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Keywords

Renaissance Theories of Vision

Renaissance, vision, perception, optics, Plato (*Meno, Republic, Symposium, Timaeus*), Aristotle (*De anima, Metaphysics, Nicomachean Ethics, Physics*), Plotinus (*Enneads*), Saint Augustine (*De Civitate Dei*), Ibn Sina (Avicenna, *Liber canonis*), Ibn al-Haytham (Alhazen, *De Aspectibus*), Ibn Sahl, Marsilio Ficino (*De amore, Theologia Platonica*), Nicholas of Cusa (*On Conjecture, On Learned Ignorance, On the Vision of God*), Leon Battista Alberti (*De pictura*), Gian Paolo Lomazzo (*Trattato della pittura*), Gregorio Comanini (*Il Figino*), John Davies (*Nosce Teipsum, Orchestra*), René Descartes (*Optics*), Samuel van Hoogstraten, George Berkeley (*A New Theory of Vision*), Florence, Rome, Venice, England, Austria, Netherlands, Fra Angelico (*Annunciation, Lamentation, Lamentation Over the Dead Christ*), Donatello (*Chellini Madonna, Coronation of the Virgin, Crucifix, Piet Madonna*), Leonardo da Vinci (*Last Supper, Notebooks, Treatise on Painting, Two Views of the Skull, Uffizi Annunciation, Vitruvian Man*), Filippino Lippi (*Delphic Sibyl*), Giovanni Bellini (*Agony in the Garden, Coronation of the Virgin*), Raphael (*Disputa, Holy Family, Jurisprudence, Madonna di Foligno, Parnassus, School of Athens, Sistine Madonna*), Parmigianino (*Self Portrait in a Convex Mirror*), Titian (*Assunta, Salome*), Bronzino (*Pygmalion and Galatea*), Johannes Gumpff (*Self Portrait*), Rembrandt van Rijn (*Bathsheba at Her Bath, Jeremiah Lamenting the Destruction of Jerusalem, The Jewish Bride, Lucretia, The Night Watch, Salome, Self Portrait, The Syndics, Titus, A Woman Bathing*), Svetlana Alpers (*The Art of Describing, Rembrandt's Enterprise, The Vexations of Art*), Thomas Aquinas (*Summa Theologica, Commentary on the Sentences*), Roger Bacon, Francesco Barozzi, Celeste Brusati (*Artifice and Illusion*), Norman Bryson (*Looking at the Overlooked, Vision and Painting*), Baldessare Castiglione (*Libro del cortegiano*), catoptrics, dioptrics, extramission, intromission, Benvenuto Cellini (*Perseus*), Giovanni Chellini, Antonio Correggio (*Assumption of the Virgin*), Georges Didi-Huberman (*Fra Angelico*), Samuel Edgerton (*The Heritage of Giotto's Geometry*), Euclid (*Elements of Geometry, Optica*), Kamāl al-Dīn al-Fārisī (*The Revision of Optics*), Giovan Ambrogio Figino, Fra Bartolommeo, Fra Filippo Lippi (*Annunciation*), Piero della Francesca (*De prospectiva pingendi*), Galileo (*Sidereus Nuncius*), Galleria degli Uffizi, Galleria Doria Pamphili, Lorenzo Ghiberti (*Commentaries*), Domenico Ghirlandaio (*Annunciation*), Giles of Viterbo, Giorgione (*Adoration of the Shepherds*), Herbert Grabes (*The Mutable Glass*), Anthony Grafton (*Leon Battista Alberti*), Martin Heidegger (*Poetry, Language, Thought*), Edmund Husserl, Cristiaan Huygens, Immanuel Kant (*Critique of Pure Reason*), Martin Kemp (*The Science of Art*), Johannes Kepler, Alkindi (*De Aspectibus*), Murray Krieger (*Ekphrasis*), Diogenes Laertius (*On the Lives of Philosophers*), John Locke, Andrea Mantegna (*Friedsam Madonna, St. Sebastian, Trivulzio Altarpiece*), Giambattista Marino (*La galleria*), Masaccio (*Tribute Money, Trinity*), Museo San Marco, Narcissus, Neoplatonism, Agrippa von Nettesheim (*De occulta philosophia*), Erwin Panofsky, Platonic Academy, Pliny the Elder, Proclus (*Commentary on the First Book of Euclid's Elements*), Ptolemy, Pythagoras, Peter Paul Rubens (*Judith with the Head of Holofernes*), William Shakespeare (*The Rape of Lucrece, Venus and Adonis*), Stanza della Segnatura, Giorgio Vasari (*Vite*), Vatican, Diego Velázquez (*The Spinners*), Johannes Vermeer (*The Artist in His Studio, Girl with a Pearl Earring, View of Delft*), Ernst van de Wetering (*Rembrandt*), Joost van den Vondel, Erasmus Witelo (*Perspectivae*), Heinrich Wölfflin (*Principles of Art History*)