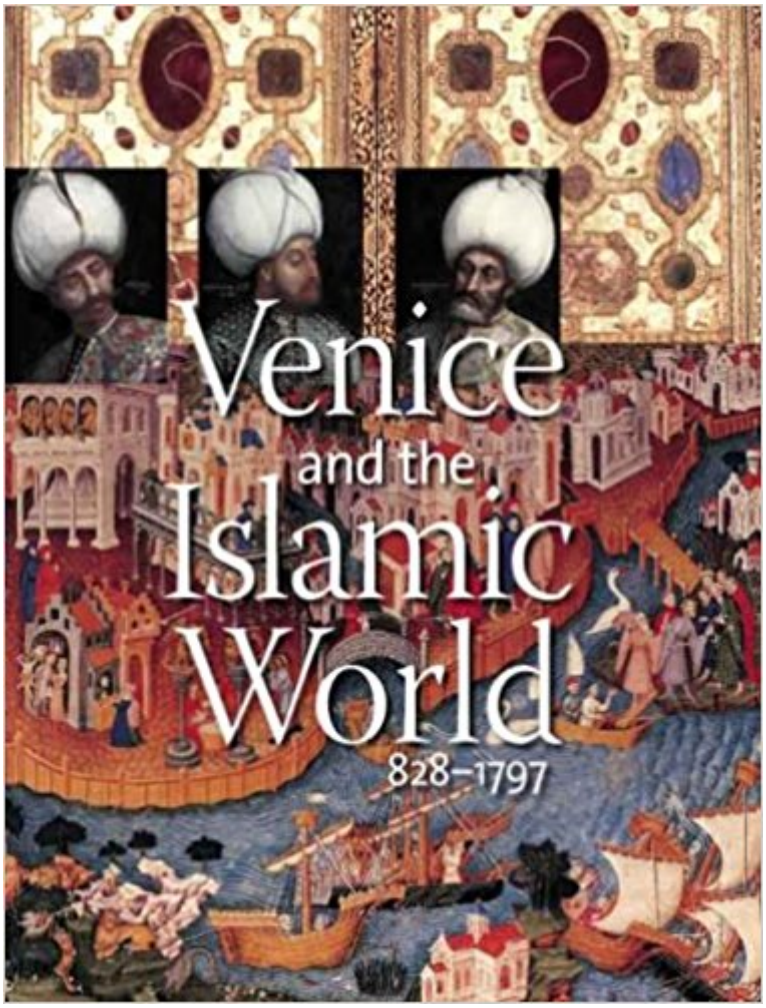
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Venice And The Islamic World, 828-1797



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Synopsis

From 828, when Venetian merchants carried home from Alexandria the stolen relics of St. Mark, to the fall of the Venetian Republic to Napoleon in 1797, the visual arts in Venice were dramatically influenced by Islamic art. Because of its strategic location on the Mediterranean, Venice had long imported objects from the Near East through channels of trade, and it flourished during this particular period as a commercial, political, and diplomatic hub. This monumental book examines Venice’s rise as the "bazaar of Europe" and how and why the city absorbed artistic and cultural ideas that originated in the Islamic world.Venice and the Islamic World, 828–1797 features a wide range of fascinating images and objects, including paintings and drawings by familiar Venetian artists such as Bellini, Carpaccio, and Tiepolo; beautiful Persian and Ottoman miniatures; and inlaid metalwork, ceramics, lacquer ware, gilded and enameled glass, textiles, and carpets made in the Serene Republic and the Mamluk, Ottoman, and Safavid Empires. Together these exquisite objects illuminate the ways Islamic art inspired Venetian artists, while also highlighting Venice’s own views toward its neighboring region. Fascinating essays by distinguished scholars and conservators offer new historical and technical insights into this unique artistic relationship between East and West.

Book Information

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Customer Reviews

Stefano Carboni is Curator and Administrator in the Department of Islamic Art at The Metropolitan Museum of Art.

What a dissapointment of a book when the subject has such visual and aesthetic potential. My gripe

is mainly with the imagery - paintings are almost invariably reproduced in a size between postage stamp and post-card, when what one would like are full-page reproductions, with details to illustrate the costume and artifacts of the islamic world which began to turn up in Venesian art in this period. Buy it if you want an informative text, but definately not if you want a visual feast.

This book is the catalogue for a traveling exhibition held at the Institut du Monde Arabe in Paris in 2006 and at the Met in New York in 2007. It is a very complete study of the influence of the islamic world on the Republic of Venice, encompassing all forms of art, painting, architecture, ceramics, textiles, engravings, books, and even religious artefacts (mosque lamps for example). All these works of art are the results of intense cultural and economic exchange between both worlds and the catalogue emphasizes this very well. A scholarly publication well served by wonderful illustrations. A very detailed checklist of all the works in the exhibition (medium, dimensions, location) makes this book a definite reference on the subject.

In 2007 I had the honor to see this show at the metropolitan museum of art several times during it’s stay .The range of art work presented was amazing and of course the show stopper was the illustrated manuscriptfrom a very early version of Marco Polo’s book " Description of the world "Mr. Carboni and the other curators should be proud of the achievement. Also they were responcible for the first public showing of what would become the PBS Emmy nominated documentary " In the footsteps of Marco Polo "which chronicaled the two year expedition of Francis o’Donnell and his colleague Danus Benitful , who were the first and only team in history to retrace the entire 25.000 mile journey of Marco Polo , from Venice to China and back, without flying ! Their book and film of that name is avalible here on and everwhere else !

All around Venice (or Venezia as the Italians call it), you see a profound Muslim influence. In the archways above doors, in the windows of canal architecture, on the rooftops the weaving of these two sensibilities is undeniable. We saw this book at an exhibit at the Doge’s Palace in Venezia at the end of summer, 2007. This book is a translation of the book that was published to accompany the exhibit. It is a more than faithful capturing of both the content and spirit of the exhibit.Particularly today, it is important, as well as healthy, to sustain appreciation of these ancestral collaborations because they are weaving of the fabric of our contemporary cultures. In the book and the exhibit, it is easy to feel the curiosity and respect each of these cultures has for the other. They are drawn to one another’s differences rather than being repelled by them.Although the cover artwork of the

English language version differs from the other language versions of the exhibit publication, the content is either parallel or the same - something I could not verify since I am limited to speaking primarily English (more and more, feeling this is a handicap in today's global culture). This particular book, I'm told, accompanied the same exhibit when it was in New York. I don't know how well it was received there - but in Venice, it was magical!I highly recommend this book and would hope that somewhere in the world, there would be a place for the marriage of these cultures to find a more permanent home. The expression of the cultures working together, dancing and weaving their way through the marketplace of ideas, theology, and trade is something that should not be lost. This book teaches us that we have much to learn from cultures different from our own - whichever culture this may be. This curiosity should not close down with the end of an exhibit's run.

For centuries The Most Serene Republic of Venice was the the western terminus of the fabled Silk Road. The city's warehouses were the repository of every luxury that Persia, India, China, Siam, the Levant, Byzantium, and the Ottomans had to offer. This book is a wonderful companion to the Met's glittering exhibition of art, illuminated manuscripts and decorative objects, which give a sense of Venice's singular place in the history of the Mediterranean. Viva San Marco!

This book is excelent. This book is the catalog of the exhibiton thatis on tne Metropolitan Museum of New York.

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