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**Paul Delaroche** [Painting History](#) *Paul Delaroche* *Paul Delaroche* *Paul Delaroche* **Paul Delaroche, A Study in Nineteenth-century French History Painting** **Paul Delaroche** **Paul Delaroche: Drawings and Paintings** **Napoleonic Painting from Gros to Delaroche** *Historical Painting Techniques, Materials, and Studio Practice* **Painting Texas History to 1900** **A History of French Painting from Its Earliest to Its Latest Practice** **Dictionary of Artists' Models** [Representing the Past in the Art of the Long Nineteenth Century](#) *History and Art History* **Napoleonic Painting from Gros to Delaroche** **"Art, Theatre, and Opera in Paris, 1750-1850"** *The Oxford Handbook of the English Revolution* **On Historical Distance** [The Culture of History](#) ["Painting and Narrative in France, from Poussin to Gauguin"](#) **The Spectacular Past** [Encyclopedia of the Romantic Era, 1760-1850](#) [Mobility and Fantasy in Visual Culture](#) [Mrs. Stephens' Illustrated New Monthly](#) [The History of Modern Painting](#) **Encyclopedia of Nineteenth-Century Photography** *Art and the Historical Film* [Walter Benjamin and the Arcades Project](#) [Seeing Sarah Bernhardt](#) [The History of Modern Painting](#) **Mrs. Stephens' New Monthly** [Historienmalerei als Spektakel](#) **Edward Armitage** **RA Queen Elizabeth I** **A Biographical History of the Fine Arts** **Art History for Filmmakers** *Picturing War in France, 1792-1856* [Paul Delaroche, 1797-1856](#) [The New International Encyclopaedia](#)

Before Modernism, narrative painting was one of the most acclaimed and challenging modes of picture-making in Western art, yet by the early twentieth century storytelling had all but disappeared from ambitious art. France was a key player in both the dramatic rise and the controversial demise of narrative art. This is the first book to analyse French painting in relation to narrative, from Poussin in the early seventeenth to Gauguin in the late nineteenth century. Thirteen original essays shed light on key moments and aspects of narrative and French painting through the study of artists such as Nicolas Poussin, Charles Le Brun, Jacques-Louis David, Paul Delaroche, Gustave Moreau, and Paul Gauguin. Using a range of theoretical perspectives, the authors study key issues such as temporality, theatricality, word-and-image relations, the narrative function of inanimate objects, the role played by viewers, and the ways in which visual narrative has been bound up with history painting. The book offers a fresh look at familiar material, as well as studying some little-known works of art, and reveals the centrality and complexity of narrative in French painting over the course of three centuries. From Eugene Delacroix's interpretation of the 1830 French revolution to Uli Edel's version of the Baader-Meinhof Gang, artistic representations of historical subjects are appealing and pervasive. Movies often adapt imagery from art history, including paintings of historical events. Films and art shape the past for us and continue to affect our interpretation of history. While historical films are often argued over for their adherence to "the facts," their real problem is realism: how can the past be convincingly depicted? Realism in the historical film genre is often nourished and given credibility by its use of painterly references. This book examines how art-historical images affect historical films by going beyond period detail and surface design to look at how profound ideas about history are communicated through pictures. *Art and the Historical Film: Between Realism and the Sublime* is based on case studies that explore the links between art and cinema, including American independent Western *Meek's Cutoff* (Kelly Reichardt, 2010), British heritage film *Belle* (Amma Asante, 2013), and Dutch national epic *Admiral* (Roel Reiné, 2014). The chapters create immersive worlds that communicate distinct ideas about the past through cinematography, production design, and direction, as the films adapt, reference, and transpose paintings by artists such as Rubens, Albert Bierstadt, and Jacques-Louis David. One of the most significant cultural documents of the Weimar Republic and Nazi era, Walter Benjamin's unfinished *Arcades Project* has had a remarkable impact on present-day cultural theory, urban studies, cultural studies and literary interpretation. Originally designed as a panoramic study chronicling the rise and decline of the Parisian shopping arcades, Benjamin's work combines imaginative peregrinations through the changing city-scape of nineteenth-century Paris with passages that read like a blueprint for a new cultural theory of modernity. *Walter Benjamin and the Arcades Project* provides the first comprehensive introduction to this extraordinary work accessible to English-language readers. The diverse range of issues explored include the nature of collecting, the anatomy of melancholy, the flâneur, the physiognomy of ruins, the dialectical image, Benjamin's relation to Baudelaire, the practice of history-writing, and modernity and architecture. Contributors include Susan