

A BIBLIOGRAPHY OF MEDIEVAL ART: FROM ITS
ORIGINS TO THE RENAISSANCE

APPROVED:

B. William M. Carter

Major Professor

Robert Miller

Minor Professor

Mark Vaughan

Director of the Department of Art

Robert B. Toulouse

Dean of the Graduate School

A BIBLIOGRAPHY OF MEDIEVAL ART: FROM ITS
ORIGINS TO THE RENAISSANCE

THESIS

Presented to the Graduate Council of the
North Texas State University in Partial
Fulfillment of the Requirements

For the Degree of

MASTER OF ARTS

By

Lloyd A. Rutledge, B. A.

Denton, Texas

June, 1970

TABLE OF CONTENTS

	Page
INTRODUCTION	iv
A BIBLIOGRAPHY OF MEDIEVAL ART: FROM ITS ORIGINS TO THE RENAISSANCE	1
WORKS CONSULTED	79

INTRODUCTION

The purpose of this study has been to create a simplified yet reliable list of literary works pertinent to medieval art; one that will serve the greatest usefulness to the largest number of students. It results from a growing awareness through personal research, not merely for another art bibliography since many good ones already exist, but for a bibliography dealing specifically with medieval art, one which might be used independently or in conjunction with other art bibliographies and reference materials.

More than ever before, art history is becoming a highly specialized field, and research is constantly bringing to light new facts which tend to broaden or change established concepts of past artistic achievement. Old ideas are giving way to new concepts that shed light not only upon the past but forecast significant and exciting changes for the future. This bibliographical effort has sprung from these realizations, along with the hope that it will stimulate more scholarly research in medieval art history.

Certainly the recognition of this problem is not new among bibliographers. Roy Stokes observed that

The history of the past few decades has demonstrated two facts with ever-increasing clarity. First, the mounting difficulties facing the compilation of large published catalogues of collections. Second, the growing need for more detailed . . . listings within specialized fields.¹

One of the difficulties in the compilation of large collections is the choice of arrangement for an efficient utilization of the material. This is a bibliography in the sense that one thousand and fifty-three entries follow one another in alphabetical order by author, all of which are devoted to the art of the Middle Ages or to one of its derivative styles. The word "bibliography" is therefore intended to be used here in its broadest and most familiar sense as "A list of works on a given subject or by a given author; the literature of a subject."²

As one of the most familiar and widely accepted methods for recording literary information, this systematic approach is appropriate for bibliographies of limited scope and is easily utilized by students. The ultimate aim has been to achieve simplicity in a working bibliography, for as Stokes points out:

¹Roy Stokes, Esdaile's Manual of Bibliography, rev. ed. (New York, 1967), p. 16.

²Mary C. Turner, Bookman's Glossary, 4th rev. ed. (New York, 1961), p. 15.

The record of books may take many different forms. The first need for all who deal with books is that of a bare registration of their having been printed or produced at a specific place and date, with the author's name and the distinctive title. In modern times, that is within the last century or less, the organized book trade of each civilized country produces current lists which do this, though nowhere exhaustively. But these lists are scattered and an entry must be hunted through many volumes. Clearly, if the student is to find his book, which is the aim of bibliography, there must be something simpler.³

.
In all this enormous accumulation of material the student would lose his way, wasting years before finding even part of what he needed, were it not for systematic bibliography.⁴

The criterion of selection has been that of usefulness for specialized research in medieval art. Because of the unique and complex make-up of the Middle Ages, the question of where to begin and where to end the bibliography was problematic. The art of the Middle Ages in the West spans the period of a thousand years between 400 and 1400 A.D., with antiquity on one end and the Renaissance on the other. What we call "medieval art" is in reality an aggregate of the arts of many peoples over a very long period of time. This synthesis of cultures, dominated by Christianity, the Byzantines passed on to surrounding barbarians such as the Balkan Slavs and the Russians, and also to Western Europe. For this reason the literary works pertinent to these cultures

³Stokes, p. 18.

⁴Stokes, p. 19.

are represented in the bibliography insofar as they contributed to this great art epoch. It will be noted that books on Russian, Viking and Coptic art are intermingled with books about Romanesque, Celtic and Gothic art, all having contributed to the artistic potpourri of the Middle Ages. The listings also include works devoted to specific art forms such as architecture, painting, and sculpture as well as those dealing with technique in the creation of art forms; for instance, illuminated manuscripts, enamelling, stained glass, ivory carving, cloisonné, and so on.

The bibliography has been keyed for location of individual listings with the following symbols appearing at the end of each entry as applicable:

- + North Texas State University Library
- * Southern Methodist University (Fondren Library)
- = Chamberlain's Guide to Art Reference Books

No provision has been made for the inclusion of foreign language publications, periodicals, or museum and exhibition catalogues in these listings. This exclusion is in no way meant to question the validity of such works or to discourage the use of these sources for literary research, but rather to keep the size of the listings within workable bounds commensurate with the purpose of the bibliography.

Before actual work on the bibliography began, a survey was made of Chamberlain's Guide to Art Reference Books⁵ and with the card catalogs of the North Texas State University Library, Denton, Texas and the Fondren Library at Southern Methodist University, Dallas, Texas. The purpose of the survey was twofold: first, to confirm the integrity of the North Texas State University Library holdings in medieval art through a comparison with the holdings of another area university library of known excellence in this sphere of art history and with the pertinent listings of a popular one-volume art reference book; and secondly, that these data combined with listings derived from other sources (see Works Consulted, pp. 79-80) would provide material for a more complete bibliography of medieval art than could be presently found among standard sources.

Of the 1,053 entries represented by these specialized listings, the North Texas State University Library holdings accounted for 449 books or 43 per cent of this total. The majority, 64 per cent, of the total listings represents 678 books which were Fondren Library holdings. Chamberlain's reference⁶ contained only 266 entries, or 25 per cent, of

⁵Mary W. Chamberlain, Guide to Art Reference Books (Chicago, 1959).

⁶Ibid.

the total number presented in this bibliography. These percentile figures were not adjusted to compensate for duplication in the combined listings.

The following inferences are made on the basis of this analysis: (1) The very low percentile rating revealed by the survey of Chamberlain's reference work⁷ serves to underscore the important fact that this perennially popular work is in the main a comprehensive art reference book and should not be used as an end in itself for bibliographical research in depth. The book remains, however, one of the most complete one-volume works of its kind and is therefore a very valuable quick reference guide. (2) This appraisal revealed that the current holdings of the North Texas State University Library, though well balanced in relation to the overall view of medieval art, comprise less than half the source material available in this area of art history. This appraisal is non-conclusive for it must be acknowledged that figures and percentiles often belie true evaluation. In the final analysis, library accession is a continuous process and, like art, is always in a state of becoming.

The bibliography to follow bears out this truth, for, since the final draft, more books have come to publication.

⁷Ibid.

The moral here is that bibliography is never completed since in reality books are the physical representations of ideas, and ideas are ever altered by time and chance. Joseph Satin has remarked that seemingly chance events

. . . are like a bundle of sticks thrown into the air. When they fall to the ground they seem to the literal observer to be just a chance scattering of sticks; to the more imaginative observer they will suggest a recognizable shape or perhaps an emotion; to the one who understands they become a related part of the profound and total pattern of their own moment of time. . . .⁸

A simile can be drawn between these observations and the important relationship between books and bibliography. Books too may seem to the literal observer no more than random scatterings of unrelated ideas; to the more imaginative observer they will be recognized as the embodiment of vicarious experience; but to the one who understands they become related parts of the profound and total pattern of ideas integrated through bibliography into a vital tool for research and learning.

It is hoped the present work will serve as a point of departure for the serious student who will seek his own way in research, as ultimately he must, and arrive at the same important discovery encountered here--that bibliographical

⁸ Joseph Satin, The Humanities Handbook (New York, 1969), p. 4.

research can be an effective, stimulating, and powerful experience in its own right and the means for obtaining a broader outlook upon the whole panorama of art history.

A BIBLIOGRAPHY OF MEDIEVAL ART: FROM ITS
ORIGINS TO THE RENAISSANCE

Art Reference Books

Chamberlain, Mary W., Guide to Art Reference Books, Chicago, American Library Association, 1959. = +

Encyclopedia of World Art (15 volumes), New York, McGraw-Hill, Inc., 1959-68.

Lucas, Edna L., Art Books: A Basic Bibliography on the Fine Arts, New York, New York Graphic Society, Ltd., 1968.

_____, The Harvard List of Books on Art, Cambridge, Mass., Harvard University Press, 1952. =

Winchell, Constance M., Guide to Art Reference Books, 8th ed., Chicago, American Library Association, 1967. +

Books

Abu Salih, al-Armani, The Churches and Monasteries of Egypt and Some Neighboring Countries, edited and translated by B. T. A. Evetts, Oxford, Clarendon Press, 1895. *

Ackerman, Phyllis, Tapestry, the Mirror of Civilization, New York, Oxford University Press, Inc., 1933. =

Ackermann, Rudolph, The History of the Abbey Church of St. Peter's Westminster, It's Antiquities and Monuments (2 volumes), London, printed for R. Ackermann, 1812. *

Adams, Henry, Mont-Saint-Michel and Chartres, Boston and New York, Houghton Mifflin Co., 1913. * +

Addison, Agnes E., Romanticism and the Gothic Revival, New York, Richard R. Smith, Inc., 1938. +

- Addison, Julia de Wolf (Gibbs), Arts and Crafts in the Middle Ages, Boston, L. C. Page and Co., 1908. * +
- Ady, Julia M., The Painters of Florence from the Thirteenth to the Sixteenth Century, 2nd ed., London, John Murray Publishers Ltd., 1910. *
- Ainalov, Dmitrii Vlas'evich, The Hellenistic Origins of Byzantine Art, translated by Elizabeth and Serge Sobolevitch, New Brunswick, N. J., Rutgers University Press, 1961. *
- Akashi, K., Coptic Textiles from Burying Grounds in Egypt, Kyoto, Japan, Kanegafuchi Spinning Co. Ltd., 1958. *
- Allen, John R., Celtic Art in Pagan and Christian Times, London, Methuen and Co., Ltd., 1904. = *
- Alpatov, Mikhail V., Art Treasures of Russia, translated by Nobert Guterman, New York, Harry N. Abrams, Inc., 1967. +
- _____, Russian Impact on Art, translated by I. Litvinov, New York, Philosophical Library, Inc., 1950. +
- Amiranashvili, Shalva I., Medieval Georgian Enamels of Russia, translated by Francois Hirsch and John Ross, New York, Harry N. Abrams, Inc., 1964. *
- Anderson, Mary D., Animal Carvings in British Churches, Cambridge, University Press, 1938. +
- _____, Drama and Imagery in English Medieval Churches, Cambridge, University Press, 1963. * +
- _____, The Imagery of British Churches, 1st ed., London, John Murray Publishers Ltd., 1955. *
- _____, Looking for History in British Churches, 1st ed., London, John Murray Publishers Ltd., 1951. *
- _____, The Medieval Carver, Cambridge, University Press, 1935. * +
- _____, Misericords; Medieval Life in English Woodcarvings, Harmondsworth, Middlesex, Penguin Books Ltd., 1956. +

Antal, Frederick, Florentine Painting and Its Social Background, Fourteenth and Fifteenth Centuries, London, Kegan Paul Ltd., 1948. = * +

Anthony, Edgar W., Early Florentine Architecture and Decoration, Cambridge, Mass., Harvard University Press, 1927. *

_____, A History of Mosaics, Boston, P. Sargent, Inc., 1935. = +

_____, Romanesque Frescoes, Princeton, N. J., Princeton University Press, 1951. = * +

Arendt, Erich, Art and Architecture on the Mediterranean Islands, translated by Edith Anderson, New York, Abelard-Schuman, Ltd., 1968. +

Armitage, Edward L., Stained Glass: History, Technology and Practice, Newton Centre, Mass., Charles T. Branford Co., 1959. * +

Armitage, Ella S., The Early Norman Castles of the British Isles, London, John Murray Publishers Ltd., 1912. +

Arnold, Bruce, Concise History of Irish Art, New York, Frederick A. Praeger, Inc., 1968. *

Arnold, Hugh, Stained Glass of the Middle Ages in England and France, London, A. C. Black Ltd., 1925. Reprint, 1955. = * +

Artz, Frederick B., The Mind of the Middle Ages, A.D. 200-1500, 3rd ed., New York, Alfred A. Knopf, Inc., 1959. * +

Aubert, Marcel, Art of the High Gothic Era, New York, Crown Publishers, Inc., 1964.

_____, The Development of French Gothic Sculpture, New York, Art News, n.d.

_____, French Cathedral Windows of the Twelfth and Thirteenth Centuries, New York, Oxford University Press, Inc., 1939. * +

Aubert, Marcel, French Sculpture at the Beginning of the Gothic Period, 1140-1225, New York, Harcourt, Brace and Co., 1929.

_____, Gothic Cathedrals in France and Their Treasures, London, Kaye and Ward Ltd., 1959. +

_____, High Gothic Art, London, Methuen and Co., Ltd., 1964.

_____, Mont-Saint-Michel, Grenoble, Arthaud Éditions, 1940.

_____, Romanesque Cathedrals and Abbeys of France, translated by Cuthbert Girdlestone, London, Vane Ltd., 1966. *

_____, Stained Glass of the Twelfth and Thirteenth Centuries from French Cathedrals, London, B. T. Batsford Ltd., c. 1951. +

_____ and P. Vitry, French Gothic Sculpture (2 volumes), Pantheon series of the Pegasus Press, N. Y., Harcourt Brace, 1927-31. =

_____ and others, Glory of Romanesque Art, New York, Vanguard Press, Inc., n.d.

Auclair, Marcelle, Christ's Image, translated by Lionel Izod, New York, Tudor Publishing Co., 1961. *

Audsley, William J., Guide to the Art of Illuminating and Missal Painting, 4th ed., London, Rowney Ltd., 1862. *

_____, Handbook of Christian Symbolism, London, Day and Son Ltd., 1865. *

Auerbach, Erna, Tudor Artists, London, University of London, Athlone Press of the University of London, 1954. =

Avinoff, A., editor, Russian Icons and Objects of Ecclesiastical and Decorative Arts from the Collection of George R. Hann, Pittsburgh, Pa., Carnegie Press Publishers, Carnegie Mellon University, 1944.

Bailey, Albert E., Art and Character, New York, Abingdon Press, 1938. *

_____, The Arts and Religion, New York, Macmillan Co., 1944. * +

_____, The Gospel in Art, Boston, Pilgrim Press, 1916. *

Baker, Charles H. C., British Painting, Boston, Hale, Cushman and Flint, Inc., 1933. = * +

Baring-Gould, Sabine, Curious Myths of the Middle Ages, Boston, Roberts Brothers, 1894. * +

_____, The Lives of the Saints, new and rev. ed., Edinburgh, Grant Ltd., 1914. = * +

Bark, William C., Origins of the Medieval World, Stanford, Calif., Stanford University Press, 1958. *

Batsford, Harry, The Cathedrals of England, London, B. T. Batsford Ltd., 1945. *

_____, The Greater English Church of the Middle Ages, New York, Charles Scribner's Sons, 1940. *

Baum, Julius, German Cathedrals, New York, Vanguard Press, Inc., 1956. *

_____, Romanesque Architecture in France, 2nd ed., New York, B. Westermann Co., Inc., 1928. * +

Baxter, (Mrs.) Lucy E., The Cathedral Builders, New York, Charles Scribner's Sons, 1899. * +

_____, Filippo di Ser Brunellesco, London, Bell and Sons Ltd., 1901. *

_____, Luca della Robbia, with Other Italian Sculptors, New York, Scribner and Welford, 1883. *

Beckwith, John, The Art of Constantinople; An Introduction to Byzantine Art, 330-1453, New York, Phaidon Art Books, 1961. * +

- Beckwith, John, Early Medieval Art, New York, Frederick A. Praeger, Inc., 1964. * +
- Beihoff, Norbert J., Ivory Sculpture Through the Ages, Publications in History, No. 3, Milwaukee, Wis., Milwaukee Public Museum, 1961. *
- Beiler, Ludwig, Ireland, Harbinger of the Middle Ages, 1st English ed., London, Oxford University Press, 1963. *
- The Belles Heures of Jean, Duke of Berry, Prince of France, Introduction by James J. Rorimer, New York, Metropolitan Museum of Art, 1958. * +
- Belloc, Hilaire, The Book of the Bayeux Tapestry, New York, G. P. Putnam, 1914. *
- Benesch, Otto, The Art of the Renaissance in Northern Europe, Cambridge, Mass., Harvard University Press, 1945. = * +
- _____, German Painting from Durer to Holbein, translated by H. S. B. Harrison, Cleveland, World Publishing Co. (Skira), 1966.
- Benois, Alexandre N., The Russian School of Painting, New York, Alfred A. Knopf, Inc., 1916. = *
- Berenson, Bernhard, A Sienese Painter of the Franciscan Legend, New York, John Lane Co., 1909. *
- _____, Studies in Medieval Painting, New Haven, Conn., Yale University Press, 1930. *
- Bevan, Bernard, History of Spanish Architecture, New York, Charles Scribner's Sons, 1938. = *
- Beza, Marcu, Sacred Legends in Byzantine Art, London, Royal Society of Literature of the United Kingdom, 1943. *
- Bieler, Andre, Architecture in Worship, translated by Odette and Donald Elliott, Edinburgh, Oliver and Boyd Ltd., 1965. *
- Bihalji-Merin, Oto, Byzantine Frescoes and Icons in Yugoslavia, New York, Harry N. Abrams, Inc., 1960. *

Birch, Walter de Gray, The History, Art and Palaeography of the Manuscript Styled the Utrecht Psalter, London, Bagster and Sons Ltd., 1876. *

_____ and Henry Jenner, Early Drawing Illuminations, London, Bagster and Sons Ltd., 1879. = *

Bland, David, A Bibliography of Book Illustration, London, published for the National Book League by Cambridge University Press, 1955. +

