

Making and Meaning in Western Art (Semester 1)

View Online



Alpers, Svetlana and Rembrandt. *Rembrandt's Enterprise: The Studio and the Market*. London: Thames and Hudson, 1988.

'Apollo', n.d.

Armstrong, Carol. *Manet Manette*. New Haven: Yale University Press, 2002.

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

Baker, Malcolm. 'Roubiliac and His European Background'. *Apollo* 120 (1984): 106–13.

———. 'Roubiliac's Argyll Monument and the Interpretation of Eighteenth-Century Sculptors' Designs'. *The Burlington Magazine* 134, no. 1077 (1992): 785–97.
http://www.jstor.org.oxfordbrookes.idm.oclc.org/stable/885351?seq=1#page_scan_tab_contents.

Baker, Malcolm and Victoria and Albert Museum. *Figured in Marble: The Making and Viewing of Eighteenth-Century Sculpture*. Vol. V&A studies in the history of art and design. London: V&A Publications, 2000.

Bureau, Juliet Wilson. 'The Hidden Face of Manet. An Investigation of the Artist's Working Processes [Exhibition Catalog]'. *The Burlington Magazine* 128, no. 997 (1986).
http://www.jstor.org.oxfordbrookes.idm.oclc.org/stable/882487?seq=1#page_scan_tab_contents.

Baudelaire, Charles. 'The Painter of Modern Life'. In *The Painter of Modern Life and Other Essays*, 2nd ed. Vol. Arts&letters. London: Phaidon, 1995.

Baxandall, Michael. *Painting and Experience in Fifteenth Century Italy: A Primer in the Social History of Pictorial Style*. Oxford: Clarendon Press, 1972.

Baxandall, Michael. *Painting and Experience in Fifteenth Century Italy: A Primer in the Social History of Pictorial Style*. 2nd ed. Oxford: Oxford University Press, 1988.

Bedaux, Jan Baptist. *The Reality of Symbols: Studies in the Iconography of Netherlandish Art 1400-1800*. The Hague: Gary Schwartz, 1990.

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

Bertelsen, Lance. 'The Interior Structures of Hogarth's Marriage à La Mode'. *Art History* 6,

no. 2 (1983): 131-42.

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

Bindman, D. '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. Oxford: Voltaire Foundation, 1997.

Bindman, David, Baker, Malcolm, and Paul Mellon Centre for Studies in British Art. *Roubiliac and the Eighteenth-Century Monument: Sculpture as Theatre*. New Haven: Yale University Press for the Paul Mellon Centre for Studies in British Art, 1995.

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

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

Boime, Albert. 'Seurat and Piero Della Francesca'. *The Art Bulletin* 47, no. 2 (1965). <https://doi.org/10.2307/3048261>.

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

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

Bomford, David and National Gallery (Great Britain). *Italian Painting before 1400*. Vol. Art in the making. London: National Gallery, 1989. https://contentstore.cla.co.uk/EReader/Index?guid=1f120b29-b4f9-ea11-80cd-005056af4099&pcid=2393529&t=eyJhbGciOiJIUzI1NiIsInR5cCI6IkpXVCJ9.eyJqdGkiOiI4NGM4MGMwNC1IM2Y2LTQ4YTctODk1NS1kMmRhYjEyODE3NGliLCJmYmYiOiJlE2ODg1NDkzMzgsImV4cCI6MTY4ODU0OTYzOCwiaWF0IjoxNjg4NTQ5MzM4LCJpc3MiOiJlEQ1MiLCJhdWQiOiJlSZWFkZl1ifQ.YOq_KtaGth-1JUK2Y3yz8DEhD0ckHeH25uY-xtbsBh4&b=False.

Bomford, Kate. 'Friendship and Immortality: Holbein's Ambassadors Revisited'. *Renaissance Studies* 18, no. 4 (2004): 544-81. <https://doi.org/10.1111/j.1477-4658.2004.00077.x>.

Boulton, S. 'Church under a Cloud'. *Turner Studies: His Art & Epoch 1775-1851* 3, no. 2 (1984): 29-44.

