.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b1090129>

This book gives an account and a synthesis of the Universal Exhibits, from the first one in 1851 in London, to the exhibits of the late 1970's. Many chapters particularly focus on the Paris fairs in 1855, 1867, 1878, 1889, and 1900. The author describes the buildings which were erected for the occasion, as well as the artifacts which were presented, and the general political and diplomatic climate in which each fair took place. The book is very well illustrated, and also has a chronology of all the exhibits since 1851, with the number of visitors, and the amount of profit (or loss) that each fair triggered.

CELIK, ZEYNEP. “Ethnography and Exhibitionism at the Expositions Universelles.” In *Readings in Nineteenth-Century Art*. Tomlinson, Janis A. ed. Englewood Cliffs, N.J.: Prentice Hall, 1996.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b2430057>

This article analyzes the Paris Universal Exhibits in the second half of the century, and more specifically the way in which European colonies (particularly Algeria, Tunisia, and Egypt) were represented. The author analyzes Orientalism, and how it shaped and produced sexualized views of the “oriental woman”, in particular through the display of belly dancers, and through a sexualization of that dance.

FISCHER, DIANE P. Ed. *Paris 1900: The “American School” at the Universal Exposition*. New Brunswick, N.J.: Rutgers University Press; Montclair, N.J.: Montclair Art Museum, 1999.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b2987793>

This book is the catalogue of an exhibit which gathered the American paintings of the 1900 world's fair. In 1889, during a previous fair in Paris, American art had been called by the French an “annex” to French Art. By 1900, the agenda was to challenge this assumption, and exhibit paintings that would show the existence of a real American tradition. This was done mainly according to the subjects of the paintings: many of them depicted everyday life in the United States, as well as landscapes of the American countryside. The authors of this book thus seek to do justice to American art, and to explore its interface with the French public, its display during the fair, and its reception among Europeans and Americans.

MAINARDI, PATRICIA. *Art and Politics of the Second Empire. The Universal Expositions of 1855 and 1867*. New Haven: Yale University press, 1987.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b1233675>

This book seeks to compare the evolution of Art with that of politics. To that end, the author focuses on the two Universal Exhibits of 1855 and 1857 in Paris, and on the Fine Arts exhibitions that took place during these events. She analyzes the new artistic practices, the disappearance of the Salon as the main artistic authority, and its replacement by private galleries and dealers. She is also interested in the reception and criticism that the works of art on display triggered.

ORY, PASCAL. *Les expositions universelles de Paris: panorama raisonné, avec des aperçus nouveaux et des illustrations par les meilleurs auteurs*. Paris: Editions Ramsay, 1982.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b1216541>

This book focuses on the Paris Universal Exhibits in the nineteenth century. There are chapters on Art, as well as on industrial progress and the way in which it was presented during the events. Other sections include descriptions of the pavilions and of the temporary structures that were built for the events. The book is well illustrated, and also offers a bibliography of several primary sources.

SCHROEDER-GUDEHUS, BRIGITTE; RASMUSSEN, ANNE. *Les fastes du progrès. Le guide des expositions universelles, 1851-1992*. Paris: Flammarion, 1992.

LOCATION: Annex.

<http://josiah.brown.edu/record=b2092657>

A reference book on the World fairs. For each exhibition, the authors provide bibliographic references for primary and secondary sources, a brief chronology, and factual information such as the number of visitors, the number of pavilions, the total costs of the exhibit, and the list of the countries which participated in the fair. They also give a general layout and classification of the items which were exhibited during each fair. A long introduction at the beginning of the volume puts in perspective the main developments which can be inferred from all the collected data.

UNION CENTRALE DES ARTS DÉCORATIFS. *Le livre des expositions universelles: 1851, 1989*. Paris: Editions des arts décoratifs: Herscher, 1983.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b1290572>

This book has two parts: the first half is a collection of facsimiles of the *Journal illustré des expositions universelles*, from 1851 until 1970. Original articles and illustrations (prints and photographs) are reproduced. The second part, entitled “utopies et réalités”, is a collection of articles about Architecture, Arts, fashion or Science, in the fairs. These articles are very richly illustrated.

WALTON, WHITNEY. *France at the Crystal Palace. Bourgeois Taste and Artisan Manufacture in the Nineteenth Century*. Berkeley: University of California Press, 1992.

LOCATION: Rockefeller Library.

Cross listed with *History – The Emergence of Mass Culture – Mass Culture and Consumer Society*.

<http://josiah.brown.edu/record=b2068689>

This book is an analysis of the French exhibition during the first World's Fair in London, in 1851. The author takes the exhibit as a starting point to analyze the broader context of bourgeois consumption and taste in nineteenth-century France. Walton is interested in hand-made goods, as opposed to the industrial ones: she argues that bourgeois taste and culture was very much built on consumption of hand-made and manufactured objects.

Foreigners and exiled

KATZ, PHILIP MARK. *From Appomattox to Montmartre: Americans and the Paris Commune*. Cambridge, Mass: Harvard University Press, 1998.

Cross-listed with *History – Political History*.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b2773094>

This book seeks to describe how Americans' interpretations of the Commune were shaped by the recent civil war on their soil. It also deals with the way in which domestic transformations and changes affected the American opinion of the French Commune. The author shows how the Commune was at the center of political debates in America until 1877, a year in which the country was confronted with many strikes. These events were often understood as an American Commune, and the term became clearly negative, before it fell out of use.

KRAMER, LLOYD S. *Threshold of a New World: Intellectuals and the Exile Experience in Paris, 1830-1848*. Ithaca: Cornell University Press, 1988.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b1245755>

This book is about the exiled thinkers and writers (among which Marx and Heine) who settled in Paris during the July Monarchy. It seeks to understand the influence of the French intellectual and political context on their works. The introductory chapter gives a very good and concise synthesis of the concept of exile and of its transformations, from antiquity to the modern era and the emergence of a nation state.

NOLAN, MICHAEL E. *The Inverted Mirror: Mythologizing the Enemy in France and Germany, 1889-1914*. New York: Berghahn Books, 2005.

Cross-listed with *History – Political History*.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b3662534>

This book describes and questions the representations of enemies in France and Germany before the First World War. Nolan argues that dehumanizing representations of the other paved the way for the twentieth century conflicts. He questions the changing shapes of "the enemy", a figure which he sees as part of a modern mythology. He also argues that representations of Germans as enemies were never predominant in France until 1871, which was the year of the Franco-Prussian war.

LERIBAULT, CHRISTOPHE. *Les anglais à Paris au dix-neuvième siècle*. Paris: Paris musées, 1994.

LOCATION : Rockefeller Library.

<http://josiah.brown.edu/record=b2355334>

This book was published to accompany a 1994 exhibit in the Musée Carnavalet. The book is arranged chronologically and deals with the status and figures of the English tourists and residents in nineteenth-century Paris. The second half of the book is organized as a dictionary. Each entry is followed by an excerpt from an original source: travel diaries, letters, and French or English articles published in the newspapers of the time.

