

View Online



Smith P, Wilde C. A companion to art theory. Oxford: : Blackwell 2002.
<http://0-onlinelibrary.Wiley.com.pugwash.lib.warwick.ac.uk/book/10.1002/9780470998434>

Francis Frascina. Institutions, Culture, and America's 'Cold War Years': The Making of Greenberg's 'Modernist Painting'. *Oxford Art Journal* 2003; **26**:71-97. http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/3600447?seq=1#page_scan_tab_contents

Hiddleston JA. Baudelaire, Manet, and Modernity. *The Modern Language Review* 1992;**87**. doi:10.2307/3732920

Meyer Shapiro. 'The nature of Abstract Art'. Marxist quarterly;1
:77-98.<https://arlr.iii.com/nonret~S0&atitle='The+nature+of+Abstract+Art'&title=Marxist+quarterly&aufirst=Meyer+Shapiro&auinit=&aulast=&issn=&eissn=&coden=&volume=1&issue=1&spage=77&epage=98&quarter=&ssn=&date=Jan+&sid=&reqtype3>

Frascina F, Harrison C, Paul D, et al. *Modern art and modernism: a critical anthology*. London: : Paul Chapman in association with the Open University 1988.

6

Harrison C, Wood P. Art in theory, 1900-1990: an anthology of changing ideas. Oxford: : Blackwell 1992.

7

Clement Greenberg. 'Avant-Garde and Kitsch'. Partisan review; **VI**:34-49.

8

T. J. Clark. Clement Greenberg's Theory of Art. Critical Inquiry 1982; **9**
:139-56. http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/1343277?seq=1#page_scan_tab_contents

9

T. J. Clark. A Bourgeois Dance of Death: Max Buchon on Courbet-I. The Burlington Magazine 1969; **111**
:208-13. http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/875972?seq=1#page_scan_tab_contents

10

Michael Fried. Painter into Painting: On Courbet's 'After Dinner at Ornans' and 'Stonebreakers'. Critical Inquiry 1982; **8**
:619-49. http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/1343190?seq=1#page_scan_tab_contents

11

Alan Bowness. Courbet's Proudhon. The Burlington Magazine 1978; **120**
:123-30. http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/879130?seq=1#page_scan_tab_contents

12

Bowness A, Courbet G. Courbet's L'Atelier du peintre. Newcastle upon Tyne: : University of

Newcastle upon Tyne 1972.

13

Nochlin L. Gustave Courbet's Meeting: A Portrait of the Artist as a Wandering Jew. The Art Bulletin 1967;**49**. doi:10.2307/3048470

14

Ting Chang. 'The Meeting': Gustave Courbet and Alfred Bruyas. The Burlington Magazine 1996;**138**:586-91.http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/887242?seq=1#page_scan_tab_contents

15

Chu P ten-Doesschate. Courbet in perspective. Englewood Cliffs: : Prentice-Hall 1977.

16

Clark TJ. The absolute bourgeois: artists and politics in France, 1848-1851. London: : Thames and Hudson 1973.

17

Clark TJ. Image of the people: Gustave Courbet and the 1848 revolution. London: : Thames and Hudson 1973.

18

Crapo PB. The Problematics of Artistic Patronage under the Second Empire: Gustave Courbet's Involved Relations with the Regime of Napoleon III. Zeitschrift für Kunstgeschichte 1995;**58**. doi:10.2307/1482704

19

Frédérique Desbuissons. Courbet's Materialism. Oxford Art Journal 2008;**31**:253-60.http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/20108023?seq=1#page_

scan_tab_contents

20

Faunce S, Nochlin L, Courbet G, et al. Courbet reconsidered. [New York]: : Brooklyn Museum 1988.

21

Michael Fried. The Structure of Beholding in Courbet's 'Burial at Ornans'. Critical Inquiry 1983;**9**
:635-83.http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/1343377?seq=1#page_scan_tab_contents

22

Michael Fried. Manet in His Generation: The Face of Painting in the 1860s. Critical Inquiry 1992;**19**
:22-69.http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/1343753?seq=1#page_scan_tab_contents

23

Fried M, Courbet G. Courbet's realism. Chicago: : University of Chicago Press 1990.

24

Fried M. Manet's modernism, or, The face of painting in the 1860s. Chicago: : University of Chicago Press 1996.

25

Herding K. Courbet: to venture independence. New Haven: : Yale University Press 1991.

26

Lesko D. From Genre to Allegory in Gustave Courbet's Les Demoiselles de Village. Art

Journal 1979;**38**. doi:10.2307/776270

27

Moffitt JF. Art and Politics: An Underlying Pictorial - Political Topos in Courbet's 'Real Allegory'. *Artibus et Historiae* 1987;**8**. doi:10.2307/1483277

28

Nicolson B. Courbet, The studio of the painter. New York: : Viking Press

29

Przyblyski JM. Courbet, the Commune, and the Meanings of Still Life in 1871. *Art Journal* 1996;**55**. doi:10.2307/777743

30

Rubin JH. Realism and social vision in Courbet & Proudhon. Princeton: : Princeton University Press 1980.

