## HART3205: Art and visual culture in early modern England

A two-term final-year undergraduate course



Adamson, J. S. A. (1994). Chivalry and Political Culture in Caroline England. In Culture and politics in early Stuart England: Vol. Problems in focus (pp. 161–198). Macmillan Press.

Albert J. Loomie. (1998). The Destruction of Rubens's 'Crucifixion' in the Queen's Chapel, Somerset House. The Burlington Magazine, 140(1147), 680–682. http://www.istor.org/stable/888161

Alexander Samson. (2013). Images of Co-Monarchy in the London Entry of Philip and Mary (1554). In Jean Andrews, Marie-France Wagner, & Marie-Claude Canova-Green (Eds.), Writing Royal Entries in Early Modern Europe (pp. 113–127). Brepols.

Archer, J. E., & Knight, S. (2007). Elizabetha Triumphans. In The progresses, pageants, and entertainments of Queen Elizabeth I (pp. 1–23). Oxford University Press.

Aston, M. (1988). England's iconoclasts: Vol.1: Laws against images. Oxford University Press.

Aston, M. (1995). Gods, saints, and reformers: portraiture and protestant England. In Albion's classicism: the visual arts in Britain, 1550-1660: Vol. Studies in British art (pp. 181–220). Yale University Press.

Auwers, M. (2013). The gift of Rubens: Rethinking the concept of gift-giving in early modern diplomacy. European Studies, 43(3), 421–441. https://doi.org/10.1177/0265691413489246

Belsey, A., & Belsey, C. (1990). Icons of Divinity. In Renaissance bodies: the human figure in English culture, c. 1540-1660: Vol. Critical views (pp. 11-35). Reaktion Books.

Belsey, H., & Belsey, C. (1990). Icons of Divinity: Portraits of Elizabeth I. In Renaissance bodies: the human figure in English culture, c. 1540-1660: Vol. Critical views (pp. 11–35). Reaktion Books.

Bill Brown. (n.d.). Thing Theory. Critical Inquiry, 28(1), 1–22. http://www.jstor.org/stable/1344258

Bindman, D. (2008). Ideas and Images of Britain. In The history of British art. Tate.

Bracken, S. (2002). Robert Cecil as an art collector. In Patronage, culture and power: the early Cecils: Vol. Studies in British art. Published for the Paul Mellon Centre for Studies in British Art, the Yale Center for British Art [by] Yale University Press.

Bracken, S., & Hill, R. (2012). Sir Isaac Wake, Venice and art collecting in early Stuart England: a new document. Journal of the History of Collections, 24(2), 183–198. http://jhc.oxfordjournals.org/content/24/2/183.short?rss=1

Braunmuller, A. R. (1991). Robert Carr, Earl of Somerset, as Collector and Patron. In The Mental world of the Jacobean court. Cambridge University Press.

Brotton, J. (2006). Buying the Renaissance: Prince Charles's art purchases in Madrid. In The Spanish match: Prince Charles's journey to Madrid, 1623. Ashgate.

Brotton, J., & McGrath, D. (2008). The Spanish acquisition of King Charles I's art collection: The letters of Alonso de Cardenas, 1649-51. Journal of the History of Collections, 20(1), 1–16. https://doi.org/10.1093/jhc/fhm035

Brown, J. (1995). Kings & connoisseurs: collecting art in seventeenth-century Europe. Yale University Press.

Butler, M. (2008). The Invention of Britain. In The Stuart court masque and political culture. Cambridge University Press.

Carew, T., Bruno, G., & Jones, I. (1634). Cœlum Britanicum: A masque at White-Hall in the Banquetting-House, on Shrove-Tuesday-night, the 18. of February, 1633. printed for Thomas VValkley, and are to be sold at his shop neare White-Hall. http://gateway.proquest.com/openurl?ctx\_ver=Z39.88-2003&res\_id=xri:eebo&rft\_val\_fmt=&rft\_id=xri:eebo:image:132967

Catherine Richardson. (2010). 'A very fit hat': personal objects and early modern affection. In Everyday objects: medieval and early modern material culture and its meanings (pp. 289–298). Ashqate.

