

# HA1A2: Introduction to Art History: Classicism and the Arts of Christianity

View Online



- 
1.  
Farmer, D.H.: The Oxford dictionary of saints. Oxford University Press, Oxford (2011).
  2.  
Ferguson, G.: Signs and symbols in Christian art. Oxford University Press, London (1966).
  3.  
Hall, J.: Dictionary of subjects and symbols in art. Murray, London (1979).
  4.  
Honour, H., Fleming, J.: A world history of art. Macmillan, London (1982).
  5.  
Ryan, W.G., Jacobus: The Golden legend: readings on the saints. Princeton University Press, Princeton, NJ (1993).
  6.  
Kaftal, G., Bisogni, F.: Iconography of the saints in the painting of north east Italy. Sansoni, Florence (1978).

7.

Kaftal, G.: *Iconography of the saints in Tuscan painting*. Sansoni, Florence (1952).

8.

Morford, M.P.O., Lenardon, R.J.: *Classical mythology*. Longman, White Plains, N.Y. (1995).

9.

Roberts, J.W.: *The Oxford dictionary of the classical world*. Oxford University Press, [Oxford] (2005).

10.

Gardner, H., Tansey, R.G., Kleiner, F.S.: *Gardner's art through the ages*. Harcourt Brace College Publishers, Fort Worth (1996).

11.

Vasari, G., Bondanella, J.C., Bondanella, P.E.: *The lives of the artists*. Oxford University Press, Oxford (1991).

12.

Jane Andrews Aiken: *Leon Battista Alberti's System of Human Proportions*. *Journal of the Warburg and Courtauld Institutes*. 43, 68–96 (1980).

13.

Métraux, G.P.R.: *Sculptors and physicians in fifth-century Greece: a preliminary study*. McGill-Queen's University Press, Montreal (1995).

14.

Panofsky, E.: *Meaning in the visual arts: papers in and on art history*. Doubleday, Garden

City, N.Y. (1955).

15.

Moon, W.G.: Polykleitos, the Doryphoros and tradition. University of Wisconsin Press, Madison (1995).

16.

Andrew Stewart and A. F. S.: The Canon of Polykleitos: A Question of Evidence. The Journal of Hellenic Studies. 98, 122–131 (1978).

17.

Stewart, A.F.: Art, desire and the body in ancient Greece. Cambridge University Press, Cambridge (1997).

18.

Beard, M., Henderson, J.: Classical art: from Greece to Rome. Oxford University Press, Oxford (2001).

19.

Kousser, R.M.: Hellenistic and Roman ideal sculpture: the allure of the classical. Cambridge University Press, Cambridge (2008).

20.

Kousser, R.M.: Hellenistic and Roman Ideal Sculpture: The Allure of the Classical. Cambridge University Press, Cambridge (2008).

21.

Moon, W.G.: Polykleitos, the Doryphoros and tradition. University of Wisconsin Press, Madison (1995).

22.

Neils, J.: The Parthenon: from antiquity to the present. Cambridge University Press, Cambridge (2005).

23.

Palagia, O., Pollitt, J.J.: Personal styles in Greek sculpture. Cambridge University Press, Cambridge (1996).

24.

Richter, G.M.A., Richter, I.A., Young, G.M.: Kouroi: archaic Greek youths: a study of the development of the Kouros type in Greek sculpture. Phaidon, London (1970).

25.

Richter, G.M.A.: The sculpture and sculptors of the Greeks. Yale University Press, New Haven (1970).

26.

Spivey, N.J.: Understanding Greek sculpture: ancient meanings, modern readings. Thames & Hudson, London (1996).

27.

Stewart, A.F.: Greek sculpture: an exploration. Yale University Press, New Haven (1990).

28.

Adam, J.P.: Roman building: materials and techniques. Routledge, London (2005).

29.

Coldstream, N.: Medieval architecture. Oxford University Press, Oxford (2002).

30.

Coulton, J.J., Coulton, J.J.: Ancient Greek architects at work: problems of structure and design. , Oxford (1995).

31.

Henig, M., University of Oxford. Committee for Archaeology: Architecture and architectural sculpture in the Roman Empire. Oxford University Committee for Archaeology, Oxford (1990).

32.

Mallgrave, H.F.: Architectural theory. Blackwell, Malden, MA (2005).

33.