31

Nochlin L. Realism. Harmondsworth: : Penguin 1990.

32

Seibert MA. A Political and a Pictorial Tradition Used in Gustave Courbet's Real Allegory. *The Art Bulletin* 1983;**65**. doi:10.2307/3050325

33

Smith P. Manet Bits. *Art History* 1997;**20**:477-82. doi:10.1111/1467-8365.00072

34

Toussaint H, Courbet G, Réunion des musées nationaux (France), et al. Gustave Courbet: 1819-1877 , (exposition organisée par la Réunion des musées nationaux et l'Arts Council of Great Britain), Grand Palais, 30 septembre 1977-2 janvier 1978 , (catalogue. Paris: : Ministère de la culture et de l'environnement, Éditions des musées nationaux 1977.

35

Weisberg GP, Cleveland Museum of Art. The realist tradition: French painting and drawing, 1830-1900. Cleveland, Ohio: : Cleveland Museum of Art

36

Hiddleston JA. Baudelaire and the art of memory. Oxford: : Clarendon Press 1999.

37

Is Paris Still the Capital of the Nineteenth Century?: Essays on Art and Modernity, 1850-1900. Routledge 26AD.
<http://www.amazon.co.uk/Paris-Still-Capital-Nineteenth-Century/dp/1472460146>

38

Hiddleston JA. Baudelaire and the art of memory. Oxford: : Clarendon Press 1999.

39

Hiddleston JA. Baudelaire and the art of memory. Oxford: : Clarendon 1999.
<http://0-dx.doi.org.pugwash.lib.warwick.ac.uk/10.1093/acprof:oso/9780198159322.001.0001>

40

Richard Shiff. Handling Shocks: On the Representation of Experience in Walter Benjamin's Analogies. Oxford Art Journal 1992;**15**
 :88-103.http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/1360503?seq=1#page_scan_tab_contents

41

Hobbs R. Impressions of French modernity: art and literature in France, 1850-1900. Manchester: : Manchester University Press 1998.

42

Tom McDonough. The Crimes of the Flaneur. October 2002;**102**
:101-22.http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/779133?seq=1#page_scan_tab_contents

43

Herbert RL. Impressionism: art, leisure and Parisian society. New Haven, Conn: : Yale University Press 1988.

44

André Dombrowski. History, Memory, and Instantaneity in Edgar Degas's 'Place de la Concorde'. The Art Bulletin 2011;**93**
:195-219.http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/23046593?seq=1#page_scan_tab_contents

45

Burton R. 'The Unseen Seer, or Proteus in the City: Aspects of a Nineteenth-Century Parisian Myth'. French studies 1988;**XLII**:50-68.

46

Benjamin AE. The problems of modernity: Adorno and Benjamin. London: : Routledge 1989.

47

Benjamin AE. The problems of modernity: Adorno and Benjamin. London: : Routledge 1989.

48

Smith G. On Walter Benjamin: critical essays and recollections. 1st MIT Press paperback ed. Cambridge, Mass: : MIT Press 1991.

49

Prendergast C. Paris and the nineteenth century. Oxford: : Blackwell 1992.

50

Harrison C, Wood P. Art in theory, 1900-1990: an anthology of changing ideas. Oxford: : Blackwell 1992.

51

Michael Fried. Painting Memories: On the Containment of the past in Baudelaire and Manet. Critical Inquiry 1984;**10**
:510-42.http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/1343305?seq=1#page_scan_tab_contents

52

Locke N. Unfinished Homage: Manet's 'Burial' and Baudelaire. The Art Bulletin 2000;**82**.
doi:10.2307/3051365

53

Collins BR. Manet's Luncheon in the Studio: An Homage to Baudelaire. Art Journal 1978;**38**.
doi:10.2307/776419

54

Juliet Wilson Bareau. The Hidden Face of Manet. An Investigation of the Artist's Working Processes [Exhibition Catalog]. The Burlington Magazine 1986;**128**
. <http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/882487?Search=yes&resultItemClick=true&searchText=no:997&searchText=AND&searchText=sn:00076287&searchText=AND&searchText=sp:i&searchText=AND&searchText=vo:128&searchText=AND&searchText=year:1986&searchUri=%2Faction%2FdoBasicSearch%3FQuery%3Dno%253A997%2BAND%2Bsn%253A00076287%2BAND%2Bsp%253Ai%2BAND%2Bvo%253A128%2BAND%2Byear%253A1986%26amp%3Bmod%3DYour%2Binbound%2Blink%2Bdid%2Bnot%2Bhave%2Ban%2Bexact%2Bmatch%2Bin%2Bour%2Bdatabase.%2BBut%2Bbased%2Bon%2Bthe%2>

Belements%2Bwe%2Bcould%2Bmatch%252C%2Bwe%2Bhave%2Breturned%2Bthe%2Bfollowing%2Bresults.&seq=1#page_scan_tab_contents

55

Armstrong CM. *Manet Manette*. New Haven: : Yale University Press 2002.

