

Introduction

Towards a Global Perspective on the History of Drawing and Drawing Education

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Recent years have seen a great deal of work on the history of European drawing education as part of the research project *Episteme der Linien* (Episteme of Lines) conducted by the Institute for Art History at the Ludwig Maximilian University of Munich in cooperation with the Zentralinstitut für Kunstgeschichte (Central Institute for Art History).¹ As analysis of the diverse range of educational and practical material has made apparent, drawing has been well established as a cultural technique in everyday life within European society from the early modern period through to modern times. Along with writing, drawing has played a fundamental role in acquiring, organizing, and communicating knowledge. As a basic epistemic medium, it has played a fundamental role in design and production processes in the fields of art, craft, and industry, not to mention a popular pastime.

But perhaps the most important finding of this phase of the project was the global dimension of the European discourse on drawing and learning to draw. This observation has made it more and more important to raise questions about the significance beyond Europe of this cultural technique that anthropologists of media consider to be among humanity's oldest.² Also, interest in the instruments and methods used for

1 This led to two exhibitions on methodology, teaching materials, and instruments in European drawing education between 1525 and 1925: *Punkt, Punkt, Komma, Strich. Zeichenbücher in Europa* | ca. 1525–1925, Zentralinstitut für Kunstgeschichte München, April 24, 2014 – July 4, 2014. *Punkt, Punkt, Komma, Strich. Zeichnen zwischen Kunst und Wissenschaft* | 1525–1925, Universitätsbibliothek Heidelberg, April 28, 2015 – February 14, 2016, online: <https://bit.ly/2uxUjhW> [29.11.2018]. See also the corresponding exhibition catalogs: Heilmann/Nanobashvili/Pfisterer/Teutenberg 2014/2015. In addition to this, over 200 drawing manuals have been digitized in cooperation with the University of Heidelberg, and are available to be downloaded at: <https://bit.ly/2zOSRho> [29.11.2018].

2 Cf. e.g.: Richtmeyer 2015.

drawing outside Europe has been growing steadily.³ As part of “Drawing Education: Worldwide!”⁴ – the first conference of the research project Episteme of Lines – international experts met in Munich in October 2016 to discuss indigenous drawing techniques in the Arab, Asian, Latin American, North American, as well as the European regions. Furthermore, the conference placed special emphasis on studying how didactic methods, esthetic norms, and educational institutions for drawing have been transferred.

Transcultural drawing education

The term *transculturality* played an important role in the conceptualization of the conference as well as the published proceedings.⁵ Introduced into cultural studies by Wolfgang Welsch at the end of the 1990s,⁶ in order to counter the potentially racist misconceptions of the ethnic, religious, and national homogeneity of cultures that has been prevalent at least since the time of Johann Gottfried Herder,⁷ Monica Juneja and Michael Falser are using the concept of transculturality nowadays to highlight the dynamics of the transformative processes resulting from historic cultural contact.⁸ Thus, the term not only signifies a trans-European expansion of certain research questions supported by intercultural comparisons;⁹ rather, the term is used as a heuristic category for examining reciprocity and exchange phenomena that occur during encounters within subjects that have thus far mostly been studied in a Eurocentric manner.

“A number of historical phenomena exist that are, by their very nature, *transcultural*. They can therefore be considered in no other way than transcultural.”¹⁰ As the

- 3 Cf. Yamaguchi/Akagi 2015, pp. 151–167. All publications on the history of drawing education focus mainly on historic events and processes in more or less limited geographic areas. A rare exception is Peter M. Lukehart’s anthology (Lukehart 1993), which treats drawing education in Italy in early modern times comparing it with illumination practices of Iranian manuscripts in the sixteenth century as well as paintings at the Japanese imperial court in the seventeenth century. No publication with a consistently global perspective on the history of drawing education exists.
- 4 October 28–29, 2016 Akademie der Bildenden Künste München; Zentralinstitut für Kunstgeschichte: <http://www.zikg.eu/drawing-education-worldwide> [11.29.2018].
- 5 Within the discipline of art history, Aby Warburg is already taking a transcultural approach to research *avant la lettre*, that has allowed him, among other things, to decipher the iconography of the Labours of the Months in the Palazzo Schifanoia: Warburg 1998. On the scientific history of the concept: Langenohl/Poole/Weinberg 2015.
- 6 Cf. e.g.: Welsch 1994.
- 7 Herder 1784–1791.
- 8 Juneja/Falser 2013.
- 9 An introduction to this method and its history may be found in: Osterhammel 1996.
- 10 Osterhammel 1996, p. 296: “Es gibt eine Reihe historischer Phänomene, deren Wesen *Transkulturalität* ist, die also gar nicht anders als transkulturell untersucht werden können.”