Chaney, E. (Ed.). (2003a). The evolution of English collecting: receptions of Italian art in the Tudor and Stuart periods: Vol. Studies in British art. Yale University Press.

Chaney, E. (Ed.). (2003b). The evolution of English collecting: receptions of Italian art in the Tudor and Stuart periods: Vol. Studies in British art. Yale University Press.

Cole, M. H. (1999). The portable queen: Elizabeth I and the politics of ceremony: Vol. Massachusetts studies in early modern culture. University of Massachusetts Press.

Cole, M. H. (2007). Monarchy in motion: an overview of Elizabethan progresses. In The progresses, pageants, and entertainments of Queen Elizabeth I (pp. 27–43). Oxford University Press.

Cooper, T. (2007a). Predestined Lives? Portraiture and Religious Belief in England and Wales, 1560-1620. In Art re-formed: re-assessing the impact of the Reformation on the visual arts. Cambridge Scholars.

Cooper, T. (2007b). Predestined lives: portraiture and religious belief in England and Wales, 1560-1625. In Art re-formed: re-assessing the impact of the Reformation on the visual arts. Cambridge Scholars.

Cooper, T. & Paul Mellon Centre for Studies in British Art. (2012). Artists and sitters. In Citizen portrait: portrait painting and the urban elite of Tudor and Jacobean England and Wales (pp. 41–63). Yale University Press for the Paul Mellon Centre for Studies in British Art.

Cruz, A. J. (2008). Material and symbolic circulation between Spain and England, 1554-1604: Vol. Transculturalisms, 1400-1700. Ashgate.

Cummings, B. (2007). Images in books: Foxes' Eikonoclastes. In Art re-formed: re-assessing the impact of the Reformation on the visual arts (pp. 183–200). Cambridge Scholars.

Duffy, E. (2005). The stripping of the altars: traditional religion in England, c.1400-c.1580 (2nd edition). Yale University Press. http://www.jstor.org/stable/10.2307/j.ctt5vm716

Felicity Heal. (2014). The Politics of Gift-Exchange under the Tudors. In The power of gifts: gift exchange in early modern England. Oxford University Press. https://doi.org/10.1093/acprof:oso/9780199542956.003.0004

Foister, S. (1993). Foreigners at Court: Holbein, Van Dyck and the Painter-Stainer's Company. In Art and Patronage in the Caroline Courts: Essays in honour of Sir Oliver Millar (pp. 32–50). Cambridge University Press.

Foister, S. (1995). Sixteenth-century English portraiture and the idea of the classical. In Albion's classicism: the visual arts in Britain, 1550-1660: Vol. Studies in British art (pp. 163–180). Yale University Press.

Foister, S. (2012a). Holbein, Antonio Toto, and the market for Italian painting in early Tudor England. In C. M. Sicca & L. A. Waldman (Eds.), The Anglo-Florentine Renaissance: art for the early Tudors: Vol. Studies in British art. The Yale Center for British Art.

Foister, S. (2012b). Holbein, Antonio Toto, and the market for Italian painting in early Tudor England. In C. M. Sicca & L. A. Waldman (Eds.), The Anglo-Florentine Renaissance: Art for the Early Tudors. Yale University Press.

Foister, S., & Holbein, H. (2004a). Holbein and England. Yale University Press.

Foister, S., & Holbein, H. (2004b). Holbein and England. Yale University Press.

Ford, B. (1989). The Cambridge guide to the arts in Britain: Vol.3: Renaissance and Reformation. Cambridge University Press.

