



PROJECT MUSE®

Victorian Art Criticism and the Woman Writer

Kanwit, John Paul M.

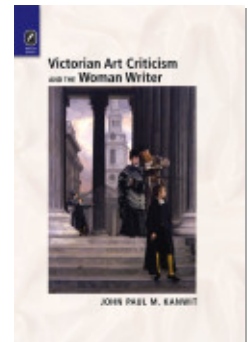
Published by The Ohio State University Press

Kanwit, John Paul M.

Victorian Art Criticism and the Woman Writer.

The Ohio State University Press, 2013.

Project MUSE.muse.jhu.edu/book/24235.



➔ For additional information about this book

<https://muse.jhu.edu/book/24235>

BIBLIOGRAPHY



- Adams, James Eli. *Dandies and Desert Saints: Styles of Victorian Masculinity*. Ithaca, NY: Cornell University Press, 1995.
- Alexander, Christine. "The Influence of the Visual Arts on the Brontës." In *The Art of the Brontës*, edited by Christine Alexander and Jane Sellars, 9–35. New York: Cambridge University Press, 1995.
- Alexander, Christine, and Jane Sellars, eds. *The Art of the Brontës*. New York: Cambridge University Press, 1995.
- Allot, Miriam, ed. *The Brontës: The Critical Heritage*. Boston: Routledge and Kegan Paul, 1974.
- Altick, Richard D. *The English Common Reader: A Social History of the Mass Reading Public, 1800–1900*. Chicago: University of Chicago Press, 1957.
- . *Paintings from Books: Art and Literature in Britain, 1760–1900*. Columbus: The Ohio State University Press, 1985.
- Arnold, Matthew. "The Function of Criticism at the Present Time." 1864. In *The Broadview Anthology of Victorian Poetry and Poetic Theory*. Concise ed. Edited by Thomas J. Collins and Vivienne J. Rundle, 616–32. Orchard Park, NY: Broadview Press, 2000.
- . "The Literary Influence of Academies." 1864. *Essays in Criticism*. London: Everyman's Library, 1964.
- Avery-Quash, Susanna, and Julie Sheldon. *Art for the Nation: The Eastlaques and the Victorian Art World*. London: National Gallery, 2011.
- Barker, Lady Mary Anne. *The Bedroom and Boudoir*. London: Macmillan and Co., 1878.
- Bell, Quentin. *The Schools of Design*. London: Routledge and Kegan Paul, 1963.
- Bell-Villada, Gene. *Art for Art's Sake and Literary Life*. Lincoln: University of Nebraska Press, 1996.
- Berg, Margaret Mary. "The Tenant of Wildfell Hall: Anne Brontë's *Jane Eyre*." *Victorian Newsletter* 71 (1987): 10–15.

