

HA3C2: Colour and its Meanings

[View Online](#)

Alan E. Shapiro. 'Artists' Colors and Newton's Colors'. *Isis*, vol. 85, no. 4, 1994, pp. 600–30, http://www.jstor.org/stable/235280?seq=1#page_scan_tab_contents.

Alexandra Loske , 'Mary Gartside: A Female Colour Theorist in Georgian England', *St Andrews Journal of Art History and Museum Studies*, Vol. 14 (2010), 17-30. <http://sro.sussex.ac.uk/2510/>.

Anna Franklin Explains How We Are Born with Colour Categories from BBC TV Horizon: Do You See What I See (8 August 2011). http://www2.warwick.ac.uk/fac/arts/arthistory/studentpages/ug/modules15-16/colour/classlist/04_diswys_language_franklin.mp4.

Anya Hurlbert on How Artists Suspend Colour Constancy from BBC TV Horizon: Do You See What I See (8 August 2011). <http://www.bbc.co.uk/programmes/p00jp964>.

Anya Hurlbert Shows How Colour Constancy Involves Knowledge of Object Colour from BBC TV Horizon: Do You See What I See (8 August 2011). http://www2.warwick.ac.uk/fac/arts/arthistory/studentpages/ug/modules15-16/colour/classlist/06_diswys_constancy_hurlbert.mp4.

Aristotle, *On Colours*, in *The Works of Aristotle VI: Opuscula*, Trans. William David Ross (Carendon Press, 1913). <https://archive.org/details/worksaristotle00arisuoft>.

Backhaus, Werner, et al. *Color Vision: Perspectives from Different Disciplines*. Walter de Gruyter, 1998.

---. *Color Vision: Perspectives from Different Disciplines*. Walter de Gruyter, 1998.

Batchelor, David. *Chromophobia*. Reaktion, 2000.

---, editor. *Colour*. Whitechapel, 2008.

Baxandall, Michael. *Shadows and Enlightenment*. Yale University Press, 1995.

Berlin, Brent, and Paul Kay. *Basic Color Terms: Their Universality and Evolution*. CSLI, 1999.

Biggam, C. P. *The Semantics of Colour: A Historical Approach*. electronic resource, Cambridge University Press, 2012, <https://www.dawsonera.com/guard/protected/dawson.jsp?name=https://idp.warwick.ac.uk/idp/shibboleth&dest=http://www.dawsonera.com/abstract/9781139341493>.

Blonsky, Marshall. On Signs. Johns Hopkins University Press, 1985.

Cézanne, Philippe, et al. The World Is an Apple: The Still Lifes of Paul Cézanne. Edited by Benedict Leca, Art Gallery of Hamilton in association with D Giles Limited, 2014.

Claire J. Farago. 'Leonardo's Color and Chiaroscuro Reconsidered: The Visual Force of Painted Images'. The Art Bulletin, vol. 73, no. 1, 1991, pp. 63-88,
http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/3045779?seq=1#page_scan_tab_contents.

Color Categories in Thought and Language - Cambridge Books Online - Cambridge University Press.
<http://0-ebooks.cambridge.org.pugwash.lib.warwick.ac.uk/ebook.jsf?bid=CBO9780511519819>.

---.
<http://0-ebooks.cambridge.org.pugwash.lib.warwick.ac.uk/ebook.jsf?bid=CBO9780511519819>.

---.
<http://0-ebooks.cambridge.org.pugwash.lib.warwick.ac.uk/ebook.jsf?bid=CBO9780511519819>.

---.
<http://0-ebooks.cambridge.org.pugwash.lib.warwick.ac.uk/ebook.jsf?bid=CBO9780511519819>.

Demonstration of Successive Contrast from BBC TV Horizon: Colourful Notions (7 January 1985).
http://www2.warwick.ac.uk/fac/arts/arthistory/studentpages/ug/modules15-16/colour/classlist/04_successive_contrast_cn.mp4.

Deutscher, Guy. Through the Language Glass: Why the World Looks Different in Other Languages. Arrow, 2011.

Edwin Land Explains His 'retinex' Experiment from BBC TV Horizon: Colourful Notions (7 January 1985).
http://www2.warwick.ac.uk/fac/arts/arthistory/studentpages/ug/modules15-16/colour/classlist/05_land_retinex.mp4.

