

Carlo Vecce Nato A

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Leonardo's Fables Giuditta Cirnigliaro, 2022-12-28 *Leonardo's Fables* explores the compositional methods and sources of Leonardo's fables and their relationship to illustrations and scientific studies. By concentrating on the chaotic character of Leonardo's textual and visual annotations, the author gradually discloses the artist's creative thinking that uses the page as a space for experimentation. Fables allow Leonardo to tie together his technical and artistic skills, empirical observation, and experience to reveal the interactive forces at the basis of physical phenomena and the tensions between painting and humanistic culture. This study reevaluates Leonardo's fables as part of a literary, aesthetic, and scientific project aimed at the investigation of Nature.

Landscape and the Visual Hermeneutics of Place, 1500-1700 Karl A.E. Enenkel, Walter Melion, 2020-12-29 This volume examines the image-based methods of interpretation that pictorial and literary landscapists employed between 1500 and 1700. The seventeen essays ask how landscape, construed as the description of place in image and/or text, more than merely inviting close viewing, was often seen to call for interpretation or, better, for the application of a method or principle of interpretation. Contributors: Boudewijn Bakker, William M. Barton, Stijn Bussels, Reindert Falkenburg, Margaret Goehring, Andrew Hui, Sarah McPhee, Luke Morgan, Shelley Perlove, Kathleen P. Long, Lukas Reddemann, Denis Ribouillault, Paul J. Smith, Troy Tower, and Michel Weemans.

States of enmity Stephen Cummins, 2025-01-07 *State of enmity* explores how relations of hatred and enmity played political and social roles in the early modern Kingdom of Naples. Exploring the pervasive notion of enmity and practices of reconciliation, the book provides new insight into the social dynamics of southern Italy in the early modern period. In particular, widespread banditry and the violent tenor of local politics are analysed through a wide variety of criminal trials and other sources.

The Fabrication of Leonardo da Vinci's Trattato della pittura (2 vols.) Claire Farago, Janis Bell, Carlo Vecce, 2018-01-29 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 led 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.

Leonardo da Vinci Stephen J. Campbell, 2025-02-04 How our image of the Renaissance's most famous artist is a modern myth Leonardo da Vinci (1452-1519) never signed a painting, and none of his supposed self-portraits can be securely ascribed to his hand. He revealed next to nothing about his life in his extensive writings, yet countless pages have been written about him that assign him an identity: genius, entrepreneur, celebrity artist, outsider. Addressing the ethical stakes involved in studying past lives, Stephen J. Campbell shows how this invented Leonardo has invited speculation from figures ranging from art dealers and curators to scholars, scientists, and biographers, many of whom have filled in the gaps of what can be known of Leonardo's life with claims to decode secrets, reveal mysteries of a vanished past, or discover lost masterpieces of spectacular value. In this original and provocative book, Campbell examines the strangeness of Leonardo's words and works, and the distinctive premodern world of artisans and thinkers from which he emerged. Far from being a solitary genius living ahead of his time, Leonardo inhabited a vibrant network of artistic, technological, and literary exchange. By investigating the politics and cultural tensions of the era as well as the most recent scholarship on Leonardo's contemporaries, workshop, and writings, Campbell places Leonardo back into the milieu that shaped him and was shaped by him. He shows that it is in the gaps and contradictions of what we know of Leonardo's life that a less familiar and far more historically significant figure appears.

Humanistica Lovaniensia Gilbert Tournoy, 1983-02-15 Volume 32

New Apelleses and New Apollos Diletta Gamberini, 2022-01-19 This book breaks new ground by illuminating the key role of verse-writing as a cultural strategy on the part of Italian Renaissance artists. It does so by undertaking a wide-ranging study of poems by painters, sculptors, architects, and goldsmiths who were active in Florence under Cosimo I and Francesco I de' Medici - a milieu in which many practitioners of the visual arts appropriated the literary medium to address issues related to their primary professions. *New Apelleses, and New Apollos* intervenes in the burgeoning scholarly discourse on the intellectual life of artists in early modern Italy, revealing how poetry often provides fresh insights into art-theoretical debates, patronage questions, workshop cultures, issues of professional identity, and networks of personal relations.

