HART3205: Art and visual culture in early modern England

A two-term final-year undergraduate course

1

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

2

K. Wedd, L. Peltz, C. Ross, and Museum of London, in Creative quarters: the art world in London 1700-2000, Merrell [for] Museum of London, London, 2001, pp. 10–31.

3

E. J. Sluijter, in Dutch and Flemish artists in Britain, 1550-1800, Primavera, Leiden, 2003, vol. Leids kunsthistorisch jaarboek, pp. 11–27.

4

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

5

S. Foister, in Art and Patronage in the Caroline Courts: Essays in honour of Sir Oliver Millar, Cambridge University Press, Cambridge, 1993, pp. 32–50.

6

K. Wedd, L. Peltz, C. Ross, and Museum of London, in Creative quarters: the art world in

London 1700-2000, Merrell [for] Museum of London, London, 2001, pp. 10–31.

7

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

8

J. P. Ward, in A companion to Tudor Britain, Blackwell Pub, Malden, MA, 2004, vol. Blackwell companions to British history, pp. 347–359.

9

R. Tittler, in A companion to Tudor Britain, Blackwell Pub, Malden, MA, 2004, vol. Blackwell companions to British history, pp. 448–466.

10

F. Vermeylen, Nederlands kunsthistorisch jaarboek: Netherlands yearbook for history of art , 2013, **63**, 40–57.

11

S. Foister and H. Holbein, Holbein and England, Yale University Press, New Haven, Conn, 2004.

12

E. Town, The Walpole Society.

13

H. Belsey and C. Belsey, in Renaissance bodies: the human figure in English culture, c. 1540-1660, Reaktion Books, London, 1990, vol. Critical views, pp. 11–35.

14

K. Sharpe, in Selling the Tudor monarchy: authority and image in sixteenth-century England, Yale University Press, New Haven, Conn, 2009, pp. 357–416.

15

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

16

F. A. Yates, in Astraea: the imperial theme in the sixteenth century, Routledge and Kegan Paul, London, 1975, pp. 29–87.

17

K. Sharpe, The Historical Journal, 1999, **42**, 853–881.

18

A. Belsey and C. Belsey, in Renaissance bodies: the human figure in English culture, c. 1540-1660, Reaktion Books, London, 1990, vol. Critical views, pp. 11–35.

19

F. A. Yates, Journal of the Warburg and Courtauld Institutes, 1947, **10**, 27–82.

20

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

21

Malcolm Smuts, in The first modern society: essays in English history in honour of Lawrence Stone, Cambridge University Press, Cambridge, 1989, vol. Past and present publications, pp. 65–93.

22

Alexander Samson, in Writing Royal Entries in Early Modern Europe, eds. Jean Andrews, Marie-France Wagner, and Marie-Claude Canova-Green, Brepols, Turnhout, 2013, pp. 113–127.

23

Sandra Logan, Journal of Medieval and Early Modern Studies, **31**, 251–282.

24

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

25

M. H. Cole, in The progresses, pageants, and entertainments of Queen Elizabeth I, Oxford University Press, Oxford, 2007, pp. 27–43.

26

S. Turner, Van Dyck and Tapestry in England, http://www.tate.org.uk/research/publications/tate-papers/17/van-dyck-and-tapestry-in-engl and.

27

A. Walsham, The reformation of the landscape: religion, identity, and memory in early modern Britain and Ireland, Oxford University Press, Oxford, 2011.

28

K. Sharpe, in Selling the Tudor monarchy: authority and image in sixteenth-century England, Yale University Press, New Haven, Conn, 2009, pp. 419–423.

29

H. Lees-Jeffries, in The progresses, pageants, and entertainments of Queen Elizabeth I, Oxford University Press, Oxford, 2007, pp. 65–85.

30

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

31

A. Hunt, in The Drama of Coronation, Cambridge University Press, Cambridge, 2008, pp. 146–172.

32

E. Goldring, in Art re-formed: re-assessing the impact of the Reformation on the visual arts, Cambridge Scholars, Newcastle, 2007, pp. 227–242.

33

Bill Brown, Critical Inquiry, **28**, 1–22.

34

P. Stallybrass and A. R. Jones, Critical Inquiry, **28**, 114–132.

35

P. Stallybrass, in Subject and object in Renaissance culture, Cambridge University Press, Cambridge, 1996, vol. Cambridge studies in Renaissance literature and culture.

36

Catherine Richardson, in Everyday objects: medieval and early modern material culture and its meanings, Ashgate, Farnham, 2010, pp. 289–298.

