De Viribus Quantitatis By Luca Pacioli Crcnetbase

Published in 1963, this book about the famous accountant and bookkeeper Luca Paciolo explores his extraordinary contribution to the development of the accounting profession. Paciolo is the first known writer to publish a work describing the double entry process.

First published in 1996. Routledge is an imprint of Taylor & Francis, an informa company.

During the early modern period there was a natural correspondence between how artists might benefit from the knowledge of mathematics and how mathematicians might explore, through advances in the study of visual culture, new areas of enquiry that would uncover the mysteries of the visible world. This volume makes its contribution by offering new interdisciplinary approaches that not only investigate perspective but also examine how mathematics enriched aesthetic theory and the human mind. The contributors explore the portrayal of mathematical activity and mathematicians as well as their ideas and instruments, how artists displayed their mathematical skills and the choices visual artists made between geometry and arithmetic, as well as Euclid's impact on drawing, artistic practice and theory. These chapters cover a broad geographical area that includes Italy, Switzerland, Germany, the Netherlands, France and England. The artists, philosophers and mathematicians whose work is discussed include Leon Battista Alberti, Nicholas Cusanus, Marsilio Ficino, Francesco di Giorgio, Leonardo da Vinci and Andrea del Verrocchio, as well as Michelangelo, Galileo, Piero della Francesca, Girard Desargues, William Hogarth, Albrecht Dürer, Luca Pacioli and Raphael.

Illuminating Leonardo offers new contributions from major scholars of Leonardo da Vinci covering all aspects of his genius, including his manuscripts and their aftermath, and the various fields of art and science.

Dedicated to Gabriel Altmann on the Occasion of his 75th Birthday

le cas du De Viribus Quantitatis du mathématicien Luca Pacioli (1445-1517)

Luca Pacioli

A Remembrance of Luca Pacioli

Leonardo Da Vinci and His Works

The Tower of Hanoi – Myths and Maths

Books, Images and Ideas from Leonardo to the Present

This book examines how secret knowledge was represented visually in ways that both revealed and concealed the true nature of that knowledge, giving and yet impeding access to it.

Martin Gardner has entertained the world with his puzzles for decades and inspired countless mathematicians and scientists. As he rounds out another decade, his colleagues are paying him tribute with this special collection that contains contributions from some of the most respected puzzlemasters, magicians and mathematicians, including: - John H.

This book presents a historical and scientific analysis as historical epistemology of the science of weights and mechanics in the sixteenth century, particularly as developed by Tartaglia in his Quesiti et inventioni diverse, Book VII and Book VIII (1546; 1554). In the early 16th century mechanics was concerned mainly with what is now called statics and was referred to as the Scientia de ponderibus, generally pursued by two very different approaches. The first was usually referred to as Aristotelian, where the equilibrium of bodies was set as a balance of opposite tendencies to motion. The second, usually referred to as Archimedean, identified statics with centrobarica, the theory of centres of gravity based on symmetry considerations. In between the two traditions the Italian scholar Niccolò Fontana, better known as Tartaglia (1500?–1557), wrote the treatise Quesiti et inventioni diverse (1546). This volume consists of three main parts. In the first, a historical excursus regarding Tartaglia's lifetime, his scientific production and the Scientia de ponderibus in the Arabic-Islamic culture, and from the Middle Ages to the Renaissance, is presented. Secondly, all the propositions of Books VII and VIII, by relating them with the Problemata mechanica by the Aristotelian school and Iordani opvsculvm de ponderositate by Jordanus de Nemore are examined within the history and historical epistemology of science. The last part is relative to the original texts and critical transcriptions into Italian and Latin and an English translation. This work gathers and re-evaluates the current thinking on this subject. It brings together contributions from two distinguished experts in the history and historical epistemology of science, within the fields of physics, mathematics and engineering. It also gives much-needed insight into the subject from historical and scientific points of view. The volume composition makes for absorbing reading for historians, epistemologists, philosophers and scientists.