Vida de Leonardo Carlo Vecce, 2025-02-20 LA BIOGRAFÍA DEFINITIVA DE LEONARDO DA VINCI, POR EL PREMIADO AUTOR DE CATERINA, NÚMERO 1 EN ITALIA Y MAYOR EXPERTO MUNDIAL EN SU FIGURA Comparado con Maggie O Farrell, Carlo Vecce es un «gran narrador y erudito» (*Corriere Fiorentino*) que ha reescrito la vida de Da Vinci tras descubrir quién fue su madre. Un «Leonardo secreto, [] frágil» (*Il Mattino*), «un genio rebelde» (*Libero*) «Una investigación con ritmo de relato apasionante de la vida del artista. [...] Un viaje al corazón del genio polifacético que soñó y vio el futuro». *Libero* En

la inmensa bibliografía mundial sobre Leonardo, faltaba una biografía definitiva sobre el genio de Da Vinci. Carlo Vecce colma esta laguna ofreciendo al lector el retrato más completo a través de descubrimientos inéditos, de nuevas perspectivas sobre su obra y de la voz de aquellos que le conocieron. Sus contemporáneos tienen aquí vida y sangre, y sus recuerdos trazan a través de los siglos el retrato más polifacético y más íntimo jamás escrito sobre la vida de Leonardo, marcada por la borrascosa relación con su padre, por sus amores secretos y sus dificultades para acceder a un mundo del arte al que le costó adaptarse. A todo ello, Vecce añade la voz del propio Leonardo, hecha de palabras e imágenes que fluyen en la escritura diaria de páginas en cuadernos, libretas y hojas sueltas en las que se relata a sí mismo, dando vida al mayor de sus inventos: una forma de comunicación global, entre la oralidad y la escritura, la palabra y la imagen, extraordinaria por su modernidad y a través de la que pretendía captar y representar la variedad y la transitoriedad de una naturaleza en perpetuo devenir. Una obra inmensa, proyección de una mente prodigiosa que, libre de todo esquema y prejuicio, deja abiertas todas las posibilidades y que hace de su biografía un auténtico canto a la libertad. «Un relato biográfico documentado y riguroso hasta el más mínimo detalle. [...] plagado de acontecimientos íntimos [...]. Un libro escrito con el corazón.» *Il Corriere della Sera* La crítica ha dicho: «Uno de los personajes clave del Renacimiento italiano y probablemente el genio más influyente de la historia universal. Con su habitual sabiduría enciclopédica, Vecce retrata [...] y ensambla minuciosamente la biografía definitiva del relevante personaje». Nieves Cuerda Moreno, *El Generacional* «Con cerca de 700 páginas y publicada en más de 20 idiomas, *Vida de Leonardo* no solo humaniza al genio renacentista, sino que también ofrece una visión más íntima de su vida, marcada por el desarraigo, las dificultades y su inagotable curiosidad». Andrea Gabarró, *El Debate* «Colosal. [...] La biografía definitiva». Irene Hdez. Velasco, *El Confidencial* «Monumental. [...] Una biografía magna que arroja una nueva luz sobre el hombre tras el artista». Vanessa Graell, *El Mundo* «Leonardo da Vinci fue un genio rebelde. Tras *Caterina*, Vecce nos regala ahora una extraordinaria biografía del genio, la única completamente actualizada a la luz de todos los documentos aparecidos en los últimos veinte años». Libero «Un Leonardo da Vinci secreto». Ugo Cundari, *Il Mattino* «Logra transmitir de la mejor manera posible la ansiedad subyacente de un hombre que utilizó la imaginación para examinar el vuelo y que odiaba la guerra». *Corriere della sera*

The Arcadia of Jacopo Sannazaro Nicholas R. Jones, 2025-01-02 Five hundred years ago, working from hints in classical Greek and Latin poets, the young author Jacopo Sannazaro crafted the book called *Arcadia*, a narrative in richly descriptive Italian prose interwoven with elegant and passionate poems. A young man—transparently a stand-in for the author—leaves his home in Naples to join a community of shepherds in the remote Greek region of Arcadia. Yet he finds that this seemingly idyllic land is as fraught as the homeland he fled. Like the author's humanist community in Naples, ravaged in the fifteenth century by invasion and regime change, the eloquent shepherd-poets of Arcadia are driven to distraction and depression by the frustrations of desire and the social unrest that threatens their pastoral lives. Amidst all that, they tell each

other their personal histories and share their sorrows in song. Sannazaro's Arcadia is widely recognized as a foundational text of pastoral poetry, humanism, and Italian literature. But the book itself has been largely inaccessible to English-language students and readers. This new translation uses contemporary American English to convey Arcadia's youthful vigor, narrative energy, and poetic inventiveness. The extensive introduction and commentaries place Arcadia in the context of late fifteenth-century humanist thought and writing, as well as the complicated crisis of Naples in the years just before 1500. This translation is designed to facilitate the re-entry of Arcadia into scholarly discourse and general readership while outlining its lasting cultural influence on poetry, drama, art and music.