Brendel, Otto J. 'Borrowings from Ancient Art in Titian'. *The Art Bulletin* 37, no. 2 (1955): 113-26. http://www.jstor.org.oxfordbrookes.idm.oclc.org/stable/3050703?seq=1#page_scan_tab_contents.

Broude, Norma. *Seurat in Perspective*. Vol. The artists in perspective series. Englewood

Cliffs: Prentice-Hall, 1978.

Brown, M.R. 'Yet Another Look at the Bar: Manet, Duranty, and the Double View'. In *Perspectives on Manet*. Farnham: Ashgate, 2012.

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

Cachin,
Franc

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

Campbell, Lorne. *Renaissance Faces: Van Eyck to Titian*. London: National Gallery, 2008.

———. *Renaissance Portraits: European Portrait-Painting in the 14th, 15th, and 16th Centuries*. New Haven, CT: Yale University Press, 1990.

Campbell, Lorne and National Gallery (Great Britain). *The Fifteenth Century Netherlandish Schools*. Vol. *National Gallery catalogues*. London: National Gallery, 1998.

Carter, I. 'Rain, Steam and What?' *Oxford Art Journal* 20, no. 2 (1997): 3-12.
<https://doi.org/10.1093/oxartj/20.2.3>.

'Cartoons Restored to View: The Raphael Gallery at the Victoria and Albert Museum'. *Renaissance Studies* 11, no. 4 (1997): 434-65.
<https://doi.org/10.1111/j.1477-4658.1997.tb00030.x>.

Cavalli-Bjo

rkman,
Go

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

Cennini, Cennino and Thompson, Daniel V. *The Craftsman's Handbook: The Italian 'Il Libro Dell' Arte'*. Vol. *Dover books on art history*. New York: Dover Publications, 1960.

Chapman, H. Perry. *Rembrandt's Self-Portraits: A Study in Seventeenth-Century Identity*. Princeton, N.J.: Princeton University Press, 1990.

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

Clark, T. J. *The Painting of Modern Life: Paris in the Art of Manet and His Followers*. London: Thames and Hudson, 1985.

———. *The Painting of Modern Life: Paris in the Art of Manet and His Followers*. Rev. ed. London: Thames & Hudson, 1999.

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

Constable, John and Beckett, R. B. *John Constable's Correspondence Vol 4*. Vol. *Suffolk Records Society*. Ipswich: Suffolk Records Society, 1966.

———. *John Constable's Correspondence Vol 5*. Vol. *Suffolk Records Society*. Ipswich: Suffolk Records Society, 1967.

———. *John Constable's Discourses*. Vol. *Suffolk Records Society*. Ipswich: Suffolk Records Society, 1970.

Constable, John, Beckett, R. B., and Constable, John. *John Constable's Correspondence Vol. 6*. Vol. *Suffolk Records Society*. Ipswich: Suffolk Records Society, 1968.

Constable, John, Beckett, R. B., and Suffolk Records Society. *John Constable's Correspondence Vol 1*. Ipswich: Boydell Press [for the Suffolk Records Society], 1976.

———. *John Constable's Correspondence Vol 1*. Ipswich: Boydell Press [for the Suffolk Records Society], 1976.

Constable, John, Constable, John, and Beckett, R. B. *John Constable's Correspondence Vol 2*. Vol. *Suffolk Records Society*. Ipswich: Suffolk Records Society, 1964.

———. *John Constable's Correspondence Vol 3*. Ipswich: Suffolk Records Society, 1965.

Constable, John, Parris, Leslie, Shields, Conal, Fleming-Williams, Ian, and Tate Gallery. *John Constable, Further Documents and Correspondence*. Vol. *Suffolk Records Society*. London: Tate Gallery Publications, 1975.

Cowley, Robert L. S. *Marriage A-La-Mode: A Review of Hogarth's Narrative Art*. Manchester: Manchester University Press, 1983.

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

Craske, Matthew and Paul Mellon Centre for Studies in British Art. *The Silent Rhetoric of the Body: A History of Monumental Sculpture and Commemorative Art in England, 1720-1770*. New Haven, Conn: Yale University Press, 2008.

David Bindman. 'Roubiliac in Westminster Abbey'. *Oxford Art Journal* 4, no. 2 (1981): 10-16.

http://www.jstor.org.oxfordbrookes.idm.oclc.org/stable/1360135?seq=1#page_scan_tab_contents.