56

Rubin JH. *Manet's silence and the poetics of bouquets*. London: : Reaktion 1994.

57

Clark TJ. *The painting of modern life: Paris in the art of Manet and his followers*. London: : Thames and Hudson 1985.

58

Maurer GL. *Manet, peintre-philosophe: a study of the painter's themes*. University Park: : Pennsylvania State University Press 1975.

59

Locke N. *Manet and the family romance*. Princeton, N.J.: : Princeton University Press 2001.

60

Hanson AC. *Manet and the modern tradition*. New Haven: : Yale University Press 1977.

61

Clark TJ. Preliminaries to a Possible Treatment of 'Olympia' in 1865. Screen 1980;**21**:18-42. doi:10.1093/screen/21.1.18

62

More on a Name: Manet's 'Olympia' and the Defiant Heroine in Mid-Nineteenth-Century France.

http://encore.lib.warwick.ac.uk/iii/encore/eds/C__S%27More%20on%20a%20Name%3A%20Manet%27s%20%E2%80%98Olympia%E2%80%99%20and%20the%20Defiant%20Heroine%20in%20Mid-Nineteenth-Century%20France%27__Orightrresult__U?lang=eng&suite=cobalt

63

Reff T, Manet É. Manet - 'Olympia'. London: : Allen Lane 1976.

64

Clark TJ. The painting of modern life: Paris in the art of Manet and his followers. London: : Thames and Hudson 1985.

65

Lipton E. Alias Olympia: a woman's search for Manet's notorious model & her own desire. London: : Thames and Hudson 1993.

66

Friedrich O. Olympia: Paris in the age of Manet. London: : Aurum Press 1992.

67

Thierry de Duve and Brian Holmes. How Manet's 'A Bar at the Folies-Bergère' Is Constructed. *Critical Inquiry* 1998;**25**:136-68.http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/1344137?seq=1#page_scan_tab_contents

68

Iskin RE. Selling, Seduction, and Soliciting the Eye: Manet's Bar at the Folies-Bergere. *The Art Bulletin* 1995;**77**. doi:10.2307/3046078

69

Boime A. Manet's 'Un bar aux Folies-Bergere' as an Allegory of Nostalgia. *Zeitschrift für Kunstgeschichte* 1993;**56**. doi:10.2307/1482637

70

Carrier D. Art History in the Mirror Stage: Interpreting un Bar aux Folies Bergeres. *History and Theory* 1990;**29**. doi:10.2307/2505053

71

Collins BR. *12 Views of Manet's Bar*. Chichester: : Princeton University Press 1996.

72

Isaacson J. Constable, Duranty, Mallarme, Impressionism, Plein Air, and Forgetting. *The Art Bulletin* 1994;**76**. doi:10.2307/3046037

73

Smith P. 'PARBLEU': PISSARRO AND THE POLITICAL COLOUR OF AN ORIGINAL VISION. *Art History* 1992;**15**:223-47. doi:10.1111/j.1467-8365.1992.tb00482.x

74

Shiff R. *Cézanne and the end of impressionism: a study of the theory, technique, and critical evaluation of modern art*. Chicago: : University of Chicago Press 1984.

75

Rewald J, Weitzenhoffer F. *Aspects of Monet: a symposium on the artist's life and times*. New York: : Abrams 1984.

76

Lewis MT. *Critical readings in Impressionism and post-Impressionism: an anthology*. Berkeley: : University of California Press 2007.

77

House J. Impressionism: paint and politics. New Haven: : Yale University Press 2004.

78

Berson R, Fine Arts Museums of San Francisco. The New painting: impressionism, 1874-1886 : documentation. San Francisco, CA: : Fine Arts Museums of San Francisco 1989.

79

Rewald J. The history of impressionism. Rev. and enl. ed. New York: : Museum of Modern Art 1961.

80

Ward M. Pissarro, Neo-impressionism, and the spaces of the avant-garde. Chicago: : University of Chicago Press 1996.

81

Special Issue: Pissarro. Apollo;**136**.

82

Pissarro C, Brettell RR, Pissarro J, et al. The impressionist and the city: Pissarro's series paintings. New Haven: : Yale University Press 1992.

83

Thomson R, Birmingham City Museum and Art Gallery, Burrell Collection. Camille Pissarro: Impressionism, landscape and rural labour. London: : Herbert Press 1990.

