

Making and Meaning in Western Art (Semester 1)

View Online



Alpers, Svetlana & Rembrandt. (1988). *Rembrandt's enterprise: the studio and the market*. Thames and Hudson.

Apollo. (n.d.).

Armstrong, Carol. (2002). *Manet Manette*. Yale University Press.

Ashok, R. (1999). Rubens's Peace and War. *National Gallery Technical Bulletin*, 20, 89–95.
<http://www.nationalgallery.org.uk/technical-bulletin/roy1999b>

Baker, Malcolm. (1984). Roubiliac and his European background. *Apollo*, 120, 106–113.

Baker, Malcolm. (1992). Roubiliac's Argyll Monument and the Interpretation of Eighteenth-Century Sculptors' Designs. *The Burlington Magazine*, 134(1077), 785–797.
http://www.jstor.org.oxfordbrookes.idm.oclc.org/stable/885351?seq=1#page_scan_tab_contents

Baker, Malcolm & Victoria and Albert Museum. (2000). *Figured in marble: the making and viewing of eighteenth-century sculpture: Vol. V&A studies in the history of art and design*. V&A Publications.

Bareau, Juliet Wilson. (1986). *The Hidden Face of Manet. An Investigation of the Artist's Working Processes [Exhibition Catalog]*. *The Burlington Magazine*, 128(997).
http://www.jstor.org.oxfordbrookes.idm.oclc.org/stable/882487?seq=1#page_scan_tab_contents

Baudelaire, Charles. (1995). *The Painter of Modern Life*. In *The painter of modern life and other essays: Vol. Arts&letters (2nd ed)*. Phaidon.

Baxandall, M. (1972). *Painting and experience in fifteenth century Italy: a primer in the social history of pictorial style*. Clarendon Press.

Baxandall, Michael. (1988). *Painting and experience in fifteenth century Italy: a primer in the social history of pictorial style (2nd ed)*. Oxford University Press.

Bedaux, Jan Baptist. (1990). *The reality of symbols: studies in the iconography of Netherlandish art 1400-1800*. Gary Schwartz.

Belkin, Kristin Lohse. (1998). *Rubens: Vol. Art&ideas*. Phaidon.

Bertelsen, Lance. (1983). *The Interior Structures of Hogarth's Marriage à la mode*. Art

History, 6(2), 131-142.

<http://search.ebscohost.com.oxfordbrookes.idm.oclc.org/login.aspx?direct=true&db=a9h&AN=19342934&site=ehost-live>

Bindman, D. (1997). The nature of satire in the modern moral subject. In *The Dumb show: image and society in the works of William Hogarth: Vol. Studies on Voltaire and the eighteenth century*. Voltaire Foundation.

Bindman, David, Baker, Malcolm, & Paul Mellon Centre for Studies in British Art. (1995). *Roubiliac and the eighteenth-century monument: sculpture as theatre*. Yale University Press for the Paul Mellon Centre for Studies in British Art.

Bindman, David, Hogarth and his times (Exhibition), British Museum, Parnassus Foundation, National Gallery of Canada, Miriam and Ira D. Wallach Art Gallery, & University of California, Berkeley. (1997). *Hogarth and his times: serious comedy*. Published for the Trustees of the British Museum by British Museum Press in association with the Parnassus Foundation.

Bindman, David & Hogarth, William. (1981). *Hogarth: Vol. World of art library*. Thames and Hudson.

Boime, A. (1965). Seurat and Piero della Francesca. *The Art Bulletin*, 47(2).
<https://doi.org/10.2307/3048261>

Bomford, D. & Ashok, R. (1982). Hogarth's *Marriage à la mode*. *National Gallery Technical Bulletin*, 6, 44-67. http://www.nationalgallery.org.uk/technical-bulletin/bomford_roy1982b

Bomford, David, Brown, Christopher, Roy, Ashok, & National Gallery (Great Britain). (1988). *Rembrandt: Vol. Art in the making*. National Gallery Publications.

