

History of Art 1A Half Course

[View Online](#)

[1]

L. B. Alberti, C. Grayson, and M. Kemp, *On painting*. London: Penguin Books, 2004 [Online]. Available: <https://ebookcentral.proquest.com/lib/gla/detail.action?docID=674634>

[2]

A. B. Barriault, *Reading Vasari*. London: Philip Wilson, 2005.

[3]

M. Baxandall, *Giotto and the orators: humanist observers of painting in Italy and the discovery of pictorial composition*, vol. Oxford-Warburg studies. Oxford: Clarendon Press, 1971.

[4]

A. Blunt, *Artistic theory in Italy, 1450-1600*, vol. Oxford paperbacks. Oxford: Oxford University Press, 1962.

[5]

T. S. R. Boase, *Giorgio Vasari: the man and the book*, vol. 20. Princeton, New Jersey: Princeton University Press, 1971 [Online]. Available: <https://ezproxy.lib.gla.ac.uk/login?url=https://doi.org/10.1515/9780691252223>

[6]

E. J. Anderson, J. Richards, and Jillox, *Visible exports/imports: new research on medieval*

and Renaissance European art and culture. Newcastle upon Tyne: Cambridge Scholars Publishing, 2012.

[7]

P. L. Rubin, Giorgio Vasari: art and history. New Haven: Yale University Press, 1995.

[8]

G. Vasari, J. C. Bondanella, and P. E. Bondanella, The lives of the artists. Oxford: Oxford University Press, 1998 [Online]. Available:
<https://www.vlebooks.com/vleweb/product/openreader?id=GlasgowUni&isbn=9780191561122>

[9]

G. Vasari and G. Bull, Lives of the artists. London: Penguin Books, 1987 [Online]. Available:
<https://ebookcentral.proquest.com/lib/gla/detail.action?docID=684535>

[10]

C. W. Westfall, 'Painting and the Liberal Arts: Alberti's View', Journal of the History of Ideas, vol. 30, no. 4, Oct. 1969, doi: 10.2307/2708607.

[11]

E. H. Wilkins, 'On Petrarch's Appreciation of Art', Speculum, vol. 36, no. 2, pp. 299-301, Apr. 1961, doi: 10.2307/2847794.

[12]

J. Beckwith, Early Christian and Byzantine art, 2d (integrated) ed. Harmondsworth, Eng: Penguin Books, 1979 [Online]. Available:
<https://ezproxy.lib.gla.ac.uk/login?url=https://www.aaeportal.com/?id=-14004>

[13]

J. Elsner, Imperial Rome and Christian triumph: the art of the Roman Empire AD 100-450,

vol. Oxford history of art. Oxford: Oxford University Press, 1998.

[14]

R. M. Jensen, Understanding early Christian art. London: Routledge, 2000 [Online].

Available:

<https://www.vlebooks.com/vleweb/product/openreader?id=GlasgowUni&isbn=9781135951702>

[15]

R. Krautheimer, Early Christian and Byzantine architecture, 4th ed. New Haven: Yale University Press, 1992.

[16]

R. Krautheimer and American Council of Learned Societies, Rome: profile of a city, 312-1308. Princeton, New Jersey: Princeton University Press, 2000 [Online]. Available: <https://ezproxy.lib.gla.ac.uk/login?url=https://hdl.handle.net/2027/heb.30537>

[17]

J. Lowden, Early Christian & Byzantine art, vol. Art&ideas. London: Phaidon, 1997.

[18]

R. L. P. Milburn, Early Christian art and architecture. Aldershot: Scolar Press, 1988.

[19]

S. J. Campbell, M. W. Cole, and ProQuest (Firm), A new history of Italian Renaissance art. London: Thames & Hudson, 2017 [Online]. Available:

<https://ebookcentral.proquest.com/lib/gla/detail.action?docID=5877945>

[20]

F. Hartt and D. G. Wilkins, History of Italian Renaissance art: painting, sculpture, architecture, 7th ed. Upper Saddle River: Prentice Hall, 2011.

