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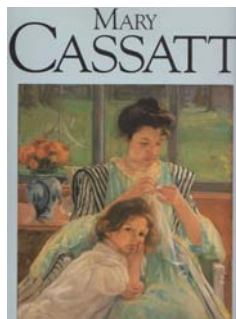
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Impressionism - Art & Artists

8483 American Art: Painting, Sculpture, Architecture, Decorative Arts, Photography **BROWN, Milton, HUNTER, Sam et al.** Harry N. Abrams, 1979, New York, hardcover, pp616, b/w & col. plates, includes index & extensive bibliographies, large 4to, cloth, dust wrapper, now protected. Very Good. *A comprehensive volume of the major fields of American art, written by eminent art historians and aided by carefully selected illustrations.* **\$75**



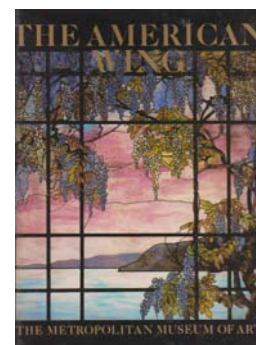
10655 Renoir. CHIRCULESCU, Constantin London, 1979, pp90, many col. & b/w plates; 4to, cloth. Owner's stamp to endpapers and for edge else good in good dust wrapper. **\$15**

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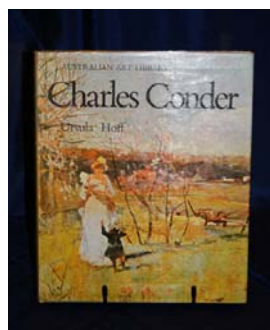
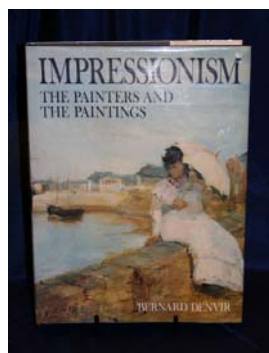
10221 Renoir. DAULTE, F. Thames & Hudson, London, 1979 (rep.), hardcover, pp96, many col. & b/w plates; large 4to, pictorial glazed boards. Very good **\$15**

5510 The American Wing At The Metropolitan Museum Of Art **DAVIDSON, Marshall B. STILLINGER, Elizabeth** New York, Harrison House, 1987, hardcover, 352 pages, 524 photo plates, 251 in colour; 4to, cloth. Faint spotting to top of spine, else fine in fine dust wrapper, now protected. *The most important and wide-ranging collection of American painting, sculpture, and decorative arts* **\$45**

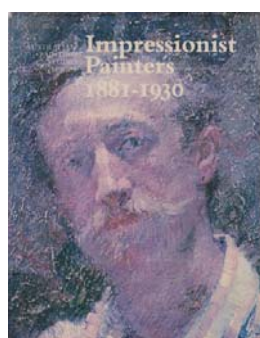


1385 Impressionism: The Painters and the Paintings **DENVIR, Bernard** Studio Editions, 1991, London, 1st edition, pp424, hardcover, folio, very good in very good dust wrapper, light foxing to top edge, dust wrapper in protective cover. *A major new history of the greatest development in the art of modern times. Denvir describes and analyzes the paintings in relation to the historical and social context of the times, emphasizing the extent to which the movement concerned itself not only with nature but also*

