

French Painting in the 19th Century

View Online



Adler, Kathleen (1986a) Manet. Oxford: Phaidon.

Adler, Kathleen (1986b) Manet. Oxford: Phaidon.

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

Adler, Kathleen, Edelstein, T. J., and Mount Holyoke College (1990a) 'Garb, "Berthe Morisot and the Feminizing of Impressionism," Chapter', in Perspectives on Morisot. 1st ed. New York: Hudson Hills Press in association with the Mount Holyoke College Art Museum, pp. 57-67.

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

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

Adler, Kathleen and Garb, Tamar (1987) Berthe Morisot. Oxford: Phaidon.

Alhadeff, Albert (2002) The raft of the Medusa:
Ge

ricault, art, and race. Munich: Prestel.

'An Artistic & Political Manifesto' (no date), LXXII(3), pp. 482-492. Available at:
<http://connection.ebscohost.com/c/articles/9101282683/artistic-political-manifesto-c-zanne>

Armstrong, Carol M. (2003) Odd man out: readings of the work and reputation of Edgar Degas. Los Angeles, Calif: Getty Research Institute. Available at:
<http://www.loc.gov/catdir/enhancements/fy0639/2003108453-d.html>.

Artcyclopedia: Browse Artists Alphabetically by Name (no date). Available at:
<http://www.artcyclopedia.com/general/alphabetic.html>.

Arts Council (1978) 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].

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

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

Athanassoglou-Kallmyer, Nina M. (2003) *Cézanne and Provence: the painter in his culture*. Chicago: University of Chicago Press.

Athanassoglou-Kallmyer, Nina M. (2010a) *Théodore Géricault*.

London: Phaidon.

Athanassoglou-Kallmyer, Nina M. (2010b) *Théodore Géricault*.

London: Phaidon.

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

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

Baudelaire, Charles, Charvet, Patrick Edward, and Baudelaire, Charles (1972a) 'Baudelaire, "Delacroix: The Universal Exhibition of 1855," Chapter', in *Baudelaire: selected writings on art and literature*. London: Penguin, pp. 132-139.

Baudelaire, Charles, Charvet, Patrick Edward, and Baudelaire, Charles (1972b) 'Baudelaire, "The Painter of Modern Life," Chapter', in *Baudelaire: selected writings on art and literature*. London: Penguin.

Baudelaire, Charles, Charvet, Patrick Edward, and Baudelaire, Charles (1972c) 'Baudelaire, "the painter of modern life," Chapter', in *Baudelaire: selected writings on art and literature*. London: Penguin.

Baudelaire, Charles, Charvet, Patrick Edward, and Baudelaire, Charles (1972d) '"Ingres: The Universal Exhibition of 1855," Chapter', in *Baudelaire: selected writings on art and literature*. London: Penguin, pp. 124-132.

Baudelaire, Charles, Charvet, Patrick Edward, and Baudelaire, Charles (1972e) 'The Universal Exhibition of 1855: the Fine Arts. Chapter', in *Baudelaire: selected writings on art and literature*. London: Penguin.

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

Berger, Klaus (1978)
Géricault and his work. New York: Hacker Art Books.

BOIME, A. (1991) 'Portraying Monomaniacs to Service the Alienist's Monomania: Géricault and Georget', *Oxford Art Journal*, 14(1), pp. 79–91. Available at: <https://doi.org/10.1093/oxartj/14.1.79>.

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

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

Bryson, Norman (1984a) 'Chapter 5', in *Tradition and desire: from David to Delacroix*. Cambridge: Cambridge University Press.

Bryson, Norman (1984b) 'Chapters 1 & 2', in *Tradition and desire: from David to Delacroix*. Cambridge: Cambridge University Press.

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

Christopher Parsons and Neil McWilliam (1983) 'Oxford Art Journal', 6(2), pp. 38–58. Available at: <https://doi.org/10.2307/1360203>.

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

Clark, T. J (1973a) '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, pp. 77–154.

Clark, T. J (1973b) 'Clark, "On the Social History of Art," Chapter', in *Image of the people: Gustave Courbet and the 1848 revolution*. London: Thames & Hudson, pp. 9–20.

Clark, T. J (1973c) 'Clark, "Preface," Chapter', in *Image of the people: Gustave Courbet and the 1848 revolution*. London: Thames & Hudson, pp. 4–8.

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

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

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

Clark, T. J (1973g) 'On The Social History of Art', in *Image of the People: Gustave Courbet*

and the 1848 Revolution. London: Thames & Hudson.

