

LEONARDO DA VINCI

La figurazione del mondo tra analogia e astrazione

Pietro C. Marani

Politecnico di Milano













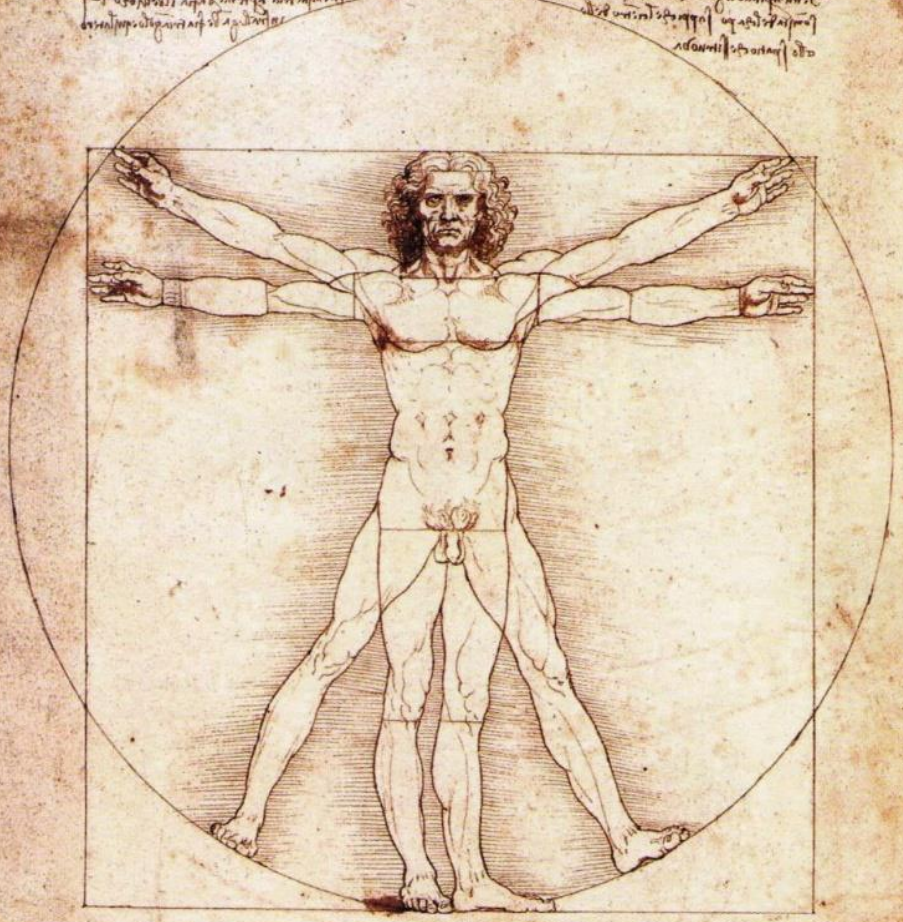








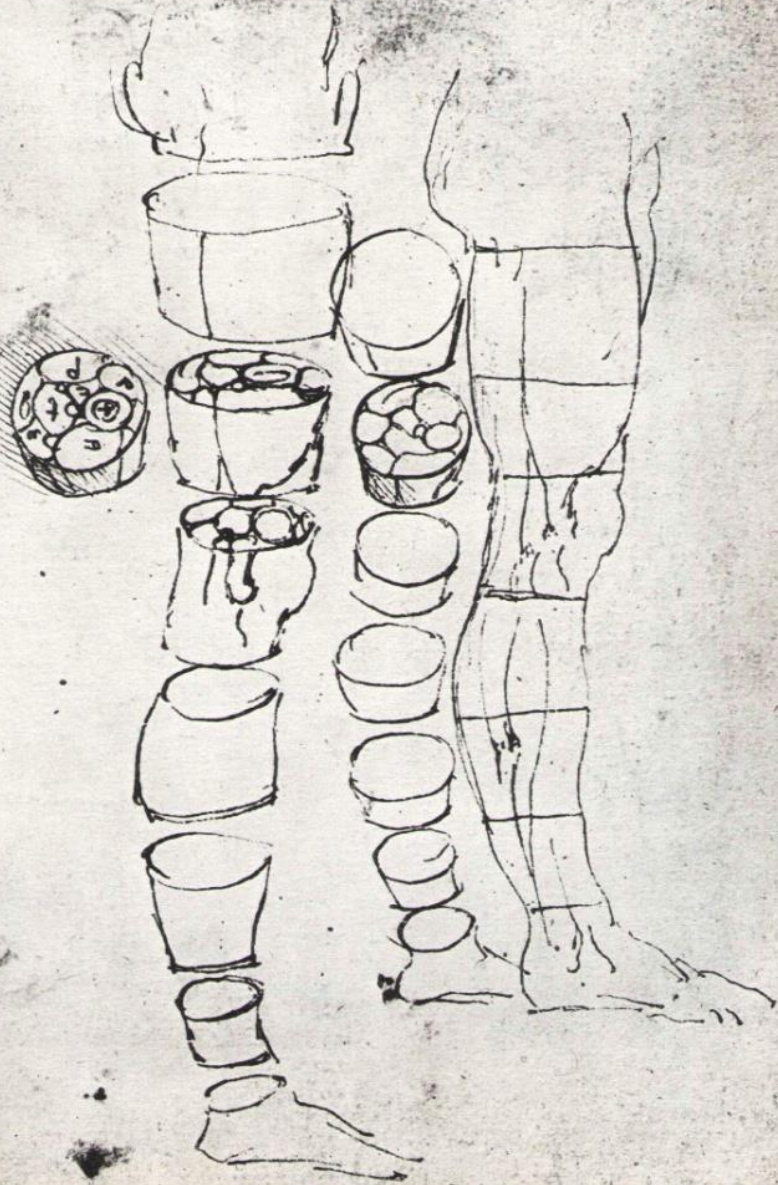
Handwritten text in a medieval script, likely Latin, located at the top of the page. The text is arranged in several lines, with some words written in a larger, more decorative script. The ink is dark and the parchment shows signs of age and wear.

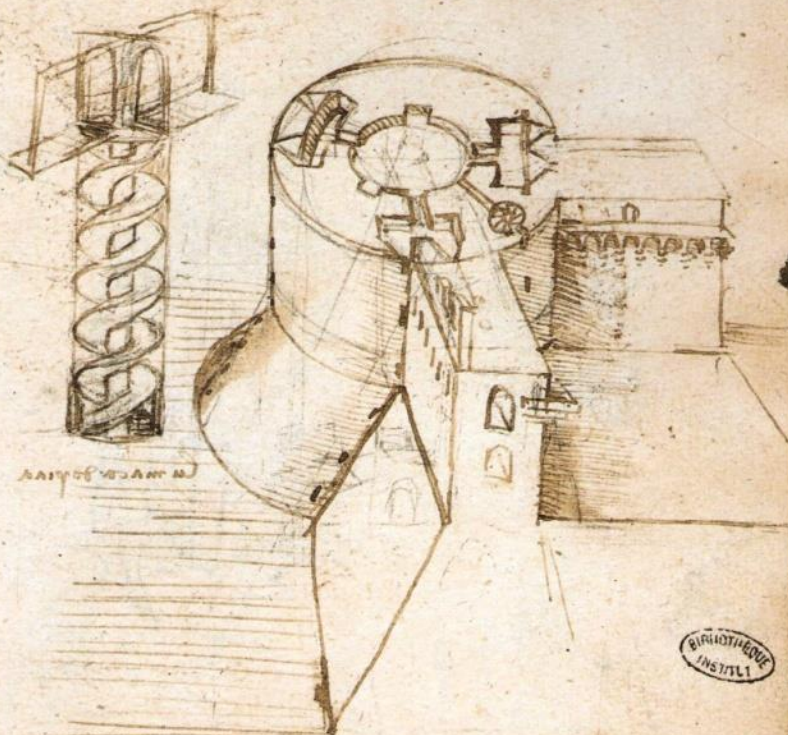


Handwritten text in a medieval script, likely Latin, located below the drawing. The text is arranged in a single line, with some words written in a larger, more decorative script. The ink is dark and the parchment shows signs of age and wear.