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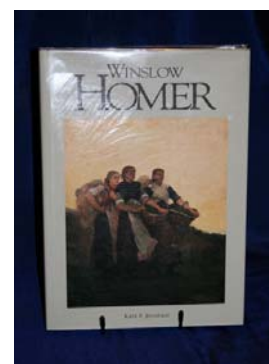
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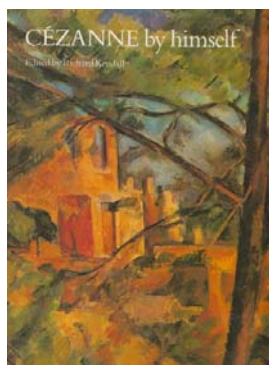
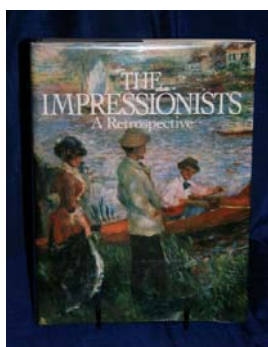
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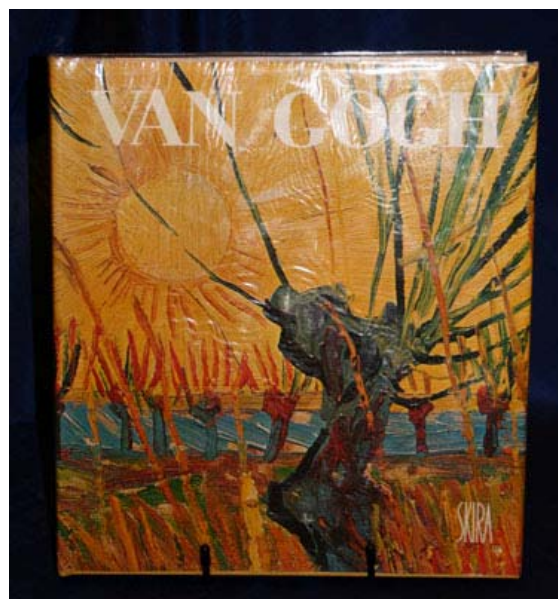
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KAPOS, Martha (Ed). Hugh Lauter Levin Associates, 1991, London, pp380, hardcover, quarto, b/w & colour illus, index, fine in fine dust wrapper. *In 1874 a group of painters decided to hold their own exhibition of works after being rejected by the Paris Salon. The artists forming the core of this group - Pissaro, Degas, Sisley, Cezanne, Monet, Renoir and Morisot - came to be known as the Impressionists. The documents and illustrations in this book attempt to show how the startling and fragmented paintings looked to contemporary eyes: to both the artists and the critics.* \$45



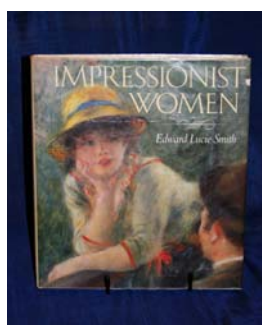
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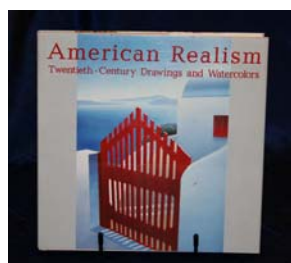
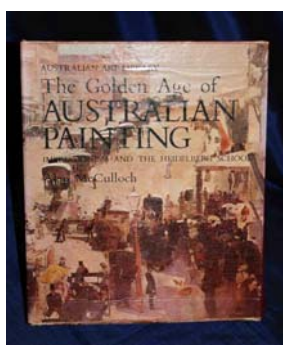


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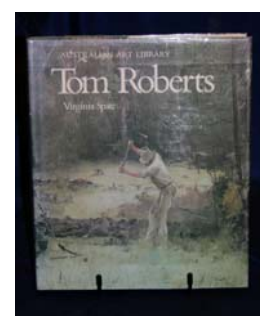
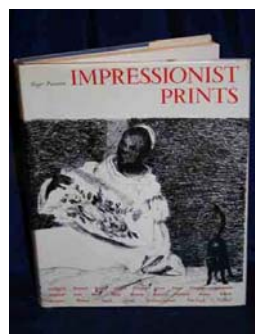


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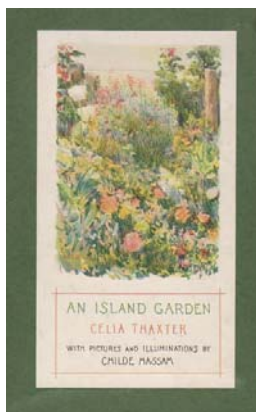
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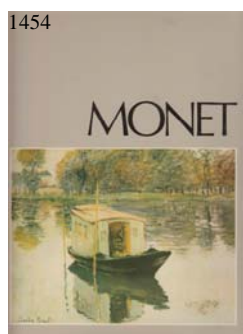
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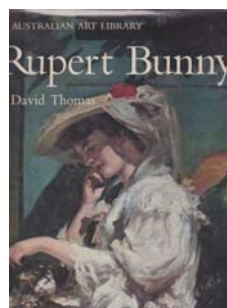
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