Clark, T. J. (1985a) 'Clark, "Olympia's Choice," Chapter', in *The painting of modern life: Paris in the art of Manet and his followers*. London: Thames & Hudson, pp. 79–146.

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

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

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

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

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

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

Collier, Peter and Lethbridge, Robert (1994) "'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.

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

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

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

Dombrowski,
Andr,

(2012a)
CŽ
anne, murder, and modern life. Berkeley, Calif: University of California Press.

Dombrowski,
Andr,

(2012b)
CŽ
anne, murder, and modern life. Berkeley, Calif: University of California Press.

Donald Preziosi (1992) 'The Question of Art History', *Critical Inquiry*, 18(2). Available at: <http://www.jstor.org.chain.kent.ac.uk/stable/info/1343788>.

Dorra, Henri (1994) *Symbolist art theories: a critical anthology*. Berkeley, Ca: University of

California Press.

Druick, Douglas W. et al. (1983) *Fantin-Latour*. Ottawa: National Gallery of Canada.

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

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

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

Eisenman, Stephen F. and Crow, Thomas E. (1994b) 'Patriotism and Virtue: David to the Young Ingres', in *Nineteenth century art: a critical history*. London: Thames and Hudson, pp. 14–50.

Eisenman, Stephen F. and Crow, Thomas E. (2007a) 'Crow, "Classicism in Crisis," Chapter', in *Nineteenth century art: a critical history*. 3rd rev. ed. London: Thames & Hudson. Available at: <http://www.loc.gov/catdir/toc/fy0802/2006910401.html>.

Eisenman, Stephen F. and Crow, Thomas E. (2007b) 'Crow, "Classicism in Crisis: Gros to Delacroix," Chapter', in *Nineteenth century art: a critical history*. 3rd rev. ed. London: Thames & Hudson, pp. 51–77. Available at: <http://www.loc.gov/catdir/toc/fy0802/2006910401.html>.

Eisenman, Stephen F. and Crow, Thomas E. (2007c) 'Eisenman, "Symbolism and the Dialectics of Retreat," Chapter', in *Nineteenth century art: a critical history*. 3rd rev. ed. London: Thames & Hudson, pp. 304–336. Available at: <http://www.loc.gov/catdir/toc/fy0802/2006910401.html>.

Eisenman, Stephen F. and Crow, Thomas E. (2007d) 'Eisenman, "The Generation of 1830 and the Crisis of the Public Sphere," Chapter', in *Nineteenth century art: a critical history*. 3rd rev. ed. London: Thames & Hudson. Available at: <http://www.loc.gov/catdir/toc/fy0802/2006910401.html>.

Eisenman, Stephen F. and Crow, Thomas E. (2007e) 'Eisenman, 'The Rhetoric of Realism: Courbet ,' Chapter', in *Nineteenth century art: a critical history*. 3rd rev. ed. London: Thames & Hudson, pp. 206–224. Available at: <http://www.loc.gov/catdir/toc/fy0802/2006910401.html>.

Eisenman, Stephen F. and Crow, Thomas E. (2007f) 'Eisenmann, 'The Generation of 1830 and the Crisis of the Public Sphere,' Chapter', in *Nineteenth century art: a critical history*. 3rd rev. ed. London: Thames & Hudson. Available at: <http://www.loc.gov/catdir/toc/fy0802/2006910401.html>.

Eisenman, Stephen F. and Crow, Thomas E. (2007g) 'Eisenmann, 'The Rhetoric of Realism: Courbet and the Origins of the Avant Garde,' Chapter', in *Nineteenth century art: a critical history*. 3rd rev. ed. London: Thames & Hudson. Available at: <http://www.loc.gov/catdir/toc/fy0802/2006910401.html>.

Eisenman, Stephen F. and Crow, Thomas E. (2007h) 'Nochlin, "Issues of Gender in Cassatt

and Eakins," Chapter', in *Nineteenth century art: a critical history*. 3rd rev. ed. London: Thames & Hudson, pp. 255–273. Available at: <http://www.loc.gov/catdir/toc/fy0802/2006910401.html>.

Eisenman, Stephen F. and Crow, Thomas E. (2007i) 'T. Crow, "Patriotism and Virtue" Chapter', in *Nineteenth century art: a critical history*. 3rd rev. ed. London: Thames & Hudson. Available at: <http://www.loc.gov/catdir/toc/fy0802/2006910401.html>.

