

Sky, Progetto Immagine and Lucky Red

Present

Amazing
LEONARDO

Amazing Leonardo

Directed by

JESUS GARCES LAMBERT

With

LUCA ARGENTERO

In the role of Leonardo da Vinci

And with the narrating voice of

FRANCESCO PANNOFINO

The new Sky art film realized on the occasion
Of the fifth centennial of the passing of Leonardo da Vinci

AT THE CINEMA BEGINNING ON OCTOBER 2nd

An original Sky production with Progetto Immagine

Lucky Red distribution

All of the film's press materials can be downloaded from the press area of www.luckyred.it/press

World Sales



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CAST

Leonardo da Vinci **LUCA ARGENTERO**
Cecilia Gallerani **ANGELA FONTANA**
Ludovico il Moro **MASSIMO DE LORENZO**
Narrating Voice **FRANCESCO PANNOFINO**

PRODUCTION TEAM

Story and artistic direction **COSETTA LAGANI**
Director **JESUS GARCES LAMBERT**
Story and film script **SARA MORSETTI**
Film script **MARCELLO OLIVIERI**
Scientific advice **PIETRO C. MARANI**
Photography Director **DANIELE CIPRÌ**
Set design **FRANCESCO FRIGERI**
Costumes **MAURIZIO MILLENOTTI**
Score **MATTEO CURALLO**
VFX Art Director **VINCENZO CILURZO**
VFX Supervisor **GIUSEPPE SQUILLACI**
Video Editor and Post-Production Supervisor **VALENTINA CORTI**
Hairstyling **MIRELLA GINNOTO**
Makeup **MAURIZIO TRANI**
Artworks reproduction **BOTTEGA ARTIGIANA TIFERNATE**

SYNOPSIS

“He perceived beauty in art as in engineering and his ability in combining them is what made him a genius.”

-- Steve Jobs

“AMAZING LEONARDO” is a fascinating tale out to discover the man, the artist, the scientist and the inventor: a novel and engaging experience, from a perspective far removed from the stereotypes.

The absolute lead role of the film is Leonardo’s mind, a space that accompanies him in the evocation of the most significant moments of his life, a place vast and abstract where nature and interior shots live together and his genius comes to life.

In his mind, Leonardo meets artists, powerful men, apprentices of his workshop **but above all he confronts himself**. The narration helps in gaining an understanding of Leonardo’s intellectual and emotional development, his soul and his thought, the genesis of his works, showing the salient events of his life through an accurate and documented fictional reconstruction.

Thanks to the use of animations, projections and advanced digital techniques, the film narrates his visions, the sparks of his learning, his works, his scientific theories. Some of his inventions never realized take shape and come to life, becoming animated and coming into operation.

But the mind of Leonardo is also a link to the outer world, serving to connect with nature and with the places where he lived, in addition to with his works. Passing through Vinci, Florence, the Tuscan countryside and the Valdarno, then north to Milan and all the way to France, the viewer is thus led to the discovery of his most renowned works: the *Mona Lisa*, the *Last Supper*, the *Vitruvian Man*, the *Annunciation*, the *Adoration of the Magi*, the *Saint Jerome*, the *Lady with an Ermine*.

CREDITS

AMAZING LEONARDO is the new Sky Art film, realized on the occasion of the celebrations commemorating the 500 years from the death of Leonardo da Vinci (May 2, 1519).

The film is an **original Sky production with “Progetto Immagine,”** and with the patronage of the **“Comitato Nazionale per le Celebrazioni dei 500 anni dalla morte di Leonardo da Vinci,”** the **“Comitato Scientifico del Palinsesto Milano Leonardo 500,”** and the municipalities of Florence, Milan and Vinci.

In addition, it won recognition in connection with the **European Year of Cultural Heritage 2018.**

The film sees the **participation of Bosch** and the collaboration of the “Polo Museale” of Lombardy, of “Artech Digital Cinema,” of “Bottega Tifernate” and of the “Leonardo da Vinci Experience” Museum and “Aeroporti di Roma.” Media partners: “RTL 102.5” and “My Movies.”

Impersonating Leonardo da Vinci is **Luca Argentero**, engaged for the first time in a biographical art film.

The cast also includes Massimo De Lorenzo (Ludovico il Moro) and Angela Fontana (Cecilia Gallerani).

The narrating voice is that of **Francesco Pannofino.**

Cosetta Lagani is responsible for the artistic direction. The film script is by **Sara Mosetti** and **Marcello Olivieri**, the Photography Director is **Daniele Cipri.** The costumes are the work of two-time Oscar nominee **Maurizio Millenotti.** The set design is by **Francesco Frigeri.**

The direction is assigned to **Jesus Garces Lambert**, who previously directed *“Caravaggio – The Soul and the Blood.”*

Scientific advice is provided by **Pietro C. Marani**, professor of Modern Art History and Museology at the Politecnico of Milan, as well as President of the “Ente Raccolta Vinciana” of Sforza Castle of Milan and member of the “Commissione Nazionale Vinciana” for the publication of works by Leonardo. Marani has to his credit numerous publications on Leonardo and other artists.

The film will be distributed in cinemas in Italy by **Lucky Red.** The international distribution will be done by **True Colours.**
The cinema release is scheduled for October 2, 2019.

AN INNOVATIVE FILM

Amazing Leonardo is distinguished by the originality of its narrative structure and by the visual selections, distancing itself from the stereotypes and from the documentaries realized up to now on Leonardo da Vinci.

The film goes beyond the traditional account of the life of Leonardo, **staging it from the viewpoint of his mind, which comes to life and takes shape within the narration.** This is precisely what makes the film an innovative work, one that aims at exploring Leonardo from a novel and unconventional standpoint, showing the man in addition to the genius.

This narrative idea arises from an awareness that in order to understand Leonardo it is indispensable comprehend the creative processes that led him to the realization of grand works and inventions. The mind of Leonardo is an entire universe open to the world, but represented as an enclosed space: a study with walls that revolve and a roof that opens up on infinite possibilities, acting as an intermediary outward.

The **mind-space** is a timeless place where the ideas of Leonardo take shape and where the narration unwinds. It is the space that is open to memory and to the observation of nature toward two new dimensions.