- Berger, John. *Ways of Seeing*. New York: Penguin Books, 1977.
- Blake, Casey Nelson. "Mourning and Modernism After 9/11." *The Nation* 275.9 (September 23, 2002): 40–45. *Academic Search Premier*. EBSCO. Indiana University, Bloomington Library.
- Bloom, Harold. *The Ringers in the Tower: Studies in Romantic Tradition*. Chicago: University of Chicago Press, 1971.
- Booth, Alison. "The Lessons of the Medusa: Anna Jameson and Collective Biographies of Women." *Victorian Studies* 42.2 (Winter 1999–2000): 257–88.
- Bourdieu, Pierre. *Distinction: A Social Critique of the Judgement of Taste*. Translated by Richard Nice. Cambridge, MA: Harvard University Press, 1984.
- Bradbury, Edward. "Mr. Ruskin's Museum at Sheffield." *The Magazine of Art* 11 (1888).
- Bradley, J. L. *Ruskin: The Critical Heritage*. Boston: Routledge and Kegan Paul, 1984.
- Brantlinger, Patrick. "Household Taste: Industrial Art, Consumerism, and Pre-Raphaelitism." *The Journal of Pre-Raphaelite Studies* 9 (Spring 2000): 83–100.
- . *The Reading Lesson*. Bloomington: Indiana University Press, 1998.
- Brontë, Anne. *Agnes Grey*. 1847. New York: Oxford University Press, 1998.
- . Preface to the second edition of *The Tenant of Wildfell Hall*. 1848. Edited by Herbert Rosengarten. New York: Oxford University Press, 1998.
- . *The Tenant of Wildfell Hall*. 1848. Edited by Herbert Rosengarten. New York: Oxford University Press, 1998.
- Brontë, Charlotte. "Biographical Notice of Ellis and Acton Bell." In *Agnes Grey*. New York: Penguin Classics, 1988: 51–59.
- . *Jane Eyre*. 1847. Edited by Q. D. Leavis. New York: Penguin Classics, 1988.
- . *Villette*. 1853. Edited by Margaret Smith and Herbert Rosengarten. New York: Oxford University Press, 1990.
- Broomfield, Andrea, and Sally Mitchell. *Prose by Victorian Women: An Anthology*. New York: Routledge, 1995.
- Bullen, J. B. "Browning's 'Pictor Ignotus' and Nineteenth-Century 'Christian' Art." *Nineteenth-Century Contexts* 26.3 (September 2004): 273–88.
- Byerly, Alison. *Realism, Representation, and the Arts in Nineteenth-Century Literature*. New York: Cambridge University Press, 1997.
- Catalogue of the Art Treasures of the United Kingdom Collected at Manchester in 1857*. London: Bradbury and Evans, 1857.
- Chapple, J. A. V., and Arthur Pollard, eds. *The Letters of Mrs. Gaskell*. Manchester, UK: Manchester University Press, 1966.
- Charlier, Gustave. "Brussels Life in *Villette*." Translated by Phyllis Bentley. *The Brontë Society Transactions* 5 (1955): 386–90.
- Cherry, Deborah. *Painting Women: Victorian Women Artists*. New York: Routledge, 1993.
- Chitham, Edward. *A Life of Anne Brontë*. Cambridge: Blackwell Publishers, 1991.
- Christ, Carol T. "'The Hero as Man of Letters': Masculinity and Victorian Nonfiction Prose." In *Victorian Sages and Cultural Discourse: Renegotiating Gender and Power*, edited by Thaïs E. Morgan. New Brunswick, NJ: Rutgers University Press, 1990.
- Christ, Carol T., and John O. Jordan. Introduction to *Victorian Literature and the Victorian Visual Imagination*, xix–xxvii.
- Christ, Carol T., and John O. Jordan, eds. *Victorian Literature and the Victorian Visual Imagination*. Berkeley: University of California Press, 1995.
- Clarke, Meaghan. *Critical Voices: Women and Art Criticism in Britain 1880–1905*. Burlington, VT: Ashgate, 2005.

- Colby, Vineta. *Vernon Lee: A Literary Biography*. Charlottesville: University of Virginia Press, 2003.
- Cole, Henry. "Decoration of Westminster Palace." *Westminster Review* (July 1842).
- . "Modern Wood Engraving." *Westminster Review* (August 1838).
- . "The National Gallery Difficulty Solved." *Cornhill* (March 1860).
- Colvin, Sidney. "Art and Criticism." *Fortnightly Review* n.s., 26 (1879): 211.
- Cook, E. T. *A Popular Handbook to the National Gallery*. 5th ed. New York: Macmillan, 1897.
- Cook, Jon, ed. *William Hazlitt: Selected Writings*. New York: Oxford University Press, 1991.
- Crary, Jonathan. *Techniques of the Observer: On Vision and Modernity in the Nineteenth Century*. Cambridge, MA: MIT Press, 1990.
- d'Albertis, Deirdre. *Dissembling Fictions: Elizabeth Gaskell and the Victorian Social Text*. New York: St. Martin's, 1997.
- Daniel Libeskind: "Memory Foundations."* Bloomington, IN: Borns Jewish Studies Program, 2004.
- Dilke, Emilia. "Art." *Westminster Review* (April 1869): 585–98.
- . *Art in the Modern State*. London: Chapman and Hall, 1888.
- . "Contemporary Literature: Art" [review of Pater, *Studies in the History of the Renaissance*, Woltmann, *Architectural History of Berlin*, and Simons, *Culturbilder aus altromischerzeit*]. *Westminster Review* n.s. 43 (April 1873): 639–41.
- . "Exhibition of the Royal Academy of the Arts." *Academy* 3 (May 15, 1872): 184–85.
- . Unsigned review of *Imaginary Portraits*, by Walter Pater. *Athenaeum* (June 24, 1887): 824–25. Reprinted in *Walter Pater*, edited by R. M. Seiler, 165–67. London: Routledge and Kegan Paul, 1980.
- . Review of *Lectures on Art and Catalogue of Examples*, by John Ruskin. *Academy* 10 (September 10, 1870): 305–6.
- . *The Renaissance of Art in France*. 2 vols. London: Kegan Paul and Co., 1879.
- . "Summer Exhibition of the Society of French Artists." *Academy* 3 (June 1, 1872): 204–5.
- Dowling, Linda. *The Vulgarization of Art: The Victorians and Aesthetic Democracy*. Charlottesville: University Press of Virginia, 1996.
- Eagleton, Terry. *The Ideology of the Aesthetic*. Malden, MA: Blackwell, 1998.
- Eastlake, Charles L. *Hints on Household Taste in Furniture, Upholstery, and Other Details*. London: Longmans, Green, and Co., 1869.
- . *A History of the Gothic Revival*. New York: American Life Foundation, 1975.
- "Eastlake, Elizabeth." Vol. 22, *The Dictionary of National Biography: From the Earliest Times to 1900*, edited by Sir Leslie Stephen and Sir Sidney Lee, 598–99, supplement.
- Eastlake, Elizabeth. "The Crystal Palace." *Quarterly Review* 96 (March 1855): 303–54.
- . *Five Great Painters: Essays Reprinted from the Edinburgh and Quarterly Reviews*. 2 vols. London: Longmans, Green, 1883.
- . "Leonardo da Vinci." In *Five Great Painters: Essays Reprinted from the Edinburgh and Quarterly Reviews*. 2 vols. London: Longmans, Green, 1875.
- . "Michael Angelo." In *Five Great Painters: Essays Reprinted from the Edinburgh and Quarterly Reviews*. 2 vols. London: Longmans, Green, 1876.
- . "Modern German Painting." *Quarterly Review* 77 (March 1846): 323–48.
- . "Modern Painters." *Quarterly Review* 98 (March 1856): 384–433.