contributions of this volume show, this general statement made by Jürgen Osterhammel can easily be exemplified in connection with the discourse on drawing education that can only be understood within the context of an extensive network of transcultural relations that become apparent at a motivic, methodological, and also institutional level. Surely, the most significant conclusion of this volume is that the history of drawing education can – particularly since at least the era of colonization and globalization – be considered in no other way than as a vibrant marketplace in which ideas, values, and methods of global provenance are continually exchanged.

This assertion is even documented in the European region in the earliest publications on drawing education: printed collections of samples and instructions on drawing from the sixteenth century. While it is beyond dispute that each of these works is fundamentally based on local traditions in drawing and aimed at a regional audience, it is equally obvious that most authors of the first generation of European drawing manuals applied transcultural perspectives to their own guidelines. An example of this is the first printed *Vorlagenbuch* (Sample Book) for artisan illustrators and designers in Europe – the *Kunstbüchlin*, published in 1538 in Strasbourg by Heinrich Vogtherr the Elder.¹¹ Various illustrations in this book of specimens depict headdresses for men and women, among them ancient to contemporary bonnets and hats, but also exotic hats and turbans (»Fig. 1).

The illustrations of helmets, armor, and weapons that the author recommends to his clients for imitation contain (imaginatively embellished) allusions to objects from foreign lands as well. Vogtherr himself already realized the obvious added value to his publication by these exotic additions:¹² artists and artisans who, financially restricted or “burdened with a woman and children,” were hardly able to travel could expand their outlook via the outlandish illustrations in the *Kunstbüchlin*. Despite limited mobility, the illustrators in his audience were able to complete assignments for customers who had come into contact with non-European cultures due to trade or war. It is, therefore, hardly surprising that the illustrator and engraver from Nuremberg, Jost Amman, published his sample book (also entitled *Kunstbüchlin*) in 1599 with a subtitle specifically detailing that the collection in addition to members of the clergy, secular people, nobles, and commoners also contained illustrations of “Turkish Emperors” to be copied.¹³ And last but not least, the presence of exotic animals in the earliest printed textbooks on drawing can be taken as proof of their transcultural focus:¹⁴ the manual by the Spaniard

11 Heilmann, Maria: *Migration* and Beaucamp, Ella: *Kat. 8.1*, in: Heilmann/Nanobashvili/Pfisterer/Teutenberg 2014, pp. 193–199; 200–202.; Heilmann 2011; Muller 1997, pp. 296–299; Funke 1967, pp. 46–108.

12 Cf. Heilmann 2011, p. 9.

13 Gedova, Polina: *Kat. 1.1*, in: Heilmann/Nanobashvili/Pfisterer/Teutenberg 2014, pp. 10–12; Andersen 1973; Werner 1968.

14 On the topic of European drawing books of the sixteenth century with a focus on animals: Pfisterer, Ulrich: *Kat. 3*, in: Heilmann/Nanobashvili/Pfisterer/Teutenberg 2015, pp. 175–177; Röhl 2009, pp. 7–48.



Fig.1 Exotic headgear (Vogtherr, *Kunstbüchlin* (1572), Zwickau 1913, [T. 2]).

Juan de Arfe y Villafañe for gold and silversmiths – the *Varia commensuración para la escultura y arquitectura*¹⁵ (1585–1587) – contains illustrations of lions, tigers, elephants, rhinoceroses, and porcupines alongside those of local domestic and wild animals, therefore offering insight into the fauna of Asia and Africa alongside that of Europe (» Fig. 2).

