

HART20028: Paris

[View Online](#)


Adler, K. (1986) *Manet*. Oxford: Phaidon.

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

Antliff, M. and Leighton, P.D. (2001) *Cubism and culture*. New York: Thames & Hudson.

Bezucha, R.J. (1990) 'An Introduction to the History', in *The art of the July Monarchy: France 1830 to 1848*. Columbia: University of Missouri Press, pp. 17–48.

Bishop, J.C. et al. (no date) *The Steins collect: Matisse, Picasso, and the Parisian avant-garde*. [San Francisco, Calif.]: San Francisco Museum of Modern Art.

Blake, N. and Frascina, F. (1993) 'Modern Practices of Art and Modernity', in *Modernity and modernism: French painting in the nineteenth century*. New Haven, [Conn.]: Yale University Press, pp. 50–140.

Boime, A. (1986) 'The Crystallization of French Official Art', in *The Academy and French painting in the nineteenth century*. New Haven: Yale University Press, pp. 1–21.

Boime, A. (1996) 'Manet's "A Bar at the Folies-Bergere" as an allegory of nostalgia', in *12 Views of Manet's Bar*. Princeton, N.J.: Princeton University Press, pp. 47–70.

Boime, A. (no date a) *Art and the French commune: imagining Paris after war and revolution*. Princeton, N.J.: Princeton University Press.

Boime, A. (no date b) *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*. New Haven: Yale University Press, pp. 117–174.

Brown, M. (1983) *The image of the 'Bohe*

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

Caillebotte, G. et al. (no date) *Gustave Caillebotte, urban impressionist*. Paris: Re

union des
Muse

es Nationaux.

Caillebotte, G. and Broude, N. (2002) *Gustave Caillebotte and the fashioning of identity in impressionist Paris*. New Brunswick, NJ: Rutgers University Press.

Carey, F., Griffiths, A., 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*. London: Thames and Hudson, pp. 23-78.

Clark, T.J. (1999) *The painting of modern life: Paris in the art of Manet and his followers*. Rev. ed. London: Thames & Hudson.

Clayson, H. (1991) 'Painting the traffic in women', in *Painted love: prostitution in French art of the impressionist era*. New Haven: Yale University Press, pp. 1-26. Available at: <http://www.getty.edu/publications/virtuallibrary/0892367296.html>.

Clayson, H. (1999) 'A wintry masculinity: Art, soldiering, and gendered space in Paris under siege', *Nineteenth-Century Contexts*, 20(4), pp. 385-408. Available at: <https://doi.org/10.1080/08905499908583458>.

Clayson, H. (2002) 'The Food Crisis', in *Paris in despair: art and everyday life under siege (1870-71)*. Chicago, London: University of Chicago Press, pp. 163-191.

Clayson, H. (no date a) *Painted love: prostitution in French art of the impressionist era*. New Haven: Yale University Press.

Clayson, H. (no date b) *Paris in despair: art and everyday life under siege (1870-71)*. Chicago: University of Chicago Press.

Collins, B.R. (no date) *12 Views of Manet's Bar*. Princeton, N.J.: Princeton University Press.

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

Cottingham, D. (2004) *Cubism and its histories*. Manchester: Manchester University Press.
Cottingham, D. (no date) *Cubism in the shadow of war: the avant-garde and politics in Paris 1905-1914*. New Haven: Yale University Press.

Cowling, E. et al. (2002) *Matisse, Picasso*. London: Tate Pub.

Cowling, E., Mundy, J., and Tate Gallery (1990) *On classic ground: Picasso, Le*

ger, de Chirico, and the new classicism, 1910-1930. London: Tate Gallery.

Daumier, H. (no date) Honore

Daumier 1808-1879: the Armand Hammer Daumier Collection, incorporating a collection from George Longstreet. Los Angeles: Armand Hammer Foundation.

De Young, J. (2011) "'Housewife or harlot': Art, fashion, and morality in the Paris salon of 1868", in Cultures of femininity in modern fashion. Hanover, N.H.: University Press of New England.

Dickerman, L. et al. (no date) 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, T. (2013) Manet, Wagner, and the musical culture of their time. England: Ashgate.
D'Souza, A. and McDonough, T. (eds) (2006) The invisible
fla

neuse?: gender, public space, and visual culture in nineteenth-century Paris. Manchester: Manchester University Press.

Dunlop, I. (1972) 'The Salon d'Automne', in The shock of the new: seven historic exhibitions of modern art. London: Weidenfeld and Nicolson, pp. 88-119.

Elderfield, J. et al. (no date) The 'wild beasts': Fauvism and its affinities. New York: Museum of Modern Art.

Elderfield, J., Matisse, H., and Museum of Modern Art (New York, N.Y.) (no date) Henri Matisse: a retrospective. New York: Museum of Modern Art.

Eliel, C.S. et al. (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, J.D. and Matisse, H. (1986) Matisse: the man and his art, 1869-1918. London: Thames and Hudson.

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

Friedrich, O. (1992) Olympia: Paris in the age of Manet. London: Aurum.

Garb, T. (1994) Sisters of the brush: women's artistic culture in late nineteenth-century Paris. New Haven: Yale University Press.