_____, A History of Book Illumination, Cleveland, World Publishing Co., 1958. * +

_____, The Illustration of Books, 3rd ed., London, Faber and Faber Ltd., 1962. * +

Bles, Arthur de, How to Distinguish the Saints in Art by Their Costumes, Symbols and Attributes, New York, Art Culture Publications, 1925. = * +

Bliss, Douglas P., A History of Wood Engraving, New York, E. P. Dutton and Co., Inc., 1928. = * +

Block, Herbert, Monte Cassino, Byzantium, and the West in the Earlier Middle Ages, In Dumbarton Oaks Papers, No. 3, Cambridge, Mass., 1946. *

Bloxom, Matthew H., The Principles of Gothic Architecture, London, Whittaker, Treacher and Co. Ltd., 1829. *

Blunt, Anthony, Art and Architecture in France, 1500 to 1700, London, Baltimore, Penguin Books Ltd., 1953. = * +

_____, Artistic Theory in Italy, 1450-1600, 2nd ed., Oxford, Clarendon Press, 1957. = * +

Boase, Thomas S. R., Castles and Churches of the Crusading Kingdom, London, Oxford University Press, 1967. *

_____, English Art, 1100-1216, The Oxford History of English Art, New York, Oxford University Press, 1953. = +

_____, editor, The Oxford History of English Art (Volume I-), Oxford, Clarendon Press, 1949-. +

- Boase, Thomas S. R., St. Francis of Assisi, London, Duckworth and Co. Ltd., 1936. *
- Bode, Wilhelm von, Great Masters of Dutch and Flemish Painting, translated by Margaret C. Clarke, Freeport, N. Y., Books for Libraries, Inc., 1967. = * +
- Bologna, Ferdinando, Early Italian Painting; Romanesque and Early Medieval Art, Princeton, N. J., D. Van Nostrand Co., Inc., 1964. +
- Bond, Francis, The Cathedrals of England and Wales, New York, Charles Scribner's Sons, 1912. *
- _____, Dedications and Patron Saints of English Churches, London, New York, Oxford University Press, 1914. = *
- _____, Fonts and Font Covers, London, New York, Henry Frowde, 1908. *
- _____, Gothic Architecture in England (2 volumes), London, B. T. Batsford Ltd., 1905. = * +
- _____, An Introduction to English Church Architecture from the Eleventh to the Sixteenth Century (2 volumes), London, New York, Milford Ltd., 1913. = *
- _____, Screens and Galleries in English Churches, London, Oxford University Press, 1908. *
- Bonet, Blai, Romanesque Movement in Spain, New York, George Wittenborn, Inc., 1967.
- Bonet, Correa A., Spanish Pre-Romanesque Art; The Arts and Architecture of the Churches of Asturias, Greenwich, Conn., New York Graphic Society Ltd., 1967. *
- Bonser, Wilfrid, An Anglo-Saxon and Celtic Bibliography 450-1087 (2 volumes), Berkeley and Los Angeles, Calif., University of California Press, 1957. =
- Bony, Jean and Martin Hurlimann, French Cathedrals, London, Thames and Hudson Ltd., 1967. *

The Book of Kells; A Selection of Pages Reproduced with a Description and Notes by G. O. Simms, Dublin, Dolmen Press for the Library of Trinity College, 1961. *

Borenius, Tancred, St. Thomas Becket in Art, London, Methuen and Co. Ltd., 1932. *

_____ and Ernest W. Tristram, English Medieval Painting, New York, Harcourt, Brace and Co., 1929. =

Borovka, Grigorii I., Scythian Art, translated by V. C. Childe, New York, Frederick A. Stokes Co., 1928. =

Borsook, Eve, The Mural Painters of Tuscany, from Cimabue to Andrea del Sarto, London, Phaidon Press Ltd., 1960. * +

Boskovic, Durde, Medieval Art in Serbia and Macedonia: Church Architecture and Sculpture, Belgrade, Jugoslovenska Knjiga, 1951. =

Bossert, Helmuth T., An Encyclopedia of Colour Decoration from the Earliest Times to the Middle of the Nineteenth Century, New York, E. Weyhe, 1928. =

_____, Folk Art of Europe, translated by S. Moholy-Nagy, New York, Frederick A. Praeger, Inc., 1964. +

_____, editor, Ornament in Applied Art, New York, E. Weyhe, 1924. = * +

_____, Peasant Art in Europe, London, Ernest Benn Ltd., 1927. = * +

_____, Peasant Art in Europe and Asia, New York, Frederick A. Praeger, Inc., 1959. *

Bottineau, Yves, Notre Dame de Paris and the Sainte-Chapelle, translated by Lovett F. Edwards, Chicago, Rand McNally and Co., 1967. * +

Boulter, Benjamin C., The Pilgrim Shrines of England, London, P. Allen and Co. Ltd., 1928. +

Bouyer, Louis, Liturgy and Architecture, Notre Dame, Indiana, University of Notre Dame Press, 1967. * +

Bovini, Guiseppe, Ravenna Mosaics, translated by Gustina Scaglia, Greenwich, Conn., New York Graphic Society Ltd., 1956. * +

Bradley, John W., A Dictionary of Miniaturists, Illuminators, Calligraphers and Copyists . . . from the Establishment of Christianity to the Eighteenth Century (3 volumes), New York, Burt Franklin, 1958. * +

Brakspear, Sir Harold, The Cathedral Church of St. Peter and St. Paul at Bath, 11th ed., Gloucester, British Publishing Co., 1955. +

Branner, Robert, Gothic Architecture, New York, George Braziller, Inc., 1961. +

_____, The Painted Medallions in the Sainte-Chapelle in Paris, Philadelphia, Pa., American Philosophical Society, 1968. * +

_____, St. Louis and the Court Style of Gothic Architecture, London, A. Zwemmer Ltd., 1956. *

Brantle, Ruth, editor, Medieval Culture; The Image and the City, New York, George Braziller, Inc., 1966. *

Braun, Hugh, An Introduction to English Medieval Architecture, 2nd ed., New York, Frederick A. Praeger, Inc., 1968. +

Breasted, James H., Oriental Forerunners of Byzantine Painting; First Century Wall Paintings from the Fortress of Dura on the Middle Euphrates, Chicago, University of Chicago Press, 1924. = *

Bridaham, Lester B., Gargoyles, Chimeras, and the Grotesque in French Gothic Sculpture, New York, Architectural Book Publishing Co., Inc., 1930. +

Brieger, Peter, English Art, 1216-1370, The Oxford History of English Art, edited by T. S. R. Boase, New York, Oxford University Press, Inc., 1957. = +

Britton, John, The Architectural Antiquities of Great Britain (5 volumes), London, Longman, Hurst, Rees, and Orme Ltd., 1807-26. = +

Britton, John, Cathedral Antiquities (5 volumes), London,
Nattali Ltd., 1836. = *

_____, A Dictionary of the Architecture and Archae-
ology of the Middle Ages, London, Longman, Orme, Brown,
Green and Longmans Ltd., 1838. = *

Brøndsted, Johannes, Early English Ornament, translated by
Albany F. Major, London, Hachette, 1924. =

Brooke, Iris, English Costume of the Early Middle Ages;
The Tenth to the Thirteenth Centuries, London, A. C.
Black Ltd., 1936. +

_____, A History of English Costume, 3rd ed., London,
Methuen and Co. Ltd., 1949.

_____, Medieval Theater Costume, London, A. C. Black
Ltd., 1967. +

Brooks, Alfred M., Architecture and the Allied Arts, Greek,
Roman, Byzantine, Romanesque and Gothic, Indianapolis,
Bobbs-Merrill Co., Inc., 1926. * +

Brown, Alice Van V. and William Rankin, A Short History of
Italian Painting, New York, E. P. Dutton and Co., Inc.,
1921.

Brown, Baldwin, The Arts of Early England, London, John
Murray Publishers Ltd., 1926. =

Brown, Gerald B., The Arts of Early England (6 volumes in 7),
London, John Murray Publishers, Ltd., 1903-37. = * +

_____, From Schola to Cathedral; A Study of Early
Christian Architecture and Its Relation to the Life of
the Church, Edinburgh, Douglas, 1886. *

Browne, Edith A., Gothic Architecture, 2nd ed., London,
A. C. Black Ltd., 1928. * +

_____, Norman Architecture, London, A. C. Black
Ltd., 1907. *

_____, Romanesque Architecture, London, A. C.
Black Ltd., 1910. *

Buchthal, Hugo, A Hand List of Illuminated Oriental Christian Manuscripts, London, Warburg Institute, University of London, 1942. *

_____, Miniature Painting in the Latin Kingdom of Jerusalem, 1099-1244, Oxford, Clarendon Press, 1957. *

_____, The Miniatures of the Paris Psalter, London, Warburg Institute, University of London, 1938.

Bučina, Ferdinand, A Book of Madonnas, translated by Iris Urwin, Prague, Artia, 1960. *

Budden, Charles W., English Gothic Churches, London, B. T. Batsford Ltd., 1927. *

Bulfinch, Thomas, Bulfinch's Mythology: The Age of Fable, the Age of Chivalry, Legends of Charlemagne, New York, Thomas Y. Crowell Co., 1947. = * +

_____, Charlemagne; or Romance of the Middle Ages, Boston, Lee and Shepard, 1896. *

_____, Legends of Charlemagne, Boston, Lee and Shepard, 1874. * +

Bulgaria: Medieval Wall Paintings, Preface by André Grabar; Introduction by Krsto Mijatev, Greenwich, Conn., UNESCO, New York Graphic Society, Ltd., 1962. +

Bulley, Margaret H., Ancient and Medieval Art, New York, Macmillan Co., 1914. +

Bumpus, Thomas F., The Cathedrals and Churches of Belgium, London, T. Werner Laurie Ltd., 1909. +

_____, The Cathedrals and Churches of Italy, New York, Dodd, Mead and Co., 1926. * +

_____, The Cathedrals and Churches of Northern Italy, Boston, L. C. Page and Co., 1908. *

_____, The Cathedrals and Churches of Rome and Southern Italy, London, T. Werner Laurie Ltd., n.d. *

Bumpus, Thomas F., The Cathedrals of Central Italy, London, T. Werner Laurie Ltd., 1911. *

_____, A Guide to Gothic Architecture, London, T. Werner Laurie Ltd., 1914. *

Bunim, Miriam S., Space in Medieval Painting and the Fore-runners of Perspective, New York, Columbia University Press, 1940. +

Bunt, Cyril G. E., The Goldsmiths of Italy, London, Hopkinson Ltd., 1926. +

_____, A History of Russian Art, London, Studio Books, 1946. *

_____, Russian Art, from Scyths to Soviets, London, Studio Books, 1946. = * +

Burckhardt, Titus, Famous Illuminated Manuscripts; A Description and Illustrated Catalogue, New York, Phillip C. Duschnes, 1964. *

_____, Siena: The City of the Virgin, translated by M. Brown, New York, Oxford University Press, Inc., 1960. *

Busch, Harald, Gothic Europe, translated by P. Gorge, London, B. T. Batsford Ltd., 1959. * +

_____, Gothic Sculpture, translated by P. Gorge, New York, Macmillan Co., 1963.

_____, editor, Romanesque Europe, London, B. T. Batsford Ltd., 1960. * +

_____, and B. Lohse, Pre-Romanesque Art, New York, Macmillan Co., 1966.

Butler, Alban, Butler's Lives of the Saints (4 volumes), New York, Kennedy Galleries, 1956. = * +

Butler, Alfred J., The Ancient Coptic Churches of Egypt, Oxford, Clarendon Press, 1884. *

- Butler, Edward C., Benedictine Monachism, New York, Barnes and Noble, 1919.
- Butler, Howard C., Early Churches in Syria, Fourth to Seventh Centuries, Princeton, N. J., Princeton University Press, 1929. = *
- Butler, John F., The Holiness of Beauty, London, Epworth Press, 1961. *
- Buxton, David R., Russian Medieval Architecture: With an Account of the Transcaucasian Styles and Their Influence in the West, Cambridge, University Press, 1934. = * +
- Byron, Robert, The Byzantine Achievement, A.D. 330-1453, New York, Russell and Russell Publishers, 1964. +
- _____ and David T. Rice, The Birth of Western Painting, New York, Alfred A. Knopf, Inc., 1931. = +
- Byzantine Frescoes from Yugoslav Churches, Introduction by David T. Rice, New York, UNESCO, New American Library of World Literature, Inc., 1963. *
- Byzantine Illumination, Bodleian Picture Books, No. 1-, Oxford, Bodleian Library, 1951. *
- Cali, Francois, Architecture of Truth; The Cistercian Abbey of Le Thoronnet in Provence, New York, George Braziller, Inc., 1957. *
- _____, Bruges, New York, Rand McNally and Co., n.d.
- The Canterbury Psalter, Introduction by M. R. James, London, Lund Humphries and Co. Ltd., 1935. *
- Carli, Enzo, Sieneese Painting, Greenwich, Conn., New York Graphic Society Ltd., 1956. * +
- Carotti, Giulio, A History of Art (3 volumes), London, Duckworth and Co. Ltd., 1908. +
- Carrà, Carlo, Italian Frescoes: Giotto, the Cappella degli Scrovegni, New York, Transbook, 1950. * +

- Carter, Dagny (Olsen), The Symbol of the Beast; The Animal Style Art of Eurasia, New York, Ronald Press Co., 1957. * +
- Castelfranchi Vegas, Liana, International Gothic in Italy, translated by B. D. Philips and T. Rice, Leipzig, Editions Leipzig, 1966.
- Catalogue of Irish Manuscripts in the British Museum, London, printed for the Trustees, 1926-53. +
- Cecchi, Emilio, The Sienese Painters of the Trecento, translated by Leonard Penlock, New York, Frederick Warne and Co., 1931. = *
- Cetto, Anna M., Ravenna Mosaics, New York, Taplinger Publishing Co., 1960.
- Chamot, Mary, English Medieval Enamels, London, Ernest Benn Ltd., 1930. =
- Chastel, Andre, Italian Art, translated by P. and L. Murray, London, Faber and Faber Ltd., 1963. +
- Chesterton, Gilbert K., Giotto di Bondone . . . The Legend of St. Francis as Depicted in the Assisi Frescoes, New York, E. P. Dutton and Co., Inc., 1931. +
- _____, St. Francis of Assisi, London, Hodder and Stoughton Ltd., 1924. *
- _____, St. Thomas Aquinas, Garden City, New York, Image Books, 1956. *
- Christie, A. G. I., English Medieval Embroidery, Oxford, Clarendon Press, 1938. =
- Churchill, Sidney J. A., The Goldsmiths of Italy; Some Account of Their Guilds, Statues, and Work, London, Hopkinson Ltd., 1926. = + .
- Clapham, Alfred W., English Romanesque Architecture After the Conquest, Oxford, Clarendon Press, 1934. =
- _____, English Romanesque Architecture Before the Conquest, Oxford, Clarendon Press, 1930. = *

- Clapham, Alfred W., Romanesque Architecture in Western Europe, Oxford, Clarendon Press, 1936. *
- Clark, Sir Kenneth M., The Gothic Revival, 2nd ed., London, Constable and Co. Ltd., 1950. * +
- Clarke, Basil F. L., Anglican Cathedrals Outside the British Isles, London, Society for Promoting Christian Knowledge, 1958. *
- Coffey, G., Guide to the Celtic Antiquities of the Christian Period, Dublin, National Museum of Ireland, 1910.
- Conant, Kenneth J., Benedictine Contributions to Church Architecture, Latrobe, Pa., Archabbey Press, 1949. *
- _____, A Brief Commentary on Early Medieval Church Architecture, Baltimore, Md., John Hopkins Press, 1942. *
- _____, Carolingian and Romanesque Architecture, 800-1200, Baltimore, Md., Penguin Books, Inc., 1959. * +
- _____, The Early Architectural History of the Cathedral of Santiago de Compostela, Cambridge, Mass., Harvard University Press, 1926. *
- Conway, Sir William M., Art Treasures in Soviet Russia, London, Arnold Publishers Ltd., 1925. = *
- _____, The Van Eycks and Their Followers, London, John Murray Publishers Ltd., 1921. = *
- Cook, George H., The English Cathedral Through the Centuries, London, Phoenix House Ltd., 1957. *
- _____, English Collegiate Churches of the Middle Ages, London, Phoenix House Ltd., 1959. * +
- _____, The English Medieval Parish Church, London, Phoenix House Ltd., 1954. * +
- _____, English Monasteries in the Middle Ages, London, Phoenix House Ltd., 1961. *
- _____, Medieval Chantries and Chantry Chapels, London, Phoenix House Ltd., 1947. *

- Coomaraswamy, Ananda K., Christian and Oriental Philosophy of Art, New York, Dover Publications, Inc., 1956. *
- Cope, Gilbert F., editor, Christianity and the Visual Arts, London, Faith Press Ltd., 1964. *
- Coulton, George G., Art and the Reformation, 2nd ed., Cambridge, University Press, 1953. * +
- _____, The Medieval Village, Manor and Monastery, New York, Harper and Row Publishers, Inc., 1960. * +
- _____, Scottish Abbeys and Social Life, Cambridge, University Press, 1933. * +
- Cram, Ralph A., The Cathedral of Palma de Mallorca, Cambridge, Mass., Mediaeval Academy of America, 1932. *
- _____, Farm Houses, Manor Houses, Minor Chateaux and Small Churches, from the Eleventh to the Sixteenth Centuries, in Normandy, Brittany and Other Parts of France, New York, Architectural Book Publishing Co., Inc., Wenzel and Krakow, 1917. *
- _____, Heart of Europe, New York, Charles Scribner's Sons, 1926. *
- _____, The Ministry of Art, Freeport, N. Y., Books for Libraries, Inc., 1967. * +
- _____, Ruined Abbeys of Great Britain, New York, Churchman, 1905. *
- _____, Six Lectures on Architecture, Scrammon Lectures for 1915, Chicago, University of Chicago Press, 1917. *
- _____, The Substance of Gothic, 2nd ed., Boston, Marshall Jones Co., Inc., 1925. * +
- _____, Walled Towns, Boston, Marshall Jones Co., Inc., 1920. *
- Cranage, David H. S., Cathedrals and How They Were Built, Cambridge, University Press, 1948. *

