CONTENTS

Sven Dupré
Intimation. The Hockney-Falco Thesis: Constraints and Opportunities ................................................................. 125

Sara J. Schectner
Between Knowing and Doing: Mirrors and their Imperfections in the Renaissance ...................................................... 137

A. Mark Smith
Reflections on the Hockney-Falco Thesis: Optical Theory and Artistic Practice in the Fifteenth and Sixteenth Centuries .......... 163

Yvonne Yiu
The Mirror and Painting in Early Renaissance Texts ......................................................... 187

Sven Dupré
Optics, Pictures and Evidence: Leonardo’s Drawings of Mirrors and Machinery ............................................................... 211

Antoni Malet
Early Conceptualizations of the Telescope as an Optical Instrument ................................................................................... 237

Filippo Camerota
Looking for an Artificial Eye: On the Borderline between Painting and Topography ........................................................... 263

Philip Steadman
 Allegory, Realism, and Vermeer’s Use of the Camera Obscura ... 287

Christoph Lüthy
Hockney’s Secret Knowledge, Vanvitelli’s Camera Obscura .......... 315

ISSN 1383-7427