Eitner, Lorenz Edwin Alfred (1972)

Gé

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

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

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

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

Fascina, Francis, Harrison, Charles, and Paul, Deidre (1982a) '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, pp. 259–275.

Fascina, Francis, Harrison, Charles, and Paul, Deidre (1982b) 'Zola, "Eduard Manet" Chapter', in *Modern art and modernism: a critical anthology*. London: Harper & Row, in association with the Open University.

Fascina, Francis, Harrison, Charles, and Paul, Deidre (1982c) 'Zola, "Eduard Manet," Chapter', in *Modern art and modernism: a critical anthology*. London: Harper & Row, in association with the Open University.

Fascina, Francis, Harrison, Charles, and Paul, Deidre (1982d) 'Zola, "Eduard Manet," Chapter', in *Modern art and modernism: a critical anthology*. London: Harper & Row, in association with the Open University.

Fried, Michael (1990a) *Courbet's realism*. Chicago: University of Chicago Press.

Fried, Michael (1990b) 'Fried, "Approaching Courbet," Chapter', in *Courbet's realism*. Chicago: University of Chicago Press, pp. 1–52.

Fried, Michael (1990c) 'Fried, "The Structure of Beholding in A Burial at Ornans," Chapter', in *Courbet's realism*. Chicago: University of Chicago Press, pp. 111–47.

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

Fry, Roger Eliot and Blunt, Anthony (1965) *Seurat*. London: Phaidon.

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

Garb, T. (no date) "'L'Art Féminin,' The Formation of a critical category in late 19th Century France"', 12(1).

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

cle France. London: Thames & Hudson.

Gervais, D. (1984a) 'Delacroix' "Hamlet"', *The Cambridge Quarterly*, XIII(1), pp. 40–70.

Gervais, D. (1984b) 'Delacroix' "Hamlet"', *The Cambridge Quarterly*, XIII(1), pp. 40–70. Available at: <https://doi.org/10.1093/camqtly/XIII.1.40>.

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

Gowing, Lawrence et al. (1988a) *Cé*

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

Gowing, Lawrence et al. (1988b) *Cé*

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

Hamilton, George Heard (no date a) *Manet and his critics*. New York: Norton.

Hamilton, George Heard (no date b) *Manet and his critics*. New York: Norton.

Hannoosh, Michele and Delacroix, Euge

ne (1995) *Painting and the journal of Euge*

ne Delacroix. Princeton: Princeton University Press.

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

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

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

Harrison, Charles, Wood, Paul, and Gaiger, Jason (1998c) 'Buchon, "on Courbet's Stonebreakers and Burial at Ornans," Chapter', in *Art in theory, 1815-1900: an anthology*

of changing ideas. Oxford: Blackwell, pp. 364–366.

Harrison, Charles, Wood, Paul, and Gaiger, Jason (1998d) 'Champfleury, "The Burial at Ornans," Chapter', in *Art in theory, 1815-1900: an anthology of changing ideas*. Oxford: Blackwell, pp. 366–370.

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

Harrison, Charles, Wood, Paul, and Gaiger, Jason (1998f) 'Delacroix, "On Modernity", Chapter', in *Art in theory, 1815-1900: an anthology of changing ideas*. Oxford: Blackwell, pp. 331–326.

Harrison, Charles, Wood, Paul, and Gaiger, Jason (1998g) 'Delacroix, "on Romanticism," Chapter', in *Art in theory, 1815-1900: an anthology of changing ideas*. Oxford: Blackwell, pp. 26–30.

Harrison, Charles, Wood, Paul, and Gaiger, Jason (1998h) 'Gauguin, "Notes on Painting," Chapter', in *Art in theory, 1815-1900: an anthology of changing ideas*. Oxford: Blackwell, pp. 1022–1024.

Harrison, Charles, Wood, Paul, and Gaiger, Jason (1998i) 'Heine, "from Salon of 1831," Chapter', in *Art in theory, 1815-1900: an anthology of changing ideas*. Oxford: Blackwell, pp. 81–84.

Harrison, Charles, Wood, Paul, and Gaiger, Jason (1998j) 'Jean-Auguste-Dominique Ingres, "from Notebooks", Chapter', in *Art in theory, 1815-1900: an anthology of changing ideas*. Oxford: Blackwell, pp. 183–185.

Harrison, Charles, Wood, Paul, and Gaiger, Jason (1998k) 'Jean-François Millet, "On Truth in Painting," Chapter', in *Art in theory, 1815-1900: an anthology of changing ideas*. Oxford: Blackwell, pp. 373–378.

