

This course is an eclectic wander through art history. It consists of twenty two-hour talks starting in September 2018 and the topics are largely taken from exhibitions held in London during 2018. The aim is not to provide a guide to the exhibition but to use it as a starting point to discuss the topics raised and to show the major art works. An exhibition often contains 100 to 200 art works but in each two-hour talk I will focus on the 20 to 30 major works and I will often add works not shown in the exhibition to illustrate a point.

### **References and Copyright**

- The talks are given to a small group of people and all the proceeds, after the cost of the hall is deducted, are given to charity.
- The notes are based on information found on the public websites of Wikipedia, Tate, National Gallery, Oxford Dictionary of National Biography, Khan Academy and the Art Story.
- If a talk uses information from specific books, websites or articles these are referenced at the beginning of each talk and in the 'References' section of the relevant page. The talks that are based on an exhibition use the booklets and book associated with the exhibition.
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- If I have forgotten to reference your work then please let me know and I will add a reference or delete the information.

## ART HISTORY REVEALED

<ol style="list-style-type: none"> <li>1. Impressionism in London</li> <li>2. Modigliani</li> <li>3. Gothic Revival</li> <li>4. Charles I: King and Collector</li> <li>5. A Century of Painting Life</li> <li>6. The Birth of Art Photography</li> <li>7. Picasso 1932</li> <li>8. Monet &amp; Architecture</li> <li>9. The Invention of Antiquity</li> <li>10. Rodin and Ancient Greece</li> </ol>	<ol style="list-style-type: none"> <li>1. Art after World War One</li> <li>2. The Summer Exhibition</li> <li>3. Mantegna and Bellini</li> <li>4. Burne-Jones</li> <li>5. Klimt and Schiele</li> <li>6. Lorenzo Lotto and His Portraits</li> <li>7. The Turner Prize</li> <li>8. Gainsborough's Family Album</li> <li>9. Van Gogh and Britain</li> <li>10. <b>Michelangelo versus Leonardo</b></li> </ol>
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<p><b>Term 1: Wed 26 September, (half-term 31 October) to 5 December 2018</b></p>	<p><b>Term 2: Wed 9 January to 13 March 2019 (no half-term)</b></p>
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**Art History Revealed – Wednesday 26 September, half-term 31 October – 5 December, Wednesday 9 January – 13 March (no half-term)**

**Exhibitions in Start Date Order**

1. Impressionism in London, Tate Britain, 2 November 2017 – 7 May 2018
2. Modigliani, Tate Modern, 23 November 2017 – 2 April 2018
3. Charles I: King and Collector, Royal Academy, 27 January – 15 April 2018
4. All Too Human Bacon, Freud and a century of painting life, Tate Britain, 28 February – 27 August 2018
5. Victorian Giants: The Birth of Art Photography, National Portrait Gallery, 1 March – 20 May 2018
6. Picasso 1932 - Love, Fame, Tragedy, Tate Modern, March 8 to September 9, 2018
7. Monet & Architecture, National Gallery, 9 April – 29 July 2018
8. Rodin and the Art of Ancient Greece, British Museum, 26 April – 29 July 2018
9. Aftermath Art in the Wake of World War One, Tate Britain, 5 June – 16 September 2018
10. The Great Spectacle: 250 Years of the Summer Exhibition, Royal Academy, 12 June 2018 – 19 August 2018
11. Mantegna and Bellini, National Gallery 1 October 2018 – 27 January 2019

12. Burne-Jones, Tate Britain, 24 October 2018 – 24 February 2019
13. Klimt/Schiele, Drawings from the Albertina Museum, Vienna, Royal Academy, 4 November 2018 – 3 February 2019
14. Lorenzo Lotto Portraits, 5 November 2018 – 10 February 2019
15. Gainsborough's Family Album, National Portrait Gallery, 22 November 2018 - 3 February 2019
16. Vincent van Gogh (1853-1890). Tate Britain, March 2019. Van Gogh and Britain will be the first exhibition to take a new look at the artist through his relationship with Britain. It will explore how Van Gogh was inspired by British art, literature and culture throughout his career and how he in turn inspired British artists, from Walter Sickert to Francis Bacon.

### **Ideas**

Gothic Revival, based on an Andrew Graham Dixon TV programme but without the references to the literature of the period

***The Painting War: Michelangelo versus Leonardo –The Lost Battles: Leonardo, Michelangelo and the Artistic Duel That Defined the Renaissance***

### **London Galleries**

Wallace

British Museum

Hayward

National Gallery

National Portrait Gallery

White Cube

Serpentine

Tate Britain

Tate Modern

Royal Academy

Estorick



Week 20 is based on the novel *Oil and Marble* (released in the UK on 5 July, 2018) and *The Lost Battles: Leonardo, Michelangelo and the Artistic Duel That Defined the Renaissance* by Jonathan Jones

Leonardo da Vinci (1452-1519), 23 years older than Michelangelo

- Francesco Melzi (1491-1568), *Portrait of Leonardo*, after 1510, 27.5 x 19 cm, Royal Collection
- Earliest known drawing, 1473
- *Baptism of Christ*, Uffizi, 1472-75, painted with Verrocchio
- *Annunciation*, Uffizi, 1475-1480
- *Vitruvian man*, c. 1485
- *Cecilia Gallerani*, *The Lady with an Ermine*, 1489,  
<http://www.dailymail.co.uk/news/article-2059167/Leonardo-da-Vincis-The-Lady-Ermine-Decoding-secret-symbols.html>
- *Virgin of the Rocks*, NG, between circa 1491 and circa 1499 and from 1506 until 1508
- (Michelangelo starts to win commissions)
- Horse study of the monument to Francesco Sforza, 1492, Michelangelo insulted Leonardo by implying he could not cast it

- *Last Supper*, 1498, Milan
- *Salvator Mundi*, c. 1500, a previously unknown work sold for \$500 million
- ***Battle of Anghiari***, 1503-05 (aged 51)
- Anatomical drawings, muscles of the shoulder, foetus in the womb c. 1510
- *The Virgin and Child with St. Anne*, cartoon c. 1499-1500, and painting Louvre, c. 1510
- *John the Baptist*, Louvre, c. 1513-16
- *Mona Lisa*, (1503-05/07)
- 1519, died at Clos Lucé, aged 67 of a stroke, the king held him in his arms as he died

### Michelangelo (1475-1564)

- *Bacchus*, 1496-97
- *Pieta*, 1498-99
- ***Battle of Cascina*** (pronounced cash-ina'), 1503 (aged 28), (Bastiano da Sangallo (1481-1551), c. 1542, Holkham Hall)
- *David*, 1504
- *The Doni Tondo*, 1504-06
- Sistine Chapel, 1508-12
- Tomb Julius II, Moses, Day and Night, 1513->
- *Last Judgement*, Sistine Chapel, 1534-41
- *Bound Slave*, Atlas, 1530-34
- Laurentian Library, Capitoline Hill, St Peters



Leonardo da Vinci (1452–1519), *presumed Self-portrait*, 1490s, was c. 1512, red chalk on paper, 33.3 x 21.3 cm, Royal Library of Turin

*Portrait of Leonardo da Vinci*, 1490s, was c. 1512, red chalk on paper, 7.5 x 19 cm, Royal Collection

Francesco Melzi (1491-1568), *Portrait of Leonardo*, after 1510, 27.5 x 19 cm, Royal Collection, bequeathed to Francesco Melzi; from whose heirs purchased by Pompeo Leoni, c.1582-90; Thomas Howard, 14th Earl of Arundel, by 1630; probably acquired by Charles II; Royal Collection by 1690

Leonardo da Vinci (1452–1519), *presumed Self-portrait*, 1490s, was c. 1512, red chalk on paper, 33.3 x 21.3 cm, Royal Library of Turin.

- Before discussing the feud between Leonardo and Michelangelo I will first describe their lives individually. As you will have seen many of their works like the Mona Lisa and the Sistine Chapel, I will try to point out only a few interesting but little-known facts about the works.

### Leonardo

- This is the only reliable surviving portrait of Leonardo da Vinci (1452–1519). It was most probably executed towards the end of his life by his pupil Francesco Melzi, perhaps with enlivening strokes by Leonardo himself in the lower part of the hair.
- Early writers describe him as beautiful but only one gives a description of his appearance, describing him as having ‘a beautiful head of hair down to the middle of his breast, in ringlets and well arranged’. There is no evidence of him having a

**beard** until his final years and it would have been **unusual on an Italian**. The image of an old man with a long beard and hair and a distant gaze has become associated with Leonardo and through him any wise man or philosopher such as Aristotle. The picture of an old man in the Royal Collection in Turin was accepted as a self-portrait of Leonardo but recently it has been dated **on stylistic grounds to the 1490s and so cannot be a self-portrait as Leonardo was then in his mid-forties**.

### **Bio:Leonardo Bio:da Vinci**

- **Leonardo di ser Piero da Vinci** (15 April 1452 – 2 May 1519), more commonly known as Leonardo da Vinci or Leonardo, was a polymath whose areas of interest included painting, sculpting, architecture, science, music, mathematics, engineering, literature, anatomy, geology, astronomy, botany, writing, history, and cartography. He has been called the father of palaeontology and architecture and is widely considered one of the greatest painters of all time. He is credited with the invention of the parachute, helicopter and tank.
- **In 1492 he was born in Vinci**, a village about 25 km west of Medici-ruled Florence. He was **the illegitimate son of a wealthy notary** called Messer Piero Fruosino di Antonio da Vinci and a peasant called Catarina. **His father married four times and had twelve children** by his third and fourth wives. They were all much younger than Leonardo and he had few contacts with him. He had an informal education that included Latin, geometry and mathematics. There are various anecdotes associated with his childhood including a kite that flew down to his cradle and brushed his face with its tail, the exploration of a dark cave in the mountains and the design of a shield that so terrifying that it was sold to the Duke of Milan.
- In 1466, when he was 14 he was apprenticed to Andrea di Cione, known as Verrocchio, one of the finest artists in Florence. Other apprentices included Domenico Ghirlandaio, Perugino and Botticelli. He qualified as a master of the Guild of Saint Luke in 1472 when he was 20. His father set him up in his own studio and he continued to cooperate with Verrocchio.
- **In 1476 he was charged with sodomy** but acquitted. Between 1476 and 1478 there is no record of him.
- **In 1478 he received a commission** and in 1481 another but he completed neither and went to Milan. He may by this period been in the employ of Lorenzo de'Medici.
- **In 1482 he is recorded as a talented musician** who created a silver lyre shaped as a horse's head. Lorenzo de'Medici sent Leonardo to Milan with the lyre as a gift for the ruler Ludovico Sforza. Leonardo wrote a letter explaining he could create engineering wonders and also paint. He worked in **Milan from 1482 to 1499 (from age 30 to 47)**. In this period he painted ***Virgin of the Rocks* and *The Last Supper***. He worked on many projects such as floats and pageants and on a huge equestrian monument to Francesco Sforza, Ludovico's predecessor. In 1492 the clay model was completed and the bronze had been set aside. It was the largest Renaissance



bronze statue and Leonardo wrote detailed plans about how it was to be cast.

**Michelangelo insulted Leonardo** by implying that he was unable to cast it. In November 1494, Ludovico gave the bronze to be used for cannon to defend the city from invasion by Charles VIII. In 1499 the invading French troops used the clay model for target practise. With Milan overthrown Leonardo fled to Venice with his assistant and friend. There he worked as a military designer devising new ways of defending the city from naval attacks.

- **In 1500** he went to Florence created the cartoon of *The Virgin and Child with St Anne and St John the Baptist*, a work that won such admiration that "men and women, young and old" flocked to see it "as if they were attending a great festival".
- **In 1502 he entered the employ of Cesare Borgia** the son of Pope Alexander VI working as a military architect and travelling throughout Italy. Maps were rare at this time and Leonardo helped Borgia defend his city and plan for a dam to provide drinking water by drawing detailed maps.
- **In 1503 he returned to Florence** spent two years designing and painting a mural of *The Battle of Anghiari* for the Great Hall in the Palazzo Vecchio, with Michelangelo designing its companion piece, *The Battle of Cascina*. In Florence in 1504, he was part of a committee formed to relocate, against the artist's will, Michelangelo's statue of *David*.
- **In 1506 he returned to Milan** but did not stay long as his father died in 1504 and he had to return to Florence to sort of family arguments over the estate but by 1508 he was back in Milan.
- **From September 1513 to 1516**, under Pope Leo X, Leonardo spent much of his time living in the Belvedere in the Vatican in Rome, where Raphael and Michelangelo were both active. In October 1515, King Francis I of France recaptured Milan. On 19 December, Leonardo was present at the meeting of Francis I and Pope Leo X, which took place in Bologna. Leonardo was commissioned to make for Francis a **mechanical lion that could walk forward then open its chest to reveal a cluster of lilies**.
- **In 1516, he entered Francis's service**, being given the use of the **manor house Clos Lucé**, now a public museum, near the king's residence at the royal Château d'Amboise. He spent the last three years of his life here, accompanied by his friend and apprentice and supported by a pension totalling 10,000 scudi. He died in 1519 at Clos Lucé aged 67 probably of a stroke and he lamented that '**he had offended against God and men by failing to practice his art as he should have done**'. It is said the King held his head in his arms as he died.

## References

<https://www.royalcollection.org.uk/collection/912726/leonardo-da-vinci>



Daniele da Volterra (1509–1566), *Michelangelo Buonarroti*, c. 1544, 88.3 × 64.1 cm, unfinished, detail, Metropolitan Museum of Art

Daniele da Volterra (1509–1566), *Michelangelo Buonarroti*, c. 1544, 88.3 × 64.1 cm, unfinished, detail, Metropolitan Museum of Art  
Painted by his devoted follower when Michelangelo was about 70.

### Michelangelo

- Like Leonardo, a multi-talented, archetypical Renaissance man. The, or one of the, greatest artists who ever lived, he has a vast output and many of his works are the most famous in existence. He is the best documented artists of the sixteenth century. His best-known works include:
  - The *Pietà* and *David* produced before he was thirty.
  - The Sistine Chapel ceiling and The Last Judgment on its altar wall.
  - The design of the Laurentian Library
  - The final architect of St. Peter's Basilica.

### **Bio:Michelangelo**

- **Michelangelo di Lodovico Buonarroti Simoni** (Florence, 6 March **1475** – Rome, 18 February 1564, aged 88) was born in Caprese some **60 km east of Florence**. His family were small-scale bankers in Florence but the bank failed and when Michelangelo was born **his father was chief magistrate** of the local commune. The

family believed **they descended from aristocracy**. Shortly after his birth the family returned to Florence and when he was **six his mother died** and he was brought up by a **nanny whose husband was a stonecutter**. He studied in Florence but showed no interest and preferred to copy paintings. At the time Florence was Italy's greatest centre of arts and learning and it was the centre of the Renaissance.