Davies, Martin, Gordon, Dillian, and National Gallery (Great Britain). *The Early Italian Schools before 1400*. Rev. ed. Vol. *National Gallery catalogues*. London: National Gallery, 1988.

Davies, Martin and National Gallery (Great Britain). *French School*. 2nd ed. (revised). London: National Gallery, 1957.

Dekker, Elly, and Lippincott, Kristen. 'The Scientific Instruments in Holbein's Ambassadors: A Re-Examination'. *Journal of the Warburg and Courtauld Institutes* 62 (1999): 93-125. http://www.jstor.org.oxfordbrookes.idm.oclc.org/stable/751384?seq=1#page_scan_tab_contents.

Donovan, Fiona and Paul Mellon Centre for Studies in British Art. *Rubens and England*. New Haven, [Conn.]: Yale University Press, 2004.

Downes, Kerry. *Rubens*. London: Jupiter, 1980.

Dunkerton, Jill. *Giotto to Du*

rer: *Early Renaissance Painting in the National Gallery*. New Haven, CT: Yale University Press in association with National Gallery Publications, 1991.

Dunkerton, Jill, Foister, Susan, and Penny, Nicholas.

Dü

rer to Veronese: *Sixteenth-Century Painting in the National Gallery*. New Haven: Yale University Press in association with National Gallery Publications, 1999.

———.

Dü

rer to Veronese: *Sixteenth-Century Painting in the National Gallery*. New Haven: Yale University Press in association with National Gallery Publications, 1999.

Egerton, Judy and National Gallery (Great Britain). *Hogarth's Marriage A-La-Mode*. London: National Gallery, 1997.

———. *The British School*. Vol. National Gallery catalogues. London: National Gallery Publications, 1998.

———. *The British School*. Vol. National Gallery catalogues. London: National Gallery Publications, 1998.

Einberg, Elizabeth, and William Hogarth. *William Hogarth: A Complete Catalogue of the Paintings*. New Haven: Yale University Press, 2016.

Fermor, Sharon, and Derbyshire, Alan. 'The Raphael Tapestry Cartoons Re-Examined'. *The Burlington Magazine* 140, no. 1141 (1998): 236-50. http://www.jstor.org.oxfordbrookes.idm.oclc.org/stable/887859?seq=1#page_scan_tab_contents.

Fermor, Sharon, Raphael, and Victoria and Albert Museum. *The Raphael Tapestry Cartoons: Narrative, Decoration, Design*. London: Scala Books in association with the Victoria and Albert Museum, 1996.

Finley, G. 'Turner and the Steam Revolution'. *Gazette Des Beaux-Arts* 112, no. July-August (1988): 19-30.

Fleming-Williams, Ian. *Constable and His Drawings*. London: Philip Wilson, 1990.

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

Foister, Susan, Roy, Ashok, Wyld, Martin, and National Gallery (Great Britain). *Holbein's Ambassadors: Making & Meaning*. Vol. Making&meaning. London: National Gallery, 1997.
Foister, Susan and Tate Britain (Gallery). *Holbein in England*. London: Tate, 2006.

Gage, John. 'Gautier, Turner and John Martin'. *The Burlington Magazine* 115, no. 843 (1973).
http://www.jstor.org.oxfordbrookes.idm.oclc.org/stable/877386?seq=1#page_scan_tab_contents.

———. *Turner: Rain, Steam and Speed*. Vol. Art in context. New York: Viking Press, 1972.

Gage, John. *Turner: Rain, Steam and Speed*. Vol. Art in context. London: Allen Lane the Penguin Press, 1972.

Galvin, Carol. 'The Construction of Roubiliac's Shelburne and Argyll Models'. *The Burlington Magazine* 132, no. 1053 (1990).
http://www.jstor.org.oxfordbrookes.idm.oclc.org/stable/884511?seq=1#page_scan_tab_contents.

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

Gordon, Dillian. 'A New Discovery in the Wilton Diptych'. *The Burlington Magazine* 134, no. 1075 (1992): 662-67.
http://www.jstor.org.oxfordbrookes.idm.oclc.org/stable/885276?seq=1#page_scan_tab_contents.

