

Introduction to the History of Art

[View Online](#)

1

Turner, Jane. The dictionary of art. New York: : Grove 1996.

2

Arnold, Dana. Art history: a very short introduction. Oxford: : Oxford University Press 2004.

3

Gombrich, E H. The story of art. [Place of publication not identified]: : Phaidon Press 1966.

4

Bell, Julian. Mirror of the world: a new history of art. London: : Thames & Hudson 2007.

5

Harrison, Charles. An introduction to art. New Haven, Conn: : Yale University Press 2009.

6

Honour, Hugh, Fleming, John. A world history of art. 7th ed. London: : Laurence King 2005.

7

Pooke, Grant, Newall, Diana. Art history: the basics. London: : Routledge 2008.
<https://ebookcentral.proquest.com/lib/kentuk/detail.action?docID=332089>

8

Pooke, Grant, Newall, Diana. Fifty key texts in art history. 1st ed. New York: : Routledge 2012.

9

Nelson, Robert S., Shiff, Richard, editors. Critical terms for art history. 2nd ed. London: : University of Chicago Press 2003.

10

Gage, John. Colour in art. London: : Thames & Hudson 2006.

11

Clark, Kenneth. The nude: a study of ideal art. London: : J. Murray 1956.

12

Barker, Emma, Webb, Nick, Woods, Kim, et al. The changing status of the artist. New Haven, CT: : Yale University Press in association with the Open University 1999.

13

Harrison, Charles, Wood, Paul, Gaiger, Jason. Art in theory, 1648-1815: an anthology of changing ideas. Oxford: : Blackwell Publishers 2000.
<http://www.loc.gov/catdir/toc/fy037/00034312.html>

14

Harrison, Charles, Wood, Paul, Gaiger, Jason. Art in theory, 1815-1900: an anthology of changing ideas. Oxford: : Blackwell 1998.

15

Harrison, Charles, Wood, Paul. Art in theory, 1900-2000: an anthology of changing ideas. New ed. Oxford: : Blackwell Publishers 2003.

16

Woods, Kim W. Art & Visual Culture 1000 - 1600: Medieval to Renaissance. London: : Tate Publishing 2012.

17

Open University. Art & visual culture, 1600-1850: academy to avant-garde. London: : Tate Publishing in association with The Open University 2012.

18

Open University. Art & visual culture, 1850-2010: modernity to globalisation. London: : Tate Publishing in association with The Open University 2012.

19

Tate Britain | Tate. <http://www.tate.org.uk/visit/tate-britain>

20

The Metropolitan Museum of Art - Collections. <http://www.metmuseum.org/collections>

21

The National Gallery, London: Western European painting 1250–1900.
<http://www.nationalgallery.org.uk/>

22

Beard, Mary, Henderson, John. Chapter 2: Moving Statues. In: Classical art: from Greece to

Rome. Oxford: : Oxford University Press 2001.

23

Fernie, E. C. Art history and its methods: a critical anthology. London: : Phaidon 1995.

24

Pooke, Grant, Newall, Diana. Chapter of Fifty key texts in art history: Jon Kear's commentary on Wolfflin,. In: Fifty key texts in art history. New York: : Routledge 2012. 73-7.

25

Curtis, Penelope, Feeke, Stephen, Henry Moore Institute (Leeds, England). Towards a new Laocoon. Leeds: : Henry Moore Institute 2007.

26

Haskell, Francis, Penny, Nicholas. Taste and the antique: the lure of classical sculpture, 1500-1900. New Haven: : Yale University Press 1981.

27

Murray, Chris. Key writers on art: from antiquity to the nineteenth century. London: : Routledge 2003.

28

Perry, Gillian, Cunningham, Colin, Open University. The Parthenon Marbles, Chapter. In: Academies, museums, and canons of art. New Haven, CT; London: : Yale University Press in association with the Open University 1999. 43-83.

29

Potts, Alex. Flesh and the Ideal: Winckelmann and the origins of art history. New Haven: : Yale University Press 1994.

30

Gombrich, E H. The story of art. [Place of publication not identified]: : Phaidon Press 1966.

31

Clark, Kenneth. The nude: a study of ideal art. London: : J. Murray 1956.

32

Benton, Janetta Rebold. Book. New York, N.Y.: : Thames & Hudson 2002.

33

Michael, M. A., Strobl, Sebastian. Stained glass of Canterbury Cathedral. London: : Scala 2004.