- Cranage, David H. S., The Home of the Monk, 2nd ed., Cambridge, University Press, 1926. * +
- Crawford, David A. E. L., Evolution of Italian Sculpture, London, John Murray Publishers Ltd., 1909. =
- Crena de Iongh, Daniel, Byzantine Aspects of Italy, New York, N. W. Norton and Co., Inc., 1967.
- Crichton, George H., Romanesque Sculpture in Italy, London, Routledge and Kegan Paul Ltd., 1954. *
- Cross, Samuel H., Medieval Russian Churches, Cambridge, Mass., Mediaeval Academy of America, 1949. *
- Crossley, Frederick H., The English Abbey, Its Life and Work in the Middle Ages, New York, Charles Scribner's Sons, 1936. *
- _____, English Church Craftsmanship; An Introduction to the Work of the Medieval Period . . ., 2nd ed., London, B. T. Batsford Ltd., 1947. *
- _____, English Church Design, 1040-1540, 2nd ed., London, New York, B. T. Batsford Ltd., 1948. *
- _____, English Church Monuments, A.D. 1150-1550, New York, Charles Scribner's Sons, 1921. = *
- _____, English Church Woodwork, A.D. 1250-1550, 2nd ed., London, B. T. Batsford Ltd., 1927. * +
- _____, Timber Building in England, from Early Times to the End of the Seventeenth Century, London, B. T. Batsford Ltd., 1951. +
- Crow, Sir Joseph A. and Giovanni B. Cavalcaselle, A History of Painting in Italy; Umbria, Florence, and Sienna, from the Second to the Sixteenth Century (6 volumes), 2nd ed., London, John Murray Publishers Ltd., 1903-14. = *
- _____, A History of Painting in North Italy, Venice, Padua, Vicenza, Verona, Ferrara, Milan, Friuli, Brescia, from the Fourteenth to the Sixteenth Century (3 volumes), 2nd ed., London, John Murray Publishers Ltd., 1912. = *

- Crow, Sir Joseph A. and Giovanni B. Cavalcaselle, Lives of the Early Flemish Painters, 3rd ed., London, John Murray Publishers Ltd., 1879. =
- Crowfoot, John W., The Buildings at Samaria, London, Palestine Exploration Fund, 1942. *
- _____, Early Churches in Palestine, New York, Oxford University Press, Inc., 1941. *
- _____, Early Ivories from Samaria, London, Palestine Exploration Fund, 1938. *
- _____, The Objects from Samaria, London, Palestine Exploration Fund, 1957. *
- Crump, Charles G., The Legacy of the Middle Ages, Oxford, Clarendon Press, 1926. * +
- Cummings, Charles A., A History of Architecture in Italy from the Time of Constantine to the Dawn of the Renaissance (2 volumes), new ed., Boston, Houghton Mifflin Co., 1927. = * +
- Cunynghame, Sir Henry H., European Enamels, New York, G. P. Putnam's Sons, 1906. =
- _____, On the Theory and Practice of Art Enamelling Upon Metals, 3rd ed., London, Constable and Co. Ltd., 1906. +
- Cursiter, Stanley, Scottish Art to the Close of the Nineteenth Century, London, George G. Harrap and Co. Ltd., 1949. =
- Cust, Anna M., The Ivory Workers of the Middle Ages, London, Bell and Sons Ltd., 1902. =
- Cutts, Edward L., History of Early Christian Art, New York, Young, 1893. *
- Czechoslovakia: Romanesque and Gothic Illuminated Manuscripts, Preface by Hanns Swarzenski, Introduction by Jan Kvet, Greenwich, Conn. UNESCO, New York Graphic Society Ltd., 1959. *

Dalton, Ormonde M., Byzantine Art and Archaeology, New York, Dover Publications, Inc., 1961. = * +

_____, East Christian Art; A Survey of the Monuments, Oxford, Clarendon Press, 1925. = *

_____, A Guide to the Early Christian and Byzantine Antiquities in the Department of British and Medieval Antiquities, 2nd ed., London, British Museum, printed by order of the Trustees, 1921. *

_____, editor and translator, The History of the Franks, by Gregory of Tours, Oxford, Clarendon Press, 1927. *

_____, Origin of Christian Church Art, Oxford, Clarendon Press, 1923. *

Danielou, Jean, Primitive Christian Symbols, translated by Donald Attwater, New York, Helicon Press, 1964. * +

Davenport, Cyril J. H., Cameos, New York, Macmillan Co., 1900. =

_____, Miniatures, Ancient and Modern, Chicago, A. C. McClurg and Co., 1908. =

Davies, Gerald S., Renascence; the Sculptured Tombs of the Fifteenth Century in Rome, with Chapters on the Previous Centuries from 1100, London, John Murray Publishers Ltd., 1900. =

Davies, John D. G., The Origin and Development of Early Christian Church Architecture, London, Student Christian Movement Press Ltd., 1952. *

Dawson, Edith B., Enamels, Chicago, A. C. McClurg and Co., 1908. =

Dawson, Nelson, Goldsmith's and Silversmith's Work, New York, G. P. Putnam's Sons, 1907. =

Day, Lewis F., Enamelling, A Comparative Account of the Development and Practice of the Art, London, B. T. Batsford Ltd., 1907. =

- Day, Lewis F., Windows; A Book About Stained and Painted Glass, 3rd ed., London, B. T. Batsford Ltd., 1909.
- Dearmer, Percy, The Cathedral Church of Wells, London, Bell and Sons Ltd., 1915. *
- Debidour, Victor H., Christian Sculpture, translated by Robert J. Cunningham, New York, Hawthorne Books, Inc., 1968. *
- Decker, Heinrich, Romanesque Art in Italy, translated by James Cleugh, London, Thames and Hudson Ltd., 1958. * +
- Deér, József, The Dynastic Porphyry Tombs of the Norman Period in Sicily, translated by G. A. Gillhoff, Cambridge, Mass., Harvard University Press, 1959. *
- Délaissé, L. M. J., A Century of Dutch Manuscript Illumination, Berkeley, Calif., University of California Press, 1968. +
- _____, Medieval Miniatures, New York, Harry N. Abrams, Inc., 1964.
- Demus, Otto, Byzantine Mosaic Decoration; Aspects of Monumental Art in Byzantium, London, Paul, Trench, Truber Ltd., 1948. = *
- _____, The Church of San Marco in Venice: History, Architecture, Sculpture, The Dumbarton Oaks Collection, Washington, D. C., Trustees for Harvard University, 1960. *
- _____, The Mosaics of Norman Sicily, New York, Philosophical Library, Inc., 1950. = * +
- _____, Two Palaeologan Mosaic Icons in the Dumbarton Oaks Collection, In Dumbarton Oaks Papers, No. 14, Cambridge, Mass., 1960. *
- _____, USSR Early Russian Icons, Greenwich, Conn., New York Graphic Society Ltd., 1958. * +
- Denkstein, Vladimir, Gothic Art in South Bohemia, Prague, Artia, 1955. * +

Der Nersessian, Sirarpie, Aght'amar, Church of the Holy Cross,
Cambridge, Mass., Harvard University Press, 1965. +

_____, Armenia and the Byzantine Empire;
A Brief Study of Armenian Art and Civilization, Cam-
bridge, Mass., Harvard University Press, 1945. * +

_____, Armenian Manuscripts in the Freer
Gallery of Art, Washington, D. C., Freer Gallery of
Art, Smithsonian Institute, 1963. +

_____, Two Images of the Virgin in the
Dumbarton Oaks Collection, In Dumbarton Oaks Papers,
No. 14, Cambridge, Mass., 1960. *

Deschamps, Paul, French Sculpture of the Romanesque Period,
Eleventh and Twelfth Centuries, New York, Harcourt,
Brace and Co., 1930. =

Dewald, Ernest T., The Illustrations in the Manuscripts of
the Septuagint, Princeton, N. J., Princeton University
Press, 1941. *

_____, The Illustrations of the Utrecht Psalter,
Princeton, N. J., Princeton University Press, 1932. +

_____, Italian Painting, 1200-1600, New York,
Holt, Rinehart and Winston, Inc., 1961. *

Dibdin, Thomas F., The Bibliographical Decameron; or, Ten
Days Pleasant Discourse Upon Illuminated Manuscripts
. . ., London, Shakespeare Press, 1817. *

Dickinson, Helena A., German Masters of Art, New York,
Frederick A. Stokes Co., c. 1914. = *

Didron, Adolphe N., Christian Iconography; or the History of
Christian Art in the Middle Ages, translated by E. J.
Millington, New York, Frederick Ungar Publishing Co.,
Inc., 1965. = * +

Diehl, Charles, Byzantine Portraits, translated by Harold
Bell, New York, Alfred A. Knopf, Inc., 1927. * +

Diez, Ernst and Otto Demus, Byzantine Mosaics in Greece;
Hosios Lucas and Daphni, Cambridge, Mass., Harvard Uni-
versity Press, 1931. +

- Dillenberger, James, Style and Content in Christian Art, New York, Abingdon Press, 1965. * +
- Dimand, M. S., A Handbook of Muhammadan Art, 2nd ed., New York, Metropolitan Museum of Art, 1944. *
- Diringer, David, The Illuminated Book; It's History and Production, New York, Frederick A. Praeger, Inc., 1967. +
- Ditchfield, Peter H., The Cathedrals of Great Britain, Philadelphia, J. B. Lippincott Co., 1902. +
- _____, . . . Symbolism of the Saints, London, A. R. Mowbray and Co. Ltd., 1910. *
- Dixon, John W., Nature and Grace in Art, Chapel Hill, N. C., University of North Carolina Press, 1964. * +
- Djaparidzé, David, Medieval Slavic Manuscripts, Cambridge, Mass., Mediaeval Academy of America, 1957. *
- Dodwell, Charles R., The Canterbury School of Illumination, 1066-1200, Cambridge, University Press, 1954. * +
- _____, The Great Lambeth Bible, New York, Thomas Yoseloff, 1959. *
- Dominguez, Bordona J., Spanish Illumination (2 volumes), New York, Harcourt, Brace and Co., 1930. =
- Drake, Maurice and Wilfred Drake, Saints and Their Emblems, London, Laurie, 1916; New York, Burt Franklin, reprint. = *
- Drake, Wilfred J., A Dictionary of Glass Painters and "Glasyers" of the Tenth to the Eighteenth Centuries, N. Y., Metro. Museum of Art, 1955. =
- Drobna, Zoroslava, Gothic Drawing, translated by Jean Layton, Prague, Artia, 195- .
- Duby, Georges, Foundations of a New Humanism: 1280-1440, translated by Peter Price, Cleveland, World Publishing Co., 1966. *
- _____, The Making of the Christian West: 980-1140, translated by Stuart Gilbert, Geneva, Skira, 1967. +

Duckett, Eleanor S., Anglo-Saxon Saints and Scholars, New York, Macmillan Co., 1947. *

_____, Carolingian Portraits; A Study in the Ninth Century, Ann Arbor, Mich., University of Michigan Press, 1962. * +

Duft, Johannes and Peter Meyer, The Irish Miniatures in the Abbey Library of St. Gall, New York, Phillip C. Duschnes, 1954. *

Dugdale, Sir William, Monasticon Anglicanum (6 volumes in 8), new ed., London, Longman, Hurst, Rees, Orme and Browne Ltd., 1817-30. = * +

Dumbarton Oaks Papers, No. 1-(12), Cambridge, Mass., Harvard University Press, 1941-(58). = *

Duncan, D. D., Great Treasures of the Kremlin, rev. and enl., New York, Harry N. Abrams, Inc., 1968. +

_____, The Kremlin, Greenwich, Conn., New York Graphic Society Ltd., 1960. * +

Dupont, Jacques, Gothic Painting, translated by Stuart Gilbert, Cleveland, World Publishing Co., 1954. * +

Dvořák, Max, Idealism and Naturalism in Gothic Art, Notre Dame, Indiana, University of Notre Dame Press, 1969. * +

Early Christian and Byzantine Art, An Exhibition Held at the Baltimore Museum of Art, April 25-June 22, 1947, Baltimore, Md., Trustees of the Walters Art Gallery, 1947. *

Ede, Harold S., Florentine Drawings of the Quattrocento, New York, Robert M. McBride and Co., 1926.

Edgell, George H., A History of Sieneese Painting, New York, Dial Press, Inc., 1932. = * +

Edwardes, Marian and Lewis Spence, A Dictionary of Non-Classical Mythology, New York, E. P. Dutton and Co., Inc., 1923. = *

Edwards, George W., Vanished Halls and Cathedrals of France, Philadelphia, Penn Publishing Co., 1917. *

Edwards, Kathleen, The English Secular Cathedrals of the Middle Ages, Manchester, University Press, 1949. * +

Edwards, William, A Medieval Scrap-Heap, London, Rivingtons, 1930. *

Egbert, Donald D., The Tickhill Psalter and Related Manuscripts; A School of Manuscript Illumination in England During the Early Fourteenth Century, New York, New York Public Library and the Department of Art and Archaeology of Princeton University, 1940. *

Egbert, Virginia W., The Medieval Artist at Work, Princeton, N. J., Princeton University Press, 1967. * +

Eisen, Gustav, Glass, Its Origin, History, Chronology, Technic and Classification to the Sixteenth Century (2 volumes), New York, William E. Rudge, 1927. =

_____, The Great Chalice of Antioch, New York, Kouchakji, 1933. *

Elst, Joseph J. M. I. van der, The Last Flowering of the Middle Ages, Garden City, N. Y., Doubleday, Doran and Co., 1944. = +

The Elizabeth Day McCormick Apocalypse (2 volumes), Chicago, University of Chicago Press, 1940. *

Evans, Edward P., Animal Symbolism in Ecclesiastical Architecture, London, Heinemann Ltd., 1896. = +

Evans, Joan, Art in Medieval France, 987-1498, New York, Oxford University Press, Inc., 1967. = *

_____, Cluniac Art of the Romanesque Period, Cambridge, University Press, 1950. *

_____, Dress in Medieval France, Oxford, Clarendon Press, 1952. +

_____, English Art, 1307-1461, Oxford, Clarendon Press, 1949. = * +

_____, English Jewellery from the Fifth Century A.D. to 1800, London, Methuen and Co. Ltd., 1921. * +

Evans, Joan, English Medieval Lapidaries, London, Oxford University Press, 1933. * +

_____, editor, The Flowering of the Middle Ages, New York, McGraw-Hill, Inc., 1966. * +

_____, A History of Jewellery, 1100-1870, New York, Pitman Publishing Corp., 1953. = * +

_____, Magic Jewels of the Middle Ages and the Renaissance, Particularly in England, Oxford, Clarendon Press, 1922. +

_____, Monastic Architecture in France, Cambridge, University Press, 1964. *

_____, Pattern: A Study of Ornament in Western Europe from 1180-1900 (2 volumes), Oxford, Clarendon Press, 1931. = +

_____, The Romanesque Architecture of the Order of Cluny, Cambridge, University Press, 1938. * +

_____, Style in Ornament, London, Oxford University Press, 1950. +

Farbman, Michael S., editor, Masterpieces of Russian Painting . . . Reproductions of Russian Icons and Frescoes from the Eleventh to the Eighteenth Centuries, London, A. Zwemmer Ltd., 1930. = +

Felice, Roger de, French Furniture of the Middle Ages and Under Louis XIII, translated by F. M. Atkinson, London, Heinemann Ltd., 1923. = * +

_____, French Furniture Under Louis XIV, translated by F. M. Atkinson, London, Heinemann Ltd., 1922. = *

Ferguson, George W., Signs and Symbols in Christian Art, New York, Oxford University Press, Inc., 1954. = * +

Fergusson, James A., A History of Architecture in All Countries . . . (2 volumes), new ed., New York, Dodd, Mead and Co., 1907. = *

- Fflulkes, Constance J., Decorative Ironwork from the Eleventh to the Eighteenth Century, London, Methuen and Co. Ltd., 1913. =
- Filov, Bogdan D., Early Bulgarian Art, Berne, Haupt, 1919. =
- Finlay, Ian, Art in Scotland, London, Oxford University Press, 1948. =
- _____, Scottish Gold and Silver Work, London, Chatto and Windus Ltd., 1956. +
- Fiocco, Guisepe, Venetian Painting of the Seicento and the Settecento, New York, Harcourt, Brace and Co., 1929. =
- Fisher, Ernest A., The Greater Anglo-Saxon Churches; An Architectural-Historical Study, London, Faber and Faber Ltd., 1962. *
- _____, An Introduction to Anglo-Saxon Architecture and Sculpture, New York, Frederick A. Praeger, Inc., c. 1959. *
- Fitchen, John, The Construction of Gothic Cathedrals; A Study of Medieval Vault Erection, Oxford, Clarendon Press, 1961. *
- Flanders in the Fifteenth Century: Art and Civilization, Catalogue of the Exhibition Masterpieces of Flemish Art, Oct.-Dec., 1960, Detroit, Wayne University Press, 1960.
- Foncillon, Henri, The Art of the West in the Middle Ages (2 volumes), New York, Phaidon Art Books, 1963. +
- Forsyth, George H., The Church of St. Martin at Angers, Princeton, N. J., Princeton University Press, 1953.
- Fox, C., Patterns and Purpose: A Survey of Early Celtic Art in Britain, Mystic, Conn., Lawrence Verry, 1958.
- Frankl, Paul, The Gothic: Literary Sources and Interpretations Through Eight Centuries, Princeton, N. J., Princeton University Press, 1960. * +

- Frankl, Paul, Gothic Architecture, translated by Dieter Pevsner, Baltimore, Md., Penguin Books, Inc., 1963. * +
- _____, Gothic Art, Baltimore, Md., Penguin Books, Inc., 1962.
- Franklin, J. W., The Cathedrals of Italy, New York, Hastings House, Publishers, Inc., 1958. * +
- Frazer, Sir James G., The Golden Bough; A Study in Magic and Religion, 3rd. ed., London, Macmillan Co., 1955. = * +
- Freedden, Max H. von, Gothic Sculpture; the Intimate Carvings, Greenwich, Conn., New York Graphic Society Ltd., 1962. +
- Friedlander, Max J., Early Netherlandish Painting, translated by H. Norden, New York, Frederick A. Praeger, Inc., 1967. *
- _____, From Van Eyck to Bruegel; Early Netherlandish Painting, 2nd ed., London, Phaidon Press Ltd., 1956. +
- Friend, A. M., editor, Studies in Manuscript Illumination, No. 1-, Princeton, N. J., Princeton University Press, 1947. *
- Fry, Roger E., Reflections on British Painting, New York, Macmillan Co., 1934. +
- Gade, John A., Cathedrals of Spain, New York, Houghton Mifflin Co., 1911. *
- Gall, E., Cathedrals and Abbey Churches of the Rhine, Thames and Hudson Ltd., 1963. *
- Gallegher, Sharon, Medieval Art, New York, Tudor Publishing Co., 1969.
- Gantner, Joseph, The Glory of Romanesque Art, translated by Marie Heynemann, New York, Vanguard Press, Inc., 1956. * +
- Gardner, Alfred H., Outline of English Architecture; An Account for the General Reader of Its Development from Early Times to the Present Day, 3rd ed., London, B. T. Batsford Ltd., 1949. *

Gardner, Alfred H. and Edward S. Prior, An Account of Medieval Figure-Sculpture in England, Cambridge, University Press, 1912. =

Gardner, Arthur, English Medieval Sculpture, Cambridge, University Press, 1951. = +

_____, French Sculpture of the Thirteenth Century, London, Warner Ltd., 1915. *

_____, A Handbook of English Medieval Sculpture, Cambridge, University Press, 1935. *

_____, An Introduction to French Church Architecture, New York, Macmillan Co., 1938. *

_____, Medieval Sculpture in France, Cambridge, University Press, 1931. New York, Russell and Russell Publishers, 1967. Reprint. = *

Gardner, Samuel, A Guide to English Gothic Architecture, Cambridge, University Press, 1925. *

Garrison, Edward B., Italian Romanesque Panel Painting, Florence, Olschki, 1949. =

_____, Studies in the History of Medieval Italian Painting (2 volumes), Florence, Biennial, 1953-56. =

Gayley, Charles M., The Classic Myths in English Literature and in Art, Based Originally on Bullfinch's "Age of Fable" (1855), new ed., rev. and enl., Boston, Ginn and Co., c. 1939. = * +

Gebhardt, Oscar von, The Miniatures of the Ashburnham Pentateuch, London, n.p., 1883.

