Works Cited

Works Cited (part 1)

- Adamson, J.S.A. (1999) The Princely Courts of Europe: Ritual, Politics and Culture under the Ancien Régime 1500–1750, London, Weidenfeld & Nicolson.
- Alberti, L.B. (1966 [1435]) On Painting (trans. J.R. Spencer), New Haven, CT and London, Yale University Press.
- Arciszweska, B. and McKellar, E. (2004) Articulating British Classicism: New Approaches to Eighteenth-Century Architecture, Aldershot and Burlington, VT, Ashgate.
- Bailey, C. (1987) 'Conventions of the eighteenth-century cabinet de tableaux: Blondel d'Azincourt's La première idée de la curiosité', Art Bulletin, vol. 69, no. 3, pp. 431–47.
- Bailey, C. (2002) Patriotic Taste: Collecting Modern Art in Pre-Revolutionary Paris, New Haven, CT and London, Yale University Press.
- Bailey, G.A. (1999) Art on the Jesuit Missions in Asia and Latin America, 1542–1773, Toronto and London, University of Toronto Press.
- Barr, A.H. (1974 [1936]) Cubism and Abstract Art, New York, Museum of Modern Art (exhibition catalogue).
- Baudelaire, C. (1981 [1859]) 'On photography' in Newhall, B. (ed.) Photography: Essays and Images, New York, Secker & Warburg, pp. 112–13.
- Baxandall, M. (1971) Giotto and the Orators: Humanist Observers of Painting in Italy and the Discovery of Pictorial Composition 1350–1450, Oxford, Clarendon Press.
- Baxandall, M. (1972) Painting and Experience in Fifteenth-Century Italy, Oxford, Clarendon Press.
- Baxandall, M. (1980) The Limewood Sculptors of Renaissance Germany, New Haven, CT, Yale University Press.
- Belting, H. (1994) Likeness and Presence: A History of the Image before the Era of Art, Chicago, IL and London, University of Chicago Press.

- Benjamin, W. (1983) Charles Baudelaire: A Lyric Poet in the Era of High Capitalism, London, Verso.
- Bergdoll, B. (2000) European Architecture 1750–1890, Oxford, Oxford University Press.
- Bermingham, A. (2000) Learning to Draw: Studies in the Cultural History of a Polite and Useful Art, New Haven, CT and London, Yale University Press.
- Blanning, T.C.W. (2002) The Culture of Power and the Power of Culture: Old Regime Europe 1660–1789, Oxford, Oxford University Press.
- Bürger, P. (1984) Theory of the Avant-Garde, Manchester, Manchester University Press; Minneapolis, MN, University of Minnesota Press.
- Clark, T.J. (1982) Image of the People. Gustave Courbet and the 1848 Revolution, London, Thames & Hudson.
- Clark, T.J. (1984) The Painting of Modern Life: Paris in the Art of Manet and his Followers, London, Thames & Hudson.
- Clayton, T. (1997) The English Print, 1688–1802, London and New Haven, CT, Yale University Press.
- Connell, S.M. (1976) The Employment of Sculptors and Stonemasons in Venice in the Fifteenth Century (doctoral thesis), Warburg Institute, University of London.
- Craske, M. (1997) Art in Europe 1700–1830: A History of the Visual Arts in an Era of Unprecedented Urban Economic Growth, Oxford, Oxford University Press.
- Crown, P. (1990) 'British Rococo as social and political style', Eighteenth-Century Studies, vol. 23, no. 3, pp. 269–82.
- Duchamp, M. (1975) The Essential Writings of Marcel Duchamp (ed. M. Sanouillet and E. Peterson), London, Thames & Hudson.
- Edwards, S. (ed.) (1999) Art and its Histories: A Reader, New Haven, CT and London, Yale University Press.
- Elias, N. (1983) The Court Society (trans. E. Jephcott), Oxford, Blackwell.
- Gilbert, C. (1985) 'A statement of the aesthetic attitude around 1230', Hebrew University Studies in Literature and the Arts, vol. 13, no. 2, pp. 125–52.
- Gordon, D. (2003) The Fifteenth-Century Italian Paintings, National Gallery Catalogues, London, Yale University Press.

- Greenberg, C. (1961) Art and Culture: Critical Essays, Boston, MA, Beacon Press.
- Greenberg, C. (1986 [1939]) 'Avant-garde and kitsch' in O'Brian, J. (ed.) Clement Greenberg: The Collected Essays and Criticism, vol. 1: Perceptions and Judgements, 1939–1944, Chicago, IL, Chicago University Press, pp. 5–22.
- Greenberg, C. (1993 [1960]) 'Modernist painting' in O'Brian, J. (ed.) Clement Greenberg: The Collected Essays and Criticism, vol. 4: Modernism with a Vengeance, 1957–1969, Chicago, IL, Chicago University Press, pp. 85–100.
- Habermas, J. (1989 [1962]) The Structural Transformation of the Public Sphere: An Inquiry into a Category of Bourgeois Society, Cambridge, MA, MIT Press.
- Hardie, P. (1993) 'Ut Pictura Poesis? Horace and the visual arts' in Horace 2000: A Celebration for the Bi-millennium, London, Duckworth, pp. 120–39.
- Harris, A.S. (2008) Seventeenth-Century Art and Architecture (2nd edn), London, Laurence King.
- Harrison, C., Wood, P. and Gaiger, J. (eds) (1998) Art in Theory 1815–1900: An Anthology of Changing Ideas, Oxford, Blackwell.
- Harvey, D. (2003) Paris: Capital of Modernity, London and New York, Routledge.
- Haskell, F. (1980) Patrons and Painters: A Study in the Relations between Italian Art and Society in the Age of the Baroque, New Haven and London, Yale University Press.
- Haskell, F. and Penny, N. (1981) Taste and the Antique: The Lure of Classical Sculpture 1500–1900, New Haven, CT and London, Yale University Press.
- Hauser, A. (1962 [1951]) The Social History of Art. Vol. 2: Renaissance, Mannerism, Baroque; Vol. 3. Rococo, Classicism and Romanticism (2nd edn), London, Routledge.
- Haynes, C. (2006) Pictures and Popery: Art and Religion in England, 1660–1760, Aldershot, Ashgate.
- Hemingway, A. and Vaughan, W. (eds) (1998) Art in Bourgeois Society 1790–1850, Cambridge, Cambridge University Press.
- Hills, H. (ed.) (2011) Rethinking the Baroque, Farnham, Ashgate.
- Honour, H. (1968) Neo-classicism, Harmondsworth, Penguin.
- Honour, H. (1979) Romanticism, Harmondsworth, Penguin.