Handwritten text in a medieval script, likely Latin, located at the bottom of the page. The text is arranged in several lines, with some words written in a larger, more decorative script. The ink is dark and the parchment shows signs of age and wear.

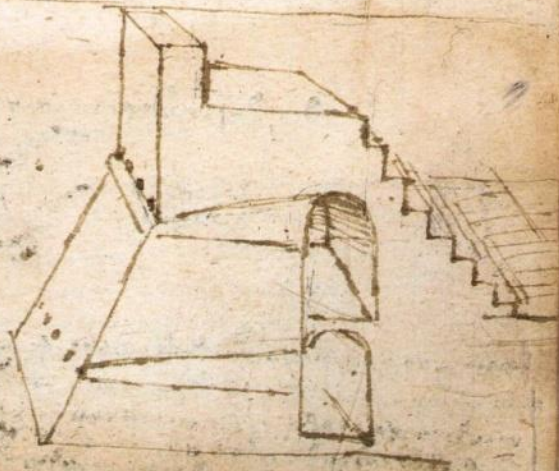
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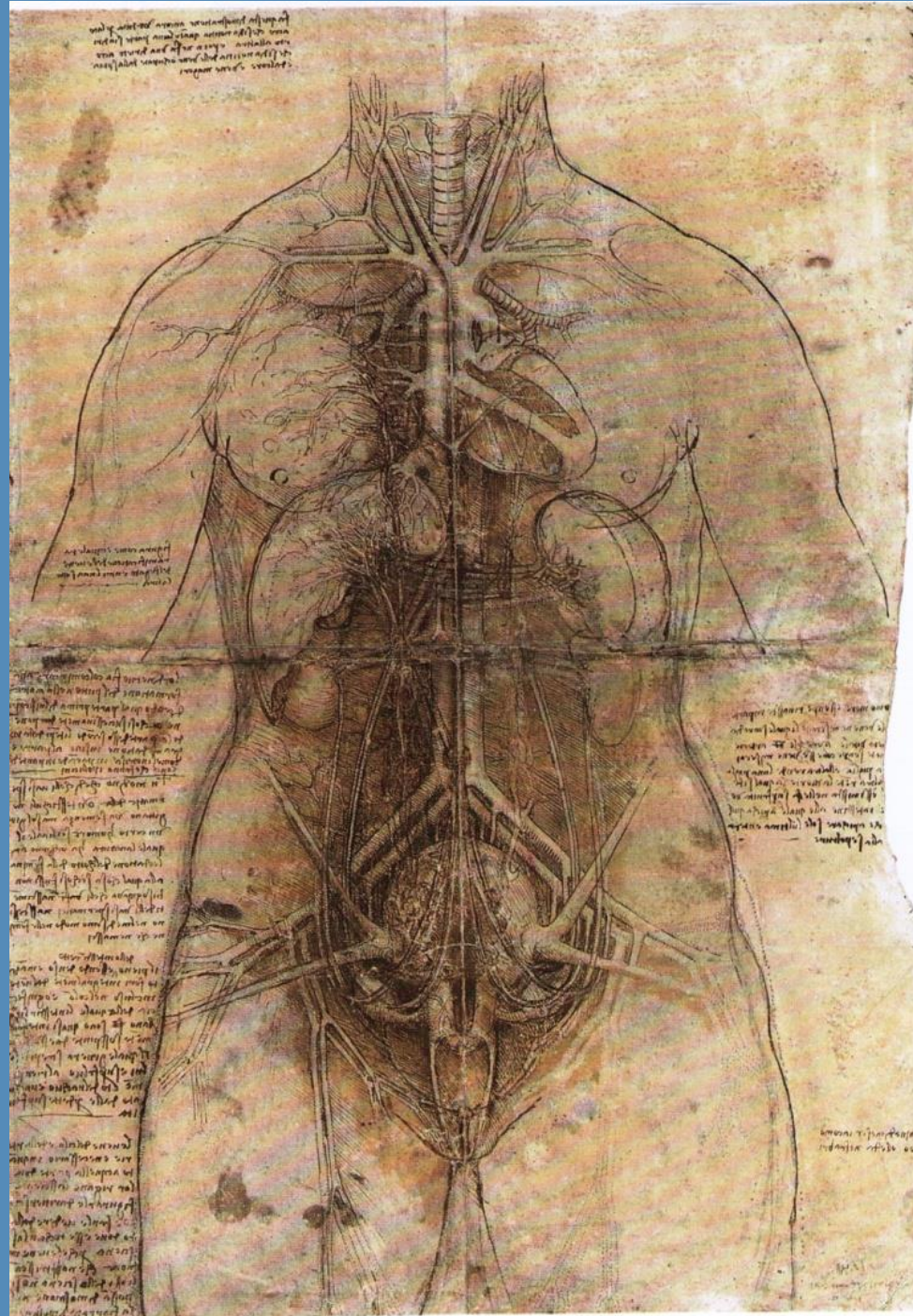




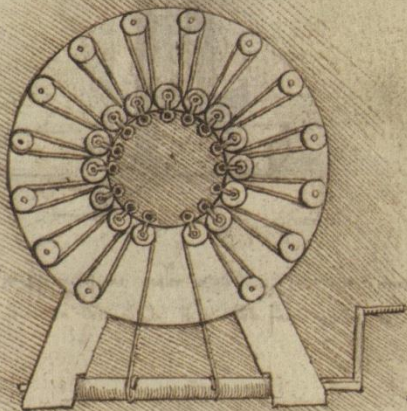
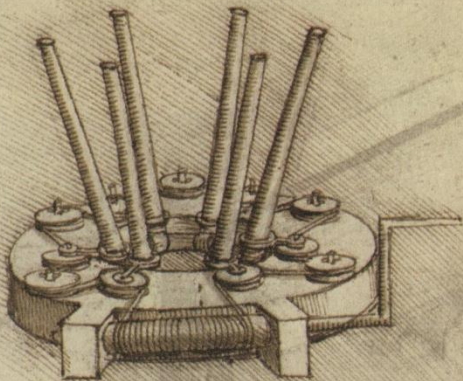
SAINT VESANT M.