Murray, P.: The architecture of the Italian Renaissance. Schocken Books, New York (1986).

34.

Onians, J.: Bearers of meaning: the classical orders in antiquity, the Middle Ages, and the Renaissance. Princeton University Press, Princeton, N.J. (1988).

35.

Pevsner, N.: An outline of European architecture. Penguin Books, London (1990).

36.

Robertson, D.S., Robertson, D.S.: Greek & Roman architecture. Cambridge University Press, Cambridge (1969).

37.

Stalley, R.A.: Early medieval architecture. Oxford University Press, Oxford (1999).

38.

Summerson, J.: The classical language of architecture. Thames and Hudson, London (1980).

39.

Watkin, D.: A history of western architecture. Laurence King, London (2000).

40.

Wittkower, R.: Architectural principles in the age of humanism. Academy, London (1988).

41.

Belting, H.: Likeness and presence: a history of the image before the era of art. University of Chicago Press, Chicago (1996).

42.

Charles-Edwards, T.M.: After Rome. Oxford University Press, Oxford (2003).

43.

Colish, M.L.: Medieval foundations of the Western intellectual tradition, 400-1400. Yale University Press, New Haven, Conn (1997).

44.

Elsner, J.: Art and the Roman viewer: the transformation of art from the pagan world to Christianity. Cambridge University Press, Cambridge (1995).

45.

Elsner, J.: *Imperial Rome and Christian triumph: the art of the Roman Empire, AD 100-450*. Oxford University Press, Oxford (1998).

46.

Dale Kinney: *Spolia from the Baths of Caracalla in Sta. Maria in Trastevere*. *The Art Bulletin*. 68, 379–397 (1986).

47.

Nasrallah, L.S.: *Christian responses to Roman art and architecture: the second-century church amid the spaces of empire*. Cambridge University Press, Cambridge (2010).

48.

Basile, G., Flores d'Arcais, F., Rubino, A., Giotto, Istituto centrale per il restauro (Italy): *Giotto: the frescoes of the Scrovegni Chapel in Padua*. Skira, Milan (2002).

49.

Camille, M.: *Gothic art: visions and revelations of the medieval world*. Weidenfeld & Nicolson, London (1996).

50.

Derbes, A., Sandona, M., *Giotto: The Cambridge companion to Giotto*. Cambridge University Press, Cambridge (2004).

51.

Duffy, E.: *The stripping of the altars: traditional religion in England, c.1400-c.1580*. Yale University Press, New Haven, Conn (1992).

52.

Duffy, E.: *The stripping of the altars: traditional religion in England, c.1400-c.1580*. Yale University Press, New Haven (2005).

53.

Finaldi, G., Avery-Quash, S., National Gallery (Great Britain), *Seeing Salvation (Exhibition): The image of Christ*. National Gallery, London (2000).

54.

Malafarina, G., Bertazzo, F.: *La Cappella degli Scrovegni a Padova =: The Scrovegni Chapel in Padua*. F.C. Panini, Modena, Italy (2005).

55.

Frugoni, C.: *Gli affreschi della Cappella Scrovegni a Padova*. Einaudi, Torino (2005).

56.

*The Christian World of the Middle Ages*. The History Press Ireland (31) AD.

57.

Jensen, R.M.: *Understanding early Christian art*. Routledge, London (2000).

58.

Lowden, J.: *Early Christian & Byzantine art*. Phaidon, London (1997).

59.

Sears, E., Thomas, T.K., Forsyth, I.H.: *Reading medieval images: the art historian and the object*. University of Michigan Press, Ann Arbor, MI (2002).

60.

Stubblebine, J.H.: GIOTTO THE ARENA CHAPEL FRESCOES. (1969).

61.

Barkan, L.: Unearthing the past: archaeology and aesthetics in the making of Renaissance culture. Yale University Press, New Haven, [Conn.] (1999).

62.

Bober, P.P., Rubinstein, R., Woodford, S.: Renaissance artists & antique sculpture: a handbook of sources. Harvey Miller, London (1986).

63.

Luba Freedman: Neptune in Classical and Renaissance Visual Art. International Journal of the Classical Tradition. 2, 219-237 (1995).

64.

Freedman, L.: The revival of the Olympian Gods in Renaissance art. Cambridge University Press, Cambridge (2003).

65.