Classifying and policing: social classes and social types

BERGERON, LOUIS. *Banquiers, négociants et manufacturiers parisiens du Directoire à l'Empire*. Paris: Ecole des hautes études en sciences sociales; New York: Mouton Editeur, 1978.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b1108098>

A long and very detailed history of businessmen and bankers in the beginning of the nineteenth century. The author tries to show how they were gaining some political power at the turn of the century. He then draws a history of economics, describing the creation of the Banque de France, the spectacular development of loans, and the links between economy and industrialization.

DUMONT, MARIE-JEANNE. *Le logement social à Paris, 1850-1930. Les habitations à bon marché*. Liège: Pierre Mardaga éditeur, 1991.

Cross-listed with *Architecture*.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b2021948>

During the Third Republic, the French government started to build many apartment houses for city workers from the middle and lower classes. The author argues that *Architecture* books usually give little attention to these buildings. Dumont's aim in this book is to describe the evolution of this specific type of construction, as well as the way of life it presupposed. She shows how the houses were built according to new sanitary norms, how they were adapted to family life, and how the rooms were usually distributed in an apartment. The book is extensively illustrated, giving many examples of maps, plans, inside views, and photographs.

D'SOUZA, ARUNA, & MCDONOUGH, TOM, Eds. *The invisible flâneuse? Gender, Public Space, and Visual Culture in Nineteenth-Century Paris*. Manchester and New York: Manchester University Press, 2006.

Cross-listed with *Literature and History – The Emergence of Mass Culture – Street Life and Fashion*.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b4059391>

This volume presents a collection of essays from prominent critics specialized in Art History and in Feminism. It deals with the place of women in Paris, and more specifically in the city's public spaces. There are essays on subjects such as the figures of the

“bourgeoise” and the “flâneuse”, the place of women in parks and theatres, magazines, advertising, and department stores.

DAUMARD, ADELIN. *Les bourgeois de Paris au XIXe siècle*. Paris: Flammarion, 1970.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b1281579>

This book is a description of the various aspects of the bourgeois class in nineteenth-century Paris. The author describes bourgeois structures, using statistical data, private and public records. She draws a hierarchy inside the bourgeois class, and describes the disparities in wealth and power, as well as the ways of life of the various sub-groups of the bourgeoisie. She also explains the class's evolution, and the roles which women played in its constitution. In the last part of the book, she gives an account of the different professions and classes among the bourgeoisie, by listing them successively: shopkeepers, proprietors, bankers, and stockbrokers. She describes their political convictions and actions.

DAUMARD, ADELIN. *Les bourgeois et la bourgeoisie en France depuis 1815*. Paris: Aubier, 1987.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b1673890>

This book seeks to draw together historical, sociological, economic, and political approaches to the study of the French bourgeoisie in the nineteenth and twentieth centuries. The author questions the meaning of the word “bourgeois”, and the changes that the term went through, from the nineteenth century to the present. She then gives a description of the rise of the bourgeoisie in the nineteenth century, and analyzes in particular the functions and weight of the family as a social space. She also has a chapter on bourgeoisie and elitism, and the book ends with two chapters about the twentieth century evolution of the bourgeoisie.

EICHNER, CAROLYN JEANNE. *Surmounting the Barricades: Women in the Paris Commune*. Bloomington: Indiana University Press, 2004.

Cross-listed with *History – Political History*.

LOCATION: Rockefeller Library/Online.

Rockefeller: <http://josiah.brown.edu/record=b3620343>

Online: <http://josiah.brown.edu/record=b4225819>

This book deals with a few women who played a particularly prominent role in the Paris Commune. It is not so much a book on the symbolic feminine figures which emerged during the events, as a series of examples of women and the role they played at the time.

FORTH, CHRISTOPHER “‘The Belly of Paris’: The Decline of the Fat Man in Fin-de-siècle France.” *Cultures of the Abdomen: Diet, Digestion, and Fat in the Modern World*.

Forth, Christopher, & Carden-Coye, Ana, Eds. New York: Palgrave Macmillan, 2005.

Cross-listed with *History – Everyday Life Studies* and *History – Medicine*.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b3630530>

This article and the introduction to this volume deal with the place of fat in the modern era. Forth's article is about the transformation of the symbols attached to fat in Paris: while at the beginning of the century, fat is a sign of financial ease, it becomes at the turn of the twentieth century an emblem for sexual impotence, and appears as such in a few novels by Zola.

FUCHS, RACHEL G. *Poor and Pregnant in Paris. Strategies of Survival in the Nineteenth Century*. New Brunswick, New Jersey: Rutgers University Press, 1992.

LOCATION: Rockefeller Library/Online.

Rockefeller Library: <http://josiah.brown.edu/record=b2047115>

Online: <http://josiah.brown.edu/record=b4443575>

This book deals with the social status and difficulties of poor and pregnant women in Paris from 1830 until the beginning of the 20th century. The author is interested in the social and material conditions of these women and in the way in which they were represented and considered by public opinion. She analyzes the shifting public policies, as well as the changing characteristics of private charity and public welfare.

GULLICKSON, GAY L. *Unruly women of Paris: Images of the Commune*. Ithaca, N.Y.: Cornell University Press, 1996.

Cross-listed with *History – Political History*.

LOCATION: Rockefeller Library/ online

Rockefeller: <http://josiah.brown.edu/record=b2573531>

Online: <http://josiah.brown.edu/record=b4443774>

This book argues that the Commune's influence extended beyond political grounds and artistic representations: it shaped new images of women, and created in particular that of the *Pétrôleuse*. The word designated the incendiary women who participated in the "semaine sanglante", before the final collapse of the Commune. The book dwells on representations of the "communardes", and covers a wide spectrum of figures, from that of the martyr to that of the "Pétrôleuse".

HAINÉ, W. SCOTT. *The World of the Paris Café. Sociability among the French Working Class, 1789-1914*. Baltimore and London: The John Hopkins University Press, 1996.

LOCATION: Rockefeller Library.

Cross listed with *History – Everyday Life Studies*

<http://josiah.brown.edu/record=b2457610>

This book provides an analysis of the café as a space of socialization for the working class. The café is a space at the frontiers of public and private spheres, between tradition and modernity. Haine's project is to describe the working class forms of sociability as they are shaped by the space of the café. He is interested in the relation between the café and the work place, as well as with the new forms of family life. He also analyses the emergence of mass alcohol consumption, new forms of sociability linked to this new social space, and the role played by women in cafes.

HARRISON, CAROL E. *The Bourgeois Citizen in Nineteenth-Century France. Gender, Sociability, and the Uses of Emulation*. Oxford; New York: Oxford University Press, 1999.