Geertz, Clifford. (1972). Deep Play: Notes on the Balinese Cockfight. Daedalus, 101(1).  $http://ucl-primo.hosted.exlibrisgroup.com/primo_library/libweb/action/display.do?frbrVersion=3\&tabs=detailsTab\&ct=display\&fn=search&doc=TN_jstor_archive20024056\&recIdxs=3\&recIds=TN_jstor_archive20024056\&recIdxs=3\&elementId=3\&renderMode=poppedOut&displayMode=full&frbrVersion=3\&frbg=&&dscnt=0\&scp.scps=scope%3A%28UCL%29%2Cprimo_central_multiple_fe&tb=t&mode=Basic&vid=UCL_VU1&srt=rank&tab=local&dum=true&vl(freeText0)=clifford%20geertz%20cockfight&dstmp=1456845765385$ 

Gilman, E. (2000). Madagascar on my Mind: The Earl of Arundel and the Arts of Colonization. In Early modern visual culture: representation, race, and empire in Renaissance England: Vol. New cultural studies (pp. 284–314). University of Pennsylvania Press.

Goldring, E. (2007). 'In the cause of his God and true religion': Sir Philip Sidney, the Sequitur Celebritas, and the cult of the protestant martyr. In Art re-formed: re-assessing the impact of the Reformation on the visual arts (pp. 227–242). Cambridge Scholars.

Goldring, E. (2014). Robert Dudley, Earl of Leicester, and the world of Elizabethan art: painting and patronage at the court of Elizabeth I. Yale University Press for the Paul Mellon Centre for Studies in British Art.

Hale, J. R. (2005). England and the Italian Renaissance: the growth of interest in its history and art: Vol. Blackwell classic histories of Europe (4th ed). Blackwell. http://www.vlebooks.com/vleweb/product/openreader?id=UCL&isbn=9781405152228

Haskell, F., Serres, K., & Paul Mellon Centre for Studies in British Art. (2013). The King's pictures: the formation and dispersal of the collections of Charles I and his courtiers. Yale University Press for the Paul Mellon Centre for Studies in British Art.

Heal, F. (2007). Giving and Receiving on Royal Progresses. In The progresses, pageants, and entertainments of Queen Elizabeth I (pp. 47–61). Oxford University Press.

Hearn, K., Rubens, P. P., & Tate Britain (Gallery). (2011). Rubens and Britain. Tate.

Hill, R., & Bracken, S. (2014). The ambassador and the artist: Sir Dudley Carleton's relationship with Peter Paul Rubens: connoisseurship and art collecting at the court of the early Stuarts. Journal of the History of Collections, 26(2), 171–191. https://doi.org/10.1093/jhc/fht042

Hilliard, N., Norgate, E., Thornton, R. K. R., Cain, T. G. S., & Mid Northumberland Arts Group. (1981). A treatise concerning the arte of limning, ..., together with a more compendious discourse concerning ye art of limning. Mid Northumberland Arts group.

Honig, E. (1990). Lady Dacre and pairing by Hans Eworth. In Renaissance bodies: the human figure in English culture, c. 1540-1660: Vol. Critical views (pp. 60–85). Reaktion Books.

Howard, M., & Llewellyn, Ni. (1989). Painting and imagery. In The Cambridge guide to the arts in Britain: Vol.3: Renaissance and Reformation (pp. 222–259). Cambridge University Press.

Howarth, D. (1994). WILLIAM TRUMBULL AND ART COLLECTING IN JACOBEAN ENGLAND. The British Library Journal, 20(2), 140–162. http://www.jstor.org/stable/42554386

Hunt, A. (2008). 'A stage wherin was shewed the wonderfull spectacle': representing Elizabeth I's coronation. In The Drama of Coronation (pp. 146–172). Cambridge University Press. https://doi.org/10.1017/CBO9780511485411.008

Jansson, M. (2015). Art and diplomacy: seventeenth-century English decorated royal letters to Russia and the Far East: Vol. Brill's studies in intellectual history. Brill.

Jardine, L., & Brotton, J. (2000). Global interests: Renaissance art between East and West: Vol. Picturing history. Reaktion.