This engaging book places Leonardo da Vinci's scientific achievements within the wider context of the rapid development that occurred during the Renaissance. It demonstrates how his contributions were not in fact born of isolated genius, but rather part of a rich period of collective advancement in science and technology, which began at least 50 years prior to his birth. Readers will discover a very special moment in history, when creativity and imagination were changing the future—shaping our present. They will be amazed to discover how many technological inventions had already been conceived or even designed by the engineers and inventors who preceded Leonardo, such as Francesco di Giorgio and Taccola, the so-called Siena engineers. This engaging volume features a wealth of illustrations from a variety of original sources, such as manuscripts and codices, enabling the reader to see and judge for him or herself the influence that other Renaissance engineers and inventors had on Leonardo.

Vernon God Little

Leonardo da Vinci – Nature and Architecture

Accounting History from the Renaissance to the Present

Tartaglia's Science of Weights and Mechanics in the Sixteenth Century

The Marvellous Works of Nature and Man

Dario Uri's [photographs] of the [manuscript] of Luca Pacioli's "De viribus quantitatis" [with] text of talk by David Singmaster & Vanni Bassi [and] concordance [and] read me

The Best Writing on Mathematics 2015

Imagine mathematics, imagine with the help of mathematics, imagine new worlds, new geometries, new forms. Imagine building mathematical models that make it possible to manage our world better, imagine combining music, art, poetry, literature, architecture and cinema with mathematics. Imagine the unpredictable and sometimes counterintuitive applications of mathematics in all areas of human endeavour. Imagination and mathematics, imagination and culture, culture and mathematics. This sixth volume in the series begins with a homage to the architect Zaha Hadid, who died on March 31st, 2016, a few weeks before the opening of a large exhibition of her works in Palazzo Franchetti in Venice, where all the Mathematics and Culture conferences have taken place in the last years. A large section of the book is dedicated to literature, narrative and mathematics including a contribution from Simon Singh. It discusses the role of media in mathematics, including museums of science, journals and movies. Mathematics and applications, including blood circulation and preventing crimes using earthquakes, is also addressed, while a section on mathematics and art examines the role of math in design. A large selection presents photos of mathematicians and mathematical objects by Vincent Moncorge. Discussing all topics in a way that is rigorous but captivating, detailed but full of evocations, it offers an all-embracing look at the world of mathematics and culture.

The second volume of Leonardo Studies offers an impressive overview of current Leonardo scholarship into two of his primary interests: nature and architecture. The authors consider Leonardo's treatises and their aftermath, science experiments, and fields of art and science based on two abundant subjects.

This is the first comprehensive monograph on the mathematical theory of the solitaire game "The Tower of Hanoi" which was invented in the 19th century by the French number theorist Édouard Lucas. The book comprises a survey of the historical development from

the game's predecessors up to recent research in mathematics and applications in computer science and psychology. Apart from long-standing myths it contains a thorough, largely self-contained presentation of the essential mathematical facts with complete proofs, including also unpublished material. The main objects of research today are the so-called Hanoi graphs and the related Sierpi?ski graphs. Acknowledging the great popularity of the topic in computer science, algorithms and their correctness proofs form an essential part of the book. In view of the most important practical applications of the Tower of Hanoi and its variants, namely in physics, network theory, and cognitive (neuro)psychology, other related structures and puzzles like, e.g., the "Tower of London", are addressed. Numerous captivating integer sequences arise along the way, but also many open questions impose themselves. Central among these is the famed Frame-Stewart conjecture. Despite many attempts to decide it and large-scale numerical experiments supporting its truth, it remains unsettled after more than 70 years and thus demonstrates the timeliness of the topic. Enriched with elaborate illustrations, connections to other puzzles and challenges for the reader in the form of (solved) exercises as well as problems for further exploration, this book is enjoyable reading for students, educators, game enthusiasts and researchers alike.

