

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. Art in theory, 1648-1815: an anthology of changing ideas [Internet]. Oxford: Blackwell Publishers; 2000. Available from: <http://www.loc.gov/catdir/toc/fy037/00034312.html>

3.

Donald Preziosi. The Question of Art History. Critical Inquiry [Internet]. The University of Chicago Press; 1992;18(2). Available from: <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 [Internet]. 1st ed. New York: Routledge; 2011. Available from: <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(1):25-48. Available from:
<http://www.jstor.org/stable/3051152>

9.

Clark, T. J. On The Social History of Art. 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. Nineteenth century art: a critical history. London: Thames and Hudson; 1994. p. 14-50.

12.

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

13.

Harrison, Charles, Wood, Paul, Gaiger, Jason. Jacques-Louis David, 'on his picture of Le Peletier'. Art in theory, 1648-1815: an anthology of changing ideas [Internet]. Oxford: Blackwell Publishers; 2000. p. 718-720. Available from: <http://www.loc.gov/catdir/toc/fy037/00034312.html>

14.

Harrison, Charles, Wood, Paul, Gaiger, Jason. 'The Jury of Art'. Art in theory, 1648-1815: an anthology of changing ideas [Internet]. Oxford: Blackwell Publishers; 2000. p. 721-723. Available from: <http://www.loc.gov/catdir/toc/fy037/00034312.html>

15.

Harrison, Charles, Wood, Paul, Gaiger, Jason. 'Proposal for a monument to the French people'. Art in theory, 1648-1815: an anthology of changing ideas [Internet]. Oxford: Blackwell Publishers; 2000. p. 724-727. Available from: <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. p. 728-730. Available from: <http://www.loc.gov/catdir/toc/fy037/00034312.html>

17.

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

18.

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

19.

Wilson-Smith, Timothy. Chapter 5. Napoleon and his artists. London: Constable; 1996. p. 151-195.

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. *Art in theory, 1648-1815: an anthology of changing ideas* [Internet]. Oxford: Blackwell Publishers; 2000. p. 1169-1172. Available from: <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. *Art in theory, 1648-1815: an anthology of changing ideas* [Internet]. Oxford: Blackwell Publishers; 2000. p. 1169-1172. Available from: <http://www.loc.gov/catdir/toc/fy037/00034312.html>

24.

Harrison, Charles, Wood, Paul, Gaiger, Jason. Jean-Auguste-Dominique Ingres, 'from Notebooks', Chapter. *Art in theory, 1815-1900: an anthology of changing ideas*. Oxford: Blackwell; 1998. p. 183-185.

25.

Baudelaire, Charles, Charvet, Patrick Edward, Baudelaire, Charles. 'Ingres: The Universal Exhibition of 1855,' Chapter. *Baudelaire: selected writings on art and literature*. London: Penguin; 1972. p. 124-132.

26.

Athanassoglou-Kallmyer, Nina M.
The

odore
Ge

ricault. London: Phaidon; 2010.

27.

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

28.

Harrison, Charles, Wood, Paul, Gaiger, Jason. Heine, 'from Salon of 1831,' Chapter. *Art in theory, 1815-1900: an anthology of changing ideas*. Oxford: Blackwell; 1998. p. 81-84.

29.

Eisenman, Stephen F., Crow, Thomas E. Crow, 'Classicism in Crisis: Gros to Delacroix,' Chapter. *Nineteenth century art: a critical history* [Internet]. 3rd rev. ed. London: Thames & Hudson; 2007. p. 51-77. Available from:
<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. *Nineteenth century art: a critical history* [Internet]. 3rd rev. ed. London: Thames & Hudson; 2007. Available from:
<http://www.loc.gov/catdir/toc/fy0802/2006910401.html>

31.

Gervais D. Delacroix 'Hamlet'. *The Cambridge Quarterly*. 1984;XIII(1):40-70.

32.

Lee Johnson. Johnson, 'Delacroix, Dumas and Hamlet,' Article. *The Burlington Magazine* [Internet]. 1981;123(945):717-723. Available from: <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. Art in theory, 1815-1900: an anthology of changing ideas. Oxford: Blackwell; 1998. p. 331-326.

35.

