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

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. Cambridge, MA: M.I.T. Press, pp. 185–207. Available at:

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. University Park, Pennsylvania: The Pennsylvania State University Press, pp. 1–9. Available at: 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. Princeton, N.J: Princeton University Press, pp. 161–187. Available at: 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. Chicago, III: University of Chicago Press, pp. 8–68. Available at:

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. New York: Routledge, pp. 109–136.

David, Landau & Peter W. Parshall (1994) 'Printed Herbals and Descriptive Botany', in The Renaissance print, 1470-1550. New Haven: Yale University Press, pp. 245–259. Available at: 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. Cambridge: Cambridge University Press, pp. 43–160. Available at: 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: 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: 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. Leiden ; Boston: Brill, pp. 251–272. Available at: https://doi.org/10.1163/9789004275034_012.

Findlen, P. (2006) 'Anatomy Theaters, Botanical Gardens, and Natural History Collections', in K. Park and L. Daston (eds) The Cambridge History of Science. Cambridge: Cambridge University Press, pp. 272–289. Available at: 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. Minneapolis: University of Minnesota Press, pp. 1–44. Available at: 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. Minneapolis: University of Minnesota Press, pp. 1–43. Available at: https://www.jstor.org/stable/10.5749/j.cttts63r.

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

Glenn Harcourt (1987) 'Andreas Vesalius and the Anatomy of Antique Sculpture', Representations, (17), pp. 28–61. Available at: 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. Chicago: University of Chicago Press, pp. 97–135.

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

Ivins, William Mills (no date) 'The Road Block Broken: The Fifteenth Century', in Prints and visual communication, pp. 21–50. Available at: https://www.fulcrum.org/epubs/8w32r584h#/6/102[xhtml00000051]!/4/1:0.

Jacques, Lacan (1998) 'Anamorphosis', in The four fundamental concepts of psycho-analysis. London: Vintage, pp. 79–90. Available at: https://contentstore.cla.co.uk/secure/link?id=0b6f5164-b4fa-e711-80cd-005056af4099.

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

Jill Burke (2013) 'Nakedness and Other Peoples: Rethinking the Italian Renaissance Nude', Art History, 36(4), pp. 714–739. Available at: 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. Aldershot: Ashgate, pp. 205–237. Available at: 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. Brill, pp. 23–55. Available at: 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. Taylor and Francis, pp. 285–309. Available at:

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), pp. 61–75. Available at: 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. Chicago: University of Chicago Press, pp. 80–127. Available at: 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. Chicago: University of Chicago Press, pp. 136–164.

Lucia, Nuti (1994) 'The Perspective Plan in the Sixteenth Century: The Invention of a Representational Language', The Art Bulletin, 76(1), pp. 105–128. Available at: 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), pp. 193–202. Available at: http://www.jstor.org/stable/4500016?seq=1#page_scan_tab_contents.

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

Park, K. (2006) 'The Empire of Anatomy', in Secrets of women: gender, generation, and the origins of human dissection. New York: Zone, pp. 207–259. Available at: 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 and M.M. Terras (eds) Digitizing medieval and early modern material culture. Toronto, Ontario, Canada: Iter in collaboration with ACMRS, pp. 229–256.

Peter Parshall (1993) 'Imago Contrafacta: Images and Facts in the Northern Renaissance', Art History, 16(4), pp. 554–579. Available at: 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. Cambridge: Cambridge University Press, pp. 39–80. Available at: 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), pp. 619–641. Available at: https://doi.org/10.1215/10829636-2009-007.

Rublack, U. (2010) 'Nationhood', in Dressing up: cultural identity in Renaissance Europe. Oxford: Oxford University Press, pp. 125–176. Available at: 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). Available at: 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. Manchester: Manchester University Press, pp. 56–85. Available at: 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), pp. 83–100. Available at: https://doi.org/10.1086/501102.

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

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

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

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. Chicago: University of Chicago Press, pp. 26–71.

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

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), pp. 42–81. Available at: 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. London: Harvey Miller Publishers, pp. 151–197.

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

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. Cambridge, Massachusetts: MIT Press, pp. 181–192. Available at: https://ieeexplore.ieee.org/document/7120878.

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

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. Cambridge, Mass: M.I.T. Press, pp. 21–50.

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

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