Bomford, David & National Gallery (Great Britain). (1989). *Italian painting before 1400: Vol. Art in the making*. National Gallery.
https://contentstore.cla.co.uk/EReader/Index?guid=1f120b29-b4f9-ea11-80cd-005056af4099&pcid=2393529&t=eyJhbGciOiJIUzI1NiIsInR5cCI6IkpXVCJ9.eyJqdGkiOiI4NGM4MGMwNC1IM2Y2LTQ4YTctODk1NS1kMmRhYjEyODE3NGliLCJuYmYiOiJlE2ODg1NDkzMzgsImV4cCI6MTY4ODU0OTYzOCwiaWF0IjoxNjg4NTQ5MzM4LCJpc3MiOiJlEQ1MiLCJhdWQiOiJlSZWFkZlXlifQ.YOq_KtaGth-1JUK2Y3yz8DEhD0ckHeH25uY-xtbsBh4&b=False

Bomford, Kate. (2004). Friendship and immortality: Holbein's Ambassadors revisited. *Renaissance Studies*, 18(4), 544-581. <https://doi.org/10.1111/j.1477-4658.2004.00077.x>

Boulton, S. (1984). Church under a cloud. *Turner Studies: His Art & Epoch 1775-1851*, 3(2), 29-44.

Brendel, Otto J. (1955). Borrowings from Ancient Art in Titian. *The Art Bulletin*, 37(2), 113-126.
http://www.jstor.org.oxfordbrookes.idm.oclc.org/stable/3050703?seq=1#page_scan_tab_contents

Broude, Norma. (1978). *Seurat in perspective: Vol. The artists in perspective series*. Prentice-Hall.

Brown, M.R. (2012). Yet another look at the Bar: Manet, Duranty, and the double view. In *Perspectives on Manet*. Ashgate.

Butlin, Martin, Joll, Evelyn, Turner, J. M. W., & Tate Gallery. (1977). *The paintings of J.M.W. Turner: Vol. Studies in British art*. Yale University Press for the Paul Mellon Centre for Studies in British Art and the Tate Gallery.

Cachin,
Franc

oise, Moffett, Charles S., Metropolitan Museum of Art (New York, N.Y.), & Galeries nationales du Grand Palais (France). (1983). *Manet 1832-1883*. Metropolitan Museum of Art.

Campbell, Lorne. (1990). *Renaissance portraits: European portrait-painting in the 14th, 15th, and 16th centuries*. Yale University Press.

Campbell, Lorne. (2008). *Renaissance faces: Van Eyck to Titian*. National Gallery.

Campbell, Lorne & National Gallery (Great Britain). (1998). *The fifteenth century Netherlandish schools: Vol. National Gallery catalogues*. National Gallery.

Carter, I. (1997). Rain, Steam and What? *Oxford Art Journal*, 20(2), 3-12.
<https://doi.org/10.1093/oxartj/20.2.3>

Cartoons Restored to View: the Raphael Gallery at the Victoria and Albert Museum. (1997). *Renaissance Studies*, 11(4), 434-465. <https://doi.org/10.1111/j.1477-4658.1997.tb00030.x>

Cavalli-Bjo

rkman,
Go

rel & Nationalmuseum (Sweden). (1987). *Bacchanals by Titian and Rubens: papers given at a symposium in Nationalmuseum, Stockholm, March 18-19, 1987: Vol. Nationalmusei skriftserie*. Nationalmuseum.

Cennini, Cennino & Thompson, Daniel V. (1960). *The craftsman's handbook: the Italian 'Il libro dell' arte': Vol. Dover books on art history*. Dover Publications.

Chapman, H. Perry. (1990). *Rembrandt's self-portraits: a study in seventeenth-century identity*. Princeton University Press.

Christiansen, Keith & Metropolitan Museum of Art (New York, N.Y.). (2008). *Duccio and the origins of western painting*. Metropolitan Museum of Art.
<https://www-jstor-org.oxfordbrookes.idm.oclc.org/stable/25434148>

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

Clark, T. J. (1999). *The painting of modern life: Paris in the art of Manet and his followers*

(Rev. ed). Thames & Hudson.

Collins, Bradford R. (1996). *12 views of Manet's Bar: Vol. The Princeton series in nineteenth-century art, culture, and society*. Princeton University Press.

