

MALCOLM BAKER CURRICULUM VITAE JANUARY 2015

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Career history

July 2007 to June 2015: Distinguished Professor
Department of the History of Art, University of California, Riverside
(Chair from July 2008-June 2011; July 2014-June 2015)

August 2004- July 2007 Professor and (from August 2005 – July 2007) Chair
Department of Art History, University of Southern California

August 2004- July 2007 Director, USC-Getty Program in the History of Collecting and
Display, and Special Advisor, Getty Project for the Study of Collecting and Provenance,
Getty Research Institute

Honorary Senior Research Fellow, Victoria and Albert Museum, London, 2005-present

September 2001– July 2003 Head of the Medieval and Renaissance Galleries Project,
Victoria and Albert Museum

September 2002- April 2005 Visiting Professor in the History of Art, University of Sussex

June 2001- April 2005 Professorial Research Fellow, Victoria and Albert Museum

September 1994– June 2001: Deputy Head of Research, Victoria and Albert Museum

July 1993- September 1994: Senior Research Fellow in Eighteenth Century Studies,
Research Department, Victoria and Albert Museum.

September 1991- June 1993: Henry Moore Lecturer in the History of Sculpture,
Departments of English and History, University of York (on leave of absence from the
V&A)

September 1990- September 1991: Senior Research Fellow, Research Department,
Victoria and Albert Museum

May 1980- August 1990: Assistant Keeper, Department of Sculpture, Victoria and Albert
Museum (from 1 May 1980).

October 1969- April 1980: Assistant Keeper, Department of Art & Archaeology, Royal
Scottish Museum, Edinburgh
Education

2003: University of Edinburgh, Ph.D ('Eighteenth-century Sculpture and its Interpretation')

1967-69: University of Edinburgh, Postgraduate Diploma in History of Art.

1964-67: University of Durham, B.A. English Language and Literature

Awards, fellowships and prizes

Senior Fellowship, Paul Mellon Centre for Studies in British Art (6 months) 2012-2013

National Endowment for the Humanities Fellowship, 2010-2011 (12 months)

Chercheur invité, Institut national d'histoire de l'art, Paris, January 2010

Kathleen M. Fenwick Lecturer, National Gallery of Canada, November 2008

Andrew W. Mellon Long-term Fellowship, Huntington Library 2007-08

USC Provost's Research Award, Advancing Scholarship in the Humanities and Social Sciences 2007-08

Janet Hutchison Lecturer, University of Toronto, 2003

Lewis Walpole Lecturer, Yale University, 2003

Getty Scholar 2000-2001 (Fellow at the Getty Research Institute)

Mitchell Prize for the History of Art 1996

Book prize of the American Historians of British Art 1996

Fellow of the Society of Antiquaries, 1993

Visiting Fellow, Yale Center for British Art, January 1991

British Academy Research Grant for travel in USA, France and U.K. 1991

Andrew W Mellon Fellow, Huntington Library, San Marino, August 1990

Leverhulme Research Fellowship, 1990-91

Visiting Fellow, Yale Center for British Art, August 1984.

Additional roles and positions

Visiting Curator, Rothschild Foundation, Waddesdon Manor, June-September 2014

Visiting Curator, Yale Center for British Art, New Haven, February-May 2013

Member, Editorial Board, *Studies in the History of Collecting and Art Markets*, 2013 to present

Member, Advisory Committee, The Art Fund, 2000 to present

Trustee, Henry Moore Foundation (and member of the Grants and Postdoctoral Fellowships Committees), 2003-2013

Member, Consultative Committee, *The Sculpture Journal*, 1998-2013

Member, Getty Scholars Selection Committee, February 2009

Participant (one of an international panel of eight), Workshop on Sensibility, Yale Center for British Art, June 2009

Member, Expert Panel, 'Art, Agency and Living Presence', Netherlands Institute of Advanced Study, Leiden University, 2008

Member, Vice-Chancellor's Review Committee on the Department of History of Art, University of Warwick, February 2008

Member, Selection Panel, Andrew W. Mellon Postdoctoral Curatorial Fellowships, National Gallery of Art, Washington, D.C., 2008

Member, Selection Panel, Andrew W. Mellon Curatorial Internships, National Gallery of Art, Washington, D.C., 2008-9

Member of the Dictionary of British Sculptors Management Committee 1998-2009

Member, Chantrey Project Advisory Committee, Ashmolean Museum, Oxford, 2006 - 2009

Member of the Advisory Council of the Paul Mellon Centre for Studies in British Art 2001-06

Member of the Getty Provenance Advisory Committee, 2000-2003

Member of panel for History of Art, Research Assessment Exercise 2001, Higher Education Funding Council 2001

Member of the Getty Collaborative Grants Committee 2001-2003

Member of the Project Steering Committee for the AHRB-funded Funeral Monuments Census, University of Sussex 2000-2001

Associate Editor, Oxford Dictionary of National Biography, 1998-2003

Member of editorial board, Art History 1998-2001

Advisor on fellowships awarded by the Henry Moore Foundation, 1997-2000

Member of the scholarship committee administered by the Italian Embassy for foreign postgraduates studying in Italy 1997-2000

Associate Editor, Oxford Illustrated History of Western Art 1996-99

Honorary Research Fellow, Department of English, University of York 1994-99

Member of the organizing committee of the 1995 Association of Art Historians Conference

Member of the Monuments Committee, Council for the Care of Churches 1982-90.

Member of the Executive Committee of The Association of Art Historians 1986-88.

Chair, Museums Sub-committee of the Association of Art Historians Association 1987.

Member of the Council of the British Archaeological Association 1982-84

Member of the selection panel, Scottish Crafts Council 1975-79

Consultative and advisory work

Reader's reports on book manuscripts for various publishers including Blackwell, Yale University Press, Manchester University Press, University of North Carolina Press and the National Gallery of Art, Washington, and on articles for journals including Art Bulletin, Art History, The Sculpture Journal, Burlington Magazine, Huntington Library Quarterly, British Journal for Eighteenth-century Studies. Reports or advice concerning research or collecting activities at the Yale Center for British Art; British Museum; National Galleries of Scotland; Kunstmuseum, Düsseldorf; National Museums of Scotland; Ashmolean Museum, Oxford; Centre for Advanced Study in the Visual Arts, Washington; Musée du Louvre, Paris; Bayerisches Nationalmuseum, Munich; Huntington Library and Art Collections, San Marino; the J. Paul Getty Museum, Los Angeles; National Endowment for the Humanities and the Sterling and Francine Clark Art Institute, Massachusetts.