Keating, J., & Markey, L. (Eds.). (n.d.). Special issue - captured objects: inventories of early modern collections. Journal of the History of Collections, 23(2), 209–213. https://doi.org/10.1093/jhc/fhq035

Keblusek, M. (2003). Cultural and Political brokerage in seventeenth-century England: the case of Balthasar Gerbier. In Dutch and Flemish artists in Britain, 1550-1800: Vol. Leids kunsthistorisch jaarboek (pp. 73–84). Primavera.

Knowles, J. (1999). Jonson's Entertainment at Britain's Burse. In Re-presenting Ben Jonson: text, performance, history: Vol. Early modern literature in history. Macmillan.

Lees-Jeffries, H. (2007). Location as Metaphor in Queen Elizabeth's Coronation Entry (1559): Veritas Temporis Filia. In The progresses, pageants, and entertainments of Queen Elizabeth I (pp. 65–85). Oxford University Press.

Linda Levy Peck. (n.d.). 'For a King Not to be Bountiful Were a Fault': Perspectives on Court Patronage in Early Stuart England. Journal of British Studies, 25(1), 31–61. https://doi.org/10.1086/385853

Malcolm Smuts. (1989). Public Ceremony and Royal Charisma: The English Royal Entry in London, 1495–1642. In The first modern society: essays in English history in honour of Lawrence Stone: Vol. Past and present publications (pp. 65–93). Cambridge University Press.

Marianne Koos. (n.d.). Wandering Things: Agency and Embodiment in Late Sixteenth-Century English Miniature Portraits. Art History, 37(5), 836–859. https://doi.org/10.1111/1467-8365.12102

Mcevansoneya, P. (1992). An unpublished inventory of the Hamilton collection in the 1620s and the Duke of Buckingham pictures. The Burlington Magazine, 134(1073), 524–526. http://www.jstor.org/stable/885165

Mcevansoneya, P. (1996). The Sequestration and Dispersal of The Buckingham Collection. Journal of the History of Collections, 8(2), 133–154. https://doi.org/10.1093/jhc/8.2.133

Morgan, V. (2003). The Dutch and Flemish presence and the emergence of an Anglo-Dutch provincial artistic tradition in Norwich, c.1500-1700. In Dutch and Flemish artists in Britain, 1550-1800: Vol. Leids kunsthistorisch jaarboek (pp. 57–72). Primavera.

Muir, E. (2005). Ritual in early modern Europe: Vol. New approaches to European history (Rev., 2nd ed). Cambridge University Press.

Newman, K. (2007). Cultural capitals: early modern London and Paris. Princeton University Press.

Norgate, E., Muller, J. M., & Murrell, J. (1997). Miniatura, or, The art of limning (New critical ed). Published for the Paul Mellon Centre for British Art by Yale University Press.

Orgel, S. (1975). The illusion of power: political theater in the English Renaissance: Vol. A Quantum book. University of California Press.

Ormrod, D. & London Museum. (1973). The Dutch in London: the influence of an immigrant community 1550-1800. H.M. Stationery Off.

Peacock, J. (1999). The visual image of Charles I. In The royal image: representations of Charles I. Cambridge University Press.

Peacock, J. (2006). The Image of Charles I as a Roman Emperor. In The 1630s: interdisciplinary essays on culture and politics in the Caroline era: Vol. Politics, culture, and society in early modern Britain. Manchester University Press.

Rubens, P. P., Schrader, S., Jungmann, B., Young-Jae, K., Göttler, C., & J. Paul Getty Museum. (2013). Looking east: Rubens's encounter with Asia. J. Paul Getty Museum.

Samson, A. (2006a). The Spanish match: Prince Charles's journey to Madrid, 1623. Ashgate.

Samson, A. (2006b). The Spanish match: Prince Charles's journey to Madrid, 1623. Ashgate.