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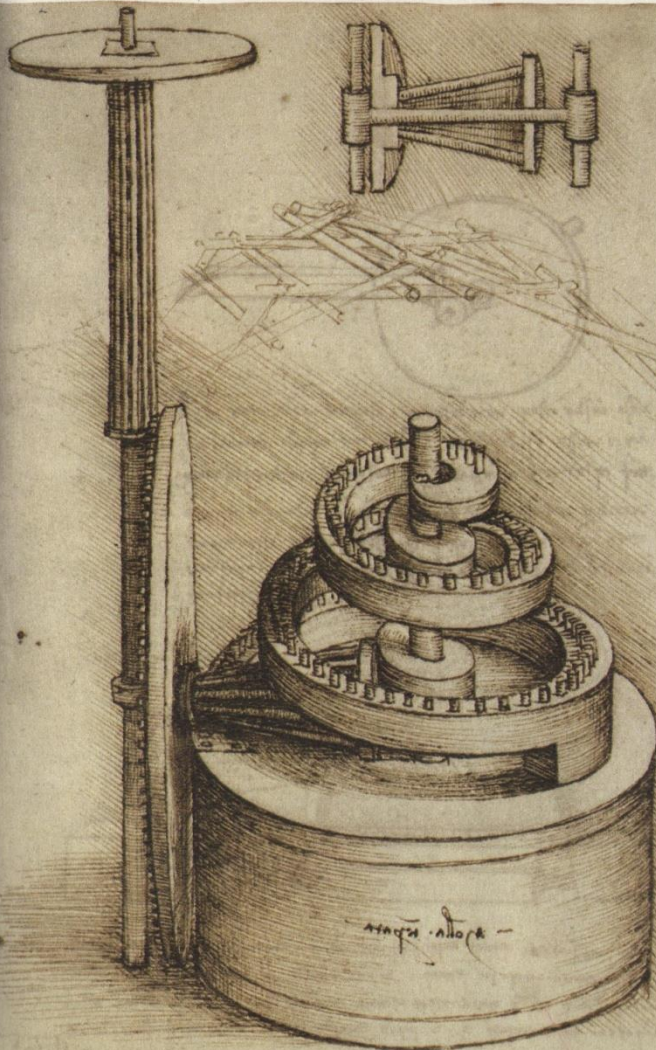




ἡ ἀρχὴ τοῦ μηχανήματος ἐστὶν ἡ ἐκείνη
 ἡ ὁποία ἐστὶν ἡ ἀρχὴ τοῦ μηχανήματος

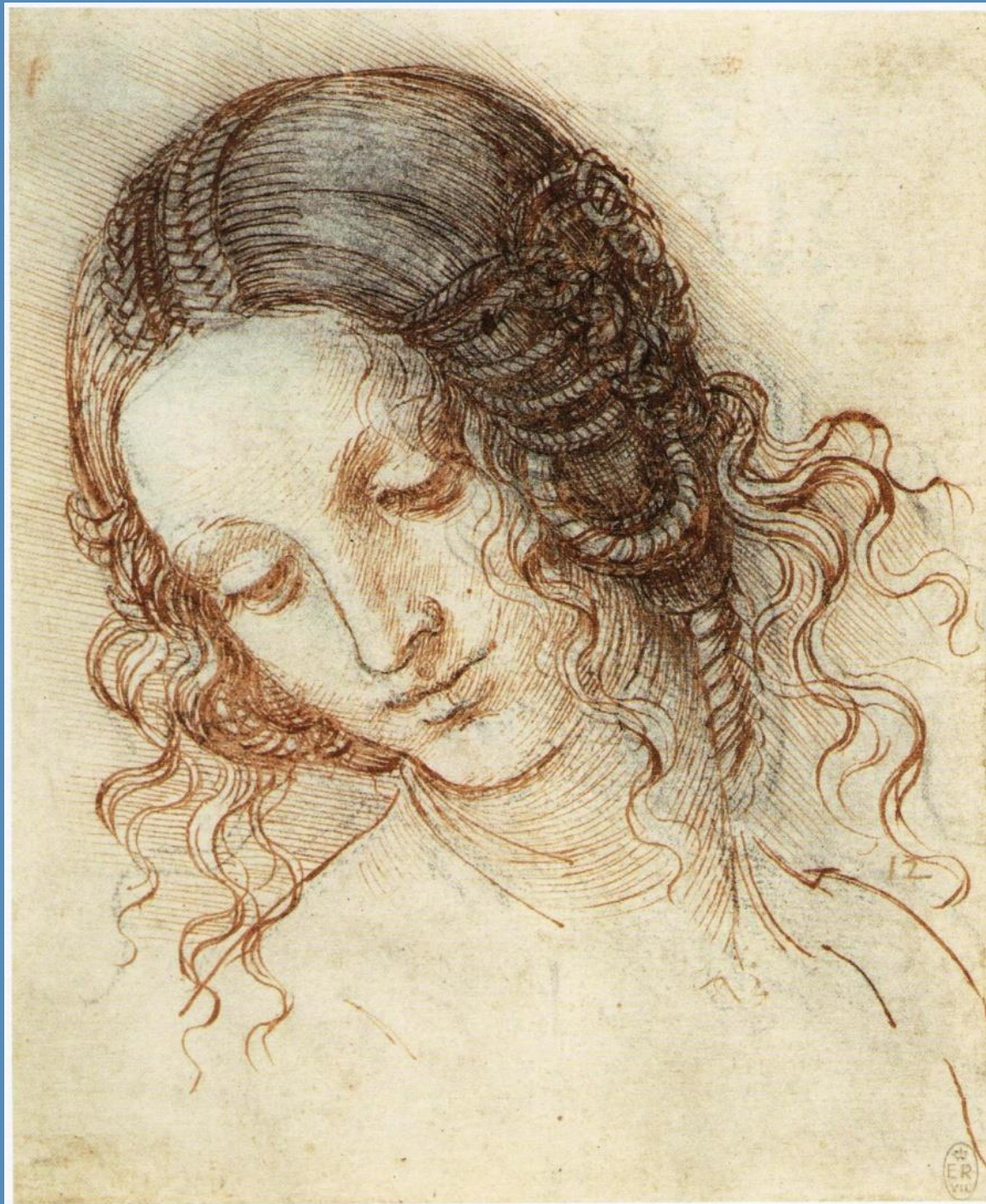


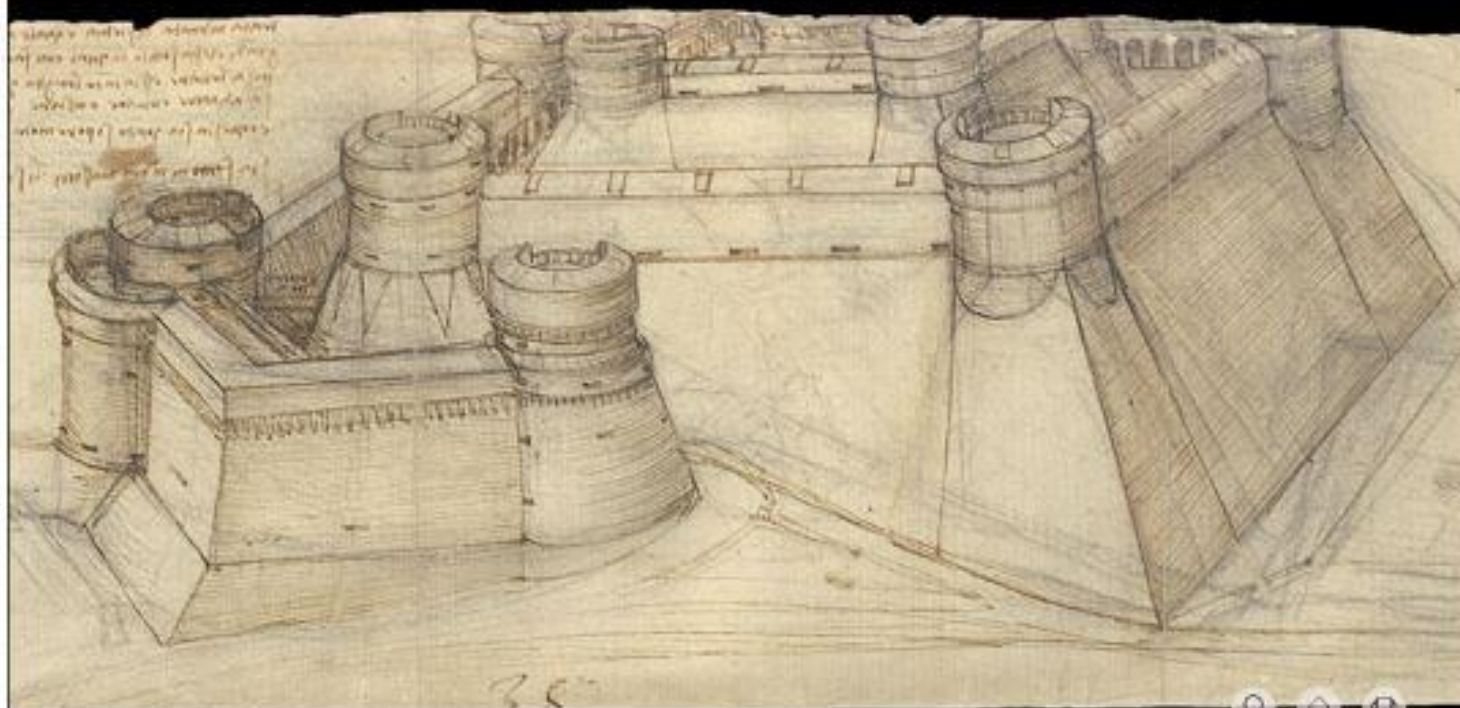
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Il soggetto