Cross listed with *History – Everyday Life Studies*

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b2919435>

The theme of this book is emulation, and in particular the way in which this concept helped to shape bourgeois identity. This book studies more particularly masculine sociability and public practices. Spaces of masculine sociability encompass gentlemen's clubs and voluntary associations. The author argues that these new social spaces allowed for emulation to become a leading concept in the way in which bourgeois men sought to define themselves.

HARSIN, JILL. *Policing Prostitution in Nineteenth-Century Paris*. Princeton, NJ: Princeton University Press, 1985.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b1304920>

This volume deals with the “police des mœurs” and the policies that were implemented throughout the nineteenth century to control and regulate prostitution. It describes and analyzes the laws and the practices of the police towards prostitutes. The book also provides a broader perspective on the status of women and on the laws that deprived them of many rights, starting with Napoleon's Code Civil.

NOIRIEL, GERARD. *Workers in French Society in the 19th and 20th Centuries*. New York: St Martin's Press, 1990.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b1861109>

This book focuses on the French working class and tries to give a social description of it. The subject of the book is not so much the growing political role of the workers throughout the last two centuries, as their social characteristics and everyday life. There are chapters on strikes and unions, on housing conditions, on mechanization, and immigration.

NORD, PHILIP G. *Paris Shopkeepers and the Politics of Resentment*. Princeton, New Jersey: Princeton University Press, 1986.

LOCATION: Rockefeller Library/online

Rockefeller: <http://josiah.brown.edu/record=b1340567>

Online: <http://josiah.brown.edu/record=b4443293>

This is a study of the shopkeepers' role in the rise of Nationalism in the 1880's. The Third Republic had to face discontent from middle and lower classes, whose conservative views have often been linked to a fear of socialism. The author here is interested in the shopkeepers in so far as they and their unions were part of this political tendency (that is, Nationalism at the end of the century, a nationalism that the author describes as encompassing “anti-Semitism, Christian Democracy, anti-Dreyfusard Nationalism”, p 5). The shopkeepers, moreover, are of particular interest in-so-far as their discontent has

often been related to the rise of department stores. The author thus also discusses shopkeepers in relation to their counterparts, the “Grands Magasins”.

PAPAYANIS, NICHOLAS. *The Coachmen of Nineteenth-Century Paris. Service Workers and Class Consciousness*. Baton Rouge and London: Louisiana State University Press, 1993.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b2191642>

This study focuses on a neglected type of nineteenth-century worker: the coachman. The author describes the work environment of the coachmen in Paris, and gives a detailed description of their social position. He also writes about the coachmen's workers' unions and their strikes during the Paris Universal Exhibits of 1878 and 1889. He finally describes the transition from coaches to motorized vehicles in the 1880's.

PARENT-DUCHATELET, ALEXANDRE J. B. *La prostitution à Paris au XIXe siècle*. Paris: Editions du Seuil, 1981.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b1167659>

This book is an abridged version of Parent-Duchâtelet's 1836 text about prostitution in Paris. The long presentation by Alain Corbin describes the context of the treatise as well as its main focuses: Parent-Duchâtelet's aims were to sanitize the city, but, unlike many writers of his time, he did not long for an idealized vision of the countryside, and in this book he provides a very urban perspective on the issue. Alain Corbin understands this text as a “pre-sociological work” whose subject, at the time, was very unusual and very daring.

PENISTON, WILLIAM A. *Pederasts and Others: Urban Culture and Sexual Identity in Nineteenth-Century Paris*. New York: Harrington Park Press, 2004.

Cross-listed with *History – Medicine*

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b3612954>

This book gives a description of the male homosexuals' situation in Paris in the nineteenth century. The title of the book is borrowed from an expression coined by the police in the early 1970's to describe what was considered a deviant group. Peniston first gives an account of the laws and the state practices against homosexuals (describing the police, the magistrates, and the medical procedures of the time). His second part is entitled “Subculture”, and describes the composition and the habits of male homosexuals. The last part is devoted to case studies.

PIETTE, CHRISTINE, RATCLIFFE, BARRIE M. *Vivre la ville. Les classes populaires à Paris (1^{ère} moitié du XIXe siècle)*. Paris: Boutique de l'Histoire, 2007.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b4156973>

This book is an in-depth study of the lower social classes in Paris during the first half of the nineteenth century. It has chapters on subjects such as the migration of the population

towards the city, urban poverty, marriage, the influence of religion, and the frequency of suicide in the lower classes.

SIEGEL, JERROLD E. *Bohemian Paris: Culture, Politics, and the Boundaries of Bourgeois Life (1830-1930)*. New York: Penguin books, 1987.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b2138887>

This book seeks to define and analyze the elusive figure of the bohemian, in opposition to that of the bourgeois. It describes the relation between bohemia and the artistic milieu, as well as the role it played during the Commune, and in the Parisian public sphere.

STAUM, MARTIN S. *Labeling people: French Scholars on Society, Race, and Empire, 1815-1848*. Montreal: McGill-Queen's University Press, 2003.

Cross-listed with *History – Medicine*

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b3491653>

This book describes nineteenth-century disciplines such as Phrenology (the study of temper and intellectual capacities according to the shape of one's face). While in the previous century, the differences between social classes were always very visible (mainly through clothes), the nineteenth century saw the emergence of the bourgeoisie and a blurring of these limits. Consequently, Staum argues, disciplines such as phrenology arose and provided a stable labeling, when social appearances and dressing codes could no longer play the same role. She ultimately adds that phrenology, as well as other disciplines (such as the study of men according to the climate they live in, for instance) provided a strong ideological background to the building of the colonial project.

SURKIS, JUDITH. *Sexing the Citizen: Morality and Masculinity in France, 1870-1920*. Ithaca and London: Cornell University Press, 2006.

Cross-listed with *History – Political History*.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b4028646>

This book explores the ways in which the Third Republic sought to define the relation between masculinity and citizenship. Indeed, only men were able to exercise their citizenship (since women could not vote). As a result, the male body, its education, and its regulation had political significance. Surkis dedicates a first section to the education process and the pedagogy of affectivity: as primary education became mandatory, the state sought to play a role that in some respects had to be similar to that of the father. The second part of the book deals with the figure of the bachelor, and the way in which state policies sought to regulate his behavior and his sexuality. A third part, about Durkheim, is dedicated to heterosexuality and the orientation of desire, while the last part deals with venereal diseases and the rise of hygienic models.

TRAUGOTT, MARK. *Armies of the Poor: Determinants of Working-class Participation in the Parisian Insurrection of June 1849*. Princeton, NJ: Princeton University Press, 1985.

Cross-listed with *History – Political History*.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b1311639>

This book interweaves a sociological approach with a historical one. The first chapter presents the 1848 events and describes the historical background of the period. The following chapters comment upon the social composition of the national guard and of the June insurgents.