This book contains around 80 articles on major writings in mathematics published between 1640 and 1940. All aspects of mathematics are covered: pure and applied, probability and statistics, foundations and philosophy. Sometimes two writings from the same period and the same subject are taken together. The biography of the author(s) is recorded, and the circumstances of the preparation of the writing are given. When the writing is of some lengths an analytical table of its contents is supplied. The contents of the writing is reviewed, and its impact described, at least for the immediate decades. Each article ends with a bibliography of primary and secondary items. First book of its kind Covers the period 1640-1940 of massive development in mathematics Describes many of the main writings of mathematics Articles written by specialists in their field

Ancient Double-Entry Bookkeeping

Leonardo Da Vinci

Between Culture and Mathematics

Facsimile (In Black and White) of the Original Version of 1509

Paciolo on Accounting

Consisting of a Life of Leonardo Da Vinci

The Gamification of Society

This masterly account of Leonardo da Vinci and his vision of the world has long been recognized as the classic treatment of the Renaissance giant, offering unparalleled insight into Leonardo's intellect and vision at every stage of his artistic career. Martin Kemp, one of the world's leading authorities on Leonardo, takes us on a mesmerizing journey through the whole span of the great man's life, painting a fully integrated picture of his artistic, scientific, and technological achievements. Kemp shows how Leonardo's early training in Florence provided a crucial foundation in the "science of art," particularly perspective and anatomy, while his period in the service of the Sforzas of Milan enlarged his outlook to embrace a wide range of natural sciences and mathematics, as he searched for scientific rules governing both man and the universe. It was these rules, Kemp argues, which provided the basis for his imaginative reconstruction of nature in masterworks such as the Last Supper, The Mona Lisa, and St. John, which reveal his increasingly complex vision of man in the context of nature. And towards the end of his life, Leonardo became fascinated with the mathematics underlying the "design of nature," behind which lay the ultimate force of the "prime mover," as manifested with supreme power in his Deluge drawings. Covering every aspect of Leonardo's achievement, generously illustrated, and now including a new introductory chapter setting Leonardo's work in its historical context, this fully updated edition provides unparalleled insight into the mind of this central figure in western art. "Sensitive and original descriptions of the master's paintings... combining the achievements of Kenneth Clark's classic on the artist with V. P. Zubov's unsurpassed account of the scientist in the context of his age." --E. H. Gombritch, The Times Literary Supplement (on the first edition)

During the Renaissance, artists and illustrators developed the representation of truthful three-dimensional forms into a highly skilled art. As reliable illustrations of three-dimensional subjects became more prevalent, they also influenced the ways in which disciplines developed: architecture could be communicated much more clearly, mathematical concepts and astronomical observations could be quickly relayed, and observations of the natural world moved towards a more realistic method of depiction. Through essays on some of the world's greatest artists and thinkers--such as Leonardo da Vinci, Luca Pacioli, Andreas Vesalius, Johann Kepler, Galileo Galilei, William Hunter, and many more--this book tells the story of how of we learned to communicate three-dimensional forms on the two-dimensional page. It features some of Leonardo da Vinci's ground-breaking drawings now in the Royal Collections and British Library as well as extraordinary anatomical illustrations, early paper engineering such as volvelles and flaps, beautiful architectural plans, and even views of the moon. With in-depth analysis of more than forty manuscripts and books, Thinking 3D also reveals the impact that developing techniques had on artists and draftsmen throughout time and across space, culminating in the latest innovations in computer software and 3D printing.