- . "Photography." *Quarterly Review* 101 (April 1857): 442–68.
- . "Treasures of Art in Great Britain." *Quarterly Review* 94 (March 1854): 467–508.
- . "Vanity Fair and Jane Eyre." *Quarterly Review* (December 1848): 82–99.
- Eisler, Colin. "Lady Dilke (1840–1904): The Six Lives of an Art Historian." In *Women as Interpreters of the Visual Arts*, edited by Claire Richter Sherman and Adele M. Holcomb, 147–80. Westport, CT: Greenwood, 1981.
- Eliot, George. *Middlemarch*. 1874. Edited by Bert G. Hornback. New York: W. W. Norton, 1977: 53.
- Ernstrom, Adele M. "'Equally Lenders and Borrowers in Turn': The Working and Married Lives of the Eastlakes." *Art History* 15.4 (December 1992): 470–85.
- Flanders, Judith. *Inside the Victorian Home: A Portrait of Domestic Life in Victorian England*. New York: Norton, 2004.
- Flint, Kate, ed. *Impressionists in England: The Critical Reception*. Boston: Routledge and Kegan Paul, 1984.
- . *The Victorians and the Visual Imagination*. New York: Cambridge University Press, 2000.
- Fraser, Hilary. "Women and the Ends of Art History: Vision and Corporeality in Nineteenth-Century Critical Discourse." *Victorian Studies* 42.1 (Autumn 1998/1999): 77–100.
- Fraser, Hilary, and Daniel Brown. *English Prose of the Nineteenth Century*. New York: Longman, 1997.
- Freedman, Jonathan. *Professions of Taste: Henry James, British Aestheticism, and Commodity Culture*. Palo Alto, CA: Stanford University Press, 1990.
- Fried, Michael. *Absorption and Theatricality: Painting and Beholder in the Age of Diderot*. Chicago: University of Chicago Press, 1988.
- Gagnier, Regenia. *The Insatiability of Human Wants: Economics and Aesthetics in Market Society*. Chicago: University of Chicago Press, 2000.
- Gallagher, Catherine. *The Industrial Reformation of English Fiction*. Chicago: University of Chicago Press, 1985.
- Gardner's Art through the Ages*. 8th ed. Edited by Horst de la Croix and Richard G. Tansey. Chicago: Harcourt Brace Jovanovich, 1986.
- Gaskell, Elizabeth. *Cranford*. 1853. Edited by Elizabeth Porges Watson. New York: Oxford University Press, 1998.
- . *Mary Barton*. 1848. Edited by Edgar Wright. New York: Oxford University Press, 1998.
- . *North and South*. 1855. Edited by Angus Easson. New York: Oxford University Press, 1998.
- . *Wives and Daughters*. 1866. New York: Penguin, 1996.
- Giebelhausen, Michaela. *Painting the Bible: Representation and Belief in Mid-Victorian Britain*. Burlington, VT: Ashgate, 2006.
- Gillespie, Katharine Walke. "Introduction: Lady Elizabeth Eastlake." *Prose by Victorian Women: An Anthology*. Edited by Andrea Broomfield and Sally Mitchell, 77–80. New York: Taylor and Francis, 1995.
- Gillett, Paula. *Worlds of Art: Painters in Victorian Society*. New Brunswick, NJ: Rutgers University Press, 1990.
- Gourvish, T. R. "The Rise of the Professions." *Later Victorian Britain, 1867–1900*. Edited by T. R. Gourvish and Alan O'Day. New York: St. Martin's Press, 1988.

