

**ARTHIST 221A**

*The Mediated Environment in Early Modern Europe*

Cummings Art Building Room 103

Fall 2004, Mondays 1:15-3:05pm

Prof. Graham Larkin <BGL@stanford.edu>

Office: Cummings 116

**REQUIREMENTS**

Short Assignment before each meeting (35%)

The evening before the seminar, each student will e-mail me short (about 3-4 pp.) responses to each of the readings. These can be sent either as a Word document or in the body of the e-mail. Before each class, I will hand back to each student a copy of his or her responses for the week, complete with my own annotations. This feedback loop is largely a chance for me to flag observations which I find to be especially well-formulated or original, in the hope that students will raise them in class.

Please preface each weekly response with the following information in the format shown:

[Your Name]  
Week [#] Responses  
[date submitted]

The response should address each reading in turn, prefaced or followed by a more synthetic paragraph discussing common themes or questions. The purpose of the exercise is to directly address, and draw together, points raised in the various readings in order to improve the quality of class discussion. In your response, please include page references to passages that you quote or discuss.

The format of your written response is flexible, as long as it consists of full paragraphs and goes beyond a mere summary. It should ideally combine analyses, disagreements, musings, and questions in an integrated way. You are encouraged to make connections with texts read earlier in the class, and, when appropriate, to draw on knowledge and experience beyond the class. As a rule, though, try to keep the discussion focused on the readings at hand.

If you find any part of a reading confusing or in need of further clarification, please mention it. A thoughtful call for clarification is a great service to yourself, your fellow students, and your instructor.

Class Participation (30%)

Each class will consist of a guided discussion of the readings. Students will be encouraged to raise questions already sent by e-mail.

Final Assignment (35%)

The remainder of your mark will be based on a final paper of approximately 12-15 double-spaced pages, due on 10 December (no exceptions). This will treat a subject in the history of early modern landscape representation, which you will determine in consultation with the instructor. You are required to submit a proposal, with bibliography, by 10 November. The proposal should include a list of bibliographical sources, followed by a sentence or two describing how each reading pertains to your project. The final paper, complete with footnotes, bibliography and illustrations, should deal with the themes discussed in the seminar. It should include a sustained analysis and historical contextualization of at least one landscape representations.

*For more detailed information, see the guidelines to "Grading" and "How to get a good grade in this class" at the end of this syllabus.*

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**WEEK 1 (Sept 27): INTRODUCTION**

[no reading: introduction by instructor]

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**WEEK 2 (Oct 4): REORIENTING CARTOGRAPHY**

David Turnbull, *Maps Are Territories: Science Is an Atlas. A Portfolio of Exhibits* (Chicago: U of Chicago Press, 1993): 1-62.

Edward Dahl, Matthew H. Edney, Christian Jacob and Catherine Delano Smith, "Theoretical Aspects of Cartography," *Imago Mundi* 48 (1996): 185-205.

**ADDITIONAL BIBLIOGRAPHY**

John H. Andrews, "What Was a Map? The Lexicographers Reply," *Cartographica* 33, 4 (1996): 1-11.

John H. Andrews, "Definitions of the word 'map', 1649-1996," from  
<<http://www.usm.maine.edu/~maps/essays/andrews.htm>>

Michael Blakemore and J. B. Harley, "Concepts in the History of Cartography: A Review and Perspective," *Cartographica* 17:4 (1980) (Monograph 26).

Michael Blakemore and J. B. Harley, "The Authors Reply," in "Concepts in the History of Cartography: Some Responses, with the Authors' Reply, Especially to Questions of Definition," ed. B. V. Gutsell, 77-96. *Cartographica* 19:1 (1981): 66-96.

David Buisseret, *The Mapmakers' Quest: Depicting New Worlds in Renaissance Europe*. Oxford: Oxford UP, 2003.

G.N.G. Clarke, "Taking Possession: The Cartouche as Cultural Text in Eighteenth-Century American Maps," *Word and Image* 4:2 (1988): 455-74.

Catherine Delano Smith, "Art or Cartography?: The Wrong Question," *History of the Human Sciences* 2 (1989): 89-93.

