

HART3105: Advanced Undergraduate Course in the History of Art: The Early Modern Technologies of Vision

Rosemary Moore.
rosemary.moore.09@ucl.ac.uk

View Online



Ackerman, James S. 1991. 'Early Renaissance "Naturalism" and Scientific Illustration'. In *Distance Points: Essays in Theory and Renaissance Art and Architecture*, 185–207. Cambridge, MA: M.I.T. Press.
<https://contentstore.cla.co.uk/secure/link?id=7781b4d6-8089-e711-80cb-005056af4099>.

Alina Alexandra Payne. 2015. 'Introduction'. In *Vision and Its Instruments: Art, Science, and Technology in Early Modern Europe*, edited by Alina Alexandra Payne, 1–9. University Park, Pennsylvania: The Pennsylvania State University Press.
<https://contentstore.cla.co.uk/secure/link?id=5bc338be-ff78-e711-80cb-005056af4099>.

Bette, Talvacchia. 1999. 'Mythology, Sexuality and Science in Charles Estienne's Manual of Anatomy'. In *Taking Positions: On the Erotic in Renaissance Culture*, 161–87. Princeton, N.J.: Princeton University Press.
<https://contentstore.cla.co.uk/secure/link?id=a91918ae-b6fa-e711-80cd-005056af4099>.

Carlino, Andrea. 1999. 'Representations: An Iconographic Investigation of the Dissection Scene'. In *Books of the Body: Anatomical Ritual and Renaissance Learning*, 8–68. Chicago, Ill: University of Chicago Press.
<https://contentstore.cla.co.uk/secure/link?id=e74e7f8b-2f99-e711-80cb-005056af4099>.

Charles Dempsey. 2006. 'Caravaggio and the Two Naturalistic Styles: Specular vs. Macular'. In *Caravaggio: Realism*, 91–100. Cranbury: University of Delaware Press.

'Circuit-Bending History: Sketches toward a Digital Schematic'. 2015.
<http://ieeexplore.ieee.org/xpl/articleDetails.jsp?arnumber=7120878>.

David, Landau & Peter W. Parshall. 1994. 'Printed Herbals and Descriptive Botany'. In *The Renaissance Print, 1470-1550*, 245–59. New Haven: Yale University Press.
<https://contentstore.cla.co.uk/secure/link?id=964a7659-fd78-e711-80cb-005056af4099>.

Eisenstein, Elizabeth L. 1980. *The Printing Press as an Agent of Change*. Cambridge: Cambridge University Press. <https://doi.org/10.1017/CBO9781107049963>.

Elizabeth L. Eisenstein. n.d. 'Defining the Initial Shift; Some Features of Print Culture'. In *The Printing Press as an Agent of Change: Communications and Cultural Transformations in Early-Modern Europe / Vol.1 / Elizabeth L. Eisenstein*, 1:43–159.

Elizabeth L. Eisenstein, 1923-. n.d. *The Printing Press as an Agent of Change: Communications and Cultural Transformations in Early-Modern Europe / Vol.2 / Elizabeth L.*

Eisenstein.

Elke Anna Werner. 2014. 'Anthropomorphic Maps: On the Aesthetic Form and Political Function of Body Metaphors'. In *The Anthropomorphic Lens: Anthropomorphism, Microcosmism and Analogy in Early Modern Thought and Visual Arts*, edited by Walter Melion, 251–72. Leiden ; Boston: Brill. https://doi.org/10.1163/9789004275034_012.

Findlen, Paula. 2006. 'Anatomy Theaters, Botanical Gardens, and Natural History Collections'. In *The Cambridge History of Science*, edited by Katharine Park and Lorraine Daston, 272–89. Cambridge: Cambridge University Press. <https://doi.org/10.1017/CHOL9780521572446.013>.

Gaudio, Michael. 2008a. 'Savage Marks: The Scriptive Techniques of Early Modern Ethnography'. In *Engraving the Savage: The New World and Techniques of Civilization*, 1–44. Minneapolis: University of Minnesota Press. <https://www.jstor.org/stable/10.5749/j.cttts63r.5>.

Gaudio, Michael. 2008b. 'Savage Marks: The Scriptive Techniques of Early Modern Ethnography.' In *Engraving the Savage: The New World and Techniques of Civilization*, 1–43. Minneapolis: University of Minnesota Press. <https://www.jstor.org/stable/10.5749/j.cttts63r>.

Glenn Harcourt. 1987. 'Andreas Vesalius and the Anatomy of Antique Sculpture'. *Representations*, no. 17: 28–61. <https://doi.org/10.2307/3043792>.