[21]

D. V. Kent, *Cosimo de' Medici and the Florentine Renaissance: the patron's oeuvre*. New Haven, Conn: Yale University Press, 2000.

[22]

R. Krautheimer and T. Krautheimer-Hess, *Lorenzo Ghiberti*, 2nd pbk. print., vol. Princeton monographs in art and archaeology. Princeton, NJ: Princeton University Press, 1990 [Online]. Available: <https://ezproxy.lib.gla.ac.uk/login?url=https://hdl.handle.net/2027/heb.30588>

[23]

T. Nichols, *Renaissance art: a beginner's guide*, vol. Beginner's guides. [Oxford]: Oneworld Publications, 2012 [Online]. Available: <https://ebookcentral.proquest.com/lib/gla/detail.action?docID=1792230>

[24]

R. J. M. Olson, *Italian Renaissance sculpture*, vol. World of art. London: Thames and Hudson, 1992.

[25]

J. T. Paoletti and G. M. Radke, *Art in Renaissance Italy*, Fourth edition. London: Laurence King Publishing Ltd, 2011.

[26]

J. S. Turner, *Encyclopedia of Italian Renaissance & Mannerist art*, vol. Grove encyclopedias of European art. London: Macmillan, 2000.

[27]

E. S. Welch, *Art in Renaissance Italy, 1350-1500*, [New ed.], vol. Oxford history of art. Oxford: Oxford University Press, 2000.

[28]

V. Sekules, *Medieval art*, vol. *Oxford history of art*. Oxford: Oxford University Press, 2001.

[29]

C. Rudolph, Ed., *A companion to Medieval art: Romanesque and Gothic in Northern Europe*, Second edition., vol. 14. Hoboken, NJ: John Wiley & Sons, Inc, 2019 [Online]. Available: <https://ezproxy.lib.gla.ac.uk/login?url=https://dx.doi.org/10.1002/9781119077756>

[30]

A. Petzold, *Romanesque art*, vol. *Perspectives*. New York: H.N. Abrams, 1995.

[31]

C. Davis-Weyer and Medieval Academy of America, *Early medieval art 300-1150: sources and documents*, vol. *Medieval Academy reprints for teaching*. Toronto: University of Toronto Press in association with the Medieval Academy of America, 1986.

[32]

M. Camille, *Gothic art: glorious visions*, vol. *Perspectives*. Upper Saddle River, N.J.: Prentice Hall, 1996.

[33]

T. G. Frisch, *Gothic art, 1140-c.1450: sources and documents*, vol. *Medieval Academy reprints for teaching*. Toronto: University of Toronto, 1987.

[34]

J. Brewer, *The pleasures of the imagination: English culture in the eighteenth century*. London: Routledge, 2013 [Online]. Available: <https://ebookcentral.proquest.com/lib/gla/detail.action?docID=1154337>

[35]

M. Craske, *Art in Europe, 1700-1830: a history of the visual arts in an era of unprecedented urban economic growth*, vol. *Oxford history of art*. Oxford: Oxford University Press, 1997.

[36]

T. E. Crow, *Painters and public life in eighteenth century Paris*. New Haven, Conn: Yale University Press, 1985.

[37]

T. E. Crow, *Emulation: making artists for revolutionary France*. New Haven: Yale University Press, 1995.

[38]

S. Eisenman, T. E. Crow, B. Lukacher, L. Nochlin, D. Phillips, and F. K. Pohl, *Nineteenth century art: a critical history*, Fourth edition. London: Thames & Hudson, 2011.

[39]

M. Hallett and Paul Mellon Centre for Studies in British Art, *The spectacle of difference: graphic satire in the age of Hogarth*. New Haven, Conn: Yale University Press, 1999.

[40]

H. Hoock, *The King's artists: the Royal Academy of Arts and the politics of British culture, 1760-1840*, vol. *Oxford historical monographs*. Oxford: Clarendon Press, 2003.