Publications

In progress

The Literary Portrait and Changing Notions of Authorship in the Long Eighteenth Century

Roubiliac's Sculptural Portraits An online catalogue of the busts and statues of Roubiliac, complementing my earlier study of the sculptor's monuments.

'Artistic Identity and the Illustrated Book in the Early Eighteenth Century: Francis van Bossuit, Matthys Pool and the place of *Art's Cabinet* in the literature of art'

Books

The Marble Index: Roubiliac and Sculptural Portraiture in Eighteenth-Century Britain. New Haven and London, 2015

Fame and Friendship. Pope, Roubiliac and the Portrait Bust in Eighteenth-Century Britain, London: Paul Holberton, 2014.

Figured in Marble: the Making and Viewing of Eighteenth-Century Sculpture, London and Los Angeles: V&A Publications and J.Paul Getty Museum, 2001
(shortlisted for Apollo Book of the Year 2001)

Roubiliac and the Eighteenth-Century Monument. Sculpture as Theatre, (co-author with David Bindman), New Haven and London: Yale University Press, 1995
(Winner of the 1996 Mitchell Prize for the History of Art)
(Awarded the 1996 prize of the American Historians of British Art)
(Winner of a *Choice* 1996 Outstanding Academic Book Award)

The Thyssen-Bornemisza Collection. Renaissance and later sculpture, London, 1992
(Written jointly with Anthony Radcliffe and Michael Maek-Gerard; my entries on German, Netherlandish and French sculpture, 16th-18th centuries, with introductory essays on multiples, casts and copies.)

Edited Books

A Grand Design. The Art of the Victoria and Albert Museum, (co-edited with Brenda Richardson), exhibition catalogue for the Baltimore Museum of Art, New York and London: Abrams, 1997

An Edition of the Ledger of Sir Francis Chantrey, The Walpole Society, 56 (1991/1992), published 1994, (co-edited with Alison Yarrington, Ilene D. Lieberman, and Alex Potts)

Articles, Book Chapters and Essays

'Roubiliac's Hogarth and the Playful Portrait Bust', (forthcoming)

'Fragonard, Vassé and Caffieri: Addressing the relationship between painting and sculpture at Madame du Barry's Louveciennes', in M.Boudon and P.Julien eds., *La Sculpture dans son rapport avec les arts*, Marseilles, (in press).

'Attending to Marble in Eighteenth-Century Britain', in Dario Gamboni and Gerhard Wolf eds., in *The Aesthetics of Marble: from Late Antiquity to the Present*, Kunsthistorisches Institut in Florenz Max-Planck-Institut: Florence (in press)

'The Multiple, Authorship and the Eighteenth-Century Portrait Bust's Aura', in W. Cupperi ed., *Multiples in Pre-Modern Art*, Munich, 2014. 271—93

'Epilogue: Making and Knowing, Then and Now' in Pamela H. Smith, Amy Meyers and Harold Cook eds., *Ways of Making and Knowing: The Material Culture of Empirical Knowledge*, (Bard Graduate Center's series 'Cultural Histories of the Material World') Univ. of Michigan Press: Ann Arbor, 2014, 405-13

'Literary Figures', *Apollo*, 179 (2014), 72-77

'Henrietta Finch, Sculptor?', *Burlington Magazine*, 155 (2013), 299-302

'Busts and Friendship: The Identity and Context of William Murray's Version of Roubiliac's Bust of Pope', *Sculpture Journal*, 22 (2013), 65-76

'Representing the Monument: Westminster Abbey and the Polite Periodical' in Etienne Jollet ed., *La Représentation du monument de la Renaissance à nos jours*, Marseilles, 2013, 257-74.

'Collections, Sculpture and the Changing Fortunes of an Eighteenth-Century Portrait Bust', in H. Wiegel and M.Vickers eds., *Excalibur. Essays in Honour of Arthur MacGregor*, British Archaeological Reports: Oxford, 2013, 67-74

'Les études sur la sculpture: le XVIIIe siècle en questions', *Perspective*, (2011/12: 3) 419-425

'Ivory, Print and the Aesthetics of Devotion: Two Prints after an Ivory by Pierre Simon Jaillot, Sculptor in Ivory' in Regine Marth and Marjorie Trusted eds. *Studien zur*

Barockplastik. Festschrift für Christian Theuerkauff zum 70. Geburtstag, Hirmer: Munich, 2011, 73-79

'Foreword', in Daniela Bleichmar and Peter Mancall eds., *Collecting across Cultures*, University of Pennsylvania Press: Philadelphia, 2011.

'Shifting Materials, Shifting Values? Contemporary Responses to the Materials of Eighteenth-century Sculpture' in Sebastien Clerbois and Martina Droth eds., *The Material Histories of Sculpture*, Peter Lang: Bern, 2010, 171-200

'Commemoration "in a more grave and durable manner": Portrait Busts for the British', in David Marshall and Karin Wolfe eds., *Roma Britannica: Art Patronage and Cultural Exchange in Eighteenth-Century Rome*, British School at Rome Papers: Rome and London, 2010, 273-283

'A Genre of Copies and for Copying? The Ambiguous Associations of the Eighteenth-century Portrait Bust', in T. Bartsch, M. Becker, H. Bredekamp, and C. Shreier eds., *Das Originale der Kopie*, De Gruyter: Berlin, 2010, 288-311

'The Reproductive Continuum: Plaster Casts. Photographs, Paper Mosaics and Alternative Modes of Reproduction in the Nineteenth-century Museum' in Rune Fredericksen and Eckart Marchand eds., *Plaster Casts: Making, Collecting and Displaying from Antiquity to the Present*, De Gruyter: Berlin, 2010, 485-500

'Louis François Roubiliac' in I. Roscoe, I. Hardy and G Sullivan eds., *A Biographical Dictionary of British Sculptors*, New Haven and London: Yale U. P., 2009, 1062-1069

'De Troyes à Westminster: Pierre-Jean Grosley et la commémoration des grands homes en France et en Angleterre vers 1760', in Thomas W. Gaehtgens and Gregor Wedekind eds., *Le Culte des Grands Hommes en France et en Allemagne*, Editions de la Maison des sciences de l'homme: Paris (Passages / Passagen, vol. 16), 2009, 13-38

'The Private Sculptural Monument' in D. Bindman ed., *The History of British Art 1600-1870*, Tate: London, 2008, 180-181

'French Eighteenth-Century Sculpture: Replication, Repetition and Reproduction' in S. M. Bennett and C. Sargentson eds., *The French Collections at the Huntington*, Yale U.P., 2008, 444-452.