TRAUGOTT, MARK, Ed. *The French Worker. Autobiographies from the Early Industrial Era*. Berkeley: University of California Press, 1993.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b2101396>

This book is a collection of excerpts from autobiographies of nineteenth-century French workers (five men and two women). They worked in fields such as construction, textiles, or metallurgy, and they came to work in Paris from various parts of France. A long introduction by Mark Traugott describes the demographic and economic context. There is also a section on the use of autobiographical evidence in the historian's work.

WRIGLEY, RICHARD. *The Politics of Appearances. Representations of Dress in Revolutionary France*. Oxford; New York: Berg, 2002.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b3390276>

This book is a series of case studies about dress during the revolutionary period. The author seeks to analyze dress in relation to political ideology: for instance, costumes, badges, and insignias were designed to make political functions visible, but the first chapter shows how the implementation of such a system did not go without problems. Other items, such as the cockade, had several meanings, which sometimes could contradict each other (chapter 2). The third chapter is dedicated to liberty caps and the roman revival. The fourth chapter is about the sans-culottes, and the last chapter offers a broader, more theoretical approach to the revolutionary perspective on the ancient regime and the "culture of appearances" and disguise.

Political history

BURTON, RICHARD D. E. *Blood in the City: Violence and Revelation in Paris, 1789-1945*. Ithaca: Cornell University Press, 2001.

LOCATION: Rockefeller library.

<http://josiah.brown.edu/record=b3174556>

This book is an analysis of violence in nineteenth and twentieth century Paris. The author seeks to analyze both Paris' history of violence (and, in particular, political violence, from the Revolution to 1848 and 1871) and the place held by the sacred (Catholicism in particular). There are sections on Napoleon's Christological imagery, on the Père Lachaise Cemetery, and on the Sacré Cœur.

CHRISTIANSEN, RUPERT. *Paris Babylon: The Story of the Paris Commune*. New York: Penguin Books, 1996.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b2552232>

This is not a scholarly History book, but rather a narration about the political events that took place before and during the commune. That format makes it easy and enjoyable to read and to learn about the commune.

DALOTEL, ALAIN, ALAIN FAURE, AND JEAN-CLAUDE FREIERMUTH. *Aux origines de la Commune. Le mouvement des réunions publiques à Paris 1868-1870.*

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b1198027>

This book seeks to consider the Paris Commune as a result not so much of the Franco-Prussian war but of revolutionary actions and groups. The authors show how a social critique was developed, and how it supported the proletariat and sought to challenge bourgeois power. Each current of socialism is described in detail. The last part of the book analyzes the relation between the revolutionary propaganda and the street riots of 1869 and 1870.

EICHNER, CAROLYN JEANNE. *Surmounting the Barricades: Women in the Paris Commune.* Bloomington: Indiana University Press, 2004.

Cross-listed with *History – Classifying and Policing: Social Classes and Social Types.*

LOCATION: Rockefeller Library/Online.

Rockefeller: <http://josiah.brown.edu/record=b3620343>

Online: <http://josiah.brown.edu/record=b4225819>

This book deals with a few women who played a particularly prominent role in the Paris Commune. It is not so much a book on the symbolic feminine figures which emerged during the events, as a series of examples of women and the role they played at the time.

FORTESCUE, WILLIAM. *France and 1848: the End of Monarchy.* London, New York: Routledge, 2005.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b3833640>

This book provides a synthesis of the causes and events of 1848. The author describes how the revolutionary legacy in France prepared for the collapse of Louis Philippe's regime. He also analyzes economic and social parameters as potential causes for the popular protest which triggered the revolts. He then describes in detail the riots and the emergence of the short-lived Second Republic.

GILDEA, ROBERT. *The third Republic from 1870-1914.* New York: Longman, 1988.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b2034458>

A very good and short synthesis (a hundred pages) about the Third Republic. It explains its political system (the Third Republic was a parliamentary republic) as well as the parties' dynamics and France's social structures. A whole chapter is dedicated to the Dreyfus affair.

GULLICKSON, GAY L. *Unruly women of Paris: Images of the Commune*. Ithaca, N.Y.: Cornell University Press, 1996.

Cross-listed with *History – Classifying and Policing: Social Classes and Social Types*.

LOCATION: Rockefeller Library/ online

Rockefeller: <http://josiah.brown.edu/record=b2573531>

Online: <http://josiah.brown.edu/record=b4443774>

This book argues that the Commune's influence extended beyond political grounds and artistic representations: it shaped new images of women, and created in particular that of the *Pétrôleuse*. The word designated the incendiary women who participated in the "semaine sanglante", before the final collapse of the Commune. The book dwells on representations of the "communardes", and covers a wide spectrum of figures, from that of the martyr to that of the "Pétrôleuse".

JOHNSON, MARTIN PHILIP. *The Dreyfus affair: Honor and Politics in the Belle Epoque*. New York: Saint Martin's Press, 1999.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b2919444>

A chronological account of the Dreyfus affair. Many books exist on the subject. This text is a chronological synthesis of the events. It situates the affair in relation to the rise of a new type of anti-Semitism. It is not an analytic work, but rather a detailed account of the events.

KATZ, PHILIP MARK. *From Appomattox to Montmartre: Americans and the Paris Commune*. Cambridge, Mass: Harvard University Press, 1998.

Cross-listed with *History – Foreigners and Exiled*.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b2773094>

This book seeks to describe how Americans' interpretations of the Commune were shaped by the recent civil war on their soil. It also deals with the way in which domestic transformations and changes affected the American opinion of the French Commune. The author shows how the Commune was at the center of political debates in America until 1877, a year in which the country was confronted with many strikes. These events were often understood as an American Commune, and the term became clearly negative, before it fell out of use.

MARTIN, MICHELE. *Images at War: Illustrated Periodicals and Constructed Nations*. Toronto: University of Toronto Press, 2006.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b3986491>

This is an in-depth study of the Parisian Press and of its rendering of the Franco-Prussian war. Martin is interested more particularly in the images that were published in the newspapers at the time, and she provides a detailed analysis of some of them, many of which are reproduced in the book.

NOLAN, MICHAEL E. *The Inverted Mirror: Mythologizing the Enemy in France and Germany, 1889-1914*. New York: Berghahn Books, 2005.

Cross-listed with *History – Foreigners and Exiled*.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b3662534>

This book describes and questions the representations of enemies in France and Germany before the First World War. Nolan argues that dehumanizing representations of the other paved the way for the twentieth century conflicts. He questions the changing shapes of “the enemy”, a figure which he sees as part of a modern mythology. He also argues that representations of Germans as enemies were never predominant in France until 1871, which was the year of the Franco-Prussian war.

PRICE, ROGER. *The French Second Empire: an Anatomy of Political Power*.