[41]

S. Monks, J. Barrell, and M. Hallett, *Living with the Royal Academy: artistic ideals and experiences in England, 1768-1848*, vol. *British art : global contexts*. Farnham, Surrey: Ashgate, 2013.

[42]

I. Pears and Paul Mellon Centre for Studies in British Art, *The discovery of painting: the growth of interest in the arts in England 1680-1768*, vol. *Studies in British art*. New Haven, Conn: Published for the Paul Mellon Centre for Studies in British Art by Yale University Press, 1988.

[43]

D. H. Solkin, *Art in Britain 1660-1815*, vol. *Pelican history of art*. [New Haven, Connecticut]: Yale University Press, 2015.

[44]

D. H. Solkin, Paul Mellon Centre for Studies in British Art, and Courtauld Institute Galleries, *Art on the line: the Royal Academy exhibitions at Somerset House, 1780-1836*. New Haven, Conn: Yale University Press, 2001.

[45]

D. H. Solkin and Paul Mellon Centre for Studies in British Art, *Painting for money: the visual arts and the public sphere in eighteenth-century England*. New Haven, Conn: Published for the Paul Mellon Centre for the Studies in British Art by Yale University Press, 1993.

[46]

N. Büttner, *Landscape painting: a history*, 1st ed. New York: Abbeville Press Publishers, 2006.

[47]

M. Sonnabend, J. Whiteley, C. Rümelin, C. Lorrain, and Ashmolean Museum, *Claude Lorrain: the enchanted landscape*. Oxford: Ashmolean Museum in association with Lund Humphries, 2011.

[48]

M. Warnke, *Political landscape: the art history of nature*, vol. *Essays in art and culture*. London: Reaktion Books, 1994 [Online]. Available: <https://ebookcentral.proquest.com/lib/gla/detail.action?docID=1582751>

[49]

C. S. Wood, Albrecht Altdorfer and the origins of landscape, Revised and Expanded second edition. London, [England]: Reaktion Books, 2014 [Online]. Available: <https://ebookcentral.proquest.com/lib/gla/detail.action?docID=1644070>

[50]

N. Bryson, Looking at the overlooked: four essays on still life painting, vol. Essays in art and culture. London: Reaktion Books, 1990 [Online]. Available: <https://ebookcentral.proquest.com/lib/gla/detail.action?docID=1582282>

[51]

H. Grootenboer, The rhetoric of perspective: realism and illusionism in seventeenth-century Dutch still-life painting. Chicago, Ill: University of Chicago Press, 2005.

[52]

E. E. Rathbone, G. T. M. Shackelford, Phillips Collection, and Museum of Fine Arts (Boston), Impressionist still life. New York: Phillips Collection in association with Harry N. Abrams, 2001.

[53]

J. Sander, Städtische Galerie im Städelschen Kunstinstitut Frankfurt am Main, Öffentliche Kunstsammlung Basel, and Hessisches Landesmuseum (Darmstadt), The Magic of things: still-life painting, 1500-1800. Ostfildern [Germany]: Hatje Cantz Verlag, 2008.

[54]

J. Bloom and S. Blair, Islamic arts, vol. Art&ideas. London: Phaidon, 1997.

[55]

Biennial Hamad Bin Khalifa Symposium on Islamic Art and Culture, God is the light of the heavens and the Earth: light in Islamic art and culture. New Haven, Connecticut: Yale University Press, in association with Qatar Foundation, Virginia Commonwealth University, and Virginia Commonwealth University School of the Arts in Qatar, 2015.

[56]

V. Gonzalez, Institute of Ismaili Studies, and Ebooks Corporation Limited, *Beauty and Islam: aesthetics in Islamic art and architecture*. London: I.B. Tauris in association with the Institute of Ismaili Studies, London, 2001 [Online]. Available: <https://ebookcentral.proquest.com/lib/gla/detail.action?docID=676757>

[57]

O. Grabar, *The formation of Islamic art*, Revised and Enlarged edition. New Haven: Yale University Press [Online]. Available: <https://ezproxy.lib.gla.ac.uk/login?url=https://www.aaeportal.com/?id=-15223>

[58]

R. M. Barnhart, *Three thousand years of Chinese painting*, vol. *The culture&civilization of China*. New Haven, Conn: Yale University Press, 1997.