Baudelaire, Charles, Charvet, Patrick Edward, Baudelaire, Charles. Baudelaire, 'Delacroix: The Universal Exhibition of 1855,' Chapter. Baudelaire: selected writings on art and literature. London: Penguin; 1972. p. 132-139.

36.

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

37.

Harrison, Charles, Wood, Paul, Gaiger, Jason. Jean-François Millet, 'On Truth in Painting,' Chapter. Art in theory, 1815-1900: an anthology of changing ideas. Oxford: Blackwell; 1998. p. 373-378.

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. Nineteenth century art: a critical history [Internet]. 3rd rev. ed. London: Thames & Hudson; 2007. p. 206-224. Available from: <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. *Art in theory, 1815-1900: an anthology of changing ideas*. Oxford: Blackwell; 1998. p. 364-366.

41.

Harrison, Charles, Wood, Paul, Gaiger, Jason. Champfleury, 'The Burial at Ornans,' Chapter. *Art in theory, 1815-1900: an anthology of changing ideas*. Oxford: Blackwell; 1998. p. 366-370.

42.

Harrison, Charles, Wood, Paul, Gaiger, Jason. Courbet, 'Letter to Champfleury' (1854) and 'Statement on Realism,' Chapters. *Art in theory, 1815-1900: an anthology of changing ideas*. Oxford: Blackwell; 1998. p. 370-372.

43.

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

44.

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

45.

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

46.

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

47.

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

48.

House J. 'Ornans Revisited' (Review of Michael Fried's Courbet's Realism). TLS; 5:18-19.

49.

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

50.

Harrison, Charles, Wood, Paul, Gaiger, Jason. Zola, 'Edouard Manet' (1867), Chapter. Art in theory, 1815-1900: an anthology of changing ideas. Oxford: Blackwell; 1998. p. 554-565.

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. The painting of modern life: Paris in the art of Manet and his followers. London: Thames & Hudson; 1985. p. 79-146.

54.

Harrison, Charles, Wood, Paul, Gaiger, Jason. 'Various Authors on Manet's Olympia,'

Chapter. *Art in theory, 1815-1900: an anthology of changing ideas*. Oxford: Blackwell; 1998. p. 514-519.

55.

Harrison, Charles, Wood, Paul, Gaiger, Jason. Manet, 'Reasons for Holding a Private Exhibition,' Chapter. *Art in theory, 1815-1900: an anthology of changing ideas*. Oxford: Blackwell; 1998. p. 519-520.

56.

Harrison, Charles, Wood, Paul, Gaiger, Jason. Morisot, 'Letter to her Sister Edma,' Chapter. *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. *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. *Perspectives on Morisot*. 1st ed. New York: Hudson Hills Press in association with the Mount Holyoke College Art Museum; 1990. p. 57-67.

60.

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

61.

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

62.

Eisenman, Stephen F., Crow, Thomas E. Nochlin, 'Issues of Gender in Cassatt and Eakins,' Chapter. *Nineteenth century art: a critical history* [Internet]. 3rd rev. ed. London: Thames & Hudson; 2007. p. 255–273. Available from: <http://www.loc.gov/catdir/toc/fy0802/2006910401.html>

63.

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

64.

Kendall, Richard, DeVonyar, Jill, Degas, Edgar, Royal Academy of Arts (Great Britain). Chapter 3. *Degas and the ballet: picturing movement*. London: Royal Academy of Arts; 2011. p. 128–183.

65.

House, John. House, 'Making a Mark: The Impressionist Brushstroke,' Chapter 5 and Conclusion. *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. *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. p. 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. 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. p. 27-35.

68.

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

69.

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

tz, Royal Academy of Arts (Great Britain).
Ce

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

70.

Dombrowski,
Andr,

Cz

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] [Internet]. Institute of Artology/CompletelyNovel; reprint
of 1993 text edition (6 Aug 2010); :40-48. Available from:
[http://www.amazon.co.uk/Art-Artists-Screen-John-Walker/dp/0954570251/ref=sr_1_1?s=bo
oks&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*. U.S.A.: MGM; 1956.

73.

Vincent van Gogh *The Letters* [Internet]. Available from: <http://www.vangoghletters.org/vg/>

74.

Nochlin, Linda. Nochlin, 'Seurat's *La Grande Jatte*, An Anti-Utopian Allegory,' Chapter. *The politics of vision: essays on nineteenth-century art and society*. London: Thames and Hudson; 1991. p. 170–193.

