

HART20028: Paris

[View Online](#)


Adler, Kathleen, *Manet* (Oxford: Phaidon, 1986)

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

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

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

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.), *The Steins Collect: Matisse, Picasso, and the Parisian Avant-Garde* ([San Francisco, Calif.]: San Francisco Museum of Modern Art)

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

Boime, Albert, *Art and the French Commune: Imagining Paris after War and Revolution* (Princeton, N.J.: Princeton University Press)

———, '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, 1996), *The Princeton series in nineteenth-century art, culture, and society*, 47-70

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

———, 'The Crystallization of French Official Art', in *The Academy and French Painting in the Nineteenth Century* (New Haven: Yale University Press, 1986), pp. 1-21

Broude, Norma., '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, 1986), pp. 117-74

Brown, Marilyn, *The Image of the*

'Bohe

mien' from Diaz to Manet and Van Gogh (Ann Arbor, Mich: University Microfilms International, 1983)

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

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

union des
Muse

es Nationaux)

Carey, Frances, Antony Griffiths, and British Museum. Department of Prints and Drawings, *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, 1978)

Clark, T. J., *The Painting of Modern Life: Paris in the Art of Manet and His Followers*, Rev. ed (London: Thames & Hudson, 1999)

———, 'The View from Notre Dame', in *The Painting of Modern Life: Paris in the Art of Manet and His Followers* (London: Thames and Hudson, 1985), pp. 23–78

Clayson, Hollis, 'A Wintry Masculinity: Art, Soldiering, and Gendered Space in Paris under Siege', *Nineteenth-Century Contexts*, 20.4 (1999), 385–408
<<https://doi.org/10.1080/08905499908583458>>

———, *Painted Love: Prostitution in French Art of the Impressionist Era* (New Haven: Yale University Press)

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

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

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

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

Cottington, David, *Cubism and Its Histories* (Manchester: Manchester University Press, 2004)

———, *Cubism in the Shadow of War: The Avant-Garde and Politics in Paris 1905-1914*

(New Haven: Yale University Press)

———, 'What the Papers Say: Politics and Ideology in Picasso's Collages of 1912', *Art Journal*, 47.4 (1988) <<https://doi.org/10.2307/776984>>

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

ger, de Chirico, and the New Classicism, 1910-1930 (London: Tate Gallery, 1990)

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

Daumier,
Honoré

, Honoré

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

De Young, Justine, "'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, 2011), *Becoming modern: new nineteenth-century studies*

Dickerman, Leah, Brigid Doherty, Centre Georges Pompidou, National Gallery of Art (U.S.), and Museum of Modern Art (New York, N.Y.), *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, *Manet, Wagner, and the Musical Culture of Their Time* (England: Ashgate, 2013)

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

neuse?: Gender, Public Space, and Visual Culture in Nineteenth-Century Paris (Manchester: Manchester University Press, 2006)

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

Elderfield, John, *Henri Matisse, and Museum of Modern Art* (New York, N.Y.), *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, 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, *L'Esprit Nouveau: Purism in Paris, 1918-1925* (Los Angeles, Calif: Los Angeles County Museum of Art in association with Harry N. Abrams, 2001)

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

Florman, Lisa, 'The Difference Experience Makes in "The Philosophical Brothel"', *The Art Bulletin*, 85.4 (2003) <<https://doi.org/10.2307/3177369>>

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

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

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

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

Green, Nicholas, 'Circuits of Production, Circuits of Consumption: The Case of Mid-Nineteenth-Century French Art Dealing', *Art Journal*, 48.1 (1989) <<https://doi.org/10.2307/776917>>

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

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

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

Gronberg, Tag, *Designs on Modernity: Exhibiting the City in 1920s Paris* (Manchester: Manchester University Press, 1998)

———, 'Speaking Volumes: The Pavillon de l'Esprit Nouveau', *Oxford Art Journal*, 15.2 (1992), 58-69 <<https://doi.org/10.1093/oxartj/15.2.58>>

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

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

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

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

Herbert, Robert L., *Impressionism: Art, Leisure and Parisian Society* (New Haven, Conn: Yale University Press)

Hicken, Adrian, *Apollinaire, Cubism and Orphism* (Aldershot, Hants: Ashgate)

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

Krell, Alan, and
E

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

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

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

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

Laughton, Bruce,
Honoré
Daumier (New Haven: Yale University Press)

Leighten, Patricia, 'Picasso's Collages and the Threat of War, 1912-13', *The Art Bulletin*, 67.4 (1985) <<https://doi.org/10.2307/3050849>>

———, 'The White Peril and L'Art Negre: Picasso, Primitivism, and Anticolonialism', *The Art Bulletin*, 72.4 (1990) <<https://doi.org/10.2307/3045764>>