Catherine Delano Smith, "Cartographic Signs on European Maps and their Explanation before 1700," *Imago Mundi* 37 (1985): 9-29.

Matthew Edney, "A Guide to Recent Trends in the History of Cartography,"  
< <http://www.fas.harvard.edu/~atlantic/bibliographies/cartography/edney.html>>

Matthew Edney, "Cartography Without 'Progress': Reinterpreting the Nature and Historical Development of Mapmaking," *Cartographica* 30, 2 & 3 (1993): 54-68.

Matthew Edney, "Cartography: Disciplinary History," in *Sciences of the Earth: An Encyclopedia of Events, People and Phenomena*, ed. Gregory A. Good (New York, 1998), I: 81-5.

J. B. Harley, "The Map and the Development of the History of Cartography," in J. B. Harley and David Woodward (eds.) *The History of Cartography. Volume One: Cartography in Prehistoric, Ancient, and Medieval Europe and the Mediterranean* (Chicago UP, 1987): 1-42.

J. Brian Harley, "Maps, Knowledge, and Power," in *The Iconography of Landscape: essays on the Symbolic Representation, Design, and Use of Past Environments*, ed. Denis Cosgrove and Stephen Daniels (Cambridge: Cambridge UP, 1988): 277-312.

Christian Jacob, *L'Empire des cartes: Approche theorique de la cartographie a travers l'histoire*. Paris: Bibliotheque Albin Michel, 1992.

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### **WEEK 3 (Oct 11): SPATIAL STORIES**

Michel de Certeau, "Spatial Stories," in *The Practice of Everyday Life*, trans. S. Rendall (Berkeley: U of California Press, 1984): 115-130.

Maurice Halbwachs, "The Legendary Topography of the Gospels in the Holy Land," in Halbwachs, *On Collective Memory*, trans. and ed. L. A. Coser (Chicago: U of Chicago Press, 1992): 191-235.

#### **ADDITIONAL BIBLIOGRAPHY**

Michel de Certeau, "Walking in the City," in *The Practice of Everyday Life*, trans. S. Rendall (Berkeley: U of California Press, 1984): 91-110.

Catherine Delano-Smith, "Maps as Art and Science: Maps in Sixteenth Century Bibles," *Imago Mundi* 42 (1990): 65-83.

Catherine Delano-Smith and Roger J.P. Kain, "Maps and Travel" and "Mapping Towns," in *English Maps: A History* (London: British Library, 1999): 142-178; 179-214.

Henri Lefebvre *The Production of Space*. Transl. D. Nicholson-Smith. Cambridge: Blackwell, 1991.

Lucia Nuti, "To make the whole progress a lineall visible Demonstration?: the Journal of Edmund Dummer," *Word & Image* 15:3 (July-Sept 1999): 292-305.

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**WEEK 4 (Oct 18): *TECHNOLOGY TRANSFORMS CONSCIOUSNESS***

Bruno Latour, "Drawing Things Together," in Michael Lynch and Steve Woolgar (eds.) *Representation in Scientific Practice* (Cambridge, Mass.: MIT Press): 19-68.

Marshall McLuhan, *Understanding Media: The Extensions of Man* (2nd ed., New York: McGraw-Hill, 1964): 3-32, 48-55, 157-63.

***ADDITIONAL BIBLIOGRAPHY***

Walter Ong, *Orality and Literacy: The Technologizing of the Word* (London & New York: Methuen, 1982): 31-108.

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**WEEK 5 (Oct 25): *PRODUCTION, DISSEMINATION***

(Meet in [Green Library Special Collections](#))

Peter Burke, "Controlling Knowledge: Churches and States," and "Selling Knowledge: The Market and the Press," in *A Social History of Knowledge: From Gutenberg to Diderot* (Malden, MA: Blackwell Publishers, 2000): 81-115.

Peter Barber, "Maps and Monarchs in Europe, 1550-1800," in *Royal and Republican Sovereignty in Early Modern Europe: Essays in Memory of Ragnbild Hatton*, ed. Oresko, Gibb, and Scott (Cambridge: Cambridge University Press, 1997): 75-124.