However, it is not only their extended collection of illustrations that allowed early European drawing manuals to become stages of and actors in the early processes of transcultural networks. In terms of the history of the development of ideas, premises of theories of perception that have held for centuries, along with illustration techniques, can also be associated with non-European cultural areas. The projection of linear perspective, for example, has been an integral part of the curriculum for European drawing education and its printed teaching materials since Jean Cousin's *Livre de Pourtraicture* from 1595 (» Fig. 3).¹⁶

It is easy to forget that the development of this technique as part of Filippo Brunelleschi's experiments (around 1413) and the following theoretical considerations by Leon Battista Alberti (*De pictura* (1435), lib. I: sections 19–21; lib. II: section 31) were only possible thanks to the discoveries and postulates on optics in the medieval Arab world. In this context, researchers frequently referred to the importance of the writings in *Kitāb al-Manāẓir* (Book of Optics, 1028–1038) by Ibn al-Haytham (Lat.: Alhazen).¹⁷ Under the title *De Aspectibus* or *Perspectivae*, the Egyptian's work on optics was available from around the year 1200 in Latin as translated by Gerard of Cremona. It was also available in Italian from the fourteenth century.¹⁸ As Martin Kemp stresses, Alberti's mathematization of the perceptual process and, in particular, his hypothesis on the pyramid of vision that formed the essential premise for the development of the *costruzione legittima* was directly derived from the Florentine's reading of the Alhazen manuscripts.¹⁹ In addition to the study of proportion and the academic debate surrounding art theory terms such as *disegno*, the technique of perspective projection derived from Arab work on optics played an important role in the process of ennoblement of the art of drawing in the early modern period, and thus part of the success story that saw drawing play an integral role in European society of the seventeenth, eighteenth, and nineteenth centuries.

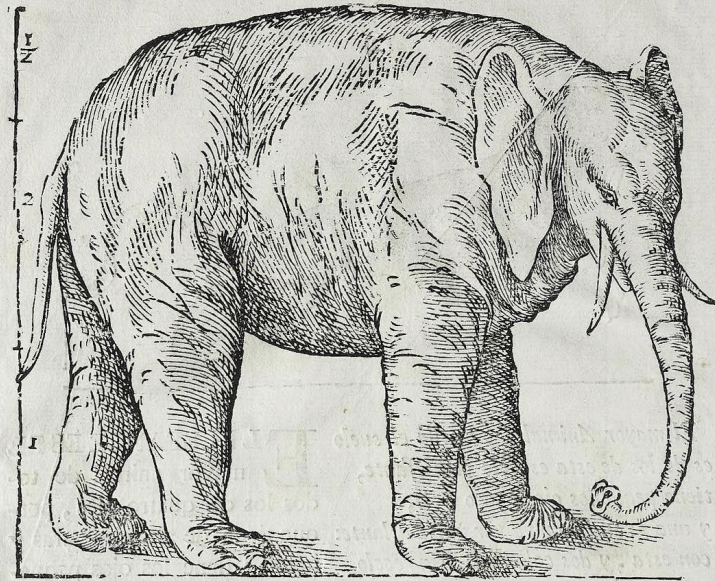
15 Portmann 2014, pp. 125–153; Thürigen, Susanne: *Kat. 4.1*, in: Heilmann/Nanobashvili/Pfisterer/Teutenberg 2014, pp. 92–94; Bonet Correa 2004; Röhl 2000, pp. 82–99, 344–346.

16 Engelskirchen, Maria: *Kat. 3.1*, in: Heilmann/Nanobashvili/Pfisterer/Teutenberg 2014, pp. 66–67; Grivel 2013; Fowler 2010.

17 Translation and comment in English: Al-Haytham 1989. More on the author and text: El-Bizri 2010. On the reception of Alhazens writings in European optics from Bacon to Kepler: Smith 1998; Lindberg 1976/1967. Details regarding the implications for the development of perspective projection: Belting 2008, chap. 3; Edgerton 1976, chap. 5.

18 Vescovini 1998.

19 Kemp 1990, p. 22.



Oso, fi-
gura 4.

El Oso es animal torpe, y grosero, el cuerpo muy belloso, y encrespado, de condicion cruel, y carnicero, y de muy largas uñas anda armado: en dos pies se levanta, y anda entero, la cabeza torcida siempre á un lado; y suele regañar de quando en quando, que continuo parece estar rabiando.

EL OSO ES ANIMAL de mucho pelo, y negro, y camina siempre con la cabeza á un lado: es su alto vara y quarta, y con los pies traseros asienta los corvejones en el suelo; la cola tiene corta, y mal poblada, levántase muchas veces en los pies traseros, y anda con las manos levantadas. La hembra es como él.

EL

Fig.2 Elephant (Villafañe: *Varia Commensuracion*, Madrid 1773, S. 196).

