

French Painting in the 19th Century

[View Online](#)

1

Eisenman, Stephen F., Crow, Thomas E. Nineteenth century art: a critical history. London: : Thames and Hudson 1994.

2

Harrison, Charles, Wood, Paul, Gaiger, Jason. Chapter. In: Art in theory, 1648-1815: an anthology of changing ideas. Oxford: : Blackwell Publishers 2000.
<http://www.loc.gov/catdir/toc/fy037/00034312.html>

3

Donald Preziosi. The Question of Art History. Critical Inquiry 1992;**18**
[.http://www.jstor.org.chain.kent.ac.uk/stable/info/1343788](http://www.jstor.org.chain.kent.ac.uk/stable/info/1343788)

4

Harrison, Charles, Wood, Paul, Gaiger, Jason. Art in theory, 1815-1900: an anthology of changing ideas. Oxford: : Blackwell 1998.

5

Facos, Michelle, Dawsonera. An introduction to nineteenth century art: artists and the challenge of modernity. 1st ed. New York: : Routledge 2011.
<http://www.vlebooks.com/vleweb/product/openreader?id=KentUniv&isbn=9780203833070>

6

White, Harrison Colyar, White, Cynthia A. Canvases and careers: institutional change in the French painting world. New York: : Wiley

7

Milner, John. The studios of Paris: the capital of art in the late nineteenth century. New Haven: : Yale University Press 1988.

8

Richard Shiff. The Art Bulletin. 1988;**70**:25–48.<http://www.jstor.org/stable/3051152>

9

Clark, T. J. On The Social History of Art. In: Image of the People: Gustave ourbet and the 1848 Revolution. London: : Thames & Hudson 1973.

10

Pollock, Griselda. Vision and difference: femininity, feminism and histories of art. London: : Routledge 1988.

11

Eisenman, Stephen F., Crow, Thomas E. Patriotism and Virtue: David to the Young Ingres. In: Nineteenth century art: a critical history. London: : Thames and Hudson 1994. 14–50.

12

Vaughan, William, Weston, Helen. Terror and the Tabula Rasa: David's Marat in its Pictorial Context. In: Jacques-Louis David's Marat. Cambridge: : Cambridge University Press 2000. 77–101.

13

Harrison, Charles, Wood, Paul, Gaiger, Jason. Jacques-Louis David, 'on his picture of Le Peletier'. In: Art in theory, 1648-1815: an anthology of changing ideas. Oxford: : Blackwell

Publishers 2000. 718–20.<http://www.loc.gov/catdir/toc/fy037/00034312.html>

14

Harrison, Charles, Wood, Paul, Gaiger, Jason. 'The Jury of Art'. In: Art in theory, 1648-1815: an anthology of changing ideas. Oxford: : Blackwell Publishers 2000. 721–3.<http://www.loc.gov/catdir/toc/fy037/00034312.html>

15

Harrison, Charles, Wood, Paul, Gaiger, Jason. 'Proposal for a monument to the French people'. In: Art in theory, 1648-1815: an anthology of changing ideas. Oxford: : Blackwell Publishers 2000. 724–7.<http://www.loc.gov/catdir/toc/fy037/00034312.html>

16

Harrison, Charles, Wood, Paul, Gaiger, Jason. 'Project for the apotheoses of Barra and Viala'. Oxford: : Blackwell Publishers 2000. 728–30.<http://www.loc.gov/catdir/toc/fy037/00034312.html>

17

Wilson-Smith, Timothy. Chapter 3. In: Napoleon and his artists. London: : Constable 1996. 39–49.

18

Wilson-Smith, Timothy. Chapter 3. In: Napoleon and his artists. London: : Constable 1996. 85–98.

19

Wilson-Smith, Timothy. Chapter 5. In: Napoleon and his artists. London: : Constable 1996. 151–95.

20

Prendergast, Christopher. Napoleon and history painting: Antoine-Jean Gros's La bataille

d'Eylau. Oxford: : Clarendon Press 1997.

21

Boime, Albert. Art in an age of Bonapartism, 1800-1815. Chicago: : University of Chicago Press 1990.

22

Harrison, Charles, Wood, Paul, Gaiger, Jason. Jean-Auguste-Dominique Ingres, 'from Notebooks and Letters,' Chapter. In: Art in theory, 1648-1815: an anthology of changing ideas. Oxford: : Blackwell Publishers 2000.
1169-72.<http://www.loc.gov/catdir/toc/fy037/00034312.html>

23

Harrison, Charles, Wood, Paul, Gaiger, Jason. Jean-Auguste-Dominique Ingres, 'from Notebooks and Letters,' Chapter. In: Art in theory, 1648-1815: an anthology of changing ideas. Oxford: : Blackwell Publishers 2000.
1169-72.<http://www.loc.gov/catdir/toc/fy037/00034312.html>

24

Harrison, Charles, Wood, Paul, Gaiger, Jason. Jean-Auguste-Dominique Ingres, 'from Notebooks', Chapter. In: Art in theory, 1815-1900: an anthology of changing ideas. Oxford: : Blackwell 1998. 183-5.

25

Baudelaire, Charles, Charvet, Patrick Edward, Baudelaire, Charles. 'Ingres: The Universal Exhibition of 1855,' Chapter. In: Baudelaire: selected writings on art and literature. London: : Penguin 1972. 124-32.

26

Athanassoglou-Kallmyer, Nina M.
Théodore
Ge

ricault. London: : Phaidon 2010.

27

Harrison, Charles, Wood, Paul, Gaiger, Jason. Delacroix, 'on Romanticism,' Chapter. In: Art in theory, 1815-1900: an anthology of changing ideas. Oxford: : Blackwell 1998. 26–30.