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

Lorente, Jesús-Pedro, 'Galleries of Modern Art in Nineteenth-Century Paris and London: Their Location and Urban Influence', *Urban History*, 22.2 (1995), 187–204
<<https://doi.org/10.1017/S0963926800000468>>

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

———, 'Assuring the Empire of the Future: The 1798 Fete de La Liberte', *Art Journal*, 48.2 (1989) <<https://doi.org/10.2307/776966>>

———, 'By Susan S. Waller. Aldershot: Ashgate, 2006. Pp. Xvii+168. \$99.95.', *The Journal of Modern History*, 80.1 (2008), 156–57 <<https://doi.org/10.1086/586778>>

———, '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, 1993), pp. 9–35

Mainardi, Patricia, '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, 1987), pp. 33–38

Mainardi, Patricia, 'The Double Exhibition in Nineteenth-Century France', *Art Journal*, 48.1 (1989) <<https://doi.org/10.2307/776915>>

———, *The End of the Salon: Art and the State in the Early Third Republic* (Cambridge: Cambridge University Press, 1993)

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

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

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

Manet,
E

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

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

Melot, Michel, 'Daumier and Art History: Aesthetic Judgement/Political Judgement', *Oxford Art Journal*, 11.1 (1988), 3–24 <<https://doi.org/10.1093/oxartj/11.1.3>>

Metropolitan Museum of Art (N.Y.) and Palais des beaux-arts (Paris), *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, 1980)

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

Mondenard, Anne de, Peter Barberie,
Franc

oise Reynaud, Joke de Wolf, Sarah Kennel, Charles Marville, and others, *Charles Marville: Photographer of Paris* (Washington: National Gallery of Art, 2013)

Montagné Villette, Solange, and Irene Hardill, '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 (2010), 461–71 <<https://doi.org/10.1108/01443331011072235>>

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

Munholland, John Kim, '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, 2001), pp. 15–36

Muse

e d'art moderne de la ville de Paris, *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, 2000)

Nancy Forgione, 'Everyday Life in Motion: The Art of Walking in Late-Nineteenth-Century Paris', *The Art Bulletin*, 87.4 (2005)
<https://www.jstor.org/stable/25067208?seq=1#metadata_info_tab_contents>

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

Perez, Gilberto, 'Atget's "Stillness"', *The Hudson Review*, 36.2 (1983)
<<https://doi.org/10.2307/3856708>>

———, 'Atget's "Stillness"', *The Hudson Review*, 36.2 (1983)
<<https://doi.org/10.2307/3856708>>

Perry, Gill, '"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, 1995), pp. 39–81

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

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

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

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

Roger Fry, 'French Art of the Nineteenth Century-Paris', *The Burlington Magazine* for

Connoisseurs, 40.231 (1922)

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

Roos, Jane Mayo, *Early Impressionism and the French State (1866-1874)* (Cambridge [England]: Cambridge University Press, 1996)

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

———, 'Rodin's Monument to Victor Hugo: Art and Politics in the Third Republic', *The Art Bulletin*, 68.4 (1986) <<https://doi.org/10.2307/3051045>>

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

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

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

Sarmant, Thierry and
Muse

e Carnavalet,
Napolé
on et Paris:
Re

ves d'une Capitale (Paris:
Paris-Muse

es, 2015)

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

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

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

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

Smith, Paul, 'Manet, Baudelaire, and the Artist as Flaneur', in *Impressionism: Beneath the Surface* (London: Weidenfeld & Nicholson, 1995), *Everyman art library*, 33–57

Spate, Virginia, *Orphism: The Evolution of Non-Figurative Painting in Paris, 1910-1914* (Oxford: Oxford University Press)

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

Symmons, Sarah, *Daumier* (London: Chaucer)

Tag Gronberg, 'Speaking Volumes: The "Pavillon de l'Esprit Nouveau"', *Oxford Art Journal*, 15.2 (1992), 58–69 <<http://www.jstor.org/stable/1360501>>

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

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

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

Tseng, Shao-Chien, 'Nadar's Photography of Subterranean Paris: Mapping the Urban Body', *History of Photography*, 38.3 (2014), 233–54
<<https://doi.org/10.1080/03087298.2014.881150>>

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

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

Walker, John A, 'DAUMIER', *The Art Book*, 12.2 (2005), 57–57
<https://doi.org/10.1111/j.1467-8357.2005.555_1.x>

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

Ward, Martha, 'Impressionist Installations and Private Exhibitions', *The Art Bulletin*, 73.4 (1991) <<https://doi.org/10.2307/3045832>>

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

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

Wilson-Bareau, Juliet,
Muse

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