

HA2B8: Art in the Age of Revolution

View Online



-
1.
Doyle W. The French Revolution: a very short introduction. Oxford: New York; 2001.
 2.
Doyle W. The French Revolution: a very short introduction [Internet]. Oxford: New York; 2001. Available from:
<http://0-search.ebscohost.com.pugwash.lib.warwick.ac.uk/login.aspx?direct=true&scope=site&db=nlebk&db=nlabk&AN=100296>
 3.
Soboul A. Understanding the French Revolution. London: Merlin; 1988.
 4.
Brown DB. Romanticism. London: Phaidon; 2001.
 5.
Craske M. Art in Europe, 1700-1830: a history of the visual arts in an era of unprecedented urban economic growth. Oxford: Oxford University Press; 1997.
 6.
Levey M. Rococo to revolution: major trends in eighteenth-century painting. London: Thames and Hudson; 1977.

7.

Vaughan W. Romantic art. London: Thames and Hudson; 1978.

8.

Roberts W. Jacques-Louis David, revolutionary artist: art, politics and the French Revolution. Chapel Hill: University of North Carolina Press; 1989.

9.

Baetjer K, Rosenthal M, Denver Art Museum. Glorious nature: British landscape painting, 1750-1850. London: Zwemmer; 1993.

10.

Kriz KD, Paul Mellon Centre for Studies in British Art. The idea of the English landscape painter: genius as alibi in the early nineteenth century. New Haven: Yale University Press for The Paul Mellon Centre for Studies in British Art; 1997.

11.

SparkNotes: The French Revolution (1789 - 1799): Overview [Internet]. Available from: <http://www.sparknotes.com/history/european/frenchrev/context.html>

12.

Roberts W. 'Images of Popular Violence in the French Revolution: Evidence for the Historian?' Roberts: Images of Popular Violence in the French Revolution: Evidence for the Historian? [Internet]. :1-4. Available from: <http://chnm.gmu.edu/revolution/imaging/essays/roberts1.html>

13.

Adhémar J. Graphic art of the 18th century. London: Thames & Hudson; 1964.

14.

Bordes P, Michel R, Arizzoli-Clémentel P. Aux armes & aux arts!: les arts de la Révolution, 1789-1799. Paris: Adam Biro; 1988.

15.

Baecque A de. La caricature révolutionnaire. Paris: Presses du CNRS; 1988.

16.

Crow TE. Emulation: making artists for revolutionary France. New Haven: Yale University Press; 1995.

17.

Christopher Hodson. 'In Praise of the Third Estate': Religious and Social Imagery in the Early French Revolution. Eighteenth-Century Studies [Internet]. The Johns Hopkins University Press American Society for Eighteenth-Century Studies (ASECS) The Johns Hopkins University Press; 2001;34(3):337-362. Available from: http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/30053983?seq=1#page_scan_tab_contents

18.

Hunt L. 'Engraving the Republic: Prints and Propaganda in the French Revolution'. History Today [Internet]. 30th ed. 1980;11-17. Available from: <https://arlr.iii.com/nonret~S0&atitle=Engraving+the+Republic:+Prints+and+Propaganda+in+the+French+Revolution%99&title=History+Today&aufirst=Lynn&auinit=&aulast=Hunt&issn=&eissn=&coden=&volume=&issue=&spage=11&epage=17&quarter=&ssn=&date=1980&sid=&reqtype3>

19.

Roberts W. Jacques-Louis David, revolutionary artist: art, politics and the French Revolution. Chapel Hill: University of North Carolina Press; 1989.

20.

Imaging the French Revolution [Internet]. Available from:
<http://chnm.gmu.edu/revolution/imaging/>

21.

Cataloguing the Tableaux de la révolution [Internet]. Available from:
<http://www.waddesdon.org.uk/collection/special-projects/tableaux-project>

22.

