

Bibliography

The following list supplements John Rewald's authoritative bibliography last updated in 1973 for the fourth edition of *The History of Impressionism* (New York: The Museum of Modern Art). Articles, books, catalogues raisonnés, dissertations, and exhibition catalogues published since 1973 have been alphabetized by author. The bibliography is not restricted to those artists whose work is represented in the present exhibition, but includes citations for as many of the original exhibitors as possible.

General Bibliography

- Adhémar, Hélène et al. *Chronologie impressionniste: 1863–1905*. Paris: Editions de la Réunion des Musées Nationaux, 1981.
- d'Albis, J. and L. d'Albis. "La céramique impressionniste. L'atelier Haviland d'Auteuil et son influence." *L'Oeil* 223 (February 1974): 46–51.
- Austin, Lloyd. "Mallarmé, critique d'art." *The Artist and the Writer in France: Essays in Honour of Jean Seznec*, ed. Francis Haskell et al., 153–162. Oxford: Clarendon Press, 1974.
- Bellony-Rewald, Alice. *The Lost World of the Impressionists*. London: Weidenfeld and Nicholson, 1976.
- Bizardel, Yvon. "Théodore Duret: An Early Friend of the Impressionists." *Apollo* 100 (August 1974): 146–155.
- Blunden, Maria and Godfrey Blunden. *Impressionists and Impressionism*. Geneva: Skira; London: Macmillan, 1981.
- Bouillon, Jean-Paul. "L'impressionnisme." *Revue de l'Art* 51 (1981): 75–85.
- Brettell, Richard R. et al. *A Day in the Country: Impressionism and the French Landscape*, exh. cat. Los Angeles: Los Angeles County Museum of Art, 1984.
- Burt, Marianna Reiley. "Le pâtissier Murer, un ami des impressionnistes." *L'Oeil* 245 (December 1975): 54–61ff.
- Callen, Anthea. *Techniques of the Impressionists*. London: Orbis, 1982.
- Champa, Kermit S. *Studies in Early Impressionism*. New Haven and London: Yale University Press, 1973.
- de Cossart, Michael. "Princesse Edmond de Polignac: Patron and Artist." *Apollo* 102 (August 1975): 133–135.
- Crespelle, Jean-Paul. *La vie quotidienne des impressionnistes: Du Salon des Refusés (1863) à la mort de Manet (1883)*. Paris: Hachette, 1981.
- Dayez, Anne et al. *Centenaire de l'impressionnisme*, exh. cat. Paris: Grand Palais, 1974.
- Dini, Pietro. *Diego Martelli e gli impressionisti*. Florence: Il Torchio, 1979.
- Dorra, Henri. "Excerpts from the Correspondence of Emile Bernard from the Beginning to the Rose + Croix Exhibition (1876–1892)." *Gazette des Beaux-Arts* 96 (December 1980): 235–242.
- Dufwa, Jacques. *Winds from the East: A Study in the Art of Manet, Degas, Monet and Whistler, 1856–86*. Stockholm: Almqvist & Wiksell, 1981.
- Dunstan, Bernard. *Painting Methods of the Impressionists*, rev. ed. New York: Watson-Guption, 1983.
- Fidell-Beaufort, Madeleine. "L'imagerie populaire et l'iconographie impressionniste." *Nouvelles de l'Estampe* 18 (1974): 17–20.
- Fischel, Lilli. "Von der Bildform der französischen Impressionisten." *Jahrbuch der Berliner Museen* 15 (1973): 58–154.
- Flint, Kate, ed. *Impressionists in England: The Critical Reception*. London, Boston, Melbourne, and Henley: Routledge & Kegan Paul, 1984.
- Hamilton, George Heard. "The Philosophical Implications of Impressionist Landscape Painting." *The Museum of Fine Arts, Houston Bulletin* 6 (Spring 1975): 2–17.
- Hemmings, Frederic William John. *The Life and Times of Emile Zola*. London: Paul Elek; New York: Scribner's, 1977.
- House, John. *Impressionism, Its Masters, Its Precursors, and Its Influence in Britain*, exh. cat. London: Royal Academy of Arts, 1974.
- The Impressionists and the Salon (1874–1886)*, exh. cat. Riverside: University of California, Riverside, 1974.
- Isaacson, Joel. *The Crisis of Impressionism, 1878–1882*, exh. cat. Ann Arbor: University of Michigan, Museum of Art, 1980.
- . "Impressionism and Journalistic Illustration." *Arts* 56 (June 1982): 95–115.
- Keller, Horst. *Aquarelles et dessins des impressionnistes français*. Paris: A. Michel, 1982.
- Kolb, Philippe and Jean Adhémar. "Charles Ephrussi, 1849–1905, ses secrétaires: Laforgue, A. Renan, Proust, sa Gazette des Beaux-Arts." *Gazette des Beaux-Arts* 103 (January 1984): 29–41.
- Lassaigne, Jacques. *L'impressionnisme, sources et dépassement, 1850–1900*. Geneva: Skira, 1974.
- Le Paul, Charles-Guy and Judy Le Paul. *L'impressionnisme dans l'Ecole de Pont-Aven: Monet, Renoir, Gauguin et leurs disciples*. Lausanne and Paris: La Bibliothèque des Arts, 1983.
- Marcussen, Marianne. "Duranty et les impressionnistes, I." *Hafnia: Copenhagen Papers in the History of Art* 5 (1978): 24–42.
- . "Duranty et les impressionnistes, II." *Hafnia: Copenhagen Papers in the History of Art* 6 (1979): 27–49.
- Martelli, Diego. *Les impressionnistes et l'art moderne*, ed. Francesca Errico. Paris: Editions Vilo, 1979.
- Martin-Mery, Gilberte et al. *Naissance de l'impressionnisme*, exh. cat. Bordeaux: Galerie des Beaux-Arts, 1974.
- Mathieu, Pierre-Louis. "Huysmans, inventeur de l'impressionnisme." *L'Oeil* 341 (December 1983): 38–45.
- Melot, Michel. *L'estampe impressionniste*, exh. cat. Paris: Bibliothèque Nationale, 1974.
- . "L'estampe impressionniste et la réduction au dessin." *Nouvelles de l'Estampe* 19 (1975): 11–15.
- Milkovich, Michael. *Impressionists in 1877: A Loan Exhibition*, exh. cat. Memphis: Dixon Gallery and Gardens, 1977.
- Monneret, Sophie. *L'impressionnisme et son époque*, 4 vols. Paris: Denoël, 1978–1981.

