Bibliography

Abrams, M. H., *The Mirror and the Lamp: Romantic Theory and the Critical Tradition* (New York: Oxford University Press, 1971)

Adams, Stephen R., '"Noising things abroad": Art, Commodity, and Commerce in Post-Revolutionary Paris', *Nineteenth-Century Art Worldwide*, 12 (2013), 17–40

Albright, Daniel, *Putting Modernism Together: Literature, Music, and Painting, 1872–1927* (Baltimore: Johns Hopkins University Press, 2015)

Quantum Poetics: Yeats, Pound, Eliot, and the Science of Modernism (Cambridge: Cambridge University Press, 1997)

'Yeats, *A Vision*, and Art History', *The Yeats Journal of Korea*, 36 (2011), 5–19

Aldridge, John W., ed., *Critiques and Essays on Modern Fiction, 1920–1951* (New York: Ronald Press, 1952)

Altieri, Charles, *Painterly Abstraction in Modernist Poetry: The Contemporaneity of Modernism* (Cambridge: Cambridge University Press, 1989)

'Why Pound's Imagist Poems Still Matter', in *Ezra Pound in the Present: Essays on Pound's Contemporaneity*, ed. Paul Stasi and Josephine Park (London: Bloomsbury, 2016), pp. 3–20

Antliff, Mark, *Inventing Bergson: Cultural Politics and the French Avant-Garde* (Princeton, NJ: Princeton University Press, 1993)

Antliff, Mark, and Scott W. Klein, eds., *Vorticism: New Perspectives* (Oxford: Oxford University Press, 2013)

Armstrong, Charles I., Adrian Paterson and Tom Walker, eds., *The Edinburgh Companion to Yeats and the Arts* (Edinburgh: Edinburgh University Press, 2024)

Armstrong, Paul B., *The Challenge of Bewilderment: Understanding and Representation in James, Conrad, and Ford* (Ithaca, NY: Cornell University Press, 1987)

Arnold, Matthew, *The Poems of Matthew Arnold*, ed. Kenneth Allott (London: Longmans, 1965)

Arrowsmith, Rupert Richard, *Modernism and the Museum: Asian, African, and Pacific Art and the London Avant-Garde* (Oxford: Oxford University Press, 2011)

Auden, W. H., *Selected Poems*, ed. Edward Mendelson (London: Faber and Faber, 2009)

Downloaded from https://www.cambridge.org/core. UNIVERSIDAD AUTONOMA METROPOLITANA, on 16 Nov 2026 at 02:11:43, subject to the Cambridge Core terms of use, available at https://www.cambridge.org/core/terms. https://doi.org/10.1017/9781009534765.009

Arrington, Lauren, and Matthew Campbell, eds., *The Oxford Handbook of W. B. Yeats* (Oxford: Oxford University Press, 2023)
Baron, Wendy, *Sickert: Paintings and Drawings* (New Haven, CT: Yale University Press, 2006)
Baudelaire, Charles, *Oeuvres complètes de Charles Baudelaire*, ed. Michel Lévy frères, 7 vols. (Paris: Librairie Nouvelle, 1868–70)
The Painter of Modern Life, trans. P. E. Charvet (1863; London: Penguin, 2010)
Baudot, Jeanne, *Renoir, ses amis, ses modèles* (Paris: Éditions littéraires de France, 1949)
Beasley, Rebecca, *Ezra Pound and the Visual Culture of Modernism* (Cambridge: Cambridge University Press, 2007)
'Ezra Pound's Whistler', *American Literature*, 74 (2002), 485–516
Beckson, Karl, *Arthur Symons: A Life* (Oxford: Oxford University Press, 1987)
'The Tumbler of Water and the Cup of Wine: Symons, Yeats, and the Symbolist Movement', *Victorian Poetry*, 28 (1990), 125–33
Beerbohm, Max, *Mainly on the Air* (London: Heinemann, 1957)
Bell, Clive, *Art* (New York: Frederick Stokes Co., 1914)
Bender, Todd K., *Literary Impressionism in Jean Rhys, Ford Madox Ford, Joseph Conrad, and Charlotte Brontë* (New York: Garland, 1997)
Benjamin, Walter, *Charles Baudelaire: A Lyric Poet in the Era of High Capitalism*, trans. Harry Zohn (1969; London: NLB, 1973)
Benson, Donald R., 'Impressionist Painting and the Problem of Conrad's Atmosphere', *Mosaic*, 22 (1989), 29–40
Berger, Klaus, *Japonisme in Western Painting from Whistler to Matisse* (Cambridge: Cambridge University Press, 1992)
Bergson, Henri, *Henri Bergson: Key Writings*, ed. Keith Ansell Pearson and John Ó. Maoilearca (London: Bloomsbury, 2016)
An Introduction to Metaphysics, trans. T. E. Hulme (1903; London: Macmillan, 1913)
Berson, Ruth, ed., *The New Painting: Impressionism 1874–1886, Documentation*, 2 vols. (San Francisco: Fine Arts Museum of San Francisco, 1996)
Beyers, Chris, *A History of Free Verse* (Fayetteville: University of Arkansas Press, 2001)
Bickley, Pamela, 'Ford and Pre-Raphaelitism', *International Ford Madox Ford Studies*, 1 (2002), 59–78
Binyon, Laurence, *London Visions* (1896; London: Elkin Matthews, 1908)
Bizzotto, Elisa, and Stefano Evangelista, eds., *Arthur Symons: Poet, Critic, Vagabond* (Cambridge: MHRA, 2018)
Blackmur, R. P., *Form and Value in Modern Poetry* (New York: Doubleday, 1957)
Blanc, Charles, *Grammaire des arts du dessin* (1867; Paris: H. Laurens, 1880)
Blake, William, *Complete Writings*, ed. Geoffrey Keynes (Oxford: Oxford University Press, 1985)
The Poems of William Blake, ed. W. B. Yeats (London: Lawrence and Bullen, 1893)

Downloaded from https://www.cambridge.org/core. UNIVERSIDAD AUTONOMA METROPOLITANA, on 16 Nov 2026 at 02:11:43, subject to the Cambridge Core terms of use, available at https://www.cambridge.org/core/terms. https://doi.org/10.1017/9781009534765.009

The Works of William Blake, ed. W. B. Yeats and Edwin Ellis, introd. by Wayne K. Chapman (Clemson, SC: Clemson University Press, 2010)
Boime, Albert, *Art and the French Commune: Imagining Paris after War and Revolution* (Princeton, NJ: Princeton University Press, 1995)
Boland, Eavan, *New Territories* (Dublin: Allen Figgis, 1967)
Bornstein, George, ed., *Ezra Pound among the Poets* (Chicago: University of Chicago Press, 1985)
Borowitz, Helen, 'The Paint beneath the Prose: Ford Madox Ford's Pre-Raphaelite Ancestry', *Modern Fiction Studies*, 21 (1975), 483–98
Bourget, Paul, 'Essai de psychologie contemporaine: Charles Baudelaire', *La nouvelle revue*, 13 (1881), 398–417
Études et portraits: portraits d'écrivains et notes d'ésthétique, 1889–1906) (Paris: Lemerre, 1919)
Bowler, Rebecca, *Literary Impressionism: Vision and Memory in Dorothy Richardson, Ford Madox Ford, H.D. and May Sinclair* (London: Bloomsbury, 2016)
Boyiopoulos, Kostas, *The Decadent Image: The Poetry of Wilde, Symons and Dowson* (Edinburgh: Edinburgh University Press, 2015)
Brettell, Richard, *Impression: Painting Quickly in France, 1860–1890* (New Haven, CT: Yale University Press, 2001)
Modern Art, 1851–1929: Capitalism and Representation (Oxford: Oxford University Press, 1999)
Breuer, Karin, ed., *Japanesque: The Japanese Print in the Era of Impressionism* (New York: Prestel Publishing, 2010)
Bristow, Joseph, ed., *The Fin de Siècle Poem: English Literary Culture and the 1890s* (Athens: Ohio University Press, 2005)
Bromfield, David, and Virginia Spate, eds., *Monet and Japan* (Canberra: National Gallery of Australia, 2001)
Brooker, Peter, *Bohemia in London: The Social Scene of Early Modernism* (Basingstoke: Palgrave Macmillan, 2004)
Brooker, Peter, and Andrew Thacker, *The Oxford Critical and Cultural History of Modernist Magazines*, 3 vols. (Oxford: Oxford University Press, 2009–13)
Brown, Calvin, 'Symposium in Literary Impressionism', *Yearbook of Comparative Literature*, 17 (1968), 54–9
Brown, Marilyn, *Degas and the Business of Art* (University Park: Pennsylvania State University Press, 1994)
Brunetiére, Ferdinand, 'L'impressionisme dans le roman', *La revue des deux mondes* (15 November 1879), 446–59
Buchanan, Robert, 'The Fleshly School of Poetry: Mr. D. G. Rossetti', *Contemporary Review*, 18 (October 1871), 334–50
Burne-Jones, Philip, 'The Experiment of Impressionism', *The Nineteenth Century and After: A Monthly Review*, 57 (March 1905), 440–7
Burns, Emile C., and Alice M. Price, eds., *Mapping Impressionist Painting in Transnational Contexts* (London: Routledge, 2021)