28

Harrison, Charles, Wood, Paul, Gaiger, Jason. Heine, 'from Salon of 1831,' Chapter. In: Art in theory, 1815-1900: an anthology of changing ideas. Oxford: : Blackwell 1998. 81–4.

29

Eisenman, Stephen F., Crow, Thomas E. Crow, 'Classicism in Crisis: Gros to Delacroix,' Chapter. In: Nineteenth century art: a critical history. London: : Thames & Hudson 2007. 51–77.<http://www.loc.gov/catdir/toc/fy0802/2006910401.html>

30

Eisenman, Stephen F., Crow, Thomas E. Eisenman, 'The Generation of 1830 and the Crisis of the Public Sphere,' Chapter. In: Nineteenth century art: a critical history. London: : Thames & Hudson 2007. <http://www.loc.gov/catdir/toc/fy0802/2006910401.html>

31

Gervais D. Delacroix' 'Hamlet'. The Cambridge Quarterly 1984;**XIII**:40–70.

32

Lee Johnson. Johnson, 'Delacroix, Dumas and Hamlet,' Article. The Burlington Magazine 1981;**123**:717–23.<http://www.jstor.org/stable/880503>

33

Shakespeare, William, Wofford, Susanne Lindgren. Hamlet. Boston: : Bedford Books of St. Martin's Press 1994.

34

Harrison, Charles, Wood, Paul, Gaiger, Jason. Delacroix, 'On Modernity', Chapter. In: Art in theory, 1815-1900: an anthology of changing ideas. Oxford: : Blackwell 1998. 331-326.

35

Baudelaire, Charles, Charvet, Patrick Edward, Baudelaire, Charles. Baudelaire, 'Delacroix: The Universal Exhibition of 1855,' Chapter. In: Baudelaire: selected writings on art and literature. London: : Penguin 1972. 132-9.

36

Nochlin, Linda. Realism. Harmondsworth: : Penguin 1971.

37

Harrison, Charles, Wood, Paul, Gaiger, Jason. Jean-François Millet, 'On Truth in Painting,' Chapter. In: Art in theory, 1815-1900: an anthology of changing ideas. Oxford: : Blackwell 1998. 373-8.

38

Clark, T. J. Image of the people: Gustave Courbet and the 1848 revolution. London: : Thames & Hudson 1973.

39

Eisenman, Stephen F., Crow, Thomas E. Eisenman, 'The Rhetoric of Realism: Courbet ,' Chapter. In: Nineteenth century art: a critical history. London: : Thames & Hudson 2007. 206-24.<http://www.loc.gov/catdir/toc/fy0802/2006910401.html>

40

Harrison, Charles, Wood, Paul, Gaiger, Jason. Buchon, 'on Courbet's Stonebreakers and Burial at Ornans,' Chapter. In: Art in theory, 1815-1900: an anthology of changing ideas. Oxford: : Blackwell 1998. 364-6.

41

Harrison, Charles, Wood, Paul, Gaiger, Jason. Champfleury, 'The Burial at Ornans,' Chapter. In: Art in theory, 1815-1900: an anthology of changing ideas. Oxford: : Blackwell 1998. 366-70.

42

Harrison, Charles, Wood, Paul, Gaiger, Jason. Courbet, 'Letter to Champfleury' (1854) and 'Statement on Realism,' Chapters. In: Art in theory, 1815-1900: an anthology of changing ideas. Oxford: : Blackwell 1998. 370-2.

43

Fried, Michael. Fried, 'The Structure of Beholding in A Burial at Ornans,' Chapter. In: Courbet's realism. Chicago: : University of Chicago Press 1990. 111-47.

44

Clark, T. J. Clark, 'Courbet in Ornans and Besançon 1849-50' and 'Courbet in Dijon and Paris 1850-51,' Chapters. In: Image of the people: Gustave Courbet and the 1848 revolution. London: : Thames & Hudson 1973. 77-154.

45

Clark, T. J. Clark, 'Preface,' Chapter. In: Image of the people: Gustave Courbet and the 1848 revolution. London: : Thames & Hudson 1973. 4-8.

46

Clark, T. J. Clark, 'On the Social History of Art,' Chapter. In: Image of the people: Gustave Courbet and the 1848 revolution. London: : Thames & Hudson 1973. 9-20.

47

Fried, Michael. Fried, 'Approaching Courbet,' Chapter. In: Courbet's realism. Chicago: : University of Chicago Press 1990. 1-52.

48

House J. 'Ornans Revisited' (Review of Michael Fried's Courbet's Realism). ;5:18-9.

49

Hamilton, George Heard. Manet and his critics. New York: : Norton

50

Harrison, Charles, Wood, Paul, Gaiger, Jason. Zola, 'Edouard Manet' (1867), Chapter. In: Art in theory, 1815-1900: an anthology of changing ideas. Oxford: : Blackwell 1998. 554-65.

51

Adler, Kathleen. Manet. Oxford: : Phaidon 1986.

52

Manet,
a
^

Edouard, Toledo Museum of Art, Royal Academy of Arts (Great Britain). Manet: portraying life. London, UK: : Royal Academy of Arts 2012.

53

Clark, T. J. Clark, 'Olympia's Choice,' Chapter. In: The painting of modern life: Paris in the art of Manet and his followers. London: : Thames & Hudson 1985. 79-146.

54

Harrison, Charles, Wood, Paul, Gaiger, Jason. 'Various Authors on Manet's Olympia,' Chapter. In: Art in theory, 1815-1900: an anthology of changing ideas. Oxford: : Blackwell 1998. 514-9.

55

Harrison, Charles, Wood, Paul, Gaiger, Jason. Manet, 'Reasons for Holding a Private

Exhibition,' Chapter. In: Art in theory, 1815-1900: an anthology of changing ideas. Oxford: : Blackwell 1998. 519-20.