The **mind-space** changes and is transformed on the basis of what is being evoked, so that Leonardo begins to relive a memory that materializes with characters, works and settings specific to that time. In these key moments we no longer find ourselves physically in his study but at the scene conjured up by the memory.

But the mind of Leonardo is also a conduit outward acting as a link with nature and with the places in which he lived. Thus, the **nature-space** is generated: the nature so fundamental for his intuitions and studies, so much so as to consider it “master of masters.”

In the film Leonardo always remains the same, with the appearance of the man 35 years of age described by his contemporary biographers: extraordinarily handsome and extremely elegant, with long wavy hair framing his face, charming, affable in nature, brilliant and generous, far removed from the lined face that all are familiar with owing to his most famous (and presumed) self-portrait.¹ The Leonardo as shown in the film “lives” in his mind and leads the viewer through this marvelous and elusive world.

Leonardo da Vinci is performed by Luca Argentero.

Leonardo’s dialogues are drawn from his autograph writings, in particular from the *Treatise on Painting*. The scenes, the reconstructions and the objects are inspired and faithfully drawn from the sources and from the original projects/plans of Leonardo.

Further making the film novel are the visual and digital effects that bring to life and give shape to Leonardo’s drawings and inventions. His projects – even those that he never managed to realize – become animated before the eyes of the viewer, thus offering an exclusive visual experience.

¹ We refer to the celebrated drawing kept at the Biblioteca Reale of Turin, traditionally thought to be a self-portrait but that probably should be considered a study executed during the period of the *Last Supper*, ca. 1490-95.

EVOCATIVE SCENES

In “Amazing Leonardo” iconic scenes have been represented that evoke some of the principal creative moments of his life, such as those involving the *Last Supper*, the *Room of Mirrors* and the *Vitruvian Man*.

LAST SUPPER

The *Last Supper* (sometimes referred to as the *Cenacolo*) is the pictorial work that Leonardo, commissioned by Ludovico il Moro in 1494, executed on the wall of the Refectory of the Convent of Santa Maria delle Grazie.

In *Amazing Leonardo* the genesis of this work is staged and represented, where Leonardo da Vinci, as a visionary director, sees to the details and the postures of all the Apostles gathered together at the table. The passage from the stage illusion to the work itself is done by using an innovative procedure. The *Last Supper* has been reconstructed with a 3D model that exactly respects the real dimensions of the original work. The extremely high resolution of the pictures received from the “Museo del Cenacolo” coupled with state-of-the-art digital effects make for an absolutely novel and privileged visual experience of the *Last Supper* from a close and immersive distance. The sight is a unique experience.

VITRUVIAN MAN

The *Vitruvian Man* is the very symbol of the Renaissance, representing the symbolic union of art and science.

The creative spark originates from Leonardo’s reading of *De Architectura* by Vitruvius. Leonardo has a flash of inspiration tied to the divine proportion and therefore relates the golden section to the perfect proportions of the human body.

Leonardo thus begins to measure his Disciples with a cord, correlating their proportions to those of nature. He studies the perfect shapes of a circle and of a square, from which arise the iconic representation of the *Vitruvian Man*.

ROOM OF MIRRORS

Among Leonardo’s inventions realized for the film there is the **Room of Mirrors**, built beginning from an original scheme of his (*Manoscritto Francese B_28r_Camera degli Specchi*): a sort of octagonal fan of mirrors 2 meters high and over 2 meters wide, which encloses an individual, reflecting the same in the round.

Leonardo had designed it in order to have a complete vision of all sides of the subject to be painted so as to be able to immortalize the figure at the precise instant of the emotional impulse, with a sort of image freeze effect.

In the film Leonardo conducts Cecilia Gallerani into the room of mirrors to fix her everlasting beauty in painting, handed down to us in the masterpiece known as the *Lady with an Ermine*.

THE FAITHFUL REPRODUCTIONS: PROPS AND COSTUMES

Some of Leonardo's inventions have been realized for the staging of the film, faithfully following his original schemes or deriving them from his studies.

For example, such is the case of the **prospectograph**, derived from the original drawing of the Atlantic Codex (*Codice Atlantico_foglio-5r_Prospettografo*). The prospectograph had been designed by Leonardo as an instrument for the depiction of objects for the purpose of rendering the proper perspective in the painting. In the film we see Leonardo use this instrument to determine the proportions and the contours of a tree of the nature-space, the same that he would later depict in his famous painting the *Adoration of the Magi*.

The lyre played by Leonardo on scene was reproduced by a master maker of stringed instruments from Leonardo's original schemes (*Manoscritto Ashburnham I, f Cr*). This involves a highly sophisticated music instrument used in the fifteenth century, which Leonardo designs and crafts in silver in the shape of an animal skull.

Leonardo's library. Leonardo possessed over 100 books, a huge number for the time. The publishing house **Panini** reproduced many of these old volumes for the film. Specifically, the following were faithfully reproduced based on the originals: the *De Architectura* by Vitruvius, reproduction on paper with parchment and laces of the Sulpicio edition of 1490; the *De Re Aedificatoria* by Leon Battista Alberti, reproduction on paper with leather binding with lettering of the 1495 edition; the *De Divina Proportione* by Luca Pacioli, reproduction in parchment facsimile with leather binding with dry gold lettering of the 1498 edition; the *Divina Commedia* by Dante Alighieri with commentary by Cristoforo Landino, facsimile reproduction of a manuscript with leather binding with metal corners and dry engravings; the *Naturalis Historia* by Pliny, facsimile reproduction of a manuscript with wooden board and half-leather binding with title engraved with pyrography; the *Deche* by Titus Livius, facsimile reproduction of a manuscript with dark leather dry-engraved binding; the *De Civitate Dei* by Saint Augustine, facsimile manuscript with board binding, dry-engraved leather and clasps.

Sheets and drawings depicting the schemes and experiments of Leonardo da Vinci have been reproduced faithfully, thus helping to complete and enrich the study of Leonardo.

HISTORICAL FIDELITY: COSTUMES AND HAIRSTYLES

The **costumes** and the **hairstyles** also have been faithfully devised and reproduced for the film.