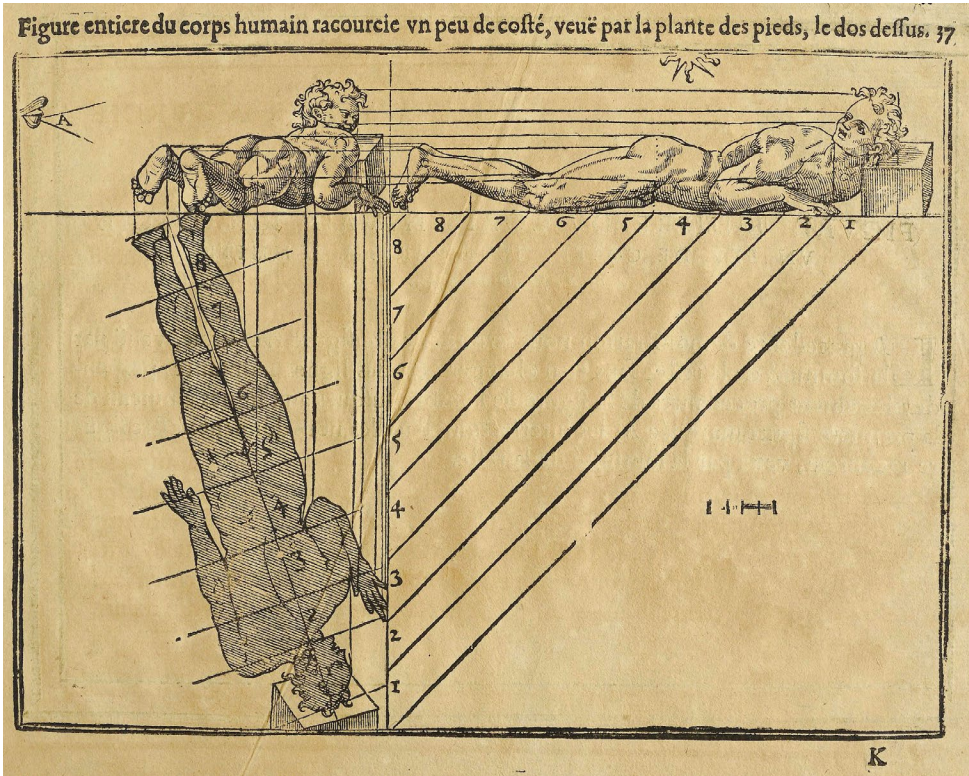


Fig.3 Perspective projection (Cousin: *Livre de Pourtraicture*, Paris 1647, S. 37).

No other research subject, however, illustrates the transcultural contingency of drawing and drawing education as much as the cultural history of paper.²⁰ Without the general availability of this material, the flourishing cult of drawing on the Old Continent would have simply lacked any basis. It is again thanks to early contact of the Christian West with the Arab world that this crucial material was available in Europe in the fifteenth century. The craft of producing paper only made its way to Europe relatively late — compared to China where paper tissues already existed in the first century BC,²¹ and the Arab world where the required knowledge was acquired in the third or fourth century due to Persian links to the outlying areas of Asia. The first European paper mills were in Arab-Moorish Spain (Xàtiva, Córdoba, Toledo) at the end of the eleventh century. Prior to that, the material was exported to Valencia from Cairo and Kairouan on Arab, Genoese, and Amalfitan ships and further transported to Portugal,

20 On the history of paper in Asia, Arabia, and Early Modern Europe: Tschudin 2007, pp. 81–116. Sandermann 1997, pp. 43–61; 79–86.

21 Cf. Sandermann 1997, p. 45.

southern France, and Italy. There are also indications that paper was made according to the Arab method in Italy (Amalfi, Genoa, Ancona) around this time, although the sources are not entirely reliable. The first fully mechanized paper factory in Europe was in Fabriano in the thirteenth century. Similar sites could also be found in Liguria, Piedmont, Lombardy, and Tuscany by the late Middle Ages. The goods produced by these factories were delivered to France and Germany via the western Alpine passes and by sea to southern France and Spain. Beginning in Italy, knowledge of the technology soon spread along the regular trade routes, and paper mills soon sprung up all over Europe.²² The rapid spread of the industry allowed paper to replace the older and more difficult to produce parchment as the basic medium for scribes and illustrators, and aided the advancement of the art of drawing in early modern Europe.