[59]

C. Clunas, *Art in China*, 2nd ed., vol. *Oxford history of art*. Oxford: Oxford University Press, 2009.

[60]

P. E. Mason and D. Dinwiddie, *History of Japanese art*, 2nd ed. Upper Saddle River, N.J.: Pearson Prentice Hall, 2005.

[61]

T. Screech, *Obtaining images: art, production and display in Edo Japan*. London: Reaktion Books, 2012.

[62]

J. Chakrabarty, D. C. Bhattacharyya, and S. K. Saraswati, *Aspects of Indian art and culture*. Calcutta: RDDHI, 1983.

[63]

D. Cherry, *Art : history : visual : culture*. Malden, MA: Blackwell Pub, 2005.

[64]

A. D'Alleva, *Look!: the fundamentals of art history*, 2nd ed. Upper Saddle River, N.J.: Prentice Hall, 2006.

[65]

J. Gage, *Colour and culture: practice and meaning from antiquity to abstraction*. [London]: Thames and Hudson, 1993.

[66]

J. Harris, *The new art history: a critical introduction*. London: Routledge, 2001 [Online]. Available:
<https://ezproxy.lib.gla.ac.uk/login?url=https://www.taylorfrancis.com/books/9780203466780>

[67]

E. P. Hatcher, *Art as culture: an introduction to the anthropology of art*, 2nd ed. Westport, Conn: Bergin & Garvey, 1999.

[68]

E. Kjellgren and Metropolitan Museum of Art (New York, N.Y.), *How to read Oceanic art*, vol. How to read. New York: Metropolitan Museum of Art, 2014.

[69]

E. R. Leach, *Culture & communication: the logic by which symbols are connected : an introduction to the use of structuralist analysis in social anthropology*. Cambridge: Cambridge University Press, 1976 [Online]. Available:
<https://ezproxy.lib.gla.ac.uk/login?url=https://doi.org/10.1017/CBO9780511607684>

[70]

M. Perkins and H. Morphy, *The anthropology of art: a reader*, vol. Blackwell anthologies in social and cultural anthropology. Malden, MA: Blackwell Pub, 2006.

[71]

E. Panofsky, *Meaning in the visual arts: papers in and on art history*. New York: Doubleday Anchor Books, 1955.

[72]

E. Panofsky and J. J. S. Peake, *Idea: a concept in art theory*, 2nd corrected ed. New York: Harper and Row, 1975.

[73]

G. Pollock, *Vision and difference: feminism, femininity, and histories of art*, vol. Routledge classics. London: Routledge, 1988.

[74]

D. Preziosi, *Rethinking art history: meditations on a coy science*. New Haven: Yale University Press, 1989 [Online]. Available:
<https://ezproxy.lib.gla.ac.uk/login?url=https://www.aaeportal.com/?id=-18651>

[75]

D. Preziosi, Ed., *The art of art history: a critical anthology*, Second edition. Oxford: Oxford University Press, 2009 [Online]. Available:
<https://ebookcentral.proquest.com/lib/gla/detail.action?docID=453635>

[76]

C. Tilly, *Material culture and text: the art of ambiguity*, vol. Material cultures. London: Routledge, 1991.

[77]

C. Y. Tilley, *Metaphor and material culture*, vol. *Social archaeology*. Oxford: Blackwell Publishers, 1999.

[78]

R. F. Townsend, E. I. Pope, and Art Institute of Chicago, *Indian art of the Americas at the Art Institute of Chicago*, First edition. Chicago, Illinois: The Art Institute of Chicago, 2016.

[79]

F. Willett, *African art: an introduction*, vol. *World of art*. London: Thames & Hudson, 1971.