Metrica e poesia del Novecento Edoardo Esposito, 1992

Caterina Carlo Vecce, 2024-02-15 LA GRAN NOVELA QUE REVOLUCIONA EL MUNDO DEL ARTE, POR EL GRAN ESPECIALISTA EN LEONARDO Y EL RENACIMIENTO, NÚMERO 1 EN VENTAS EN VENTAS EN ITALIA Y EN TRADUCCIÓN EN ONCE PAÍSES. «Un auténtico terremoto que desvela el misterio de los orígenes de Caterina, la madre de Leonardo da Vinci». Bertrand Guyard, Le Figaro La increíble historia de Caterina, una niña nacida en la meseta caucásica. Su lengua era la más antigua del mundo y ella estaba destinada a ser una guerrera como sus ancestros, pero un día se vio arrastrada violentamente a la historia. Capturada en Tana, la última colonia veneciana en la desembocadura del Don, emprende un asombroso viaje por el Mar Negro y el Mediterráneo para llegar a Florencia en pleno esplendor del Renacimiento. Convertida en esclava por unos mercaderes, tuvo varios hijos ilegítimos, pero a uno de ellos, fruto de su unión con un ilustre notario florentino, lo amó por encima de todos, aunque él nunca pudiera llamarla madre por su condición de esclava. Aquel niño al que ella transmitió todos sus conocimientos sobre las criaturas y la naturaleza, se llamaba Leonardo da Vinci. «Una novela que ha prendido la curiosidad en todo el mundo». Angiola Codacci-Pisanelli, L'Espresso La crítica ha dicho... «Un libro fascinante, a medio camino entre la novela y el ensayo histórico, con una documentación excepcional». Begoña Alonso, Elle «Un enorme descubrimiento. Es imposible no dejarse llevar por su emoción. [...] Una obra inmensa que, además de ser un canto a la libertad y a la mujer, nos abre un mundo». Sandra Faginas, La Voz de Galicia - Fugas «Caterina ofrece muchos de los placeres de los libros recientes de Maggie O'Farrell, sólo que con un aire apenas un poco más cercano. [...] La novela no solo funciona como una explicación literaria de la obra y la vida de Leonardo da Vinci. También es una refutación de la imagen del Renacimiento como un periodo de ligereza y alegría en la historia de la humanidad». Luis Alemany, El Mundo «Vecce ha decidido combatir el inevitable olvido. [...] Brillante». Nieves Cuerda Moreno, El Generacional «Escrito por uno de los mayores expertos en Renacimiento del mundo. [...] Este libro es un híbrido entre un ensayo académico, un documento histórico y novela, con el que el lector descubrirá que el Renacimiento no era aquella utopía de cultura, arte y riqueza que nos habían vendido». La Sexta «Esta obra [...] revoluciona todo lo que se conoce sobre el artista porque propone una nueva visión del mismo». Rubén Fernández-Costa, Magas, El Español «Caterina se ha convertido en una

sensación literaria en un tiempo récord.[...] Es una gran novela épica [...], estandarte de quienes llegan a un nuevo país y le traen todo el tesoro de su singularidad y diversidad». Nueva tribuna «La historia de Caterina, uno de los últimos espacios en blanco que todavía quedaban por rellenar dentro de la vida del artista». La Razón «Todo ello salido de la pluma de Carlo Vecce, sin duda uno de los mayores estudiosos del Renacimiento y de la figura de Leonardo, y que le ha llevado más de una década de composición. En ella nos narra, magistralmente, la increíble historia de Caterina. [...] A medio camino entre la novela y la reconstrucción histórica, es una obra maravillosa». Miguel Ibáñez, La Comarca «Un auténtico terremoto que desvela, quizá, el misterio de los orígenes de Caterina, la madre de Leonardo da Vinci». Bertrand Guyard, Le Figaro «Una novela que cambia la historia». Leonardo Merlini, Amica

