

Davinci Classic Artists Gallery 10

Giorgio Vasari

The Life and Works of Leonardo Da Vinci Rosalind Ormiston,2017-09 A fascinating biography of the Renaissance artist and inventor, and gallery of paintings and drawings.

Lives of the Most Eminent Painters, Sculptors and Architects (Vol. 1-10) Giorgio Vasari,2023-11-13 Lives of the Most Excellent Painters, Sculptors and Architects in 10 volumes is a series of artist biographies written by 16th-century Italian painter and architect Giorgio Vasari, which is considered one of the most influential and most-read work of the older literature of art, as well as the first important book on art history. The title is often abridged to just the Vite or the Lives. As the first Italian art historian, Vasari initiated the genre of an encyclopedia of artistic biographies that continues today. The book contains the biographies of many important Italian artists, including a sketch of Vasari's autobiography, and is also adopted as a sort of classical reference guide for their names.

Leonardo da Vinci and artworks Gabriel Séailles,2023-11-16 Leonardo's early life was spent in Florence, his maturity in Milan, and the last three years of his life in France. Leonardo's teacher was Verrocchio. First he was a goldsmith, then a painter and sculptor: as a painter, representative of the very scientific school of draughtsmanship; more famous as a sculptor, being the creator of the Colleoni statue at Venice, Leonardo was a man of striking physical attractiveness, great charm of manner and conversation, and mental accomplishment. He was well grounded in the sciences and mathematics of the day, as well as a gifted musician. His skill in draughtsmanship was extraordinary; shown by his numerous drawings as well as by his comparatively few paintings. His skill of hand is at the service of most minute observation and analytical research into the character and structure of form. Leonardo is the first in date of the great men who had the desire to create in a picture a kind of mystic unity brought about by the fusion of matter and spirit. Now that the Primitives had concluded their experiments, ceaselessly pursued during two centuries, by the conquest of the methods of painting, he was able to pronounce the words which served as a password to all later artists worthy of the name: painting is a spiritual thing, cosa mentale. He completed Florentine draughtsmanship in applying to modelling by light and shade, a sharp subtlety which his predecessors had used only to give greater precision to their contours. This marvellous draughtsmanship, this modelling and chiaroscuro he used not solely to paint the exterior appearance of the body but, as no one before him had done, to cast over it a reflection of the mystery of the inner life. In the Mona Lisa and his other masterpieces he even used landscape not merely as a more or less picturesque decoration, but as a sort of echo of that interior life and an element of a perfect harmony. Relying on the still quite novel laws of perspective this doctor of scholastic wisdom, who was at the same time an initiator of modern thought, substituted for the discursive manner of the Primitives the principle of concentration which is the basis of classical art. The picture is no longer presented to us as an almost fortuitous aggregate of details and episodes. It is an organism in which all the elements, lines and colours, shadows and lights, compose a subtle tracery converging on a spiritual, a sensuous centre. It was not with the external significance of objects, but with their inward and spiritual significance, that Leonardo was occupied.

Leonardo Da Vinci Luke Syson,Larry Keith,Leonardo (da Vinci),National Gallery (Great Britain),2011 A new examination of Leonardo's career that illuminates his time as court painter to the Duke of Milan, an experience that fundamentally changed his outlook and his legacy

Leonardo Da Vinci Gabriel Séailles,2013-03-15 Leonardo's early life was spent in Florence, his maturity in Milan, and the last three years of his life in France. Leonardo's teacher was Verrocchio. First he was a goldsmith, then a painter and sculptor: as a painter, representative of the very scientific school of draughtsmanship; more famous as a sculptor, being the creator of the Colleoni statue at Venice, Leonardo was a man of striking physical attractiveness, great charm of manner and conversation, and mental accomplishment. He was well grounded in the sciences and mathematics of the day, as well as a gifted musician. His skill in draughtsmanship was extraordinary; shown by his numerous drawings as well as by his comparatively few paintings. His skill of hand is at the service of most minute observation and analytical research into the character and structure of form. Leonardo is the first in date of the great men who had the desire to create in a picture a kind of mystic unity brought about by the fusion of matter and spirit. Now that the Primitives had concluded their experiments, ceaselessly pursued during two centuries, by the conquest of the methods of painting, he was able to pronounce the words which served as a password to all later artists worthy of the name: painting is a spiritual thing, cosa mentale. He completed Florentine draughtsmanship in applying to modelling by light and shade, a sharp subtlety which his predecessors had used only to give greater precision to their contours. This marvellous draughtsmanship, this modelling and chiaroscuro he used not solely to paint the exterior appearance of the body but, as no one before him had done, to cast over it a reflection of the mystery of the inner life. In the Mona Lisa and his other masterpieces he even used landscape not merely as a more or less picturesque decoration, but as a sort of echo of that interior life and an element of a perfect harmony. Relying on the still quite novel laws of perspective this doctor of scholastic wisdom, who was at the same time an initiator of modern thought, substituted for the discursive manner of the Primitives the principle of concentration which is the basis of classical art. The picture is no longer presented to us as an almost fortuitous aggregate of details and episodes. It is an organism in which all the elements, lines and colours, shadows and lights, compose a subtle tracery converging on a spiritual, a sensuous centre. It was not with the external significance of objects, but with their inward and spiritual significance, that Leonardo was occupied.