Downloaded from https://www.cambridge.org/core. UNIVERSIDAD AUTONOMA METROPOLITANA, on 16 Nov 2026 at 02:11:43, subject to the Cambridge Core terms of use, available at https://www.cambridge.org/core/terms. https://doi.org/10.1017/9781009534765.009

Campbell, Matthew, 'Poetry in the Four Nations', in *A Companion to Victorian Poetry*, ed. Richard Cronin, Alison Chapman and Antony W. Harrison (Oxford: Blackwell, 2002), pp. 438–56
Carr, Helen, *Verse Revolutionaries: Ezra Pound, H.D. and the Imagists* (London: Jonathan Cape, 2009)
Carruthers, Mary, *The Book of Memory: A Study of Memory in Medieval Culture*, 2nd ed. (Cambridge: Cambridge University Press, 2008)
Chantler, Ashley, 'Ford as Poet', in *The Routledge Research Companion to Ford Madox Ford*, ed. Sara Haslam, Laura Colombino and Seamus O'Malley (London: Routledge, 2019), pp. 144–60
'Image-Music-Text: Ford and the Impressionist Lyric', *International Ford Madox Ford Studies*, 8 (2009), 71–84
Cheeke, Stephen, *Transfiguration: The Religion of Art in Nineteenth-Century Literature before Aestheticism* (Oxford: Oxford University Press, 2016)
'*Cities.* By Arthur Symons', *Athenæum*, 3968 (1903), 641–2
Clark, Alexis, and Frances Fowle, eds., *Globalizing Impressionism: Reception, Translation, and Transnationalism* (New Haven, CT: Yale University Press, 2020)
Clark, T. J., *The Painting of Modern Life: Paris in the Art of Manet and His Followers*, rev. ed. (Princeton, NJ: Princeton University Press, 1999)
Clearfield, Andrew, *These Fragments I Have Shored: Collage and Montage in Early Modernist Poetry* (Ann Arbor: University of Michigan Press, 1984)
Coleridge, Samuel Taylor, *The Literary Remains of S. T. Coleridge*, ed. Henry Nelson Coleridge, 4 vols. (London: Pickering, 1836)
Collie, Michael, *Jules Laforgue* (London: Athlone Press, 1977)
Comentale, Edward P., and Andrzej Gasiorek, eds., *T. E. Hulme and the Question of Modernism* (Ashgate: Aldershot 2006)
Conrad, Joseph, *The Collected Letters of Joseph Conrad*, ed. Frederick Karl, 8 vols. (Cambridge: Cambridge University Press, 1983–96)
The Nigger of the 'Narcissus', ed. Robert Kimbrough (1897; New York: Norton, 1978)
Cooper, G. Burns, *Mysterious Music: Rhythm and Free Verse* (Redwood City, CA: Stanford University Press, 1998)
Copp, Michael, ed., *Imagist Dialogues: Letters between Aldington, Flint and Others* (Cambridge: James Clarke & Co., 2009)
Corbett, David Peters, *The World in Paint: Modern Art and Visuality in England, 1848–1914* (Manchester: Manchester University Press, 2004)
Corcoran, Neil, *Poetry and Responsibility* (Liverpool: Liverpool University Press, 2014)
Coste, Bénédicte, Catherine Delyfer and Christine Reynier, eds., *Reconnecting Aestheticism and Modernism: Continuities, Revisions, Speculations* (London: Routledge, 2016)
Couchoud, Paul-Louis, *Sages et poètes d'Asie* (Paris: Calmann-Lévy, 1916)
Custance, Olive, *Opals* (London: Bodley Head, 1897)

Downloaded from https://www.cambridge.org/core. UNIVERSIDAD AUTONOMA METROPOLITANA, on 16 Nov 2026 at 02:11:43, subject to the Cambridge Core terms of use, available at https://www.cambridge.org/core/terms. https://doi.org/10.1017/9781009534765.009

Dasenbrock, Reed Way, *The Literary Vorticism of Ezra Pound and Wyndham Lewis: Towards the Condition of Painting* (Baltimore: Johns Hopkins University Press, 1985)
Davie, Donald, *Ezra Pound: Poet as Sculptor* (Oxford: Oxford University Press, 1968)
Denis, Maurice, *Théories, 1890–1910: du symbolisme et du Gauguin vers un nouvel ordre classique* (Paris: Rouart and Watelin, 1920)
Desmarais, Jane, 'Perfume Clouds: Olfaction, Memory and Desire in Arthur Symons's London Nights', in *Economies of Desire at the Victorian Fin de Siècle*, ed. Jane Ford, Kim Edwards Keates and Patricia Pulham (Abingdon: Routledge, 2016), pp. 62–79
Dombrowski, André, ed., *A Companion to Impressionism* (Oxford: Wiley Blackwell, 2021)
Donoghue, Denis, *Walter Pater: Lover of Strange Souls* (New York: Knopf, 1995)
Dowling, Linda C., *Language and Decadence in the Victorian Fin de Siècle* (Princeton, NJ: Princeton University Press, 1986)
Durand-Ruel, Paul, bill of sale for 'Exposition de Dublin', 24 October 1904, Hugh Lane Papers (MS 13,071/2/28/1), National Library of Ireland archive, Dublin
Duret, Théodore, *Les peintres impressionnistes* (Paris: Librairie Parisienne, 1878)
Eglinton, John, ed., *Literary Ideals in Ireland* (Dublin: T. Fisher Unwin, 1899)
Elder, R. Bruce, 'Ezra Pound's Cinema Aesthetic', in *The Edinburgh Companion to Pound and the Arts*, ed. Roxana Preda (Edinburgh: Edinburgh University Press, 2019), pp. 106–38
Eliot, T. S., *The Complete Prose of T. S. Eliot: The Critical Edition*, ed. Ronald Schuchard, 8 vols. (London: Faber and Faber, 2021)
Ellis, Henry Havelock, *Views and Reviews: First Series 1884–1919* (London: Harmsworth, 1932)
Ellmann, Maud, *The Poetics of Impersonality* (Brighton: Harvester Press, 1987)
Ellmann, Richard, *James Joyce*, 2nd ed. (Oxford: Oxford University Press, 1982)
Emerson, Ralph Waldo, *The Essential Writings*, ed. Brooks Atkinson (New York: Modern Library, 2000)
Engels, Friedrich, and Karl Marx, *The Communist Manifesto*, ed. David McLellan (1848; Oxford: Oxford University Press, 2020)
Epstein, Jacob, *Epstein: An Autobiography* (London: Hulton Press, 1955)
Falkenheim, Jacqueline, *Roger Fry and the Beginnings of Formalist Art Criticism* (Ann Arbor, MI: UMI Research Press, 1980)
Felski, Rita, *The Limits of Critique* (London: University of Chicago Press, 2015)
Fenollosa, Ernest, and Ezra Pound, *The Chinese Written Character as a Medium for Poetry: A Critical Edition*, ed. Haun Saussy, Jonathan Stalling and Lucas Klein (New York: Fordham University Press, 2008)
Flint, F. S., 'Book of the Week: Remy de Gourmont', *New Age* (8 July 1909), 220
'The History of Imagism', *Egoist* (1 May 1915), 70–1
In the Net of the Stars (London: Elkin Matthews, 1908)
Otherworld, Cadences (London: Poetry Bookshop, 1920)