- Hyde, M. (2006) Making up the Rococo: François Boucher and his Critics, Los Angeles, CA and London, Getty Research Institute.
- Irwin, D. (1997) Neoclassicism, London, Phaidon.
- Langdon, H. (1998) Caravaggio: A Life, London, Chatto & Windus.
- Lee, R. (1967) Ut Pictura Poesis: The Humanistic Theory of Painting, New York, W.W. Norton.
- Levy, E. (2004) Propaganda and the Jesuit Baroque, Berkeley, CA and London, University of California Press.
- Lichtenstein, J. (2008) The Blind Spot: An Essay on the Relations between Painting and Sculpture in the Modern Age, Los Angeles, CA, Getty Research Institute.
- Lymberopoulou, A., Bracewell-Homer, P. and Robinson, J. (eds) (2012) Art & Visual Culture: A Reader, London, Tate Publishing in association with The Open University.
- McClellan, A. (1994) Inventing the Louvre: Art, Politics, and the Origins of the Modern Museum in Eighteenth-Century Paris, Cambridge, Cambridge University Press.
- McClellan, A. (1996) 'Watteau's dealer: Gersaint and the marketing of art in eighteenth-century Paris', Art Bulletin, vol. 78, no. 3, pp. 439–53.
- Montias, J.M. (1982) Artists and Artisans in Delft: A Socio-economic Study of the Seventeenth Century, Princeton, NJ, Princeton University Press.
- Montias, J.M. (2002) Art at Auction in 17th Century Amsterdam, Amsterdam, Amsterdam University Press.
- Nash, S. (2007) 'No Equal in Any Land': André Beauneveu Artist to the Courts of France and Flanders, London, Paul Holberton Publishing.
- Nesbit, M. (1992) Atget's Seven Albums, New Haven, CT and London, Yale University Press.
- Nesbit, M. (2000) Their Common Sense, London, Black Dog.
- North, M. (1997) Art and Commerce in the Dutch Golden Age, New Haven, CT and London, Yale University Press.
- North, M. and Ormrod, D. (1998) Art Markets in Europe, 1400–1800, Aldershot, Ashgate.

- Nuttall, G. (2012) Lucchese Patronage and Purveying during the Regime of Paolo Guinigi, 1400–1430: Dino Rapondi, Lorenzo Trenta and Paolo Guinigi, unpublished PhD Thesis, Courtauld Institute of Art, University of London.
- O'Brian, J. (ed.) (1986–95) Clement Greenberg: The Collected Essays and Criticism, 4 vols, Chicago, IL, Chicago University Press.
- Paviot, J. (1990) 'La vie de Jan van Eyck selon les documents écrits', Revue des archéologues et historiens d'art de Louvain, vol. 23, pp. 83–93.
- Pears, I. (1988) The Discovery of Painting: The Growth of Interest in the Arts in England 1680–1768, New Haven, CT and London, Yale University Press.
- Plon, E. (1887) Les Maîtres italiens au service de la maison d'Autriche: Leone Leoni sculpteur de Charles-Quint et Pompeo Leoni, sculpteur de Philippe II, , Paris. Librairie Plon.
- Pollock, G. (1988) Vision and Difference: Femininity, Feminism and the Histories of Art, London and New York, Routledge.
- Pomian, K. (1990) Collectors and Curiosities: Paris and Venice, 1500–1800, Cambridge, Polity Press.
- Posner, D. (1993) 'Concerning the "mechanical" parts of painting and the artistic culture of seventeenth-century France', Art Bulletin, vol. 75, no. 4, pp. 583–98.
- Porter, D. (2010) The Chinese Taste in Eighteenth-Century England, Cambridge, Cambridge University Press.
- Potts, A. (2000) The Sculptural Imagination: Figurative, Modernist, Minimalist, New Haven, CT and London, Yale University Press.
- Prendergast, C. (1992) Paris and the Nineteenth Century, Oxford, Blackwell.
- Prior, N. (2002) Museums and Modernity: Art Galleries and the Making of Modern Culture, Oxford, Berg.
- Richardson C.M., Woods, K.W. and Franklin, M.W. (eds) (2007) Renaissance Art Reconsidered: An Anthology of Primary Sources, Oxford, Blackwell.
- Rosenberg, H. (1970 [1940]) 'The fall of Paris' in The Tradition of the New, London, Paladin, pp. 185–94.
- Roy, A. and Gordon, D. (2001) 'The Battle of San Romano', National Gallery Technical Bulletin, vol. 22, pp. 4–17.