Harrison, Charles, Wood, Paul, and Gaiger, Jason (1998l) 'Manet, "Reasons for Holding a Private Exhibition," Chapter', in *Art in theory, 1815-1900: an anthology of changing ideas*. Oxford: Blackwell, pp. 519–520.

Harrison, Charles, Wood, Paul, and Gaiger, Jason (1998m) 'Moréas, "Symbolism – a Manifesto," Chapter', in *Art in theory, 1815-1900: an anthology of changing ideas*. Oxford: Blackwell, pp. 1014–1016.

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

Harrison, Charles, Wood, Paul, and Gaiger, Jason (1998o) '"Various Authors on Manet's Olympia," Chapter', in *Art in theory, 1815-1900: an anthology of changing ideas*. Oxford: Blackwell, pp. 514–519.

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

pp. 554–565.

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

Harrison, Charles, Wood, Paul, and Gaiger, Jason (2000b) 'Jacques-Louis David, 'on his picture of Le Peletier'', in *Art in theory, 1648-1815: an anthology of changing ideas*. Oxford: Blackwell Publishers, pp. 718–720. Available at: <http://www.loc.gov/catdir/toc/fy037/00034312.html>.

Harrison, Charles, Wood, Paul, and Gaiger, Jason (2000c) 'Jean-Auguste-Dominique Ingres, "from Notebooks and Letters," Chapter', in *Art in theory, 1648-1815: an anthology of changing ideas*. Oxford: Blackwell Publishers, pp. 1169–1172. Available at: <http://www.loc.gov/catdir/toc/fy037/00034312.html>.

Harrison, Charles, Wood, Paul, and Gaiger, Jason (2000d) 'Jean-Auguste-Dominique Ingres, "from Notebooks and Letters," Chapter', in *Art in theory, 1648-1815: an anthology of changing ideas*. Oxford: Blackwell Publishers, pp. 1169–1172. Available at: <http://www.loc.gov/catdir/toc/fy037/00034312.html>.

Harrison, Charles, Wood, Paul, and Gaiger, Jason (2000e) "'Project for the apotheoses of Barra and Viala'", in. Oxford: Blackwell Publishers, pp. 728–730. Available at: <http://www.loc.gov/catdir/toc/fy037/00034312.html>.

Harrison, Charles, Wood, Paul, and Gaiger, Jason (2000f) "'Proposal for a monument to the French people'", in *Art in theory, 1648-1815: an anthology of changing ideas*. Oxford: Blackwell Publishers, pp. 724–727. Available at: <http://www.loc.gov/catdir/toc/fy037/00034312.html>.

Harrison, Charles, Wood, Paul, and Gaiger, Jason (2000g) "'The Jury of Art'", in *Art in theory, 1648-1815: an anthology of changing ideas*. Oxford: Blackwell Publishers, pp. 721–723. Available at: <http://www.loc.gov/catdir/toc/fy037/00034312.html>.

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

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

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

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

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

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

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

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

Honour, Hugh (1968) *Neo-classicism*. Harmondsworth: Penguin.

Honour, Hugh (1979a) *Romanticism*. London: Allen Lane.

Honour, Hugh (1979b) *Romanticism*. London: Allen Lane.

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

House, J. (no date) "'Ornans Revisited" (Review of Michael Fried's Courbet's Realism)', 5, pp. 18-19.

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

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

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

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

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

Isaacson, J. (no date) "'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). Available at:
<http://www.questia.com/library/1P3-1498608/constable-duranty-mallarme-impressionism-plein-air>.

Jacobus, M. (no date) 'Berthe Morisot: Inventing the Psyche', 6, pp. 191-199.

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

Jobert,
Barthe

,
le

,
my and Delacroix,

Euge

ne (1998) Delacroix. Princeton, N.J.: Princeton University Press.

John A. Walker (no date) 'Walker, "Lust for Life," Article in Art and Artists on Screen [Paperback]', Art and Artists on Screen [Paperback], pp. 40–48. Available at: 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.

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

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

Kear, Jonathan (no date) 'Art on the line', (1). Available at: http://www.waspress.co.uk/journals/artontheline/journal_20031/articles/index.html.

Kear, J (no date) "'Le Sang Provençal: Joachim Gasquet's Cezanne" by Kear, Jonathan - Journal of European Studies, June-September 2002 | Questia, Your Online Research Library'. Edited by N. Hallet and J. Montefiore. Available at: <http://www.questia.com/library/1G1-94983835/le-sang-provençal-joachim-gasquet-s-cezan-ne#articleDetails>.