34

Collinson, Patrick, Ramsay, Nigel, Sparks, Margaret. Wilson, 'The Medieval Monuments,' Chapter. In: A history of Canterbury Cathedral. Oxford: : Clarendon Press 1995. 451–510.

35

Brown, Michelle, British Library. The Holkham Bible picture book: a facsimile. London: : British Library 2007.

36

Brown, Michelle, British Library. The Holkham Bible picture book: a facsimile. London: : British Library 2007.

37

Alexander, J. J. G., L'Engle, Susan, Guest, Gerald B. Smith, 'Accident, play, and invention: three infancy miracles in the Holkham Bible picture book', Chapter. In: Tributes to Jonathan J.G. Alexander: the making and meaning of illuminated medieval & Renaissance manuscripts, art & architecture. London: : Harvey Miller Publishers 2006.

38

Hassall, William Owen. The Holkham Bible picture book. [2d ed.]. London: : Dropmore Press 1954.

39

Lasko, Peter, Buckton, David, Heslop, T. A. Kauffmann, C.M. 'Art and Popular Culture: New Themes in the Holkham Bible Picture Book.' Chapter. In: Studies in medieval art and architecture: presented to Peter Lasko. Phoenix Mill: : Alan Sutton 1994. 46–69.

40

Ayers, Tim. The history of British art, 600-1600. London: : Tate Publishing 2008.

41

Benton, Janetta Rebold. Art of the Middle Ages. New York, N.Y.: : Thames & Hudson 2002.

42

De Hamel, Christopher F. R. Scribes and illuminators. London: : British Museum Press 1992.

43

Sekules, Veronica. Medieval art. Oxford: : Oxford University Press 2001.

44

Saul, Nigel. Nigel Saul, 'Forget-Me-Nots': Patronage in Gothic England,'. In: Age of chivalry: art and society in late medieval England. London: : Collins & Brown 1992. 36–47.

45

Lamia, Stephen, Valdez del Alamo, Elizabeth. Lamia, 'The Cross and the Crown, the Tomb and the Shrine: Decoration and accommodation for England's Premier Saints,' Chapter of Decorations for the Holy Dead. In: Decorations for the holy dead: visual embellishments on tombs and shrines of saints. Turnhout, Belgium: : Brepols 2002. 39-56.

46

Coldstream, Nicola. Medieval architecture. Oxford: : Oxford University Press 2002.
<http://www.loc.gov/catdir/enhancements/fy0614/2002283650-d.html>

47

Norman, Diana. Chapter. In: Siena, Florence and Padua: art, society, and religion 1280-1400. New Haven, Conn: : Yale University Press in association with the Open University 1995. 145-68.

48

Nicolai Rubinstein. Political Ideas in Sienese Art: The Frescoes by Ambrogio Lorenzetti and Taddeo di Bartolo in the Palazzo Pubblico. Journal of the Warburg and Courtauld Institutes 1958;**21**
<http://www.jstor.org.chain.kent.ac.uk/stable/750823?&Search=yes&searchText=ideas&searchText=rubinstein&searchText=1958&searchText=political&searchText=sienese&list=hide&searchUri=%252Faction%252FdoBasicSearch%253FQuery%253Drubinstein%252Bpolitical%252Bideas%252Bsienese%252B1958%2526Search%253DSearch%2526gw%253Djtx%2526prq%253Drubinstein%252Bpolitical%252Bideas%252Bwarburg%252B1958%2526hp%253D25%2526acc%253Don%2526aori%253Da%2526wc%253Don%2526fc%253Doff&p%2526revSearch=&item=1&ttl=100&returnArticleService=showFullText>

49

Woods, Kim. Making Renaissance art. New Haven, Conn: : Yale University Press, in association with Open University 2006.
<http://www.loc.gov/catdir/toc/ecip0616/2006021242.html>

50

Richardson, Carol M. Locating Renaissance art. New Haven, Conn: : Yale University Press

2007. <http://www.loc.gov/catdir/toc/ecip0616/2006021244.html>

51

Woods, Kim, Richardson, Carol M., Lymberopoulou, Angeliki. Viewing Renaissance art. New Haven, Conn: : Yale University Press, in association with the Open University 2007. <http://www.loc.gov/catdir/toc/ecip079/2007002351.html>

52

Welch, Evelyn S. Art in Renaissance Italy, 1350-1500. Oxford: : Oxford University Press 2000.

53

White, John. Art and architecture in Italy 1250-1400. 3rd ed. New Haven: : Yale University Press 1993.