Gluck, M. (2005) Popular Bohemia: modernism and urban culture in nineteenth-century Paris. Cambridge, Mass: Harvard University Press.

Green, C. (1987) Cubism and its enemies: modern movements and reaction in French art, 1916-1928. New Haven: Yale University Press.

Green, N. (1989) 'Circuits of Production, Circuits of Consumption: The Case of

Mid-Nineteenth-Century French Art Dealing', *Art Journal*, 48(1). Available at: <https://doi.org/10.2307/776917>.

Green, P., Kinsman, J., and National Gallery of Australia (1996) *Paris in the late nineteenth century*. Canberra: National Gallery of Australia.

Greenhalgh, P. (no date) *Ephemeral vistas: the expositions universelles, great exhibitions, and world's fairs, 1851-1939*. Manchester, UK: Manchester University Press.

Griffiths, H.C. (2013) *The Jury of the Paris Fine Art Salon, 1831-1852*. Available at: <https://ore.exeter.ac.uk/repository/handle/10871/12221>.

Gronberg, T. (1992) 'Speaking Volumes: The Pavillon de l'Esprit Nouveau', *Oxford Art Journal*, 15(2), pp. 58-69. Available at: <https://doi.org/10.1093/oxartj/15.2.58>.

Gronberg, T. (1998) *Designs on modernity: exhibiting the city in 1920s Paris*. Manchester: Manchester University Press.

Groom, G.L. and Art Institute of Chicago (2012) *Impressionism, fashion, & modernity*. Chicago: Art Institute of Chicago.

Hanson, A.C. (1977) *Manet and the modern tradition*.

Harvey, D. (2003) 'Dreaming the Body Politic: Revolutionary Politics and Utopian Schemes', in *Paris, capital of modernity*. New York: Routledge, pp. 59-89. Available at: <https://ebookcentral.proquest.com/lib/bristol/reader.action?docID=182818&ppg=6>.

Harvey, D. (2006) *Paris, capital of modernity*. 1st pbk. ed. New York: Routledge.

Herbert, R.L. (no date) *Impressionism: art, leisure and Parisian society*. New Haven, Conn: Yale University Press.

Hicken, A. (no date) *Apollinaire, cubism and orphism*. Aldershot, Hants: Ashgate.

Higonnet, P. (2002) 'Paris in the World', in *Paris: capital of the world*. Cambridge, Mass: Belknap Press of Harvard University Press, pp. 230-260.

Krell, A. and Manet, E. (1996) *Manet and the painters of contemporary life*. New York, N.Y.: Thames and Hudson.

Lampert, C. (2006) *Rodin*. London: Royal Academy of Arts.

Lampert, C. (2013) 'The Silent Hero of Modern Life', in *Daumier: visions of Paris*. London: Royal Academy of Arts, pp. 14-25.

Landes, J.B. (2001) *Visualizing the nation: gender, representation, and revolution in eighteenth-century France*. Ithaca: Cornell University Press.

Laughton, B. (no date)
*Honoré
Daumier*. New Haven: Yale University Press.

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

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

Leighten, P.D. and Paul Avrich Collection (Library of Congress) (no date) *Re-ordering the universe: Picasso and anarchism, 1897-1914*. Princeton, N.J.: Princeton University Press.

Lorente, J.-P. (1995) 'Galleries of modern art in nineteenth-century Paris and London: their location and urban influence', *Urban History*, 22(2), pp. 187-204. Available at: <https://doi.org/10.1017/S0963926800000468>.

Mainardi, P. (1987a) *Art and politics of the Second Empire: the universal expositions of 1855 and 1867*. New Haven: Yale University Press.

Mainardi, P. (1987b) 'Second Empire Art Policy: The 1850s', in *Art and politics of the Second Empire: the universal expositions of 1855 and 1867*. New Haven: Yale University Press, pp. 33-38.

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

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

Mainardi, P. (1993a) 'Pictures to See and Pictures to Sell', in *The end of the Salon: art and the state in the early Third Republic*. Cambridge: Cambridge University Press, pp. 9-35.

Mainardi, P. (1993b) *The end of the Salon: art and the state in the early Third Republic*. Cambridge: Cambridge University Press.

Mainardi, P. (2008) 'By Susan S. Waller. Aldershot: Ashgate, 2006. Pp. xvii+168. \$99.95.', *The Journal of Modern History*, 80(1), pp. 156-157. Available at: <https://doi.org/10.1086/586778>.

Malcolm Gee (1981) *Dealers, critics, and collectors of modern painting*. New York: Garland Pub.

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

Manet, E., Rothenstein, J. and Wilenski, R.H. (1945) *Manet; with an introduction by John Rothenstein and notes by R.H. Wilenski*. London: Faber.

Manet, E., Stevens, M.A. and Nichols, L.W. (2012) *Manet: portraying life*. Toledo: Toledo Museum of Art.

McCauley, E.A. (no date) *Industrial madness: commercial photography in Paris, 1848-1871*. New Haven: Yale University Press.

