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Altri autori (Persone)	ContadiniAnna
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Soggetti	Illumination of books and manuscripts, Arab Islamic illumination of books and manuscripts - Arab countries Illumination of books and manuscripts, Medieval - Arab countries Manuscripts, Arabic
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Nota di contenuto	Preliminary Material / A. Contadini -- Introduction -- The manuscript as a whole -- What does 'arab painting' mean? / Oleg Grabar -- Art in the name of science: The Kitb al-Diryq in text and image / Jaclynne J. Kerner -- Text and illustrations. Dioscorides and the illustrated herbal in the arab tradition / Michael J. Rogers -- Elusive giraffes: Ibn Abi L-awfir's Badil Al-Akwn and other animal books / Remke Kruk -- Mapping the mnemonic: A late thirteenth-century copy of Al-f's book of the constellations / Moya Carey -- From Iraq to Fars: Tracking cultural transformations in the 1322 QazwnAjlb manuscript / Persis Berlekamp -- The earliest islamic illustrated manuscript, the Maqmt and a graveyard at Sur at Sur, Oman / Geoffrey R. D. King -- Love localized and science from Afar: 'Arab painting,' iberian courtly culture, And the adth Bay Wa Riy (VAT. AR. RIS. 368) / Cynthia Robinson -- The Schefer arr: A study in islamic frontispiece design / Robert Hillenbrand -- The uses of captions in medieval literary arabic manuscripts / Bernard O'Kane -- Anatomical illustration in arabic

manuscripts / Emilie Savage-Smith -- The 'translation' of diagrams and illustrations from arabic into latin / Charles Burnett -- Introductory bibliography / A. Contadini -- Illustrations / A. Contadini -- Index / A. Contadini.

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## Sommario/riassunto

Arab painting, preserved mainly in manuscript illustrations of the 12th to 14th centuries, is here treated as an artistic corpus fully deserving of appreciation in its own terms, and not as a mere precursor to Persian painting. The book assembles papers by a distinguished list of scholars that illuminate the variety of material that survives in scientific as well as literary manuscripts. Because of the contexts in which the paintings appear, a major theoretical concern is, precisely, the relationship of painting to text. It rejects earlier scholarly habits of analysing paintings in isolation, and proposes the integration of text and image as a more satisfactory framework within which to elucidate the characteristics and functions of this impressive body of work.

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