Edwin Land Explains How 'designator' Values Ensure Colour Constancy from BBC TV Horizon: Colourful Notions (7 January 1985).
http://www2.warwick.ac.uk/fac/arts/arthistory/studentpages/ug/modules15-16/colour/classlist/09_constancy_4_land_ratios.mp4.

Edwin Land, 'The Retinex Theory of Color Vision', Scientific American, Vol. 237, No. 6 (December 1977), 108-28.
http://xa.yimg.com/kq/groups/18365325/470399326/name/E.Land_-_Retinex_Theory%25255B1%25255D.pdf.

Edwin Land Uses a 'Mondrain' to Explain How the Colour of an Object Is Not a Function of the (Absolute) Amount of Light of Each Wavelength It Reflects from BBC TV Horizon:

Colourful Notions (7 January 1985).

http://www2.warwick.ac.uk/fac/arts/arthistory/studentpages/ug/modules15-16/colour/classlist/06_constancy_1_land_cn.mp4.

Extracts from Aristotle's Writings on Colour.

http://www2.warwick.ac.uk/fac/arts/arthistory/studentpages/ug/modules15-16/colour/classlist/aristotle_on_colour.pdf.

Gage, John. Colour and Culture: Practice and Meaning from Antiquity to Abstraction. Thames and Hudson, 1995.

---. Colour and Culture: Practice and Meaning from Antiquity to Abstraction. Thames and Hudson, 1995.

---. Colour and Culture: Practice and Meaning from Antiquity to Abstraction. Thames and Hudson, 1995.

---. Colour and Culture: Practice and Meaning from Antiquity to Abstraction. Thames and Hudson, 1995.

---. Colour and Culture: Practice and Meaning from Antiquity to Abstraction. Thames and Hudson, 1995.

---. Colour and Culture: Practice and Meaning from Antiquity to Abstraction. Thames and Hudson, 1995.

---. Colour and Culture: Practice and Meaning from Antiquity to Abstraction. Thames and Hudson, 1995.

---. Colour and Culture: Practice and Meaning from Antiquity to Abstraction. Thames and Hudson, 1995.

---. Colour and Culture: Practice and Meaning from Antiquity to Abstraction. Thames and Hudson, 1995.

---. Colour and Culture: Practice and Meaning from Antiquity to Abstraction. Thames and Hudson, 1995.

---. Colour and Meaning: Art, Science and Symbolism. Thames and Hudson, 1999.

---. Colour and Meaning: Art, Science and Symbolism. Thames and Hudson, 1999.

---. Colour and Meaning: Art, Science and Symbolism. Thames and Hudson, 1999.

---. Colour and Meaning: Art, Science and Symbolism. Thames and Hudson, 1999.

---. Colour and Meaning: Art, Science and Symbolism. Thames and Hudson, 1999.

---. Colour and Meaning: Art, Science and Symbolism. Thames and Hudson, 1999.

---. Colour in Art. Thames & Hudson, 2006.