'"For Pembroke, Statues, dirty Gods and Coins": The Collecting, Display and Uses of Sculpture at Wilton House', in Eike Schmidt and Nicholas Penny eds., *Collecting Sculpture in Early Modern Europe*, National Gallery of Art, Washington, Studies in the History of Art, 2008, 378-395.

'Making the Portrait Bust Modern. Tradition and Innovation in British Eighteenth-century Sculptural Portraiture', in J. Kohl and R. Müller eds., *Kopf / Bild. Die Büste in Mittelalter and Früher Neuzeit*, Deutscher Kunstverlag: Berlin, 2007, 347-366

'An Anglo-French Sculptural Friendship: Pigalle and Wilton', in G. Bresc and G. Scherf, eds., *La sculpture en Occident. Etudes offeretes à Jean-René Gaborit*, Paris, 2007, 219-225

'Playing with Plinths in Eighteenth-Century Sculpture', in A. Gerstein ed., *Display and Displacement. Sculpture and the Pedestal from Renaissance to Post-Modern (1550-2000)*, Paul Holberton Publishing: London, 2007, 58-68

'The Cult of the Catalogue: Representing the Fonthill, Stowe and Hamilton Palace Collections', in R. Panzanelli and M. Preti-Hamand eds, *La Circulation des oeuvres d'art 1789-1848*, Rennes, 2007, 201-210

'Public Images for Private Spaces? Sculpture and the Georgian Domestic Interior', *Journal of Design History*, 21 (2007), 309-323

'Pourquoi la sculpture n'est pas plus ennuyeuse. Recherches sur la sculpture française des jardins de Versailles aux panthéons de la Révolution', *Perspective*, (2006/07: 2), 291-314

'Portraits sculpté all'antica' in S. Allard and G. Scherf, eds., *Portraits publics, Portraits privés 1770-1830*, Paris, 2006, 256-259, 265-268, (English version published by the Royal Academy, London, with the title, Citizens and Kings)

'Multiple heads: Pope, the portrait bust and patterns of repetition', in Lorna Clymer ed., *Ritual, Routine, and Regime. Repetition in Early Modern British and European Cultures*, Univ. of Toronto Press for the William Clark Library, 2006, 224-245

'Reconsidering the Economy of the Portrait Bust: Roubiliac and Houdon', in R. Kanz and H. Körner eds., *Pygmalions Aufklärung. Europäische Skulptur im 18. Jahrhundert*, Deutscher Kunstverlag, Berlin, 2006, 132-145

'Some Object Histories and the Materiality of the Sculptural Object', in S. Melville ed, *The Lure of the Object*, Yale U.P., 2005, 119-134

'Representing invention, viewing models', in Nick Hopwood and Soraya de Charavidian eds, *Displaying the Third Dimension. Models in the Sciences, Technology and Medicine*, Stanford University Press, 2004, 19-42

'Bodies of Enlightenment. Sculpture and the Eighteenth-century Museum', in R.G.W Anderson, M.L. Caygill, A.G. MacGregor, and L. Syson eds., *Enlightening the British*.

Knowledge, discovery and the museum in the eighteenth century, London: British Museum Press, 2003, 142-148

'Some eighteenth-century frameworks for the Renaissance bronze: historiography, authorship and production', in *The Small Bronze in the Renaissance*, National Gallery of Art, Washington, *Studies in the History of Art*, 62, 2001, 211-221

'Collecting and the Grand Tour' and 'Cultural tourism and the native landscape' in M. Snodin and J. Styles eds. *Design and the Decorative Arts in Britain 1500-1900*, London, V&A Publications, 2001, 262-263, 278-279

' "A sort of corporate company": the portrait bust and its setting', in P. Curtis, P. Funnell and N. Kalinsky eds., *Return to Life*, (Henry Moore Foundation, NPG and NPGS exhib.cat.) Leeds, 2000, 20-35

'La consommation de l'antique: le "grand tour" et les reproductions de sculpture classique' in J.-R. Gaborit and A. Pasquier eds., *D'après l'Antique*, (Musée du Louvre exhib. cat.), Paris, 2000, 33-41

'Bouchardon's British sitters: sculptural portraiture in Rome and the classicising bust around 1730', *Burlington Magazine*, CXLII (2000), 752-762 (with Colin Harrison and Alastair Laing)

'Public fame or private remembrance? The portrait bust as a mode of commemoration in eighteenth-century England', in *Memory and Oblivion. Proceedings of the XXIXth International Conference of the History of Art held in Amsterdam, 1-7 September 1996*, Amsterdam, Dordrecht, 1999, pp. 527-535

'Francis van Bossuit, Böttger stoneware and the Judith Reliefs', in R. Kahsnitz & P. Volk, eds., *Skulptur in Süddeutschland. Festschrift für Alfred Schädler*, Munich, 1998, pp. 281-294

'Limewood, Chiromancy and Narratives of Making. Writing about the Materials and Processes of Sculpture', *Art History*, 21(1998), 498-530

'A little standing-room for Queen Mab's Chariot among the Steam Engines', *Journal of Victorian Culture*, 3 (1998), 373-381

'Tyers, Roubiliac and a Sculpture's Fame: a poem about the commissioning of the Handel statue at Vauxhall', *The Sculpture Journal*, 2 (1998), 41-45

'Roubiliac and Chelsea in 1745', *Transactions of the English Ceramic Circle*, 17 (1997), 222-225

'The Ivory Multiplied: small-scale sculpture and its reproductions in the eighteenth century', in A. Hughes and E. Ranfft, *Sculpture and its reproductions*, 1997, pp. 61-78

'Museums, collections and histories', in M. Baker and B. Richardson, eds, *A Grand Design*, New York, 1997, 17-21

'De l'église au musée: les monuments du XVIIIe siècle (fonctions, significations et histoire)', in J.-R. Gaborit (ed.), *Sculpture hors contexte*, Paris, (Louvre conférences et colloques), Paris, 1996, pp. 71-92

'Collecting, classifying and viewing bronzes 1700-1850', in V. Krahn, ed., *Von allen Seiten schön. Rückblicke auf Ausstellung und Kolloquium*, Cologne (Letter Stiftung), 1996, Band I, pp. 111-124

'Bode and museum display: the arrangement of the Kaiser-Friedrich museum and the South Kensington response', *Jahrbuch der Berliner Museen*, 58 (1996) Beiheft, pp.143-153

'The Inventory of Sir Andrew Fountaine', *Annual Report of the Friends of the National Libraries*, 1996

'The production and viewing of bronze sculpture in eighteenth-century England', *Antologia di Belle Arte*, (1996),144-154

'The making of portrait busts in the mid eighteenth century: Roubiliac, Scheemakers and Trinity College, Dublin', *Burlington Magazine*, 137 (1995), 821-831.

