French Painting in the 19th Century



[1]

Adler, Kathleen et al. 1990. Garb, 'Berthe Morisot and the Feminizing of Impressionism,' Chapter. Perspectives on Morisot. Hudson Hills Press in association with the Mount Holyoke College Art Museum. 57–67.

[2]

Adler, Kathleen 1986. Manet. Phaidon.

[3]

Adler, Kathleen 1986. Manet. Phaidon.

[4]

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

[5]

Adler, Kathleen et al. 1990. Perspectives on Morisot. Hudson Hills Press in association with the Mount Holyoke College Art Museum.

[6]

Adler, Kathleen et al. 1990. Perspectives on Morisot. Hudson Hills Press in association with the Mount Holyoke College Art Museum.

[7]

Adler, Kathleen and Garb, Tamar 1987. Berthe Morisot. Phaidon.

[8]

Alhadeff, Albert 2002. The raft of the Medusa: Ge

ricault, art, and race. Prestel.

[9]

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

[10]

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

[11]

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

[12]

Athanassoglou-Kallmyer, N. 1982. Gericault's severed heads and limbs: The politics and aesthetics of the scaffold. LXXXIV, 4 (1982).

[13]

Athanassoglou-Kallmyer, Nina M. 2003.

Cé

zanne and Provence: the painter in his culture. University of Chicago Press.

[14]

Athanassoglou-Kallmyer, Nina M. 1991. Eugè ne Delacroix: prints, politics and satire 1814-1822. Yale University Press.

[15]

Athanassoglou-Kallmyer, Nina M. 2010. Thé odore Ge

ricault. Phaidon.

[16]

Athanassoglou-Kallmyer, Nina M. 2010. Thé odore Ge

ricault. Phaidon.

[17]

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

[18]

Bann, Stephen and University of Kent at Canterbury 2006. History at the theatre: Paul Delaroche's 'Execution of Lady Jane Grey'. University of Kent.

[19]

Baudelaire, Charles et al. 1972. Baudelaire, 'Delacroix: The Universal Exhibition of 1855,' Chapter. Baudelaire: selected writings on art and literature. Penguin. 132–139.

[20]

Baudelaire, Charles et al. 1972. Baudelaire, 'The Painter of Modern Life,' Chapter. Baudelaire: selected writings on art and literature. Penguin.

[21]

Baudelaire, Charles et al. 1972. Baudelaire, 'the painter of modern life,' Chapter. Baudelaire: selected writings on art and literature. Penguin.

[22]

Baudelaire, Charles et al. 1972. 'Ingres: The Universal Exhibition of 1855,' Chapter. Baudelaire: selected writings on art and literature. Penguin. 124–132.

[23]

Baudelaire, Charles et al. 1972. The Universal Exhibition of 1855 : the Fine Arts. Chapter. Baudelaire: selected writings on art and literature. Penguin.

[24]

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

[25]

Berger, Klaus 1978. Gé ricault and his work. Hacker Art Books.

[26]

BOIME, A. 1991. Portraying Monomaniacs to Service the Alienist's Monomania: Gericault and Georget. Oxford Art Journal. 14, 1 (Jan. 1991), 79–91. DOI:https://doi.org/10.1093/oxartj/14.1.79.

[27]

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

[28]

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

[29]

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

[30]

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

[31]

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

[32]

Christopher Parsons and Neil McWilliam 1983. Oxford Art Journal. 6, 2 (1983), 38–58. DOI:https://doi.org/10.2307/1360203.

[33]

Chu, Petra ten Doesschate 1977. Courbet in perspective. Prentice-Hall.

[34]

Clark, T. J 1973. 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. Thames & Hudson. 77–154.

[35]

Clark, T. J. 1985. Clark, 'Olympia's Choice,' Chapter. The painting of modern life: Paris in

the art of Manet and his followers. Thames & Hudson. 79-146.