- Ohmori, Tatsuji et al. *Ukiyo-e Prints and the Impressionist Painters: Meeting of the East and the West*, exh. cat. Tokyo: Sunshine Museum, 1979.
- Osborne, Carol. "Impressionists and the Salon." *Arts* 48 (June 1974): 36–39.
- Passeron, Roger. *Impressionist Prints: Lithographs, Etchings, Drypoints, Aquatints, Woodcuts*. London: Phaidon Press, 1974.
- Reuterswärd, Oscar. *Impressionister och purister*. Stockholm: Bonnier, 1976.
- . "1881: La sixième exposition des impressionnistes, dite des Artistes Indépendants, vue par la presse et l'opinion." *Gazette des Beaux-Arts* 94 (November 1979): 183–192.
- Rewald, John. "Theo van Gogh, Goupil and the Impressionists." *Gazette des Beaux-Arts* 81 (January 1973): 1–64; (February 1973): 65–108.
- Rewald, John and Germain Bazin. *Cent ans d'impressionnisme: 1874–1974, hommage à Paul Durand-Ruel*, exh. cat. Paris: Galerie Durand-Ruel, 1974.
- Ruhmer, Eberhard. "Wilhelm Leibl et ses amis pour et contre l'impressionnisme." *Gazette des Beaux-Arts* 95 (May–June 1980): 187–197.
- Shiff, Richard. "The End of Impressionism: A Study in Theories of Artistic Expression." *Art Quarterly* 1 (Autumn 1978): 338–378.
- Thomson, Richard. "A Neglected Review of the First Impressionist Exhibition: Was the Author Villiers de L'Isle-Adam?" *Gazette des Beaux-Arts* 100 (September 1982): 90–92.
- Usselman, Henri. "Strindberg et l'impressionnisme." *Gazette des Beaux-Arts* 99 (April 1982): 153–162.
- Varnedoe, J. Kirk T. "The Artifice of Candor: Impressionism and Photography Reconsidered." *Art in America* 68 (January 1980): 66–78.
- Weisberg, Gabriel P. et al. *Japonisme: Japanese Influence on French Art, 1854–1910*, exh. cat. Cleveland: The Cleveland Museum of Art, 1975.
- White, Barbara Ehrlich, ed. *Impressionism in Perspective*. Englewood Cliffs: Prentice-Hall, 1978.
- Zola, Emile, *Le bon combat de Courbet aux impressionnistes: anthologie d'écrits sur l'art*, ed. Gaëton Picon and Jean-Paul Bouillon. Paris: Savoir/Hermann, 1974.
- Zacharie Astruc**
- Flescher, Sharon. *Zacharie Astruc: Critic, Artist and Japoniste*. London and New York: Garland Publishing, 1978.
- Eugène Boudin**
- Jean-Audry, Georges and Robert Schmit. *Eugène Boudin: La vie et l'oeuvre d'après les lettres et documents inédits*, 2d ed. Neuchâtel: Ides et Calendes, 1977.
- de Knyff, Gilbert. *Eugène Boudin raconté par lui-même: Sa vie, son atelier, son oeuvre*. Paris: Mayer, 1976.
- Legoy, Gaston. *Sur les pas d'Eugène Boudin: Le Havre, Honfleur, Trouville et autres lieux*, exh. cat. Le Havre: Musée des Beaux-Arts, 1978.
- Lemaire, S. "Don au Musée Eugène Boudin de la lettre autographe d'Eugène Boudin contant la légende de Saint-Siméon." *Bulletin de l'Association des Amis du Musée Honfleur* (1972–1975): 8–11.
- Melot, Michel. *Graphic Art of the Pre-Impressionists*, trans. Robert Erich Wolf. New York: Abrams, 1980.
- Schmit, Robert. *Eugène Boudin, 1824–1898*, exh. cat. Paris: Galerie Schmit, 1973.
- . *Eugène Boudin, 1824–1898*, exh. cat. Bremen: Kunsthalle, 1979.
- Selz, Jean. *Boudin*. Paris: Flammarion; New York: Crown Publishers, 1982.
- Testanière, Geneviève. *Eugène Boudin, 1824–1898, dans les collections du Musée des Beaux-Arts du Havre*, exh. cat. Le Havre: Musée des Beaux-Arts, 1978.
- Young, Mahonri Sharp and Katherine Wallace Paris. *Louis Eugène Boudin: Precursor of Impressionism*, exh. cat. Santa Barbara: Museum of Art, 1976.
- Félix Bracquemond**
- d'Albis, J. and L. d'Albis. *Céramique impressionniste: L'atelier Haviland de Paris-Auteuil, 1873–1882*, exh. cat. Paris: Bibliothèque Forney, 1974.
- Bailly-Herzberg, Janine. "French Etching in the 1860s." *Art Journal* 31 (Summer 1972): 383.
- Bouillon, Jean-Paul. "La correspondance de Félix Bracquemond: Une source inédite pour l'histoire de l'art français dans la seconde moitié du XIX^e siècle." *Gazette des Beaux-Arts* 82 (December 1973): 351–386.
- . "Bracquemond, Rops, Manet et le procédé à la plume." *Nouvelles de l'Estampe* 14 (1974): 3–11.
- . "Note sur le procédé à la plume." *Nouvelles de l'Estampe* 16 (1975): 26, 56.
- . "A gauche: Note sur la Société du Jing-Lar et sa signification." *Gazette des Beaux-Arts* 91 (March 1978): 107–118.
- . "Les portraits à l'eau-forte de Bracquemond et leurs sources photographiques." *Nouvelles de l'Estampe* 38 (1978): 4–10.
- . "Artistic Collaboration: Bracquemond and Baron Vitta." *The Bulletin of the Cleveland Museum of Art* 66 (November 1979): 311–319.
- . "Félix Bracquemond. Les années d'apprentissage (1849–1859): La genèse d'un réalisme positiviste." *Nouvelles de l'Estampe* 48 (1979): 12–17.
- . "Les lettres de Manet à Bracquemond." *Gazette des Beaux-Arts* 101 (April 1983): 147–158.
- Eidelberg, Martin. "Bracquemond, Delâtre and the Discovery of Japanese Prints." *The Burlington Magazine* 123 (April 1981): 221–227.
- Getscher, Robert. *Félix Bracquemond and the Etching Process*, exh. cat. Wooster, Ohio: College of Wooster, 1974.
- Holtzman, Ellen. "Félicien Rops and Baudelaire: Evolution of a Frontispiece." *Art Journal* 38 (Winter 1978–1979): 102–106.
- Weisberg, Gabriel P. "Les albums ukiyo-e de la collection de Camille Moreau: Source nouvelle pour le japonisme." *Nouvelles de l'Estampe* 23 (1975): 18–21.
- . "Félix Bracquemond and the Molding of French Popular Taste." *Art News* 75 (September 1976): 64–66.
- . "Baron Vitta and the Bracquemond/Rodin Hand Mirror." *The Bulletin of the Cleveland Museum of Art* 66 (November 1979): 298–310.

Marie Bracquemond

- Bouillon, Jean-Paul. "Marie Bracquemond." *Women's Art Journal* 5 (Fall 1984–Winter 1985): 21–27.
- Kane, Elizabeth. "Marie Bracquemond: The Artist Time Forgot." *Apollo* 117 (February 1983): 118–121.

Gustave Caillebotte

- Berhaut, Marie. *Caillebotte, sa vie et son oeuvre: Catalogue raisonné des peintures et pastels*. Paris: La Bibliothèque des Arts, 1978.
- Maillet, Edda. *Gustave Caillebotte 1848–1894*, exh. cat. Pontoise: Musée Pissarro, 1984.
- Varnedoe, J. Kirk T. "Caillebotte's *Pont de l'Europe*: A New Slant." *Art International* 18 (April 1974): 28–29, 41, and 58.
- . "Gustave Caillebotte in Context." *Arts Magazine* 50 (May 1976): 94–99.
- Varnedoe, J. Kirk T. and Thomas P. Lee. *Gustave Caillebotte: A Retrospective Exhibition*, exh. cat. Houston: Museum of Fine Arts, 1976.