- Green, Andy. *Education and State Formation: The Rise of Education Systems in England, France and the USA*. New York: St. Martin's Press, 1990.
- Gunn, Peter. *Vernon Lee: Violet Paget, 1856–1935*. New York: Oxford University Press, 1964.
- A Handbook to the Paintings by Ancient Masters in the Art Treasures Exhibition, Being a Reprint of Critical Notices Originally Published in the "Manchester Guardian."* London: Bradbury and Evans, 1857.
- Handy, Ellen. "Dust Piles and Damp Pavements: Excrement, Repression, and the Victorian City in Photography and Literature." In Christ and Jordan, *Victorian Literature and the Victorian Visual Imagination*, 111–33.
- Harrison, Ada, and Derek Stanford. *Anne Brontë: Her Life and Work*. 1959. New Haven, CT: Archon Books, 1970.
- Hazlitt, William. "Essays on Reynolds's *Discourses*, Written for *The Champion*, 1814–15." In Reynolds, *Discourses on Art*, 320–36.
- . "Fragments on Art. Why the Arts Are Not Progressive?" 1814. In *William Hazlitt*, edited by Jon Cook, 257–62.
- . "Originality." 1830. In *William Hazlitt*, edited by Jon Cook, 270–77.
- . "Whether the Fine Arts are Promoted by Academies." 1814. In *William Hazlitt*, edited by Jon Cook, 262–66.
- Helsing, Elizabeth K. *Ruskin and the Art of the Beholder*. Cambridge, MA: Harvard University Press, 1982.
- Hill, Donald L. Notes. Pater, Walter. *The Renaissance: Studies in Art and Poetry, The 1893 Text*.
- Hirsch, Pam. "Ligginitis, Three Georges, Perie-Zadeh and Spitting Critics, Or Will the Real Mr. Eliot Please Stand Up?" *Critical Survey* 13, no. 2 (2001): 78–98. EBSCOhost. September 10, 2003. 10 pages.
- "The History of Our Lord." *London Quarterly Review* 23 (1864–65): 416–52.
- Holcomb, Adele M. "Anna Jameson: The First Professional English Art Historian." *Art History* 6.2 (June 1983): 171–87.
- Holy Bible. Revised Standard Version. New York: Thomas Nelson, Inc., 1972.
- Hornback, Bert G. explanatory notes. *Middlemarch*. By George Eliot. New York: W. W. Norton, 1977. 53.
- Horton, Susan R. "Were They Having Fun Yet? Victorian Optical Gadgetry, Modernist Selves." In Christ and Jordan, *Victorian Literature and the Victorian Visual Imagination*, 1–26.
- Houghton, Walter E. *The Victorian Frame of Mind: 1830–1870*. New Haven, CT: Yale University Press, 1959.
- Iovine, Julie V. "Turning a Competition into a Public Campaign: Finalists for Ground Zero Pull Out the Stops." *New York Times*, February 26, 2003: B1, B5.
- Israel, Kali. *Names and Stories: Emilia Dilke and Victorian Culture*. New York: Oxford University Press, 1999.
- Ivy, Robert. "Coming to Life." *Architectural Record* 198.10 (October 2010): 10.
- Jacobs, Naomi. "Gender and Layered Narrative in *Wuthering Heights* and *The Tenant of Wildfell Hall*." *Journal of Narrative Technique* 16 (1986): 204–19.
- Jameson, Anna Brownell. "Althorpe." *New Monthly Magazine* (January 1829): 81–90.
- . *Characteristics of Women, Moral, Poetical and Historical*. 2nd ed. 1832. London: G. Bell and Sons, 1833.

