from

A Bibliography of Literary Theory, Criticism and Philology

<http://bit.ly/abibliog>

by José Ángel García Landa

(University of Zaragoza, Spain)

# Art critics and art historians

Abbate, C. *Unsung Voices: Opera and Musical Narrative in the Nineteenth Century.* Princeton (NJ): Princeton UP, 1991.

Acciai, Giovanni, ed. *Messa di Gloria.* By G. Rossini. Critical edition. Pesaro and Milan: Fondazione Rossini Pesaro / G. Ricordi & C., Milan.

Achenbach, Andrew. Rev. of Delius, *Orchestral Works, vol. 3.* CD. (Great Conductors: Beecham). Naxos historical mono, c. 2002. *Gramophone* (April 2001): 54.\*

\_\_\_\_\_. Rev. of Elgar, *Nursery Suite, Serenade, Dream Children and Other Works.* English Chamber Orchestra / Paul Goodwin. CD. *Gramophone* (April 2001): 57.\*

Adhémar, Jean, and Jean Seznec, Jean, eds. *Salons.* By Denis Diderot. Oxford: Clarendon Press, 1963.

Agirre Arriaga, Imanol, and Carlos Martínez Gorriarán. *Estética de la diferencia.* Alberdania, 1995. (Basque art).

Agreda Pino, Ana María. Rev. of *El modernismo en la ciudad de Teruel.* By Antonio Pérez Sánchez and Jesús Martínez Verón. *Stvdivm* 6 (1999): 333-36.\*

Aladro Vico, Eva. (Catedrática de Teoría de la Información, U Complutense de Madrid). "Watergate: Cuando el periodismo salvó la democracia." *The Conversation* 16 June 2022.\*

<https://theconversation.com/watergate-cuando-el-periodismo-salvo-la-democracia-184803>

2022

\_\_\_\_\_. "Los animales de las pinturas rupestres nos hablan de arte y empatía a través de los milenios." *The Conversation* 20 June 2021.\*

<https://theconversation.com/los-animales-de-las-pinturas-rupestres-nos-hablan-de-arte-y-empatia-a-traves-de-los-milenios-162774>

2023

\_\_\_\_\_. "¿Qué hacen los artistas cuando crean?" *The Conversation* 27 Sept. 2022.\*

<https://theconversation.com/que-hacen-los-artistas-cuando-crean-190676>

2022

\_\_\_\_\_. "El enigma de la imagen." *The Conversation* 22 March 2023.\*

<https://theconversation.com/el-enigma-de-la-imagen-201693>

2023

Álamo, Margarita. "El humanismo de Dino Valls." *Casa y Estilo Internacional* 2.5 (Miami, Dec. 1995).

Alberro, Alexander, et al. *Lawrence Wiener.* London: Phaidon, 1998. (Artist).

Alcanda, Santiago. "Supertramp, diez años después." *Babelia-El País* 12 April 1997: 5.\*

Alderson, Rich, and Sean Wilentz. "Bob Dylan in America." Video panel at New York U. *YouTube* *(Roosevelt House Public Policy Institute at Hunter College)* 8 Dec. 2016.\*

<https://youtu.be/o-zQUr6hVr8>

2016

Alfu; Patrice Caillot, and François Ducos. *Gino Starace, l'illustrateur de "Fantômas".* Encrage, 1987.

Allcroft, A. Hardiman. *Earthworks of England.* 1908.

Allesch, Christian G. *Einführung in die psychologische Ästhetik.*

Almazán Tomás, David. *Katsuhika Hokusai: Cien vistas del monte Fuji.* 2016.

\_\_\_\_\_. *Hokusai: Treinta y seis vistas del monte Fuji.* 2019.

\_\_\_\_\_. *Tsukioka Yoshitoshi: Cien aspectos de la luna.* 2019.

\_\_\_\_\_. *Estampas del Japón mítico. Gekko Zuihitsu.* 2020.

Almazán Tomás, David, and Ogata Gekko. *Estampas del Genji Monogatari.* (Satori Arte). Gijón: Satori, 2022.\*

Almazán Tomás, David, and Elena Barlés. La mujer japonesa. Realidad y mito. (Colección Federico Torralba de Estudios de Asia Oriental, 3). Zaragoza: Prensas Universitarias de Zaragoza, 2008.

\_\_\_\_\_, eds. *Japón y el mundo actual.* (Colección Federico Torralba de Estudios de Asia Oriental, 4). Zaragoza: Prensas Universitarias de Zaragoza, 2011.

Almazán Tomás, David, and José Pazó Espinosa. "Gonzalo Jiménez de la Espada: A Meiji-Era Spanish Professor and Translator in Japan." In *Cultural Hybrids of (Post)Modernism: Japanese and Western Literature, Art and Philosophy.* Ed. Beatriz Penas-Ibáñez and Akiko Manabe. Bern: Peter Lang, 2017. 65-88.\*

Alpers, Svetlana. "Is Art History?" *Daedalus* (Summer 1977): 1-13.

\_\_\_\_\_. "Art History and Its Exclusions." In *Feminism and Art History: Questioning the Litany.* New York: Harper & Row, 1982.

\_\_\_\_\_. *The Art of Describing: Dutch Art in the Seventeenth Century.* Chicago, 1983.

Alpers, Svetlana, Jonathan Brown, et al. *Otras Meninas.* Ed. Fernando Marías. Madrid: Siruela, 1995.

Altarriba, Antonio. "La pintura surrealista." In *De Baudelaire a Lorca.* Ed. Manuel Losada et al. Kassel: Reichenberger, 1996. 667-80.\*

Alvarado, Manuel (Nottingham Trent U), Edward Buscombe and Richard Collins, eds. *Representation and Photography, vol. 2: The Screen Education Reader.* Houndmills: Macmillan, 1999.

Álvarez Bravo, Armando. "Cuatro españoles por el mundo." *El Nuevo Herald* (Miami, 29 Oct. 1994).

Álvaro Zamora, María Isabel. (Chair of Art history, U of Zaragoza). "Un tríptico hispano-flamenco en el Museo de Tapices de Zaragoza (Catedral de la Seo)." In *Francisco Abbad Ríos: A su memoria.* Zaragoza: Departamento de Historia del Arte, Facultad de Filosofía y Letras, Universidad de Zaragoza, 1973.\*

\_\_\_\_\_, ed. *Artigrama.* Annual journal. Departamento de Historia del Arte, U de Zaragoza.

<http://www.unizar.es/artigrama/>

2012

Álvaro Zamora, Mª Isabel, C. Lomba Serrano, and J. L. Pano Gracia, eds. *Estudios de Historia del Arte: Libro homenaje a Gonzalo M. Borrás Gualis.* (IFC, 3221). Zaragoza: Institución Fernando el Católico, 2013.\*

<https://ifc.dpz.es/publicaciones/ebooks/id/3298>

2019

Ambros, August Wilhelm. *Geschichte der Musik.* 1878. 5 vols. Leipzig: Georg Olms, 1968.

Amelio Ortiz, Nicolás. "La verdad sobre la película más oscura de Kubrick." Video. *YouTube (ZEPfilms)* 29 March 2022.\*

<https://youtu.be/lfMovdQOE1Q>

2022

Amishai-Maisels, Ziva. *Depiction and Interpretation: The Influence of the Holocaust on the Visual Arts.* New York: Pergamon, 1993.

Anderson, Keith. Notes to Bohuslav Martinu, *The Epic of Gilgamesh.*. Prod. Marco Polo, 1990. CD reisssue: HNH-Naxos, 2002.\*

Andoh, Elizabeth. "New Waves in Japanese Cooking: Cross-Cultural Currents." *The Journal of Gastronomy* (Spring 1989).

Anglès, H. *La música a Catalunya fins al segle XIII.* Barcelona, 1935. Rpt. 1988.

Antal, Frederick. *Hogarth and his Place in European Art.* 1962.

Anthoni, Nalen. Rev. of Cimarosa. *Double Concerto in G Major.* [With] Devienne, *Flute Concertos—No. 7 in E minor, No. 8 in G.* London Mozart Players / James Galway. CD. *Gramophone* (April 2001): 54.\*

Antolín Paz, Mario. *Diccionario de pintores y escultores españoles del siglo XX.* Madrid: Forum Artis, 1999.

Appia, Adolphe. "The Future of Production." Trans. Ralph Roder. *Theatre Arts Monthly* 16 (August 1932): 649-66.

Arkwrigth, Godfrey, ed. *Venus & Adonis.* By John Blow. 1902.

Arieti, Silvano. *Creativity: The Magic Synthesis.*

Armstrong, Dan. "Wiseman's Model and the Documentary Project: Toward a Radical Film Practice." *Film Quarterly* 37.2 (Winter 1983-84).

\_\_\_\_\_. "Wiseman's Realm of Transgression: Titicut Follies, the Symbolic Father, and the Spectacle of Confinement." *Cinema Journal* 29.1 (Fall 1989).

Arnell, Richard, and Peter Day, rev. and enlarged ed. *The Technique of Film Music.* By Roger Manvell and John Huntley. New York, 1975.

Arnold, Dana. (U of Southampton). *Art History: A Very Short Introduction.* (Very Short Introductions). Oxford: Oxford UP, 2004.

Arnold, Janet. *Perukes and Periwigs.* London: HMSO, 1970.

Arnoldi, M. J. "A Distorted Mirror: The Exhibition of the Herbert Ward Collection of Africana." In *Museums and Communities: The Politics of Public Culture.* Ed. I. Karp, C. M. Kreamer and S. D. Lavine. Washington (DC): Smithsonian Institution P.

Arocena, Carmen. *Víctor Erice.* (Cineastas). Madrid: Cátedra, 1996.

Aron, Pietro. (c. 1490-1545). *Trattato della natura e cognizione di tutti gli toni di canto figurato.*

Artress, Laureen. *Walking a Sacred Path.* (Chartres cathedral labyrinth).

Artusi, Giovanni. (Italian Renaissance critic, follower of Zarlino, critic of Monteverdi).

Asión Suñer, Ana (U de Zaragoza). *La Tercera Vía del cine español: Espejo de un país en transición.* Laertes, 2022.

\_\_\_\_\_. "África según la animación clásica estadounidense: Una historia de racismo." *The Conversation* 27 Dec. 2022.\*

<https://theconversation.com/africa-segun-la-animacion-clasica-estadounidense-una-historia-de-racismo-196707>

2022

Ashbrook, William. *The Operas of Puccini.* New York: Oxford UP, 1968.

Ashman, M. "Producing Wagner." In *Wagner in Performance.* Ed. B. Millington and S. Spencer. New Haven: Yale UP, 1992.

Aston, Lesley, and Paul Bonner, Paul. *Independent Television in Britain: ITV and IBA 1981-92: The Old Relationship Changes.* Houndmills: Macmillan, 1998.

Azcárate Ristori, José María de, Alfonso Emilio Pérez Sánchez, and Juan A. Ramírez Dominguez. *Historia del arte.* Madrid: Anaya, 1979.\*

Aznar Almazán, Yayo (Spanish art critic, woman, chair of Art History), and Jesús López Díaz. *Arte desde los setenta: Prácticas en lo político.* Editorial Universitaria Ramón Areces / UNED.

Azpeitia, Ángel. (Art historian, U de Zaragoza; d. 2019).

Baer, A. El testimonio audiovisual: Imagen y memoria del Holocausto. Madrid: Siglo XXI de España, 2005.

Baer, Brigitte. *Picasso the Engraver: Selections from the Musée Picasso.* London: Thames and Hudson, c. 1998.

Bailey, David, and Stuart Hall. "The Vertigo of Displacement Shifts within Black Documentary Practices." In *Critical Decade: Black British Photography in the 80s.* Special issue of *Ten-8* (3): 15-23.

Bailey, Kathryn. *The Life of Webern.* (Musical Lives). Cambridge: Cambridge UP, 1998.

Baker, C. H. Collins. *Lely and the Stuart Portrait.* 2 vols. London, 1912.

Baker, C. H. Collins, and Montague R. James. *British Painting.* 1933.

Baker, Margaret. *Wedding Customs and Folklore.* Newton Abbot: David and Charles, 1977.

Balázs, Béla. *Theory of Film: Character and Growth of a New Art.* London, 1953.

Baltrusaitis, Jurgis. *Anamorphoses, ou perspectives curieuses.* Paris: Olivier Perrin, 1955.

\_\_\_\_\_. *Anamorphoses, ou magie artificielle des effets merveilleux.* Paris: Perrin, 1969.

\_\_\_\_\_. *Anamorphic Art.* Trans. W. J. Strachan. New York: Abrams, 1977.

\_\_\_\_\_. *Le Miroir: Essai sur une légende scientifique: Révelations, science fiction, et fallacies.* Paris: Elmayan, 1978.

Bango, Isidro. (Chair of Art history). "Alfonso X: Su vida, su obra, su tiempo." Lecture at Fundación Juan March. Video. *YouTube (Fundación Juan March)* 17 June 2016.\*

<https://youtu.be/Gh5svvAHdds>

2019

Barasch, Frances K. "The Lady's not for Spurning: An Investigation of Italian Actresses and their Roles in Commedia dell' Arte as Shakespeare's Inspiration." Unpublished paper.

\_\_\_\_\_. "Theatrical Prints: Zany, Pantalone, and the Elizabethans." In *On Page and Stage: Shakespeare in Polish and World Culture.* Ed. Krystyna Kujawinska Courtney. Krakow: Universitas, 2000. 21-48.\*

Barce, Ramón. *Fronteras de la música.* Madrid: Real Musical, 1985.

Bargiel, Réjane, and Ségolène Le Men, eds. *L'Affiche de librairie au XIXe siècle.* (Les Dossier du musée d'Orsay 15). Paris: Ministère de la Culture et Edition de la Réunion des musées nationaux, 1987.

Barlés, Elena (Spanish art historian, specialist in Japanese art, Dean of the Facultad de Filosofía y Letras, U de Zaragoza)

Barlés, Elena, and David Almazán. La mujer japonesa. Realidad y mito. (Colección Federico Torralba de Estudios de Asia Oriental, 3). Zaragoza: Prensas Universitarias de Zaragoza, 2008.

\_\_\_\_\_, eds. *Japón y el mundo actual.* (Colección Federico Torralba de Estudios de Asia Oriental, 4). Zaragoza: Prensas Universitarias de Zaragoza, 2011.

Barlés, Elena, series ed. (Colección Federico Torralba de Estudios de Asia Oriental, 4). Zaragoza: Prensas Universitarias de Zaragoza, 2011.

Barlés, Elena, et al. "Jornada de bienvenida a la Facultad de Filosofía y Letras." Video. *YouTube (Filosofía y Letras Zaragoza)* 15 Sept. 2021.\*

<https://youtu.be/Z89NH1MSgfw>

2021

Barnard, Malcolm. (U of Derby). *Art, Design and Visual Culture: An Introduction.* Houndmills: Macmillan, 1998.

Barragán, Juan José. "Nueva interpretación del *Saturno* de Goya." *Aragón Turístico y Monumental* 97.393 (Dec. 2022): 42-47. Online at *Academia.\**

<https://www.academia.edu/95481059/>

2022

Barreiro, Javier. *Raquel Meller y su tiempo.* Zaragoza: Gobierno de Aragón, 1992.

\_\_\_\_\_. *Siete cupletistas de Aragón: Preciosilla - Paquita Escribano - Raquel Meller - Matilde Aragón - Mercedes Serós - Ofelia de Aragón - Elvira de Amaya.* Book and CD. (Aragón LCD 4). Zaragoza: Prames / Gobierno de Aragón / Institución Fernando el Católico, 1998.\*

\_\_\_\_\_. *Diccionario de autores aragoneses contemporáneos 1885-2005.* Zaragoza: Asociación Aragonesa de Escritores / Gobierno de Aragón / Institución Fernando El Católico, n. d. [c. 2015]\*

Barsam, Richard. *Looking at Movies: An Introduction to Film.* New York and London: Norton, 2007.

Barsam, Richard, and Dave Monahan. *Looking at Movies: An Introduction to Film.* New York: Norton, 2010.

Bartel, Dietrich. *Musica Poetica: Musical Rhetorical Figures in German Baroque Music.* Lincoln: U of Nebraska P, c. 1998.

Bartle, Richard. *Interactive Multi-User Computer Games.* British Telecom/the author, 1990.

Basford, Kathleen. *The Green Man.* 1978. Cambridge: Boydell and Brewer-D. S. Brewer, 1996. 1998.\*

Batkin, Norton. *Photography and Philosophy.* Diss. Harvard, 1981. (On Paul Strand and theatricality).

Bawden, Liz Anne, ed. *The Oxford Companion to Film.* London, 1976.

Beard, G. *Craftsmen and Interior Decoration in England 1660-1820.* 1981.

Beaufils, Marcel. *Musique pour piano de Schumann.* Paris: Phébus, 1979.

Beaujean, Alfred. "'Zaide': Torso im Schatten der 'Entführung'." In *Zaide. Der Schauspieldirektor.*. 2 CDs. (Complete Mozart Edition). Germany: Philips Classics, 1991. 35-39.\*

\_\_\_\_\_. "'Der Schauspieldirektor': Theater auf dem Theater." In *Zaide. Der Schauspieldirektor.*. 2 CDs. (Complete Mozart Edition). Germany: Philips Classics, 1991. 48-52.\*

Beaussant, Philippe. *François Couperin.* (Alianza Música). Madrid: Alianza, 1996.

Beck, S. W. *Gloves, their Annals and Associations: A Chapter of Trade and Social History.* London: Hamilton, Adams, 1883.

Becker, Heinz. "Die Walküre / La Walkiria." In Wagner, Die Walküre / The Valkyrie / La Valkyrie / La Walkiria. Prod. 1967. 4 CDs. (The Originals). Hamburg: Deutsche Grammophon, 1998. Booklet, 21-23, 44-47.\*

Beckett, R B. *John Constable and the Fishers: The Record of a Friendship.* London: Routledge, 1952.

Bedell, Geraldine. *Party Games.*

Bedmar, Zamora. "IV Congreso de Folclore Andaluz." *Aestuaria* 2 (1994): 175-78.\*

Behnke, C. "La photographie comme art illégitime."

<http://translate.eipcp.net/transversal/0308/behnke/fr>

Benjamin, Roger. "Recovering Authors: The Modern Copy, Copy Exhibitions and Matisse." *Art History* 12.2 (June 1989).

Bennett, Shelley. *Thomas Stothard: The Mechanisms of Art Patronage in England circa 1800.* Missouri UP, 1988. (Illustrator).

Berger, Ed. Jacket notes to Benny Carter, *Aspects.* CD prod. Capitol Jazz, 1996. (The Blue Note Collection). Barcelona: Time Life, 1997.\*

Berger, Ed. (coauth). *Benny Carter: A Life in American Music.*

Berko, Lili. "Simulation and High Concept Imagery: The Case of Max Headroom." *Wide Angle* 10.4 (1988).

\_\_\_\_\_. "Video: In Search of a Discourse." *Quarterly Review of Film* Studies10.4 (1989).Bessie, Alvah, et al. *Marilyn revisitada.* (Cuadernos Anagrama 19). Barcelona: Anagrama.

Bernlef, J., and Reinbert de Leeuw. (Book on Charles Ives).

Bessy, Maurice. "Les vertes statues d'Orson Welles." *Cahiers du Cinéma* 11.12 (1952): 28-32.

\_\_\_\_\_. *Orson Welles: An Investigation into His Films and Philosophy.* New York, 1971.

Beylie, Claude. *"Macbeth* or the Magical Depths." In *Focus on Shakespearean film.* Ed. Charles W. Eckert. Englewood Cliffs (NJ): Prentice Hall, 1972. 72-5.

Billard, Pierre. *"Chimes at Midnight." Sight and Sound* 34 (Spring 1965): 64-5.

Binder, Pearl. *The Peacock's Tail.* London: Harrap, 1958.

Binh, N. T. *Joseph L. Mankiewicz.* Madrid: Cátedra, 1994.

Binski, Paul. *Medieval Death: Ritual and Representation.* British Museum, 1996.

Biondi, Maurizio, and Riccardo Minasi, eds. *Norma.* By Vincenzo Bellini. Libretto by Felice Romani, with German, French and English translation. New critical ed. by Riccardo Minasi and Maurizio Biondi. Cecilia Bartoli, Sumi Jo, John Osborn, Michele Pertusi. Orchestra La Scintilla / Giovanni Antonioni. EU: Decca, 2013.\*

Bird, John. *Percy Grainger.* Biography. Oxford: Oxford UP, 1999. (Musician).

Bird, John, and John Fortune. "Europe." Humour TV sketch, 1996. *YouTube (af101)* 9 Jan. 2014.\*

<https://youtu.be/f6a_weyzkY4>

2018

Blair, Sheila, and Jonathan Bloom. *Islamic Arts.* (Arts and Ideas series). Phaidon Press, 1997.

Blanning, Tim. "La reforma protestante y la cultura inglesa (1550-1800)." Lecture at *Fundación Juan March* 9 Oct. 2012. English and Spanish, audio and video.

<http://www.march.es/conferencias/anteriores/voz.aspx?id=2893&l=1>

2012

Blasco, Asunción, et al. *Los judíos en Aragón: Romances sefardíes.* Texts by Asunción Blasco, Miguel Ángel Motis, Joaquín Lomba. Music by Eliseo Parra. Sung by Adela Rubio and Santiago Blasco. Book/CD. (Aragón LCD). Zaragoza: Gobierno de Aragón / Cortes de Aragón / Institución Fernando El Católico /Prames, 2001.\*

Bloom, Jonathan, and Sheila Blair. *Islamic Arts.* (Arts and Ideas series). Phaidon Press, 1997.

Bloom, Suzanne and Ed Hill. "Borrowed Shoes." *Art Forum* 26.8 (April 1988).

Blotkamp, Carel. *Mondrian: The Art of Destruction.* New York: H. N. Abrams, 1995.

Blumenfeld, Harold. "Ad Vocem Adorno." *Musical Quarterly* 70.4 (Fall 1984).

Blumenthal, John. *"Macbeth* into *Throne of Blood."* *Sight and Sound* 34 (1965).

\_\_\_\_\_. *"Macbeth* into *Throne of Blood."* In *Film and the Liberal Arts.* Ed. T. J. Ross. New York, 1970.

\_\_\_\_\_. *"Macbeth* into *Throne of Blood."* In *Film Theory and Criticism.* Ed. Gerald Mast and Marshal Cohen. 1st ed. 340-51.

Bohlman, Philip V. "Of *Yekkes* and Chamber Music in Israel: Ethnomusicological Meaning in Western Music History." In *Ethnomusicology and Modern Music: History.* Ed. Stephen Blum, Philip V. Bohlman and Daniel M. Neuman. Urbana: U of Illinois P, 1991.

Bonner, Paul (Channel Four), and Lesley Aston. *Independent Television in Britain: ITV and IBA 1981-92: The Old Relationship Changes.* Houndmills: Macmillan, 1998.

Bordini, S. Introd. to Leonardo da Vinci. *Trattato della Pittura, preceduta della Vita di Leonardo di Vasari.* 1890. Rome: Newton, 1997.

Borrás Gualis, Gonzalo Máximo (Chair of Art history, U de Zaragoza, d. 2019). "Pintores aragoneses del siglo XV." In *Suma de Estudios en homenaje al Ilustrísimo Doctor Ángel Canellas López.* Zaragoza: Facultad de Filosofía y Letras, Universidad de Zaragoza, 1969. 185-99.\*

\_\_\_\_\_. (Gonzalo M. Borrás Gualis). "Estructuras mudéjares aragonesas." In *Francisco Abbad Ríos: A su memoria.* Zaragoza: Departamento de Historia del Arte, Facultad de Filosofía y Letras, Universidad de Zaragoza, 1973. 31-4.\*

\_\_\_\_\_. "El palacio mudéjar de los arzobispos de Zaragoza." In *Estudios en Homenaje al Dr. Antonio Beltrán Martínez.* Zaragoza: Facultad de Filosofía y Letras, Universidad de Zaragoza, 1986. 1007-14.\*

\_\_\_\_\_. "Semblanza de Gaudioso Giménez en cuatro estampas." In *Homenaje a Gaudioso Giménez: Miscelánea de estudios lingüísticos y literarios.* Ed. Túa [José Angel] Blesa and María Antonia Martín Zorraquino. Zaragoza: Institución Fernando El Católico / Departamento de Lingüística General e Hispánica, U de Zaragoza, 2003. 15-28.\*

\_\_\_\_\_. "Un innovador de la docencia." *Heraldo de Aragón* 23 Jan. 2019: 23.\* (Julián Gállego, Zaragoza 1919-Madrid 2006).

<http://prensa.unizar.es/noticias/1901/190123_z0_pic.pdf>

2019

Borrás, Gonzalo, and Guillermo Fatás. *Diccionario de términos de arte y elementos de arqueología y numismática.* Madrid: Alianza.