Constable, John & Beckett, R. B. (1966). *John Constable's correspondence Vol 4: Vol. Suffolk Records Society*. Suffolk Records Society.

Constable, John & Beckett, R. B. (1967). *John Constable's correspondence Vol 5: Vol. Suffolk Records Society*. Suffolk Records Society.

Constable, John & Beckett, R. B. (1970). *John Constable's discourses: Vol. Suffolk Records Society*. Suffolk Records Society.

Constable, John, Beckett, R. B., & Constable, John. (1968). *John Constable's correspondence Vol. 6: Vol. Suffolk Records Society*. Suffolk Records Society.

Constable, John, Beckett, R. B., & Suffolk Records Society. (1976a). *John Constable's correspondence Vol 1*. Boydell Press [for the Suffolk Records Society].

Constable, John, Beckett, R. B., & Suffolk Records Society. (1976b). *John Constable's correspondence Vol 1*. Boydell Press [for the Suffolk Records Society].

Constable, John, Constable, John, & Beckett, R. B. (1964). *John Constable's correspondence Vol 2: Vol. Suffolk Records Society*. Suffolk Records Society.

Constable, John, Constable, John, & Beckett, R. B. (1965). *John Constable's correspondence Vol 3*. Suffolk Records Society.

Constable, John, Parris, Leslie, Shields, Conal, Fleming-Williams, Ian, & Tate Gallery. (1975). *John Constable, further documents and correspondence: Vol. Suffolk Records Society*. Tate Gallery Publications.

Cowley, Robert L. S. (1983). *Marriage a-la-mode: a review of Hogarth's narrative art*. Manchester University Press.

Craske, Matthew. (2000). *William Hogarth: Vol. British artists*. Tate Publishing.

Craske, Matthew & Paul Mellon Centre for Studies in British Art. (2008). *The silent rhetoric of the body: a history of monumental sculpture and commemorative art in England, 1720-1770*. Yale University Press.

David Bindman. (1981). *Roubiliac in Westminster Abbey*. *Oxford Art Journal*, 4(2), 10-16. http://www.jstor.org.oxfordbrookes.idm.oclc.org/stable/1360135?seq=1#page_scan_tab_contents

Davies, Martin, Gordon, Dillian, & National Gallery (Great Britain). (1988). *The early Italian schools before 1400: Vol. National Gallery catalogues (Rev. ed)*. National Gallery.

Davies, Martin & National Gallery (Great Britain). (1957). *French school (2nd ed. (revised))*. National Gallery.

- Dekker, Elly, & Lippincott, Kristen. (1999). The Scientific Instruments in Holbein's Ambassadors: A Re-Examination. *Journal of the Warburg and Courtauld Institutes*, 62, 93–125.
http://www.jstor.org.oxfordbrookes.idm.oclc.org/stable/751384?seq=1#page_scan_tab_contents
- Donovan, Fiona & Paul Mellon Centre for Studies in British Art. (2004). *Rubens and England*. Yale University Press.
- Downes, Kerry. (1980). *Rubens. Jupiter*.
- Dunkerton, Jill. (1991). *Giotto to Dürer: early Renaissance painting in the National Gallery*. Yale University Press in association with National Gallery Publications.
- Dunkerton, Jill, Foister, Susan, & Penny, Nicholas. (1999a). *Dürer to Veronese: sixteenth-century painting in the National Gallery*. Yale University Press in association with National Gallery Publications.
- Dunkerton, Jill, Foister, Susan, & Penny, Nicholas. (1999b). *Dürer to Veronese: sixteenth-century painting in the National Gallery*. Yale University Press in association with National Gallery Publications.
- Egerton, Judy & National Gallery (Great Britain). (1997). *Hogarth's Marriage A-la-mode*. National Gallery.
- Egerton, Judy & National Gallery (Great Britain). (1998a). *The British school: Vol. National Gallery catalogues*. National Gallery Publications.
- Egerton, Judy & National Gallery (Great Britain). (1998b). *The British school: Vol. National Gallery catalogues*. National Gallery Publications.
- Einberg, E., & Hogarth, W. (2016). *William Hogarth: a complete catalogue of the paintings*. Yale University Press.
- Fermor, Sharon, & Derbyshire, Alan. (1998). The Raphael Tapestry Cartoons Re-Examined. *The Burlington Magazine*, 140(1141), 236–250.
http://www.jstor.org.oxfordbrookes.idm.oclc.org/stable/887859?seq=1#page_scan_tab_contents
- Fermor, Sharon, Raphael, & Victoria and Albert Museum. (1996). *The Raphael tapestry cartoons: narrative, decoration, design*. Scala Books in association with the Victoria and Albert Museum.
- Finley, G. (1988). Turner and the steam revolution. *Gazette Des Beaux-Arts*, 112 (July-August), 19–30.
- Fleming-Williams, Ian. (1990). *Constable and his drawings*. Philip Wilson.