The clothes that **Leonardo da Vinci** wears were conceived and realized by Maurizio Millenotti, inspired by the descriptions contained in the "Anonimo Gaddiano" manuscript. The style is that which was in vogue from 1495 on. The bordeaux red garb is stylish, but the fabric is not overly costly. It is of weft wool, considered a high-quality fabric already in Leonardo's day. The suede shoes are in typical Florentine style, while the tights are spun cotton and silk in keeping with the period. Mirella Ginnoto did Leonardo's hairstyling, giving us the look of a young man about 35 years old, with long wavy hair that frames his face.

As for **Cecilia Gallerani**, costume designer Maurizio Millenotti opted for a dress exactly the same in workmanship and style as the original depicted in the famous painting *Lady with an Ermine*. As to the fabric, being unable to make out and replicate that of the picture, he decided to use a silk chenille quite similar to the pictorial rendering with the same color range; even the decorations and linen most likely echo the original. Finally, a two-tone silk cloak completes the sumptuous dress of the Milanese noblewoman. However, the famous painting precludes us from knowing how the hair of Cecilia Gallerani was styled at the back of the head. Mirella Ginnoto therefore imagined that the woman immortalized by Leonardo might have had long brown hair gathered in a braid and embellished with period pins, hairpins and ribbons.

The clothes worn by **Ludovico il Moro** are sumptuous, harking back to the magnificent ostentation in vogue in that historical period and also underlining the important position occupied by Ludovico il Moro. The costume designer thus

thought of a *Lucco*, a particular tunic used at the time. Research was done regarding the hairstyling in order to give the character the forcefulness and connotation proper to the great patron.

VISUAL EFFECTS: ART COMES TO LIFE

Many of Leonardo's inventions and drawings are presented by means of visual effects, coming to life and becoming animated before the eyes of the viewer, such as the war machines, the anatomical studies and the monumental horse designed for Ludovico il Moro.

One of the scenes with the greatest visual impact is devoted to war machines and weapons, which take shape in the exact form and proportions of the drawing and original scheme of reference, among which the "Tank" (*London, British Museum, unbound sheet, Inv. f. 1030*), the "Bombard" (*Atlantic Codex_sheet-33r_Mortars with Explosive Projectiles*) and the "Giant Crossbow" (*Atlantic Codex_sheet-149r-b- Great Giant Crossbow*).

Also of great impact is the appearance in VFX of the imposing statue of the bronze horse designed by Leonardo on commission received from Ludovico il Moro. The 3D model of the statue was built starting from the original schemes and inspired by the physical reconstructions already in existence ("Leonardo's Horse" by US sculptress Nina Akamu, a bronze 7.3 meters high weighing 10 tons); mighty and gigantic, it stands over 7 meters high.

Scenes with great visual impact available for the first time show the artist intent on studying how to learn the secrets and the mechanisms of human anatomy.

THE SALA DELLE ASSE OF SFORZA CASTLE

A major job involving visual effects concerned the reconstruction of the Sala delle Asse of Sforza Castle.

Amazing Leonardo offers an exclusive vision of the frescos of the Sala delle Asse by means of a 3D 360° model (*modeling 360*).

An exceptional reminder of the presence of Leonardo da Vinci at the Sforza court, the renowned pictorial decoration was executed in 1498 by will of Ludovico il Moro. The Sala delle Asse is one of the earliest examples of illusionist decoration: the aim was to give a large room the appearance of an outdoor ambience. The branches, garlands and trunks painted by Leonardo can be considered structural elements which, together with the decorations, closely follow the real architectural forms, creating the illusion of a natural space that opens outward.

In the film *Amazing Leonardo* it was possible to recreate a model of the space of the Sala thanks to the very high-resolution pictures provided by the Sforza Castle Superintendency of the room's decorations, vaulted ceiling and walls at the time of the 2015 restoration.

Through the perfect integration of the chromatic information contained high-definition pictures and the geometric information from the laser scanner, it was possible to obtain a single digital image of the Sala delle Asse in its entirety. The end result is very high-definition orthophoto of the whole surface that can be explored and measured down to the last detail: 174 billion pixels have been linked to over 27 million 3D points, for a total of 974 gigabytes.

Moreover, this advanced technology has made it possible to consider the graphic survey as a study tool within the entire pictorial complex put at the disposal of restorers and researchers, organized in load-bearing elements and decorative elements that intertwine.²

The *Amazing Leonardo* graphic team used these extraordinary pictures made available to realize a complete 360° computer-graphic model of the Sala delle Asse. The complex, priceless operation provides the viewer with a novel, full-immersion vision of the Sala delle Asse.

² Massimo Chimenti, from the scientific valorization documentation, a publication contained in: Various authors, *La sala delle Asse del Castello Sforzesco. Leonardo da Vinci. La diagnostica e il restauro del Monocromo*, Silvana Editoriale, Cinisello Balsamo (MI), 2017.

THE CHARACTERS

In the film Leonardo always remains the same, with the appearance of the man 35 years old as described by his contemporary biographers: extraordinarily handsome and very elegant, with long wavy hair that frames his face and a charming and affable temperament, brilliant and generous, far removed from the lined face that we all are familiar with from his best-known (and presumed) self-portrait.³ **Leonardo da Vinci is played by Luca Argentero.**

The Narrator in *Amazing Leonardo* is a character for all intents and purposes. He represents the voice of the **mind** and conscience of Leonardo. It engages in dialogue with the genius, rejoices and suffers with him, trying to penetrate the recesses of his mental processes to comprehend and reveal them.

In the film the voice of the Narrator is that of Francesco Pannofino.

Ludovico Maria Sforza, commonly known as “il Moro” (Milan, August 3, 1452 – Loches, May 27, 1508) was Duke of Bari from 1479; regent of the Duchy of Milan from 1480 to 1494, assisting nephew Gian Galeazzo Maria Sforza; and finally Duke of Milan from 1494 to 1499. Ludovico was a great patron and, with wife Beatrice d’Este, made his court one of the most splendid centers of Renaissance art and culture. Illustrious artists, architects and scientists populated his court, among them mathematician Luca Pacioli, architect Donato Bramante and Leonardo da Vinci himself, who received important commissions from him, most famously for the *Last Supper*.

In the film “il Moro” is played by Massimo De Lorenzo.

Ser Piero d'Antonio di ser Piero di ser Guido da Vinci

Ser Piero, father of Leonardo da Vinci, was a practicing notary in Florence. He had no less than four wives and twelve children. He never married Caterina, Leonardo’s mother, or acknowledged his son. Therefore, Leonardo was an illegitimate child.