Downloaded from https://www.cambridge.org/core. UNIVERSIDAD AUTONOMA METROPOLITANA, on 16 Nov 2026 at 02:11:43, subject to the Cambridge Core terms of use, available at https://www.cambridge.org/core/terms. https://doi.org/10.1017/9781009534765.009

'Recent Verse', *New Age* (11 July 1908), 212–13
'Recent Verse', *New Age* (26 November 1908), 95–6
'Recent Verse', *New Age* (11 February 1909), 327–8
'Recent Verse', *New Age* (9 December 1909), 136–7
'Recent Verse', *New Age* (6 January 1910), 234–5
Flint, Kate, *Impressionists in England: The Critical Reception*, 2nd ed. (Abingdon: Routledge, 2016)
Ford, Ford Madox, *Ancient Lights and Certain New Reflections* (Londo: Chapman and Hall, 1911)
Critical Essays, ed. Max Saunders and Richard Stang (Manchester: Carcanet, 2002)
Critical Writings of Ford Madox Ford, ed. Frank MacShane (Lincoln: University of Nebraska Press, 1964)
Return to Yesterday: Reminiscences, 1894–1914 (London: Victor Gollancz, 1931)
Rossetti: A Critical Essay on His Art (London: Duckworth, 1902)
Selected Poems of Ford Madox Ford (Cambridge, MA: Pym-Randall Press, 1971)
Thus to Revisit: Some Reminiscences (New York: Dutton, 1921)
Ford, Jane, Kim Edwards Keates and Patricia Pulham, eds., *Economies of Desire at the Victorian Fin de Siècle* (Abingdon: Routledge, 2016)
Foster, R. F., *W. B. Yeats: A Life*, 2 vols. (Oxford: Oxford University Press, 1997–2003)
Frank, Joseph, 'Spatial Form in Modern Literature', *Sewanee Review*, 53 (1945), 221–40
Freeman, Nicholas, *Conceiving the City: London, Literature, and Art 1870–1914* (Oxford: Oxford University Press, 2007)
'Symons and Whistler: The Art of Seeing'. in *Decadence and the Senses*, ed. Jane Desmarais and Alice Condé (Cambridge: Legenda, 2017), pp. 1–15
Freud, Sigmund, *The Standard Edition of the Complete Psychological Works of Sigmund Freud*, trans. James Strachey, 24 vols. (London: Hogarth, 1953–74)
Fried, Michael, *Manet's Modernism: or, the Face of Painting in the 1860s* (Chicago: University of Chicago Press, 1996)
What Was Literary Impressionism? (Cambridge, MA: Belknap Press, 2018)
Fry, Roger, *Vision and Design* (London: Chatto & Windus, 1920)
Le Gallienne, Richard, 'Considerations Suggested by Mr. Churton Collins' "Illustrations of Tennyson"', *Century Guild Hobby Horse*, 6 (1892), 77–83
Garland, Hamlin, *Crumbling Idols* (Chicago: Stone and Kimball, 1894)
Gasquet, Joachim, *Cézanne: A Memoir with Conversations* (London: Thames and Hudson, 1991)
Gass, William, *Finding a Form: Essays* (London: Dalkey Archive Press, 2009)
Gillies, Mary Ann, *Henri Bergson and British Modernism* (London: McGill-Queens University Press, 1996)
Goble, Mark, *Beautiful Circuits: Modernism and the Mediated Life* (New York: Columbia University Press, 2010)
Goffen, Rona, *Titian's Women* (New Haven, CT: Yale University Press, 1997)

Downloaded from https://www.cambridge.org/core. UNIVERSIDAD AUTONOMA METROPOLITANA, on 16 Nov 2026 at 02:11:43, subject to the Cambridge Core terms of use, available at https://www.cambridge.org/core/terms. https://doi.org/10.1017/9781009534765.009

Goncourt, Edmond and Jules de, *Journal: Mémoires de la vie littéraire*, 9 vols. (Paris: Bibliothèque-Charpentier, 1891–8)
Gordon, D. J., *W. B. Yeats: Images of a Poet* (Manchester: Manchester University Press, 1970)
Gould, Warwick, 'Yeats and Symbolism', in *The Oxford Handbook of Modern Irish Poetry*, ed. Fran Brearton and Alan Gillis (Oxford: Oxford University Press, 2012), pp. 20–41
Gould, Warwick, ed., *Yeats and the Nineties* (Basingstoke: Palgrave, 2001)
Gray, John, *Silverpoints* (London: Bodley Head, 1893)
Green, Nicholas, *The Spectacle of Nature: Landscape and Bourgeois Culture in Nineteenth Century France* (Manchester: Manchester University Press, 1990)
Gruetzner Robins, Anna, *A Fragile Modernism: Whistler and His Impressionist Followers* (London: Yale University Press, 2007)
Gruetzner-Robins, Anna and Richard Thompson, eds., *Degas, Sickert and Toulouse-Lautrec: London and Paris 1870–1910* (London: Tate, 2005)
Grossman, Allen R., *Poetic Knowledge in the Early Yeats: A Study of The Wind among the Reeds* (Charlottesville: University Press of Virginia, 1969)
Guillaume, Eugène, *Dictionnaire de pédagogie et d'instruction primaire*, ed. F. E. Buisson, 2 vols. (Paris: Hachette, 1887)
Gunsteren, Julia van, *Katherine Mansfield and Literary Impressionism* (Atlanta, GA: Rodopi, 1990)
Hadjiyiannis, Christos, *Conservative Modernism: Literature and Tory Politics in Britain, 1900–1920* (Cambridge: Cambridge University Press, 2018)
Hakutani, Yoshinobu, *Haiku and Modernist Poetics* (Basingstoke: Macmillan, 2009)
Hall, Donald, 'Ezra Pound: An Interview', *Paris Review*, 28 (1962), 22–51
Hampson, Robert, '"Experiments in Modernity": Ford and Pound', in *Pound in Multiple Perspectives: A Collection of Critical Essays*, ed. Andrew Gibson (Basingstoke: Macmillan Press, 1993), pp. 93–125
Hannah, Daniel, *Henry James, Impressionism, and the Public* (Abingdon: Ashgate, 2013)
Hannoosh, Michèle, 'The Poet as Art Critic: Laforgue's Aesthetic Theory', *Modern Language Review*, 79 (1984), 553–69
Hardy, Thomas, *Jude the Obscure*, ed. Patricia Ingham (1895; Oxford: Oxford University Press, 1985)
The Life and Works of Thomas Hardy, ed. Michael Millgate (London: Macmillan, 1984)
Harman, Graham, 'The Well-Wrought Broken Hammer: Object-Oriented Literary Criticism', *New Literary History*, 43 (2012), 183–203
Harmer, J. B., *Victory in Limbo: Imagism 1908–1917* (London: Secker & Warburg, 1975)
Harrison, Charles, *English Art and Modernism, 1900–1939* (New Haven, CT: Yale University Press, 1994)
Hartman, Charles O., *Free Verse: An Essay on Prosody* (Evanston, IL: Northwestern University Press, 1980)

