



The Perspective in Renaissance Italian Painting: Linear perspective in visual art

Saida Aoulad Mouh Seddik

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This book is about the new perception of pictorial space that was elaborated in the early Renaissance by Italian painters and applied later in architecture, astronomy, and cartography, then in physics by the sixteenth century with Galilee. Indeed the experience of Giotto as the earliest sole painter who applied some notion of three dimensional space by the use of the chiaroscuro [light and shadow], was grandiose in the history of Italian painting. However Brunelleschi, the Italian architect, was the first to adopt the new notion of space using vanishing point to visualize the dome of the great cathedral he was chosen to design its architectural plans. Brunelleschi, of course, was the man-sculptor, architect; “artisan-engineer”-who gave Florence numerous architectural masterpieces, above all the magnificent dome (1420-1436) over the Cathedral of Santa Maria del Fiore. His work wasn’t done solely but after serious discussions with Scientific figures and famous artists of his time. This discovery of new perception of space was based on Euclidean principles: homogeneity, infinity, and continuity. It’s what I called Rationalization, codification of Perspective that last for centuries.

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