The Art of Leonardo Da Vinci Douglas Mannering,1989

Leonardo Da Vinci Eugène Müntz,1898

Leonardo da Vinci Eugène Müntz,2012-05-08 Leonardo's early life was spent in Florence, his maturity in Milan, and the last three years of his life in France. Leonardo's teacher was Verrocchio. First he was a goldsmith, then a painter and sculptor: as a painter, representative of the very scientific school of draughtsmanship; more famous as a sculptor, being the creator of the Colleoni statue at Venice, Leonardo was a man of striking physical attractiveness, great charm of manner and conversation, and mental accomplishment. He was well grounded in the sciences and mathematics of the day, as well as a gifted musician. His skill in draughtsmanship was extraordinary; shown by his numerous drawings as well as by his comparatively few paintings. His skill of hand is at the service of most minute observation and analytical research into the character and structure of form. Leonardo is the first in date of the great men who had the desire to create in a picture a kind of mystic unity brought about by the fusion of matter and spirit. Now that the Primitives had concluded their experiments, ceaselessly pursued during two

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Scandals, Vandals, and da Vincis Harvey Rachlin, 2007-03-27 The secret histories of the world's most famous masterpieces Caravaggios, Rembrandts, Monets—the works of immortal artists such as these are indelibly imprinted in the public mind; they are priceless masterpieces whose beauty, artistry, and emotional impact have inspired admiration, awe, and envy through the centuries. Yet behind many of these brilliant paintings and sculptures are fascinating, unique histories. In *Scandals, Vandals, and da Vincis*, award-winning writer Harvey Rachlin relates in exciting detail how nearly thirty of these works came to be created and how they survived burglary, forgery, revolutions, ransoms, vandals, scandals, religious sects, and shipwrecks to eventually come to their current resting places

Lives of the Most Eminent Painters, Sculptors and Architects Giorgio Vasari, 2022-05-17 *Lives of the Most Excellent Painters, Sculptors and Architects* in 10 volumes is a series of artist biographies written by 16th-century Italian painter and architect Giorgio Vasari, which is considered one of the most influential and most-read work of the older literature of art, as well as the first important book on art history. The title is often abridged to just the *Vite* or the *Lives*. As the first Italian art historian, Vasari initiated the genre of an encyclopedia of artistic biographies that continues today. The book contains the biographies of many important Italian artists, including a sketch of Vasari's autobiography, and is also adopted as a sort of classical reference guide for their names.

The Complete Paintings of Leonardo Da Vinci Leonardo (da Vinci), Angela Ottino Della Chiesa, 1969

Lives of Leonardo da Vinci Giorgio Vasari, Matteo Bandello, Paolo Giovio, Leonardo da Vinci, Sabba di Castiglione, 2019-10-29 A new title in the successful *Lives of the Artists* series, which offers illuminating, and often intimate, accounts of iconic artists as viewed by their contemporaries. Coinciding with the five hundredth anniversary of the death of Leonardo (1452–1519), *Lives of Leonardo da Vinci* brings together important early biographies of the polymath by Giorgio Vasari, Paolo Giovio, and anonymous authors. This illustrated volume also features recollections by the humanist scholar Sabba di Castiglione; Matteo Bandello's eyewitness account of the artist creating one of his most famous works, *The Last Supper*; and letters written by a variety of contemporary authors, including Leonardo himself.

Leonardo Da Vinci National Gallery of Art (U.S.), Perry Blythe Cott, 1967

Leonardo Da Vinci Don Nardo, 2012

Leonardo da Vinci Eugène Müntz, 2012-05-08 Leonardo's early life was spent in Florence, his maturity in Milan, and the last three years of his life in France. Leonardo's teacher was Verrocchio. First he was a goldsmith, then a painter and sculptor: as a painter, representative of the very scientific school of draughtsmanship; more famous as a sculptor, being the creator of the *Colleoni* statue at Venice, Leonardo was a man of striking physical attractiveness, great charm of manner and conversation, and mental accomplishment. He was well grounded in the sciences and mathematics of the day, as well as a gifted musician. His skill in draughtsmanship was extraordinary; shown by his numerous drawings as well as by his comparatively few paintings. His skill of hand is at the service of most minute observation and analytical research into the character and structure of form. Leonardo is the first in date of the great men who had the desire to create in a picture a kind of mystic unity brought about by the fusion of matter and spirit. Now that the Primitives had concluded their experiments, ceaselessly pursued during two centuries, by the conquest of the methods of painting, he was able to pronounce the words which served as a password to all later artists worthy of the name: painting is a spiritual thing, *cosa mentale*. He completed Florentine draughtsmanship in applying to modelling by light and shade, a sharp subtlety which his predecessors had used only to give greater precision to their contours. This marvellous draughtsmanship, this modelling and *chiaroscuro* he used not solely to paint the exterior appearance of the body but, as no one before him had done, to cast over it a reflection of the mystery of the inner life. In the *Mona Lisa* and his other masterpieces he even used landscape not merely as a more or less picturesque decoration, but as a sort of echo of that interior life and an element of a perfect harmony. Relying on the still quite novel laws of perspective this doctor of scholastic wisdom, who was at the same time an initiator of modern thought, substituted for the discursive manner of the Primitives the principle of concentration which is the basis of classical art. The picture is no longer presented to us as an almost fortuitous aggregate of details and episodes. It is an organism in which all the elements, lines and colours, shadows and lights, compose a subtle tracery converging on a spiritual, a sensuous centre. It was not with the external significance of objects, but with their inward and spiritual significance, that Leonardo was occupied.

