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Employment, 1985-Present

Boston University, Department of History of Art & Architecture, College of Arts & Sciences and Graduate School of Arts & Sciences. Associate Professor, late eighteenth- and nineteenth-century European art. Director of Graduate Admissions (since 2004-05).

Education

Institute of Fine Arts, New York University, New York, New York
Ph.D. February 1986. Dissertation: “*Le Peuple de Dieu: Old Testament Motifs of Legislation, Prophecy and Exile in French Art between the Empires.*” Advisor: Robert Rosenblum.
Readers: Gert Schiff and Linda Nochlin.

M.A. June 1978.

Middlebury College, Middlebury, Vermont
B.A. May 1976. Cum Laude. Departmental High Honors (Art). Middlebury College Religion Department Award for Biblical Studies. Phi Beta Kappa.

Books

[*Loss in French Romantic Art, Literature, and Politics. New York and London: Routledge, 2022.*](#)

Broken Tablets: The Cult of the Law in French Art from David to Delacroix. Berkeley: University of California Press, 1993.

Journal Articles

“Resistance and Persistence: On the Fortunes and Reciprocal International Influences of French Romanticism.” *Studies in Romanticism* 57, no. 4 (Winter 2018): 505-38.

“John Ruskin, Philip Henry Gosse, William Dyce, and the Contemplation of Time at Mid-Century.” *The British Art Journal* 18, no. 3 (Winter 2017-18): 70-77.

“The Spectre of Invasion, from the French Revolution to the Channel Tunnel.” *The British Art Journal* 18, no. 1 (2017): 3-11.

“L’Année terrible Viewed by John Tenniel.” [*Nineteenth-Century Art Worldwide* 15, no. 1 \(Spring 2016\)](#).

“The London Sublime.” *The British Art Journal* 16, no. 2 (Autumn 2015): 76-88.

“On a Repainting by Millet.” [*Nineteenth-Century Art Worldwide* 13, no. 1 \(Spring 2014\)](#).

“John Martin’s Twin Pursuits.” *The British Art Journal* 11, no. 2 (2010-11): 36-42.

“The Thames and Sin in the Age of the Great Stink: Some Artistic and Literary Responses to a Victorian Environmental Crisis.” *The British Art Journal* 1, no. 2 (Spring 2000): 38-46.

“Our English Coasts, 1852: William Holman Hunt and Invasion Fear at Midcentury.” *Art Journal* 55, no. 2 (Summer 1996): 45-54.

“Chassériau’s Juvenilia: Some Early Works by an *enfant du siècle*.” *Zeitschrift für Kunstgeschichte* 57, no. 2 (1994): 219-38.

“Henri de Triqueti, Auguste Préault and the Glorification of Law under the July Monarchy.” *The Art Bulletin* 70, no. 3 (September 1988): 486-501.

“H.H. Richardson and the Hotel Brunswick.” *Marsyas, Studies in the History of Art* 21 (1981-82): 47-9.

Exhibition Catalogue Essay

“The Poetics of Pollution.” In *Turner, Whistler, Monet*, by Katharine Lochnan, John House, and Sylvie Patin, exh. cat., 51-63, with catalogue entry on p. 112. Toronto: Art Gallery of Ontario, London: Tate Britain, and Paris: Réunion des musées nationaux/Musée d’Orsay, 2004.

Chapters in Collected Conference Proceedings

“Théodore Chassériau and the Anti-Heroic Mode under the July Monarchy.” In *Chassériau (1819-1856). Un autre romantisme, Actes du colloque organisé par le Musée du Louvre, le 16 mars 2002*, edited by Stéphane Guégan and Louis-Antoine Prat, 11-38. Paris: La Documentation française/Musée du Louvre, 2002.

“Law and Justice in England and France: The View from Victorian London.” In *Law and the Image: The Authority of Art and the Aesthetics of Law*, edited by Costas Douzinas and Lynda Nead, 178-99. Chicago: University of Chicago Press, 1999.

“Wandering in the Wilderness under Louis-Philippe.” In *Moving Forward, Holding Fast: The Dynamics of Nineteenth-Century French Culture*, edited by Barbara T. Cooper and Mary Donaldson-Evans, 131-150. Amsterdam: Rodopi, 1997.

“Paintings of Terrorized *parlementaires* for the Bourbon Conseil d’état.” In *The Play of Terror in Nineteenth-Century France*, edited by Allan H. Pasco and John T. Booker, 58-73. Newark, DE: University of Delaware Press and London: Associated University Presses, 1997.