[36]

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

[37]

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

[38]

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

[39]

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

[40]

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

[41]

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

[42]

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

[43]

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

[44]

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

[45]

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

[46]

Clarke, Graham 1992. The portrait in photography. Reaktion Bks.

[47]

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

[48]

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

[49]

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

[50]

Cranshaw, R. and Lewis, M. 1989. Willful Ineptitude. 12, 1 (1989).

[51]

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

[52]

Dombrowski, Andr,

2012.

Cž

anne, murder, and modern life. University of California Press.

[53]

Dombrowski, Andr,

2012.

Cž

anne, murder, and modern life. University of California Press.

[54]

Donald Preziosi 1992. The Question of Art History. Critical Inquiry. 18, 2 (1992).

[55]

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

[56]

Druick, Douglas W. et al. 1983. Fantin-Latour. National Gallery of Canada.

[57]

Druick, Douglas W. et al. 2001. Van Gogh and Gauguin: the studio of the south. Thames & Hudson.

[58]

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

[59]

Eisenman, Stephen F. and Crow, Thomas E. 2007. Crow, 'Classicism in Crisis,' Chapter. Nineteenth century art: a critical history. Thames & Hudson.

[60]

Eisenman, Stephen F. and Crow, Thomas E. 2007. Crow, 'Classicism in Crisis: Gros to Delacroix,' Chapter. Nineteenth century art: a critical history. Thames & Hudson. 51–77.

[61]

Eisenman, Stephen F. and Crow, Thomas E. 2007. Eisenman, 'Symbolism and the Dialectics of Retreat,' Chapter. Nineteenth century art: a critical history. Thames & Hudson. 304–336.

[62]

Eisenman, Stephen F. and Crow, Thomas E. 2007. Eisenman, 'The Generation of 1830 and the Crisis of the Public Sphere,' Chapter. Nineteenth century art: a critical history. Thames & Hudson.

[63]

Eisenman, Stephen F. and Crow, Thomas E. 2007. Eisenman, 'The Rhetoric of Realism: Courbet ,' Chapter. Nineteenth century art: a critical history. Thames & Hudson. 206–224. Eisenman, Stephen F. and Crow, Thomas E. 2007. Eisenmann, 'The Generation of 1830 amd the Crisis of the Public Sphere,' Chapter. Nineteenth century art: a critical history. Thames & Hudson.

[65]

Eisenman, Stephen F. and Crow, Thomas E. 2007. Eisenmann, 'The Rhetoric of Realism: Courbet and the Origins of the Avant Garde,' Chapter. Nineteenth century art: a critical history. Thames & Hudson.

[66]

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

[67]

Eisenman, Stephen F. and Crow, Thomas E. 2007. Nochlin, 'Issues of Gender in Cassatt and Eakins,' Chapter. Nineteenth century art: a critical history. Thames & Hudson. 255–273.

[68]

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

[69]

Eisenman, Stephen F. and Crow, Thomas E. 2007. T. Crow, 'Patriotism and Virtue' Chapter. Nineteenth century art: a critical history. Thames & Hudson.

[70]

Eitner, Lorenz Edwin Alfred 1983. Gericault, his life and work. Orbis.

[71]

Eitner, Lorenz Edwin Alfred 1972.

Gé

ricault's Raft of the Medusa. Phaidon [distributed in the U.S. by Praeger, New York.

[72]

Facos, Michelle and Dawsonera 2011. An introduction to nineteenth century art: artists and the challenge of modernity. Routledge.

[73]

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

[74]

Frascina, Francis et al. 1982. Clark Preliminaries to a possible reading of Olympia in 1865, Chapter. Modern art and modernism: a critical anthology. Harper & Row, in association with the Open University. 259–275.

[75]

Frascina, Francis et al. 1982. Zola, 'Eduard Manet' Chapter. Modern art and modernism: a critical anthology. Harper & Row, in association with the Open University.

[76]

Frascina, Francis et al. 1982. Zola, 'Eduard Manet,' Chapter. Modern art and modernism: a critical anthology. Harper & Row, in association with the Open University.

