

INTRODUCTORY NOTES FOR EXCERPTS FROM 2001 DISSERTATION

Ambiguity, and the engagement of spatial illusion within the surface of Manet's paintings

GENERAL

Excerpts from the 2-volume doctoral dissertation, *Ambiguity, and the engagement of spatial illusion within the surface of Manet's paintings*, which was completed in 2001 at the University of New South Wales (UNSW), Sydney, Australia, are reproduced here. Although some sections have been re-arranged with the transfer to the website, reference is always made to their original context. Explanatory notes in the separate Chapter, Appendix or Notes files, together with any minor alterations, are highlighted in [blue](#).

As would be expected and with hindsight, some proposals or issues raised at the time of the dissertation may have been better or differently made and, as referenced material has not been updated, some aspects may also have been superseded by subsequent scholarship. Excerpts included here have not been changed to match those circumstances. However, as a result of subsequent analysis development made by the author, 'Appendix 2. Manet and Caillebotte' is not included and is replaced by a separate essay, 'The choreography of Caillebotte's *Dans un café*', seen on the website within *Unpublished writings*.

TEXTS

Due to problems created by the particular font selection in the original document, the set-out within the website format has required the use of a new font and, as a result, the text on each page does not always match the original text. Although all sections start and finish on the original page numbers, the adjustment has meant that some words or lines now appear on an adjacent page.

Minor punctuation and other 'typo' changes have been noted with the variation highlighted in [blue](#).

ENDNOTES

Endnotes are placed at the end of the relevant text, and not grouped with all endnotes as organised in the original document in 'Notes', Volume 2, pp.1–36. However, the leading schedule in that section is reproduced here:

NOTES

Endnotes for each chapter or, as in Chapter 5, each section, are discrete sequences. References to publications are also contained within each separate chapter or section. The first reference provides all publication details; the second reference uses an abbreviation of the title, the publication date, and notes the position of the first reference, e.g. 'Duret 1919 (as in n.24)'; and, all subsequent references are limited to the abbreviation of the publication, e.g. 'Duret 1919'.

Reference to a Note (Footnote or Endnote) on a particular page of a publication is made after the page number with the abbreviation 'n' as a prefix, e.g. 'p.8-n.6'.

ILLUSTRATIONS

The expense and difficulties involved in acquiring images and reproduction rights for a public domain website have meant that a number of works and photographs which were included in the original dissertation are not reproduced. Many such images are well-known and may be sourced on the websites of the relevant institutions with the Inventory or Accession numbers provided. For lesser-known works, reference is made to reproductions in publications or other websites. Where contact has not been possible with private collections, the work is not reproduced; where the location of a work is unknown by the scholarly fraternity, the works are reproduced from identified sources.

In the dissertation document the complete description and credit details of all the illustrations were included in a List of Illustrations, not in the abbreviated Figure captions. As the image source institutions have the reasonable requirement to have those details adjacent the images, all details are incorporated in the captions and the List of Illustrations is not reproduced. To accommodate these longer captions, the images on some pages have been slightly re-arranged. Titles of works used in the original text have not been altered and some unavoidable confusion may exist where they do not match the slightly different titles given by the image source institutions. Where possible, or where it is deemed necessary, the second title is also incorporated in the caption.

The leading schedule from the List of Illustrations, Volume 2, p.70 is reproduced here:.

NOTES

1. References to all illustrations are made with the prefix **Fig.**, e.g. **Fig.E6**.
2. References to the date of an art work and its illustration number are made at the first inclusion in the text and, except where considered necessary, not thereafter.
3. Titles of the art works illustrated are those often used in English language art history scholarship. No attempt has been made with the works of the French nineteenth-century artists to rationalise the titles into the one language, or to use only those titles used when a work was first exhibited.
4. Unless otherwise indicated, all works listed are *oil on canvas*.
5. Unless otherwise indicated, measurements are in *centimetres*, and as *height x width*.
6. Illustrations for the complete text are enumerated from **1** to **109** in sequence in the following categories:

Manet

Other Artists

General Reference

Illustrations for the case studies in Chapter 5 are listed with the following prefixes:

A for *Incident in a Bullfight*

B for *View of the 1867 Exposition Universelle*

C for *The Burial*

D for *The Railway*

E for *Masked Ball at the Opera*

F for *A Bar at the Folies-Bergère*

Illustrations for the Appendices are listed with the following prefixes:

G for **Appendix 1. Comparative spatial shaping**

H for **Appendix 2. Manet and Caillebotte**

J for **Appendix 3. Aerial balloons and photography**

ABBREVIATIONS:

anon.	anonymous; artist or photographer unknown
c.	<i>circa</i>
CP	centre-point (perspective)
CV	centre of vision
ins.	inches
n.d.	not dated
SP	viewpoint, station point
1P	one-point (perspective)
2P	two-point (perspective)

ILLUSTRATION CODES:

1. The codes used for buildings and landmarks in Paris in Fig.104 are used as standard reference codes in analytical illustrations in Chapter 5, e.g. **42** is the standard reference code for the Cathédrale Notre-Dame.
 2. Items common to analytical illustrations within each Section of Chapter 5 have standard reference codes as required, e.g. **c9** is the reference code for column No.9 in the Folies-Bergère theatre throughout the analysis of *A Bar at the Folies-Bergère* in Section F.
 3. Reference codes for items within separate illustrations use either descriptive codes, e.g. **ch** for chandelier, or lower-case letters in alphabetical sequence, e.g. **a, b, c, d,...** etc.
 4. In all drawings involving mirror reflections, any item, such as **c9**, is denoted as **c9'** when seen as a single-reflected image, and as **c9''** when seen as a double-reflected image.
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