


El Tratado de la Pintura

*Leonardo da Vinci*



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**El Tratado de la Pintura** Leonardo da Vinci

El Tratado de la Pintura

Leonardo Da Vinci, arquitecto, escultor, pintor, inventor, ingeniero y escritor italiano (1452-1519)

Este libro electrónico presenta «El Tratado de la Pintura», de Leonardo Da Vinci, en texto completo. Un índice interactivo permite acceder directamente al capítulo seleccionado.

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## El Tratado de la Pintura Details

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# From Reader Review *El Tratado de la Pintura* for online ebook

## Stanimira says

????????? ?????, ????????? ???????!

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## Vaishali says

Artists: this is a precise, highly mathematic book! Must be read and studied slowly, as Davinci has observed the world around him with painstaking care. In Chapter 74, for instance, I've no doubt he made a model walk against wind currents for hours... and just took notes.

Curious about how many cadavers he had access to, as his knowledge on subcutaneous tissues is massive. Most revealingly, he credits all artistic genius not to talent... but to consistent effort.

### Quotes:

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"Many are very desirous of learning to draw, and are very fond of it, who are, notwithstanding, void of a proper disposition for it. This may be known by their want of perseverance."

"When you draw from Nature, you must be at the distance of three times the height of the object."

"It reflects no great honor on a painter to be able to execute only one thing well... there is scarcely a person so void of genius as to fail of success, if he apply earnestly to one branch of study, and practice it continually."

"A man has the greatest power in pulling, for in that action he has the united exertion of all the muscles of the arm, while some of them must be inactive when he is pushing."

"A man walking will always have the centre of gravity over the centre of the leg which rests upon the ground."

"That figure will appear the swiftest in its course which leans the most forwards."

"Perspective is to painting what the bridle is to a horse, and the rudder to a ship."

"A painter ought to aim at universal excellence; for he will be greatly wanting in dignity, if he do one thing well and another badly, as many do..."

"The painter ought always to form in his mind a kind of system of reasoning or discussion within himself on any remarkable object before him. He should stop, take notes, and form some rule upon it; considering the place, the circumstances, the lights and shadows."

"A painter should delight in introducing great variety into his compositions, avoiding repetition, that by this

fertility of invention he may attract and charm the eye of the beholder."

"Observe decorum in every thing you represent, that is, fitness of action, dress, and situation, according to the dignity or meanness of the subject to be represented. "

"Old men must have slow and heavy motions... Old women, on the contrary, are to be represented bold and quick, with passionate motions."

"The painter who wishes to be universal, and please a variety of judges, must unite in the same composition, objects susceptible of great force in the shadows, and great sweetness in the management of them; accounting, however, in every instance, for such boldness and softenings."

"When you have acquired the habit, and formed your hand to accuracy, quickness of execution will come of itself."

"Those shadows which in Nature are undetermined, and the extremities of which can hardly be perceived, are to be copied in your painting in the same manner, never to be precisely finished, but left confused and blended. This apparent neglect will shew great judgment, and be the ingenious result of your observation of Nature."

"You must not mark any muscles with hardness of line, but let the soft light glide upon them, and terminate imperceptibly in delightful shadows: from this will arise grace and beauty to the face."

"Observe also, that snow appears to fall very quick and in a great quantity when near the eye; but when at some distance, it seems to come down slowly, and in a smaller quantity."

"Polished and glossy surfaces show least of their genuine colour. This is exemplified in the grass of the fields, and the leaves of trees, which, being smooth and glossy, will reflect the colour of the sun, and the air, where they strike, so that the parts which receive the light do not show their natural color."

"The lights are of two sorts; one is called original, the other derivative. The original light is that which comes from the sun, or the brightness of fire, or else from the air. The derivative is a reflected light."

"The only portion of air that will be seen reflected in the water, will be that which is reflected by the surface of the water to the eye between equal angles; that is to say, the angle of incidence must be equal to the angle of reflection."

"Objects appear smaller than they really are when they are distant from the eye..."

"It is evident that the air is in some parts thicker and grosser than in others, particularly that nearest to the earth; and as it rises higher, it becomes thinner and more transparent."

"A painter cannot be said to aim at universality in the art, unless he love equally every species of that art."