37

Marianne Koos, Art History, **37**, 836–859.

38

E. Honig, in Renaissance bodies: the human figure in English culture, c. 1540-1660, Reaktion Books, London, 1990, vol. Critical views, pp. 60–85.

39

T. Carew, G. Bruno and I. Jones, 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, London, 1634.

40

J. Peacock, in The royal image: representations of Charles I, Cambridge University Press, Cambridge, 1999.

41

A. Walsham, The reformation of the landscape: religion, identity, and memory in early modern Britain and Ireland, Oxford University Press, Oxford, 2011.

42

M. Aston, in Albion's classicism: the visual arts in Britain, 1550-1660, Yale University Press, New Haven, 1995, vol. Studies in British art, pp. 181–220.

43

S. Foister, in Albion's classicism: the visual arts in Britain, 1550-1660, Yale University
Press, New Haven, 1995, vol. Studies in British art, pp. 163–180.

44

K. Thomas, in Albion's classicism: the visual arts in Britain, 1550-1660, Yale University
Press, New Haven, 1995, vol. Studies in British art, pp. 221–238.

45

T. Cooper, in Art re-formed: re-assessing the impact of the Reformation on the visual arts,
Cambridge Scholars, Newcastle, 2007.

46

J. S. A. Adamson, in Culture and politics in early Stuart England, Macmillan Press,
Basingstoke, 1994, vol. Problems in focus, pp. 161–198.

47

D. Woolf, in A companion to Tudor Britain, Blackwell Pub, Malden, MA, 2004, vol. Blackwell
companions to British history, pp. 407–424.

48

T. Cooper, in Art re-formed: re-assessing the impact of the Reformation on the visual arts,
Cambridge Scholars, Newcastle, 2007.

49

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

50

R. C. Strong, in The cult of Elizabeth: Elizabethan portraiture and pageantry, Thames &
Hudson, London, 1987, pp. 117–128.

51

B. Cummings, in Art re-formed: re-assessing the impact of the Reformation on the visual arts, Cambridge Scholars, Newcastle, 2007, pp. 183–200.

52

E. Goldring, 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, New Haven, 2014.

53

R. Strong, The British art journal, **5**, 80–90.

54

D. Bindman, in The history of British art, Tate, London, 2008.

55

M. Butler, in The Stuart court masque and political culture, Cambridge University Press, Cambridge, 2008.

56

J. E. Archer and S. Knight, in The progresses, pageants, and entertainments of Queen Elizabeth I, Oxford University Press, Oxford, 2007, pp. 1–23.

57

R. Tittler, Urban History, **41**, 3–21.

58

R. Tittler, The face of the city: civic portraiture and civic identity in early modern England,
Manchester University Press, Manchester, 2007.

59

V. Morgan, in Dutch and Flemish artists in Britain, 1550-1800, Primavera, Leiden, 2003,
vol. Leids kunsthistorisch jaarboek, pp. 57–72.

60

Hale, J. R., England and the Italian Renaissance: the growth of interest in its history and art
, Blackwell, Oxford, 4th ed., 2005, vol. Blackwell classic histories of Europe.

61

S. Foister, in The Anglo-Florentine Renaissance: art for the early Tudors, eds. C. M. Sicca
and L. A. Waldman, The Yale Center for British Art, New Haven, CT, 2012, vol. Studies in
British art.

62

S. Foister, in The Anglo-Florentine Renaissance: Art for the Early Tudors, eds. C. M. Sicca
and L. A. Waldman, Yale University Press, New Haven, 2012.

63

E. Chaney, Ed., The evolution of English collecting: receptions of Italian art in the Tudor
and Stuart periods, Yale University Press, New Haven, 2003, vol. Studies in British art.

64

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

65

D. Ormrod and London Museum, The Dutch in London: the influence of an immigrant

community 1550-1800, H.M. Stationery Off, London, 1973.

66

S. Foister and H. Holbein, Holbein and England, Yale University Press, New Haven, Conn, 2004.

67

J. Wood, Simiolus: Netherlands Quarterly for the History of Art, 2001, **28**, 103–128.

68

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

69

J. Brotton, in The Spanish match: Prince Charles's journey to Madrid, 1623, Ashgate, Aldershot, 2006.

70

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

71

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

72

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

1997.

73

R. C. Strong, in Van Dyck : Charles I on horseback: Charles I on horseback, Allen Lane, London, 1972.

74

J. Peacock, in The 1630s: interdisciplinary essays on culture and politics in the Caroline era , Manchester University Press, Manchester, 2006, vol. Politics, culture, and society in early modern Britain.