Foister, Susan, Jones, Sue, Cool, Delphine, & National Gallery (Great Britain). (2000). Investigating Jan van Eyck. Brepols.

Foister, Susan, Roy, Ashok, Wyld, Martin, & National Gallery (Great Britain). (1997). Holbein's ambassadors: making & meaning: Vol. Making&meaning. National Gallery.

Foister, Susan & Tate Britain (Gallery). (2006). Holbein in England. Tate.

Gage, J. (1972). Turner: Rain, steam and speed: Vol. Art in context. Allen Lane the Penguin Press.

Gage, John. (1972). Turner: Rain, steam and speed: Vol. Art in context. Viking Press.

Gage, John. (1973). Gautier, Turner and John Martin. The Burlington Magazine, 115(843). http://www.jstor.org.oxfordbrookes.idm.oclc.org/stable/877386?seq=1#page_scan_tab_contents

Galvin, Carol. (1990). The Construction of Roubiliac's Shelburne and Argyll Models. The Burlington Magazine, 132(1053). http://www.jstor.org.oxfordbrookes.idm.oclc.org/stable/884511?seq=1#page_scan_tab_contents

Goodgel, D. (1978). The Camerino of Alfonso d'Este. Art History: Journal of the Association of Art Historians, 1.

Gordon, Dillian. (1992). A New Discovery in the Wilton Diptych. The Burlington Magazine, 134(1075), 662-667. http://www.jstor.org.oxfordbrookes.idm.oclc.org/stable/885276?seq=1#page_scan_tab_contents

Gordon, Dillian, Monnas, Lisa, & Elam, Caroline. (1997). The regal image of Richard II and the Wilton Diptych. Harvey Miller.

Gordon, Dillian & National Gallery (Great Britain). (1993). The Wilton Diptych: Vol. Making&meaning. National Gallery Publications.

Gould, C. H. M. (1976). The studio of Alfonso d'Este and Titian's Bacchus and Ariadne: a re-examination of the chronology of the Bacchanals and of the evolution of one of them. National Gallery.

Gould, Cecil. (1976). Seurat's 'Bathers, Asnie

res' and the crisis of Impressionism: Vol. Painting in focus. National Gallery.

Gould, Cecil & National Gallery (Great Britain). (1975). The sixteenth-century Italian schools: Vol. National Gallery catalogues. National Gallery Publications.

Hall, Edwin. (1994). The Arnolfini betrothal: medieval marriage and the enigma of Van Eyck's double portrait: Vol. California studies in the history of art. University of California Press.

Hallett, Mark. (2000). Hogarth: Vol. Art&ideas. Phaidon.

Hallett, Mark, Riding, Christine, Tate Britain (Gallery), & Muse

e du Louvre. (2006). Hogarth. Tate.

Hamilton, George Heard. (1954). Manet and his critics: Vol. Yale historical publications : History of art. Yale U.P.; Oxford U.P.

Harbison, Craig. (1990). Sexuality and Social Standing in Jan van Eyck's Arnolfini Double Portrait. *Renaissance Quarterly*, 43(2), 249–291.
http://www.jstor.org.oxfordbrookes.idm.oclc.org/stable/2862365?seq=1#page_scan_tab_contents

Harwood, E.S. (1985). Constable's 'Church under a cloud' : some further observations. *Turner Studies: His Art & Epoch 1775-1851*, 5(1), 27–28.