- . *Companion to the Most Celebrated Private Galleries*. London: Saunders and Otley, 1844.
- . *Handbook to the Public Galleries of Art in and Near London*. 1845. New York: Elibron Classics, 2005.
- . “The House of Titian.” *Memoirs and Essays Illustrative of Art, Literature and Social Morals*. New York: Wiley & Putnam, 1846. 2–39.
- . *Memoirs of the Early Italian Painters*. 1859. Boston: Houghton, Mifflin and Co., 1895.
- . *Sacred and Legendary Art*. 2 vols. 1848. London: Longmans, Green, 1870.
- Johnston, Judith. *Anna Jameson: Victorian Feminist, Woman of Letters*. Brookfield, VT: Ashgate Publishing Co, 1997.
- Johnston, Susan. *Women and Domestic Experience in Victorian Political Fiction*. Westport, CT: Greenwood, 2001.
- Jones, Owen. *The Grammar of Ornament*. 1856. New York: Van Nostrand Reinhold, 1972.
- Journals and Correspondence of Lady Eastlake*. Edited by Charles Eastlake Smith. 2 vols. London: John Murray, 1895.
- Kaiser, David Aram. *Romanticism, Aesthetics, and Nationalism*. New York: Cambridge University Press, 1999.
- Kestner, Joseph. “The Rose Image in *North and South*.” In *Protest & Reform: The British Social Narrative by Women, 1827–1867*. Madison, WI: University of Wisconsin Press, 1985. <http://www.victorianweb.org/authors/gaskell/kestner1.html> (June 3, 2008).
- Kimmelman, Michael. “America’s Star-Spangled Impressionist.” Review of Childe Hassam. *New York Times*, June 11, 2004. www.nytimes.com.
- . “Museum Can Be a Haven from All the Anxiety of Devastating Events.” *New York Times*, September 17, 2001: D1, D5.
- King, Lyndel Sanders. *The Industrialization of Taste: Victorian England and the Art Union of London*. Ann Arbor: UMI Research Press, 1985.
- Langland, Elizabeth. *Anne Brontë: The Other One*. Totowa, NJ: Barnes & Noble Books, 1989.
- . *Nobody’s Angels: Middle-Class Women and Domestic Ideology in Victorian Culture*. Ithaca, NY: Cornell University Press, 1995.
- Larson, Magali Sarfatti. *The Rise of Professionalism: A Sociological Analysis*. Berkeley: University of California Press, 1977.
- Layard, Sir A. H. “Manchester Exhibition.” *Quarterly Review* 102 (1857): 165–204.
- Lee, Vernon. Review of *The Little Schoolmaster Mark*, by J. H. Shorthouse. *Academy* 29 (December 29, 1883): 426–27.
- . *Renaissance Fancies and Studies*. New York: G. P. Putnam’s Sons, 1896.
- The Letters of Elizabeth Rigby, Lady Eastlake*. Edited by Julie Sheldon. Liverpool, UK: Liverpool University Press, 2009.
- Levine, Caroline. “‘Harmless Pleasure’: Gender, Suspense, and *Jane Eyre*.” *Victorian Literature and Culture* (2000): 275–86.
- . “Visual Labor: Ruskin’s Radical Realism.” *Victorian Literature and Culture* (2000): 73–86.
- Levine, George. “Two Ways Not To Be a Solipsist: Art and Science, Pater and Pearson.” *Victorian Studies* 43.1 (Autumn 2000): 7–42.
- Lew, Laurie Kane. “Cultural Anxiety in Anna Jameson’s Art Criticism.” *SEL: Studies in English Literature 1500–1900* 36 (1996): 829–56.