75

K. Sharpe, Image wars: promoting kings and commonwealths in England, 1603-1660, Yale University Press, New Haven [Conn.], 2010.

76

P. P. Rubens, S. Schrader, B. Jungmann, K. Young-Jae, C. Göttler, and J. Paul Getty Museum, Looking east: Rubens's encounter with Asia, J. Paul Getty Museum, Los Angeles, Calif, 2013.

77

E. Gilman, in Early modern visual culture: representation, race, and empire in Renaissance England, University of Pennsylvania Press, Philadelphia, 2000, vol. New cultural studies, pp. 284–314.

78

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

79

L. Jardine and J. Brotton, Global interests: Renaissance art between East and West, Reaktion, London, 2000, vol. Picturing history.

80

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

81

S. Bracken and R. Hill, Journal of the History of Collections, 2012, **24**, 183–198.

82

P. Mcevansoneya, The Burlington Magazine, 1992, **134**, 524–526.

83

A. R. Braunmuller, in The Mental world of the Jacobean court, Cambridge University Press, Cambridge, 1991.

84

J. Wood, Studies in the History of Art, 1994, **46**, 280–284.

85

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

86

P. Shakeshaft, The Burlington Magazine, 1986, **128**, 114–134.

87

D. Howarth, The British Library Journal, 1994, **20**, 140–162.

88

M. Keblusek, in Dutch and Flemish artists in Britain, 1550-1800, Primavera, Leiden, 2003, vol. Leids kunsthistorisch jaarboek, pp. 73–84.

89

S. Bracken, in Patronage, culture and power: the early Cecils, Published for the Paul Mellon Centre for Studies in British Art, the Yale Center for British Art [by] Yale University Press, New Haven, CT, 2002, vol. Studies in British art.

90

J. Brotton and D. McGrath, Journal of the History of Collections, 2008, **20**, 1–16.

91

J. Stoye, in English travellers abroad, 1604-1667: their influence in English society and politics, Yale University Press, New Haven, rev. ed., 1989, pp. 91–106.

92

Geertz, Clifford, Daedalus.

93

M. Auwers, European Studies, 2013, **43**, 421–441.

94

R. Hill and S. Bracken, Journal of the History of Collections, 2014, **26**, 171–191.

95

Felicity Heal, in The power of gifts: gift exchange in early modern England, Oxford University Press, Oxford, 2014.

96

J. Keating and L. Markey, Eds., Journal of the History of Collections, **23**, 209–213.

97

Linda Levy Peck, Journal of British Studies, **25**, 31–61.

98

T. A. Sowerby, The English Historical Review, **129**, 296–331.

99

F. Heal, in The progresses, pageants, and entertainments of Queen Elizabeth I, Oxford University Press, Oxford, 2007, pp. 47–61.

100

Albert J. Loomie, The Burlington Magazine, 1998, **140**, 680–682.

101

F. Haskell, K. Serres, and Paul Mellon Centre for Studies in British Art, 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, New Haven, 2013.

102

P. Mcevansoneya, Journal of the History of Collections, 1996, **8**, 133–154.

103

E. Duffy, The stripping of the altars: traditional religion in England, c.1400-c.1580, Yale University Press, New Haven, 2nd edition., 2005.

104

J. Spraggon, Puritan iconoclasm in England, 1640 - 1660, [Unpublished], 2000.

105

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

106

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

107

N. Wright, in The politics of the Stuart court masque, Cambridge University Press, Cambridge [England], 1998.

108

J. Knowles, in Re-presenting Ben Jonson: text, performance, history, Macmillan, Basingstoke, 1999, vol. Early modern literature in history.

109

L. Shohet, in Localizing Caroline drama: politics and economics of the early modern English stage, 1625-1642, Palgrave Macmillan, New York, 2006.

110

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

111

L. Woodbridge, Vagrancy, homelessness, and English Renaissance literature, University of Illinois Press, Urbana [Ill.], 2001.

112

L. Woodbridge, Shakespeare quarterly.

113

A. J. Cruz, Material and symbolic circulation between Spain and England, 1554-1604, Ashgate, Aldershot, 2008, vol. Transculturalisms, 1400-1700.

114

E. Chaney, Ed., The evolution of English collecting: receptions of Italian art in the Tudor and Stuart periods, Yale University Press, New Haven, 2003, vol. Studies in British art.