Book and Exhibition Reviews

Review of *Louis Janmot: Le Poème de l’âme (Louis Janmot: The Poem of the Soul)*, by Servane Dargnies-de Vitry and Stéphane Paccoud, with contributions by Isabelle Saint-Martin, Elena Marchetti, and Clément Paradis, exh. cat. Paris: Musée d’Orsay, in association with In Fine éditions d’art, 2023, [Nineteenth-Century Art Worldwide 23, no. 1 \(Spring 2024\)](#).

Review of *The Presence of the Past in French Art, 1870-1905: Modernity and Continuity*, by Richard Thomson. New Haven and London: Yale University Press, 2021, [Nineteenth-Century French Studies 52, nos. 1-2 \(Fall-Winter 2023-24\)](#).

Review of *Narrative Painting in Nineteenth-Century Europe*, by Nina Lübbren, Manchester: Manchester University Press, 2023, [Nineteenth-Century Art Worldwide 22, no. 2 \(Autumn 2023\)](#).

Review of *The Architecture of Steam: Waterworks and the Victorian Sanitary Crisis*, by James Douet. Swindon: Liverpool University Press on behalf of Historic England, and Oxford: Oxford University Press, 2023, *The Burlington Magazine* 165 (September 2023): 1045-46.

Review of *Radical Picasso: The Use Value of Genius*, by C.F.B. Miller. Oakland: University of California Press, 2022, *The Burlington Magazine* 165 (July 2023): 809-10.

Review of *Courbet’s Landscapes: The Origins of Modern Painting*, by Paul Galvez, New Haven and London: Yale University Press, 2022. [Nineteenth-Century French Studies 51, nos. 3-4 \(Spring-Summer 2023\)](#).

Review of *Dividing Paris: Urban Renewal and Social Inequality, 1852-1870*, by Esther da Costa Meyer. Princeton and Oxford: Princeton University Press, 2022, *The Burlington Magazine* 164 (December 2022): 1299-1300.

Review of *Rodin in the United States: Confronting the Modern*, edited by Antoinette Le Normand-Romain, exh. cat. Williamstown: Sterling and Francine Clark Art Institute, in association with Yale University Press, 2002, [Nineteenth-Century Art Worldwide 21, no. 3 \(Autumn 2022\)](#).

Review of *Delacroix*, by Sébastien Allard and Côme Fabre, with contributions by Dominique de Font-Réaulx, Michèle Hannoosh, Mehdi Korchane, and Asher Miller, exh. cat. New York: Metropolitan Museum of Art, 2018, [caa.reviews \(May 2, 2019\)](#).

Review of *Courbet, Mapping Realism: Paintings from the Royal Museums of Fine Arts of Belgium and American Collections*, edited by Jeffrey Howe, exh. cat. Chestnut Hill, MA: McMullen Museum of Art, Boston College, in association with University of Chicago Press, 2013, [caa.reviews \(April 4, 2014\)](#).

Review of *Degas and the Nude*, by George T.M. Shackelford and Xavier Rey, with contributions by Lucian Freud, Martin Gayford, and Anne Roquebert, exh. cat. Boston: MFA Publications, 2011, [caa.reviews \(August 16, 2012\)](#).

Review of *Picasso Looks at Degas*, by Elizabeth Cowling and Richard Kendall, exh. cat. Williamstown: Sterling and Francine Clark Art Institute, and Barcelona: Museu Picasso, 2010, [caa.reviews \(January 6, 2011\)](#).

Review of *James Tissot: Victorian Life/Modern Love*, by Nancy Rose Marshall and Malcolm Warner, exh. cat. New York: American Federation of Arts, and New Haven: Yale Center for British Art, in association with Yale University Press, 1999, *Nineteenth-Century French Studies* 29, nos. 3-4 (Spring-Summer 2001): 341-43.

Review of *The Glory of Van Gogh: An Anthropology of Admiration*, by Nathalie Heinich, translated by Paul Leduc Browne. Princeton: Princeton University Press, 1996, *American Historical Review* 102, no. 4 (October 1997): 1178-79.

Review of *Building Paris: Architectural Institutions and the Transformation of the French Capital, 1830-1870*, by David Van Zanten. Cambridge: Cambridge University Press, 1994, *Nineteenth-Century French Studies* 24, nos. 1-2 (Fall-Winter 1995-96): 249-50.

Review of *Jacques-Louis David: Art in Metamorphosis*, by Dorothy Johnson. Princeton: Princeton University Press, 1993, *American Historical Review* 100, no. 5 (December 1995): 1586.

Review of *As Befits a Legend: Building a Tomb for Napoleon, 1840-1861*, by Michael Paul Driskel. Kent, OH: Kent State University Press, 1993, *Nineteenth-Century French Studies* 23, nos. 3-4 (Spring-Summer 1995): 539-40.

