Their book portrays Tissot as "the painter of modern life"—in the Baudelairian sense. Although formally conservative in painting technique, they argue, Tissot was one of the best observers of life in the 19th century, focusing on the complex manners and morals of Victorian society. This argument is presented in the introductory essay as well as in the thorough catalog entries of the artist's paintings and prints. The other recent general monograph on the subject of Tissot, Russell Ash's James Tissot (Abrams, 1992), has beautiful plates but is not as strong a book, with very little analysis. This book presents more than 100 paintings, prints and watercolours that represent every phase of Tissot's career. The authors explore his themes and interests and consider the influence on his work of Baudelaire's essay on the aesthetics of modernity.

James Tissot: The Life of Christ. Judith F. Dolkart. 5.0 out of 5 stars 1. Fully illustrated and to accompany an exhibition, this book presents more than 100 paintings, prints and watercolours that represent every phase of Tissot's career. The authors explore his themes and interests and consider the influence on his work of Baudelaire's essay on the aesthetics of modernity.

James Tissot moved from Paris to London in the wake of the Franco-Prussian War in 1871. Already an Anglophile, he quickly adapted to life in Britain, earning success with elaborate and colorful contemporary costume pieces.