Downloaded from https://www.cambridge.org/core. UNIVERSIDAD AUTONOMA METROPOLITANA, on 16 Nov 2026 at 02:11:43, subject to the Cambridge Core terms of use, available at https://www.cambridge.org/core/terms. https://doi.org/10.1017/9781009534765.009

Hartwick, Harry, *The Foreground of American Fiction* (New York: American Book Company, 1934)
Harvey, David Dow, *Ford Madox Ford, 1873–1939: A Bibliography of Works and Criticism* (1962; Princeton, NJ: Princeton University Press, 2015)
Hayman, David, *Joyce et Mallarmé*, 2 vols. (Paris: Lettres Modernes, 1956)
Hickman, Miranda B., *The Geometry of Modernism: The Vorticist Idiom in Lewis, Pound, H.D. and Yeats* (Austin: University of Texas Press, 2005)
Higgins, Jennifer, *English Responses to French Poetry 1880–1940: Translation and Mediation* (Cambridge: Legenda, 2011)
Hills, Paul, 'Titian's Transformations of Colour and Emotion in the *Poesie*', in *Titian: Love, Desire, Death*, ed. Matthias Wivel (London: National Gallery, 2020), pp. 33–44
Holdeman, David, and Ben Levitas, eds., *W. B. Yeats in Context* (Cambridge: Cambridge University Press, 2010)
Holmes, Anne, 'Jules Laforgue's 1883 "Agenda": Love and Art', *French Studies*, 47 (1993), 422–34
Hope, Charles, 'Classical Antiquity in Venetian Renaissance Subject Matter', in *New Interpretations of Venetian Renaissance Painting*, ed. Francis Ames-Lewis (London: Birkbeck, 1994), pp. 51–62
House, John, *Impressionism: Paint and Politics* (New Haven, CT: Yale University Press, 2004)
Monet: Nature into Art (New Haven, CT: Yale University Press, 1986)
Houwen, Andrew, '"A Treasure Like Nothing We Have in the Occident": Ezra Pound and Japanese Literature', in *The New Ezra Pound Studies*, ed. Mark Byron (Cambridge: Cambridge University Press, 2020), pp. 141–56
Ezra Pound's Japan (London: Bloomsbury, 2021)
Hueffer, Ford Madox, *Ancient Lights and Certain New Reflections* (London: Chapman and Hall, 1911)
Collected Poems (London: Max Goschen, 1914)
The Critical Attitude (London: Duckworth, 1911)
The Good Soldier, ed. Max Saunders (1915; Oxford: Oxford University Press, 2012)
'*A History of English Prosody*. By George Saintsbury', *English Review*, 1 (January 1909), 374–6
'A Jubilee', *Outlook* (10 July 1915), 46–8
'Literary Portraits: IV. Herr Gerhardt Hauptmann', *Tribune* (17 August 1907), 2
'Literary Portraits: XXVII. Mr. Charles Doughty', *Tribune* (25 January 1908), 2
'The Making of Modern Verse', *Academy* (19 April 1902), 412–14
The Pre-Raphaelite Brotherhood: A Critical Monograph (London: Duckworth, 1907)
Hulme, T. E., *The Collected Writings of T. E. Hulme*, ed. Karen Csengeri (Oxford: Clarendon Press, 1994)
T. E. Hulme: Selected Writings, ed. Patrick McGuinness (Manchester: Carcanet, 2003)
Hume, David, *A Treatise of Human Nature*, ed. L. A. Selby-Bigge (1739; Oxford: Clarendon Press, 1960)

Downloaded from https://www.cambridge.org/core. UNIVERSIDAD AUTONOMA METROPOLITANA, on 16 Nov 2026 at 02:11:43, subject to the Cambridge Core terms of use, available at https://www.cambridge.org/core/terms. https://doi.org/10.1017/9781009534765.009

Hurley, Michael, and Michael O'Neil, *Poetic Form: An Introduction* (Cambridge: Cambridge University Press, 2012)
Huysmans, J. K., *Certains* (Paris: Tresse & Stock, 1889)
Irvine, Gregory, ed., *Japonisme and the Rise of the Modern Art Movement: The Arts of the Meiji Period* (London: Thames & Hudson, 2013)
Israel-Pelletier, Aimée, *Rimbaud's Impressionist Poetics: Vision and Visuality* (Cardiff: University of Wales Press, 2012)
Jacobs, Karen, *The Eye's Mind: Literary Modernism and Visual Culture* (Ithaca, NY: Cornell University Press, 2001)
James, Henry, *Essays on Art and Drama*, ed. Peter Rawlings (Aldershot: Scolar Press, 1996)
Letters of Henry James, ed. Leon Edel, 4 vols. (Cambridge, MA: Harvard University Press, 1974–84)
The Notebooks of Henry James, ed. F. O. Mathiessen and Kenneth B. Murdoch (New York: Oxford University Press, 1947)
The Painter's Eye: Notes and Essays on the Pictorial Arts by Henry James, ed. John L. Sweeney (Madison: University of Wisconsin Press, 1989)
Jameson, Fredric, *Fables of Aggression: Wyndham Lewis, the Modernist as Fascist* (London: University of California Press, 1979)
The Political Unconscious: Narrative as a Socially Symbolic Act (New York: Cornell University Press, 1981)
Johnson, J. Theodore, Jr, 'Literary Impressionism in France: A Survey of Criticism', *L'esprit créateur*, 13 (1973), 271–97
Jones, Peter, *Imagist Poetry* (London: Penguin, 2001)
Joyce, James, *A Portrait of the Artist as a Young Man*, ed. Jeri Johnson (1916; Oxford: Oxford University Press, 2000)
Kahn, Gustave, *Premiers poèmes* (Paris: Mercure de France, 1897)
'Réponse des symbolistes', *L'évenement* (28 September 1886), 3
Katz, Tamar, *Impressionist Subjects: Gender, Interiority, and Modernist Fiction in England* (Urbana: University of Illinois Press, 2000)
Kenner, Hugh, *The Poetry of Ezra Pound* (1951; London: Bison, 1985)
The Pound Era (1971; London: Pimlico, 1991)
Kermode, Frank, *Romantic Image* (1957; London: Routledge, 2004)
The Uses of Error (London: Collins, 1990)
Kirby-Smith, H. T., *The Origins of Free Verse* (Ann Arbor: University of Michigan Press, 1996)
Kirschke, James J., *Henry James and Impressionism* (New York: Whitston Publishing Co., 1985)
Kronegger, Maria Elisabeth, *Literary Impressionism* (New Haven, CT: College and University Press, 1973)
Larminie, William, *Literary Ideals in Ireland*, ed. John Eglinton (London: T. Fisher Unwin, 1899)
Larrissy, Edward, *Reading Twentieth-Century Poetry: The Language of Gender and Objects* (Oxford: Basil Blackwell, 1990)
Lawrence, D. H., *The Letters of D. H. Lawrence*, ed. James T. Boulton, 8 vols. (Cambridge: Cambridge University Press, 2003)

Downloaded from https://www.cambridge.org/core. UNIVERSIDAD AUTONOMA METROPOLITANA, on 16 Nov 2026 at 02:11:43, subject to the Cambridge Core terms of use, available at https://www.cambridge.org/core/terms. https://doi.org/10.1017/9781009534765.009

