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LEONARDO DA VINCI. TUTTI I DIPINTI E DISEGNI (GB)

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## LEONARDO DA VINCI. TUTTI I DIPINTI E DISEGNI (GB)

### Da Vinci in dettaglio

#### La vita e l'opera del genio del Rinascimento

Una delle più grandi menti di tutti i tempi, **Leonardo da Vinci** (1452–1519) è universalmente riconosciuto come una figura dotata di **infinita curiosità, febbrile immaginazione e sublimi doti artistiche**.

Questa **edizione aggiornata** del volume in formato XL offre **la più esauriente panoramica sulla vita e l'opera di questo magistrale pittore, scultore, architetto, inventore e scienziato**. Il catalogo ragionato dei dipinti passa in rassegna sia le opere di Leonardo giunte fino a noi, sia quelle andate perdute. Grazie ai dettagli a tutta pagina di molte opere, inoltre, il lettore sarà in grado di ispezionare **le più sottili sfaccettature delle pennellate che avrebbero rivoluzionato la Storia dell'Arte**.

Un ulteriore catalogo dei **disegni di Leonardo** classifica oltre 700 opere grafiche suddividendole in categorie (architettura, disegni tecnici, studio delle proporzioni, cartografia ecc.) sottolineando la sua straordinaria finezza nell'osservazione, dagli **studi anatomici alle piante architettoniche, da complessi studi di ingegneria a ritratti di bambini paffuti**. Include anche un nuovo capitolo che esplora **gli ipnotici manoscritti dell'artista**.

Il volume dedicato al racconto della vita e delle opere di Leonardo include un approfondito studio di due suoi due capolavori *L'annunciazione* e *Il cenacolo*.

"Era come un uomo che si è alzato troppo presto, quando fa ancora buio, mentre tutti gli altri dormono ancora."

— *Dmitry S. Merezhkovsky*, 1901

#### **Autori:**

**Johannes Nathan** ha studiato storia dell'arte alla New York University e al Courtauld Institute of Art di Londra dove, nel 1995, ha conseguito il Ph.D. con una tesi sui metodi di lavoro di Leonardo da Vinci. Ha scritto numerose pubblicazioni dedicate all'arte, dirige Nathan Fine Art (Berlino e Zurigo) e insegna storia dell'arte alla Technische Universität di Berlino.

**Frank Zöllner** ha dedicato la sua tesi di dottorato ai motivi presenti nella storia dell'arte e dell'architettura di epoca medievale e rinascimentale che hanno avuto origine nell'antichità (1987). Ha scritto inoltre un trattato post-dottorale sul movimento e l'espressione nell'arte di Leonardo da Vinci, pubblicato nel 2010. Ha pubblicato numerose opere dedicate all'arte e alle teorie rinascimentali, oltre che del XX secolo. Dal 1996 è professore di arte medievale e moderna presso l'Università di Lipsia. Per TASCHEN ha scritto le monografie in formato XL su [Leonardo da Vinci](#) e Michelangelo.

#arte



Lodovico Sforza to commemorate the military successes of his father, Francesco Sforza, and of course to cast his own achievements in an equally expressive light. Francesco had distinguished himself as a general in the 1420s and lent his military support to the then Duke of Milan, Filippo Maria Visconti (1392-1447). In 1441 Francesco Sforza allied himself with Milan's ruling Visconti dynasty yet more closely by marrying Bianca Maria (c. 1414-1466), the duke's daughter. When Filippo Maria Visconti died a few years later, in 1447, Francesco Sforza used the resulting power vacuum to set himself up as ruler of Milan. As the son-in-law of the deceased Filippo Maria Visconti, who had left no legitimate male heir, Francesco was officially proclaimed Duke of Milan in 1450 and went on to found a new dynasty to succeed the Visconti. Following Francesco's own death, the title passed to his first-born son, Galeazzo Maria (1444-1476), and when he was murdered in 1476, he was succeeded in turn by his son Gian Galeazzo Sforza (1469-1494), who was still a minor. Since Gian Galeazzo was not yet in a position to govern in his own name, the reins of power were seized by his uncle, Lodovico Sforza. When, in 1484, Gian Galeazzo mysteriously departed this life, Lodovico was officially able to declare himself sole ruler of Milan. Prior to 1484, therefore, Lodovico il Moro, Leonardo's patron and employer, was not the rightful Duke of Milan, since this title belonged to his nephew Gian Galeazzo, who stood in the direct line of male succession. Lodovico was then faced with the problem of legitimizing his claim to power, which was flawed in two genealogical respects: firstly, his father Francesco did not stand in direct line of male succession from the Visconti dukes; and secondly, he himself, Lodovico, was not the first-born son of the Sforza family, but merely the uncle of the true Duke of Milan, who died young in circumstances never fully explained. These genealogical weaknesses led him to focus his cultural policy largely upon demonstrating the magnificence of the still young Sforza dynasty. The products of this policy included such vainglorious literary monuments as Giovanni Simonetta's (c. 1450/20-1480) *De gestis Francisci Sphorzarie* (cf. Ch.