Adolphe-Félix Cals

- Pillement, G. "Egal de Jongkind et Boudin, Cals peignit sur le motif 30 ans avant Monet." *Galerie-Jardin des Arts* 137 (May 1974): 75–77.

Mary Cassatt

- Breeskin, Adelyn Dohme. *Mary Cassatt: Pastels and Color Prints*, exh. cat. Washington, D.C.: Smithsonian Institution, National Collection of Fine Arts, 1978.
- . *Mary Cassatt: A Catalogue Raisonné of the Graphic Work*, 2d ed. Washington, D.C.: Smithsonian Institution Press, 1979.
- Getlein, Frank. *Mary Cassatt: Paintings and Prints*. New York: Abbeville Press, 1980.
- Hale, Nancy. *Mary Cassatt*. Garden City: Doubleday, 1975.
- Lindsay, Suzanne G. *Mary Cassatt and Philadelphia*, exh. cat. Philadelphia: Philadelphia Museum of Art, 1985.
- Mathews, Nancy Mowll. *Mary Cassatt and the 'Modern Madonna' of the Nineteenth Century*, Ph.D. diss. New York University, 1980.
- . *Mary Cassatt and Edgar Degas*, exh. cat. San Jose: Museum of Art, 1981.
- . *Cassatt and Her Circle: Selected Letters*. New York: Abbeville Press, 1984.
- Milkovich, Michael. *Mary Cassatt and the American Impressionists: A Loan Exhibition Commemorating the Fiftieth Anniversary of Mary Cassatt's Death and the American Bicentennial Celebration*, exh. cat. Memphis: Dixon Gallery and Gardens, 1976.
- Richards, Louise S. "Mary Cassatt's Drawings of *The Visitor*." *The Bulletin of the Cleveland Museum of Art* 65 (October 1978): 268–277.
- Shapiro, Barbara Stern. *Mary Cassatt at Home*, exh. cat. Boston: Museum of Fine Arts, 1978.
- Yeh, Susan Fillin. "Mary Cassatt's Images of Women." *Art Journal* 35 (Summer 1976): 359–363.

Paul Cézanne

- Adler, Kathleen. "Camille Pissarro and Paul Cézanne: A Study of Their Artistic Relationship between 1872 and 1885." *De Arte* 13 (April 1973): 19–25.
- Adriani, Götz. *Paul Cézanne: Zeichnungen*, exh. cat. Tübingen, Kunsthalle. Cologne: DuMont, 1978.
- . *Paul Cézanne: Aquarelle 1866–1906*, exh. cat. Tübingen, Kunsthalle. Cologne: DuMont, 1982.
- Ballas, Guila. "Cézanne et la Galerie d'Apollon au Louvre." *Bulletin de la Société de l'Histoire de l'Art Français* (1980): 259–267.
- . "Paul Cézanne et la revue *L'Artiste*." *Gazette des Beaux-Arts* 98 (December 1981): 223–232.
- Cézanne, Paul. *Letters*, ed. John Rewald, trans. Seymour Hacker, rev. and aug. ed. New York: Hacker Art Books, 1984.
- Chappuis, Adrien. *The Drawings of Paul Cézanne: A Catalogue Raisonné*, 2 vols. Greenwich: New York Graphic Society; London: Thames and Hudson, 1973.
- Doran, P. Michael, ed. *Conversations avec Cézanne*, trans. Ann Hindry. Paris: Macula, 1978.
- Faxon, Alicia Craig. "Cézanne's Sources for *Les grandes baigneuses*." *The Art Bulletin* 65 (June 1983): 320–323.
- Fulep, Lajos. "Ecrits sur Cézanne." *Acta Historiae Artium* 20 (1974): 107–124.
- Hayman, Ronald. "The Subject Matter of Cézanne's *Bathers*." *Artscribe* 12 (1978): 35–40.
- . "Landscape of Relationships: The Vision of Cézanne." *The Yale Review* 69 (March 1980): 357–373.
- Hoog, Michel et al. *Cézanne dans les musées nationaux*, exh. cat. Paris, Orangerie des Tuileries. Paris: Editions des Musées Nationaux, 1974.
- Kiefer, Carol Solomon. "Cézanne's *Magdalen*: A New Source in the Musée Granet." *Gazette des Beaux-Arts* 103 (February 1984): 91–94.
- Krumrine, Mary Louise. "Cézanne's *Bathers*: Form and Content." *Arts Magazine* 54 (May 1980): 115–123.
- Lavin, Maud. "Roger Fry, Cézanne, and Mysticism." *Arts Magazine* 58 (September 1983): 98–101.
- Lesko, Diane. "Cézanne's *Bather* and a Found Self-Portrait." *Artforum* 15 (December 1976): 52–57.
- Lewis, Mary Tompkins. *Cézanne's Religious Imagery*, Ph.D. diss. University of Pennsylvania, 1981.
- . "Cézanne's *Harrowing of Hell and the Magdalen*." *Gazette des Beaux-Arts* 97 (April 1981): 175–178.
- Lichtenstein, Sara. "Cézanne's Copies and Variants after *Delacroix*." *Apollo* 101 (February 1975): 116–127.
- Machotka, Pavel. "Cézanne's Landscapes and the Functions of Vision." *Leonardo* 16 (Summer 1983): 177–179.
- Novotny, Fritz. "Vor einem Landschaftsbild von Cézanne." *Niederdeutsche Beiträge zur Kunstgeschichte* 16 (1977): 171–180.
- Orienti, Sandra. *Tout l'oeuvre peint de Cézanne*. Paris: Flammarion, 1975.
- Perucchi-Petri, Ursula. "War Cézanne Impressionist? Die Begegnung zwischen Cézanne und Pissarro." *Du* 35 (September 1975): 50–65.
- Reff, Theodore. "Cézanne on Solids and Spaces." *Artforum* 16 (October 1977): 34–37.