Bouhaben, M. A. Foreword to *Memorias de un cineasta bolchevique.* By Dziga Vertov. Forewords by M. A. Bouhaben, J. A. López and P. M. Samper. (Entrelíneas, 9). Madrid: Capitán Swing, 2011.

Bourriau, Janine, and Trevor Lamb, eds. *Colour: Art and Science.* Cambridge: Cambridge UP, 1996.

Bourriaud, Nicolas. *Postproduction: Culture as Screenplay.* 2002.

Boutwell, J. "Complex and Dangerous." *Opera News* 53.2 (1988): 14-16.\*

Bowen, Meirion. "A Vision of Wholeness." Notes to *The Knot Garden / A Child of Our Time.* By Sir Michael Tippett. Dir. Sir Colin Davis. 2 CDS. Philips Classics, 1995.\*

Boyd, Malcolm. *Bach.* 1990.

\_\_\_\_\_. *J. S. Bach.* Trans. Santiago Martín Bermúdez. Barcelona: RBA, 2000.\*

Boyd Bowman, Susan. "Imaginary Cinematheques: The Postmodern Programmes of INA." *Screen* 28.2 (Spring 1987)..

Bradley, L. "From Eden to Empire: John Everett Millais' 'Cherry Ripe'." *Victorian Studies* 34.2 (Winter 1991): 179-203.

Branscombe, Peter. "The Fall and Rise of a Masterpiece." Notes to *La Clemenza di Tito.* By W. A. Mozart. Chorus and Orchestra of the Royal Opera House, Covent Garden / Sir Colin Davis. Prod. Philips Classics, 1977. 2 CDs (Complete Mozart Edition). 1991.\*

Brassaï (Gyula Halasz). *Picasso & Co.* London: Thames and Hudson, 1967.

Braun, Hugh. *The Story of English Architecture*. London: Faber & Faber, n.d.

Brett, David. *C. R. Mackintosh: The Poetics of Workmanship.* (Essays in Art and Culture). London: Reaktion Books.

Brightstocke, H., ed. *The Oxford Companion to Western Art.*. Oxford: Oxford UP, 2001.

Brilliant, Richard. *Portraiture.* (Essays in Art and Culture). London: Reaktion Books.

Brisset, D. *Usos expresivos de las imágenes fotográficas.* (Textos mínimos). Málaga: U de Málaga, 2002.

Broadhurst, Ron, and Ian Luna. In Suzanne Stephens, *Imagining Ground Zero: Official and Unofficial Proposals for the World Trade Center Site*. Foreword by Robert A. Ivy. Architectural Record/Rizzoli, c. 2005.

Brockelman, Thomas P. *The Frame and the Mirror.* 2001.

Brooks, L. "Portrait of the Artist as Hero: Anselm Kiefer and the Modernist Semiotics of Fascism." In *Mimesis in Contemporary Theory:* *An Interdisciplinary Approach.* Ed. R. Bogue. Amsterdam: John Benjamins, 1991.

Brophy, Cynthia. "Loathing the Golden Arches: Ian Wedde and Postmodernism." *Landfall* 42.1 (March 1988).

Brough, Sonja. *The Goths and the Concept of Gothic in Germany, 1500-1750.* Basel: Lang, 1985.

Brown, Marilyn R. "The Harem Dehistoricized: Ingres' *Turkish Bath."* *Arts Magazine* 61.10 (June 1987).

Bruce, David. *Sun Pictures: The Hill-Adamson Calotypes.* Studio Vista, 1973.

Bryant. *Dictionary of Painters and Engravers.*

Bryson, Norman. *Looking at the Overlooked: Four Essays on Still Life Painting.* (Essays in Art and Culture). London: Reaktion Books.

\_\_\_\_\_. *Vision and Painting: The Logic of the Gaze.* New Haven: Yale UP, 1983.

\_\_\_\_\_. *Word and Image.* Cambridge: Cambridge UP, 1983.

\_\_\_\_\_. "Philostratus and the Imaginary Museum." In*Vision and Textuality.* Ed. Stephen Melville and Bill Readings. Houndmills: Macmillan, 1995. 174-94.

\_\_\_\_\_. "Semiology and Visual Interpretation." In *Reading Images.* Ed. Julia Thomas. Houndmills: Macmillan, 2000.

\_\_\_\_\_. Introd. to *Looking In: The Art of Viewing.* By Mieke Bal. Amsterdam: G & B Arts International, 2001.

Bucham, Suzanne H. "The Quay Brothers: Choreographed Chiaroscuro, Enigmatic and Sublime." *Film Quarterly* 51.3 (Spring 1998): 2-15

Büchmann-Møller, Frank. *You Just Fight for Your Life.* New York: Praeger, 1990. (Biography of Lester Young).

Budden, Julian. Jacket notes for *Mefistofele.* By Arrigo Boito. National Philharmonic Orchestra / Oliviero de Fabritiis. 3 CDs. London: Decca, 1984.\*

Buljancevic, Rastko. (Academia de las Artes de Novi Sad, [rasktko.buljancevik@gmail.com](mailto:rasktko.buljancevik@gmail.com)). "Construcción y aproximación musical a las identidades frágiles en la película dramática *Todo sobre mi madre." Cuadernos de investigación musical*  14 (Jan.-June 2022): 267-95.\*

DOI: [10.18239/invesmusic.2022.14.08](http://dx.doi.org/10.18239/invesmusic.2022.14.08)

Online at *ResearchGate.\**

<https://www.researchgate.net/publication/357746571>

2022

Online at *Academia.\**

<https://www.academia.edu/67809295/>

2022

Burbridge, P., and R. Sutton, eds. *The Wagner Companion.* London: Faber and Faber, 1979.

Burgard, Peter J. "Unlikely Affinities: Warhol and Goethe." *Mosaic* 21.1 (Winter 1988).

Burkholder, J. Peter, et al. *Historia de la Música Occidental*. 7th ed. Madrid: Alianza Editorial, 2008.

Burton, Humphrey. *Leonard Bernstein.* 1994.

Burton, Julianne. "The Politics of Aesthetic Distance: The Presentation of Representation in *Sao Bernardo."* *Screen* 24.2 (March-June 1983).

Butler, S. R. "Contested Representations: Revisiting 'Into the Heart of Africa'." MA diss. York U, 1993. (Canizzo).

Butlin, Martin, and Evelyn Joll. *The Paintings of J. M. W. Turner.* New Haven and London, 1977.

Cabrera Peralt, Patricia. "*Paquita Salas* y la cultura televisiva de la década de 1990: Análisis de la serie *Paquita Salas."* BA diss. U Jaume I, 2020.Online at *Repositori Unversistat Jaume I.\**

<http://repositori.uji.es/xmlui/bitstream/handle/10234/189572/TFG_2020__Cabrera_Peralt_Patricia.pdf>

2022

*Academia.\**

<https://www.academia.edu/93305589/>

2022

Calbarro, Juan Luis. *La mano y la mirada: Crítica de arte por Juan Luis Calbarro.* Blog.

<http://lamanoylamirada.blogspot.com>

2010

Callow, Simon. (CBE). *Charles Laughton: A Difficult Actor.* c. 1987.

\_\_\_\_\_. "The 2014 Garrick Lecture." Rose Theatre, 25 June 2014. Audio. *Backdoor Broadcasting Company*

<http://backdoorbroadcasting.net/2014/06/simon-callow-the-2014-garrick-lecture/>

2014 DISCONTINUED 2024

Online audio at the *Internet Archive* Nov. 2021*.\**

<https://archive.org/details/bb-simon-callow-the-2014-garrick-lecture>

2024

Camille, Michael. "Visual Signs of the Sacred Page: Books in the *Bible moralisée."* *Word & Image* 5.1 (January-March 1989).

\_\_\_\_\_. *Image on the Edge: The Margins of Medieval Art.* (Essays in Art and Culture). London: Reaktion Books.

\_\_\_\_\_. *Gothic Art: Visions and Revelations of the Medieval World.* (Everyman Art Library).London: Weidenfeld and Nicolson, 1996.\*

Camnitzer, Luis. (Conceptual artist, b. Uruguay, USA 1964-, Emeritus, SUNY). "La enseñanza del arte como fraude." *Esfera pública* 25 Nov. 2013.\*

<http://esferapublica.org/nfblog/?p=23857>

2013

Camp, John. *Discovering Bells and Bellringing.* Aylesbury: Shire, 1975.

Cañada Sauras, Javier A. "La iglesia parroquial de Cretas." In *Suma de Estudios en homenaje al Ilustrísimo Doctor Ángel Canellas López.* Zaragoza: Facultad de Filosofía y Letras, Universidad de Zaragoza, 1969. 227-36.\* (Cretas, Teruel).

Candé, Roland de, Carlos José Costas, et al. *Los Grandes Clásicos: Historia de la Música Clásica.* Madrid: Ediciones del Prado, 2000-2001.\*

Canning, Hugh. "Susan Graham." *Gramophone* (April 2001): 8-11.\*

Cano, Jorge. "El Partenón." *Historia National Geographic* 29 (2006): 58-71.\*

Capitel, Antón. *Arquitectura europea y americana después de las vanguardias.* Madrid: Espasa-Calpe, 1996.

Cardinal, Roger. *The Landscape Vision of Paul Nash.* (Essays in Art and Culture). London: Reaktion Books, 1989.

Carnegy, P. "Designing Wagner: Deeds of Music Made Visible?" In *Wagner in Performance.* Ed. B. Millington and S. Spencer. New Haven: Yale UP, 1992.

Caro Oca, Ana María. "Elementos narrativos en el videoclip: Desde el nacimiento de la MTV a la era YouTube (1981-2011)." Ph.D. diss. U of Seville, 2014. Online at *idUS: Depósito de Investigación Universidad de Sevilla.\**

<https://idus.us.es/xmlui/handle/11441/63957>

2018

<https://idus.us.es/xmlui/bitstream/handle/11441/63957/P_T.D._PROV33.pdf>

2022

Carr, Carolyn Kinder. *Hans Namuth: Portraits.* Smithsonian Institution P, 1999.

Carrascosa, Angel. *Beethoven.* (Alianza Cien). Madrid: Alianza, 1995.

Carrete Parrondo, Juan, Guillermo Fatás, and Ricardo Centellas. *Goya: Qué valor! What Courage!* *Caprichos, Desastres, Tauromaquia, Disparates.* Zaragoza: CAI, 1999.\*

Carrier, David. "Derrida as Philosopher." *Metaphilosophy* 16.2-3 (April-July 1985).

\_\_\_\_\_. "The Presentness of Painting: Adrian Stokes as Aesthetician." *Critical Inquiry* 12.4 (Summer 1986).

\_\_\_\_\_. "Descriptive Abstraction." *Arts Magazine* 63.4 (December 1988)

\_\_\_\_\_. "Gavin Hamilton's Oath of Brutus and David's Oath of the Horatii: The Revisionist Interpretation of Neo Classical Art." *Monist* 71.2 (April 1988).

\_\_\_\_\_. "Erwin Panofsky, Leo Steinberg, David Carrier: The Problem of Obectivity in Art Historical Interpretation." *Journal of Aesthetics and Art Criticism* 47.4 (Fall 1989).

\_\_\_\_\_. "The Aesthete in the City." *Arts Magazine* 64.8 (April 1990).

Caruncho, Luis. *Realismos.* Madrid: Centro Cultural Conde Duque, 1994.

Caruso, Giandomenico, Laura Loredana Micoli and Gabriele Giudi. "Design of Digital Interaction for Complex Museum Collections." *Multimodal Technologies and Interaction* 4.2 (2020): 31.

<https://www.mdpi.com/2414-4088/4/2/31>

<https://doi.org/10.3390/mti4020031>

Online at *Academia.\**

<https://www.academia.edu/60775622/>

2021

Casey, Britiany. *(Women) Artists and the Gender Gap (Museum): An Analysis of Inequality, Invisibility and Underrepresentation, a Case Study at the Joslyn Art Museum in Omaha, Nebraska.* MA diss. U of Nebraska at Omaha, 2016.\* Online at *ProQuest:*

<http://search.proquest.com/docview/1845307176>

2017

\_\_\_\_\_. *(Women) Artists and the Gender Gap (Museum).* Online at *Academia.*\*

<https://www.academia.edu/36388765/>

2021

Casteras, Susan P. (Yale Center for British Art). *Images of Victorian Womanhood in English Art.*

\_\_\_\_\_. *English Pre-Raphaelitism and Its Reception in America in the Nineteenth Century.*

\_\_\_\_\_. *Pocket Cathedrals: Pre-Raphaelite Book Illustrations.*

\_\_\_\_\_. "Excluding Women: The Cult of the Male Genius in Victorian Painting." In *Rewriting the Victorians.* Ed. Linda M. Shires. London: Routledge, 1992. 116-46.\*

Castro, José Luis. "Los ojos atrapados en el lienzo: entre el enigma y la pasión." (*Vertigo,* Hitchcock). In *El análisis cinematográfico.* Ed. Jesús González Requena. Madrid: Editorial Complutense, 1995. 253-69.\*

Causey, Andrew. *Sculpture since 1945.* Oxford: Oxford UP, 1998.

Cauthery, Bridget E. "'Bodies of Uncharted Ice': Daniel Léveillé's *La pudeur des icebergs." Performance Research* 18.6 (2013): 122-28.\* Online at *Taylor and Francis* 2 May 2014.*\**

<https://www.tandfonline.com/doi/abs/10.1080/13528165.2013.908067>

<http://dx.doi.org/10.1080/13528165.2013.908067>

Online at *Academia.\**

<https://www.academia.edu/20931622/>

2020

Caygill, M. *The British Museum A-Z companion.* London: The British Museum Press, 1999.

Centellas, Ricardo, Guillermo Fatás, and Juan Carrete Parrondo. *Goya: Qué valor! What Courage!* *Caprichos, Desastres, Tauromaquia, Disparates.* Zaragoza: CAI, 1999.\*

Chabanon, Michel Paul Guy de. *Eloge de M. Rameau.* 1764.

Chafe, E. In *Journal of Musicology* 3 (1984).

Chernoff, John Miller. *African Rhythm and African Sensibility.* Chicago: U of Chicago P, 1979.

Chilton, John. *Billie's Blues; The Billie Holiday Story, 1933-1959.* New York: Da Capo, 1989.

\_\_\_\_\_. Notes (1994) to *Lady Sings the Blues*. By Billie Holiday. CD. Prod. Polygram, 1995. (Jazz: The Verve Collection). Spain: Universal Music / Time Life, c. 2001.\*

Christen, Barbara S. "Responses to the Scenographic in Postmodern Architecture." *Art Criticism* 3.3 (1987).

Christen, Peter G. "Collaboration in Istvan Szabo's *Mephisto."* *Film Criticism* 12.3 (Spring 1988).

Christian, John, and Stephen Wildman. *Edward Burne-Jones: Victorian Artist-Dreamer.* Abrams, 1998.

Chumo, Peter N., II. "Dance, Flexibility, and the Renewal of Genre in *Singin' in the Rain." Cinema Journal* 36.1 (Fall 1996): 39-54.\*

Cippolini, R. "Un mundo de tentaciones, Cruce de las colecciones histórica y de arte argentino contemporáneo por el curador externo Rafael Cippolini."

<http://www.macromuseo.org.ar/archivo/2007/05/cippolini.html>

Clarke, Georgia (Courtauld Institute of Art, London) and Paul Crossley, eds. *Architecture and Language: Constructing Identity in European Architecture, 1000-1600.* Cambridge: Cambridge UP, 2000.

Clarke, Graham. *The Photograph.* (Oxford History of Art). Oxford: Oxford UP, 1997.

Clarke, Jay A. *Becoming Edvard Munch: Influence, Anxiety, and Myth.* Art Institute of Chicago, 2009.

Clarke, Graham, ed. *The American City: Literary and Cultural Perspectives.* London: Vision; New York: St Martin's, 1988.

Clark, Kenneth (Sir). *Landscape into Art.* London, 1949.

\_\_\_\_\_. *The Gothic Revival.* (Architecture). 1928.

\_\_\_\_\_. *Civilization: A Personal View.* 1969.

\_\_\_\_\_. *Piero della Francesca.* Trans. Carlos García Peña. Madrid: Alianza, 1995.

Clunas, Craig. *Art in China.* (Oxford History of Art). Oxford: Oxford UP, 1997.

Clüver, Claus. "The Musikgedicht. Notes On An Ekphrastic Genre." In *Word and Music Studies: Defining The Field*. Ed. W. Bernhart, S. P. Scher and W. Wolf. Amsterdam: Rodopi, 1999. 187-202.

Cobos, Juan, and Miguel Rubio. "Welles and Falstaff: An Interview." *Sight and Sound* 35 (Autumn 1966): 158-63.

Cobos, Juan, Miguel Rubio and J. A. Pruneda. "A Trip to Don Quixoteland: Conversations with Orson Welles." *Cahiers du Cinéma in English* 5 (1966): 35-47.

Coccia, Emanuele, Barbara Carnevali, Nathalie Heinich, Antoine Litti, Gloria Origgi. "Célébrité, prestige, réputation, visibilité  
Grandeurs sociales en débat." Video. Debate at the EHESS-CRAL. *YouTube (CRAL)* 15 Oct. 2014.\*

<https://youtu.be/izB2RB29FFc>

<https://youtu.be/kxz9W2zHPB4>

2017

Coleman, Catherine. (Curator, Museo Nacional Centro de Arte Reina Sofía, Madrid). "Evolución y cambio: Transmutación y metamorfosis en la obra de Dino Valls / Evolution and Change: Transmutation and Metamorphosis in the Work of Dino Valls." In Dino Valls, *Ex picturis Dino Valls.* With essays by Edward Lucie-Smith and Catherine Coleman. Zaragoza: Cajalón / Mira Editores, 2001. 29-53.\*

Colin, Marie-Alexis. (U de Montréal / Centre d'Etudes Supérieures de la Renaissance, Tours), ed. *Les Meslanges de la Musique.* By Eustache du Caurroy. Critical ed. by Marie-Alexis Colin. (Ricercar / Épitome Musical). Brepols, forthcoming 2005.

\_\_\_\_\_. Notes to *Les Meslanges.* By Eustache Du Caurroy. Doulce Mémoire / Denis Raisin Dadre. Notes by Marie-Alexis Colin. CD. France: Naïve, 2005.\* (13 pieces).

Colomé, Silvia. "Los misterios que desvela la Gioconda de Madrid." *La Vanguardia* 7 July 2019.\*

<https://www.lavanguardia.com/cultura/20190707/462580712039/gioconda-madrid-misterios-museo-del-prado-leonardo-da-vinci.html>

2023

Commons, Jeremy. Introd. to *Anna Bolena.* By Gaetano Donizetti. Joan Sutherland, Samuel Ramey, Jerry Hadley, Susanne Mentzer, Bernadette Manca di Nissa, Giorgio Surian, Ernesto Gavazzi. Orchestra and Chorus of the Welsh National Opera (Andrew Greenwood, John Fisher) / Richard Bonynge. 3 CDs. London: Decca, 1988.\*

Company, Ximo. (U de Lleida). "La edad dorada de la pintura valenciana (s. XV)." In *La Corona de Aragón: Siglos XII-XVIII.* Ed. Ernest Belenguer and Felipe V. Garín. Valencia: Generalitat Valenciana / Ministerio de Cultura / Sociedad Estatal para la Acción Cultural Exterior, SEACEX, Fundació Jaume II el Just, 2006. 402-53.\*

Compton, Susan, ed. *Chagall: Love and the Stage, 1914-1922.* Merrell Holberton, 1998.

Cook, Christopher. "The Lady Is for Burning." Interview with Sir Charles Mackerras. *Gramophone* (April 2001): 13.\* (On Janacek's *Sarka*).

Cooke, Deryck. "Wagner's Musical Language." In *The Wagner Companion.* Ed. P. Burbridge and R. Sutton. London: Faber and Faber, 1979.

\_\_\_\_\_. *I Saw the World End.* (On Wagner's *Ring).*

Cooper, Martin . "Siegfried." In Wagner, *Siegfried.* 4 CDs. (The Originals). Hamburg: Deutsche Grammophon, 1998. Booklet, 8-12.\*

\_\_\_\_\_. *"Götterdämmerung."* In Wagner, *Götterdämmerung.* 4 CDs. (The Originals). Hamburg: Deutsche Grammophon, 1998. 8-11.\*

Cormack, Malcolm. *The Paintings of Thomas Gainsborough.* Cambridge: Cambridge UP, 1991. (Illust.)

Cornell, Henrik. *The Iconography of the Nativity of Christ.* Uppsala: Lundequist 1924.

Corominas, Juan Francisco de. (Musician, University of Salamanca, early 18th). *Aposento Anti-Crítico.* (On Spanish musicians).

Costas, Carlos José, and Roland de Candé, et al. *Los Grandes Clásicos: Historia de la Música Clásica.* Madrid: Ediciones del Prado, 2000-2001.\*

Cotter, Holland. "Gustave Caillebotte: The Painter's Eye." *New York Times* 9 July 2015.\*

<http://www.nytimes.com/2015/07/10/arts/design/review-paris-is-reborn-in-gustave-caillebotte-the-painters-eye.html>

2015

Cotton, Charlotte. *The Photograph as Contemporary Art.* 2nd ed. Thames and Hudson, 2009.

Cowan, Rob. Rev. of *Century Rolls.* *Lollapalooza. Slonim's Earbox.* CD. By John Adams. *Gramophone* (April 2001): 50.\*

\_\_\_\_\_. Rev. of *J. S. Bach: Reconstructed Violin Çoncertos.* CD. *Gramophone* (April 2001): 50-51.

\_\_\_\_\_. Rev. of Lipati, *Bach: Piano concerto in D minor. Bartók: Piano concerto No. 3. Lizt: Piano concerto No. 1.* CD. *Gramophone* (April 2001): 51-52.\*

\_\_\_\_\_. Rev. of J. S. Bach, *Brandenburg concertos No. 3 and 5.* Beethoven, *Symphony No. 3 "Eroica".* CD. *Gramophone* (April 2001).

\_\_\_\_\_. Rev. of Brahms, *Symphony No. 1.* Joachim, *Hamlet Overture.* Oslo Philharmonic / Mariss Jansons. CD. *Gramophone* (April 2001): 52.\*

\_\_\_\_\_. Rev. of Bruch, *Violin Concerto No. 1.* Nielsen. *Violin Concerto.* London Philharmonic / Lawrence Foster. *Gramophone* (April 2001): 52.\*

Cran, Rona. *Collage in Twentieth-Century Art, Literature and Culture.* 2014.

Craven, David. "Marc Blane and Subaltern Art Forms." *Arts Magazine* 60.5 (January 1986).

\_\_\_\_\_. "This Is Not a Review: Magritte According to Foucault." *Art History* 7.4 (December 1984).

Craske, Matthew. *Art in Europe 1700-1830.* (Oxford History of Art). Oxford: Oxford UP, 1997.

Creer, Edwin. *Board-Work: or, The Art of Wig-Making.* London: R. Hovenden, 1887.

Creekmur, Corey K. "The Space of Recording: The Production of Popular Music as Spectacle." *Wide Angle* 10.2 (1988).

Crichton, G. H. *Romanesque Sculpture in Italy.* London: Routledge and Kegan Paul, 1954.

Crimp, Douglas. "On the Museum's Ruins." In *Postmodern Culture*. Ed. Hal Foster. London: Pluto Press, 1985. 1993.

Croll, Gerhard, ed. *Der Schauspieldirektor.* Scores. (Wolfgang Amadeus Mozart, Neue Ausgabe sämtlicher Werke). Kassel: Bärenreiter.

Cross, Brenda, ed. *The Film Hamlet: A Record of Its Production.* London, 1948.

Crossley, Paul (Courtauld Institute of Art, London) and Georgia Clarke, eds. *Architecture and Language: Constructing Identity in European Architecture, 1000-1600.* Cambridge: Cambridge UP, 2000.

Crouch, Christopher. (Edith Cowan U, Western Australia). *Modernism in Art, Design and Architecture.* Houndmills: Macmillan, 1998.

Cruz Sánchez, Pedro Alberto. "El nuevo realismo español (1970-2000)." Ph.D. diss. U de Murcia, 2001. (Painting).

\_\_\_\_\_. "Duchamp: El arte contemporáneo soy yo." *La Razón* 30 Sept. 2018\*

<https://www.larazon.es/cultura/duchamp-el-arte-contemporaneo-soy-yo-OI19998060/>

2021

\_\_\_\_\_. "Jeff Koons: No hay dos sin tres (plagios)." *La Razón* 27 Dec. 2019.\*

<https://www.larazon.es/arte/20191227/yu64ypv5jjdazl4hcyuhishyze.html>

2021

\_\_\_\_\_. "El 'plagio' que pone en jaque al arte contemporáneo." *La Razón* 20 Dec. 2021.\* (Warhol).

<https://www.larazon.es/cultura/20211220/iw3l2zp5wrde5atjtuhpgux3bq.html>

2021

Cruz-Tan, Zachary. "*City Lights* (1931)." *The Critical Reel* (2013).