In the film Ser Piero is played by Roberto Andreucci.

Cecilia Gallerani (Milan, 1473 – San Giovanni in Croce, 1533) was born of a noble feudatory family of Saronno with ties to the powerful Sforza family. Ludovico il Moro’s lover at just 16 years of age, she is famous for having posed for Leonardo da Vinci for the celebrated painting *Lady with an Ermine* (1488) commissioned by Ludovico Sforza.

In the film Cecilia Gallertani is played by Angela Fontana.

Salai (or Salaino) – Pseudonym of Gian Giacomo Caprotti (Milan ca. 1480 - 1524) entered Leonardo’s workshop at age 10, progressively winning the master’s trust and affection, to the point of becoming irreplaceable. Among the few followers of Leonardo to be mentioned in Vasari’s *Lives*, he began as an errand boy, became a model and then apprentice. He followed the master to Mantua, Venice, Florence and Rome, but remained in Milan after Leonardo’s departure to France.

Giovanni Francesco Melzi - Painter (Milan 1491 or 1493 - Vaprio d'Adda after 1568). He was an apprentice very dear to Leonardo and the only one of the master’s pupils with humanistic culture and training. A fellowship sprang up between them that right from the early years led Melzi to be tasked with gathering, reorganizing, copying or taking down Leonardo’s dictated notes. He followed the master first to Rome (1513) and then to France (1517), where he assisted him until the end of his days. The so-called *Treatise on Painting* is thanks to him.

Andrea di Michele di Francesco di Cione known as “Il Verrocchio” (Florence, 1435 – Venice, 1488), Italian sculptor, painter and goldsmith, was a leading exponent of the Florentine Renaissance. Mainly active at the court of Lorenzo de'

³ The reference is to the celebrated drawing kept at the Biblioteca Reale of Turin, traditionally thought to be a self-portrait, but which in all likelihood is to be considered a study executed at the time of the *Last Supper*, ca. 1490-95.

Medici, such pupils as Leonardo da Vinci, Sandro Botticelli, Pietro Perugino and Domenico Ghirlandaio apprenticed at his workshop.

Caterina di Meo Lippi. Caterina, a peasant, was just 16 years old when she had a love affair with Ser Piero that resulted in the birth of Leonardo da Vinci out of wedlock. She was married off to Antonio di Piero Buti del Vacca di Vinci, and separated from her son immediately following his birth. The boy was raised by his paternal grandparents.

PLACES AND WORKS

PLACES

Amazing Leonardo also will take us to the places where he lived and worked: from **Vinci**, his birthplace in the Valdarno, followed by **Florence**, then through the Po Valley to **Milan** and finally across the Alps into **France**, destination **Amboise**. An excursion in the city of Milan, where Leonardo spent most of his life, will take us to the **Sala delle Asse of Sforza Castle**, to the Refectory of **Santa Maria delle Grazie** where the *Last Supper* is situated, and on to **discover the Atlantic Codex kept at the Biblioteca Ambrosiana**.

PRINCIPAL WORKS (in order of appearance)

Sagittal section of the skull, side view with cranial nerves (pen and cuttlefish ink, 1489), Royal Library, Windsor.

Madonna of the Cat (slate pencil study gone over with pen and ink, ca. 1478-1480), British Museum, London.

Arno Valley landscape (pen and ink, August 5, 1473), Prints and Drawings Room, Uffizi Gallery, Florence.

Drawing of fruits and pods (drawing, ca. 1487), Manuscript B, Institut de France, Paris.

Ornithogalum umbellatum among creeping buttercup and wood anemone under two species of euphorbia (red pastel gone over with pen and ink, ca. 1506-1508), Royal Library, Windsor.

Stormy clouds over a wooded river or lake (pen, ink, traces of brown wash over black pencil, ca. 1514), Royal Library, Windsor.

Baptism of Christ (Leonardo and Verrocchio, oil and tempera on wood, 1475-1478), Uffizi Gallery, Florence.

Annunciation (oil and tempera on wood, 1470-1475), Uffizi Gallery, Florence.

Anatomical drawing of ox lung and heart (pen and cuttlefish ink on light blue paper, ca. 1513), Royal Library, Windsor.

"Tree of Veins," anatomical figure with heart, liver, kidneys and blood vessels (pen and cuttlefish ink with light wash with colored inks over black pencil, ca. 1490), Royal Collection, Windsor.

Drawing of aortic valve (drawing, 1512 – ca. 1513), Royal Collection, Windsor.

Anatomical drawings of male genitals with blood vessels and seminal ducts (pen, three tonalities of cuttlefish ink and black pencil, ca. 1508-09), Royal Collection, Windsor.

Coitus in longitudinal section (pen, two tonalities of cuttlefish ink and red pencil, ca. 1490), Royal Collection, Windsor.

Coitus in longitudinal section (pen and cuttlefish ink, ca. 1490), Royal Collection, Windsor.

Allegorical sketches of Pleasure and Displeasure, (drawing, ca. 1480), Christ Church Picture Gallery, Oxford.

Saint Jerome (oil on wood, ca. 1480), Pinacoteca Vaticana, Vatican City.

Adoration of the Magi (oil on wood, 1481-1482), Uffizi Gallery, Florence.

Sketch of a 2 shrapnel mortars and another type of mortar, (pen, ink and India ink, ca. 1495-1499), Atlantic Codex, Biblioteca Ambrosiana, Milan.

Preparatory study for giant crossbow (pen and ink, ca. 1485), Atlantic Codex, Biblioteca Ambrosiana, Milan.

Virgin of the Rocks (oil on wood, 1483-1486), Louvre Museum, Paris.

Lady with an Ermine (oil on wood, 1488-1490), National Museum of Cracow, Cracow.

Drawing of proportions according to Vitruvius (metal point gone over with pen, ink and India ink, ca. 1490), Gallerie dell'Accademia, Venice.

Study of horses (metal point on light blue prepared paper, 1493-94?), Royal Library, Windsor.

Study on the proportions of a horse (metal point on light blue prepared paper, ca. 1489), Royal Library, Windsor.

Horseheads study sheet (metal point on bluish prepared paper, ca. 1481) Royal Library, Windsor.