- Sandler, I. (1970) The Triumph of American Painting, Westport, CT, Praeger.
- Schapiro, M. (1977) 'On the aesthetic attitude in Romanesque art' in Romanesque Art: Selected Papers, London, Chatto & Windus, pp. 1–27.
- Schapiro, M. (1978 [1937]) 'Nature of abstract art' in Modern Art: 19th and 20th Centuries. Selected Papers, New York, George Braziller, pp. 185–211.
- Scott, K. (1995) The Rococo Interior: Decoration and Social Spaces in Early Eighteenth-Century Paris, New Haven, CT and London, Yale University Press.
- Sheehan, J.J. (2000) Museums in the German Art World from the End of the Old Regime to the Rise of Modernism, Oxford, Oxford University Press.
- Sheriff, M. (1990) Fragonard: Art and Eroticism, Chicago, IL, University of Chicago Press.
- Shiner, L. (2001) The Invention of Art: A Cultural History, Chicago, IL, University of Chicago Press.
- Simmel, G. (1997 [1903]) 'The metropolis and mental life' in Frisby, D.P. and Featherstone, M. (eds) Simmel on Culture: Selected Writings, New York, Sage, pp. 174–85. Extract reprinted in Lymberopoulou, A., Bracewell-Homer, P. and Robinson, J. (eds) Art and Visual Culture: A Reader, London, Tate Publishing in association with The Open University, pp. 267–9.
- Snodin, M. (ed.) (1984) Rococo: Art and Design in Hogarth's England, London, V&A (exhibition catalogue).
- Snodin, M. and Llewellyn, N. (eds) (2009) Baroque, 1620–1800: Style in the Age of Magnificence, London, V&A (exhibition catalogue).
- Stechow, W. (1989 [1966]) Northern Renaissance Art 1400–1600: Sources and Documents, Evanston, IL, Northwestern University Press.
- Suger, Abbot (1979) On the Abbey Church of Saint-Denis and its Art Treasures (eds E. Panofsky and G. Panofsky-Soergel), Princeton, NJ, Princeton University Press.
- Tomlinson, J.A. (1994) Francisco Goya y Lucientes, 1746–1828, London, Phaidon.
- Trotsky, L. (1962 [1928/1906]) The Permanent Revolution; Results and Prospects, London, New Park.
- Vasari, G. (1996) [1568] Lives of the Painters, Sculptors and Architects, 2 vols (trans. G. du C. de Vere; ed. D. Ekserdijian), London, Everyman.

- Warnke, M. (1993) The Court Artist: On the Ancestry of the Modern Artist (trans. D. McLintock), Cambridge, Cambridge University Press (first published in German in 1985).
- Wolff, J. (1985) 'The invisible flaneuse: women and the literature of modernity', Theory, Culture and Society, vol. 2, no. 3, pp. 37–46.
- Wölfflin, H. (1950) Principles of Art History: The Problem of the Development of Style in Later Art, New York, Dover.
- Wolters, W. (1967) 'Ein Hauptwerk der neiderländischen Skulptur in Venedig', Mitteillung des Kunsthistorischen Institutes in Florenz, vol. 13, nos 1–2, pp. 185–9.
- Wolters, W. (1976) La scultura Veneziana gotica 1300-1460, 2 vols, Venice, Alfieri.

Works Cited (part 2)

- Adamson, J.S.A. (1999) The Princely Courts of Europe: Ritual, Politics and Culture under the Ancien Régime 1500–1750, London, Weidenfeld & Nicolson.
- Alberti, L.B. (1966 [1435]) On Painting (trans. J.R. Spencer), New Haven, CT and London, Yale University Press.
- Arciszweska, B. and McKellar, E. (2004) Articulating British Classicism: New Approaches to Eighteenth-Century Architecture, Aldershot and Burlington, VT, Ashgate.
- Bailey, C. (1987) 'Conventions of the eighteenth-century cabinet de tableaux: Blondel d'Azincourt's La première idée de la curiosité', Art Bulletin, vol. 69, no. 3, pp. 431–47.
- Bailey, C. (2002) Patriotic Taste: Collecting Modern Art in Pre-Revolutionary Paris, New Haven, CT and London, Yale University Press.
- Bailey, G.A. (1999) Art on the Jesuit Missions in Asia and Latin America, 1542–1773, Toronto and London, University of Toronto Press.
- Barr, A.H. (1974 [1936]) Cubism and Abstract Art, New York, Museum of Modern Art (exhibition catalogue).
- Baudelaire, C. (1981 [1859]) 'On photography' in Newhall, B. (ed.) Photography: Essays and Images, New York, Secker & Warburg, pp. 112–13.