'Roubiliac and Cheere in the 1730s and 40s: collaboration and sub-contracting in eighteenth-century English sculptors' workshops', *Church Monuments*, 10 (1995), 90-108

“'Squabby Cupids and Clumsy Graces". Garden sculpture and luxury in eighteenth century England'. *Oxford Art Journal* 18 (1995) 1-18

'A Rage for Exhibitions: the display and viewing of Wedgwood's Frog service', in H. Young ed., *The Genius of Wedgwood*, London, 1995, 118-27, with catalogue entries F.1-22 (128-133)

'The Portrait Sculpture' in D. McKitterick ed., *The Making of the Wren Library, Trinity College, Cambridge*, Cambridge, 1995, 110-137

'Viewing Canova's sculpture' in *Object*, Leeds, 1994

'English responses to continental sculpture in the 18th century', *Handbook to the Grosvenor House Antiques Fair*, London, 1993, 12-17

'Beckford et Brodick Castle', *L'Estampille –L'Objet d'Art*, 1993

'Roubiliac's Argyll monument and the interpretation of eighteenth-century sculptors' designs', *Burlington Magazine*, 134 (1992), 785-797

'John van Nost le Jeune, Portrait d'homme', *Musee du Louvre. Nouvelles acquisitions du departement des Sculptures 1988-1991*, Paris, 1992, 71-74

'The Chantrey Project 1955-92' and 'A Description of the Ledgers', in Alison Yarrington, Ilene D. Lieberman, Alex Potts and Malcolm Baker, *An Edition of the Ledger of Sir Francis Chantrey*, The Walpole Society, 56 (1991/1992), published 1994

'The establishment of a masterpiece. The cast of the Portico de la Gloria in the South Kensington Museum in the 1870s', in S. Moralejo (ed.), *O Portico da Gloria e a arte do seu tempo*, Santiago de Compostella, 1991, 479-499

"'Proper Ornaments for a Library or Grotto": London Sculptors and their Scottish Patrons in the Eighteenth Century', in F. Pearson (ed.), *Virtue and Vision. Sculpture and Scotland 1540-1990*, Edinburgh (National Galleries of Scotland), 1991, 44-57

'Kern-Addenda: Eine signierte Kain und Abel Gruppe und ein Putto mit Dudelsack', in H. Siebenmorgen (ed.) *Leonhard Kern (1588-1662) Neue Forschungsberichte*, Sigmaringen, 1990, 75-80

'Portrait busts of architects in 18th century Britain' in C.Hind (ed.), *New Light on English Neo-Palladianism*, London, 1990, 14-30

"'Odzooks! A man of stone". Earth, heaven and hell in eighteenth century tomb sculpture', in J. Miller (ed.), *The Don Giovanni Book. Myths of Seduction and Betrayal*, London, 1990, 62-69

'Lord Shelburne's "costly fabrick": Scheemakers, Roubiliac and Taylor as rivals', *Burlington Magazine*, 132 (1990), 841-848

'Giambologna, Donatello and the sale of the Gaddi, Marucelli and Stosch bronzes', *Städel Jahrbuch*, N.F. 12 (1989), 179-194

'Rysbrack's terracotta model of Lady Foley and her daughter and the Foley monument at Great Witley', *Städel Jahrbuch*, N.F., 11 (1987), 261-268

'Bernini's bust of Monsignor Carlo Antonio dal Pozzo', *National Art-Collections Fund Review 1986*, London, 1987, 99-101

'Roubiliac's models and 18th century sculptors' working practices' in P. Volk (ed.), *Entwurf und Ausführung in der europäischen Barockskulptur*, Munich, 1986, 133-146

- 'Sir Henry Cheere and the response to the rococo in English sculpture' in C. Hind (ed.), *The Rococo in England*, London, 1986, 143-160
- 'That "most rare Master Monsii Le Gros" and his Marsyas', *Burlington Magazine*, 127 (1985), 702-706
- 'Rococo Styles in English Sculpture' in M. Snodin (ed.), *Rococo. Art and Design in Hogarth's England*, (exhibition catalogue), London, 1984, 278-309
- 'Spain and South Kensington. John Charles Robinson and the collecting of Spanish sculpture in the 1860s', *V&A Album*, III (1984), 340-353
- 'Roubiliac and his European background', *Apollo*, 120 (1984), 106-113. (Revised version published in K.Kalinowski (ed.), *Studien zur Werkstattpraxis der Barockskulptur im 17. und 18. Jahrhundert*, Poznan, 1992, 221-239)
- "A Peece of Wondrous Art" : Giambologna's Samson and a Philistine and its later copies', *Antologia di Belle Arti*, n.s., 23-24 (1984), 62-71
- 'Noble works and base deceptions: some Victorian fakes and forgeries', *V&A Album*, II (1983), 384-391
- 'European sculpture over three centuries in the National Gallery of Victoria', *Apollo*, 118 (1983), 471-75
- 'A Glory to the Museum. Domenico Brucciani, John Charles Robinson and the casting of the Portico de la Gloria', *V&A Album*, I (1982), 100-108
- 'Sculpture for Palladian Interiors: Rysbrack's reliefs and their setting', in K.Eustace (ed.), *Michael Rysbrack*, (exhibition catalogue), Bristol, 1982, 35-41
- 'William Beckford's silver', *Burlington Magazine*, 122 (1980), 734-48 and 82034 (written jointly with Michael Snodin).
- 'Giuseppe Mazza's Judgment of Paris', *Burlington Magazine*, 121 (1979), 17479
- 'Medieval Illustrations of Bede's Life of St Cuthbert', *Journal of the Warburg and Courtauld Institutes*, 41 (1978), 16-46
- 'Patrick Robertson's tea urn and the late 18th century Edinburgh silver trade', *Connoisseur*, 183 (1973), 289-94
- 'A Victorian collector of armour: Sir Joseph Noel Paton', *Country Life*, 153 (1973), 232-235

