

**Alexander Marr, updated April 2021**

## **PUBLICATIONS**

### **In progress**

*Holbein's Wit*. Monograph.

### **Under contract**

Giovanni Paolo Lomazzo, *A Tracte containing the artes of curious paintinge, caruinge & buildinge*, trans. Richard Haydocke (Oxford, 1598). Edited, annotated, and with an introduction by Alexander Marr. Under contract with the Modern Humanities Research Association's *Tudor & Stuart Translations Series*.

### **Monographs**

*Rubens's Spirit: From Ingenuity to Genius*. Monograph. London: Reaktion Books, 2021. 256pp.

*Logodaedalus: Word Histories of Ingenuity in Early Modern Europe*. Monograph. Lead author, with Raphaële Garrod, José Ramón Marcaida, Richard J. Oosterhoff (Pittsburgh: Pittsburgh University Press, 2018). 376pp.

Reviewed in: *Renaissance Studies*; *Isis*; *Renaissance Quarterly*; *Centaurus*; *Caliope*; *The Paper* (澎湃新聞)

*Between Raphael and Galileo: Mutio Oddi and the Mathematical Culture of Late Renaissance Italy* (Chicago and London: University of Chicago Press, 2011). Monograph. 376pp.

Honorable Mention, Association of American Publishers PROSE Award for Art History & Criticism.

Reviewed in *Nature*, *Times Higher Education Supplement*, *Journal for the History of Astronomy*, *Intellectual History Review*, *Studies in History and Philosophy of Science*, *Choice Review*, *The Arts Fuse*, *The British Journal for the History of Science*, *Renaissance Quarterly*, *Isis*, *Annals of Science*, *Nuncius*, *Technology and Culture*, *Journal of the British Society for the History of Mathematics*, *International Society for the History and Philosophy of Science Journal*; *Metascience*, *Mathematical Association of America Reviews*, *Interdisciplinary Science Reviews*, *English Historical Review*.

### **Edited volumes and special issues**

*Ingenuity in the Making: Materials and Techniques in Early Modern Europe*. Edited volume. Pittsburgh: Pittsburgh University Press, 2021. Edited with Richard J. Oosterhoff and José Ramón Marcaida. [In press]

*The Places of Early Modern Criticism*. Edited volume. Oxford: Oxford University Press, 2021. Edited with Gavin Alexander and Emma Gilby. 304pp. [In press]

*Descartes and the Ingenium. The Embodied Soul in Cartesianism* (Leiden and Boston, Brill, 2020). Edited with Raphaële Garrod. 258pp.

*Epistemic Images in Early Modernity*. Special issue of *21:Inquiries*, no. 2 (2020). Edited with Christopher P. Heuer.

*Nicholas Hilliard, Isaac Oliver and the Miniature in Context*, special issue of *British Art Studies*, vol. 17 (2020). Edited with Catharine MacLeod.

*Curiously Drawn: Early Modern Science as a Visual Pursuit*, special issue of *Huntington Library Quarterly*, vol. 78, no. 2 (2015), pp. 141-413. Edited with Sachiko Kusukawa and Felicity Henderson.

*Early Modern Invention*, special issue of *Intellectual History Review*, vol. 24, no. 3 (2014), pp. 283-439. Edited with Vera Keller.

(Editor) *Picturing Collections in Early Modern Europe*, special issue of *Intellectual History Review*, vol. 20, no. 1 (2010), pp. 1-179.

*The Worlds of Oronce Fine: Mathematics, Instruments, and Print in Renaissance France* (Donington: Paul Watkins Publications, 2009). 224pp.

Reviewed in *Intellectual History Review*, *Renaissance Quarterly*, *Imago Mundi*, *Aestimatio*, *British Journal for the History of Science*, *Isis*, *Journal for the History of Astronomy*, *Nuncius*, *Bulletin du Bibliophile*, *French History*.