- . 'COLOUR IN HISTORY: Relative and Absolute'. *Art History*, vol. 1, no. 1, Mar. 1978, pp. 104–30, <https://doi.org/10.1111/j.1467-8365.1978.tb00008.x>.
- Gage, John and Fitzwilliam Museum. *George Field and His Circle: From Romanticism to the Pre-Raphaelite Brotherhood*. Christies, 1989.
- Gloria Saltz Merker. 'The Rainbow Mosaic at Pergamon and Aristotelian Color Theory'. *American Journal of Archaeology*, vol. 71, no. 1, 1967, pp. 81–82, http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/501591?seq=1#page_scan_tab_contents.
- Goethe's Shadows from BBC TV Horizon: Colourful Notions (7 January 1985). http://www2.warwick.ac.uk/fac/arts/arthistory/studentpages/ug/modules15-16/colour/classlist/02_goethes_shadows_cn.mp4.
- Goethe's Theory of Colours : Johann Wolfgang von Goethe. <https://archive.org/details/goethestheoryco01goetgoog>.
- H. B. Gottschalk. 'The de Coloribus and Its Author'. *Hermes*, 1964, pp. 59–85, http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/4475288?seq=1#page_scan_tab_contents.
- Hardin, C. L., and Luisa Maffi, editors. *Color Categories in Thought and Language*. Cambridge University Press, 1997, <http://0-dx.doi.org.pugwash.lib.warwick.ac.uk/10.1017/CBO9780511519819>.
- Hardin, C.L. 'Red and Yellow, Green and Blue, Warm and Cool: Explaining Colour Appearance'. *Journal of Consciousness Studies*, vol. 7, no. 8–9, pp. 113–22, <http://0-www.ingentaconnect.com.pugwash.lib.warwick.ac.uk/content/imp/jcs/2000/00000007/F0020008/1046>.
- Henry Guerlac. 'Can There Be Colors in the Dark? Physical Color Theory before Newton'. *Journal of the History of Ideas*, vol. 47, no. 1, 1986, pp. 3–20, http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/2709592?seq=1#page_scan_tab_contents.
- Hills, Paul. *Venetian Colour: Marble, Mosaic, Painting and Glass 1250-1550*. Yale University Press, 1999.
- Hoeppe, Götz. *Why the Sky Is Blue: Discovering the Color of Life*. Princeton University Press, 2007.
- Hurvich, Leo M., and Dorothea Jameson. 'An Opponent-Process Theory of Color Vision.' *Psychological Review*, vol. 64, no. 6, Pt.1, 1957, pp. 384–404, <https://doi.org/10.1037/h0041403>.
- Interaction of Color (Yale, 1975). <http://yupnet.org/interactionofcolor/>.
- Isaac Newton, *Opticks: Or a Treatise of the Reflections, Refractions, Inflections and Colours of Light* (Smith and Walford, 1704). <https://archive.org/details/opticksortreatis00newt>.
- J. Carson Webster. 'The Technique of Impressionism: A Reappraisal'. *College Art Journal*,

vol. 4, no. 1, 1944, pp. 3–22,
<http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/773614>.

James S. Ackerman. 'On Early Renaissance Color Theory and Practice'. *Memoirs of the American Academy in Rome*, vol. 35, 1980, pp. 11–44,
http://www.jstor.org/stable/4238679?seq=1#page_scan_tab_contents.

Janis Bell. 'Aristotle as a Source for Leonardo's Theory of Colour Perspective after 1500'. *Journal of the Warburg and Courtauld Institutes*, vol. 56, 1993, pp. 100–18,
http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/751367?seq=1#page_scan_tab_contents.

Janis C. Bell. 'Zaccolini's Theory of Color Perspective'. *The Art Bulletin*, vol. 75, no. 1, 1993, pp. 91–112,
http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/3045933?seq=1#page_scan_tab_contents.

John Mollon Explains Additive Mixture from BBC TV Horizon: Colourful Notions (7 January 1985).
http://www2.warwick.ac.uk/fac/arts/arthistory/studentpages/ug/modules15-16/colour/classlist/03_three_colour_mixing_cn.mp4.

John Mollon, 'The Origins of Modern Color Science', in S. Shevell Ed., *The Science of Color* (Oxford: Elsevier, 2003), 1–39.
http://www2.warwick.ac.uk/fac/arts/arthistory/studentpages/ug/modules15-16/colour/classlist/mollon_origins_of_modern_colour_science.pdf.

Jonathan Winawer, Nathan Witthoft, Michael C. Frank, Lisa Wu, Alex R. Wade and Lera Boroditsky. 'Russian Blues Reveal Effects of Language on Color Discrimination'. *Proceedings of the National Academy of Sciences of the United States of America*, vol. 104, no. 19, 2007, pp. 7780–85,
http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/25427570?seq=1#page_scan_tab_contents.

Joost Ulrich. "'Da Ich ... Den Bunten Schatten Nachlaufe, Wie Ehmals Als Knabe Den Schmetterlingen'" — Lichtenberg, Goethe, and the Coloured Shadows'. *Color Research & Application*, vol. 26, no. S1, 2000, pp. S28–31,
[https://doi.org/10.1002/1520-6378\(2001\)26:1](https://doi.org/10.1002/1520-6378(2001)26:1).

Joost, Ulrich, et al. 'Ulrich Joost et al., 'Lichtenberg's Letter to Goethe on "Färbige Schatten"', *Color Research and Application*, Vol. 27, No. 4 (August 2002), 300–303.' *Color Research & Application*, vol. 27, no. 4, Aug. 2002, pp. 300–03,
<https://doi.org/10.1002/col.10069>.

Jules Davidoff on the Effect of Language on Colour Perception from BBC TV Horizon: Do You See What I See (8 August 2011).
http://www2.warwick.ac.uk/fac/arts/arthistory/studentpages/ug/modules15-16/colour/classlist/08_diswys_language_davidoff.mp4.