Buck-Morss, Stanley Cavell, Jonathan Culler, Brigid Doherty, Barbara Johnson, Esther Leslie, Gerhard Richter, Andrew Benjamin, Howard Caygill, Beatrice Hanssen, Detlef Mertins, Elissa Marder, Tyrus Miller, and Irving Wohlfarth. Paul Delaroche was a French painter who achieved his greater successes painting history. He became famous in Europe for his melodramatic scenes that often portrayed subjects from English and French history. Delaroche aimed to depict his subjects and history with pragmatic realism. Delaroche was born into a generation that saw the stylistic conflicts between Romanticism and Davidian Classicism. Davidian Classicism was widely accepted and enjoyed by society so as a developing artist at the time of the introduction of Romanticism in Paris, Delaroche found his place between the two movements. Subjects from Delaroche's medieval and sixteenth and seventeenth-century history paintings appealed to Romantics while the accuracy of information along with the highly finished surfaces of his paintings appealed to Academics and Neoclassicism. Delaroche's works completed in the early 1830s most reflected the position he took between the two movements and were admired by contemporary artists of the time—the Execution of Lady Jane Grey (1833) was the most acclaimed of Delaroche's paintings in its day. Later in the 1830s, Delaroche exhibited the first of his major religious works. His change of subject and "the painting's austere manner" were ill-received by critics and after 1837, he stopped exhibiting his work altogether. At the time of his death in 1856, he was painting a series of four scenes from the Life of the Virgin. Only one work from this series was completed: the Virgin Contemplating the Crown of Thorns. *DivConceptions of distance* are foundational to historical thought, but Mark Salber Phillips gives the idea new subtlety and meaning. He argues that distance is a matter not just of time and space but also of form, affect, ideology, and understanding. In this exceptionally wide-ranging study, Phillips examines Renaissance, Enlightenment, and contemporary histories, as well as a broad spectrum of historical genres—including local history, literary history, counter-factual fiction, history painting, and museology. *Div "On Historical Distance* is a fascinating and very important book that should be read by all historians. Beautifully written in elegant, economical and engaging prose, the book wears its considerable learning very lightly. A deeply original, challenging and thought-provoking study of the evolving history of history by one of our leading historians of historiography, this book should provoke a lively debate among historians and should be assigned as essential reading for classes on historical methods and historiography."—John Marshall, John Hopkins University/div/div *Struggling to make sense of the Revolution of 1789*, the French in the nineteenth century increasingly turned to visual forms of historical representation in a variety of media. Maurice Samuels shows how new kinds of popular entertainment introduced during and after the Revolution transformed the past into a spectacle. The wax display (in which visitors circulated amid life-size statues of historical figures), the phantasmagoria show (in which images of historical personages were projected onto smoke or invisible screens), and the panorama (in which spectators viewed giant circular canvases depicting historical scenes) employed new optical technologies to entice crowds of spectators. Such entertainments, Samuels asserts, provided bourgeois audiences with an illusion of mastery over the past, allowing them to picture their new role as historical agents. Samuels demonstrates how the spectacular mode of historical representation pervaded historiography, drama, and the novel during the Romantic period. He then argues that the early Realist fiction of Balzac and Stendhal emerged as a critique of the spectacular historical imagination. By investigating how postrevolutionary France envisioned the past, Samuels illuminates a vital moment in the cultural history of modernity. Bridging the fields of conservation, art history, and museum curating, this volume contains the principal papers from an international symposium titled "Historical Painting Techniques, Materials, and Studio Practice" at the University of Leiden in Amsterdam, Netherlands, from June 26 to 29, 1995. The symposium—designed for art historians, conservators, conservation scientists, and museum curators worldwide—was organized by the Department of