Phoenix: The Posthumous Papers of D. H. Lawrence, ed. Edward McDonald (New York: Viking, 1972)
Lee, Vernon, 'Review of *The Little Schoolmaster Mark*', *Academy* (29 December 1883), 426–42
Leighton, Angela, *On Form: Poetry, Aestheticism, and the Legacy of a Word* (Oxford: Oxford University Press, 2007)
Leroy, Louis, 'L'exposition des Impressionnistes', *Le Charivari* (25 April 1874), 2–3
Lethève, Jacques, *Impressionnistes et symbolistes devant la presse* (Paris: Armand Colin, 1959)
Levenson, Michael, *A Genealogy of Modernism: A Study of English Literary Doctrine 1908–1922* (Cambridge: Cambridge University Press, 1984)
Lévêque, Charles, 'L'esthétique de Schopenhauer', *Journal des savants* (1874), 782–96
Lewis, Ethan, *Modernist Image* (Newcastle: Cambridge Scholars Publishing, 2010)
Lewis, Mary Tompkins, *Critical Readings in Impressionism and Post-Impressionism* (Berkeley: University of California Press, 2007)
Lewis, Wyndham, *Time and Western Man*, ed. Paul Edwards (1927; London: Black Sparrow Press, 1993)
Lhombreaud, Roger, *Arthur Symons: A Critical Biography* (Philadelphia: Dufour Editions, 1964)
Lindberg-Seyersted, Brita, ed., *Pound/Ford: The Story of a Literary Friendship* (London: Faber, 1982)
Littré, Émile, *Dictionnaire de la langue francaise*, 4 vols. (Paris: Hachette, 1866)
La science au point de vue philosophique (Paris: Librairie Académique Didier et Cie, 1876)
Locke, John, *An Essay Concerning Human Understanding*, ed. Alexander Campbell, 2 vols. (New York: Dover Publications, 1959)
Loizeaux, Elizabeth Bergmann, *Yeats and the Visual Arts* (London: Rutgers University Press, 1986)
Longenbach, James, *Stone Cottage: Pound, Yeats and Modernism* (New York: Oxford University Press, 1988)
Longley, Edna, *Yeats and Modern Poetry* (Cambridge: Cambridge University Press, 2013)
Mallarmé, Stéphane, *Documents Stéphane Mallarmé*, ed. C. P. Barbier, 7 vols. (Paris: Nizet, 1968)
Mao, Douglas, *Solid Objects: Modernism and the Test of Production* (Princeton, NJ: Princeton University Press, 1998)
Marcus, Laura, Michèle Mendelssohn and Kirsten E. Shephered-Barr, eds., *Late Victorian into Modern* (Oxford: Oxford University Press, 2016)
Marinetti, F. T., ed., *Enquete international sur le vers libre* (Milan: Éditions de 'Poesia', 1909)
Martin, Wallace, *The New Age under Orage: Chapters in English Cultural History* (New York: Barnes and Noble, 1967)
Marx, Karl, and Friedrich Engels, *The Communist Manifesto*, ed. David McLellan (1848; Oxford: Oxford University Press, 2020)

Downloaded from https://www.cambridge.org/core. UNIVERSIDAD AUTONOMA METROPOLITANA, on 16 Nov 2026 at 02:11:43, subject to the Cambridge Core terms of use, available at https://www.cambridge.org/core/terms. https://doi.org/10.1017/9781009534765.009

Marx, Roger, 'Les salons de 1895', *Gazette des Beaux-arts*, 13 (1895), 357
Masefield, John, *Some Memories of W. B. Yeats* (Dublin: Cuala Press, 1940)
Mauclair, Camille, *The French Impressionists*, trans. P. G. Konody (London: Duckworth, 1903)
Matz, Jesse, *Lasting Impressions: The Legacies of Impressionism in Contemporary Culture* (New York: Columbia University Press, 2016)
Literary Impressionism and Modernist Aesthetics (Cambridge: Cambridge University Press, 2001)
Mauclair, Camille, 'Le roman français contemporain', *English Review*, 2 (June 1909), 614–26; (July 1909), 806–18
Maxwell, Catherine, 'Whistlerian Impressionism and the Venetian Variations of Vernon Lee, John Addington Symonds and Arthur Symons', *Yearbook in English Studies*, 40 (2010), 217–45
McConkey, Kenneth, *British Impressionism* (New York: Phaidon, 1998)
McConkey, Kenneth, and Anna Gruetzner Robins, *Impressionism in Britain* (New Haven, CT: Yale University Press, 1995)
McDiarmid, Lucy, *The Irish Art of Controversy* (London: Cornell University Press, 2005)
McDonald, Peter, 'Victorian Yeats', in *The Oxford Handbook of Victorian Poetry*, ed. Matthew Bevis (Oxford: Oxford University Press, 2013), pp. 621–36
Mead, Henry, *T. E. Hulme and the Ideological Politics of Early Modernism* (London: Bloomsbury, 2015)
Meisel, Martin, *Realizations: Narrative, Pictorial, and Theatrical Arts in Nineteenth-Century England* (Princeton, NJ: Princeton University Press, 1983)
Mendelssohn, Michèle, *Henry James, Oscar Wilde and Aesthetic Culture* (Edinburgh: Edinburgh University Press, 2007)
Merrill, Linda, *A Pot of Paint: Aesthetics on Trial in Whistler v. Ruskin* (London: Smithsonian Institution Press, 1992)
Middleton, Christopher, 'Documents on Imagism from the Papers of F. S. Flint', *The Review*, 15 (1965), 31–51
Miner, Earl, *The Japanese Tradition in British and American Literature* (Princeton, NJ: Princeton University Press, 1958)
Mitchell, W. J. T., *Iconology: Image, Text, Ideology* (Chicago: University of Chicago Press, 1987)
Moody, A. D., *Ezra Pound: Poet. A Portrait of the Man and His Work*, 3 vols. (Oxford: Oxford University Press, 2007–15)
Moore, George, *Confessions of a Young Man* (1888; London: Heinemann, 1917)
Modern Painting (1893; London: Walter Scott, 1910)
Reminiscences of the Impressionist Painters (Dublin: Maunsel, 1906)
Morris, Bruce, 'Mallarmé's Letters to Arthur Symons: Origins of the Symbolist Movement', *English Literature in Transition, 1880–1920*, 28 (1985), 346–7
Murray, Alex, *Landscapes of Decadence: Literature and Place at the Fin de Siècle* (Cambridge: Cambridge University Press, 2015)
Nadel, Ira B., *Ezra Pound: A Literary Life* (London: Palgrave, 2004)

Downloaded from https://www.cambridge.org/core. UNIVERSIDAD AUTONOMA METROPOLITANA, on 16 Nov 2026 at 02:11:43, subject to the Cambridge Core terms of use, available at https://www.cambridge.org/core/terms. https://doi.org/10.1017/9781009534765.009

Nadel, Ira B., ed., *Ezra Pound in Context* (Cambridge: Cambridge University Press, 2010)
Nagel, Stephen, *Stephen Crane and Literary Impressionism* (Philadelphia: Pennsylvania State University Press, 1980)
Nietzsche, Friedrich, *The Will to Power*, trans. Walter Kaufmann and R. J. Hollingdale, ed. Walter Kaufmann (1901; New York: Vintage, 1968)
Nelson, James G., *Elkin Matthews: Publisher to Yeats, Joyce, Pound* (Madison: University of Wisconsin Press, 1989)
Nochlin, Linda, ed., *Impressionism and Post-Impressionism, 1874–1904: Sources and Documents* (Englewood Cliffs, NJ: Prentice-Hall, 1966)
Nordau, Max, *Degeneration* (1892–3; Lincoln: University of Nebraska Press, 1993)
Ono, Ayaka, *Japonisme in Britain: Whistler, Menpes, Henry, Hornel and Nineteenth-Century Japan* (London: Routledge, 2006)
Østermark-Johansen, Lene, 'Caught between Gautier and Baudelaire: Walter Pater and the Death of Sculpture', *Yearbook in English Studies*, 40 (2010), 180–95
Ozturk, Anthony, 'Ezra Pound and Visual Art', unpublished PhD thesis, Oxford University (1987)
Parkes, Adam, *A Sense of Shock: The Impact of Impressionism on Modern British and Irish Writing* (Oxford: Oxford University Press, 2011)
Parkinson, Thomas, *W. B. Yeats: The Later Poetry* (Berkeley and Los Angeles: University of California Press, 1966)
Pater, Walter, 'Art II, Poems by William Morris', *Westminster and Foreign Quarterly Review*, 34 (1868), 300–12
Marius the Epicurean: His Sensations and Ideas, ed. G. Monsman (1885; Kansas City, MO: Valancourt, 2008)
'Romanticism', *Macmillan's Magazine*, 35 (1876), 64–70
Studies in the History of the Renaissance, ed. Matthew Beaumont (1873; Oxford: Oxford University Press, 2010)
The Works of Walter Pater, 9 vols. (1900; Cambridge: Cambridge University Press, 2011)
Patry, Sylvie, ed., *Inventing Impressionism: Paul Durand-Ruel and the Modern Art Market* (New Haven, CT: Yale University Press, 2015)
Perloff, Marjorie, *The Futurist Moment: Avant-Garde, Avant Guerre, and the Language of Rupture* (Chicago: University of Chicago Press, 1986)
Perry, Lilla Cabot, 'Reminiscences of Claude Monet from 1889 to 1909', *The American Magazine of Art*, 18 (1927), 119–26
Peters, John G., *Conrad and Impressionism* (Cambridge: Cambridge University Press, 2001)
Pondrom, Cyrena, *The Road from Paris: French Influence on English Poetry 1900–1920* (Cambridge: Cambridge University Press, 1974)
Poole, Phoebe, *Impressionism* (London: Thames and Hudson, 1991)
Pound, Ezra, *ABC of Reading* (1934; New York: New Directions, 2010)
'Art', Ezra Pound Papers (YCAL MSS 43), 86.3710, Yale Collection of American Literature, Beinecke Rare Book and Manuscript Library