56

Harrison, Charles, Wood, Paul, Gaiger, Jason. Morisot, 'Letter to her Sister Edma,' Chapter. In: Art in theory, 1815-1900: an anthology of changing ideas. Oxford: : Blackwell 1998.

57

Baudelaire, Charles, Charvet, Patrick Edward, Baudelaire, Charles. Baudelaire, 'The Painter of Modern Life,' Chapter. In: Baudelaire: selected writings on art and literature. London: : Penguin 1972.

58

Moffett, Charles S., Fine Arts Museums of San Francisco, National Gallery of Art (U.S.). The new painting: Impressionism 1874-1886 ; an exhibition organized by the Fine Arts Museums of San Francisco with the National Gallery of Art, Washington. [San Francisco]: : Fine Arts Museum of San Francisco 1986.

59

Adler, Kathleen, Edelstein, T. J., Mount Holyoke College. Garb, 'Berthe Morisot and the Feminizing of Impressionism,' Chapter. In: Perspectives on Morisot. New York: : Hudson Hills Press in association with the Mount Holyoke College Art Museum 1990. 57-67.

60

Pollock, Griselda. Pollock, 'Modernity and the Spaces of Femininity,' Chapter. In: Vision and difference: femininity, feminism and histories of art. London: : Routledge 1988. 50-90.

61

Pollock, Griselda. Pollock, 'Feminist Interventions in the Histories of Art: An Introduction,' Chapter. In: Vision and difference: femininity, feminism and histories of art. London: : Routledge 1988. 1-17.

62

Eisenman, Stephen F., Crow, Thomas E. Nochlin, 'Issues of Gender in Cassatt and Eakins,' Chapter. In: Nineteenth century art: a critical history. London: : Thames & Hudson 2007. 255–73. <http://www.loc.gov/catdir/toc/fy0802/2006910401.html>

63

Lipton, Eunice. Chapter 2. In: Looking into Degas: uneasy images of women and modern life. Berkeley: : University of California Press 1988. 73–115.

64

Kendall, Richard, DeVonyar, Jill, Degas, Edgar, et al. Chapter 3. In: Degas and the ballet: picturing movement. London: : Royal Academy of Arts 2011. 128–83.

65

House, John. House, 'Making a Mark: The Impressionist Brushstroke,' Chapter 5 and Conclusion. In: Impressionism: paint and politics. New Haven, Conn: : Yale University Press 2004.

66

Moffett, Charles S., Fine Arts Museums of San Francisco, National Gallery of Art (U.S.). Duranty, 'from The New Painting,' Chapter. In: The new painting: Impressionism 1874-1886 ; an exhibition organized by the Fine Arts Museums of San Francisco with the National Gallery of Art, Washington. [San Francisco]: : Fine Arts Museum of San Francisco 1986. 37–47.

67

Moffett, Charles S., Fine Arts Museums of San Francisco, National Gallery of Art (U.S.). Mallarmé, 'The Impressionists and Edouard Manet,' Chapter. In: The new painting: Impressionism 1874-1886 ; an exhibition organized by the Fine Arts Museums of San Francisco with the National Gallery of Art, Washington. [San Francisco]: : Fine Arts Museum of San Francisco 1986. 27–35.

68

LAND2 : Texts: Griselda Pollock : 'The Homeland of Pictures, Reflections on Van Gogh's Place Memories 2004. <http://www.land2.uwe.ac.uk/essay9.htm>

69

Gowing, Lawrence, Stevens, Mary Anne, Adriani,
Go

tz, et al.

Cé

zanne: the early years 1859-1872. London: : Royal Academy of Arts in association with
Weidenfeld and Nicolson 1988.

70

Dombrowski,
Andr,

Cž

anne, murder, and modern life. Berkeley, Calif: : University of California Press 2012.

71

John A. Walker. Walker, 'Lust for Life,' Article in Art and Artists on Screen [Paperback]. Art
and Artists on Screen [Paperback]
;:40-8.[http://www.amazon.co.uk/Art-Artists-Screen-John-Walker/dp/0954570251/ref=sr_1_1](http://www.amazon.co.uk/Art-Artists-Screen-John-Walker/dp/0954570251/ref=sr_1_1?s=books&ie=UTF8&qid=1368542137&sr=1-1&keywords=0954570251)
[?s=books&ie=UTF8&qid=1368542137&sr=1-1&keywords=0954570251](http://www.amazon.co.uk/Art-Artists-Screen-John-Walker/dp/0954570251/ref=sr_1_1?s=books&ie=UTF8&qid=1368542137&sr=1-1&keywords=0954570251)

72

Minnelli, Vincente. Lust for life. 1956.

73

Vincent van Gogh The Letters. <http://www.vangoghletters.org/vg/>

74

Nochlin, Linda. Nochlin, 'Seurat's La Grande Jatte, An Anti-Utopian Allegory,' Chapter. In:
The politics of vision: essays on nineteenth-century art and society. London: : Thames and
Hudson 1991. 170-93.

75

Harrison, Charles, Wood, Paul, Gaiger, Jason. Albert Aurier, from 'Symbolism in Painting: Paul Gauguin,' Chapter. In: Art in theory, 1815-1900: an anthology of changing ideas. Oxford: : Blackwell 1998. 1025-9.

76

Moffett, Charles S., Fine Arts Museums of San Francisco, National Gallery of Art (U.S.). Shiff, 'The End of Impressionism,' Chapter. In: The new painting: Impressionism 1874-1886 ; an exhibition organized by the Fine Arts Museums of San Francisco with the National Gallery of Art, Washington. [San Francisco]: : Fine Arts Museum of San Francisco 1986. 61-92.

77

Smith, Paul. Seurat and the avant-garde. New Haven: : Yale University Press 1997.

78

Shiff, Richard.

Cé

zanne and the end of impressionism: a study of the theory, technique, and critical evaluation of modern art. Chicago: : University of Chicago Press 1984.