"War, Terror and the Resistance to the Revolution". Liberty, Equality, Fraternity: Exploring the French Revolution [Internet]. Available from:
<http://chnm.gmu.edu/revolution/chap7a.html>

23.

Bryson N. Tradition and desire: from David to Delacroix. Cambridge: Cambridge University Press; 1984.

24.

Crow TE. Emulation: making artists for revolutionary France. New Haven: Yale University Press; 1995.

25.

Herbert RL. David, Voltaire, Brutus and the French Revolution: an essay in art and politics. (New York: Viking Press; 1973.

26.

Honour H. Neo-classicism. Harmondsworth: Penguin; 1991.

27.

Huet MH. Rehearsing the revolution: the staging of Marat's death, 1793-1797. Berkeley: University of California Press; 1982.

28.

Irwin DG. Neoclassicism. London: Phaidon; 1997.

29.

Roberts W. Jacques-Louis David, revolutionary artist: art, politics and the French Revolution. Chapel Hill: University of North Carolina Press; 1989.

30.

Detroit Institute of Arts, Galeries nationales du Grand Palais (France). French painting 1774-1830: the age of revolution. Grand Palais, Paris, 16 November 1974-3 February 1975. The Detroit Institute of Arts, 5 March-4 May 1975. The Metropolitan Museum of Art, New York, 12 June-7 September 1975. English Language ed. Detroit: Distributed by Wayne State University Press;

31.

Sloane J. 'David, Robespierre and the Death of Bara'. Gazette des Beaux Arts. :143.-160.

32.

Vaughan W, Weston H. Jacques-Louis David's Marat. Cambridge: Cambridge University Press; 2000.

33.

Weston H. 'Jacques-Louis David's La Mort de Joseph Bara: a tale of revolutionary myths and modern fantasies'. Paragraph [Internet]. 19th ed. (no 3):234-250. Available from: <https://arlr.iii.com/nonret~S0&atitle=Jacques-Louis+David%99s+La+Mort+de+Joseph+Bara:+a+tale+of+revolutionary+myths+and+modern+fantasies%99&title=Paragraph&aufirst=Helen&auinit=&aulast=Weston&issn=&eissn=&p;coden=&volume=&issue=no+3&spage=234&epage=250.&quarter=&ssn=&date=Nove&sid=&reqtype3>

34.

Honour H. Neo-classicism [Internet]. Harmondsworth: Penguin; 1991. Available from: <http://www2.warwick.ac.uk/services/library/search/extracts/ha/ha2b8/>

35.

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

36.

Brookner A. Romanticism and its discontents. London: Viking; 2000.

37.

Eisenman S, Crow TE. Nineteenth century art: a critical history. 4th ed. New York: Thames & Hudson; 2011.

38.

Crow TE. Emulation: making artists for revolutionary France. New Haven: Yale University Press; 1995.

39.

Seznec J, Haskell F, Levi A, Shackleton R. The artist and the writer in France: essays in honour of Jean Seznec. Oxford: Clarendon Press; 1974.

40.

Munhall E. Portraits of Napoleon. Yale French Studies. 1960;(26).

41.

Porterfield TB. The allure of empire: art in the service of French imperialism, 1798-1836. Princeton, N.J.: Princeton University Press; 1998.

42.

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

43.

Roberts W. Jacques-Louis David, revolutionary artist: art, politics and the French Revolution. Chapel Hill: University of North Carolina Press; 1989.

44.

James Henry Rubin. Gros and Girodet. *The Burlington Magazine* [Internet]. Burlington Magazine Publications Ltd. Burlington Magazine Publications Ltd.; 1979;121(920). Available from:
http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/879806?seq=1#page_scan_tab_contents

45.

Vaughan W. Romantic art [Internet]. London: Thames and Hudson; 1978. Available from:
<http://www2.warwick.ac.uk/services/library/search/extracts/ha/ha2b8/>

46.