Il disegno di basse e possenti torri, con parapetti inclinati, scarpature altissime e coperture prive di merlature, riporta ai riferimenti culturali di Francesco di Giorgio Martini, i cui disegni Leonardo dimostra di aver ben assimilato.

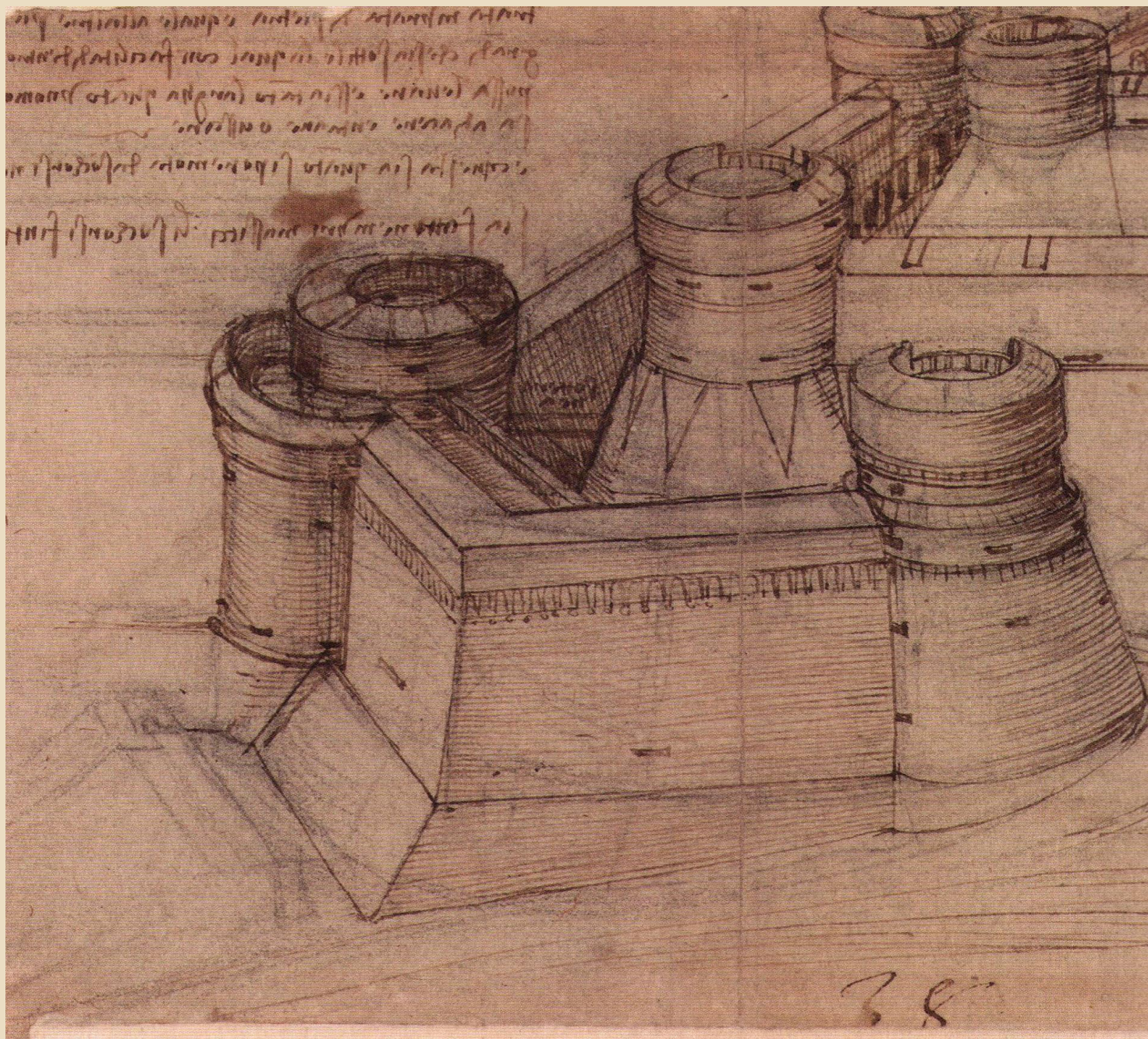


Francesco di Giorgio Martini, Disegni di Fortezze
 Op. 14, Firenze, 1499-1500 circa. Firenze,
 Archivio Storico Comunale, 20, vol. 8, 11 carta
 n. 14 r. v.

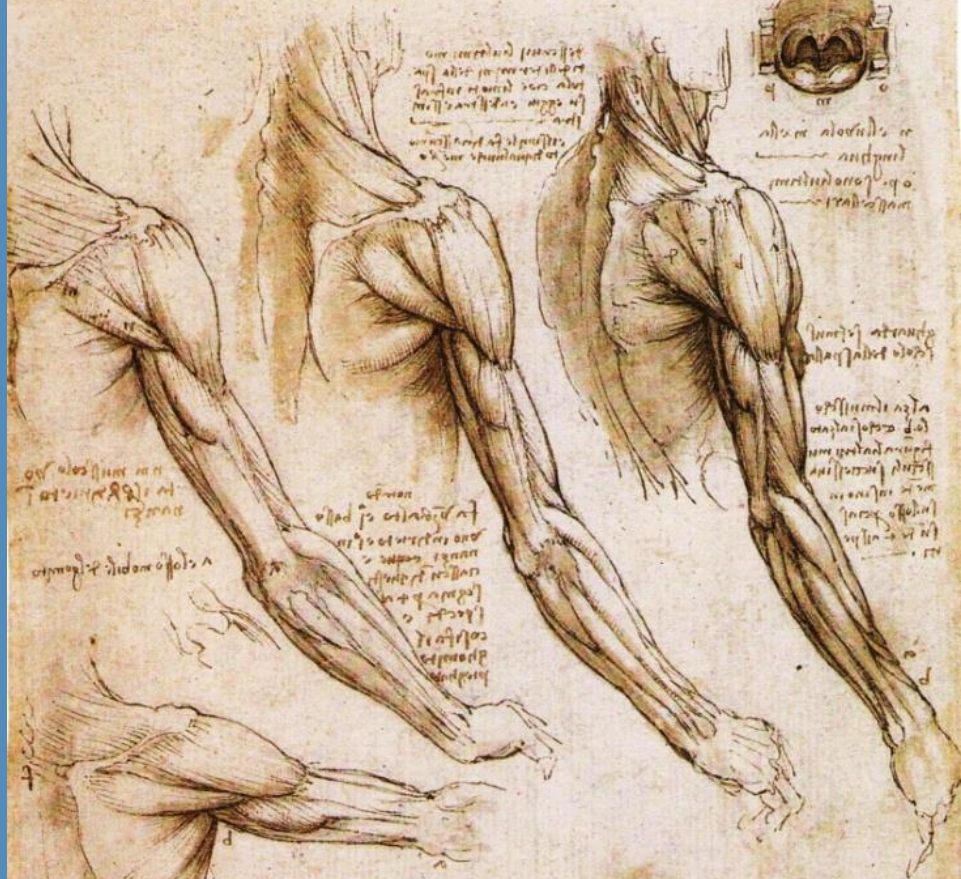
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וְהַיְתָּאֵלֶּיךָ וְהַיְתָּאֵלֶּיךָ וְהַיְתָּאֵלֶּיךָ וְהַיְתָּאֵלֶּיךָ וְהַיְתָּאֵלֶּיךָ וְהַיְתָּאֵלֶּיךָ וְהַיְתָּאֵלֶּיךָ וְהַיְתָּאֵלֶּיךָ
 וְהַיְתָּאֵלֶּיךָ וְהַיְתָּאֵלֶּיךָ וְהַיְתָּאֵלֶּיךָ וְהַיְתָּאֵלֶּיךָ וְהַיְתָּאֵלֶּיךָ וְהַיְתָּאֵלֶּיךָ וְהַיְתָּאֵלֶּיךָ וְהַיְתָּאֵלֶּיךָ