Downloaded from https://www.cambridge.org/core. UNIVERSIDAD AUTONOMA METROPOLITANA, on 16 Nov 2026 at 02:11:43, subject to the Cambridge Core terms of use, available at https://www.cambridge.org/core/terms. https://doi.org/10.1017/9781009534765.009

Collected Early Poems of Ezra Pound, ed. Michael John King and Louis L. Martz (New York: New Directions, 1976)
Ezra and Dorothy Pound: Letters in Captivity, 1945–1946, ed. Omar Pound and Robert Spoo (New York: Oxford University Press, 1999)
Ezra Pound and Dorothy Shakespear: Their Letters, 1909–1914, ed. Omar Pound and A. Walton Litz (London: Faber and Faber, 1984)
Ezra Pound and the Visual Arts, ed. Harriet Zinnes (New York: New Directions, 2008)
Ezra Pound: Selected Prose, 1909–1965, ed. William Cookson (New York: New Directions, 1973)
Ezra Pound's Poetry and Prose: Contributions to Periodicals, ed. Lee Baechler, A. Walton Litz, and James Longenbach, 11 vols. (London: Garland Publishing, 1991)
Ezra Pound to His Parents: Letters 1895–1929, ed. A. David Moody, Joanna Moody and Mary de Rachewiltz (Oxford: Oxford University Press, 2010)
Gaudier-Brzeska: A Memoir (1916; New York: New Directions, 1974)
'In Praise of the Masters', Ezra Pound Papers (YCAL MSS 43), 86.3712, Yale Collection of American Literature, Beinecke Rare Book and Manuscript Library
letter to Isabel Weston Pound, 7 January 1909, Ezra Pound Papers (YCAL MSS 43), 59.2659, Yale Collection of American Literature, Beinecke Rare Book and Manuscript Library
Literary Essays of Ezra Pound, ed. T. S. Eliot (New York: New Directions, 1968)
'Pastiche: The Regional – IV', *New Age* (24 July 1919), 220
Personae: The Shorter Poems of Ezra Pound, ed. Lea Baechler and A. Walton Litz (London: Faber and Faber, 2001)
Poems and Translations by Ezra Pound, ed. Richard Sieburth (New York: Library of America, 2003)
Pound/Joyce: The Letters of Ezra Pound to James Joyce, ed. Forrest Read (New York: New Directions, 1967)
Pound/The Little Review: The Letters of Ezra Pound to Margaret Anderson, ed. Thomas L. Scott, Melvin J. Friedman and Jackson R. Bryer (New York: New Directions, 1988)
Selected Letters of Ezra Pound, 1907–1941, ed. D. D. Paige (New York: New Directions, 1971)
Selected Poems, ed. T. S. Eliot (London: Faber and Gwyer, 1928)
The Spirit of Romance, ed. Richard Sieburth (1910; New York: New Directions, 2005)
'This Hulme Business', *Townsman*, 2 (1939), 15
'Two Early Letters of Ezra Pound', ed. G. Thomas Tanselle, *American Literature*, 34 (1962), 114–19
untitled typescript, Ezra Pound Papers (YCAL MSS 43), 86.3710, Yale Collection of American Literature, Beinecke Rare Book and Manuscript Library

Downloaded from https://www.cambridge.org/core. UNIVERSIDAD AUTONOMA METROPOLITANA, on 16 Nov 2026 at 02:11:43, subject to the Cambridge Core terms of use, available at https://www.cambridge.org/core/terms. https://doi.org/10.1017/9781009534765.009

untitled typescript, Ezra Pound Papers (YCAL MSS 43), 86.3711, Yale Collection of American Literature, Beinecke Rare Book and Manuscript Library
Preda, Roxana, ed., *The Edinburgh Companion to Ezra Pound and the Arts* (Edinburgh: Edinburgh University Press, 2019)
Pressman, Jessica, *Digital Modernism: Making It New in New Media* (Oxford: Oxford University Press, 2014)
Prettejohn, Elizabeth, *Art for Art's Sake: Aestheticism in Victorian Painting* (London: Yale University Press, 2007)
Purdon, James, ed., *British Literature in Transition, 1900–1920: A New Age?* (Cambridge: Cambridge University Press, 2021)
Quin, Jack, *W. B. Yeats and the Language of Sculpture* (Oxford: Oxford University Press, 2022)
Radford, Andrew, and Victoria Reid, eds., *Channel Packets: Franco-British Cultural Exchanges, 1880–1940* (Basingstoke: Palgrave Macmillan, 2012)
Rae, Patricia, 'From Mystical Gaze to Pragmatic Game: Representations of Truth in Vorticist Art', *ELH*, 56 (1989), 689–720
Renoir, Jean, *Renoir, My Father*, trans. Randolph and Dorothy Weaver, introd. by Robert L. Herbert (New York: New York Review of Books, 2001)
Report of the Committee of Inquiry into the Work Carried On by the Royal Hibernian Academy, and the Metropolitan School of Art, Dublin (London: His Majesty's Stationery Office, 1906)
Rewald, John, *The History of Impressionism*, rev. ed. (1946; New York: Museum of Modern Art, 1961)
'Un article inédit sur Paul Cézanne en 1870', *Arts*, 473 (1954), 8
Ritter, R. M., *The Oxford Guide to Style*, 2nd ed. (Oxford: Oxford University Press, 2002)
Rives, Rochelle, *Modernist Impersonalities: Affect, Authority, and the Subject* (New York: Palgrave Macmillan, 2012)
Robinson, Alan, *Poetry, Painting and Ideas, 1885–1914* (Basingstoke: Macmillan, 1985)
Robinson, Peter, '"Written at least as well as prose": Ford, Pound, and Poetry', *International Ford Madox Ford Studies*, 9 (2010), 99–113
Rogers, John, *Antipopopriestian: Or, an Attempt to Liberate and Purify Christianity, from Popery*, 2nd ed. (1839; New York: Fanshaw, 1841)
Rogers, Rodney O., 'Stephen Crane and Impressionism', *Nineteenth-Century Fiction*, 24 (December 1969), 292–304
Rowe, John Carlos, *Theoretical Dimensions of Henry James* (Madison: University of Wisconsin Press, 1984)
Rubin, James Henry, *Impressionism and the Modern Landscape: Productivity, Technology, and Urbanization from Manet to Van Gogh* (Berkeley: University of California Press, 2008)
Rümelin, Christian, and Ellis Tinios, 'The Japanese and French Print in the Era of Impressionism', *Print Quarterly*, 30 (2013), 478–83
Ruskin, John, *The Works of John Ruskin*, ed. E. T. Cook and Alexander Wedderburn, 39 vols. (London: George Allen, 1903–12)