Leonardo e il Rinascimento nei Codici napoletani: Influenze e modelli per l'architettura e l'ingegneria Alfredo Buccaro ,Maria Rascaglia ,2020-05-14 [Italiano]: L'opera, a cura di Alfredo Buccaro e Maria Rascaglia, con la collaborazione di Daniela Bacca, Francesca Capano, Maria Gabriella Mansi, Maria Ines Pascariello, Massimo Visone, è pubblicata in coedizione con CB Edizioni Grandi Opere (ediz. a stampa ISBN 978-88-97644-65-2). Catalogo dell'omonima mostra organizzata dal CIRICE dell'Università di Napoli Federico II con la Biblioteca Nazionale di Napoli (Palazzo Reale di Napoli, Appartamento Borbonico, 12 dicembre 2019-13 marzo 2020) sotto l'egida del Comitato Nazionale per le Celebrazioni del V Centenario della morte di Leonardo, il volume è dedicato alla memoria dell'illustre studioso vinciense Carlo Pedretti, che ha ampiamente ispirato questi studi. Autori: Daniela Bacca, Federico Bellini, Ciro Birra, Vincenzo Boni, Alfredo Buccaro, Francesca Capano, Salvatore Di Liello, Leonardo Di Mauro, Adriano Ghisetti Giavarina, Serenella Greco, Claudia Grieco, Orietta Lanzarini, Angelica Lugli, Emma Maglio, Luigi Maglio, Maria Gabriella Mansi, Pieter Martens, Paolo Mascilli Migliorini, Margherita Melani, Maria Ines Pascariello, Maria Rascaglia, Saverio Ricci, Renata Samperi, Anna Sconza, Daniela Stroffolino, Sara Taglialagamba, Carlo Vecce, Alessandro Vezzosi, Massimo Visone, Paola Zampa. La mostra ha voluto porre per la prima volta all'attenzione del grande pubblico le tracce della diffusione, diretta o indiretta, della lezione vinciense e rinascimentale post-vinciense nel contesto dell'architettura e dell'ingegneria del Mezzogiorno moderno, analizzate attraverso testimonianze manoscritte e a stampa sinora mai presentate al pubblico e, in molti casi, del tutto inedite. Introdotti da saggi generali a firma di autorevoli studiosi di Leonardo e del Rinascimento, i contributi specifici della prima parte del volume riguardano, tra le altre testimonianze: gli incunaboli della Biblioteca Nazionale relativi ai trattati un tempo presenti nella biblioteca di Leonardo e che ispirarono i suoi studi; il Codice Corazza, apografo vinciense seicentesco pubblicato per la prima volta da Buccaro sotto la guida di Pedretti, unitamente ai documenti del fondo Corazza della stessa Biblioteca; il Codice Fridericiano, apografo del XVI secolo dal Trattato della Pittura di Leonardo, acquisito nel 2016 su proposta di Buccaro e Vecce dal Centro per le Biblioteche dell'Ateneo di Napoli Federico II; il Foglietto del Belvedere dell'Archivio Pedretti, il cui studio è stato affrontato in dettaglio da Buccaro; i Vari disegni di Giovanni Antonio Nigrone (BNN, Ms. XII.G.60-61, ca. 1598-1603), recanti