<http://thecriticalreel.com/city-lights-1931>

2018

Cuadrado, Emeterio. "El problema de los restos escultóricos de las necrópolis ibéricas." In *Estudios en Homenaje al Dr. Antonio Beltrán Martínez.* Zaragoza: Facultad de Filosofía y Letras, Universidad de Zaragoza, 1986. 567-87.\*

Cumming, Valerie. *Gloves.* London: Batsford, 1982.

Cummings, ed. *Dido and Aeneas.* By Henry Purcell. 1887.

Cunnington, Phillis, and Alan Mansfield. *English Costume for Sports and Outdoor Recreations from the Sixteenth to the Nineteenth Centuries.* London: Adam and Charles Black, 1969.

Curtis, P., ed. *Dynamism: The Art of Modern Life Before the Great War.* Liverpool: Liverpool Tate Gallery, 1991.

Cust, Lionel. "The Portraits of J. M. W. Turner." *Magazine of Art* (1895).

d’Huy, J. "A Phylogenetic Approach of Mythology and Its Archaeological Consequences." *Rock Art Research* 30 (2013): 115-18.

Dacos, M. "Le regard oblique." *Études photographiques* 11 (May 2002).

Dahlhaus, C. *Richard Wagner's Music Dramas.* 1971. Trans. M. Whittall. Cambridge: Cambridge UP, 1979.

Dahlhaus, C., and J. Deathridge. *The New Grove Wagner.* New York: Norton, 1984.

Daney, Serge. "Welles in Power." *Cahiers du Cinéma in English* 11 (Sept. 1967): 17.

Dauncey, William. *Ancient Scottish Melody.* 1838.

Davies, William (Musicologist), ed. *Thomas Linley:* *Music for The Tempest. Overture to The Duenna. Three Cantatas.* Julia Gooding, soprano. Paul Goodwin, oboe. The Parley of Instruments Orchestra and Choir (Peter Holman) / Paul Nicholson, dir. and harpsichord. CD. Notes by Peter Holman. (The English Orpheus, 30). London: Hyperion, 1995.\* (Music ed. William Davies).

Davis, Courtney. *Celtic Illumination: The Irish School.* London: Thames and Hudson, 1998.

Davis, Francis. "Music: Swing and Sensibility." *The Atlantic Monthly* 282.3 (September 1998): 120 (About Frank Sinatra).

Day, Peter, and Richard Arnell, rev. and enlarged ed. *The Technique of Film Music.* By Roger Manvell and John Huntley. New York, 1975.

de Grunne, Bernard. *The Birth of Art in Africa: Nok Statuary in Nigeria.* Paris: Adam Biro, 1999.

2013

de la Ruffinière du Prey, Pierre. *Hawksmoor' London Churches: Architercture and Theology.* 2000.

De Wyzewa, Téodor (1863-1917), and Édouard Dujardin, eds. *Revue wagnérienne.* Founded Jan. 1885.

Dean, Winton. *Handel and the Opera Seria.* 1969.

Decter, Joshua. "The Greenberg Effect." *Arts Magazine* 64.4 (December 1989).

Degli-Esposti, Cristina. "Sally Potter's *Orlando* and the Neo-Baroque Scopic Regime." *Cinema Journal* 36.1 (Fall 1996): 75-93.\*

DeJong, Constance. "In Between the Dark and the Light." *Art Forum* 19.5 (Jan.1981).

Delfs, Bernd. See Art critics.

Dell, Cecily. *A Primer for Movement Description.* New York: Dance Notation Bureau, 1970.

Dempsey, Peter. Notes to *Edith Piaf: Her Greatest Recordings 1935-1943.* (Living Era - The Great French Stars). CD. London: ASV, 1995.\*

Dennis, James M. *Grant Wood: A Study of American Art and Culture.* Columbia: U of Missouri P, 1986.

Deschner, Donald. *Todas las películas de Cary Grant.* Barcelona: Paidós, 1994.

Desjardins, Gustave. *Petit Trianon.* 1885.

Deutsch, Stephen (Media School, Bournemouth U), ed. *The New Soundtrack*. Edinburgh UP, 2011.

DeVeaux, Scott, and Gary Giddins. *Jazz.* New York and London: Norton, 2009.\*

di Chio, F., and F. Casetti. Cómo analizar un film. Barcelona: Paidós, 1991.

Díaz Cintas, Jorge. (Roehampton U). "El subtitulado y los avances tecnológicos." In *Trasvases culturales: Literatura – Cine – Traducción.* Ed. Raquel Merino, J. M. Santamaría, and Eterio Pajares. Bilbao: Servicio editorial de la Universidad del País Vasco, 2005. 155-75.\*

Díaz Padrón, Matías. *El siglo de Rubens en el Museo del Prado: Catálogo razonado de pintura flamenca del siglo XVII.* 3 vols. Madrid: Prensa Ibérica, 1996.

Díaz Sanz. Mª Antonia, and Manuel María Medrano Marqués. "Inscripción ibérica sobre vasija tipo 'ilduradin' hallada en Contrebia Belaisca (Botorrita, Zaragoza)." In *Estudios en Homenaje al Dr. Antonio Beltrán Martínez.* Zaragoza: Facultad de Filosofía y Letras, Universidad de Zaragoza, 1986. 601-11.\*

Díaz Zamorano, Asunción. "Una aproximación a la arquitectura industrial onubense." *Aestuaria* 2 (1994): 86-95.\*

Didi-Huberman, Georges. (1953). *La Peinture incarnée.* Paris: Minuit, 1985.

\_\_\_\_\_. *Fra Angelico: Dissemblance et figuration.* Paris: Flammarion, 1990.

\_\_\_\_\_. *Ce que nous voyons, ce qui nous regarde.* 1992.

\_\_\_\_\_. *Devant le temps.* Paris: Minuit, 2000.

\_\_\_\_\_. *Ninfa moderna: Essai sur le drapé tombé.* 2002.

\_\_\_\_\_. *Phasmes: Essais sur l'apparition.* (Paradoxe). Paris: Minuit.

*\_\_\_\_\_. L'image survivante: Histoire de l'art et temps des fantômes selon Aby Warburg.* (Paradoxe). Paris: Minuit.

*\_\_\_\_\_. Images malgré tout.* (Paradoxe). Paris: Minuit.

\_\_\_\_\_. Imágenes pese a todo: Memoria visual del Holocausto. Barcelona: Paidós, 2004.

*\_\_\_\_\_. Gestes d'air et de pierre: Corps, parole, souffle, image.* (Paradoxe). Paris: Minuit.

*\_\_\_\_\_. Le danseur des solitudes.* (Paradoxe). Paris: Minuit.

*\_\_\_\_\_. La ressemblance par contact: Archéologie, anachronisme et modernité de l'empreinte.* (Paradoxe). Paris: Minuit.

\_\_\_\_\_. "Glimpses." Video lecture. *YouTube (European Graduate School Video Lectures)* 7 May 2016.\*

<https://youtu.be/60GdzcKKdwE>

2016

Diego, Jesús de. (Zaragoza, 1967). *Graffiti: La palabra y la imagen.* (Papeles de ensayo, 9). Barcelona: Los Libros de la Frontera, 2000.\*

Dietz, Steve. "Why Have There Been No Great Net Artists?" *Web Walker* 28 (23 April 2000):

<http://www.walkerart.org/archive/5/B473851A45B7748A6161.htm>

2005-02-26

Dimbledy, David, et al. *Seven Ages of Britain, 1: Age of Conquest.* BBC prod. *YouTube* 6 June 2015.\*

<https://youtu.be/QMHvsrr7OX0>

2015

Dolmetsche, Mabel. *Dances of England and France.* London: Routledge, 1959.

Dompierre, L. *Attila Richard Lukacs.* Catalogue of an exhibit at The Power Plant, Toronto, Canada, 29 June-10 September.

Downes, K. *Christopher Wren.* 1971.

Dreyfus, Laurence. "Early Music Defended against its Devotees: A Theory of Historical Performance in the Twentieth Century." *Musical Quarterly* 69.3 (Summer 1983).

Dulong, Gilles. "Deux essais prometteurs dans le genre de *l'opera buffa."* Notes to Mozart, *L'Oca del Cairo. Lo Sposo deluso.* (Complete Mozart Edition). CD. Germany: Philips Classics, 1991.\* (Notes by Erik Smith and Gilles Dulong).

Durante, Sergio. "Opera per l'incoronazione e 'vera opera'." Notes to *La Clemenza di Tito.* By W. A. Mozart. Chorus and Orchestra of the Royal Opera House, Covent Garden / Sir Colin Davis. Prod. Philips Classics, 1977. 2 CDs (Complete Mozart Edition). 1991. 59-64.\*

Duro, Paul, ed.  *The Rhetoric of the Frame: Essays on the Boundaries of the Artwork.* (Cambridge Studies in New Art History and Criticism). Cambridge: Cambridge UP, 1996.

Eadie, F., B. Sutton-Smith and M. Griffin. "Film-Making by 'Young Filmmakers'." *Visual Communications* 9.4 (1983): 65-75.

Eastlake, Charles L. (Sir). *History of the Gothic Revival.* London, 1872.

Edgerton, Samuel Y., Jr. *The Renaissance Discovery of Linear Perspective.* New York: Basic Books, 1975.

\_\_\_\_\_. *"Maniera* and the *Mannaia:* Decorum and Decapitation in the Sixteenth Century." In *The Meaning of Mannerism*. Ed. Franklin W. Robinson and Stephen G. Nichols, Jr. Hanover (NH): UP of New England, 1972. 67-103. (Executions).

Eggert, Brian. "*Chinatown* (1974)." *Deep Focus Review* 13 Aug. 2012.

Einstein, Alfred. *Short History of Music.* New York: Vintage, 1954.

Eisenman, Peter, and Jacques Derrida. *Choral Work.* London: Architectural Association, 1991.

Eisenman, Stephen F. "Nonfiction Painting: Mimesis and Modernism in Manet's 'Escape of Rochefort'." *Art Journal* 46.4 (Winter 1987).

Eitzen, Dirk, and Carl Plantinga. "Dialogue: When Is a Documentary?" *Cinema Journal* 36.1 (Fall 1996): 94-97.\*

Elder, Bruce, comp. *The Rough Guide to Australian Aboriginal Music.* (Music Rough Guides). CD. London: World Music Network, 2008.\* (Alan Maralung, Geoffrey Gurrumul Yunupingu, Waak Waak Jungi, Tiddas, Archie Roach, Pigram Brothers, Pukatja Kungkas, Alan Dargin, Saltwater Band, Seaman Dan, The Wilcannia Mob, Kev Carmody, Matthew Doyle & Riley Lee, Kutcha Edwards).

Ellis, B. E. *Gloves and the Glove Trade.* London: Isaac Pitman, 1921.

Ellis, Stephen. "The Boys in the Bande." *Art in America* 76.12 (December 1988).

Elvira Barba, Miguel Ángel. "Delfos, la morada de Apolo." Video. *YouTube (Fundación Juan March)* 27 Feb. 2013.\*

<https://www.youtube.com/watch?v=QPLDWWzvYvc>

2021

\_\_\_\_\_. "Pérgamo: El trono de Satán." Video. Lecture at Fundación Juan March 21 Jan. 2014. *YouTube (Fundación Juan March)* 17 July 2014.\*

<https://youtu.be/7OpD183eECY>

2020

\_\_\_\_\_. "Prometeo y la búsqueda del fuego." Video. *YouTube (Museo Nacional del Prado)* 28 Sept. 2015.\* (Hesiod, Aeschylus).

<https://youtu.be/ecZppzxgxFs>

2021

Enright, R. "Regendering the Garden: The Very Rich Painting of Attila Richard Lukacs." *Border Crossings* 11.3 (1992): 14-25.

Erle, T. W. *Letters from a Theatrical Scene-Painter.* 1880.

Esaín, Jaime. "Del dibujo y sus circunstancias." In *Museo de dibujo Castillo de Larrés.* Huesca, 1989.

Escholier, Raymond. *Greco*.1938.

Esteban Lorente, Juan Francisco. "Una aportación al arte provisional del barroco zaragozano: los capelardentes reales." In *Francisco Abbad Ríos: A su memoria.* Zaragoza: Departamento de Historia del Arte, Facultad de Filosofía y Letras, Universidad de Zaragoza, 1973. 35-62.\*

Etlin, Richard A. *The Architecture of Death: The Transformation of the Cemetery in Eighteenth-Century Paris.* Cambridge (MA): MIT Press, 1985.

Everman, Welch. (1946). *Cult Horror Films.* New York: Carol-Citadel Press.

\_\_\_\_\_. *Cult Science Fiction Films: From the Amazing Colossal Man to Yog—Monster from Space.* New York: Carol-Citadel Press, 1995.\*

Expósito Sebastián, Manuel. "Corolarios sobre arquitectura civil zaragozana en la época neoclásica." In *Resúmenes de Tesinas: Curso 83-84.* Zaragoza: Universidad de Zaragoza, Secretariado de Publicaciones, 1986. 417-26.\*

Expósito-Álvarez, Ana Isabel. "Manuscript Illumination: A Visual Reworking of the Arthurian Legends." In *Avalon Revisited: Reworkings of the Arthurian Myth.* Ed. María José Álvarez Faedo. Bern: Peter Lang, 2006.

Ezquerro, Antonio. "Hildegard von Bingen." *Goldberg* 2 (1998): 24-36.\*

Facos, Michelle. *Nationalism and the Nordic Imagination: Swedish Art of the 1890s.* Berkeley: U of California P, 1998.

Farley, Rebecca. "Beyond *The Angel of the North:* Museology and the Public Art Cityscape in Newcastle-Gateshead." Ph.D. diss. Newcastle U, 2018. Online at *Academia.\**

<https://www.academia.edu/96941675/>

2023

Online at *Core.\**

<https://core.ac.uk/reader/334998000>

2023

Fauvel, J., and J. Gray, eds. *The History of Mathematics: A Reader.* 1987. Basingstoke: Macmillan; Milton Keynes: Open UP, 1990.

Feather, Leonard. Notes to *Song for My Father (Cantiga para meu pai).* CD. Hollywood; Capitol Records-Blue Note, 1989.\*

\_\_\_\_\_. Notes to Lester Young, (*Aladdin sessions*). 2 LPs. 1975.

\_\_\_\_\_. Notes (1975) to *The Complete Aladdin Recordings of Lester Young.* Prod. Capitol Records, 1995. 2 CDs. (The Blue Note Collection). Barcelona: Time Life, 1997.\*

Felici, Lucio, et al., eds. *Encyclopédie de l'art.* (Encyclopédies d'aujourd'hui). N.p.: Librairie Générale Française-Le Livre de Poche-La Pochotèque / Garzanti, 1991. 2000.\* (Orig. italian ed.: Garzanti, 1986).

Felshin, N. "No Laughing Matter." In *No Laughing Matter.* Catalogue for exhibit. Dalhousie U Art Gallery, 6 March-19 April 1991: 7-11.

Ferchault, Guy. "Siegfried." In Wagner, *Siegfried.* 4 CDs. (The Originals). Hamburg: Deutsche Grammophon, 1998. Booklet, 34-37.\*

\_\_\_\_\_. "Le crépuscule des dieux." In Wagner, *Götterdämmerung.* 4 CDs. (The Originals). Hamburg: Deutsche Grammophon, 1998. 33-35.\*

Ferguson, Adam. (U of Leeds). "Engaging with musical texts: narratology, semiotics and post–structuralism as compositional resources." Paper presented at the RMA Student Conference, Department of Music, University of York, Jan. 2010. Online as "Engaging with musical texts: Narrato-semiosis in composers and listeners." *Academia.\**

<https://www.academia.edu/224282/>

2019

Fernández Cuenca, Carlos. *Akira Kurosawa y El trono de sangre.* Madrid: Filmoteca Nacional de España, 1963.

Fernández Cuervo, Carmen. "Las joyas de adorno personal en inventarios zaragozanos del siglo XVI." In *Suma de Estudios en homenaje al Ilustrísimo Doctor Ángel Canellas López.* Zaragoza: Facultad de Filosofía y Letras, Universidad de Zaragoza, 1969. 311-27.\*

Fernández del Terán, Anselmo. "Las tijeras del censor: cine y política en la España nacional 1936-1945." In *La República y la Guerra Civil Setenta años después.* Ed. Alfonso Bullón de Mendoza and Luis E. Togores. Madrid: Actas, 2008. 2.944-57.\*

Fernández Guerra, Jorge. "La música de las esferas." Notes to Ligeti, *Requiem. Obras de cámara.* (Clásica El País, 41). Madrid: Diario El País, 2004. 8-52.\*

Fernández Taviel de Andrade, Bárbara, ed. *Ver y leer a Magritte.* (Colección Humanidades). Servicio de Publicaciones de la Universidad de Castilla-La Mancha, 2000.

Fernández-Galiano, Luis. "A Century of Spanish Architecture." In *The Cambridge Companion to Modern Spanish Culture.* Ed. David T. Gies. Cambridge: Cambridge UP, 1999. 278-86.\*

Ferriol, Bartolomé. *Reglas útiles para los aficionados a danzar.* Capua, 1745.

Festas, J.-F. "La photographie, un objet d'étude pour la sociologie."

<http://www.homme-moderne.org/societe/socio/bourdieu/artmoyen/festas.html>

Finley, Gerald. "Turner: An Early Experiment with Colour Theory." *Journal of the Warburg and Courtauld Institutes* 30 (1967): 357-66.

Fisher, P. *Making and Effacing Art: Modern American Art in a Culture of Museums.* New York: Oxford UP, 1991.

Fitzgerald, Charles Patrick. *Barbarian Beds: The Origin of the Chair in China.* London: Cresset Press, 1965.

Fontanel, Béatrice, and Daniel Wolfrom. Quand les artistes peignaient l’histoire de France. **Paris Seuil, 2011.**

Fontcuberta, Joan. *El beso de Judas: Fotografía y verdad.* 1997. Barcelona: Gustavo Gili, 2004.

\_\_\_\_\_. "Por un manifiesto posfotográfico." *La Vanguardia* 11 May 2011.\*

<http://www.lavanguardia.com/cultura/20110511/54152218372/por-un-manifiesto-posfotografico.html>

2011

\_\_\_\_\_. *El beso de Judas: Fotografía y verdad.* 1997. Barcelona: Gustavo Gili, 2004.

\_\_\_\_\_. "Conversaciones en la Fundación: Joan Fontcuberta." Interview by Antonio San José. Audio. *Fundación Juan March* 21 Oct. 2016.\*

<http://www.march.es/conferencias/anteriores/voz.aspx?p1=100835&l=1>

2016

\_\_\_\_\_, ed. *¿Soñarán los androides con cámaras fotográficas?* Ministerio de Cultura, 2008. (Clément Chéroux, Naief Yeyha, Pedro Meyer, Boris Groys, Gervasio Sánchez, Geoffrey Batchen, Daniel Canogar, Timothy Druckrey, Enric Galve, Claudia Gianetti, Joachim Schmid).

Fonte, J. *Robert Zemeckis.* Madrid: Cátedra, 2012.

Forniés Casals, José Francisco. "El museo de Logroño: Notas acerca del arte en los Cameros y en la Rioja." In *Francisco Abbad Ríos: A su memoria.* Zaragoza: Departamento de Historia del Arte, Facultad de Filosofía y Letras, Universidad de Zaragoza, 1973. 77-100.\*

Fortún Paesa, Antonio (st. U of Zaragoza; painter), and Federico Torralba Soriano. *Grandes Artistas:* *Goya.* Zaragoza: IberCaja, 1996.\*

Foskett, D. *Samuel Cooper and His Contemporaries.* Catalogue of the National Portrait Gallery Exhibion. 1974.

Fournier, Karen. (U of Michigan). "Cultural Capital as a Determinant of Trends in Music Research: Reconciling Institutional Demands and Personal Engagement with Music." In *Culture & Power: Culture and Society in the Age of Globalisation.* Ed. Chantal Cornut-Gentille et al. Zaragoza: Prensas Universitarias de Zaragoza, 2005. 191-202.\*

Fraga, Fernando, and Blas Matamoro. *Las alegres comadres de Windsor de Otto Nicolai.* Book with *Die lustigen Weiber von Windsor (Arias and Scenes)*. CD. (La gran ópera). Madrid: Club Internacional del Libro / Decca, c. 2000.\*

Frampton, Kenneth. *Modern Architecture A Critical History*. New York: Oxford UP, 1980.

\_\_\_\_\_. "Towards a Critical Regionalism: Six Points for an Architecture of Resistance." In *Postmodern Culture*. Ed. Hal Foster. 1993.

Franco i Giner, Josep (U de les Illes Balears). "La representación de la mujer en *Nobleza Baturra* (CIFESA, 1935) y la adaptación fímica en el caso del remake *Morena Clara* (CIFESA 1936)." *Tropelías* 9-10 (1998-99 [issued 2001]): 213-24.\*

Frederick, Jason. "Painterly Struggle: Conflict and Resolution within Raphaelle Peale's Still Life Paintings." M.A. diss. U of Florida, 2006.\*

<https://ufdcimages.uflib.ufl.edu/UF/E0/01/42/20/00001/frederick_j.pdf>

2022

Freedman, J. "Bringing It All Back Home: A Commentary on *Into the Heart of Africa." Museum Quarterly* 18.1 (1990): 39-43. (Cannizzo, conceptual art).

Frey, Patrick, ed. *Paintings.* By Karen Kiliminik. Zurich: Scalo, 2000.

Friedman, Martin. *Hockney Paints the Stage.* New York: Abbeville Press, 1984.

Friedman, R. M. Paper in *Etudes Cinématographiques* (1989).

Frisinghelli, C. *Photographies en contexte.* URL :

<http://translate.eipcp.net/transversal/0308/frisinghelli/fr>

2010

Frosh, Paul "Filling the Sight by Force: 'Smoke', Photography and the Rhetoric of Immobilization." *Textual Practice* 12.2: 323-340.

Furse, Roger. "Designing the Film *Hamlet."* In *HAMLET: The film and the Play.* Ed. Alan Dent. London, 1948.

Gabriel Meléndez, A. *Hidden Chicano Cinema: Film Dramas in the Borderlands.* New Brunswick (NJ) and London: Rutgers UP, 2013.

Galindo, Bruno. "Mary Black: La dama de Dublín." *Babelia-El País* 12 April 1997: 4.\*

Gallucci, Margaret A. (U of California). *Benvenuto Cellini: Sexuality, Masculinity and Artistic Identity in Renaissance Italy.* Basingstoke: Palgrave Macmillan, 2003.

García, Miguel. *ProcessBlack.* Blog on photography and design.

<http://www.processblack.com/>

2005-10-19

García, Narcisa. "*Wall-E* desde Dolly: La citación intertextual." *Academia.*

<http://www.academia.edu/34433313/Wall-E_desde_Dolly._La_citaci%B3n_intertextual>

2018

García Canclini, N. "El poder de las imágenes. Diez preguntas sobre su redistribución internacional." *Revista de Estudios Visuales* 4.35-56 (Jan. 2007).

<http://rev.estudiosvisuales.net>

García Díez, Marcos. "¿Por qué y para qué? El significado del arte rupestre." Video lecture. *YouTube (Fundación Juan March)* 2 June 2017.\*

<https://youtu.be/sogY0NPJOqE>

2019

García Guatas, Manuel (Facultad de Filosofía y Letras, U de Zaragoza). "El Pantócrator de Vió (Huesca). " In *Francisco Abbad Ríos: A su memoria.* Zaragoza: Departamento de Historia del Arte, Facultad de Filosofía y Letras, Universidad de Zaragoza, 1973. 101-4.\*

García Omedes, A. *Románico Aragonés.* Website.\*

<http://www.romanicoaragones.com/>

2016

García Rincón, J. Mª, J. Velasco Nevado, and V. Muñoz Rubio. *Catálogo de Bellas Artes del Museo Provincial de Huelva.* Huuelva: Diputación Provincial de Huelva, 1993.

García Villarán, Antonio. "Arte maldito y perturbador. La Obra de Zdzisław Beksiński." Video. *YouTube (Antonio García Villarán)* 6 May 2021.\*

<https://youtu.be/LN3zKdjlBnw>

2023

García-Solera Vera, Javier, and Vicente Verdú. *Guillermo Vázquez Consuegra: obras y proyectos, 1996-2001.* Colegio Oficial. Arquitectos Comunidad Valenciana.

Gara, Eugenio, ed. *Carteggi pucciniani.* Milan: Ricordi, 1958.

Garlake, Margaret. *New Art, New World: British Art in Postwar Society.* New Haven: Yale UP, 1998.

Garner, Carl, and John Wyver. "The Single Play: From Reithian Reverence to Cost Accounting and Censorship." *EITFM* (1980).

Garza, Armida de la, and Germán Gil Curiel. "Remembering John Huston, Transnational Filmmaker. Universidad de Guadalajara, Centro Universitario de la Costa, Puerto Vallarta Mexico, 25-29 November 2013." *Transnational Cinemas* 5.1 (2014): 72-77.\*

<http://www.tandfonline.com/doi/full/10.1080/20403526.2014.883127>

2014

Gasca, L and R. Gubern. *Diccionario de onomatopeyas del cómic.* Madrid: Cátedra, 2008.