Cambridge: Cambridge University Press, 2001.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b3213297>

This book is an in-depth study of the figure of Louis Napoléon Bonaparte, his rise to power, and his success at instituting a second Empire in France. Price provides detailed descriptions of the political structures, and of the ways in which the state regulated public and moral order. There is also a section on the interventionist policy of the regime in economy. The last two sections of the book provide a description of the political opposition to the regime, and an analysis of its chaotic downfall.

PRICE, ROGER. *Napoleon III and the Second Empire*. London, New York, Routledge, 1997.

LOCATION: Rockefeller Library/ Online.

Rockefeller: <http://josiah.brown.edu/record=b2648725>

Online version: <http://josiah.brown.edu/record=b4213474>

This book provides a good synthesis of French political history between 1848 and 1870. It starts with the election of Louis Napoleon Bonaparte as the first president of the Second Republic, and then describes the coup d'état of 1851 that put him in power, this time not as a president but as an emperor. Price then describes the social changes that happened during that period. The book closes on the collapse of the Empire because of its disastrous foreign policy and the Prussian invasion.

ROUGERIE, JACQUES. *Paris libre: 1871*. Paris: Editions du Seuil, 2004.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b3594535>

This book is both an account of the events in Paris in 1871, and a compilation of primary sources about the city during that year. It has chapters on the social classes, on the political parties and their means of communication with the public, and on the streets of Paris. Rougerie quotes extensively from newspapers and provides graphs and maps to illustrate his claims.

SURKIS, JUDITH. *Sexing the Citizen: Morality and Masculinity in France, 1870-1920*.

Ithaca and London: Cornell University Press, 2006.

Cross-listed with *History – Classifying and Policing: Social Classes and Social Types*.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b4028646>

This book explores the ways in which the Third Republic sought to define the relation between masculinity and citizenship. Indeed, only men were able to exercise their citizenship (since women could not vote). As a result, the male body, its education, and its regulation had political significance. Surkis dedicates a first section to the education process and the pedagogy of affectivity: as primary education became mandatory, the state sought to play a role that in some respects had to be similar to that of the father. The second part of the book deals with the figure of the bachelor, and the way in which state policies sought to regulate his behavior and his sexuality. A third part, about Durkheim, is dedicated to heterosexuality and the orientation of desire, while the last part deals with venereal diseases and the rise of hygienic models.

TAITHE, BERTRAND. *Defeated Flesh: Welfare, Warfare, and the Making of Modern France*. Lanham, MD: Rowman and Littlefield Publishers, 1999.

Cross-listed with *History – Medicine*.

LOCATION: Rockefeller.

<http://josiah.brown.edu/record=b3032737>

This book seeks to understand the social and medical practices that emerged during the Paris Commune and the Franco-Prussian war. Its chapters deal mainly with medicine, health, food and the politics of food, as well as with the role that doctors played during the Commune.

TOMBS, ROBERT. *The War against Paris*. Cambridge: Cambridge University Press, 1981.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b1304058>

This is a chronological account of the years 1870-1871, and most particularly of the period of the Commune. The period covered by the book ends in May 1871, when the army entered Paris and the Commune collapsed.

TRAUGOTT, MARK. *Armies of the Poor: Determinants of Working-class Participation in the Parisian Insurrection of June 1849*. Princeton, NJ: Princeton University Press, 1985.

Cross-listed with *History – Classifying and Policing: Social Classes and Social Types*.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b1311639>

This book interweaves a sociological approach with a historical one. The first chapter presents the 1848 events and describes the historical background of the period. The following chapters comment upon the social composition of the national guard and of the June insurgents.

TRUESDELL, MATHEW. *Spectacular Politics: Louis Napoléon and the Fête Impériale, 1849-1870*. New York: Oxford University Press, 1997.

Cross-listed with *History – The Emergence of Mass Culture – Street Life and Fashion*.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b2619158>

This book is an in-depth analysis of Napoleon III's "politics of image". Truesdell argues that the emperor made an extensive use of public spectacles, celebrations, and international events (the "Exposition Universelle" in particular) for political purposes. The author is also interested in the reception of these spectacles, and how opponents to the regime responded to them.

VARIAS, ALEXANDER. *Paris and the Anarchists. Aesthetes and Subversives during the Fin de Siècle*. New York: St Martin's Press, 1996.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b2547502>

This book explores the anarchist movement in the last decades of the nineteenth century. The author considers anarchism more as a cultural than as a political movement, since it never actually threatened to take power in France. For many artists, it was a way to reconsider social, economic, and cultural issues. Contrary to what happened in Spain or in Italy, French anarchism was not really a mass movement exclusively tied to the lower classes: even though anarchism inspired syndicalism, it appealed to intellectuals and educated individuals as well as artists. The author analyzes the social composition of the anarchist movement, as well as the geographical areas of Paris where it was particularly well represented. He is also interested in the links between anarchism and the French revolutionary past. Varias dedicates a whole chapter to the Third Republic, and the last part of the book is about Anarchism and its relation to the artistic milieu.

VIGIER, PHILIPPE. *La monarchie de Juillet*. Paris: Presses universitaires de France, 1982.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b1208289>

From the *Que sais-je* collection, this book provides an excellent synthesis of the July Monarchy (1830-1848). There are chapters on political events, on economy, on the evolution of society, religion, philosophy, and politics.

WAWRO, GEOFFREY. *The Franco-Prussian War: the German Conquest of France in 1870-1871*. Cambridge: Cambridge University Press, 2003.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b3491586>

This is an in-depth chronological analysis of the Franco-Prussian war. It lists and describes the composition of the two armies, and dwells on the details of the two sides' strategies and battles, until the peace in the spring of 1871.

Medicine

ACKERMAN, EVELYN BERNETTE. *Health Care in the Parisian Countryside, 1800-1914*. New Brunswick: Rutgers University Press, 1990.

LOCATION: Science Library.

<http://josiah.brown.edu/record=b1898337>

This is a study of social practices regarding health in Seine-et-Oise, which is a region next to Paris. The author is interested in the case of that particular area because, since it was an administrative region very close to Paris, rural health care policies were implemented more thoroughly by the state, and they were also more documented. The book shows how practices related to health changed in the nineteenth century, and how healers came to be, if not replaced, at least supplemented by doctors.

BALDWIN, PETER. *Contagion and the State in Europe, 1830-1930*. Cambridge: Cambridge University Press, 1999.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b3057454>

This book focuses on the way in which European states handled contagion in the long nineteenth century. The author is particularly interested in showing how the decisions of the states in that regard were going to shape the development of statutory intervention in social and medical matters. He analyzes preventive strategies and their relations to the different views of disease: disease can be understood as primarily spread by contagion, or as resulting mainly from subjective predisposition or habits. According to the first view, prevention will consist in breaking the chain of contagion, while according to the second view, prevention will consist in “attacking elements of predisposition”. Two long chapters are dedicated to the cholera epidemics in Russia and in Europe: autocracies (Russia, Austria-Hungary and Prussia) adopted a view that the disease was contagious, and sought to prevent it by isolating the sick and by trying to control contacts. As for Sweden, France, and Great Britain, they also adopted quarantinist approaches, but benefited from the experience of their neighbors, and thus quickly realized the inefficiency of that method. Another chapter is dedicated to smallpox, while the final third of the book deals with syphilis, a disease whose nature triggered different preventive practices and political concepts.