Art History at the University of Leiden and the Art History Department of the Central Research Laboratory for Objects of Art and Science in Amsterdam. Twenty-five contributors representing museums and conservation institutions throughout the world provide recent research on historical painting techniques, including wall painting and polychrome sculpture. Topics cover the latest art historical research and scientific analyses of original techniques and materials, as well as historical sources, such as medieval treatises and descriptions of painting techniques in historical literature. Chapters include the painting methods of Rembrandt and Vermeer, Dutch 17th-century landscape painting, wall paintings in English churches, Chinese paintings on paper and canvas, and Tibetan thangkas. Color plates and black-and-white photographs illustrate works from the Middle Ages to the 20th century. Edward Armitage was a highly-esteemed 19th century artist who lived and worked at a time when the social fabric of Britain was being transformed by the Industrial Revolution and attitudes towards art were changing in favour of genres more appealing to the emerging middle classes. Coinciding with the 2017 bicentenary of Armitage's birth, the book is based on Jill Armitage's extensive research into her relative's life and work. Born in 1817 to a family of wealthy northern industrialists, Edward Armitage trained in Bohemian Paris before making his name in Britain as one of the artists chosen to redecorate the new Houses of Parliament. He was one of the first artists to make the long journey to the Crimea during the war against Russia, and one of the first to include recent archaeological discoveries in his paintings. He was appointed Professor and Lecturer on Painting at the Royal Academy in 1875, where his outspoken views were sometimes controversial. But as Armitage grew older, his serious, French style of painting became increasingly unfashionable. In this well-illustrated biography, Jill provides the first comprehensive account of Armitage's life and work, with detailed references to the social, historical and cultural context in which he lived. The book will appeal to fans of Armitage's paintings, as well as those with an interest in art history and the Victorian era. Discover the wonder of a natural wetlands habitat -- through the eyes of a frog. A colourful picture book which introduces young readers to the natural environment of frogs, to the range of flora and other fauna to be found there, and to how all these things are necessary for a healthy environment. The book is a perfect introduction for young children to a wide range of Australian plants and animals, to environmental and conservation issues, and to the need to care for the environment. The most famous stage actress of the nineteenth century, Sarah Bernhardt enjoyed a surprising renaissance when the 1912 multi-reel film *Queen Elizabeth* vaulted her to international acclaim. The triumph capped her already lengthy involvement with cinema while enabling the indefatigable actress to reinvent herself in an era of technological and generational change. Placing Bernhardt at the center of the industry's first two decades, Victoria Duckett challenges the perception of her as an anachronism unable to appreciate film's qualities. Instead, cinema's substitution of translated title cards for her melodic French deciphered Bernhardt for Anglo-American audiences. It also allowed the aging actress to appear in the kinds of longer dramas she could no longer physically sustain onstage. As Duckett shows, Bernhardt contributed far more than star quality. Her theatrical practice on film influenced how the young medium changed the visual and performing arts. Her promoting of experimentation, meanwhile, shaped the ways audiences looked at and understood early cinema. A leading-edge reappraisal of a watershed era, *Seeing Sarah Bernhardt* tells the story of an icon who bridged two centuries--and changed the very act of watching film. This book presents "The execution of Lady Jane Grey" with other major history paintings and preparatory sketches that made Delaroche's reputation during his lifetime. The authors also discuss varied visual and cross-cultural influences such as popular prints and theatre on his particular approach to depicting English history. Other inspirations are outlined, including the recent discovery that the probable model for Lady Jane Grey was a well-known Parisian actress, thus shedding further light on Delaroche's interest in theatre. This study is complemented by an essay by John Guy, the distinguished Tudor historian, who outlines the short life of Lady Jane Grey, Queen of England for nine days, and the development of her enduring mythical status as an innocent martyr. Exhibition: National Gallery, London, 24 February to 23 May 2010. *Paul Delaroche: Painting and Popular Spectacle* explores the connections between painting and an emergent popular visual culture in the early nineteenth century, which included new forms of optical entertainment such as Panoramas and Dioramas and innovation in fields such as illustration, art reproduction, and stage decor. Delaroche's paintings caused a sensation at the Paris Salon, with critics comparing the emotional response they elicited to that of popular melodrama. Yet his appeal to a certain type of spectator lay behind the increasingly hostile criticism to which his works were subjected, and has in our own time led to his uncertain status in the art historical canon. This book focuses on Delaroche's popularity with a newly expanded audience. Lacking in specialist knowledge, but nevertheless keen to engage with and deeply affected by art, the behaviour of this new public prompted lively discussions about who has the right to judge art and