Kate Lancaster Reconstructs Newton's Experiment from BBC Four: The Beauty of Diagrams: Newton's Prism.
<http://www2.warwick.ac.uk/fac/arts/arthistory/studentpages/ug/modules15-16/colour/classlist>

ist/2_np_klancaster_demo_experimentum_crucis.mp4.

KAY, P., and T. REGIER. 'Language, Thought and Color: Recent Developments'. Trends in Cognitive Sciences, vol. 10, no. 2, Feb. 2006, pp. 51-54, <https://doi.org/10.1016/j.tics.2005.12.007>.

Kemp, Martin. The Science of Art: Optical Themes in Western Art from Brunelleschi to Seurat. Yale University Press, 1990.

---. The Science of Art: Optical Themes in Western Art from Brunelleschi to Seurat. Yale University Press, 1990.

---. The Science of Art: Optical Themes in Western Art from Brunelleschi to Seurat. Yale University Press, 1990.

---. The Science of Art: Optical Themes in Western Art from Brunelleschi to Seurat. Yale University Press, 1990.

Koenderink, Jan. 'Book Reviews: Review of Rolf G. Kuehni: Philipp Otto Runge's Color Sphere; A Translation, with Related Materials and an Essay, 2008'. Color Research & Application, vol. 33, no. 6, Dec. 2008, pp. 512-13, <https://doi.org/10.1002/col.20453>.

Kuehni, Rolf G. Color: An Introduction to Practice and Principles. 3rd ed, Wiley, <http://0-onlinelibrary.Wiley.com.pugwash.lib.warwick.ac.uk/book/10.1002/9781118533567>.

---. 'Forgotten Pioneers of Color Order. Part II: Matthias Klotz (1748-1821)'. Color Research & Application, vol. 33, no. 5, Oct. 2008, pp. 341-45, <https://doi.org/10.1002/col.20430>.

Kuehni, Rolf G., and Andreas Schwarz. Color Ordered: A Survey of Color Order Systems from Antiquity to the Present. electronic resource, Oxford University Press, 2008, <https://www.dawsonera.com/guard/protected/dawson.jsp?name=https://idp.warwick.ac.uk/idp/shibboleth&dest=http://www.dawsonera.com/abstract/9780198040880>.

---. Color Ordered: A Survey of Color Order Systems from Antiquity to the Present. electronic resource, Oxford University Press, 2008, <https://www.dawsonera.com/guard/protected/dawson.jsp?name=https://idp.warwick.ac.uk/idp/shibboleth&dest=http://www.dawsonera.com/abstract/9780198040880>.

---. Color Ordered: A Survey of Color Order Systems from Antiquity to the Present. electronic resource, Oxford University Press, 2008, <https://www.dawsonera.com/guard/protected/dawson.jsp?name=https://idp.warwick.ac.uk/idp/shibboleth&dest=http://www.dawsonera.com/abstract/9780198040880>.

---. Color Ordered: A Survey of Color Order Systems from Antiquity to the Present. electronic resource, Oxford University Press, 2008, <https://www.dawsonera.com/guard/protected/dawson.jsp?name=https://idp.warwick.ac.uk/idp/shibboleth&dest=http://www.dawsonera.com/abstract/9780198040880>.

---. Color Ordered: A Survey of Color Order Systems from Antiquity to the Present. electronic resource, Oxford University Press, 2008, <https://www.dawsonera.com/guard/protected/dawson.jsp?name=https://idp.warwick.ac.uk/>

idp/shibboleth&dest=http://www.dawsonera.com/abstract/9780198040880.

---. Color Ordered: A Survey of Color Order Systems from Antiquity to the Present. electronic resource, Oxford University Press, 2008,
<https://www.dawsonera.com/guard/protected/dawson.jsp?name=https://idp.warwick.ac.uk/idp/shibboleth&dest=http://www.dawsonera.com/abstract/9780198040880>.

Lamb, Trevor, and Janine Bourriau, editors. Colour: Art & Science. Cambridge University Press, 1995.

---, editors. Colour: Art & Science. Cambridge University Press, 1995.

---, editors. Colour: Art & Science. Cambridge University Press, 1995.

---, editors. Colour: Art & Science. Cambridge University Press, 1995.

