

Florence And Baghdad Renaissance Art And Arab Science

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In Florence and Baghdad: Renaissance Art and Arab Science, Belting makes a compelling case that the vision of the Renaissance—a vision that still holds us today—began not in Florence, but in Baghdad, with important implications for both cultures...Reproducing the complexity of Belting's argument here seems like "playing God," too, in capturing the majesty of his examples and endless connections (all wonderfully translated from the original German by Deborah Lucas Schneider).

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The Renaissance emerged with its paintings representing a "window" on reality. Of course, the Renaissance transformed Alhazen's theory - and once in Italy it became its "symbolic form". The window-image could never have emerged as symbolic form in Baghdad, says the author, for Islam frowned on the representation of reality and images.

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Using the metaphor of the mutual gaze, Belting narrates the encounter between science and art, Arab Baghdad and Renaissance Florence, that revolutionized Western culture. The theory of perspective, which allowed Florentine artists to depict the world from a spectator's point of view, originated in Baghdad with an eleventh-century mathematician.

Florence and Baghdad -- Hans Belting | Harvard University Press

Florence and Baghdad: Renaissance Art and Arab Science, by Hans Belting, translated by Deborah Lucas Schneider.Cambridge, MA: Belknap Press of Harvard University Press, 2011. 312 pages. \$40. IN HIS LATEST BOOK, published in German in 2008 and recently translated into English, Hans Belting turns to the invention of perspective and the consequences of its application in Western painting from the ...

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Hans Belting—whose distinguished career includes teaching and research appointments at German and American universities—explicitly positions Florence & Baghdad: Renaissance Art and Arab Science in...

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