79

Harrison, Charles, Wood, Paul, Gaiger, Jason. Moréas, 'Symbolism – a Manifesto,' Chapter. In: Art in theory, 1815-1900: an anthology of changing ideas. Oxford: : Blackwell 1998. 1014-6.

80

Harrison, Charles, Wood, Paul, Gaiger, Jason. Gauguin, 'Notes on Painting,' Chapter. In: Art in theory, 1815-1900: an anthology of changing ideas. Oxford: : Blackwell 1998. 1022-4.

81

Harrison, Charles, Wood, Paul. Denis, 'From Gauguin and van Gogh to Neo-Classicism,' Chapter. In: Art in theory, 1900-2000: an anthology of changing ideas. Oxford: : Blackwell Publishers 2003. 47-53.

82

Eisenman, Stephen F., Crow, Thomas E. Eisenman, 'Symbolism and the Dialectics of Retreat,' Chapter. In: Nineteenth century art: a critical history. London: : Thames & Hudson 2007. 304-36.<http://www.loc.gov/catdir/toc/fy0802/2006910401.html>

83

Eisenman, Stephen F., Crow, Thomas E. T. Crow, 'Patriotism and Virtue' Chapter. In: Nineteenth century art: a critical history. London: : Thames & Hudson 2007. <http://www.loc.gov/catdir/toc/fy0802/2006910401.html>

84

Johnson, Dorothy. Jacques-Louis David: art in metamorphosis. Princeton, N.J.: : Princeton University Press 1993.

85

Lee, Simon. David. London: : Phaidon 1999.

86

Crow, Thomas E. Emulation: making artists for revolutionary France. New Haven: : Yale University Press 1995.

87

Lajer-Burcharth, Ewa. Necklines: the art of Jacques-Louis David after the Terror. New Haven, Conn: : Yale University Press 1999.

88

Honour, Hugh. Neo-classicism. Harmondsworth: : Penguin 1968.

89

Honour, Hugh. *Romanticism*. London: : Allen Lane 1979.

90

Vaughan, William. *Romanticism and art*. Repr. with revisions. London: : Thames and Hudson 1994.

91

Bryson, Norman. Chapters 1 & 2. In: *Tradition and desire: from David to Delacroix*. Cambridge: : Cambridge University Press 1984.

92

Vaughan, William, Weston, Helen. 'Introduction' Chapter. In: *Jacques-Louis David's Marat*. Cambridge: : Cambridge University Press 2000. 1–33.

93

Vaughan, William, Weston, Helen. 'The Corday–Marat Affair: No Place for a Woman,' Chapter. In: *Jacques-Louis David's Marat*. Cambridge: : Cambridge University Press 2000. 128–52.

94

Eisenman, Stephen F., Crow, Thomas E. Crow, 'Classicism in Crisis,' Chapter. In: *Nineteenth century art: a critical history*. London: : Thames & Hudson 2007.
<http://www.loc.gov/catdir/toc/fy0802/2006910401.html>

95

Prendergast, Christopher. *Napoleon and history painting: Antoine-Jean Gros's La bataille d'Eylau*. Oxford: : Clarendon Press 1997.

96

Lajer-Burcharth, Ewa. Necklines: the art of Jacques-Louis David after the Terror. New Haven, Conn: : Yale University Press 1999.

97

Walker McCoubrey J. 'Gros' Battle of Eylau and Roman Imperial Art,'. Art Bulletin;**43**:137-8.

98

Boime, Albert. Art in an age of Bonapartism, 1800-1815. Chicago: : University of Chicago Press 1990.

99

Leith, James A. The idea of art as propaganda in France, 1750-1799: a study in the history of ideas. Toronto]: : University of Toronto Press

100

Baudelaire, Charles, Charvet, Patrick Edward, Baudelaire, Charles. The Universal Exhibition of 1855 : the Fine Arts. Chapter. In: Baudelaire: selected writings on art and literature. London: : Penguin 1972.

101

Taylor, Joshua Charles. 'Ingres' commentaries on Art,' Chapter. In: Nineteenth-century theories of art. Berkeley: : University of California Press 1987.

102

Bryson, Norman. Chapter 5. In: Tradition and desire: from David to Delacroix. Cambridge: : Cambridge University Press 1984.

103

Collier, Peter, Lethbridge, Robert. "'Telle main veut tel pied": Balzac, Ingres and the Art of Portraiture,' Chapter. In: Artistic relations: literature and the visual arts in nineteenth-century France. New Haven: : Yale University Press 1994.

104

Rifkin A. Ingres and the Academic Dictionary. ;6.

105

Athanassoglou-Kallmyer, Nina M.

Théodore
Géricault

ricault. London: : Phaidon 2010.

106

Berger, Klaus.

Géricault

and his work. New York: : Hacker Art Books 1978.

107

Eitner, Lorenz Edwin Alfred. Géricault, his life and work. London: : Orbis 1983.

108

Eitner, Lorenz Edwin Alfred.

Géricault's

Raft of the Medusa. London]: : Phaidon [distributed in the U.S. by Praeger, New York 1972.

109

Alhadeff, Albert. The raft of the Medusa:

Géricault

, art, and race. Munich: : Prestel 2002.

110

Miles, Jonathan. The wreck of the Medusa. 1st ed. London: : Jonathan Cape 2007.
<http://www.loc.gov/catdir/enhancements/fy0712/2006052633-d.html>

111

Whitney, Wheelock,
 Ge

,
 ricault,
 The

,
 odore.

Gé
 ricault in Italy. New Haven: : Yale University Press 1997.

112

Honour, Hugh. Romanticism. London: : Allen Lane 1979.

113

Vaughan, William. Romanticism and art. Repr. with revisions. London: : Thames and Hudson 1994.

