

The Phenomenon of Anamorphosis in the Environment of Optical, Philosophical and Artistic Ideas of the 16th and 17th Centuries

Summary

This article investigates the phenomenon of anamorphosis as a manifestation of perspective and a form of optical illusion that flourished at the turn of the 16th and 17th centuries by analysing its relationship with the scientific optical studies, the development of artistic, philosophical and aesthetical thought of the time. For this purpose, the investigation involves selected works of the most important scientists that analysed optical phenomena at the period in question, mainly Francesco Borromini, Gottfried Wilhelm Leibniz, Emmanuel Maignan, Marin Mersenne and François

Niceron. The above-mentioned scholars share a common field of interest: the study of optics, specifically perspective and its variant, that is anamorphosis, which has contributed to the development of the science of optics and to the formulation of the thematic field and the theoretical concepts of philosophy. In the works of these scholars the concepts related to the problems of optics and particularly to anamorphosis provided an opportunity to analyse in more detail the most relevant cultural, philosophical, aesthetic and art-historical problems of the period in question.

Keywords: anamorphosis, philosophy, comparative aesthetics, perspective, optics, optical illusion, natural history, mechanistic worldview, Jesuit theatre.