Hanneke, Grootenboer. 2005. 'The Rhetoric of Perspective'. In *The Rhetoric of Perspective: Realism and Illusionism in Seventeenth-Century Dutch Still-Life Painting*, 97–135. Chicago: University of Chicago Press.

Ivins, William Mills. n.d. 'The Road Block Broken: The Fifteenth Century'. In *Prints and Visual Communication*, 21–50. [https://www.fulcrum.org/epubs/8w32r584h#/6/102\[xhtml00000051\]!/4/1:0](https://www.fulcrum.org/epubs/8w32r584h#/6/102[xhtml00000051]!/4/1:0).

Jacques, Lacan. 1998. 'Anamorphosis'. In *The Four Fundamental Concepts of Psycho-Analysis*, 79–90. London: Vintage. <https://contentstore.cla.co.uk/secure/link?id=0b6f5164-b4fa-e711-80cd-005056af4099>.

Jill Burke. 2013. 'Nakedness and Other Peoples: Rethinking the Italian Renaissance Nude'. *Art History* 36 (4): 714–39. <https://doi.org/10.1111/1467-8365.12029>.

Karen Reeds. 2006. 'Leonardo Da Vinci and Botanical Illustration: Nature Prints, Drawings, and Woodcuts ca 1500'. In *Visualizing Medieval Medicine and Natural History, 1200-1550, AVISTA studies in the history of medieval technology, science and art*:205–37. Aldershot: Ashgate. <https://contentstore.cla.co.uk/secure/link?id=989b2279-7f89-e711-80cb-005056af4099>.

Karr Schmidt, Suzanne. 2017. 'Handling Religion'. In *Interactive and Sculptural Printmaking in the Renaissance*, 23–55. Brill. https://doi.org/10.1163/9789004354135_003.

Katherine, Rowe. 2013. "'Gods Handy Worke" Divine Complicity and the Anatomist's Touch'. In *The Body in Parts : Fantasies of Corporeality in Early Modern Europe*, 285–309.

Taylor and Francis.

<https://ebookcentral.proquest.com/lib/ucl/reader.action?docID=1111756&ppg=5>.

Kanaan, Hagi. 2002. 'The "Unusual Character" of Holbein's "Ambassadors"'. *Artibus et Historiae* 23 (46): 61–75. <https://doi.org/10.2307/1483697>.

Koerner, Joseph Leo. 1993. 'Not Made by Human Hands'. In *The Moment of Self-Portraiture in German Renaissance Art*, 80–127. Chicago: University of Chicago Press.
<https://contentstore.cla.co.uk/secure/link?id=6f4251c2-0279-e711-80cb-005056af4099>.

Lucia, Nuti. 1994. 'The Perspective Plan in the Sixteenth Century: The Invention of a Representational Language'. *The Art Bulletin* 76 (1): 105–28.
<https://doi.org/10.2307/3046005>.

Margaret Iversen. 2005. 'The Discourse of Perspective in the Twentieth Century: Panofsky, Damisch, Lacan'. *Oxford Art Journal* 28 (2): 193–202.
http://www.jstor.org/stable/4500016?seq=1#page_scan_tab_contents.

Massey, Lyle. 2007. *Picturing Space, Displacing Bodies: Anamorphosis in Early Modern Theories of Perspective*. University Park, Pa: Pennsylvania State University Press.

Park, Katharine. 2006. 'The Empire of Anatomy'. In *Secrets of Women: Gender, Generation, and the Origins of Human Dissection*, 207–59. New York: Zone.
<https://contentstore.cla.co.uk/secure/link?id=adbd2beb-f799-e711-80cb-005056af4099>.

Paul Dyck, Ryan Rempel & Stuart Williams. 2012. 'Digitizing Collection, Composition, and Product: Tracking the Work of Little Gidding'. In *Digitizing Medieval and Early Modern Material Culture*, edited by Brent Nelson and Melissa M. Terras, volume 3:229–56. Toronto, Ontario, Canada: Iiter in collaboration with ACMRS.

Pon, Lisa. 2015. 'Imprint: Paper, Print, and Matrix'. In *A Printed Icon in Early Modern Italy*, 39–80. Cambridge: Cambridge University Press.
<https://doi.org/10.1017/CBO9781316162293.003>.

Rosenthal, M. F. 2009. 'Fashions of Friendship in an Early Modern Illustrated Album Amicorum: British Library, MS Egerton 1191'. *Journal of Medieval and Early Modern Studies* 39 (3): 619–41. <https://doi.org/10.1215/10829636-2009-007>.

