

HART20028: Paris

[View Online](#)

Adler, Kathleen. 1986. *Manet*. Oxford: Phaidon.

———. 2006. "'We'll Always Have Paris': Paris as Training Ground and Proving Ground". In *Americans in Paris, 1860-1900*, 11–55. London: National Gallery.

Antliff, Mark, and Patricia Dee Leighton. 2001. *Cubism and Culture*. New York: Thames & Hudson.

Bezucha, Robert J. 1990. 'An Introduction to the History'. In *The Art of the July Monarchy: France 1830 to 1848*, 17–48. Columbia: University of Missouri Press.

Bishop, Janet C.,
Ce

cile Debray, Rebecca A. Rabinow, San Francisco Museum of Modern Art, Grand Palais (Paris, France), and Metropolitan Museum of Art (New York, N.Y.). n.d. *The Steins Collect: Matisse, Picasso, and the Parisian Avant-Garde*. [San Francisco, Calif.]: San Francisco Museum of Modern Art.

Blake, Nigel, and Frascina Frascina. 1993. 'Modern Practices of Art and Modernity'. In *Modernity and Modernism: French Painting in the Nineteenth Century*, Modern art-practices and debates:50–140. New Haven, [Conn.]: Yale University Press.

Boime, Albert. 1986. 'The Crystallization of French Official Art'. In *The Academy and French Painting in the Nineteenth Century*, 1–21. New Haven: Yale University Press.

———. 1996. 'Manet's "A Bar at the Folies-Bergere" as an Allegory of Nostalgia'. In *12 Views of Manet's Bar, The Princeton series in nineteenth-century art, culture, and society*:47–70. Princeton, N.J.: Princeton University Press.

———. n.d. *Art and the French Commune: Imagining Paris after War and Revolution*. Princeton, N.J.: Princeton University Press.

———. n.d. *The Academy and French Painting in the Nineteenth Century*. New Haven [Conn.]: Yale University Press.

Broude, Norma. 1986. 'Outing Impressionism: Homosexuality and Homosocial Bonding in the Work of Caillebotte and Bazille'. In *Gustave Caillebotte and the Fashioning of Identity in Impressionist Paris*, 117–74. New Haven: Yale University Press.

Brown, Marilyn. 1983. *The Image of the*

'Bohe

mien' from Diaz to Manet and Van Gogh. Ann Arbor, Mich: University Microfilms International.

Caillebotte, Gustave, and Norma Broude. 2002. *Gustave Caillebotte and the Fashioning of Identity in Impressionist Paris*. New Brunswick, NJ: Rutgers University Press.

Caillebotte, Gustave, Anne Distel, Galeries nationales du Grand Palais (France), Art Institute of Chicago, and Los Angeles County Museum of Art. n.d. *Gustave Caillebotte, Urban Impressionist*. Paris: Re

union des
Muse

es Nationaux.

Carey, Frances, Antony Griffiths, and British Museum. Department of Prints and Drawings. 1978. *From Manet to Toulouse-Lautrec: French Lithographs, 1860-1900 : Catalogue of an Exhibition at the Department of Prints and Drawings in the British Museum, 1978*. London: British Museum Publications.

Clark, T. J. 1985. 'The View from Notre Dame'. In *The Painting of Modern Life: Paris in the Art of Manet and His Followers*, 23-78. London: Thames and Hudson.

———. 1999. *The Painting of Modern Life: Paris in the Art of Manet and His Followers*. Rev. ed. London: Thames & Hudson.

Clayson, Hollis. 1991. 'Painting the Traffic in Women'. In *Painted Love: Prostitution in French Art of the Impressionist Era*, 1-26. New Haven: Yale University Press.
<http://www.getty.edu/publications/virtuallibrary/0892367296.html>.

———. 1999. 'A Wintry Masculinity: Art, Soldiering, and Gendered Space in Paris under Siege'. *Nineteenth-Century Contexts* 20 (4): 385-408.
<https://doi.org/10.1080/08905499908583458>.

———. 2002. 'The Food Crisis'. In *Paris in Despair: Art and Everyday Life under Siege (1870-71)*, 163-91. Chicago, London: University of Chicago Press.

———. n.d. *Painted Love: Prostitution in French Art of the Impressionist Era*. New Haven: Yale University Press.

———. n.d. *Paris in Despair: Art and Everyday Life under Siege (1870-71)*. Chicago: University of Chicago Press.

Collins, Bradford R. n.d. *12 Views of Manet's Bar*. Princeton, N.J.: Princeton University Press.

Cottingham, David. 1988. 'What the Papers Say: Politics and Ideology in Picasso's Collages of 1912'. *Art Journal* 47 (4). <https://doi.org/10.2307/776984>.

