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

View Online

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

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

https://contentstore.cla.co.uk/secure/link?id=74c022ee-1b92-ef11-9c35-d5fd3d126a5e

Alina Alexandra Payne. (2015). Introduction. In A. A. Payne (Ed.), Vision and its instruments: art, science, and technology in early modern Europe (pp. 1–9). 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 (pp. 161–187). Princeton University Press.

https://contentstore.cla.co.uk/secure/link?id=a91918ae-b6fa-e711-80cd-005056af4099

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

https://contentstore.cla.co.uk/secure/link?id=d02ff6cb-f087-ef11-9c35-d5fd3d126a5e

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

David, Landau & Peter W. Parshall. (1994). Printed Herbals and Descriptive Botany. In The Renaissance print, 1470-1550 (pp. 245-259). Yale University Press. https://contentstore.cla.co.uk/secure/link?id=964a7659-fd78-e711-80cb-005056af4099

Eisenstein, E. L. (1980). Defining the initial shift; some features of print culture. In The Printing Press as an Agent of Change (pp. 43–160). Cambridge University Press. https://doi.org/10.1017/CBO9781107049963.004

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

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

Elke Anna Werner. (2014). Anthropomorphic Maps: On the Aesthetic Form and Political Function of Body Metaphors. In W. Melion (Ed.), The Anthropomorphic Lens: Anthropomorphism, Microcosmism and Analogy in Early Modern Thought and Visual Arts (pp. 251–272). Brill. https://doi.org/10.1163/9789004275034 012

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

Gaudio, M. (2008a). Savage Marks: The Scriptive Techniques of Early Modern Ethnography. In Engraving the savage: the New World and techniques of civilization (pp. 1–44). University of Minnesota Press. https://www.jstor.org/stable/10.5749/j.cttts63r.5

Gaudio, M. (2008b). Savage Marks: The Scriptive Techniques of Early Modern Ethnography. In Engraving the savage: the New World and techniques of civilization (pp. 1–43). University of Minnesota Press. https://www.jstor.org/stable/10.5749/j.cttts63r

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

Glenn Harcourt. (1987). Andreas Vesalius and the Anatomy of Antique Sculpture. Representations, 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 (pp. 97–135). University of Chicago Press.

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

Ivins, William Mills. (n.d.). The Road Block Broken: The Fifteenth Century. In Prints and visual communication (pp. 21–50).

https://www.fulcrum.org/epubs/8w32r584h#/6/102[xhtml00000051]!/4/1:0

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

https://contentstore.cla.co.uk/secure/link?id=0b6f5164-b4fa-e711-80cd-005056af4099

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

Jill Burke. (2013). Nakedness and Other Peoples: Rethinking the Italian Renaissance Nude. Art History, 36(4), 714–739. 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: Vol. AVISTA studies in the history of medieval technology, science and art (pp. 205–237). Ashgate.

https://contentstore.cla.co.uk/secure/link?id=989b2279-7f89-e711-80cb-005056af4099

Karr Schmidt, S. (2017). Handling Religion. In Interactive and Sculptural Printmaking in the

Renaissance (pp. 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 (pp. 285–309). Taylor and Francis.

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

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

Koerner, J. L. (1993). Not Made by Human Hands. In The moment of self-portraiture in German Renaissance art (pp. 80–127). University of Chicago Press. https://contentstore.cla.co.uk/secure/link?id=6f4251c2-0279-e711-80cb-005056af4099

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

Lucia, Nuti. (1994). The Perspective Plan in the Sixteenth Century: The Invention of a Representational Language. The Art Bulletin, 76(1), 105–128. 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?seg=1#page scan tab contents

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

Park, K. (2006). The Empire of Anatomy. In Secrets of women: gender, generation, and the origins of human dissection (pp. 207–259). 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 B. Nelson & M. M. Terras (Eds.), Digitizing medieval and early modern material culture: Vol. volume 3 (pp. 229–256). Iter in collaboration with ACMRS.

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

Pon, L. (2015). Imprint: Paper, Print, and Matrix. In A Printed Icon in Early Modern Italy (pp. 39–80). 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), 619–641. https://doi.org/10.1215/10829636-2009-007

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

https://contentstore.cla.co.uk/secure/link?id=1850b754-f678-e711-80cb-005056af4099

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

San Juan, R. M. (2011). 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 (pp. 56–85). Manchester University Press. https://contentstore.cla.co.uk/secure/link?id=81cf4fb6-862e-e811-80cd-005056af4099

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

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

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

Svetlana, Alpers. (1983a). The Mapping Impulse in Dutch Art. In The art of describing: Dutch art in the seventeenth century (pp. 119–168). University of Chicago Press. https://contentstore.cla.co.uk/secure/link?id=3432d9ac-abfa-e711-80cd-005056af4099

Svetlana, Alpers. (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 (pp. 26–71). University of Chicago Press.

Traub, V. (2000). Mapping the Global Body. In Early modern visual culture: representation, race, and empire in Renaissance England: Vol. New cultural studies (pp. 44–97). 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 L. Pericolo (Ed.), The self-aware image: an insight into early modern metapainting (New, improved, and updated edition, pp. 151–197). Harvey Miller Publishers.

Vincent Ilardi. (1976). Eyeglasses and Concave Lenses in Fifteenth-Century Florence and Milan: New Documents. Renaissance Quarterly, 29(3), 341–360. https://www.jstor.org/stable/2860275?sid=primo&origin=crossref&seq=1#meta data info tab contents

Whitney Ann Trettein. (2015). Circuit-Bending History: Sketches toward a Digital Schematic. In Between humanities and the digital (pp. 181–192). MIT Press. https://ieeexplore.ieee.org/document/7120878

William H, Sherman. (2008). Afterword: The Future of Past Readers. In Used books:

marking readers in Renaissance England (pp. 179–182). 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 Fifeteenth Century. In Prints and visual communication (pp. 21–50). M.I.T. Press.

Wilson, B. (2005). 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 (pp. 23–69). University of Toronto Press.

https://contentstore.cla.co.uk/secure/link?id=6bc1f26f-0079-e711-80cb-005056af4099