V), an extensive building programme in Milan and Pavia, the commissioning of the *Last Supper* and above all the equestrian monument to Francesco Sforza, which was intended to do no less than redefine its genre.

Plans for an equestrian monument were first mooted in the early 1470s, and by November 1473 they were already taking concrete shape. In a letter from Galeazzo Maria Sforza to Bartolomeo da Cremona dating from this same year, we find the first mention of a life-size equestrian statue to be sited in front of the Castello Sforzesco, the Sforza's castle in Milan: "For we would like to have an image [image] of our Most Illustrious Lord and father made in his good memory, of bronze and mounted on horseback, and we want to erect it in some part of our Milan castle, either on the circumference facing the piazza or somewhere else where it will be seen to advantage. We wish and request you to search in our city for a master who can execute this work and cast it in metal, and if no such master is to be found in our city, we wish you to investigate and find out whether in another city or elsewhere there is a master who knows how to do it. And he must make the image and the horse as well as can possibly be imagined. The image must be as big as His Lordship and the horse of goodly size. And if such a master is to be found, send us news, and let us know how much the costs, including the metal, the work and all other things, will amount to. And we wish you to search in Rome, Florence and all other cities where the master might be found who could carry out this work successfully."

Actual work on the monument, at first planned only in life size ("as big as His Lordship"), and hence on a modest scale, was repeatedly postponed, however, since there were no competent artists to be found either in Upper Italy or elsewhere. Following the murder of Galeazzo Maria in 1476 and the temporary ruling of Lodovico Sforza from 1477 to 1480, the project came to a complete standstill.

As the Sforza family consolidated its power in the 1480s, however, the idea of an equestrian monument must have acquired a new cele-

Figure 66, top left  
Giuseppe Antonio  
Baldassarri (1), after a design  
by Leonardo  
Latta Madonna, c. 1490  
Tempera (and oil) on wood,  
restored to appear as if on  
St. Donato's, Florence,  
Inv. 200

In painting he brought to the  
technique of colouring in such a way  
of darkening the shadows which has  
enabled modern painters to give great  
vigour and relief to their figures.

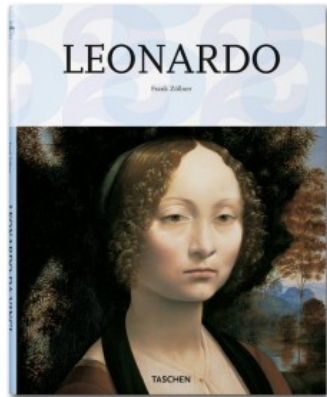
GIORGIO VASARI, 1568



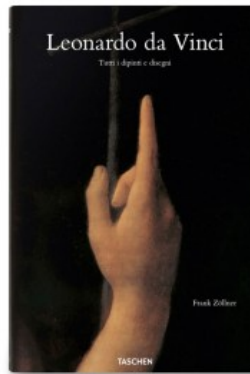
Study of the Head  
of a Woman, c. 1490  
Subsequent to previous  
preparation, 180 x 110 mm  
Paris, Musée de la Ville,  
Cabinet des Dessins

