Making and Meaning in Western Art 2024-25 (Semester 1)

This list was used for HART4003 in 2024-25. A new list is available for 2025-26.



Apollo. (London), Apollo Magazine Ltd, n.d.

Armstrong, Carol. Manet Manette. 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.

Baker, Malcolm. '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. V&A studies in the history of art and Design. V&A Publications, 2000.

Bareau, 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, Arts&letters. Phaidon, 1995.

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

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

Belkin, Kristin Lohse. Rubens. Art&Ideas. 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 Subjec'. In The Dumb Show: Image and Society in the Works of William Hogarth, Studies on Voltaire and the eighteenth

century. 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. Yale University Press for the Paul Mellon Centre for Studies in British Art, 1995.

Bindman, David, Hogarth and his times (Exhibition), British Museum, et al. Hogarth and His Times: Serious Comedy. 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. World of art library. 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 and National Gallery (Great Britain). Italian Painting before 1400. Art in the making. National Gallery, 1989.

 $https://contentstore.cla.co.uk/EReader/Index?guid=1f120b29-b4f9-ea11-80cd-005056af4099\&pcid=2393529\&t=eyJhbGciOiJIUzl1NilsInR5cCl6IkpXVCJ9.eyJqdGkiOiI4NGM4MGMwNC1IM2Y2LTQ4YTctODk1NS1kMmRhYjEyODE3NGIiLCJuYmYiOjE2ODg1NDkzMzgsImV4cCl6MTY4ODU0OTYzOCwiaWF0ljoxNjg4NTQ5MzM4LCJpc3MiOiJEQ1MiLCJhdWQiOiJSZWFkZXlifQ.YOq_KtaGth-1JUK2Y3yz8DEhD0ckHeH25uY-xtbsBh4&b=False.$

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. The artists in perspective series. Prentice-Hall, 1978.

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

Butlin, Martin, Joll, Evelyn, Turner, J. M. W., and Tate Gallery. The Paintings of J.M.W. Turner . Studies in British art. 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. Metropolitan Museum of Art, 1983.

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

Campbell, Lorne. Renaissance Portraits: European Portrait-Painting in the 14th, 15th, and 16th Centuries. Yale University Press, 1990.

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. Nationalmusei skriftserie. Nationalmuseum, 1987.

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

Christiansen, Keith and Metropolitan Museum of Art (New York, N.Y.). Duccio and the Origins of Western Painting. 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. Thames and Hudson, 1985.

Clark, T. J. The Painting of Modern Life: Paris in the Art of Manet and His Followers. Rev. ed. Thames & Hudson, 1999.

Collins, Bradford R. 12 Views of Manet's Bar. The Princeton series in nineteenth-Century art, Culture, and Society. Princeton University Press, 1996.

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

Constable, John and Beckett, R. B. John Constable's Correspondence Vol 5. Suffolk Records Society. Suffolk Records Society, 1967.

Constable, John and Beckett, R. B. John Constable's Discourses. Suffolk Records Society. Suffolk Records Society, 1970.

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

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

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

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

Constable, John, Constable, John, and Beckett, R. B. John Constable's Correspondence Vol 3 . Suffolk Records Society, 1965.

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

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

Craske, Matthew. William Hogarth. British artists. 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. 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. National Gallery catalogues. National Gallery, 1988.

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

Donovan, Fiona and Paul Mellon Centre for Studies in British Art. Rubens and England. Yale University Press, 2004.

Downes, Kerry. Rubens. Jupiter, 1980.

Dunkerton, Jill. Giotto to Du

rer: Early Renaissance Painting in the National Gallery. 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. Yale University Press in association with National Gallery Publications, 1999.

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

Egerton, Judy and National Gallery (Great Britain). The British School. National Gallery catalogues. National Gallery Publications, 1998.

Egerton, Judy and National Gallery (Great Britain). The British School. National Gallery catalogues. National Gallery Publications, 1998.

Einberg, Elizabeth, and William Hogarth. William Hogarth: A Complete Catalogue of the Paintings. 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. 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. Philip Wilson, 1990.

Gage, John. 'Gautier, Turner and John Martin'. The Burlington Magazine 115, no. 843 (1973).