Downloaded from https://www.cambridge.org/core. UNIVERSIDAD AUTONOMA METROPOLITANA, on 16 Nov 2026 at 02:11:43, subject to the Cambridge Core terms of use, available at https://www.cambridge.org/core/terms. https://doi.org/10.1017/9781009534765.009

Sandberg, John, '"Japonisme" and Whistler', *Burlington Magazine*, 107 (1964), 500–7
Saunders, Max, 'Ford and Impressionism', *International Ford Madox Ford Studies*, 7 (2008), 151–66
Ford Madox Ford: A Dual Life, 2 vols. (Oxford: Oxford University Press, 2012)
'From Pre-Raphaelism to Impressionism', *International Ford Madox Ford Studies*, 8 (2009), 51–70
'Imagism vs. Impressionism: Ezra Pound and Ford Madox Ford', in *Imagism: Essays on Its Initiation, Impact and Influence*, ed. John Gery, Daniel Kempton, and H. R. Stoneback (New Orleans: University of New Orleans Press, 2013), pp. 93–106
'Imagists (act. 1912–1917)', *Oxford Dictionary of National Biography* (4 October 2008), https://doi.org/10.1093/ref:odnb/96338 (accessed 29 April 2022)
'Modernism, Impressionism, and Ford Madox Ford's *The Good Soldier*', *Études anglaises*, 57 (2004), 421–37
Self Impression: Life-Writing, Autobiografiction, and the Forms of Modern Literature (Oxford: Oxford University Press, 2010)
Schapiro, Meyer, *Impressionism: Reflections and Perceptions* (New York: George Brazilier, 1997)
Schafer, R. Murray, ed., *Ezra Pound and Music: The Complete Criticism* (New York: New Directions, 1977)
Scheyer, Ernst, 'Far Eastern Art and French Impressionism', *Art Quarterly*, 6 (1943), 116–43
Schneidau, Herbert N., *Ezra Pound: The Image and the Real* (Baton Rouge: Louisiana State University Press, 1969)
Scholar, John, *Henry James and the Art of Impressions* (Oxford: Oxford University Press, 2020)
Schopenhauer, Arthur, *The Cambridge Edition of the Works of Arthur Schopenhauer*, ed. Christopher Janaway (Cambridge: Cambridge University Press, 2009–)
Schuchard, Ronald, *The Last Minstrels: Yeats and the Revival of the Bardic Arts* (Oxford: Oxford University Press, 2008)
'Yeats, Titian and the New French Painting', in *Yeats the European*, ed. Norman A. Jeffares (Gerrards Cross: Colin Smythe, 1989), pp. 142–60
Schwartz, Sanford, *The Matrix of Modernism: Pound, Eliot, and Early Twentieth-Century Thought* (Princeton, NJ: Princeton University Press, 1985)
Scott, Clive, 'The Liberated Verse of the English Translators of French Symbolism', in *The Symbolist Movement in the Literature of European Languages*, ed. Anna Balakian (Budapest: Akadémai Kiadó, 1982), pp. 127–44
Vers Libre: The Emergence of Free Verse in France, 1886–1914 (Oxford: Oxford University Press, 1990)
Seaman, Owen, *The Battle of the Bays* (London: Bodley Head, 1896)
Seiler, R. M., ed., *Walter Pater: The Critical Heritage* (London: Routledge, 1995)

Downloaded from https://www.cambridge.org/core. UNIVERSIDAD AUTONOMA METROPOLITANA, on 16 Nov 2026 at 02:11:43, subject to the Cambridge Core terms of use, available at https://www.cambridge.org/core/terms. https://doi.org/10.1017/9781009534765.009

Sharp, Elizabeth, *William Sharp: A Memoir* (New York: Duffield, 1910)
Sharp, William, *Sospiri di Roma* (Rome: La Societá Laziale, 1891)
Sherry, Vincent, *Modernism and the Reinvention of Decadence* (Cambridge: Cambridge University Press, 2015)
Shiff, Richard, *Cézanne and the End of Impressionism: A Study of the Theory, Technique, and Critical Evaluation of Modern Art* (London: University of Chicago Press, 1986)
Simmel, Georg, 'The Metropolis and Mental Life' (1900), repr. in *Metropolis: Centre and Symbol of our Times*, ed. P. Kasinitz (London: Macmillan, 1995), pp. 30–46
Simpson, Juliet, 'Bourget, Laforgue and Impressionism's Inside Story', *French Studies*, 55 (2001), 467–83
Singletary, Suzanne, *James McNeill Whistler and France* (London: Routledge, 2017)
Skinner, Paul, 'Ford Madox Ford and Ezra Pound: Responses to Crisis', unpublished PhD thesis, University of Bristol (1992)
'"Poor Dan Robin": Ford Madox Ford's Poetry', in *Ford Madox Ford: A Reappraisal*, ed. Robert Hampson and Tony Davenport (Amsterdam: Rodopi, 2002), pp. 79–103
Smith, Paul, *Impressionism: Beneath the Surface* (New York: Harry N. Abrams, 1995)
Stansky, Paul, *On or about December 1910: Early Bloomsbury and Its Intimate World* (London: Harvard University Press, 1996)
Stauder, Ellen Keck, *Form Cut into Time: The Development of Ezra Pound's Prosody* (Chicago: University of Chicago Press, 1982)
Steele, Timothy, *Missing Measures: Modern Poetry and the Revolt Against Meter* (Fayetteville: University of Arkansas Press, 1990)
Stevens, Wallace, *Opus Posthumous* (New York: A. Knopf, 1957)
Stewart, Jack F., 'Impressionism in the Early Novels of Virginia Woolf', *Journal of Modern Literature*, 9 (1982), 237–66
Storer, Edward, 'Art', *Commentator* (26 June 1912), 78
'Art', *Commentator* (20 November 1912), 415
Mirrors of Illusion: With an Essay (London: Sisley's, 1907)
'The Renaissance of the Nineties', *Commentator* (5 July 1911), 108
Stowell, H. Peter, *Literary Impressionism: James and Chekhov* (Athens: University of Georgia Press, 1980)
Stuckey, Charles F., ed., *Monet: A Retrospective* (New York: Hugh Lauter Levin Associates, 1985)
Sullivan, Hannah, 'How Yeats Learned to Scan', *Yeats Annual*, 21 (2018), 3–37
Sullivan, Michael, *The Meeting of Eastern and Western Art*, rev. ed. (London: University of California Press, 1989)
Swinburne, Algernon Charles, *William Blake: A Critical Essay* (London: John Camden Hotten, 1868)
Symons, Arthur, *Cities* (London: Dent, 1903)
Cities and Sea-Coasts and Islands (1908; New York: Marlboro Press, 1918)

Downloaded from https://www.cambridge.org/core. UNIVERSIDAD AUTONOMA METROPOLITANA, on 16 Nov 2026 at 02:11:43, subject to the Cambridge Core terms of use, available at https://www.cambridge.org/core/terms. https://doi.org/10.1017/9781009534765.009

