

© Malcolm Park – Excerpt from 2001 PhD Dissertation:
Ambiguity, and the engagement of spatial illusion within the surface of Manet's paintings

ILLUSTRATIONS

DISSERTATION

LIST OF ILLUSTRATIONS: Volume 2, pp.70–79

WEBSITE

2013 NOTE

Minor differences in extent and proportions between the images of art works used for reproductions in the original dissertation and the digital images provided by the relevant institutions for use on this website have created some discrepancies when the analytical overlay drawings made for or from the original images have been overlaid the images used on the website. Those discrepancies do not influence any points raised in the analyses.

In the dissertation document the full description and credit line details of 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 included in the illustration captions and the List of Illustrations is not reproduced. Although the leading schedule from the List of Illustrations, Volume 2, p.70, is reproduced in INTRODUCTORY NOTES, it is also included 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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