- Lewis, Mark. "What Is to Be Done? Art and Politics after the Fall." In *Ideology and Power in the Age of Lenin in Ruins*, edited and introduced by Arthur and Marilouise Kroker. New York: St. Martin's Press, 1991.
- Lochhead, Marion. *Elizabeth Rigby, Lady Eastlake*. London: John Murray, 1961.
- Losano, Antonia. "Anne Brontë's Aesthetics: Painting in *The Tenant of Wildfell Hall*." In *The Brontës in the World of the Arts*, edited by Sandra Hagan and Juliette Wells, 45–66. Burlington, VT: Ashgate, 2008.
- . "The Professionalization of the Woman Artist in Anne Brontë's *The Tenant of Wildfell Hall*." *Nineteenth-Century Literature* 58:1 (2003): 1–41.
- . *The Woman Painter in Victorian Literature*. Columbus: The Ohio State University Press, 2008.
- Macdonald, Stuart. *The History and Philosophy of Art Education*. Cambridge, UK: Lutterworth Press, 2004.
- "The Manchester Exhibition of Art-Treasures." *The Dublin University Magazine* 49 (1857): 608–20.
- Mansfield, Elizabeth. "Articulating Authority: Emilia Dilke's Early Essays and Reviews." *Victorian Periodicals Review* 31.1 (Spring 1998): 75–86.
- Matus, Jill L. "Confession, Secrecy, and Exhibition." *Unstable Bodies: Victorian Representations of Sexuality and Maternity*. New York: Manchester University Press, 1995.
- . "Looking at Cleopatra: The Expression and Exhibition of Desire in *Villette*." *Victorian Literature and Culture* 21 (1993): 345–67.
- Matz, Jesse. "Walter Pater's Literary Impressionism." *Modern Language Quarterly* 56.4 (Winter 1995): 433–56.
- McConkey, Kenneth. *Impressionism in Britain*. New Haven, CT: Yale University Press, 1995.
- McMaster, Juliet. "'Imbecile Laughter' and 'Desperate Earnest' in *The Tenant of Wildfell Hall*." *Modern Language Quarterly* 43.4 (December 1982): 352–69.
- Mehta, Uday Singh. *Liberalism and Empire: A Study in Nineteenth-Century British Liberal Thought*. Chicago: University of Chicago Press, 1999.
- Meisel, Martin. *Realizations: Narrative, Pictorial, and Theatrical Arts in Nineteenth-Century England*. Princeton, NJ: Princeton University Press, 1983.
- Merrill, Linda. *A Pot of Paint: Aesthetics on Trial in Whistler v. Ruskin*. Washington, DC: Smithsonian Institution Press, 1992.
- Miller, Andrew. *Novels Behind Glass: Commodity Culture and Victorian Narrative*. New York: Cambridge University Press, 1995.
- Mitchell, Charlotte. Explanatory notes to *Cranford*, by Elizabeth Gaskell, 180–94.
- Mitchell, Rosemary. "'The Busy Daughters of Clío': Women Writers of History from 1820–1880." *Women's History Review* 7:1 (March 1998): 107–34.
- Moore, George. *Conversations in Ebury Street*. New York: Boni and Liveright, 1924.
- . Review of *Modern Painting*. *Daily Chronicle* (June 10, 1893): 3.
- Morris, Pam. Introduction to *Wives and Daughters*, by Elizabeth Gaskell.
- Muschamp, Herbert. "Balancing Reason and Emotion in Twin Towers Void." *New York Times*, February 6, 2003: E1. 3 pages. *Academic Universe: Humanities*. Lexis-Nexis. Indiana University, Bloomington Library. <http://web.lexis-nexis.com/> (July 12, 2004).
- . "Designers' Dreams, Tempered by Reality." *New York Times*, February 26, 2003: B1, B5.
- Nash, Julie, and Barbara A. Suess, eds. Preface to *New Approaches to the Literary Art of the Brontës*. Burlington, VT: Ashgate, 2001.