Sandra Logan. (n.d.). Making History: The Rhetorical and Historical Occasion of Elizabeth Tudorís Coronation Entry. Journal of Medieval and Early Modern Studies, 31(2), 251–282. http://muse.jhu.edu/journals/jmems/summary/v031/31.2logan.html

Shakeshaft, P. (1986). 'To Much Bewiched with Thoes Intysing Things': The Letters of James, Third Marquis of Hamilton and Basil, Viscount Feilding, concerning Collecting in Venice 1635-1639. The Burlington Magazine, 128(995), 114–134. http://www.jstor.org/stable/882393?seq=1#page\_scan\_tab\_contents

Sharpe, K. (1999). Representations and Negotiations: texts, images, and authority in early modern England. The Historical Journal, 42(3), 853–881. http://www.jstor.org/stable/3020924

Sharpe, K. (2009a). The Portrait and Picture of the Queen's Majesty. In Selling the Tudor monarchy: authority and image in sixteenth-century England (pp. 357–416). Yale University Press.

Sharpe, K. (2009b). 'Viewed and beheld of all men': Queen Elizabeth I and the performance of majesty. In Selling the Tudor monarchy: authority and image in sixteenth-century England (pp. 419–423). Yale University Press.

Sharpe, K. (2010). Image wars: promoting kings and commonwealths in England, 1603-1660. Yale University Press.

Shohet, L. (2006). Reading triumphs: localising Caroline masques. In Localizing Caroline drama: politics and economics of the early modern English stage, 1625-1642. Palgrave

Macmillan

Sloan, K., Chaplin, J. E., Feest, C. F., & Kuhlemann, U. (2007). A new world: England's first view of America. British Museum.

Sluijter, E. J. (2003). The English venture: Dutch and Flemish artists in Britain, 1550-1800. In Dutch and Flemish artists in Britain, 1550-1800: Vol. Leids kunsthistorisch jaarboek (pp. 11–27). Primavera.

Sowerby, T. A. (n.d.). 'A Memorial and a Pledge of Faith': Portraiture and Early Modern Diplomatic Culture. The English Historical Review, 129(537), 296–331. https://doi.org/10.1093/ehr/ceu070

Spraggon, J. (2000). Puritan iconoclasm in England, 1640 - 1660.

Stallybrass, P. (1996). Worn worlds: clothes and identity on the Renaissance stage. In Subject and object in Renaissance culture: Vol. Cambridge studies in Renaissance literature and culture. Cambridge University Press.

Stallybrass, P., & Jones, A. R. (n.d.). Fetishizing the Glove in Renaissance Europe. Critical Inquiry, 28(1), 114-132.

http://www.jstor.org/stable/1344263?seq=1#page\_scan\_tab\_contents

Stoye, J. (1989). The Embassies at Venice and Turin. In English travellers abroad, 1604-1667: their influence in English society and politics (rev. ed, pp. 91–106). Yale University Press.

Strong, R. (n.d.). Faces of a favourite: Robert Devereux, 2nd Earl of Essex, and the uses of portraiture. The British Art Journal, 5(2), 80–90. http://www.jstor.org/stable/41615296

Strong, R. C. (1972). Chapter 2. In Van Dyck: Charles I on horseback: Charles I on horseback. Allen Lane.

Strong, R. C. (1987a). 'November's Sacred Seventeenth Day'. In The cult of Elizabeth: Elizabethan portraiture and pageantry (pp. 117–128). Thames & Hudson.

Strong, R. C. (1987b). The cult of Elizabeth: Elizabethan portraiture and pageantry. Thames & Hudson.

Thomas, K. (1995). English protestantism and classical art. In Albion's classicism: the visual arts in Britain, 1550-1660: Vol. Studies in British art (pp. 221–238). Yale University Press.

Tittler, R. (n.d.). Early Stuart Chester as a centre for regional portraiture. Urban History, 41 (01), 3–21. https://doi.org/10.1017/S096392681300031X

Tittler, R. (2004). Portraiture, politics and society. In A companion to Tudor Britain: Vol. Blackwell companions to British history (pp. 448–466). Blackwell Pub. http://dx.doi.org/10.1002/9780470997109

Tittler, R. (2007). The face of the city: civic portraiture and civic identity in early modern

England. Manchester University Press.