Rider on rearing horse (metal point gone over with pen and ink on greyish-violet prepared paper, ca. 1482), Fitzwilliam Museum, Cambridge.

Vegetable plaiting with fruits and monochromes of roots and rocks (tempera on plaster gone over in modern times, ca. 1498), Sforza Castle, Sala delle Asse, Milan.

Flying man (drawing, ca. 1485-90), Atlantic Codex, Biblioteca Ambrosiana, Milan.

Birdwing device with partially fixed wing (pen, ink and red pastel, ca. 1488-1490?), Atlantic Codex, Biblioteca Ambrosiana, Milan.

Composition sketch for the Last Supper (pen and ink, ca. 1495), Royal Library, Windsor.

Study for the Last Supper (Bartholomew) (red pastel on reddish prepared paper, ca. 1495), Royal Library, Windsor.

Study of drape for the right arm of Peter in the Last Supper (black pencil highlighted in white, ca. 1495), Royal Library, Windsor.

Study for the Last Supper (Philip) (black pencil, ca. 1495), Royal Library, Windsor.

Five grotesque heads (pen and ink, ca. 1494), Royal Library, Windsor.

Study for the Last Supper (Judah) (red pastel on reddish prepared paper, ca. 1495), Royal Library, Windsor.

Last Supper (tempera on plaster, 1495-1498), Refectory of Santa Maria delle Grazie, Milan.

The Virgin and Child with Saint Anne (oil on wood, 1510-1513), Louvre Museum, Paris.

Depiction of fetus in the uterus (two-tonality pen and cuttlefish ink, watercolor effect with red pencil, ca. 1510), Royal Library, Windsor.

Studies on fetus in the uterus and on structure and dimensions of female genitals (two-tonality pen and cuttlefish ink with black and red pencil, ca. 1510), Royal Library, Windsor.

View of organs of the female chest and abdomen; vascular system (pen, cuttlefish ink; yellow watercolor and traces of black and red pencil on ochre paper with watercolor effect perforated for transposition, ca. 1508), Royal Library, Windsor.

Animals and men in combat: lion, horse, screaming man, tangles of rearing horses (studies for the Battle of Anghiari), (drawing, ca. 1504), Royal Library, Windsor.

Study of mounted soldiers and foot soldiers in battle (pen and ink, 1503), Gallerie dell'Accademia, Venice.

Military actions planned against an enemy fleet; diver's equipment (pen and ink, ca. 1485-1487), Atlantic Codex, Biblioteca Ambrosiana, Milan.

Breathing system for diver with particulars of the joint fittings (drawing), Arundel Codex, British Library, London.

Tavola Doria (oil on poplar), Uffizi Gallery, Florence. Reconstruction based on the ***Battle of Anghiari*** (encaustic on wall, ca. 1503, lost), previously in Palazzo Vecchio, Florence.

Saint John the Baptist (oil on wood, 1508-1513), Louvre Museum, Paris.

Mona Lisa (oil on poplar, ca. 1503-1504), Louvre Museum, Paris.

Head of Leda (black pencil gone over with pen with India ink, 1505-1510), Royal Library, Windsor.

Hurricane with huge waterspouts sweeping away riders and trees (black pencil gone over with pen and ink, with slight watercolor effect and white highlighting on grey prepared paper, ca. 1514?), Royal Library, Windsor.

Head of bearded man (so-called self-portrait) (red pastel, ca. 1510-1515?), Biblioteca Reale, Turin. Traditionally thought to be a self-portrait of Leonardo, but in all likelihood to be considered a study executed at the time of the Last Supper.

Thunderstorm over a prealpine valley (red pastel, 1506), Royal Library, Windsor.

WORKS REPRODUCED BY THE "BOTTEGA TIFERNATE" ARTISAN WORKSHOP USED IN THE FILM "AMAZING LEONARDO"

Arno Valley landscape: faithful reproduction on 1:1 scale of the original work, 19x28.5 cm, drawing on pasteboard.

Tobias and the Angel: faithful reproduction on 1:1 scale of the original work, 84x66 cm, pictograph on wood.

Baptism of Christ: faithful reproduction on 1:1 scale of the original work, pictograph painted on wood measuring 177x151 cm; the angel (left) is after Botticelli. In the film the work is shown prior to intervention by Leonardo.

Annunciation: faithful reproduction on 1:1 scale of the original work (lent by the museum *Leonardo da Vinci Experience*).

Saint Jerome: faithful reproduction on 1:1 scale of the original work (lent by the museum *Leonardo da Vinci Experience*).

Virgin of the Rocks: faithful reproduction on 1:1 scale of the original work, version housed at the National Gallery of London (lent by the museum *Leonardo da Vinci Experience*).

Lady with an Ermine: faithful reproduction on 1:1 scale of the original work (lent by the museum *Leonardo da Vinci Experience*).

Last Supper: faithful reproduction on 1:1 scale of a detail measuring 148x294 cm reconstructed in painting imagining it as a work still in progress.

The Virgin and Child with Saint Anne: faithful reproduction on 1:1 scale of the original work (lent by the museum *Leonardo da Vinci Experience*).

Saint John the Baptist: faithful reproduction on 1:1 scale of the original work (lent by the museum *Leonardo da Vinci Experience*).

Mona Lisa: faithful reproduction on 1:1 scale of the original work measuring 77x53 cm, drawing and partial painting of the hair and face. In the film we see the work in two different stages. At first the background is still incomplete; we observe Leonardo at work as he applies his famous *sfumato* (shading). Later on the completed painting appears on scene. The latter reproduction is exhibited at the museum *Leonardo da Vinci Experience*.

WORKS CONSULTED FOR THE FILM AND FOR THE REALIZATION OF THE VISUAL EFFECTS:

Mazzocchio; calculations with reference to the Mazzocchio (black pencil, pen and ink, ca. 1510), Biblioteca Ambrosiana, Milan.

Study of a tree (red pastel, ca. 1508), Royal Library, Windsor.

Drawings of different types of arms (watercolor, charcoal, pen and ink, ca. 1485-1492), Atlantic Codex, Biblioteca Ambrosiana, Milan.

Preparatory study for military mowing vehicle and tank (pen and ink, ca. 1485-1488), British Museum, London.