54

Borsook, Eve. The mural painters of Tuscany: from Cimabue to Andrea del Sarto. 2d ed., rev.enl. Oxford: : Clarendon Press 1980.

55

Kempers, Bram. Painting, power, and patronage: the rise of the professional artist in the Italian Renaissance. London: : Penguin 1994.

56

Rowley, George. Ambrogio Lorenzetti. With plates (Princeton Monograph in Art and Archaeology. no. 32. Princeton, New Jersey: : Princetown University Press 1958.

57

Skinner, Quentin. Pages 1-56. In: L'artiste en philosophe politique: Ambrogio Lorenzetti et le Bon gouvernement. Paris: : Raisons d'agir 2003.

58

Joseph Polzer. Ambrogio Lorenzetti's 'War and Peace' Murals Revisited: Contributions to the Meaning of the 'Good Government Allegory'. *Artibus et Historiae* 2002;**23**
<http://www.jstor.org.chain.kent.ac.uk/stable/1483682?&Search=yes&searchText=skinner&searchText=lorenzetti&searchText=1999&list=hide&searchUri=%252Faction%252FdoBasicSearch%253FQuery%253Dskinner%252B1999%252Blorenzetti%2526acc%253Don%2526wc%253Don%2526fc%253Doff&prevSearch=&item=3&ttl=37&returnArticleService=showFullText>

59

Quentin Skinner. Ambrogio Lorenzetti's Buon Governo Frescoes: Two Old Questions, Two New Answers. *Journal of the Warburg and Courtauld Institutes* 1999;**62**
<http://www.jstor.org.chain.kent.ac.uk/stable/751381?&Search=yes&searchText=skinner&searchText=lorenzetti&searchText=1999&list=hide&searchUri=%252Faction%252FdoBasicSearch%253FQuery%253Dskinner%252B1999%252Blorenzetti%2526acc%253Don%2526wc%253Don%2526fc%253Doff&prevSearch=&item=4&ttl=37&returnArticleService=showFullText>

60

Starn R, Partridge L. Chapter. In: *Arts of Power: Three Halls of State in Italy, 1300-1600*. London: 1992. 11-80.

61

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

62

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

63

Harbison, Craig. *Jan van Eyck: the play of realism*. London: : Reaktion Books 1991.

64

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

65

Craig Harbison. *Sexuality and Social Standing in Jan van Eyck's Arnolfini Double Portrait*. *Renaissance Quarterly* 1990; **43**
. <http://www.jstor.org.chain.kent.ac.uk/stable/2862365?&Search=yes&searchText=renaissance&searchText=harbison&searchText=quarterly&list=hide&searchUri=%252Faction%252FdoBasicSearch%253FQuery%253Dharbison%252Brenaissance%252Bquarterly%2526acc%253Don%2526wc%253Don%2526fc%253Doff&prevSearch=&item=1&ttl=433&returnArticleService=showFullText>

66

Hicks, Carola, Hicks, Carola. *Girl in a green gown: the history and mystery of the Arnolfini portrait*. London: : Vintage 2012.

67

Melchior-Bonnet, Sabine. *The mirror: a history*. New York: : Routledge 2001.

68

Nash, Susie. *Northern Renaissance art*. Oxford: : Oxford University Press 2008.

69

West, Shearer. *Portraiture*. Oxford: : Oxford University Press 2004.

70

Ovid, Tarrant, R. J. *Metamorphoses*. Oxonii: : e typographeo Clarendoniano 2004.

71

Hope, Charles,
Jaffe

, David, National Gallery (Great Britain). Titian. London: : National Gallery 2003.

72

Humfrey, Peter, Titian. Titian. London: : Phaidon 2007.

73

Puttfarken, Thomas. Titian & tragic painting: Aristotle's poetics and the rise of the modern artist. New Haven, Conn: : Yale University Press 2005.

74

Meilman, Patricia. The Cambridge companion to Titian. New York: : Cambridge University Press 2004. <http://www.loc.gov/catdir/samples/cam033/2002041242.html>

75

Ferino Pagden S, Nepi
Scire

G, Titian, et al. Late Titian and the sensuality of painting. [1st ed.]. Venice: : Marsilio 2008.

76

Hills, Paul. Venetian colour: marble, mosaic, and glass, 1250-1550. New Haven, CT: : Yale University Press 1999.

77

Wilde, Johannes. Venetian art from Bellini to Titian. Oxford: : Clarendon Press 1974.

