

# Making and Meaning in Western Art (Semester 1)

[View Online](#)

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

'Apollo' (no date).

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

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

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

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

Baker, Malcolm and Victoria and Albert Museum (2000) *Figured in marble: the making and viewing of eighteenth-century sculpture*. London: 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). Available at: [http://www.jstor.org.oxfordbrookes.idm.oclc.org/stable/882487?seq=1#page\\_scan\\_tab\\_contents](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*. 2nd ed. London: Phaidon.

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

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

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

Belkin, Kristin Lohse (1998) *Rubens*. London: Phaidon.

Bertelsen, Lance (1983) 'The Interior Structures of Hogarth's Marriage à la mode', *Art History*, 6(2), pp. 131-142. Available at:  
<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*. Oxford: Voltaire Foundation.

Bindman, David et al. (1997) *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.

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

Bindman, David and Hogarth, William (1981) *Hogarth*. London: Thames and Hudson.

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

Bomford, D. and Ashok, R. (1982) 'Hogarth's Marriage à la mode', *National Gallery technical bulletin*, 6, pp. 44-67. Available at: [http://www.nationalgallery.org.uk/technical-bulletin/bomford\\_roy1982b](http://www.nationalgallery.org.uk/technical-bulletin/bomford_roy1982b).

Bomford, David et al. (1988) *Rembrandt*. (London): National Gallery Publications.

Bomford, David and National Gallery (Great Britain) (1989) *Italian painting before 1400*. London: National Gallery. Available at:  
[https://contentstore.cla.co.uk/EReader/Index?guid=1f120b29-b4f9-ea11-80cd-005056af4099&pcid=2393529&t=eyJhbGciOiJIUzI1NilsInR5cCI6IkpXVCJ9 eyJqdGkiOiI4NGM4MGMwNC1IM2Y2LTQ4YTctODk1NS1kMmRhYjEyODE3NGIiLCJuYmYiOjE2ODg1NDkzMzgsImV4cCI6MTY4ODU0OTYzOCwiaWF0IjoxNjg4NTQ5MzM4LCJpc3MiOjEQ1MiLCJhdWQiOjJSZWFKZXIifQ.YOq\\_KtaGth-1JUK2Y3yz8DEhD0ckHeH25uY-xtbsBh4&b=False](https://contentstore.cla.co.uk/EReader/Index?guid=1f120b29-b4f9-ea11-80cd-005056af4099&pcid=2393529&t=eyJhbGciOiJIUzI1NilsInR5cCI6IkpXVCJ9 eyJqdGkiOiI4NGM4MGMwNC1IM2Y2LTQ4YTctODk1NS1kMmRhYjEyODE3NGIiLCJuYmYiOjE2ODg1NDkzMzgsImV4cCI6MTY4ODU0OTYzOCwiaWF0IjoxNjg4NTQ5MzM4LCJpc3MiOjEQ1MiLCJhdWQiOjJSZWFKZXIifQ.YOq_KtaGth-1JUK2Y3yz8DEhD0ckHeH25uY-xtbsBh4&b=False).

Bomford, Kate (2004) 'Friendship and immortality: Holbein's Ambassadors revisited', *Renaissance Studies*, 18(4), pp. 544-581. Available at: <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), pp. 29-44.

Brendel, Otto J. (1955) 'Borrowings from Ancient Art in Titian', *The Art Bulletin*, 37(2), pp. 113-126. Available at: [http://www.jstor.org.oxfordbrookes.idm.oclc.org/stable/3050703?seq=1#page\\_scan\\_tab\\_contents](http://www.jstor.org.oxfordbrookes.idm.oclc.org/stable/3050703?seq=1#page_scan_tab_contents).

Broude, Norma (1978) *Seurat in perspective*. Englewood Cliffs: Prentice-Hall.

Brown, M.R. (2012) 'Yet another look at the Bar: Manet, Durany, and the double view', in *Perspectives on Manet*. Farnham: Ashgate.

Butlin, Martin et al. (1977) *The paintings of J.M.W. Turner*. New Haven: Yale University Press for the Paul Mellon Centre for Studies in British Art and the Tate Gallery.

Cachin,  
Franc

oise et al. (1983) *Manet 1832-1883*. New York: Metropolitan Museum of Art.

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

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

Campbell, Lorne and National Gallery (Great Britain) (1998) *The fifteenth century Netherlandish schools*. London: National Gallery.