***ADDITIONAL BIBLIOGRAPHY***

Tom Conley, "An Atlas Evolves: Maurice Bouguereau, *Le théâtre françois*," in *The Self-Made Map: Cartographic Writing in Early Modern France* (Minneapolis: U of Minnesota Press, 1996): 202-247.

Mireille Pastoureau, "French School Atlases: Sixteenth to Eighteenth Centuries," in John A. Wolter et Ronald E. Grim (eds.), *Images of the World: The Atlas through History* (Washington: Library of Congress, 1997): 109-134.

Roger de Piles, "On the Usefulness and use of Prints," in *The Art of Painting, with the Lives and Characters of above 300 of the Most Eminent Painters... Translated from the French....* (3<sup>rd</sup> ed., London: T. Payne, 1754): 49-60.

Jacques Revel, "Knowledge of the Territory," *Science in Context* 4:1 (1991): 133-161.

Daniel Roche, "Knowing France" and "Mastery of Space," in *France in the Enlightenment*, trans. Arthur Goldhammer (Cambridge, Mass.: Harvard UP, 1998): 11-74.

David Turnbull, "Cartography and Science in Early Modern Europe: Mapping the Construction of Knowledge Spaces," *Imago Mundi*, 48 (1996): 5-24.

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**WEEK 6 (Nov 1): *THE WORLD AS EMBLEM***

Joseph Leo Koerner, "Hieronymus Bosch's World Picture," in *Picturing Science, Producing Art*, ed. Caroline A Jones et al. (New York: Routledge, 1998):297-323.

Tom Conley, "Oronce Finé: A Well-Rounded Signature," in *The Self-Made Map: Cartographic Writing in Early Modern France* (Minneapolis: U of Minnesota Press, 1996): 88-134.

Denis Cosgrove, "Emblematic Globe," in *Apollo's Eye: A Cartographic Genealogy of the Earth in the Western Imagination* (Baltimore: Johns Hopkins UP, 2001): 139-175.

***ADDITIONAL BIBLIOGRAPHY***

Jerry Brotton "Terrestrial Globalism: Mapping the Globe in Early Modern Europe," in Denis Cosgrove (ed.), *Mappings* (London: Reaktion, 1999): \_\_-\_\_.

Walter S. Gibson, "The Mirror and Portrait of the Earth," in *Mirror of the Earth: The World Landscape in Sixteenth-Century Flemish Painting*. (Princeton: Princeton UP, 1989): 48-59.

S. K. Heninger, Jr. *The Cosmographical Glass: Renaissance Diagrams of the Universe*. San Marino, Calif.: Huntington Library, 1977.

Marcia Kupfer, "Medieval World Maps; Embedded Images, Interpretive Frames," *Word & Image* 10 (1994): 262-288.

Juergen Schulz, "Maps as Metaphors: Mural Map Cycles of the Italian Renaissance," in *Art and Cartography: Six Historical Essays*, ed. David Woodward (Chicago: U of Chicago Press, 1987): 97-122.

David Woodward, "Medieval Mappaemundi," in J. B. Harley and David Woodward (eds.), *The History of Cartography. Volume One: Cartography in Prehistoric, Ancient, and Medieval Europe and the Mediterranean* (Chicago UP, 1987): 286-370.

David Woodward, "Reality, Symbolism, Time, and Space in Medieval World Maps," *Annals of the Association of American Geographers* 75 (1985): 510-21.

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**WEEK 7 (Nov 8): *LOCATING SPACE***

**(Meet in [Green Library Special Collections](#))**

Ricardo Padrón, "The Invention of America and the Invention of the Map" and "Tracking Space," in *The Spacious Word: Cartography, Literature, and Empire in Early Modern Spain* (Chicago: U of Chicago Press, 2004): 1-91.

***ADDITIONAL BIBLIOGRAPHY***

Michael Wintle "Renaissance Maps and the Construction of the Idea of Europe," *Journal of Historical Geography* 25:2 (1999): 137-165.

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**WEEK 8 (Nov 15): *TECHNIQUES OF VISUALIZATION***

Robin Evans, "Architectural Projection," *Architecture and its Image: Four Centuries of Architectural Representation, Works from the Canadian Centre for Architecture* ed. Eve Blau and Edward Kaufman, (Montreal: Canadian Centre for Architecture, 1989): 19-35.