- Baxandall, M. (1971) Giotto and the Orators: Humanist Observers of Painting in Italy and the Discovery of Pictorial Composition 1350–1450, Oxford, Clarendon Press.
- Baxandall, M. (1972) Painting and Experience in Fifteenth-Century Italy, Oxford, Clarendon Press.
- Baxandall, M. (1980) The Limewood Sculptors of Renaissance Germany, New Haven, CT, Yale University Press.
- Belting, H. (1994) Likeness and Presence: A History of the Image before the Era of Art, Chicago, IL and London, University of Chicago Press.
- Benjamin, W. (1983) Charles Baudelaire: A Lyric Poet in the Era of High Capitalism, London, Verso.
- Bergdoll, B. (2000) European Architecture 1750–1890, Oxford, Oxford University Press.
- Bermingham, A. (2000) Learning to Draw: Studies in the Cultural History of a Polite and Useful Art, New Haven, CT and London, Yale University Press.
- Blanning, T.C.W. (2002) The Culture of Power and the Power of Culture: Old Regime Europe 1660–1789, Oxford, Oxford University Press.
- Bürger, P. (1984) Theory of the Avant-Garde, Manchester, Manchester University Press; Minneapolis, MN, University of Minnesota Press.
- Clark, T.J. (1982) Image of the People. Gustave Courbet and the 1848 Revolution, London, Thames & Hudson.
- Clark, T.J. (1984) The Painting of Modern Life: Paris in the Art of Manet and his Followers, London, Thames & Hudson.
- Clayton, T. (1997) The English Print, 1688–1802, London and New Haven, CT, Yale University Press.
- Connell, S.M. (1976) The Employment of Sculptors and Stonemasons in Venice in the Fifteenth Century (doctoral thesis), Warburg Institute, University of London.
- Craske, M. (1997) Art in Europe 1700–1830: A History of the Visual Arts in an Era of Unprecedented Urban Economic Growth, Oxford, Oxford University Press.
- Crown, P. (1990) 'British Rococo as social and political style', Eighteenth-Century Studies, vol. 23, no. 3, pp. 269–82.

- Duchamp, M. (1975) The Essential Writings of Marcel Duchamp (ed. M. Sanouillet and E. Peterson), London, Thames & Hudson.
- Edwards, S. (ed.) (1999) Art and its Histories: A Reader, New Haven, CT and London, Yale University Press.
- Elias, N. (1983) The Court Society (trans. E. Jephcott), Oxford, Blackwell.
- Gilbert, C. (1985) 'A statement of the aesthetic attitude around 1230', Hebrew University Studies in Literature and the Arts, vol. 13, no. 2, pp. 125–52.
- Gordon, D. (2003) The Fifteenth-Century Italian Paintings, National Gallery Catalogues, London, Yale University Press.
- Greenberg, C. (1961) Art and Culture: Critical Essays, Boston, MA, Beacon Press.
- Greenberg, C. (1986 [1939]) 'Avant-garde and kitsch' in O'Brian, J. (ed.) Clement Greenberg: The Collected Essays and Criticism, vol. 1: Perceptions and Judgements, 1939–1944, Chicago, IL, Chicago University Press, pp. 5–22.
- Greenberg, C. (1993 [1960]) 'Modernist painting' in O'Brian, J. (ed.) Clement Greenberg: The Collected Essays and Criticism, vol. 4: Modernism with a Vengeance, 1957–1969, Chicago, IL, Chicago University Press, pp. 85–100.
- Habermas, J. (1989 [1962]) The Structural Transformation of the Public Sphere: An Inquiry into a Category of Bourgeois Society, Cambridge, MA, MIT Press.
- Hardie, P. (1993) 'Ut Pictura Poesis? Horace and the visual arts' in Horace 2000: A Celebration for the Bi-millennium, London, Duckworth, pp. 120–39.
- Harris, A.S. (2008) Seventeenth-Century Art and Architecture (2nd edn), London, Laurence King.
- Harrison, C., Wood, P. and Gaiger, J. (eds) (1998) Art in Theory 1815–1900: An Anthology of Changing Ideas, Oxford, Blackwell.
- Harvey, D. (2003) Paris: Capital of Modernity, London and New York, Routledge.
- Haskell, F. (1980) Patrons and Painters: A Study in the Relations between Italian Art and Society in the Age of the Baroque, New Haven and London, Yale University Press.
- Haskell, F. and Penny, N. (1981) Taste and the Antique: The Lure of Classical Sculpture 1500–1900, New Haven, CT and London, Yale University Press.

- Hauser, A. (1962 [1951]) The Social History of Art. Vol. 2: Renaissance, Mannerism, Baroque; Vol. 3. Rococo, Classicism and Romanticism (2nd edn), London, Routledge.
- Haynes, C. (2006) Pictures and Popery: Art and Religion in England, 1660–1760, Aldershot, Ashgate.
- Hemingway, A. and Vaughan, W. (eds) (1998) Art in Bourgeois Society 1790–1850, Cambridge, Cambridge University Press.
- Hills, H. (ed.) (2011) Rethinking the Baroque, Farnham, Ashgate.
- Honour, H. (1968) Neo-classicism, Harmondsworth, Penguin.
- Honour, H. (1979) Romanticism, Harmondsworth, Penguin.
- Hyde, M. (2006) Making up the Rococo: François Boucher and his Critics, Los Angeles, CA and London, Getty Research Institute.
- Irwin, D. (1997) Neoclassicism, London, Phaidon.
- Langdon, H. (1998) Caravaggio: A Life, London, Chatto & Windus.
- Lee, R. (1967) Ut Pictura Poesis: The Humanistic Theory of Painting, New York, W.W. Norton.
- Levy, E. (2004) Propaganda and the Jesuit Baroque, Berkeley, CA and London, University of California Press.
- Lichtenstein, J. (2008) The Blind Spot: An Essay on the Relations between Painting and Sculpture in the Modern Age, Los Angeles, CA, Getty Research Institute.
- Lymberopoulou, A., Bracewell-Homer, P. and Robinson, J. (eds) (2012) Art & Visual Culture: A Reader, London, Tate Publishing in association with The Open University.
- McClellan, A. (1994) Inventing the Louvre: Art, Politics, and the Origins of the Modern Museum in Eighteenth-Century Paris, Cambridge, Cambridge University Press.
- McClellan, A. (1996) 'Watteau's dealer: Gersaint and the marketing of art in eighteenth-century Paris', Art Bulletin, vol. 78, no. 3, pp. 439–53.
- Montias, J.M. (1982) Artists and Artisans in Delft: A Socio-economic Study of the Seventeenth Century, Princeton, NJ, Princeton University Press.