Carter, I. (1997) 'Rain, Steam and What?', *Oxford Art Journal*, 20(2), pp. 3-12. Available at: <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), pp. 434-465. Available at: <https://doi.org/10.1111/j.1477-4658.1997.tb00030.x>.

Cavalli-Bjo

rkman,  
Go

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

Cennini, Cennino and Thompson, Daniel V. (1960) *The craftsman's handbook: the Italian 'Il libro dell' arte'*. New York: Dover Publications.

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

Christiansen, Keith and Metropolitan Museum of Art (New York, N.Y.) (2008) *Duccio and the origins of western painting*. New York: Metropolitan Museum of Art. Available at: <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*. London: Thames and Hudson.

Clark, T. J. (1999) *The painting of modern life: Paris in the art of Manet and his followers*. Rev. ed. London: Thames & Hudson.

Collins, Bradford R. (1996) *12 views of Manet's Bar*. Princeton, N.J.: Princeton University Press.

Constable, John et al. (1975) *John Constable, further documents and correspondence*.

London): Tate Gallery Publications.

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

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

Constable, John and Beckett, R. B. (1970) John Constable's discourses. Ipswich: Suffolk Records Society.

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

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

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

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

Constable, John, Constable, John, and Beckett, R. B. (1965) John Constable's correspondence Vol 3. Ipswich: Suffolk Records Society.

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

Craske, Matthew (2000) William Hogarth. London: Tate Publishing.

Craske, Matthew and 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. New Haven, Conn: Yale University Press.

David Bindman (1981) 'Roubiliac in Westminster Abbey', *Oxford Art Journal*, 4(2), pp. 10-16. Available at:  
[http://www.jstor.org.oxfordbrookes.idm.oclc.org/stable/1360135?seq=1#page\\_scan\\_tab\\_contents](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) (1988) The early Italian schools before 1400. Rev. ed. London: National Gallery.

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

Dekker, Elly and Lippincott, Kristen (1999) 'The Scientific Instruments in Holbein's Ambassadors: A Re-Examination', *Journal of the Warburg and Courtauld Institutes*, 62, pp. 93-125. Available at:  
[http://www.jstor.org.oxfordbrookes.idm.oclc.org/stable/751384?seq=1#page\\_scan\\_tab\\_contents](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 (2004) Rubens and England. New Haven, [Conn.]: Yale University Press.

Downes, Kerry (1980) Rubens. London: Jupiter.

Dunkerton, Jill (1991) Giotto to  
Du  
"

rer: early Renaissance painting in the National Gallery. New Haven, CT: Yale University Press in association with National Gallery Publications.

Dunkerton, Jill, Foister, Susan, and Penny, Nicholas (1999a)  
Dü

rer to Veronese: sixteenth-century painting in the National Gallery. New Haven: Yale University Press in association with National Gallery Publications.

Dunkerton, Jill, Foister, Susan, and Penny, Nicholas (1999b)  
Dü

rer to Veronese: sixteenth-century painting in the National Gallery. New Haven: Yale University Press in association with National Gallery Publications.

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

Egerton, Judy and National Gallery (Great Britain) (1998a) The British school. London: National Gallery Publications.

Egerton, Judy and National Gallery (Great Britain) (1998b) The British school. London: National Gallery Publications.

Einberg, E. and Hogarth, W. (2016) William Hogarth: a complete catalogue of the paintings. New Haven: Yale University Press.

Fermor, Sharon and Derbyshire, Alan (1998) 'The Raphael Tapestry Cartoons Re-Examined', *The Burlington Magazine*, 140(1141), pp. 236–250. Available at: [http://www.jstor.org.oxfordbrookes.idm.oclc.org/stable/887859?seq=1#page\\_scan\\_tab\\_contents](http://www.jstor.org.oxfordbrookes.idm.oclc.org/stable/887859?seq=1#page_scan_tab_contents).

Fermor, Sharon, Raphael, and Victoria and Albert Museum (1996) The Raphael tapestry cartoons: narrative, decoration, design. London: 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), pp. 19–30.

Fleming-Williams, Ian (1990) Constable and his drawings. London: Philip Wilson.

Foister, Susan et al. (1997) Holbein's ambassadors: making & meaning. London: National Gallery.

Foister, Susan et al. (2000) Investigating Jan van Eyck. Turnhout: Brepols.

Foister, Susan and Tate Britain (Gallery) (2006) Holbein in England. London: Tate.

Gage, J. (1972) Turner: Rain, steam and speed. London: Allen Lane the Penguin Press.