———. 2004. *Cubism and Its Histories*. Manchester: Manchester University Press.

———. n.d. *Cubism in the Shadow of War: The Avant-Garde and Politics in Paris 1905-1914*. New Haven: Yale University Press.

Cowling, Elizabeth, Jennifer Mundy, and Tate Gallery. 1990. *On Classic Ground: Picasso, Le*

ger, de Chirico, and the New Classicism, 1910-1930. London: Tate Gallery.

Cowling, Elizabeth, Tate Modern (Gallery), Galeries nationales du Grand Palais (France), and Museum of Modern Art (New York, N.Y.). 2002. *Matisse, Picasso*. London: Tate Pub.

Daumier,
Honore

. n.d. *Honore*

Daumier 1808-1879: The Armand Hammer Daumier Collection, Incorporating a Collection from George Longstreet. Los Angeles: Armand Hammer Foundation.

De Young, Justine. 2011. "'Housewife or Harlot': Art, Fashion, and Morality in the Paris Salon of 1868". In *Cultures of Femininity in Modern Fashion*. Vol. *Becoming modern: new nineteenth-century studies*. Hanover, N.H.: University Press of New England.

Dickerman, Leah, Brigid Doherty, Centre Georges Pompidou, National Gallery of Art (U.S.), and Museum of Modern Art (New York, N.Y.). n.d. *Dada: Zurich, Berlin, Hannover, Cologne, New York, Paris*. Washington [D.C.]: National Gallery of Art in association with D.A.P./ Distributed Art Publishers, New York.

Dolan, Therese. 2013. *Manet, Wagner, and the Musical Culture of Their Time*. England: Ashgate.

D'Souza, Aruna, and Tom McDonough, eds. 2006. *The Invisible Fla*

neuse?: Gender, Public Space, and Visual Culture in Nineteenth-Century Paris. Manchester: Manchester University Press.

Dunlop, Ian. 1972. 'The Salon d'Automne'. In *The Shock of the New: Seven Historic Exhibitions of Modern Art*, 88–119. London: Weidenfeld and Nicolson.

Elderfield, John, Henri Matisse, and Museum of Modern Art (New York, N.Y.). n.d. *Henri Matisse: A Retrospective*. New York: Museum of Modern Art.

Elderfield, John, Museum of Modern Art (New York, N.Y.), San Francisco Museum of Modern Art, and Kimbell Art Museum. n.d. *The 'Wild Beasts': Fauvism and Its Affinities*. New York: Museum of Modern Art.

Eliel, Carol S.,
Franc

oise Ducros, Tag Gronberg, and Los Angeles County Museum of Art. 2001. *L'Esprit Nouveau: Purism in Paris, 1918-1925*. Los Angeles, Calif: Los Angeles County Museum of Art in association with Harry N. Abrams.

Flam, Jack D., and Henri Matisse. 1986. *Matisse: The Man and His Art, 1869-1918*. London: Thames and Hudson.

Florman, Lisa. 2003. 'The Difference Experience Makes in "The Philosophical Brothel"'. *The Art Bulletin* 85 (4). <https://doi.org/10.2307/3177369>.

Friedrich, Otto. 1992. *Olympia: Paris in the Age of Manet*. London: Aurum.

Garb, Tamar. 1994. *Sisters of the Brush: Women's Artistic Culture in Late Nineteenth-Century Paris*. New Haven: Yale University Press.

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

Green, Christopher. 1987. *Cubism and Its Enemies: Modern Movements and Reaction in French Art, 1916-1928*. New Haven: Yale University Press.

Green, Nicholas. 1989. 'Circuits of Production, Circuits of Consumption: The Case of Mid-Nineteenth-Century French Art Dealing'. *Art Journal* 48 (1). <https://doi.org/10.2307/776917>.

Green, Pauline, Jane Kinsman, and National Gallery of Australia. 1996. *Paris in the Late Nineteenth Century*. Canberra: National Gallery of Australia.

Greenhalgh, Paul. n.d. *Ephemeral Vistas: The Expositions Universelles, Great Exhibitions, and World's Fairs, 1851-1939*. Manchester, UK: Manchester University Press.

Griffiths, Harriet Celia. 2013. 'The Jury of the Paris Fine Art Salon, 1831-1852'. <https://ore.exeter.ac.uk/repository/handle/10871/12221>.

Gronberg, Tag. 1992. 'Speaking Volumes: The Pavillon de l'Esprit Nouveau'. *Oxford Art Journal* 15 (2): 58-69. <https://doi.org/10.1093/oxartj/15.2.58>.