[77]

Frascina, Francis et al. 1982. Zola, 'Eduard Manet,' Chapter. Modern art and modernism: a critical anthology. Harper & Row, in association with the Open University.

[78]

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

[79]

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

[80]

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

[81]

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

[82]

Fry, Roger Eliot and Blunt, Anthony 1965. Seurat. Phaidon.

[83]

Garb, T. '"L'Art Féminin," The Formation of a critical category in late 19th Century France'. 12, 1.

[84]

Garb, T. 1986. Women Impressionists. Phaidon.

[85]

Garb, Tamar 1998. Bodies of modernity: figure and flesh in fin-de-sie

cle France. Thames & Hudson.

[86]

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

[87]

Gervais, D. 1984. Delacroix' 'Hamlet'. The Cambridge Quarterly. XIII, 1 (1984), 40–70. DOI:https://doi.org/10.1093/camqtly/XIII.1.40.

[88]

Goldwater, Robert John 1979. Symbolism. Westview Press.

[89]

Gowing, Lawrence et al. 1988. Cé zanne: the early years 1859-1872. Royal Academy of Arts in association with Weidenfeld

and Nicolson.

[90]

Gowing, Lawrence et al. 1988.

Cé

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

[91]

Hamilton, George Heard Manet and his critics. Norton.

[92]

Hamilton, George Heard Manet and his critics. Norton.

[93]

Hannoosh, Michele and Delacroix, Euge

ne 1995. Painting and the journal of Euge

ne Delacroix. Princeton University Press.

[94]

Harrison, Charles et al. 1998. Albert Aurier, from 'Symbolism in Painting: Paul Gauguin,' Chapter. Art in theory, 1815-1900: an anthology of changing ideas. Blackwell. 1025–1029.

[95]

Harrison, Charles et al. 1998. Art in theory, 1815-1900: an anthology of changing ideas. Blackwell.

[96]

Harrison, Charles et al. 1998. Buchon, 'on Courbet's Stonebreakers and Burial at Ornans,' Chapter. Art in theory, 1815-1900: an anthology of changing ideas. Blackwell. 364–366.

[97]

Harrison, Charles et al. 1998. Champfleury, 'The Burial at Ornans,' Chapter. Art in theory, 1815-1900: an anthology of changing ideas. Blackwell. 366–370.

[98]

Harrison, Charles et al. 2000. Chapter. Art in theory, 1648-1815: an anthology of changing ideas. Blackwell Publishers.

[99]

Harrison, Charles et al. 1998. Courbet, 'Letter to Champfleury' (1854) and 'Statement on Realism,' Chapters. Art in theory, 1815-1900: an anthology of changing ideas. Blackwell. 370–372.

[100]

Harrison, Charles et al. 1998. Delacroix, 'On Modernity', Chapter. Art in theory, 1815-1900: an anthology of changing ideas. Blackwell. 331–326.

[101]

Harrison, Charles et al. 1998. Delacroix, 'on Romanticism,' Chapter. Art in theory, 1815-1900: an anthology of changing ideas. Blackwell. 26–30.

[102]

Harrison, Charles et al. 1998. Gauguin, 'Notes on Painting,' Chapter. Art in theory, 1815-1900: an anthology of changing ideas. Blackwell. 1022–1024.

[103]

Harrison, Charles et al. 1998. Heine, 'from Salon of 1831,' Chapter. Art in theory, 1815-1900: an anthology of changing ideas. Blackwell. 81–84.

[104]

Harrison, Charles et al. 2000. Jacques-Louis David, 'on his picture of Le Peletier'. Art in theory, 1648-1815: an anthology of changing ideas. Blackwell Publishers. 718–720.

[105]

Harrison, Charles et al. 2000. Jean-Auguste-Dominique Ingres, 'from Notebooks and Letters,' Chapter. Art in theory, 1648-1815: an anthology of changing ideas. Blackwell Publishers. 1169–1172.

