

# 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



1.

Alina Alexandra Payne. Introduction. in *Vision and its instruments: art, science, and technology in early modern Europe* (ed. Payne, A. A.) 1–9 (The Pennsylvania State University Press, 2015).

2.

Karen Reeds. Leonardo da Vinci and botanical illustration: nature prints, drawings, and woodcuts ca 1500. in *Visualizing medieval medicine and natural history, 1200-1550* vol. AVISTA studies in the history of medieval technology, science and art 205–237 (Ashgate, 2006).

3.

Ackerman, J. S. Early Renaissance 'Naturalism' and Scientific Illustration. in *Distance points: essays in theory and Renaissance art and architecture* 185–207 (M.I.T. Press, 1991).

4.

Eisenstein, E. L. *The Printing Press as an Agent of Change*. (Cambridge University Press, 1980). doi:10.1017/CBO9781107049963.

5.

Elizabeth L. Eisenstein, 1923-. *The printing press as an agent of change : communications and cultural transformations in early-modern Europe* / Vol.2 / Elizabeth L. Eisenstein.

6.

Elizabeth L. Eisenstein. 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 vol. 1 43-159.

7.

Ivins, William Mills. The Road Block Broken: The Fifteenth Century. in Prints and visual communication 21-50.

8.

William, Mills. Ivins Jr. The Road Block Broken-The Fifteenth Century. in Prints and visual communication 21-50 (M.I.T. Press, 1978).

9.

David, Landau & Peter W. Parshall. Printed Herbals and Descriptive Botany. in The Renaissance print, 1470-1550 245-259 (Yale University Press, 1994).

10.

Sachiko Kusakawa. Leonhart Fuchs on the Importance of Pictures. Journal of the History of Ideas **58**, (1997).

11.

Carlino, A. Representations: An Iconographic investigation of the dissection scene. in Books of the body: anatomical ritual and renaissance learning 8-68 (University of Chicago Press, 1999).

12.

Park, K. The Empire of Anatomy. in Secrets of women: gender, generation, and the origins of human dissection 207-259 (Zone, 2006).

13.

Glenn Harcourt. Andreas Vesalius and the Anatomy of Antique Sculpture. *Representations* 28–61 (1987) doi:10.2307/3043792.

14.

Katherine, Rowe. '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, 2013).

15.

Wilson, B. From Myth to Metropole: Sixteenth-Century Maps of Venice. in *The world in Venice: print, the city and early modern identity* vol. *Studies in book and print culture* 23–69 (University of Toronto Press, 2005).

16.

Lucia, Nuti. The Perspective Plan in the Sixteenth Century: The Invention of a Representational Language. *The Art Bulletin* **76**, 105–128 (1994).

17.

Traub, V. Mapping the Global Body. in *Early modern visual culture: representation, race, and empire in Renaissance England* vol. *New cultural studies* 44–97 (University of Pennsylvania Press, 2000).

18.

Valerie Traub. The Nature of Norms in Early Modern England: Anatomy, Cartography, 'King Lear'. *South Central Review* **26**, 42–81 (2009).

19.

Gaudio, M. Savage Marks: The Scriptive Techniques of Early Modern Ethnography. in *Engraving the savage: the New World and techniques of civilization* 1–44 (University of

Minnesota Press, 2008).

20.

Gaudio, M. *Savage Marks: The Scriptive Techniques of Early Modern Ethnography*. in *Engraving the savage: the New World and techniques of civilization 1–43* (University of Minnesota Press, 2008).

21.

Elke Anna Werner. *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* (ed. Melion, W.) 251–272 (Brill, 2014). doi:10.1163/9789004275034\_012.

22.

San Juan, R. M. *The Anthropomorphic Image: Negotiations of Space Between Body and Landscape*. in *Vertiginous mirrors: the animation of the visual image and early modern travel vol. Rethinking art's histories 56–85* (Manchester University Press, 2011).

23.

Rublack, U. *Nationhood*. in *Dressing up: cultural identity in Renaissance Europe 125–176* (Oxford University Press, 2010).

24.

Jill Burke. *Nakedness and Other Peoples: Rethinking the Italian Renaissance Nude*. *Art History* **36**, 714–739 (2013).

