

1. Record Nr.	UNINA9910455579703321
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Titolo	The eye of the Lynx [[electronic resource]] : Galileo, his friends, and the beginnings of modern natural history / / David Freedberg
Pubbl/distr/stampa	Chicago, : University of Chicago Press, 2002
ISBN	1-282-50419-3 9786612504198 0-226-26153-0
Descrizione fisica	1 online resource (526 p.)
Classificazione	TB 2355
Disciplina	509.45
Soggetti	Science - Italy - History Electronic books.
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Bibliographic Level Mode of Issuance: Monograph
Nota di bibliografia	Includes bibliographical references (p. 481-500) and index.
Nota di contenuto	Frontmatter -- Contents -- Acknowledgments -- A Note to Historians of Science -- Introduction -- PART I. BACKGROUND -- PART II. ASTRONOMY -- PART III. NATURAL HISTORY -- PART IV. PICTURES AND ORDER -- Notes -- Abbreviations -- Bibliography -- He a d i n g s
Sommario/riassunto	Some years ago, David Freedberg opened a dusty cupboard at Windsor Castle and discovered hundreds of vividly colored, masterfully precise drawings of all sorts of plants and animals from the Old and New Worlds. Coming upon thousands more drawings like them across Europe, Freedberg finally traced them all back to a little-known scientific organization from seventeenth-century Italy called the Academy of Linceans (or Lynxes). Founded by Prince Federico Cesi in 1603, the Linceans took as their task nothing less than the documentation and classification of all of nature in pictorial form. In this first book-length study of the Linceans to appear in English, Freedberg focuses especially on their unprecedented use of drawings based on microscopic observation and other new techniques of visualization. Where previous thinkers had classified objects based mainly on similarities of external appearance, the Linceans instead turned increasingly to sectioning, dissection, and observation of internal structures. They applied their new research techniques to an

incredible variety of subjects, from the objects in the heavens studied by their most famous (and infamous) member Galileo Galilei-whom they supported at the most critical moments of his career-to the flora and fauna of Mexico, bees, fossils, and the reproduction of plants and fungi. But by demonstrating the inadequacy of surface structures for ordering the world, the Linceans unwittingly planted the seeds for the demise of their own favorite method-visual description-as a mode of scientific classification. Profusely illustrated and engagingly written, *Eye of the Lynx* uncovers a crucial episode in the development of visual representation and natural history. And perhaps as important, it offers readers a dazzling array of early modern drawings, from magnificently depicted birds and flowers to frogs in amber, monstrously misshapen citrus fruits, and more.