114

BOIME A. Portraying Monomaniacs to Service the Alienist's Monomania: Gericault and Georget. Oxford Art Journal 1991;**14**:79–91. doi:10.1093/oxartj/14.1.79

115

Athanassoglou-Kallmyer N. Gericault's severed heads and limbs: The politics and aesthetics of the scaffold. 1982;**LXXXIV**
[.http://connection.ebscohost.com/c/articles/9309200004/gericaults-severed-heads-limbs-politics-aesthetics-scaffold](http://connection.ebscohost.com/c/articles/9309200004/gericaults-severed-heads-limbs-politics-aesthetics-scaffold)

116

Clarke, Graham. The portrait in photography. London: : Reaktion Bks 1992.
<https://ebookcentral.proquest.com/lib/kentuk/detail.action?docID=475098>

117

Eisenman, Stephen F., Crow, Thomas E. Eisenmann, 'The Generation of 1830 and the Crisis of the Public Sphere,' Chapter. In: Nineteenth century art: a critical history. London: : Thames & Hudson 2007. <http://www.loc.gov/catdir/toc/fy0802/2006910401.html>

118

Bann, Stephen. Paul Delaroche: history painted. London: : Reaktion Books 1997.

119

Bann, Stephen, University of Kent at Canterbury. History at the theatre: Paul Delaroche's 'Execution of Lady Jane Grey'. 2006, **Open lecture, delivered 10th February 2006.**

120

Ziff, N D. Paul Delaroche: a study in nineteenth century French history painting. [Place of publication not identified]: : Garland 1977.

121

Wright, Beth Segal. Painting and history during the French restoration: abandoned by the past. Cambridge: : Cambridge University Press 1997.

122

Marrinan, Michael. Painting politics for Louis-Philippe: art and ideology in Orle
 ,
 anist France, 1830-1848. New Haven: : Yale U.P. 1988.

123

Gervais D. Delacroix' 'Hamlet'. The Cambridge Quarterly 1984;**XIII**:40–70.
doi:10.1093/camqtly/XIII.1.40

124

Lee Johnson. The Burlington Magazine. 1981;**123**
:717–23.<http://www.jstor.org/stable/880503>

125

Shakespeare, William, Wofford, Susanne Lindgren. Hamlet. Boston: : Bedford Books of St. Martin's Press 1994.

126

Nochlin, Linda. Realism. Harmondsworth: : Penguin 1971.

127

Eisenman, Stephen F., Crow, Thomas E. Eisenmann, 'The Rhetoric of Realism: Courbet and the Origins of the Avant Garde,' Chapter. In: Nineteenth century art: a critical history. London: : Thames & Hudson 2007. <http://www.loc.gov/catdir/toc/fy0802/2006910401.html>

128

Clark, T. J. Image of the people: Gustave Courbet and the 1848 revolution. London: : Thames & Hudson 1973.

129

Fried, Michael. Courbet's realism. Chicago: : University of Chicago Press 1990.

130

Clark, Timothy James. The absolute bourgeois: artists and politics in France, 1848-1851. London: : Thames and Hudson 1973.

131

Clark, T. J. Image of the people: Gustave Courbet and the 1848 revolution. London: : Thames & Hudson 1973.

132

Lindsay, Jack. Gustave Courbet: his life and art. Bath: : Adams and Dart 1973.

133

Arts Council. Gustave Courbet 1819-1877 : [catalogue of an exhibition held] at the Royal Academy of Arts 19 January-19 March, 1978. London : Arts Council of Great Britain: : [publisher not identified] 1978.

134

Millet, Jean
Franc

ois, Pollock, Griselda. Millet. London: : Oresko Books Ltd 1977.

135

Weber, Eugen Joseph. Peasants into Frenchmen: the modernization of rural France, 1870-1914. London: : Chatto and Windus 1977.
<http://library.kent.ac.uk/cgi-bin/resources.cgi?url=http://name.umd.umich.edu/HEB01321>

136

Chu, Petra ten Doesschate. Courbet in perspective. Englewood Cliffs, N.J.: : Prentice-Hall 1977.

137

Nochlin, Linda. Gustave Courbet: a study of style and society. New York: : Garland Pub 1976.

138

Christopher Parsons and Neil McWilliam. Oxford Art Journal. 1983;**6**:38–58.
doi:10.2307/1360203

139

Kinsey MS. The Cambridge Companion to Delacroix (review). Nineteenth Century French Studies 2002;**31**:155–7. doi:10.1353/ncf.2002.0052

140

Athanassoglou-Kallmyer, Nina M.
Eugène Delacroix: prints, politics and satire 1814-1822. New Haven: : Yale University Press 1991.

141

Jobert,
Barthe
,
le
,
my, Delacroix,
Eugène
,
ne. Delacroix. Princeton, N.J.: : Princeton University Press 1998.

142

Wilson-Smith, Timothy. Delacroix: a life. London: : Constable 1992.

143

Spector, Jack J. The murals of Eugene Delacroix at Saint-Sulpice. New York: : College Art Association of America 1967.

144

Hannoosh, Michele, Delacroix,
Euge

ne. Painting and the journal of
Euge

ne Delacroix. Princeton: : Princeton University Press 1995.

145

Clark, T. J. 'Olympia's Choice,' Chapter. In: The painting of modern life: Paris in the art of Manet and his followers. London: : Thames & Hudson 1985.

146

Frascina, Francis, Harrison, Charles, Paul, Deidre. Clark Preliminaries to a possible reading of Olympia in 1865, Chapter. In: Modern art and modernism: a critical anthology. London: : Harper & Row, in association with the Open University 1982. 259–75.

147

Shaw JL. THE FIGURE OF VENUS: RHETORIC OF THE IDEAL AND THE SALON OF 1863. Art History; **14**. <http://www.artworlds.org/ab/resources/AH340-S12/002Shaw.pdf>

148

Clayson, Hollis. Painted love: prostitution in French art of the impressionist era. New Haven: : Yale University Press 1991.