25.

Rosenthal, M. F. *Fashions of Friendship in an Early Modern Illustrated Album Amicorum: British Library, MS Egerton 1191*. *Journal of Medieval and Early Modern Studies* **39**, 619–641 (2009).

26.

Koerner, J. L. Not Made by Human Hands. in *The moment of self-portraiture in German Renaissance art* 80–127 (University of Chicago Press, 1993).

27.

Karr Schmidt, S. Handling Religion. in *Interactive and Sculptural Printmaking in the Renaissance* 23–55 (Brill, 2017). doi:10.1163/9789004354135\_003.

28.

Pon, L. Imprint: Paper, Print, and Matrix. in *A Printed Icon in Early Modern Italy* 39–80 (Cambridge University Press, 2015). doi:10.1017/CBO9781316162293.003.

29.

Bette, Talvacchia. Mythology, Sexuality and Science in Charles Estienne's *Manual of Anatomy*. in *Taking positions: on the erotic in Renaissance culture* 161–187 (Princeton University Press, 1999).

30.

Stephen, Orgel,. Textual Icons: Reading Early Modern Illustrations. in *The Renaissance computer: knowledge technology in the first age of print* (eds. Rhodes, N. & Sawday, J.) 57–92 (Routledge, 2000).

31.

Findlen, P. Anatomy Theaters, Botanical Gardens, and Natural History Collections. in *The Cambridge History of Science* (eds. Park, K. & Daston, L.) 272–289 (Cambridge University Press, 2006). doi:10.1017/CHOL9780521572446.013.

32.

Margaret Iversen. The Discourse of Perspective in the Twentieth Century: Panofsky, Damisch, Lacan. *Oxford Art Journal* **28**, 193–202 (2005).

33.

Kenaar, H. The 'Unusual Character' of Holbein's "Ambassadors". *Artibus et Historiae* **23**, 61–75 (2002).

34.

Massey, L. *Picturing space, displacing bodies: anamorphosis in early modern theories of perspective*. (Pennsylvania State University Press, 2007).

35.

Jacques, Lacan. Anamorphosis. in *The four fundamental concepts of psycho-analysis* 79–90 (Vintage, 1998).

36.

Svetlana, Alpers. '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 (University of Chicago Press, 1983).

37.

Svetlana, Alpers. The Mapping Impulse in Dutch Art. in *The art of describing: Dutch art in the seventeenth century* 119–168 (University of Chicago Press, 1983).

38.

Hanneke, Grootenboer. The Rhetoric of Perspective. in *The rhetoric of perspective: realism and illusionism in seventeenth-century Dutch still-life painting* 97–135 (University of Chicago Press, 2005).

39.

Stuart, Clark. Introduction. in *Vanities of the eye: vision in early modern European culture* 1–8 (Oxford University Press, 2007).

40.

Stuart, Clark. Species, visions and values. in *Vanities of the eye: vision in early modern European culture* 9–38 (Oxford University Press, 2007).

41.

Victor Ieronim,  
Stoichit

ă, et al. Paintings, maps and mirrors. in *The self-aware image: an insight into early modern metapainting* (ed. Pericolo, L.) 151–197 (Harvey Miller Publishers, 2015).

42.

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

43.

Wilkin, R. M. Figuring the Dead Descartes: Claude Clerselier's (1664).  
Representations **83**, 38–66 (2003).

44.

Wolloch, N. Dead Animals and the Beast-Machine: seventeenth-century Netherlandish paintings of dead animals, as anti-Cartesian statements. *Art History* **22**, 705–727 (1999).

45.

Circuit-Bending History: Sketches toward a Digital Schematic. (2015).

46.

Paul Dyck, Ryan Rempel & Stuart Williams. Digitizing Collection, Composition, and Product: Tracking the Work of Little Gidding. in *Digitizing medieval and early modern material culture* (eds. Nelson, B. & Terras, M. M.) vol. volume 3 229–256 (Iter in collaboration with ACMRS, 2012).

47.

William H, Sherman. Afterword: The Future of Past Readers. in *Used books: marking readers in Renaissance England 179–182* (University of Pennsylvania Press, 2008).