- When he was a child a Florentine team of artists, including Domenico Ghirlandaio, decorated the walls of the Sistine Chapel. When **Michelangelo was 13 (in 1488) he became an apprentice to Ghirlandaio who had the largest workshop in Florence** and the following year his father persuaded Ghirlandaio to pay him as an artist, very rare for a fourteen-year-old. In 1489 Lorenzo de' Medici, ruler of Florence, asked for Ghirlandaio's two best pupils and he sent Michelangelo and Granacci.
- **From 1490 to 1492 (age 15-17) he attended the Medici's academy** and he was influenced by the leading philosophers and writers of the day. He sculpted the reliefs *Madonna of the Steps* (1490–1492) and *Battle of the Centaurs* (1491–1492). When he was **17 another pupil, Pietro Torrigiano was jealous and struck him of the nose disfiguring him for life**. Torrigiano fled the wrath of Lorenzo and became a **soldier ending up working for Henry VIII in England**.
- **In 1492 Lorenzo died** and his brother Piero took over. **He was less interested in art and in 1494 commissioned Michelangelo to produce a snowman**. A Dominican friar called **Girolamo Savonarola (1452-1498) had been denouncing corruption** and he prophesied a new force from the north. So, when Charles VIII of France invaded Italy and threatened Florence his prophecies seemed to come true and his **followers rose up and expelled the Medici and established a republic in 1494**. He defied the Pope who excommunicated him and **burned him in Florence in 1498**. His followers, the Piagnoni ('whiners' or wailers) kept the republic and the religious reforms alive until 1512 when the Medici, with the help of the Pope, came back to power.
- Because of this revolt **Michelangelo moved to Venice and then Bologna**. When the danger subsided he **returned to Florence** but received no commissions from the new republic. He received work from the Medici including a **sleeping Cupid** that he was encouraged to look old. A middleman sold it to **Cardinal Riario** in Rome who was **angry to discover it was a fraud** but was so impressed by the workmanship that he **invited Michelangelo to Rome**. He arrived in **1496 aged 21 and within 10 days was working on a statue of Bacchus**. It was rejected by the cardinal but bought by a banker. In 1497 the French ambassador to the holy See commissioned him to produce a *Pietà* which he completed when he was 24. It was soon regarded as one of the world's great masterpieces.
- In 1499 Michelangelo returned to Florence where Piero Soderini was taking control after the fall of Savonarola. Michelangelo was commissioned to complete a statue of *David* which was **started forty years previously but never completed**. He **completed it in 1504** and the work established him as a **leading sculptor** with extraordinary technical skill and a strong imagination. A team of consultants

including Botticelli and Leonardo met to decide where it should be placed and following much disagreement it was placed in front of the Palazzo Vecchio.

- In early 1504 Leonardo had been commissioned to paint *The Battle of Anghiara* in the council chamber of the Palazzo Vecchio. This was an important victory for Florence over Milan that had taken place in 1440. Leonardo, as always, was very slow producing anything and so the council created a competition by awarding Michelangelo a commission to paint *The Battle of Cascina* (pronounced 'cash-ina') in the same room. Neither work was completed and both were lost when the room was refurbished. The partly completed works were very influential, perhaps the most influential works of the High Renaissance, and were much admired. We have copies that were later made by Rubens of the Leonardo and by Bastiano da Sangallo of the Michelangelo. Also at this time Michelangelo was commissioned to produce a Holy Family, now known as the *Doni Tondo* and probably the *Manchester Madonna*, now in the National Gallery.
- In 1505 Michelangelo was invited back to Rome by Pope Julius II to build his tomb, a vast work which included forty statues. He was frequently interrupted on the *Tomb of Pope Julius II* and worked on it for forty years and never finished it. It is best known for the central figure of *Moses* and two other statues, known as the *Rebellious Slave* and the *Dying Slave* are now in the Louvre.
- Between 1508 and 1512 Michelangelo worked on the painting of the Sistine Chapel ceiling. It has been stated that the architect Bramante resented Michelangelo's commission for the tomb and convinced the Pope to award him a commission to paint the ceiling as it was a medium with which Michelangelo was unfamiliar and so should fail at the enormous task. The ceiling is arguably the greatest work of art ever produced. It is 500 square metres and contains 300 figures telling the story of the Creation, the Fall of Man, the Promise of Salvation and the Prophets before Christ.
- In 1513, Pope Julius II died and was succeeded by Pope Leo X, the second son of Lorenzo dei Medici. Leo X commissioned Michelangelo to reconstruct the façade of San Lorenzo in Florence but the money ran out and the work was cancelled. In 1520 the Medici family commissioned Michelangelo to build a family chapel in San Lorenzo and he spent much of the 1520s and 30s building it. The *Medici Chapel* has statues of the allegorical figures of *Night and Day* and *Dusk and Dawn* as well as the *Medici Madonna*.
- Pope Leo X died in 1521 and was succeeded briefly by Adrian VI followed by Giulio Medici as Pope Clement VII. In 1524 Michelangelo received a commission from Clement VII to design the *Laurentian Library* in San Lorenzo. The design was so original it is seen as a forerunner of the Baroque style and the vestibule was not completed until 1904.
- In 1527, Rome was sacked and Florence used the turmoil to throw out the Medici and restore the republic. There was a siege of the city and Michelangelo returned to design the fortifications in 1528 and 29. the fortifications held but the city was

taken in 1530 and the Medici restored to power. Michelangelo was out of favour and his name was on a wanted list so he fled the city and went to Rome leaving his assistants to complete the Medici Chapel and the Laurentian Library. He was welcomed by Clement despite Michelangelo's resistance to the Medici. In Rome, he lived near Santa Maria di Iereto and became good friends with the poet Vittoria Colonna until his death in 1547.

- In 1534, shortly before Clement VII died he commissioned Michelangelo to paint ***The Last Judgement*** in the Sistine Chapel. His successor Pope Paul III saw Michelangelo work on the fresco from 1534 until its completion in 1541. Defying convention he shows Jesus as massive, muscular, youthful, beardless and naked. He is surrounded by saints, among whom Saint Bartholomew holds a drooping flayed skin, bearing the likeness of Michelangelo. The depiction of Jesus and the Virgin Mary naked was considered sacrilegious and the Council of Trent in 1564 decided to obscure the genitals. This was carried out by Michelangelo's apprentice Daniele da Volterra.
- At this time Michelangelo designed the piazza on the Capitoline Hill, the upper floor of the Villa Farnese, the Sforza Chapel in the Basilica di Santa Maria Maggiore and other works.
- He was also commissioned to paint two large frescoes in the Cappella Paolina depicting events in the life of Saint Paul and Saint Peter. They were completed in 1550.
- In 1546 he was appointed architect of St. Peter's Basilica. The project had started fifty years previously under Bramante but little progress had been made. Michelangelo returned to Bramante's original design and added the dome, described as 'the greatest creation of the Renaissance'.
- **Michelangelo was a devout catholic and abstemious in his personal life. He was indifferent to food and drink, eating more out of necessity than pleasure and he often slept in his clothes and boots. He was rough and uncouth and a solitary and melancholy person.** He was described as chaste so his physical relationships are not known. He wrote over 300 sonnets and madrigals the longest sequence describing a romantic relationship to Tommaso dei Cavalieri. Their homoerotic nature was hidden by his grandnephew who changed the gender of the pronouns and it was not until 1893 that the original gender was restored in the English translation.



Palazzo Spini, Florence, where an anonymous Florentine writer described an argument between Leonardo and Michelangelo that may have been the beginning of the feud between them.

### **The Insult (c. 1504)**

- **Leonardo was elegant and sophisticated, but Michelangelo was like a bear. Their clash became legendary.** A group of people were sitting on benches outside the Palazzo Spini in Florence discussing Dante Alighieri's poetry. Leonardo was passing and they asked him his opinion. At the same time Michelangelo came by and Leonardo suggested they ask Michelangelo as Leonardo knew he loved the Florentine poet. **Michelangelo took offence as he thought Leonardo was mocking him and said, 'Explain it yourself! You who designed a horse to be cast in bronze, which you could not cast and shamefully gave up.'** On saying this he turned and left while Leonardo remained, his face turned red.
- We do not know if this incident is true, but it is reported by multiple sources as well as other insults by Michelangelo towards Leonardo. Also, in the above anonymous report the writer mentions Leonardo's 'pink [*rosato*] cloak' and we do know from an inventory of his clothing that his wardrobe was mostly pink and purple.

- Leonardo was more subtle in his insult. In his *The Book of Painting (Il Libro della Pittura*, written by Francesco Melzi about 1540 based on texts by Leonardo) he compares sculpture and painting and goes into great detail describing the physicality, mess and noise created by the sculptor compared with the quiet, thoughtful elegance of the painter. It was seen as a brutal description of Michelangelo.
- Their strained relationship could better be described as a **vendetta, a life and death matter in Italy**. Giorgio Vasari in *The Lives of the Artists* writes “**There was very great disdain between Michelangelo Buonarroti and him [Leonardo]**, on account of which Michelangelo departed from Florence, with the excuse of Duke Giuliano, having been summoned by the Pope to the competition for the façade of S. Lorenzo. **Leonardo, understanding this, departed and went into France**, where the King, having had works by his hand, bore him great affection; and he desired that he should colour the cartoon of S. Anne, but Leonardo, according to his custom, put him off for a long time with words.”

### Notes

- **Paragone**. “In an art-historical context, the Italian word paragone (“comparison”, pl. paragoni) can refer to any of a number of theoretical discussions that informed the development of artistic theory in 16th-century Italy. These include the comparison between the differing aesthetic qualities of central Italian and Venetian schools of painting (the so-called disegno/colore paragone) and whether painting or literature was the more convincing and descriptive medium. But the term paragone most often refers to debate about the relative merits of painting and sculpture during the Renaissance period. This debate unfolded primarily in Italy but also in the Low Countries (Flanders and the Netherlands)” (Oxford Art Online)
- In 1543 humanist and theorist Benedetto Varchi polled a number of artists about their views on the paragone and got eight responses, which he published. To no great surprise, painters generally thought painting superior, and sculptors thought sculpture was.
- Sculptors argued that their work was more permanent and that a sculpted object was necessarily more “real” than a painted imitation of an object (a picture), no matter how excellently made. Painters pointed out that they had the advantage of showing colours and the effects of light and shade. Sculptors countered that only a statue could offer the viewer differing points of view. Painters responded with ingenious compositions that used mirrors and reflections to prove that argument false. Many of these claims and counterclaims appeared in the writings of Leonardo, who sided with painters over sculptors.
- **This was a very violent age**. One diarist of every day events records how in 1501 two murders were being taken to be executed along a street just north of this one.

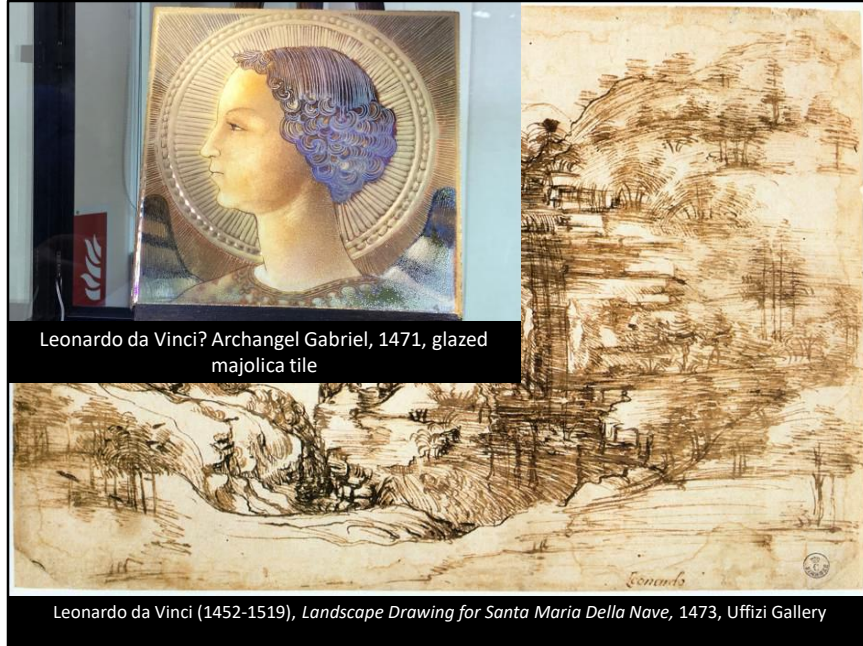
They were being tortured on route as was normal by having their flesh torn from their bodies with red-hot pincers. The fire used to heat the pincers went out and the crowd yelled out and wanted to execute the executioner if he failed to torture the prisoners. So he went into a local charcoal burner and built a large, scorching fire in order to heat the pincers red-hot so that the prisoners suffering could be intensified to satisfy the crowd.





## LEONARDO DA VINCI (1452-1519)

- **Super human intelligence.** In 1550 Giorgio Vasari wrote *The Lives of the Architects, Painters and Sculptors* and his description of Leonardo was a mythic tale of a **superhumanly intelligent genius**. He calls him 'marvellous and celestial'. He discovered the growth rings of trees and understood that the age of the tree can be determined by counting the number of rings.
- **Vegetarian.** Leonardo had one deep love for animals. He even went to the markets to buy birds and free them from their cages. He is credited with the phrase "**The day will come when it will be judged a crime to kill an animal just as it is to kill a man.**"
- **Bawdy.** He told dirty jokes.
- **Fashionable.** He wore pink and purple cloaks and clothes.



Leonardo da Vinci (1452-1519), *Landscape Drawing for Santa Maria Della Nave*, 1473, Uffizi Gallery

Earliest known drawing

Leonardo da Vinci? Archangel Gabriel, 1471, glazed majolica tile

- Leonardo was the love child of a lawyer named Ser Piero and a peasant girl named Caterina. He was never formally educated and was first trained to be a musician before being sent as an apprentice to the leading artist in Florence, Andrea del Verrocchio. Not only was he ambidextrous but he could write with one hand while drawing with the other. He developed a system of writing backwards which can be read using a mirror. Most of his works were unfinished as he was notoriously slow.
- The drawing, created **when Leonardo was 21**, is dated August 5, 1473, and features a landscape of the Arno river valley and Montelupo Castle. The pen, ink, and pencil sketch is characterized by a fluent technical approach that was ahead of its time. The drawing remains the **earliest surviving work solely by Leonardo**.
- Or is this tile the earliest Leonardo? They said infrared analysis had revealed a tiny signature on the jawline of the angel's face which, when magnified, reads "Da Vinci Lionardo" with a date, 1471. Thermoluminescence dates the tile to the second half

of the 15<sup>th</sup> century and it has been in the same family since 1499. However, the discovery was roundly dismissed by leading scholar Martin Kemp of the University of Oxford, who compared the subject's hair to pasta. **"The handling of the hair is spectacularly unconvincing—it looks like vermicelli,"** Kemp told *the Guardian*. **"The chance of its being by Leonardo are less than zero. The silly season for Leonardo never closes."** We will return to Martin Kemp later.