Review of *In the Theater of Criminal Justice: The Palais de Justice in Second Empire Paris*, by Katherine Fischer Taylor. Princeton: Princeton University Press, 1993, *Nineteenth-Century French Studies* 23, nos. 1-2 (Fall-Winter 1994-95): 280-81.

Review of *Representing Belief: Religion, Art, and Society in Nineteenth-Century France*, by Michael Paul Driskel. University Park: Penn State University Press, 1992, *Nineteenth-Century French Studies* 22, nos. 1-2 (Fall-Winter, 1993-94): 282-83.

“Revolutionary Fictions,” review of *Fictions of the French Revolution*, edited by Bernadette Fort. Evanston: Northwestern University Press, 1991; *The Twilight of the Goddesses: Women and Representation in the French Revolutionary Era*, by Madelyn Gutwirth. New Brunswick, NJ: Rutgers University Press, 1992; and *The Family Romance of the French Revolution*, by Lynn Hunt. Berkeley: University of California Press, 1992, *Art Journal* 52, no. 3 (Fall 1993): 88-91.

“The Grand Prix de Rome at the National Academy of Design,” review of *The Grand Prix de Rome, Paintings from the École des Beaux-Arts, 1797-1863*, exh. cat. New York: National Academy of Design, 1984, *Arts Magazine* (March 1984): 124-25.

“Gregory Dru,” review of *Tableau Portraits*. New York: Soho Photo Gallery, 1983. *Arts Magazine* (March 1983): 17.

“Copenhagen’s French Masterpieces,” review of *Gauguin and Masterpieces from Ordrupgaard of Copenhagen*. Musée Marmottan Monet, Paris, 1981, *Arts Magazine* (December 1981): 156-57.

“An Exhibition of Drawings by Chassériau at the Louvre,” review of *Revoir Chassériau*. Paris: Musée du Louvre, 1981, *Arts Magazine* (April 1981): 148-49.

Conference Papers

“Janmot and Delacroix: Perpendicular Lives,” in the symposium : *À la croisée des pratiques artistiques, Louis Janmot et les arts au XIX^e siècle*. Lyon: Musée des Beaux-Arts (November 17, 2023).

“Legacies of Loss: From Disenchantment to Transcendence,” 45th Annual Nineteenth-Century French Studies Colloquium. Sarasota: Florida State University and the John and Mabel Ringling Museum of Art (October 31-November 2, 2019).

“The London Sublime,” in *Open Eyes and Open Mind: The Art History of Robert Rosenblum: A Symposium in Honor of the 50th Anniversary of Robert Rosenblum’s Ph.D. from the Institute of Fine Arts, New York University*, New York, October 13-14, 2006.

“Imagining Purity in the Age of the Great Stink,” in the symposium *Turner, Whistler, Monet — Aesthetics, Pollution, and the City*, Tate Britain, London, April 15-16, 2005.

“Danger across the Water: Painting, Pollution, and Prostitution in Nineteenth-Century London and Paris,” in the symposium *Impressionism and the Aesthetics of Pollution*, Art Gallery of Ontario, Toronto, June 18-19, 2004.

“Three Concepts of Time from the Autumn of Natural Theology,” in the symposium *Pre-Raphaelitism and Science*, Tate Britain, London, March 19, 2004.

“Théodore Chassériau and the Anti-Heroic Mode under the July Monarchy,” in the symposium *Théodore Chassériau (1819-1856): Un autre romantisme*, Musée du Louvre, Paris, March 16, 2002.

“Issues in Nineteenth-Century Religious Art,” in the panel discussion *Picturing Piety: Encounters between Religion and Art*, The Jewish Museum, New York, December 2, 2001.

Panel discussant in *Channel Crossings: Britain, France and the Tradition of Artistic Exchange*, Annual Meeting of the College Art Association, Chicago, March 1, 2001.

“Ruskin and Baudelaire: Perpendicular Lives,” Annual Meeting of the College Art Association, New York, February 24, 2000.

“‘A French Lesson’: The Siege of Paris and the Commune Viewed from London,” 24th Annual Meeting of the Colloquium in Nineteenth-Century French Studies, Pennsylvania State University, State College, October 22-25, 1998.

“The Autumn of Natural Theology,” in the symposium *Science and the Visual Imagination in the Nineteenth Century*, The Huntington Library, San Marino, CA, May 29-30, 1998.

“Victorian Water: Images of Purity and Filth from the Age of the Great Stink,” Annual Meeting of the College Art Association, New York, February 15, 1997.