In late seventeenth-century London, the most provocative images were produced not by artists, but by scientists. Magnified fly-eyes drawn with the aid of microscopes, apparitions cast on laboratory walls by projection machines, cut-paper figures revealing the "exact proportions" of sea monsters—all were created by members of the Royal Society of London, the leading institutional platform of the early Scientific Revolution. Wicked Intelligence reveals that these natural philosophers shaped Restoration London's emergent artistic cultures by forging collaborations with court painters, penning art theory, and designing triumphs of baroque architecture such as St Paul's Cathedral. Matthew C. Hunter brings to life this archive of experimental-philosophical visualization and the deft cunning that was required to manage such difficult research. Offering an innovative approach to the scientific image-making of the time, he demonstrates how the Restoration project of synthesizing experimental images into scientific knowledge, as practiced by Royal Society leaders Robert Hooke and Christopher Wren, might be called "wicked intelligence." Hunter uses episodes involving specific visual practices—for instance, concocting a lethal amalgam of wax, steel, and sulfuric acid to produce an active model of a comet—to explore how Hooke, Wren, and their colleagues devised representational modes that aided their experiments. Ultimately, Hunter argues, the craft and craftiness of experimental visual practice both promoted and menaced the artistic traditions on which they drew, turning the Royal Society projects into objects of suspicion in Enlightenment England. The first book to use the physical evidence of Royal Society experiments to produce forensic evaluations of how scientific knowledge was generated, Wicked Intelligence rethinks the parameters of visual art, experimental philosophy, and architecture at the cusp of Britain's imperial power and artistic efflorescence. Images in medieval and early modern treatises on medicine, pharmacy, and natural history often confound our expectations about the functions of medical and scientific illustrations. They do not look very much like the things they purport to portray; and their actual usefulness in everyday medical practice or teaching is not obvious. By looking at works as diverse as herbals, jewellery, surgery manuals, lay health guides, cinquecento paintings, manuscripts of Pliny's Natural History, and Leonardo's notebooks, Visualizing Medieval Medicine and Natural History, 1200-1550 addresses fundamental questions about the interplay of art and science from the thirteenth to the mid-sixteenth century: What counts as a medical illustration in the Middle Ages? What are the purposes and audiences of the illustrations in medieval medical, pharmaceutical, and natural history texts? How are images used to clarify, expand, authenticate, and replace these texts? How do images of natural objects, observed phenomena, and theoretical concepts amplify texts and convey complex cultural attitudes? What features lead us to regard some of these images as typically 'medieval' while other exactly contemporary images strike us as 'Renaissance' or 'early modern' in character? Art historians, medical historians, historians of science, and specialists in manuscripts and early printed books will welcome this wide-ranging, interdisciplinary examination of the role of visualization in early scientific inquiry.
The Spatial Reformation
Visual Representation of Secrets in Early Modern Europe, 1500–1700
De Divina Proportione / on the Divine Proportion
Wizard of the Renaissance, Zoroastro

Curiosità e divertimenti con i numeri

Computation and Writing in Renaissance Italy

Selections from Quesiti et inventioni diverse: Books VII–VIII

This annual anthology brings together the year's finest mathematics writing from around the world. Featuring promising new voices alongside some of the foremost names in the field, The Best Writing on Mathematics 2015 makes available to a wide audience many articles not easily found anywhere else—and you don't need to be a mathematician to enjoy them. These writings offer surprising insights into the nature, meaning, and practice of mathematics today. They delve into the history, philosophy, teaching, and everyday occurrences of math, and take readers behind the scenes of today's hottest mathematical debates. Here David Hand explains why we should actually expect unlikely coincidences to happen; Arthur Benjamin and Ethan Brown unveil techniques for improvising custom-made magic number squares; Dana Mackenzie describes how mathematicians are making essential contributions to the development of synthetic biology; Steven Strogatz tells us why it's worth writing about math for people who are alienated from it; Lisa Rougetet traces the earliest written descriptions of Nim, a popular game of mathematical strategy; Scott Aaronson looks at the unexpected implications of testing numbers for randomness; and much, much more. In addition to presenting the year's most memorable writings on mathematics, this must-have anthology includes a bibliography of other notable writings and an introduction by the editor, Mircea Pitici. This book belongs on the shelf of anyone interested in where math has taken us—and where it is headed.

The collection contains more than 60 original papers and reflects current research topics in linguistics and text analysis. Most of the papers present recent results of empirical quantitative investigations; others focus on methodological issues, whereas some of them are of a more theoretical, systems-theoretical/semiotic character. Finally, a number of contributions form typical integrative deductive-inductive studies. The volume is a valuable source of information about the current state-of-the-art in quantitative linguistic research, presented by renowned representatives of the field.