un progetto di trattato di ingegneria meccanica e idraulica di ispirazione vinciana rimasto manoscritto. Nella seconda parte del volume vengono analizzati per la prima volta i grafici di architettura e urbanistica contenuti nei due album cinquecenteschi che compongono l'inedito Codice Tarsia (BNN, Mss. XII.D.1, XII.D.74), vero e proprio 'Libro di disegni' risalente al XVI secolo (ca. 1540-98) conservato nella Biblioteca Nazionale di Napoli e un tempo appartenente alla raccolta del principe Spinelli di Tarsia. Questo ricco repertorio documentario diede vita, sul volgere del XVI secolo, al progetto editoriale di Nicola Antonio Stigliola, filosofo e ingegnere nolano: la raccolta contiene splendidi rilievi di antichità e progetti di edifici in gran parte di ambito vignolesco redatti per la committenza farnesiana, oltre a disegni di città fortificate italiane ed europee di estremo interesse e bellezza, in cui è evidente l'influenza degli studi di Leonardo in materia di ingegneria militare. Il Codice, oggetto di un attento studio e della catalogazione digitale per Manus Online da parte degli studiosi del Centro CIRICE dell'Ateneo Fridericiano e della Biblioteca Nazionale, rappresenta una preziosa testimonianza della diffusione del Rinascimento di matrice toscana e romana in ambito meridionale. ./[English]: This book, edited by Alfredo Buccaro e Maria Rascaglia, with the collaboration of Daniela Bacca, Francesca Capano, Maria Gabriella Mansi, Maria Ines Pascariello, Massimo Visone, is a co-edition with CB Edizioni Grandi Opere (printed edition: ISBN 978-88-97644-65-2). The work is the catalogue of the recent exhibition organized by CIRICE - University of Naples Federico II, with the National Library of Naples (Royal Palace of Naples, Bourbon Apartment, December 12th 2019-March 13th 2020) with the patronage of the National Committee for the Celebrations of V Centenary of Leonardo's death. It is dedicated to the memory of the most illustrious scholar on Leonardo, Carlo Pedretti, who largely inspired these studies. Authors: Daniela Bacca, Federico Bellini, Ciro Birra, Vincenzo Boni, Alfredo Buccaro, Francesca Capano, Salvatore Di Liello, Leonardo Di Mauro, Adriano Ghisetti Giavarina, Serenella Greco, Claudia Grieco, Orietta Lanzarini, Angelica Lugli, Emma Maglio, Luigi Maglio, Maria Gabriella Mansi, Pieter Martens, Paolo Mascilli Migliorini, Margherita Melani, Maria Ines Pascariello, Maria Rascaglia, Saverio Ricci, Renata Samperi, Anna Sconza, Daniela Stroffolino, Sara Tagliagalamba, Carlo Vecce, Alessandro Vezzosi, Massimo Visone, Paola Zampa. The exhibition has brought to public attention, for the first time, the traces of the diffusion of Leonardo lesson and of post-Leonardo Renaissance lesson in the context of architecture and engineering in the modern Southern Italy, analyzed through never known manuscript or printed testimonies. Introduced by some general essays by important scholars on Leonardo and the Renaissance, the papers of the first part of the book, among other testimonies, deal with: the incunabula of the National Library relating to the treaties once present in Leonardo's library that inspired his training; the Codice Corazza, a seventeenth-century apograph published by Buccaro with the advice of Pedretti in 2011, together with manuscript from Corazza collection in the same library; the Codice Fridericiano, a sixteenth-century apograph from Leonardo's Treatise on Painting, acquired in 2016 by the Center for Libraries of University of Naples Federico II on a proposal by Buccaro and Vecce; the Foglietto del Belvedere of the Foundation Pedretti Archive, studied in detail by Buccaro; the Vari disegni by

Giovanni Antonio Nigrone (BNN, Ms. XII.G.60-61, ab. 1598-1603), containing an unpublished project for a mechanical and hydraulic engineering treatise inspired by Leonardo's studies. In the second part of the book, the architecture and urban planning graphics contained in the two sixteenth-century albums of the unpublished Codice Tarsia (BNN, Mss. XII.D.1, XII.D.74) have been analyzed for the first time. It is a real 'Book of drawings' dating back to the 16th century (ab. 1540-98), once belonging to the Prince Spinelli of Tarsia library. This rich documentary repertoire inspired, at the end of that century, the editorial project by Nicola Antonio Stigliola, a philosopher and engineer from Nola: this collection contains some beautiful drawings of Antiquities and architectural projects largely related to Vignola's works for the Farnese family, as well as very interesting drawings of Italian and European fortified cities, in which the influence of Leonardo's studies about military engineering is evident. This Codex, carefully studied and digitally cataloged for Manus Online by scholars of CIRICE and of the National Library, is a precious testimony of the spread of Tuscan and Roman Renaissance in the Southern Italy.

Nature and the Arts in Early Modern Naples Frank Fehrenbach, Joris van Gastel, 2020-09-21 The literary, artistic, and scientific culture of early modern Naples is closely linked to the natural topography of the city, stretching from Iacopo Sannazaro's poetic evocation of the Campania landscape to Giambattista Vico's approach in which he anchors human civilization to the existential confrontation with natural forces. With the open sea, the rocky coastline, and the menacing presence of Vesuvius, the image of Naples, more than any other city in early modern times, is associated in the collective imagination with the forces of nature. Even the populace was interpreted as a force of nature. In this volume, art, literature, and science historians investigate the convergence of culture and nature in a unique geographic context.