- . "Cézanne's Late Bather Paintings." *Arts Magazine* 52 (October 1977): 116–119.
- . "The Pictures within Cézanne's Pictures." *Arts Magazine* 53 (June 1979): 90–104.
- . "Cézanne: The Severed Head and the Skull." *Arts Magazine* 58 (October 1983): 84–100.
- Rewald, John. "Cézanne and Guillaumin." *Etudes d'art français offertes à Charles Sterling*, ed. Albert Châtelet and Nicole Reynaud, 343–353. Paris: Presses Universitaires de France, 1975.
- . *Paul Cézanne: The Watercolors, A Catalogue Raisonné*. Boston: New York Graphic Society, 1983.
- Rewald, John and Jean Adhémar. "Some Entries for a New Catalogue Raisonné of Cézanne's Paintings." *Gazette des Beaux-Arts* 86 (November 1975): 157–168.
- Rilke, Rainer Maria. *Briefe über Cézanne*, ed. H. W. Petzet. Frankfurt-am-Main: Insel-Verlag, 1983.
- Rishel, Joseph J. *Cézanne in Philadelphia Collections*, exh. cat. Philadelphia: Philadelphia Museum of Art, 1983.
- Rubin, William, ed. *Cézanne, the Late Work*, exh. cat. New York, Museum of Modern Art. Boston: New York Graphic Society, 1977.
- Shiff, Richard. *Impressionist Criticism, Impressionist Color and Cézanne*, Ph.D. diss. Yale University, 1973.
- . "Seeing Cézanne." *Critical Inquiry* 4 (Summer 1978): 769–808.
- . *Cézanne and the End of Impressionism*. Chicago: The University of Chicago Press, 1984.
- Tsiakma, Katia. "Cézanne's and Poussin's Nudes." *Art Journal* 37 (Winter 1977–1978): 120–132.
- Wechsler, Judith, ed. *Cézanne in Perspective*. Englewood Cliffs and London: Prentice-Hall, 1975.
- . *The Interpretation of Cézanne*. Ann Arbor: UMI Research Press, 1981.
- Wetenhall, John. "Cézanne's Mont Saint-Victoire seen from les Louves." *Pantheon* 40 (January–March 1982): 45–51.
- Edgar Degas**
- Adhémar, Jean and Françoise Cachin. *Edgar Degas: Gravures et monotypes*. Paris: Arts et Métiers Graphiques, 1973.
- Adriani, Götz. *Degas. Pastels, Oil Sketches, Drawings*, exh. cat. Kunsthalle, Tübingen. New York: Abbeville Press, 1985.
- Boggs, Jean Sutherland. "Edgar Degas in Old Age." *Allen Memorial Art Museum Bulletin* 35 (1977–1978): 57–67.
- . *Degas at the Museum: Works in the Philadelphia Museum of Art and John G. Johnson Collection*, exh. cat. *Bulletin of the Philadelphia Museum of Art* 81 (Spring 1985).
- Brame, Philippe and Theodore Reff. *Degas et son oeuvre: A Supplement*. New York and London: Garland Publishing, 1984.
- Brayer, Yves. *Degas: "La famille Bellelli," variations autour d'un chef-d'oeuvre*, exh. cat. Paris: Musée Marmottan, 1980.
- Brettell, Richard R. and Suzanne Folds McCullagh. *Degas in The Art Institute of Chicago*, exh. cat. Art Institute of Chicago. New York: Abrams, 1984.
- Broude, Norma. "Degas' 'Misogyny'." *The Art Bulletin* 59 (March 1977): 95–107.
- Buerger, Janet E. "Degas' Solarized and Negative Photographs: A Look at Unorthodox Classicism." *Image* 21 (June 1978): 17–23.
- Buerger, Janet E. and Barbara Stern Shapiro. "A Note on Degas' Use of Daguerreotype Plates." *Print Collector's Newsletter* 12 (September–October 1981): 103–106.
- Cooper, Helen A. "An Early Drawing by Degas." *Yale University Art Gallery Bulletin* 37 (Fall 1978): 10–13.
- Dunlop, Ian. *Degas*. London: Thames and Hudson, 1979.
- Fletcher, S. "Two Monotype-Pastels by Degas at the National Gallery of Art." *Print Quarterly* 1 (1984): 53–55.
- Gardey, F. "Le 29^e carnet de Degas au Cabinet des Estampes." *Nouvelles de l'Estampe* 12 (1973): 23.
- Gerstein, Marc. "Degas's Fans." *The Art Bulletin* 64 (March 1982): 105–118.
- Giese, Lucretia H. "A Visit to the Museum." *Museum of Fine Arts Bulletin* [Boston] 76 (1978): 42–53.
- Guillaud, Maurice et al. *Degas: Form and Space*, exh. cat. Paris: Centre Culturel du Marais, 1984.
- Lipton, Eunice. "Degas' Bathers: The Case for Realism." *Arts Magazine* 54 (May 1980): 94–97.
- . "The Laundress in Late 19th-Century French Culture: Imagery, Ideology, and Edgar Degas." *Art History* 3 (September 1980): 295–313.
- . "Deciphering a Friendship: Edgar Degas and Evariste de Valernes." *Arts Magazine* 55 (June 1981): 128–132.
- Lockhart, Anne I. "Three Monotypes by Edgar Degas." *The Bulletin of the Cleveland Museum of Art* 64 (November 1977): 299–306.
- McMullen, Roy. *Degas: His Life, Times, and Work*. Boston: Houghton Mifflin Company, 1984.
- Mathews, Nancy Mowll. *Mary Cassatt and Edgar Degas*, exh. cat. San Jose: Museum of Art, 1981.
- Millard, Charles W. *The Sculpture of Edgar Degas*. Princeton: Princeton University Press, 1976.
- Muehlig, Linda D. *Degas and the Dance*, exh. cat. Northampton: Smith College Museum of Art, 1979.
- Monnier, Geneviève. "La genèse d'une oeuvre de Degas: *Semiramis construisant une ville*." *La Revue du Louvre et des Musées de France* 28 (1978): 407–426.
- Nathanson, Carol A. and Edward J. Olszewski. "Degas's Angel of the Apocalypse." *The Bulletin of the Cleveland Museum of Art* 67 (October 1980): 243–255.
- Pickvance, Ronald. *Degas 1879: Paintings, Pastels, Drawings, Prints and Sculpture from Around 100 Years Ago in the Context of His Earlier and Later Years*, exh. cat. Edinburgh: National Gallery of Scotland, 1979.
- . "Degas and the Painting of Modern Life." *Royal Society of Arts Journal* 128 (April 1980): 250–263.
- Reed, Sue Welsh and Barbara Stern Shapiro. *Edgar Degas: The Painter as Printmaker*, exh. cat. Boston, Museum of Fine Arts. Boston: Little, Brown and Company; New York Graphic Society, 1984.
- Reff, Theodore. "The Landscape Painter Degas Might Have Been." *Art News* 75 (January 1976): 41–43.
- . *The Notebooks of Edgar Degas: A Catalogue Raisonné of the Thirty-Eight Notebooks in the Bibliothèque Nationale and Other Collections*. Oxford: Clarendon Press, 1976.