———. 1998. *Designs on Modernity: Exhibiting the City in 1920s Paris*. Manchester: Manchester University Press.

Groom, Gloria Lynn and Art Institute of Chicago. 2012. *Impressionism, Fashion, & Modernity*. Chicago: Art Institute of Chicago.

Hanson, Anne Coffin. 1977. *Manet and the Modern Tradition*.

Harvey, David. 2003. 'Dreaming the Body Politic: Revolutionary Politics and Utopian Schemes'. In *Paris, Capital of Modernity*, 59-89. New York: Routledge. <https://ebookcentral.proquest.com/lib/bristol/reader.action?docID=182818&ppg=6>.

———. 2006. *Paris, Capital of Modernity*. 1st pbk. ed. New York: Routledge.

Herbert, Robert L. n.d. *Impressionism: Art, Leisure and Parisian Society*. New Haven, Conn:

Yale University Press.

Hicken, Adrian. n.d. *Apollinaire, Cubism and Orphism*. Aldershot, Hants: Ashgate.

Higonnet, Patrice. 2002. 'Paris in the World'. In *Paris: Capital of the World*, 230–60. Cambridge, Mass: Belknap Press of Harvard University Press.

Krell, Alan, and
E

douard Manet. 1996. *Manet and the Painters of Contemporary Life*. New York, N.Y.: Thames and Hudson.

Lampert, Catherine. 2006. *Rodin*. London: Royal Academy of Arts.

———. 2013. 'The Silent Hero of Modern Life'. In *Daumier: Visions of Paris*, 14–25. London: Royal Academy of Arts.

Landes, Joan B. 2001. *Visualizing the Nation: Gender, Representation, and Revolution in Eighteenth-Century France*. Ithaca: Cornell University Press.

Laughton, Bruce. n.d.
Honoré
Daumier. New Haven: Yale University Press.

Leighten, Patricia. 1985. 'Picasso's Collages and the Threat of War, 1912-13'. *The Art Bulletin* 67 (4). <https://doi.org/10.2307/3050849>.

———. 1990. 'The White Peril and L'Art Negre: Picasso, Primitivism, and Anticolonialism'. *The Art Bulletin* 72 (4). <https://doi.org/10.2307/3045764>.

Leighten, Patricia Dee and Paul Avrich Collection (Library of Congress). n.d. *Re-Ordering the Universe: Picasso and Anarchism, 1897-1914*. Princeton, N.J.: Princeton University Press.

Lorente, Jesús-Pedro. 1995. 'Galleries of Modern Art in Nineteenth-Century Paris and London: Their Location and Urban Influence'. *Urban History* 22 (2): 187–204. <https://doi.org/10.1017/S0963926800000468>.

Mainardi, Patricia. 1987. *Art and Politics of the Second Empire: The Universal Expositions of 1855 and 1867*. New Haven: Yale University Press.

Mainardi, Patricia. 1987. 'Second Empire Art Policy: The 1850s'. In *Art and Politics of the Second Empire: The Universal Expositions of 1855 and 1867*, 33–38. New Haven: Yale University Press.

Mainardi, Patricia. 1989a. 'Assuring the Empire of the Future: The 1798 Fete de La Liberte'. *Art Journal* 48 (2). <https://doi.org/10.2307/776966>.

———. 1989b. 'The Double Exhibition in Nineteenth-Century France'. *Art Journal* 48 (1). <https://doi.org/10.2307/776915>.

———. 1993a. 'Pictures to See and Pictures to Sell'. In *The End of the Salon: Art and the State in the Early Third Republic*, 9–35. Cambridge: Cambridge University Press.

———. 1993b. *The End of the Salon: Art and the State in the Early Third Republic*. Cambridge: Cambridge University Press.

———. 2008. 'By Susan S. Waller. Aldershot: Ashgate, 2006. Pp. Xvii+168. \$99.95.' *The Journal of Modern History* 80 (1): 156–57. <https://doi.org/10.1086/586778>.

Malcolm Gee. 1981. *Dealers, Critics, and Collectors of Modern Painting*. New York: Garland Pub.

Man Ray, and Herbert R. Lottman. 2001. *Man Ray's Montparnasse*. New York: H.N. Abrams.

Manet, Edouard, John Rothenstein, and R. H. Wilenski. 1945. *Manet ; with an Introduction by John Rothenstein and Notes by R.H. Wilenski*. London: Faber.

Manet,
E

douard, Mary Anne Stevens, and Lawrence W. Nichols. 2012. *Manet: Portraying Life*. Toledo: Toledo Museum of Art.