Gage, John (1972) Turner: Rain, steam and speed. New York: Viking Press.

Gage, John (1973) 'Gautier, Turner and John Martin', *The Burlington Magazine*, 115(843).

Available at:

[http://www.jstor.org.oxfordbrookes.idm.oclc.org/stable/877386?seq=1#page\\_scan\\_tab\\_contents](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). Available at:

[http://www.jstor.org.oxfordbrookes.idm.oclc.org/stable/884511?seq=1#page\\_scan\\_tab\\_contents](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), pp. 662–667. Available at:

[http://www.jstor.org.oxfordbrookes.idm.oclc.org/stable/885276?seq=1#page\\_scan\\_tab\\_contents](http://www.jstor.org.oxfordbrookes.idm.oclc.org/stable/885276?seq=1#page_scan_tab_contents).

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

Gordon, Dillian and National Gallery (Great Britain) (1993) The Wilton Diptych. London: National Gallery Publications.

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

'res' and the crisis of Impressionism. London: National Gallery.

Gould, Cecil and National Gallery (Great Britain) (1975) The sixteenth-century Italian schools. London: 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. London: National Gallery.

Hall, Edwin (1994) The Arnolfini betrothal: medieval marriage and the enigma of Van Eyck's double portrait. Berkeley, Calif: University of California Press.

Hallett, Mark (2000) Hogarth. London: Phaidon.

Hallett, Mark et al. (2006) Hogarth. London: Tate.

Hamilton, George Heard (1954) Manet and his critics. 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), pp. 249–291. Available at:  
[http://www.jstor.org.oxfordbrookes.idm.oclc.org/stable/2862365?seq=1#page\\_scan\\_tab\\_contents](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), pp. 27-28.

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

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

Herbert, Robert L. et al. (1991) Georges Seurat, 1859-1891. New York: Metropolitan Museum of Art.

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

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

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

Hogarth, William and Paulson, Ronald (1970) Hogarth's graphic works. Rev. ed. New Haven: Yale University Press.

Hogarth, William, Paulson, Ronald, and Paul Mellon Centre for Studies in British Art (1997) The analysis of beauty. New Haven: 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). Available at:  
[http://www.jstor.org.oxfordbrookes.idm.oclc.org/stable/882494?seq=1#page\\_scan\\_tab\\_contents](http://www.jstor.org.oxfordbrookes.idm.oclc.org/stable/882494?seq=1#page_scan_tab_contents).

Homer, William Innes (no date) Seurat and the science of painting. Cambridge, Mass: M.I.T. Press.

Hope, Charles (1971a) 'The "Camerini d'Alabastro" of Alfonso d'Este-I', The Burlington Magazine, 113(824), pp. 641–650. Available at:  
[http://www.jstor.org.oxfordbrookes.idm.oclc.org/stable/876784?seq=1#page\\_scan\\_tab\\_contents](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). Available at:  
[http://www.jstor.org.oxfordbrookes.idm.oclc.org/stable/876809?seq=1#page\\_scan\\_tab\\_contents](http://www.jstor.org.oxfordbrookes.idm.oclc.org/stable/876809?seq=1#page_scan_tab_contents).

Hope, Charles (1980) Titian. London: Jupiter.

Hope, Charles (2003) Titian. London: Chaucer.

House, J. (1980) 'Meaning in Seurat's figure paintings', *Art history*, 3(3), pp. 345–356.

Hughes, Anthony (1980) 'Naming the Unnameable: An Iconographical Problem in Rubens's "Peace and War"', *The Burlington Magazine*, 122(924), pp. 157–165. Available at: [http://www.jstor.org.oxfordbrookes.idm.oclc.org/stable/879829?seq=1#page\\_scan\\_tab\\_contents](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), pp. 25–44. Available at: [http://www.jstor.org.oxfordbrookes.idm.oclc.org/stable/3046078?seq=1#page\\_scan\\_tab\\_contents](http://www.jstor.org.oxfordbrookes.idm.oclc.org/stable/3046078?seq=1#page_scan_tab_contents).

Ivy, Judy Crosby and Suffolk Records Society (1991) *Constable and the critics, 1802-1837*. Woodbridge: 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). Available at: <https://www-jstor-org.oxfordbrookes.idm.oclc.org/stable/3780611>.