J.A. Bennett, "The Impact of Geometry on Surveying," and "The New Science of the Seventeenth Century," in *The Divided Circle: A History of Instruments for Astronomy, Navigation and Surveying* (Oxford: Phaidon-Christie's, 1987): 38-72.

David Woodward, 1991. "Maps and the Rationalization of Geographic Space," in *Circa 1492: Art in the Age of Exploration*, ed. J. A. Levenson (Washington, D.C.: National Gallery of Art and New Haven: Yale UP, 1991): 83-87.

***ADDITIONAL BIBLIOGRAPHY***

Robin Evans, "Translations From Drawing To Building," *AA Files* 12 (1986): 3-18.

Martin Kemp, *The Science of Art*. New Haven: Yale UP, 1990.

Christopher S. Wood, Review of Hubert Damisch, *The Origin of Perspective* and *Le Jugement de Paris*, *Art Bulletin* 78:4 (Dec 1995), 677-82.

David Woodward, "The Manuscript, Engraved, and Typographic Traditions of Map Lettering," in *Art and Cartography: Six Historical Essays*, ed. Woodward (Chicago: University of Chicago Press, 1987): 174-212.

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**WEEK 9 (Nov 22) : *CONSEQUENCES OF VISUALIZATION TECHNIQUES***

**(Meet in [Green Library Special Collections](#))**

Svetlana Alpers, "The Mapping Impulse in Dutch Art," in *Art and Cartography: Six Historical Essays*, ed. David Woodward (Chicago: U of Chicago Press, 1987): 51-96.

Charles Burroughs, "Absolutism and the Rhetoric of Topography: Streets in the Rome of Sixtus V," in *Streets: Critical Perspectives on Public Space*, ed. Zeynep Celik, Diane Favro, and Richard Ingersoll (U of California Press, 1994): 189-202.

Denis Cosgrove, "Prospect, Perspective and the Evolution of the Landscape Idea," *Transactions of the Institute of British Geographers* (n.s., 1985) 10: 45-62.

***ADDITIONAL BIBLIOGRAPHY***

Ann Bermingham, "Drawing the Social and Political Landscape," in *Learning to Draw: Studies in the Cultural History of a Polite and Useful Art* (New Haven and London: Yale UP, 2000): 77-126.

Ken Hillis, "The Power of the Disembodied Imagination: Perspective's Role in Cartography," *Cartographica* 31:3 (1994): 1-17.

Thierry Mariage, "Practical Geometry and Measuring Instruments" and "Conceptions of Landscape" in *The World of André Le Nôtre*, trans. Graham Larkin (Philadelphia: University of Pennsylvania Press, 1999): 32-46.

John A. Pinto, "Origins and Development of the Ichnographic City Plan," *Journal of the Society of Architectural Historians* 35:1 (March 1976): 35-50.

Barbara Stafford, *Voyage into Substance: Art, Science, Nature, and the Illustrated Travel Account, 1760-1840*. Cambridge, Mass: MIT Press, 1984.

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## **WEEK 10 (Nov 29): CHOROGRAPHIES**

Thomas Frangenberg, "Chorographies of Florence. The use of city views and city plans in the sixteenth century," *Imago Mundi* 46 (1994): 41-64.

Richard Kagan, "Urbs and Civitas in Sixteenth- and Seventeenth-Century Spain," in David Buisseret (ed.), *Envisioning the City: Six Studies in Urban Cartography* (Chicago: U of Chicago Press, 1998): 75-108.

Lucia Nuti, "The Perspective Plan in the Sixteenth Century: The Invention of a Representational Language," *Art Bulletin* 76, 1994: 105-128.

### **ADDITIONAL BIBLIOGRAPHY**

Sarah Bendall, "Draft Town Maps for John Speed's *Theatre of the Empire of Great Britaine*," *Imago Mundi* 54 (2002): 30-45.

David Buisseret, "Modeling Cities in Early Modern Europe," in David Buisseret (ed.), *Envisioning the City: Six Studies in Urban Cartography* (Chicago: U of Chicago Press, 1998): 125-143.