'The Old Kirk Ewer and Basin', *Burlington Magazine*, 114 (1972), 873

'Quiet Splendour of Kirk Silver', *Country Life*, 184 (1970), 386-7

Encyclopaedia, Dictionary and Catalogue Entries

Articles on L-F Roubiliac, J and J-A Dassier, Henry and John Cheere, William Tyler, Sir Robert Taylor, K.A. Esdaile and Terence Hodgkinson for *The Oxford Dictionary of National Biography*, 2004

Catalogue entries on Thomas Banks, Edme Bouchardon, and Christopher Hewetson in E.P. Bowren and J.J. Rischel eds., *Art in Rome in the Eighteenth Century*, Philadelphia and Houston, 2000, 228-230, 254-255

Catalogue entries 143, 144, 217, 218, 221, 225, 237, 238, 241, 478, 512, 513 in G.Jackson-Stops, ed., *Treasure Houses of Britain*, Washington, 1985

Entries on 18th century English sculpture in D.Bindman ed., *The Thames and Hudson Encyclopedia of British Art*, London 1985

Catalogue entries on sculpture and designs for sculpture (E2, E25, F1, F9, F10, S1S54) in M. Snodin (ed.), *Rococo. Art and Design in Hogarth's England*, (exhibition catalogue), London, 1984

"The Cast Courts" (Victoria & Albert Museum pamphlet), London, 1981 (on line at: www.vam.ac.uk/collections/sculpture/sculpture_features/cast_collection/cast_courts_mastpiece)

Entries on the 18th and 19th century silver in M. Baker and T. Schroder, *Beckford and Hamilton Silver from Brodick Castle*, London, 1980

Introduction and entries for sculpture in *Late Gothic Art from the Burrell Collection* (Scottish Arts Council exhibition catalogue), Edinburgh, 1978

Catalogue entries for material from Brodick Castle in *William Beckford*, (exhibition catalogue), Salisbury and Bath, 1976

Selected reviews and review articles

'Recent Literature on French Eighteenth-Century Sculpture' caa reviews online, (in press)

'The Silent Rhetoric of the Body by Matthew Craske' *The Art Newspaper*, May 2008

- 'Public Sculpture of the City of London, by Philip Ward-Jackson', *Burlington Magazine*, 150 (2008), 276
- 'Funeral Monuments in Post-Reformation England, by Nigel Llewellyn', *Post-Medieval Archaeology*, 37 (2003), 389-90
- 'Adriaen de Vries, Court Sculptor', *Court Studies*, 5
- 'Les Bronzes de la couronne', *The Sculpture Journal*, 4 (2000), 191-192
- 'The Body in Sculpture, by Tom Flynn', *Apollo*, 150 (1999), 60-61
- 'Die Bildwerke des 17 und 18 Jahrhunderts im Germanischen Nationalmuseum. Vol. I Franken, by Claudia Maue', *Burlington Magazine*, 139 (1997), 878-9
- 'Edinburgh and London. David Le Marchand', *Burlington Magazine*, 138 (1996), 838-839
- 'Marseilles and Genoa. Pierre Puget', *Burlington Magazine*, 137 (1995), 336-338
- Catalogue of European Sculpture in the Ashmolean Museum, Oxford, by Nicholas Penny, *Burlington Magazine*, 136 (1994), 850-851
- 'Venice and Possagno. Antonio Canova', *Burlington Magazine*, 134 (1992), 460-463
- 'Frankfurt-am-Main. Dürer and Sculpture' *Burlington Magazine*, 124 (1982), 471-472
- 'Bruchsal. Barock in Baden-Württemberg', *Burlington Magazine*, 123 (1981), 633-634
- 'Illuminating fourteenth-century prayer. Les Belles Heures de Jean Duc de Berry, by Millard Meiss and Elizabeth H. Beaton', *The Scotsman*, 15 March 1975
- 'Romanesque Manuscripts 1066-1190, by C.M.Kauffmann; The Peterborough Psalter in Brussels and other Fenland Manuscripts', *Apollo*, July 1975

Selected lectures and papers

- ' "A puissant spurre": Authors, scholars and the exemplary role of the portrait bust in the eighteenth century', Keynote paper at the conference, Scholars' Monuments: Historical Meaning and Cultural Significance, University of Vienna, 24 Sept 2014
- 'Combining an exhibition and an interdisciplinary research project: Pope, Roubiliac and the Portrait Bust', Work-in-progress seminar, Research Department, Victoria and Albert Museum, London, 22 July, 2014

'For Friends and Admirers: The Sculptural Replication of Pope's Image', at the conference, Originals, Translations and Imitations: The Images and Texts of Alexander Pope, Waddsdon Manor, 12 July 2014

'Public rather than Domestic? The problematic place of sculpture in the princesses' patronage of the arts' at the conference, Enlightened Princesses, Paul Mellon Center and Hampton Court Palace, 8 July 2014

'Confronting Pope's portraits", paper at the conference, Objects, Images and Texts: Pope, Roubiliac and Representations of Authorship, Yale Center for British Art, 20-22 February, 2014.

' "Gazing on Parian Charms with learned Eyes": Pope, the Portrait Bust and Eighteenth-Century Studies', opening lecture at the exhibition, *Fame and Friendship, Pope, Roubiliac and the Portrait Bust*, 17 February, 2014

'Considering the portrait bust as a genre', National Portrait Gallery Curatorial Research Seminar, London, 5 June, 2013

'Busts and Friendship', paper at the workshop on 18th century Friendship, Queen Mary, London, 24 May, 2013

'Roubiliac's busts of Alexander Pope: authorship, replication and the celebration of literary fame', paper at the History of Art Department Research Seminar, Oxford, 26 Feb 2013

'Celebrating the illustrious: Roubiliac, Newton, Handel and Pope', paper at the Eighteenth-Century Studies Seminar, Queen Mary, 30 Jan 2013.