149

Reff, T. Manet: Olympia. [Place of publication not identified]: : Allen Lane 1976.

150

Krell A. Manet's Déjeuner sur l'herbe in the Salon des Refusés. ; **LXV**.

151

Adler, Kathleen. Manet. Oxford: : Phaidon 1986.

152

Baudelaire, Charles, Charvet, Patrick Edward, Baudelaire, Charles. Baudelaire, 'the painter of modern life,' Chapter. In: Baudelaire: selected writings on art and literature. London: : Penguin 1972.

153

Manet,
a
^

Edouard, Toledo Museum of Art, Royal Academy of Arts (Great Britain). Manet: portraying life. London, UK: : Royal Academy of Arts 2012.

154

Hamilton, George Heard. Manet and his critics. New York: : Norton

155

Richardson, John, Adler, Kathleen. Manet. London: : Phaidon 1982.

156

Foucault, Michel. Manet and the object of painting. London: : Tate Publishing 2009.

157

Moffett, Charles S., Fine Arts Museums of San Francisco, National Gallery of Art (U.S.). Duranty, 'The New Painting' in The New Painting,' Chapter. In: The new painting: Impressionism 1874-1886 ; an exhibition organized by the Fine Arts Museums of San Francisco with the National Gallery of Art, Washington. [San Francisco]: : Fine Arts Museum of San Francisco 1986.

158

Frascina, Francis, Harrison, Charles, Paul, Deidre. Zola, 'Eduard Manet' Chapter. In: Modern art and modernism: a critical anthology. London: : Harper & Row, in association with the Open University 1982.

159

Krell, Alan, Manet, Edouard. Manet and the painters of contemporary life. London: : Thames and Hudson 1996.

160

Fried, Michael. Manet's modernism, or, The face of painting in the 1860s. Chicago: : University of Chicago Press 1996.

161

Reff, T. Manet: Olympia. [Place of publication not identified]: : Allen Lane 1976.

162

Rubin, James Henry, Manet,
E

douard. Manet: initial M, hand and eye. Paris: : Flammarion 2010.

163

Rubin, James Henry, Manet, Edouard. Manet's silence and the poetics of bouquets. London: : Reaktion 1994.

164

Rubin, James Henry, Manet, Edouard. Manet's silence and the poetics of bouquets. London: : Reaktion 1994.

165

Tinterow, Gary, Lacambre, Genevieve,

ve, Rolda

n, Deborah L., et al.

Manet/Velázquez

Manet/Velázquez: the French taste for Spanish painting. New York: : Metropolitan Museum of Art 2003.

166

Wilson-Bareau, Juliet, House, John, Johnson, Douglas, et al. Manet: the execution of Maximilian: painting, politics and censorship. London: : National Gallery Publications 1992.

167

Wilson-Bareau, Juliet, Courtauld Institute Galleries. The hidden face of Manet: an investigation of the artist's working processes. London: : Burlington Magazine 1986.

168

Clark, T. J. The painting of modern life: Paris in the art of Manet and his followers. New York: : Knopf 1985.

169

Baudelaire, Charles, Mayne, Jonathan. The painter of modern life: and other essays. 2nd ed. London: : Phaidon 1995.

170

Nochlin, Linda. Realism. Harmondsworth: : Penguin 1971.

171

Lipton, Eunice. Looking into Degas: uneasy images of women and modern life. Berkeley: : University of California Press 1988.

172

Herbert, Robert L. *Impressionism: art, leisure, and Parisian society*. New Haven: : Yale U.P. 1988.

173

Moffett, Charles S., Fine Arts Museums of San Francisco, National Gallery of Art (U.S.). Duranty, 'The New Painting,' Chapter. In: *The new painting: Impressionism 1874-1886 ; an exhibition organized by the Fine Arts Museums of San Francisco with the National Gallery of Art, Washington*. [San Francisco]: : Fine Arts Museum of San Francisco 1986.

174

Moffett, Charles S., Fine Arts Museums of San Francisco, National Gallery of Art (U.S.). *The new painting: Impressionism 1874-1886 ; an exhibition organized by the Fine Arts Museums of San Francisco with the National Gallery of Art, Washington*. [San Francisco]: : Fine Arts Museum of San Francisco 1986.

175

Tucker, Paul Hayes, Monet, Claude. *Monet at Argenteuil*: Paul Hayes Tucker. New Haven: : Yale University Press 1982.

176

Smith, Paul. *Impressionism: beneath the surface*. London: : Weidenfield and Nicholson 1995.

177

House, John. *Impressionism: paint and politics*. New Haven, Conn: : Yale University Press 2004.

178

House, John, Hayward Gallery. *Landscapes of France: impressionism and its rivals*. London: : Hayward Gallery 1995.

179

Thomson, R. The private Degas. [Place of publication not identified]: : Arts Council 1987.

180

Thomson, Richard, Degas, Edgar, J. Paul Getty Museum. Edgar Degas:Waiting. Malibu, Calif: : J. Paul Getty Museum 1995.

181

Armstrong, Carol M. Odd man out: readings of the work and reputation of Edgar Degas. Los Angeles, Calif: : Getty Research Institute 2003.

<http://www.loc.gov/catdir/enhancements/fy0639/2003108453-d.html>

182

Callen, Anthea. The spectacular body: science, method and meaning in the work of Degas. New Haven: : Yale University Press 1995.

183

Gowing, Lawrence, Stevens, Mary Anne, Adriani, Go

..

tz, et al.

Cé

zanne: the early years 1859-1872. London: : Royal Academy of Arts in association with Weidenfeld and Nicolson 1988.

184

Dombrowski,

Andr,

✓

.