84

Lloyd C. Studies on Camille Pissarro. London: : Routledge & Kegan Paul 1986.

85

Pissarro C, Hayward Gallery, Galeries nationales du Grand Palais (France), et al. Pissarro: Camille Pissarro 1830-1903. (London): : Arts Council of Great Britain 1980.

86

House J, Monet C. Monet: nature into art. New Haven: : Yale University Press 1986.

87

Kear J. MAKING HAY WITH MONET: MONETS OF THE 1990s *Art History* 1991;**14**:593-9. doi:10.1111/j.1467-8365.1991.tb00459.x

88

Brettell RR. Monet's Haystacks Reconsidered. *Art Institute of Chicago Museum Studies* 1984;**11**. doi:10.2307/4115885

89

John Klein. The Dispersal of the Modernist Series. *Oxford Art Journal* 1998;**21**:123-35. http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/1360700?seq=1#page_scan_tab_contents

90

Levine SZ. Monet's Series: Repetition, Obsession. *October* 1986;**37**. doi:10.2307/778519

91

Impressionism : beneath the surface / Paul Smith.
http://encore.lib.warwick.ac.uk/iii/encore/search/C__SImpressionism%3A%20Beneath%20the%20Surface%20__Orightrightresult?lang=eng&suite=cobalt

92

Spate V, Monet C. The colour of time: Claude Monet. London: : Thames and Hudson 1992.

93

Tucker PH, Monet C, Museum of Fine Arts, Boston, et al. Monet in the '90s: the series paintings. 4th printing with corrections. Boston: : Museum of Fine Arts 1990.

94

Pollock, Griselda. Vision and difference. London: : Routledge

95

Garb T. 'L'ART FÉMININ': THE FORMATION OF A CRITICAL CATEGORY IN LATE NINETEENTH-CENTURY FRANCE. Art History 1989;**12**:39–65.
doi:10.1111/j.1467-8365.1989.tb00336.x

96

Broude N. Degas's 'Misogyny'. The Art Bulletin 1977;**59**. doi:10.2307/3049600

97

KATHRYN BROWN. The Aesthetics of Presence: Looking at Degas's 'Bathers'. The Journal of Aesthetics and Art Criticism 2010;**68**
:331–41.http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/40929541?seq=1#page_scan_tab_contents

98

Harrison C. Painting the difference: sex and spectator in modern art. Chicago: : University of Chicago Press 2005.

99

Broude N. Edgar Degas and French Feminism, ca. 1880: 'The Young Spartans,' the Brothel Monotypes, and the Bathers Revisited. *The Art Bulletin* 1988;**70**. doi:10.2307/3051106

100

Marilyn R. Brown. 'Miss La La's' Teeth: Reflections on Degas and 'Race'. *The Art Bulletin* 2007;**89**:738–65.http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/25067359?seq=1#page_scan_tab_contents

101

Frascina F. *Modernity and modernism: French painting in the nineteenth century*. New Haven: : Yale University Press, in association with the Open University 1993.

102

Sidlauskas S. Resisting Narrative: The Problem of Edgar Degas's Interior. *The Art Bulletin* 1993;**75**. doi:10.2307/3045989

103

Elizabeth Easton and Jared Bark. 'Pictures Properly Framed': Degas and Innovation in Impressionist Frames. *The Burlington Magazine* 2008;**150**:603–11.http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/40479868?seq=1#page_scan_tab_contents

104

Richard Kendall. Degas and the Contingency of Vision. *The Burlington Magazine* 1988;**130**:180–216.http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/883345?seq=1#page_scan_tab_contents

105

Reff T. The Technical Aspects of Degas's Art. *Metropolitan Museum Journal* 1971;**4**:141–66. doi:10.2307/1512619

106

Armstrong CM. Odd man out: readings of the work and reputation of Edgar Degas. Chicago: : University of Chicago Press 1991.

107

Pollock G, Kendall R. Dealing with Degas: representations of women and the politics of vision. London: : Pandora 1992.

108

Lipton E, Degas E. Looking into Degas: uneasy images of women and modern life. Berkeley: : University of California Press 1986.

109

Callen A. The spectacular body: science, method and meaning in the work of Degas. New Haven: : Yale University Press 1995.

110

Reff T. Degas, the artist's mind. London: : Thames and Hudson 1976.

111

Thomson R, Degas E. Degas: the nudes. London: : Thames and Hudson 1988.