78

Bull, Malcolm. The mirror of the gods: classical mythology in Renaissance art. London: : Penguin 2006.

79

Boucher B. Italian Baroque sculpture. London: : Thames and Hudson 1998.

80

Warwick G. Bernini: art as theatre. New Haven, [Connecticut]: : Yale University Press 2012.

81

Petersson RT. The art of ecstasy: Teresa, Bernini, and Crashaw. London: : Routledge & Kegan Paul 1970.

82

Avery C, Finn D. Bernini: genius of the Baroque. London: : Thames and Hudson 1997.

83

Kitson M. The age of baroque. [Place of publication not identified]: : Hamlyn 1966.

84

Snodin M, Llewellyn N, Norman JS, et al. Baroque, 1620-1800: style in the age of magnificence. London: : V&A Publishing 2009.

85

Eisenman, Stephen F., Crow, Thomas E. Nineteenth century art: a critical history. 3rd rev. ed. London: : Thames & Hudson 2007.

<http://www.loc.gov/catdir/toc/fy0802/2006910401.html>

86

Herbert, Robert L. David, Voltaire, Brutus and the French Revolution, an essay in art and politics. [New York: : The Viking Press 1973.

87

Crow, Thomas E., Getty Research Institute. Emulation: David, Drouais, and Girodet in the art of revolutionary France. Rev. ed. New Haven: : Yale University Press 2006.

88

Germer, Stefan. FROM THE THEATRICAL TO THE AESTHETIC HERO: ON THE PRIVATIZATION OF THE IDEA OF VIRTUE IN DAVID'S BRUTUS AND SABINES. FROM THE THEATRICAL TO THE AESTHETIC HERO: ON THE PRIVATIZATION OF THE IDEA OF VIRTUE IN DAVID'S BRUTUS AND SABINES;**9**

.<http://search.ebscohost.com/login.aspx?direct=true&db=a9h&AN=19343081&site=ehost-live>

89

Roberts, Warren. Jacques-Louis David, revolutionary artist: art, politics and the French Revolution. Chapel Hill: : University of North Carolina Press 1989.

90

Lee, Simon, Lee, Simon. David. London: : Phaidon Press 1999.

91

David JL. Jacques-Louis David: new perspectives. Newark, [Delaware]: : University of Delaware Press 2006.

92

Barker, Emma, Open University. Art & visual culture, 1600-1850: academy to avant-garde.

93

Honour, Hugh. Neo-classicism. Harmondsworth: : Penguin 1968.

94

Irwin, David. Neoclassicism. London: : Phaidon 1997.

95

Crow, Thomas. Painters and public life in eighteenth-century Paris. New Haven: : Yale U.P. 1985.

96

Harrison, Charles, Wood, Paul, Gaiger, Jason. Constable letters to Fisher 1821-4, Chapter. In: Art in theory, 1815-1900: an anthology of changing ideas. Oxford: : Blackwell 1998. 117-117.

97

Harrison, Charles, Wood, Paul, Gaiger, Jason. Introduction to English Landscape, Chapter. In: Art in theory, 1815-1900: an anthology of changing ideas. Oxford: : Blackwell 1998. 127-127.

98

Fleming-Williams, I. The discovery of Constable. [Place of publication not identified]: : H. Hamilton 1984.

99

VAUGHAN W. Constable's Englishness. Oxford Art Journal 1996;**19**:17-27.
doi:10.1093/oxartj/19.2.17

100

Leslie, C R. Memoirs of the Life of John Constable. London: : Kessinger Publishing 2006.

101

Lyles, Anne, Cove, Sarah, Tate Britain (Gallery), et al. Constable: the great landscapes. London: : Tate Publishing 2006.

102

Parkinson R, Constable J, Victoria and Albert Museum. John Constable: the man and his art. London: : Victoria & Albert Museum 1998.

103

Rhyne C. John Constable: The Man and His Art, Chapter of Constable. In: Constable: the great landscapes. London: : Tate Publishing 2006.

104

Rosenthal, Michael. Constable. London: : Thames and Hudson 1987.

105

Rosenthal, M. Constable: the painter and his landscape. [Place of publication not identified]: : Yale U.P. 1983.

106

Vaughan, William, Constable, John. John Constable. London: : Tate Publishing 2002.

107

Wilcox, Timothy. Constable and Salisbury: the soul of landscape. London: : Scala 2011.