BARNES, DAVID S. *The Great Stink of Paris and the Nineteenth Century Struggle against Filth and Germs*. Baltimore, Md: Johns Hopkins University Press, 2006.

Cross-listed with *History – Everyday Life Studies*.

LOCATION: Science Library / Online.

Science Library : <http://josiah.brown.edu/record=b3989129>

Online: <http://josiah.brown.edu/record=b4350520>

This book studies the last quarter of the nineteenth century and the way scientific discoveries influenced public health politics: Barnes is particularly interested in what he calls the bacteriological revolution, led in France by Pasteur at the end of the century. Between 1870 and the 1890's, the approach to health had radically changed, leading from what Barnes calls the “sanitary era” to the “bacteriological” one. In other words, hygiene, filth, heredity and habits were understood to be at the root of health problems in the 1870's. The bacteriological revolution, with the discoveries of microbes and of the way they function, changed that assumption and gave to science a predominant role over habits and ways of life. The author here is more interested in mentalities and social consequences of this revolution than in the scientific problems as such. His approach is greatly influenced by Foucault and Bourdieu.

BARRY, JONATHAN; JONES, COLIN, eds. *Medicine and Charity before the Welfare State*. London; New York: Routledge, 1991.

LOCATION: Science Library.

<http://josiah.brown.edu/record=b2015073>

This book is a collection of papers that cover aspects of medicine and charity (in France, but also in Great Britain and in Germany) from the Middle Ages to the middle of the twentieth century. Several articles treat specifically of France, such as Annan Mitchell's and Paul Weinling's essays (respectively entitled "The functions and malfunctions of mutual aid societies in nineteenth-century France" and "Modernization and charity in nineteenth-century France", which deals with the evolution from a "paternalistic form of welfare" to a "professionally administered one").

BURTON, JUNE K. *Napoleon and the Woman Question: Discourses of the Other Sex in Education, Medicine, and Medical Law, 1799-1815*. Lubbox, Tex: Texas tech University Press, 2007.

LOCATION: Science Library.

<http://josiah.brown.edu/record=b4303809>

This book focuses on issues related to women and health. It deals with topics such as women's health (a chapter is dedicated to women patients' letters and writings about their medical condition), women's education about their own body, and women figures who held a specific role in the healthcare system (midwives for example). There are also chapters on infanticide and on the measures taken by the Empire to put an end to it.

DAVIDSON, ROGER; HALL, LESLEY A, eds. *Sex, Sin, and Suffering: Venereal disease and European Society since 1870*. (Electronic resource) London: Routledge, 2001.

LOCATION: Online.

<http://josiah.brown.edu/record=b3732027>

This volume gathers a collection of articles about venereal diseases in Europe and in the colonies at the end of the nineteenth century. France's special policy about Syphilis is the subject of an article by Andrew Aisenberg at the beginning of the book: the article describes and questions the regulation of prostitution and the obligatory medical examinations to which prostitutes were subjected. Other articles deal with the Netherlands, Weimar Germany, and Britain, as well as its colonies, thus giving a broad picture of late nineteenth and early twentieth-centuries' attitudes towards venereal diseases.

DEBRE, PATRICE. *Pasteur*. Baltimore & London: Johns Hopkins University Press, 1998.

LOCATION: Science Library.

<http://josiah.brown.edu/record=b2715012>

Louis Pasteur (1822-1895) was the most prominent French scientist of the century. A chemist and a microbiologist, he is known for the invention of pasteurization, a process that limits the proliferation of bacteria in liquids. He also made significant discoveries in the creation of vaccines. The principle of vaccine had been discovered at the end of the previous century, but Pasteur managed to artificially create weaker forms of a disease.

This book is a biography of Louis Pasteur, as well as a detailed chronological account and explanation of his scientific discoveries.

DELAPORTE, FRANCOIS. *Disease and Civilization: the Cholera in Paris, 1832*.

Cambridge Mass: MIT Press, 1986.

LOCATION: Science Library.

<http://josiah.brown.edu/record=b1336899>

This book focuses on the public and scientific reactions to the cholera epidemic of 1832 in Paris, and deals more particularly with the assumption that civilization would protect the city from the disease (a disease which originated in India a few years earlier). As he analyzes the social practices and the reception of scientific discoveries regarding cholera, Delaporte also suggests that the health apparatus which was put in place at this occasion marks the beginning of the bourgeois hegemony on public health.

FORTH, CHRISTOPHER “‘The Belly of Paris’: The Decline of the Fat Man in Fin-de-siècle France.” *Cultures of the Abdomen: Diet, Digestion, and Fat in the Modern World*.

Forth, Christopher, & Carden-Coye, Ana, Eds. New York: Palgrave Macmillan, 2005.

Cross-listed with *History – Everyday Life Studies & Classifying and Policing: Social Classes and Social Types*.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b3630530>

This article and the introduction to this volume deal with the place of fat in the modern era. Forth’s article is about the transformation of the symbols attached to fat in Paris: while at the beginning of the century, fat is a sign of financial ease, it becomes at the turn of the twentieth century an emblem for sexual impotence, and appears as such in a few novels by Zola.

LA BERGE, ANN ELIZABETH FOWLER. *Mission and Method: the Early Nineteenth Century French Public Health Movement*. Cambridge, England; New York: Cambridge University Press, 1992.

LOCATION: Science Library.

<http://josiah.brown.edu/record=b2071242>

This book is about France’s history of Statism, and its link to the public health problem. It focuses primarily on the period between 1815 and 1848. The author analyzes how the nineteenth century saw the emergence of a strong conviction that public health was a matter to be addressed by the state. She then describes how hygiene measures were implemented, and to what extent they were linked to morals. There is a chapter dedicated specifically to the problem of public health in Paris.

LEONARD, JACQUES. *La médecine entre les savoirs et les pouvoirs. Histoire intellectuelle et politique de la médecine française au XIXe siècle*. Paris: Editions Aubier-Montaigne, 1981.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b1240112>

This is a chronological account of the changes and evolution of medical practices in France after the Revolution, and until the “belle époque”. A first part analyzes the

influence of the Revolution on medical practices, and the progress in children's healthcare (infantile mortality tends to diminish at the beginning of the century). A second part analyzes the development of French medicine in relation to other practices (such as the healers'). It also focuses on the internal dissensions attached to the study and practice of medicine (scientific progress and innovations coexisted with a very humble everyday practice). The third part focuses on progress in practices of hygiene, and on the gradual improvement of doctors' knowledge and skills. The fourth part is about medicine in relation to the state and about the growing role that the medical elite sought to play in the public life. The last part is about the "Belle époque" and the progress of medical care.