112

Kessler MR. Unmasking Manet's Morisot. The Art Bulletin 1999;**81**. doi:10.2307/3051353

113

Broude N. Mary Cassatt: Modern Woman or the Cult of True Womanhood? Woman's Art Journal 2000;**21**. doi:10.2307/1358749

114

Yeh SF. Mary Cassatt's Images of Women. *Art Journal* 1976;**35**. doi:10.2307/776228

115

Impressionism: A Feminist Reading: The Gendering Of Art, Science, And Nature In The Nineteenth Century by Broude, Norma (1997) Paperback.
http://www.amazon.co.uk/Impressionism-Feminist-Gendering-Nineteenth-Paperback/dp/B01071FG2I/ref=sr_1_1?s=books&ie=UTF8&qid=1459857940&sr=1-1&keywords=%2C+Impressionism%3A+a+Feminist+Reading

116

Broude N. *Impressionism: a feminist reading; the gendering of art, science, and nature in the nineteenth century*. New York: : Rizzoli 1991.

117

Garb T. *Bodies of modernity: figure and flesh in fin-de-siècle France*. London: : Thames & Hudson 1998.

118

Pollock G, Cassatt M. *Mary Cassatt: painter of modern women*. London: : Thames & Hudson 1998.

119

Jill DeVonyar and Richard Kendall. The Class of 1881: Degas, Drawing, and the 'Little Dancer Aged Fourteen'. *Master Drawings* 2003;**41**:151-62.
http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/1554585?seq=1#page_scan_tab_contents

120

Daphne S. Barbour. Degas's Wax Sculptures from the inside out. *The Burlington Magazine* 1992;**134**

:798-805.http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/885352?seq=1#page_scan_tab_contents

121

Kendall R, Joslyn Art Museum. Degas and the little dancer. New Haven: : Yale University Press in association with Joslyn Art Museum, Omaha 1998.

122

June Hargrove. 'Degas's Little dancer in the world of pantomime'. *Apollo*; **147**:15-21.

123

Czestochowski JS, Pinget A. Degas sculptures: catalogue raisonné of the bronzes. New York: : Torch Press 2002.

124

Shiff R. Constructing Physicality. *Art Journal* 1991;**50**. doi:10.2307/777084

125

Smith P. Cézanne's "Primitive" Perspective, or the "View from Everywhere". *The Art Bulletin* 2013;**95**:102-19. doi:10.1080/00043079.2013.10786108

126

Richard Shiff. Seeing Cézanne. *Critical Inquiry* 1978;**4**:769-808.http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/1342954?seq=1#page_scan_tab_contents

127

Bois Y-A, Krauss R. Cezanne: Words and Deeds. *October* 1998;**84**. doi:10.2307/779207

128

Value, art, politics. Liverpool: : Liverpool University Press 2007.

129

Cézanne P, Doran PM. Conversations with Cézanne. Berkeley: : University of California Press 2001.

130

Gaskell I, Kemal S. The Language of art history. Cambridge: : Cambridge University Press 1991.

131

Shiff R. Cézanne and the end of impressionism: a study of the theory, technique, and critical evaluation of modern art. Chicago: : University of Chicago Press 1984.

132

Cézanne P, Reff T, Rubin W, et al. Cézanne: the late work. London: : Thames and Hudson 1978.

133

Loran E, Cézanne P. Cézanne's composition: analysis of his form with diagrams and photographs of his motifs. 3rd ed. Berkeley: : University of California Press 2006.

134

Cézanne P, Cézanne P, Smith P, et al. The world is an apple: the still lifes of Paul Cézanne. [Hamilton, Ontario]: : Art Gallery of Hamilton in association with D Giles Limited 2014.

135

Paul Smith,. 'Joachim Gasquet, Virgil and Cézanne's Landscape: 'My Beloved Golden Age'. Apollo;**147**:11–23.

136

Athanassoglou-Kallmyer NM, Cézanne P. Cézanne and Provence: the painter in his culture. Chicago: : The University of Chicago Press 2003.

137

Clark TJ. Freud's Cézanne. Representations 1995;;94-122. doi:10.2307/2928701

138

Tamar Garb. Visuality and Sexuality in Cézanne's Late Bathers. Oxford Art Journal 1996;**19**:46-60.http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/1360728?seq=1#page_scan_tab_contents

139

Mary Louise Krumrine. Cézanne's 'Restricted Power': Further Reflections on the 'Bathers'. The Burlington Magazine 1992;**134**:586-95.http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/885313?seq=1#page_scan_tab_contents

140

Reff T. Cezanne, Flaubert, St. Anthony, and the Queen of Sheba. The Art Bulletin 1962;**44**. doi:10.2307/3047999

141

Arbiter P. A Degenerate Work of Art: 'The Bathers' by Cézanne. The Art World 1918;**3**. doi:10.2307/25588292

142

Mary Louise Krumrine. Paul
Ce

zanne. London: : Thames and Hudson in association with Kunstmuseum Basel 1990.

143

D'Souza A. Cézanne's bathers: biography and the erotics of paint. University Park, Pa: : Pennsylvania State University Press 2008.

144

Geist S. Interpreting Cézanne. Cambridge, Mass: : Harvard University Press 1988.