- Montias, J.M. (2002) Art at Auction in 17th Century Amsterdam, Amsterdam, Amsterdam University Press.
- Nash, S. (2007) 'No Equal in Any Land': André Beauneveu Artist to the Courts of France and Flanders, London, Paul Holberton Publishing.
- Nesbit, M. (1992) Atget's Seven Albums, New Haven, CT and London, Yale University Press.
- Nesbit, M. (2000) Their Common Sense, London, Black Dog.
- North, M. (1997) Art and Commerce in the Dutch Golden Age, New Haven, CT and London, Yale University Press.
- North, M. and Ormrod, D. (1998) Art Markets in Europe, 1400–1800, Aldershot, Ashqate.
- Nuttall, G. (2012) Lucchese Patronage and Purveying during the Regime of Paolo Guinigi, 1400–1430: Dino Rapondi, Lorenzo Trenta and Paolo Guinigi, unpublished PhD Thesis, Courtauld Institute of Art, University of London.
- O'Brian, J. (ed.) (1986–95) Clement Greenberg: The Collected Essays and Criticism, 4 vols, Chicago, IL, Chicago University Press.
- Paviot, J. (1990) 'La vie de Jan van Eyck selon les documents écrits', Revue des archéologues et historiens d'art de Louvain, vol. 23, pp. 83–93.
- Pears, I. (1988) The Discovery of Painting: The Growth of Interest in the Arts in England 1680–1768, New Haven, CT and London, Yale University Press.
- Plon, E. (1887) Les Maîtres italiens au service de la maison d'Autriche: Leone Leoni sculpteur de Charles-Quint et Pompeo Leoni, sculpteur de Philippe II, , Paris, Librairie Plon.
- Pollock, G. (1988) Vision and Difference: Femininity, Feminism and the Histories of Art, London and New York, Routledge.
- Pomian, K. (1990) Collectors and Curiosities: Paris and Venice, 1500–1800, Cambridge, Polity Press.
- Posner, D. (1993) 'Concerning the "mechanical" parts of painting and the artistic culture of seventeenth-century France', Art Bulletin, vol. 75, no. 4, pp. 583–98.
- Porter, D. (2010) The Chinese Taste in Eighteenth-Century England, Cambridge, Cambridge University Press.

- Potts, A. (2000) The Sculptural Imagination: Figurative, Modernist, Minimalist, New Haven, CT and London, Yale University Press.
- Prendergast, C. (1992) Paris and the Nineteenth Century, Oxford, Blackwell.
- Prior, N. (2002) Museums and Modernity: Art Galleries and the Making of Modern Culture, Oxford, Berg.
- Richardson C.M., Woods, K.W. and Franklin, M.W. (eds) (2007) Renaissance Art Reconsidered: An Anthology of Primary Sources, Oxford, Blackwell.
- Rosenberg, H. (1970 [1940]) 'The fall of Paris' in The Tradition of the New, London, Paladin, pp. 185–94.
- Roy, A. and Gordon, D. (2001) 'The Battle of San Romano', National Gallery Technical Bulletin, vol. 22, pp. 4–17.
- Sandler, I. (1970) The Triumph of American Painting, Westport, CT, Praeger.
- Schapiro, M. (1977) 'On the aesthetic attitude in Romanesque art' in Romanesque Art: Selected Papers, London, Chatto & Windus, pp. 1–27.
- Schapiro, M. (1978 [1937]) 'Nature of abstract art' in Modern Art: 19th and 20th Centuries. Selected Papers, New York, George Braziller, pp. 185–211.
- Scott, K. (1995) The Rococo Interior: Decoration and Social Spaces in Early Eighteenth-Century Paris, New Haven, CT and London, Yale University Press.
- Sheehan, J.J. (2000) Museums in the German Art World from the End of the Old Regime to the Rise of Modernism, Oxford, Oxford University Press.
- Sheriff, M. (1990) Fragonard: Art and Eroticism, Chicago, IL, University of Chicago Press.
- Shiner, L. (2001) The Invention of Art: A Cultural History, Chicago, IL, University of Chicago Press.
- Simmel, G. (1997 [1903]) 'The metropolis and mental life' in Frisby, D.P. and Featherstone, M. (eds) Simmel on Culture: Selected Writings, New York, Sage, pp. 174–85. Extract reprinted in Lymberopoulou, A., Bracewell-Homer, P. and Robinson, J. (eds) Art and Visual Culture: A Reader, London, Tate Publishing in association with The Open University, pp. 267–9.
- Snodin, M. (ed.) (1984) Rococo: Art and Design in Hogarth's England, London, V&A (exhibition catalogue).