75.

Harrison, Charles, Wood, Paul, Gaiger, Jason. Albert Aurier, from 'Symbolism in Painting: Paul Gauguin,' Chapter. *Art in theory, 1815-1900: an anthology of changing ideas*. Oxford: Blackwell; 1998. p. 1025–1029.

76.

Moffett, Charles S., Fine Arts Museums of San Francisco, National Gallery of Art (U.S.). Shiff, 'The End of Impressionism,' Chapter. *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. p. 61–92.

77.

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

78.

Shiff, Richard.
Ce

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. *Art in theory, 1815-1900: an anthology of changing ideas*. Oxford: Blackwell; 1998. p. 1014-1016.

80.

Harrison, Charles, Wood, Paul, Gaiger, Jason. Gauguin, 'Notes on Painting,' Chapter. *Art in theory, 1815-1900: an anthology of changing ideas*. Oxford: Blackwell; 1998. p. 1022-1024.

81.

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

82.

Eisenman, Stephen F., Crow, Thomas E. Eisenman, 'Symbolism and the Dialectics of Retreat,' Chapter. *Nineteenth century art: a critical history* [Internet]. 3rd rev. ed. London: Thames & Hudson; 2007. p. 304-336. Available from: <http://www.loc.gov/catdir/toc/fy0802/2006910401.html>

83.

Eisenman, Stephen F., Crow, Thomas E. T. Crow, 'Patriotism and Virtue' Chapter. *Nineteenth century art: a critical history* [Internet]. 3rd rev. ed. London: Thames & Hudson; 2007. Available from: <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. Tradition and desire: from David to Delacroix*. Cambridge: Cambridge University Press; 1984.

92.

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

93.

Vaughan, William, Weston, Helen. 'The Corday-Marat Affair: No Place for a Woman,'

Chapter. Jacques-Louis David's Marat. Cambridge: Cambridge University Press; 2000. p. 128-152.

94.

Eisenman, Stephen F., Crow, Thomas E. Crow, 'Classicism in Crisis,' Chapter. Nineteenth century art: a critical history [Internet]. 3rd rev. ed. London: Thames & Hudson; 2007. Available from: <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(2):137-138.

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. Baudelaire: selected writings on art and literature.

London: Penguin; 1972.

101.

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

102.

Bryson, Norman. Chapter 5. 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. 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. Art History; 6(2).

105.

Athanassoglou-Kallmyer, Nina M.

The

odore

Ge

ricault. London: Phaidon; 2010.

106.

Berger, Klaus.

Ge

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

107.

Eitner, Lorenz Edwin Alfred. *Gericault, his life and work*. London: Orbis; 1983.

108.

Eitner, Lorenz Edwin Alfred.

Ge

ricault'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:*

Ge

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

110.

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

111.

Whitney, Wheelock,

Ge

ricault,

The

odore.

Ge

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 Jan 1;14(1):79-91.

115.

Athanassoglou-Kallmyer N. Gericault's severed heads and limbs: The politics and aesthetics of the scaffold. *Art Bulletin*; 1982;LXXXIV(4). Available from: <http://connection.ebscohost.com/c/articles/9309200004/gericaults-severed-heads-limbs-politics-aesthetics-scaffold>

116.

Clarke, Graham. *The portrait in photography* [Internet]. London: Reaktion Bks; 1992. Available from: <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. *Nineteenth century art: a critical history* [Internet]. 3rd rev. ed. London: Thames & Hudson; 2007. Available from: <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'*. Canterbury: University of Kent; 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(1):40-70.

124.

Lee Johnson. The Burlington Magazine. 1981;123(945):717-723. Available from:
<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. Nineteenth century art: a critical history [Internet]. 3rd rev. ed. London: Thames & Hudson; 2007. Available from: <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 [Internet]. London: Chatto and Windus; 1977. Available from: <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. Oxford University Press; 1983;6(2):38-58. Available from: <http://www.jstor.org/discover/10.2307/1360203?searchUri=%252Faction%252FdoBasicSearch%253FQuery%253DMcwilliam%252527%252BLe%252BPaysans%252Bde%252BParis%252527%252BOxford%252Bart%252BJournal%252B%2526Search%253DSearch%2526gw%253Djtx%2526prq%253DMcwilliam%252527Le%252BPaysans%252Bde%252BParis%252527%252BOxford%252Bart%252BJournal%252B6%252B2%252B1983%2526hp%253D25%2526acc%253Doff%2526aori%253Doff%2526wc%253Don%2526fc%253Doff&Search=yes&searchText=de&searchText=Art&searchText=Journal&searchText=Oxford&searchText=Le&searchText=Paris%252527&searchText=Paysans&searchText=Mcwilliam%252527&uid=3738032&uid=2134&uid=2&uid=70&uid=4&sid=21102295201577>

139.