Sections and subjects

These few aspects may be enough to substantiate the basic hypothesis of this conference volume, namely that a close look at transcultural preconditions and interdependencies throughout historical discourse on drawing education is a rewarding as well as necessary endeavor. It has been shown that the history of drawing education is based on fundamentally transcultural transfer processes. At the same time, the topic itself has consistently led to intercultural relationships being formed as well as maintained. Given this complex web of transference, translation, and blending, it is clear that the aim of this volume cannot be to render an encyclopedically complete presentation of the global history of drawing education, especially considering post-modern criticism of such totalizing projects. Instead, we are offering a compilation of individual studies investigating the locally noticeable global aspects of drawing education, based on regional variations of the historic debate.²³

This volume is divided into three parts: the first part is made up of essays on *continuities* within drawing education. In particular, these examine drawing methods and means of transfer that remained stable for extended periods, making it possible for them to spread and be transmitted. In this context, Lamia **Balafrej** takes a look at Persia and the theories developed there on the expressive potential of lines. The author examines a Timurid workshop and sample book with drawings originating between 1490 and 1550 with a view to contemporary source texts on the symbolic value of orthographic clues, determining which moral and ethical statements about the creator critics could make based on drawings or calligraphy. Nino **Nanobashvili** focuses on the evolutionary history and ideological premises of the ABC Method, one of the earliest and yet most

22 Cf. Weiß 1983, p. 32.

23 In this context, one publication for this volume was particularly inspiring: Necipoğlu/Payne 2016.

consistent didactic methods in European drawing education. It was already being applied around the year 1500 for drawing exercises in (pre-)academic circles. Earlier printed drawing manuals such as *Il vero modo et ordine per disegnare tutte le parti et membra del corpo humano*²⁴ by Odoardo Fialetti (1608) were also based predominantly on this principle and led to the ABC Method being passed on as the foundation for lessons on drawing the human body until well into the eighteenth century. Peter **Lukehart**'s essay also focuses on the tradition of drawing in Italy during the early modern era. His central focus is on Giovanni Battista Paggi, one of the most proficient draftsmen around the year 1600. During his years of training in Florence in the late sixteenth century, the Genoese artist acquired abilities in drawing using a mixed technique, using not only a chalk but also ink and wash. Lukehart highlights how important it can be for art historians of the twenty-first century to dedicate time to studying methods of drawing education throughout history. Only by comparing this expert knowledge with the results of modern forensic research is it possible to make reliable attributions. This is followed by Alexander **Klee** taking the first section to the dawn of the modern era with his contribution on drawing education in the Habsburg monarchy. The subject of the essay is the major reform of the state drawing education according to Friedrich Herbart's educational principles, which established new standards for drawing and observation that, in turn, were significant for the emergence of the modern *Formkunst* of the Wiener Werkstätte. Finally, Caroline **Sternberg** and Johannes **Kirschenmann** draw attention to the decisive role institutions play in education and the maintenance of methodological and motivic standards in drawing education using the curriculum of the Munich Academy of Fine Arts as an example. The contribution also sets the scene for the following section by particularly focusing on the many American, Russian, Japanese, Mexican, and Brazilian students who learnt to draw at the Munich Academy after 1900 and then transferred their experience to their home countries.

The second part of the volume contains contributions by authors that address the effects of transcultural *transfer* of methods, practices, and institutions for drawing education. Werner **Kraus** begins with an essay on the Dutch export of the art of drawing to the Indonesian island of Java, where until then, this cultural technique had only seen rudimentary use. The Dutch, therefore, taught Chinese people living on Java how to draw as early as the seventeenth century, in which they were aided by European drawing manuals. Local illustrators then served the colonial rulers as agents of an intercontinental transfer of knowledge, which saw illustrations of Southeast Asian nature and culture make their way to Europe where they shaped the image of Java for centuries. The beginnings of formal drawing education in Russia are then introduced by Elena S. **Stetskevich**. The author identifies the St Petersburg Academy of Sciences as the nucleus of institutional drawing in Russia that began in the first half

24 Cf. Nanobashvili 2018, chap. III.1.2; Greist, Alexandra: *Kat. 4.1*, in: Heilmann/Nanobashvili/Pfisterer/Teutenberg 2014, pp. 94–96.