 $http://www.jstor.org.oxfordbrookes.idm.oclc.org/stable/877386?seq=1\#page_scan_tab_contents.$

Gage, John. Turner: Rain, Steam and Speed. Art in context. Viking Press, 1972.

Gage, John. Turner: Rain, Steam and Speed. Art in context. 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. Harvey Miller, 1997.

Gordon, Dillian and National Gallery (Great Britain). The Wilton Diptych. Making&Meaning. National Gallery Publications, 1993.

Gould, Cecil. Seurat's 'Bathers, Asnie

res' and the Crisis of Impressionism. Painting in focus. 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. National Gallery, 1976.

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

Hallett, Mark. Hogarth. Art&Ideas. Phaidon, 2000.

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

e du Louvre. Hogarth. Tate, 2006.

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

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 University Press, 1992.

Herbert, Robert L. Impressionism: Art, Leisure and Parisian Society. 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. Metropolitan Museum of Art, 1991.

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

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

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

Hogarth, William, Paulson, Ronald, and Paul Mellon Centre for Studies in British Art. The Analysis of Beauty. 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 con

tents.

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

Hope, Charles. 'The "Camerini d'Alabastro" of Alfonso d'Este-l'. 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.

Hope, Charles. '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

Hope, Charles. Titian. Jupiter, 1980.

Hope, Charles. Titian. 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. Boydell in association with Suffolk Records Society, 1991.

Jones, Roger, Penny, Nicholas, and Raphael. Raphael. Yale University Press, 1983.

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_whit e2003.

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

Lichtenberg, Georg Christoph, Herdan, Innes, and Herdan, Gustav. Lichtenberg's Commentaries on Hogarth's Engravings. 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. 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. Lawrence and Wishart, 1976.

Martin, Gregory and National Gallery (Great Britain). The Flemish School, circa 1600 - circa 1900. National Gallery catalogues. 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. Manchester medieval sources. 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. Miriam & Ira D. Wallach Art Gallery, 1996.

'Oxford Art Online'. Oxford University Press. Electronic resource. http://oxfordbrookes.idm.oclc.org/login?url=http://www.oxfordartonline.com/.

Panofsky, Erwin. Problems in Titian, Mostly Iconographic. Phaidon, 1969.

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

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

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

Paulson, Ronald. Hogarth, Vol. 1. Lutterworth Press, 1992.

Paulson, Ronald. Hogarth, Vol. 2. Lutterworth Press, 1992.

Paulson, Ronald. Hogarth, Vol. 3. Lutterworth Press, 1993.

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

Penny, Nicholas. The Materials of Sculpture. 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, Princeton monographs in art and archaeology. 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 (New York) 85, no. 12 (1997): 56–63.

'Raphael Cartoons - Victoria and Albert Museum'. http://www.vam.ac.uk/page/r/raphael-cartoons/.

Raphael, Mark Evans, Clare Woodthorpe Browne, et al. Raphael: Cartoons and Tapestries for the Sistine Chapel. V & A Publishing, 2010.

Reynolds, Graham, Constable, John, and Paul Mellon Centre for Studies in British Art. The Later Paintings and Drawings of John Constable. Studies in British art. 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. 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. Cambridge University Press, 2005.

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

Ross, Novelene. Manet's Bar at the Folies-Berg Ere: And the Myths of Popular Illustration. Studies in the fine arts. UMI Research Press, 1982.

Rubens, Peter Paul and Magurn, Ruth Saunders. The Letters of Peter Paul Rubens. Harvard University Press, 1971.

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

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

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

Schweizer, Paul D. 'John Constable and the Anglican Church Establishment'. Artibus et Historiae 3, no. 5 (1982): 125–39.

 $http://www.jstor.org.oxfordbrookes.idm.oclc.org/stable/1483148?seq=1\#page_scan_tab_contents.$

Schweizer, Paul D. '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. 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. Phaidon, 1972.

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

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

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

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

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

Smith, Paul. Seurat and the Avant-Garde. 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 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. 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. Faber, 1997.

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

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

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

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

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. White, John. Duccio: Tuscan Art and the Medieval Workshop. 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.

White, John and Shearman, John. '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. Critical introductions to art. Manchester University Press, 1997.

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

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

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

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