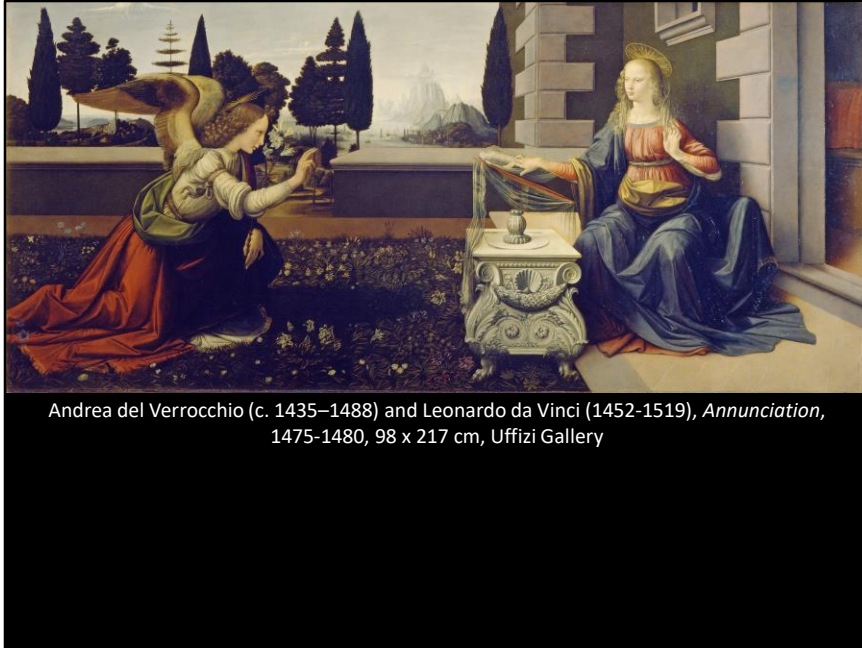


Andrea del Verrocchio (c. 1435–1488) and Leonardo da Vinci (1452-1519), *Baptism of Christ*, Uffizi, 1472-75, 177 x 151 cm, oil on wood, Uffizi Gallery

- Leonardo completed his **apprenticeship with Andrea del Verrocchio** between **1466 when he was 14 and 1472 when he qualified as a master** of the Guild of Saint Luke **aged 20**.
- The picture depicts the Baptism of Jesus by John the Baptist as recorded in the Biblical Gospels of Matthew, Mark and Luke. Giorgio Vasari writes that the **angel to the left is was painted by the youthful Leonardo with such skill that it upset his master, the older Verrocchio**, a comment that has created a lot of speculation and mythology around this painting to the extent that its importance within the work of Verrocchio is often overlooked. Some modern critics also attribute much of the landscape in the background and the figure of Christ to Leonardo.
- St John the Baptist is holding a scroll on which we can read ECCE AGNUS DEI which continues [QUI TOLLIT PECCATA MUNDI] ("Behold the Lamb of God who takes away the sin of the world." Gospel according to John 1, 29).
- Florentine artists at this time used tempera and so it is unusual that it is painted in oil. Oils had been used in Italy to paint durable items such as shields but their use

in painting followed their introduction of imported works by Dutch and Flemish master at about this time.

- The panel comes from the church of the Vallombrosan monastery of San Salvi in Florence. In 1730 it was taken to another Vallombrosan monastery in Florence, Santa Verdiana, and from there, it joined the Florentine Galleries in 1810. In the Uffizi since 1919.



Andrea del Verrocchio (c. 1435–1488) and Leonardo da Vinci (1452-1519), *Annunciation*, 1475-1480, 98 x 217 cm, Uffizi Gallery

Andrea del Verrocchio (c. 1435–1488) and Leonardo da Vinci (1452-1519), *Annunciation*, 1475-1480, 98 x 217 cm, Uffizi Gallery

- He qualified as a **master of the Guild of Saint Luke in 1472 when he was 20**. His father set him up in his own studio and he continued to cooperate with Verrocchio.
- *Annunciation* is a painting **Leonardo and Andrea del Verrocchio, dating from circa 1472–1475**. It is housed in the Uffizi gallery of Florence. The angel holds a **Madonna lily, a symbol of Mary's virginity and of the city of Florence**. It is supposed that Leonardo originally copied the **wings from those of a bird in flight**, but they have since been **lengthened by a later artist**. When the *Annunciation* came to the Uffizi in 1867, from the Olivetan monastery of San Bartolomeo, near Florence, it was **ascribed to Domenico Ghirlandaio**, who was, like Leonardo, an apprentice in the workshop of Andrea del Verrocchio. In 1869, Karl Eduard von Liphart, the central figure of the German expatriate art colony in Florence, recognized it as a **youthful work by da Vinci**, one of the **first attributions** of a surviving work to the youthful Leonardo.
- **Leonardo was almost executed when he was arrested with several male companions on the charge of sodomy in 1476 when he was 24**. He was acquitted

as no witnesses came forward at the trial. Between 1476 and 1478 there is no record of what he did or where he lived.



Leonardo da Vinci (1452-1519), *Cecilia Gallerani, The Lady with an Ermine*, 1489, 54 x 39 cm, National Museum, Kraków, Poland

- **In 1478 he received a commission** and in 1481 another but he completed neither and went to Milan. He may by this period been in the employ of Lorenzo de' Medici.
- **In 1482 he is recorded as a talented musician** who created a silver lyre shaped as a horse's head. Lorenzo de' Medici sent Leonardo to Milan with the lyre as **a gift for the ruler Ludovico Sforza**. Leonardo wrote a letter explaining he could create engineering wonders and also paint. He worked in **Milan from 1482 to 1499 (from age 30 to 47)**.
- The sitter is **Cecilia Gallerani** (1473–1536, pronounced 'chay-chilia Gallerani'), a native of Siena and **favourite of Milanese duke Ludovico Sforza**. She is depicted in the classic **three-quarter turn pose**. This pose was **already standard** for portrait painting, having been popularized by **Netherlandish painters such as Jan van Eyck** and Hans Memling. Gallerani looks away but there is an **intensity to her gaze**, something noticeably absent from famous depictions of women in earlier Renaissance art.



- Symbolically, the ermine symbolizes purity. As Leonardo wrote later: **“The ermine ... would rather let itself be captured by hunters than take refuge in a dirty lair, in order not to stain its purity”**.
- **Duke Ludovico Sforza had recently been awarded the Order of the Ermine by King Ferdinando I of Naples in 1488.** So, it is likely, this is the reason **Leonardo included the ermine.** Scientific examination has shown the ermine was added in the second and third stages of the painting.
- **“Cecelia Gallerani presided over intellectual discussions at the court of Ludovico Sforza,** serving a prominent role much like the salon hostesses of the Age of Enlightenment would centuries later. **She invited Leonardo** da Vinci to these meetings. Ludovico Sforza fell from power with a French invasion in 1499. After a brief attempt at retaking Milan from the French, he was captured and died eight years later in the Château de Loches as a prisoner. Cecelia Gallerani had become an **increasingly distant** figure in the duke’s eye at **the insistence of his wife Beatrice d’Este. Gallerani married a count** in 1492. After her husband’s death just over two decades later, she retired to San Giovanni in Croce and died in 1536.”  
(Kevin Chau)

### Notes

- An ermine is the name of a stoat (also called a weasel) with its pure white winter coat.

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Leonardo da Vinci (1452-1519), *The Virgin with the Infant Saint John the Baptist adoring the Christ Child accompanied by an Angel ('The Virgin of the Rocks')*, c. 1491/2-99 and 1506-08, 189.5 x 120 cm, National Gallery from the S. Francesco Altarpiece, Milan, oil on poplar, thinned and cradled

- Leonardo worked in **Milan from 1482 to 1499 (from age 30 to 47)** and painted ***Virgin of the Rocks* and *The Last Supper***.
- “An elaborate sculpted altar was commissioned by the **Milanese Confraternity of the Immaculate Conception** for their oratory in San Francesco in 1480. A new contract was drawn up in 1483 with Leonardo and the de Predis brothers: a central panel was to be painted by Leonardo alone, and there were to be two side panels showing angels singing and playing musical instruments. Two paintings of angels (An Angel in Green with a Vielle and An Angel in Red with a Lute) by artists influenced by Leonardo, are undoubtedly those for the altarpiece. ***The Virgin of the Rocks*** seems not to refer to the mystery of the Immaculate Conception but depicts the type of subject that Leonardo might have painted in his native Florence where legends concerning the young Saint John the Baptist were popular. Execution of the commission was protracted. Leonardo may only have put the

**finishing touches to it in 1508.** The finished work **was then sent to France, (now Paris, Louvre).** **Leonardo painted a replacement for San Francesco** that was probably completed with some help from his studio in 1508, and which is **now in the National Gallery Collection.**" (National Gallery website)

- **Sfumato** – Leonardo was the most famous practitioner and he described it as ‘**in the manner of smoke**’. It is a blending of the edges of the forms to avoid any distinct lines or borders.

### **Louvre and National Gallery versions**

- The Louvre version is generally regarded as the earlier.
- In the National Gallery version
  - the figures are slightly larger;
  - the angel’s right-hand rests on his/her knee, and his/her eyes are turned down in a contemplative manner;
  - all the forms are more defined, including the bodily forms of the clothed figures;
  - the rocks are painted in meticulous detail;
  - the contrast between light and shade on the figures and faces are all much sharper;
  - the painting contains no red,
  - there are haloes and John's traditional cruciform reed staff although it is possible they were added by a later artist;
  - The flowers are fanciful creations.
- In the Louvre painting
  - the angel’s hand is raised, the index finger pointing at John and his/her eyes are turned to gaze in the general direction of the viewer;
  - the forms of the background are all hazier;
  - the faces and forms are more delicately painted and subtly blurred by sfumato;
  - the lighting is softer and appears warmer, but this may be the result of the tone of the varnish on the surface as it has not undergone significant restoration or cleaning;
  - the angel is robed in bright red and green, with the robes arranged differently;
  - The flowers are botanically accurate.



Leonardo da Vinci (1452-1519), *Last Supper*, 1498, Milan, fresco-secco, 460 × 880 cm, Convent of Santa Maria delle Grazie in Milan

Detail of St. John

Giampietrino (1495–1549) after Leonardo da Vinci (1452–1519), *The Last Supper*, c. 1520, 298 x 770 cm, currently in the collection of The Royal Academy, usually on exhibit at Magdalen College, Oxford, purchased 1821

The full-scale copy that was the main source for the twenty-year restoration of the original (1978-1998). It includes several lost details such as Christ's feet, the transparent glass decanters on the table, and the floral motifs of the tapestries that decorate the room's interior. --- It was first mentioned in 1626 by the author Bartolomeo Sanese as hanging in the Certosa di Pavia, a monastery near Pavia, Italy, but it is unlikely that it was intended for this location. At some point, the upper third of the picture was cut off, and the width was reduced. --- Giampietrino is thought to have worked closely with Leonardo when he was in Milan. --- (Note: A very fine, full-size copy of this painting, before it was cut down, is installed at Tongerlo Abbey in Westerlo, near Antwerp, Belgium.)

- **Leonardo liked to experiment** and when commissioned to paint *The Last Supper* on a wall of **the refectory of the convent adjoining the church of Santa Maria**

**delle Grazie** he decided to **paint in oils** so that he could take longer and make corrections. The standard technique is to apply paint to the wet plaster. The disadvantage is that it cannot be corrected and must be painted quickly before the plaster dries. The advantage is that as the paint soaks into the plaster it lasts virtually forever. Leonardo's experiment failed as the oil paint he used started to peel from the wall.

- Wikipedia: The Last Supper is a late 15th-century mural painting by Leonardo da Vinci housed by the refectory of the Convent of *Santa Maria delle Grazie* in Milan. It is one of the world's most recognizable paintings. The work is presumed to have been started around 1495–96 and was commissioned as part of a plan of renovations to the church and its convent buildings by Leonardo's patron Ludovico Sforza, Duke of Milan. The painting represents the scene of the Last Supper of Jesus with his apostles, as it is told in the Gospel of John, 13:21. Leonardo has depicted the consternation that occurred among the Twelve Disciples when Jesus announced that one of them would betray him. Due to the methods used, a variety of environmental factors, and intentional damage, very little of the original painting remains today despite numerous restoration attempts, the last being completed in 1999.
- *The Last Supper* has been the target of much speculation by writers and historical revisionists alike, usually centred on purported hidden messages or hints found within the painting, especially since the publication of the novel *The Da Vinci Code* by Dan Brown in 2003. is a work of fiction in which one of Dan Brown's characters suggests that the person to Jesus' right (left of Jesus from the viewer's perspective) is actually Mary Magdalene disguised as the Apostle John, being mirror images of one another.

### **Gospel of John, 13:21**

<sup>21</sup> After he had said this, Jesus was troubled in spirit and testified, "Very truly I tell you, one of you is going to betray me."

<sup>22</sup> His disciples stared at one another, at a loss to know which of them he meant. <sup>23</sup> One of them, the disciple whom Jesus loved, was reclining next to him. <sup>24</sup> Simon Peter motioned to this disciple and said, "Ask him which one he means."

<sup>25</sup> Leaning back against Jesus, he asked him, "Lord, who is it?"

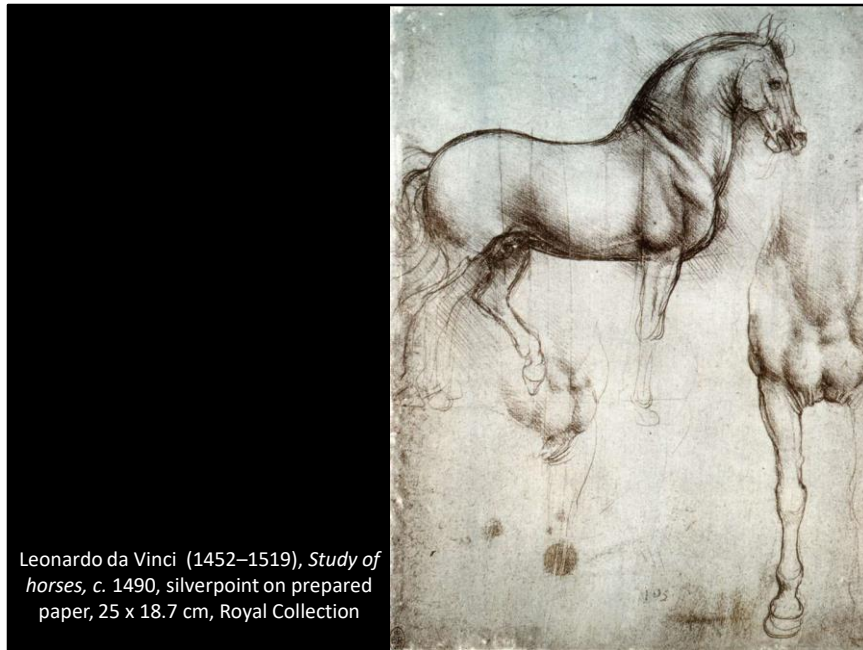
<sup>26</sup> Jesus answered, "It is the one to whom I will give this piece of bread when I have dipped it in the dish." Then, dipping the piece of bread, he gave it to Judas, the son of Simon Iscariot. <sup>27</sup> As soon as Judas took the bread, Satan entered into him.