Hemingway, Andrew. (1992). Landscape imagery and urban culture in early nineteenth-century Britain. Cambridge University Press.

Herbert, Robert L. (1988). Impressionism: art, leisure and Parisian society. Yale University Press.

Herbert, Robert L., Cachin, Franc

oise, Metropolitan Museum of Art (New York, N.Y.), & Galeries nationales du Grand Palais (France). (1991). Georges Seurat, 1859-1891. Metropolitan Museum of Art.

Hicks, Carola. (2011). Girl in a green gown: the history and mystery of the Arnolfini portrait . Chatto & Windus.

Hogarth, W. (1966). Hogarth's 'Apology for painters'. *Walpole Society*, 41.

Hogarth, William & Burke, Joseph. (1955). The analysis of beauty, with the rejected passages from the manuscript and autobiographical notes. Clarendon Press.

Hogarth, William & Paulson, Ronald. (1970). Hogarth's graphic works (Rev. ed). Yale University Press.

Hogarth, William, Paulson, Ronald, & Paul Mellon Centre for Studies in British Art. (1997). The analysis of beauty. Published for the Paul Mellon Centre for British Art by Yale University Press.

Holberton, Paul. (1986). Battista Guarino's Catullus and Titian's 'Bacchus and Ariadne'. *The Burlington Magazine*, 128(998).
http://www.jstor.org.oxfordbrookes.idm.oclc.org/stable/882494?seq=1#page_scan_tab_contents

Homer, William Innes. (n.d.). Seurat and the science of painting. M.I.T. Press.

- Hope, Charles. (1971a). The 'Camerini d'Alabastro' of Alfonso d'Este-I. *The Burlington Magazine*, 113(824), 641–650.
http://www.jstor.org.oxfordbrookes.idm.oclc.org/stable/876784?seq=1#page_scan_tab_contents
- Hope, Charles. (1971b). The 'Camerini d'Alabastro' of Alfonso d'Este-II. *The Burlington Magazine*, 113(825).
http://www.jstor.org.oxfordbrookes.idm.oclc.org/stable/876809?seq=1#page_scan_tab_contents
- Hope, Charles. (1980). Titian. Jupiter.
- Hope, Charles. (2003). Titian. Chaucer.
- House, J. (1980). Meaning in Seurat's figure paintings. *Art History*, 3(3), 345–356.
- Hughes, Anthony. (1980). Naming the Unnameable: An Iconographical Problem in Rubens's 'Peace and War'. *The Burlington Magazine*, 122(924), 157–165.
http://www.jstor.org.oxfordbrookes.idm.oclc.org/stable/879829?seq=1#page_scan_tab_contents
- Iskin, Ruth E. (1995). Selling, Seduction, and Soliciting the Eye: Manet's Bar at the Folies-Bergère. *The Art Bulletin*, 77(1), 25–44.
http://www.jstor.org.oxfordbrookes.idm.oclc.org/stable/3046078?seq=1#page_scan_tab_contents
- Ivy, Judy Crosby & Suffolk Records Society. (1991). *Constable and the critics, 1802-1837*. Boydell in association with Suffolk Records Society.
- Jan Baptist Bedaux. (1986). The Reality of Symbols: The Question of Disguised Symbolism in Jan van Eyck's 'Arnolfini Portrait'. *Simiolus: Netherlands Quarterly for the History of Art*, 16(1). <https://www-jstor-org.oxfordbrookes.idm.oclc.org/stable/3780611>
- Jones, Roger, Penny, Nicholas, & Raphael. (1983). *Raphael*. Yale University Press.
- Kenaar, Hagi. (2002). The 'Unusual Character' of Holbein's "Ambassadors". *Artibus et Historiae*, 23(46), 61–75.
http://www.jstor.org.oxfordbrookes.idm.oclc.org/stable/1483697?seq=1#page_scan_tab_contents
- Kirby, Jo, Stonor, Kate, Roy, Ashok, Burnstock, Aviva, Grout, Rachel, & White, Raymond. (2003). Seurat's Painting Practice: Theory, Development and Technology. *National Gallery Technical Bulletin*, 24, 4–37.
http://www.nationalgallery.org.uk/technical-bulletin/kirby_stonor_roy_burnstock_grout_white2003
- Koster, M.L. (n.d.). The Arnolfini double portrait. *Apollo*, 3–14.
- Leighton, John, Thomson, Richard, Bomford, David, Kirby, Jo, & Roy, Ashok. (1997). *Seurat and the Bathers*. National Gallery.
- Lichtenberg, Georg Christoph, Herdan, Innes, & Herdan, Gustav. (1966). *Lichtenberg's*