Gordon, Dillian, Monnas, Lisa, and Elam, Caroline. *The Regal Image of Richard II and the Wilton Diptych*. London: Harvey Miller, 1997.

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

Gould, Cecil. *Seurat's 'Bathers, Asnie*

res' and the Crisis of Impressionism. Vol. *Painting in focus*. London: National Gallery, 1976.

Gould, Cecil Hilton Monk. *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*. London: National Gallery, 1976.

Gould, Cecil and National Gallery (Great Britain). *The Sixteenth-Century Italian Schools*. Vol. National Gallery catalogues. London: National Gallery Publications, 1975.

Hall, Edwin. *The Arnolfini Betrothal: Medieval Marriage and the Enigma of Van Eyck's*

Double Portrait. Vol. California studies in the history of art. Berkeley, Calif: University of California Press, 1994.

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

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

e du Louvre. Hogarth. London: Tate, 2006.

Hamilton, George Heard. Manet and His Critics. Vol. Yale historical publications : History of art. Yale U.P.; Oxford U.P, 1954.

Harbison, Craig. 'Sexuality and Social Standing in Jan van Eyck's Arnolfini Double Portrait'. Renaissance Quarterly 43, no. 2 (1990): 249-91.
http://www.jstor.org.oxfordbrookes.idm.oclc.org/stable/2862365?seq=1#page_scan_tab_contents.

Harwood, E.S. 'Constable's 'Church under a Cloud' : Some Further Observations'. Turner Studies: His Art & Epoch 1775-1851 5, no. 1 (1985): 27-28.

Hemingway, Andrew. Landscape Imagery and Urban Culture in Early Nineteenth-Century Britain. Cambridge: Cambridge University Press, 1992.

Herbert, Robert L. Impressionism: Art, Leisure and Parisian Society. New Haven, Conn: Yale University Press, 1988.

Herbert, Robert L., Cachin,
Franc

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

Hicks, Carola. Girl in a Green Gown: The History and Mystery of the Arnolfini Portrait. London: Chatto & Windus, 2011.

Hogarth, W. 'Hogarth's "Apology for Painters"'. Walpole Society 41 (1966).

Hogarth, William and Burke, Joseph. The Analysis of Beauty, with the Rejected Passages from the Manuscript and Autobiographical Notes. Oxford: Clarendon Press, 1955.

Hogarth, William and Paulson, Ronald. Hogarth's Graphic Works. Rev. ed. New Haven: Yale University Press, 1970.

Hogarth, William, Paulson, Ronald, and Paul Mellon Centre for Studies in British Art. The Analysis of Beauty. New Haven: Published for the Paul Mellon Centre for British Art by Yale University Press, 1997.

Holberton, Paul. 'Battista Guarino's Catullus and Titian's "Bacchus and Ariadne"'. The Burlington Magazine 128, no. 998 (1986).
http://www.jstor.org.oxfordbrookes.idm.oclc.org/stable/882494?seq=1#page_scan_tab_contents.

Homer, William Innes. *Seurat and the Science of Painting*. Cambridge, Mass: M.I.T. Press, n.d.

Hope, Charles. 'The "Camerini d'Alabastro" of Alfonso d'Este-I'. *The Burlington Magazine* 113, no. 824 (1971): 641-50.
http://www.jstor.org.oxfordbrookes.idm.oclc.org/stable/876784?seq=1#page_scan_tab_contents.

———. 'The "Camerini d'Alabastro" of Alfonso d'Este-II'. *The Burlington Magazine* 113, no. 825 (1971).
http://www.jstor.org.oxfordbrookes.idm.oclc.org/stable/876809?seq=1#page_scan_tab_contents.

———. *Titian*. London: Jupiter, 1980.

———. *Titian*. London: Chaucer, 2003.

House, J. 'Meaning in Seurat's Figure Paintings'. *Art History* 3, no. 3 (1980): 345-56.

Hughes, Anthony. 'Naming the Unnameable: An Iconographical Problem in Rubens's "Peace and War"'. *The Burlington Magazine* 122, no. 924 (1980): 157-65.
http://www.jstor.org.oxfordbrookes.idm.oclc.org/stable/879829?seq=1#page_scan_tab_contents.