on what grounds. Working across disciplinary boundaries, this book proposes a new reading both of Delaroche and of the connections between the arts in this period. The artist emerges as a figure at the cutting edge of an emergent trans-medial popular visual culture in which we see the formation of modern spectatorship. Paul Delaroche was a hugely popular painter during his lifetime, first making his name with a series of historical scenes which enjoyed great acclaim at the Paris Salon. His renown extended far beyond his native country. Honored by almost every major academy, his pictures were sought by collectors in Britain, Germany, and Russia. One of his British patrons, Richard Seymour Conway (1800-1870), 4th Marquis of Hertford, acquired ten of his oil paintings and two watercolors. This group, one of the most extensive outside France, is in The Wallace Collection, which houses Lord Hertford's collections in what was once his London residence. Curator Stephen Duffy discusses in detail the twelve works, and in an introductory essay examines the life and career of the artist, on whom there will be also an exhibition at the National Gallery, London, 2010. This edited collection explores the intersection of historical studies and the artistic representation of the past in the long nineteenth century. The case studies provide not just an account of the pursuit of history in art within Western Europe but also examples from beyond that sphere. These cover canonical and conventional examples of history painting as well as more inclusive, 'popular' and vernacular visual cultural phenomena. General themes explored include the problematics internal to the theory and practice of academic history painting and historical genre painting, including compositional devices and the authenticity of artefacts depicted; relationships of power and purpose in historical art; the use of historical art for alternative Liberal and authoritarian ideals; the international cross-fertilisation of ideas about historical art; and exploration of the diverse influences of socioeconomic and geopolitical factors. This book will be of particular interest to scholars of the histories of nineteenth-century art and culture. In 850 analytical articles, this two-volume set explores the developments that influenced the profound changes in thought and sensibility during the second half of the eighteenth century and the first half of the nineteenth century. The Encyclopedia provides readers with a clear, detailed, and accurate reference source on the literature, thought, music, and art of the period, demonstrating the rich interplay of international influences and cross-currents at work; and to explore the many issues raised by the very concepts of Romantic and Romanticism. Since cinema's earliest days, literary adaptation has provided the movies with stories; and so we use literary terms like metaphor, metonymy and synecdoche to describe visual things. But there is another way of looking at film, and that is through its relationship with the visual arts - mainly painting, the oldest of the art forms. *Art History for Filmmakers* is an inspiring guide to how images from art can be used by filmmakers to establish period detail, and to teach composition, color theory and lighting. The book looks at the key moments in the development of the Western painting, and how these became part of the Western visual culture from which cinema emerges, before exploring how paintings can be representative of different genres, such as horror, sex, violence, realism and fantasy, and how the images in these paintings connect with cinema. Insightful case studies explore the links between art and cinema through the work of seven high-profile filmmakers, including Peter Greenaway, Peter Webber, Jack Cardiff, Martin Scorsese, Guillermo del Toro, Quentin Tarantino and Stan Douglas. A range of practical exercises are included in the text, which can be carried out singly or in small teams. Featuring stunning full-color images, *Art History for Filmmakers* provides budding filmmakers with a practical guide to how images from art can help to develop their understanding of the visual language of film. *Art, Theatre, and Opera in Paris, 1750-1850: Exchanges and Tensions* maps some of the many complex and vivid connections between art, theatre, and opera in a period of dramatic and challenging historical change, thereby deepening an understanding of familiar (and less familiar) artworks, practices, and critical strategies in the eighteenth and nineteenth centuries. Throughout this period, new types of subject matter were shared, fostering both creative connections and reflection on matters of decorum, legibility, pictorial, and dramatic structure. Correspondances were at work on several levels: conception, design, and critical judgement. In a time of vigorous social, political, and cultural contestation, the status and role of the arts and their interrelation came to be a matter of passionate public scrutiny. Scholars from art history, French theatre studies, and musicology trace some of those connections and clashes, making visible the intimately interwoven and entangled world of