- Snodin, M. and Llewellyn, N. (eds) (2009) Baroque, 1620–1800: Style in the Age of Magnificence, London, V&A (exhibition catalogue).
- Stechow, W. (1989 [1966]) Northern Renaissance Art 1400–1600: Sources and Documents, Evanston, IL, Northwestern University Press.
- Suger, Abbot (1979) On the Abbey Church of Saint-Denis and its Art Treasures (eds E. Panofsky and G. Panofsky-Soergel), Princeton, NJ, Princeton University Press.
- Tomlinson, J.A. (1994) Francisco Goya y Lucientes, 1746–1828, London, Phaidon.
- Trotsky, L. (1962 [1928/1906]) The Permanent Revolution; Results and Prospects, London, New Park.
- Vasari, G. (1996) [1568] Lives of the Painters, Sculptors and Architects, 2 vols (trans. G. du C. de Vere; ed. D. Ekserdijian), London, Everyman.
- Warnke, M. (1993) The Court Artist: On the Ancestry of the Modern Artist (trans. D. McLintock), Cambridge, Cambridge University Press (first published in German in 1985).
- Wolff, J. (1985) 'The invisible flaneuse: women and the literature of modernity', Theory, Culture and Society, vol. 2, no. 3, pp. 37–46.
- Wölfflin, H. (1950) Principles of Art History: The Problem of the Development of Style in Later Art, New York, Dover.
- Wolters, W. (1967) 'Ein Hauptwerk der neiderländischen Skulptur in Venedig', Mitteillung des Kunsthistorischen Institutes in Florenz, vol. 13, nos 1–2, pp. 185–9.
- Wolters, W. (1976) La scultura Veneziana gotica 1300–1460, 2 vols, Venice, Alfieri.

Works Cited (part 3)

- Adamson, J.S.A. (1999) The Princely Courts of Europe: Ritual, Politics and Culture under the Ancien Régime 1500–1750, London, Weidenfeld & Nicolson.
- Alberti, L.B. (1966 [1435]) On Painting (trans. J.R. Spencer), New Haven, CT and London, Yale University Press.
- Arciszweska, B. and McKellar, E. (2004) Articulating British Classicism: New Approaches to Eighteenth-Century Architecture, Aldershot and Burlington, VT, Ashgate.

- Bailey, C. (1987) 'Conventions of the eighteenth-century cabinet de tableaux: Blondel d'Azincourt's La première idée de la curiosité', Art Bulletin, vol. 69, no. 3, pp. 431–47.
- Bailey, C. (2002) Patriotic Taste: Collecting Modern Art in Pre-Revolutionary Paris, New Haven, CT and London, Yale University Press.
- Bailey, G.A. (1999) Art on the Jesuit Missions in Asia and Latin America, 1542–1773, Toronto and London, University of Toronto Press.
- Barr, A.H. (1974 [1936]) Cubism and Abstract Art, New York, Museum of Modern Art (exhibition catalogue).
- Baudelaire, C. (1981 [1859]) 'On photography' in Newhall, B. (ed.) Photography: Essays and Images, New York, Secker & Warburg, pp. 112–13.
- Baxandall, M. (1971) Giotto and the Orators: Humanist Observers of Painting in Italy and the Discovery of Pictorial Composition 1350–1450, Oxford, Clarendon Press.
- Baxandall, M. (1972) Painting and Experience in Fifteenth-Century Italy, Oxford, Clarendon Press.
- Baxandall, M. (1980) The Limewood Sculptors of Renaissance Germany, New Haven, CT, Yale University Press.
- Belting, H. (1994) Likeness and Presence: A History of the Image before the Era of Art, Chicago, IL and London, University of Chicago Press.
- Benjamin, W. (1983) Charles Baudelaire: A Lyric Poet in the Era of High Capitalism, London, Verso.
- Bergdoll, B. (2000) European Architecture 1750–1890, Oxford, Oxford University Press.
- Bermingham, A. (2000) Learning to Draw: Studies in the Cultural History of a Polite and Useful Art, New Haven, CT and London, Yale University Press.
- Blanning, T.C.W. (2002) The Culture of Power and the Power of Culture: Old Regime Europe 1660–1789, Oxford, Oxford University Press.
- Bürger, P. (1984) Theory of the Avant-Garde, Manchester, Manchester University Press; Minneapolis, MN, University of Minnesota Press.
- Clark, T.J. (1982) Image of the People. Gustave Courbet and the 1848 Revolution, London, Thames & Hudson.

- Clark, T.J. (1984) The Painting of Modern Life: Paris in the Art of Manet and his Followers, London, Thames & Hudson.
- Clayton, T. (1997) The English Print, 1688–1802, London and New Haven, CT, Yale University Press.
- Connell, S.M. (1976) The Employment of Sculptors and Stonemasons in Venice in the Fifteenth Century (doctoral thesis), Warburg Institute, University of London.
- Craske, M. (1997) Art in Europe 1700–1830: A History of the Visual Arts in an Era of Unprecedented Urban Economic Growth, Oxford, Oxford University Press.
- Crown, P. (1990) 'British Rococo as social and political style', Eighteenth-Century Studies, vol. 23, no. 3, pp. 269–82.
- Duchamp, M. (1975) The Essential Writings of Marcel Duchamp (ed. M. Sanouillet and E. Peterson), London, Thames & Hudson.
- Edwards, S. (ed.) (1999) Art and its Histories: A Reader, New Haven, CT and London, Yale University Press.
- Elias, N. (1983) The Court Society (trans. E. Jephcott), Oxford, Blackwell.
- Gilbert, C. (1985) 'A statement of the aesthetic attitude around 1230', Hebrew University Studies in Literature and the Arts, vol. 13, no. 2, pp. 125–52.
- Gordon, D. (2003) The Fifteenth-Century Italian Paintings, National Gallery Catalogues, London, Yale University Press.
- Greenberg, C. (1961) Art and Culture: Critical Essays, Boston, MA, Beacon Press.
- Greenberg, C. (1986 [1939]) 'Avant-garde and kitsch' in O'Brian, J. (ed.) Clement Greenberg: The Collected Essays and Criticism, vol. 1: Perceptions and Judgements, 1939–1944, Chicago, IL, Chicago University Press, pp. 5–22.
- Greenberg, C. (1993 [1960]) 'Modernist painting' in O'Brian, J. (ed.) Clement Greenberg: The Collected Essays and Criticism, vol. 4: Modernism with a Vengeance, 1957–1969, Chicago, IL, Chicago University Press, pp. 85–100.
- Habermas, J. (1989 [1962]) The Structural Transformation of the Public Sphere: An Inquiry into a Category of Bourgeois Society, Cambridge, MA, MIT Press.
- Hardie, P. (1993) 'Ut Pictura Poesis? Horace and the visual arts' in Horace 2000: A Celebration for the Bi-millennium, London, Duckworth, pp. 120–39.