Geck, Francis J., Bibliography of Italian Art, Boulder, Colorado, University of Colorado Press, 1932-. = *

Ghirsham, Roman, Iran; Parthians and Sassanians, translated by Stuart Gilbert and James Emmons, London, Thames and Hudson Ltd., 1962. *

- Gimple, Jean, The Cathedral Builders, translated by Carl F. Barnes, Jr., New York, Grove Press, Inc., 1961. +
- Gloag, John, The English Tradition in Architecture, London, Adam and Black Ltd., 1963. *
- _____, Guide to Western Architecture, New York, Macmillan Co., 1958. = * +
- Goldschmidt, Adolph, An Early Manuscript of the Aesop Fables of Avianus and Related Manuscripts, Princeton, N. J., Princeton University Press, 1947. * +
- _____, German Illumination (2 volumes), New York, Harcourt, Brace and Co., 1928. =
- Goldschmidt, Ernst P., Gothic and Renaissance Bookbindings, London, Benn; Boston, Houghton Mifflin Co., 1928. *
- Goldsmith, Elizabeth E., Ancient Pagan Symbols, New York, G. P. Putnam's Sons, 1929. = *
- _____, Sacred Symbols in Art, 2nd ed., New York, G. P. Putnam, 1912. =
- Goodyear, William H., Roman and Medieval Art, New York, London, Macmillan Co., 1897. *
- Gordon, George S., Medium Aevum and the Middle Ages, Oxford, Clarendon Press, 1925. * +
- Gorsline, Douglas W., What People Wore, New York, Viking Press, 1952. = * +
- Gostling, Frances M., The Lure of English Cathedrals, London, Mills and Boon Ltd., 1923. +
- Gotch, John A., The Growth of the English House from Early Feudal Times to the Close of the Eighteenth Century, 2nd ed., rev. and enl., New York, Charles Scribner's Sons, 1928. =
- Grabar, André, Art of the Byzantine Empire, New York, Crown Publishers, Inc., 1966.

Grabar, André, Byzantine Painting; Historical and Critical Study, translated by Stuart Gilbert, Geneva, Skira, 1953. * +

_____, Christian Iconography; A Study of Its Origins, translated by Terry Grabar, Princeton, N. J., Princeton University Press, 1968. +

_____, Early Christian Art, from the Rise of Christianity to the Death of Theodosius, New York, George Braziller, Inc., 1968. *

_____, The Golden Age of Justinian, from the Death of Theodosius to the Rise of Islam, New York, George Braziller, Inc., 1967. *

_____, Greece, Byzantine Mosaics, New York, UNESCO, New York Graphic Society Ltd., 1960.

_____, Greek Mosaics of the Byzantine Period, New York, UNESCO, New American Library of World Literature, Inc., 1964. +

_____, Romanesque Painting from the Eleventh to the Thirteenth Century, translated by Stuart Gilbert, New York, Skira, Inc., 1958. * +

_____ and Michelangelo Muraro, Treasures of Venice: The Church of St. Mark's . . ., translated by James Emmons, Cleveland, World Publishing Co., 1963. *

_____ and Carl Nordenfalk, Early Medieval Painting, translated by Stuart Gilbert, Cleveland, World Publishing Co. (Skira), 1958. +

_____, Early Medieval Painting from the Fourth to the Eleventh Century, translated by Stuart Gilbert, Geneva, Skira, 1957. * +

Grabar, Igor, Early Russian Icons, Greenwich, Conn., New York Graphic Society Ltd., 1958.

Great Britain, Royal Commission on the Ancient and Historical Monuments and Constructions of England, Inventory (Volume I), London, Her Majesty's Stationery Office, 1911-52. = +

The Great Palace of the Byzantine Emperors; second report,
edited by David T. Rice, Edinburgh, University Press,
1958. +

Greece: Byzantine Mosaics, Preface by André Grabar, Introduc-
tion by Manolis Chatzidakis, Greenwich, Conn., UNESCO,
New York Graphic Society Ltd., 1959. *

Grivot, Denis and George Zarnecki, Gislebertus, Sculptor of
Autun, New York, Orion Press, 1961. * +

Grodecki, Louis, Chartres, Paris, Draeger and Verve, 1964. * +

_____, Norway: Paintings from the Stave Churches,
Greenwich, Conn., New York Graphic Society Ltd., 1955. * +

_____, The Stained Glass of French Churches,
London, L. Drummond Ltd., 1948. +

Grousset, René, The Civilizations of the East, translated
by Catherine A. Phillips, New York, Alfred A. Knopf,
Inc., 1931-35. = * +

A Guide to the Early Christian and Byzantine Antiquities in
the Department of British and Medieval Antiquities,
2nd ed., London, British Museum, Department of British
and Medieval Antiquities and Ethnography, printed for
the Trustees, 1921. *

Gysin, Fritz, Swiss Medieval Tapestries, translated by
Robert C. Allen, New York, Studio Publications, Inc.,
1947. *

Hackel, Alexej A., The Icon, translated by Sergei Hackel,
Frieburg im Breisgau, Herder, 1954. *

Hale, John R., editor, Europe in the Late Middle Ages,
Evanston, Illinois, Northwestern University Press, 1965. * +

Hall, Adelaide S., A Glossary of Important Symbols in Their
Hebrew, Pagan and Christian Forms, Boston, Bates and
Guild, 1912. =

Hallett, Cecil W. C., The Cathedral Church of Ripon, London,
Bell and Sons Ltd., 1901. *

Hamilton; George H., The Art and Architecture of Russia,
Baltimore, Md., Penguin Books, Inc., 1954. = * +

_____, De Arte Illuminandi, An Anonymous
Fourteenth-Century Treatise, translated by Daniel Varney
Thompson, Jr., New Haven, Conn., Yale University Press,
1933. +

Hamilton, John A., Byzantine Architecture and Decoration,
New York, Charles Scribner's Sons, 1934. 2nd ed., 1956. = * +

Hamlin, Alfred D. F., A History of Ornament (2 volumes),
New York, The Century Co., c. 1916-23. = *

_____, A Text-Book of the History of Architec-
ture, new ed., rev., New York, Longmans, Green and Co.,
1925. = * +

Hammett, Ralph W., The Romanesque Architecture of Western
Europe, New York, Architectural Book Publishing Co.,
Inc., 1927. +

Hanfmann, George M. A., The Season Sarcophagus in Dumbarton
Oaks (2 volumes), Cambridge, Mass., Harvard University
Press, 1951. * +

Hare, Richard, The Art and Artists of Russia, Greenwich,
Conn., New York Graphic Society Ltd., 1966. * +

Harrison, Frederick, Stained Glass of York Minster, New
York, Studio Publications, Inc., 1937. * +

_____, Treasures of Illumination: English
Manuscripts of the Fourteenth Century, 1250-1400, New
York, Studio Publications, Inc., 1937. * +

Harvey, John H., The Cathedrals of Spain, London, B. T.
Batsford Ltd., 1957. *

_____, The English Cathedrals, rev. ed., London,
B. T. Batsford Ltd., 1961. * +

_____, English Medieval Architects, London, B. T.
Batsford Ltd., 1954.

Harvey, John H., Gothic England, A Survey of National Culture, 1300-1550, 2nd ed., rev., London, New York, B. T. Batsford Ltd., 1948. *

_____, The Gothic World, 1100-1600; A Survey of Architecture and Art, London, New York, B. T. Batsford Ltd., 1950. * +

Haseloff, Arthur E., Pre-Romanesque Sculpture in Italy, New York, Harcourt, Brace and Co., 1930-31. =

Hatch, William H. P., Greek and Syrian Miniatures in Jerusalem, Cambridge, Mass., Mediaeval Academy of America, 1931. *

Hauser, Arnold, The Philosophy of Art History, New York, Alfred A. Knopf, Inc., 1959. *

_____, The Social History of Art, Volume I: Pre-historic to Middle Ages, New York, Vintage Books, 1958. = *

Heal, Sir Ambrose, The London Goldsmiths, 1200-1800, Cambridge, University Press, 1935. =

Hearnshaw, Fossey J. C., editor, Medieval Contributions to Modern Civilization, New York, Barnes and Noble, Inc., 1949. * +

_____, editor, The Social and Political Ideas of Some Medieval Thinkers, London, Harrap and Co. Ltd., 1923. * +

Heer, Friedrich, The Medieval World: Europe, 1100-1350, Cleveland, World Publishing Co. (Skira), 1962. * +

The Helkham Bible Picture Book, Introduction by W. O. Hassall, 2nd ed., London, Dropmore Ltd., 1954. *

Hell, Vera and Hellmut Hell, The Great Pilgrimage of the Middle Ages, New York, Clarkson N. Potter, Inc., Publishers, 1966. +

Henderson, Isabel, The Picts, London, Thames and Hudson Ltd., 1967. *

Henry, Françoise, Irish Art During the Viking Invasions; A.D. 800-1200, Ithaca, New York, Cornell University Press, 1967. =

_____, Irish Art in the Early Christian Period, London, Methuen and Co. Ltd., 1940. +

_____, Irish Art in the Early Christian Period, to 800 A.D., Ithaca, New York, Cornell University Press, 1965. +

Heppenstall, Rayner, Architecture of Truth; the Cistercian Abbey of Le Thoronet in Provence, New York, George Braziller, Inc., 1957. *

Herbert, John A., Illuminated Manuscripts, New York, Burt Franklin, 1958. = * +

Hermann, Fritz, Catalonian Paintings of the Romanesque Period, New York, Taplinger Publishing Co., 1962. +

Hersey, Carl K., The Salmantine Lanterns, Their Origins and Development, Cambridge, Mass., Harvard University Press, 1937. +

Herzfeld, Ernst E., Iran in the Ancient East, London, New York, Oxford University Press, Inc., 1941. = *

Hind, Arthur M., An Introduction to a History of Woodcut, New York, Dover Publications, Inc., 1963. = * +

Hinks, Roger P., Carolingian Art; A Study of Early Medieval Painting and Sculpture in Western Europe, Ann Arbor, Mich., University of Michigan Press, 1962. = +

Hoddinott, Ralph F., Early Byzantine Churches in Macedonia and Southern Serbia; A Study of the Origins and the Initial Development of East Christian Art, London, Macmillan Co., 1963. *

Hoever, Otto, An Encyclopedia of Ironwork; Examples of Hand Wrought Ironwork from the Middle Ages to the End of the Eighteenth Century . . ., New York, Weyhe, 1927. =

Hofstätter, Hans H., Art of the Late Middle Ages, New York, Harry N. Abrams, Inc., 1968. +

Hollstein, F. W. H., German Engravings, Etchings and Woodcuts, c. 1400-1700 (5 volumes), Amsterdam, Hertzberger Menno and Co., 1954.

Holme, Charles, Peasant Art in Sweden, Lapland and Iceland, London, Studio Publishers Ltd., 1910. = *

Holt, Elizabeth G., Documentary History of Art, Volume I: Middle Ages and the Renaissance, New York, Doubleday and Co., Inc., n.d.

_____, Literary Sources of Art History, Princeton, N. J., Princeton University Press, 1947. = * +

Holweck, Frederick G., A Biographical Dictionary of the Saints, with a General Introduction on Hagiology, St. Louis, Herder Book Co., 1924. =

The Horizon Book of Great Cathedrals, editors of Horizon Magazine, New York, American Heritage Publishing Co., 1968. =

The Horizon Book of the Middle Ages, editors of Horizon Magazine, New York, American Heritage Publishing Co., 1968. +

The Hours of Catherine of Cleves, Introduction by John Plummer, New York, George Braziller, Inc., 1966. +

Hourticq, Louis, Art in France, New York, Charles Scribner's Sons, 1911. * +

Houston, Mary G., Ancient Egyptian, Mesopotamian and Persian Costume and Decoration, 2nd ed., London, A. C. Black Ltd., 1954. = * +

_____, Ancient Greek, Roman and Byzantine Costume and Decoration, 2nd ed., New York, A. S. Barnes and Co., 1959. = * +

_____, Medieval Costume in England and France, the Thirteenth, Fourteenth and Fifteenth Centuries, London, A. C. Black Ltd., 1939. = * +

Howgrave-Graham, Robert P., The Cathedrals of France, London, B. T. Batsford Ltd., 1959.

Howson, John S., Essays on Cathedrals, London, John Murray Publishers Ltd., 1872. *

Hoyt, Robert S., Life and Thought in the Early Middle Ages, Minneapolis, University of Minnesota Press, 1967. * +

Huizinga, Johan, The Waning of the Middle Ages, London, Arnold Publishers Ltd., 1924. * +

Hulme, Frederick E., The History, Principles and Practice of Symbolism in Christian Art, 6th ed., New York, Macmillan Co., 1910. = *

Hunt, John E., English and Welsh Crucifixes, 670-1550, London, Society for Promoting Christian Knowledge, 1956. *

Hunter, George L., Decorative Furniture, Grand Rapids, Mich., Good Furniture Magazine, 1923. * +

_____, Tapestries, Their Origin, History and Renaissance, New York, John Lane Co., 1913.

Hurlimann, Martin, English Cathedrals, Boston, Houghton Mifflin Co., 1950. * +

_____, French Cathedrals, Boston, Houghton Mifflin Co., 1951. *

_____, Masterpieces of European Sculpture, New York, Harry N. Abrams, Inc., 1959. +

Hurll, Estelle M., The Life of Our Lord in Art, Boston and New York, Houghton Mifflin Co., 1898. *

_____, The Madonna in Art, Boston, L. C. Page and Co., 1897. +

Husa, Vaclav and others, Traditional Crafts and Skills, New York, Tudor Publishing Co., 1968.

Husenbeth, Frederick C., Emblems of Saints, 3rd ed., Norwich, Norfolk and Norwich Archaeological Society Ltd., 1882. =

Hutchinson, Francis E., Medieval Glass at All Souls College, London, Faber and Faber, 1949. =

Hutton, Edward, Assisi and Umbria Revisited, New York, David McKay Co., Inc., 1953. *

_____, The Cosmati; the Roman Marble Workers of the Thirteenth and Fourteenth Centuries, London, Routledge and Kegan Paul Ltd., 1950. +

_____, Siena and Southern Tuscany, Chester Springs, Pa., Dufour Editions, 1955.

_____, The Story of Ravenna, London, Dent and Sons Ltd., 1926. * +

_____, Venice and Venetia, 4th ed., Chester Springs, Pa., Dufour Editions, 1954. * +

Huyghe, Rene, Ideas and Images in World Art; Dialogue with the Visible, translated by Norbert Guterman, New York, Harry N. Abrams, Inc., 1959. *

_____, editor, Larousse Encyclopedia of Byzantine and Medieval Art, New York, Prometheus Press, 1963. +

Illuminated and Calligraphic Manuscripts; An Exhibition Held at the Fogg Art Museum and Houghton Library, February 14-April 1, 1955, Cambridge, Mass., Trustees of the Fogg Art Museum, 1955. *

Illuminated Books of the Middle Ages and Renaissance; An Exhibition Held at the Baltimore Museum of Art, January 27-March 13, 1949, Baltimore, Trustees of the Walters Art Gallery, 1949. *

The Illustrations in the Manuscripts of the Septuagint . . ., edited by Ernest T. De Wald, London, Oxford University Press, 1941. *

The Illustrations of the Utrecht Psalter, edited by E. T. De Wald, Princeton, N. J., Princeton University Press, 1932. +

Ives, Samuel A., An English Thirteenth Century Bestiary, New York, Kraus Reprint Corporation, 1942. * +

Jackson, Sir Charles J., English Goldsmith's and Their Work, 2nd ed., London, Macmillan Co. Ltd., 1921. =

Jackson, Sir Charles J., An Illustrated History of English Plate, Ecclesiastical and Secular, (2 volumes), London, Country Life Ltd., 1911. =

Jackson, Esther, Art of the Anglo-Saxon Age; An Illustrated Study of England's Churches and Sculpture, A.D. 597-1066, Peterborough, Smith Ltd., 1964. *

Jackson, Sir Thomas G., Byzantine and Romanesque Architecture, 2nd ed., Cambridge University Press, 1920. = * +

_____, Gothic Architecture in France, England and Italy (2 volumes), Cambridge University Press, 1915. = *

Jacobs, Jay, editor, The Horizon Book of Great Cathedrals, New York, American Heritage Publishing Co., 1968.

