

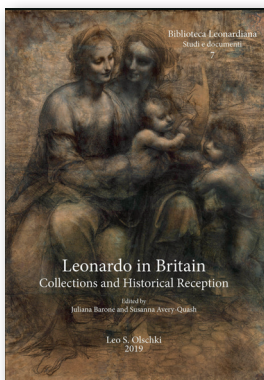
LEONARDO IN BRITAIN

COLLECTIONS AND HISTORICAL RECEPTION

Proceedings of the International Conference (London, 25-27 May 2016)

EDITED BY JULIANA BARONE AND SUSANNA AVERY-QUASH

The study of the legacy of Leonardo da Vinci in Britain has remained largely overshadowed by that of other Italian Renaissance artists. What was actually known of Leonardo's work? Were particular aspects of his legacy favoured? This volume investigates how Leonardo's artistic, theoretical and scientific work has been received in Britain from the seventeenth century onwards. It offers new information concerning the provenance of certain key works and considers their significance for the formation of important British private and public collections. It also addresses the crucial issue of what was considered



to be an original work by Leonardo, encompassing related discussions on the roles of versions and copies. In addition, it investigates the shaping of early academic discourse and the appearance of the first English editions of the 'Treatise on Painting', as well as considering the publication of English anthologies of his writings and methodological approaches to Leonardo studies. At the same that this volume focuses on the historical reception of Leonardo and his followers' works in Britain, it makes a wider contribution to studies concerning cultural and intellectual exchanges between Italy and Britain.

L'eredità di Leonardo da Vinci in Gran Bretagna è stata largamente oscurata da quella di altri artisti italiani. Cosa era effettivamente noto della sua opera? Quali aspetti particolari della sua arte e dei suoi scritti sono stati privilegiati? Questo volume discute la ricezione dell'opera artistica, teorica e scientifica di Leonardo dal XVII al XX secolo. Esamina, inoltre, il ruolo di collezionisti, intellettuali e artisti in Gran Bretagna nella trasmissione e trasformazione della sua eredità.

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