Iskin, Ruth E. 'Selling, Seduction, and Soliciting the Eye: Manet's Bar at the Folies-Bergère'. *The Art Bulletin* 77, no. 1 (1995): 25-44.
http://www.jstor.org.oxfordbrookes.idm.oclc.org/stable/3046078?seq=1#page_scan_tab_contents.

Ivy, Judy Crosby and Suffolk Records Society. *Constable and the Critics, 1802-1837*. Woodbridge: Boydell in association with Suffolk Records Society, 1991.

Jan Baptist Bedaux. '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, no. 1 (1986). <https://www-jstor-org.oxfordbrookes.idm.oclc.org/stable/3780611>.

Jones, Roger, Penny, Nicholas, and Raphael. *Raphael*. New Haven: Yale University Press, 1983.

Kenaar, Hagi. 'The "Unusual Character" of Holbein's "Ambassadors"'. *Artibus et Historiae* 23, no. 46 (2002): 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, and White, Raymond. 'Seurat's Painting Practice: Theory, Development and Technology'. *National Gallery Technical Bulletin* 24 (2003): 4-37.
http://www.nationalgallery.org.uk/technical-bulletin/kirby_stonor_roy_burnstock_grout_white2003.

Koster, M.L. 'The Arnolfini Double Portrait'. *Apollo*, n.d., 3-14.

Leighton, John, Thomson, Richard, Bomford, David, Kirby, Jo, and Roy, Ashok. *Seurat and the Bathers*. London: National Gallery, 1997.

Lichtenberg, Georg Christoph, Herdan, Innes, and Herdan, Gustav. *Lichtenberg's Commentaries on Hogarth's Engravings*. London: Cresset Press, 1966.

Llewellyn, Nigel and Victoria and Albert Museum. *The Art of Death: Visual Culture in the English Death Ritual c.1500-c.1800*. London: Reaktion Books in association with the Victoria & Albert Museum, 1991.

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

Mace, Rodney. *Trafalgar Square: Emblem of Empire*. London: Lawrence and Wishart, 1976.

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

Margaret D Carroll. "'In the Name of God and Profit': Jan van Eyck's Arnolfini Portrait". *Representations*, no. 44 (1993).

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

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

McCoubrey, J. 'Time's Railway : Turner and the Great Western'. *Turner Studies: His Art & Epoch 1775-1851* 6, no. 1 (1986): 33-39.

McHardy, A. K. *The Reign of Richard II: From Minority to Tyranny, 1377-97*. Vol. Manchester medieval sources. Manchester: Manchester University Press, 2012.

Meyer, Arline and Miriam and Ira D. Wallach Art Gallery. *Apostles in England: Sir James Thornhill & the Legacy of Raphael's Tapestry Cartoons*. New York: Miriam & Ira D. Wallach Art Gallery, 1996.

North, John David. *The Ambassadors' Secret: Holbein and the World of the Renaissance*. Rev. ed. New York: Hambledon and London, 2004.

'Oxford Art Online'. Oxford: Oxford University Press, n.d.

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

Panofsky, Erwin. *Problems in Titian, Mostly Iconographic*. London: Phaidon, 1969.

Parris, Leslie, Fleming-Williams, Ian, Shields, Conal, and Tate Gallery. *Constable: Paintings, Watercolours & Drawings*. 2nd. ed. revised. London: Tate Gallery, 1976.

Parris, Leslie, Fleming-Williams, Ian, and Tate Gallery. *Constable*. London: Tate Gallery, 1991.

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

———. Hogarth, Vol. 1. Cambridge: Lutterworth Press, 1992.

———. Hogarth, Vol. 2. Cambridge: Lutterworth Press, 1992.

———. Hogarth, Vol. 3. Cambridge: Lutterworth Press, 1993.

Paulson, Ronald and Paul Mellon Centre for Studies in British Art. Hogarth: His Life, Art, and Times Vol. 1. New Haven: Yale University Press for the Paul Mellon Centre for Studies in British Art, 1971.

Penny, Nicholas. The Materials of Sculpture. New Haven: Yale University Press, 1993.