Renaissance Masters George B. Rose, 1898 This book of Renaissance art history features works of art by Raphael, Michelangelo, Leonardo Da Vinci, Titian, Coreggio and Botticelli.

Leonardo Laurence B. Kanter, Rita Piccione Albertson, 2018-01-01 Presents exciting, original conclusions about Leonardo da Vinci's early life as an artist and amplifies his role in Andrea del Verrocchio's studio This groundbreaking reexamination of the beginnings of Leonardo da Vinci's (1452-1519) life as an artist suggests new candidates for his earliest surviving work and revises our understanding of his role in the studio of his teacher, Andrea del Verrocchio (1435-1488). Anchoring this analysis are important yet often overlooked considerations about Verrocchio's studio--specifically, the collaborative nature of most works that emerged from it and the probability that Leonardo must initially have learned to paint in tempera, as his teacher did. The book searches for the young artist's hand among the tempera works from Verrocchio's studio and proposes new criteria for judging Verrocchio's own painting style. Several paintings are identified here as likely the work of

Leonardo, and others long considered works by Verrocchio or his assistant Lorenzo di Credi (1457/59-1536) may now be seen as collaborations with Leonardo sometime before his departure from Florence in 1482/83. In addition to Laurence Kanter's detailed arguments, the book features three essays presenting recent scientific analysis and imaging that support the new attributions of paintings, or parts of paintings, to Leonardo.

Seven Painters Who Changed the Course of Art History Brian Thom McQuade Ma,2012-10 This is the biography of 7 painters who, from the 14th to the 19th century changed the history of art forever. The book is not just about their painting but also tells about their lives, their triumphs and their disasters.

Living with Leonardo: Fifty Years of Sanity and Insanity in the Art World and Beyond Martin Kemp,2018-05-01 Approaching the 500th anniversary of Leonardo’s death, the world- renowned da Vinci expert recounts his fifty- year journey with the work of the world’s most famous artist A personal memoir interwoven with original research, Living with Leonardo takes us deep inside Leonardo da Vinci scholar Martin Kemp’s lifelong passion for the genius who has helped define our culture. Each chapter considers a specific work as Kemp offers insight into his encounters with academics, collectors, curators, devious dealers, auctioneers, and authors– as well as how he has grappled with legions of “Leonardo loonies,” treaded vested interests in academia and museums, and fended off fusillades of non- Leonardos. Kemp explains his thinking on the Last Supper and the Mona Lisa, retells his part in the identification of the stolen Buccleuch Madonna, and explains his involvement on the two major Leonardo discoveries of the last 100 years: La Bella Principessa and Salvator Mundi. His engaging narrative elucidates the issues surrounding attribution,the scientific analyses that support experts’ interpretations, and the continuing importance of connoisseurship. Illustrated with the works being discussed, Living with Leonardo explores the artist’s genius from every angle, including technical analysis and the pop culture works he inspired, such as The Da Vinci Code, and his enduring influence 500 years after his death.

Leonardo da Vinci 50MINUTES.COM,2018-11-26 Keen to learn but short on time? Find out everything you need to know about the life and work of Leonardo da Vinci in just 50 minutes with this straightforward and engaging guide! Leonardo da Vinci was an artist, inventor and engineer who was renowned as one of the leading figures of the Italian Renaissance. During his lifetime he attracted the attention of a variety of wealthy patrons who commissioned him both to make unique art pieces and to carry out tasks in other fields, such as reinforcing city fortifications. His most famous works are The Last Supper and the Mona Lisa, the latter of which was the subject of centuries of speculation regarding the subject of the portrait. He also developed innovative new painting techniques such as sfumato, pyramidal composition and atmospheric perspective, all of which influenced the emergence of new artistic styles in the following centuries. In this book, you will learn about: • The artistic and historical context of 15th-century Italy • Da Vinci’s main works, including his famous masterpiece the Mona Lisa • His influence on future generations of artists, scientists and inventors ABOUT 50MINUTES.COM | Art & Literature The Art & Literature series from the 50Minutes collection aims to introduce readers to the figures and movements that have shaped our culture over the centuries. Our guides are written by experts in their field and each feature a full biography, an introduction to the relevant social, political and historical context, and a thorough discussion and analysis of the key works of each artist, writer or movement, making them the ideal starting point for busy readers looking for a quick way to broaden their cultural horizons.

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