Boat with scythe (*escorpio*) (1487), Ashburnham Codex 2037, complement of Ms. B., Library of the Institut de France, Paris.

Virgin of the Rocks (second version) (oil on wood, 1494-1508), National Gallery, London.

The "Optic Chiasm" and the cranial nerves (1506-ca. 1508), Royal Library, Windsor.

Comparison between the visual ray of the eye and the ray of light of a luminous body (pen and ink, 1490-91), Bibliothèque de l'Institut de France, Paris.

Sketch of wooden crating for transport of the Sforza monument (red pastel, ca. 1493), 577v, Atlantic Codex, Biblioteca Ambrosiana, Milan.

Study with dragonflies and a man (pen and ink, ca. 1487), Ashburnham Codex, MS B, Institut de France, Paris.

Battle scene between horseman and dragon (preparatory drawing with slate pencil, pen and paintbrush on paper, 1482?), British Museum, London.

Studies of heads of soldiers (metal point gone over with black pencil and red pastel, 1503-04), Szépművészeti Museum, Budapest.

Study for fortification (pen and ink, 1504-1508), Atlantic Codex, Biblioteca Ambrosiana, Milan.

Study for respirator and the functioning of the two valves (drawing), Atlantic Codex, Biblioteca Ambrosiana, Milan.

Preparatory study for an irrigation canal near S. Cristofano in Milan, dated May 3, 1509 (pen, ink and India ink), Atlantic Codex, Biblioteca Ambrosiana, Milan.

Body born of the perspective of Leonardo da Vinci, disciple of experience (pen and ink, ca. 1490), Atlantic Codex, Biblioteca Ambrosiana, Milan.

CAST

LUCA ARGENTERO

In *Amazing Leonardo* Argentero is cast in the role of Leonardo da Vinci.

Born in Turin, he took a degree in Business Economics in 2004.

In 2005, he made his debut as an actor in the television series *Carabinieri* in which he played, from the fourth to the sixth season, the role of Marco Tosi. His cinema debut took place in 2006 in *A casa nostra*, a film directed by Francesca Comencini. In 2007, he returned to cinema with *Saturno contro* directed by Ferzan Ozpetek, and *Lezioni di cioccolato* directed by Claudio Cupellini. In 2009, his acting in the film by Umberto Carteni *Diverso da chi?* won him his first nomination for the “David di Donatello” award as best actor in a lead role. In the same year he played the part of a leader of the student movement of '68 in the film *Il grande sogno* by Michele Placido, with Jasmine Trinca and Riccardo Scamarcio. In 2010, he performed alongside Julia Roberts in the film by Ryan Murphy *Eat Pray Love*; still in 2010, he made his theater debut in the show *Shakespeare in Love* under the direction of Nicola Scorza. In 2012, he took part in the shooting of the film adaptation of the novel of the same name by Alessandro D’Avenia, *Bianca come il latte, rossa come il sangue*. He went on to be directed by Marco Risi in the film *Cha Cha Cha*, by Luca Miniero in *Un boss in salotto* alongside Paola Cortellesi and Rocco Papaleo, and by Alessio Maria Federici, together with Raoul Bova, in *Fratelli Unici* in 2014. In 2015, he participated in the film *Noi e la Giulia* by Edoardo Leo. Again in 2015, he performed in the film by Max Croci *Poli opposti* with Sarah Felberbaum. In 2016, he took part in *Sirene*, a fantasy series by Ivan Cotroneo and with the direction of Davide Marengo. The year 2017 saw him in the film noir *Il permesso – 48 ore fuori*, the second work by Claudio Amendola.

In 2018, he was again in the cinemas, this time with *Hotel Gagarin* by Simone Spada, an amusing poetic comedy on cinema, on rebirth and on the pursuit of happiness. His most recent work dates from that same year: *Cosa fai a Capodanno?*, a comedy by Filippo Bologna with Ilenia Pastorelli, Vittoria Puccini and Isabella Ferrari.

Since 2012, he has been Vice-President of the non-profit organization “1caffè.org” which aims at reviving the “caffè sospeso” tradition for charitable purposes by leaving enough money on the counter to pay for a cup of coffee for some needy person.

ANGELA FONTANA

In *Amazing Leonardo* Fontana plays Cecilia Gallerani.

Her big screen debut came in 2016 when she was assigned a leading part in a film by Edoardo De Angelis, *Indivisibili*. The role led to a nomination for the “David di Donatello” award as best lead actress. Still in connection with *Indivisibili* she won the “David di Donatello” award for the best original song: “Abbi pietà di noi” by Enzo Avitabile. She starred in *Due soldati*, a 2016 film by Marco Tullio Giordana. In 2017, she took part in *Like Me Back* by Leonardo Guerra Seragnoli. In 2018, she was directed by Gigi Roccati in *Lucania*.

MASSIMO DE LORENZO

In *Amazing Leonardo* De Lorenzo plays Ludovico il Moro.

He studied at the “Centro Sperimentale di Cinematografia” before going on to take part in a dramaturgical improvisation internship with Dario Fo. His acting career is divided between cinema, theater and television. He made his debut in cinema in 1991 with *Il ladro di bambini* by Gianni Amelio. Included among the other films in which he has performed we recall *Immaturo* (Paolo Genovese, 2010), *To Rome with Love* (Woody Allen, 2011), *Questione di karma* (Edoardo Galea, 2016) and *Sono tornato* (Luca Miniero, 2018). He made his debut in theater in 1992 with a role in *The Clouds*, a comedy by Aristophanes (directed by Vincenzo Zingaro), while in 2018 he took part in *Cyrano de Bergerac* (directed by Nicoletta Robello Bracciforti). He has participated in different television productions, including *Un medico in famiglia* (1999), *Boris* (2007) and *Squadra Antimafia* (2012-2015).

FRANCESCO PANNOFINO

Pannofino is the Narrating Voice of *Amazing Leonardo*.