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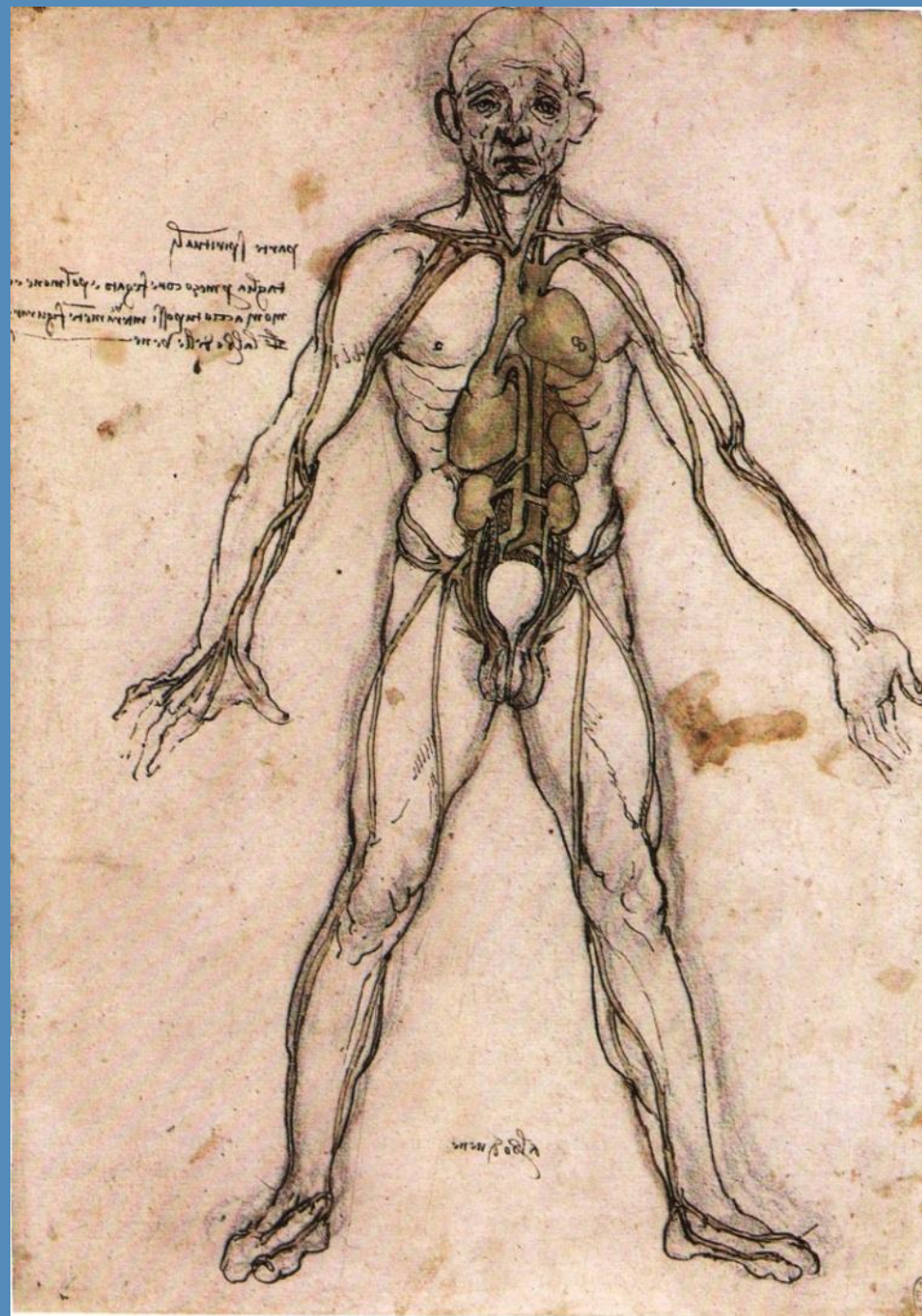
וְהַיְתָּאֵלֶּיךָ וְהַיְתָּאֵלֶּיךָ וְהַיְתָּאֵלֶּיךָ וְהַיְתָּאֵלֶּיךָ וְהַיְתָּאֵלֶּיךָ וְהַיְתָּאֵלֶּיךָ וְהַיְתָּאֵלֶּיךָ וְהַיְתָּאֵלֶּיךָ