- Nunn, Pamela Gerrish. "Critically Speaking." In *Women in the Victorian Art World*, edited by Clarissa Campbell Orr. New York: Manchester University Press, 1995.
- Oliphant, Margaret. Review of *Studies in the History of the Renaissance*, by Walter Pater. In *Walter Pater: The Critical Heritage*, edited by R. M. Seiler, 85–91. London: Routledge and Kegan Paul, 1980.
- Ormond, Leonee. "Mines of Misinformation: George Eliot and Old Master Paintings: Berlin, Munich, Vienna, and Dresden, 1854–5 and 1858." *The George Eliot Review* 33 (2002): 33–50.
- Ormond, Richard. *Daniel Maclise, 1806–1870*. Arts Council of Great Britain, 1972.
- Parker, Pamela Corpron. "From 'Ladies' Business to 'Real Business': Elizabeth Gaskell's Capitalist Fantasy in *North and South*." *Victorian Newsletter* 91 (Spring 1997): 1–3.
- Parkes, Adam. "A Sense of Justice: Whistler, Ruskin, James, Impressionism." *Victorian Studies* 42.4 (Summer 1999/2000): 593–629.
- Pater, Walter. *The Renaissance: Studies in Art and Poetry: The 1893 Text*. Edited by Donald L. Hill. Berkeley: University of California Press, 1980.
- Perkin, Harold. *Origins of Modern English Society*. Boston: Ark Paperbacks, 1985.
- Pogrebin, Robin. "The Incredible Shrinking Daniel Libeskind." *New York Times*, June 20, 2004. 5 pages. www.nytimes.com/2004/06/20/arts/design/20POGR.html.
- Poovey, Mary. *Uneven Developments: The Ideological Work of Gender in Mid-Victorian England*. Chicago: University of Chicago Press, 1988.
- Prettejohn, Elizabeth. "Aesthetic Value and the Professionalization of Victorian Art Criticism 1837–78." *Journal of Victorian Culture* 2.1 (Spring 1997): 71–94.
- . "Walter Pater and Aesthetic Painting." In *After the Pre-Raphaelites: Art and Aestheticism in Victorian England*, edited by Elizabeth Prettejohn. New Brunswick, NJ: Rutgers University Press, 1999.
- Pugin, A. W. *The True Principles of Pointed or Christian Architecture*. London: W. Hughes, 1841.
- Quinn, Malcolm. "The Political Economic Necessity of the Art School 1835–52." *iJADE* 30.1 (2011): 62–70.
- Reports of the Select Committee on Arts and Manufactures 1835–36; Parliamentary Papers, V, 375 (1835).
- Reynolds, Sir Joshua. *Discourses on Art*. 1797. Edited by Robert R. Wark. New Haven, CT: Yale University Press, 1997.
- Rischin, Abigail S. "Beside the Reclining Statue: Ekphrasis, Narrative, and Desire in *Middlemarch*." *PMLA* 111 (1996): 1121–32.
- Robins, Anna Gruetzner. *A Fragile Modernism: Whistler and his Impressionist Followers*. New Haven, CT: Yale University Press, 2007.
- Robinson, Ainslie. "The History of Our Lord as Exemplified in Works of Art: Anna Jameson's Coup de Grâce." *Women's Writing* 10.1 (2003): 187–200.
- Robinson, Solveig C., ed. *A Serious Occupation: Literary Criticism by Victorian Women Writers*. Peterborough, ON: Broadview Press, 2003.
- Romans, Mervyn. "An Analysis of the Political Complexion of the 1835/6 Select Committee on Arts and Manufactures." *iJADE* 26.2 (2007): 215–24.
- Ross, Robert, ed. *The First Collected Edition of the Works of Oscar Wilde*. 14 vols. *Miscellanies*, by Oscar Wilde. London: Dawsons, 1969.
- Ruskin, John. *The Complete Works of John Ruskin*. Edited by E. T. Cook and Alexander Wedderburn. 39 vols. London: George Allen, 1903–12.

- Schor, Hilary M. *Scheherezade in the Marketplace: Elizabeth Gaskell and the Victorian Novel*. New York: Oxford University Press, 1992.
- Seiler, Walter, ed. *Walter Pater, The Critical Heritage*. Boston: Routledge and Kegan Paul, 1980.
- Sellars, Jane. "The Art of Anne Brontë." In *The Art of the Brontës*, edited by Christine Alexander and Jane Sellars, 134–52. New York: Cambridge University Press, 1995.
- Sheldon, Julie. "In her own *métier*": The *Quarterly* review of *Jane Eyre*." *Women's History Review* 18.5 (November 2009): 835–47.
- . Introduction to *The Letters of Elizabeth Rigby, Lady Eastlake*. Liverpool, UK: Liverpool University Press, 2009.
- Sherman, Claire Richter, with Adele M. Holcomb, eds. *Women as Interpreters of the Visual Arts, 1820–1979*. Westport, CT: Greenwood Press, 1981.
- Shuttleworth, Sally. Introduction to *North and South*, by Elizabeth Gaskell, ix–xxxiv.
- Siegel, Jonah. *Desire & Excess: The Nineteenth-Century Culture of Art*. Princeton, NJ: Princeton University Press, 2000.
- . "Leonardo, Pater, and the Challenge of Attribution." *Raritan* 21 (2002): 159–87.
- Sorkin, Michael. "Smoke and Mirrors." *Architectural Record* 199.9 (September 2011): 80.
- Staley, Alan. "The Victorian Royal Academy." In *The Royal Academy Revisited: Victorian Paintings from the Forbes Magazine Collection*, by Christopher Forbes. New York: Forbes, 1975.
- Stegman, John. *Victorian Taste: A Study of the Arts and Architecture from 1830 to 1870*. London: Thomas Nelson and Sons, 1970.
- Stein, Richard L. "Street Figures: Victorian Urban Iconography." In Christ and Jordan, *Victorian Literature and the Victorian Visual Imagination*, 233–63.
- Stewart, Garrett. "Narrative Economies in *The Tenant of Wildfell Hall*." In Nash and Suess, *New Approaches to the Literary Art of Anne Brontë*.
- Stoddart, Judith. "Tracking the Sentimental Eye." In *Knowing the Past: Victorian Literature and Culture*, edited by Suzy Anger, 192–211. Ithaca, NY: Cornell University Press, 2001.
- Stoneman, Patsy. *Elizabeth Gaskell*. 2nd ed. New York: Manchester University Press, 2006.
- Strauss, Neil. "The Expression of Grief and the Power of Art." *New York Times*, September 13, 2001: E5.
- Taylor, Brandon. *Art for the Nation: Exhibitions and the London Public 1747–2001*. New Brunswick, NJ: Rutgers University Press, 1999.
- Thorp, Nigel, ed. *Whistler on Art: Selected Letters and Writings of James McNeill Whistler*. Washington, DC: Smithsonian Institution Press, 1994.
- Treuherz, Julian. *Victorian Painting*. London: Thames and Hudson, 1993.
- Uglow, Jenny. *Elizabeth Gaskell: A Habit of Stories*. New York: Farrar, Straus and Giroux, 1993.
- Valéry, Paul. "The Problem of Museums." In *Degas, Manet, Morisot*. Vol. 12. Translated by David Paul, 202–7. New York: Pantheon Books, 1960.
- Waagen, G. F. *The Manchester Exhibition; What to Observe: A Walk through the Art-Treasures Exhibition under the Guidance of Dr. Waagen, A Companion to the Official Catalogue*. London: John Murray, 1857.
- Waterfield, Giles. *Palaces of Art: Art Galleries in Britain 1790–1990*. London: Dulwich Picture Gallery, 1991.