James Elliot, *The City in Maps: Urban Mapping to 1900: an Exhibition in the Map Gallery, British Library*. London: The British Library, 1987.

Walter S. Gibson, "Prologue: Antwerp and the *Small Landscapes* of Hieronymous Cock," in *Pleasant Places: The Rustic Landscape from Breugel to Ruissdael* (Berkeley: U of California Press, 2000): 27-49.

Fernando Mariás, "From the 'Ideal City' to Real Cities: Perspectives, Chorographies, Models, Vedute," in *The Triumph of the Baroque: Architecture in Europe 1600-1750*, ed. Henry A. Millon (New York, Rizzoli, 1999): 219-239.

Lucia Nuti, "The Mapped Views by Georg Hoefnagel: The Merchant's Eye, the Humanist's Eye," *Word & Image* 4:2 (1988): 545-570.

Lucia Nuti, "Mapping Places: Chorography and Vision in the Renaissance," in Denis Cosgrove (ed.), *Mappings* (London: Reaktion, 1999): 90-108.

Martha Pollak, "Military Architecture and Cartography in the Design of the Early Modern City," in David Buisseret (ed.), *Envisioning the City: Six Studies in Urban Cartography* (Chicago: U of Chicago Press, 1998): 109-124.

Simon Schama, "Culture as Foreground," in *Masters of 17<sup>th</sup>-Century Dutch Landscape Painting*, ed. Peter C. Sutton (Boston: Museum of Fine Arts, 1987): 64-83.

Juergen Schultz, "The Printed Plans and Panoramic Views of Venice (1486-1797)," *Saggi e Memorie di Storia dell'Arte*, no. 7 (1970).

Juergen Schulz, "Jacopo de' Barbari's View of Venice: Map Making, City Views, and Moralized Geography Before the Year 1500," *Art Bulletin* 60 (Sept 1978): 425-74.

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## Grading

### **Benchmark Description (B+)**

The paper fulfills the assignment as it was presented. It does so in a clear and effective way. The writing, both at the sentence and the paragraph level, is unmarred by errors or infelicities; the vocabulary usage is strong and varied. Citations, evidence, and bibliographical material (if it was required) appear accurately and in support of the student's arguments. It is clear, overall, that the student took the assignment seriously and completed it with care.

### **Above the Benchmark**

Work that goes beyond this—i.e., that is imaginative in focus, deft or eloquent in style, creatively researched, argued in a manner or to a point that genuinely surprises or impresses me— will merit an A- or an A.

### **Below the Benchmark**

Work that does not reach the benchmark—i.e., that has errors of grammar, spelling, usage, or idiom; that has inaccuracies of citation or thinness of support; that offers an argument too general or banal; that shows that the student did not exercise care in completing the assignment —will get a lower grade. The greater the aggregate set of these features, the lower the grade you will receive.

### **Further Down the Scale**

Work that is truly sloppy, incoherent, and derivative of other work or things presented in class, or that demonstrates that the student more than did not care (i.e., that the student is out to affront) will either receive a low grade (we're talking C range here), or, by contrast, will not be accepted. On such occasions, the student may be asked to redo and resubmit the assignment.



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## How to get a good grade in this class:

1. Take responsibility for your own education. If you're not sure about how to do an assignment, or are confused by something in the reading, *please ask*.
2. Come to class, and do so *on time*, even if you haven't done the reading.
3. Do the reading. Start early and get through as much as you can. Take notes as you read.
4. Come prepared with things to say. Try to anticipate the questions I might ask, and come in with questions of your own.
5. In class discussion, take responsibility for your own participation and for that of others. If you find it easy to talk in class, pay attention to the quality of your participation. If you find it difficult, set goals for yourself. Talk to me about it.
6. Read *and write* with a dictionary at hand. Look up words you don't know. Proofread your papers carefully to avoid spelling and grammar errors.
7. Be organized. Start writing papers with enough lead time that you can go through at least 2 drafts.
8. Write out any oral presentations (either in outline form or in more detail, whatever's most comfortable for you) and practice them.
9. Learn how to use the library and other research tools as soon as possible.
10. Tell me sooner rather than later if you have a real crisis that requires an extension.
11. Clear your final paper topic with me, *and submit a proposal*, in advance.