108

Arnold, Dana, Peters Corbett, David, editors. A companion to British art: 1600 to the

present. Chichester, West Sussex: : Wiley-Blackwell 2013.
<http://www.vlebooks.com/vleweb/product/openreader?id=KentUniv&isbn=9781118313763>

109

Samuel, Raphael. Patriotism:the making and unmaking of British national identity. London: : Routledge 1989.

110

Gombrich, E. H. Art and illusion: a study in the psychology of pictorial representation. 6th ed. London: : Phaidon 2002.

111

Barker, Emma, Open University. Art & visual culture, 1600-1850: academy to avant-garde.

112

Honour, Hugh. Romanticism. 1st U.S. ed. New York: : Harper & Row 1979.

113

Brown, David Blayney. Romanticism. London: : Phaidon 2001.

114

Vaughan, William. Romanticism and art. Repr. with revisions. London: : Thames and Hudson 1994.

115

Ferber, Michael. Romanticism: a very short introduction. Oxford: : Oxford University Press 2010.

116

Gombrich, Ernst Hans Josef. Norm and form. 3d ed. London: : Phaidon 1978.

117

Andrews, Malcolm. Landscape and western art. Oxford: : Oxford University Press 1999.

118

Slive, Seymour, Ruisdael, Jacob van, Los Angeles County Museum of Art, et al. Jacob van Ruisdael: master of landscape. London: : Royal Academy of Arts 2005.

119

Open University. Art & visual culture, 1850-2010: modernity to globalisation. London: : Tate Publishing in association with The Open University 2012.

120

Thomson B, Fowle F, Stevenson L, et al. Gauguin's vision. Edinburgh: : Trustees of the National Galleries of Scotland 2005.

121

Thomson B. Gauguin. London: : Thames and Hudson 1987.

122

Thomson B, Garb T, Tate Modern (Gallery), et al. Gauguin: maker of myth. London: : Tate 2010.

123

Druick DW, Zegers P, Salvesen B, et al. Van Gogh and Gauguin: the studio of the south. New York: : Thames & Hudson 2001.

124

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

125

Herbert, Robert L. *Impressionism: art, leisure, and Parisian society*. New Haven: : Yale U.P. 1988.

126

Nochlin, Linda. *Realism*. Harmondsworth: : Penguin 1971.

127

Thomson, Belinda. *Impressionism: origins, practice, reception*. London: : Thames & Hudson 2000.

128

Wood P. 'Realism & Realities'. In: *Realism, rationalism, surrealism: art between the wars*. New Haven: : Yale University Press, in association with the Open University 1993. 251–332.

129

Harrison, Charles, Wood, Paul. Picasso, 'Why I Joined the Communist Party,' Harrison and Wood, *Art in Theory, 1900-2000: an anthology of changing ideas*. In: *Art in theory, 1900-2000: an anthology of changing ideas*. Oxford: : Blackwell Publishers 2003. 648–9.

130

Harrison, Charles, Wood, Paul, Gaiger, Jason. Picasso, statement to Simone Téry, Harrison and Wood, *Art in Theory 1900-2000: an anthology of changing ideas*. In: *Art in theory, 1815-1900: an anthology of changing ideas*. Oxford: : Blackwell 1998. 648–9.

131

Prendeville, Brendan. Realism in 20th century painting. London: : Thames & Hudson 2000.

132

Berger, John. Success and failure of Picasso. London: : Granta, in association with Penguin 1992.

133

Richardson, John, McCully, Marilyn. A life of Picasso. London: : Pimlico 1992.

134

Arnheim, R. Picasso's Guernica; the genesis of a painting. [Place of publication not identified]: : Faber & Faber

135

Blunt, Anthony. Picasso's 'Guernica'. London: : Oxford U.P. 1969.

136

Cowling, Elizabeth. Picasso: style and meaning. London: : Phaidon 2002.

137

Fisch, Eberhard, Picasso, Pablo. Guernica by Picasso: a study of the picture and its contexts. 2nd and enl. ed ed. Lewisburg: : Bucknell University Press 1988.

138

Van Hensbergen, Gijs. Guernica: the biography of a twentieth-century icon. Pbk. ed. London: : Bloomsbury 2005.

139

Daix, Pierre. Picasso: life and art. London: : Thames and Hudson 1993.

140

Hilton, Timothy. Picasso. London: : Thames and Hudson 1975.

141

Foster, Hal. Art since 1900: modernism, antimodernism, postmodernism. London: : Thames & Hudson 2004.