"One painter ought never to imitate the manner of any other; because in that case he cannot be called the child of Nature, but the grandchild. It is always best to have recourse to Nature, which is replete with such abundance of objects, than to the productions of other masters, who learnt every thing from her."

"If you excuse yourself by saying that you have not time for the study necessary to form a great painter,

having to struggle against necessity, you yourself are only to blame; for the study of what is excellent is food both for mind and body. "

"We should derive more advantage from having our faults pointed out by our enemies, than by hearing the opinions of our friends, because they are too much like ourselves, and may deceive us as much as our own judgment."

"A painter ought to study universal Nature, and reason much within himself on all he sees, making use of the most excellent parts that compose the species of every object before him. His mind will by this method be like a mirror, reflecting truly every object placed before it, and become, as it were, a second Nature."

"The painter who entertains no doubt of his own ability will attain very little. "

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### **Barbara Roma says**

I started to read this is book and is amazing!  
I need to finish to learn more!

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### **Ruth says**

*Voy a empezar a contar los trozos de libro que me leo porque, de verdad, con la carrera nunca puedo terminar uno solo, qué asco*

Me he leído el Parangón, las primeras 60 páginas, para una exposición de Historia de las ideas estéticas. Y lo cierto es que me ha sorprendido. Leonardo tiene voluntad de estilo, es muy fácil de leer, es literario, y tiene unas ideas bastante interesantes. El Parangón de las artes es la discusión ciencias-letras-artes del Renacimiento, y Leonardo argumenta que la pintura es una ciencia y que es un arte superior a la poesía, la música y la escultura; con argumentos bastante cogidos por los pelos mirados desde la actualidad, pero bueno, pensemos que se le había hecho mucho bullying a la pintura a lo largo de la historia. Y lo curioso es que lo hace poniendo un pie en las ideas de Platón y de Aristóteles, ¡que defendieron justo lo contrario! Es muy interesante cómo Platón está tan presente en este autor, casi 2000 años después, y cómo es tan adaptable para sostener la postura contraria.

Recomendable si queréis conocer las ideas estéticas que empezaron a dignificar el arte en el Renacimiento, que acabaron dando lugar al concepto de las "Bellas Artes" en el siglo XVIII, el que conocemos hoy.

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### **Poussin\_champagne says**

Lu en français

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### **Miguel Mendez says**

Puede merecer la pena leer por curiosidad y variedad, pero se hace bastante largo.

Se hace larga la introducción así para empezar. Es una introducción hecha por algún profesor universitario y realmente no aporta nada y se hace muy tediosa.

Lo que es ya el contenido escrito por Leonardo resulta interesante al principio, cuando no se ocupa exclusivamente de la perspectiva o los colores. Cuando trata más la parte no física del arte de la pintura, como por ejemplo la actitud que han de transmitir las figuras pintadas.

En cierto momento si uno no siente una pasión muy grande por la física y la perspectiva, los puntos del tratado empiezan a hacerse muy repetitivos ya hasta el final del libro.

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### **Nathaniel says**

Insightful, interesting and illuminating, but also rambling.

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### **Amr Mohamed says**

Only read 100 Pages and i'm already HOOKED <3 :D

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### **Maja Milkic says**

Set of great advices about elementary things in drawing, also support in painting. For me personally, i found many answers on my questions about perspective and solutions for doubts about balance of human figure in move.. it seems like Da Vinci personal observing and i like that kind of narration - close to reader...

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### **Andrew Thappa says**

There's something about reading a book on painting by da Vinci that is so unbelievably awesome. Though the book deals with painting, the key theme can be understood more broadly to be that if you want to master something, learn the basics really well and from that everything will follow. The book is filled with timeless quips and aphorisms such as:

- 1) "a common fault in painters, to delight in the imitation of themselves..."
- 2) "The young painter must, in the first instance, accustom his hand to copying the drawings of good masters; and when his hand is thus formed, and ready, he should, with the advice of his director, use himself also to draw from relievos"
- 3) "Study the science first, and then follow the practice which results from that science. Pursue method in your study, and do not quit one part till it be perfectly engraven in the memory"

Among "Coastals" there is a fetishization of aphorisms penned by Charlie Munger and/or Benjamin Franklin. If you're the kind of person who wants to read what everyone else is reading, then go pick up "Poor Charlie's Almanack" and "Poor Richard's Almanack." However, if you want to go deep, I'd highly recommend this treatise.