Town, E. (2014). A Biographical Dictionary of London Painters, 1547-1625. The Walpole Society, 76.

Trevor-Roper, H. (1993). Mayerne and his Manuscript. In Art and patronage in the Caroline courts: essays in honour of Sir Oliver Millar (pp. 264–293). Cambridge University Press.

Turner, S. (2012). Van Dyck and Tapestry in England. Tate Papers. http://www.tate.org.uk/research/publications/tate-papers/17/van-dyck-and-tapestry-in-england

Vermeylen, F. (2013). Greener pastures? Capturing artists' migrations during the Dutch Revolt. Nederlands Kunsthistorisch Jaarboek: Netherlands Yearbook for History of Art, 63 (1), 40–57.

http://booksandjournals.brillonline.com/content/journals/10.1163/22145966-06301003

Walsham, A. (2011a). The reformation of the landscape: religion, identity, and memory in early modern Britain and Ireland. Oxford University Press. http://dx.doi.org/10.1093/acprof:oso/9780199243556.001.0001

Walsham, A. (2011b). The reformation of the landscape: religion, identity, and memory in early modern Britain and Ireland. Oxford University Press. http://dx.doi.org/10.1093/acprof:oso/9780199243556.001.0001

Ward, J. P. (2004). Metropolitan London. In A companion to Tudor Britain: Vol. Blackwell companions to British history (pp. 347–359). Blackwell Pub. http://dx.doi.org/10.1002/9780470997109

Wedd, K., Peltz, L., Ross, C., & Museum of London. (2001a). 1560 - 1690: from the City to the West End. In Creative quarters: the art world in London 1700-2000 (pp. 10-31). Merrell [for] Museum of London.

Wedd, K., Peltz, L., Ross, C., & Museum of London. (2001b). 1560 - 1690: from the City to the West End. In Creative quarters: the art world in London 1700-2000 (pp. 10-31). Merrell [for] Museum of London.

Wood, J. (1994). Van Dyck and the Earl of Northumberland: Taste and Collecting in Stuart England. Studies in the History of Art, 46, 280–284. http://www.jstor.org/stable/42622106 Wood, J. (2001). Orazio Gentileschi and Some Netherlandish Artists in London: The Patronage of the Duke of Buckingham, Charles I and Henrietta Maria. Simiolus: Netherlands Quarterly for the History of Art, 28(3), 103–128. http://www.jstor.org/stable/3780940?seq=1#page\_scan\_tab\_contents

Woodbridge, L. (2001). Vagrancy, homelessness, and English Renaissance literature. University of Illinois Press.

Woodbridge, L. (2010). Global Traffic: Discourses and Practices of Trade in English Literature and Culture from 1550 to 1700. Shakespeare Quarterly, 61(4). https://muse.jhu.edu/journals/shakespeare\_quarterly/v061/61.4.woodbridge.html

Woolf, D. (2004). Senses of the past. In A companion to Tudor Britain: Vol. Blackwell companions to British history (pp. 407–424). Blackwell Pub. http://dx.doi.org/10.1002/9780470997109

Wright, N. (1998). Chapter 9: "Rival traditions": civic and courtly ceremonies in Jacobean London'. In The politics of the Stuart court masque. Cambridge University Press.

Yates, F. A. (1947). Queen Elizabeth as Astraea. Journal of the Warburg and Courtauld Institutes, 10, 27–82. https://doi.org/10.2307/750395

Yates, F. A. (1975a). Astraea: the imperial theme in the sixteenth century. Routledge and Kegan Paul.

Yates, F. A. (1975b). Queen Elizabeth I as Astraea. In Astraea: the imperial theme in the sixteenth century (pp. 29–87). Routledge and Kegan Paul.