So Jesus told him, "What you are about to do, do quickly." <sup>28</sup> But no one at the meal understood why Jesus said this to him. <sup>29</sup> Since Judas had charge of the money, some

thought Jesus was telling him to buy what was needed for the festival, or to give something to the poor. <sup>30</sup>As soon as Judas had taken the bread, he went out. And it was night.

### **Along the Table**

- On the left, Bartholomew, James Minor, and Andrew are all astonished, Andrew holds up his hands up in a "stop!" gesture.
- Next are Judas, Peter, and John. Judas's face is in shadow and he is clutching a small bag, perhaps containing the 30 pieces of silver he received for betraying Christ. Peter is asking John to ask Jesus which one he means, and John is listening carefully.
- Christ is in the centre.
- Next, we see Philip seeking clarification, James Major stunned and Thomas clearly worried.
- Finally, on the far-right Matthew and Thaddeus turned away to Simon for an explanation, but their arms are stretched towards Christ.



Leonardo da Vinci (1452–1519), *Study of horses*, c. 1490, silverpoint on prepared paper, 25 x 18.7 cm, Royal Collection

Leonardo da Vinci (1452–1519), *Study of horses*, c. 1490, silverpoint on prepared paper, 25 x 18.7 cm, Royal Collection

- He worked on **many projects such as floats and pageants** and on a **huge equestrian monument to Francesco Sforza**, Ludovico's predecessor. In 1492 the clay model was completed and the bronze had been set aside. It was the largest Renaissance bronze statue and Leonardo wrote detailed plans about how it was to be cast. **Michelangelo insulted Leonardo** by implying that he was unable to cast it. In November 1494, Ludovico gave the bronze to be used for cannon to defend the city from invasion by Charles VIII. In 1499 the invading French troops used the clay model for target practise. With Milan overthrown Leonardo fled to Venice with his assistant and friend. There he worked as a military designer devising new ways of defending the city from naval attacks.

### Silverpoint

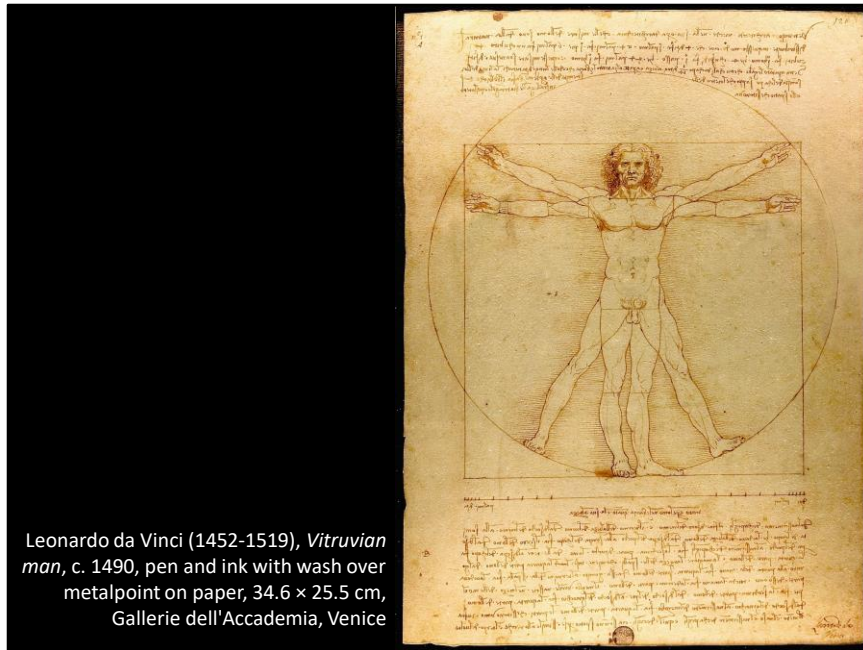
- **Silverpoint** is a drawing technique that dates back to the late Gothic/early Renaissance. A silver, lead or tin wire held in a metal holder is used like a pencil on a specially prepared rough surface. The metal leaves a faint mark behind which cannot be rubbed out. It is said a master could leave an apprentice to work on a

silverpoint drawing on on their return they would be able to see all their mistakes. The discovery of graphite in Borrowdale, Cumbria and the use of chalk and ink gradually replaced the unforgiving silverpoint.

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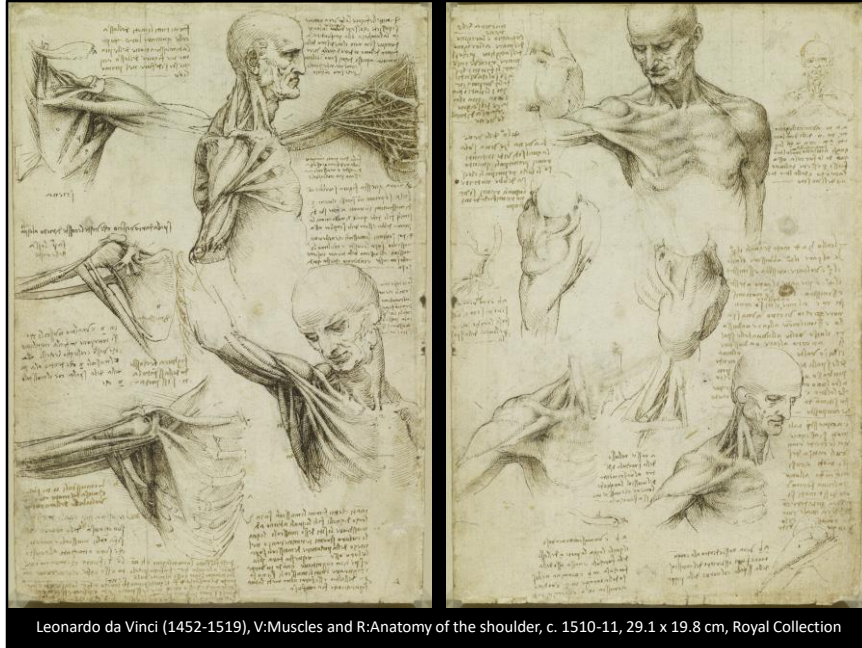


Leonardo da Vinci (1452-1519), *Vitruvian man*, c. 1490, pen and ink with wash over metalpoint on paper, 34.6 × 25.5 cm, Gallerie dell'Accademia, Venice

Leonardo da Vinci (1452-1519), *Vitruvian man*, c. 1490, pen and ink with wash over metalpoint on paper, 34.6 × 25.5 cm, Gallerie dell'Accademia, Venice

- This is the foundation of Leonardo's attempts to relate the proportions of the human figure to nature. It is titled "**The proportions of the human body according to Vitruvius**" or *Vitruvian Man*. Leonardo saw his anatomical drawings and *Vitruvian Man* as a *cosmografia del minor mondo* ('cosmography of the microcosm'). He believed the workings of the human body to be an analogy for the workings of the universe.
- Leonardo's drawing combines a careful reading of the ancient text with his own observation of actual human bodies. In drawing the circle and square he observes that the square cannot have the same centre as the circle but is centred at the groin. This adjustment is the innovative part of Leonardo's drawing and what distinguishes it from earlier illustrations. He also departs from Vitruvius by drawing the arms raised to a position in which the fingertips are level with the top of the head, rather than Vitruvius's much lower angle, in which the arms form lines passing through the navel. The drawing itself is often used as an implied symbol of the **essential symmetry of the human body, and by extension, the symmetry of the universe as a whole**.

- It may be noticed by examining the drawing that the combination of arm and leg positions creates sixteen different poses. The pose with the arms straight out and the feet together is seen to be inscribed in the superimposed square. On the other hand, the "spread-eagle" pose is seen to be inscribed in the superimposed circle.
- The text starts, 'For the human body is so designed by nature that the face, from the chin to the top of the forehead and the lowest roots of the hair, is a tenth part of the whole height; the open hand from the wrist to the tip of the middle finger is just the same; the head from the chin to the crown is an eighth, and with the neck and shoulder from the top of the breast to the lowest roots of the hair is a sixth; from the middle of the breast to the summit of the crown is a fourth.' and describes the ratios present in the perfect human body.
- **Marcus Vitruvius Pollio** (c. 80–70 BC – after c. 15 BC), commonly known as Vitruvius, was a **Roman author, architect**, civil engineer and military engineer during the 1st century BC, known for his multi-volume work entitled ***De architectura***. His discussion of perfect proportion in architecture and the human body led to this famous drawing by Leonardo.



Leonardo da Vinci (1452-1519), V:Muscles and R:Anatomy of the shoulder, c. 1510-11, 29.1 x 19.8 cm, Royal Collection

Leonardo da Vinci (1452-1519), R:Anatomical drawings, V:muscles of the shoulder, c. 1510-11, 29.1 x 19.8 cm, Royal Collection

Recto (right or front side): The superficial anatomy of the shoulder and neck.

Verso: (left or back side) The muscles of the shoulder c.1510-11

Pen and ink with wash, over black chalk | 29.2 x 19.8 cm (sheet of paper)

- This sheet displays the full range of Leonardo's illustrative techniques, showing the structure of the muscles of the shoulder. Pectoralis major is divided into parts to represent the lines of force along which it acts. This method reaches its logical conclusion in the drawing at top right, which is an example of Leonardo's **'thread model'**. **This technique - invented by Leonardo - reduced the muscles to single cords** along their central lines of force, such that the spatial structure of an entire system can be perceived at once.



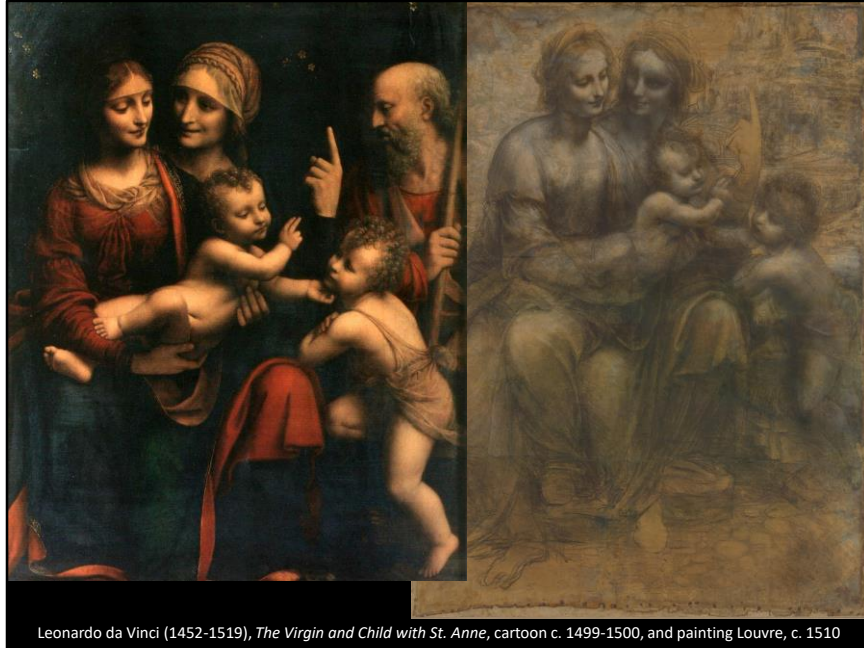
Leonardo da Vinci (1452–1519), *The Virgin and Child with St Anne and St John the Baptist*, c. 1499-1500 or c. 1506-8, cartoon drawing, 141.5 x 104.6 cm, National Gallery

Also known as *The Burlington House cartoon*. No known painting by Leonardo is based on this cartoon.

It was either executed in around 1499–1500, at the end of the artist's first Milanese period, or around 1506–1508, when he was shuttling between Florence and Milan. The majority of scholars prefer the latter date, although the National Gallery and others prefer the former

- In 1500 he went to Florence created the cartoon of ***The Virgin and Child with St Anne and St John the Baptist***, a work that won such admiration that "men and women, young and old" flocked to see it "as if they were attending a great festival".
- In 1962 it was put on sale for £800,000 and a quarter of a million people saw it in four months and the money raised from donations and the National Art Collections Fund purchased it for the nation.
- In 1987 it was attacked by a mentally deranged man with a shotgun. The glass covering was shattered and the artwork seriously damaged, but it has since been

restored.



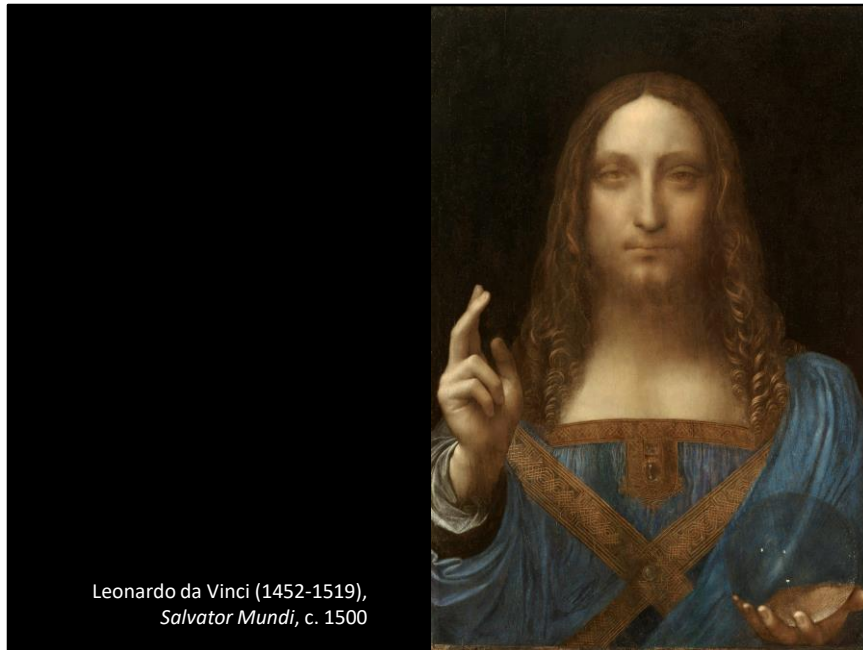
Leonardo da Vinci (1452-1519), *The Virgin and Child with St. Anne*, cartoon c. 1499-1500 or c. 1506-08, 141.5 x 104.6 cm, National Gallery, The Burlington House Cartoon  
Leonardo da Vinci (1452-1519), *Madonna and S. Anne*, c. 1503, Louvre  
Bernardino Luini (1475–1532), *The Holy Family with Saint Anne and the Infant John the Baptist*, Pinacoteca Ambrosiana

- A painting based on the cartoon was made by a **pupil of Leonardo, Bernardino Luini**, and is now in the Biblioteca Ambrosiana, Milan.