- . *Degas: The Artist's Mind*. New York: The Metropolitan Museum of Art, Harper & Row, 1976.
- . *Degas in the Metropolitan*, exh. cat. *Metropolitan Museum of Art Bulletin* 34 (1977).
- . "Edgar Degas and the Dance." *Arts Magazine* 53 (November 1978): 45–49.
- Rossa, W. I. "Degas' Photographic Portrait of Renoir and Mallarmé: An Interpretation." *Rutgers Art Review* 3 (1982): 80–96.
- Sevin, Françoise. "Degas à travers ses mots." *Gazette des Beaux-Arts* 86 (July–August 1975): 18–46.
- Shackelford, George T. M. *Degas, The Dancers*, exh. cat. Washington: National Gallery of Art, 1984.
- Shapiro, Michael. "Degas and the Siamese Twins of the Café-Concert: The Ambassadeurs and the Alcazar d'Été." *Gazette des Beaux-Arts* 95 (April 1980): 153–164.
- . "Three Late Works by Edgar Degas." *The Museum of Fine Arts, Houston Bulletin* 8 (1982): 9–22.
- Varnedoe, J. Kirk T. "The Ideology of Time: Degas and Photography." *Art in America* 68 (Summer 1980): 96–110.
- . "Of Surface Similarities, Deeper Disparities, First Photographs, and the Function of Form: Photography and Painting after 1839." *Arts Magazine* 56 (September 1981): 114–115.
- Marcellin Desboutin**
- Bailly-Herzberg, Janine. "Marcellin Desboutin and His World." *Apollo* 95 (June 1972): 496–500.
- "Desboutin nous montre ses amis impressionnistes et leurs amateurs vers 1874." *Gazette des Beaux-Arts* 85 (October 1974): supp. 2–5.
- Jean-Louis Forain**
- Bory, Jean-François. *Forain*. Paris: Henri Veyrier, 1979.
- Brayer, Yves. "Forain, le peintre que j'ai connu." *Gazette des Beaux-Arts* 91 (May–June 1978): 194–201.
- Browse, Lillian. *Forain the Painter (1852–1931)*. London: P. Elek, 1978.
- Chagnaud-Forain, Jean et al. *Jean-Louis Forain, 1852–1931*, exh. cat. Paris: Musée Marmottan, 1978.
- Faxon, Alicia Craig. *Jean-Louis Forain, 1852–1931: Works from New England Collections*, exh. cat. Framingham: Danforth Museum, 1979.
- . *Jean-Louis Forain: A Catalogue Raisonné of the Prints*. New York: Garland Publishing, 1982.
- . "Two Rediscovered Portraits of Degas." *Master Drawings* 20 (Winter 1982): 376–380.
- Faxon, Alicia Craig and Yves Brayer. *Jean-Louis Forain: Artist, Realist, Humanist*, exh. cat. Washington, D.C.: International Exhibitions Foundation, 1982.
- Guérin, Marcel. *J.-L. Forain Lithographe*, rev. ed. San Francisco: Alan Wofsy Fine Arts, 1980.
- Jean-Louis Forain, 1852–1931*, exh. cat. Albi: Musée Toulouse-Lautrec, 1982.
- Magne, Jacqueline. "Forain témoin de son temps: La satire sociale et morale." *Gazette des Beaux-Arts* 81 (April 1973): 241–252.
- Thomson, Richard. "Jean-Louis Forain's *Place de la Concorde*: A Rediscovered Painting and Its Imagery." *The Burlington Magazine* 125 (March 1983): 157–158.
- Paul Gauguin**
- Amishai-Maisels, Ziva. "Gauguin's Early Tahitian Idols." *The Art Bulletin* 60 (June 1978): 331–341.
- Birnholtz, Alan C. "Double Images Reconsidered: Gauguin's *Yellow Christ*." *Art International* 21 (October–November 1977): 26–34.
- Bodelsen, Merete. "En norsk malerinde set med Gauguins ehne." *Kunst og Kultur* 62 (1979): 143–148.
- Brayer, Yves. *Gauguin et les chefs-d'oeuvre de l'Ordupgaard de Copenhague*, exh. cat. Paris: Musée Marmottan, 1981.
- Cachin, Françoise. "Un bois de Gauguin: *Soyez mystérieuses*." *La Revue du Louvre et des Musées de France* 29 (1979): 215–218.
- Collins, R. D. J. "Paul Gauguin et la Nouvelle-Zélande." *Gazette des Beaux-Arts* 90 (November 1977): 173–176.
- Cooper, Douglas. "An Important Gauguin Discovery." *The Burlington Magazine* 123 (April 1981): 195–197.
- Cucchi, Roger. *Gauguin à la Martinique: Le musée imaginaire complet de ses peintures, dessins, sculptures, céramiques, les faux, les lettres, les catalogues d'expositions*, exh. cat. Vaduz: Calivran Anstalt, 1979.
- Danielsson, B. "Gauguin's Sydhasvar [Gauguin's Years in the South Seas]." *Louisiana Revy* 23 (October 1982): 4–19.
- Donnell, Carol. "Representation versus Expressionism in the Art of Gauguin." *Art International* 19 (March 1975): 56–60.
- Dorra, Henri. "Gauguin's Dramatic Arles Themes." *Art Journal* 38 (Fall 1978): 12–17.
- Field, Richard S. *Paul Gauguin: The Paintings of the First Voyage to Tahiti*. New York: Garland Publishing, 1977.
- . "Gauguin's Traesnit." *Louisiana Revy* 23 (October 1982): 28–33.
- Gauguin, Paul. *The Writings of a Savage*, ed. Daniel Guérin. New York: Viking Press, 1977.
- . *45 lettres à Vincent, Théo et Jo van Gogh: Collection Rijksmuseum Vincent van Gogh, Amsterdam*, ed. Douglas Cooper. The Hague: Staatsuitgeverij; Lausanne: La Bibliothèque des Arts, 1983.
- Gerstein, Marc S. "Paul Gauguin's *Arearea*." *The Museum of Fine Arts, Houston Bulletin* 7 (1981): 2–20.
- van Gogh, V. W., ed. *Oeuvres écrites de Gauguin et de van Gogh*, exh. cat. Paris: Institut Néerlandais, 1975.
- Gray, Christopher. *Sculpture and Ceramics of Paul Gauguin*. Baltimore: Johns Hopkins University Press, 1963; reprinted New York: Hacker Art Books, 1980.
- Guérin, Marcel. *L'oeuvre gravé de Gauguin*, rev. ed. San Francisco: Alan Wofsy Fine Arts, 1980.
- Haase, Amine et al. *Paul Gauguin: Das druckgraphische Werk*, exh. cat. Munich: Museum Stuck-Villa, 1978.
- Herban, Mathew. "The Origin of Paul Gauguin's *Vision After the Sermon: Jacob Wrestling with the Angel* (1888)." *The Art Bulletin* 59 (September 1977): 415–420.
- Jirat-Wasiutynski, Wojtech. "Paul Gauguin and Edgar Allan Poe's *Philosophy of Composition*." *Racar* 1 (1974): 61–62.
- . *Gauguin in the Context of Symbolism*, Ph.D. diss. Princeton University, 1975.
- . "Gauguin's Self-Portraits and the Oviri: The Image of the Artist, Eve and the Fatal Woman." *Art Quarterly* 2 (Spring 1979): 172–190.