Gaunt, William, *English Painting*, London: Thames and Hudson, 1988.

\_\_\_\_\_. Introd. to *The Life of Benvenuto Cellini.*  By Benvenuto Cellini. Trans. Anne Macdonell. (Everyman's Library, 51). London: Dent; New York: Dutton.

Gautier, Jean-François. *Palestrina ou l'esthétique de l'âme du monde.* Paris: Actes Sud.

\_\_\_\_\_. *Claude Debussy: La musique et le mouvant.* Paris: Actes Sud.

\_\_\_\_\_. *L'Aventure des Sciences: Images des sciences et des techniques.* Éditions du May.

\_\_\_\_\_. *La sente s'efface (Le Temps qu'il fait)*

*\_\_\_\_\_. Mangú.*

Gauthier, Christine, and Yves Gauthier. *L'Art du Sahara.*

Gauthier, Yves, and Christine Gauthier. *L'Art du Sahara.*

Gezgin, Ulaş Başar: *Silent Movies, Cognition & Personality*. Saarbrücken: VDM, 2009.

Giddins, Gary. Sleeve notes to *The Genius of Bud Powell.* CD. (The Verve Collection). Universal Music, 2000.\*

Giddins, Gary, and Scott DeVeaux. *Jazz.* New York and London: Norton, 2009.\*

Giegling, Franz. "Späte Ruckkehr zur Opera seria." Notes to *La Clemenza di Tito.* By W. A. Mozart. Chorus and Orchestra of the Royal Opera House, Covent Garden / Sir Colin Davis. Prod. Philips Classics, 1977. 2 CDs (Complete Mozart Edition). 1991. 35-43.\*

Gil Curiel, Germán, and Armida de la Garza (U College Cork). "Remembering John Huston, Transnational Filmmaker. Universidad de Guadalajara, Centro Universitario de la Costa, Puerto Vallarta Mexico, 25-29 November 2013." *Transnational Cinemas* 5.1 (2014): 72-77.\*

<http://www.tandfonline.com/doi/full/10.1080/20403526.2014.883127>

2014

Gil Martínez, Pablo. "Arquitectura numinosa." Lecture at the Escuela de Filosofía de Oviedo, Fundación Gustavo Bueno. *YouTube (fgbuenotv)* 24 Oct. 2015.\*

<https://youtu.be/kNnnMk3AAvU>

2015

Gilmore, Richard. "The Dark Sublimity of *Chinatown."* In *Elements of Neo-Noir.* Ed. Conrad Mark. Kentucky: UP of Kentucky, 2007.

Gilmour, J. C. *Fire on the Earth: Anselm Kiefer and the Postmodern World.* Philadelphia: Temple UP, 1990.

Gioia, Ted. *The History of Jazz.* Oxford: Oxford UP, 1998.

Giudi, Gabriele, Laura Loredana Micoli, and Giandomenico Caruso. "Design of Digital Interaction for Complex Museum Collections." *Multimodal Technologies and Interaction* 4.2 (2020): 31.

<https://www.mdpi.com/2414-4088/4/2/31>

<https://doi.org/10.3390/mti4020031>

Online at *Academia.\**

<https://www.academia.edu/60775622/>

2021

Giunta, Andrea. (U of Texas, Austin; U of Buenos Aires). "The Ferrari's Case [sic…]: Contemporary Art and Blasphemy in Bergoglio's Buenos Aires." Video lecture at the Ecole des Hautes Etudes en Sciences Sociales. *YouTube (CRAL)* 21 may 2014.\* (León Ferrari)

<http://youtu.be/2Hwq6g3G70k>

2014

Gleizes, A., and J. Metzinger. *Sobre el cubismo.* Trans. Francisco Torres. *Arquilectura* 21 (Murcia, 1987).

Glevarec, Hervé. (LCP / CNRS). "Déclassification et mise en genre." Video lecture at *YouTube (CRAL)* 3 Sept. 2013.\* (Genres in contemporary music).

<http://youtu.be/N7Fjo_rsYnA>

2013

Gohr, S. "The Situation and the Artists." *Flash Art* 106 (Feb.-March 1982): 30-46.

Goldberg, Norman. *John Crome the Elder.* Oxford: Phaidon, 1978.

Goldberger, Paul. *Up from Zero: Politics, Architecture, and the Rebuilding of New York*. Random House, c. 2005.

Goldwasser, Noe. "Film Diary for a Film Version of Shakespeare's *Macbeth." Cinéaste* 2 (1968): 9-12.

Gomá, Javier. *Tetralogía de la ejemplaridad.*

Gomá Lanzón, Javier. (Dir. of the Fundación Juan March; father of Ignacio Gomá Garcés). *Todo a mil: 33 ensayos de filosofía mundana.* Essays. C. 2012.

\_\_\_\_\_. "Ortega, al pie del Helicón." Prologue to *Meditaciones del Quijote. ¿Qué es filosofía? La Rebelión de las masas.* (Ortega y Gasset, I). Introd. José Lasaga Medina. (Grandes Pensadores). Madrid: Gredos, 2012. Rpt. Barcelona: RBA, 2014.\*

\_\_\_\_\_, ed. *Ganarse la vida en el arte, la literatura y la música.* C. 2012.

Gomá Lanzón, Ignacio, and Ignacio Gomá Garcés. "Urgente moderación: El discurso del Rey." *Hay Derecho* 3 Oct. 2017.\*

<https://hayderecho.com/2017/10/03/urgente-moderacion-el-discurso-del-rey/>

2017

Gómez, Mª Carmen. *El Canto de la Sibila.* 2 vols. Madrid, 1996, 1997.

Gómez Cedillo, Adolfo, gen. ed. *Historia del arte.* Madrid: Alianza, 1996-

Gómez de Valenzuela, Manuel. "Tres ermitas románicas pirenaicas." In *Suma de Estudios en homenaje al Ilustrísimo Doctor Ángel Canellas López.* Zaragoza: Facultad de Filosofía y Letras, Universidad de Zaragoza, 1969. 553-62.\*

Gómez Hernández, Pablo. "El cartel republicano en la guerra Civil española: José Bardasano." In *La República y la Guerra Civil Setenta años después.* Ed. Alfonso Bullón de Mendoza and Luis E. Togores. Madrid: Actas, 2008. 2.855-65.\*

González, José Angel. "Julia Margaret Cameron, 200 años marcados por la espiritualidad." *20 Minutos* 27 Nov. 2015.\*

<http://www.20minutos.es/noticia/2613520/0/julia-margaret/cameron/bicentenario-nacimiento/>

2015

González de Vega, Javier. *Encuentros en la Realidad.* Madrid: Sammer Gallery, 1990.

González-Varas Ibáñez, Ignacio. *La catedral de Sevilla (1881-1900): El debate sobre la restauración monumental.* Sevilla: Excma. Diputación Provincial, 1995.

Gossett, Philip. *'Anna Bolena' and the Artistic Maturity of Gaetano Donizetti.* 1985.

Göttler, Christine. *Die Kunst des Fegefeuers nach der Reformation: Kirchliche Schenkungen, Ablaß und Almosen in Antwerpen und Bologna um 1600.* Mainz: Zabern, 1996.

Gourse, Leslie. Notes to Sarah Vaughan, *"The Benny Carter Sessions",* vol. 2: *The Explosive Side of Sarah Vaughan / The Lonely Hours.* Recorded 1962-63. CD. EMI records, 1994. (The Blue Note Collection). Barcelona: Time Life, 1997.\*

Gowing, Laurence. *Turner.*

Gracia Lana, Julio Andrés. (U de Zaragoza). "Interinfluencia y enriquecimiento mutuo. BRB Internacional y Nippon Animation." In *Japón y Occidente: Estudios comparados.* Ed. Carmen Tirado Robles. Zaragoza: Prensas Universitarias de Zaragoza, 2014. 363-77.\*

Gramola, Antonio. Rev. of *Le Villi.* By Giacomo Puccini. *Corriere della sera* (1884).

Granz, Norman. Sleeve notes to Charlie Parker, *Jam Session.* With Charlie Shavers, Benny Carter, Johnny Hodges, Flip Phillips, Ben Webster, Oscar Peterson, Barney Kessel, Ray Brown, J. C. Heard.. CD. Notes by Norman Granz. (Jazz: The Verve Collection). Universal Music, 2000.\*

Gray, J., and J. Fauvel, eds. *The History of Mathematics: A Reader.* 1987. Basingstoke: Macmillan; Milton Keynes: Open UP, 1990.

Green, David. *Grinling Gibbons: His Work as Carver and Statuary, 1648-1721.* 1964.

Green, Miranda Jane. *The Wheel as a Cult-Symbol in the Romano-Celtic World with Special Reference to Gaul and Britain*. Bruxelles: Latumus: Revue d'Etudes Latines, 1984.

Greenberg, Rodney. *George Gershwin.* (20th-Century Composers). London: Phaidon, 1998.

Greenhalgh, P. "Education, Entertainment and Politics: Lessons from the Great International Exhibitions." In *The New Museology.* Ed. P. Vergo. London: Reaktion Books, 1989.

Greenwald, Ted. *Rock and Roll.* New York: Mallard P, 1992.

Greil, Marcus, et al. "Bob Dylan: American Poet." Panel at CUNY Graduate Center. Video. *YouTube (Rogelio Matthews)* 17 Nov. 2016.\*

<https://youtu.be/zc0cA_0CxGI>

2016

Griffiths, J. "The Vihuela Fantasía: A Comparative Study of Forms and Styles." Diss. Monash U, 1983.

Griffiths, Paul. *Olivier Messiaen and the Music of Time.* London: Faber, 1985.

Groth, Helen. (Macquarie U). *Victorian Photography and Literary Nostalgia.* Oxford: Oxford UP, 2003.

Groth, Helen, and Chris Danta, eds. *Mindful Aesthetics.* Continuum, forthcoming 2013.

Grove, G. *Dictionary of Music.* 5th ed. 1954.

Grovier, Kelly. "Picasso: The Ultimate Painter of War?" *BBC Culture* 20 June 2019.\*

<http://www.bbc.com/culture/story/20190620-picasso-the-ultimate-painter-of-war>

2019

Grunfeld, Frederic V. *Juegos de todo el mundo.* Madrid: UNICEF / Edilan, 1978.

Guarner, J. L., and J. Oliver, eds. *Buster Keaton contra la infeccion sentimental.* (Cuadernos Anagrama 32). Barcelona: Anagrama.

\_\_\_\_\_, eds. *Diálogos casi socráticos con Roberto Rossellini.* (Cuadernos Anagrama 30). Barcelona: Anagrama.

Guillermoprieto, Alma. *Samba.* New York: Vintage, 1990.

\_\_\_\_\_. "Tango, Soul of Argentina." Photog. Pablo Corral Vega. *National Geographic* 204.6 (Dec. 2003): 34-53.\*

Guiral Pelegrín, Carmen. "Pintura mural romana procedente de las termas de Bílbilis (Calatayud, Zaragoza)." In *Resúmenes de Tesinas: Curso 83-84.* Zaragoza: Universidad de Zaragoza, Secretariado de Publicaciones, 1986. 355-64.\*

Guizá, Alicia. *El juego de la Irrealidad.* Dino Valls exhibition. Madrid: Galería Heller, 1987.

\_\_\_\_\_. *Solve et Coagula.* Dino Valls exhibition. Madrid: Galería Ansorena, 1991.

\_\_\_\_\_. *Dino Valls.* Madrid: Galería Heller, 1993.

\_\_\_\_\_. "Dino Valls." In *Realismos.* Madrid: Ansorena, 1993.

Gunning, Tom. "An Aesthetic of Astonishment: Early Film and the (In)credulous Spectator." 1989. In *Film Theory and Criticism: Introductory Readings.* 5th ed. Ed. Leo Braudy and Marshall Cohen. New York: Oxford UP, 1999. 818-32.\*

\_\_\_\_\_. "An Aesthetic of Astonishment: Early Film and the (In)Credulous Spectator." In *Viewing Positions.* Ed. Linda Williams. New Brunswick: Rutgers UP, 1995. 114-33.\*

\_\_\_\_\_. "Narrative Discourse and the Narrator System." 1991. In *Film Theory and Criticism: Introductory Readings.* 5th ed. Ed. Leo Braudy and Marshall Cohen. New York: Oxford UP, 1999. 461-91.\*

Gunthert, A. "Le grand écart." *Études photographiques* 8 (Nov. 2000).

Gurian, E. H. "Noodling around with Exhibition Opportunities." In *Exhibiting Cultures: The Poetics and Politics of Museum Displays.* Ed. S. D. Lavine and I. Karp. Washington, DC: Smithsonian Institution Press, 1991.

Guter, Eran, and Inbal Guter. "Impurely Musical Make-Believe." In *How to Make Believe: The Fictional Truths of the Representational Arts.* Ed. J. Alexander Bareis and Lene Nordrum. Berlin and Boston: De Gruyter, 2015. 283-306.\*

Guthrie, Dale. (Emeritus, U of Alaska). *The Nature of Paleolithic Art.*

Gutiérrez, José Miguel. "Mirando adentro (*El hombre elefante,* D. Lynch)." In *El análisis cinematográfico.* Ed. Jesús González Requena. Madrid: Editorial Complutense, 1995. 241-52.\*

Gutiérrez San Miguel, Begoña. "La creación visual en la investigación en televisión, cine y fotografía." 2006-7.

<http://es.scribd.com/doc/90883118/La-creacion-audiovisual-en-la-investigacion-en-television>

2013

\_\_\_\_\_, ed. *Fonseca: Journal of Communication.* Ediciones Universidad de Salamanca*.* Vol. 14 (2017).

<http://revistas.usal.es/index.php/2172-9077/>

2017

Gutman, David. Rev. of *Symphony No. 8 in E flat, "Symphony of a Thousand."* By Gustav Mahler. Royal Concertgebouw Orchestra / Riccardo Chailly. CD. *Gramophone* (April 2001): 58.\*

Hachid, Malika. "L'Art rupestre du Tassili n'Ajjer: Reflet d'une civilisation fondatrice, cinquante siècles avant les Pyramides." *Racines* 1 (2009): 99-121.

Hadfield, Charles. *Reflections: An Exploration of the Combined Creativity of Camera, Computer, and Pen.* Photog. by Marina Wilson. Torquay: Mirage, 1998.

Hadfield, Miles. *Gardening in Britain.* 1960.

Hagen, Uta. *A Challenge for the Actor*. New York: Scribner, 1991.

Hailey, Christopher. *Franz Schreker: A Cultural Biography.*

\_\_\_\_\_. Notes to *Die Gezeichneten.* By Franz Schreker. Deutsches Symphonie-Orchester Berlin / Lothar Zagrosek. 3 CDs. (Entartete Musik). London: Decca, 1995.\*

Halbreich, Harry. *Olivier Messiaen.* (Musiciens d'aujourd'hui). Paris: Arthème Fayard / Fondation Sacem, 1980.

Haldeman, L. W. "Once Upon a Time." *Opera News* (New York) March 22, 1969.

Halbreich, Harry. "'Saint François d'Assise', clef de voûte d'une vie créatrice." In Messiaen, *Saint François d'Assise.* 4 CDs. (20/21). Hamburg: Deutsche Grammophon, 1999.\*

Hall, James. *The Self-Portrait: A Cultural History.* London: Thames & Hudson, 2014.\*

<http://www.amazon.co.uk/gp/product/050023910X/ref=pd_luc_sim_03_04_t_lh>

2014

Halpin, M. "Fragments: Reflections on Collecting." (Museum Note 31). University of British Columbia Museum of Anthropology, 1991.

Handley-Read, Charles. "Aspects of Victorian Architecture." In *From Dickens to Hardy. Vol. 6 of the Pelican Guide to English Literature.* Ed. Boris Ford. Harmondsworth: Penguin, 1958. 1975. 420-40.\*

Handy, Isabelle. Histoire de la musique au Moyen Âge et à la Renaissance**. (Le Monde: Une Histoire). Paris: Éditions Ellipses, 2009.**

Hansen, Joâo Adolfo. "Notas sobre el 'barroco'." *Revista de Filología* (U de La Laguna) 22 (2004): 111-32.

Harker, Dave. *One for the Money.* London: Hutchinson, 1980.

Harris, Rebecca. "Textuality, Forms of 'Reading' and the Encounter of Art." MPhil diss. Goldsmiths College, U of London, 2017.\* (Gerhard Richter). *Research Online (Goldsmiths - University of London).\**

<https://research.gold.ac.uk/id/eprint/20628/1/ART_MPhilThesis_HarrisRM_2017.pdf>

2022

Online at *Academia.\**

<https://www.academia.edu/92218315/>

2022

Havinghurst, Craig. "The Devaluation of Music: It's Worse than You Think." *Medium* *(Cuepoint)* 11 Oct. 2015.\*

<https://medium.com/cuepoint/the-devaluation-of-music-it-s-worse-than-you-think-f4cf5f26a888>

2018

Hawthorne, Rosemary. *The Costume Collector's companion, 1890-1990.* London: Aurum, 1998.

Hayes, Bartlett H., Jr., and Sara T. Weeks, eds. *The* *Search* *for* *the* *Real* *and* *Other* *Essays*. By Hans Hofmann. Andover (MA): Addison Gallery of American Art, 1948.

Headlam, B. "Attila Up Against the Wall." *Saturday Night* (Dec. 1993/Jan. 1994): 54-9, 84, 86-8.

Heckman, Don. Liner notes to *The Cannonball Adderley Quintet in Chicago.* With Wynton Kelly, Paul Chambers and Jimmy Cobb. Recorded 1959. LP. Notes by Don Heckman. Mercury Records.

\_\_\_\_\_. Notes to *Cannonball and Coltrane.* CD. (The Verve Collection). Madrid: Universal Music / Time Life, c. 2000.\* (Reissue of *The Cannonball Adderley Quintet in Chicago*).

Heinich, Nathalie. (Sociologist, CNRS – CRAL-EHESS, heinich@ehess.fr) *Du peintre à l'artiste: Artisans et académiciens à l'âge classique.* (Paradoxe). Paris: Minuit.

\_\_\_\_\_. *Le Triple Jeu de l'art contemporain: Sociologie des arts plastiques.* (Paradoxe). Paris: Minuit.

\_\_\_\_\_. *Ce que l'art fait à la sociologie.* (Paradoxe). Paris: Minuit.

\_\_\_\_\_. "Les limites de la fiction." *L'Homme* 175-176 (July-Dec. 2005): 57-76.

\_\_\_\_\_. *De la visibilité. Excellence et singularité en régime médiatique.* Paris: Gallimard, 2012.

\_\_\_\_\_. "Visibilité." Lecture at the Université Catholique de Louvain. Video. *YouTube (François Lambotte)* 13 May 2014.\*

<https://youtu.be/I8G8rF6baK4>

2017

\_\_\_\_\_. *Des valeurs: Une approche sociologique.* (Bibliothèque des Sciences Humaines). Paris: Gallimard-NRF, c. 2017.

\_\_\_\_\_. "Présentation de *Des Valeurs: Une approche sociologique."* Video. (Arts et littératures: L'esthétique en question, 6 March 2017). *YouTube (CRAL)* 4 April 2017.\*

<https://youtu.be/Ar5TV3m0Rbw>

2017

\_\_\_\_\_. "La question de l'écriture en sciences sociales." Video, lecture at the Centre George Simmel. 13 June 2017. *YouTube (CRAL)* 21 Nov. 2017.\*

<https://youtu.be/kqjT2vmG5XM>

2018

\_\_\_\_\_. "La réception américaine de *Frame Analysis* d’Erving Goffman." *Revue française de sociologie* 60.2 (2019): 225-37.

DOI: 10.3917/rfs.602.0225

<https://hal.science/hal-03221667>

Online at *Academia*

<https://www.academia.edu/112385408/>

2023

Heinich, Nathalie, and Jean-Marie Schaeffer. *Art, Création, Fiction.* Éditions Jacqueline Chambon, 2004.

Heise, Carl Georg. *Hans Holbein d. J.: Die Gesandten.* Stuttgart: Philipp Reclam, 1959.

Henderson, Amy, and Adrienne L. Kaeppler. *Exhibiting Dilemmas: Issues of Representation at the Smithsonian.* Smithsonian Institution P, 1999.

Henlein, Carl. *Rebecca Horn: The Glance of Infinity.* London: Thames and Hudson, c. 1997.

Henry, Tom. "The Mighty Micro." *Art Quarterly of National College Fund* (1992): 29-31.

Hentoff, Nat. Liner notes in *Side by Side: Duke Ellington and Johnny Hodges plus others.* LP. New York: Verve, 1959. CD. Prod. PolyGram. (Jazz: The Verve Collection). Time Life, c. 2000.\*

Heredero, Carlos F. *Joseph L. Mankiewicz.* Madrid: J .C., 1985.

Heredero, Carlos F., and José Enrique Monterde, ed. *En torno a la nouvelle vague: Rupturas y horizontes de la modernidad.* Gijón: Festival Internacional de Cine de Gijón / Ediciones de la Filmoteca, 2003.

Hernández Latas, José Antonio. *Patrimonio Histórico Fotográfico 1839-1939.* Website at *Universidad de Zaragoza.\**

<http://fotoaragon.cesar.unizar.es/>

2021

Hervey, Mary F. S. *Holbein's "Ambassadors."* London: George Bell & Sons, 1900.

Herzogenrath, W. "Bilder entstehen nicht nur aus 'Nach-denken', sondern aus 'Vor-leben'." In *Anselm Kiefer.* Catalogue of exhibition at the Nationalgalerie, Berlin. Berlin: Staatliche Museen, Preussischer Kulturbesitz, 1991.

Heyman, Barbara B. *Samuel Barber: The Composer and His Music.* New York: Oxford UP, 1994.

Hicks, Anthony. Notes for *Alceste. Comus.* By G. F. Handel. The Academy of Ancient Music / Christopher Hogwood. London: Decca, 1989. CD. West Germany: Editions de l'Oiseau-Lyre / Decca.\*

Hicks, Anthony, and Colin Timms, eds. *Music for Comus.* By G. F. Haendel. 1977.

Hill, Ed, and Suzanne. "Borrowed Shoes." *Art Forum* 26.8 (April 1988).

Hinton, Stephen (Stanford U), and Edward Harsh, eds. *Die Dreigroschenoper.* By Kurt Weill and Bertolt Brecht. Vol. 1 of *Kurt Weill Edition.*

Hirsbrunner, Theo. "Transcendency in Music: On Olivier Messiaen's Opera 'Saint François d'Assisse' / Musikalische Transzendenz: Zu Olivier Messiaens Oper 'Saint François d'Assise'" In Messiaen, *Saint François d'Assise.* 4 CDs. (20/21). Hamburg: Deutsche Grammophon, 1999.\*

Honolka, Kurt. "Siegfried." In Wagner, *Siegfried.* 4 CDs. (The Originals). Hamburg: Deutsche Grammophon, 1998. Booklet, 22-24.\*

Hook, Judith. *The Baroque Age in England.* London, 1976. (Patronage, etc.).

Hooper-Greenhill, E. "Counting Visitors or Visitors who Count?" In *The Museum Time-Machine: Putting Cultures on Display.* Ed. R. Lumley London: Routledge, 1988.

Horsley, Carter B. "The Tishman Building (666 Fifth Avenue)." *The City Review*.\*

<https://www.thecityreview.com/fifth666.html>

2023

Hoskyns, Barney. (US editor of *Mojo*). *The Great Divide: 'The Band' and America.* Penguin, 1994.

Hughes, Angela. *Pierre Fournier: Cellist in a Landscape with Figures.* Aldershot: Ashgate, 1998.

Hultgren, Neil. (California State U). "The Museum That Looks Back: *Guillermo del Toro: At Home with Monsters*." Rev. of the exhibition at the Los Angeles County Museum of Art, 2016. *Neo-Victorian Studies* 10.1 (2017): 152-81.\*

<http://www.neovictorianstudies.com/issues/NVS%2010-1-7%20N-Hultgren%20REVIEW.pdf>

2018

Huntley, John. *British Film Music.* 1948. New York, 1972.

Huntley, John, and Roger Manvell. *The Technique of Film Music.* Rev. and enlarged by Richard Arnell and Peter Day. New York, 1975.

Hutcheon, Robin. *Chinnery: The Man and the Legend.* Hong Kong: South China Morning Post, 1975.

Hyams, Edward. *The English Garden.* 1964.

Iglesias Simón, Pablo. *De las tablas al celuloide: Trasvases discursivos del teatro al cine primitivo y al cine clásico de Hollywood.* Barcelona: Fundamentos, 2007. (Based on his Ph.D. diss.).