Kinsey MS. The Cambridge Companion to Delacroix (review). Nineteenth Century French Studies. 2002;31(1):155-157.

140.

Athanassoglou-Kallmyer, Nina M.

Eugene

Delacroix: prints, politics and satire 1814-1822. New Haven: Yale University Press; 1991.

141.

Robert,

Barthe

le

my, Delacroix,

Eugene

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,

Eugene

Delacroix. Painting and the journal of

Eugene

Delacroix. Princeton: Princeton University Press; 1995.

145.

Clark, T. J. 'Olympia's Choice,' Chapter. 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. Modern art and modernism: a critical anthology. London: Harper & Row, in association with the Open University; 1982. p. 259–275.

147.

Shaw JL. THE FIGURE OF VENUS: RHETORIC OF THE IDEAL AND THE SALON OF 1863. Art History [Internet]. 14(4). Available from: <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. Art Bulletin; LXV(2).

151.

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

152.

Baudelaire, Charles, Charvet, Patrick Edward, Baudelaire, Charles. Baudelaire, 'the painter of modern life,' Chapter. 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. 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. 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.,

Muse

e d'Orsay, Metropolitan Museum of Art (New York, N.Y.).

Manet/Vela

zquez: the French taste for Spanish painting. New York: Metropolitan Museum of Art; 2003.

166.

Wilson-Bareau, Juliet, House, John, Johnson, Douglas, National Gallery (Great Britain).
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. 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 [Internet]. Los Angeles, Calif: Getty Research Institute; 2003. Available from: <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, Royal Academy of Arts (Great Britain).
Ce

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

184.

Dombrowski,
Andr,

.
Cz

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. Art Bulletin; LXXII(3):482-492. Available from:
<http://connection.ebscohost.com/c/articles/9101282683/artistic-political-manifesto-c-zanne>

188.

Athanassoglou-Kallmyer, Nina M.
Ce

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. 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. Modern art and modernism: a critical anthology. London: Harper & Row, in association with the Open University; 1982.

191.

Cranshaw R, Lewis M. Willful Ineptitude. Art History; 1989;12(1).

192.

Simon R. The Subject of Violence. Art in America; 1985;

193.

House J. ART VIEW; The Work of Cezanne Before He Became Cezanne - New York Times. 1988; Available from:
<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. 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. The Art Bulletin; 76(3). Available from:
<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.
Ce

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(1):63–70. Available from: <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(3):326–357.
Available from: <http://www.jstor.org/stable/3051059>

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*'. *Art History*; 12(1).

217.

Jacobus M. *Berthe Morisot: Inventing the Psyche*. *Women: A Cultural Review*; 6:191–199.

218.

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

219.

Kendall, Richard, DeVonyar, Jill, *Degas, Edgar*, Royal Academy of Arts (Great Britain). *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., Beale, Arthur, *Joslyn Art Museum (Omaha)*. *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, Luijten, Hans, Royal Academy of Arts (Great Britain). 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, Art Institute of Chicago, Van Gogh Museum, Amsterdam. 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. 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. Art Institute of Chicago Museum Studies; 1989;14(2).

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.

Ce

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. Art on the Line; (1). Available from:

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. Hallet N, Montefiore J, editors. Journal of European Studies; Available from: <http://www.questia.com/library/1G1-94983835/le-sang-provençal-joachim-gasquet-s-cezanne#articleDetails>

249.

Richard Shiff. Critical Inquiry. 1978;4(4):769-808. Available from:

<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 Oct 1;35(4):345-360.

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.
Ce

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,
Re

,
union des
muse

,
es nationaux (France), National Gallery of Canada, Fine Arts Museums of San Francisco.
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 [Internet]. Available from:
<http://www.artcyclopedia.com/general/alphabetic.html>