'Both British and Antique? Perceiving difference in portrait busts by British sculptors working in Italy around 1760' at the conference, Allure and Burden, Max Planck Bibliotheca Hertziana, Rome, May 2013

'Masons, statuaries and sculptors: reconsidering the place of sculpture in British art and its histories 1660-1735', keynote lecture at the conference, Histories of British Art, 1660-1735: Reconstruction and Transformation, Tate Britain and the University of York, September 20, 2012

'A Return to the Idol? Desseine's Lettre sur la Sculpture and Opinion sur les Musees', paper at the workshop, From Idol to Museum Piece? Alternative Histories of Sculpture, University of Neuchâtel, June 22, 2012

'Replication, Authorship and the Eighteenth-century Portrait Bust's Aura', paper at the conference, Beyond the Aura: Multiples in Pre-Modern Art, Ludwig-Maximilian Universität, Munich, November 8, 2011.

'Cut in Stone: Sculpture, Inscriptions and the Commemoration of "Great Men", paper at the conference, Inscriptions: The Material Contours of Knowledge, March 10-11, 2011

'Galleries, Guides and Guidebooks: Some Questions about Viewing Eighteenth-Century Sculpture Displays', paper at the colloquium, Display of Art in Eighteenth-Century Europe, 1700-1850, Getty Research Institute, Los Angeles, February 4, 2011

'Multiple Heads: Replication, Repetition and the Portrait Bust', Art Institute of Chicago, 8 May 2011

'Histories, Displays and Sculpture: The Place of Sculpture in a History of British Art', public lecture, Yale Center for British Art, New Haven, November 3, 2010

'Re-evaluating Plaster Cast Collections and the Role of South Kensington', paper at the workshop on the history of plaster collections, Victoria and Albert Museum, London, September 20, 2010

'Attending to Marble in Eighteenth-century Britain', paper at the conference, The Aesthetics of Marble: from Late Antiquity to the Present, Max-Planck Institut. Kunsthistorisches Institut, Florence, May 27-29, 2010

'Physiognomy Institutionalised: Faces, Art Education and the South Kensington Museum, 1852-1908', paper at the conference, Physiognomy from Lavater to the Great War, Scuola Normale Superiore, Pisa. May 20-22, 2010

'Walpole and Sculpture', Plenary lecture, at the conference Curious Specimens: Enlightenment Objects, Collections, Narratives, Paul Mellon Centre, London, in collaboration with Birkbeck, University of London and the Lewis Walpole Library, April 15-17, 2010

'Histories and Societies in the Plural: Francis van Bossuit and the Endurance of Art', paper at the workshop, 1680-1730 Amsterdam / Paris, Institut national d'histoire de l'art, Paris, January 29, 2010

'Crossing Boundaries: Re-interpreting the Medieval and Renaissance Collections at the V&A', concluding paper at the conference, Revealing Medieval and Renaissance Europe: Makers and Markets 1100-1600, Victoria and Albert Museum, London, February 18-20

'Reconfiguring the Genre of the Statue in the 1750s', paper at the conference, 'The British School of Sculpture': Rethinking Sculptural Practice 1650-1830, University of York, November 13, 2009

'Some Tentative Conclusions about the Busts of Laughing and Crying Children', response to workshop at the Ashmolean Museum, University of Oxford, June 18, 2009

'Reflecting on Repetition', paper to UCR History of Art Work-in-progress seminar, May 2009

'The Place of Sculpture? Some questions and possibilities', keynote paper at the conference, The Place of Sculpture, Department of the History of Art, University of Oxford, March, 2009

'An Absolutist Medium for a Constitutional Monarchy? British Royal Monuments in Bronze', paper at the Colloquium on European Sculpture in Bronze, Musée du Louvre, Paris, December 2008

'"The Marble Index": Physiognomy and the Sculptural Portrait in the Eighteenth Century', paper to the conference, Physiognomy from della Porta to Lavater, Queen Mary, University of London and the British Academy, November 2008

'Another Dimension: Baroque Sculpture and the Print' (14th Annual Kathleen M. Fenwick Lecture on the History of the Print), National Gallery of Canada, Ottawa; November, 2008

'Sculptural Genres and the Huntington's Collection', lecture to the Docents' Council, Henry H. Huntington Library and Art Collections, San Marino, October 2008

Respondent, workshop on Art and Agency in Early Modern Europe, Dept of History of Art, University of Leiden

'Framing the Sculptural Image Explicitly and Implicitly: The Portrait Bust and its Architectural Settings', paper at the colloquium on Sculpture and Architecture at the Université Le Mireil, Toulouse, April 29, 2008

'The Portrait Bust: A Genre of Copies and for Copying?', paper at the conference, Das Originale der Kopie, at the Humboldt Universität, November 2, 2007, Berlin

'The Reproductive Continuum: Plaster Cast, Photographs and Modes of Reproduction in the Nineteenth-Century Museum, paper at the conference, Plaster Casts, at Worcester College and the Ioannou Classics Centre, University of Oxford, September 25, 2007

'Seen from afar. Collecting, Displaying and Writing about British art in America', paper at the conference on Turning Points in Old Master Collecting in America 1830-1940, Center for the Center for the History of Collecting in America, Frick Collection, New York, May 19, 2007

'An Ivory Carver's Life and Works: An Early Catalogue Raisonne?' paper in session on Art Catalogues Then and Now, College Art Association Conference, New York, February 17, 2007

'Hierarchies and Boundaries', paper at conference Histories of British Design: Where Next?, organized by the Yale Center for British Art and the Victoria and Albert Museum, London, July 7, 2006

'Houdon and Conventions of Sculptural Portraiture', Philadelphia Museum of Art, June 24, 2006

'An Ivory Carver's Life and Works: Illustrating Artistic Biography in Eighteenth-century Amsterdam', paper at the colloquium, Early Modern Artistic Biography, Early Modern Studies Institute, Los Angeles, April 14 2006

'Commemoration "in a more grave and durable manner": Portrait Busts for the British', paper given at the conference, Roma Britannica: Art Patronage and Cultural Exchange in Eighteenth-Century Rome, British School at Rome, 15-17 February 2006

'Public Images for Private Spaces? The Place of Sculpture in the Eighteenth-Century Domestic Interior', paper given at the conference, The Georgian Interior, Victoria and Albert Museum, London, 4 November 2005

'An Ambiguous Relationship? Art History and the History of Collecting", keynote address at 'On Collecting", the UCLA Graduate Symposium, 28 October 2005

'Shifting materials, shifting values?', paper at the conference, Revival and Invention: Sculpture and its material histories, Université libre, Bruxelles, in collaboration with the Henry Moore Institute, 14 October, 2005