Iglesias Simón, Pablo, and Borja Ortiz de Gondra. "Autoficción sobre autoficción, un diálogo ficcionalizado." In *Teatro, (auto)biografía y autoficción (2000-2018) en homenaje al profesor José Romera Castillo* (Tomo III)*.* Ed. G. Laín Corona and R. Santiago Nogales. Madrid: Visor, 2018.

Ilg, Bobby. "Stories I Must Tell: An Architectural Exploration." MA thesis, Carlton U, Ontario, 2005. Online at *CURVE.\*i*

<https://curve.carleton.ca/system/files/etd/55f022cf-7d31-4920-bb1c-445b8db173fb/etd_pdf/32ba6c796a2729bf1cabf3fea8de28cd/ilg-storiesimusttellanarchitecturalexploration_col.pdf>

2021

Irvin, Jim. "Waving Not Drowning: Forty Years into her Career, Kate Bush Is Still Looking for Fresh Ways to Exhaust Herself." *Mojo: The Music Magazine* (Jan. 2017): 80-90.\*

Irving, Lawrence. *Henry Irving.* (Actor).

Irwin, David. *Neoclassicism.* (Arts and Ideas series). Phaidon Press, 1997.

Ivins, William, Jr. *Art and Geometry: A Study in Space Intuitions.* Cambridge (MA): Harvard UP, 1946.

\_\_\_\_\_. *Prints and Visual Communication.* London: Routledge and Kegan Paul, 1953.

Ivy, Robert A. Foreword to *Imagining Ground Zero: Official and Unofficial Proposals for the World Trade Center Site*. By Suzanne Stephens et al. Architectural Record/Rizzoli, c. 2005.

Jacobs, Michael. *The Phaidon Companion to Art and Artists in the British Isles.* Oxford: Phaidon, 1980.

\_\_\_\_\_. "Afterword." In *Writers of the Spanish Civil War: The Testimony of their Auto/Biographies.* Ed. Celia Wallhead. Bern:

Jamot, Paul. *La Peinture en Espagne.* c. 1938.

Janson, Anthony F., and H. W. Janson. *History of Art for Young People.* 5th ed. Abrams, 1997.

Janson, Horst Woldemar. *Apes and Ape Lore in the Middle Ages and the Renaissance.*

Janson, H. W., ed. *Tomb Sculpture.* By Erwin Panofsky. New York: H. N. Abrams, 1964.

Janson, H. W., and Anthony F. Janson. *History of Art for Young People.* 5th ed. Abrams, 1997.

Jennings, Gary. *Parades! Celebrations and Circuses on the March.* Philadelphia: Lippincott, 1966.

Johannsen, Albert. *Phiz: Ilustrations from the Novels of Charles Dickens.* Chicago, 1956.

Johnson, K. "Colescott on Black and White." *Art in America* (June 1989): 149-53, 197.

Joll, Evelyn, and Martin Butlin. *The Paintings of J. M. W. Turner.* New Haven and London, 1977.

Jolly, James ([editor@gramophone.co.uk](mailto:editor@gramophone.co.uk)), ed. *Gramophone.* Classical music magazine. Haymarket Matazines Ltd-Gramophone Publications Ltd; 38-42 Hampton Road, , Teddington, Middlesex TW11 0JE; UK; [gramophone@haynet.com](mailto:gramophone@haynet.com); [www.gramophone.co.uk](http://www.gramophone.co.uk); 78.939 (April 2001).

Josche, C. "La photographie, la ville et ses notables." *Études photographiques* 17 (Novembre 2005).

Joselit, David. *Infinite Regress: Marcel Duchamp, 1910-1941.* Cambridge (MA): MIT Press, 1998.

Juarranz de la Fuente, José María. (Fuentemolinos, Burgos, 1949) *Guernica: La obra maestra desconocida.* Rodrigo Juarranz Galería de Arte, 2018.

Jurca, Catherine. "Hollywood, the Dream House Factory." *Cinema Journal* 37.4 (Summer 1998): 19-36.

Kaeppler, Adrienne L., and Amy Henderson. *Exhibiting Dilemmas: Issues of Representation at the Smithsonian.* Smithsonian Institution P, 1999. (Museums).

Karp, I., and S. D. Lavine. *Exhibiting Cultures: The Poetics and Politics of Museum Display.* Washington, DC: Smithsonian Institution Press, 1991.

Karp, I., C. M. Kreamer, and S. D. Lavine, eds. *Museums and Communities: The Politics of Public Culture.* Washington (DC): Smithsonian Institution Press, 1992.

Kaufmann, Carol. "Maya Masterwork." Photog. Kenneth Garrett. *National Geographic* 204.6 (Dec. 2003): 72-77. (Mural).

Kemp, A. *The Science of Art: Optical Themes in Western Art from Brunelleschi to Seurat.* New Haven and London: Yale UP, 1990.

Kennedy, Michael. "Corruption et innocence." Jacket notes in Britten, *The Turn of the Screw / Le Tour d'écrou.* Philips Clasics CD, 1983.\*

\_\_\_\_\_. "Recognising Elektra—Strauss Expressionist Tragedy." *Elektra.* Vienna Philharmonic Orchestra / Sir Georg Solti. London: Decca, 1967. 2 CDs 1986.\* (In English, French and German).

\_\_\_\_\_. *Richard Strauss: Man, Musician, and Enigma.* Cambridge: Cambridge UP, 1999.

\_\_\_\_\_. *Concise Oxford Dictionary of Music.* (Oxford Paperback Reference). Oxford: Oxford UP, 2004.

Kennedy, Rick. *Jelly Roll, Bix, and Hoagy: Gennett Studios and the Birth of Recorded Jazz.* Bloomington: Indiana UP, 1999.

Kennedy, Rick, and Randy McNutt. *Little Labels, Big Sound: Small Record Companies and the Rise of American Music.* Bloomington: Indiana UP, 1999.

Khouri-Saliba, May. "Texte et cinéma: un croisement interactif." In *Le Texte Cendrarsien: Actes du Colloque International de Grenoble.* Grenoble: Centre de création littéraire de Grenoble / CCL Éditions, 1988. 247-52.\*

Kidwell, Claudia B. *Women's Bathing and Swimming Costume in the U.S.* Washington: Smithsonian UP, 1968.

King, Alice Hyatt. "An unfinished masterpiece: Mozart's 'Zaide'." (With Italian translation: "Un capolavoro incompiuto: la 'Zaide' di Mozart). In *Zaide. Der Schauspieldirektor.*. 2 CDs. (Complete Mozart Edition). Germany: Philips Classics, 1991. 31-34, 65-68.\*

\_\_\_\_\_. "For a Special Royal Occasion: Mozart's 'Der Schauspieldirektor'." (With Italian translation: "Una serata di gala alla Corte dell'Imperatore: 'Der Schauspieldirektor' di Mozart"). In *Zaide. Der Schauspieldirektor.*. 2 CDs. (Complete Mozart Edition). Germany: Philips Classics, 1991. 35-40, 69-73.\*

King, Ronald. (Secretary of Kew Gardens). *The Quest for Paradise: A History of the World's Gardens.* Introd A. Huxley. Illust. Whittet, 1979.

Kippen, Cameron. "The History of Ballet Shoes." *Department of Podiatry, Curtin Health Science* web.

<http://podiatry.curtin.edu.au/ballet.html>

2005

Kirby, Lynne. *Parallel Tracks: The Railroad and Silent Cinema.* Exeter UP 1997.

Kirstein, Lincoln. *Movement and Metaphor: Four Centuries of Ballet.* New York: Praeger, 1970.

Klein, H. Arthur. *Graphic Worlds of Peter the Elder.* New York: Dover, 1963.

Kloda, James. ([goblinsuspiria@googlemail.com](mailto:goblinsuspiria@googlemail.com); School of Anthropology and Social Conservation, U of Kent). "The Final Girl on the Freeway: Adaptation and Appropriation of a Fairy Tales." *Етноантрополошки проблеми* ns 11.1 (2016): 393-411.\* (Matthew Bright, *Freeway;* Perrault)

DOI: 10.21301/eap.v.11i2.4

Online at *Semantic Scholar.*

<http://pdfs.semanticscholar.org/2f69/030df14dc08d8b885553269c5bf158e148c4.pdf>

2021

Kodat, Catherine Gunther. "'I'm Spartacus!'" In *A Companion to Narrative Theory.* Ed. James Phelan and Peter J. Rabinowitz. Malden (MA): Blackwell, 2005. 484-98.\*

Kogan, Frank. "Spoonie Gee." *Reasons for Living* 2 (June 1986). (Rapper).

Kondo, Marie. *El método Kurashi.* c. 2022.

Kraus, Gottfried. "A Homage Allegory in the Baroque Manner: *Il sogno di Scipione."* Notes to *Il sogno di Scipione.* 2 CDs. (Complete Mozart Edition). Philips Classics, 1991.\*

\_\_\_\_\_. "Apollo and Hyacinth– Mozart's First Operatic Composition." 1980. Notes to Mozart, *Apollo et Hyacinthus* 2 CDs. (Complete Mozart Edition). Philips Classics, 1991.\* (Also in German, French and Italian).

Kreamer, C. M., I. Karp, I., and S. D. Lavine, eds. *Museums and Communities: The Politics of Public Culture.* Washington (DC): Smithsonian Institution P.

Kumin, Laura. "To Live Is to Dance." In *The Cambridge Companion to Modern Spanish Culture.* Ed. David T. Gies. Cambridge: Cambridge UP, 1999. 298-306.\*

Lacarra Ducay, Mª Carmen. "Un retablo inédito en el Museo Provincial de Zaragoza." In *Francisco Abbad Ríos: A su memoria.* Zaragoza: Departamento de Historia del Arte, Facultad de Filosofía y Letras, Universidad de Zaragoza, 1973. 119-40.\*

\_\_\_\_\_. "Cuatro fragmentos del retablo de Blesa no conocidos." In *Estudios en homenaje al Dr. Eugenio Frutos Cortés.* Zaragoza: Facultad de Filosofía y Letras, Universidad de Zaragoza, 1977. 165-76.\*

\_\_\_\_\_. *El patrimonio histórico-artístico aragonés fuera de Aragón.* Zaragoza: Institución Fernando El Católico, 2018.\*  
[https://ifc.dpz.es/publicaciones/ver/id/3712](https://ifc.dpz.es/publicaciones/ver/id/3712?fbclid=IwAR2lZF5OTlPfYMZ9tgoT7uOQg5YsH4r91rxoK1B1fIZ8qmXJDlzak4tmipo)

2018

Laffay, Albert. *Logique du cinéma.* Paris, 1964.

Lamb, Trevor, and Janine Bourriau, eds. *Colour: Art and Science.* Cambridge: Cambridge UP, 1996.

Lambert, Constant. *Music Ho! A Study of Music in Decline.* 1934. Introd. Angus Morrison. London: Hogarth.

Lambert, R. S. *Art in England.* c. 1938.

Lang, Robert (with Gregory Martino). "Professional Notes." *Cinema Journal* 36.1 (Fall 1996): 98-103.\*

\_\_\_\_\_. "Professional Notes." *Cinema Journal* 36.3 (Spring 1997): 128-35.\*

\_\_\_\_\_. "Professional Notes."  *Cinema Journal* 36.2 (Winter 1997): 120-27.\*

\_\_\_\_\_. "Professional Notes." *Cinema Journal* 37.4 (Summer 1998): 113-20.\*

Lanzaco Salafranca, Federico. Religión y espiritualidad en la sociedadjaponesa contemporánea. (Colección Federico Torralba de Estudios de Asia Oriental, 2). Zaragoza: Prensas Universitarias de Zaragoza, 2008.

Larue, J., ed. *Aspects of Medieval and Renaissance Music.* New York, 1961.

Lavine, S. D., and I. Karp, eds. *Exhibiting Cultures: The Poetics and Politics of Museum Display.* Washington, DC: Smithsonian Institution Press, 1991.

Lavine, S. D., I. Karp, I., and C. M. Kreamer, eds. *Museums and Communities: The Politics of Public Culture.* Washington (DC): Smithsonian Institution P.

Lawson, Tony, and Tim Heaton, series eds. (Skills-Based Sociology Series). Houndmills: Macmillan, 1999.\*

Layton, Rob. "How to Take Better Photos with Your Smartphone, Thanks to Computational Photography." *The Conversation* 8 Jan. 2019.\*

<https://theconversation.com/how-to-take-better-photos-with-your-smartphone-thanks-to-computational-photography-107957>

2022

Le Huray, P. *Music and the Reformation in England, 1549-1660.* 1967.

Le Men, Ségolène, and Réjane Bargiel, eds. *L'Affiche de librairie au XIXe siècle.* (Les Dossier du Musée d'Orsay 15). Paris: Ministère de la Culture et Edition de la Réunion des Musées Nationaux, 1987.

Ledbetter, Steven. Notes to. *Pique Dame: The Queen of Spades.* By Piotr Ilyich Tchaikovsky. Boston Symphony Orchestra / Seiji Ozawa. 3 CDs (RCA Victor Red Seal). BMG Ariola, 1992.\*

Lederer, Josef-Horst, ed. *Il sogno di Scipione.* By Wolfgang Amadeus Mozart. (Wolfgang Amadeus Mozart, Neue Ausgabe sämtlicher Werke). Kassel: Bärenreiter.

Leduc, Jean-Marie. *Rock-Vinyl (Pour une discothèque du rock).* (Point-virgule). Paris: Seuil.

Lefkowitz, M. *William Lawes.* 1960.

Leibowitz. *Introduction à la musique de douze sons.*

Lepidus, Harold. *Full Circle: The Journey to Street legal.* 2022.

Lesic-Thomas, Andrea. (U of Sarajevo). "Memory, Narratology, and the Problem of Authenticity: A Story of Pain." In *Interpretations: European Research Project for Politics and Hermeneutics.* Vol. 2: *Memory and Art.* Ed. Kata Kulavkova. Skopje: Macedonian Academy of Sciences and Arts, 2008. 101-18. Online at *Academia.\**

<https://www.academia.edu/11350641/>

2021

\_\_\_\_\_. "Trauma, intimna sjecanja, problem autenticnosti i fotografije Milomira Kovacevica, *Sarajevo dans le coeur de Paris." Sarajevo Sveske* 29/30 (2017).\*

<http://sveske.ba/en/content/o-prirodi-nostalgije>

2020

Online at *Academia.\**

<https://www.academia.edu/11140122/>

2020

Lesper, Avelina. "Contra el performance." *Esfera Pública* 22 Aug. 2013.\*

<http://esferapublica.org/nfblog/?p=63820>

2013

Levaco, I., ed. *Kuleshov on Film.* London, 1974.

Levey, Michael. See English authors.

Levin, Theodore. *The Hundred Thousand Fools of God: Musical Travels in Central Asia (and Queens, NY).* Bloomington: Indiana UP, 1999.

Levoy, Mark. (Google; Emeritus, Stanford Dpt. of Computer Science). *Lectures on Digital Photography. YouTube* (2016).\*

<https://www.youtube.com/playlist?list=PL7ddpXYvFXspUN0N-gObF1GXoCA-DA-7i>

2016

Lewis, Christopher, and Stephen Platten, eds. *Flagships of the Spirit: Cathedrals in Society.* London: Darton, Longman and Todd, 1998.

Liaño Martínez, Emma. "Las iglesias góticas con cubierta de madera en la provincia de Zaragoza." In *Francisco Abbad Ríos: A su memoria.* Zaragoza: Departamento de Historia del Arte, Facultad de Filosofía y Letras, Universidad de Zaragoza, 1973. 141-44.\*

Lijtmaer, Lucía. "Britpop: la ambigüedad vintage." In *Género y cultura popular.* Ed Isabel Clúa. Bellaterra: Edicions UAB, 2008.

Lillo, F. *El cine de romanos y su aplicación didáctica.* Madrid: Ed. Clásicas, 1994.

Lindgren, Ernest. *The Art of the Film.* London, 1950.

Lindqvist, S., *Gotlands Bildsteine.* Vol. 1. Stockholm: Wahlström & Widstrand, 1941.

Lindsay, Jack. *A Short History of Culture.* London: Victor Gollancz, c. 1939-

\_\_\_\_\_. *J. M. W. Turner: His Life and Work.* London and Greenwich (CT), 1966.

Little, Ruth, and Emily McLaughlin. *The Royal Court Theatre: Inside Out.* London: Oberon, 2007.

Littlejohn, David. *The Ultimate Art: Essays Around and About Opera.* Berkeley: U of California P, 1992.

Liu, April. "Living Auspiciousness: The Resurgence of Mianzhu's New Year Picture (*Nianhua)* Industry." Ph.D. diss. Vancouver: U of British Columbia, 2012. Online at *Open Library (U of British Columbia).\**

<https://web.archive.org/web/20200217055841/https://open.library.ubc.ca/media/download/pdf/24/1.0072750/1>

2022

Llinás, Francisco. "Cuestiones de Economía (*Agente especial,* Lewis)." (*The Big Combo,* Joseph H. Lewis) In *El análisis cinematográfico.* Ed. Jesús González Requena. Madrid: Editorial Complutense, 1995. 151-8.\*

Lomba Serrano, Concha. (U de Zaragoza). *Bajo el eclipse: Pintoras en España, 1880-1939.* (Biblioteca de Historia del Arte). CSIC, 2020.

Lomba Serrano, Concha, Mª Isabel Álvaro Zamora, and J. L. Pano Gracia, eds. *Estudios de Historia del Arte: Libro homenaje a Gonzalo M. Borrás Gualis.* (IFC, 3221). Zaragoza: Institución Fernando el Católico, 2013.\*

<https://ifc.dpz.es/publicaciones/ebooks/id/3298>

2019

Lomba, Concha, et al. "Las investigadoras del IPH en el 8-M." Video debate. *YouTube (Instituto de Patrimonio y Humanidades Unizar)* 8 March 2021.\*

<https://youtu.be/N2JoXklyzaU>

2021

Lomba, Concha, et al. "El género en la mirada II. Investigaciones del IPH." Video. *YouTube (Instituto de Patrimonio y Humanidades. Unizar)* 7 March 2023.\* (Stereotypes; Women scriptwriters, Janet Alcoriza; feminist criticism and women writers).

<https://www.youtube.com/live/ezE2Q8tO0io>

2023

Longman, Richard. Notes to Dmitri Shostakovich, *The Orchestral Songs, Vol. 1.* CD. Gothenburg Symphony Orchestra / Neeme Järvi. Hamburg: Deutsche Grammophon, 1994.\*

Lorblanchet, Michel. Art pariétal – Grottes ornées du Quercy. Rodez: Éditions du Rouergue, 2010.

López, J. A. Foreword to *Memorias de un cineasta bolchevique.* By Dziga Vertov. Forewords by M. A. Bouhaben, J. A. López and P. M. Samper. (Entrelíneas, 9). Madrid: Capitán Swing, 2011.

López Borrego, Rafael. (Spanish marxist art critic, c. 2020).

López del Río, Alberto. (U de Valladolid). "La presencia del árbol en la arquitectura japonesa actual: Contexto y referentes." In *Japón y Occidente: Estudios comparados.* Ed. Carmen Tirado Robles. Zaragoza: Prensas Universitarias de Zaragoza, 2014. 285-304.\*

López Díaz, Jesús, and Yayo Aznar Almazán. *Arte desde los setenta: Prácticas en lo político.* Editorial Universitaria Ramón Areces / UNED.

López-Peláez Casellas, María Paz. (Conservatorio de Jaén). "La música sacra inglesa en el Renacimiento." In *SEDERI* III. Ed. María Luisa Dañobeitia. Granada, 1992.

\_\_\_\_\_. "El laúd en el Renacimiento inglés." *SEDERI* IV (1993): 111-20.

Lott, Eric. *Love and Theft: Blackface Minstrelsy and the American Working Class.* New York and Oxford: Oxford UP, 1993.

Lowdon, John. *Early Christian and Byzantine Art.* (Arts and Ideas series). Phaidon Press, 1997.

Lowinsky, Edward E. "Taste, Style, and Ideology in Eighteenth-Century Music." In *Aspects of the Eighteenth Century.* Ed. Earl R. Wasserman. Baltimore, 1965.

Lubin, David M. (Art historian). (On M. Eakins, painter). In *Inventing the Psychological: Toward a Cultural History of Emotional Life in America.* Ed. Joel Pfister and Nancy Schnog. New Haven: Yale UP, c. 1997.

Lucbert, Françoise. "The Pen and the Eye: The Politics of the Gazing Body." In*Vision and Textuality.* Ed. Stephen Melville and Bill Readings. Houndmills: Macmillan, 1995. 251-55.\*

Lucic, Karen. *Charles Sheeler and the Cult of the Machine.* (Essays in Art and Culture). London: Reaktion Books.

Lühning, Helga. "Beethoven as a Lieder composer / Beethoven als Liederkomponist / Beethoven compositeur de Lieder." In Beethoven, *Lieder.* 3 CDs. Hamburg: Polygram-Deutsche Grammophon, 1997.\*

Luna, Ian, with Ron Broadhurst. In Suzanne Stephens, *Imagining Ground Zero: Official and Unofficial Proposals for the World Trade Center Site*. Foreword by Robert A. Ivy. Architectural Record/Rizzoli, c. 2005.

Luna, J. J. *Pintura Británica (1500-1820)*. Madrid: Espasa-Calpe, 1989.

Luque Rodrigo, Laura. (Historia del Arte, U de Jaén). "Lo que el arte nos enseña sobre la igualdad de género." *The Conversation* 2-3 July 2020.\*

<https://theconversation.com/lo-que-el-arte-nos-ensena-sobre-la-igualdad-de-genero-141257>

2022

Lynch, Kevin. (1918-1984; US architect, disciple of Frank Lloyd Wright). *The Image of the City*. Cambridge (MA): MIT-Technology Press / Harvard UP, 1960. (Cognitive maps).

\_\_\_\_\_. *The Image of the City.* Rpt. Cambridge (MA) and London: MIT Press, n.d.\*

<https://books.google.es/books?id=_phRPWsSpAgC>

2017

\_\_\_\_\_. "I. The Image of the Environment" and "IV. City Form." In Lynch, *The Image of the City.* Cambridge (MA): MIT-Technology Press / Harvard UP, 1960. Online PDF at

<http://italianstudies.nd.edu/assets/68866/lynch.pdf>

2017

Lynksey, Dorian. *33 revoluciones por minuto.* 2006. (Protest song).

MacDonnell, Kevin. *Eadweard Muybridge: The Man Who Invented the Moving Picture.* London: Weidenfeld, 1972.

MacDonnell, Kevin and R. Kent Rasmussen, eds. *Mark Twain and Youth: Studies in his Life and Writings.* London and New York: Bloomsbury, 2016.

Macfarren, ed. *Dido and Aeneas.* By Henry Purcell. 1841.

MacKenzie, Alasdair P. "Unpopular Opinion: In Defense of Bob Dylan Singing." *The Harvard Crimson* 23 Sept. 2018.\*

<https://www.thecrimson.com/article/2018/9/23/bob-dylan-unpopular-opinion/>

2021

Mackenzie, Ian. *British Prints: Dictionary and Price Guide.* Woodbridge: Antique Collectors' Club, 1998.

Magaloni, Diana. "Conferencia Magistral de Diana Magaloni. El Códice Florentino: Una lección sobre la condición humana." Video lecture. *YouTube (Cátedra Inés Amor)* 14 May 2020.\* (Bernardino de Sahagún).

<https://youtu.be/56pgw1mNafk>

2024

Magidson, D., and J. Wright. "True Patriot Love." *Art and Artists* 8.7 (Oct. 1973): 38-41.

Magoudi, Ali. *La Lettre fantôme.* (Paradoxe). Paris: Minuit.

Mainwaring, Madison. "The Eye of Baudelaire." *The Paris Review* 25 Nov. 2016.\*

<http://www.theparisreview.org/blog/2016/11/25/the-eye-of-baudelaire/>

2016

Makkuni, Ranjit. From "The Electronic Capture and Dissemination of the Cultural Practice of Tibetan Thangka Painting." In *Internet Dreams.* By Mark Stefik [et al.]. Cambridge (MA): MIT Press, 1996. 2001. 95-108.\*

Malabarba, Irvana. *Signori, le scarpe!* Milan: Idealibri, 1985. (Shoes).

Maltin, Leonard (U of Southern California), et al, eds. *Leonard Maltin's Movie and Video Guide: 2002 Edition.* New York: Signet, 2001.\* (1st pub. 1969).

Mañas Ballestín, Fabién. "Un taller de orfebrería gótico-renacentista." In *Francisco Abbad Ríos: A su memoria.* Zaragoza: Departamento de Historia del Arte, Facultad de Filosofía y Letras, Universidad de Zaragoza, 1973. 145-54.\*

Manchel, F. *Film Studies: A Resource Guide.* New Jersey, 1973.

Mann, Richard. *El Greco and his Patrons: Three Major Projects.* Cambridge: Cambridge UP, 1988.