145

Seurat Re-viewed (Refiguring Modernism) (2010-04-30). Penn State University Press (2010-04-30) 2010.

http://www.amazon.co.uk/Seurat-Re-viewed-Refiguring-Modernism-2010-04-30/dp/B01A64HFDE/ref=sr_1_1?s=books&ie=UTF8&qid=1459870139&sr=1-1&keywords=Seurat+Re-Viewed

146

Linda Goddard. 'The Writings of a Savage?' Literary Strategies in Paul Gauguin's "Noa Noa". Journal of the Warburg and Courtauld Institutes 2008;**71**:277-93.http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/20462786?seq=1#page_scan_tab_contents

147

Steiner W. Divide and narrate: the icon-symbol tension in Seurat. Word & Image 1986;**2**:342-8. doi:10.1080/02666286.1986.10435358

148

Smith P, Seurat G. Seurat and the avant-garde. New Haven: : Yale University Press 1997.

149

Seurat G, Kahn G. The drawings of Georges Seurat. New York: : Dover Publications 1971.

150

Halperin JU. Félix Fénéon: aesthete & anarchist in fin-de-siècle Paris. New Haven, (Conn.): : Yale University Press 1988.

151

Homer WI. Seurat and the science of painting. [S.l.]: : M.I.T. Press 1964.

152

Seurat G, Herbert RL, Cachin F, et al. Seurat: Galeries nationales du Grand Palais, Paris, 9 avril-12 août1991. Paris: : Éditions de la Reunion des musées nationaux 1991.

153

Broude N. Seurat in perspective. Englewood Cliffs: : Prentice-Hall 1978.

154

House J. MEANING IN SEURAT'S FIGURE PAINTINGS. Art History 1980;**3**:345–56. doi:10.1111/j.1467-8365.1980.tb00082.x

155

Clayson SH. The Family and the Father: The 'Grande Jatte' and Its Absences. Art Institute of Chicago Museum Studies 1989;**14**. doi:10.2307/4108748

156

Nochlin L. Seurat's Grande Jatte: An Anti-Utopian Allegory. Art Institute of Chicago Museum Studies 1989;**14**. doi:10.2307/4108747

157

Stumpel J. The 'Grande Jatte,' That Patient Tapestry. Simiolus: Netherlands Quarterly for

the History of Art 1984;**14**. doi:10.2307/3780578

158

Herbert RL, Harris N, Seurat G, et al. Seurat: and the making of La Grande Jatte. Chicago, Ill: : The Art Institute of Chicago in association with University of California Press 2004.

159

Museum of Fine Arts. Where Do We Come From? What Are We? Where Are We Going? | Museum of Fine Arts, Boston.
<http://www.mfa.org/collections/object/where-do-we-come-from-what-are-we-where-are-we-going-32558>

160

Cheetham MA. Mystical Memories: Gauguin's Neoplatonism and 'Abstraction' in Late-Nineteenth-Century French Painting. Art Journal 1987;**46**. doi:10.2307/776838

161

Edward D. Powers. From Eternity to Here: Paul Gauguin and the Word Made Flesh. Oxford Art Journal 2002;**25**
:89–106.http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/3600479?seq=1#page_scan_tab_contents

162

Bengt Danielsson. Gauguin's Tahitian Titles. The Burlington Magazine 1967;**109**
:228–33.http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/875243?seq=1#page_scan_tab_contents

163

III MH. The Origin of Paul Gauguin's Vision after the Sermon: Jacob Wrestling with the Angel (1888). The Art Bulletin 1977;**59**. doi:10.2307/3049673

164

Jirat-Wasiutynski V. Paul Gauguin's 'Self-Portrait with Halo and Snake': The Artist as Initiate and Magus. *Art Journal* 1987;**46**. doi:10.2307/776839

165

Ziva Amishai-Maisels. Gauguin's 'Philosophical Eve'. *The Burlington Magazine* 1973;**115**:373–82.http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/877381?seq=1#page_scan_tab_contents

166

Eisenman S. *Gauguin's skirt*. London: : Thames and Hudson 1997.

167

Thomson B. *Gauguin*. New York, N.Y.: : Thames and Hudson 2001.

168

Jirat-Wasiutyński V, Gauguin P, Newton HT. *Technique and meaning in the paintings of Paul Gauguin*. Cambridge: : Cambridge University Press 2000.

169

Wayne V. Andersen. Gauguin and a Peruvian Mummy. *The Burlington Magazine* 1967;**109**:238–43.http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/875245?seq=1#page_scan_tab_contents

170

Shackelford GTM, Gauguin P, Museum of Fine Arts, Boston. *Paul Gauguin: Where do we come from? What are we? Where are we going?* Boston: : MFA publications, Museum of Fine Arts 2013.