- . "Paul Gauguin's Paintings, 1886–91. Cloisonism, Synthetism and Symbolism." *Racar* 9 (1982): 1–2, 35–46.
- Kane, William MacGibbon. *Mes Secrets: The Earlier Drawings of Paul Gauguin (1873–1891)*, Ph.D. diss. Boston University Graduate School, 1975.
- Le Paul, Charles-Guy and G. Dudensig. "Gauguin et Schuffenecker." *Bulletin des Amis du Musée de Rennes* 2 (1978): 48–60.
- Mayer, Dolores A. "Gauguin's *L'univers est créé*: A Creative Vision." *Porticus: The Journal of the Memorial Art Gallery of the University of Rochester* 1 (1978): 40–45.
- Pool, Phoebe. *Paul Gauguin*. New York: Funk and Wagnalls, 1978.
- Pope, K. K. Rechnitzer. *Gauguin and Martinique*, Ph.D. diss. The University of Texas at Austin, 1981.
- Sloan, Thomas L. "Paul Gauguin's *D'où venons-nous? Que sommes-nous? Où allons-nous?* A Symbolist Philosophical Leitmotif." *Arts Magazine* 53 (January 1979): 104–109.
- Soederstroem, G. "Strindberg et les cercles d'art parisiens." *Revue d'Histoire de Théâtre* 30 (1978): 321–333.
- Sugana, Gabriele Mandel. *Tout l'oeuvre peint de Gauguin*. Paris: Flammarion, 1981.
- Teilhet, Jehanne L. "Te Tamari No Atua: An Interpretation of Paul Gauguin's Tahitian Symbolism." *Arts Magazine* 53 (January 1979): 110–111.
- "To breve [Two Letters]." *Louisiana Revy* 23 (October 1982): 34–36.
- Viirlaid, H. K. *The Concept of Vision in Paul Gauguin's 'Vision après le sermon'*, Ph.D. diss. Ottawa: National Library of Canada, 1980.
- Weisberg, Gabriel P. "Vestiges of the Past: The Brittany 'Paradons' of Late Nineteenth-Century French Painters." *Arts Magazine* 55 (November 1980): 134–138.
- Wildenstein, Daniel and Raymond Cogniat. *Gauguin*. Garden City: Doubleday, 1974.
- Wise, Susan. *Paul Gauguin, His Life and His Paintings*. Chicago: The Art Institute of Chicago, 1980.
- Zink, Mary Lynn. "Gauguin's *Poèmes Barbares* and the Tahitian Chant of Creation." *Art Journal* 38 (Fall 1978): 18–21.
- Jean-Baptiste Armand Guillaumin**
Centenaire de l'impressionnisme et hommage à Guillaumin, exh. cat. Geneva: Petit Palais, 1974.
- Gray, Christopher. *Armand Guillaumin*. Chester, Conn.: The Pequot Press, 1974.
- Gros, R. *Guillaumin à Crozant*. Gueret Creuse Expansion Tourisme, 1982.
- Rewald, John. "Cézanne and Guillaumin." *Etudes d'art français offertes à Charles Sterling*, ed. Albert Châtelet and Nicole Reynaud, 343–353. Paris: Presses Universitaires de France, 1975.
- Albert Lebourg**
Lespinasse, François. *Albert Lebourg*. Lausanne, 1984.
- Melki, Arthur. *Exposition Albert Lebourg*, exh. cat. Paris: Galerie Art Melki, 1976.
- Alphonse Legros**
Geiger, Monique. "Dijon, Musée des Beaux-Arts: Le faiseur de fagots d'Alphonse Legros." *La Revue du Louvre et des Musées de France* 31 (1981): 203–205.
- Seltzer, Alexander. *Alphonse Legros: The Development of an Archaic Visual Vocabulary in 19th-Century Art*, Ph.D. diss. State University of New York at Binghamton, 1980.
- Weisberg, Gabriel P. "Alphonse Legros and the Theme of Death and the Woodcutter." *The Bulletin of the Cleveland Museum of Art* 61 (April 1974): 128–135.
- Stanislas Lépine**
Rostrup, H. "Lépine, *La Seine vers Rouen*." *Meddelelser fra Ny Carlsberg Glyptotek* 30 (1973): 7–14.
- Auguste de Molins**
Daulte, François. "L'impressionnisme dans les collections romandes. Ses précurseurs, ses maîtres, son héritage." *L'Oeil* 347 (June 1984): 32–41; includes works by de Molins.
- Claude Monet**
Adhémar, Hélène et al. *Hommage à Claude Monet*, exh. cat. Paris: Editions de la Réunion des Musées Nationaux, 1980.
- Aitken, Geneviève and Marianne Delafond. *La collection d'estampes japonaises de Claude Monet à Giverny*. Paris: La Bibliothèque des Arts, 1983.
- Coe, Ralph T. "Claude Monet's *Boulevard des Capucines*: After a Century." *Nelson Gallery and Atkins Museum Bulletin* 5 (February 1976): 5–16.
- Delouche, D. "Monet et Belle-Ile en 1886." *Bulletin des Amis du Musée de Rennes* 4 (1980): 27–55.
- Gordon, Robert and Andrew Forge. *Monet*. New York: Abrams, 1983.
- Herbert, Robert L. "Method and Meaning in Monet." *Art in America* 67 (September 1979): 90–108.
- House, John. "New Material on Monet and Pissarro in London in 1870–71." *The Burlington Magazine* 120 (October 1978): 636–642.
- Isaacson, Joel. *Monet: Le déjeuner sur l'herbe*. London: Allen Lane, Penguin Press; New York: Viking Press, 1972.
- . *Claude Monet: Observation and Reflection*. Oxford: Phaidon; New York: Dutton, 1978.
- . "La *Débâcle* by Claude Monet." *Bulletin, Museums of Art and Archaeology, University of Michigan* 1 (1978): 1–15.
- Jones, Elizabeth H. et al. *Monet Unveiled: A New Look at Boston's Paintings*, exh. cat. Boston: Museum of Fine Arts, 1977.
- Joyce, Claire et al. *Monet at Giverny*. London: Mathews, Miller and Dunbar, 1975.
- Levine, Steven Z. *Monet and His Critics*, Ph.D. diss. Harvard University, 1974.
- . "Monet's Pairs." *Arts Magazine* 49 (June 1975): 72–75.
- . "Monet, Lumière, and Cinematic Time." *The Journal of Aesthetics and Art Criticism* 36 (Summer 1978): 441–447.
- . "The Window Metaphor and Monet's Windows." *Arts Magazine* 54 (November 1979): 98–103.
- . "Décor/Decorative/Decoration in Claude Monet's Art." *Arts Magazine* 51 (February 1977): 136–139.