commentaries on Hogarth's engravings. Cresset Press.

Llewellyn, Nigel & Victoria and Albert Museum. (1991). *The art of death: visual culture in the English death ritual c.1500-c.1800*. Reaktion Books in association with the Victoria & Albert Museum.

<https://oxfordbrookes.idm.oclc.org/login?url=https://ebookcentral.proquest.com/lib/brookes/detail.action?docID=1581523>

Mace, R. (1976). *Trafalgar Square: emblem of empire*. Lawrence and Wishart.

MacLaren, Neil, Brown, Christopher, & National Gallery (Great Britain). (1991). *The Dutch School, 1600-1900: Vol. National Gallery catalogues ((2nd ed.), rev.expanded)*. National Gallery.

Margaret D Carroll. (1993). 'In the Name of God and Profit': Jan van Eyck's Arnolfini Portrait. *Representations*, 44.

<https://www-jstor-org.oxfordbrookes.idm.oclc.org/stable/2928641>

Martin, Gregory & National Gallery (Great Britain). (1970). *The Flemish School, circa 1600 - circa 1900: Vol. National Gallery catalogues*. National Gallery.

McCoubrey, J. (1986). *Time's railway : Turner and the Great Western*. *Turner Studies: His Art & Epoch 1775-1851*, 6(1), 33-39.

McHardy, A. K. (2012). *The reign of Richard II: from minority to tyranny, 1377-97: Vol. Manchester medieval sources*. Manchester University Press.

Meyer, Arline & Miriam and Ira D. Wallach Art Gallery. (1996). *Apostles in England: Sir James Thornhill & the legacy of Raphael's tapestry cartoons*. Miriam & Ira D. Wallach Art Gallery.

North, John David. (2004). *The Ambassadors' secret: Holbein and the world of the Renaissance (Rev. ed)*. Hambledon and London.

Oxford art online. (n.d.). Oxford University Press.

<http://oxfordbrookes.idm.oclc.org/login?url=http://www.oxfordartonline.com/>

Panofsky, Erwin. (1969). *Problems in Titian, mostly iconographic*. Phaidon.

Parris, Leslie, Fleming-Williams, Ian, Shields, Conal, & Tate Gallery. (1976). *Constable: paintings, watercolours & drawings (2nd. ed. revised)*. Tate Gallery.

Parris, Leslie, Fleming-Williams, Ian, & Tate Gallery. (1991). *Constable*. Tate Gallery.

Paulson, Ronald. (1971). *Hogarth: His Life, Art and Times: Vol. 2*.

Paulson, Ronald. (1992a). *Hogarth, vol. 1*. Lutterworth Press.

Paulson, Ronald. (1992b). *Hogarth, vol. 2*. Lutterworth Press.

Paulson, Ronald. (1993). *Hogarth, vol. 3*. Lutterworth Press.