Offers biographical information on Italian mathematician and Franciscan friar Luca Pacioli (c.1445-1514), provided by the School of Mathematics and Statistics of the University of St. Andrews in Scotland. Notes that one of his works contained the first printed description of bookkeeping by double entry.

Hailed by the critics and lauded by readers for its riotously funny and scathing portrayal of America in an age of trial by media, materialism, and violence, Vernon God Little was an international sensation when it was first published in 2003 and awarded the prestigious Man Booker Prize. The memorable portrait of America is seen through the eyes of a wry, young, protagonist. Fifteen-year-old Vernon narrates the story with a cynical twang and a four-letter barb for each of his townsfolk, a medley of characters. With a plot involving a school shooting and death-row reality TV shows, Pierre's effortless prose and dialogue combine to form a novel of postmodern gamesmanship.

From China to Paris

tratti dal De viribus quantitatis di Luca Pacioli

Puzzlers' Tribute

The Fabrication of Leonardo da Vinci's Trattato della pittura

A Feast for the Mind

The Innovators Behind Leonardo

Double Entry: How the Merchants of Venice Created Modern Finance

This is a facsimile (in black and white) of De Divina Proportione ("On the Divine Proportion"), printed June 1st 1509 in Venice, of which only two copies reached our XXIth century. It had to become one among the most famous books in the world, but not only because it was partly made by Leonardo da Vinci and printed during his lifetime. He drew fifty nine of the sketches it includes, which form the earliest work from the artist's hand to appear in print. Luca Bartolomeo de Pacioli (1445-1517), Italian mathematician and Franciscan friar, wrote the full text of it. He and Leonardo da Vinci set forth a way of describing the visible world in terms of its common geometrical elements, what he calls the "divine proportion", equally known as the "Golden ratio". Even the layout of this book, which we may find somehow surprising today, Pacioli and da Vinci drafted it on a geometrical grid with respect to the divine proportion. De Divina proportione also is one of the most remarkable illustrated books published in the sixteenth century. Based on the writings of Plato, Euclid, and Vitruvius, and arguing his thesis by means of exegesis and the generous use of evocative illustration, Pacioli claims that this proportional element is shared by a variety of solid bodies, from human anatomy to architectural forms and even to the composition of the letter's design in the Roman alphabet. Today we don't know how many copies of De Divina Proportione were printed in Venice by printer Paganinus de Paganinus. Two surviving copies only exist, one at the Biblioteca Ambrosiana in Milan, and the second at the Bibliothè que de Genè ve in Geneva, Switzerland. For the intersection of art and science and the active engagement of the pre-eminent genius of the period, Leonardo da Vinci, this is one of the most iconic works of the Italian Renaissance. The clarity of both the written material and Leonardo's diagrams gave the book a popularity beyond mathematical circles. It has since then been reprinted several times and translated in many languages.

This first complete English translation, including over 250 full-color images, is a longitudinal cultural history of how art came to be institutionalized in the history of western representational practices.

The applications of gamification and the contexts in which game elements can be successfully incorporated have grown significantly over the years. They now include the fields of health, education, work, the media and many others. However, the human and social sciences still neglect the analysis and critique of gamification. Research conducted in this area tends to focus on game objects and not gamifications logic as its ideological dimension. Considering that the game, as a model and a reference, laden with social value, deserves to be questioned beyond its objects, The Gamification of Society gathers together texts, observations and criticisms that question the influence that games and their mechanics have on wider society. The empirical research presented in this book (examining designers practices, early childhood, political action, the quantified self, etc.) also probes several different national contexts – those of Norway, Belgium, the

United States and France, among others.

Describes the history of accounting and double-entry bookkeeping from Mesopotamia to the Renaissance to modern finance and explains how a system developed that could work across all trades and nations. 13,000 first printing.

la vita e le opere

On Scientific Education

Jouer en temps de guerre

Illuminating Leonardo

A story of betrayal, intellectual theft, and five centuries of cover up

Quid est secretum?