the arts. Protagonists include Diderot, Sedaine, Jacques-Louis David, Ignace-Eugène-Marie Degotti, Marie Malibran, Paul Delaroche, Casimir Delavigne, Marie Dorval, the 'Bleeding Nun' from Lewis's *The Monk*, the Comte-François and Etienne-Jean Deluze. This Handbook brings together leading historians of the events surrounding the English revolution, exploring how the events of the revolution grew out of, and resonated, in the politics and interactions of the each of the Three Kingdoms - England, Scotland, and Ireland. It captures a shared British and Irish history, comparing the significance of events and outcomes across the Three Kingdoms. In doing so, the Handbook offers a broader context for the history of the Scottish Covenanters, the Irish Rising of 1641, and the government of Confederate Ireland, as well as the British and Irish perspective on the English civil wars, the English revolution, the Regicide, and Cromwellian period. The Oxford Handbook of the English Revolution explores the significance of these events on a much broader front than conventional studies. The events are approached not simply as political, economic, and social crises, but as challenges to the predominant forms of religious and political thought, social relations, and standard forms of cultural expression. The contributors provide up-to-date analysis of the political happenings, considering the structures of social and political life that shaped and were re-shaped by the crisis. The Handbook goes on to explore the long-term legacies of the crisis in the Three Kingdoms and their impact in a wider European context. This work marks the 400th anniversary of the death of one of England's greatest monarchs, a highly intelligent and successful ruler. The volume appeals to everyone interested in the charismatic character of Elizabeth I, her time and cultural afterlife. Contributors focus on important aspects of Elizabeth's subtle and resourceful political power and the longstanding struggle she faced at home and abroad as well as the threats posed to her realm. This edition presents a series of essays about fictional representations of Queen Elizabeth I in literature, music, and film. Articles illuminate the fascinating story of her numerous afterlives and their significance for the cultural history of England, its sense of identity and psyche. Essays investigate the ceremony, festivities, and dance practices at her court and bring to life the cultural significance of this colorful and extraordinary monarch. Christa Jansohn is professor of British culture at the University of Bamberg, Germany. Dramatic historical events have frequently provided subject matter for artists, particularly in pre-twentieth-century Texas, where works portraying historical, often legendary, events and individuals predominated. Until now, however, these paintings of Texas history have never received the kind of study given to historical, fictional, and film versions of the same events. *Painting Texas History to 1900* fills this gap with an interdisciplinary approach that explores these paintings both as works of art and as historical documents. The author examines the works of more than forty artists, including Henry McArdle, Theodore Gentilz, Robert Onderdonk, William Huddle, Frederic Remington, Friedrich Richard Petri, Arthur T. Lee, Seth Eastman, Sarah Hardinge, Frank Reaugh, W. G. M. Samuel, Carl G. von Iwonski, and Julius Stockfleth. He places each work within its historical and cultural context to show why such subject matter was chosen, why it was depicted in a particular way, and why such a depiction gained popular acceptance. For example, paintings of heroic events of the Texas Revolution were especially popular in the years following the Civil War, when, in Ratcliffe's view, Texans needed such images to assuage the loss of the war and the humiliation of Reconstruction. Though the paintings cut across traditional art history categories—from the pictographs of early historic Indians to European-inspired oil paintings—they are bound together by their artists' intent for them to function as historically evocative documents. With their visual narratives of events that characterized all of America's westward expansion—Indian encounters, military battles, farming, ranching, surveying, and the closing of the frontier—these works add an important chapter to the story of the American West. First Published in 2001. Routledge is an imprint of Taylor & Francis, an informa company. In this original and widely researched book, Billie Melman explores the culture of history during the age of modernity. Her book is about the production of English pasts, the multiplicity of their representations and the myriad ways in which the English looked at history (sometimes in the most literal sense of 'looking') and made use of it in a social and material urban world, and in their imagination. Covering the period between the Napoleonic Wars and the Coronation of 1953, Melman recoups the work of antiquarians, historians, novelists and publishers, wax modellers, cartoonists and illustrators, painters, playwrights and actors, reformers and educationalists, film stars and their