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. London: Lorenz.

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

Kendall, Richard et al. (2011a) 'Chapter 3', in Degas and the ballet: picturing movement. London: Royal Academy of Arts, pp. 128–183.

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

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

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

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

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

Krell, A. (no date) 'Manet's Déjeuner sur l'herbe in the Salon des Refusés', LXV(2).

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

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

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

LAND2 : Texts: Griselda Pollock : 'The Homeland of Pictures, Reflections on Van Gogh's Place Memories 2004 (no date). Available at: <http://www.land2.uwe.ac.uk/essay9.htm>.

Lee Johnson (1981a) 'Johnson, 'Delacroix, Dumas and Hamlet,' Article', *The Burlington Magazine*, 123(945), pp. 717–723. Available at: <http://www.jstor.org/stable/880503>.

Lee Johnson (1981b) 'The Burlington Magazine', 123(945), pp. 717–723. Available at: <http://www.jstor.org/stable/880503>.

Lee, Simon (1999) *David*. London: Phaidon.

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

Leith, James A. (no date) *The idea of art as propaganda in France, 1750-1799: a study in the history of ideas*. Toronto]: University of Toronto Press.

Lewis, Mary Tompkins and
Ce

zanne, Paul (2000)
Cé
zanne. London: Phaidon.

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

Lipton, Eunice (1988a) 'Chapter 2', in *Looking into Degas: uneasy images of women and modern life*. Berkeley: University of California Press, pp. 73–115.

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

Manet,
a

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

Manet,
a

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

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

anist France, 1830-1848. New Haven: Yale U.P.

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

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

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

Millet, Jean
Franc

ois and Pollock, Griselda (1977) *Millet*. London: Oresko Books Ltd.

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

Minnelli, Vincente (1956) *'Lust for life'*. U.S.A.: MGM.

Moffett, Charles S., Fine Arts Museums of San Francisco, and National Gallery of Art (U.S.) (1986a) '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.

Moffett, Charles S., Fine Arts Museums of San Francisco, and National Gallery of Art (U.S.) (1986b) '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.

Moffett, Charles S., Fine Arts Museums of San Francisco, and National Gallery of Art (U.S.) (1986c) '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.

Moffett, Charles S., Fine Arts Museums of San Francisco, and National Gallery of Art (U.S.) (1986d) '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, pp. 37-47.

Moffett, Charles S., Fine Arts Museums of San Francisco, and National Gallery of Art (U.S.) (1986e) '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.

Moffett, Charles S., Fine Arts Museums of San Francisco, and National Gallery of Art (U.S.) (1986f) '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, pp. 27–35.

Moffett, Charles S., Fine Arts Museums of San Francisco, and National Gallery of Art (U.S.) (1986g) '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, pp. 61–92.

Moffett, Charles S., Fine Arts Museums of San Francisco, and National Gallery of Art (U.S.) (1986h) 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.

Moffett, Charles S., Fine Arts Museums of San Francisco, and National Gallery of Art (U.S.) (1986i) 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.

Nochlin, Linda (1971a) Realism. Harmondsworth: Penguin.

Nochlin, Linda (1971b) Realism. Harmondsworth: Penguin.

Nochlin, Linda (1971c) Realism. Harmondsworth: Penguin.

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

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

Nochlin, Linda (1991) '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, pp. 170–193.

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

Pollock, Griselda (1988b) 'Pollock, "Modernity and the Spaces of Femininity," Chapter', in Vision and difference: femininity, feminism and histories of art. London: Routledge, pp. 50–90.

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

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

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

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

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

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

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

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

Rewald, J. (no date) Paul Cezanne. [Place of publication not identified]: Spring Books.

Richard Schiff (1978) 'Critical Inquiry', 4(4), pp. 769–808. Available at: <http://www.jstor.org/stable/1342954>.

Richard Schiff (1988) 'The Art Bulletin', 70(1), pp. 25–48. Available at: <http://www.jstor.org/stable/3051152>.

Richardson, John and Adler, Kathleen (1982) Manet. London: Phaidon.

Rifkin, A. (no date) 'Ingres and the Academic Dictionary', 6(2).

Roskill, Mark W. (no date) Van Gogh, Gauguin and the Impressionist circle. London: Thames & Hudson.

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

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

Rubin, James Henry and Manet,
E

Edouard (2010) Manet: initial M, hand and eye. Paris: Flammarion.