- Paulson, Ronald & Paul Mellon Centre for Studies in British Art. (1971). Hogarth: his life, art, and times Vol. 1. Yale University Press for the Paul Mellon Centre for Studies in British Art.
- Penny, Nicholas. (1993). The materials of sculpture. Yale University Press.
- Plesters, J. (1990). Raphael's Cartoons for the Vatican Tapestries : a brief report on the materials, technique and condition. In The Princeton Raphael Symposium: science in the service of art history: Vol. Princeton monographs in art and archaeology. Princeton University Press.
- Postle, M. (1997a). Hogarth's Marriage à-la-mode : a re-inspection of The Inspection. Apollo , 146(November), 38-39.
- Price, A. B. (1997b). How the Bathers Emerged. Art in America, 85(12), 56-63.
- Raphael Cartoons - Victoria and Albert Museum. (n.d.).
<http://www.vam.ac.uk/page/r/raphael-cartoons/>
- Raphael, Evans, M., Browne, C. W., Nesselrath, A., Haydu, M., Roth, A., & De Strobel, A. M. (2010). Raphael: cartoons and tapestries for the Sistine Chapel. V & A Publishing.
- Rembrandt Harmenszoon van Rijn, Brown, C., Kelch, J., & Thiel, P. J. J. van. (1991). Rembrandt: the master & his workshop : paintings. Yale University Press in association with National Gallery Publications, London.
- Reynolds, Graham, Constable, John, & Paul Mellon Centre for Studies in British Art. (1984). The later paintings and drawings of John Constable: Vol. Studies in British art. Published for the Paul Mellon Centre for Studies in British Art by Yale University Press.
- Rodner, William S. (1997). J.M.W. Turner: romantic painter of the Industrial Revolution. University of California Press.
- Rosand, David. (1972). Ut Pictor Poeta: Meaning in Titian's Poesie. New Literary History, 3 (3), 527-546.
http://www.jstor.org.oxfordbrookes.idm.oclc.org/stable/468547?seq=1#page_scan_tab_contents
- Rosenthal, Lisa. (2005). Gender, politics, and allegory in the art of Rubens. Cambridge University Press.
- Rosenthal, Michael & Constable, John. (1983). Constable: the painter and his landscape. Yale University Press.
- Ross, Novelene. (1982). Manet's Bar at the Folies-Berg ere: and the myths of popular illustration: Vol. Studies in the fine arts. UMI Research Press.
- Rubens, Peter Paul & Magurn, Ruth Saunders. (1971). The letters of Peter Paul Rubens. Harvard University Press.
- Rubin, James Henry. (2008). Impressionism and the modern landscape: productivity, technology, and urbanization from Manet to Van Gogh: Vol. A director's circle book.

University of California Press.

Satkowski, Jane, Maginnis, Hayden B. J., & Georgia Museum of Art. (2000). *Duccio di Buoninsegna: the documents and early sources: Vol. Issues in the history of art*. Georgia Museum of Art, University of Georgia.

Scattergood, V. J. & Sherborne, J. W. (1983). *English court culture in the later Middle Ages*. St. Martin's Press.

Schweizer, Paul D. (1982a). John Constable and the Anglican Church Establishment. *Artibus et Historiae*, 3(5), 125–139.
http://www.jstor.org.oxfordbrookes.idm.oclc.org/stable/1483148?seq=1#page_scan_tab_contents

Schweizer, Paul D. (1982b). John Constable, Rainbow Science, and English Color Theory. *The Art Bulletin*, 64(3), 424–445.
http://www.jstor.org.oxfordbrookes.idm.oclc.org/stable/3050245?seq=1#page_scan_tab_contents

Scull, Christina. (1991). *The Soane Hogarths*. Published for Sir John Soane's Museum by Trefoil Publications Ltd.

Shearman, John. (1972). *Raphael's cartoons in the collection of Her Majesty the Queen, and the tapestries for the Sistine Chapel*. Phaidon.

Shearman, John & National Gallery of Art (U.S.). (1992a). *Only connect: art and the spectator in the Italian Renaissance: Vol. A.W. Mellon lectures in the fine arts*. Princeton University Press.

Shearman, John & National Gallery of Art (U.S.). (1992b). *Only connect: art and the spectator in the Italian Renaissance: Vol. A.W. Mellon lectures in the fine arts*. Princeton University Press.

Shearman, John & National Gallery of Art (U.S.). (1992c). *Only connect: art and the spectator in the Italian Renaissance: Vol. A.W. Mellon lectures in the fine arts*. Princeton University Press.

Simon, Robin, Woodward, Christopher, Bindman, David, & Sir John Soane's Museum. (1997). *A rake's progress: from Hogarth to Hockney*. *Apollo Magazine*.