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[https://en.wikipedia.org/wiki/The\\_Virgin\\_and\\_Child\\_with\\_St.\\_Anne\\_\(Leonardo\)](https://en.wikipedia.org/wiki/The_Virgin_and_Child_with_St._Anne_(Leonardo))

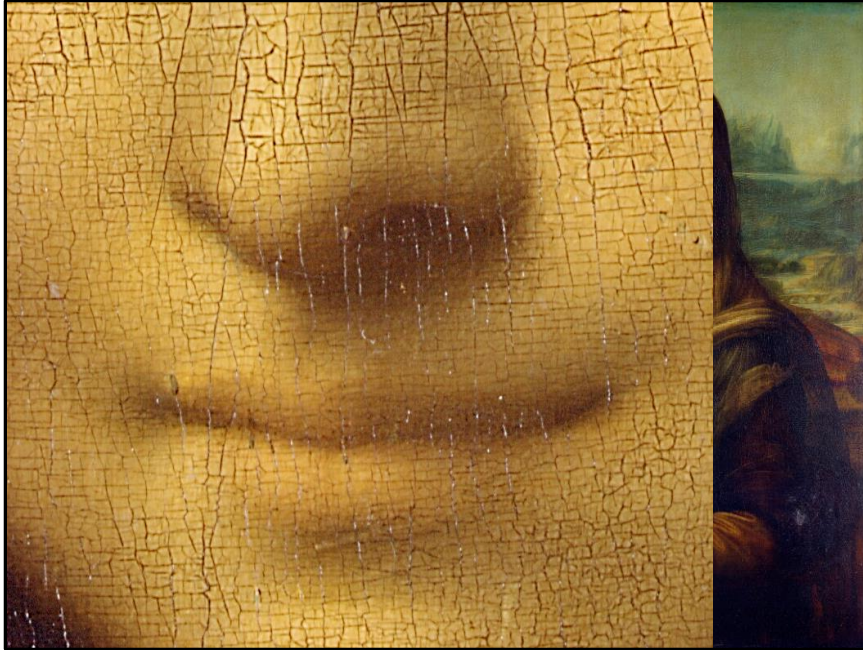


Leonardo da Vinci (1452-1519), *Salvator Mundi*, c. 1500, oil on panel, 65.7 x 45.7 cm

- ***Salvator Mundi*** is a painting of Christ as Salvator Mundi (Latin for "**Saviour of the World**"). The painting shows Jesus, in Renaissance dress, giving a benediction with his right hand raised and two fingers extended, while holding a transparent rock crystal orb in his left hand, signalling his role as saviour of the world, and representing the 'crystalline sphere' of the heavens, as it was perceived during the Renaissance.
- **Around 20 other versions** of the work are known, by students and followers of Leonardo. **Preparatory chalk and ink drawings of the drapery** by Leonardo are held in the **Royal Collection**.
- **Long thought to be a copy of a lost original**, veiled with overpainting, it was restored, rediscovered, and included in a major Leonardo exhibition at the National Gallery, London, in 2011–12. Although several leading scholars consider it to be an original work by Leonardo da Vinci, **this attribution has been disputed by other specialists**.
- It is **one of fewer than 20 known works by Leonardo** and was the only one to remain in a private collection. It was sold at auction by Christie's in New York to Prince Badr bin Abdullah bin Mohammed bin Farhan Al Saud on behalf of the Abu

Dhabi Department of Culture & Tourism on 15 November 2017, **for \$450.3 million, setting a new record for most expensive painting ever sold.**



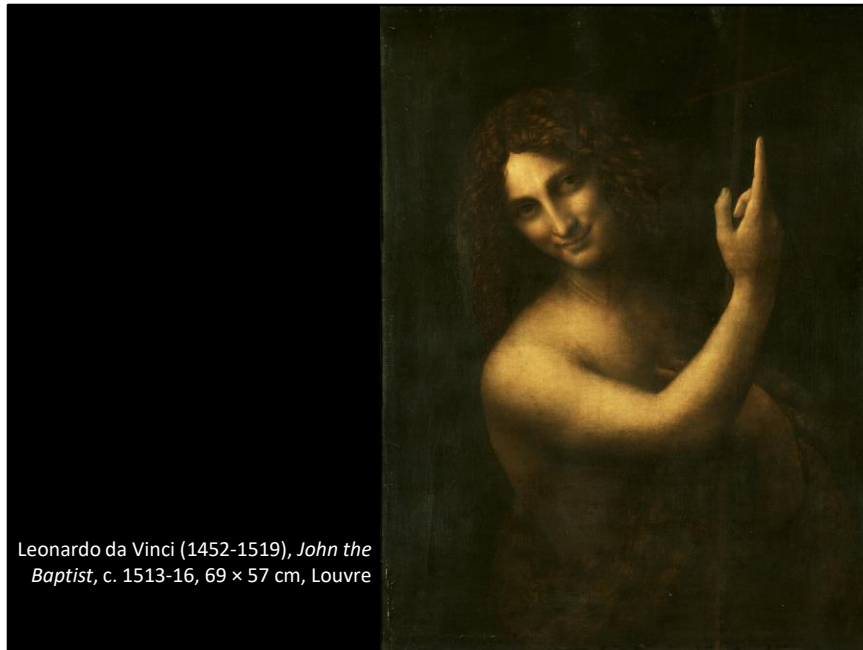


Leonardo da Vinci (1452-1519), *Mona Lisa*, c. 1503-05/07, perhaps until 1517, 77 x 53 cm, Louvre

- It has been described as “**the best known, the most visited, the most written about, the most sung about, the most parodied work of art in the world**”. It is also the most valuable painting in the world.
- The painting is thought to be a portrait of **Lisa Gherardini, the wife of Francesco del Giocondo**, and is in oil on a white Lombardy poplar panel. It had been believed to have been painted between **1503 and 1506**; however, Leonardo may have continued working on it as late as **1517**. Recent academic work suggests that it would **not have been started before 1513**. It was acquired by King Francis I of France and is now the property of the French Republic, on permanent display at the Louvre Museum in Paris since 1797.
- Notice the use of sfumato in this closeup of the famous smile.
- **Mona in Italian is a polite form of address** originating as "ma donna" – similar to "Ma'am", "Madam", or "my lady" in English. This became "madonna", and its contraction "mona". The title of the painting, though traditionally spelled "Mona" (as used by Vasari, pronounced 'moan-a'), is also commonly spelled in **modern**

**Italian as Monna** (pronounced as in the English 'mon-a') **Lisa** as in north-east Italy and particularly the Veneto '**mona**' **now refers to the female genitals.**

- The eyebrows or the lack of them has been debated. Some say it was a fashion at the time others say it is proof the work is unfinished. Ultra-detailed scans reveal the eyebrows and eyelashes were painted on originally but have faded over time.
- There are more than one million artworks in the Louvre but Mona Lisa is alone in receiving her own mail. The painting has its own mailbox because of all the love letters its subject receives. Men have died for her. In 1852, an artist named Luc Maspero threw himself from the fourth floor of a Parisian hotel, leaving a suicide note that read: "For years I have grappled desperately with her smile. I prefer to die." Then in 1910, one 'lover' came before her solely to shoot himself as he looked upon her.
- In 1911 it was stolen, and Picasso was implicated but later found innocent. The thief was an Italian patriot taking the painting back to Italy. He was discovered two years later when he tried to sell it. A Marquis on his death told an American reporter that he organised the theft so he could sell multiple forgeries to collectors for exorbitant sums each believing they had the original *Mona Lisa*.
- In 2000, a Harvard neuroscientist analysed why *Mona Lisa's* smile seems to shift and change. It seems it is all about where your focus is, and how your brain responds.



Leonardo da Vinci (1452-1519), *John the Baptist*, c. 1513-16, 69 × 57 cm, Louvre

Leonardo da Vinci (1452-1519), *John the Baptist*, c. 1513-16, 69 × 57 cm, Louvre

- John the Baptist is conventionally shown as an ascetic who lived in the desert on honey and locusts. Here the figure's haunting beauty comes from the **ambiguity of its sexual identity**. His soft round arm flows across his breast and his luminous, **womanly face** has a similar smile to the Mona Lisa. The face seems arise out of the darkness that completely envelops it. The **mysterious gesture of the raised arm** with upward-pointing finger may be a **sign of salvation** through baptism or refer to **the coming of Christ** or have some esoteric significance. The figure also almost disappears into the background a danger that Leonardo was aware of and he retains just enough illumination on the body to distinguish it from the background.
- The work is often referred to by later painters, especially those in the late Renaissance and Mannerist schools.
- For the art historian Kenneth Clark *John the Baptist* is **Leonardo's double** and represents his complex, probing mind and speaks to our modern fascination with uncertainty. Clark regards the saint as a messenger with a direct connection to God who confronts the viewer with his direct gaze. The gospel of Saint John says "the light shineth in the darkness; and the darkness overcame it not" and goes on to refer to Saint John the Baptist as a messenger, "There was a man sent by God,

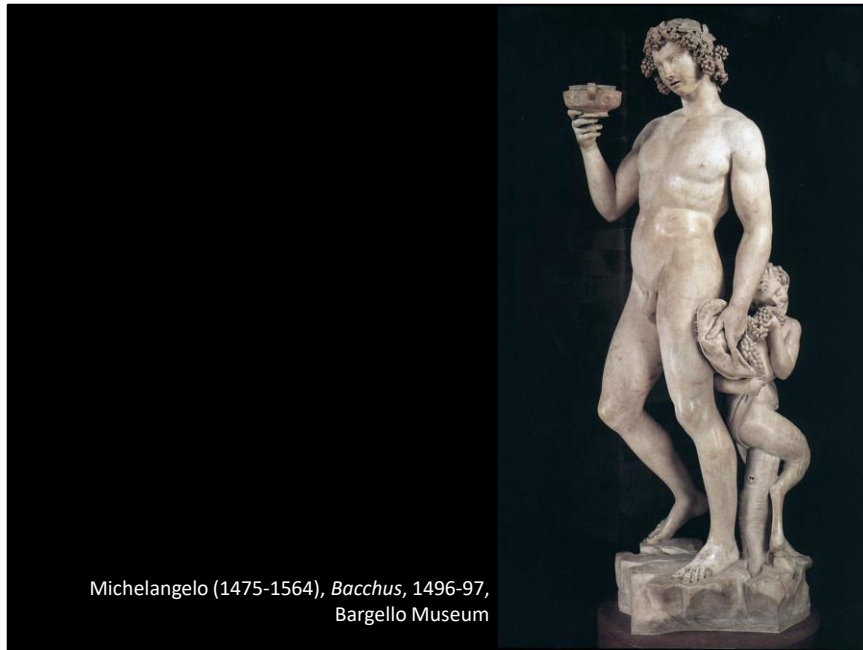
whose name was John,” who came “to bear witness of the Light, that all men through him might believe”. John was not that Light himself as “the true Light” comes from God which is what we see here. (Paul Barolsky, 'The Mysterious meaning of Leonardo's *Saint John the Baptist*').

- **This is Leonardo's last known major work. In 1519 he died at Clos Lucé, aged 67 of a stroke, the king held him in his arms as he died.**



## MICHELANGELO (1475-1564)

- His father was a local magistrate and his family believed they were **descended from nobility**. When he was six his **mother died** and he was brought up by a nanny whose **husband was a stonecutter**. When he was thirteen, he became an apprentice to **Ghirlandaio who had the largest workshop in Florence**. As well as a sculptor and painter he was also a writer and **wrote more 300 poems**.
- He got his break in his early career by **forging a Roman sculpture called *Sleeping Cupid***. He made the forgery look ancient by burying it underground. The piece was sold to a Cardinal for a large sum and when he found out he was at first angry but was so impressed by the piece that he decided to invite Michelangelo to Rome. In the Renaissance the ability to copy a master was regarded as a sign of great skill.
- He was **critical, arrogant, outspoken and volatile with a quick temper**, but he was a **hard-worker** who was tough on himself.
- Michelangelo **never married and had no children** but is rumoured to have had **love affairs with men and women**. Though he **grew to be rich he lived in near squalor and rarely changed his clothes or even bathed**. It's said that his clothes were so dirty and plastered on his body that when he died they needed to be cut and peeled off.



Michelangelo (1475-1564), *Bacchus*, 1496-97,  
Bargello Museum

Michelangelo (1475-1564), *Bacchus*, 1496-97, Bargello Museum

- **This work was started in 1496 within 10 days of being invited to Rome by Cardinal Riario after he had been caught by Michelangelo's forgery of a classical statue.**
- **Michelangelo di Lodovico Buonarroti Simoni** (Florence, 6 March 1475 – Rome, 18 February 1564, aged 88) was born in Caprese some **60 km east of Florence**. His family were small-scale bankers in Florence, but the bank failed and when Michelangelo was born **his father was chief magistrate** of the local commune. The family believed **they descended from aristocracy**. Shortly after his birth the family returned to Florence and when he was **six his mother died**, and he was brought up by a **nanny whose husband was a stonecutter**. He studied in Florence but showed no interest and preferred to copy paintings. At the time Florence was Italy's greatest centre of arts and learning and it was the centre of the Renaissance.
- When he was a child a Florentine team of artists, including Domenico Ghirlandaio, decorated the walls of the Sistine Chapel. When **Michelangelo was 13 (in 1488) he became an apprentice to Ghirlandaio who had the largest workshop in Florence** and the following year his father persuaded Ghirlandaio to pay him as an artist,

very rare for a fourteen-year-old. In 1489 Lorenzo de' Medici, ruler of Florence, asked for Ghirlandaio's two best pupils and he sent Michelangelo and Granacci.