*Curiosity and Wonder from the Renaissance to the Enlightenment* (Aldershot: Ashgate, 2006). Edited with R.J.W. Evans. 282 pp.

Reviewed in *Journal for the History of Collections*, *Nuncius*, *Renaissance Quarterly*, *Internationales Archiv für Sozialgeschichte der deutschen Literatur*, *Isis*, *Metascience*, *Journal of British Studies*, *The British Journal for the History of Science*, *Heythrop Journal*, *Technology and Culture*, *European History Quarterly*, *Sixteenth Century Journal*, *Диалог со временем: Альманах интеллектуальной истории*.

## Articles and essays

“A Mirror of Wisdom: Simon Vouet’s *Satyrs Admiring the Anamorphosis of an Elephant* and its Afterlives”, in Susanna Berger and Daniel Garber (eds.), *Teaching Philosophy in Early Modern Europe: Text and Image* (Dordrecht: Springer, 2022). [In press]

“*Locus genii*: Placing Genius in Roger de Piles’s Criticism”, in Alexander, Gilby and Marr (eds.), *The Places of Early Modern Criticism*, pp. 232-50.

“Working by Wit Alone: Aspects of Ingenuity in Dürer”, in Julian Luxford (ed.), *Tributes to Paul Binski. Studies in Gothic Art, Architecture and Ideas* (Turnhout: Harvey Miller, 2021), pp. 372-85.

“The Face of *Ingenium*: Simon Vouet’s Portrait of Descartes”, in Garrod and Marr (eds.), *Descartes and the Ingenium*, pp. 204-16.

(With Christopher P. Heuer) “Introduction: The Uncertainty of Epistemic Images”, in Marr and Heuer (eds.), *Epistemic Images in Early Modernity*, pp. 251-55.

(With Richard J. Oosterhoff) “Outstanding Ingenuity and Graphic Freedom: Jean I du Temps’s *Copernican Organon Astronomicum*”, in Marr and Heuer (eds.), *Epistemic Images in Early Modernity*, pp. 349-78.

“Lomazzo’s Shadow”, in Lucia Tantardini and Rebecca Norris (eds.), *Lomazzo’s Aesthetic Principles Reflected in the Art of his Time* (Leiden and Boston: Brill, 2020), pp. 171-76.

“An Early *Impresa* Miniature: Man in an Armillary Sphere”, in MacLeod and Marr (eds.), *The Miniature in Context*.

(<https://www.britishartstudies.ac.uk/index/article-index/an-early-impresa-miniature/article-category/article>)

“Burning Ambition: Isaac Oliver and William Strachey”, *Apollo* (September, 2020), pp. 58-63.

“Ingenuity and Discernment in *The Cabinet of Cornelis van der Geest* (1628)”, *Nederlands Kunsthistorisch Jaarboek*, vol. 69 (2019), pp. 106-45

“Sir William Sanderson’s and Copying for ‘Private Practice’”, in *Copying Practices in Early Modern Art & Science*, special issue of *Word & Image*, vol. 35, no. 3 (2019), pp. 334-45.

“Ingenuity in Nuremberg: Dürer and Stabius’s Instrument Prints”, *The Art Bulletin*, vol. 100, no. 3 (2018), pp. 49-79.

“Richard Haydocke’s *Oneirologia*: A Manuscript Treatise on Sleep and Dreams, including the ‘Arguments’ of King James I”, *Erudition and the Republic of Letters*, vol. 2, no. 2 (2017), pp. 113-81.

“Knowing Images”, *Renaissance Quarterly*, vol. 69, no. 3 (2016), pp. 1000-13.

“The Visual Arts” (Macro-essay), in Bruce Smith (ed.), *The Cambridge Guide to the Worlds of Shakespeare, Volume 1* (Cambridge: Cambridge University Press, 2016), pp. 375-87.