Jacobsthal, Paul, Early Celtic Art, Oxford, Clarendon Press, 1944. = *

Jacobus de Varagine, The Golden Legend of Jacobus de Voragine, (2 volumes), translated by Granger Ryan and Helmut Ripperger, London, Longmans, Green and Co. Ltd., 1941. = *

James, Montague R., Abbeys, London, The Great Western Railway, 1925. *

_____, The Apocalypse in Art, London, Oxford University Press, 1931. *

_____, Lists of Manuscripts Formerly in Peterborough Abbey Library, London, Oxford University Press, 1926. * +

_____, The Wanderings and Homes of Manuscripts, New York, Macmillan Co., 1919. * +

Jameson, Mrs. Anna B., The History of Our Lord as Exemplified in Works of Art (2 volumes), 4th ed., London, Longmans, Green and Co. Ltd., 1881. = *

_____, Legends of the Madonna, Boston, Houghton Mifflin Co., 1911. = * +

- Jameson, Mrs. Anna B., Legends of the Monastic Orders, Boston, Houghton Mifflin Co., 1911. = * +
- _____, Sacred and Legendary Art (2 volumes), New York, Houghton Mifflin Co., 1911. = * +
- Jameson, Raymond de Loy, Trials of the Troubadours, New York, London, The Century Co., 1926. * +
- Jantzen, Hans, High Gothic; the Classical Cathedral of Chartres, Reims, Amiens, translated by James Palmer, New York, Pantheon Books, Inc., 1962. *
- Johnson, Ada M., Hispanic Silverwork, New York, Hispanic Society of America, 1944. =
- Johnson, Charles, English Painting from the Seventh Century to the Present Day, London, Bell and Sons, Ltd., 1932. =
- Johnston, Edward, Writing, Illuminating and Lettering, New York, Pitman Publishing Corp., 1944. * +
- Johnstone, Pauline, The Byzantine Tradition in Church Embroidery, London, Tiranti Ltd., 1967. +
- Jones, Edward A., Old Silver of Europe and America from Early Times to the Nineteenth Century, Philadelphia, Pa., J. P. Lippincott Co., 1928.
- Jones, Leslie W., The Script of Cologne, from Hildebald to Hermann, Cambridge, Mass., The Mediaeval Academy of America, 1932. *
- _____ and Charles R. Morey, The Miniatures of the Manuscripts of Terence, Princeton, N. J., Princeton University Press, 1932.
- Jones, Owen, The Grammar of Ornament, London, Bernard Quaritch Ltd., 1910. = * +
- Kaftal, George, Iconography of the Saints in Central and South Italian Painting, Florence, Sansoni, 1965. =
- _____, Iconography of the Saints in Tuscan Painting, Florence Sansoni, 1952.

Kahler, Heinz, Hagia Sophia, translated by Ellyn Childs, New York, Frederick A. Praeger, Inc., 1967. +

Katzenellenbogen, Adolf, E. M., Allegories of the Virtues and Vices in Medieval Art from Early Christian Times to the Thirteenth Century, New York, W. W. Norton and Co., Inc., 1939. New York, Kraus Reprint Corporation, reprint.

_____, The Sculptural Programs of Chartres Cathedral: Christ, Mary, Ecclesia, Baltimore, Md., John Hopkins Press, 1959. * +

Kelley, Francis M. and Randolph Schwabe, Historic Costume, a Chronicle of Fashion in Western Europe, 1490-1790, London, B. T. Batsford Ltd., 1929. = * +

Kendon, Frank, Mural Paintings in English Churches During the Middle Ages, London, John Lane Ltd., 1923. * +

Kendrick, Sir Thomas D., Anglo-Saxon Art to A.D. 900, London, Methuen and Co. Ltd., 1938. = +

_____, Late Saxon and Viking Art, London, Methuen and Co. Ltd., 1949. = *

Kennedy, Charles W., The Caedmon Poems . . . with an Introduction and Facsimilies of the Illustrations in the Junius Manuscripts, New York, E. P. Dutton and Co., Inc., 1916. *

Kern, Fritz, Kingship and Law in the Middle Ages, Oxford, Blackwell Ltd., 1939. * +

Kidson, Peter, The Medieval World, New York, McGraw-Hill, Inc., 1967. +

_____, P. Murray and P. Thompson, A History of English Architecture, London, George G. Harrap and Co. Ltd., 1962. +

_____ and U. Pariser, Sculpture at Chartres, London, Tiranti Ltd., 1958.

Kitzinger, Ernst, The Cult of Images in the Age Before Iconoclasm, In Dumbarton Oaks Papers, No. 8, Cambridge, Mass., 1954. *

Kitzinger, Ernst, Early Medieval Art, Bloomington, Ind.,
Indiana University Press, 1964. *

_____, Early Medieval Art in the British Museum,
London, British Museum, 1955. 2nd ed., Magnolia,
P. Smith, 1963. Reprint.

_____, The Horse and Lion Tapestry at Dumbarton
Oaks; A Study in Coptic and Sassanian Textile Design,
In Dumbarton Oaks Papers, No. 3, Cambridge, Mass.,
1946. *

_____, A Marble Relief of the Theodosian Period,
In Dumbarton Oaks Papers, No. 14, Cambridge, Mass., 1960. *

_____, Studies of Late Antiquity and Early Byzantine
Floor Mosaics, In Dumbarton Oaks Papers, No. 6,
Cambridge, Mass., 1951. *

_____, A Survey of the Early Christian Town of
Stobi, In Dumbarton Oaks Papers, No. 3, Cambridge, Mass.,
1946. *

Knowles, David, The Evolution of Medieval Thought, Baltimore,
Helicon Press, 1962. * +

_____, The Monastic Order in England, 940-1216, 2nd
ed., Cambridge, University Press, 1963. * +

_____ and R. Neville Hadcock, Medieval Religious
Houses, England and Wales, London, Longmans, Green and
Co. Ltd., 1953. *

Kondakov, Nikodim P., The Russian Icon (4 volumes), trans-
lated by Ellis H. Minns, Oxford, Clarendon Press, 1927. = *

Kontoglous, Photēs, Byzantine Sacred Art, translated by
Constantine Cañarnos, New York, Vantage Press, Inc.,
1957. * +

Kostof, Spiro K., The Orthodox Baptistery of Ravenna, New
Haven, Conn., Yale University Press, 1965. +

Kraus, Henry P., Fifth Medieval and Renaissance Manuscripts,
New York, Kraus Reprint Corporation, n.d. *

- Kraus, Henry P., The Living Theater of Medieval Art, Bloomington, Ind., Indiana University Press, 1967. +
- Krautheimer, Richard, Early Christian and Byzantine Architecture, Baltimore, Md., Penguin Books, Inc., 1965. * +
- Kuhn, Charles L., German and Netherlandish Sculpture, 1280-1800, Cambridge, Mass., Harvard University Press, 1965. * +
- _____, Romanesque Mural Painting of Catalonia, Cambridge, Mass., Harvard University Press, 1930. = *
- Künstler, Gustav, Romanesque Art in Europe, Greenwich, Conn., New York Graphic Society Ltd., 1968. *
- Kusch, Eugen, Ancient Art in Scandinavia, translated by John A. Moses, Nurnberg, Robert Carl, 1964. +
- Kvét, Jan, Czechoslovakian Miniatures from Romanesque and Gothic Manuscripts, New York, UNESCO, New American Library of World Literature, Inc., 1964. +
- Lacroix, Paul, Arts in the Middle Ages and the Renaissance, New York, Frederick Ungar Publishing Co., Inc., n.d.
- _____, Science and Literature in the Middle Ages and at the Period of the Renaissance, New York, Frederick Ungar Publishing Co., Inc., 1964. * +
- Lamb, Cecil M., The Calligrapher's Handbook, London, Faber and Faber Ltd., 1956. +
- Lamberton, Clark D., Themes from St. John's Gospel in Early Roman Catacomb Painting, Princeton, N. J., Princeton University Press, 1905. *
- La Monte, John L., The World of the Middle Ages, New York, Appleton-Century-Crofts, Inc., 1949. +
- Landrieux, Maurice, The Cathedral of Reims, New York, E. P. Dutton and Co., Inc., 1920. *
- Lassaigne, Jacques, The Fifteenth Century, from Van Eyck to Botticelli, translated by Stuart Gilbert, New York, Skira, Inc., 1955. *

Lassaigñé, Jacques, Flemish Painting (2 volumes), translated by Stuart Davis, New York, Skira, Inc., 1958. * +

_____, Spanish Painting, translated by Stuart Gilbert, New York, Skira, Inc., 1952. *

Lassus, Jean, The Early Christian and Byzantine World, New York, McGraw-Hill, Inc., 1967. +

Late Egyptian and Coptic Art, New York, Brooklyn Institute of Arts and Sciences Museum, 1943. *

Lawler, Justus G., The Christian Image: Studies in Religious Art and Poetry, Pittsburgh, Pa.; Duquesne University Press, 1966. * +

Lazarev, Viktor N., Old Russian Murals and Mosaics; from the Eleventh to the Sixteenth Century, translated by Boris Roniger, London, Phaidon Press Ltd., 1966. *

Leach, Maria, editor, Funk and Wagnall's Standard Dictionary of Folklore, Mythology and Legend, New York, Funk and Wagnalls Co., 1949-50. = * +

Leeds, Edward T., Celtic Ornament in the British Isles Down to A.D. 700, Oxford, Clarendon Press, 1933. +

_____, Early Anglo-Saxon Art and Archaeology, Oxford, Clarendon Press, 1936. +

Leeuw, Gerardus van der, Sacred and Profane Beauty; the Holy in Art, translated by David E. Green, New York, Holt, Rinehart and Winston, Inc., 1963. * +

Lehner, Ernst, Symbols, Signs and Signets, Cleveland, World Publishing Co., 1950. = * +

_____, and Johanna Lehner, Folklore and Symbolism of Flowers, Plants and Trees, New York, Tudor Publishing Co., 1960. *

Leisinger, Hermann, Romanesque Bronzes; Church Portals in Medieval Europe, New York, Frederick A. Praeger, Inc., 1957. +

Lejard, André, The Art of the French Book from Early Manuscripts to the Present Time, London, Elek Books Ltd., 1947. * +

_____, The Bayeux Tapestry, Paris, Éditions du Chêne, c. 1947. * +

_____, French Tapestry, London, Elek Books Ltd., 1946. =

Lemoisne, Paul A., Gothic Painting in France, Fourteenth and Fifteenth Centuries, New York, Harcourt, Brace and Co., 1931. =

Lethaby, William R., Architecture, Nature and Magic, London, Duckworth and Co. Ltd., 1956. *

_____, Form in Civilization; Collected Papers on Art and Labor, 2nd ed., London, Oxford University Press, 1957. *

_____, Medieval Art, from the Peace of the Church to the Eve of the Renaissance: 312-1350, rev. by D. Talbot Rice, London, New York, Thomas Nelson and Sons Ltd., 1949. = * +

_____, Medieval Paintings at Westminster, London, Milford Ltd., 1928. +

_____, Westminster Abbey and the King's Craftsmen: A Study of Medieval Building, London, Duckworth and Co. Ltd., 1906. +

Levi, Doro, Antioch Mosaic Pavements, Princeton, N. J., Princeton University Press, 1947. *

Little, Andrew G., Franciscan History and Legend in English Medieval Art, Manchester, University Press, 1937. *

Lloyd, Nathaniel, A History of the English House from Primitive Times to the Victorian Period, New York, Helburn, 1931. = *

Longhurst, Margaret H., English Ivories, London, Putnam and Co. Ltd., 1926. =

- Loomis, Roger S., Arthurian Legends in Medieval Art, New York, Modern Language Association of America, 1938. * +
- _____, Illustrations of Medieval Romance on Tiles from Chertsey Abbey, Urbana, Ill., University of Illinois Press, 1916. * +
- _____, A Mirror of Chaucer's World, Princeton, N. J., Princeton University Press, 1965. * +
- Loud, Gordon, . . . The Megiddo Ivories, Chicago, University of Chicago Press, 1939. *
- Lowrie, Walter, Art in the Early Church, New York, Pantheon Books, Inc., 1947. = * +
- _____, Monuments of the Early Church, New York, Macmillan Co., 1923. = * +
- _____, Saints Peter and Paul in Rome, New York, Oxford University Press, Inc., 1940. *
- McClelland, Ellwood H., Enamel Bibliography and Abstracts, American Ceramics Society, 1944. =
- McClinton, Katherine M., Christian Church Art Through the Ages, New York, Macmillan Co., 1962. *
- McLanathan, Richard B., Pageant of Medieval Art and Life, Philadelphia, Westminster Press, 1966.
- MacDonald, William L., Early Christian and Byzantine Architecture, New York, George Braziller, Inc., 1967. * +
- MacGibbon, David and Thomas Ross, The Castellated and Domestic Architecture of Scotland from the Twelfth to the Eighteenth Century (5 volumes), Edinburgh, Douglas Ltd., 1887-92. =
- Mackenzie, Donald A., The Migration of Symbols and Their Relations to Beliefs and Customs, New York, Alfred A. Knopf, Inc., 1926. = * +
- _____, Teutonic Myth and Legend, London, Gresham Ltd., 1912. +

- Maclagan, Eric R. D., The Bayeux Tapestry, rev. ed., New York, Penguin Books, Inc., 1949. *
- Mahr, Adolf, Christian Art in Ancient Ireland (2 volumes), Dublin, Stationery Office, 1932-41. =
- Maiuri, Amedeo, Painting in Italy, from the Origins to the Thirteenth Century, translated by James Emmons, New York, Skira, Inc., 1959. *
- Mâle, Emile, The Gothic Image: Religious Art in France in the Thirteenth Century, New York, Harper and Brothers, Publishers, 1958. *
- _____, Notre Dame de Chartres, Paris, Paul Hartmann, 1948. +
- _____, Religious Art from the Twelfth to the Eighteenth Century, New York, Pantheon, 1949. New York, Farrar, Straus and Co., 1963. = * +
- _____, Religious Art in France, Thirteenth Century; A Study in Medieval Iconography and Its Sources of Inspiration, New York, E. P. Dutton and Co., Inc., 1913. = +
- Malraux, Andre, The Metamorphosis of the Gods, 1st ed., Garden City, Doubleday and Co., Inc., 1960. * +
- _____, The Voices of Silence, translated by Stuart Gilbert, Garden City, New York, Doubleday and Co., Inc., 1953. *
- Mander, Carel van, Dutch and Flemish Painters, translated by Constant Van de Wall, New York, McFarlane, 1936. *
- Manuscripts, Greek, N.T., Rickerfeller McCormick Manuscript, The Rickerfeller McCormick New Testament . . . , Chicago, University of Chicago Press, 1932. *
- Marcucci, Luisa, Medieval Painting, translated by H. E. Scott, New York, Viking Press, 1960. * +
- Markham, Violet R., Romanesque France; Studies in the Archaeology and History of the Twelfth Century, London, John Murray Publishers Ltd., 1929. +

- Marle, Raimond van, The Development of the Italian Schools of Painting (19 volumes), Nijhoff, The Hague, 1923-38. =
- Marriage, Mrs. Margaret S., The Sculptures of Chartres Cathedral, Cambridge, University Press, 1909. *
- Martin, Frederik R., A History of Oriental Carpets Before 1800, Vienna, I & R State and Court Painting Office, 1908. =
- Martin, John R., The Illustration of the Heavenly Ladder of John Climacus, Princeton, J. J., Princeton University Press, 1954. *
- Martindale, Andrew, Gothic Art, New York, Frederick A. Praeger, Inc., 1967.
- Marucchi, Orazio, Christian Epigraphy, translated by J. A. Willis, Cambridge, University Press, 1912. *
- _____, Manual of Christian Archaeology, translated by Hubert Vecchierello, Patterson, N. J., St. Anthony Guild Press, 1935. = *
- Maskell, Alfred, Ivories, New York, G. P. Putnam's Sons, 1905. = *
- _____, Russian Art and Art Objects in Russia, London, n.p., 1884.
- _____, Wood Sculpture, New York, G. P. Putnam's Sons, 1911. =
- Masse, Henri J. L. J., The Cathedral Church of Bristol, London, Bell and Sons Ltd., 1901. *
- Matějček, Antonin and Jaroslav Pesina, Gothic Painting in Bohemia, 1350-1450, 4th ed., Prague, Artia, c. 1956. *
- Mathew, Gervase, Byzantine Aesthetics, New York, Viking Press, 1964. * +
- _____, Byzantine Painting, London, Faber and Faber Ltd., 1950. +
- Maus, Cynthia P., The Church and the Fine Arts, New York, Harper and Brothers, Publishers, 1960. * +

Mayer, August L., Old Spain, New York, Brentano's, 1921. *

Medieval Jewelry, New York, Metropolitan Museum of Art, The Museum Press, 1940. *

Medieval and Renaissance Manuscripts in the Pierpont Morgan Library, compiled by Meta Harrsen, New York, Pierpont Morgan Library, 1958. * +

Medieval Studies in Memory of A. Kingsley Porter (2 volumes), edited by Willhelm R. W. Koehler, Cambridge, Mass., Harvard University Press, 1939. * +

Meer, Frederik van der, Early Christian Art, Chicago, University of Chicago Press, 1967. +

Meiss, Millard, French Painting in the Time of Jean de Berry, 2nd ed., New York, Phaidon Art Books, 1967. *

_____, Painting in Florence and Siena after the Black Death, Princeton, N. J., Princeton University Press, 1951. =

Mendell, Elizabeth L., Romanesque Sculpture in Saintogne, New Haven, Conn., Yale University Press, 1940. +

Menzies, Lucy, The Saints in Italy, London, Medici Society Ltd., 1924. =

Metz, Peter, The Golden Gospels of Echternach, Codex Aureus Epternacensis, New York, Frederick A. Praeger, Inc., 1957. * +

Merrifield, Mrs. Mary P., The Art of Fresco Painting, As Practiced by the Old Italian and Spanish Masters . . ., London, Tiranti Ltd., 1952. =

_____, Original Treatises, Dating from the Twelfth to the Eighteenth Centuries on the Arts of Painting in Oil, Miniature, Mosaic, and on Glass . . . (2 volumes), London, John Murray Publishers Ltd., 1849. =

Macquoid, Percy and Ralph Edwards, The Dictionary of English Furniture from the Middle Ages to the Late Georgian Period (3 volumes), 2nd ed., London, Country Life Ltd., 1954.