Mann, William. "*Die Walküre."* In Wagner, *Die Walküre / The Valkyrie / La Valkyrie / La Walkiria.* Prod. 1967. 4 CDs. (The Originals). Hamburg: Deutsche Grammophon, 1998. Booklet, 9-11.\*

Mansfield, Alan, and Phillis Cunnington. *English Costume for Sports and Outdoor Recreations from the Sixteenth to the Nineteenth Centuries.* London: Adam and Charles Black, 1969.

Manwaring, Elizabeth W. *Italian Landscape in Eighteenth-Century England.* New York, 1925.

Marco Fraile, Ricardo. (Dean of the College of Architects, Zaragoza). "Humanizar el espacio urbano." *Heraldo de Aragón* 15 Sept. 2018: 25.\*

<http://prensa.unizar.es/noticias/1809/180917_z0_usoc.pdf>

2018

Marcus, Aage (Danish art historian).

Marías, Fernando (Son of Julián Marías), ed. *Otras Meninas.* By Svetlana Alpers et al. Madrid: Siruela, 1995.

Marling, Karal Ann. *Graceland: Going Home with Elvis.* Cambridge (MA): Harvard UP, 1998.

Marqusee, Mike. *Wicked Messenger.*

\_\_\_\_\_. *Bob Dylan and the 1960s.*

Marshall, Richard. *The Complete Little Nemo in Slumberland.* By Winsor McCay. 4 vols. Ed. Richard Marshall. Ardsley (PA): Remco Worldservice Books, 1989.

Marti, Jean-Christophe. "'It's a Secret of Love': Olivier Messiaen in Conversation with Jean-Christophe Marti (January 1992)." / "'Es ist ein Liebesgeheimnis: Olivier Messiaen in Gespräch mit Jean-Christophe Marti (Januar 1992)" / "'C'est un secret d'amour': Un entretien de Jean-Christophe Marti avec Oliveir Messiaen (janvier 1992)." In Messiaen, *Saint François d'Assise.* 4 CDs. (20/21). Hamburg: Deutsche Grammophon, 1999.\*

Martín Casalderrey, Francisco. *La burla de los sentidos: El arte visto con ojos matemáticos.* (El Mundo es Matemático). Barcelona: RBA Coleccionables, 2010.\* (Perspective, Alberti, Dürer, Piero della Francesca, El Greco, Zurbarán, Velázquez, Leonardo).

Martin, George. *The Summer of Love: The Making of Sgt. Pepper's Lonely Hearts Club Band.* Basingstoke: Macmillan, 1994.

Martin, M. *El lenguaje del film.* Barcelona: Gedisa, 1990.

Martín González, Juan José (Valladolid, 1923, Emeritus Chair of Art History, U of Valladolid, member of the Real Academia de Bellas Artes de San Fernando). *Historia del Arte.* (Grandes Obras de la Cultura). Barcelona: RBA Coleccionables.

Martín Martínez, José. "Painting and Sculpture in Modern Spain." In *The Cambridge Companion to Modern Spanish Culture.* Ed. David T. Gies. Cambridge: Cambridge UP, 1999. 239-47.\*

Martínez, Juan-María, et al., series eds. (La mejor ópera en DVD, 10). Booklets and CDs. Madrid: Ediciones del Prado, 2003.

\_\_\_\_\_, series ed. (CD de cine: Bandas sonoras originales). 50 fascicles and CDs. Written by Gorka Cornejo. Madrid: Ediciones del Prado, c. 2003.\*

Martínez Verón, Jesús, and Antonio Pérez Sánchez. *El modernismo en la ciudad de Teruel.* Teruel: Instituto de Estudios Turolenses / Diputación Provincial de Teruel / CAI, 1998.

Martínez-Fons, Lola. (U de Sevilla, [lolamartinezfons@gmail.com](mailto:lolamartinezfons@gmail.com)) "Un giro al sur-este global: Recontextualizar la ciudad-collage para reconceptualizar la ciudad informal." *Astrágalo: Cultura de la Arquitectura y de la Ciudad* 35 (2024): 293-309.\*

<https://dx.doi.org/10.12795/astragalo.2024.i35.13>

<https://sftpinstitu.us.es/revistas/Astragalo/35/ASTRAGALO35_293_a_309.pdf>

2024

Martino, Gregory, and Robert Lang. "Professional Notes." *Cinema Journal* 36.1 (Fall 1996): 98-103.\*

\_\_\_\_\_. "Professional Notes."  *Cinema Journal* 36.2 (Winter 1997): 120-27.\*

\_\_\_\_\_. "Professional Notes." *Cinema Journal* 36.3 (Spring 1997): 128-35.\*

\_\_\_\_\_. "Professional Notes." *Cinema Journal* 37.4 (Summer 1998): 113-20.\*

Martino, P. de, et al. *Historia Universal del Arte.* 12 vols. Quart de Poblet (Valencia, Spain): Crédito Bibliotecario / Olimpo Ediciones, 1992.\*

Martinovic, Jelena ("Elena Martinique"). "Grant Wood's *American Gothic:* Behind the Country's Beloved Painting." *Anthea Missy* 30 Dec. 2017.\*

<https://www.antheamissy.com/grant-woods-american-gothic-behind-the-countrys-beloved-painting/>

2020

Mason, Eudo. *The Mind of Henry Fuseli.* London, 1941.

Massin, Brigitte, series ed. (Musiciens d'aujourd'hui). Paris: Arthème Fayard / Fondation Sacem, c. 1980.

Masson, Eef. *Watch and Learn: Rhetorical Devices in Classroom Films after 1940.* (Framing Film). Amsterdam: Amsterdam UP / Eye Film Institute Netherlands, 2012. Online preview at Google Books.\*

<https://books.google.es/books?id=8xEhAwAAQBAJ>

2015

Mathijs, Ernest, and Steven Jay Schneider, series eds. (Contemporary Cinema, 2). Amsterdam and New York: Rodopi, 2005.\*

Matossian, Nouritza. *Xenakis.* UK: Kahn & Averill, 1990.

\_\_\_\_\_. Booklet notes for Iannis Xenakis, *A Colone. Nuits. Serment. Knephas. Medea.* New London Chamber Choir. Critical Band / James Wood. CD. London: Hyperion, 1998.\*

Maus, Fred Everett. "Music as Narrative." *Indiana Theory Review* 12 (1991): 1–34.

\_\_\_\_\_. "Classical Instrumental Music and Narrative." In *A Companion to Narrative Theory.* Ed. James Phelan and Peter J. Rabinowitz. Malden (MA): Blackwell, 2005. 466-83.\*

Mayor, A. Hyatt. *Prints and People.* New York: The Metropolitan Museum of Art, 1971.

McDonough, John. (Reviewer in *down beat* and *The Wall Street Journal*). Notes (1993) to Dizzy Gillespie, *Gillespiana.* CD. (Jazz: The Verve Collection). EU: Universal Music, c. 2000.\*

McDowell, Colin. *Shoes: Fashion and Fantasy.* London: Thames and Hudson, 1989.

McEvansoneya, Philip. "'A Libel in Paint': Religious and Artistic Controversy around P. H. Calderon's *The Renunciation of St Elizabeth of Hungary." Journal of Victorian Culture* 1.2 (1996): 254-79.\*

McGowan, Chris, and Ricardo Pessanha. *The Brazilian Sound: Samba, Bossa Nova, and the Popular Music of Brazil.* New York: Watson-Guptill, 1991.

McLaughlin, Emily, and Ruth Little. *The Royal Court Theatre: Inside Out.* London: Oberon, 2007.

McNeill, William H. *Keeping Together in Time: Dance and Drill in Human History.* Cambridge (MA): Harvard UP, 1998.

McNeill, William, ed. and trans. *Pathmarks.* By Martin Heidegger. Cambridge: Cambridge UP, c. 1998.

McNutt, Randy, and Rick Kennedy. *Little Labels, Big Sound: Small Record Companies and the Rise of American Music.* Bloomington: Indiana UP, 1999.

Medrano Marqués, Manuel María, and Mª Antonia Díaz Sanz. "Inscripción ibérica sobre vasija tipo 'ilduradin' hallada en Contrebia Belaisca (Botorrita, Zaragoza)." In *Estudios en Homenaje al Dr. Antonio Beltrán Martínez.* Zaragoza: Facultad de Filosofía y Letras, Universidad de Zaragoza, 1986. 601-11.\*

Mellado, Elena. *Diccionario de Artistas Contemporáneos de Madrid.* Madrid: Arteguía, 1996.

Mercer, Eric. *English Art 1553-1625.* (Oxford History of English Art). Oxford: Oxford UP, 1957.

Merriman, N. "Museum Visiting as a Cultural Phenomenon." In *The New Museology.* Ed. P. Vergo. London: Reaktion Books, 1989.

Metzger, Heinz-Klaus, und Rainer Riehn, eds. *Olivier Messiaen.* (Die Reihe Über Komponisten, Heft 28). Munich: Musik-Konzepte, 1982.

Metzinger, J., and A. Gleizes. *Sobre el cubismo.* Trans. Francisco Torres. *Arquilectura* 21 (Murcia, 1987).

Michaels, Eric. *Bad Aboriginal Art: Traditional, Media and Technological Horizons.* Minneapolis: U of Minnesota P, 1994.

Michaely, Aloyse, ed. *Die Musik Olivier Messiaens.* Hamburg: Wagner Verlag, 1987.

Michele, Giolamo de, et al. *Bellezza: Storia di un'idea dell' occidente.* Gen. ed. Umberto Eco. CD-ROM. Motta on Line, 2002.

\_\_\_\_\_, et al. *Storia dell bellezza.* Gen. ed. Umberto Eco. Texts by Umberto Eco and Girolamo de Michele.Milan: RCS Libri, Bompiani, 2002. (From the CD-ROM).

\_\_\_\_\_, et al. *Historia de la belleza.* Gen. ed. Umberto Eco. Trans. Maria Pons Irazazábal. Barcelona: Lumen, 2004.

Micoli, Laura Loredana, Giandomenico Caruso and Gabriele Giudi. "Design of Digital Interaction for Complex Museum Collections." *Multimodal Technologies and Interaction* 4.2 (2020): 31.

<https://www.mdpi.com/2414-4088/4/2/31>

<https://doi.org/10.3390/mti4020031>

Online at *Academia.\**

<https://www.academia.edu/60775622/>

2021

<https://www.academia.edu/72831350/>

2022

<https://www.academia.edu/72831367>

2022

Miguel Zamora, Marta de. ([martamz@gmail.com](mailto:martamz@gmail.com)) "La narración como eje creativo del proyecto urbano." *Actas Icono14 -* II Congreso Internacional Ciudades Creativas – *Revista de Comunicación y Nuevas Tecnologías* (2011): 1016-1023. Online at *Academia.\**

<https://www.academia.edu/6237650/>

2021

Millar, Oliver. *Sir Peter Lely.* Catalogue of the National Portrait Gallery Exhibition. 1971.

\_\_\_\_\_. *The Age of Charles I.* Tate exhibition catalogue. 1972.

\_\_\_\_\_. *Van Dyck in England.* London, 1982. (Catalogue of the National Portrait Gallery Exhibition).

\_\_\_\_\_. *The Tudor, Stuart and Early Georgian Pictures in the Collection of H. M. the Queen.* 2 vols. London: Phaidon, 1963.

Millar, Oliver, and M. Whinney. *English Art 1625-1714.* (Oxford History of English Art). Oxford: Oxford UP, 1957.

Millington, B., and S. Spencer, eds.*Wagner in Performance.* New Haven: Yale UP, 1992.

Milner, John. *Mondrian.* New York: Abbeville Press, 1992.

Minasi, Riccardo, and Maurizio Biondi, eds. *Norma.* By Vincenzo Bellini. Libretto by Felice Romani, with German, French and English translation. New critical ed. by Riccardo Minasi and Maurizio Biondi. Cecilia Bartoli, Sumi Jo, John Osborn, Michele Pertusi. Orchestra La Scintilla / Giovanni Antonioni. EU: Decca, 2013.\*

Minguet e Yrol, Pablo. (c. 1710-1801). *Pasos de danzar a la española.* Madrid, 1764.

\_\_\_\_\_. *Quadernillo curioso de veinte contradanzas nuevas.* 1733.

\_\_\_\_\_. *Arte de danzar a la francesa, adronado con quarenta láminas que enseñan el modo de hacer todos los pasos…* Madrid, 1755.

\_\_\_\_\_. *Explicación y demostración de los bayles que más se usan en las cortes de Europa….*

Miralles, Francesc. *Camins de la Realitat-2.* Barcelona: Galería Lluci`á Homs, dec. 1996.

\_\_\_\_\_. "Si tú cambias, todo cambia." *El País* *Semanal* 27 Sept. 2015.\*

<http://elpais.com/elpais/2015/09/24/eps/1443089520_324861.html>

2016

Missekbeck, Reinhold. *Lucana: Light Sculptures.* Trans. from the German by Gertraud Trivedi. Zurich: Stemmle, 1998.

Mistler, Jean. "La Walkirie." In Wagner, Die Walküre / The Valkyrie / La Valkyrie / La Walkiria. Prod. 1967. 4 CDs. (The Originals). Hamburg: Deutsche Grammophon, 1998. Booklet, 33-34.\*

Monahan, Dave, and Richard Barsam. *Looking at Movies: An Introduction to Film.* New York: Norton, 2010.

Monte, John, ed. *The Fred Astaire Dance Book.* New York: Simon and Schuster, 1978.

Monterde, José Enrique, Esteve Riambau and Casimiro Torreiro. *Los 'nuevos cines' europeos, 1955 / 1970.* Barcelona: Lerna, 1987.

Monterde, José Enrique, and Carlos F. Heredero, eds. *En torno a la nouvelle vague: Rupturas y horizontes de la modernidad.* Gijón: Festival Internacional de Cine de Gijón / Ediciones de la Filmoteca, 2003.

Morales y Marín, José Luis. *La pintura en el Barroco.* Madrid: Espasa Calpe, 1998.\*

Morán-Díaz, Elena. "Le réalisme vu par les réalistes: Dino Valls, la primauté du mystique sur le physique." Ph.D. diss. U of Nice, 1998.

Moreno, Ceferino. *Kurzer Abriß der Geschichte der Kunst in Madrid ab 1940.* Exhibition "Kunst in der Europäischen Gemeinschaft". Esslingen-Stuttgarg: Esslinger Kunstverein, 1986.

Moreno del Rincón, Encarnación B. "Iglesia parroquial de San Miguel, Ibdes." In *Suma de Estudios en homenaje al Ilustrísimo Doctor Ángel Canellas López.* Zaragoza: Facultad de Filosofía y Letras, Universidad de Zaragoza, 1969. 785-93.\*

Moret, Andrés. *José Luis Garci: Una vida de repuesto.* Atailuz, 2023.

Morley, D. *The "Nationwide" Audience.* London: BFI, 1980.

Morley, David, and Kuanh-Hsing Chen, eds. *Critical Dialogues in Cultural Studies.* By Stuart Hall. London: Routledge, 1996.

Morley, David, and Kevin Robins. *Spaces of Identity.* Routledge, 1995.

Morrier, Denis. *Les trois visages de Monteverdi.* Arles: Harmonia Mundi, 1998.

Morris, Robert. "Notas sobre escultura." *Revista de Occidente* 165 (1995): 93-102.

Morris, Robert. *Rural Architecture.* London, 1750.

\_\_\_\_\_. *Lectures on Architecture. Consisting of Rules Founded Upon Harmonick and Arithmetical Proportions in Building.* London, 1759.

Morrison, Bryce. Rev. of *Chopin-Liszt-Szymanowski.* Witold Malcuzynski, piano. CD. Pearl. *Gramophone* (April 2001): 53-54.\*

\_\_\_\_\_. Rev. of *Franck, Saint-Saëns, Ravel.* CD (Great Pianists: Cortot). *Gramophone* (April 2001).

Mortaigne, Véronique. *Cesaria Evora.* Barcelona: Circe, 1998.

Morte García, María del Carmen. "Retablo de Ntra. Sra. de los Ángeles de la iglesia parroquial de Bardallur." In *Francisco Abbad Ríos: A su memoria.* Zaragoza: Departamento de Historia del Arte, Facultad de Filosofía y Letras, Universidad de Zaragoza, 1973. 155-58.\*

Most, Stephen. *Stories Make the World: Reflections on Storytelling and the Art of the Documentary.* Berghahn Books, 2017.

\_\_\_\_\_. "Stories Make the World." Interview by Joel Tscherne. Audio. *New Books Network* 3 Jan. 2018.\*

<http://newbooksnetwork.com/stephen-most-stories-make-the-world-reflections-on-storytelling-and-the-art-of-the-documentary-berghahn-books-2017/>

2018

Moya Valgañón, José Gabriel. "Sobre Bernal de Forment y Natuera Borgoñón." In *Suma de Estudios en homenaje al Ilustrísimo Doctor Ángel Canellas López.* Zaragoza: Facultad de Filosofía y Letras, Universidad de Zaragoza, 1969. 795-804, plus illustrations.\* (Artists, 16th c.).

\_\_\_\_\_. "La iglesia de San Francisco, en Santo Domingo de la Calzada." In *Francisco Abbad Ríos: A su memoria.* Zaragoza: Departamento de Historia del Arte, Facultad de Filosofía y Letras, Universidad de Zaragoza, 1973. 159-66.\*

Muñoz Rubio, V., J. Velasco Nevado and J. Mª García Rincón. *Catálogo de Bellas Artes del Museo Provincial de Huelva.* Huuelva: Diputación Provincial de Huelva, 1993.

Muntañola, Josep. "Bofill 'classic': un templo profano." *Arquitectura viva* 2 (1988): 14-17.

Murray, Michael. *French Masters of the Organ: Saint-Saens, Franck, Widor, Vierne, Dupré, Langlais, Messiaen.* New Haven: Yale UP, 1998.

Musgrave, Michael. *The Musical Life of the Crystal Palace.* Cambridge: Cambridge UP, 1995.

Myers, Paul. *Leonard Bernstein.* (20th-Century Composers). London: Phaidon, 1998.

Nakata, Yujiro. *The Art of Japanese Calligraphy.* New York: Weatherhill/Heibonsha, 1973.

Narváez, P. "Folk Talk and Hard Facts: The Role of Ted Russell's 'Uncle Mose' on CBC's 'Fishermen's Broadcast'." In *Studies in Newfoundland Folklore: Community and Process.* Ed. G. Thomas and J. D. A. Widdowson. St. John's (Newfoundland): Breakwater Books, 1991.

Nathan, Johannes, and Frank Zöllner. *Leonardo da Vinci - 1452-1519 - A Obra Gráfica.* Cologne: Taschen, 2016.\*

Navarro, Mario. "Javier Campano, pinturas encontradas." *El Mundo (El Cultural)* 31 May 2013.\*

<http://www.elcultural.com/revista/arte/Javier-Campano-pinturas-encontradas/32900>

2017

Nawrot, Julia. "El *Tríptico,* de Mikolaj Mikolajczyk: Una autobiografía danzada." In *Teatro, (auto)biografía y autoficción (2000-2018) en homenaje al profesor José Romera Castillo* (Tomo III)*.* Ed. G. Laín Corona and R. Santiago Nogales. Nelmes, Jill, ed. *An Introduction to Film Studies.* London: Routledge, 1996.

Nettel, Reginald. *The Orchestra in England.* London, 1948.

Nettle, Paul. *Beethoven Encyclopaedia.* New York: Philosophical Library, 1956.

Neumann, Friedrich-Heinrich, ed. *Zaide (Das Serail).* Scores. Ed. Friedrich-Heinrich Neumann.(Wolfgang Amadeus Mozart, Neue Ausgabe sämtlicher Werke). Kassel: Bärenreiter-Verlag.

Neunzig, Hans A. *Dietrich Fischer-Dieskau: A Biography.* London: Duckworth, c. 1998.

Nichols, Roger. *The life of Debussy.* (Musical Lives). Cambridge: Cambridge UP, 1998.

Nick, Lloyd. *The Historical Perspective of Spanish Realism.* Exhibition *Four from Madrid.* Atlanta: Oglethorpe University Museum, 1994.

Nin-Culmell, Joaquín. "Manuel de Falla, pedagogo." *Revista de Occidente* 187 (December 1996): 37-46.\*

Nobel, Philip. *Sixteen Acres: Architecture and the Outrageous Struggle for the Future of Ground Zero*. Metropolitan, c. 2005.

Norgate, Edward. *Miniatura or the Art of Limning.* Ed. Jefrey M. Mulelr and Jim Murrell. New Haven: Yale UP, 1998.

Norbert-Schulz, Christian. "La arquitectura inteligible." *Arquitectura viva* 2 (1988): 6-10.

Norman, Philip. *¡Gritad! La verdadera historia de Los Beatles.* Barcelona: Ultramar, 1986.

Nys, Carl de. "Un chef-d'œuvre sous les apparences d'un *opera seria*." Notes to *La Clemenza di Tito.* By W. A. Mozart. Chorus and Orchestra of the Royal Opera House, Covent Garden / Sir Colin Davis. Prod. Philips Classics, 1977. 2 CDs (Complete Mozart Edition). 1991. 47-58.\*

Ochs, Phil. *1000 Record Covers.* Köln: Taschen, 1996.

Oja, Carol. *American Music Recordings: A Discography of 20th-Century US Composers.* Institute for Studies in American Music / Koussevitzky Music Foundation, 1982.

Oksman, Tahneer. "Mourning the Family Album." *a/b: Auto/Biography Studies* 24.2 (2010).

Okun, Milton. "To (Be)atles or Not to (Be)atles." In *The Beatles Book.* By David Fricke et al. Illinois: Omnibus P, 1986.

Oliver, Cordelia. "Alasdair Gray, Visual Artist." In *The Arts of Alasdair Gray.* Ed. Robert Crawford and Thom Nairn. Edinburgh: Edinburgh UP, 1991. 22-36.\*

Oliver, J., and J. L. Guarner, eds. *Buster Keaton contra la infeccion sentimental.* (Cuadernos Anagrama 32). Barcelona: Anagrama.

\_\_\_\_\_, eds. *Diálogos casi socráticos con Roberto Rossellini.* (Cuadernos Anagrama 30). Barcelona: Anagrama.

OnSpec. *YouTube (onSpec).\**

<https://www.youtube.com/@onspec2111>

2024

\_\_\_\_\_. "Sacrificio #4 Andrei Tarkovsky - Análisis en profundidad: onSpec." Video. *YouTube (onSpec)* 26 Sept. 2021.\*

<https://youtu.be/GA3Tfv_YEbg>

2024

Ordiñana Rodríguez, Victoria. "La cerámica medieval de Ategua (Córdoba)." In *Resúmenes de Tesinas: Curso 83-84.* Zaragoza: Universidad de Zaragoza, Secretariado de Publicaciones, 1986. 437-46.\*

Ordóñez, Rafael. *6 pintores al Museo de Bellas Artes.* Zaragoza: Museo Provincial de Bellas Artes de Zaragoza, 1983.

Orel, Alfred, ed. *Apollo et Hyacinthus.* (Wolfgang Amadeus Mozart, Neue Ausgabe sämtlicher Werke). Kassel: Bärenreiter Verlag.

Orozco Vera, María Jesús. "El Greco, arte y vida: *Historia de un cuadro,* de Alfonso Zurro." In *Teatro, (auto)biografía y autoficción (2000-2018) en homenaje al profesor José Romera Castillo* (Tomo III)*.* Ed. G. Laín Corona and R. Santiago Nogales. Madrid: Visor, 2018.

Ortega, Rafel. *Chopin.* (Alianza Cien). Madrid: Alianza, 1995.

Ortega Sánchez, Isabel. (U de Zaragoza). "Negro sobre blanco: El ideal de belleza en el rostro de la mujer japonesa." In *Japón y Occidente: Estudios comparados.* Ed. Carmen Tirado Robles. Zaragoza: Prensas Universitarias de Zaragoza, 2014. 305-21.\*

Osborne, Richard. "Karajan Conducts 'The Ring': *Die Walküre /* Karajan dirigiert den 'Ring': *Die Walküre* / Karajan dirige 'la tétralogie': *La Walkyrie* / Karajan dirige la 'Tetralogia' di Wagner: *La Walkiria."* In Wagner, *Die Walküre / The Valkyrie / La Valkyrie / La Walkiria.* Prod. 1967. 4 CDs. (The Originals). Hamburg: Deutsche Grammophon, 1998. Booklet, 7-8, 19-21, 31-33, 42-44.\*

\_\_\_\_\_. "Karajan Conducts 'The Ring': Karajan dirigiert den 'Ring': *Götterdämmerung* / Karajan dirige 'la tétralogie': *Götterdämmerun* / Karajan dirige la 'Tetralogia' di Wagner: *Götterdämmerun."* In Wagner, *Götterdämmerun.* 4 CDs. (The Originals). Hamburg: Deutsche Grammophon, 1998. Booklet, 7-8, 19-20, 32-33, 44-45.\*

Page, Tim. "The Perfectionist." Rev. of *Toscanini, Musician of Conscience.* By Harvey Sachs. *New York Review of Books* 9 Nov. 2017.\*

<http://www.nybooks.com/articles/2017/11/09/toscanini-the-perfectionist/>

2017

Palisca, Claude (Musicologist, 1921-2001).