of the eighteenth century. The text reveals the development of this institution as well as its complex structure, and precisely explains the manifold fields of application and education surrounding drawing within the academy. Above all, the author stresses the great importance of German and Italian teachers and drawing textbooks for the development of the curriculum. Institutions and methods of drawing beyond Europe also make up the following contributions in this section: for example, Veronika **Winkler** reconstructs how informal art academies in the Viceroyalty of Peru taught drawing according to European standards with the help of drawing manuals imported from Spain. The author has been able to provide conclusive images to substantiate that the ABC Method for drawing the human body was applied to teach Creoles and indigenous Peruvians. The contribution by Oscar E. **Vázquez** also relates to Latin America. His subject is the establishment of the first art academies in Mexico City and Rio in the eighteenth and nineteenth century, which were closely based on European models. The author shows that the Latin American institutions not only precisely imitated the hierarchical organization and teaching principles of the European institutions but also featured curricula that mainly focused on copying samples, plaster casts, and life models. The esthetic disciplining of the students went so far as to oblige them to ignore the true ethnicity of their models in favor of the Greco-Roman physical ideal. This example clearly emphasizes the exclusionary potential of the historic discourse on drawing, a subject also covered in the essay by Harold **Pearse** on the history of drawing education in Canada, in which he writes amongst other things about the very different curricula for girls and boys. Particularly in his focus on historic drawing manuals and their writers, the author emphasizes that the Canadian system of art education in the nineteenth and twentieth century was the scene of an effective transfer of methods, which saw the integration of didactic concepts from Austria, Japan, and especially Victorian England. In the detailed reference to English standards of drawing and drawing education, Pearse recognizes a phenomenon that he describes as “self-colonization” as unlike Java, Peru or Mexico, Canada was already independent at the time of the standardization of drawing education according to the English model.

The last section of the conference volume is comprised of essays that particularly investigate the processes of the *mixture* of traditional and imported methods and practices. The first three contributions broach the subject of developments in Asia: the essay by **Yamaguchi** Kenji and **Akagi** Rikako is dedicated to the history of drawing education in Japan during the Meiji Era. As with many other aspects of Japanese society, education policies also saw significant reform towards Western standards in the second half of the nineteenth century. Drawing education formed part of this process, although the historic techniques were never entirely forgotten, as the authors were able to prove by means of the most important journal, historic drawing manuals and, not least, children’s drawings. Ok-Hee **Jeong**’s paper discusses the long history of foreign influences on Korean art education. The art training through mimetic activities and the copying of masters’ work influenced by the educational thought of Confucianism

has been perceived in Korea as the traditional form of art education since the adoption of the Western art world. However, during the period of Japanese colonization and US military government, American educational ideology and pedagogies were transmitted and adopted within a milieu of economic, political, and social chaos and had a significant impact on South Korean art educators, curriculum planners, and the development of cultural identity in general. Xin **Hu**'s contribution is dedicated to the birth of the pedagogy of drawing in China at the beginning of the twentieth century and, in particular, the significance of Western educational concepts for this development. The author particularly focuses on precepts of the most important pioneers of modern Chinese drawing pedagogy. The central figure is the reformer Xu Beihong, who was educated at the *École Nationale Supérieure des Beaux-arts* in Paris and later developed a very influential style of drawing pedagogy in China that saw Western and Eastern methods combined. With Judith **Rottenburg**'s contribution on institutional drawing education in Senegal in the 1950s and 1960s, the volume turns to the discourse on the continent of Africa. The author focuses on the most important institution for Senegalese art education: the *École des Arts Sénégal* in Dakar, founded under French rule. Her main focus is on the transformation of drawing education when Senegal gained independence, which happened in various ways at the *École*: on the one hand, there were courses in technical drawing according to the European model; on the other, there were more traditional techniques of expressive drawing for the promotion of "authentic African art." However, instead of focusing on the contrast between these approaches, the author looks for ideological origins and overlaps of these methods that only at first sight seem fundamentally different. Finally, Charlotte **Bank**'s essay focuses on the educational policies in Syria from the middle of the nineteenth century until the middle of the twentieth century. While prospective artists in the Ottoman Empire were still required to travel to Istanbul or Europe for training, the end of World War I saw a tentative institutionalization of education in Syria under French rule. The focus of the French rulers lay on what they considered to be the development of traditional "Arab art." Once the independent Syrian Republic had been declared after World War II, an artistic scene developed for a short time period that was strongly characterized by the modern European era and political activity, though its institutions and players soon had to deal with government repression.

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