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

Kenaan, Hagi (2002) 'The "Unusual Character" of Holbein's "Ambassadors"', *Artibus et Historiae*, 23(46), pp. 61–75. Available at: [http://www.jstor.org.oxfordbrookes.idm.oclc.org/stable/1483697?seq=1#page\\_scan\\_tab\\_contents](http://www.jstor.org.oxfordbrookes.idm.oclc.org/stable/1483697?seq=1#page_scan_tab_contents).

Kirby, Jo et al. (2003) 'Seurat's Painting Practice: Theory, Development and Technology', *National Gallery Technical Bulletin*, 24, pp. 4–37. Available at: [http://www.nationalgallery.org.uk/technical-bulletin/kirby\\_stonor\\_roy\\_burnstock\\_grout\\_whitew2003](http://www.nationalgallery.org.uk/technical-bulletin/kirby_stonor_roy_burnstock_grout_whitew2003).

Koster, M.L. (no date) 'The Arnolfini double portrait', *Apollo*, pp. 3–14.

Leighton, John et al. (1997) *Seurat and the Bathers*. London: National Gallery.

Lichtenberg, Georg Christoph, Herdan, Innes, and Herdan, Gustav (1966) Lichtenberg's commentaries on Hogarth's engravings. London: Cresset Press.

Llewellyn, Nigel and Victoria and Albert Museum (1991) *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. Available at: <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*. London: Lawrence and Wishart.

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

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

[https://www-jstor-org.oxfordbrookes.idm.oclc.org/stable/2928641.](https://www-jstor-org.oxfordbrookes.idm.oclc.org/stable/2928641)

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

McCoubrey, J. (1986) 'Time's railway : Turner and the Great Western', *Turner studies: his art & epoch 1775-1851*, 6(1), pp. 33-39.

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

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

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

Oxford art online (no date). Oxford: Oxford University Press. Available at: <http://oxfordbrookes.idm.oclc.org/login?url=http://www.oxfordartonline.com/>.

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

Parris, Leslie et al. (1976) Constable: paintings, watercolours & drawings. 2nd. ed. revised. London: Tate Gallery.

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

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

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

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

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

Paulson, Ronald and Paul Mellon Centre for Studies in British Art (1971) *Hogarth: his life, art, and times* Vol. 1. New Haven: Yale University Press for the Paul Mellon Centre for Studies in British Art.

Penny, Nicholas (1993) *The materials of sculpture*. New Haven: Yale University Press.

Plestes, 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*. Princeton: Princeton University Press.

Postle, M. (1997) 'Hogarth's Marriage à-la-mode : a re-inspection of The Inspection', *Apollo*, 146(November), pp. 38-39.

Price, A. B. (1997) 'How the Bathers Emerged', *Art in America*, 85(12), pp. 56-63.

Raphael et al. (2010) Raphael: cartoons and tapestries for the Sistine Chapel. London: V & A Publishing.

Raphael Cartoons - Victoria and Albert Museum (no date). Available at:  
<http://www.vam.ac.uk/page/r/raphael-cartoons/>.

Rembrandt Harmenszoon van Rijn et al. (1991) Rembrandt: the master & his workshop : paintings. New Haven: Yale University Press in association with National Gallery Publications, London.

Reynolds, Graham, Constable, John, and Paul Mellon Centre for Studies in British Art (1984) The later paintings and drawings of John Constable. New Haven (Conn.): 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. Berkeley, Calif: University of California Press.

Rosand, David (1972) 'Ut Pictor Poeta: Meaning in Titian's Poesie', *New Literary History*, 3(3), pp. 527-546. Available at:  
[http://www.jstor.org.oxfordbrookes.idm.oclc.org/stable/468547?seq=1#page\\_scan\\_tab\\_contents](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. New York: Cambridge University Press.

Rosenthal, Michael and Constable, John (1983) Constable: the painter and his landscape. New Haven: Yale University Press.

Ross, Novelene (1982) Manet's Bar at the Folies-Bergere: and the myths of popular illustration. Ann Arbor, Mich: UMI Research Press.

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

Rubin, James Henry (2008) Impressionism and the modern landscape: productivity, technology, and urbanization from Manet to Van Gogh. Berkeley, Calif: University of California Press.

Satkowski, Jane, Maginnis, Hayden B. J., and Georgia Museum of Art (2000) Duccio di Buoninsegna: the documents and early sources. Athens, GA: Georgia Museum of Art, University of Georgia.

Scattergood, V. J. and Sherborne, J. W. (1983) English court culture in the later Middle Ages . New York: St. Martin's Press.