Mathematics, Applied Science and Real Life

Cette thèse propose un parcours de lecture et une nouvelle interprétation de la culture éthique du jeu comme forme et norme du vivre social entre XVe et XVIe siècles, à partir d'une étude de cas : la figure du mathématicien franciscain Luca Pacioli (1445-1517) et, plus spécialement, son dernier traité, le De Viribus Quantitatis (1496-1508), un riche recueil de jeux et d'énigmes destinés à aiguiser l'esprit des jeunes gens. Cette étude s'interroge sur la portée historique de ce traité en relation avec son contexte spécifique d'élaboration, en avançant une nouvelle proposition de lecture. Dans cette perspective, cette thèse s'articule autour de deux questions principales : l'analyse d'un tableau en tant que source - le célèbre double portrait de Luca Pacioli accompagné d'un jeune homme - et l'étude d'une forme textuelle particulière, une imposante liste de noms d'hommes illustres assistant au sermo sur la géométrie euclidienne prononcé par Pacioli pour la Scuola di Rialto. Le premier point attire l'attention sur la cour des Montefeltro à Urbino vers 1495, le deuxième sur Venise en 1508, quand le frère tient sa fameuse leçon à l'intérieur de l'église San Bartolomeo à Rialto. La réflexion autour de ces deux typologies de sources, et des questionnements qui en découlent, délimite un arc chronologique précis qui correspond aux années consacrées par Luca Pacioli à la composition de son traité de jeux et d'énigmes : le DVQ. Ce traité singulier est étudié ici comme case study utile à définir les méthodologies et les modalités d'une enquête plus vaste comprenant différents domaines disciplinaires, à savoir l'histoire des représentations, l'histoire des textes, l'histoire des théories et des pratiques pédagogiques, l'histoire des sciences et des techniques et enfin l'histoire de la « ludicità ».

The reports of a conference of 11 scholars who began the task of examing together primary sources that might shed som elight on exactly how and in what fomrs mathematical problems, concepts, and techniques may have been transmitted between various civilizations, from antiquity down to the European Renaissance following more or less the legendary silk routes between China and Western Europe.

This second collection of interesting mathematical puzzles continues the tribute to Martin Gardner, who has provided us with original puzzles and puzzling stories ever since he created and produced the "Mathematical Games" column in Scientific American. The international community of puzzle enthusiasts has gathered once again to celebrate Martin Ga

Lucas Pacioli's treatise (A. D. 1494--the earliest known writer on bookkeeping) reproduced and translated with reproductions, notes

and abstracts from Manzoni, Pietra, Mainardi, Ympyn, Stevin and Dafforn
Il De viribus quantitatis di Luca Pacioli
Imagine Math 6
Visual Art and the Science of Experiment in Restoration London
2000 Years Transmission of Mathematical Ideas
De viribus quantitatis. Facsimile ad uso professionale
MATHKNOW
Euclid Between Man, Cosmos, and God

In The Spatial Reformation, Michael J. Sauter offers a sweeping history of the way Europeans conceived of three-dimensional space, including the relationship between Earth and the heavens, between 1350 and 1850. He argues that this "spatial reformation" provoked a reorganization of knowledge in the West that was arguably as important as the religious Reformation. Notably, it had its own sacred text, which proved as central and was as ubiquitously embraced: Euclid's Elements. Aside from the Bible, no other work was so frequently reproduced in the early modern era. According to Sauter, its penetration and suffusion throughout European thought and experience call for a deliberate reconsideration not only of what constitutes the intellectual foundation of the early modern era but also of its temporal range. The Spatial Reformation contends that space is a human construct: that is, it is a concept that arises from the human imagination and gets expressed physically in texts and material objects. Sauter begins his examination by demonstrating how Euclidean geometry, when it was applied fully to the cosmos, estranged God from man, enabling the breakthrough to heliocentrism and, by extension, the discovery of the New World. Subsequent chapters provide detailed analyses of the construction of celestial and terrestrial globes, Albrecht Dürer's engraving Melencolia, the secularization of the natural history of the earth and man, and Hobbes's rejection of Euclid's sense of space and its effect on his political theory. Sauter's exploration culminates in the formation of a new anthropology in the eighteenth century that situated humanity in reference to spaces and places that human eyes had not actually seen. The Spatial Reformation illustrates how these disparate advancements can be viewed as resulting expressly from early modernity's embrace of Euclidean geometry.
Mathematics forms bridges between knowledge, tradition, and contemporary life. The continuous development and growth of its many branches, both classical and modern, permeates and fertilizes all aspects of applied science and technology, and so has a vital impact on our modern society. The book will focus on these aspects and will benefit from the contribution of several world-famous scientists from mathematics and related sciences, such as: Ralph Abraham, Andrew Crumey, Peter Markowich, Claudio Procesi, Clive Ruggles, Ismail Serageldin, Amin Shokrollahi, Tobias Wallisser.
Shocking, disturbing, challenging the long-held status quo ... Wizard of the Renaissance, Zoroastro demonstrates how thousands of technical notes were stolen from a highly educated and well connected Persian Zoroastro Masino, whom historians have reduced to a pigment colour grinder in Leonardo da Vinci's workshop. Around twenty-five extraordinarily valuable Renaissance manuscripts are attributed to Leonardo da Vinci based on the claims of his Milanese heir Francesco Melzi. Yet, when transcribers in the nineteenth