[106]

Harrison, Charles et al. 2000. Jean-Auguste-Dominique Ingres, 'from Notebooks and Letters,' Chapter. Art in theory, 1648-1815: an anthology of changing ideas. Blackwell Publishers. 1169–1172.

[107]

Harrison, Charles et al. 1998. Jean-Auguste-Dominique Ingres, 'from Notebooks', Chapter. Art in theory, 1815-1900: an anthology of changing ideas. Blackwell. 183–185.

[108]

Harrison, Charles et al. 1998. Jean-François Millet, 'On Truth in Painting,' Chapter. Art in theory, 1815-1900: an anthology of changing ideas. Blackwell. 373–378.

[109]

Harrison, Charles et al. 1998. Manet, 'Reasons for Holding a Private Exhibition,' Chapter. Art in theory, 1815-1900: an anthology of changing ideas. Blackwell. 519–520.

[110]

Harrison, Charles et al. 1998. Moréas, 'Symbolism – a Manifesto,' Chapter. Art in theory, 1815-1900: an anthology of changing ideas. Blackwell. 1014–1016.

[111]

Harrison, Charles et al. 1998. Morisot, 'Letter to her Sister Edma,' Chapter. Art in theory, 1815-1900: an anthology of changing ideas. Blackwell.

[112]

Harrison, Charles et al. 2000. 'Project for the apotheoses of Barra and Viala'. Blackwell Publishers. 728–730.

[113]

Harrison, Charles et al. 2000. 'Proposal for a monument to the French people'. Art in theory, 1648-1815: an anthology of changing ideas. Blackwell Publishers. 724–727.

[114]

Harrison, Charles et al. 2000. 'The Jury of Art'. Art in theory, 1648-1815: an anthology of changing ideas. Blackwell Publishers. 721–723.

[115]

Harrison, Charles et al. 1998. 'Various Authors on Manet's Olympia,' Chapter. Art in theory,

1815-1900: an anthology of changing ideas. Blackwell. 514–519.

[116]

Harrison, Charles et al. 1998. Zola, 'Edouard Manet' (1867), Chapter. Art in theory, 1815-1900: an anthology of changing ideas. Blackwell. 554–565.

[117]

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

[118]

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

[119]

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

[120]

Herbert, Robert L. et al. 2004. Seurat and the making of La Grande Jatte. Art Institute of Chicago, in association with University of California Press.

[121]

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

[122]

Higonnet, Anne 1990. Berthe Morisot. Collins.

[123]

Higonnet, Anne 1994. Berthe Morisot's images of women. Harvard University Press.

[124]

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

[125]

Homer, W I. 1978. Seurat and the science of painting. MIT Press.

[126]

Honour, Hugh 1968. Neo-classicism. Penguin.

[127]

Honour, Hugh 1979. Romanticism. Allen Lane.

[128]

Honour, Hugh 1979. Romanticism. Allen Lane.

[129]

House, J. 1988. ART VIEW; The Work of Cezanne Before He Became Cezanne - New York Times. (1988).

[130]

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

[131]

House, John 2004. House, 'Making a Mark: The Impressionist Brushstroke,' Chapter 5 and Conlcusion. Impressionism: paint and politics. Yale University Press.

[132]

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

[133]

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

[134]

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

[135]

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

[136]

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, 3.

[137]

Jacobus, M. Berthe Morisot: Inventing the Psyche. 6, 191–199.

[138]

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

[139]

Jobert,

Barthe

le

my and Delacroix, Euge

ne 1998. Delacroix. Princeton University Press.

[140]

John A. Walker Walker, 'Lust for Life,' Article in Art and Artists on Screen [Paperback]. Art and Artists on Screen [Paperback]. 40–48.

[141]

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

[142]

Kear, J. Art on the line. 1.

[143]

Kear, J. 2006. 'Frenhofer, c'est moi': Cezanne's Nudes and Balzac's Le Chef-d'oeuvre inconnu. The Cambridge Quarterly. 35, 4 (Oct. 2006), 345–360. DOI:https://doi.org/10.1093/camqtly/bfl028.