MAULITZ, RUSSEL CHARLES. *Morbid Appearances: the Anatomy of Pathology in the Early Nineteenth Century*. Cambridge; New York: Cambridge University Press, 1987.
LOCATION: Science Library.

<http://josiah.brown.edu/record=b1231660>

This book describes the evolution of scientific research and medicine in the beginning of the nineteenth century. The first half concerns France, and more particularly Paris, while the second one deals with London. Amulets focuses on changes in the practices of dissection and in the study of anatomy in Paris. The book opens with the figure of Bichat (a doctor/researcher from the end of the eighteenth century, who was to become a reference for the study of medicine) and the chapters on France end with Dr Laennec (a scientist from the beginning of the nineteenth century).

NATHANSON, CONSTANCE A. *Disease Prevention as Social Change: the State, Society, and Public health in the United States, France, Great Britain, and Canada*. New York: Russell Sage foundation, 2007.

LOCATION: Science Library.

<http://josiah.brown.edu/record=b4156632>

This book is about public health and healthcare in the nineteenth and twentieth centuries. It compares the cases of Canada, France, Great Britain and the United States in order to see each country's attitude towards health and sickness. As far as nineteenth-century France is concerned, the author focuses particularly on the issues of infant mortality and tuberculosis. She analyzes for instance the public's attitude to the sickness, as well as the scientific discoveries and their reception among specialists. She then describes both public and private health policies.

PENISTON, WILLIAM A. *Pederasts and Others: Urban Culture and Sexual Identity in Nineteenth-Century Paris*. New York: Harrington Park Press, 2004.

Cross-listed with *History – Classifying and Policing: Social Classes and Social Types*.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b3612954>

This book gives a description of the male homosexuals' situation in Paris in the nineteenth century. The title of the book is borrowed from an expression coined by the police in the early 1970's to describe what was considered a deviant group. Peniston first gives an account of the laws and the state practices against homosexuals (describing the police, the magistrates, and the medical procedures of the time). His second part is

entitled “Subculture”, and describes the composition and the habits of male homosexuals. The last part is devoted to case studies.

RAMSEY, MATTHEW. *Professional and Popular Medicine in France, 1770-1830. The Social World of Medical Practice*. Cambridge, England ; New York: Cambridge University Press, 1988.

LOCATION: Science Library.

<http://josiah.brown.edu/record=b1250809>

This book is a study of the progressive professionalization of medical practitioners, which seeks to show how they eventually formed a “recognized and self-organized profession” (4). The author describes the state of the medical profession at the end of the Ancien Regime (institutions, courses of Study, medical careers, attitudes towards the medical profession) and the changes that resulted from the Revolution. He also describes in detail popular medicine (peddlers, healers, remedy vendors, witches, etc...). The last part of the book is entitled “towards a Social interpretation”, and dwells on subjects such as the social status of doctors, their relationship with their patients, medical practice and the economic market that it targets.

SALOMON-BAYET, CLAIRE, Ed. *Pasteur et la révolution Pastoriennne*. Paris: Payout, 1986.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b1714565>

This book approaches Pasteur’s scientific discoveries (and the changes that they initiated) from a multidisciplinary perspective: various authors write about the conceptual, practical, and institutional changes that resulted from Pasteur’s work. The chapters complete each other, and provide a history of scientific discoveries, medical practices, hygiene, medical responsibility and public health.

STAUM, MARTIN S. *Labeling people: French Scholars on Society, Race, and Empire, 1815-1848*. Montreal: McGill-Queen’s University Press, 2003.

Cross-listed with *History – Classifying and Policing: Social Classes and Social Types*.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b3491653>

This book describes nineteenth-century disciplines such as Phrenology (the study of temper and intellectual capacities according to the shape of one’s face). While in the previous century, the differences between social classes were always very visible (mainly through clothes), the nineteenth century saw the emergence of the bourgeoisie and a blurring of these limits. Consequently, Staum argues, disciplines such as phrenology arose and provided a stable labeling, when social appearances and dressing codes could no longer play the same role. She ultimately adds that phrenology, as well as other disciplines (such as the study of men according to the climate they live in, for instance) provided a strong ideological background to the building of the colonial project.

TAITHE, BERTRAND. *Defeated Flesh: Welfare, Warfare, and the Making of Modern France*. Lanham, MD: Rowman and Littlefield Publishers, 1999.

Cross-listed with *History – Political History*.

LOCATION: Rockefeller.

<http://josiah.brown.edu/record=b3032737>

This book seeks to understand the social and medical practices that emerged during the Paris Commune and the Franco-Prussian war. Its chapters deal mainly with medicine, health, food and the politics of food, as well as with the role that doctors played during the Commune.

WEINER, DORA B. *The Citizen Patient in Revolutionary and Imperial Paris*. Baltimore: John Hopkins University Press, 1993.

LOCATION: Science Library.

<http://josiah.brown.edu/record=b2152216>

This book argues that revolutionary ideals were rapidly perceptible in French hospitals, and more particularly in the evolving relations between doctors and patients. The author describes the progressive disappearance of religious symbols in hospitals, as well as the disengagement of the church in health matters. At the same time, the number of medical specializations grew tremendously, and several categories of patients (such as the deaf, or the mentally ill, who had been cast out before) began to be the subjects of medical attention.

WILLIAMS, ELIZABETH A. *The Physical and the Moral. Anthropology, Physiology, and Philosophical Medicine in France, 1750-1850*. Cambridge, England; New York: Cambridge University Press, 1994.

LOCATION: Science Library.

<http://josiah.brown.edu/record=b2204142>

The Revolution saw the emergence of what was known in France as “science de l’homme”, which is a doctrine that sought to link “medical therapeutics and social Hygiene” (p. 2): in other words, the physical and the moral are linked and dependent upon each other. The author traces the roots of this Revolutionary ideal in a first part about Montpellier Vitalism, and the development of the doctrine during the Revolution, the First Empire, the Restoration, and the July Monarchy. Williams shows that the doctrine proved useful for doctors, because it helped them establish social authority over the public. She also demonstrates that, even though France made a great contribution to medical discoveries in the first half of the century, and even though medical practice seemed to break free from that ideology, the reality was more nuanced: disciplines such as phrenology, for instance, show the power of a medical doctrine that seeks to link the physical with the moral.

WILKINSON, LISE. *Animals and Disease: an Introduction to the History of Comparative Medicine*. Cambridge, England; New York: Cambridge University Press, 1992.

LOCATION: Science Library.

<http://josiah.brown.edu/record=b2033097>

This book is about attitudes to animal health, and about the growing interest in the nineteenth century for animal diseases. They were thought as particularly important because of the danger of contagion to humans. There are chapters on animal contagion and early epidemiology, as well as on the emergence of comparative medicine in the

second half of the century (the first chair in comparative medicine was established in France in 1862).