- Michel, Paul H., Romanesque Wall Paintings in France, Paris, Editions du Chêne, 1949. +
- Michelis, P. A., An Aesthetic Approach to Byzantine Art, Chester Springs, Pa., Dufour Editions, 1954.
- Middleton, John H., Illuminated Manuscripts in Classical and Medieval Times, Cambridge, University Press, 1892. +
- Millar, Eric G., English Illuminated Manuscripts from the Tenth to the Thirteenth Century, Paris and Brussels, Van Oest, 1926. = * +
- _____, The Lindisfarne Gospels, Oxford, printed by order of the British Museum, 1923. *
- _____, Reproductions from Illuminated Manuscripts, Ser. I-IV (4 volumes), London, printed by order of the Trustees, 1907-28. *
- Millet, Gabriel and D. Talbot Rice, Byzantine Painting at Trebizond, New York, Humanities Press, Inc., 1936.
- Minns, Ellis H., Art of the Northern Nomads, London, Milford, 1944. +
- _____, Scythians and Greeks; A Survey of Ancient History and Archaeology of the North Coast of the Euxine from the Danube to the Caucasus, Cambridge, University Press, 1913. =
- Moé, Émile A. van, The Decorated Letter from the Eighth to the Twelfth Century, translated by Michael Heron, Paris, Editions du Chêne, 1950. * +
- Moore, Charles H., Development and Character of Gothic Architecture, 2nd ed., New York, Macmillan Co., 1899.
- _____, The Medieval Church Architecture of England, New York, Macmillan Co., 1912. =
- Morey, Charles R., The Caedmon Poems, Facsimilies of the Illustrations in the Junius Manuscripts, London, Routledge and Sons Ltd., 1916. * +

- Morey, Charles R., Christian Art, London, New York, Longmans, Green and Co., Inc., 1935. * +
- _____, Early Christian Art, 2nd ed., Princeton, N. J., Princeton University Press, 1953. = * +
- _____, East Christian Paintings in the Freer Collection, New York, Macmillan Co., 1914. *
- _____, Medieval Art, New York, W. W. Norton and Co., Inc., 1942. = *
- _____, The Mosaics of Antioch, London, Longmans, Green and Co. Ltd., 1938. * +
- Moss, Henry St. L. B., The Birth of the Middle Ages, 395-814, Oxford, Clarendon Press, 1935. * +
- Müller, Theodor, Sculpture in the Netherlands, Germany, France and Spain: 1400 to 1500, translated by Elaine and William Scott, Harmondsworth, Middlesex, Penguin Books Ltd., 1966. * +
- Mulock, Cawthra and Martin T. Langdon, The Icons of Yuhanna and Ibrahim the Scribe, London, Nicholson and Watson Ltd., 1946. *
- Müntz, Eugene, A Short History of Tapestry; from the Earliest Times to the End of the Eighteenth Century, translated by L. J. Davis, London, Cassell and Co. Ltd., 1885. = *
- Murbach, Ernst, The Painted Romanesque Ceiling of St. Martin in Zillis, translated by Janet Seligman, New York, Frederick A. Praeger, Inc., 1967. +
- Murray, Margaret A., Petra, The Rock City of Edom, London-Glasgow, Blackie and Son Ltd., 1939.
- Muses, Charles A., Illumination of Jacob Boehme; the Work of Dionysius Andreas Freher, New York, King's Crown Press, 1951. *
- Myslivec, Josef, The Icon, translated by Koloman Lahotsky, n.p., Walker, Evans and Cogswell, 1957. *

- Natanson, Joseph, Early Christian Ivories, London, Tiranti Ltd., 1953. * +
- _____, Gothic Ivories of the Thirteenth and Fourteenth Centuries, London, Tiranti Ltd., 1951. +
- Nathan, Walter L., Art and the Message of the Church, Philadelphia, Pa., Westminster Press, 1961. *
- Neal, Ambrose, The London Goldsmiths, 1200-1800, Cambridge, University Press, 1935.
- Newton, Eric, European Painting and Sculpture, New York, Penguin Books, Inc., 1942. * +
- _____, Masterpieces of European Sculpture, New York, Harry N. Abrams, Inc., 1959. * +
- _____, 2000 Years of Christian Art, New York, Harper and Row Publishers, Inc., 1966. * +
- Nicholson, C. B., England's Greater Churches, 2nd ed., London, B. T. Batsford Ltd., 1945. *
- Noake, Valentine, The Cathedral Church of Worcester, Worcester, Littlebury and Co. Ltd., 1951. *
- Nordenfalk, Carl, Romanesque Painting, New York, Skira, Inc., 1958. * +
- Norlund, Poul, Danish Art Through the Ages, Copenhagen, Tidsk, 1948.
- Norway: Paintings from the Stave Churches, Preface by Roar Hauglid, Introduction by Louis Grodecki, Greenwich, Conn., UNESCO, New York Graphic Society Ltd., 1955. *
- Oakeshott, Walter F., Classical Inspiration in Medieval Art, London, Chapman and Hall Ltd., 1959. * +
- _____, The Mosaics of Rome, from the Third to the Fourteenth Century, Greenwich, Conn., New York Graphic Society Ltd., 1967. * +
- _____, The Sequence of English Medieval Art, Illustrated Chiefly from Illuminated Manuscripts, 650-1450, London, Faber and Faber Ltd., 1950. =

- Offner, Richard, A Critical and Historical Corpus of Florentine Painting, New York, College of Fine Arts, New York University Press, 1930. =
- O'Hagan, Thomas, The Genius of Christian Art, New York, Macmillan Co., 1926. *
- Old Testament Miniatures, Introduction by Sidney C. Cockerell, Preface by John Plummer, New York, George Braziller, Inc., n.d.
- Onasch, Konrad, Icons, London, Faber and Faber Ltd., 1963.
- Osborne, Duffield, Engraved Gems, Signets, Talismans and Ornamental Intaglios, Ancient and Modern, New York, Holt and Co., 1912.
- Ouspensky, Leonide, The Meaning of Icons, translated by G. E. H. Palmer and E. Kadloubovsky, Boston, Boston Book and Art Shop, Inc., 1956. *
- The Oxford History of English Art (11 volumes), edited by T. S. R. Boase, Oxford, Clarendon Press, 1949-(57). = * +
- Pacht, Otto, Italian Illuminated Manuscripts from 1400 to 1550, London, Oxford University Press, 1948. +
- _____, The Master of Mary of Burgundy, London, Faber and Faber Ltd., 1948. *
- _____, The Rise of Pictorial Narrative in Twelfth Century England, New York, Oxford University Press, Inc., 1962.
- Painter, Sidney, A History of the Middle Ages: 284-1500, New York, Alfred A. Knopf, Inc., 1953. * +
- Paley, Frederick A., A Manual of Gothic Architecture, London, J. Van Voorst, 1846. *
- _____, A Manual of Gothic Moldings, 3rd ed., London, Van Voorst, 1865. *
- Palol Salellas, Pedro de and Max Hirmer, Early Medieval Art in Spain, translated by Alisa Jaffa, New York, Harry N. Abrams, Inc., 1967. * +

Panofsky, Erwin, Early Netherlandish Painting, Its Origins and Character (2 volumes), Cambridge, Mass., Harvard University Press, 1958. = * +

_____, Gothic Architecture and Scholasticism, New York, Meridian Books, Inc., 1957. * +

The Paris Psalter, Preface by various contributors, Copenhagen, Kosenkilde and Bagger, 1958.

Parker, John H., A B C of Gothic Architecture, 12th ed., London, Oxford, James Parker and Co. Ltd., 1903. *

_____, A Concise Glossary of Terms Used in Grecian, Roman, Italian and Gothic Architecture, 5th ed., Oxford and London, Parker Ltd., 1879. = +

_____, An Introduction to the Study of Gothic Architecture, 6th ed., London, Oxford, James Parker and Co. Ltd., 1881. *

Parker, Karl T., Drawings of the Early German Schools, New York, Robert M. McBride and Co., 1926.

Parkhurst, Helen H., Cathedral, a Gothic Pilgrimage, Boston, Houghton-Mifflin Co., 1936. * +

Pennell, Elizabeth R., French Cathedrals, Monasteries and Abbeys, and Sacred Sites of France, New York, The Century Co., 1909. * +

Perkins, Thomas, The Cathedral Church of Saint Albans, London, Bell and Sons Ltd., 1910. *

Perleberg, Hans C., Byzantine Art; Plastic Details from Architectural Monuments in Italy, Istria and Dalmatia, New York, Perleberg, 193?. +

Perry, John T., The Chronology of Medieval and Renaissance Architecture, London, John Murray Publishers Ltd., 1893. +

_____, Dinanderie, a History and Description of Medieval Art Work in Copper, Brass and Bronze, London, George Allen and Sons Ltd., 1910. = *

- Pet'as Frantisek, Medieval Mosaic, translated by Jean R. Edwards, London, Spring Books, 1959. * +
- Pevsner, Nikolaus, An Outline of European Architecture, Baltimore, Md., Penguin Books, Inc., 1960. = * +
- Picton, Harold W., Early German Art and Its Origins, from the Beginnings to About 1050, London, B. T. Batsford Ltd., 1939. =
- Pierce, Hayford, Three Byzantine Works of Art, Cambridge, Mass., Harvard University Press, 1941. *
- _____ and Royal Tyler, Byzantine Art, London, Ernest Benn Ltd., 1926.
- Piggott, Stuart and G. E. Daniel, Picture Book of Ancient British Art, New York, Cambridge University Press, 1951.
- Pirenne, Henri, Medieval Cities, Princeton, N. J., Princeton University Press, 1925. * +
- Pita-Andrade, Jose M., Treasures of Spain from Altamira to the Catholic Kings, Cleveland, World Publishing Co., (Skira), 1967. *
- Planche, James R., A Cyclopedia of Costume or Dictionary of Dress (2 volumes), London, Chatto and Windus Ltd., 1876-79. = *
- Playne, Beatrice, St. George for Ethiopia, London, Constable and Co. Ltd., 1954. *
- Plummer, John, Manuscripts from the William S. Glazier Collection, New York, Pierpont Morgan Library, 1959. *
- Pobé, Marcel, Art of Ancient Gaul, Toronto, University of Toronto Press, 1961.
- Pollard, Alfred W., Early Illustrated Books; A History of the Decoration and Illustration of Books in the Fourteenth and Fifteenth Centuries, New York, Charles Scribner's Sons, 1893. *
- _____, Italian Book Illustration, Chiefly in the Fifteenth Century, New York, Macmillan Co., 1894. *

- Pollen, John H., Gold and Silver Smith's Work, New York, Scribner and Wilford, 1879. =
- Pope, Arthur U., editor, A Survey of Persian Art from Pre-historic Times to the Present (6 volumes), London and New York, Oxford University Press, 1938-39. = *
- Pope-Hennessy, John W., Introduction to Italian Sculpture (3 volumes), New York, Phaidon Art Books, 1955-62. +
- _____, Italian Gothic Sculpture, New York, Phaidon Art Books, 1955. =
- _____, Sienese Quattrocento Painting, New York, Oxford University Press, Inc., 1947. = * +
- Porcher, Jean, French Miniatures from Illuminated Manuscripts, New York, Collings, Inc., 1960.
- _____, Medieval French Miniatures, translated by Julian Brown, New York, Harry N. Abrams, Inc., 1960. * +
- _____, The Rohan Book of Hours, London, Faber and Faber Ltd., 1959. *
- Porter, Arthur K., Beyond Architecture, Boston, Marshall Jones Co., Inc., 1918. *
- _____, The Crosses and Culture of Ireland, New Haven, Conn., Yale University Press, 1931. * +
- _____, Lombard Architecture (4 volumes), New Haven, Conn., Yale University Press, 1915-17. Hacker, 1967. Reprint. = *
- _____, Medieval Architecture, Its Origins and Development, New York, Hacker Art Books, 1966. = * +
- _____, Romanesque Sculpture and the Pilgrimage Roads (10 volumes), Boston, Marshall Jones Co., Inc., 1923. Reprint by Hacker Art Books, New York, 1956. = * +
- _____, Spanish Romanesque Sculpture (2 volumes), Florence, Pantheon, 1928. =

Post, Chandler R., A History of European and American Sculpture from the Early Christian Period to the Present Day (2 volumes), Cambridge, Mass., Harvard University Press, 1921. = *

_____, A History of Spanish Painting (14 volumes) Cambridge, Mass., Harvard University Press, 1930-66. = * +

Post, Willard E., Saints, Signs and Symbols, New York, Morehouse-Barlow Co., 1962. *

Povstenko, Oleksa, The Cathedral of St. Sophia in Kiev, New York, Ukrainian Academy of Arts and Sciences in the United States, 1954. *

Powers, Harry H., The Art of Mosaic, Newton, Mass., University Prints, 1938. = +

_____, Venice and Its Art, New York, Macmillan Co., 1930. *

Powick, F. M., The Medieval Books of Merton College, Oxford, Clarendon Press, 1931. *

Pratt, Helen M., Westminster Abbey, Its Architecture, History and Monuments, New York, Duffield and Co., 1914. *

Prentice, Sartell, The Voices of the Cathedral; Tales in Stone and Legends in Glass, New York, Morrow and Co., 1938. *

Prior, Edward S., A History of Gothic Art in England, London, Bell and Sons Ltd., 1900. *

_____ and Arthur Gardner, An Account of Medieval Figure-Sculpture in England, Cambridge, University Press, 1912. =

Procopius, of Caesarea, . . . Of the Buildings of Justinian, translated by Aubrey Stewart, London, n.p., 1896. *

Proske, Beatrice, Castilian Sculpture, Gothic to Renaissance, New York, Hispanic Society of America, 1951. = *

Pucelle, Jean, The Hours of Jeanne d'Evreux, Queen of France, at the Cloisters, New York, Metropolitan Museum of Art, 1957. * +

Pugin, Augustus C., Examples of Gothic Architecture (3 volumes), Edinburgh, Grant Ltd., 1895. = *

_____, Gothic Architecture Selected from Various Ancient Edifices in England, Cleveland, Jansen, 1927. * +

_____, Specimens of Gothic Architecture (2 volumes), Edinburgh, Grant Ltd., 1895. *

Pugin, Augustus W. N., Gothic Ornaments of the Fifteenth and Sixteenth Centuries (4 volumes in 1), London, Ackermann Ltd., 1830-36. *

_____, The True Principles of Pointed or Christian Architecture, Edinburgh, Grant Ltd., 1895. *

Puig y Cadafalch, José, Visigothic Art and Its Survival; Research on the Origins and Development of Art in France and Spain from the Fourth to the Twelfth Century, Paris, Nobelet, 1961. +

Putnam, George H., Books and Their Makers during the Middle Ages, New York, G. P. Putnam's Sons, 1896-97. *

Puyvelde, Leo van, The Genius of Flemish Art, London, Phaidon Press Ltd., 1949. +

Racz, Istvan, Art Treasures of Medieval Finland, New York, Frederick A. Praeger, Inc., 1967.

_____, Early Finnish Art from Pre-History to the Middle Ages, translated by D. Tullberg, New York, Frederick A. Praeger, Inc., 1967.

Radocsay, Denés, Gothic Panel Painting in Hungary, translated by Gedeon Diénes, Budapest, Corvina Press, 1963. +

Rahlves, Friedrich, Cathedrals and Monasteries of Spain, translated by James C. Palmes, London, Kaye and Ward Ltd., 1966. *

- Rand, Edward K., A Survey of the Manuscripts of Tours, Cambridge, Mass., The Mediaeval Academy of America, 1929. *
- _____, The Earliest Book of Tours, Cambridge, Mass., The Mediaeval Academy of America, 1934. *
- Randall, Lillian M. C., Images in the Margins of Gothic Manuscripts, Berkeley, Calif., University of California Press, 1966. +
- Read, Herbert E., The Cult of Sincerity, New York, Horizon Press, Inc., 1968. *
- _____, English Stained Glass, New York, G. P. Putnam's Sons, 1926. = *
- _____, Icon and Idea, Cambridge, Mass., Harvard University Press, 1955. * +
- Reath, Nancy A. and Eleanor B. Sachs, Persian Textiles and Their Technique from the Sixth to the Eighteenth Centuries, New Haven, Conn., Yale University Press, 1937. + =
- Réau, Louis, French Painting in the Fourteenth, Fifteenth and Sixteenth Centuries, translated by Mary Chamot, London, Hyperion Ltd., 1939. *
- Reber, Franz von, History of Medieval Art, translated by Joseph T. Clarke, New York, Harper and Brothers, 1886. *
- Reproductions from Illuminated Manuscripts in the British Museum (4 volumes), Ser. I-IV, London, printed by order of the Trustees, 1907-28. *
- Restle, Marcell, Byzantine Wall Painting in Asia Minor, Greenwich, Conn., New York Graphic Society Ltd., 1968. *
- Ricci, Corrado, Art in Northern Italy, New York, Charles Scribner's Sons, 1911. = * +
- _____, North Italian Painting of the Cinquecento, Pantheon series of the Pegasus Press, New York, Harcourt Brace, 1927-31. =
- _____, Ravenna, n.p., Bergamo, 1913.