Cities of Italy (London: Dent, 1907)
Confessions: A Study in Pathology (1930; New York: Haskell House, 1972)
'The Decadent Movement in Literature' (1893), repr. in *The Symbolist Movement in Literature*, ed. Matthew Creasy (1899; Manchester: Carcanet Press, 2014), pp. 169–83
'Introduction' (1900), in Walter Pater, *Studies in the History of the Renaissance*, (1873; New York: Random House, 1950), pp. xi–xxiv
Knave of Hearts (London: Heinemann, 1913)
'Mr Henley's Poetry', *Fortnightly Review*, 52 (1892), 182–92
'Mr. Yeats as a Lyric Poet', *The Saturday Review* (6 May 1899), 553–4
'Paul Verlaine', *Black and White* (20 June 1891), 649–50
Selected Early Poems, ed. Jane Desmarais and Chris Baldick (Cambridge: MHRA, 2017)
Selected Writings, ed. Roger Holdsworth (Manchester: Carcanet Press, 2003)
Spiritual Adventures, ed. Nicholas Freeman (1905; Cambridge: MHRA, 2017)
Studies in Seven Arts (London: A. Constable, 1906)
The Symbolist Movement in Literature, ed. Matthew Creasy (1899; Manchester: Carcanet Press, 2014)
'To a Grey Dress', *Poetry*, 12 (1918), 252
Taine, Hippolyte, *De l'intelligence*, 2 vols. (Paris: Hachette, 1870)
Taupin, René, *The Influence of French Symbolism on Modern American Poetry*, trans. William Pratt (New York: AMS, 1986)
Teukolsky, Rachel, *The Literate Eye: Victorian Art Writing and Modernist Aesthetics* (Oxford: Oxford University Press, 2009)
Thacker, Andrew, *The Imagist Poets* (Liverpool: Liverpool University Press, 2011)
Thain, Marion, 'Arthur Symons's Impressionist Epistemology: Decadence and Embodied Cognition', *English Literature in Transition*, 63 (2020), 48–72
The Lyric Poem and Aestheticism: Forms of Modernity (Edinburgh: Edinburgh University Press, 2016)
Tiffany, Daniel, *Radio Corpse: Imagism and the Cryptaesthetic of Ezra Pound* (Cambridge, MA: Harvard University Press, 1995)
Torgovnick, Marianna, *The Visual Arts, Pictorialism, and the Novel: James,* Lawrence, and Woolf (Princeton, NJ: Princeton University Press, 1985)
Twain, Mark, *Tramp Abroad* (London: Chatto & Windus, 1880)
Vendler, Helen, *Our Secret Discipline: Yeats and Lyric Form* (Oxford: Oxford University Press, 2007)
'Technique in the Earlier Poems of W. B. Yeats', *The Yeats Annual*, 8 (1991), 3–20
Verhaeren, Émile, 'La prière', *English Review*, 1 (March 1909), 609–10
Verlaine, Paul, *Selected Poems*, ed. Martin Sorrell (Oxford: Oxford University Press, 2009)
Vollard, Ambroise, *Renoir: An Intimate Record*, trans. Harold L. Van Doren and Randolph T. Weaver (New York: Knopf, 1934)

Downloaded from https://www.cambridge.org/core. UNIVERSIDAD AUTONOMA METROPOLITANA, on 16 Nov 2026 at 02:11:43, subject to the Cambridge Core terms of use, available at https://www.cambridge.org/core/terms. https://doi.org/10.1017/9781009534765.009

Walker, Tom, 'W. B Yeats, George Moore, and the Abject Impressionist Self', *Cusp: Late 19th-/Early 20th-Century Cultures*, 1 (2023), 274–95
Walter, Christina, *Optical Impersonality: Science, Images, and Literary Modernism* (Baltimore: Johns Hopkins University Press, 2014)
'The Wares of Autolycus: A Woman of Masculine Understanding', *Pall Mall Gazette* (11 October 1895), 4
Watt, Ian, *Conrad in the Nineteenth Century* (Berkeley: University of California Press, 1979)
Weisberg, Gabriel P., and Yvonne M. L. Weisberg, *Japonisme: An Annotated Bibliography* (New York: Garland, 1990)
Whistler, James Abbott McNeill, *The Gentle Art of Making Enemies*, ed. Sheridan Ford (New York: Stokes & Brother, 1890)
'Ten O'Clock': A Lecture (Portland, OR: Thomas Bird Mosher, 1916)
Whitman, Walt, *The Complete Poems*, ed. Francis Murphy (London: Penguin, 2004)
Wichmann, Siegfried, *Japonisme: The Japanese Influence on Western Art since 1858* (London: Thames and Hudson, 1999)
Wiesenfarth, Joseph, 'The Ash-Bucket at Dawn: Ford's Art of Poetry', *Contemporary Literature*, 30 (1989), 240–62
Wilde, Oscar, *Poems* (Boston: Roberts Brothers, 1881)
Wildenstein, Daniel, ed., *Claude Monet: Biographie et Catalogue Raisonné*, 5 vols. (Paris: Bibliothèque des Arts, 1979–85)
Williams, Ellen, *Harriet Monroe and the Poetry Renaissance* (London: University of Illinois Press, 1977)
Williams, William Carlos, *Paterson*, ed. Christopher MacGowan (1946–58; New York: New Directions, 1992)
Wilson, Edmund, *Axel's Castle: A Study in the Imaginative Literature of 1870–1930* (1931; New York: Scribners, 1969)
Wilton, Andrew, and Robert Upstone, *The Age of Rossetti, Burne-Jones, & Watts: Symbolism in Britain 1860–1910* (London: Tate Gallery Publishing, 1997)
Winner, Viola Hopkins, *Henry James and the Visual Arts* (Charlottesville: University of Virginia Press, 1970)
Witemeyer, Hugh, 'Early Poetry 1908–1920', in *The Cambridge Companion to Ezra Pound,* ed. Ira B. Nadel (Cambridge: Cambridge University Press, 1999), pp. 43–58
Wong, Alex, 'Dowson's "Cynara" and the English Alexandrine: A Study of Form in Context', *English Literature in Transition*, 60 (2016), 210–34
Woolf, Virginia, *Selected Essays*, ed. David Bradshaw (Oxford: Oxford University Press, 2008)
Wratislaw, Theodore, *Orchids* (London: Leonard Smithers, 1896)
Yeats, W. B., *Autobiographies*, ed. William O'Donnell and Douglas Archibald (New York: Scribner, 1999)
The Collected Letters of W. B. Yeats, 1865–1895, ed. John Kelly, 5 vols. (Oxford: Oxford University Press, 1986)

Downloaded from https://www.cambridge.org/core. UNIVERSIDAD AUTONOMA METROPOLITANA, on 16 Nov 2026 at 02:11:43, subject to the Cambridge Core terms of use, available at https://www.cambridge.org/core/terms. https://doi.org/10.1017/9781009534765.009

'Discoveries: Second Series' (c. 1908), *The Massachusetts Review,* 5 (1965), 297–306
Early Articles and Reviews, ed. John Frayne and Medeleine Marchaterre (New York: Scribner, 2004)
Early Essays, ed. Richard Finneran and George Bornstein (New York: Scribner, 2007)
letter to John Quinn, 7 February 1908, John Quinn Papers (MAD MSS 2513), Manuscripts and Archives Division, New York Public Library
Memoirs, ed. Denis Donoghue (London: MacMillan, 1972)
The Poems of W. B. Yeats, ed. Peter McDonald (London: Routledge, 2020–)
The Speckled Bird, ed. William O'Donnell (London: Palgrave, 2002)
The Variorum Edition of the Poems of W. B. Yeats, ed. Peter Allt and Russell K. Alspach (New York: Macmillan, 1957)
Yeats and the Theatre, ed. Robert O'Driscoll and Lorna Reynolds (Toronto: Macmillan, 1975)
Yeats, W. B., ed., *The Oxford Book of Modern Verse* (1936; Oxford: Clarendon Press, 1952)
Zola, Émile, *Mes haines: causeries littéraires et artistiques* (1866; Paris: Charpentier-Fasquelle, 1913)

Downloaded from https://www.cambridge.org/core. UNIVERSIDAD AUTONOMA METROPOLITANA, on 16 Nov 2026 at 02:11:43, subject to the Cambridge Core terms of use, available at https://www.cambridge.org/core/terms. https://doi.org/10.1017/9781009534765.009