[144]

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

[145]

Kear, Jon 2012. 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. Lorenz.

[146]

Kendall, Richard et al. 2011. Chapter 3. Degas and the ballet: picturing movement. Royal Academy of Arts. 128–183.

[147]

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

[148]

Kendall, Richard et al. 1998. Degas and the Little dancer. Yale University Press, in association with Joslyn Art Museum, Omaha.

[149]

Kendall, Richard et al. 1996. Degas: beyond Impressionism. National Gallery Publications in association with the Art Institute of Chicago, distributed by Yale University Press.

[150]

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

[151]

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

[152]

Kinsey, M.S. 2002. The Cambridge Companion to Delacroix (review). Nineteenth Century French Studies. 31, 1 (2002), 155–157. DOI:https://doi.org/10.1353/ncf.2002.0052.

[153]

Krell, A. Manet's Déjeuner sur l'herbe in the Salon des Réfuses. LXV, 2.

[154]

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

[155]

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

[156]

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

[157]

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

[158]

Lee Johnson 1981. Johnson, 'Delacroix, Dumas and Hamlet,' Article. The Burlington Magazine. 123, 945 (1981), 717–723.

[159]

Lee Johnson 1981. The Burlington Magazine. 123, 945 (1981), 717-723.

[160]

Lee, Simon 1999. David. Phaidon.

[161]

Leighton, John et al. 1997. Seurat and the bathers. National Gallery.

[162]

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

[163]

Lewis, Mary Tompkins and Ce

zanne, Paul 2000. Cé zanne. Phaidon.

[164]

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

[165]

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

[166]

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

[167]

Manet,

а

Edouard et al. 2012. Manet: portraying life. Royal Academy of Arts.

[168]

Manet, a

a

Edouard et al. 2012. Manet: portraying life. Royal Academy of Arts.

[169]

Marrinan, Michael 1988. Painting politics for Louis-Philippe: art and ideology in Orle

anist France, 1830-1848. Yale U.P.

[170]

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

[171]

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

[172]

Miles, Jonathan 2007. The wreck of the Medusa. Jonathan Cape.

[173]

Millet, Jean Franc

ois and Pollock, Griselda 1977. Millet. Oresko Books Ltd.

[174]

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

[175]

Minnelli, Vincente 1956. Lust for life. MGM.

[176]

Moffett, Charles S. et al. 1986. 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. Fine Arts Museum of San Francisco.

[177]

Moffett, Charles S. et al. 1986. 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. Fine Arts Museum of San Francisco.

[178]

Moffett, Charles S. et al. 1986. 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. Fine Arts Museum of San Francisco.

[179]

Moffett, Charles S. et al. 1986. 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. Fine Arts Museum of San Francisco. 37–47.

[180]

Moffett, Charles S. et al. 1986. 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. Fine Arts Museum of San Francisco.

[181]

Moffett, Charles S. et al. 1986. 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. Fine Arts Museum of San Francisco. 27-35.

[182]

Moffett, Charles S. et al. 1986. 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. Fine Arts Museum of San Francisco. 61–92.

[183]

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

[184]

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

[185]

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

[186]

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

[187]

Nochlin, Linda 1971. Realism. Penguin.

[188]

Nochlin, Linda 1971. Realism. Penguin.

[189]

Nochlin, Linda 1971. Realism. Penguin.

[190]

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

[191]

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

[192]

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

[193]

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

[194]

Pollock, Griselda et al. 1978. Vincent van Gogh: artist of his time. Phaidon.

[195]

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

[196]

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

[197]

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

[198]

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

[199]

Reff, T. 1976. Manet: Olympia. Allen Lane.

[200]

Reff, T. 1976. Manet: Olympia. Allen Lane.

[201]

Rewald, J. Paul Cezanne. Spring Books.

[202]

Richard Shiff 1978. Critical Inquiry. 4, 4 (1978), 769-808.