Smith, Paul. (1995). *Impressionism: beneath the surface: Vol. Everyman art library*. Weidenfeld & Nicolson.

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

Solkin, D. (2001). The fetish over the fireplace: disease as genius loci in *Marriage à-la-mode*. In *The other Hogarth: aesthetics of difference*. Princeton University Press.

Thompson, Graves H. (1956). The Literary Sources of Titian's 'Bacchus and Ariadne'. *The Classical Journal*, 51(6), 259–264.
http://www.jstor.org.oxfordbrookes.idm.oclc.org/stable/3292884?seq=1#page_scan_tab_contents

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

Tresidder, Warren. (1981). The Cheetahs in Titian's 'Bacchus and Ariadne'. *The Burlington Magazine*, 123(941), 481–485.
http://www.jstor.org.oxfordbrookes.idm.oclc.org/stable/880424?seq=1#page_scan_tab_contents

Uglow, Jennifer S. (1997). *Hogarth: a life and a world*. Faber.

Victoria and Albert Museum. (1972). *The Raphael cartoons: Vol. Large Colour Book*. H.M.S.O.

Ward, John L. (1994). Disguised Symbolism as Enactive Symbolism in Van Eyck's Paintings. *Artibus et Historiae*, 15(29), 9–53.
http://www.jstor.org.oxfordbrookes.idm.oclc.org/stable/1483484?seq=1#page_scan_tab_contents

Welch, Evelyn S. (1997). *Art and society in Italy, 1350-1500: Vol. Oxford history of art*. Oxford University Press.

Westermann,
Marie

t. (2000). *Rembrandt: Vol. Art&ideas*. Phaidon.

Whinney, M. (1964). *Sculpture in Britain, 1530 to 1830 (Vol. Z23)*. Penguin.

White, Christopher. (1987). *Peter Paul Rubens: man & artist*. Yale University Press.

White, Christopher, Buvelot, Quentin, Wetering, Ernst van de, Buijsen, Edwin, Mauritshuis (The Hague, Netherlands), & National Gallery (Great Britain). (1999). *Rembrandt by himself*. National Gallery Publications.

White, John. (1973). Carpentry and Design in Duccio's Workshop: The London and Boston Triptychs. *Journal of the Warburg and Courtauld Institutes*, 36, 92–105.
http://www.jstor.org.oxfordbrookes.idm.oclc.org/stable/751159?seq=1#page_scan_tab_contents

White, John. (1979). *Duccio: Tuscan art and the medieval workshop*. Thames and Hudson.

White, John & Shearman, John. (1958a). Raphael's Tapestries and Their Cartoons I. *The Art Bulletin*, 40(3), 193–221.
http://www.jstor.org.oxfordbrookes.idm.oclc.org/stable/3047778?seq=1#page_scan_tab_contents

White, John & Shearman, John. (1958b). Raphael's Tapestries and Their Cartoons, II: The Frescoes in the Stanze and the Problem of Composition in the Tapestries and Cartoons. *The Art Bulletin*, 40(4), 299–323.
http://www.jstor.org.oxfordbrookes.idm.oclc.org/stable/3047794?seq=1#page_scan_tab_contents

Whittingham, S. (1981). The date of the Wilton Diptych. *Gazette Des Beaux-Arts*, 158, 145-150.

Woodall, Joanna. (1997). *Portraiture: facing the subject: Vol. Critical introductions to art*. Manchester University Press.

Woods-Marsden, Joanna. (1998). *Renaissance self-portraiture: the visual construction of identity and the social status of the artist*. Yale University Press.

Wormald, Francis. (1954). The Wilton Diptych. *Journal of the Warburg and Courtauld Institutes*, 17(3), 191-203.

http://www.jstor.org.oxfordbrookes.idm.oclc.org/stable/750319?seq=1#page_scan_tab_contents

Wyld, M. (1998). The restoration history of Holbein's Ambassadors. *National Gallery Technical Bulletin*, 19, 4-25. <http://www.nationalgallery.org.uk/technical-bulletin/wyld1998>

Yarrington, Alison. (1988). *The commemoration of the hero, 1800-1864: monuments to the British victors of the Napoleonic wars*. Garland.