171

Murray A. 'STRANGE AND SUBTLE PERSPECTIVE ...': Van Gogh, The Hague School and the Dutch Landscape Tradition. *Art History* 1980;**3**:410–24.

doi:10.1111/j.1467-8365.1980.tb00086.x

172

Wright A. Arche-tectures: Matisse and the End of (Art) History. October 1998;**84**. doi:10.2307/779208

173

The letters - Vincent van Gogh Letters. <http://vangoghletters.org/vg/letters.html>

174

Sund J. FAVOURED FICTIONS: WOMEN AND BOOKS IN THE ART OF VAN GOGH. Art History 1988;**11**:255–67. doi:10.1111/j.1467-8365.1988.tb00298.x

175

Zemel C. SORROWING WOMEN, RESCUING MEN: VAN GOGH'S IMAGES OF WOMEN AND FAMILY. Art History 1987;**10**:351–68. doi:10.1111/j.1467-8365.1987.tb00261.x

176

Kodera T. Japan as Primitivistic Utopia: Van Gogh's Japonisme Portraits. Simiolus: Netherlands Quarterly for the History of Art 1984;**14**. doi:10.2307/3780577

177

Loretta S. Loftus and Wilfred Niels Arnold. Vincent Van Gogh's Illness: Acute Intermittent Porphyria? BMJ: British Medical Journal 1991;**303**:1589–91.http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/29714050?seq=1#page_scan_tab_contents

178

Kay Redfield Jamison and Richard Jed Wyatt. Vincent Van Gogh's Illness. BMJ: British Medical Journal 1986;**304**:1589–91.<http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/29714734?Search=yes&res>

ultItemClick=true&searchText=no:6826&searchText=AND&searchText=sn:09598138&searchText=AND&searchText=sp:577&searchText=AND&searchText=vo:304&searchText=AND&searchText=year:1992&searchUri=%2Faction%2FdoBasicSearch%3FQuery%3Dno%253A6826%2BAND%2Bsn%253A09598138%2BAND%2Bsp%253A577%2BAND%2Bvo%253A304%2BAND%2Byear%253A1992%26amp%3Bmod%3DYour%2Binbound%2Blink%2Bdid%2Bnot%2Bhave%2Ban%2Bexact%2Bmatch%2Bin%2Bour%2Bdatabase.%2BBut%2Bbased%2Bon%2Bthe%2Belements%2Bwe%2Bcould%2Bmatch%252C%2Bwe%2Bhave%2Breturned%2Bthe%2Bfollowing%2Bresults.&p;seq=1#page_scan_tab_contents

179

McQuillan MA, Gogh V van. Van Gogh. New York, N.Y.: : Thames and Hudson 2005.

180

Nochlin L. Impressionism and post-impressionism, 1874-1904: sources and documents. Englewood Cliffs, N.J.: : Prentice-Hall

181

Hulsker J, Hulsker J, Miller JM. Vincent and Theo van Gogh: a dual biography. Ann Arbor: : Fuller Publications 1990.

182

Gogh V van, Pickvance R, Metropolitan Museum of Art (New York, N.Y.). Van Gogh in Arles. New York: : Metropolitan Museum of Art 1984.

183

Thomson R, Thomson R, National Gallery of Scotland. Framing France: the representation of landscape in France, 1870-1914. Manchester: : Manchester University Press 1998.

184

Kōdera T, Rosenberg Y. The Mythology of Vincent Van Gogh. Tokyo: : TV Asahi 1993.

185

Druick DW, Zegers P, Salvesen B, et al. Van Gogh and Gauguin: the studio of the south. London: : Thames & Hudson 2001.

186

Roskill MW. Van Gogh, Gauguin and the Impressionist circle. London: : Thames and Hudson

187

Silverman D. Van Gogh and Gauguin: the search for sacred art. New York: : Farrar Straus Giroux 2001.

188

Benjamin R. Orientalist aesthetics: art, colonialism, and French North Africa, 1880-1930. Berkeley, Calif: : University of California Press 2003.

189

Bois Y-A, Sims G. On Matisse: The Blinding: For Leo Steinberg. October 1994;**68**.
doi:10.2307/778697

190

Carrier D. The Beauty of Henri Matisse. Journal of Aesthetic Education 2004;**38**.
doi:10.2307/3527318

191

John Tchalenko. Henri Matisse Drawing: An Eye-Hand Interaction Study Based on Archival Film. Leonardo 2009;**42**
:433-8.http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/40540062?seq=1#page_scan_tab_contents

192

Matisse H, Flam JD. Matisse on art. New York: : Phaidon 1973.

193

Roger Benjamin. Matisse's 'Notes of a painter'. Ann Arbor, Mich: : UMI Research Press 1987.

194

Bock-Weiss C, Matisse H. Henri Matisse: modernist against the grain. University Park, Pa: : Pennsylvania State University Press 2009.

195

Wright A. Matisse and the subject of modernism. Princeton, N.J.: : Princeton University Press 2004.