- **From 1490 to 1492 (age 15-17) he attended the Medici's academy** and he was influenced by the leading philosophers and writers of the day. He sculpted the reliefs *Madonna of the Steps* (1490–1492) and *Battle of the Centaurs* (1491–1492). When he was **17 another pupil, Pietro Torrigiano was jealous and struck him of the nose disfiguring him for life**. Torrigiano fled the wrath of Lorenzo and became a **soldier ending up working for Henry VIII in England**.
- **In 1492 Lorenzo died** and his brother Piero took over. **He was less interested in art and in 1494 commissioned Michelangelo to produce a snowman**. A Dominican friar called **Girolamo Savonarola (1452-1498) had been denouncing corruption** and he prophesied a new force from the north. So, when Charles VIII of France invaded Italy and threatened Florence his prophecies seemed to come true and his **followers rose up and expelled the Medici and established a republic in 1494**. He defied the Pope who excommunicated him and **burned him in Florence in 1498**. His followers, the Piagnoni ('whiners' or wailers) kept the republic and the religious reforms alive until 1512 when the Medici, with the help of the Pope, came back to power.
- Because of this revolt **Michelangelo moved to Venice and then Bologna**. When the danger subsided he **returned to Florence** but received no commissions from the new republic. He received work from the Medici including a **sleeping Cupid** that he was encouraged to look old. A middleman sold it to **Cardinal Riario** in Rome who was **angry to discover it was a fraud** but was so impressed by the workmanship that he **invited Michelangelo to Rome**. He arrived in **1496 aged 21 and within 10 days was working on a statue of Bacchus**. It was rejected by the cardinal but bought by a banker.
- Vasari wrote, "The talent of Michelangelo was then clearly recognized by a Roman gentleman named Messer Jacopo Galli, an ingenious person, who caused him to make a Cupid of marble as large as life, and **then a figure of a Bacchus ten palms high, who has a cup in the right hand, and in the left hand the skin of a tiger, with a bunch of grapes at which a little satyr is trying to nibble**. In that figure it may be seen that he sought to achieve a **certain fusion in the members that is marvellous, and in particular that he gave it both the youthful slenderness of the male and the fullness and roundness of the female—a thing so admirable, that he proved himself excellent in statuary beyond any other modern that had worked up to that time**. On which account, during his stay in Rome, he made so much proficiency in the studies of art, that it was a thing incredible to see his exalted thoughts and the difficulties of the manner exercised by him with such supreme facility; to the amazement not only of those who were not accustomed to see such things, but also of those familiar with good work, for the reason that all the works executed up to that time appeared as nothing in comparison with his."

## **References**

<https://www.tripimprover.com/blog/bacchus-by-michelangelo>

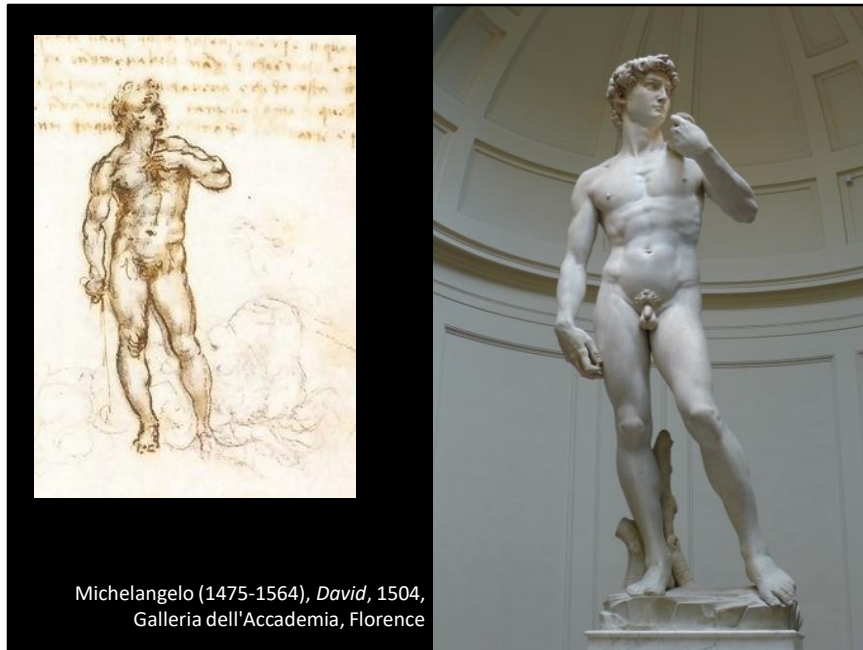




Michelangelo (1475-1564), *Pietà*, 1498-99, 174 x 195 cm, marble, St. Peter's Basilica

- **The following year, in 1497, the French ambassador to the Holy See commissioned him** to produce a *Pietà* which he completed when he was 24. It was soon regarded as one of the world's great masterpieces.
- It is said that Michelangelo mingled with the audience when his *Pietà* was first unveiled and heard some say it was the work of another sculptor. That night he entered St. Peter's and carved the inscription across the sash she wears. It reads MICHAELA[N]GELUS BONAROTUS FLORENTIN[US] FACIEBA[T] (Michelangelo Buonarroti, Florentine, made this). It is the only work he ever signed, and he regretted it afterwards.
- To explain why she looked so young for the mother of a 33-year-old man Michelangelo told his biographer **"Do you not know that chaste women stay fresh much more than those who are not chaste? How much more in the case of the Virgin, who had never experienced the least lascivious desire that might change her body?"**
- In 1972 a mentally disturbed geologist attacked it with a hammer saying **"I am Jesus Christ; I have risen from the dead!"** He knocked off her left arm, broke off the nose and damaged an eyelid. Onlookers took many of the pieces of marble

including the nose which was never returned. A piece of marble from her back was used.



Michelangelo (1475-1564), *David*, 1504,  
Galleria dell'Accademia, Florence

Michelangelo (1475-1564), *David*, 1504, Galleria dell'Accademia, Florence

- **Four years later, in 1501, Michelangelo asked for and was given this seemingly impossible commission.**
- Forty years before Michelangelo completed *David*, in 1464, **Agostino di Duccio** was commissioned to create a **sculpture of David from what was the same block of Carrara marble**. Agostino only got as far as beginning to shape the legs, feet and the torso, roughing out some drapery and probably gouging a hole between the legs. His association with **the project ceased**, for reasons unknown. Ten years later Antonio Rossellino was commissioned to take up where Agostino had left off but **his contract was terminated** soon thereafter, and the block of marble remained **neglected for 26 years**, all the while exposed to the elements in the yard of the cathedral workshop. This was of great concern to the authorities, as such a large piece of marble not only was costly but represented a large amount of labour and difficulty in its transportation to Florence.
- In 1499 Michelangelo returned to Florence where Piero Soderini was taking control after the fall of Savonarola.
- In 1500, an inventory of the cathedral workshops described the piece as "**a certain**

**figure of marble called David, badly blocked out and supine.**" The authorities ordered the block of stone, which they called The Giant, "raised on its feet" so that a master experienced in this kind of work might examine it and express an opinion. Though Leonardo da Vinci and others were consulted, it was **Michelangelo, only 26 years old, who convinced them** that he deserved the commission. On 16 August 1501, Michelangelo was given the official contract to undertake this challenging new task. He began carving the statue early in the morning on 13 September, a month after he was awarded the contract. He would work on the massive statue for more than two years. Michelangelo completed it in 1504 and the work established him as a leading sculptor with extraordinary technical skill and a strong imagination.

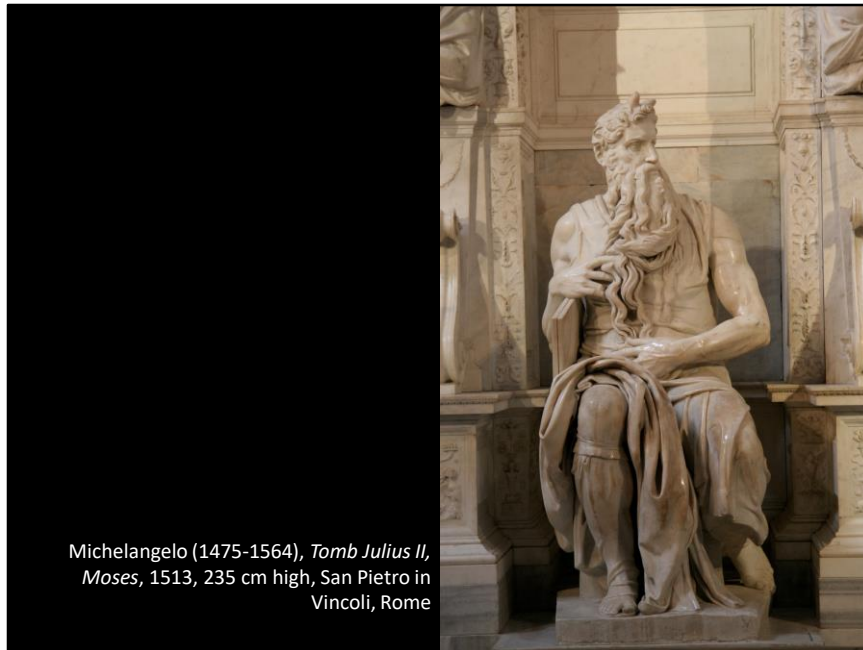
- In 1504 a team of consultants including Botticelli and Leonardo met to decide where it should be placed. We have a transcript of a meeting and their words were recorded word for word by a clerk. In the transcript, **Leonardo says** the statue needs "**decent ornament**", in other words some type of covering over his penis – a fig leaf. Also, during the debate Leonardo drew this sketch of *David* which he has caricatured as a muscle bound brute rather than an athletic hero. Nine locations were discussed which became two, outside the Palazzo Vecchio (then the Palazzo della Signoria) or under the protection of the Loggia dei Lanzi opposite. Following much disagreement it was placed in front of the Palazzo Vecchio. Because of damage it was moved to the Accademia Gallery and replaced by a copy.
- In early 1504 Leonardo had been commissioned to paint *The Battle of Anghiara* in the council chamber of the Palazzo Vecchio. This was an important victory for Florence over Milan that had taken place in 1440. Leonardo, as always, was very slow producing anything and so the council created a competition by awarding Michelangelo a commission to paint ***The Battle of Cascina*** in the same room. I return to this direct competition between the two rivals later.



Michelangelo (1475-1564),  
*The Doni Tondo*,  
1504-06, 120 cm,  
Uffizi

Michelangelo (1475-1564), *The Doni Tondo*, 1504-06, 120 cm, Uffizi

- Also at this time Michelangelo was commissioned to produce a Holy Family, now known as the ***Doni Tondo*** and probably the *Manchester Madonna*, now in the National Gallery.



Michelangelo (1475-1564), *Tomb Julius II, Moses*, 1513, 235 cm high, San Pietro in Vincoli, Rome

Michelangelo (1475-1564), *Tomb Julius II, Moses*, 1513, 235 cm high, San Pietro in Vincoli, Rome

- **In 1505 Michelangelo was invited back to Rome by the newly elected Pope Julius II and commissioned to build the Pope's tomb**, which was to include forty statues and be finished in five years. Under the patronage of the pope, Michelangelo experienced constant interruptions to his work on the tomb in order to accomplish numerous other tasks. Although Michelangelo worked on the tomb for 40 years, it was never finished to his satisfaction. It is located in the Church of San Pietro in Vincoli (Saint Peter in Chains) in Rome and is **most famous for the central figure of Moses, completed in 1516 the year Leonardo left for France**. Of the other statues intended for the tomb, two, known as the *Rebellious Slave* and the *Dying Slave*, are now in the Louvre.
- Moses was originally meant for the upper part of the much larger monument with 40 figures of this size. It was designed to be seen from below which explains the figure's unusually long torso, overly dramatic expression and his massive shoulders.
- Michelangelo's Moses has horns on his head which was a common representation

of a mistranslation of the Bible. St Jerome mistranslated the Hebrew Scriptures into Latin. Moses is actually described as having "rays of the skin of his face", which Jerome in the Vulgate had translated as "horns". The mistake in translation is possible because the word "keren" in the Hebrew language can mean either "radiated (light)" or "grew horns".



### Michelangelo (1475-1564), Sistine Chapel ceiling, 1508-12

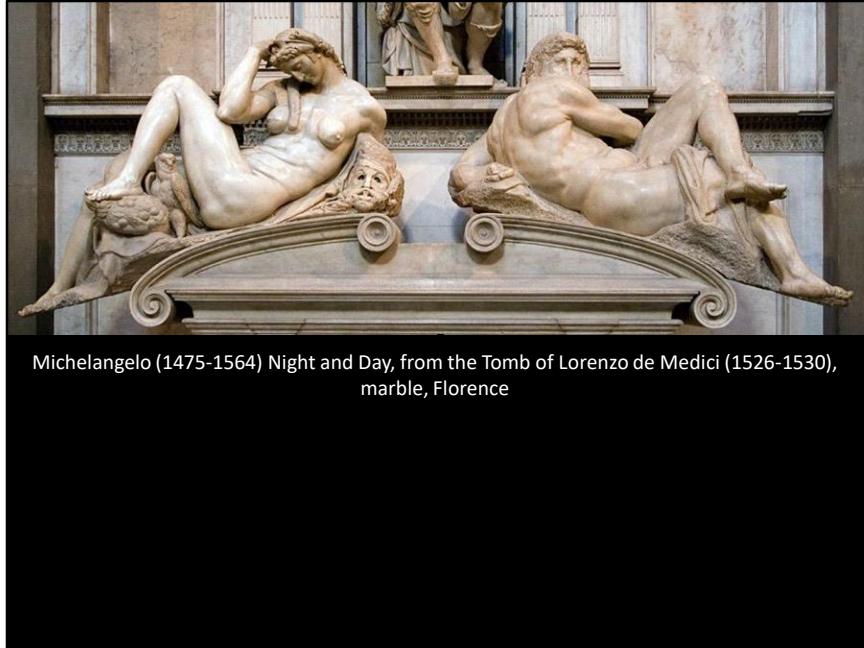
- According to one account the **Sistine Chapel ceiling is another example of jealousy and rivalry**. It is said that architect **Donato Bramante** (1444–1514) or some say the painter Raphael resented Michelangelo's commission for the pope's tomb and convinced the pope to commission Michelangelo in a **medium with which he was unfamiliar so that he would fail**. Michelangelo was commissioned by the Pope to paint the ceiling of the **Sistine Chapel**, which took approximately four years to complete (1508–1512).
- Michelangelo was originally commissioned to just paint the Twelve Apostles on the triangular pendentives that supported the ceiling, and to cover the central part of the ceiling with ornament. Michelangelo persuaded Pope Julius to **give him a free hand** and proposed a different and more complex scheme, representing the Creation, the Fall of Man, the Promise of Salvation through the prophets, and the genealogy of Christ. The work is part of a larger scheme of decoration within the chapel that represents much of the doctrine of the Catholic Church.