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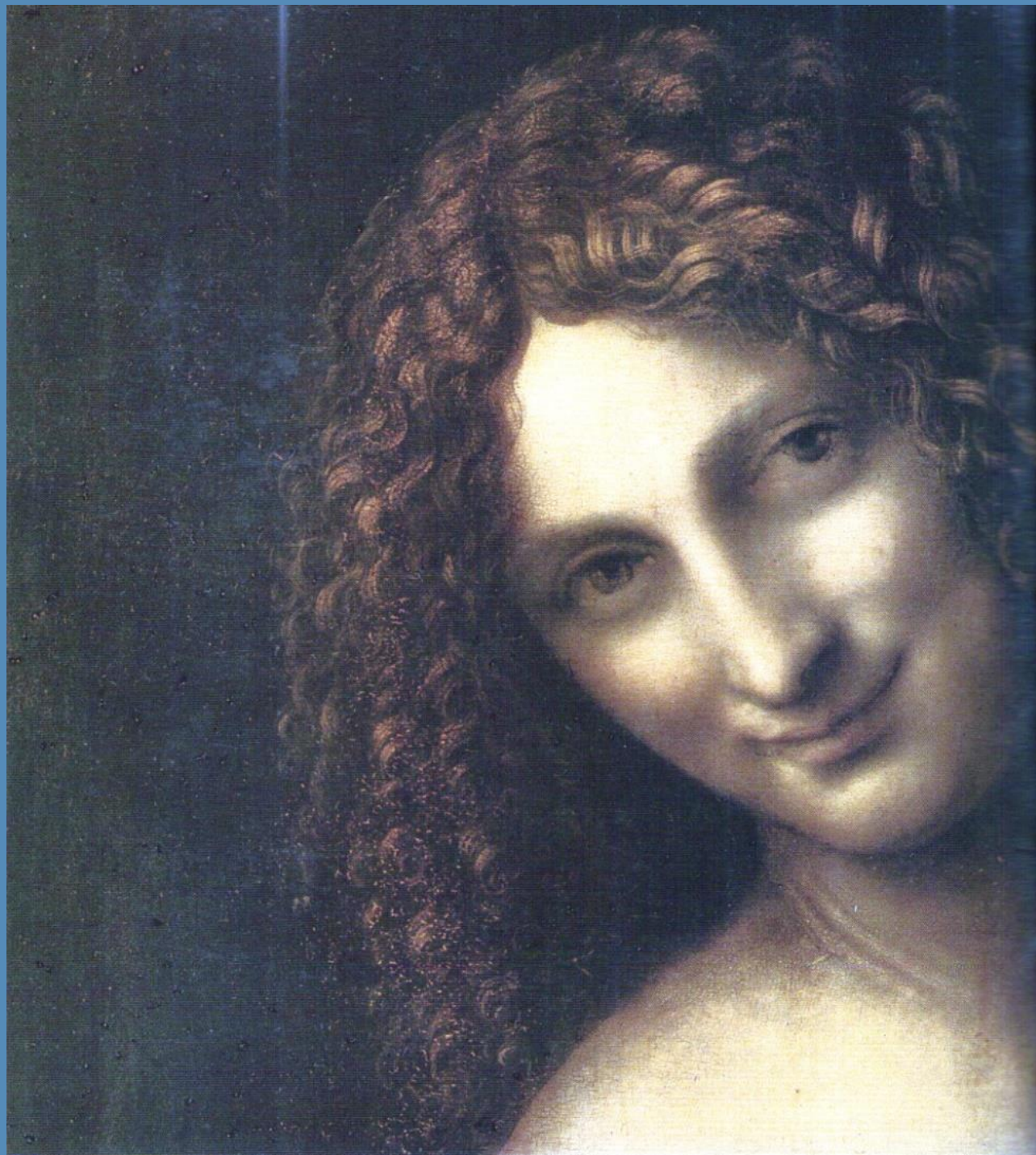
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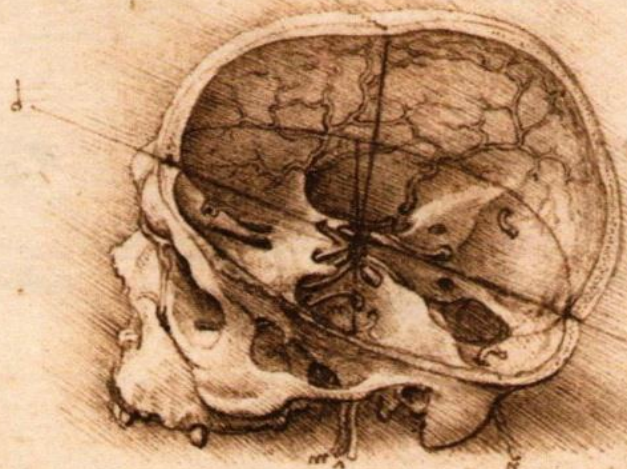