'Sculpture and the British', plenary address, North American Conference on British Studies, Denver, 8 October, 2005

Commemoration Address, Art History Department, University of California, Berkeley, 20 May 2005

Fleeting Impressions or Lasting Likenesses? Wax and Hierarchies of Sculptural Portraiture in the Enlightenment', paper at the conference, Lasting Impressions: The Art of Wax Sculpture, Getty Research Institute, Los Angeles, 15 April, 2005

"Collections, Collectors and their Stories", lecture in the USC Distinguished Speakers series, Getty Center (Feb 2005)

'The Cult of the Catalogue: Representing the Fonthill, Stowe and Hamilton Palace Collections', paper at the conference, Redistributions: révolution, politique, guerre et déplacements de l'art, 1789 –1848, Institut nationale d'histoire de l'art, Paris, 5 December 2004

'Making the Portrait Bust Modern. Tradition and Innovation in British Eighteenth-century Sculptural Portraiture', paper at the conference, Integrität und Fragment: Kopf und Büste vom Mittelalter zum 18. Jahrhundert, Kunsthistorisches Institut, Florenz, 4 December 2004

' "The marble Index of a mind": the portrait bust and literary celebrity in the eighteenth century', the fifth Janet E. Hutchison Lecture, University of Toronto, 6 September, 2004

'Engaging with the Materiality of the Sculptural Object: Some Anthropological Approaches', paper at the colloquium, L'Histoire de l'art at l'anthropologie, Académie française, Villa Medici, Rome, 24 May 2004

'Object Histories and the Materiality of the Sculptural Object', paper to the conference, The Lure of the Object, Sterling and Francine Clark Art Institute, Williamstown, 29 April 2004

' "The faithless Column and the crumbling bust": Alexander Pope and Sculptural Portraiture', the seventh annual Lewis-Walpole Lecture, Yale University, 23 April 2004

'The History of Collecting's Debt to Francis Haskell', paper to the conference, Truth and Beauty for Sale. The Art of the Dealer, Getty Research Institute, Los Angeles, 29 March 2004

'Picturing Artistic Reputation: Francis van Bossuit, Biography and the Early Eighteenth-century Amsterdam Art Market', Work-in-Progress Seminar at the Getty Research Institute, 14 March 2004

'Reconsidering the Economy of the Portrait Bust: Roubiliac and Houdon', paper to the conference, Pygmalions Aufklärung, Seminar für Kunstgeschichte, Düsseldorf, 14 February 2004

'Auctions, catalogues and the market for small-scale sculpture in eighteenth-century Amsterdam', paper to the conference on Agents, Dealers and the Operation of the Art Market 1600-1900, Wallace Collection, London, 10 December 2003

'Multiple Heads: replication and the portrait bust in Augustan England', paper to the Reformation to Reform seminar of the English and History Faculties, Pembroke College, Cambridge, 20 October 2003

'Shaping and Using the Collection 1852-1950' and 'Reconfiguring the Collection 1950-2003', two papers about the history of the Victoria and Albert Museum's collection, Scuola Normale, Pisa, 3-4 October 2003

'Terracottas and the changing role of the sculptural model in eighteenth-century England', paper to the colloquium L'Esprit du créateur, Musée du Louvre, Paris, 12 September 2003

'Les Monuments de Westminster Abbey et leurs représentations gravées au XVIII^e siècle', paper at the colloquium, La Représentation du monument de la Renaissance à nos jours, Centre Méditerranéen de Recherches sur les Relations entre les Arts, Université de Provence, 9-10 May 2003

'Contemplative Continuities: the recontextualisation of the devotional image in the *Kunstammer*', paper at the 2003 Lovis Corinth Research Symposium on Image and Imagination of the Religious Self in Medieval and Early Modern Europe, Emory University, Atlanta, 3-5 April 2003

' "For Pembroke, Statues, dirty Gods and Coins": the collecting, display and uses of sculpture at Wilton House', paper at the colloquium, Collecting Sculpture in Early Modern Europe, Center for Advanced Study in the Visual Arts, Washington, 7-8 February 2003

'Making the Portrait Bust Modern: The Changing Role of Portraiture in Eighteenth-century England', paper at the conference Facing the Eighteenth Century: New Approaches to British Portraiture, The Huntington Library and Art Collections, San Marino California, 26 October 2002

'The Veristic Bust and the Classical Tradition', paper to Portraiture seminar, Institute of Classical Studies, May 2002

' "Pretensions to permanency": Tradition, Innovation and the Economy of the Eighteenth-century Portrait Bust', lecture at the Center for Advanced Study in the Visual Arts, Washington, 21 March 2001

' "The Marble Index of a Mind"; Roubiliac, Newton and the Perception of Sculpture', paper at History of Art Research Seminar, University of Southern California, February, 2001 (repeated as an incontro at CASVA, March 2001)

'Technologies of Reproduction and the Economy of the Eighteenth-century Portrait Bust', paper at the Getty session at CAA, Chicago, February 2001

'Around 1701: Interpreting British Art and Design', lecture at the Detroit Institute of Art, January 2001

'Souvenirs du "Grand Tour": les collections anglaises', paper at the symposium, Les collections de moulages: un musée idéal?, Musée du Louvre, Paris, November 2000

'Re-configuring the sculptural monograph', paper at the symposium, Problemi metodologici negli studi sulla scultura all'epoca moderna, Académie de France à Rome, 18 June 1999

'Ana-maria Pacecho and traditions of polychromed wood sculpture', lecture at the National Gallery, London, May 2000

"Exhibiting a Museum's History", lecture at the Kunstmuseum, Düsseldorf, May 1999 (repeated in the lecture series, Displaying and Viewing, at the University of Leicester, October 1999)

'Responding to the two art histories', response to papers at The Two Art Histories, Sterling and Francine Clark Art Institute, Williamstown, April 1999

'Reconfiguring and reinterpreting a museum collection', lecture at the Royal Ontario Museum, Toronto, June 1998 (repeated at the De Young Museum, San Francisco, Jan 1999)

'Viewing invention. The collecting and display of terracotta models in eighteenth-century England', paper at the symposium Modelled in mud, Fogg Art Museum, Harvard, April 1998

'Invisible faces or speaking likenesses?', lecture at the National Gallery of Art, Washington, October, 1997 'Picturing artistic reputation: Francis van Bossuit, biography and the art market in early eighteenth-century Amsterdam', paper given to the Dept. of Art History, Johns Hopkins University, Baltimore, October 1997

