Introduction to the History of Art



Alexander, J. J. G., L'Engle, Susan, and Guest, Gerald B. (2006) '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.

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

Arnheim, R. (no date) Picasso's Guernica; the genesis of a painting. [Place of publication not identified]: Faber & Faber.

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

Arnold, Dana and Peters Corbett, David (eds) (2013) A companion to British art: 1600 to the present [electronic resource]. Chichester, West Sussex: Wiley-Blackwell. Available at: http://www.vlebooks.com/vleweb/product/openreader?id=KentUniv&isbn=9781118313763

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

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

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

Barker, Emma and Open University (no date a) Art & visual culture, 1600-1850: academy to avant-garde.

Barker, Emma and Open University (no date b) Art & visual culture, 1600-1850: academy to avant-garde.

Beard, Mary and Henderson, John (2001) 'Chapter 2: Moving Statues', in Classical art: from Greece to Rome. Oxford: Oxford University Press.

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

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

Benton, Janetta Rebold (2002b) Book, Art of the Middle Ages. New York, N.Y.: Thames &

Hudson.

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

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

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

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

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

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

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

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

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

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

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

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

Coldstream, Nicola (2002) Medieval architecture. Oxford: Oxford University Press. Available at: http://www.loc.gov/catdir/enhancements/fy0614/2002283650-d.html.

Collinson, Patrick, Ramsay, Nigel, and Sparks, Margaret (1995) 'Wilson, "The Medieval Monuments," Chapter', in A history of Canterbury Cathedral. Oxford: Clarendon Press, pp. 451–510.

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

Craig Harbison (1990) 'Sexuality and Social Standing in Jan van Eyck's Arnolfini Double Portrait', Renaissance Quarterly, 43(2). Available at:

http://www.jstor.org.chain.kent.ac.uk/stable/2862365?&Search=yes&searchText=renaissa nce&searchText=harbison&searchText=quarterly&list=hide&searchUri=%252Faction%25 2FdoBasicSearch%253FQuery%253Dharbison%252Brenaissance%252Bquarterly%2526acc %253Don%2526wc%253Don%2526fc%253Doff&prevSearch=&item=1&ttl=433&returnArt icleService=showFullText.

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

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

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

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

David, J.L. (2006) Jacques-Louis David: new perspectives. Edited by D. Johnson. Newark, [Delaware]: University of Delaware Press.

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

Druick, D.W. et al. (2001) Van Gogh and Gauguin: the studio of the south. New York: Thames & Hudson.

Eisenman, Stephen F. and Crow, Thomas E. (2007) Nineteenth century art: a critical history. 3rd rev. ed. London: Thames & Hudson. Available at: http://www.loc.gov/catdir/toc/fy0802/2006910401.html.

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

Ferino Pagden, S. et al. (2008) Late Titian and the sensuality of painting. [1st ed.]. Venice: Marsilio.

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

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

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

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

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

Germer, Stefan (no date) '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(2). Available at:

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

Gombrich, E H. (1966a) The story of art [11th ed]. [Place of publication not identified]: Phaidon Press.

Gombrich, E H. (1966b) The story of art [11th ed]. [Place of publication not identified]: Phaidon Press.

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

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

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

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

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

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

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

Harrison, Charles and Wood, Paul (2003b) '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. New ed. Oxford: Blackwell Publishers, pp. 648–649.

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

Harrison, Charles, Wood, Paul, and Gaiger, Jason (1998b) 'Constable letters to Fisher 1821-4, Chapter', in Art in theory, 1815-1900: an anthology of changing ideas. Oxford: Blackwell, pp. 117–117.

Harrison, Charles, Wood, Paul, and Gaiger, Jason (1998c) 'Introduction to English Landscape, Chapter', in Art in theory, 1815-1900: an anthology of changing ideas. Oxford: Blackwell, pp. 127–127.

Harrison, Charles, Wood, Paul, and Gaiger, Jason (1998d) '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, pp. 648–649.

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

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

Hassall, William Owen (1954) The Holkham Bible picture book. [2d ed.]. Edited by Hassall, W. O. London: Dropmore Press.

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

Herbert, Robert L. (1988) Impressionism: art, leisure, and Parisian society. New Haven:

Yale U.P.

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

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

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

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

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

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

Hope, Charles, Jaffe

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

Humfrey, Peter and Titian (2007) Titian. London: Phaidon.