Ricci, Corrado, Romanesque Architecture in Italy, New York, Brentano's, 1925.

Ricci, Seymour de, Census of Medieval and Renaissance Manuscripts in the United States and Canada (3 volumes), New York, H. W. Wilson Co., 1935-40. * +

Rice, David T., The Art of Byzantium, New York, Harry N. Abrams, Inc., 1959. * +

_____, Art of the Byzantine Era, New York, Frederick A. Praeger, Inc., 1963. * +

_____, The Beginnings of Christian Art, Nashville, Tenn., Abingdon Press, 1957. *

_____, The Beginnings of Russian Icon Painting, London, Oxford University Press, 1938. *

_____, Byzantine Art, Oxford, Clarendon Press, 1935. = *

_____, The Byzantine Element in Late Saxon Art, London, Oxford University Press, 1947. +

_____, Byzantine Glazed Pottery, Oxford, Clarendon Press, 1930. +

_____, Byzantine Painting: The Last Phase, New York, Dial Press, Inc., 1968. * +

_____, The Byzantines, New York, Frederick A. Praeger, Inc., 1962. * +

_____, editor, The Church of Hagia Sophia at Trebizond, Chicago, Aldine Publishing Co., 1968. *

_____, Constantinople from Byzantium to Istanbul, New York, Stein and Day, 1965. +

_____, The Dark Ages: The Making of European Civilization, London, Thames and Hudson Ltd., 1965. * +

_____, Dawn of European Civilization: The Dark Ages, New York, McGraw-Hill, Inc., 1965. +

- Rice, David T., English Art, 871-1100; The Oxford History of English Art, edited by T. S. R. Boase, New York, Oxford University Press, Inc., 1952. = +
- _____, editor, Russian Art; An Introduction, London, Gurney and Jackson Ltd., 1935. =
- Rice, Tamara A., A Concise History of Russian Art, New York, Frederick A. Praeger, Inc., 1963.
- _____, Russian Art, West Drayton, Harmondsworth, Middlesex, Penguin Books Ltd., 1949. = *
- _____, The Seljuks in Asia Minor, London, Thames and Hudson Ltd., 1961. *
- _____, The Sythians, New York, Frederick A. Praeger, Inc., 1957. * +
- Richardson, James S., The Medieval Stone Carver in Scotland, Edinburgh, University Press, 1964. * +
- Richter, Johann P. F. and A. C. Taylor, The Golden Age of Classical Christian Art, London, n.p., 1904.
- Rickert, Margaret, Painting in Britain; The Middle Ages, 2nd ed., Baltimore, Md., Penguin Books, Inc., 1963. = * +
- Rimbaud, Jean N. A., Rimbaud's Illuminations; A Study of Angelism, London, Harvill Press Ltd., 1953. +
- Ring, Grete, A Century of French Painting, 1400-1500, London, Phaidon Press Ltd., 1949. *
- Ripley, M. M., The World's Worship in Stone: Temple, Cathedral, and Mosque, Boston, Estes and Lauriat, 1879. *
- Rivoira, Giovanni T., Lombardic Architecture, Its Origins, Development and Derivations (2 volumes), translated by G. McN. Rushforth, Oxford, Clarendon Press, 1932. =
- Robertson, Durant W., A Preface to Chaucer; Studies in Medieval Perspectives, Princeton, N. J., Princeton University Press, 1962. * +

- Robinson, Stanford F. H., Celtic Illuminative Art in the Gospel Books of Durrow, Lindisfarne, and Kells, Dublin, Hodges, Figgis and Co., 1908. *
- Rodin, Auguste, Cathedrals of France, translated by Elizabeth C. Geissbuhler, Boston, Beacon Press, 1965. * +
- Roeder, Helen, Saints and Their Attributes, London, Longmanns, Green and Co. Ltd., 1955.
- Rogers, Frances, Painted Rock to Printed Page, Philadelphia, Pa., J. P. Lippincott Co., 1960. +
- _____ and Alice Beard, 5000 Years of Gems and Jewelry, Philadelphia, Pa., J. P. Lippincott Co., 1947. +
- _____, 5000 Years of Glass, New York, Frederick A. Stokes Co., 1937. * +
- Rorimer, James J., The Belle Heures of Jean, Duke of Berry, Prince of France, New York, Metropolitan Museum of Art, 1958. +
- _____, The Cloisters: The Building of the Collection of Medieval Art in Fort Tyron Park, rev. ed., Metropolitan Museum, New York, New York Graphic Society Ltd., 1962. * +
- _____, Medieval Jewelry, New York, Museum Press, 1940. *
- Rose, Elise W., Cathedrals and Cloisters of Midland France (2 volumes), New York, G. P. Putnam's Sons, 1907. +
- _____, Cathedrals and Cloisters of the South of France (2 volumes), New York, G. P. Putnam's Sons, 1906. +
- Rossi, Filippo, Italian Jeweled Arts, translated by Elizabeth M. Brogese, New York, Harry N. Abrams, Inc., 1957. *
- Rostovtsev, Mikhail I., The Animal Style in South Russia and China, Princeton, N. J., Princeton University Press, 1929. = *
- _____, Dura and the Problem of Parthian Art, New Haven, Conn., Yale University Press, 1935. *

Rostovtsev, Mikhail I., Dura-Europos and Its Art, Oxford, Clarendon Press, 1938. = *

_____, Iranians and Greeks in South Russia, Oxford, Clarendon Press, 1922. =

_____, Mystic Italy, New York, Holt and Co., 1927. *

_____, A Parchment Contract of Loan from Dura-Europos on the Euphrates, New Haven, Conn., Yale University Press, 1931. *

Rothe, Edith, Mediaeval Book Illumination in Europe, translated by Mary Whittall, New York, W. W. Norton and Co., Inc., 1968. +

Rowland, Benjamin, Art in East and West, Cambridge, Mass., Harvard University Press, 1954. *

_____, Jaume Huguet; A Study of Late Gothic Painting in Catalonia, Cambridge, Mass., Harvard University Press, 1932. *

Rubissow, Helen, The Art of Russia, New York, Philosophical Library, Inc., 1946. = * +

Rumania: Painted Churches of Moldavia, Preface by André Grabar, Introduction by Georges Oprescu, UNESCO, Greenwich, Conn., New York Graphic Society Ltd., 1963. +

Saalman, Howard, Medieval Architecture: European Architecture, 600-1200, New York, George Braziller, Inc., 1962. * +

_____, Medieval Cities, New York, George Braziller, Inc., 1968. +

Salmi, Mario, Italian Miniatures, 2nd ed., rev. and enl., translated by Elizabeth Burgese-Mann, New York, Harry N. Abrams, Inc., 1956. * +

_____, Romanesque Sculpture in Tuscany, Firenze, Rinascimento del Libro, 1928. = *

Salvini, Roberto, Medieval Sculpture, Greenwich, Conn., New York Graphic Society Ltd., 1967.

Saunders, O. Elfrida, English Illumination (2 volumes),
Florence, Pantheon, c. 1928. =

_____, A History of English Art in the Middle
Ages, Oxford, Clarendon Press, 1932. = * +

Saxl, Fritz, English Sculptures of the Twelfth Century,
edited by Hanns Swarzenski, Boston, Boston Book and
Art Shop, Inc., 1954. +

Schlegel, Friedrich von, The Aesthetic and Miscellaneous
Works of Friedrich von Schlegel, translated by E. J.
Millington, London, Bohn Ltd., 1849. * +

Schmitz, Hermann, The Encyclopedia of Furniture, New York,
Frederick A. Praeger, Inc., 1957. +

Schulz, Herbert C., French Illuminated Manuscripts, San
Francisco, Grabhorn Press, 1958. *

Schweinfurth, Phillip, Russian Icons, Oxford, Clarendon
Press, 1953. *

Scranton, Robert L., Medieval Architecture in the Central
Area of Corinth, Princeton, N. J., American School of
Athens, 1957. *

Seasoltz, R. Kevin, The House of God, New York, Herder and
Herder, Inc., 1963. *

Selected Monuments of French Gothic Architecture, text by
John V. Van Pelt, New York, Pencil Point Press, 1924. *

Seta, Alessandro della, Religion and Art; A Study of the
Evolution of Sculpture, Painting and Architecture,
translated by Marion C. Harrison, London, Unwin Ltd.,
1914. *

Seymour, Charles, Notre Dame of Noyon in the Twelfth Century,
New Haven, Conn., Yale University Press, 1939. * +

_____, Sculpture in Italy: 1400-1500, Harmonds-
worth, Middlesex, Penguin Books Ltd., 1966. * +

Shaw, Henry, Dresses and Decorations of the Middle Ages,
London, Bohn, 1858. *

Shaw, Henry, The Hand Book of Medieval Alphabets and Devices, London, Bernard Quaritch Ltd., 1853. +

Sherill, Charles H., Mosaics in Italy, Palestine, Syria, Turkey and Greece, London, John Lane Ltd., 1933. =

Sherrard, Phillip, Athos, the Mountain of Silence, translated by Titus Burckhardt, London, Oxford University Press, 1960. *

Simpson, Frederick M., A History of Architectural Development (3 volumes), London, New York, Longmans, Green, and Co., Inc., 1921-22. =

_____, Simpson's History of Architectural Development (3 volumes), new ed., New York, Longmans, Green, and Co., Inc., 1954-56. =

Simpson, William D., The Celtic Church in Scotland; A Study of Its Penetration Lines and Art Relationships, Aberdeen, Scotland, University Press, 1935. *

Simson, Otto Georg von, The Gothic Cathedral, New York, Pantheon Books, Inc., 1956. * +

_____, Sacred Fortress; Byzantine Art and Statecraft in Ravenna, Chicago, University of Chicago Press, 1948. * +

Sitwell, Sacheverell, Arabesque and Honeycomb, London, Robert Hale Ltd., 1957. *

_____, The Gothick North, Boston, New York, Houghton Mifflin Co., 1929. * +

_____, Great Houses of Europe, New York, G. P. Putnam's Sons, 1961. +

_____, Monks, Nuns, and Monasteries, New York, Holt Rinehart and Winston, Inc., 1965. * +

Siviero, Rodolfo, Jewelry and Amber of Italy, New York, McGraw-Hill, Inc., 1959. *

Smith, Alfred F., English Church Architecture of the Middle Ages, London, Unwin Ltd., 1922. *

- Smith, Donald, Metalwork; An Introductory Historical Survey, London, B. T. Batsford Ltd., 1948. *
- Smith, Earl B., The Dome; A Study in the History of Ideas, Princeton, N. J., Princeton University Press, 1918. +
- _____, Early Christian Iconography and a School of Ivory Carvers in Provence, Princeton, N. J., Princeton University Press, 1918. = *
- Smith, Harold C., Jewellery, New York, G. P. Putnam's Sons, 1908. =
- Smith, Norris K., Medieval Art, Dubuque, Iowa, William C. Brown Co., 1967.
- Souchal, Francois, Art of the Early Middle Ages, translated by Robert E. Wolf, New York, Harry N. Abrams, Inc., 1968. +
- Southern, Richard W., The Making of the Middle Ages, New Haven, Conn., Yale University Press, 1953.
- Spence-Jones, Henry D. M., The White Robe of Churches of the Eleventh Century; Pages from the Story of Gloucester Cathedral, London, Dent and Sons Ltd., 1899. *
- Šroňková, Olga, Gothic Woman's Fashion, translated by Greta Hort, Prague, Artia, 1954. +
- Stange, Alfred, German Painting, Fourteenth-Fifteenth Centuries, New York, Macmillan Co., 1950. +
- Stein, Sir Mark A., Innermost Asia, Oxford, Clarendon Press, 1928. = *
- _____, Serindia; Detailed Report of Explorations in Central Asia and Westernmost China . . . (5 volumes), Oxford, Clarendon Press, 1921.
- Steingraber, Erich, Antique Jewellery, New York, Frederick A. Praeger, Inc., 1957. = +
- Stenton, Sir Frank M., The Bayeux Tapestry; A Comprehensive Survey, London, Phaidon Press Ltd., 1957. *

Stephenson, Carl, Borough and Town; A Study of Urban Origins in England, Cambridge, Mass., Medieval Academy of America, 1933. +

_____, Mediaeval Institutions; Selected Essays, Ithaca, N. Y., Cornell University Press, 1954. * +

Stevens, William O., The Cross in the Life and Literature of the Anglo-Saxons, New York, Holt and Co., 1904. *

Stewart, Cecil, Byzantine Legacy, London, Allen and Unwin Ltd., 1947. * +

_____, Early Christian, Byzantine and Romanesque Architecture, London, Longmans, Green and Co. Ltd., 1954. =

_____, Gothic Architecture, London, Longmans, Green and Co. Ltd., 1961.

_____, Serbian Legacy, New York, Harcourt, Brace and Co., 1959.

Stirling-Maxwell, Sir William, Annals of the Artists of Spain (4 volumes), 2nd ed., London, Nimmo Ltd., 1891. =

Stoddard, Whitney S., Monastery and Cathedral in France, Middleton, Wesleyan University Press, 1966.

Stokes, Margaret M., Early Christian Art in Ireland, Dublin, Stationery Office, 1932-41. =

Stoll, Robert T., Architecture and Sculpture in Early Britain; Celtic, Saxon and Norman, New York, Viking Press, 1967.

Stone, Lawrence, Sculpture in Britain: The Middle Ages, Baltimore, Md., Penguin Books, Inc., 1955. = * +

Strack, Heinrich, Brick Architecture of the Middle Ages and the Renaissance in Italy, New York, Helburn, 1910. +

Street, George E., Some Account of Gothic Architecture in Spain, New York, E. P. Dutton and Co., Inc., 1914. * +

Strzygowski, Josef, Early Church Architecture in Northern Europe, New York, Harper and Brothers, 1928. *

_____, Origin of Christian Church Art, translated by O. M. Dalton, Oxford, Clarendon Press, 1923. * +

Sturgis, Russell, A History of Architecture (4 volumes), New York, Baker and Taylor Co., c. 1906-15. =

Suger, Abbot of St. Denis, Abbot Suger on the Abbey Church of St. Denis and Its Art Treasures, edited, translated and comments by Erwin Panofsky, Princeton, N. J., Princeton University Press, 1946. * +

Sukenik, E. L., Ancient Synagogues in Palestine and Greece, Oxford, Clarendon Press, 1934. *

Sullivan, Sir Edward, The Book of Kells, 5th ed., London, New York, Studio Publications, Inc., 1952. * +

_____, editor, Fascimiles of National Manuscripts of Ireland, Dublin, Public Record Office of Ireland, 1874-84. +

Summers, Montague, A Gothic Bibliography, New York, Russell and Russell Publishers, 1964. *

Summerson, John N., Heavenly Mansions, New York, W. W. Norton and Co., Inc., 1963.

Swann, Wim, The Gothic Cathedral, Garden City, New York, Doubleday and Co., Inc., 1969.

Swartwout, Robert E., The Monastic Craftsman, Cambridge, Heffer and Sons Ltd., 1932. +

Swarzenski, Hanns, The Berthold Missal, The Pierpont Morgan Library Manuscript 710 and the Scriptorium of Weingarten Abbey, New York, Pierpont Morgan Library, 1943. *

_____, Early Medieval Illumination, translated by Barbara F. Sessions, New York, Oxford University Press, 1952. +

_____, Medieval Treasury (in prep.), Boston Museum of Fine Arts, New York, New York Graphic Society Ltd., n.d.

- Swarzenski, Hanns, Monuments of Romanesque Art; The Art of Church Treasures in Northwestern Europe, 2nd ed., Chicago, University of Chicago Press, 1967. = * +
- Swift, Emerson H., Hagia Sophia, New York, Columbia University Press, 1940. * +
- _____, Roman Sources in Christian Art, New York, Columbia University Press, 1951. * +
- Syndicus, Eduard, Early Christian Art, 1st ed., New York, Hawthorn Books, Inc., 1962. *
- Tabor, Margaret E., The Saints in Art, London, Methuen and Co. Ltd., 1908. =
- Tallmadge, Thomas E., The Story of England's Architecture, New York, W. W. Norton and Co., Inc., 1934. +
- Tatlock, Robert R. and others, Spanish Art; An Introductory Review of Architecture, Painting, Sculpture, Textiles, Ceramics, Woodwork, Metalwork, London, B. T. Batsford Ltd., 1927. * +
- Taylor, Harold M. and Joan Taylor, Anglo-Saxon Architecture, Cambridge, University Press, 1965. * +
- Taylor, Henry O., The Classical Heritage of the Middle Ages, 3rd ed., New York, Macmillan Co., 1911. * +
- _____, The Emergence of Christian Culture in the West, New York, Harper and Brothers, Publishers, 1958. +
- _____, The Medieval Mind, 4th ed., London, Macmillan Co. Ltd., 1925. * +
- Theophilus (called Rugerus), An Essay upon Various Arts, Forming an Encyclopedia of Christian Art of the Eleventh Century, translated by Robert Hendrie, London, John Murray Publishers Ltd., 1847.
- Thompson, Alexander H., The Cathedral Churches of England, New York, Macmillan Co., 1925. *