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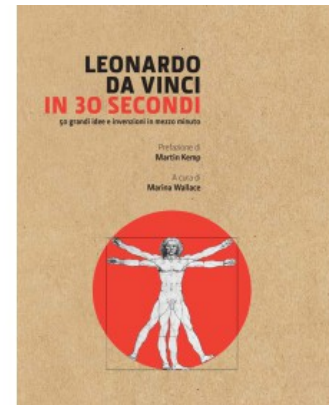
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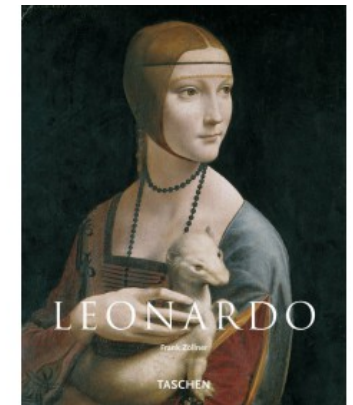
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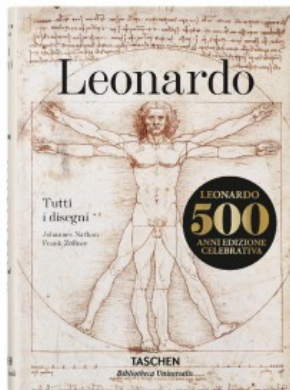
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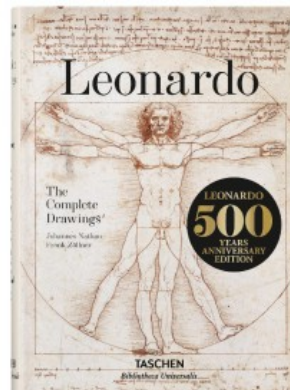
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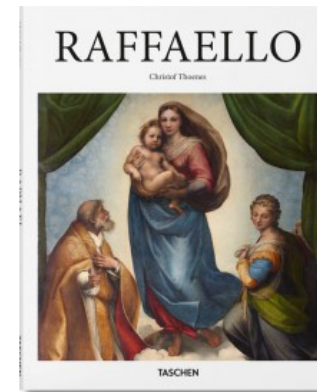
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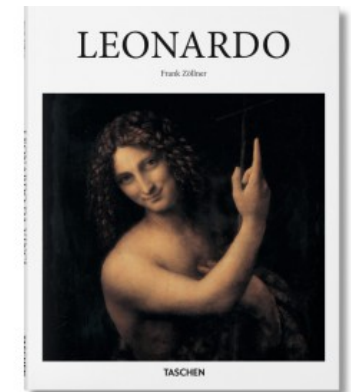
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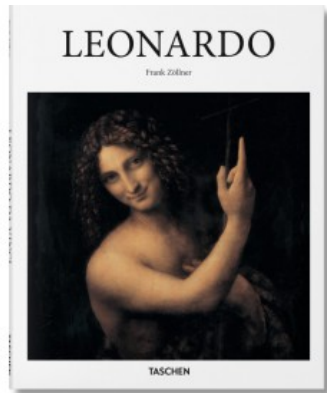
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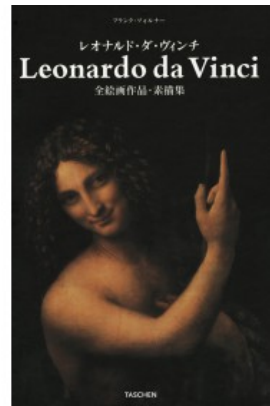
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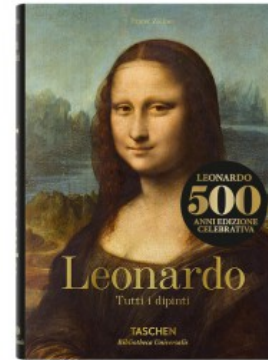
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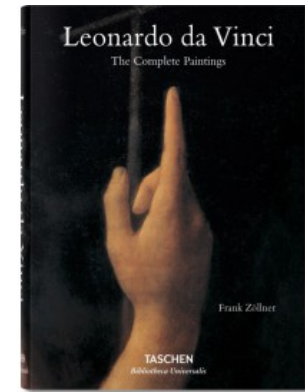
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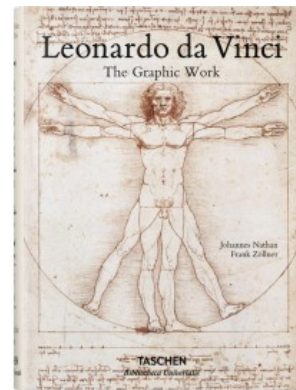
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