Palme, Per. *Triumph of Peace.* 1957. (Jacobean architecture; Inigo Jones' Banqueting House).

Pandza, Kristian. (Germany, 1992). "The Effect of the Handheld Camera on Narration and Ocularization in the Dogme 95 Film." *AM Journal of Art and Media Studies* 15 (2018): 83-92. (Lars von Trier, Thomas Vinterberg).

doi: 10.25038/am.v0i15.232

<http://fmkjournals.fmk.edu.rs/index.php/AM/article/view/232>

2018

Parris, Leslie. *Constable: Pictures from the Exhibition.* London: Tate Gallery, 1991. (Illust.).

Paternosto, César. *Abstracción: El paradigma amerindio.* Generalitat Valenciana-IVAM, 2001.

Patton, Sharon F. *African-American Art.* Oxford: Oxford UP, 1998.

Payán, Miguel Juan. *Cary Grant.* Barcelona: Col. Cinema Club, 1990.

\_\_\_\_\_. "Anna Karenina\*\*\*\*." *Acción* 12 March 2013.\*

<http://www.accioncine.net/reportajes/criticas-proximos-estrenos/1919-anna-karenina-xxxx.html>

2013

Pazó Espinosa, José. (U Autónoma de Madrid; Fundación José Ortega y Gasset). *El libro de la rana.* Poetry.

\_\_\_\_\_. "Naruse: El tiempo, la mujer y la invisibilidad como estilo." *Revista de Occidente* 373 (June 2012): 88-112.\*

Pazó Espinosa, José, and V. David Almazán Tomás. "Gonzalo Jiménez de la Espada: A Meiji-Era Spanish Professor and Translator in Japan." In *Cultural Hybrids of (Post)Modernism: Japanese and Western Literature, Art and Philosophy.* Ed. Beatriz Penas-Ibáñez and Akiko Manabe. Bern: Peter Lang, 2017. 65-88.\*

Pears, Iain. *The Discovery of Painting: The Growth of Interest in the Arts in England, 1680-1768.* New Haven: Yale UP, 1988.

Pechter, William S. *Twenty-Four Times a Second.* New York, 1971.

Pedrosa Puertas, Elena, et al. *Teoría de la Fotografía* (Escuela de Arte de Almería).\*

<http://teoriadelafotografia.blogspot.com.es/>

2017

Peña, Javier. *Zagr-Al Andalús: Aragón andalusí.* Website.

<https://sites.google.com/site/zagralandalus/>

2011

Pennington, Michael. *Angel for a Martyr: Jacob Epstein's Tomb for Oscar Wilde.* Whiteknights P, 1987.

Perales, Francisco. *Howard Hawks.* Madrid: Cátedra, 2005.

Pérez Hierro, Mikel. *El libro de los gorros de papel.* (El Libro de Bolsillo). Madrid: Alianza, 1995.

Pérez Merinero, Carlos, and David Pérez Merinero. *Cine español: Una reinterpretación.* (Cuadernos Anagrama 122). Barcelona: Anagrama [1970s].

Pérez Merinero, David, and Carlos Pérez Merinero. *Cine español: Una reinterpretación.* (Cuadernos Anagrama 122). Barcelona: Anagrama [1970s].

Pérez Perucha, Julio. (1945; president of Asociacion Española de Historiadores del Cine) *Antología crítica del cine español.* Madrid: Cátedra / Filmoteca Española, 1997.

Pérez Perucha, Julio, and M. Palacio, eds. *Historia general del cine.* Vol. 5. Madrid: Cátedra, 1997.

Pérez Sánchez, Antonio, and Jesús Martínez Verón. *El modernismo en la ciudad de Teruel.* Teruel: Instituto de Estudios Turolenses / Diputación Provincial de Teruel / CAI, 1998.

Perloff, Nancy. "John Cage." In *Postmodernism: The Key Figures.* Ed. Hans Bertens and Joseph Natoli. Oxford: Blackwell, 2002.\*

Pessanha, Ricardo, and Chris McGowan. *The Brazilian Sound: Samba, Bossa Nova, and the Popular Music of Brazil.* New York: Watson-Guptill, 1991.

Peterson, C. A. *Photographs Beget Photographs.* Minneapolis: U of Minnesota P, 1987.

Petrie, Duncan, ed. *Screening Europe: Image and Identity in Contemporary European Cinema*. London, 1992.

Pevsner, Nikolaus. *The Englishness of English Art.* Harmondsworth: Penguin.

Pevsner, Nikolaus, and Elizabeth Williamson. *London Dockands: An Architectural Guide.* Harmondsworth: Penguin, c. 1998.

Pijoán, José, et al., gen. eds. *Summa Artis: Historia General del Arte.* By José Pijoan, José Camón Aznar, J. Roger Rivière, et al. 32 vols. Madrid: Espasa-Calpe, 1931-1988.\*

Platten, Stephen, and Christopher Lewis, eds. *Flagships of the Spirit: Cathedrals in Society.* London: Darton, Longman and Todd, 1998.

Plaza, Eduardo F. (gs U Simón Bolívar). "La 'différance' et l''intertextualité' dans le troisième mouvement de la Sinfonia de Luciano Berio." From *Música en clave.* Online at *Academia.\**

<https://www.academia.edu/202075/>

2019

\_\_\_\_\_. "Différance and Intertextuality in the Third Movement of Luciano Berio's *Sinfonia."* Online at *Academia.\**

<https://www.academia.edu/1468061/>

2019

\_\_\_\_\_, ed. *Músicaenclave: Revista Venezolana de Música.* Universidad Central de Venezuela.

<http://www.musicaenclave.com/>

2010

Plou Anadón, Carolina. (U de Zaragoza). "Tipologías, técnicas y autores de las fotografías japonesas del fondo fotográfico de la Universidad de Navarra." In *Japón y Occidente: Estudios comparados.* Ed. Carmen Tirado Robles. Zaragoza: Prensas Universitarias de Zaragoza, 2014. 379-97.\*

\_\_\_\_\_. "Satoshi Kon's *Tokyo Godfathers* vs. John Ford's *Three Godfathers.* From the Modern to the Postmodern Homeless Hero." In *Cultural Hybrids of (Post)Modernism: Japanese and Western Literature, Art and Philosophy.* Ed. Beatriz Penas-Ibáñez and Akiko Manabe. Bern: Peter Lang, 2017. 101-18.\*

Pollitt, J. J. *Arte y Experiencia en la Grecia Clásica.* Bilbao: Xarait, 1987.

Polo, María del Pilar, and María Isabel Pozzo. (U Nacional de Rosario, Argentina). "La música popular tradicional en el currículum escolar: ¿Un aporte a la formación del 'ser nacional' o a la educación para la democracia?" *Contextos Educativos* 14 (2011): 191-202.\*

Pope-Hennessy, John. *Lecture on Nicholas Hilliard.* Home, 1949.

\_\_\_\_\_. *The Portrait in the Renaissance.* London: Phaidon; Princeton (NJ): Princeton UP,1966.

Porter, Andrew. "Way Downstream." Rev. of Handel's *Radamisto* (Grand Theatre, Leeds). *TLS* 26 May 2000: 20.\*

Potamianos, George. "Movie Mad: Audiences and Censorship in a California Town." *The Velvet Light Trap* 42 (Fall 1998): 62-75

Potter, John. (Tenor). *Vocal Authority: Singing Style and Ideology.* Cambridge: Cambridge UP, 1998. 2000.\*

Poznansky, Alexander, ed. *Tchaikovsky Through Others' Eyes.* Trans. Ralph C. Burr, Jr., and Robert Bird. (Russian Music Studies). Bloomington: Indiana UP, 1999.

Prados de la Plaza, Francisco. *1ª exposición colectiva.* Madrid: Sammer Gallery, 1989.

Pramaggiore, Marta. "Performance and Persona in the U.S. Avant-Garde: The Case of Maya Deren."  *Cinema Journal* 36.2 (Winter 1997): 17-40.\*

Price, Percival. *Bells and Man.* Oxford: Oxford UP, 1983.

Prouty, Richard. "The Well-Furnished Interior of the Masses: Krisanoff's *Menilmontant* and the Streets of Paris." *Cinema Journal* 36.1 (Fall 1996): 3-17.\*

Pozzo, María Isabel, and María del Pilar Polo (U Nacional de Rosario, Argentina). "La música popular tradicional en el currículum escolar: ¿Un aporte a la formación del 'ser nacional' o a la educación para la democracia?" *Contextos Educativos* 14 (2011): 191-202.\*

Prokosch, Mike. "Orson Welles." *Film Comment* 7 (Summer 1971): 28-37.

Pumares, Carlos. (d. 2023 at 80). *Un matrimonio perfecto.* Novel.

\_\_\_\_\_, dir. *Polvo de estrellas.* Radio show on cinema.

Quadros Ferreira, António. (Emeritus, Faculdade de Belas Artes, U do Porto; member of the Academia Nacional de Belas Artes). *Nadir, Subjectum.* Chaves (Portugal): Museu de Arte contemporânea Nadir Afonso / Fundacâo Nadir Afonso / Municipio de Chaves, 2020.\*

Queipo de Llano Ocaña, Pablo. "La música sacra de Antonio Vivaldi." Booklet notes to *Vivaldi: Música sacra.* CD. (Clásica el País, 23). Madrid: Diario El País, 2004.\*

Quigley, Martin, Jr. *Magic Shadows: The Story of the Origin of Motion Pictures.* Washinton, D. C.: Georgetown UP, 1948.

Rábanos Faci, Carmen. "San Lucas de Bardallur: Un retablo aragonés de la época del Renacimiento." In *Francisco Abbad Ríos: A su memoria.* Zaragoza: Departamento de Historia del Arte, Facultad de Filosofía y Letras, Universidad de Zaragoza, 1973. 183-94.\*

\_\_\_\_\_. *Arte Actual.* Zaragoza: Prensas Universitarias de Zaragoza, 2010.

Radford, Robert. *Dalí.* (Arts and Ideas series). Phaidon Press, 1997.

Rama, Jean-Pierre. *Cloches de France et d'ailleurs.* Paris: Pierre Zech, 1993.

Ramírez, Juan Antonio. "L. A. 92: *ripe, rap,* destrucción, deconstrucción." *Revista de Occidente* 145 (1993): 115-43.

\_\_\_\_\_. *Picasso.* Madrid: Alianza (Alianza Cien).

\_\_\_\_\_. *Arte y arquitectura en la época del capitalismo triunfante.* Madrid: La Balsa de la Medusa, 1992.

\_\_\_\_\_, ed. *Historia del arte: I, El mundo antiguo.* General ed. Adolfo Gómez Cedillo. Madrid: Alianza, 1996.

\_\_\_\_\_, ed. *Historia del arte. 2. La Edad Media.* Madrid: Alianza, 1997.

Ramírez Domínguez, Juan A., José María de Azcárate Ristori, and Alfonso Emilio Pérez Sánchez. *Historia del arte.* Madrid: Anaya, 1979.\*

Ramon, Ricard. (U de València, Aesthetics). *Academia (Ricard Ramon).\**

<https://uv.academia.edu/RicardRamon>

2017

Reed, Philip, and Donald Mitchell. "A Commentary on the Music" Notes to Gay/Britten, *The Beggar's Opera.* 2 CDs. London: Decca-Argo, 1993.\* (With additional documents edited by Mitchell and Reed).

Reed, Philip, and Mervyn Cooke, eds. *Letters from a Life: The Selected Letters of Benjamin Britten, 1913-1976: Volume Six, 1966-1976.* Boydell/Britten-Pears Foundation, 2013.

Reid, Roddey. "UnSafe at Any Distance: Todd Haynes' Visual Culture of Health and Risk." *Film Quarterly* 51.3 (Spring 1998): 32-44

Riambau, Esteve, José Enrique Monterde and Casimiro Torreiro. *Los 'nuevos cines' europeos, 1955 / 1970.* Barcelona: Lerna, 1987.

Rentero, Juan Carlos, et al. *Guía del espectador de videocine.* Alcobendas (Madrid): Libsa, 2002.\*

Requejo Díaz de Espada, Elena. "Un retablo de la Seo de Zaragoza." In *Suma de Estudios en homenaje al Ilustrísimo Doctor Ángel Canellas López.* Zaragoza: Facultad de Filosofía y Letras, Universidad de Zaragoza, 1969. 893-902.\*

Reverdy, Michèle. *L'Œuvre pour piano d'Olivier Messiaen.* Paris: Alphonse Leduc, 1978.

Revilla, Federico. *Diccionario de iconografía y simbología.* (Arte. Grandes Temas). Madrid: Cátedra. 2nd ed rev. 1995, 3rd ed rev., 2000.\*

Ribeiro, Aileen. *The Dress Worn at Masquerades in England, 1730 to 1790, and Its Relation to Fancy Dress in Portaiture.* New York: Garland, 1984.

\_\_\_\_\_. "The Elegant Art of Fancy Dress." In *An Elegant Art: Fashion and Fantasy in the Eighteenth Century.* New York: Abrams and Los Angeles County Museum of Art, 1983.

Richie, Donald. *The Films of Akira Kurosawa.* Berkeley: U of California P, 1965.

\_\_\_\_\_. *Ozu.* Berkeley: U of California P, 1974.

Ricordi, Giulio. Review of *Mefistofele.* By Arrigo Boito. *Gazetta musicale di Milano* (1868).

Riegl, Alois. (1858-1905; Austrian art historian).

Riehn, Rainer, and Heinz-Klaus Metzger, eds. *Olivier Messiaen.* (Die Reihe Über Komponisten, Heft 28). Munich: Musik-Konzepte, 1982.

Riemann. *Musik-Lexikon.* Mainz: Sachteil, 1967.

Rigby, Sam. "Why the Nude Still Shocks." *BBC (Culture)* 29 Nov. 2016.\*

<http://www.bbc.com/culture/story/20161129-why-the-nude-still-shocks>

2016

Rink, John. *Chopin: The Piano Concertos.* Cambridge: Cambridge UP, c. 1998.

Rivère, Florent. "La préhistoire du cinéma." *Florent Rivère* 10 Nov. 2011.\*

<http://florentrivere.blogspot.com.es/2011/11/la-prehistoire-du-cinema.html>

2018

Roach, Emma. "Listening for the Will of God." Interview with Gian Carlo Menotti. *Gramophone* (April 2001): 15.\*

Robertson, H. "Out of Africa, into the Soup." *Canadian Forum* 69.792 (Sept. 1990): 4. (Cannizzo).

Robertson, John. *The Art and Music of John Lennon.* London: Omnibus P, 1990.

Rodchenko, Aleksandr. (Constructivist Russian artist, 1891-1956). "The Paths of Contemporary Photography." *Novyi Lef* no. 9 (1928).

Rodríguez López, María Isabel. "Introducción general a los estudios iconográficos y a su metodología." *Liceus e-Excellence* (2005). Online at *Universidad Complutense.\**

<https://www.ucm.es/data/cont/docs/1888-2019-12-01-INTRODUCCION_GENERAL_A_LOS_ESTUDIOS_ICON.pdf>

2022

Rodríguez Merchán, Eduardo. "Análisis y crítica cinematográfica: el lugar de la inocencia del espectador ("Semilla de crisantemo", Yimou)." In *El análisis cinematográfico.* Ed. Jesús González Requena. Madrid: Editorial Complutense, 1995. 159-76.\*

Roger Rivière, J., et al. *Summa Artis: Historia General del Arte.* By José Pijoan, José Camón Aznar, J. Roger Rivière, et al. 32 vols. Madrid: Espasa-Calpe, 1931-1988.\*

Rogers, M. *William Dobson, 1611-46.* Exhibition catalogue. 1983.

Romero, Alfredo. *Ramón y Cajal.* (Fotografía Aragonesa, 1). Zaragoza: Diputación Provincial de Zaragoza, 1984.

Rönnau, Klaus. "Handel and the Concerto Grosso." Notes to George Frideric Handel, *Concerti Grossi Op. 3 & Op. 6.* Münchener Bach-Orchester / Karl Richter. Prod. Polydor, 1971. 4 CDs. Berlin: Archiv Produktion, c. 1996.\*

Rorschach, Kimerly. *The Early Georgian Landscape Garden.* New Haven, 1983.

Rosenthal, M. *Anselm Kiefer.* Chicago: Art Institute of Chicago; Philadelphia: Philadelphia Museum of Art, 1987.

Rose, B. (On Anselm Kiefer). *Vogue* (Jan. 1988): 177, 242.

Roselr, M. "In, around and Afterthoughts (on Documentary Photography)." In *Three Works.* Halifax (NS): Press of Nova Scotia, College of Art and Design, 1981.

Ross, Alex. *The Rest Is Noise: Listening to the Twentieth Century.* Fourth Estate, 2008.

\_\_\_\_\_. "Deceptive Picture: How Oscar Wilde Painted Over *Dorian Gray."* (A Critic at Large). *New Yorker* 8 Aug. 2011. Online.\*

<https://www.newyorker.com/magazine/2011/08/08/deceptive-picture>

2022

Ross, Lillian. *Picture.* New York: Dolphin Books, 1962. (Filmmaking).

Rotha, Paul. *Rotha on the Film.* London, 1958.

Rowse, Darren. *Digital Photography.* Blog.

Rubin, James. *Courbet.* (Arts and Ideas series). Phaidon Press, 1997.

Rubio, Miguel, and Juan Cobos. "Welles and Falstaff: An Interview." *Sight and Sound* 35 (Autumn 1966): 158-63.

Rubio, Miguel, Juan Cobos, and J. A. Pruneda. "A Trip to Don Quixoteland: Conversations with Orson Welles." *Cahiers du Cinéma in English* 5 (1966): 35-47.

Ruhnke, Martin. "Musica theoretica, poetica, practica." In *Die Musik in Geschichte und Gegenwart 9* (Kassel, Basel, London, New York, 1961).

Ruiz, J. M. "Insights into Luis de Narváez and Music Publishing in 16th-Century Spain." *Journal of the Lute Society of America* 27 (forthcoming 1994).

Ruiz Budría, Enrique J. "El 'mas' turolense en Mora de Rubielos y su evolución." In *Resúmenes de Tesinas: Curso 83-84.* Zaragoza: Universidad de Zaragoza, Secretariado de Publicaciones, 1986. 467-74.\*

Russell, Vivian. *Monet's Water Lilies.* London: Frances Lincoln, 1998.

Russomano, Stefano, et al. *Christoph Willibald Gluck:* *Orfeo ed Euridice.* Book with CD. (La gran ópera, paso a paso). Universal Music-Decca / Club Internacional del Libro, 1999.\*

Russomano, Stefano, et al. *Acis y Galatea de Georg Friedrich Haendel.* Text by Stefano Russomano. Musical dir. Pedro Elías and Wade Matthews. Design by Daniel de Labra. (La Gran Ópera, paso a paso). Book and CD. Edilibro / Club Internacional del Libro / PolyMedia Hamburg, 1998.\*

Sachs, Harvey. *Toscanini.* 1978.

\_\_\_\_\_. *Toscanini: Musician of Conscience.* New York: Liveright, 2017.

Sadie, Stanley. (1930-2005, British musicologist, wrote in *The Times,*  OBE 1982). Rev. of Dittersdorf and Vanhal, *Double Bass concertos.* CD. *Gramophone* (April 2001): 54.\*

\_\_\_\_\_, ed. *New Grove Dictionary of Music and Musicians.*

Sáenz Rodríguez, Minerva. "Escultura románica en La Rioja (siglos XI, XII y primera mitad del XIII)." Ph.D. diss. U de Zaragoza, 1999.

Sala Ivars, Marcos A. (U Complutense de Madrid) ."*Nihontô kodôgu:*  Una aproximación a las piezas *namban* de las monturas de sables japoneses." In *Japón y Occidente: Estudios comparados.* Ed. Carmen Tirado Robles. Zaragoza: Prensas Universitarias de Zaragoza, 2014. 323-46.\*

Salvat, Juan. *Historia del arte.* 10 vols. Barcelona: Salvat, 1973.

Samper, P. M. Foreword to *Memorias de un cineasta bolchevique.* By Dziga Vertov. Forewords by M. A. Bouhaben, J. A. López and P. M. Samper. (Entrelíneas, 9). Madrid: Capitán Swing, 2011.

Samuel, Edgar R. "Death in the Glass—A New View of Holbein's 'Ambassadors'." *Burlington Magazine* 105 (1963): 436-41.

Sánchez Sanz, María del Pilar. "Un retablo de la iglesia de Luceni." In *Suma de Estudios en homenaje al Ilustrísimo Doctor Ángel Canellas López.* Zaragoza: Facultad de Filosofía y Letras, Universidad de Zaragoza, 1969. 903-7.\*

Sauvet, G. and A. Wlodarczyk. "Eléments d’une grammaire formelle de I’art pariétal paléolithique." *L’Anthropologie* 99 (1995): 193-211.

Schwab, Katharine. "For the Love of Bad Art?" *The Atlantic* 4 April 2016.\*

<http://www.theatlantic.com/entertainment/archive/2016/04/why-do-we-love-bad-art/476502/>

2016

Sickert, Walter. (Walter Richard Sickert, 1860-1942). *The Complete Writings on Art.* Ed. Anna Gruetzner Robins. Oxford: Oxford UP, 2000. Pbk. 2003.

Smith, Erik. "Mozart in Training: Two Early *Opere Buffe /* Vorstudien zur opera buffa: Zwei frühe Operafragmente / L'apprendistato teatrale di Mozart: Due primi tentativi verso *l'opera buffa."* Notes to Mozart, *L'Oca del Cairo. Lo Sposo deluso.* (Complete Mozart Edition). CD. Germany: Philips Classics, 1991.\*

Sandler, Irving. *Historia del expresionismo abstracto.* Trans. Javier Sánchez García-Gutiérrez. Madrid: Alianza, 1996.

Sandow, Gregory. "A Fine Madness." *Village Voice* 16 March 1982. (Milton Babbitt, composer).

Sardelli, Federico María, ed. *Orlando furioso.* By Antonio Vivaldi. Critical ed. by Federico María Sardelli (Istituto Italiano Antonio Vivaldi della Fondazione Giorgio Cini di Venezia). Reconstruction by Frédéric Delaméa and Jean-Christophe Spinosi. Marie-Nicole Lemieux, Veronica Cangeimi, Philippe Jaroussky, Lorenzo Regazzo, Ann Hallenberg, Blandine Staskiewicz. Chœur "Les Éléments" (Joël Suhubiette). Ensemble Matheus / Jean-Christophe Spinosi. Notes by Frédéric Delaméa. Notes (English and French) and libretto in English, French, and Italian. 3 Cds. (Vivaldi Edition / Tesori del Piemonte, 24). Istituto per i beni musicali in Piemonte / Naïve, 2004.\*

Schaffhauser. *Kunst und Kultur im 18. Jahrhundert.* Schaffhauser, 1983.

Schaffner, Ingrid, and Matthias Winzen, eds. *Deep Storage: Collecting, Storing and Archiving in Art.* Partridge Green: Prestel/Biblios, c. 1999.

Scherman, Tony. *Backbeat: Earl Palmer's Story.* Smithsonian Institution P, 1999.

Schneider, Anne. Notes to *Henry Purcell:* *Music for a While.* CD. (Florilegium). London: Decca-Editions de l'Oiseau-Lyre, 1994.\*

Schneller. "Sur les traces de Rosalind Krauss." *Études photographiques* 21 (Dec. 2007).

Schumann, Karl. "Karl Richter: Traditions and Ideals." Notes to George Frideric Handel, *Concerti Grossi Op. 3 & Op. 6.* Münchener Bach-Orchester / Karl Richter. Prod. Polydor, 1971. 4 CDs. Berlin: Archiv Produktion, c. 1996.\*

Scully, Vincent Joseph. *Architecture: The Natural and the Man-Made.* New York: St. Martin's, 1991.

Selk, Jürgen, critical ed. of *Matilde di Shabran.* Rev. Neapolitan version. By Gioacchino Rossini. Fondazione Rossini.

Seltman, Charles Theodore. *Approach to Greek Art.* New York: Dutton, 1960.

Serlio. *Booke of Architecture.* Trans. Robert Peake. 1611.

Serra, Joâo, et al. *Modern Art in Portugal, 1910-1940: The Artist Contemporaries of Fernando Pessoa.* Trans. from the Portuguese by Veronika Siebelist de Vasconcelos. Zurich: Stemmle, 1998.

Shadwick, Keith. *Jazz Legends of Style.* Spanish trans. Gerardo di Masso. Barcelona: Time Life Books, B. V., 1999.\*

Shafer, Amy. "Bob Dylan, Like A Rolling Stone - A Classical Musician’s First Listen and reaction." Video. *YouTube (Virgin Rock)* 2 Sept. 2023.\*

<https://youtu.be/MNZHXm__mOA>

2023

Shankland, G. Supplement on William Morris, Designer. In Morris, *Selected Writings and Designs.* Ed. Asa Briggs. Harmondsworth: Penguin, 1973.