Rublack, Ulinka. 2010. 'Nationhood'. In *Dressing up: Cultural Identity in Renaissance Europe*, 125–76. Oxford: Oxford University Press.
<https://contentstore.cla.co.uk/secure/link?id=1850b754-f678-e711-80cb-005056af4099>.

Sachiko Kusakawa. 1997. 'Leonhart Fuchs on the Importance of Pictures'. *Journal of the History of Ideas* 58 (3). <https://doi.org/10.2307/3653907>.

San Juan, Rose Marie. 2011. 'The Anthropomorphic Image: Negotiations of Space Between Body and Landscape'. In *Vertiginous Mirrors: The Animation of the Visual Image and Early Modern Travel, Rethinking art's histories*:56–85. Manchester: Manchester University Press.
<https://contentstore.cla.co.uk/secure/link?id=81cf4fb6-862e-e811-80cd-005056af4099>.

Stephen, Orgel,. 2000. 'Textual Icons: Reading Early Modern Illustrations'. In *The*

- Renaissance Computer: Knowledge Technology in the First Age of Print, edited by Neil Rhodes and Jonathan Sawday, 57–92. London: Routledge.
<https://www.taylorfrancis.com/books/e/9781134599806/chapters/10.4324%2F9780203463307-12>.
- Stuart, Clark. 2007a. 'Introduction'. In *Vanities of the Eye: Vision in Early Modern European Culture*, 1–8. Oxford: Oxford University Press.
- . 2007b. 'Species, Visions and Values'. In *Vanities of the Eye: Vision in Early Modern European Culture*, 9–38. Oxford: Oxford University Press.
- Svetlana, Alpers. 1983a. 'The Mapping Impulse in Dutch Art'. In *The Art of Describing: Dutch Art in the Seventeenth Century*, 119–68. Chicago: University of Chicago Press.
<https://contentstore.cla.co.uk/secure/link?id=3432d9ac-abfa-e711-80cd-005056af4099>.
- . 1983b. "'Ut Pictura, Ita Visio": Kepler's Model of the Eye and the Nature of Picturing in the North'. In *The Art of Describing: Dutch Art in the Seventeenth Century*, 26–71. Chicago: University of Chicago Press.
- Traub, Valerie. 2000. 'Mapping the Global Body'. In *Early Modern Visual Culture: Representation, Race, and Empire in Renaissance England*, *New cultural studies*:44–97. Philadelphia: University of Pennsylvania Press.
<https://contentstore.cla.co.uk/secure/link?id=0664e3b1-f999-e711-80cb-005056af4099>.
- Valerie Traub. 2009. 'The Nature of Norms in Early Modern England: Anatomy, Cartography, "King Lear"'. *South Central Review* 26 (1): 42–81.
http://www.jstor.org/stable/40211291?seq=1#page_scan_tab_contents.
- Victor Ieronim,
Stoichit
- ă, et al. 2015. 'Paintings, Maps and Mirrors'. In *The Self-Aware Image: An Insight into Early Modern Metapainting*, edited by Lorenzo Pericolo, New, improved, and updated edition, 151–97. London: Harvey Miller Publishers.
- Wilkin, Rebecca M. 2003. 'Figuring the Dead Descartes: Claude Clerselier's (1664)'. *Representations* 83 (1): 38–66. <https://doi.org/10.1525/rep.2003.83.1.38>.
- William H, Sherman. 2008. 'Afterword: The Future of Past Readers'. In *Used Books: Marking Readers in Renaissance England*, 179–82. Philadelphia, Pa: University of Pennsylvania Press.
<https://contentstore.cla.co.uk/secure/link?id=f1de2fce-bc10-e811-80cd-005056af4099>.
- William, Mills. Ivins Jr. 1978. 'The Road Block Broken-The Fifteenth Century'. In *Prints and Visual Communication*, 21–50. Cambridge, Mass: M.I.T. Press.
- Wilson, Bronwen. 2005. 'From Myth to Metropole: Sixteenth-Century Maps of Venice'. In *The World in Venice: Print, the City and Early Modern Identity*, *Studies in book and print culture*:23–69. Toronto: University of Toronto Press.
<https://contentstore.cla.co.uk/secure/link?id=6bc1f26f-0079-e711-80cb-005056af4099>.

Wolloch, Nathaniel. 1999. 'Dead Animals and the Beast-Machine: Seventeenth-Century Netherlandish Paintings of Dead Animals, as Anti-Cartesian Statements'. *Art History* 22 (5): 705-27. <https://doi.org/10.1111/1467-8365.00183>.