- West, Shearer. "Laughter and the Whistler/Ruskin Trial." *Journal of Victorian Culture* 12.1 (2007): 42–63.
- Westcott, Andrea. "A Matter of Strong Prejudice: Gilbert Markham's Self Portrait." In Nash and Suess, *New Approaches to the Literary Art of the Brontës*.
- Wettlaufer, Alexandra K. *Portraits of the Artist as a Young Woman: Painting and the Novel in France and Britain, 1800–1860*. Columbus: The Ohio State University Press, 2011.
- Whistler, James McNeill. "Propositions—No. 2, May 1884: What Constitutes a Finished Picture." In *Whistler on Art*, edited by Nigel Thorp, 78. Glasgow, UK: Centre for Whistler Studies, University of Glasgow, 1884.
- . "Ten O' Clock." In *Whistler on Art*, edited by Nigel Thorp, 79–95. Glasgow, UK: Centre for Whistler Studies, University of Glasgow, 1885.
- . "Whistler vs. Ruskin." In *Whistler on Art*, edited by Nigel Thorp, 56–62. Glasgow, UK: Centre for Whistler Studies, University of Glasgow, 1878.
- Wiesenfarth, Joseph. "Middlemarch: The Language of Art." *PMLA* 97 (1982): 363–77.
- Wilde, Oscar. "The Critic as Artist." *Intentions*. 1890. London: Methuen & Co., 1913. 93–217.
- . "The Grosvenor Gallery 1877." In Ross, *The First Collected Edition of the Works of Oscar Wilde [Miscellanies volume]*, 5–23.
- . "The Grosvenor Gallery 1879." In Ross, *The First Collected Edition of the Works of Oscar Wilde [Miscellanies volume]*, 24–29.
- . *The Picture of Dorian Gray*. 1890. In *The Portable Oscar Wilde*, edited by Richard Aldington, 138–91. New York: Viking Press, 1966.
- Williams, Carolyn. *Transfigured World: Walter Pater's Aesthetic Historicism*. Ithaca, NY: Cornell University Press, 1989.
- Williams, Raymond. *Culture & Society: 1780–1950*. New York: Columbia University Press, 1983.
- Wise, Thomas, James, ed. *The Brontës: Their Lives, Friendships, and Correspondence*. 4 vols. Philadelphia: The Porcupine Press, 1980.
- Witemeyer, Hugh. *George Eliot and the Visual Arts*. New Haven, CT: Yale University Press, 1979.
- Wood, Christopher. *Victorian Painting*. London: Weidenfeld & Nicolson, 1999.
- Wornum, Ralph N. *Descriptive and Historical Catalogue of the Pictures in the National Gallery: With Biographical Notices of the Deceased Painters. Foreign Schools*. London: Printed for H. M. Stationery Office, 1870.
- Wright, Edgar. Introduction and notes to *Mary Barton*, by Elizabeth Gaskell.