Shirley, A. Scott. *Canada Knits.* Toronto: McGraw-Hill Ryerson, 1990. (Knitting).

Shudakov, Grigory. *Pioneers of Soviet Photography.* London, 1983.

Sittenfeld, Michael, ed. *Songs on Stone: James McNeill Whistler and the Art of Lithography.* New York: Hudson Hills / Art Institute of Chicago, 1998.

Sitney, P. Adams, ed. *Film Culture Reader.* New York, 1970.

Siza, M. Tereza, and Peter Weiermair, eds. *"Livro de Viagens": Portuguese Photography since 1854.* Trans. James Ormiston and John S. Southard. Zurich: Stemmle, 1998.

Skillman, Deirdre, and Art Wolfe. *Tribes.* London: Thames and Hudson, 1998. (Art).

Slobin, Mark. *Subculture Sounds: Micromusic of the West.* Hanover and London: Wesleyan UP, 1993.

Solomon, Stanley J. *The Film Idea.* New York, 1972.

Soriano Fernández, Francisco. (Spanish Marxist art critic, c. 2020).

Sougez, M.-L. *Historia general de la fotografía.* (Manuales Arte Cátedra). Madrid: Cátedra, 2007.

Soumagnac, Myriam, dir. *La Pléiade: Histoire Musicale.* ("Que savons-nous de", France Musique, 1973). Online audio. *YouTube (Éclair Brut)* 5 Feb. 2019.\*

<https://youtu.be/pTiUqVWfz88>

2019

Spencer, S., and B. Millington, eds. *Wagner in Performance.* New Haven: Yale UP, 1992.

Steinmeyer, Jim. (1958). *Hiding the Elephant: How Magicians Invented the Impossible and Learned to Disappear.* New York: Carroll & Graf, 2003.

Stephens, Suzanne, with Ian Luna and Ron Broadhurst. *Imagining Ground Zero: Official and Unofficial Proposals for the World Trade Center Site*. Foreword by Robert A. Ivy. Architectural Record/Rizzoli, c. 2005.

Stevenson, Kay Gilliard. *Milton to Pope, 1650-1720.* (Transitions). Houndmills: Macmillan, 2000.

Stevenson, Kay Gilliland, and Clive Hart. *Heaven and the Flesh: Imagery of Desire from the Renaissance to the Rococo.* Cambridge: Cambridge UP, 1996.

Stevenson, S., and D. Thomson. *John Michael Wright: The King's Painter.* Exhibition catalogue. Edinburgh, 1982.

Stoichita, Victor I. *El ojo místico. Pintura y visión religiosa en el Siglo de Oro Español.* Trans. Anna María Coderch. Madrid: Alianza, 1996.

Stroud, Dorothy. *Capability Brown.* 1950. Rev. 1957.

Spivey, Nigel. "The Realms of Gold." Rev. of *The Sculpted World: Keats, Ekphrasis, and the Visual Arts.* Hanover (NH): UP of New England, 1995? *TLS* 12 Jan. 1996: 214.\*

\_\_\_\_\_. *Greek Art.* (Arts and Ideas series). Phaidon Press, 1997.

Spivey, Nigel, et al. *How Art Made the World.* Documentary film series. Episode 1: *More Human than Human.* Dir. and prod. Nick Murphy. Presented by Nigel Spivey. Exec. Prod. Kim Thomas. Series prod. Mark Hedgecoe. BBC / KCET Hollywood, 2005. Online at *DailyMotion* (2022)*.\**

<https://dai.ly/x8f2xww>

2023

\_\_\_\_\_, et al. *How Art Made the World, 2: The Art of Persuasion.* Prod. and dir. Francis Whately. Presented by Nigel Spivey. Series prod. Mark Hedgecoe. BBC / KCET Hollywood, 2005. Online at *DailyMotion* (2022).

<https://dai.ly/x8f40oe>

2023

\_\_\_\_\_, et al. *How Art Made the World: The Day Pictures Were Born.* ("BBC Documentary - How Art Made The World 2 of 5 - The Day Pictures Were Born."). Series prod. Mark Hedgecoe. BBC / KCET Hollywood, 2005. *YouTube (Ryou Boniface)* 20 July 2015.\*

<https://youtu.be/eQWKpKbvc9M>

2023

\_\_\_\_\_, et al. *How Art Made the World: Once upon a Time.* Prod. and dir. Francis Whately. Presented by Nigel Spivey. Series prod. Mark Hedgecoe. BBC / KCET Hollywood, 2005. Online at *DailyMotion*  (2022, mistitled as "The Art of Persuasion").\*

<https://dai.ly/x8f59l7>

2023

\_\_\_\_\_, et al. *How Art Made the World: To Death and Back.* Prod. and dir. Ben McPherson. Presented by Nigel Spivey. Series prod. Mark Hedgecoe. BBC / KCET Hollywood, 2005. Online at *DailyMotion (Educational Documentaries)* (2022).\*

<https://dai.ly/x8f7z44>

2023

Stoullig, Claire. *Bram Van Velde.* Catalogue of the Musée National d'Art Moderne, Centre Georges Pompidou. Paris, 1989.

Strong, Roy. *Van Dyck: Charles I on Horseback.* London: Penguin, 1972.

Strong, R., J. Harris, and S. Orgel. *The King's Arcadia: Inigo Jones and the Stuart Court.* Exhibition catalogue. 1973.

Subotnik, R. R. *Developing Variations: Style and Ideology in Western Music.* Minneapolis: U of Minnesota P, 1991.

Sumerson, John. *Architecture in Britain 1530-1830.* (Pelican History of Art). 2nd ed. Harmondsworth: Penguin, 1955.

\_\_\_\_\_. *The Classical Language of Architecture.* Cambridge (MA): MIT Press, 1963.

Summerson, J. *Inigo Jones.* Harmondsworth: Penguin, 1966.

Surdiacourt, Steven (Leuven) and Jan Baetens. "European Graphic Narratives: Toward a Cultural and Mediological History." In *From Comic Strips to Graphic Novels.* Ed. Daniel Stein and Jan-Noël Thon. Berlin and Boston: Walter de Gruyter, 2013. 347-62.\*

Sutton, R., and P. Burbridge, eds. *The Wagner Companion.* London: Faber and Faber, 1979.

Swann, June. *Shoes.* London: B. T. Batsford, 1982.

Szarkowski, John. *The Photographer's Eye.* 1966.

*\_\_\_\_\_. Mirrors and Windows.* 1978.

Szendy, Peter. "Musicanimalités (*Experimentum phonocriticum)."* In *L'animal autobiographique: Autour de Jacques Dmahlerrida.* Ed. Marie-Louise Mallet. Paris: Galilée / CNL, 1999. 401-22.\* (Mahler, Kafka, Berg).

\_\_\_\_\_. *Écoute: Une histoire de nos oreilles,* précédé de *Ascoltando,* par Jean-Luc Nancy. (Paradoxe). Paris: Minuit.

\_\_\_\_\_. *Membres fantômes: Des corps musiciens.* (Paradoxe). Paris: Minuit.

\_\_\_\_\_. "'Léviathan est le texte', ou le météorisme généralisé." In Szendy, *Les Prophéties du Texte-Léviathan: Lire selon Melville.* Paris: Minuit, 2004.

\_\_\_\_\_. *Les Prophéties du texte-Léviathan: Lire selon Melville.* (Paradoxe). Paris: Minuit, 2004.

\_\_\_\_\_. *Sur écoute: Esthétique de l'espionnage.* (Paradoxe). Paris: Minuit.

\_\_\_\_\_. *Tubes: La philosophie dans le juke-box.* (Paradoxe). Paris: Minuit.

Tamariz, Juan. (1942-). *The Magic Way: The Theory of False Solutions and the Magic Way.* Trans. Donald B. Lehn. Madrid: Editorial Frakson, 1988.

\_\_\_\_\_. *La vía mágica.*

Tárraga Baldó, María Luisa. *Giovan Domenico Olivieri y el Taller de Escultura del Palacio Real.* 3 vols. Madrid: CSIC, 1992.

Taylor, Christopher John. (U of Trieste). "The Language of Film: Corpora and Statistics in the Search for Authenticity. *Notting Hill* (1998): A Case Study." *Miscelánea* 29 (2004): 71-86.\*

Tecker, Hans, Bernd Delfs, et al., eds. (Complete Mozart Edition, 36). Bernd Delfs et al. CDs. Philips Classics, 1991.

Tellart, Roger. *Claudio Monteverdi.* Paris: Fayard, 1997.

Tchen, J. K. W. "Creating a Dialogic Museum: The Chinatown History Museum Experiment." In *Museums and Communities.* Ed. I. Karp et al. Washington (DC): Smithsonian Institution Press, 1992.

Thanouli, Eleftheria. "Looking for Access in Narrative Complexity: The New and the Old in *Oldboy."* In *Puzzle Films: Complex Storytelling in Contemporary Cinema.* Ed. Warren Buckland. Chichester: Wiley; Malden: Blackwell, 2009. 217-32.\* (Park Chan-wook).

Thompson, D. "Self-Portraiture." In *The Oxford Companion to Western Art.* Ed. H. Brighstocke. Oxford: Oxford UP, 2001.

Timms, Colin, and Anthony Hicks, eds. *Music for Comus.* By G. F. Haendel. 1977.

Tinnell, Roger D. "Spanish Music and Cultural Identity." In *The Cambridge Companion to Modern Spanish Culture.* Ed. David T. Gies. Cambridge: Cambridge UP, 1999. 287-97.\*

Titon, Jeff Todd, ed. *Worlds of Music: An Introduction to the Music of the World's Peoples.* 2nd ed. New York: Schirmer, 1992.

Todd, Ruthven. *Tracks in the Snow.* 1947. (Fuseli).

Tomás, Pilar, Pedro Elías, et al. *Historia Deutsche Grammophon de la música.* Edilibro / Polygram Ibérica / Marketing Editorial / Club Internacional del Libro, 1997.\*

Torán, Enrique. "La luz y el color (*Corazonada,* Coppola)." In *El análisis cinematográfico.* Ed. Jesús González Requena. Madrid: Editorial Complutense, 1995. 99-108.\*

Torralba Soriano, Federico. (Chair of History; Institución "Fernando El Católico", Zaragoza). "Tres versiones de una iconografía." In *Suma de Estudios en homenaje al Ilustrísimo Doctor Ángel Canellas López.* Zaragoza: Facultad de Filosofía y Letras, Universidad de Zaragoza, 1969. 971-73, plus illustrations.\* (Christ tied to the column).

\_\_\_\_\_. Estudios sobre Arte de Asia Oriental. (Colección Federico Torralba de Estudios de Asia Oriental, 1). Zaragoza: Prensas Universitarias de Zaragoza, 2008.

Torralba Soriano, Federico, and Antonio Fortún Paesa. *Grandes Artistas:* *Goya.* Zaragoza: IberCaja, 1996.\*

Torreiro, Casimiro, José Enrique Monterde, and Esteve Riambau. *Los 'nuevos cines' europeos, 1955 / 1970.* Barcelona: Lerna, 1987.

Torres, Francisco. "La producción escénica de Isaac Albéniz." *Revista de Musicología* 14.1-2 (1991).

Torres, Francisco. *El último José Antonio.*

Tortolero Cervantes, Xóchitl. "Estructuras narrativas lúdicas: un soporte para artistas digitales." Ph.D. diss. U Politécnica de Valencia, 2013. Online at *RiuNet.\**

<https://riunet.upv.es/handle/10251/31122>

<http://hdl.handle.net/10251/31122>

<https://riunet.upv.es/bitstream/10251/31122/1/tesis_completa_impresion.pdf>

2021

Tovío Sarnago, Soledad. "Motivos decorativos de la cerámica ibérica de la provincia de Teruel." In *Resúmenes de Tesinas: Curso 83-84.* Zaragoza: Universidad de Zaragoza, Secretariado de Publicaciones, 1986. 503-15.\*

\_\_\_\_\_. "Motivos zoomorfos en la cerámica ibérica de la provincia de Teruel." In *Estudios en Homenaje al Dr. Antonio Beltrán Martínez.* Zaragoza: Facultad de Filosofía y Letras, Universidad de Zaragoza, 1986. 589-99.\*

Trimarco, Angelo. *Confluencias de arte y crítica en la postmodernidad.* Madrid: Instituto de Estética y Teoría de las Artes, 1991.

Tschachler, Heinz. See German historical scholarship 1950-

Tscherne, Joel. "Stories Make the World." Interview with Stephen Most. Audio. *New Books Network* 3 Jan. 2018.\*

<http://newbooksnetwork.com/stephen-most-stories-make-the-world-reflections-on-storytelling-and-the-art-of-the-documentary-berghahn-books-2017/>

2018

Tsuchiyama, Yoko. (Paris). "Photography and Narrative: The Representation of the Atomic Bomb in Photographs of Nagasaki from 1945 to 1995." In *Beyond Classical Narration: Transmedial and Unnatural Challenges.* Ed. Jan Alber and Per Krogh Hansen. Berlin and Boston: De Gruyter, 2014. 179-96.\*

Tubau, Natalia, et al., eds. *Cine de Aventuras.* 2 vols / 40 VHS. Barcelona: Altaya, 1999.

Turner, Jane, ed. *The Dictionary of Art.* 34 vols. London: Macmillan.

Tyrrell, John. Notes to *From the House of the Dead.* By Leoß Janáçek. Wiener Philharmoniker / Sir Charles Mackerras. 1980. 2 CDs. London: Decca, 1991.\*

Úbeda Portugués, Alberto. "Andrei Tarkovski, las huellas de nuestra alma." *Claves de Razón Práctica* 258 (May-June 2018): 158-65.\*

Urkijo, Francisco Javier. *John Ford.* Madrid: Cátedra, 1996.

Vale, E. *Técnicas del guión para cine y televisión.* Barcelona: Gedisa, 1989.

Vallentin, Antonia. *Leonardo da Vinci. The Tragic Pursuit of Perfection.* Tran. E. Dickes. New York: Viking, 1952.

van den Berg, Thijs, and Rob Allen, eds. *Serialization in Popular Culture.* Routledge, 2014.

Vanderbilt, Tom. *You May Also Like.* c. 2016.

Vaughan, W. "Landscape and the 'Irony of Nature'." *Art History* 2.4 (1979): 457-73.

Vaughan, William. *Arts of the Nineteenth Century, vol. 1.,1780 to 1850.* New York: Abrams, c. 1999.

Veillon, Olivier-René. *Le Cinéma américain des années cinquante.* (Point-virgule). Paris: Seuil.

Velasco Nevado, J., V. Muñoz Rubio, and J. Mª García Rincón. *Catálogo de Bellas Artes del Museo Provincial de Huelva.* Huuelva: Diputación Provincial de Huelva, 1993.

Vergara, Alejandro. *Diccionario del arte español.* Madrid: Alianza, 1996.

Vergara, Lisa. *Rubens and the Poetics of Landscape.* New Haven: Yale UP, 1982.

Verhagen, E. "La photographie conceptuelle." *Études photographiques* 22 (Sept. 2008).

Vila, Toni. "Curso básico de fotografía teórico-práctica con Toni Vila." *YouTube (Casanova Foto)* 12 Jan. 2015.\*

<https://youtu.be/C3NcRlj_1fk>

2016

Villain, D. *El montaje.* Madrid: Cátedra, 1994.

Villalba, Gabriel. *Dino Valls: La realidad mística: La razón oculta.* Exhibition "Four from Madrid." Atlanta: Oglethorpe University Museum, 1994.

Villarreal, Jaime, Raquel G. Gutiérrez Estupiñán, and Miguel Sáenz, eds. *Encuadres del discurso cinematográfico.* Puebla and Nuevo León: Benemérita Universidad Autónoma de Puebla / Instituto de Ciencias Sociales y Humanidades 'Alfonso Vélez Pliego' / Universidad Autónoma de Nuevo León, 2021. Online at *Academia.\**

<https://www.academia.edu/110133399/>

2023

Vita-More, N. *Transhumanist Arts Statement.* 2002.

<http://www.transhumanist.biz/transart.htm>

Vogel, S. "Always True to the Object." In *Exhibiting Cultures: The Poetics and Politics of Museum Display.* Ed. S. D. Lavine and I. Kartp. Washington (DC): Smithsonian Institution P, 1991.

Volkov, Solomon, ed. *Testimony.* By Dmitri Shostakovich. 1979.

Walker, John A. *Cultural Offensive: America's Impact on British Art since 1945.* London: Pluto Press, 1998.

Wallace, Helen, ed. *BBC Music Magazine.* Room A1004, Woodlands, 80 Wood Lane, London W12 0TT. http://www.bbcworldwide.com/musicmagazinee-mail: music.magazine@bbc.co.uk

Waller, Margaret. *A Bigger Picture: A Manual of Photojournalism in Southern Africa.* Kenwyn (SA): Juta and Co, c. 2000.

Wapnewski, P., and U. Müller, eds. *Wagner Handbook.* Ed. and trans. J. Deathridge. Cambridge (MA): Harvard UP, 1992.

Ward, J. "The Editorial Methods of Venegas de Henestrosa." *Musica Disciplina* 6 (1952): 105-13.

\_\_\_\_\_. "The Use of Borrowed Material in 16th-Century Instrumental Music." *JAMS* 5 (1952): 88-98.

\_\_\_\_\_. "The *vihuela de mano* and Its Music (1537-76)." Diss. New York U, 1953.

Warrack, John. Rev. of Glinka, *Overture in D major. Capriccio brillante.* [etc.] BBC Philharmonic Orchestra / Vassily Sinaisky. CD. *Gramophone* (April 2001): 57.\*

Waterhouse, Ellis. *Painting in Britain 1530-1790.* (Pelican History of Art). Harmondsworth: Penguin, 1953.

Webert, W., and D. C. Large, eds. *Wagnerism in European Culture and Politics.* Ithaca (NY): Cornell UP, 1984.

Wedel, Michael. "Backbeat and Overlap: Time, Place and Character Subjectivity in *Run Lola Run."* In *Puzzle Films: Complex Storytelling in Contemporary Cinema.* Ed. Warren Buckland. Chichester: Wiley; Malden: Blackwell, 2009. 129-50.\* (Tom Tykwer).

Weeks, Sara T., and Bartlett H. Hayes, Jr., eds. *The* *Search* *for* *the* *Real* *and* *Other* *Essays*. By Hans Hofmann. Andover (MA): Addison Gallery of American Art, 1948.

Wegman, Rob C. "Agricola, Bordon and Obrecht at Ghent: Discoveries and Revisions." *Revue Belge de Musicologie* (1997).

Weil, S. E. *Rethinking the Museum and Other Meditations.* Washington, DC: Smithsonian Institution P, 1990.

Weiermair, Peter, and M. Tereza Siza, eds. *"Livro de Viagens": Portuguese Photography since 1854.* Trans. James Ormiston and John S. Southard. Zurich: Stemmle, 1998.

Weinberg, David. "From the Big Bang to *Island Universe*: Anatomy of a Collaboration." *Narrative* 19.2 (May 2011): 258-72. (Josiah McElheny, sculptor).

Welch, Evelyn. *Art and Society in Italy 1350-1500.* (Oxford History of Art). Oxford: Oxford UP, 1997.

Weschler, Lawrence. *Boggs: A Comedy of Values.* Chicago: Chicago UP, 1999. (Boggs: Counterfeiter and/or conceptual artist).

Westermann, Mariët. *The Amusements of Jan Steen: Comic Painting in the 17th Century.* Zwolle: Waanders, 1998.

Westernhagen, Kurt. "Götterdämmerung." In Wagner, *Götterdämmerung.* 4 CDs. (The Originals). Hamburg: Deutsche Grammophon, 1998. 20-23.\*

Wheaton, Barbara Ketcham. *Savoring the Past: The French Kitchen and Table from 1300 to 1789.* U of Pennsylvania P, 1983.

Whinney, M. *Sculpture in Britain, 1530-1830.* Harmondsworth: Penguin, 1964.

Whinney, M., and O. Millar. *English Art, 1625-1714.* (Oxford History of English Art). Oxford: Oxford UP, 1957.

White, Armond. (Film critic at the *National Review*).

White, John. *The Birth and Rebirth of Pictorial Space.* London: Faber and Faber, 1957.

Wickhoff, Franz. (Austrian art historian, 1853-1909).

Wigmore, Richard. "Warmth, Fun, and Precision." Interview with Christopher Robinson. *Gramophone* April 2001: 17.\*

Wildman, Stephen. (Curator of The Ruskin Library, Lancaster <http://www.lancs.ac.uk/users/ruskinlib>)

Wildman, Stephen, and John Christian. *Edward Burne-Jones: Victorian Artist-Dreamer.* Abrams, 1998.

Wilenski, R. H. *The Meaning of Modern Sculpture.* London, 1939.

\_\_\_\_\_. *An Introduction to Dutch Art.*

Williamson, Elizabeth, and Nikolaus Pevsner. *London Dockands: An Architectural Guide.* Harmondsworth: Penguin, c. 1998.

Wilson, Eunice. *A History of Shoe Fashions.* London: Pittman, 1969.

Wilton, Andrew. *J. M. W. Turner: His Art and Life.* New York, 1979.

Winzen, Matthias, and Ingrid Schaffner, eds. *Deep Storage: Collecting, Storing and Archiving in Art.* Partridge Green: Prestel/Biblios, c. 1999.

Wlodarczyk, A., and G. Sauvet. "Eléments d’une grammaire formelle de I’art pariétal paléolithique." *L’Anthropologie* 99 (1995): 193-211.

Wolfe, Art, and Deirdre Skillman. *Tribes.* London: Thames and Hudson, 1998. (Art).

Wolfrom, Daniel, and Béatrice Fontanel. Quand les artistes peignaient l’histoire de France. **Paris Seuil, 2011.**

Wood, Bruce, ed. *Venus & Adonis.* By John Blow. Early English Opera Society, c. 1990s.

Wood, Guy H. *La Caza de Carlos Saura: Un estudio.* (Humanidades, 85). Zaragoza. Prensas Universitarias de Zaragoza, 2010. Online at *Zaguán.*\*

<https://zaguan.unizar.es/record/88424/files/BOOK-2020-040.pdf>

2021

Woodfill, W. A. *Musicians in English Society from Elizabeth to Charles I .* Princeton (NJ), 1953.

Woodham, Jonathan M. *Twentieth Century Design.* (Oxford History of Art). Oxford: Oxford UP, 1997.

Wren, Christopher (son), ed. *Parentalia.* By Christopher Wren. 1750.

Wright, P. "The Quality of Visitors' Experiences in Art Museums." In *The New Museology*. Ed. P. Vergo. London: Reaktion Books, 1989.

Yela Fernández, Otto Roberto. "La revisión de las motivaciones humanas del perdón en la película *Soldados de Salamina."* In *La República y la Guerra Civil Setenta años después.* Ed. Alfonso Bullón de Mendoza and Luis E. Togores. Madrid: Actas, 2008. 2.958-73\*

Yeomans, Richard. *The Story of Islamic Architecture.* Reading: Garnet Publishing, 1998.

Youngren, William. "Music: Black and White Intertwined." *The Atlantic Monthly* 283.2 (February 1999): 86.

Zahradka, Jiri. (Critical ed. of the score of Janacek's *Sárka*). c. 2000.

Zambrano, Ana Laura. *"Throne of Blood:* Kurosawa's *Macbeth." Literature/Film Quarterly* 2 (1974).

Zarate, Alexander. (Bilbao, 1964). "Una invención diabólica." *El Cine de Solaris* 7 May 2010.\*

<http://elcinedesolaris.blogspot.com.es/2010/05/una-invencion-diabolica.html>

2017

\_\_\_\_\_. *Fantasmas y reflejos del cine del siglo XXI.* Innisfree, 2015.

\_\_\_\_\_. *El cerco y el infinito: Escenarios del sentimiento amoroso del cine del siglo XXI.* 8mm, 2017.

Zatón, Luis. *La proporción armoniosa.* Esferalibros, 2023.

Zavala, José Luis. "Presentación." *Empresarios y mecenazgo en España. Revista de Occidente* 180 (1996): 5-10.\*

Zevi, Bruno. Saber ver la arquitectura. Barcelona: Apóstrofe, 1998.

Zito, Angela. *Of Body and Brush: Grand Sacrifice as Text/Performance in 18th-Century China.* Chicago: U of Chicago P, 1998.

Zöllner, Frank, and Johannes Nathan. *Leonardo da Vinci - 1452-1519 - A Obra Gráfica.* Cologne: Taschen, 2016.\*

Zuckerkandl, Victor. *Sound and Symbol: Music and the External World.* New York: Pantheon Books, 1956.

Zunzunegui, Santos. "No Trespassing (*Ciudadano Kane, The Magnificent Ambersons,* Welles)." In *El análisis cinematográfico.* Ed. Jesús González Requena. Madrid: Editorial Complutense, 1995. 77-98.\*

Zurro, Alfonso. *Historia de un cuadro.*