- . "Instant of Criticism and Monet's Critical Instant." *Arts Magazine* 55 (March 1981): 114–121.
- Rewald, John and Frances Weitzenhoffer, ed. *Aspects of Monet*. New York: Abrams, 1984.
- Rossi Bortolatto, Luigina. *Tout l'oeuvre peint de Monet: 1870–1889*. Paris: Flammarion, 1981.
- Seiberling, Grace. "Monet's *Les roches à Pourville, marée basse*." *Porticus: The Journal of the Memorial Art Gallery of the University of Rochester* 3 (1980): 40–48.
- . *Monet's Series*. New York: Garland Publishing, 1981.
- Sloane, Joseph C. "The Paradoxes of Monet." *Apollo* 103 (June 1976): 494–501.
- Stuckey, Charles F. and Robert Gordon. "Blossoms and Blunders: Monet and the State, I." *Art in America* 67 (January–February): 102–117.
- Stuckey, Charles F. "Blossoms and Blunders: Monet and the State, II." *Art in America* 67 (September 1979): 109–125.
- Tucker, Paul Hayes. *Monet at Argenteuil*. New Haven and London: Yale University Press, 1982.
- . "The First Impressionist Exhibition and Monet's *Impression, Sunrise*: A Tale of Timing, Commerce, and Patriotism." *Art History* 7 (December 1984): 465–476.
- Walter, Rodolphe. "Claude Monet as a Caricaturist: A Clandestine Apprenticeship." *Apollo* 103 (June 1976): 488–493.
- Wildenstein, Daniel. *Claude Monet: Biographie et catalogue raisonné*. T. 1: 1840–1881. Lausanne: La Bibliothèque des Arts, 1974. T. 2: 1882–1886, 1979. T. 3: 1887–1898, 1979. T. 4: 1899–1926, 1985.
- Wise, Susan, ed. *Paintings by Monet*, exh. cat. Chicago: The Art Institute of Chicago, 1975.
- Berthe Morisot**
- Bailly-Herzberg, Janine. "Les estampes de Berthe Morisot." *Gazette des Beaux-Arts* 93 (May–June 1979): 215–227.
- Rey, Jean Dominique. *Berthe Morisot*. New York: Crown Publishers; Paris: Flammarion, 1982.
- Giuseppe de Nittis**
- Cassandro, Michele. *De Nittis*. Bari: Adriatica, 1971.
- Piceni, Enrico. *De Nittis: L'uomo e l'opera*. Busto Arsizio: Bramante, 1979.
- Auguste-Louis Ottin**
- Amprimoz, François Xavier. "Un décor 'fourieriste' à Florence." *Revue de l'Art* 48 (1980): 57–67.
- Ludovic Piette**
- Maillet, Edda et al. *Camille Pissarro, Charles-François Daubigny, Ludovic Piette*, exh. cat. Pontoise: Musées de Pontoise, 1978.
- Camille Pissarro**
- Adler, Kathleen. "Camille Pissarro and Paul Cézanne: A Study of Their Artistic Relationship between 1872 and 1885." *De Arte* 13 (April 1973): 19–25.
- . *Camille Pissarro: A Biography*. New York: St. Martin's Press; London: Batsford, 1978.
- Bailly-Herzberg, Janine. *Correspondance de Camille Pissarro*. Vol. 1: 1865–1885. Paris: Presses Universitaires de France, 1980.
- . "Camille Pissarro et Rouen." *L'Oeil* 312 (July–August 1981): 54–59.
- Boulton, Alfredo. "Camille Pissarro in Venezuela." *Connoisseur* 189 (May 1975): 36–42.
- Brettell, Richard R. *Pissarro and Pontoise: The Painter in a Landscape*, Ph.D. diss. Yale University, 1977.
- Brettell, Richard R. and Christopher Lloyd. *A Catalogue of the Drawings by Camille Pissarro in the Ashmolean Museum*. Oxford: Clarendon Press, 1980.
- House, John. "New Material on Monet and Pissarro in London in 1870–71." *The Burlington Magazine* 120 (October 1978): 636–642.
- Huda, Lulli. *Camille Pissarro: Drawings from the Ashmolean Museum, Oxford*, exh. cat. London: Arts Council of Great Britain, 1977.
- Lachenaud, Jean-Philippe et al. *Pissarro et Pontoise*, exh. cat. Pontoise: Musée Pissarro, 1980.
- Lloyd, Christopher. "Camille Pissarro and Hans Holbein the Younger." *The Burlington Magazine* 117 (November 1975): 722–726.
- . "Camille Pissarro: Drawings or Prints?" *Master Drawings* 18 (Autumn 1980): 264–268.
- . "Reflections on La Roche-Guyon and the Impressionists." *Gazette des Beaux-Arts* 104 (January 1985): 37–44.
- Lloyd, Christopher et al. *Pissarro*, exh. cat. London: Arts Council of Great Britain, 1981.
- Maillet, Edda et al. *Camille Pissarro, Charles-François Daubigny, Ludovic Piette*, exh. cat. Pontoise: Musées de Pontoise, 1978.
- Melot, Michel. "La pratique d'un artiste: Pissarro graveur en 1880." *Histoire et Critique des Arts* 2 (1977): 14–38.
- . "Camille Pissarro in 1880: An Anarchistic Artist in Bourgeois Society." *Marxist Perspectives* 2 (Winter 1979–1980): 22–54.
- Milkovich, Michael. *Homage to Camille Pissarro: The Last Years, 1890–1903*, exh. cat. Memphis: Dixon Gallery and Gardens, 1980.
- Pissarro, Camille. *Letters to His Son Lucien*, ed. John Rewald with the assistance of Lucien Pissarro. Santa Barbara and Salt Lake City: Peregrine Smith, 1981.
- Camille Pissarro: Sa famille, ses amis*, exh. cat. Pontoise: Musées de Pontoise, 1976.
- Reid, Martin. "Camille Pissarro: Three Paintings of London of 1871. What Do They Represent?" *The Burlington Magazine* 119 (April 1977): 253–261.
- Shapiro, Barbara Stern. *Camille Pissarro: The Impressionist Printmaker*, exh. cat. Boston: Museum of Fine Arts, 1973.
- Shapiro, Barbara Stern and Michel Melot. "Les monotypes de Camille Pissarro." *Nouvelles de l'Estampe* 19 (1975): 16–23.
- Shikes, Ralph E. and Paula Harper. *Pissarro, His Life and Work*. New York: Horizon Press, 1980.
- Soler, Richard. *Camille Pissarro au Venezuela*, exh. cat. Paris: Ambassade du Venezuela, 1978.
- Thomson, Richard. "Drawings by Camille Pissarro in Manchester Public Collections." *Master Drawings* 18 (Autumn 1980): 257–263.
- . "Camille Pissarro, *Turpitudes sociales*, and the Universal Exhibition of 1889." *Arts* 56 (April 1982): 82–88.

———. "Camille Pissarro and Symbolism: Some Thoughts Prompted by the Recent Discovery of an Annotated Article." *The Burlington Magazine* 124 (January 1982): 14–23.
Thorold, Anne. *Artists, Writers, Politics: Camille Pissarro and His Friends*, exh. cat. Oxford: Ashmolean Museum, 1980.

Lucien Pissarro

Bailly-Herzberg, Janine and A. Dardel. "Les illustrations françaises de Lucien Pissarro." *Nouvelles de l'Estampe* 54 (1980): 8–16.
Chambers, D. *Lucien Pissarro: Notes on a Selection of Wood-Blocks Held at the Ashmolean Museum*, exh. cat. Oxford: Ashmolean Museum, 1980.
d'Offay, Anthony. *Lucien Pissarro, 1863–1954*. London: Anthony d'Offay, 1977.
Thorold, Anne et al. *A Catalogue of the Oil Paintings of Lucien Pissarro*. London: Atheneley Books, 1983.

Jean-François Raffaëlli

Fields, Barbara Schinman. *Jean-François Raffaëlli (1850–1924): The Naturalist Artist*, Ph.D. diss. Columbia University, 1979.
Thomson, Richard. "The Drinkers of Daumier, Raffaëlli and Toulouse-Lautrec: Preliminary Observations on a Motif." *Oxford Art Journal* 2 (April 1979): 29–32.