- Thompson, Daniel V., An Anonymous Fourteenth Century Treatise, De Arte Illuminandi, the Technique of Manuscript Illumination, translated by Daniel V. Thompson, Jr., New Haven, Conn., Yale University Press, 1933. +
- _____, The Materials and Techniques of Medieval Painting, New York, Dover Publications, Inc., 1956. * +
- _____, The Materials of Medieval Painting, New Haven, Conn., Yale University Press, 1936. =
- Thompson, William G., A History of Tapestry from the Earliest Times Until the Present Day, rev. ed., New York, G. P. Putnam's Sons, 1931. =
- Thorpe, William A., A History of English and Irish Glass (2 volumes), London, Medici Society Ltd., 1929. =
- Tikhomirov, M., The Towns of Ancient Rus', translated by Y. Sdobnikov, Moscow, Foreign Languages Publishing House, 1959.
- Toesca, Pietro, Florentine Painting of the Trecento, New York, Harcourt, Brace and Co., c. 1929. =
- _____, Mosaics of St. Mark's, translated by Joyce Templeton and Gustina Forlati, Greenwich, Conn., New York Graphic Society Ltd., 1958. * +
- Tovell, Ruth M., Flemish Artists of the Valois Courts; A Survey of the Fourteenth and Early Fifteenth Century Development of Book Illuminations and Panel Painting at the Courts of the Princes of the House of Valois, Toronto, University of Toronto Press, 1950. * +
- _____, Roger van der Weyden and the Flémalle Enigma, Toronto, Burns and MacEacharn, 1955. *
- Treasures of the Louvre (2 volumes), editors of Réalitiés, New York, G. P. Putnam's Sons, 1966.
- Tristram, Ernest W., English Medieval Wall Painting (3 volumes), London, Milford, Oxford University Press, 1944-50. =
- _____, English Wall Painting of the Fourteenth Century, London, Routledge and Kegan Paul Ltd., 1955. = +

Trowbridge, Mary L., Philological Studies in Ancient Glass,
Urbana, University of Illinois Press, 1930. * +

Troyer, Johannes, The Cross As Symbol and Ornament, Phila-
delphia, Westminster Press, 1961. * +

Tuthill, William B., The Cathedral Church in England, New
York, Macmillan Co., 1923. *

Twining, Ernest W., The Art and Craft of Stained Glass,
London, Pitman and Sons Ltd., 1928. +

Twining, Louisa, Symbols and Emblems of Early and Medieval
Christian Art, London, Longmans, Brown, Green and
Longmans Ltd., 1852. =

Underwood, Paul A., First Preliminary Report on the Restora-
tion of the Frescoes in the Kariye Camii at Istanbul
by the Byzantine Institute, 1952-54, In Dumbarton Oaks
Papers, No. 9-10, Cambridge, Mass., 1956. *

_____, The Fountain of Life in Manuscripts of
the Gospels, In Dumbarton Oaks Papers, Cambridge, Mass.,
1950. *

_____, The Kariye Djami, New York, Pantheon
Books, Inc., 1966. +

_____, Notes on the Work of the Byzantine
Institute in Istanbul, 1954, In Dumbarton Oaks Papers,
No. 9-10, Cambridge, Mass., 1956. *

_____, Notes on the Work of the Byzantine
Institute in Istanbul, 1955-56, In Dumbarton Oaks Papers,
No. 12, Cambridge, Mass., 1958. *

_____, A Second Preliminary Report on the Resto-
ration of the Frescoes in the Kariye Camii at Istanbul
by the Byzantine Institute, 1955, In Dumbarton Oaks
Papers, No. 11, Cambridge, Mass., 1957. *

_____, Third Preliminary Report on the Restora-
tion of the Frescoes in the Kariye Camii at Istanbul
by the Byzantine Institute, 1956, In Dumbarton Oaks
Papers, No. 12, Cambridge, Mass., 1958. *

- Underwood, Paul A. and Ernest J. W. Hawkins, The Mosaics of Hagia Sophia of Istanbul; A Report on Work Done in 1959 and 1960. The Portrait of Emperor Alexander, reprinted from Dumbarton Oaks Papers, No. 15, 1961. *
- Unwin, Francis S., The Decorative Arts in the Service of the Church, Milwaukee, Wis., Young Churchman Co., 1912. *
- USSR: Early Russian Icons, Preface by Igor Grabar, Texts: Victor Lasareff and Otto Demus, Greenwich, Conn., UNESCO, New York Graphic Society Ltd., 1958. *
- Valentine, Lucia N., Ornament in Medieval Manuscripts; A Glossary, London, Faber and Faber Ltd., 1965. *
- Valentiner, Wilhelm R., The Art of the Low Countries, translated by Mrs. Schuyler Van Rensselaer, New York, Doubleday, Page and Co., 1924. *
- Van Millingen, Alexander and Ramsey Traquair, Byzantine Churches in Constantinople, London, Macmillan Co. Ltd., 1912.
- Van Pelt, John V., Selected Monuments of French Gothic Architecture, New York, Pencil Point Press, 1924. *
- Van Rensselaer, Mariana G., Handbook of English Cathedrals, New York, Century Co., 1893. * +
- Van Treeck, Carl, Symbols in the Church, 2nd ed., Milwaukee, Wis., Bruce Publishing Co., 1960. *
- Van Zeller, Hubert, Approach to Christian Sculpture, New York, Sheed and Ward, Inc., 1959. *
- _____, Approach to Monasticism, New York, Sheed and Ward, Inc., 1960. +
- Vavala, Evelyn S., Uffizi Studies; The Development of the Florentine School of Painting, Florence, Leo S. Olschki, 1948. *
- Venturi, Adolfo, North Italian Painting of the Quattrocento; Lombardy, Piedmont, Liguria, New York, Harcourt, Brace and Co., 1931. =

- Venturi, Adolfo, A Short History of Italian Art, translated by Edward Hutton, New York, Macmillan Co., 1926. = * +
- Verdier, Philippe and Maruin C. Ross, Arts of the Migration Period in the Walters Art Gallery, Baltimore, Md., Walters Art Gallery Library, 1961.
- Verezzone, Paolo, Art of Europe; The Dark Ages from Theodoric to Charlemagne, New York, Crown Publishers, Inc., 1968.
- Verlet, Pierre and others, Great Tapestries; the Web of History from the Twelfth to the Twentieth Century, translated by Peggy R. Oberson, Paris, Lausanne, 1965. +
- Vermeule, Cornelius C., European Art and the Classical Past, Cambridge, Mass., Harvard University Press, 1964. +
- Villard de Honnecourt, The Sketchbook of Villard de Honnecourt, edited by Theodore Bowie, Bloomington, Ind., Indiana University Press, 1959. = +
- Viollet-Le-Duc, Eugene E., Discourses on Architecture, translated by Henry Van Brunt, Boston, Osgood, 1875. *
- _____, Medieval Stained Glass, translated by Francis Palmer Smith, Atlanta, Lullwater, 1946. *
- Vitruvius, Pollio, The Ten Books on Architecture, translated by M. H. Morgan, Cambridge, Mass., Harvard University Press, 1926. * +
- _____, Vitruvius on Architecture (2 volumes), translated by Frank Granger, New York, G. P. Putnam's Sons, 1931-34. = *
- Vitry, Paul, French Sculpture During the Reign of St. Louis, 1226-1270, New York, Harcourt, Brace and Co., 1929.
- Vogt, Von Ogden, Art and Religion, rev. ed., Boston, Beacon Press, 1960. *
- Vogüé, Charles J. M., Marquis de, Byzantine Architecture and Ornament, Boston, Polley, 1890. *
- Volbach, Wolfgang F., Early Christian Art, translated by Christopher Ligota, New York, Harry N. Abrams, Inc., 1962. *

Volbach, Wolfgang F., Early Christian Mosaics, from the Fourth to the Seventh Centuries, Rome, Naples, Milan, Ravenna, New York, Oxford University Press, 1946. * +

_____ and Ernst Kuhnelt, Late Antique Coptic and Islamic Textiles of Egypt, New York, Weyhe, 1926. = +

Voragine, Jacobus de, The Golden Legend of Jacobus de Voragine, New York, Arno Press, 1969. = *

Voyce, Arthur, The Art and Architecture of Medieval Russia, 1st ed., Norman, Oklahoma, University of Oklahoma Press, 1967. * +

_____, The Moscow Kremlin, Berkeley, Calif., University of California Press, 1954. +

_____, Russian Architecture, Trends in Nationalism and Modernism, New York, Philosophical Library, Inc., 1948. = * +

Waagen, Gustav F., Treasures of Art in Great Britain (3 volumes), London, John Murray Publishers Ltd., 1854. = *

Waern, Cecilia, Medieval Sicily, Aspects of Life and Art in the Middle Ages, London, Duckworth and Co. Ltd., 1910. * +

Wagner, Eduard, Medieval Costume, Armour and Weapons, 1350-1450, translated by Jean Layton, London, Paul Hamlyn Ltd., 1962-. +

Walcott, MacKenzie, The Cathedrals of the United Kingdom, London, Edward Stanford Ltd., 1860. *

Warner, Sir George F., Illuminated Manuscripts in the British Museum, Series I-IV (4 volumes), London, printed by order of the Trustees, 1907-28. =

_____, Universal Classic Manuscripts (2 volumes), London, Dunne Ltd., 1901. *

Waters, Clara (Erskine) Clement, Angels in Art, Boston, L. C. Page and Co., 1898. *

_____, Handbook of Christian Symbols and Stories of the Saints As Illustrated in Art, Boston, Ticknor, 1886. = * +

Waters, Clara (Erskine) Clement, Handbook of Legendary and Mythological Art, 23rd ed., Boston, Houghton Mifflin Co., 1892. = * +

_____, Saints in Art, Boston, L. C. Page and Co., 1899. *

Watts, Alan W., Myth and Ritual in Christianity, London, Thames and Hudson Ltd., 1954. * +

Webb, Geoffrey F., Architecture in Britain; The Middle Ages, Harmondsworth, Middlesex, Penguin Books Ltd., 1956. = * +

Webber, Frederick R., Church Symbolism, 2nd ed., Cleveland, Jansen, 1938. = * +

Webster, James C., The Labors of the Month in Antique and Medieval Art to the End of the Twelfth Century, Evanston and Chicago, Northwestern University Press, 1938. *

Weibel, Adèle C., Two Thousand Years of Textiles; the Figured Textiles of Europe and the Near East, New York, Pantheon, 1952. =

Weigall, Arthur E. P. B., The Grand Tour of Norman England, London, Hodder and Stoughton Ltd., 1927. +

_____, Wanderings in Anglo-Saxon Britain, London, Hodder and Stoughton Ltd., 1927. *

Weigelt, Curt H., Sienese Painting of the Trecento, New York, Harcourt, Brace and Co., 1930. =

Weitzmann, Kurt, Ancient Book Illumination, Cambridge, University Press, 1959. * +

_____, Greek Mythology in Byzantine Art, Princeton, N. J., Princeton University Press, 1951. * +

_____, Illustrations in Roll and Codex; A Study of the Origin and Method of Text Illustration, Princeton, N. J., Princeton University Press, 1947. +

_____, The Illustrations in the Manuscripts of the Septuagint, Princeton, N. J., Princeton University Press, 1941. *

Weitzmann, Kurt, The Joshua Roll; A Work of the Macedonian Renaissance, Princeton, N. J., Princeton University Press, 1948. *

_____, The Survival of Mythological Representations in Early Christian and Byzantine Art and Their Impact on Christian Iconography, In Dumbarton Oaks Papers, No. 14, Cambridge, Mass., 1960. *

_____ and others, A Treasury of Icons; Sixth to Seventeenth Centuries, from the Sinai Peninsula, Greece, Bulgaria and Yugoslavia, New York, Harry N. Abrams, Inc., 1966. *

Wellesz, Emmy, The Vienna Genesis, New York, Thomas Yoseloff, Inc., 1960. *

Wells, London, Vickery, Kyrle and Co., Ltd., n.d. *

Wessell, Klaus, Byzantine Enamels, from the Fifth to the Thirteenth Century, translated by Irene H. Gibbons, Greenwich, Conn., New York Graphic Society Ltd., 1968. * +

_____, Coptic Art; The Early Christian Art of Egypt, New York, McGraw-Hill, Inc., 1965. +

West, George H., Gothic Architecture in England and France, London, Bell and Sons Ltd., 1911. *

Westlake, Nat H. J., History of Design in Mural Painting from the Earliest Times to the Twelfth Century, New York, E. P. Dutton and Co., Inc., 1902-05. *

_____, A History of Design in Painted Glass (4 volumes), London, Parker, 1881-94. =

Westwood, John O., Facsimiles of the Miniatures and Ornaments in Anglo-Saxon and Irish Manuscripts, London, Bernard Quaritch Ltd., 1868.

_____, Palaeographia Sacra Pictoria, London, R. Smith and Co. Ltd., 1843-45. *

Wethered, Herbert N., Medieval Craftsmanship and the Modern Amateur, More Particularly with Reference to Metal and Enamel, London, Longmans, Green and Co. Ltd., 1923. *

- Whinney, Margaret D., The Interrelations of the Fine Arts in England in the Early Middle Ages, London, Ernest Benn Ltd., 1930. +
- _____, Sculpture in Britain, 1530-1850, London, Penguin Books Ltd., 1964. * +
- White, John, Art and Architecture in Italy, 1250-1400, London, Penguin Books Ltd., 1966. * +
- _____, The Birth and Rebirth of Pictorial Space, 2nd ed., London, Faber and Faber Ltd., 1967. +
- Whitehill, Walter M., Spanish Romanesque Architecture of the Eleventh Century, London, Oxford University Press, 1941. = * +
- Whitemore, Thomas, The Mosaics of Santa Sophia at Istanbul, Paris, Byzantine Institute, 1933-.
- Wildridge, Thomas T., The Grotesque in Church Art, 2nd ed., London, Brown and Sons Ltd., n.d. *
- Williams, Henry S., Manuscripts, Inscriptions and Muniments, Oriental, Classical, Medieval and Modern (4 volumes), London, Merrill and Baker Ltd., 1902. *
- Willoughby, Harold R., Codex 2400 and Its Miniatures, Chicago, University of Chicago Press, 1933. *
- Wilson, David M., The Anglo-Saxons, New York, Frederick A. Praeger, Inc., 1960. * +
- _____, Viking Art, Ithaca, New York, Cornell University Press, 1966. +
- Wilson, Epiphanius, Cathedrals of France, New York, Churchman, 1900. *
- Wischnitzer, Rachel B., The Messianic Theme in the Paintings of the Dura Synagogue, Chicago, University of Chicago Press, 1948. *
- Wixom, William D., Treasures from Medieval France, Cleveland Museum of Art, 1967. +

- Wolff, Jetta S., The Story of the Paris Churches, New York, Bretane, 1918. *
- Woodland, Walter L., The Story of Winchester, London, Dent and Sons Ltd., 1932. *
- Workman, Herbert B., The Foundation of Modern Religion, New York, Revell Co., 1916. *
- Wormald, Francis, The Miniatures in the Gospels of St. Ethelwold, New York, Thomas Yoseloff, Inc., 1960. *
- Worrell, William H., editor, The Coptic Manuscripts in the Freer Collection, New York, Macmillan Co., 1923. *
- Worringer, Wilhelm, Form in Gothic, edited by Herbert Read, New York, Schocken Books, Inc., 1964.
- Yriarte, Charles E., Venice: Its History, Art, Industries and Modern Life, translated by F. J. Sitwell, Philadelphia, Coates, 1896. *
- Yugoslavia: Medieval Frescoes, Preface by David T. Rice, Introduction by Svetozar Radojčić, UNESCO, Greenwich, Conn., New York Graphic Society Ltd., 1955. +
- Zarnecki, George, English Romanesque Lead Sculpture, New York, Philosophical Library, Inc., 1957. +
- _____, English Romanesque Sculpture, 1066-1140, London, Tiranti Ltd., 1951.
- _____, Later English Romanesque Sculpture, 1140-1210, London, Tiranti Ltd., 1953.

WORKS CONSULTED

Books

Catalog of Books Represented by Library of Congress Printed Cards Issued to July 31, 1942, 1942-1947, Paterson, N. J., Rowman and Littlefield, Inc., 1942-46.

Catalog of Books Represented by Library of Congress Printed Cards. Supplement: Cards Issued August 1, 1949-December 31, 1947, Ann Arbor, Michigan, J. W. Edwards, 1948.

Chamberlain, Mary W., Guide to Art Reference Books, Chicago, American Library Association, 1959.

Hurt, Peyton, Bibliography and Footnotes, rev. ed., Berkeley, Calif., University of California Press, 1949.

Library of Congress and National Union Catalog Author Lists, 1942-1962; A Master Accumulation, Detroit, Michigan, Gale Research Co., 1969-.

National Union Catalog; A Cumulative Author List Representing Library of Congress Printed Cards and Titles Reported by Other American Libraries, 1963-1967, (Volumes 1-59), Ann Arbor, Michigan, J. W. Edwards Publisher, Inc., 1969.

National Union Catalog; A Cumulative Author List Representing Library of Congress Printed Cards and Titles Reported by Other American Libraries, 1953-1957, (Volumes 1-28), Totowa, New Jersey, Rowman and Littlefield, Inc., 1966.

National Union Catalog, Pre-1956 Imprints, London, Balding and Mansell Inc., 1966.

Publishers' Trade List Annual, New York, R. R. Bowker Co., 1969.

Publishers' Trade List Annual, Books in Print: An Author-Title-Series Index to the Publishers' Trade List Annual, New York, R. R. Bowker Co., 1969.

Publishers' Trade List Annual, Subject Guide to Books in Print: An Index to the Publishers' Trade List Annual, New York, R. R. Bowker Co., 1969.

Satin, Joseph, The Humanities Handbook, New York, Holt, Rinehart and Winston, Inc., 1969.

Stokes, Roy, Esdaile's Manual of Bibliography, 4th ed. rev., New York, Barnes and Noble, Inc., 1967.

Thompson, Elizabeth H., A.L.A. Glossary of Library Terms, Chicago, American Library Association, 1943.

Turner, Mary C., The Bookman's Glossary, 4th ed. rev., New York, R. R. Bowker Co., 1961.

United States Catalog, Cumulative Book Index: World List of Books in the English Language, New York, H. W. Wilson Co., 1963-1970.

U. S. Library of Congress, Library of Congress Author Catalog, 1948-1952 (24 volumes), New York, Rowman and Littlefield, Inc., 1953.

U. S. Library of Congress, Subject Catalog; A Cumulative List of Works Represented by Library of Congress Printed Cards, 1955-1969, Ann Arbor, Michigan, J. W. Edwards, Inc., 1955-69.

Additional Sources

Consultation with Card Catalog, Fondren Library, Southern Methodist University, Dallas, Texas.

Consultation with Card Catalog, North Texas State University Library, Denton, Texas.