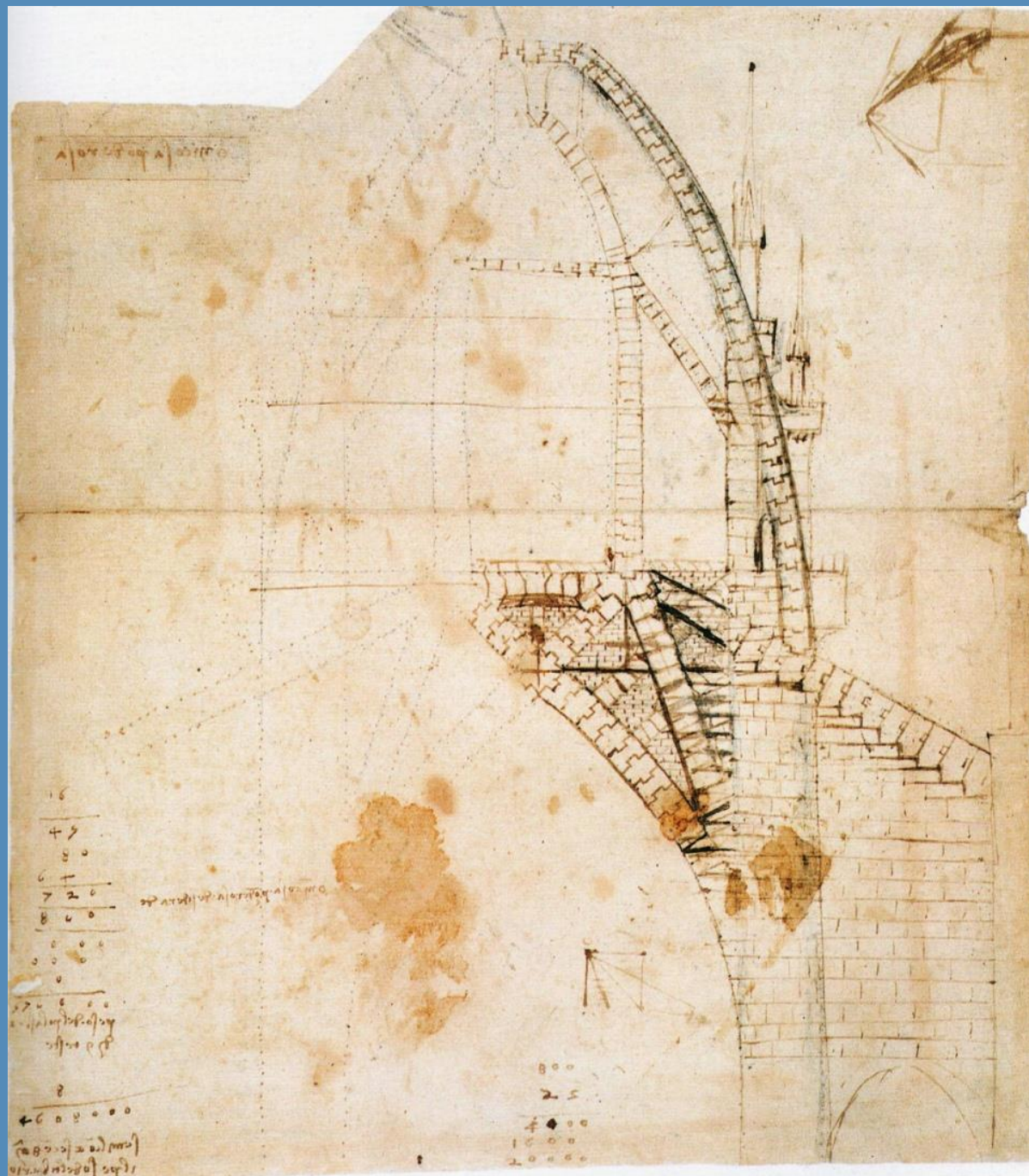


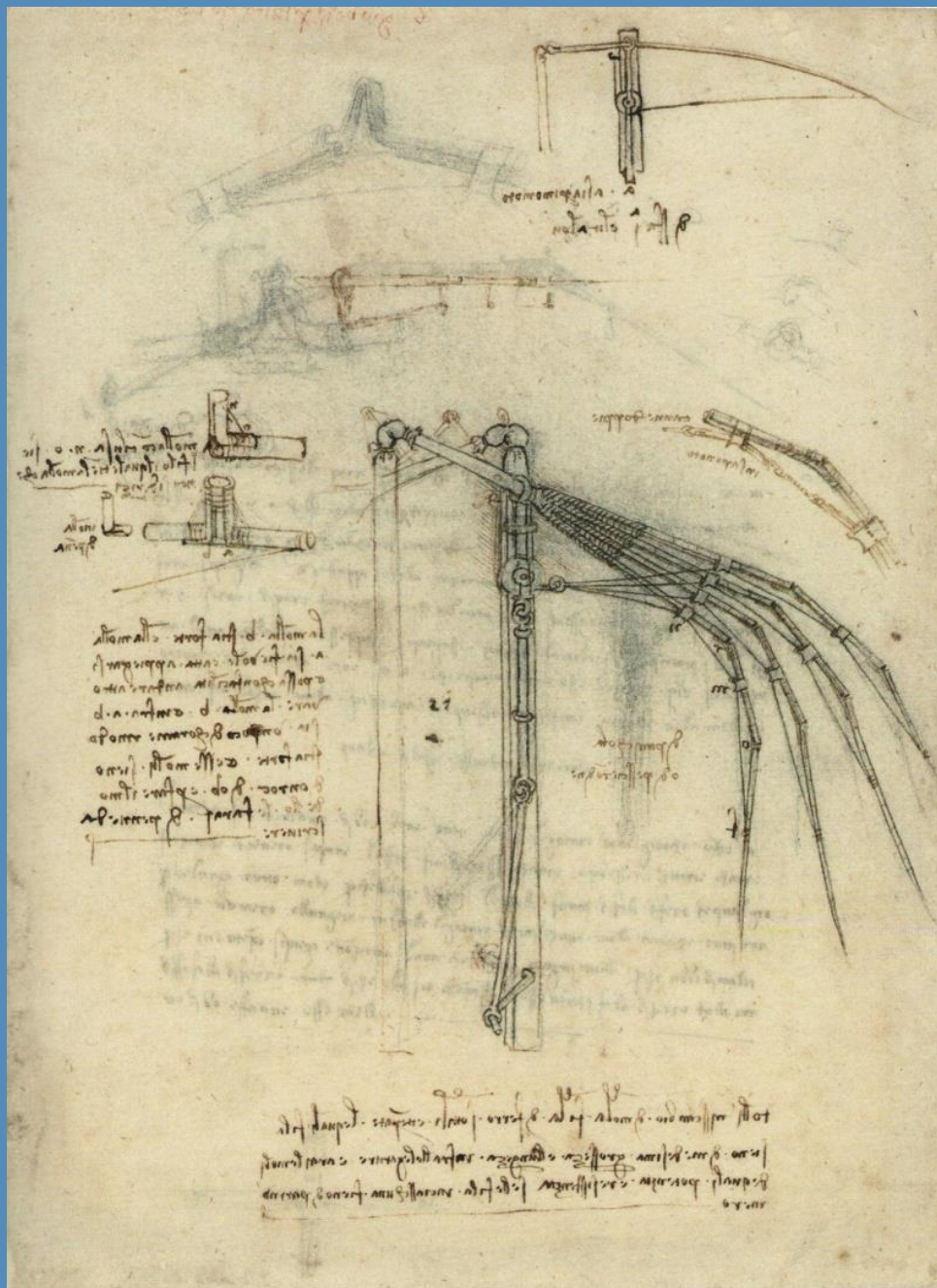


57.
 The sketch of the horse's head and neck is a study of the animal's anatomy and movement. The smaller sketches below it show different poses and details of the horse's head and neck, possibly representing different breeds or stages of development. The text at the bottom of the page is a collection of notes and observations related to the sketches, written in a cursive script.