Odilon Redon

Bacou, Roseline. "Rodolphe Bresdin et Odilon Redon." *La Revue du Louvre et des Musées de France* 29 (1979): 50–59.
Binney, Edwin, III. *One Man's Vision: The Graphic Works of Odilon Redon*, exh. cat. Washington, D.C.: Smithsonian Institution Traveling Exhibition Service, 1978.
Gamboni, Dario. "Remarques sur la critique d'art, l'histoire de l'art et le champ artistique à propos d'Odilon Redon." *Zeitschrift für schweizerische Archäologie und Kunstgeschichte* 39 (1982): 104–108.
Hardouin-Fugier, Elisabeth. "Odilon Redon et Janmot: *Dans le rêve et Le poème de l'âme*." *Gazette des Beaux-Arts* 94 (December 1979): 227–230.
Harrison, Sharon Ruth Rich. *A Catalogue of the Etchings of Odilon Redon*, Ph.D. diss. University of Michigan, 1975.
Hobbs, Richard James. *Odilon Redon*. London: Studio Vista, 1977.
Jacob, Mira. *Odilon Redon: Dessins, lithographies*, exh. cat. Paris: Le Bateau-Lavoir, 1979.
Keay, Carolyn. *Odilon Redon*. London: Academy; New York: Rizzoli, 1977.
Koella, Rudolf. *Odilon Redon*, exh. cat. Winterthur: Kunstmuseum, 1983.
Redon, Odilon. *A soi-même: Journal, 1867–1915, notes sur la vie, l'art et les artistes*. Paris: J. Corti, 1979.
Sandström, Sven. "Odilon Redon: A Question of Symbols." *Prints Collector's Newsletter* 6 (May–June 1975): 29–34.
Sezner, Jean. "Odilon Redon and Literature." *French 19th-Century Painting and Literature: With Special Reference to the Relevance of Literary Subject-Matter to French Painting*, ed. Ulrich Finke, 280–298. Manchester: University of Manchester Press, 1972.
Strieter, Terry W. "Odilon Redon and Charles Baudelaire." *Art Journal* 35 (Fall 1975): 17–19.

Pierre-Auguste Renoir

Adhémar, Hélène. "La danse à la campagne par Auguste Renoir." *La Revue du Louvre et des Musées de France* 28 (1978): 201–204.
Carey, Martha. *The Luncheon of the Boating Party*. Washington, D.C.: Phillips Collection, 1981.
Daulte, François. *Auguste Renoir. Catalogue raisonné de l'oeuvre peint. Vol. 1: Figures 1860–1890*. Lausanne: Durand-Ruel, 1971.
———. "Renoir et la famille Bérard." *L'Oeil* 223 (February 1974): 4–13.
Fezzi, Elda. *L'opera completa di Renoir nel periodo impressionista, 1869–83*. Milan: Rizzoli, 1972.
House, John et al. *Renoir*, exh. cat. London: Arts Council of Great Britain, 1985.
Renoir, Jean. *Pierre-Auguste Renoir, mon père*. Paris: Gallimard, 1981.
White, Barbara Ehrlich. "Renoir's Sensuous Women." *Art News Annual* 38 (1972): 167–181.
———. "Bathers of 1887 and Renoir's Anti-Impressionism." *The Art Bulletin* 55 (March 1973): 106–126.
———. *Renoir, His Life, Art, and Letters*. New York: Abrams, 1984.

Emile Schuffenecker

Grossvogel, Jill Elyse. *Claude-Emile Schuffenecker, 1851–1934*, exh. cat. Binghamton: State University of New York, University Art Gallery, 1980.
Le Paul, Charles-Guy and G. Dudensig. "Gauguin et Schuffenecker." *Bulletin des Amis du Musée de Rennes* 2 (1978): 48–60.
Claude-Emile Schuffenecker and the School of Pont-Aven, exh. cat. Regina, Saskatchewan: Norman Mackenzie Art Gallery, 1977.

Georges-Pierre Seurat

Bean, Jacob. *Seurat: Drawings and Oil Sketches from New York Collections*, exh. cat. New York: Metropolitan Museum of Art, 1977.
Broude, Norma. "New Light on Seurat's 'Dot': Its Relation to Photo-Mechanical Color Printing in France in the 1880s." *The Art Bulletin* 56 (December 1974): 581–589.
———. "The Influence of Rembrandt Reproductions on Seurat's Drawing Style: A Methodological Note." *Gazette des Beaux-Arts* 88 (October 1976): 155–160.
Broude, Norma, ed. *Seurat in Perspective*. Englewood Cliffs: Prentice-Hall, 1978.
Franz, Erich and Bernd Growe. *Georges Seurat: Zeichnungen*, exh. cat. Bielefeld, Kunsthalle. Munich: Prestel Verlag, 1983.
Hefting, P. H. "Figuurstudie, Georges Seurat, 1859–1891." *Vereniging Rembrandt. Verslag* (1975): 50–51.
Herbert, Robert L. "Parade de cirque de Seurat et l'esthétique scientifique de Charles Henry." *Revue de l'Art* 50 (1980): 9–23.
Herz-Fischler, Roger. "Examination of Claims Concerning Seurat and the Golden Number." *Gazette des Beaux-Arts* 101 (March 1983): 109–112.
House, John. "Meaning in Seurat's Figure Paintings." *Art History* 3 (September 1980): 345–356.
Minervino, Fiorella. *Tout l'oeuvre peint de Seurat*. Paris: Flammarion, 1973.

- Pearson, Eleanor. "Seurat's *Le cirque*." *Marsyas* 19 (1977–1978): 45–51.
- Semin, Didier. "Note sur Seurat et le cadre." *Avant-Guerre* 2 (1981): 53–59.
- Thomson, Richard. "Les Quat'pattes: The Image of the Dog in Late Nineteenth-Century French Art." *Art History* 5 (September 1982): 323–337.

Paul Signac

- Signac, Paul. *D'Eugène Delacroix au néo-impressionnisme*. Introduction by Françoise Cachin. Paris: Savoir/Hermann, 1978.
- Szabo, George. *Paul Signac (1863–1935): Paintings, Watercolors, Drawings and Prints*, exh. cat. New York: Metropolitan Museum of Art, 1977.

Alfred Sisley

- Angrand, P. "Sur deux lettres inédites de Sisley." *Gazette des Beaux-Arts* 78 (July–September 1971): supp. 33.
- Cogniat, Raymond. *Sisley*. Paris: Flammarion; New York: Crown Publishers, 1978.
- Daulte, Alfred. *Alfred Sisley*. Munich: Schuler, 1975.
- Gache-Patin, Sylvie and Jacques Lassaigue. *Sisley*. Paris: Nouvelles Editions Françaises, 1983.
- Nathanson, Richard. *Alfred Sisley*, exh. cat. London: David Carritt, 1981.
- Thomson, Richard. "A Sisley Problem [letter]." *The Burlington Magazine* 123 (November 1981): 676.

Federico Zandomeneghi

- Piceni, Enrico. *Zandomeneghi. L'uomo e l'opera*. Milan: Bramante Editrice, 1979.