“Symmetrical Shams: French Laws Viewed from England,” in the symposium *The Art of Justice: Aesthetics, Images, Laws*, sponsored by the Tate Gallery and the Departments of Art History and Law, Birkbeck College, University of London, Tate Gallery, London, February 16-17, 1996.

“Wandering in the Wilderness under Louis-Philippe,” 21st Annual Meeting of the Colloquium in Nineteenth-Century French Studies, University of Delaware, Wilmington, October 19-22, 1995.

“*Our English Coasts, 1852: William Holman Hunt and Invasion Fear at Mid-Century*,” *Pre-Raphaelite Symposium*, Delaware Art Museum, Wilmington, September 22-23, 1995.

“Providence, Virtue, and the Legislator: A Posthumous Dialogue between Bossuet and Fénelon,” 18th Annual Conference of the Northeast American Society for Eighteenth-Century Studies, Fordham University, New York, October 6-9, 1994.

“By the Waters of Babylon: Patriotism and Exile under the July Monarchy,” 20th Annual Meeting of the Colloquium in Nineteenth-Century French Studies, University of California at Santa Barbara, October 20-23, 1994.

“Paintings of Terrorized *parlementaires* for the Bourbon Conseil d’état,” 19th Annual Meeting of the Colloquium in Nineteenth-Century French Studies, University of Kansas, Lawrence, October 29, 1993.

Louis de Fontanes and Benjamin West’s *Moses Receiving the Laws*, 17th Annual Conference of the Northeast American Society for Eighteenth-Century Studies, Yale Center for British Art, New Haven, October 2, 1993.

“Chassériau’s Juvenilia: Some Early Works by an enfant du siècle,” Annual Meeting of the College Art Association, Seattle, February 4, 1993.

“An Assembly of Mutes: Napoleon’s Silencing of the Corps législatif,” 18th Annual Meeting of the Colloquium in Nineteenth-Century French Studies, State University of New York at Binghamton, October 24, 1992.

“Broken Tablets: French Images of Moses and the Law, 1789-1848,” 16th Annual Meeting of the Colloquium in Nineteenth-Century French Studies, University of Oklahoma, Norman, October 12, 1990.

“The Theme of Legislation in the Decoration of the Palais-Bourbon Library by Delacroix,” Annual Meeting of the College Art Association, Los Angeles, February 1985.

“H.H. Richardson and the Hotel Brunswick,” Meeting of the New York Chapter of the Society of Architectural Historians, New York, May 1979.

Selected Public Lectures

“[The London Art Scene in the Age of Sargent](#),” Museum of Fine Arts, Boston, December 6, 2023.

“Discovery of the Self” and “Modernity’s Mirrors,” Museum of Fine Arts, Boston, February 25 and March 3, 2020, repeated February 27 and March 5, 2020.

“[Learning to See](#),” a three-part lecture series, July 8, 16, and 23, 2019.

“In the Wake of Toulouse-Lautrec,” Museum of Fine Arts, Boston, May 15, 2019.

“Painters at Home in the Bauhaus,” Museum of Fine Arts, Boston, February 26, 2019, repeated February 28, 2019.

“[Earth and Forest: Millet and the Painters of Barbizon](#)” and “Post-Impressionism: The Impressionist Legacy Transformed,” Museum of Fine Arts, Boston, October 3, 2018, and December 5, 2018.

“Rothko’s Contemporaries and his Legacy,” Museum of Fine Arts, Boston, April 24, 2018, repeated April 26, 2018.

“Women in the Sister Arts: The Long Nineteenth Century,” Museum of Fine Arts, Boston, February 27, 2018, repeated March 1, 2018.

“Rodin and Beyond,” Museum of Fine Arts, Boston, October 25, 2017.

“Matisse’s Legacy,” Museum of Fine Arts, Boston, May 10, 2017.

“A New Century,” in the series *Picasso*, Museum of Fine Arts, Boston, February 2, 2016 repeated February 4, 2016.

“[Contemporaries of Rembrandt and Vermeer](#),” Museum of Fine Arts, Boston, December 2, 2015.

Fellowships

Senior Research Fellowship, The Humanities Foundation, Boston University, 2006-07.

Visiting Fellowship, Yale Center for British Art, New Haven, January 2003.

Awards

College Prize for Excellence in Student Advising, College of Arts & Sciences, Boston University, May 13, 2006.

Teaching Award, Honors Program, College of Arts & Sciences, Boston University, Spring 2004.

Volunteering

Article in *BU Today* (August 28, 2019) regarding volunteer lecturing at an assisted living residence: [“Never Too Old To Learn”](#).