196

Flam JD, Matisse H. Matisse: the man and his art, 1869-1918. London: : Thames and Hudson 1986.

197

Herbert JD. Fauve painting: the making of cultural politics. New Haven: : Yale University Press 1992.

198

Werth M. The joy of life: the idyllic in French art, circa 1900. Berkeley: : University of California Press 2002.

199

Bock-Weiss C, Matisse H. Henri Matisse: modernist against the grain. University Park, Pa: : Pennsylvania State University Press 2009.

200

Bock CC. Henri Matisse's 'Bathers by a River'. Art Institute of Chicago Museum Studies 1990;**16**. doi:10.2307/4101568

201

Brettell RR, Gogh V. Van Gogh's 'Bedrooms at Arles': The Problem of Priority. Art Institute of Chicago Museum Studies 1986;**12**. doi:10.2307/4115938

202

Heelan PA. Toward a New Analysis of the Pictorial Space of Vincent Van Gogh. The Art Bulletin 1972;**54**. doi:10.2307/3049037

203

Ward JL. A Reexamination of Van Gogh's Pictorial Space. The Art Bulletin 1976;**58**. doi:10.2307/3049573

204

Bois Y-A, Streip K. Kahnweiler's Lesson. Representations 1987;;33-68. doi:10.2307/3043750

205

Leighten P. Revising Cubism. Art Journal 1988;**47**. doi:10.2307/776977

206

Patricia Leighten. Cubist Anachronisms: Ahistoricity, Cryptoformalism, and Business-as-Usual in New York. Oxford Art Journal 1994;**17**:91-102.http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/1360577?seq=1#page_scan_tab_contents

207

Antliff RM. Bergson and Cubism: A Reassessment. *Art Journal* 1988;**47**. doi:10.2307/776983

208

Zelevansky L. *Picasso and Braque: a symposium*. New York: : Museum of Modern Art 1992.

209

Clark TJ, Picasso P. *Picasso and truth: from cubism to Guernica*. Princeton, N.J.: : Princeton University Press 2013.

210

Zelevansky L. *Picasso and Braque: a symposium*. New York: : Museum of Modern Art 1992.

211

Karmel P. *Picasso and the invention of Cubism*. New Haven, [Conn.]: : Yale University Press 2003.

212

Cox N. *Cubism*. London: : Phaidon Press Limited 2000.

213

Poggi C. *In defiance of painting: cubism, futurism, and the invention of collage*. New Haven [Conn.]: : Yale University Press 1992.

214

Leighten PD. *Re-ordering the universe: Picasso and anarchism, 1897-1914*. Princeton, N.J.: : Princeton University Press 1989.

215

Golding J. *Cubism: a history and an analysis, 1907-1914*. London: : Faber 1959.

216

Braque G, Golding J, Bowness S, et al. *Braque: still lifes and interiors : a South Bank Centre touring exhibition*. London: : South Bank Centre 1990.

217

William Cloonan. Braque's *Le Portugais* and a Portuguese Nun. *The French Review* 1990;**63**:607–16.http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/396012?seq=1#page_scan_tab_contents

218

Kahng E, Kimbell Art Museum, Santa Barbara Museum of Art. *Picasso and Braque: the Cubist experiment, 1910-1912*. Santa Barbara, Calif: : Santa Barbara Museum of Art 2011.

219

Rubin W, Museum of Modern Art (New York, N.Y.). *Picasso and Braque: pioneering cubism*. New York: : Museum of Modern Art 1989.

220

Mullins EB, Braque G. *Braque*. London: : Thames and Hudson 1968.

221

Steinberg L. The Philosophical Brothel. *October* 1988;**44**. doi:10.2307/778974

222

John Golding. The 'Damoiselles d'Avignon'. *The Burlington Magazine* 1958;**100**:154–63.http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/872425?seq=1#page_scan_tab_contents

n_tab_contents

223

Rubin W. From Narrative to 'Iconic' in Picasso: The Buried Allegory in Bread and Fruitdish on a Table and the Role of Les Demoiselles d'Avignon. The Art Bulletin 1983;**65**. doi:10.2307/3050371

224

Steefel LD. The Neglected Fruit Cluster in Picasso's 'Les Demoiselles d'Avignon'. Artibus et Historiae 1992;**13**. doi:10.2307/1483434

225

Chave AC. New Encounters with Les Demoiselles d'Avignon: Gender, Race, and the Origins of Cubism. The Art Bulletin 1994;**76**. doi:10.2307/3046058

226

Martensen-Larsen B. When Did Picasso Complete 'Les Demoiselles d'Avignon'? Zeitschrift für Kunstgeschichte 1985;**48**. doi:10.2307/1482281

227

Penrose R, Golding J, Kahnweiler DH. Picasso in retrospect. London: : Granada 1981.