fans, musicians and composers, opera-fans, and radio listeners. Avoiding a separation between 'high' and 'low' culture, Melman analyses nineteenth-century plebeian culture and twentieth-century mass-culture and their venues - like Madame Tussaud's Chamber of Horrors, panoramas, national monuments like the Tower of London, and films - as well as studying forms of 'minority' art - notably opera. She demonstrates how history was produced and how it circulated from texts, visual images, and sounds, to people and places and back to a variety of texts and images. While paying attention to individuals' making-do with culture, Melman considers constrictions of class, gender, the state, and the market-place on the consumption of history. Focusing on two privileged pasts, the Tudor monarchy and the French Revolution, the latter seen as an English event and as the framework for narrating and comprehending history, Melman shows that during the nineteenth century, the most popular, longest-enduring, and most highly commercialized images of the past represented it not as cosy and secure, but rather as dangerous, disorderly, and violent. The past was also imagined as an urban place, rather than as rural. In Melman's account, City not green Country, is the centre of a popular version of the past whose central images are the dungeon, the gallows, and the guillotine. This volume offers a varied and informed series of approaches to questions of mobility—actual, social, virtual, and imaginary—as related to visual culture. Contributors address these questions in light of important contemporary issues such as migration; globalization; trans-nationality and trans-cultural difference; art, space and place; new media; fantasy and identity; and the movement across and the transgression of the proprieties of boundaries and borders. The book invites the reader to read across the collection, noting differences or making connections between media and forms and between audiences, critical traditions and practitioners, with a view to developing a more informed understanding of visual culture and its modalities of mobility and fantasy as encouraged by dominant, emergent, and radical forms of visual practice. From the walls of the Salon to the pages of weekly newspapers, war imagery was immensely popular in postrevolutionary France. This fascinating book studies representations of contemporary conflict in the first half of the 19th century and explores how these pictures provided citizens with an imaginative stake in wars being waged in their name. As she traces the evolution of images of war from a visual form that had previously been intended for mostly elite audiences to one that was enjoyed by a much broader public over the course of the 19th century, Katie Hornstein carefully considers the influence of emergent technologies and popular media, such as lithography, photography, and panoramas, on both artistic style and public taste. With close readings and handsome reproductions in various media, from monumental battle paintings to popular prints, *Picturing War in France, 1792-1856* draws on contemporary art criticism, war reporting, and the burgeoning illustrated press to reveal the crucial role such images played in shaping modern understandings of conflict. The *Encyclopedia of Nineteenth-Century Photography* is the first comprehensive encyclopedia of world photography up to the beginning of the twentieth century. It sets out to be the standard, definitive reference work on the subject for years to come. Its coverage is global - an important 'first' in that authorities from all over the world have contributed their expertise and scholarship towards making this a truly comprehensive publication. The Encyclopedia presents new and ground-breaking research alongside accounts of the major established figures in the nineteenth century arena. Coverage includes all the key people, processes, equipment, movements, styles, debates and groupings which helped photography develop from being 'a solution in search of a problem' when first invented, to the essential communication tool, creative medium, and recorder of everyday life which it had become by the dawn of the twentieth century. The sheer breadth of coverage in the 1200 essays makes the *Encyclopedia of Nineteenth-Century Photography* an essential reference source for academics, students, researchers and libraries worldwide. Through a series of cross-disciplinary and interdisciplinary interventions, leading international scholars of history and art history explore ways in which the study of images enhances knowledge of the past and informs our understanding of the present. Spanning a diverse range of time periods and places, the contributions cumulatively showcase ways in which ongoing dialogue between history and art history raises important aesthetic, ethical and political questions for the disciplines. The volume fosters a methodological awareness that enriches exchanges across these distinct fields of knowledge. This innovative book will be of interest to scholars in art history, cultural studies, history, visual culture and historiography.

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