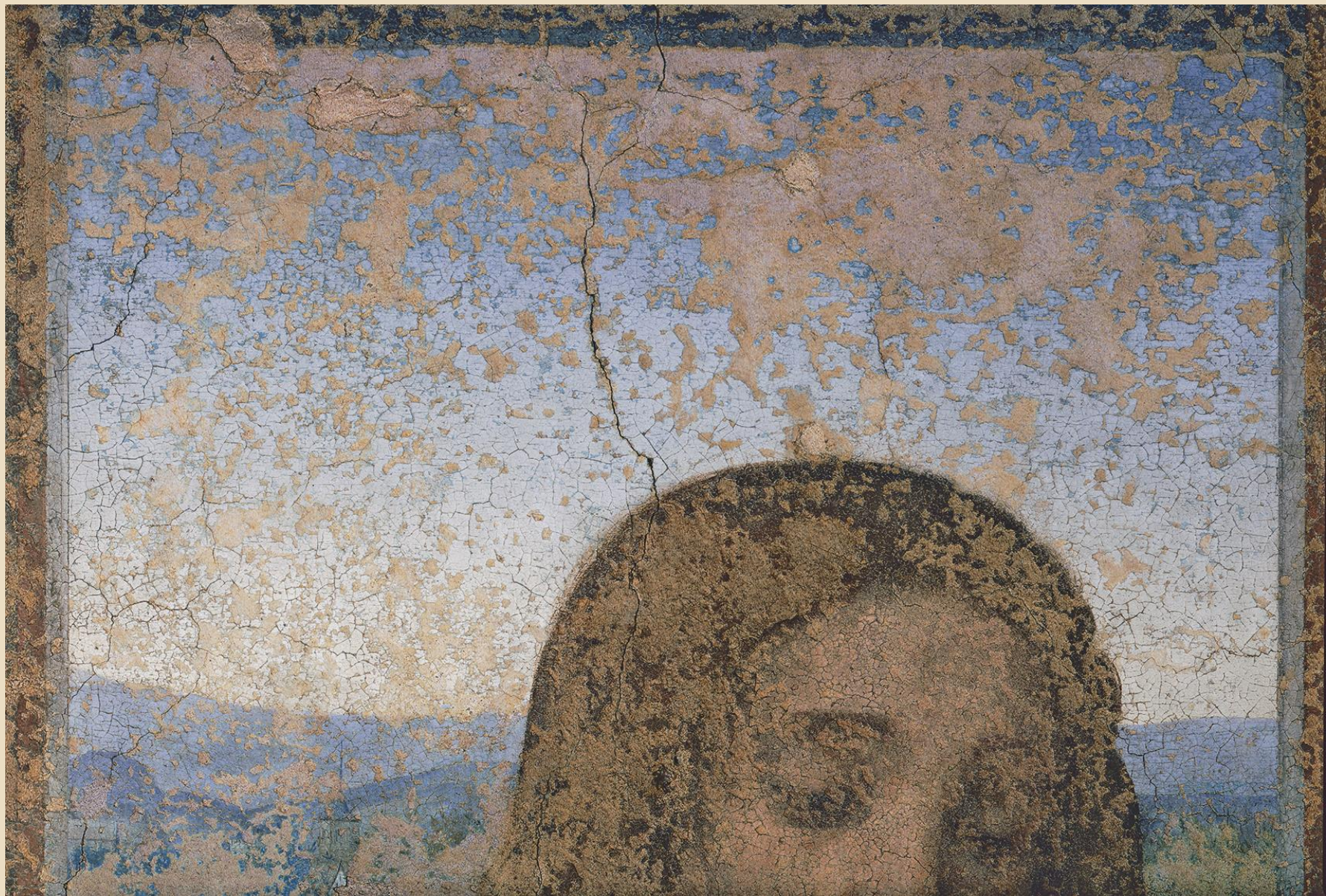


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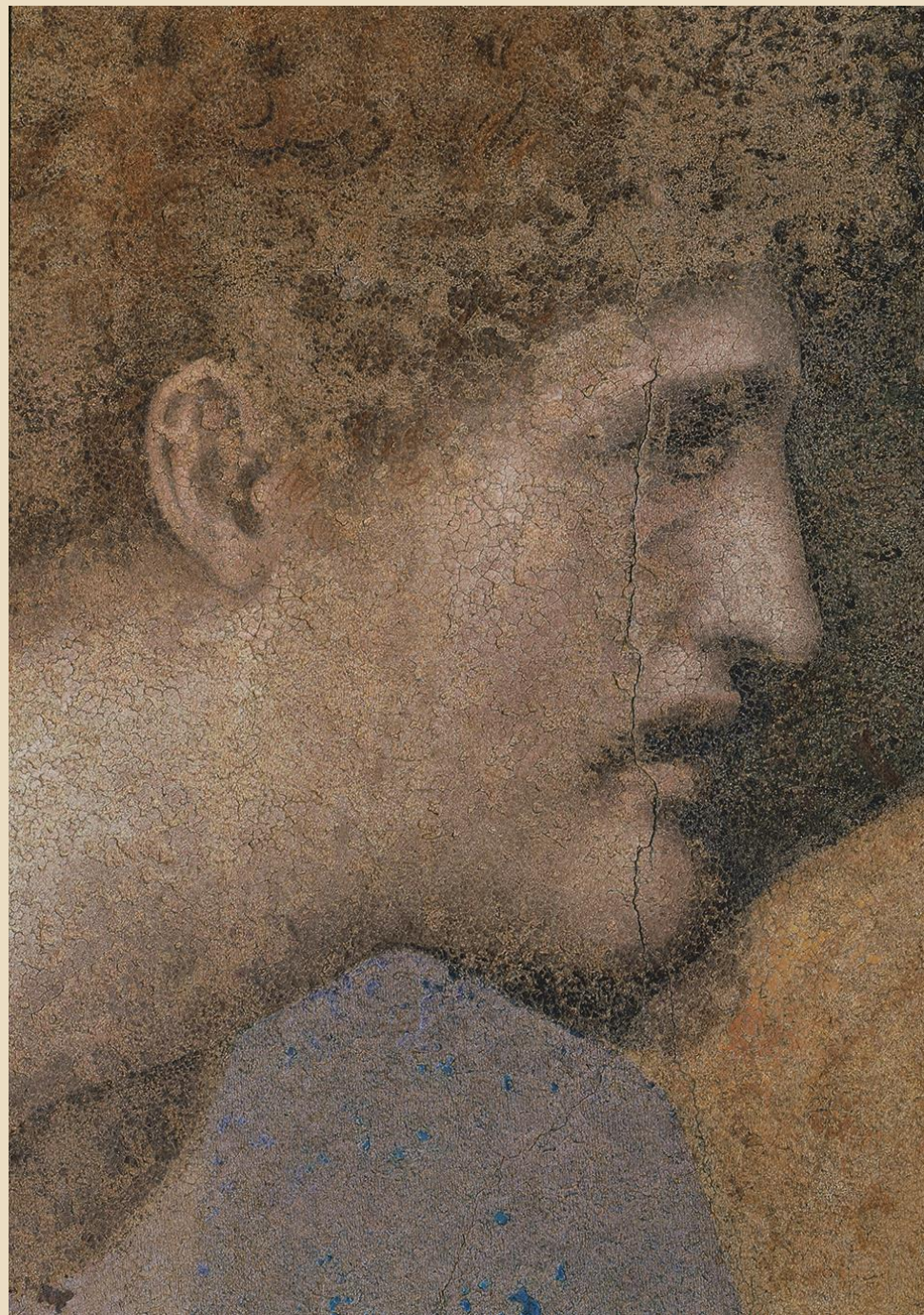


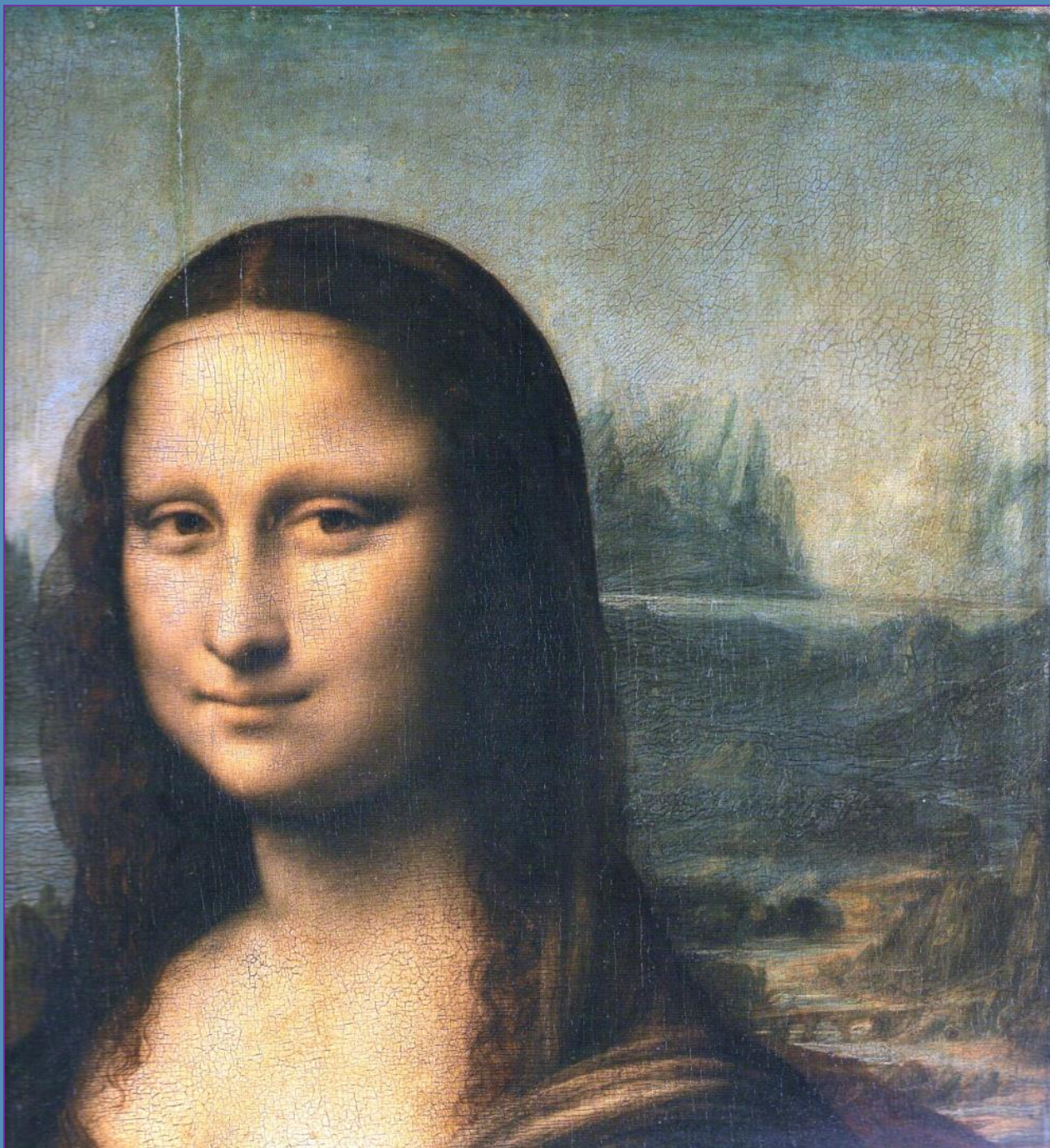














PALAZZO REALE

LEONARDO

da Vinci

The Design of the World

edited by

Pietro C. Marani and Maria Teresa Fiorio

1452–1519

with contributions by

Carmen C. Bambach, Juliana Barone,
Andrea Bernardoni, Roberto Paolo Ciardi,
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Claudio Giorgione, Martin Kemp,
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Richard Schofield, Marco Versiero,
Edoardo Villata

SKIRA



LEONARDO DA VINCI METODI E TECNICHE PER LA COSTRUZIONE DELLA CONOSCENZA



LEONARDO DA VINCI

Metodi e tecniche per la costruzione della conoscenza

a cura di Pietro C. Marani e Rodolfo Maffei



ENTE RACCOLTA VINCIANA
POLITECNICO DI MILANO
NOMOS EDIZIONI