HART0080: Advanced Undergraduate Course in the History of Art (5) Current Debates in Early Modernity



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

[1]

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

[2]

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

[3]

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

[4]

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

[5]

Claudia, Swan 2002. From Blowfish to Flower Still Life Painting. Classification and Its Images circa 1600. Merchants & marvels: commerce, science and art in early modern Europe. Routledge. 109–136.

[6]

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

[7]

Eisenstein, E.L. 1980. Defining the initial shift; some features of print culture. The Printing Press as an Agent of Change. Cambridge University Press. 43–160.

[8]

Elizabeth L. Eisenstein 1979. The printing press as an agent of change: communications and cultural transformations in early-modern Europe, Vol.1. Cambridge University Press.

[9]

Elizabeth L. Eisenstein 1979. The printing press as an agent of change: communications and cultural transformations in early-modern Europe, Vol.2. Cambridge University Press.

[10]

Elke Anna Werner 2014. Anthropomorphic Maps: On the Aesthetic Form and Political Function of Body Metaphors. The Anthropomorphic Lens: Anthropomorphism, Microcosmism and Analogy in Early Modern Thought and Visual Arts. W. Melion, ed. Brill. 251–272.

[11]

Findlen, P. 2006. Anatomy Theaters, Botanical Gardens, and Natural History Collections. The Cambridge History of Science. K. Park and L. Daston, eds. Cambridge University Press. 272–289.

[12]

Gaudio, M. 2008. Savage Marks: The Scriptive Techniques of Early Modern Ethnography. Engraving the savage: the New World and techniques of civilization. University of Minnesota Press. 1–44.

[13]

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

[14]

Genevieve Warwick 2016. Looking in the Mirror of Renaissance Art. Art History. 39, 2 (2016), 254–281. DOI:https://doi.org/10.1111/1467-8365.12237.

[15]

Glenn Harcourt 1987. Andreas Vesalius and the Anatomy of Antique Sculpture. Representations. 17 (1987), 28–61. DOI:https://doi.org/10.2307/3043792.

[16]

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

[17]

Huisman, T. 2009. The finger of God: anatomical practice in 17th-century Leiden. Primavera Pers.

[18]

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

[19]

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

[20]

James Elkins 1994. Demonstration, Play, Arcanum. The poetics of perspective. Cornell University Press. 117–180.

[21]

Jill Burke 2013. Nakedness and Other Peoples: Rethinking the Italian Renaissance Nude. Art History. 36, 4 (2013), 714–739. DOI:https://doi.org/10.1111/1467-8365.12029.

[22]

Karen Reeds 2006. Leonardo da Vinci and botanical illustration: nature prints, drawings, and woodcuts ca 1500. Visualizing medieval medicine and natural history, 1200-1550. Ashgate. 205-237.

[23]

Karr Schmidt, S. 2017. Handling Religion. Interactive and Sculptural Printmaking in the Renaissance. Brill. 23–55.

[24]

Katherine, Rowe 2013. 'Gods handy worke' Divine Complicity and the Anatomist's Touch. The Body in Parts: Fantasies of Corporeality in Early Modern Europe. Taylor and Francis. 285–309.

[25]

Kenaan, H. 2002. The 'Unusual Character' of Holbein's "Ambassadors". Artibus et Historiae . 23, 46 (2002), 61–75. DOI:https://doi.org/10.2307/1483697.

[26]

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

[27]

Louis Marin, Mette Hjort 1995. The Medusa Head as Historical Painting. To destroy painting . University of Chicago Press. 136–164.

[28]

Lucia, Nuti 1994. The Perspective Plan in the Sixteenth Century: The Invention of a Representational Language. The Art Bulletin. 76, 1 (1994), 105–128. DOI:https://doi.org/10.2307/3046005.

[29]

Margaret Iversen 2005. The Discourse of Perspective in the Twentieth Century: Panofsky, Damisch, Lacan. Oxford Art Journal. 28, 2 (2005), 193–202.

[30]

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

[31]

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

[32]

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

[33]

Peter Parshall 1993. Imago Contrafacta: Images and Facts in the Northern Renaissance. Art History. 16, 4 (1993), 554–579. DOI:https://doi.org/10.1111/j.1467-8365.1993.tb00546.x.

[34]

Pon, L. 2015. Imprint: Paper, Print, and Matrix. A Printed Icon in Early Modern Italy. Cambridge University Press. 39–80.

[35]

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 (2009), 619–641. DOI:https://doi.org/10.1215/10829636-2009-007.

[36]

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

[37]

Sachiko Kusukawa 1997. Leonhart Fuchs on the Importance of Pictures. Journal of the History of Ideas. 58, 3 (1997). DOI:https://doi.org/10.2307/3653907.

[38]

San Juan, R.M. 2011. The Anthropomorphic Image: Negotiations of Space Between Body and Landscape. Vertiginous mirrors: the animation of the visual image and early modern travel. Manchester University Press. 56–85.

[39]

Smith, P.H. 2006. Art, Science, and Visual Culture in Early Modern Europe. Isis. 97, 1 (Mar. 2006), 83–100. DOI:https://doi.org/10.1086/501102.

[40]

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

[41]

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

[42]

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

[43]

Svetlana, Alpers 1983. 'Ut Pictura, ita visio': Kepler's model of the Eye and the Nature of Picturing in the North. The art of describing: Dutch art in the seventeenth century. University of Chicago Press. 26–71.

[44]

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

[45]

Valerie Traub 2009. The Nature of Norms in Early Modern England: Anatomy, Cartography, 'King Lear'. South Central Review. 26, 1 (2009), 42–81.

[46]

Victor Ieronim, Stoichit

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

[47]

Vincent Ilardi 1976. Eyeglasses and Concave Lenses in Fifteenth-Century Florence and Milan: New Documents. Renaissance Quarterly. 29, 3 (Oct. 1976), 341–360.

[48]

Whitney Ann Trettein 2015. Circuit-Bending History: Sketches toward a Digital Schematic. Between humanities and the digital. MIT Press. 181–192.

[49]

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

[50]

William, Mills. Ivins Jr 1978. The Road Block Broken-The Fifeteenth Century. Prints and visual communication. M.I.T. Press. 21–50.

[51]

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