E. H. Gombrich: Botticelli's Mythologies: A Study in the Neoplatonic Symbolism of His Circle. Journal of the Warburg and Courtauld Institutes. 8, 7-60 (1945).

66.

Gombrich, E.H.: Norm and form: studies in the art of the Renaissance. Phaidon Press, London (1966).

67.

Greenhalgh, M.: The survival of Roman antiquities in the Middle Ages. Duckworth, London

(1989).

68.

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

69.

Michael W. Kwakkelstein: *The Model's Pose: Raphael's Early Use of Antique and Italian Art*. *Artibus et Historiae*. 23, 37–60 (2002).

70.

Martindale, A., Mantegna, A.: *The Triumphs of Caesar by Andrea Mantegna in the collection of Her Majesty the Queen at Hampton Court*. Harvey Miller, London (1979).

71.

Prettejohn, E.: *The modernity of ancient sculpture: Greek sculpture and modern art from Winckelmann to Picasso*. I.B. Tauris, London (2012).

72.

Arscott, C., Scott, K.: *Manifestations of Venus: art and sexuality*. Manchester University Press, Manchester (2000).

73.

Seznec, J.: *The survival of the pagan gods: the mythological tradition and its place in Renaissance humanism and art*. Harper and Brothers, New York (1961).

74.

Vermeule, C.C.: *European art and the classical past*. Harvard University Press, Cambridge, Mass (1964).

75.

Warburg, A., Getty Research Institute for the History of Art and the Humanities: The renewal of pagan antiquity: contributions to the cultural history of the European Renaissance. Getty Research Institute for the History of Art and the Humanities, Los Angeles, Calif (1999).

76.

Weiss, R.: The Renaissance discovery of classical antiquity. Blackwell, Oxford (1969).

77.

Weiss, R.: The Renaissance discovery of classical antiquity. Basil Blackwell, Oxford (1988).

78.

Kathleen Wren Christian: Raphael's 'Philemon' and the Collecting of Antiquities in Rome. The Burlington Magazine. 146, 760-763 (2004).

79.

Rudolf Wittkower: Transformations of Minerva in Renaissance Imagery. Journal of the Warburg Institute. 2, 194-205 (1939).

80.

Campbell, S.J., Cole, M.W.: A new history of Italian Renaissance art. Thames & Hudson, London (2012).

81.

Hulse, C.: The rule of art: literature and painting in the Renaissance. University of Chicago Press, Chicago (1990).

82.

Kemp, M.: *Behind the picture: art and evidence in the Italian Renaissance*. Yale University Press, New Haven, Conn (1997).

83.

Paoletti, J.T., Radke, G.M.: *Art in Renaissance Italy*. Laurence King, London (1997).

84.

Verdon, T., Henderson, J.: *Christianity and the Renaissance: image and religious imagination in the Quattrocento*. Syracuse University Press, Syracuse, N.Y. (1990).

85.

Welch, E.S., Welch, E.S.: *Art in Renaissance Italy, 1350-1500*. Oxford University Press, Oxford (1997).

86.

Luebke, D.M.: *The Counter-Reformation: the essential readings*. Blackwell, Malden, Mass (1999).

87.

Mayor, A.H.: *The Art of the Counter Reformation*. *The Metropolitan Museum of Art Bulletin*, 4, (1945). <https://doi.org/10.2307/3257265>.

88.

Lavin, I., *Pierpont Morgan Library: Bernini and the unity of the visual arts*. [Published for] Pierpont Morgan Library [by] Oxford University Press, New York (1980).

89.

Susanne Warma: *Ecstasy and Vision: Two Concepts Connected with Bernini's Teresa*. The

Art Bulletin. 66, 508–511 (1984).

90.

Irwin, D.G.: Neoclassicism. Phaidon, London (1997).

91.

Reichardt, R., Kohle, H.: Visualizing the Revolution: politics and the pictorial arts in late eighteenth-century France. Reaktion, London (2008).

92.

Reichardt, R., Kohle, H.: Visualizing the revolution: politics and the pictorial arts in late eighteenth-century France.

93.

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

94.

Rowland, I.D., Hanson, C., David and Alfred Smart Museum of Art: The place of the antique in early modern Europe. David and Alfred Smart Museum of Art, Chicago, Ill (1999).

95.

Wilson-Smith, T.: Napoleon and his artists. Constable, London (1996).