During adolescence he discovered his talent for comedy and began to perform in theatres with small companies. At just fourteen years of age he moved to Rome; a few years later he made his approach to radio and dubbing. He kept on the road to acting and, after active participation in the Teatro Stabile of Trieste, he became a member of the company of

Antonella Steni. In the 1990's he dubbed Tom Hanks in *Forrest Gump* and Denzel Washington in *Philadelphia*; these two films launched him into the world of elite dubbing. He has dubbed George Clooney in many films, among the best known titles being *Brother, Where Art Thou?*, *The Perfect Storm*, *Ocean's Eleven*, *Gravity*, *The Monuments Men* and *The Ides of March*. He also dubbed the voice of Antonio Banderas in *Women on the Verge of a Nervous Breakdown*, *Dispara!*, *Miami Breakdown*, *Interview with the Vampire* and *Two Much*. He has taken part as an actor in some of the most popular television series, such as *Carabinieri*, *La squadra*, *I Cesaroni* and *Un medico in famiglia*. In the new millennium came the turning point in the world of cinema, with parts in *Liberate i pesci!* by Cristina Comencini, *Fatti della banda della Magliana* by Daniele Costantini, *Notturmo Bus* by Davide Marengo, *Questa notte è ancora nostra* by Genovese and Miniero, *Lezioni di Cioccolato* by Claudio Cupellini, *Maschi contro femmine* by Fausto Brizzi, *Ogni maledetto Natale* by Giacomo Ciarrapico, Mattia Torre and Luca Vendruscolo, *Patria* directed by Felice Farina, and *Le frise ignoranti* directed by Antonello De Leo and Pietro Loprieno. He has featured in *Boris*, the Sky cult series that also came to the cinema in 2011. Last year, which marked the twentieth anniversary of the publication of the Harry Potter saga in Italy, Francesco Pannofino lent his voice for the audiobook of the complete series by J. K. Rowling, produced by Audible.

TECHNICAL TEAM

JESUS GARCES LAMBERT

Lambert is the Director of *Amazing Leonardo*. He also directed *Caravaggio – The Soul and the Blood*, awarded the Golden Globe for the best documentary of 2018. The Italian-Mexican director is credited with documentaries for cinema and TV, distributed in more than 160 countries worldwide, for Sky, History Channel, National Geographic, Artè France, BBC and CNS, among which *Dietro l'altare*, *Viaggio nel cinema in 3D – una storia vintage* and *Concordia io c'ero*. He has won various awards. The literature on his work includes reviews in major international magazines and other publications. The magazine *Forbes Mexico* included him on the list of the most creative Mexican personalities of 2018.

COSETTA LAGANI

Lagani is co-responsible, together with Sara Mosetti, for the story and is Artistic Director of the film. She attended to the artistic direction of all the previous Sky art films for cinema: *The Vatican Museums*, *Florence and the Uffizi* (among the art products most viewed in the cinemas of the world and winner of the "Nastro d'Argento"), *Saint Peter's and the Papal Basilicas of Rome*; *Raphael, Prince of the Arts*; *Caravaggio – The Soul and the Blood* (the art documentary most viewed in the cinemas of Italy and Golden Globe winner); and *Michelangelo Endless*.

SARA MOSETTI

Mosetti is the screenwriter of *Amazing Leonardo* and author of the story together with Cosetta Lagani. She holds a master's degree in storytelling techniques from the Holden School (2000), going on from there to specialize in the Rai-Script course designed for the world of television (2001). Soon she devoted herself to writing for television, collaborating over the years in the conception and dramatization of important works of fiction (such as *Elisa di Rivombrosa*, *Distretto di Polizia*, *Ris* and *Il Segreto dell'acqua*). Now in production with release forthcoming is the film *Se ti abbraccio non aver paura* directed by Gabriele Salvatores. She was the screenwriter of *Michelangelo Endless*.

MARCELLO OLIVIERI

Olivieri is the screenwriter of *Amazing Leonardo*. Devoted to writing for the cinema, he has to his credit the screenplays of important feature films, including *Hermano*, *Falchi* and *Veleno*; he also is a frequent collaborator in the world of TV fiction: *Liberi di giocare*, *Il commissario Nardone*. He is a three-time winner of the "Premio Solinas" for *Hermano*, *Uno* and *Milano da Bere*.

PIETRO C. MARANI

Marani is the scientific consultant for the film.

He is a professor of Modern Art History and Museology at the Politecnico of Milan, as well as President of the "Ente Raccolta Vinciana" of Sforza Castle of Milan and a member of the "Commissione Nazionale Vinciana" promoting

publication of the works of Leonardo. He is the author of over 20 books on Leonardo, Francesco di Giorgio Martini, the painting of Leonardo's followers and the *Last Supper*, of which he was Co-Director of the restoration work (1992-1999).

DANIELE CIPRÌ

Ciprì was the Photography Director of *Amazing Leonardo*.

Among Italy's best-known and highly-rated DoPs, he is the winner of such prestigious awards as the Golden Globe Italy, the "David di Donatello" and the "Nastro d'Argento." He has worked as photography director with such film directors as Marco Bellocchio, Roberta Torre and Claudio Giovannesi. He is also a director and teacher of film direction at the "Accademia di Cinema e Televisione Griffith" of Rome. Noteworthy among the feature films for which he directed the photography are *Vincere* (2009), *Bella addormentata* (2012), *La Trattativa* (2014), *Sangue del mio sangue* (2015) and *Fai bei sogni* (2016).

FRANCESCO FRIGERI

Frigeri, an illustrious name of Italian cinema, has received much recognition, including "David di Donatello" and "Nastro d'Argento" awards. He attended to the sets in *Amazing Leonardo*. He also has collaborated on other Sky Art Cinema projects, working on the sets of *Michelangelo Endless* and *Raphael, Prince of the Arts*. In his formative years he attended the "Istituto d'Arte Dal Prato" of Guidizzolo and the "D.A.M.S." of Bologna, where he took a course of studies focused on cinema and the performing arts. Afterwards he moved to Rome, where he had an opportunity to work as Mario Chiari's assistant set designer in connection with the "Certosa di Parma" TV miniseries (1982). Thanks to the experience gained there in the major production of historical reconstructions, he was called on by Massimo Troisi and Roberto Benigni to work on the film *Nothing Left to Do But Cry*, which marked his success as a set designer. From this time on his career has received much prestigious recognition, including the 1985 Emmy Awards nomination for the sets of the *Christopher Columbus* colossal and the 1999 awarding of the "David di Donatello," "Nastro d'Argento" and "Ciak d'Oro" for the much awarded *Legend of the Pianist on the Ocean* directed by Giuseppe Tornatore. His major collaborations include *The Passion of Christ* directed by Mel Gibson. In his long career he has received two more "David di Donatello" awards, one for *I Viceré* by Roberto Faenza and the other for *I Demoni di S. Pietroburgo* by Giuliano Montalto.