Schweizer, Paul D. (1982a) 'John Constable and the Anglican Church Establishment', *Artibus et Historiae*, 3(5), pp. 125-139. Available at:  
[http://www.jstor.org.oxfordbrookes.idm.oclc.org/stable/1483148?seq=1#page\\_scan\\_tab\\_contents](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), pp. 424-445. Available at:

[http://www.jstor.org.oxfordbrookes.idm.oclc.org/stable/3050245?seq=1#page\\_scan\\_tab\\_contents](http://www.jstor.org.oxfordbrookes.idm.oclc.org/stable/3050245?seq=1#page_scan_tab_contents).

Scull, Christina (1991) *The Soane Hogarths*. [London]: 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*. London: Phaidon.

Shearman, John and National Gallery of Art (U.S.) (1992a) *Only connect: art and the spectator in the Italian Renaissance*. Princeton, N.J.: Princeton University Press.

Shearman, John and National Gallery of Art (U.S.) (1992b) *Only connect: art and the spectator in the Italian Renaissance*. Princeton, N.J.: Princeton University Press.

Shearman, John and National Gallery of Art (U.S.) (1992c) *Only connect: art and the spectator in the Italian Renaissance*. Princeton, N.J.: Princeton University Press.

Simon, Robin et al. (1997) *A rake's progress: from Hogarth to Hockney*. London: Apollo Magazine.

Smith, Paul (1995) *Impressionism: beneath the surface*. London: Weidenfeld & Nicolson.

Smith, Paul (1997) *Seurat and the avant-garde*. New Haven: 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, N.J.: Princeton University Press.

Thompson, Graves H. (1956) 'The Literary Sources of Titian's "Bacchus and Ariadne"', *The Classical Journal*, 51(6), pp. 259–264. Available at:

[http://www.jstor.org.oxfordbrookes.idm.oclc.org/stable/3292884?seq=1#page\\_scan\\_tab\\_contents](http://www.jstor.org.oxfordbrookes.idm.oclc.org/stable/3292884?seq=1#page_scan_tab_contents).

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

Tresidder, Warren (1981) 'The Cheetahs in Titian's "Bacchus and Ariadne"', *The Burlington Magazine*, 123(941), pp. 481–485. Available at:

[http://www.jstor.org.oxfordbrookes.idm.oclc.org/stable/880424?seq=1#page\\_scan\\_tab\\_contents](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*. London: Faber.

Victoria and Albert Museum (1972) *The Raphael cartoons*. London: H.M.S.O.

Ward, John L. (1994) 'Disguised Symbolism as Enactive Symbolism in Van Eyck's Paintings', *Artibus et Historiae*, 15(29), pp. 9–53. Available at:

[http://www.jstor.org.oxfordbrookes.idm.oclc.org/stable/1483484?seq=1#page\\_scan\\_tab\\_contents](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*. Oxford: Oxford University Press.

Westermann,  
Marie  
"

t (2000) Rembrandt. London: Phaidon.

Whinney, M. (1964) Sculpture in Britain, 1530 to 1830. Harmondsworth: Penguin.

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

White, Christopher et al. (1999) Rembrandt by himself. London: 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, pp. 92–105. Available at: [http://www.jstor.org.oxfordbrookes.idm.oclc.org/stable/751159?seq=1#page\\_scan\\_tab\\_contents](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. London: Thames and Hudson.

White, John and Shearman, John (1958a) 'Raphael's Tapestries and Their Cartoons I', *The Art Bulletin*, 40(3), pp. 193–221. Available at: [http://www.jstor.org.oxfordbrookes.idm.oclc.org/stable/3047778?seq=1#page\\_scan\\_tab\\_contents](http://www.jstor.org.oxfordbrookes.idm.oclc.org/stable/3047778?seq=1#page_scan_tab_contents).

White, John and 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), pp. 299–323. Available at: [http://www.jstor.org.oxfordbrookes.idm.oclc.org/stable/3047794?seq=1#page\\_scan\\_tab\\_contents](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, pp. 145–150.

Woodall, Joanna (1997) Portraiture: facing the subject. Manchester: Manchester University Press.

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

Wormald, Francis (1954) 'The Wilton Diptych', *Journal of the Warburg and Courtauld Institutes*, 17(3), pp. 191–203. Available at: [http://www.jstor.org.oxfordbrookes.idm.oclc.org/stable/750319?seq=1#page\\_scan\\_tab\\_contents](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, pp. 4–25. Available at: <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. New York: Garland.