McCauley, Elizabeth Anne. n.d. *Industrial Madness: Commercial Photography in Paris, 1848-1871*. New Haven: Yale University Press.

Melot, Michel. 1988. 'Daumier and Art History: Aesthetic Judgement/Political Judgement'. *Oxford Art Journal* 11 (1): 3–24. <https://doi.org/10.1093/oxartj/11.1.3>.

Metropolitan Museum of Art (N.Y.) and Palais des beaux-arts (Paris). 1980. *After Daguerre: Masterworks of French Photography (1848-1900) from the Bibliothe*

que Nationale : [Catalogue of an Exhibition Held at the Muse

e Du Petit Palais, Paris, September 18-November 23, 1980, and the Metropolitan Museum of Art, New York, December 18,1980-February 15,1981]. New York: Metropopolitan Museum of Art.

Milner, John. 1988. *The Studios of Paris: The Capital of Art in the Nineteenth Century*. New Haven: Yale University Press.

Mondenard, Anne de, Peter Barberie, Franc

oise Reynaud, Joke de Wolf, Sarah Kennel, Charles Marville, National Gallery of Art (U.S.), Metropolitan Museum of Art (New York, N.Y.), and National Gallery of Canada. 2013. *Charles Marville: Photographer of Paris*. Washington: National Gallery of Art.

Montagné Villette, Solange, and Irene Hardill. 2010. 'Paris and Fashion: Reflections on the

Role of the Parisian Fashion Industry in the Cultural Economy'. *International Journal of Sociology and Social Policy* 30 (9/10): 461–71.
<https://doi.org/10.1108/01443331011072235>.

Morton, Marsha, and Peter L. Schmunk. 2011. *The Arts Entwined: Music and Painting in the Nineteenth Century*. Vol. 2. London: Routledge.

Munholland, John Kim. 2001. 'Republican Order and Republican Tolerance in Fin-de-Siecle France'. In *Montmartre and the Making of Mass Culture*, 15–36. New Brunswick, N.J., London: Rutgers University Press.

Muse

e d'art moderne de la ville de Paris. 2000. *L'Ecole de Paris, 1904-1929: La Part de l'autre* :
 Muse

e d'art Moderne de La Ville de Paris, 30 Novembre 2000-11 Mars 2001. Paris: Paris
 muse

es.

Nancy Forgione. 2005. 'Everyday Life in Motion: The Art of Walking in Late-Nineteenth-Century Paris'. *The Art Bulletin* 87 (4).
https://www.jstor.org/stable/25067208?seq=1#metadata_info_tab_contents.

Nochlin, Linda. 2007. 'Courbet, the Commune, and the Visual Arts'. In *Courbet*, 84–94. London: Thames & Hudson.

Perez, Gilberto. 1983a. 'Atget's "Stillness"'. *The Hudson Review* 36 (2).
<https://doi.org/10.2307/3856708>.

———. 1983b. 'Atget's "Stillness"'. *The Hudson Review* 36 (2).
<https://doi.org/10.2307/3856708>.

Perry, Gill. 1995. '"In the Wings of Modern Painting": Women Artists, the Fauves and the Cubists'. In *Women Artists and the Parisian Avant-Garde: Modernism and 'feminine' Art, 1900 to the Late 1920s*, 39–81. Manchester: Manchester University Press.

Picasso, Pablo, Georges Braque, Bernice Rose, Tom Gunning, and PaceWildenstein (Firm). 2007. *Picasso, Braque and Early Film in Cubism: April 20-June 23, 2007* PaceWildenstein. New York: Pace Wildenstein.

Poggi, Christine. n.d. *In Defiance of Painting: Cubism, Futurism, and the Invention of Collage*. New Haven: Yale University Press.

Prendergast, Christopher. 1992. *Paris and the Nineteenth Century*. Cambridge, Mass., USA: Blackwell.

Reff, Theodore and National Gallery of Art (U.S.). n.d. *Manet and Modern Paris: One Hundred Paintings, Drawings, Prints, and Photographs by Manet and His Contemporaries*. Washington: National Gallery of Art.

Roger Fry. 1922. 'French Art of the Nineteenth Century-Paris'. *The Burlington Magazine for Connoisseurs* 40 (231).

https://www.jstor.org/stable/861510?seq=1#metadata_info_tab_contents.

Roos, Jane Mayo. 1986. 'Rodin's Monument to Victor Hugo: Art and Politics in the Third Republic'. *The Art Bulletin* 68 (4). <https://doi.org/10.2307/3051045>.

———. 1996a. *Early Impressionism and the French State (1866-1874)*. Cambridge [England]: Cambridge University Press.