CŽ

anne, murder, and modern life. Berkeley, Calif: : University of California Press 2012.

185

Rewald, J. Paul Cezanne. [Place of publication not identified]: : Spring Books

186

Schapiro, Meyer. Paul Cezanne. Concise ed. London: : Thames and Hudson 1988.

187

An Artistic & Political Manifesto. ;**LXXII**
:482-92.<http://connection.ebscohost.com/c/articles/9101282683/artistic-political-manifesto-c-zanne>

188

Athanassoglou-Kallmyer, Nina M.
Cé
zanne and Provence: the painter in his culture. Chicago: : University of Chicago Press
2003.

189

Frascina, Francis, Harrison, Charles, Paul, Deidre. Zola, 'Eduard Manet,' Chapter. In:
Modern art and modernism: a critical anthology. London: : Harper & Row, in association
with the Open University 1982.

190

Frascina, Francis, Harrison, Charles, Paul, Deidre. Zola, 'Eduard Manet,' Chapter. In:
Modern art and modernism: a critical anthology. London: : Harper & Row, in association
with the Open University 1982.

191

Cranshaw R, Lewis M. Willful Ineptitude. 1989;**12**.

192

Simon R. The Subject of Violence. 1985.

193

House J. ART VIEW; The Work of Cezanne Before He Became Cezanne - New York Times. Published Online First: 1988.
<http://www.nytimes.com/1988/06/05/arts/art-view-the-work-of-cezanne-before-he-became-cezanne.html?pagewanted=all&src=pm>

194

House, John, Hayward Gallery. Landscapes of France: impressionism and its rivals. London: : Hayward Gallery 1995.

195

House, John. Impressionism: paint and politics. New Haven, Conn: : Yale University Press 2004.

196

Moffett, Charles S., Fine Arts Museums of San Francisco, National Gallery of Art (U.S.). Chapter 8. In: The new painting: Impressionism 1874-1886 ; an exhibition organized by the Fine Arts Museums of San Francisco with the National Gallery of Art, Washington. [San Francisco]: : Fine Arts Museum of San Francisco 1986.

197

Isaacson J. 'Constable, Duranty, Mallarme, Impressionism, Plein Air, and Forgetting' by Isaacson, Joel - The Art Bulletin, Vol. 76, Issue 3, September 1994 | Questia, Your Online Research Library. ;**76**
<http://www.questia.com/library/1P3-1498608/constable-duranty-mallarme-impressionism-plein>

198

Clark, T. J. The painting of modern life: Paris in the art of Manet and his followers. London: : Thames & Hudson 1985.

199

Shiff, Richard.

Cé

zanne and the end of impressionism: a study of the theory, technique, and critical evaluation of modern art. Chicago: : University of Chicago Press 1984.

200

Herbert, Robert L. Impressionism: art, leisure, and Parisian society. New Haven: : Yale U.P. 1988.

201

Adler, Kathleen, Edelstein, T. J., Mount Holyoke College. Perspectives on Morisot. 1st ed. New York: : Hudson Hills Press in association with the Mount Holyoke College Art Museum 1990.

202

Tamar Garb. Art Journal. 1989;**48**:63–70.<http://www.jstor.org/stable/776922>

203

Garb, T. Women Impressionists. [Place of publication not identified]: : Phaidon 1986.

204

Nochlin, Linda. Women, art, and power: and other essays. London: : Thames and Hudson 1989.

205

Pollock, Griselda. Vision and difference: femininity, feminism and histories of art. London: : Routledge 1988.

206

Garb, Tamar. *Bodies of modernity: figure and flesh in fin-de-sie*

cle France. London: : Thames & Hudson 1998.

207

Thalia Gouma-Peterson and Patricia Mathews. *The Art Bulletin*. 1987;**69**:326–57. doi:1059

208

Adler, Kathleen, Edelstein, T. J., Mount Holyoke College. *Perspectives on Morisot*. 1st ed. New York: : Hudson Hills Press in association with the Mount Holyoke College Art Museum 1990.

209

Adler, Kathleen, Garb, Tamar. *Berthe Morisot*. Oxford: : Phaidon 1987.

210

Higonnet, Anne. *Berthe Morisot*. 1st ed. London: : Collins 1990.

211

Higonnet, Anne. *Berthe Morisot's images of women*. Cambridge, Mass: : Harvard University Press 1994.

212

Pollock, Griselda. *Mary Cassatt: painter of modern women*. London: : Thames & Hudson 1998.

213

Adler, Kathleen. Mary Cassatt: prints. London: : National Gallery 2006.

214

Mathews, Nancy Mowll. Mary Cassatt: a life. New Haven: : Yale University Press 1998.

215

Jacobus, Mary. First things: the maternal imaginary in literature, art and psychoanalysis. New York: : Routledge 1995.

216

Garb T. "'L'Art Féminin,'" The Formation of a critical category in late 19th Century France'. ;**12**.

217

Jacobus M. Berthe Morisot: Inventing the Psyche. ;**6**:191–9.

218

Tickner L. Feminism, Art History and Sexual Difference. ;**3**.

219

Kendall, Richard, DeVonyar, Jill, Degas, Edgar, et al. Degas and the ballet: picturing movement. London: : Royal Academy of Arts 2011.

220

Kendall, Richard, Degas, Edgar. Degas backstage. London: : Thames and Hudson 1996.

221

Kendall, Richard, Degas, Edgar, Druick, Douglas W., et al. Degas and the Little dancer. New Haven: : Yale University Press, in association with Joslyn Art Museum, Omaha 1998.

222

Kendall, Richard, Pollock, Griselda. Dealing with Degas: representations of women and the politics of vision. London: : Pandora 1992.

223

Kendall, Richard, National Gallery (Great Britain), Art Institute of Chicago. Degas: beyond Impressionism. London: : National Gallery Publications in association with the Art Institute of Chicago, distributed by Yale University Press 1996.