- Harris, A.S. (2008) Seventeenth-Century Art and Architecture (2nd edn), London, Laurence King.
- Harrison, C., Wood, P. and Gaiger, J. (eds) (1998) Art in Theory 1815–1900: An Anthology of Changing Ideas, Oxford, Blackwell.
- Harvey, D. (2003) Paris: Capital of Modernity, London and New York, Routledge.
- Haskell, F. (1980) Patrons and Painters: A Study in the Relations between Italian Art and Society in the Age of the Baroque, New Haven and London, Yale University Press.
- Haskell, F. and Penny, N. (1981) Taste and the Antique: The Lure of Classical Sculpture 1500–1900, New Haven, CT and London, Yale University Press.
- Hauser, A. (1962 [1951]) The Social History of Art. Vol. 2: Renaissance, Mannerism, Baroque; Vol. 3. Rococo, Classicism and Romanticism (2nd edn), London, Routledge.
- Haynes, C. (2006) Pictures and Popery: Art and Religion in England, 1660–1760, Aldershot, Ashgate.
- Hemingway, A. and Vaughan, W. (eds) (1998) Art in Bourgeois Society 1790–1850, Cambridge, Cambridge University Press.
- Hills, H. (ed.) (2011) Rethinking the Baroque, Farnham, Ashgate.
- Honour, H. (1968) Neo-classicism, Harmondsworth, Penguin.
- Honour, H. (1979) Romanticism, Harmondsworth, Penguin.
- Hyde, M. (2006) Making up the Rococo: François Boucher and his Critics, Los Angeles, CA and London, Getty Research Institute.
- Irwin, D. (1997) Neoclassicism, London, Phaidon.
- Langdon, H. (1998) Caravaggio: A Life, London, Chatto & Windus.
- Lee, R. (1967) Ut Pictura Poesis: The Humanistic Theory of Painting, New York, W.W. Norton.
- Levy, E. (2004) Propaganda and the Jesuit Baroque, Berkeley, CA and London, University of California Press.
- Lichtenstein, J. (2008) The Blind Spot: An Essay on the Relations between Painting and Sculpture in the Modern Age, Los Angeles, CA, Getty Research Institute.

- Lymberopoulou, A., Bracewell-Homer, P. and Robinson, J. (eds) (2012) Art & Visual Culture: A Reader, London, Tate Publishing in association with The Open University.
- McClellan, A. (1994) Inventing the Louvre: Art, Politics, and the Origins of the Modern Museum in Eighteenth-Century Paris, Cambridge, Cambridge University Press.
- McClellan, A. (1996) 'Watteau's dealer: Gersaint and the marketing of art in eighteenth-century Paris', Art Bulletin, vol. 78, no. 3, pp. 439–53.
- Montias, J.M. (1982) Artists and Artisans in Delft: A Socio-economic Study of the Seventeenth Century, Princeton, NJ, Princeton University Press.
- Montias, J.M. (2002) Art at Auction in 17th Century Amsterdam, Amsterdam, Amsterdam University Press.
- Nash, S. (2007) 'No Equal in Any Land': André Beauneveu Artist to the Courts of France and Flanders, London, Paul Holberton Publishing.
- Nesbit, M. (1992) Atget's Seven Albums, New Haven, CT and London, Yale University Press.
- Nesbit, M. (2000) Their Common Sense, London, Black Dog.
- North, M. (1997) Art and Commerce in the Dutch Golden Age, New Haven, CT and London, Yale University Press.
- North, M. and Ormrod, D. (1998) Art Markets in Europe, 1400–1800, Aldershot, Ashgate.
- Nuttall, G. (2012) Lucchese Patronage and Purveying during the Regime of Paolo Guinigi, 1400–1430: Dino Rapondi, Lorenzo Trenta and Paolo Guinigi, unpublished PhD Thesis, Courtauld Institute of Art, University of London.
- O'Brian, J. (ed.) (1986–95) Clement Greenberg: The Collected Essays and Criticism, 4 vols, Chicago, IL, Chicago University Press.
- Paviot, J. (1990) 'La vie de Jan van Eyck selon les documents écrits', Revue des archéologues et historiens d'art de Louvain, vol. 23, pp. 83–93.
- Pears, I. (1988) The Discovery of Painting: The Growth of Interest in the Arts in England 1680–1768, New Haven, CT and London, Yale University Press.