MAURIZIO MILLENOTTI

Millenotti, the famous Italian costume designer, was tapped for the costumes of *Amazing Leonardo* in the wake of his previous successful collaborative efforts on Sky art films: *Michelangelo Endless* and *Raphael, Prince of the Arts*, for which he realized a dozen or so original outfits, including the splendid dress of the *Velata*. In 1999, he received the "David di Donatello," "Nastro d'Argento" and "Ciak d'Oro" for the award-winning film *Legend of the Pianist on the Ocean* (1998) directed by Giuseppe Tornatore. He has received Oscar nominations on two occasions, for the film version of *Othello* (1986) and *Hamlet* (1990), both directed by Franco Zeffirelli.

MATTEO CURALLO

Curallo is the composer of the original score for *Amazing Leonardo*.

He has been composing original scores for Sky since 2015 for art films that include *Caravaggio – The Soul and the Blood*; *Michelangelo Endless*; *Raphael, Prince of the Arts*; *Florence and the Uffizi Gallery*; and *Saint Peter's and the Papal Basilicas of Rome*.

Composer, author and producer, he collaborates on an exclusive basis with Sugarmusic and Caterina Caselli, dedicating himself to soundtracks for theater, TV and cinema, such as *Donne* by Andrea Camilleri and *I Babysitter*. In the world of song his work includes *Nelle Tue Mani* for Andrea Bocelli, based on the *Gladiator*, and *Io Confesso* for the La Crus at the Festival of Sanremo 2011.

Since 2013, he has been teaching Sound Design at Brera Academy.

In 2014, he won the "Miglior Colonna Sonora" award for the best soundtrack at the "Roma Web Fest 2014" in connection with Ivan Silvestrini's innovative web series *Under - The Series*. In November 2017, he co-authored and produced *The Place*, the soundtrack for Paolo Genovese's film of the same name. He was a nominee in 2018 for the "David di Donatello" and "Nastri d'Argento" awards.

After that of 2013 for *Evil Things*, in 2018 he became a second-time candidate for the "Chioma di Berenice" award for the best soundtrack, this time for *Raphael, Prince of the Arts*.

VINCENZO CILURZO

Cilurzo is the *Amazing Leonardo* VFX Art Director.

Long since keen on lettering and typographical design, he completed his studies at the Bauer School of Milan in 2004 to become a graphic designer. He joined Sky in 2005. Beginning from 2014, he has held the post of Graphic Supervisor for the cinema and entertainment channels. Since 2016, he has collaborated with Sky Art Cinema as VFX Supervisor for the art film *Raphael, Prince of the Arts* and as VFX Art Director for *Caravaggio – The Soul and the Blood* and *Amazing Leonardo*.

GIUSEPPE SQUILLACI

Squillaci is a VFX supervisor and producer with 5 nominations for the “David di Donatello” awards and over 130 films to his credit. He realized part of the visual effects for *Amazing Leonardo*. In addition, he supervised the visual effects in *Michelangelo Endless*.

His artistic and technical training began alongside master Carlo Rambaldi (inventor of E.T. and three-time winner of the Oscar for special effects) and was completed, between animatronic and digital effects, with the experience gained in the field of cinema and television in the process of collaborating with many important Italian and international directors, among whom Verdone, Virzi, Anghelopoulos, Martinelli, Parenti, Monicelli, Moretti and Castaneda. In addition to cinema and TV series, his experience has been enriched by various ventures into the world of theater, explanatory performances and animation. In 2017, his first animated film was released for showing at cinemas: *East End*. Squillaci saw to its production and direction.

VALENTINA CORTI

Corti is the Video Editor and Post-Production Supervisor of *Amazing Leonardo*.

After having graduated in Digital Design at IED of Milan (2003), she began collaborating with various post-production houses in the role of freelance editor of TV contents. With Sky since 2010, she began her collaboration with Sky Art Cinema in 2011. Beginning from 2015, she has been Video Editor and Post-Production Supervisor of the art films produced by Sky: *Florence and the Uffizi Gallery*; *Saint Peter’s and the Papal Basilicas of Rome*; *Raphael, Prince of the Arts*; and *Caravaggio – The Soul and the Blood*. She was the Post-Production Supervisor for *Michelangelo Endless*.

MIRELLA GINNOTO

Ginnoto is the hairstylist for *Amazing Leonardo*. On behalf of Sky she saw to the coiffures of the characters in the scenes involving historical reconstruction in *Raphael, Prince of the Arts* and for *Michelangelo Endless*. She has worked for Vittorio Gassman’s company. Her artistic fellowship with Marcello Mastroianni was of particular importance, as was that with Ettore Scola in the films *La Famiglia*, *Che Ora é*, *Il Viaggio di Capitan Fracassa* and *Passione d’Amore*. She is credited with the design and execution of the hairstyles for the colossal *Kundun* directed by Scorsese.

MAURIZIO TRANI

Makeup and special effects artist with over 300 films to his credit, Trani took care of the makeup of the actors of *Amazing Leonardo*. His previous collaboration with Sky involved attending to the makeup of the actors in *Michelangelo Endless* and in the historical reconstruction scenes of *Raphael, Prince of the Arts*. He has worked with such directors as Lucio Fulci, Federico Fellini (Rome, *Casanova*), Bernardo Bertolucci (*Novecento*), Giuseppe Tornatore (*Nuovo Cinema Paradiso*, *Camorrista*, *Stanno Tutti Bene*, *Il Cane Blu*, *Una pura formalità*), Franco Zeffirelli (*Cavalleria Rusticana*, *Pagliacci*), Renzo Martinelli (*Vajont*, *Piazza delle 5 Lune*, *Mercante di Pietre*, *Barbarossa*) and James Cameron (*Piranha Part Two*), creating the makeup for what became cult films, such as *Emanuelle in America*, *Zombi 2* and *Quella villa accanto al cimitero*. In 1991, he was appointed to BAFTA for what was judged to be the best makeup, realized for *Nuovo Cinema Paradiso*.

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