In April of 1501 Leonardo da Vinci (1452-1519), now in his early fifties, was in Florence, working on a “small painting”, a Madonna and Child intent on yarn-winding, destined for Florimond Robertet, favourite of Louis XII, the king of France. This Information is gleaned from a letter by Fra Pietro da Novellara to Isabella d’Este, dated 14 April 1501. When the letter was published in 1869, it did little other than to add yet another entry to the list of Leonardo’s lost works: the Madonna of the Yarnwinder. It was only in the 20th century that the subject described in the letter was recognized for what it was in numerous copies, variations and school replicas. In this richly illustrated volume of prestigious editorial format, Carlo Pedretti and Margherita Melani reconstruct the genesis of the theme of the Madonna of the Yarnwinder and the artistic fortune of the subject, conceived and painted by Leonardo and subsequently reproposed by both his pupils and his followers. Three versions are attributed to Leonardo and his inner circle: the Reford Madonna, the Buccleuch Madonna and the Crespi Madonna. To all intents and purposes, these can be considered as three versions of his first French commission. The three variations on the theme of the Madonna of the Yarnwinder are closely investigated by the authors through Leonardo’s drawings, literary and historical sources. Their study also clarifies the role and importance of the customer, Florimond Robertet, and the origin of the subject which has merited a fair number of copies. The volume concludes with details of the copies and variants, testimony not only to the success of the Madonna of the Yarnwinder but also the indisputable historical and artistic value of this painting by Leonardo.

Bilingual edition: Italian and English text.
**American Furniture 2014**  
*Edited by Luke Beckerdite*

Acknowledged as the journal of record in its field, American Furniture (distributed for the Chipstone Foundation) presents new research on furniture design, use, production, and appreciation. Begun in 1993, this award-winning annual provides a comprehensive forum on furniture history, technology, connoisseurship, and conservation by the foremost scholars in the field. It is the only interdisciplinary journal devoted exclusively to furniture made or used in the Americas from the 17th century to the present.

**ISBN:** 9780982772256  
**PRICE:** £50.00  
**IMPRINT:** Chipstone Foundation  
**SERIES:** American Furniture Annual  
**CONTRIBUTOR:** Luke Beckerdite  
**BINDING:** Hardback  
**PUBLICATION DATE:** 31 January 2015  
**READER INTEREST:** Antiques
The new issue of the “Annali di Critica d’Arte”, starts with the repropoal of an essay by Wolfgang Öttingen, Obiettivi e metodi della nuova scienza dell’arte (1888), in which the German scholar develops important methodological lines for the study of artistic history. The section Ricerche sulle fonti contains contributions on sources ranging from the 17th to the 19th century from the essay by Ilaria Miarelli Mariani dedicated to a series of letters of Pier Dandini to Giovanni Battista Ricciardi. A follow Paolo Pastres offers a historical reconstruction of the figure of the writer Giulio Cesare Gigli, Enrico Perotto publics comments on the painter Ignazio Nepote active in the 18th century and author of an essay that is an opportunity for a critical examination of his artistic activity. The section finishes with a contribution of Lorenzo Carletti on the description of the frescoes of the Camposanto at Pisa by Domenico Fiorillo. Two articles are devoted to Argomenti di critica d’arte dell’Ottocento e del Novecento. The essay written by Donata Levi and Paul Tucker is dedicated to the evolution of the thought of John Ruskin on drawing and its importance in teaching and education in the context of the debate on the reform of the English school system and its tensions. Follows the work of Adriano Amendola on Maria Krasceninnicowa, a brilliant student of Venturi between 1912 and the twenties; on this occasion are also published some unkown papers. The section devoted to Dossier delle riviste d’arte collects a tight profile critic of the magazine “Miscellanea d’arte” (1903) directed by Igino Benvenuto Supino, Corrado Ricci and Giovanni Poggi. Gianni Carlo Sciolla opens the section Storia del museo, delle istituzioni, delle tecniche artistiche e della recezione with an essay on Casa Cavassa in Saluzzo. A follow Vittore Pizzone takes into account the activity of some German and Italian painters active during the Second World War. As conclusion of the magazine, the third and last part of the translation of essays by Heinrich Wölfflin, Considerazioni sulla storia dell’arte, edited by Lia Pinna Pintor Bertini (for part I see “Annali di Critica d’Arte”, VII, 2011; for see part II “Annali di Critica d’Arte”, VIII, 2012).

In Italian, with English abstracts.