Leo M. Hurvich and Dorothea Jameson. 'Helmholtz and the Three-Color Theory: An Historical Note'. The American Journal of Psychology, vol. 62, no. 1, 1949, pp. 111-14,
http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/1418711?seq=1#page_scan_tab_contents.

Marcus Du Sautoy Explains Newton's 'experimentum Crucis' from BBC Four: The Beauty of Diagrams: Newton's Prism.
http://www2.warwick.ac.uk/fac/arts/arthistory/studentpages/ug/modules15-16/colour/classlist/1_np_mdsautoy_experimentum_crucis.mp4.

Marcus Du Sautoy on Newton's Colour Circle from BBC Four: The Beauty of Diagrams: Newton's Prism.
http://www2.warwick.ac.uk/fac/arts/arthistory/studentpages/ug/modules15-16/colour/classlist/3_np_mdsautoy_colour_circle.mp4.

Maurice Merleau-Ponty, 'Eye and Mind', in Galen A. Johnson Ed., The Merleau-Ponty Aesthetics Reader (Northwestern University Press, 1993), 121-60;
<https://pg2009.files.wordpress.com/2009/05/eye-and-mind-merleau-pontymmp-text1.pdf>.

Max Black. 'Linguistic Relativity: The Views of Benjamin Lee Whorf'. The Philosophical Review, vol. 68, no. 2, 1959, pp. 228-38,
http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/2182168?seq=1#page_scan_tab_contents.

Oliver Sachs, 'The Case of the Colourblind Painter', New York Review of Books, 19 November, 1987, 32. <https://people.rit.edu/wlrgsh/Sacks.pdf>.

Panos Athanasopoulos, 'Cognitive Representation of Colour in Bilinguals: The Case of Greek Blues', Bilingualism: Language and Cognition, Vol. 12, No. 1 (2009), 83-95.
<http://werkgroepovertaal.be/athanasopoulos.pdf>.

Paul D. Schweizer. 'John Constable, Rainbow Science, and English Color Theory'. The Art Bulletin, vol. 64, no. 3, 1982, pp. 424-45,
http://www.jstor.org/stable/3050245?seq=1#page_scan_tab_contents.

'Paul Smith, "Wittgenstein, Description, and Adrian Stokes (on Cézanne)", in Paul Smith

and Carolyn Wilde Eds., *A Companion to Art Theory* (Blackwell, 2002), 196-214.' *A Companion to Art Theory*,
<http://0-search.ebscohost.com.pugwash.lib.warwick.ac.uk/login.aspx?direct=true&db=nlebk&AN=90369&site=ehost-live>.

Philipp Otto Runge, *Farben-Kugel* (Perthes, 1810).
<https://archive.org/details/farbenkugeloderc00rung>.

Ribe, Neil, and Friedrich Steinle. 'Exploratory Experimentation: Goethe, Land, and Color Theory'. *Physics Today*, vol. 55, no. 7, July 2002, pp. 43-49,
<https://doi.org/10.1063/1.1506750>.

Richard Wollheim, 'Adrian Stokes, Critic, Painter, Poet', 4th William Townsend Lecture, Slade School of Art, 1978. <http://www.pstokes.demon.co.uk/ads5/intro1.htm>.

Riley, Charles A. *Color Codes: Modern Theories of Color in Philosophy, Painting and Architecture, Literature, Music and Psychology*. electronic resource, University Press of New England, 1995,
<http://0-search.ebscohost.com.pugwash.lib.warwick.ac.uk/login.aspx?direct=true&scope=site&db=nlebk&db=nlabk&AN=34438>.

---. *Color Codes: Modern Theories of Color in Philosophy, Painting and Architecture, Literature, Music and Psychology*. electronic resource, University Press of New England, 1995,
<http://0-search.ebscohost.com.pugwash.lib.warwick.ac.uk/login.aspx?direct=true&scope=site&db=nlebk&db=nlabk&AN=34438>.

---. *Color Codes: Modern Theories of Color in Philosophy, Painting and Architecture, Literature, Music and Psychology*. electronic resource, University Press of New England, 1995,
<http://0-search.ebscohost.com.pugwash.lib.warwick.ac.uk/login.aspx?direct=true&scope=site&db=nlebk&db=nlabk&AN=34438>.

Roberson, Debi, Hyensou Pak, et al. 'Categorical Perception of Colour in the Left and Right Visual Field Is Verbally Mediated: Evidence from Korean'. *Cognition*, vol. 107, no. 2, May 2008, pp. 752-62, <https://doi.org/10.1016/j.cognition.2007.09.001>.