Athanassoglou-Kallmyer NM. French images from the Greek War of Independence 1821-1830: art and politics under the Restoration [Internet]. New Haven, Conn: Yale University Press; 1989. Available from:
<http://www2.warwick.ac.uk/services/library/search/extracts/ha/ha2b8/>

47.

Athanassoglou-Kallmyer N. Gericault's Severed Heads and Limbs: The Politics and Aesthetics of the Scaffold. *The Art Bulletin*. 1992 Dec;74(4).

48.

Brookner A. Romanticism and its discontents. London: Viking; 2000.

49.

Bryson N. Tradition and desire: from David to Delacroix. Cambridge: Cambridge University Press; 1984.

50.

Eisenman S, Crow TE. Nineteenth century art: a critical history. 4th ed. New York: Thames & Hudson; 2011.

51.

Eitner L. Géricault's Raft of the Medusa. [London: Phaidon distributed in the U.S. by Praeger, New York; 1972.

52.

Grigsby DG. Extremities: painting empire in post-revolutionary France. New Haven: Yale University Press; 2002.

53.

Guilbaut S, Ryan M, Watson S, Morris and Helen Belkin Art Gallery. Théodore Géricault: the alien body : tradition in chaos. Vancouver: Morris and Helen Belkin Art Gallery, University of British Columbia; 1997.

54.

Paul Joannides. Colin, Delacroix, Byron and the Greek War of Independence. The Burlington Magazine [Internet]. Burlington Magazine Publications Ltd. Burlington Magazine Publications Ltd.; 1983;125(965):495–500. Available from: http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/881314?seq=1#page_scan_tab_contents

55.

Porterfield TB. The allure of empire: art in the service of French imperialism, 1798-1836. Princeton, N.J.: Princeton University Press; 1998.

56.

Rosenblum R. Jean-Auguste-Dominique Ingres. London: Thames and Hudson; 1967.

57.

Wright BS. Painting and history during the French Restoration: abandoned by the past. Cambridge: Cambridge University Press; 1997.

58.

Adhémar J. Graphic art of the 18th century [Internet]. London: Thames & Hudson; 1964. Available from: <http://www2.warwick.ac.uk/services/library/search/extracts/ha/ha2b8/>

59.

Baetjer K, Rosenthal M, Denver Art Museum. Glorious nature: British landscape painting, 1750-1850 [Internet]. London: Zwemmer; 1993. Available from: <http://www2.warwick.ac.uk/services/library/search/extracts/ha/ha2b8/>

60.

Barrell J. The dark side of the landscape: the rural poor in English painting, 1730-1840. Cambridge: CUP; 1980.

61.

Bermingham A. Landscape and ideology: the English rustic tradition, 1740-1860. London: Thames and Hudson; 1987.

62.

Bindman D, Dawson A, Jones M, British Museum. The shadow of the guillotine: Britain and the French Revolution [Internet]. London: British Museum Publications; 1989. Available from: <http://www2.warwick.ac.uk/services/library/search/extracts/ha/ha2b8/>

63.

Boime A. Art in an age of revolution, 1750-1800. Chicago: University of Chicago Press; 1987.

64.

Daniels S. Fields of vision: landscape imagery and national identity in England and the United States. Cambridge: Polity Press; 1993.

65.

Domenici K. James Gillray: An English Source for David's Les Sabines. The Art Bulletin. 1983 Sep;65(3).

66.

Donald D, Paul Mellon Centre for Studies in British Art. The Age of caricature: satirical prints in the reign of George III. New Haven: Published for the Paul Mellon Centre for Studies in British Art by Yale University Press; 1996.

67.

Godfrey RT, Hallett M, Tate Britain (Gallery). James Gillray: the art of caricature. London: Tate Publishing; 2001.

68.

Kriz KD, Paul Mellon Centre for Studies in British Art. The idea of the English landscape painter: genius as alibi in the early nineteenth century. New Haven: Yale University Press for The Paul Mellon Centre for Studies in British Art; 1997.

69.