- Plon, E. (1887) Les Maîtres italiens au service de la maison d'Autriche: Leone Leoni sculpteur de Charles-Quint et Pompeo Leoni, sculpteur de Philippe II, , Paris, Librairie Plon.
- Pollock, G. (1988) Vision and Difference: Femininity, Feminism and the Histories of Art, London and New York, Routledge.
- Pomian, K. (1990) Collectors and Curiosities: Paris and Venice, 1500–1800, Cambridge, Polity Press.
- Posner, D. (1993) 'Concerning the "mechanical" parts of painting and the artistic culture of seventeenth-century France', Art Bulletin, vol. 75, no. 4, pp. 583–98.
- Porter, D. (2010) The Chinese Taste in Eighteenth-Century England, Cambridge, Cambridge University Press.
- Potts, A. (2000) The Sculptural Imagination: Figurative, Modernist, Minimalist, New Haven, CT and London, Yale University Press.
- Prendergast, C. (1992) Paris and the Nineteenth Century, Oxford, Blackwell.
- Prior, N. (2002) Museums and Modernity: Art Galleries and the Making of Modern Culture, Oxford, Berg.
- Richardson C.M., Woods, K.W. and Franklin, M.W. (eds) (2007) Renaissance Art Reconsidered: An Anthology of Primary Sources, Oxford, Blackwell.
- Rosenberg, H. (1970 [1940]) 'The fall of Paris' in The Tradition of the New, London, Paladin, pp. 185–94.
- Roy, A. and Gordon, D. (2001) 'The Battle of San Romano', National Gallery Technical Bulletin, vol. 22, pp. 4–17.
- Sandler, I. (1970) The Triumph of American Painting, Westport, CT, Praeger.
- Schapiro, M. (1977) 'On the aesthetic attitude in Romanesque art' in Romanesque Art: Selected Papers, London, Chatto & Windus, pp. 1–27.
- Schapiro, M. (1978 [1937]) 'Nature of abstract art' in Modern Art: 19th and 20th Centuries. Selected Papers, New York, George Braziller, pp. 185–211.
- Scott, K. (1995) The Rococo Interior: Decoration and Social Spaces in Early Eighteenth-Century Paris, New Haven, CT and London, Yale University Press.
- Sheehan, J.J. (2000) Museums in the German Art World from the End of the Old Regime to the Rise of Modernism, Oxford, Oxford University Press.

- Sheriff, M. (1990) Fragonard: Art and Eroticism, Chicago, IL, University of Chicago Press.
- Shiner, L. (2001) The Invention of Art: A Cultural History, Chicago, IL, University of Chicago Press.
- Simmel, G. (1997 [1903]) 'The metropolis and mental life' in Frisby, D.P. and Featherstone, M. (eds) Simmel on Culture: Selected Writings, New York, Sage, pp. 174–85. Extract reprinted in Lymberopoulou, A., Bracewell-Homer, P. and Robinson, J. (eds) Art and Visual Culture: A Reader, London, Tate Publishing in association with The Open University, pp. 267–9.
- Snodin, M. (ed.) (1984) Rococo: Art and Design in Hogarth's England, London, V&A (exhibition catalogue).
- Snodin, M. and Llewellyn, N. (eds) (2009) Baroque, 1620–1800: Style in the Age of Magnificence, London, V&A (exhibition catalogue).
- Stechow, W. (1989 [1966]) Northern Renaissance Art 1400–1600: Sources and Documents, Evanston, IL, Northwestern University Press.
- Suger, Abbot (1979) On the Abbey Church of Saint-Denis and its Art Treasures (eds E. Panofsky and G. Panofsky-Soergel), Princeton, NJ, Princeton University Press.
- Tomlinson, J.A. (1994) Francisco Goya y Lucientes, 1746–1828, London, Phaidon.
- Trotsky, L. (1962 [1928/1906]) The Permanent Revolution; Results and Prospects, London, New Park.
- Vasari, G. (1996) [1568] Lives of the Painters, Sculptors and Architects, 2 vols (trans. G. du C. de Vere; ed. D. Ekserdijian), London, Everyman.
- Warnke, M. (1993) The Court Artist: On the Ancestry of the Modern Artist (trans. D. McLintock), Cambridge, Cambridge University Press (first published in German in 1985).
- Wolff, J. (1985) 'The invisible flaneuse: women and the literature of modernity', Theory, Culture and Society, vol. 2, no. 3, pp. 37–46.
- Wölfflin, H. (1950) Principles of Art History: The Problem of the Development of Style in Later Art, New York, Dover.
- Wolters, W. (1967) 'Ein Hauptwerk der neiderländischen Skulptur in Venedig', Mitteillung des Kunsthistorischen Institutes in Florenz, vol. 13, nos 1–2, pp. 185–9.

Wolters, W. (1976) La scultura Veneziana gotica 1300–1460, 2 vols, Venice, Alfieri.

LICENSES AND ATTRIBUTIONS

CC LICENSED CONTENT, ORIGINAL

 Revision and adaptation of material. Authored by: Wendy Riley. Provided by: Columbia Basin College. License: <u>CC BY-NC-SA: Attribution-NonCommercial-ShareAlike</u>

CC LICENSED CONTENT, SHARED PREVIOUSLY

 Art and Visual Culture: Medieval to Modern. Authored by: Kim W. Woods, Emma Barker, and Steve Edwards. Provided by: Open University. Located at: http://www.open.edu/openlearn/ocw/mod/oucontent/view.php?id=17161&printable=1#section2. License: CC BY-NC-SA: Attribution-NonCommercial-ShareAlike