'Representing the monument: prints, periodicals and sculpture in mid eighteenth-century England', paper given to the Eighteenth Century Research Seminar, University of York, January 1997

'Dassier and the medal', paper given to the British Art Medal Society, September, 1996

'Objects and their display: a response', discussant paper at CAA, Boston, February, 1996

'Portrait busts, families and friendship', paper given to the Eighteenth Century Research Seminar, University of York, February 1995

'Roubiliac and the Portrait Bust in mid-eighteenth Century England', paper given to the Society of Antiquaries, December 1993

'The classicizing marble bust and its meanings', paper given to the conference, Portraiture and the problematics of representation, University of Manchester, September 1993

'Sculpture collections 1660-1820', paper given to the symposium on The London Aristocratic Town House, Institute of Historical Research, London, July 1993

'Market Encounters: Roubiliac and the market for sculpture', paper given to the 18th century session at the College Art Association, Chicago, February 1992

'The body truncated: eighteenth century portrait busts and their meanings', conference, The Body in Representation, Centre for Extra-Mural Studies, Birkbeck College and the Association of Art Historians, September 1990

'The sculpture reproduced. Pool's engravings after the ivories of Francis van Bossuit', symposium, The Image Multiplied, Victoria and Albert Museum, London, 1988.

'Sculpture and the 18th century English country house', lecture at the J.Paul Getty Museum, Malibu, 1987.

Reading museum displays: theories, objects and contexts', Association of Art Historians conference, London, 1987.

'Materials, images and descriptions: ways of seeing sculpture in the early 18th century', V&A/RCA Research Seminar, 1986.

'Sculpture and the applied arts in mid 18th century England', Association of Art Historians conference, Manchester, 1982.

'The late Gothic altarpiece in South Germany', Late Gothic art symposium, Edinburgh, 1978.

Conferences and colloquia organized

'Originals, Translations and Imitations: The Images and Texts of Alexander Pope', Rothschild Foundation, Waddesdon Manor, 12 July 2014

'Objects, Images and Texts: Pope, Roubiliac and Representations of Authorship', Yale Center for British Art, 20-22 February, 2014.

'Imitation, Copy, Reproduction, Replication, Repetition and Appropriation', double session (co-convener with Paul Duro) at the College Art Association, New York February 12, 2011

'Repetition, Imitation and Emulation', UCR-Caltech workshop (co-organizer with John Brewer), January 21-22, 2011

'Displaying Sculpture in the Early Modern Illustrated Book' (co-organizer with Kristoffer Neville and Marcia Reed), Getty Research Institute, November 20, 2010

'Traffic, Velocity, Assembly, Dispersal and Networks', USC-Getty Workshop on the History of Collecting, May 2006

Early Modern Artistic Biography, Early Modern Studies Institute, Los Angeles, April 14 2006

'Shifting Relationships: Conservators and Collectors', Forum on History of Collecting, Getty Project for the Study of Collecting and Provenance, Los Angeles, October 2005

'Early Modern Sculptural Bodies', USC-Huntington Early Modern Studies Institute Art History Symposium, November 2005

'The Wunderkammer and its Contemporary Resonances', Forum on History of Collecting, Getty Project for the Study of Collecting and Provenance, Los Angeles, April 2005

'Representing Nature', USC-Huntington Early Modern Studies Institute Art History Symposium, March 2005

'Reconsidering the Catalogue', convener of session at the College Art Association conference, Atlanta, February 2005

'Variable States', co-organiser and session chair of conference on sculpture and conservation, Nasher Sculpture Center, Dallas, October 2004

'From Private Collection to Public Collection', Forum on History of Collecting, Getty Project for the Study of Collecting and Provenance, Los Angeles, May 2004

'Approaches to the History of Collecting and Display', international workshop at the University of Southern California and Getty Research Institute, 1-2 April 2004

'Framing the sketch and model', colloquium about the historiography of the painted sketch and sculptor's model, Victoria and Albert Museum 2002

'Replicating bronzes', workshop at the J.Paul Getty Museum and Getty Research Institute, April 2001

'Reinterpreting the Renaissance interior', colloquium (funded by the Samuel H. Kress Foundation) to examine the state of research and questions to be addressed in the forthcoming exhibition, April, 2000

'Performing Art', a series of eight broadcast debates about the relationship between images, artefacts and music (linked with the themes of 1999 BBC Promenade concerts) 1999-2000

'The sixteenth-century Italian ornament print', colloquium at the V&A, September 1999

'The role of drawing in seventeenth-century design practices', colloquium at the V&A, February 1999

'Displaying, selling and viewing. Wedgwood and the marketing of ceramics', Study Day at the V&A, June 1995

'Surpassing the Ancients? Canova and his reputation', conference at the V&A, May 1995

'Academic outcasts? Art practices on the margins of the academy 1600-1900', session at the Association of Art Historians conference, London 1995

'Why Exhibitions?', one day symposium organized by the Museums Sub-committee of the Association of Art Historians, 1987.

'Displaying the Past', session at Association of Art Historians conference, London, 1987.

'German Art in the time of Dürer', Victoria and Albert Museum, 1983.

'Late Gothic Art; Forms and Workshops', Department of Extra Mural Studies, University of Edinburgh, 1978.

Exhibitions, galleries and displays curated

Fame and Friendship, Pope, Roubiliac and the Portrait Bust, Yale Center for British Art, New Haven, USA (Feb - May 2014) and the Rothschild Foundation. Waddesdon Manor, UK (June-Oct 2104) (lead curator)

Medieval and Renaissance Galleries, Victoria and Albert Museum (project leader)

British Galleries, Victoria and Albert Museum

Return to Life, Henry Moore Institute, Leeds; NPG, London and NPGS, Edinburgh 2000-2001 (co-curator)

A Grand Design. The Art of the Victoria and Albert Museum, Baltimore, Boston, Toronto, Houston and San Francisco, 1997 (lead curator)

The Genius of Wedgwood, London, 1995

Treasure Houses of Britain, Washington, 1985

Rococo: Art and Design in Hogarth's England, London, 1984

Sculpture and Designs for Sculpture, Edinburgh, 1978 (lead curator)

Giambologna, Sculptor to the Medici, Edinburgh, London and Vienna 1978-79

Late Gothic Art from the Burrell Collection, Edinburgh, 1978.