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

Joseph Polzer (2002) 'Ambrogio Lorenzetti's "War and Peace" Murals Revisited: Contributions to the Meaning of the "Good Government Allegory"', Artibus et Historiae, 23(45). Available at:

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.

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

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

Lamia, Stephen and Valdez del Alamo, Elizabeth (2002) '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, pp. 39–56.

Lasko, Peter, Buckton, David, and Heslop, T. A. (1994) '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, pp. 46–69.

Lee, Simon and Lee, Simon (1999) David. London: Phaidon Press.

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

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

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

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

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

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

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

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

Nicolai Rubinstein (1958) '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, 21(3). Available at:

http://www.jstor.org.chain.kent.ac.uk/stable/750823?&Search=yes&searchText=ideas&sea rchText=rubinstein&searchText=1958&searchText=political&searchText=sienese&list=hi de&searchUri=%252Faction%252FdoBasicSearch%253FQuery%253Drubinstein%252Bpolit ical%252Bideas%252Bsienese%252B1958%2526Search%253DSearch%2526gw%253Djtx %2526prq%253Drubinstein%252Bpolitical%252Bideas%252Bwarburg%252B1958%2526h p%253D25%2526acc%253Don%2526aori%253Da%2526wc%253Don%2526fc%253Doff&p revSearch=&item=1&ttl=100&returnArticleService=showFullText.

Nochlin, Linda (1971) Realism. Harmondsworth: Penguin.

Norman, Diana (1995) 'Chapter', in Siena, Florence and Padua: art, society, and religion 1280-1400. New Haven, Conn: Yale University Press in association with the Open University, pp. 145–168.

Open University (2012a) Art & visual culture, 1600-1850: academy to avant-garde. Edited by Barker, Emma. London: Tate Publishing in association with The Open University.

Open University (2012b) Art & visual culture, 1850-2010: modernity to globalisation. Edited by Edwards, Steve and Wood, Paul. London: Tate Publishing in association with The Open University.

Open University (2012c) Art & visual culture, 1850-2010: modernity to globalisation. Edited by S. Edwards and P. Wood. London: Tate Publishing in association with The Open University.

Ovid and Tarrant, R. J. (2004) Metamorphoses. Oxonii: e typographeo Clarendoniano.

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

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

Petersson, R.T. (1970) The art of ecstasy: Teresa, Bernini, and Crashaw. London: Routledge & Kegan Paul.

Pooke, Grant and Newall, Diana (2008) Art history: the basics. London: Routledge. Available at: https://ebookcentral.proquest.com/lib/kentuk/detail.action?docID=332089.

Pooke, Grant and Newall, Diana (2012a) 'Chapter of Fifty key texts in art history: Jon Kear's commentary.on Wolfflin,' in Fifty key texts in art history. 1st ed. New York: Routledge, pp. 73–77.

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

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

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

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

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

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

Richardson, Carol M. (2007) Locating Renaissance art. New Haven, Conn: Yale University Press. Available at: http://www.loc.gov/catdir/toc/ecip0616/2006021244.html.

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

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

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

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

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

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

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

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

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

Slive, Seymour et al. (2005) Jacob van Ruisdael: master of landscape. London: Royal Academy of Arts.

Snodin, M. et al. (2009) Baroque, 1620-1800: style in the age of magnificence. London: V&A Publishing.

Starn, R. and Partridge, L. (1992) 'Chapter', in Arts of Power: Three Halls of State in Italy, 1300-1600. London, pp. 11–80.

Tate Britain | Tate (no date). Available at: http://www.tate.org.uk/visit/tate-britain.

The Metropolitan Museum of Art - Collections (no date). Available at: http://www.metmuseum.org/collections.

The National Gallery, London: Western European painting 1250–1900 (no date). Available at: http://www.nationalgallery.org.uk/.

Thomson, B. (1987) Gauguin. London: Thames and Hudson.

Thomson, B. et al. (2005) Gauguin's vision. Edinburgh: Trustees of the National Galleries of Scotland.

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

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

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

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

VAUGHAN, W. (1996) 'Constable's Englishness', Oxford Art Journal, 19(2), pp. 17–27. Available at: https://doi.org/10.1093/oxartj/19.2.17.

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

Vaughan, William and Constable, John (2002) John Constable. London: Tate Publishing.

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

Press.

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

West, Shearer (2004) Portraiture. Oxford: Oxford University Press.

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

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

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

Wood, P. (1993) "Realism & Realities", in Realism, rationalism, surrealism: art between the wars. New Haven: Yale University Press, in association with the Open University, pp. 251–332.

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

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

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