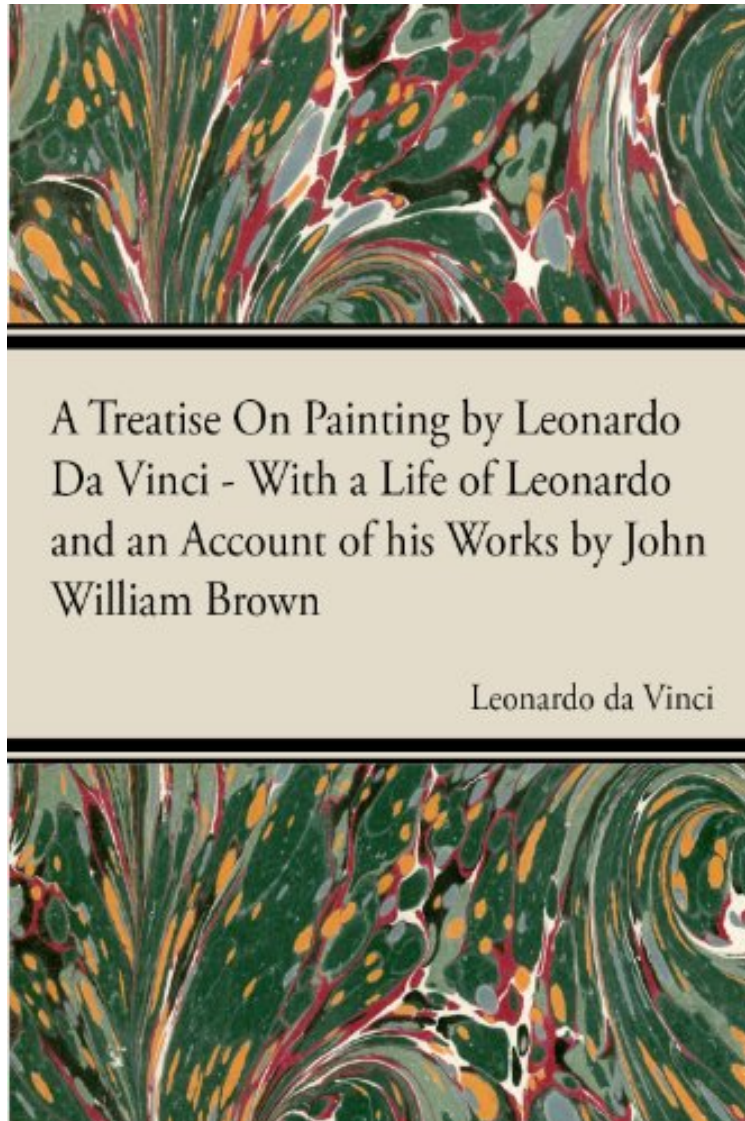


A Treatise On Painting

Leonardo Da Vinci

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Leonardo Da Vinci : A Treatise On Painting before purchasing it in order to gage whether or not it would be worth my time, and all praised A Treatise On Painting:

3 of 3 people found the following review helpful. fac simile leonardo's treatise on paintingBy Thierry Moutard-martinThis is the well known MacMahon edition of the codex Urbinas Lat 1270, which contains the famous Leonardo da Vinci's treatise on painting. One of this two volume set contains the fac simile of the original manuscript, so you can check the translation for accuracy on the real text (even if this text is not by Leonardo's hand, but only a XVIth copy of the lost Leonardo's manuscript).0 of 0 people found the following review helpful. Five StarsBy MR.

BEARGift0 of 0 people found the following review helpful. Five StarsBy MadgeI was looking for a specific reference, and I found it in this book!

This classic book contains John Francis Rigaud's translation of Leonardo da Vinci's 'A Treatise on Painting'. A Treatise on Painting is a collection of Leonardo da Vinci's writings entered in his notebooks under the general heading "On Painting". The manuscripts were gathered together by Francesco Melzi sometime before 1542 and first printed in French and Italian as *Trattato della pittura* by Raffaello du Fresne in 1651. The main aim of the treatise was to argue that painting was a science. It is not so much a guide to painting, although he has thrown in the odd piece of good advice, but is more a collection of his thoughts and an insight into what was the inspiration behind his paintings. This edition also includes 'A life of Leonardo and an account of his works' by John William Brown.

From the Inside FlapWhen Leonardo da Vinci made his will, nine days before his death, he bequeathed all his manuscripts and drawings to Messer Francesco da Melzi, gentleman, of Milan, "in remuneration of grateful services done to the testator." Melzi transported his treasures to his residence at Vaprio, where, four years afterwards, he died. His heirs set little store by the writings of the great painter, and suffered thirteen bound volumes and the "drawings in the garret" to be taken away as valueless. Some of these drawings fell into the hands of the Earl of Arundel, and are now in the Royal Collection at Windsor. Many of the others, after frequent changes of proprietorship, were presented to the Ambrosian Library at Milan. At the close of the eighteenth century, there were in this library thirteen volumes of Leonardo's, including the celebrated "Codice Atlantica," a book of huge size, containing 1750 sketches which had been collected by the sculptor Pompeo Leoni of Arezzo. In 1796, Bonaparte seized these books and sent them to Paris, where they were placed in the Bibliotheque de l'Institut. After the Peace, in 1815, the "Codice Atlantico" was returned to the Ambrosian Library. The other twelve volumes still remain in Paris. In the year 1651, a selection from these manuscripts of such passages as relate to the Art of Painting, came into the possession of Raphael du Fresno, who published them in the original Italian under the title of "*Trattato della Pittura*," accompanied by a series of engravings from outline drawings by Nicolas Poussin (to which shadows and backgrounds were added by Errard), and a set of geometrical designs by Alberti. In the same year, the work was translated into French by Roland Freard, Sieur de Chambray, and issued with the same plates. In 1721, a translation into English--it is not known by whom--was published in London, and in 1796 another edition was printed, which was soon exhausted; for in the year 1802, Mr. John Francis Rigaud, a member of the Royal Academy, undertook to translate the work afresh, and to re-arrange the whole book so as to make it easier to reference; careful indexes were given, and the plates were re-engraved. This edition lasted till 1835, when a new one was issued by Messrs. Nichols and Son, to which was added a Life of Leonardo by Mr. John William Brown. This gentleman had the privilege of constant admittance not only to the private library of his Imperial and Royal Highness the Grand Duke of Tuscany, but also to his most rare and valuable collection of Manuscripts in the Palazzo Pitti, where he was permitted to copy from the original documents and correspondence whatever he conceived useful to his subject. He was enabled to produce what was then the most trustworthy Life of Leonardo that had ever appeared. The 1835 edition of the "Treatise on Painting" has long been scarce. It is now reprinted, and the more recent facts which have been discovered concerning the life of Leonardo, and a full account of his manuscripts and his acknowledged paintings have been added. Nicolas Poussin's drawings and Alberti's designs are reproduced, and great pains have been taken to make Leonardo's work as useful as possible to students of Art.

About the AuthorTranslated by John Francis Rigaud, illustrated by Nicholas Poussin with a life of Leonardo and an account of his works by John William Brown