———. 1996b. 'Paris Interlude'. In *Early Impressionism and the French State (1866-1874)*, 91-100. Cambridge: Cambridge University Press.

Rosenblum, Robert. 1961. *Cubism and Twentieth-Century Art*. New York: Abrams.

Rosenblum, Robert, Maryanne Stevens, Ann Dumas, Royal Academy of Arts (Great Britain), and Solomon R. Guggenheim Museum. 2000. *1900: Art at the Crossroads*. New York: Harry N. Abrams.

Rubin, William, Pablo Picasso, Georges Braque, and Museum of Modern Art (New York, N.Y.). n.d. *Picasso and Braque: Pioneering Cubism*. New York: Museum of Modern Art.

Sarmant, Thierry and
Muse

e Carnavalet. 2015.
Napolé
on et Paris:
Re

ves d'une Capitale. Paris:
Paris-Muse

es.

Siegfried, Susan L., and Louis Boilly. n.d. *The Art of
Louis-Le*

opold Boilly: *Modern Life in Napoleonic France*. New Haven: Yale University Press.

Silver, Kenneth. 1989. 'Internecine Warfare'. In *Esprit de Corps: The Art of the Parisian Avant-Garde and the First World War, 1914-1925*, 146-85. London: Thames and Hudson.

Silver, Kenneth E. 1989. *Esprit de Corps: The Art of the Parisian Avant-Garde and the First World War, 1914-1925*. London: Thames and Hudson.

Smith, Paul. 1995. 'Manet, Baudelaire, and the Artist as Flaneur'. In *Impressionism: Beneath the Surface*, Everyman art library:33-57. London: Weidenfeld & Nicholson.

Spatz, Virginia. n.d. *Orphism: The Evolution of Non-Figurative Painting in Paris, 1910-1914*. Oxford: Oxford University Press.

Steele, Valerie. 1998. 'The Black Prince of Elegance'. In *Paris Fashion: A Cultural History*, 2nd ed. rev. and updated, 77–96. Oxford: Berg.

Symmons, Sarah. n.d. *Daumier*. London: Chaucer.

Tag Gronberg. 1992. 'Speaking Volumes: The "Pavillon de l'Esprit Nouveau"'. *Oxford Art Journal* 15 (2): 58–69. <http://www.jstor.org/stable/1360501>.

Thidemann, Anne. 2004. 'The Art of Dealing: Commercial Galleries in Paris towards the End of the Nineteenth Century.' <https://www.repository.cam.ac.uk/handle/1810/265467>.

Thomson, Richard. 2012. *Art of the Actual: Naturalism and Style in Early Third Republic France, 1880-1900*. New Haven: Yale University Press.

Troy, Nancy J. 1991. *Modernism and the Decorative Arts in France: Art Nouveau and Le Corbusier*. Yale University Press.

Tseng, Shao-Chien. 2014. 'Nadar's Photography of Subterranean Paris: Mapping the Urban Body'. *History of Photography* 38 (3): 233–54. <https://doi.org/10.1080/03087298.2014.881150>.

Turner, Elizabeth Hutton, Elizabeth Garrity Ellis, and Guy Davenport. 1996. *Americans in Paris: (1921-1931): Man Ray, Gerald Murphy, Stuart Davis, Alexander Calder*. Washington, D.C.: Counterpoint.

Varnedoe, Kirk, and Gustave Caillebotte. 1987. *Gustave Caillebotte*. New Haven: Yale University Press.

Walker, John A. 2005. 'DAUMIER'. *The Art Book* 12 (2): 57–57. https://doi.org/10.1111/j.1467-8357.2005.555_1.x.

Waller, Susan. n.d. *The Invention of the Model: Artists and Models in Paris, 1830-1870*. Aldershot, England: Ashgate.

Ward, Martha. 1991. 'Impressionist Installations and Private Exhibitions'. *The Art Bulletin* 73 (4). <https://doi.org/10.2307/3045832>.

Wayne, Kenneth, Amedeo Modigliani, Albright-Knox Art Gallery, Kimbell Art Museum, and Los Angeles County Museum of Art. 2002. *Modigliani & the Artists of Montparnasse*. New York: Harry N. Abrams in association with the Albright-Knox Art Gallery, Buffalo, New York.

Wilson, Sarah, Eric de Chasse, Royal Academy of Arts (Great Britain), and Museo Guggenheim Bilbao. 2002. *Paris: Capital of the Arts, 1900-1968*. London: Royal Academy of Arts.

Wilson-Bureau, Juliet,
Muse

e d'Orsay, and National Gallery of Art (U.S.). n.d. *Manet, Monet, and the Gare Saint-Lazare*. Washington: National Gallery of Art.