Publishers and readers

ALLEN, JAMES SMITH. *In the Public Eye. A History of Reading in Modern France, 1800-1940*. Princeton, New Jersey: Princeton University Press, 1991.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b1966890>

This book is divided into three parts: the first part deals with the historical context. It has chapters about the expansion of the book market, the levels of literacy in the population, the institutions (political and religious, mainly) which took charge of literacy, and the way in which mentalities were shaped in regard to the act of reading. The second part of the book deals with representations of reading practices in painting, novels, journals and memoirs. The third part gives a historical approach and an interpretation of the readers' responses to books and of the shifting significance of the act of reading.

LYONS, MARTYN. *Readers and Society in Nineteenth Century France. Workers, Women, Peasants*. New York: Palgrave, 2001.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b3199640>

This book focuses on reading practices during the nineteenth century. By investigating sources such as the advice literature on reading the author seeks to analyze the fears and suspicions that accompanied the augmentation of the number of readers. He is particularly interested in the workers' case, because their ability to read worried the Church, who tried to influence that practice by creating libraries. Martyn describes the workers' reading practices, the emergence of libraries, and the authors that were particularly popular among them. The chapters on women analyze the specter of "bovarysme", as well as the reading models that were to define women's reading practices. Finally, the chapters on peasants deal with the democratization of reading and the way in which it was perceived as a danger and was thus controlled by the state.

LYONS, MARTYN. *Le triomphe du livre. Une histoire sociologique de la lecture dans la France du XIXe siècle*. Paris: Promodis, 1985.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b1763512>

This book describes both the development of the book market and the evolution of reading practices throughout the century. There are chapters on technological innovations, on the development of a mass market, and on the best sellers of the time. There is also a section on the image of post-revolutionary society in popular fiction. Other subjects include the development of libraries, the emergence of a national literary culture, and new trends in reading practices.

MISTLER, JEAN. *La librairie Hachette de 1826 à nos jours*. Paris: Hachette, 1964.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b2154986>

The first part of this book focuses on the life and works of Louis Hachette, who was one of the main book publishers in the nineteenth century. The Hachette establishment started as a bookstore, and grew into a publishing house. In the 1840's and 1850's, it became the biggest publishing company in France. Hachette innovated in many ways: he was the first in France to place bookstores in train stations, and he was also the first to have Dickens' novels translated and published in France. The second part of the book deals with the evolution of the Hachette business after the death of its founder in 1864. There are chapters on the Comtesse de Ségur, the turmoil of the Franco-Prussian war and the Paris Commune, and on the publications during the Third Republic. The last two chapters deal with the two World Wars.

MOLLIER, JEAN-YVES. *L'argent et les lettres: histoire du capitalisme d'édition, 1880-1920*. Paris: Fayard, 1988.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b1759599>

This book describes in detail the publishing business at the turn of the century. In the first part, the author lists the publishers of the end of the nineteenth century, showing how the publishing houses started to be more business-oriented. The second part describes bookstores and publishing houses specialized in the sciences and politics. The third part deals with the publishers that emerged in the beginning of the twentieth century, and with their commercial and marketing strategies. This book is long (about 500 pages), but it can be very useful for scholars seeking information on a particular writer or publisher, since there are many detailed subdivisions to the chapters.

MOLLIER, JEAN-YVES. *Michel & Calmann-Lévy, ou la naissance de l'édition moderne. 1836-1891*. Paris: Calmann-Lévy, 1984.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b1336863>

This book retraces the development of the Michel & Calmann-Lévy publishing house, which flourished after the 1848 revolution. The Lévy family moved from Alsace to Paris at the beginning of the century, and the book retraces their lives and their adaptation to the Paris milieu, as well as the development of their bookstore and of the publishing house that was started by Michel Lévy. He became the publisher of the most famous authors of the time (among whom are Balzac, Hugo, Flaubert, Sand, and Dumas). The book explores both the expansion of Michel & Calmann Lévy's business, as well as that of the book market of the second half of the nineteenth century. Michel Lévy radically changed the French publishing world when, in 1856, he introduced low-cost books on the market. It encouraged other publishing houses to do the same, and greatly contributed to the democratization of reading practices in France.

PARENT-LARDEUR, FRANÇOISE. *Les cabinets de lecture. La lecture publique à Paris sous la Restauration*. Paris: Payot, 1982.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b1164002>

The "cabinet de lecture" preceded the emergence of the public library: it was a place where, for a very small amount of money, one could come and read books and

newspapers, and sometimes borrow them. At a time when the book was still very expensive (it would cost about a third of a worker's monthly salary), these cabinets were highly successful, and touched both working and bourgeois classes. The author focuses on the Restoration because it is the period when these Cabinets were the most widespread: there were about five hundred of them in Paris. She describes this institution in relation to the political power and to the publishing world, dealing with subjects such as censorship, the expansion of the Press, the economic impact of the cabinets on the book market, and their relation to bookstores. She also analyzes the way they influenced reading practices and contributed to the democratization of reading.

A more complete and detailed version of this book (the text is the same but it includes more figures and statistics, and cites more primary sources) is available at the Rockefeller Library (<http://josiah.brown.edu/record=b1176532>).

PARINET, ELIZABETH. *Une histoire de l'édition à l'époque contemporaine (XIXe-XXe siècle)*. Paris: Éditions du Seuil, 2004.

LOCATION: Rockefeller Library.

<http://josiah.brown.edu/record=b3639911>

This book gives a very detailed and accurate perspective of the book market and its evolution in the nineteenth and twentieth centuries. The author sees the invention of the printing press in the Renaissance as a "first revolution of the book", and she argues that a second revolution of the book took place in the 1850's, when the cost of books went down, and when the book became an object of mass consumption. Five of the nine chapters of this book concern the nineteenth century, and deal with the production of books, economic and cultural changes, new practices of reading (libraries, "cabinets de lecture"), publishers and publishing houses, and censorship.

RICHTER, NOË. *La lecture & ses institutions : la lecture populaire, 1700-1918*. Le Mans : Université du Maine, 1987.

LOCATION : Rockefeller Library.

<http://josiah.brown.edu/record=b1261698>

This book describes in detail the public institutions related to reading, literacy, and cultural policies in France, from the Enlightenment until the First World War. Most of the chapters deal with the nineteenth century, and follow a chronological order, each chapter describing the social practices related to reading and public reading. The book discusses the successive political regimes' policies in regard to reading and literacy, which includes among other things the creation and development of public libraries, the control of the press, or the various ways which the governments used to orient the people's choice of readings. The book also discusses the popular uses and habits in regard to books and public readings, as well as the institutions that were in the margins of the central power (Catholic or Protestant libraries, Parisian organizations, reading groups, etc..).