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Titolo	The fabrication of Leonardo da Vinci's Trattato della pittura, with a scholarly edition of the editio princeps (1651) and an annotated English translation // by Claire Farago, Janis Bell, Carlo Vecce ; with a foreword by Martin Kemp and additional contributions by Juliana Barone [and four others]
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Collana	Brill's studies in intellectual history, , 0920-8607 ; ; Volume 263 Brill's studies on art, art history, and intellectual history ; ; Volume 18
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Nota di contenuto	Front Matter -- Copyright page -- Nicolas Poussin. The Israelites Gathering Manna in the Desert, 1637–1639. Oil on canvas. 149 × 200 cm. Paris, Musée du Louvre -- Foreword / Martin Kemp -- Preface -- Acknowledgments -- List of Contributors -- List of Illustrations -- Manuscript Abbreviations -- Frequently Cited Sources -- Title page, Trattato della pittura di Lionardo da Vinci, novamente dato in luce, con la vita dell'istesso autore ..., edition R. Trichet du Fresne (Paris: Jacques Langlois, 1651). Engraving by René Lochon after Charles Errard. -- -- Introduction: Defining a Historical Approach to Leonardo's Trattato della pittura / Claire Farago -- Milan -- Before the Trattato: Philological Notes on the Libro di pittura in the Codex Urbinas 1270 / Carlo Vecce -- Leonardo's Workshop Procedures and the Trattato della pittura / Claire Farago -- Leonardo's Lost Book on Painting and Human Movements / Matthew Landrus -- Urbino -- On the Origins of the Trattato and the Earliest Reception of the Libro di pittura / Claire Farago -- Florence -- The Earliest Abridged Copies of the Libro di pittura in Florence / Anna Sconza -- Rome to Paris -- Seventeenth-Century Transformations: Cassiano dal Pozzo's Manuscript Copy of the

Abridged Libro di pittura / Juliana Barone -- The Final Text / Janis Bell
-- -- Trattato della pittura, 1651 -- Editorial Procedures / Claire
Farago and Janis Bell -- Chapters in This Treatise -- Text of the
Trattato della pittura -- Reader's Notes -- Introduction to the Reader's
Notes / Janis Bell -- Reader's Notes by Chapter / Janis Bell and Claire
Farago.

Sommario/riassunto

The basis for our understanding of Leonardo's theory of art was, for over 150 years, his Treatise on Painting , which was issued in 1651 in Italian and French. This present volume offers both the first scholarly edition of the Italian editio princeps as well as the first complete English translation of this seminal work. In addition, It provides a comprehensive study of the Italian first edition, documenting how each editorial campaign that lead to it produced a different understanding of the artist's theory. What emerges is a rich cultural and textual history that foregrounds the transmission of artisanal knowledge from Leonardo's workshop in the Duchy of Milan to Carlo Borromeo's Milan, Cosimo I de' Medici's Florence, Urban VIII's Rome, and Louis XIV's Paris.