[203]

Richard Shiff 1988. The Art Bulletin. 70, 1 (1988), 25-48.

[204]

Richardson, John and Adler, Kathleen 1982. Manet. Phaidon.

[205]

Rifkin, A. Ingres and the Academic Dictionary. 6, 2.

[206]

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

[207]

Rubin, James Henry and Manet, E

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

[208]

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

[209]

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

[210]

Rubin, W S. 1978. Cezanne: the late work: essays; ed T Rubin. Thames & Hudson.

[211]

Schapiro, Meyer 1988. Paul Cezanne. Thames and Hudson.

[212]

Schapiro, Meyer 1988. Paul Cezanne. Thames and Hudson.

[213]

Schapiro, Meyer et al. 1985. Vincent Van Gogh. Thames and Hudson.

[214]

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

[215]

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

[216]

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

[217]

Shaw, J.L. THE FIGURE OF VENUS: RHETORIC OF THE IDEAL AND THE SALON OF 1863. Art History. 14, 4.

[218]

Shiff, Richard 1984.

Cé

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

[219]

Shiff, Richard 1984.

Cé

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

[220]

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

[221]

Simon, R. 1985. The Subject of Violence. (1985).

[222]

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

[223]

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

[224]

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

[225]

Smith, Paul and Tate Gallery 1996. Interpreting Cezanne. Tate.

[226]

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

[227]

Tamar Garb 1989. Art Journal. 48, 1 (1989), 63-70.

[228]

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

[229]

Thalia Gouma-Peterson and Patricia Mathews 1987. The Art Bulletin. 69, 3 (1987), 326–357. DOI:https://doi.org/1059.

[230]

Thomson, Belinda 1987. Gauguin. Thames and Hudson.

[231]

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

[232]

Thomson, R. 1989. The Grande Jatte: Notes on Drawing and Meaning. 14, 2 (1989).

[233]

Thomson, R. 1987. The private Degas. Arts Council.

[234]

Thomson, R. 1987. The private Degas. Arts Council.

[235]

Thomson, Richard et al. 1995. Edgar Degas: Waiting. J. Paul Getty Museum.

[236]

Thomson, Richard et al. 1995. Edgar Degas: Waiting. J. Paul Getty Museum.

[237]

Thomson, Richard 1985. Seurat. Phaidon.

[238]

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

[239]

Tinterow, Gary et al. 2003. Manet/Velá zquez: the French taste for Spanish painting. Metropolitan Museum of Art.

[240]

Tucker, Paul Hayes and Monet, Claude 1982. Monet at Argenteuil: Paul Hayes Tucker. Yale University Press.

[241]

Vaughan, William 1994. Romanticism and art. Thames and Hudson.

[242]

Vaughan, William 1994. Romanticism and art. Thames and Hudson.

[243]

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

[244]

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

[245]

Vaughan, William and Weston, Helen 2000. 'The Corday–Marat Affair: No Place for a Woman,' Chapter. Jacques-Louis David's Marat. Cambridge University Press. 128–152.

[246]

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

[247]

Walker McCoubrey, J. 'Gros' Battle of Eylau and Roman Imperial Art,'. Art Bulletin. 43, 2, 137–138.

[248]

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

[249]

Weber, Eugen Joseph 1977. Peasants into Frenchmen: the modernization of rural France, 1870-1914. Chatto and Windus.

[250]

Wechsler, Judith Cezanne in perspective. Prentice-Hall.

[251]

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

[252]

Whitney, Wheelock and Ge

ricault, The

odore 1997. Gé ricault in Italy. Yale University Press.

[253]

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

[254]

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

[255]

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

[256]

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

[257]

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

[258]

Wilson-Smith, Timothy 1996. Chapter 5. Napoleon and his artists. Constable. 151–195.

[259]

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

[260]

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

[261]

Ziff, N D. 1977. Paul Delaroche: a study in nineteenth century French history painting. Garland.

[262]

An Artistic & Political Manifesto. LXXII, 3, 482-492.