### Notes

- The composition stretches over 500 square metres of ceiling and contains over 300



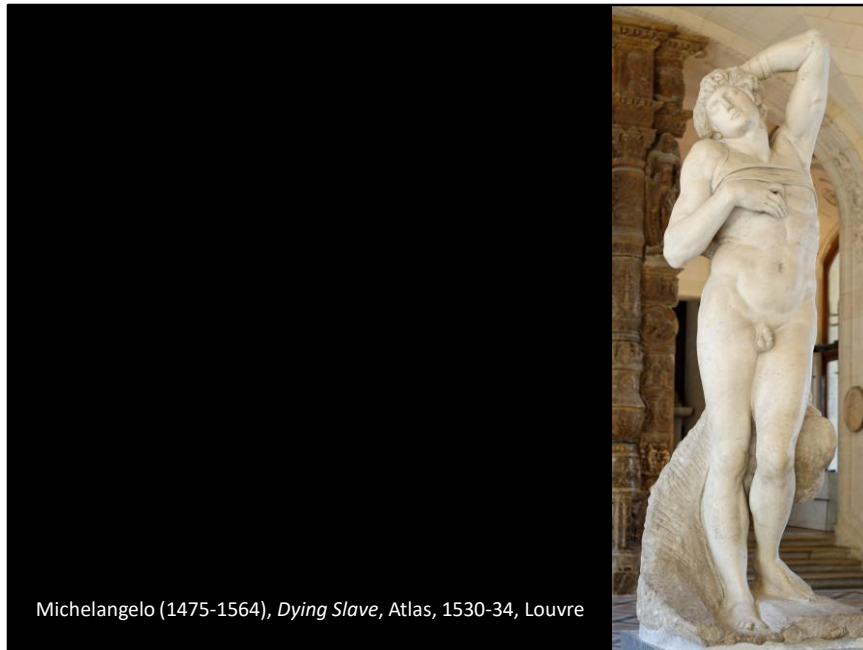
figures. At its centre are nine episodes from the Book of Genesis, divided into three groups: God's creation of the earth; God's creation of humankind and their fall from God's grace; and lastly, the state of humanity as represented by Noah and his family. On the pendentives supporting the ceiling are painted twelve men and women who prophesied the coming of Jesus, seven prophets of Israel, and five Sibyls, prophetic women of the Classical world. Among the most famous paintings on the ceiling are The Creation of Adam, Adam and Eve in the Garden of Eden, the Deluge, the Prophet Jeremiah, and the Cumaean Sibyl.



Michelangelo (1475-1564) *Night and Day*, from the Tomb of Lorenzo de Medici (1526-1530), marble, Florence

Michelangelo (1475-1564) *Night and Day*, from the Tomb of Lorenzo de Medici (1526-1530), marble, Florence

- In 1520 the Medici commissioned a family funerary chapel in the **Basilica of San Lorenzo**. For posterity, this project, occupying the artist for much of the 1520s and 1530s, was more fully realised. Michelangelo used his own discretion to create the composition of the Medici Chapel, which houses the large tombs of two of the younger members of the Medici family, Giuliano, Duke of Nemours, and Lorenzo, his nephew. It also serves to commemorate their more famous predecessors, Lorenzo the Magnificent and his brother Giuliano, who are buried nearby. The tombs display statues of the two Medici and allegorical figures representing ***Night and Day***, and *Dusk and Dawn*. The chapel also contains Michelangelo's unfinished *Medici Madonna*. In 1976 a concealed corridor was discovered with drawings on the walls that related to the chapel itself.



Michelangelo (1475-1564), *Dying Slave*, Atlas, 1530-34, Louvre

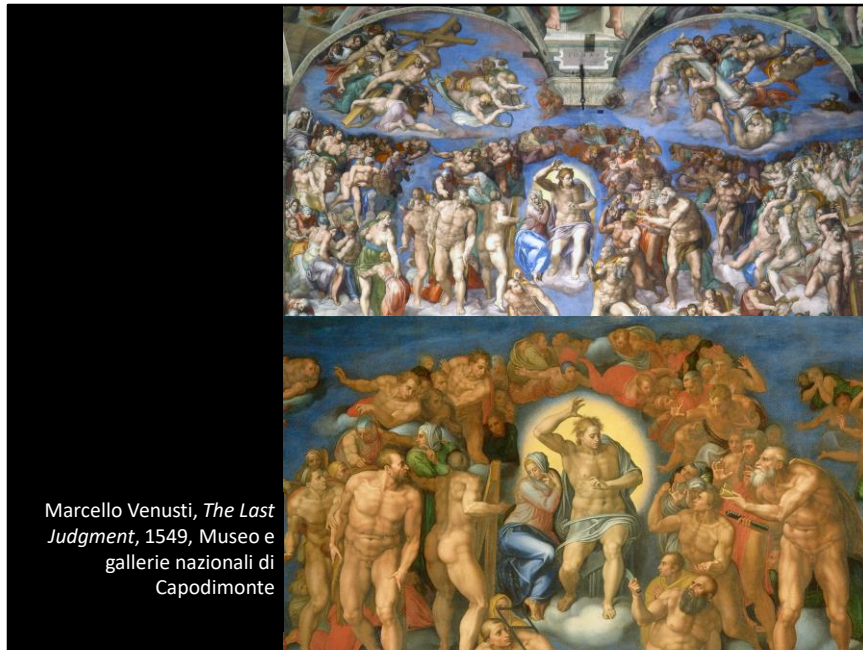
Michelangelo (1475-1564), *Dying Slave*, Atlas, 1530-34, Louvre

- In the so-called *Dying Slave*, Michelangelo has again utilised the figure with marked contrapposto to suggest a particular human state, in this case waking from sleep. With the *Rebellious Slave*, it is one of two such earlier figures for the **Tomb of Pope Julius II**, now in the Louvre, that the sculptor brought to an almost finished state. These two works were to have a **profound influence on later sculpture, through Rodin** who studied them at the Louvre. *The Bound Slave* is one of the later figures for Pope Julius' tomb. The works, known collectively as *The Captives*, each show the figure struggling to free itself, as if from the bonds of the rock in which it is lodged. The works give a unique insight into the sculptural methods that Michelangelo employed and his way of revealing what he perceived within the rock.
- Michelangelo once wrote, "that a true and pure work of sculpture, by definition, one that is cut, not cast or modelled should retain so much of the original form of the stone block and should so avoid projections and separation of parts that it would roll downhill of its own weight." He was discovering the figure within the stone by removing surplus material.



Michelangelo (1475-1564), Laurentian Library, Capitoline Hill, St Peters

- Pope Leo X died in 1521 and was succeeded briefly by Adrian VI followed by Giulio Medici as Pope Clement VII. In 1524 Michelangelo received a commission from Clement VII to design the **Laurentian Library** in San Lorenzo. **The design was so original it is seen as a forerunner of the Baroque style** and the vestibule was not completed until 1904.
- **In 1527, Rome was sacked, and Florence used the turmoil to throw out the Medici and restore the republic.** There was a siege of the city and **Michelangelo returned to design the fortifications** in 1528 and 29. the fortifications held but the city was taken in 1530 and the medici restored to power. **Michelangelo was out of favour and his name was on a wanted list, so he fled the city and went to Rome** leaving his assistants to complete the Medici Chapel and the Laurentian Library. He was welcomed by Clement despite Michelangelo's resistance to the Medici. In Rome, he lived near Santa maria di Iereto and became good friends with the poet Vittoria Colonna until his death in 1547.



Michelangelo (1475-1564), *Last Judgement*, Sistine Chapel, 1536-41, fresco, 13.7 x 12 m, Sistine Chapel, Vatican

Marcello Venusti, *The Last Judgment*, 1549, Museo e gallerie nazionali di Capodimonte

- **Michelangelo was a devout catholic and abstemious in his personal life. He was indifferent to food and drink, eating more out of necessity than pleasure and he often slept in his clothes and boots. He was rough and uncouth and a solitary and melancholy person.** He was **described as chaste**, so his physical relationships are not known. He wrote over 300 sonnets and madrigals the longest sequence describing a romantic relationship to Tommaso dei Cavalieri. Their homoerotic nature was hidden by his grandnephew who changed the gender of the pronouns and it was not until 1893 that the original gender was restored in the English translation.
- **In 1534 Pope Clement VII commissioned Michelangelo to paint a fresco of *The Last Judgement* on the altar wall of the Sistine Chapel.** He died shortly after but his successor, Paul III, made sure Michelangelo completed the project, which he worked on from 1534 to October 1541.

- The fresco depicts the **Second Coming of Christ** and his **Judgement of the souls**. Michelangelo ignored the usual artistic conventions in portraying **Jesus**, showing him as a **massive, muscular figure, youthful, beardless and naked**. He is surrounded by saints, among whom Saint Bartholomew holds a **drooping flayed skin, bearing the likeness of Michelangelo**.
- After it was finished the **naked Christ and Virgin Mary were considered sacrilegious** and there was a campaign to have the fresco removed or censored, but the Pope resisted. At the **Council of Trent**, shortly before Michelangelo's death in 1564, it was the Council of Trent condemned nudity in religious art, decreeing that **“all lasciviousness be avoided; in such wise that figures shall not be painted or adorned with a beauty exciting to lust”**. Further, no art should be produced that is **“disorderly, or that is unbecomingly or confusedly arranged, nothing that is profane, nothing indecorous”**. So it was **decided to obscure the genitals** and Daniele da Volterra, an apprentice of Michelangelo, was commissioned to make the alterations. When it was restored between 1980 and 1994 it was thought the original would be restored but it is suggested da Volterra scraped away the offending parts and painted on top of fresh plaster so there was nothing left to restore.
- Thankfully, the art-loving Cardinal Alessandro Farnese, afraid that the original was going to be destroyed, had commissioned **Marcello Venusti to paint a copy of Michelangelo's Last Judgment in 1549**. This is now in the Museo e gallerie nazionali di Capodimonte.
- At this time Michelangelo designed the **piazza on the Capitoline Hill**, the upper floor of the **Villa Farnese**, the **Sforza Chapel** in the Basilica di Santa Maria Maggiore and other works.
- He was also commissioned to paint two large frescoes in the Cappella Paolina depicting events in the life of Saint Paul and Saint Peter. They were completed in 1550.
- In 1546 he was appointed **architect of St. Peter's Basilica**. The project had started fifty years previously under Bramante but little progress had been made. Michelangelo returned to Bramante's original **design and added the dome**, described as **'the greatest creation of the Renaissance'**. He continued working on it for 14 years and even when he was physically unable to visit the site he sent drawings and answered questions.
- Michelangelo died in Rome in 1564, at the age of 88 (three weeks before his 89th birthday). His body was taken from Rome for interment at the Basilica of Santa Croce, fulfilling the maestro's last request to be buried in his beloved Florence.

### **The Council of Trent**

- <https://history.hanover.edu/texts/trent.html>

### **The Twenty-Fifth Session**

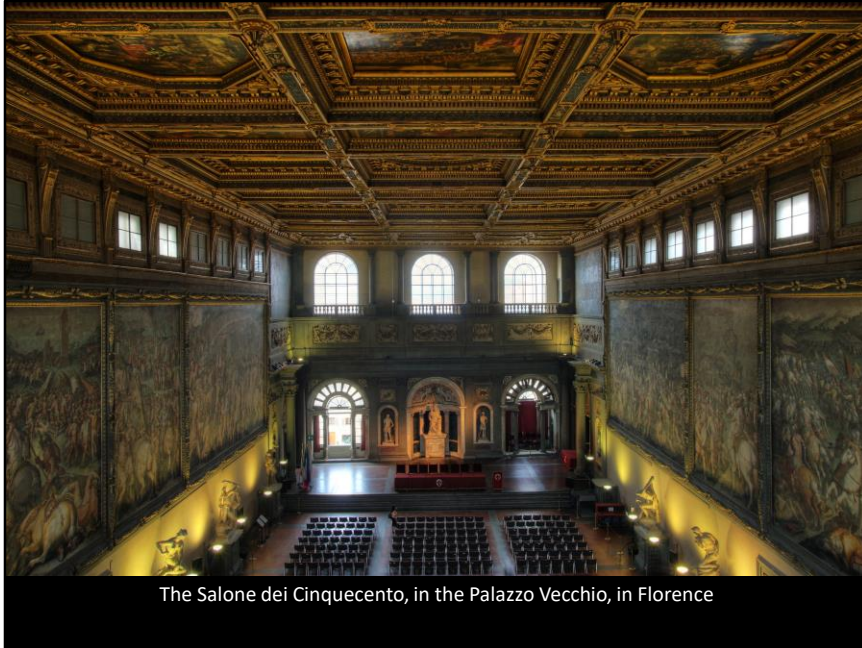
- <https://history.hanover.edu/texts/trent/CT25IM.html>



## THE PAINTING WAR: MICHELANGELO VERSUS LEONARDO

- Leonardo and Michelangelo were very different personalities and were believed to be arch rivals. This rivalry came to a head in 1504 when the supposed insult took place and when Leonardo had been critical of Michelangelo's *David*.
- 1503 was the year when two great masterpieces were produced – **Leonardo painted Lisa del Giocondo for the *Mona Lisa*** (c. 1503-06 perhaps continuing until c. 1517) and **Michelangelo produced *David*** (1499-1504).
- A few years previously, in 1494, Florence threw out the Medici to replace their rulers with a republic. This revolt was encouraged by an Italian Dominican friar called Girolamo Savonarola (1452-1498). The Florentines embraced Savonarola's campaign to rid the city of "vice". At his repeated insistence, new laws were passed against "sodomy" (which included male and female same-sex relations), adultery, public drunkenness, and other moral transgressions, while his lieutenant Fra Silvestro Maruffi organised boys and young men to patrol the streets to curb immodest dress and behaviour. **Savonarola called for a new hall to be built** to hold the people's assembly and the **new Great Council Chamber** was completed in just nine months in 1496. In 1498 Savonarola and his colleagues were excommunicated and burnt at the stake.





The Salone dei Cinquecento, in the Palazzo Vecchio, in Florence

Painting of the *Palazzo Vecchio* and the square in 1498, during the execution of Girolamo Savonarola. The *Palazzo Vecchio* has also been known as the *Palazzo della Signoria*, *Palazzo del Popolo*, *Palazzo dei Priori*, and *Palazzo Ducale*. The Salone dei Cinquecento, in the Palazzo Vecchio, in Florence.