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

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

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

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

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

Shakespeare, William and Wofford, Susanne Lindgren (1994b) *Hamlet*. Boston: Bedford Books of St. Martin's Press.

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

Shaw, J.L. (no date) 'THE FIGURE OF VENUS: RHETORIC OF THE IDEAL AND THE SALON OF 1863', *Art History*, 14(4). Available at:
<http://www.artworlds.org/ab/resources/AH340-S12/002Shaw.pdf>.

Shiff, Richard (1984a)

Cé

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

Shiff, Richard (1984b)

Cé

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

Shiff, Richard (1984c)

Cé

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

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

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

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

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

Smith, Paul and Tate Gallery (1996) *Interpreting Cezanne*. London: Tate.

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

Tamar Garb (1989) 'Art Journal', 48(1), pp. 63–70. Available at:
<http://www.jstor.org/stable/776922>.

Taylor, Joshua Charles (1987) "'Ingres" commentaries on Art,' Chapter', in *Nineteenth-century theories of art*. Berkeley: University of California Press.

Thalia Gouma-Peterson and Patricia Mathews (1987) 'The Art Bulletin', 69(3), pp. 326–357. Available at: <https://doi.org/1059>.

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

Thomson, Belinda (1987) *Gauguin*. London: Thames and Hudson.

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

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

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

Thomson, Richard (1985) *Seurat*. Oxford: Phaidon.

Thomson, Richard, Degas, Edgar, and J. Paul Getty Museum (1995a) *Edgar Degas:Waiting*. Malibu, Calif: J. Paul Getty Museum.

Thomson, Richard, Degas, Edgar, and J. Paul Getty Museum (1995b) *Edgar Degas:Waiting*. Malibu, Calif: J. Paul Getty Museum.

Tickner, L. (no date) 'Feminism, Art History and Sexual Difference', 3.

Tinterow, Gary et al. (2003)

Manet/Velázquez

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

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

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

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

Vaughan, William and Weston, Helen (2000a) "'Introduction" Chapter', in Jacques-Louis David's *Marat*. Cambridge: Cambridge University Press, pp. 1–33.

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

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

Vincent van Gogh *The Letters* (no date). Available at: <http://www.vangoghletters.org/vg/>.

Walker McCoubrey, J. (no date) "'Gros' Battle of Eylau and Roman Imperial Art,'" *Art Bulletin*, 43(2), pp. 137–138.

Wattenmaker, Richard J., Puvis de Chavannes, Pierre, and Art Gallery of Ontario (1976) *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.

Weber, Eugen Joseph (1977) *Peasants into Frenchmen: the modernization of rural France*,

- 1870-1914. London: Chatto and Windus. Available at:
<http://library.kent.ac.uk/cgi-bin/resources.cgi?url=http://name.umd.umich.edu/HEB01321>.
- Wechsler, Judith (no date) Cezanne in perspective. Englewood Cliffs, N.J.: Prentice-Hall.
- White, Harrison Colyar and White, Cynthia A. (no date) Canvases and careers: institutional change in the French painting world. New York: Wiley.
- Whitney, Wheelock and
Gé
,
ricault,
The
,
odore (1997)
Gé
ricault in Italy. New Haven: Yale University Press.
- Wilson, Michael and Redon, Odilon (1978) Nature and imagination: the work of Odilon Redon. New York: Dutton.
- Wilson-Bareau, Juliet et al. (1992) Manet: the execution of Maximilian: painting, politics and censorship. London: National Gallery Publications.
- Wilson-Bareau, Juliet and Courtauld Institute Galleries (1986) The hidden face of Manet: an investigation of the artist's working processes. London: Burlington Magazine.
- Wilson-Smith, Timothy (1992) Delacroix: a life. London: Constable.
- Wilson-Smith, Timothy (1996a) 'Chapter 3', in Napoleon and his artists. London: Constable, pp. 39-49.
- Wilson-Smith, Timothy (1996b) 'Chapter 3', in Napoleon and his artists. London: Constable, pp. 85-98.
- Wilson-Smith, Timothy (1996c) 'Chapter 5', in Napoleon and his artists. London: Constable, pp. 151-195.
- Wright, Beth Segal (1997) Painting and history during the French restoration: abandoned by the past. Cambridge: Cambridge University Press.
- Ziff, N D. (1977) Paul Delaroche: a study in nineteenth century French history painting. [Place of publication not identified]: Garland.