ALV Journal, 1996

Canzoniere Francesco Petrarca, 2012-01-11 Meditato, scritto e continuamente riscritto da Petrarca per tutta la vita, il Canzoniere è insieme la cronaca di una storia d'amore, uno studio spietato del proprio io, l'autobiografia intellettuale e umana di un uomo ansioso e inquieto che cerca, e mai trova, la sua pace. Ma ogni definizione suona riduttiva per questa raccolta di rime, indiscutibilmente la più importante della nostra letteratura e destinata a fondare, attraverso innumerevoli epigoni, il gusto poetico dell'intera Europa: il Canzoniere anticipa, contiene e quasi riassume in sé ogni argomento e tendenza della tradizione poetica occidentale, tanto che parlare di Petrarca ha sempre finito per corrispondere al parlare semplicemente della poesia. Questa edizione, che si distingue per l'esemplare equilibrio tra rigore filologico e attenzione al lettore moderno, presenta un nuovo e ricco apparato di commento al testo e di raffronto fra le liriche petrarchesche e la letteratura contemporanea.

O Sorriso de Caterina - A História da mãe de Leonardo Da Vinci Carlo Vecce, 2023-11-01 Fenómeno de vendas em Itália Caterina é uma rapariga selvagem, nascida livre, como o vento. Corre a cavalo pelos planaltos do Cáucaso, ouve as vozes das árvores, dos animais, dos deuses e dos heróis. O seu povo é um povo fora do tempo; a sua língua, a mais antiga e

incompreensível do mundo. Até que, um dia, é subitamente arrastada com violência para a História. Capturada em Tana, a última colônia veneziana na foz do Don, inicia uma incrível viagem através do Mar Negro e do Mediterrâneo. Vê as cúpulas douradas de Constantinopla na véspera da conquista turca, vê Veneza erguer-se das águas como num sonho e, finalmente, Florença no esplendor do Renascimento. Mas não se trata de uma viagem de lazer. Caterina é uma escrava, uma «coisa». A sua existência está agora entrelaçada com a de piratas, soldados, prostitutas, outros escravos como ela, aventureiros e mercadores, homens e mulheres que a comprem, revendem ou alugam. A sua história é tão grande, líquida e móvel como o mar que atravessou. A história de uma rapariga a quem roubaram tudo, o seu corpo, os seus sonhos, o seu futuro, mas que foi mais forte. Sozinha, percorreu as estradas do mundo sem medo, sofreu, lutou, amou, recuperou a sua liberdade e a sua dignidade de ser humano. Um dos filhos que deu à luz quando ainda era escrava: Caterina amava-o mais do que a sua própria vida. E sabe que ele a amava da mesma forma, apesar de nunca lho poder dizer, de nunca a poder chamar de mãe, e de ela ter de fingir que ele não era seu filho. A sua felicidade era dar-lhe tudo o que tinha: o seu amor infinito pela vida, pelas criaturas e pela liberdade. O nome dessa criança, todos nós sabemos. Chamava-se Leonardo. Também a nós, Caterina dá alegria e liberdade, mas pede muito em troca. Acordar-nos, como que de um longo sono, sem sonhos. Abrir os nossos olhos. Compreender que a sua história não é a história de um passado distante e fabuloso. É a história de hoje: de uma estrangeira no último degrau da escada social e humana, de uma mulher que saiu de um barco e veio sabe-se lá de onde, sem voz nem dignidade. É por isso que deve ser contada. Por Caterina. Pelas suas irmãs que morrem no mar que ela atravessou e que sofrem à nossa volta.

Non finito, opera interrotta e modernità Anna Dolfi, 2015 Unfinished work or interrupted work... It is difficult to find a definition, to identify the theme, to distinguish chance from intentionality. Few 'genres' and / or variations express as the 'unfinished' the same need for what is external to the work and which somehow completes it, bringing the work in a privileged position to create a harmony with our restless modernity. No wonder that in literature, in addition to what has been brutally interrupted, the letters, the diaries, the chronicles of disease and suffering are naturally suspended works. No wonder either that incompleteness accompanies the writings referring to unsolved issues, hidden traumas, silent melancholy. Dictated by choice or by distinct degrees of incapacity, the temptation of the unfinished pursues, urges, deludes its author... The private writings, the sketches, the projects, the papers testify the path necessary for the work to develop and conquer its shape. This book is rich and suggestive and has been conceived and edited by Anna Dolfi. Like its very object, the work is drafted in the perspective of the unfinished and questions some of the many possible examples, along a diachronic arc that goes to literature at figurative arts, theatre, cinema: from Leonardo to Blake, from Ariosto to Stendhal, from Dossi to Gadda, from Kafka to Borges, from Sarraute to Morante, from unknown writers affected by 'cancroregina' to the last Pirandello staged by Tiezzi, up to Fellini of the impossible Mastorna ... At the centre of the volume the readers will find a section with

the typescript pages and the unpublished notebooks of / for the work *La scelta* by Giuseppe Dessí. They lead to the limits of white space, where the *chambre claire* fixes what is hidden beyond the writing with few, rarefied signs.