### **Salone dei Cinquecento (Hall of the Five Hundred)**

- This most imposing chamber has a length of 52 m (170 ft) and is 23 m (75 ft) broad. It was built in 1494 by Simone del Pollaiuolo, on commission of Savonarola who, replacing the Medici after their exile as the spiritual leader of the Republic, wanted it as a seat of the Grand Council (Consiglio Maggiore) consisting of 500 members.
- Between 1555 and 1572 the hall was enlarged by Giorgio Vasari so that Grand Duke Cosimo I could hold his court in this chamber. During this transformation famous (but unfinished) works were lost, including the ***Battle of Cascina by Michelangelo***, and the ***Battle of Anghiari by Leonardo da Vinci***. **Leonardo was commissioned in 1503 to paint one long wall** with a battle scene celebrating a famous Florentine victory. He was always trying new methods and materials and decided to **mix wax into his pigments**. Da Vinci had finished painting part of the wall, but it **wasn't drying** fast enough, so he **brought in braziers** stoked with hot

coals to try to hurry the process. As others watched in horror, the **wax in the fresco melted** under the intense heat and the **colours ran** down the walls to puddle on the floor. A legend exists that Giorgio Vasari, wanting to preserve Da Vinci's work, actually had a false wall built over the top of "The Battle of Anghiari" before painting his fresco. Attempts made to find Da Vinci's original work behind the Vasari fresco have so far been inconclusive.

- **Michelangelo never even got past making the preparatory drawings for the fresco he was supposed to paint on the opposite wall—Pope Julius II called him to Rome to paint the Sistine Chapel**, and the master's sketches were destroyed by eager young artists who came to study them and took away scraps.
- The **surviving decorations** in this hall were made between **1555 and 1572 by Giorgio Vasari** and his helpers, among them Livio Agresti from Forlì. They mark the **culmination of Mannerism** and make this hall the showpiece of the palace.



Peter Paul Rubens (1577–1640) copy of Leonardo da Vinci (1452-1519), *Battle of Anghiari*, **1503-05** (aged 51), c. 1603, black chalk, pen in brown ink, brush in brown and gray ink, gray wash, heightened in white and gray-blue, 45.3 x 63.6 cm, Louvre Copy after a fresco in the Palazzo della Signoria in Florence, executed in 1504-1505 and **destroyed around 1560**. Rubens drawing is also known as *The Battle of the Standard* and was based on an **engraving of 1553** by Lorenzo Zacchia, which was taken from the painting itself or possibly derived from a cartoon by Leonardo. Study of *Two Warriors' Heads for The Battle of Anghiari* (c. 1504–5). Black chalk or charcoal, some traces of red chalk on paper, 19.1 × 18.8 cm. Museum of Fine Arts, Budapest

- In October 1504 Leonardo was commissioned to paint *The Battle of Anghiara* in the council chamber of the Palazzo Vecchio but by the following May he hadn't even finished his full-size cartoon Michelangelo was then commissioned to paint the *Battle of Cascina*. The two paintings are very different: Leonardo depicts soldiers fighting on horseback, while Michelangelo has soldiers being ambushed as they bathe in the river.
- The painting is referred to as "**The Lost Leonardo**", which some commentators believe to be still hidden beneath one of the later frescoes in the Salone dei

Cinquecento.

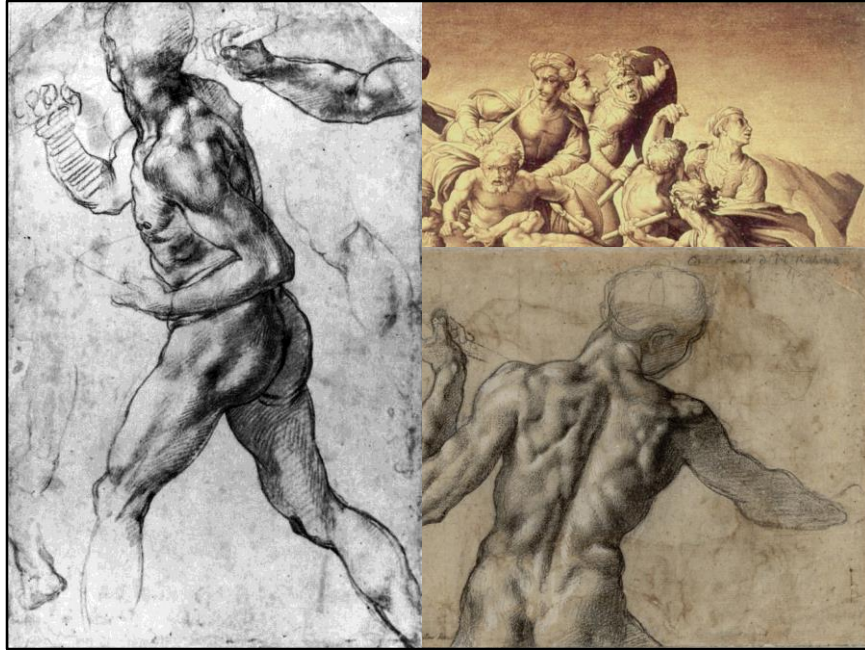
- The Battle of Anghiari was fought on 29 June 1440, between the forces of Milan and those of the Italian League led by the Republic of Florence in the course of the Wars in Lombardy. The battle was a victory for the Florentines, securing Florentine domination of central Italy.

### **The Lost Leonardo**

- In the upper part of Vasari's fresco now covering the walls a Florentine soldier waves a green flag with the words "Cerca trova" ("He who seeks, finds"). This could be a coded message from Vasari. So, using non-invasive techniques, such as a high-frequency, surface-penetrating radar and a thermographic camera, a survey of the hall was made. Among other findings, he discovered that Vasari had built a curtain wall in front of the original east wall and painted his fresco on the new wall. Sensors found a gap of 1 to 3 centimetres between the two walls, large enough for the older fresco to be preserved. A small hole was drilled through a part of the Vasari painting that had been restored and pigment of the type used in Leonardo's *Mona Lisa* was found. The drilling of the hole caused controversy and so all further investigation has been cancelled.

### **Palazzo Vecchio ('Old Palace')**

- Originally called the **Palazzo della Signoria**, after the Signoria of Florence, the ruling body of the Republic of Florence, it was also given several other names: Palazzo del Popolo, Palazzo dei Priori, and Palazzo Ducale, in accordance with the varying use of the palace during its long history. The building acquired its current name when the Medici duke's residence was moved across the Arno to the **Palazzo Pitti in 1549**.

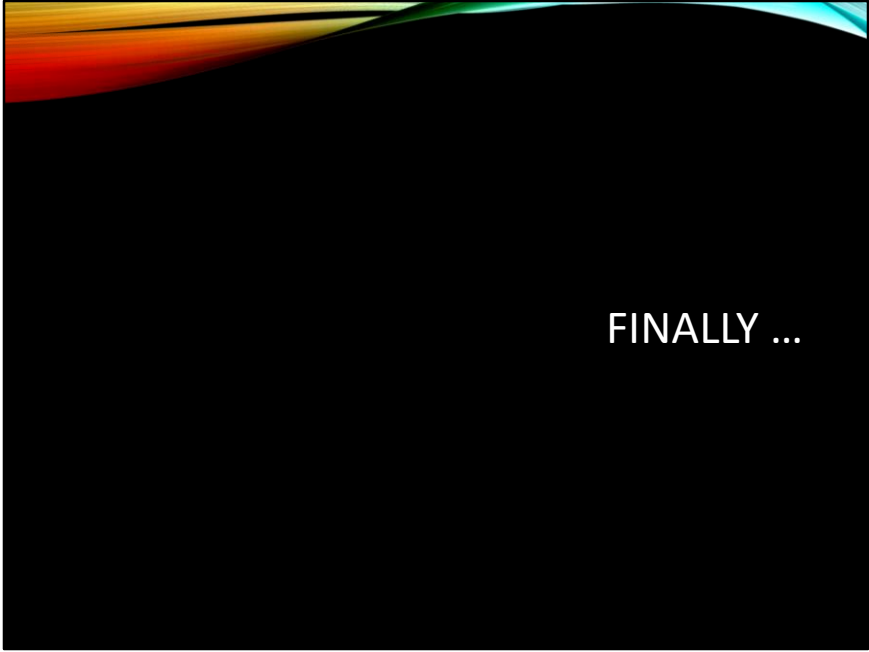


Michelangelo (1475–1564), *The Battle of Cascina*, fresco, 1503, copy by Bastiano da Sangallo (1481–1551) oil on panel, grisaille, 77 x 130 cm, Holkham Hall  
 Michelangelo (1475–1564), *The battle of Cascina*, sketch, 1503-4, 23×33 cm, chalk and pencil on paper

- **The Battle of Cascina (pronounced ‘CASH-ina’, ‘farmhouse’) was fought between Pisa and Florence on 28 July 1364** near Cascina, Italy. Florence was victorious and this followed a recent defeat to Pisa which had enabled the mercenary John Hawkwood, who was in command of the Pisan army, to occupy an area on the way to Florence. Hawkwood and his army then looted the region and proceeded to Florence. Florence hired 11,000 infantrymen and 4,000 knights which engaged the Pisan troops southeast of Cascina and gained a clear victory in the engagement. Pisan troops incurred thousands of casualties and at least 2,000 Pisan soldiers were captured. Florence’s victory is credited to flexible tactics and efficacious deployment of forces, including 400 crossbowmen.
- **Michelangelo’s subject is the beginning of the battle**, when the **overheated Florentine soldiers**, having divested themselves of their armour, are **swimming in the Arno river**. The soldiers are depicted leaping from the river and buckling on their armour on hearing the trumpet warning them of the imminent Pisan attack.

This subject allowed Michelangelo to depict a group of naked bodies in contrapposto.

- As another example of the rivalry that exists between artists it is **thought the original cartoon by Michelangelo was cut up by his rival Baccio Bandinelli**. A number of copies exist along with an engraving by Marcantonio Raimondi.
- **Michelangelo never got past the early stages for the fresco he was supposed to paint—Pope Julius II called him to Rome to paint the Sistine Chapel**



**FORGERY?**  
**£80 million or £0**

Leonardo da Vinci?, *Bianca Sforza*?,  
?1495-6, trois crayons (black, red and  
white chalk), heightened with pen and  
ink on vellum, laid on oak panel, 33 ×  
23.9 cm, restored, private collection



**Disputed attribution to Leonardo da Vinci, *Bianca Sforza* (disputed), 1495-6 (disputed), trois crayons (black, red and white chalk), heightened with pen and ink on vellum, laid on oak panel, 33 × 23.9 cm, restored, private collection**

- “*La Bella Principessa* (English: "The Beautiful Princess"), also known as Portrait of Bianca Sforza, *Young Girl in Profile in Renaissance Dress* and *Portrait of a Young Fiancée*, is a portrait in coloured chalks and ink, on vellum, of a young lady in fashionable costume and hairstyle of a Milanese of the 1490s. **Sold for just under \$22,000 at auction on January 30, 1998** at Christie's Auction in New York City, the portrait was catalogued as **early 19th-century** German work. In 2007, Peter Silverman, purchased the portrait from a gallery on East 73rd Street, owned by Kate Ganz. **Peter Silverman believed that the portrait was possibly from an older period**, potentially dating back to the Renaissance period, and **some experts have since attributed it to Leonardo da Vinci**. In 2010 one of those experts, **Martin Kemp**, made it the subject of his book co-authored with Pascal Cotte, *La Bella Principessa: The Story of the New Masterpiece by Leonardo da Vinci*.” (Wikipedia)



## A JOURNEY THROUGH ART HISTORY

(STARTING 25TH SEP 2019, 8 CLASSES £60)

- |                                 |   |
|---------------------------------|---|
| 1. Elizabethan Miniatures       | 9. The Genius of Art Forgery            |
| 2. Dorothea Tanning             | 10. Early American Art & Thomas Cole    |
| 3. Hieronymus Bosch             | 11. Tate Modern: In the Studio          |
| 4. Tate Modern: Art & Society   | 12. Parisian Life During the Revolution |
| 5. Charles II: Art & Power      | 13. Paul Gauguin                        |
| 6. Pierre Bonnard and the Nabis | 14. The Spanish Golden Age              |
| 7. The Golden Age of Venice     | 15. Tate Modern: Materials & Objects    |
| 8. Tate Modern: Media Networks  | 16. Rembrandt's Light                   |

Make sure I have your email address and I will send you the programme a month before we start.

- Provisional title 'A Journey Through Art History'.
- Most of the talks are based on exhibitions in 2018-2019 in London. Four are based on my guided tour of the four main galleries at Tate Modern expanded from 45 minutes to 105 minutes. One of the exhibitions is in Edinburgh and is based on a talk I have already given.
- **Reduce number of classes from 10 to 8 per term and fee from £70 to £60.**

### Notes

- **Elizabethan Treasures: Miniatures by Hilliard and Oliver**, National Portrait Gallery, 21 February – 19 May 2019
- **Dorothea Tanning**
- **Hieronymus Bosch**
- **Tate Modern: Art & Society**, 25 works from Tate Modern
- **Charles II: Art & Power**, Royal Collection, Holyroodhouse, 23 Nov 2018 – 2 Jun 2019, was at Queen's Gallery, London, until 13 May 2018. See Guardian review <https://www.theguardian.com/artanddesign/2017/dec/10/charles-2-art-power-queens-gallery-buckingham-palace-review>
- **Pierre Bonnard** exhibition, Tate Modern, 23 Jan 2019 – 06 May 2019
- **The Golden Age of Venice** - 'Titian, Tintoretto, Veronese: Rivals in Renaissance

Venice'

- **Tate Modern: Media Networks**
- **The Genius of Forgery**
- **Early American Art & Thomas Cole: Eden to Empire**, National Gallery, until 7 October 2018
- **Tate Modern: In the Studio**
- Louis-Léopold **Boilly** (1761-1845, pronounced 'LOO-ee LEO-po BOY-ee') *Scenes of Parisian Life during the French revolution*, 28 February to 19 May 2019, National Gallery (admission free). Focusing on 20 works from a British private collection never previously displayed or published.
- **Gauguin Portraits**, The National Gallery, 7 Oct 2019 – 26 Jan 2020
- **The Spanish Golden Age 1556-1659, El Greco, Diego Velázquez, Francisco de Zurbarán, Bartolomé Esteban Murillo and José de Ribera**. Includes *Ribera: Art of Violence*, Dulwich Picture Gallery, 26 September 2018 – 27 January 2019. This is the first UK show of work by the Spanish Baroque painter, draughtsman and printmaker, **Jusepe de Ribera** (1591–1652), displaying his most sensational, shocking and masterfully composed works. Ribera is one of the titans of Spanish Baroque art. Born in Valencia, Spain, Ribera emigrated to Italy as a young artist in 1606. He spent most of his career in Naples, where he influenced many artists including Salvator Rosa and Luca Giordano. He is often regarded as the heir to Caravaggio for his dramatic use of light and shadow, and his practice of painting directly from the live model.
- **Tate Modern: Materials & Objects**
- **Rembrandt's Light**, Dulwich Picture Gallery, 2 Oct 2019 - 2 Feb 2020