Plesters, J. '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: Princeton University Press, 1990.

Postle, M. 'Hogarth's Marriage à-La-Mode: A Re-Inspection of The Inspection'. Apollo 146, no. November (1997): 38-39.

Price, A. B. 'How the Bathers Emerged'. Art in America 85, no. 12 (1997): 56-63.

'Raphael Cartoons - Victoria and Albert Museum', n.d.

<http://www.vam.ac.uk/page/r/raphael-cartoons/>.

Raphael, Mark Evans, Clare Woodthorpe Browne, Arnold Nesselrath, Mark Haydu, Adalbert Roth, and Anna Maria De Strobel. Raphael: Cartoons and Tapestries for the Sistine Chapel. London: V & A Publishing, 2010.

Rembrandt Harmenszoon van Rijn, Christopher Brown, Jan Kelch, and P. J. J. van Thiel. Rembrandt: The Master & His Workshop: Paintings. New Haven: Yale University Press in association with National Gallery Publications, London, 1991.

Reynolds, Graham, Constable, John, and Paul Mellon Centre for Studies in British Art. The Later Paintings and Drawings of John Constable. Vol. Studies in British art. New Haven (Conn.): Published for the Paul Mellon Centre for Studies in British Art by Yale University Press, 1984.

Rodner, William S. J.M.W. Turner: Romantic Painter of the Industrial Revolution. Berkeley, Calif: University of California Press, 1997.

Rosand, David. 'Ut Pictor Poeta: Meaning in Titian's Poesie'. New Literary History 3, no. 3 (1972): 527-46.
http://www.jstor.org.oxfordbrookes.idm.oclc.org/stable/468547?seq=1#page_scan_tab_contents.

Rosenthal, Lisa. Gender, Politics, and Allegory in the Art of Rubens. New York: Cambridge University Press, 2005.

Rosenthal, Michael and Constable, John. Constable: The Painter and His Landscape. New Haven: Yale University Press, 1983.

Ross, Novelene. *Manet's Bar at the Folies-Bergère: And the Myths of Popular Illustration*. Vol. *Studies in the fine arts*. Ann Arbor, Mich: UMI Research Press, 1982.

Rubens, Peter Paul and Magurn, Ruth Saunders. *The Letters of Peter Paul Rubens*. Cambridge (Mass.): Harvard University Press, 1971.

Rubin, James Henry. *Impressionism and the Modern Landscape: Productivity, Technology, and Urbanization from Manet to Van Gogh*. Vol. *A director's circle book*. Berkeley, Calif: University of California Press, 2008.

Satkowski, Jane, Maginnis, Hayden B. J., and Georgia Museum of Art. *Duccio Di Buoninsegna: The Documents and Early Sources*. Vol. *Issues in the history of art*. Athens, GA: Georgia Museum of Art, University of Georgia, 2000.

Scattergood, V. J. and Sherborne, J. W. *English Court Culture in the Later Middle Ages*. New York: St. Martin's Press, 1983.

Schweizer, Paul D. 'John Constable and the Anglican Church Establishment'. *Artibus et Historiae* 3, no. 5 (1982): 125-39.
http://www.jstor.org.oxfordbrookes.idm.oclc.org/stable/1483148?seq=1#page_scan_tab_contents.

———. 'John Constable, Rainbow Science, and English Color Theory'. *The Art Bulletin* 64, no. 3 (1982): 424-45.
http://www.jstor.org.oxfordbrookes.idm.oclc.org/stable/3050245?seq=1#page_scan_tab_contents.

Scull, Christina. *The Soane Hogarths*. [London]: Published for Sir John Soane's Museum by Trefoil Publications Ltd, 1991.

Shearman, John. *Raphael's Cartoons in the Collection of Her Majesty the Queen, and the Tapestries for the Sistine Chapel*. London: Phaidon, 1972.

Shearman, John and National Gallery of Art (U.S.). *Only Connect: Art and the Spectator in the Italian Renaissance*. Vol. *A.W. Mellon lectures in the fine arts*. Princeton, N.J.: Princeton University Press, 1992.