Art in bourgeois society, 1790-1850 / edited by Andrew Hemingway & William Vaughan. Available from:
http://encore.lib.warwick.ac.uk/iii/encore/search/C__S%20Art%20in%20Bourgeois%20Society%201790-1850.__Orightresult__U?lang=eng&suite=cobalt

70.

Pressly WL, Zoffany J. The French Revolution as blasphemy: Johan Zoffany's paintings of the massacre at Paris, August 10, 1792. Berkeley, Calif: University of California Press; 1999.

71.

Bicknell P, Fitzwilliam Museum. Beauty, horror and immensity: picturesque landscape in Britain, 1750-1850 [Internet]. Cambridge: Cambridge University Press; 1981. Available from: <http://www2.warwick.ac.uk/services/library/search/extracts/ha/ha2b8/>

72.

Adams H. The Blakean Aesthetic. The Journal of Aesthetics and Art Criticism. 1954 Dec;13(2).

73.

Art in an age of revolution, 1750-1800 / Albert Boime. Available from: http://encore.lib.warwick.ac.uk/iii/encore/search/C__S%20Art%20in%20an%20Age%20of%20Revolution%201750-1800__Orightrresult?lang=eng&suite=cobalt

74.

Brown DB. Romanticism. London: Phaidon; 2001.

75.

Honour H. Romanticism. Harmondsworth: Penguin; 1981.

76.

Butlin M, Blake W, Paul Mellon Centre for Studies in British Art. The paintings and drawings of William Blake: Text. New Haven: Published for the Paul Mellon Centre for Studies in British Art by Yale University Press; 1981.

77.

Myrone M, Frayling C, Warner M, Tate Gallery. Gothic nightmares: Fuseli, Blake and the

romantic imagination. London: Tate; 2006.

78.

Schiff G, Hofmann W, Fuseli H, Twohig S, Tate Gallery. Henry Fuseli, 1741-1825. London: Tate Gallery Publications; 1975.

79.

Tömöry P, Fuseli H. The life and art of Henry Fuseli. London: Thames and Hudson; 1972.

80.

Tomlinson JA. From El Greco to Goya: painting in Spain, 1561-1828 [Internet]. London: Laurence King; 2012. Available from: <http://www2.warwick.ac.uk/services/library/search/extracts/ha/ha2b8/>

81.

Adhémar J. Graphic art of the 18th century. London: Thames & Hudson; 1964.

82.

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

83.

Levey M. Rococo to revolution: major trends in eighteenth-century painting [Internet]. London: Thames and Hudson; 1977. Available from: <http://www2.warwick.ac.uk/services/library/search/extracts/ha/ha2b8/>

84.

Francisco Goya y Lucientes, 1746-1828
1746-1828 : rétrospective
José Gudiol

Francisco Goya y Lucientes
Goya : Francisco de Goya y Lucientes / text by
Los caprichos / by Francisco Goya y Lucientes. With a new

introd. by Philip Hofer. Available from:

http://encore.lib.warwick.ac.uk/iii/encore/search/C__SFrancisco%20Goya%20y%20Lucientes%2C%201746-1828.__Orightresult__U?lang=eng&suite=cobalt

85.

Tomlinson JA. Goya in the twilight of enlightenment. New Haven: Yale University Press; 1992.

86.

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

87.

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

88.

Rosen C, Zerner H. Romanticism and realism: the mythology of nineteenth century art. London: Faber and Faber; 1984.

89.

Caspar David Friedrich, 1774-1840 : romantic landscape painting in Dresden / [by] William Vaughan, Helmut Börsch-Supan, Hans Joachim Neidhardt. Available from:
http://encore.lib.warwick.ac.uk/iii/encore/search/C__SCaspar%20David%20Friedrich%2C%201774-1840%3A%20Romantic%20Landscape%20Painting%20in%20Dresden.__Orightresult__U?lang=eng&suite=cobalt

90.

Vaughan W. German romantic painting. New Haven: Yale University Press; 1980.