“Shakespeare, Sidney and Spenser in an Early Continental Library”, *The Library*, 7<sup>th</sup> series, vol. 17, no. 1 (2016), pp. 40-55.

“Pregnant Wit: *Ingegno* in Renaissance England”, *British Art Studies*, no. 1 (2015). (<http://britishartstudies.ac.uk/issues/issue-index/issue-1/pregnant-wit>)

“Treasured Possessions in Tudor and Stuart England”, in Victoria Avery et al. (eds.), *Treasured Possessions from the Renaissance to the Enlightenment* (London: I.B. Tauris, 2015), pp. 64-70.

“A New Look at Descartes”, *Times Literary Supplement* (Commentary) (2015).

“Walther Ryff, Plagiarism and Imitation in Sixteenth-Century Germany”, *Print Quarterly*, vol. 31, no. 2 (2014), pp. 131-43.

(With Vera Keller) “The Nature of Invention”, in Marr and Keller (eds.), *Early Modern Invention*, pp. 283-86.

“Learned Benefaction: Science, Civility and Donations of Books and Instruments to the Bodleian Library before 1605”, in Malcolm Walsby and Natasha Constantinidou (eds.), *Documenting the Early Modern Book World: Inventories and Catalogues in Manuscript and Print* (Leiden and Boston: Brill, 2013), pp. 27-50.

“Copying, Commonplaces, and Technical Knowledge: The Architect-Engineer as Reader”, *Intersections: Yearbook for Early Modern Studies, Vol. 16: The Artist as Reader* (Leiden and Boston: Brill, 2013), pp. 419-44.

“Automata”, in Anthony T. Grafton, Glenn W. Most, and Salvatore Settis (eds.), *The Classical Tradition* (Cambridge, MA: Harvard University Press, 2011), pp. 109-10.

“Introduction: Picturing Collections in Early Modern Europe”, in Marr (ed.), *Picturing Collections in Early Modern Europe*, pp. 1-4.

“The Flemish ‘Pictures of Collections’ Genre: An Overview”, in Marr (ed.), *Picturing Collections in Early Modern Europe*, pp. 5-25.

“Introduction”, in Marr (ed.), *The Worlds of Oronce Fine*, pp. 1-10.

“A Renaissance Library Rediscovered: the ‘Repertorium librorum Mathematica’ of Jean I du Temps”, *The Library*, 7<sup>th</sup> series, vol. 9, no. 4 (2008), pp. 428-70.

“‘A Duche graver sent for’: Cornelis Boel, Salomon de Caus, and the Production of *La perspective avec la raison des ombres et miroirs*”, in Timothy Wilks (ed.), *Prince Henry Revived: Image and Exemplarity in Early Modern England* (London: Paul Holberton Publishing, 2007), pp. 212-38.

(with Michael J. Gorman) “‘Others see it yet otherwise’: *Disegno* and *Pictura* in a Flemish Gallery Interior”, *The Burlington Magazine*, vol. 149 (February, 2007), pp. 85-91.

“Introduction”, in Marr and Evans (eds.), *Curiosity and Wonder from the Renaissance to the Enlightenment*, pp. 1-20.

“*Gentile curiosité*: Wonder-Working and the Culture of Automata in the Late Renaissance”, in Marr and Evans (eds.), *Curiosity and Wonder from the Renaissance to the Enlightenment*, pp. 149-70.

“The Production and Distribution of Mutio Oddi’s *Dello squadra*”, in Sachiko Kusukawa and Ian Maclean (eds.), *Transmitting Knowledge: Words, Images and Instruments in Early Modern Europe* (Oxford: Oxford University Press, 2006), pp. 165-92.

“James Stuart’s Garden Architecture”, in Susan Weber Soros (ed.), *James “Athenian” Stuart: The Rediscovery of Antiquity* (New Haven and London: Yale University Press, 2006), pp. 317-52.

