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



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

1

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

2

P. H. Smith, Isis, 2006, 97, 83-100.

3

E. L. Eisenstein, in The Printing Press as an Agent of Change, Cambridge University Press, Cambridge, 1980, pp. 43–160.

4

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

5

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

J. S. Ackerman, in Distance points: essays in theory and Renaissance art and architecture, M.I.T. Press, Cambridge, MA, 1991, pp. 185–207.

7

Sachiko Kusukawa, Journal of the History of Ideas, , DOI:10.2307/3653907.

8

Karen Reeds, in Visualizing medieval medicine and natural history, 1200-1550, Ashgate, Aldershot, 2006, vol. AVISTA studies in the history of medieval technology, science and art, pp. 205–237.

9

Ivins, William Mills, in Prints and visual communication, pp. 21–50.

10

William, Mills. Ivins Jr, in Prints and visual communication, M.I.T. Press, Cambridge, Mass, 1978, pp. 21–50.

11

Peter Parshall, Art History, 1993, 16, 554-579.

12

David, Landau & Peter W. Parshall, in The Renaissance print, 1470-1550, Yale University Press, New Haven, 1994, pp. 245-259.

13

A. Carlino, in Books of the body: anatomical ritual and renaissance learning, University of Chicago Press, Chicago, III, 1999, pp. 8–68.

Katherine, Rowe, in The Body in Parts: Fantasies of Corporeality in Early Modern Europe, Taylor and Francis, 2013, pp. 285–309.

15

K. Park, in Secrets of women: gender, generation, and the origins of human dissection, Zone, New York, 2006, pp. 207–259.

16

Glenn Harcourt, Representations, 1987, 28-61.

17

Bette, Talvacchia, in Taking positions: on the erotic in Renaissance culture, Princeton University Press, Princeton, N.J., 1999, pp. 161–187.

18

B. Wilson, in The world in Venice: print, the city and early modern identity, University of Toronto Press, Toronto, 2005, vol. Studies in book and print culture, pp. 23–69.

19

Lucia, Nuti, The Art Bulletin, 1994, 76, 105-128.

20

Elke Anna Werner, in The Anthropomorphic Lens: Anthropomorphism, Microcosmism and Analogy in Early Modern Thought and Visual Arts, ed. W. Melion, Brill, Leiden; Boston, 2014, pp. 251–272.

21

V. Traub, in	Early modern	visual culture: r	epresentation,	race,	and	empire in	Renaissa	ince
England, Un	iversity of Pen	nsylvania Press	, Philadelphia,	2000,	vol.	New cultur	al studie	3S,
pp. 44-97.								

Valerie Traub, South Central Review, 2009, 26, 42-81.

23

M. Gaudio, in Engraving the savage: the New World and techniques of civilization, University of Minnesota Press, Minneapolis, 2008, pp. 1–44.

24

M. Gaudio, in Engraving the savage: the New World and techniques of civilization, University of Minnesota Press, Minneapolis, 2008, pp. 1–43.

25

R. M. San Juan, in Vertiginous mirrors: the animation of the visual image and early modern travel, Manchester University Press, Manchester, 2011, vol. Rethinking art's histories, pp. 56–85.

26

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

27

Jill Burke, Art History, 2013, **36**, 714–739.

28

M. F. Rosenthal, Journal of Medieval and Early Modern Studies, 2009, 39, 619-641.

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

30

P. Findlen, in The Cambridge History of Science, eds. K. Park and L. Daston, Cambridge University Press, Cambridge, 2006, pp. 272–289.

31

Claudia, Swan, in Merchants & marvels: commerce, science and art in early modern Europe, Routledge, New York, 2002, pp. 109–136.

32

James Elkins, in The poetics of perspective, Cornell University Press, Ithaca, 1994, pp. 117–180.

33

Margaret Iversen, Oxford Art Journal, 2005, 28, 193-202.

34

H. Kenaan, Artibus et Historiae, 2002, 23, 61-75.

35

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

36

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

37

Svetlana, Alpers, in The art of describing: Dutch art in the seventeenth century, University of Chicago Press, Chicago, 1983, pp. 26–71.

38

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

39

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

40

Victor Ieronim, Stoichit

ă, et al, in The self-aware image: an insight into early modern metapainting, ed. L. Pericolo, Harvey Miller Publishers, London, New, improved, and updated edition., 2015, pp. 151–197.

41

Genevieve Warwick, Art History, 2016, 39, 254–281.

42

Louis Marin, Mette Hjort, in To destroy painting, University of Chicago Press, Chicago, 1995, pp. 136–164.

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

44

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

45

Vincent Ilardi, Renaissance Quarterly, 1976, 29, 341-360.

46

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

47

J. L. Koerner, in The moment of self-portraiture in German Renaissance art, University of Chicago Press, Chicago, 1993, pp. 80–127.

48

L. Pon, in A Printed Icon in Early Modern Italy, Cambridge University Press, Cambridge, 2015, pp. 39–80.

49

Whitney Ann Trettein, in Between humanities and the digital, MIT Press, Cambridge, Massachusetts, 2015, pp. 181–192.

50

Paul Dyck, Ryan Rempel & Stuart Williams, in Digitizing medieval and early modern

material culture, eds. B. Nelson and M. M. Terras, Iter in collaboration with ACMRS, Toronto, Ontario, Canada, 2012, vol. volume 3, pp. 229–256.

51

William H, Sherman, in Used books: marking readers in Renaissance England, University of Pennsylvania Press, Philadelphia, Pa, 2008, pp. 179–182.