———. *Only Connect: Art and the Spectator in the Italian Renaissance*. Vol. *A.W. Mellon lectures in the fine arts*. Princeton, N.J.: Princeton University Press, 1992.

———. *Only Connect: Art and the Spectator in the Italian Renaissance*. Vol. *A.W. Mellon lectures in the fine arts*. Princeton, N.J.: Princeton University Press, 1992.

Simon, Robin, Woodward, Christopher, Bindman, David, and Sir John Soane's Museum. *A Rake's Progress: From Hogarth to Hockney*. London: Apollo Magazine, 1997.

Smith, Paul. *Impressionism: Beneath the Surface*. Vol. *Everyman art library*. London: Weidenfeld & Nicolson, 1995.

———. *Seurat and the Avant-Garde*. New Haven: Yale University Press, 1997.

Solkin, D. 'The Fetish over the Fireplace: Disease as Genius Loci in Marriage à-La-Mode'. In

The Other Hogarth: Aesthetics of Difference. Princeton, N.J.: Princeton University Press, 2001.

Thompson, Graves H. 'The Literary Sources of Titian's "Bacchus and Ariadne"'. *The Classical Journal* 51, no. 6 (1956): 259–64.

http://www.jstor.org.oxfordbrookes.idm.oclc.org/stable/3292884?seq=1#page_scan_tab_contents.

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

Tresidder, Warren. 'The Cheetahs in Titian's "Bacchus and Ariadne"'. *The Burlington Magazine* 123, no. 941 (1981): 481–85.

http://www.jstor.org.oxfordbrookes.idm.oclc.org/stable/880424?seq=1#page_scan_tab_contents.

Uglow, Jennifer S. *Hogarth: A Life and a World*. London: Faber, 1997.

Victoria and Albert Museum. *The Raphael Cartoons*. Vol. Large Colour Book. London: H.M.S.O., 1972.

Ward, John L. 'Disguised Symbolism as Enactive Symbolism in Van Eyck's Paintings'. *Artibus et Historiae* 15, no. 29 (1994): 9–53.

http://www.jstor.org.oxfordbrookes.idm.oclc.org/stable/1483484?seq=1#page_scan_tab_contents.

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

Westermann,
Marie

t. *Rembrandt*. Vol. *Art&ideas*. London: Phaidon, 2000.

Whinney, Margaret. *Sculpture in Britain, 1530 to 1830*. Vol. Z23. Harmondsworth: Penguin, 1964.

White, Christopher. *Peter Paul Rubens: Man & Artist*. New Haven: Yale University Press, 1987.

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

White, John. 'Carpentry and Design in Duccio's Workshop: The London and Boston Triptychs'. *Journal of the Warburg and Courtauld Institutes* 36 (1973): 92–105.

http://www.jstor.org.oxfordbrookes.idm.oclc.org/stable/751159?seq=1#page_scan_tab_contents.

———. *Duccio: Tuscan Art and the Medieval Workshop*. London: Thames and Hudson, 1979.

White, John and Shearman, John. 'Raphael's Tapestries and Their Cartoons I'. *The Art*

Bulletin 40, no. 3 (1958): 193–221.

http://www.jstor.org.oxfordbrookes.idm.oclc.org/stable/3047778?seq=1#page_scan_tab_contents.

———. '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, no. 4 (1958): 299–323.

http://www.jstor.org.oxfordbrookes.idm.oclc.org/stable/3047794?seq=1#page_scan_tab_contents.

Whittingham, S. 'The Date of the Wilton Diptych'. *Gazette Des Beaux-Arts* 158 (1981): 145–50.

Woodall, Joanna. *Portraiture: Facing the Subject*. Vol. Critical introductions to art. Manchester: Manchester University Press, 1997.

Woods-Marsden, Joanna. *Renaissance Self-Portraiture: The Visual Construction of Identity and the Social Status of the Artist*. New Haven: Yale University Press, 1998.

Wormald, Francis. 'The Wilton Diptych'. *Journal of the Warburg and Courtauld Institutes* 17, no. 3 (1954): 191–203.

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

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

Yarrington, Alison. *The Commemoration of the Hero, 1800-1864: Monuments to the British Victors of the Napoleonic Wars*. New York: Garland, 1988.