The Classical Review, 2004

Leonardo, la vita Carlo Vecce, 2024-04-10 Una scrittura infinita, aperta, libera, senza gerarchie. Una scrittura futura, una sfida al tempo e alla morte. Un'opera immensa, proiezione di una mente prodigiosa che, libera da ogni schema e pregiudizio, lascia aperta ogni possibilità. Un canto di libertà. Nell'immensa bibliografia su Leonardo a livello mondiale, mancava del tutto una biografia completa e affidabile del genio di Vinci. Carlo Vecce colma questa lacuna sulla base delle ricerche più aggiornate, scrivendo il primo racconto della vita di Leonardo tracciato quasi giorno per giorno. I dettagli anche minimi, e finora trascurati, che riguardano i suoi manoscritti e la sua opera grafica e figurativa, aprono nuove prospettive. La voce dei suoi contemporanei è fatta di vita e di sangue, di ricordi che appartengono a chi l'ha conosciuto di persona o ha almeno registrato quel che ha sentito dire di lui: sono documenti, carte dei suoi familiari, contratti, lettere, cronache, dichiarazioni fiscali, denunce e processi, relazioni degli ambasciatori, taccuini di artisti e ingegneri, lodi di poeti, cortigiani e segretari dei potenti. Carlo Vecce vi aggiunge la voce stessa di Leonardo, fatta di parole e di immagini. Le parole, che scorrono nella scrittura quotidiana di migliaia di pagine in quaderni, taccuini, fogli sciolti; e le immagini, che si fissano in altre migliaia di disegni, schizzi, grafici e in pochi sublimi dipinti. Forse è la più grande delle invenzioni di Leonardo, una forma di comunicazione globale, straordinaria nella sua modernità. Tra oralità e scrittura, parola e immagine Leonardo cerca di catturare e rappresentare la varietà, la mobilità, l'impermanenza della natura, della quantità continua in perpetuo divenire.

A Vida de Leonardo Carlo Vecce, 2024-10-29 Na imensa bibliografia mundial sobre Leonardo, faltava uma biografia definitiva sobre o génio de Da Vinci. Carlo Vecce preenche esta lacuna com *A Vida de Leonardo* escrito com base na investigação mais recente e atualizada, constituindo-se como o primeiro relato da vida de Leonardo traçado quase dia a dia. Mesmo os pormenores mais pequenos e até agora negligenciados, relativos aos seus manuscritos e à sua obra gráfica e figurativa, abrem novas perspetivas. A voz dos seus contemporâneos é feita de vida e sangue, de memórias que pertencem àqueles que o conheceram pessoalmente ou, pelo menos, registaram o que ouviram sobre ele: são documentos dos seus familiares, contratos, cartas, crónicas, declarações de impostos, denúncias e julgamentos, relatórios de embaixadores, cadernos de artistas e engenheiros, elogios de poetas, cortesãos e secretários dos poderosos. Carlo Vecce acrescenta a voz do próprio Leonardo, feita de palavras e imagens. As palavras, que fluem na escrita diária de milhares de páginas em cadernos, cadernetas, folhas soltas; e as imagens, que se fixam em outros milhares de desenhos, esboços, gráficos e em algumas pinturas sublimes. Talvez a maior das invenções de Leonardo, uma forma de comunicação global, extraordinária na sua modernidade. Entre a oralidade e a escrita, a palavra e a imagem, Leonardo procurou captar e representar a variedade, a

mobilidade, a impermanência da natureza, da quantidade contínua em perpétuo devir. Uma escrita infinita, aberta, livre, sem hierarquias. Uma escrita «futura», um desafio ao tempo e à morte. Uma obra imensa, projeção de uma mente prodigiosa que, livre de todos os esquemas e preconceitos, deixa todas as possibilidades em aberto. Um canto de liberdade.

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Carlo Vecce Nato A Introduction

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