224

Kear, Jon. Degas: his life and works in 500 images : an illustrated exploration of the artist, his life and context with a gallery of 300 of his finest paintings and sculptures. London: : Lorenz 2012.

225

Thomson, R. The private Degas. [Place of publication not identified]: : Arts Council 1987.

226

Thomson, Richard, Degas, Edgar, J. Paul Getty Museum. Edgar Degas:Waiting. Malibu, Calif: : J. Paul Getty Museum 1995.

227

Hofmann, Werner. Degas: a dialogue of difference. London: : Thames & Hudson 2007.

228

Dumas, Ann, Bakker, Nienke, Jansen, Leo, et al. The real Van Gogh: the artist and his letters. London: : Royal Academy of Arts 2010.

229

Pollock, Griselda, Orton, Fred, Gogh, Vincent van. Vincent van Gogh: artist of his time. Oxford: : Phaidon 1978.

230

McQuillan, Melissa A., Gogh, Vincent van. Van Gogh. London: : Thames and Hudson 1989.

231

Druick, Douglas W., Zegers, Peter, Salvesen, Britt, et al. Van Gogh and Gauguin: the studio of the south. New York: : Thames & Hudson 2001.

232

Schapiro, Meyer, Gogh, Vincent van, Schapiro, Meyer. Vincent Van Gogh. Concise ed. London: : Thames and Hudson 1985.

233

Roskill, Mark W. Van Gogh, Gauguin and the Impressionist circle. London: : Thames & Hudson

234

Thomson, Richard. Seurat. Oxford: : Phaidon 1985.

235

Smith, Paul. Seurat and the avant-garde. New Haven: : Yale University Press 1997.

236

Moffett, Charles S., Fine Arts Museums of San Francisco, National Gallery of Art (U.S.).

Chapter 8. In: The new painting: Impressionism 1874-1886 ; an exhibition organized by the Fine Arts Museums of San Francisco with the National Gallery of Art, Washington. [San Francisco]: : Fine Arts Museum of San Francisco 1986.

237

Leighton, John, Thompson, Richard, National Gallery Great Britain). Seurat and the bathers. London: : National Gallery 1997.

238

Fry, Roger Eliot, Blunt, Anthony. Seurat. London: : Phaidon 1965.

239

Courthion, Pierre. Georges Seurat. London: : Thames and Hudson 1989.

240

Herbert, Robert L. Seurat: drawings and paintings. New Haven, Conn: : Yale University Press 2001.

241

Homer, W I. Seurat and the science of painting. [Place of publication not identified]: : MIT Press 1978.

242

Herbert, Robert L., Harris, Neil, Art Institute of Chicago. Seurat and the making of La Grande Jatte. 1st ed. Chicago: : Art Institute of Chicago, in association with University of California Press 2004.

243

Thomson R. The Grande Jatte: Notes on Drawing and Meaning. 1989;**14**.

244

Schapiro, Meyer. Paul Cezanne. Concise ed. London: : Thames and Hudson 1988.

245

Smith, Paul, Tate Gallery. Interpreting Cezanne. London: : Tate 1996.

246

Shiff, Richard.

Cé

zanne and the end of impressionism: a study of the theory, technique, and critical evaluation of modern art. Chicago: : University of Chicago Press 1984.

247

Kear J. Art on the line.

http://www.waspress.co.uk/journals/artontheline/journal_20031/articles/index.html

248

Kear J. 'Le Sang Provençal: Joachim Gasquet's Cezanne' by Kear, Jonathan - Journal of European Studies, June-September 2002 | Questia, Your Online Research Library.

<http://www.questia.com/library/1G1-94983835/le-sang-provençal-joachim-gasquet-s-cezanne#articleDetails>

249

Richard Shiff. Critical Inquiry. 1978;**4**:769–808.<http://www.jstor.org/stable/1342954>

250

Kear J. 'Frenhofer, c'est moi': Cezanne's Nudes and Balzac's Le Chef-d'oeuvre inconnu. The Cambridge Quarterly 2006;**35**:345–60. doi:10.1093/camqtly/bfl028

251

Rubin, W S. Cezanne: the late work: essays; ed T Rubin. [Place of publication not identified]: : Thames & Hudson 1978.

252

Wechsler, Judith. Cezanne in perspective. Englewood Cliffs, N.J.: : Prentice-Hall

253

Lewis, Mary Tompkins,
Ce

zanne, Paul.

Cé

zanne. London: : Phaidon 2000.

254

Thomson, Belinda. Gauguin. London: : Thames and Hudson 1987.

255

Goldwater, Robert John. Symbolism. 1st U.S. ed. New York: : Westview Press 1979.

256

Thomson, Belinda. The post-impressionists. Oxford: : Phaidon 1983.

257

Wattenmaker, Richard J., Puvis de Chavannes, Pierre, Art Gallery of Ontario. Puvis de Chavannes and the modern tradition: [exhibition held at the] Art Gallery of Ontario, October 24-November 30, 1975. Rev. ed. Toronto: : Art Gallery of Ontario 1976.

258

Wilson, Michael, Redon, Odilon. Nature and imagination: the work of Odilon Redon. New York: : Dutton 1978.

259

Druick, Douglas W., Hoog, Michel, Fantin-Latour, Henri, et al. Fantin-Latour. Ottawa: : National Gallery of Canada 1983.

260

Shaw, Jennifer L. Dream states: Puvis de Chavannes, modernism, and the fantasy of France. New Haven, [Conn.]: : Yale University Press 2002.

261

Dorra, Henri. Symbolist art theories: a critical anthology. Berkeley, Ca: : University of California Press 1994.

262

Artcyclopedia: Browse Artists Alphabetically by Name.
<http://www.artcyclopedia.com/general/alphabetic.html>