“Making a Mathematical Textbook: Mutio Oddi’s *Dello squadra*”, *British Society for the History of Mathematics Bulletin*, vol. 21, no. 1 (2006), pp. 34-9.

“Mutio Oddi’s Milanese period”, in Sabine Eiche (ed.), *I Gheribizzi di Muzio Oddi* (Urbino: Accademia Raffaello, 2005), pp. 69-79.

“Understanding Automata in the Late Renaissance”, *Journal de la Renaissance*, vol. 2 (2004), pp. 205-22.

“‘Curious and Useful Buildings’: the ‘Mathematical Model’ of Sir Clement Edmond”, *Bodleian Library Record*, vol. 18, no. 2 (2003), pp. 108-50.

“William Beckford and the Landscape Garden”, in Derek Ostergard (ed.), *William Beckford: An Eye for the Magnificent* (New Haven and London: Yale University Press, 2001), pp. 137-53.

## Digital resource

[Ingenious Images: A Catalogue of the Visual Culture of Early Modern Ingenuity](#) (online catalogue)

### Book reviews

Bettina Wagner (ed.), *Worlds of Learning: The Library and World Chronicle of the Nuremberg Physician Hartmann Schedel (1440–1514)* (2015), *Print Quarterly* (2020), pp. 174-5.

Michael W. Cole, *Sofonisba's Lesson: A Renaissance Artist and her Work* (2020), in *Apollo* (June 2020), pp. 64-5

Malcolm Bull, *Inventing Falsehood, Making Truths: Vico and Neapolitan Painting* (2013), in *Apollo* (May 2014), pp. 108-9.

Mark A. Peterson, *Galileo's Muse: Renaissance Mathematics and the Arts* (2011), in *Times Literary Supplement*, 4.5.2012.

Hans Belting, *Florence and Baghdad: Renaissance Art and Arab Science* (2011), in *Times Literary Supplement*, 18.5.2012.

Susan Dackerman (ed.), *Prints and the Pursuit of Knowledge in Early Modern Europe* (2011), in *Renaissance Quarterly*, vol. 65, no. 2, (2012), pp. 516-17.

“Galilaeana”, essay review of John Heilbron, *Galileo* (2010) and David Wootton, *Galileo: Watcher of the Skies* (2010), in *History Workshop Journal*, vol. 73 (2012), pp. 318-23.

“A Renaissance of Early Modern British Prints”, essay review of Michael Hunter (ed.), *Printed Images in Early Modern Britain* (2010), Michael Hunter et al., *British Printed Images to 1700*, and Malcolm Jones, *The Print in Early Modern England: An Historical Oversight*, in *English Historical Review*, vol. 127, no. 526 (2012), p. 712.

David Summers, *Vision, Reflection, and Desire in Western Painting* (2007) and Samuel Y. Edgerton, *The Mirror, the Window, and the Telescope: How Renaissance Linear Perspective Changed Our Vision of the Universe* (2009), in *Isis*, vol. 102, no. 1 (2010), pp. 160-62.

Stephan Füssel, *Gutenberg and the Impact of Printing*, in *Isis*, vol. 99, no. 4 (2008), pp. 824-25.

Rebecca Zorach, *Blood, Milk, Ink, Gold: Abundance and Excess in the French Renaissance*, in *Renaissance Studies*, vol. 21, no. 2 (2007), pp. 298-99.

Lorraine Daston (ed.), *Things that Talk: Object Lessons from Art and Science* (2004), in *Nuncius*, vol. 21, no. 2 (2006), pp. 262-63.

Robert D. Huerta, *Giants of Delft: Johannes Vermeer and the Natural Philosophers: The Parallel Search for Knowledge during the Age of Discovery* (2003), in *Isis*, vol. 96, no. 4 (2005), p. 654.

Christopher Thacker, *Building Towers and Forming Gardens: Landscaping by Hamilton, Hoare, and Beckford* (2000), in *The Beckford Journal*, vol. 8 (2002), pp. 10-14.