century discovered many anomalies when compared with Leonardo's biography, and encountered a man who didn't seem to be entirely Leonardo or even entirely Italian, should scholars have begun asking obvious questions about authorship, and why didn't they? Did someone other than Leonardo da Vinci write and compile these amazing papers? In this riveting new account of the notes long attributed to Leonardo da Vinci, another potential author emerges. Zoroastro Masino steps out from the shadows of Leonardo's biography.Little known beyond insiders who control Leonardo's modern biography, Zoroastro and Leonardo joined forces as young men and were always in each other's orbit. But Zoroastro was clearly foreign, a man with a Persian name (تْشُدأَرَز) he was an actual historical person – recorded as a magician, a metallurgist, a discoverer, an alchemist, and a prophet. Marginalized by xenophobic forces even before he passed away, he was mocked for a name common people in Italy could not pronounce. Zoroastro's epitaph called him a man of probity, a natural philosopher who was outstandingly generous. He was known to have been friends with high ranking Italians, his bones preserved in a tomb in Rome wedged between a well-known Italian poet and a Greek scholar. Then his sepulcher was destroyed in the 17th century and his entire literary legacy stolen. Written in poor Italian backwards in Eastern fashion the Tuscan Notebooks are nevertheless full of Eastern tales and wonders. There was a moment in the nineteenth century to at least test the claim of Leonardo's authorship, but no one ever did. To this day scholars begin their research of Leonardo da Vinci as if they are standing on solid ground. Yet the reality is in his own lifetime no one knew Leonardo was supposedly a genius, and the verification of his authorship is based on the word of one man, his heir Francesco Melzi. He was widely known as a painter, and in his Willl he said he was a painter. His simple headstone discovered in France in the mid-nineteenth century declared simply he was a painter. The book also brings to light proposed lost Zoroastro writings, including the missing treatise on anatomy, plagiarised by a Swiss physician in the sixteenth century, a book on games and magic, wrongly ascribed to Luca Pacioli and published under a pretentious Latin title De viribus quantitatis, and a book of personal philosophy which the nineteenth-century German philosopher Friedrich Nietzsche published as his own, Thus spake Zarathustra. A further anonymously published poem, Antiquarie prospettiche romane was likely also part of Zoroastro's writings. Every fifty to one-hundred years a theory turns the academic world on its head. The Zoroastrian Papers will surely be one of these moments. The series includes two previous titles, Leonardo: the making and breaking of a myth and The Stolen Notebooks: Leonardo da Vinci and the Man from the East.

Measured Words

Exact Methods in the Study of Language and Text

Landmark Writings in Western Mathematics 1640-1940

Thinking 3D

Visual Culture and Mathematics in the Early Modern Period

A Festschrift for Carlo Pedretti Celebrating His 70 Years of Scholarship (1944–2014)

The Italian Renaissance of Mathematics