

ACKNOWLEDGMENTS

The origins of this book can be traced to a question posed one day long ago at the University of California, Berkeley. “Why,” one of my professors asked, “doesn’t anyone write about Realism anymore?” My name quickly appeared to fill the gap, and a thesis gradually followed. From start to finish, Tim Clark unstintingly supported my work, and I doubt anyone will be surprised to hear the depth of his engagement as a supervisor. The page after page of handwritten commentary on my dissertation, for example, would constitute an independent article. The substance of his response to my argument has guided my research and writing ever since, and his own work continues to serve as a model of art historical scholarship.

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Elements of this book have been presented publicly, and I should thank all those who listened and responded to my work at the College Art Association, the Getty Research Institute, the Midwest Art History Society, the Nineteenth-Century French Studies Annual Colloquium, and the Nineteenth Century Studies Conference. A shorter version of chapter 1 appeared under the title “The Motionless Look of a Painting: Jules Bastien-Lepage, *Les Foins*, and the End of Realism” in *Art History* 37, no. 1 (February 2014):

38–67; chapter 4 was published in slightly different form as “Heroic Indolence: Realism and the Politics of Time in Raffaëlli’s *Absinthe Drinkers*” in *The Art Bulletin* 90, no. 2 (June 2008): 235–59. The readers for both journals provided insightful commentary that greatly improved my analysis. Likewise the peer review at Yale University Press helped enormously with a later stage of revision.

In particular, Michael Fried gave detailed and very encouraging commentary on the entire manuscript. All the way through, as this book no doubt shows, Fried’s command of period-specific art criticism and his account of the historical genesis of Modernism have informed my thinking and writing about nineteenth-century Realist painting.

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