Roberson, Debi, Jules Davidoff, et al. 'Color Categories: Evidence for the Cultural Relativity Hypothesis'. *Cognitive Psychology*, vol. 50, no. 4, June 2005, pp. 378-411,
<https://doi.org/10.1016/j.cogpsych.2004.10.001>.

Robert Finlay. 'Weaving the Rainbow: Visions of Color in World History'. *Journal of World History*, vol. 18, no. 4, 2007, pp. 383-431,
http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/20079447?seq=1#page_scan_tab_contents.

Rolf Kuschel and Torben Monberg. "'We Don't Talk Much About Colour Here": A Study of Colour Semantics on Bellona Island'. *Man*, vol. 9, no. 2, 1974, pp. 213-42,
http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/2800075?seq=1#page_scan_tab_contents.

Samuel Y. Edgerton, Jr. 'Alberti's Colour Theory: A Medieval Bottle without Renaissance

Wine'. *Journal of the Warburg and Courtauld Institutes*, vol. 32, 1969, pp. 109–34,
http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/750609?seq=1#page_scan_tab_contents.

Semir Zeki Explains How Colour Is Represented in V4 from BBC TV Horizon: Colourful Notions (7 January 1985).
http://www2.warwick.ac.uk/fac/arts/arthistory/studentpages/ug/modules15-16/colour/classlist/07_constancy_2_zeki_cn.mp4.

Sepper, Dennis L. *Goethe Contra Newton: Polemics and the Project for a New Science of Color*. Cambridge University Press, 1988,
<http://0-dx.doi.org.pugwash.lib.warwick.ac.uk/10.1017/CBO9780511624858>.

---. *Goethe Contra Newton: Polemics and the Project for a New Science of Color*. Cambridge University Press, 2002.

Serge Caparos on the Himba People's Colour Perception from BBC TV Horizon: Do You See What I See (8 August 2011).
http://www2.warwick.ac.uk/fac/arts/arthistory/studentpages/ug/modules15-16/colour/classlist/07_diswys_language_himba.mp4.

Smith, Paul, and Georges Seurat. *Seurat and the Avant-Garde*. Yale University Press, 1997.

Stokes, Adrian. *Colour and Form*. Faber & Faber Ltd, 1937.

Stokes, Adrian Durham, and John Piper. *Venice*. Duckworth, 1965.

Terry Regier, Paul Kay and Naveen Khetarpal. 'Color Naming Reflects Optimal Partitions of Color Space'. *Proceedings of the National Academy of Sciences of the United States of America*, vol. 104, no. 4, 2007, pp. 1436–41,
http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/25426301?seq=1#page_scan_tab_contents.

Terry Regier, Paul Kay and Richard S. Cook. 'Focal Colors Are Universal after All'. *Proceedings of the National Academy of Sciences of the United States of America*, vol. 102, no. 23, 2005, pp. 8386–91,
http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/3375848?seq=1#page_scan_tab_contents.

Thomas Young. 'The Bakerian Lecture: On the Theory of Light and Colours'. *Philosophical Transactions of the Royal Society of London*, vol. 92, 1802, pp. 12–48,
http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/107113?seq=1#page_scan_tab_contents.

Véronique Foti, 'The Dimension of Colour', in Galen A. Johnson Ed., *The Merleau-Ponty Aesthetics Reader* (Northwestern University Press, 1993), 293–308.
http://www2.warwick.ac.uk/services/library/search/extracts/ha/ha3c2/fti_v_1993.pdf.

Wai Ting Siok, Paul Kay, William S. Y. Wang, Alice H. D. Chan, Lin Chen, Kang-Kwong Luke, Li Hai Tan and Paul Kay. 'Language Regions of Brain Are Operative in Color Perception'. *Proceedings of the National Academy of Sciences of the United States of America*, vol. 106,

no. 20, 2009, pp. 8140–46,
http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/40483051?seq=1#page_scan_tab_contents.

Wollheim, R., 'Adrian Stokes' in *On Art and the Mind*, 315–35.
http://www2.warwick.ac.uk/services/library/search/extracts/ha/ha2a1/wollheim_r_1973.pdf.

Zeki, Semir. *Inner Vision: An Exploration of Art and the Brain*. Oxford University Press, 1999.