Melot, M. (1988) 'Daumier and Art History: Aesthetic Judgement/Political Judgement', *Oxford Art Journal*, 11(1), pp. 3-24. Available at: <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, J. (1988) *The studios of Paris: the capital of art in the nineteenth century*. New Haven: Yale University Press.

Mondenard, A. de et al. (2013) *Charles Marville: photographer of Paris*. Washington: National Gallery of Art.

Montagné Villette, S. and Hardill, I. (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), pp. 461-471. Available at: <https://doi.org/10.1108/01443331011072235>.

Morton, M. and Schmunk, P.L. (2011) *The arts entwined: music and painting in the nineteenth century*. London: Routledge.

Munholland, J.K. (2001) 'Republican Order and Republican Tolerance in Fin-de-Siecle France', in *Montmartre and the making of mass culture*. New Brunswick, N.J., London: Rutgers University Press, pp. 15-36.

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). Available at: https://www.jstor.org/stable/25067208?seq=1#metadata_info_tab_contents.

Nochlin, L. (2007) 'Courbet, the Commune, and the Visual Arts', in *Courbet*. London: Thames & Hudson, pp. 84-94.

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

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

Perry, G. (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*. Manchester: Manchester University Press, pp. 39–81.

Picasso, P. et al. (2007) *Picasso, Braque and early film in cubism: April 20-June 23, 2007*. PaceWildenstein. New York: Pace Wildenstein.

Poggi, C. (no date) *In defiance of painting: cubism, futurism, and the invention of collage*. New Haven: Yale University Press.

Prendergast, C. (1992) *Paris and the nineteenth century*. Cambridge, Mass., USA: Blackwell.

Reff, T. and National Gallery of Art (U.S.) (no date) *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). Available at: https://www.jstor.org/stable/861510?seq=1#metadata_info_tab_contents.

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

Roos, J.M. (1996a) *Early impressionism and the French state (1866-1874)*. Cambridge [England]: Cambridge University Press.

Roos, J.M. (1996b) 'Paris Interlude', in *Early impressionism and the French state (1866-1874)*. Cambridge: Cambridge University Press, pp. 91–100.

Rosenblum, R. (1961) *Cubism and twentieth-century art*. New York: Abrams.

Rosenblum, R. et al. (2000) *1900: art at the crossroads*. New York: Harry N. Abrams.

Rubin, W. et al. (no date) *Picasso and Braque: pioneering cubism*. New York: Museum of Modern Art.

Sarmant, T. and
Muse

e Carnavalet (2015)
Napolé
on et Paris:
re

ves d'une capitale. Paris:
Paris-Muse

es.

Siegfried, S.L. and Boilly, L. (no date) *The art of
Louis-Le*

opold Boilly: modern life in Napoleonic France. New Haven: Yale University Press.

Silver, K. (1989) 'Interneccine Warfare', in *Esprit de corps: the art of the Parisian avant-garde and the First World War, 1914-1925*. London: Thames and Hudson, pp. 146-185.

Silver, K.E. (1989) *Esprit de corps: the art of the Parisian avant-garde and the First World War, 1914-1925*. London: Thames and Hudson.

Smith, P. (1995) 'Manet, Baudelaire, and the Artist as Flaneur', in *Impressionism: beneath the surface*. London: Weidenfeld & Nicholson, pp. 33-57.

Spate, V. (no date) *Orphism: the evolution of non-figurative painting in Paris, 1910-1914*. Oxford: Oxford University Press.

Steele, V. (1998) 'The Black Prince of Elegance', in *Paris fashion: a cultural history*. 2nd ed. rev. and updated. Oxford: Berg, pp. 77-96.

Symmons, S. (no date) *Daumier*. London: Chaucer.

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

Thidemann, Anne (2004) *The art of dealing: commercial galleries in Paris towards the end of the nineteenth century*. Available at: <https://www.repository.cam.ac.uk/handle/1810/265467>.

Thomson, R. (2012) *Art of the actual: naturalism and style in early Third Republic France, 1880-1900*. New Haven: Yale University Press.

Troy, N.J. (1991) *Modernism and the decorative arts in France: Art Nouveau and Le Corbusier*. Yale University Press.

Tseng, S.-C. (2014) 'Nadar's Photography of Subterranean Paris: Mapping the Urban Body', *History of Photography*, 38(3), pp. 233-254. Available at: <https://doi.org/10.1080/03087298.2014.881150>.

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

Varnedoe, K. and Caillebotte, G. (1987) *Gustave Caillebotte*. New Haven: Yale University Press.

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

Waller, S. (no date) *The invention of the model: artists and models in Paris, 1830-1870*. Aldershot, England: Ashgate.

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

Wayne, K. et al. (2002) Modigliani & the artists of Montparnasse. New York: Harry N. Abrams in association with the Albright-Knox Art Gallery, Buffalo, New York.

Wilson, S. et al. (2002) Paris: capital of the arts, 1900-1968. London: Royal Academy of Arts.

Wilson-Bureau, J.,
Muse

e d'Orsay, and National Gallery of Art (U.S.) (no date) Manet, Monet, and the Gare Saint-Lazare. Washington: National Gallery of Art.