

The High Renaissance:

Leonardo, Michelangelo and Raphael's Art and Conflicts

Note to Readers:

This paper was an oral presentation given to the SpheX Club of Lynchburg, Virginia by Dr. Ken West on March 5, 2020. Because his topic was about three leaders of the High Renaissance (Leonardo da Vinci, Michelangelo and Raphael), there were many PowerPoints used to show pictures and descriptive quotes. Those same pictures and quotations will be found within this paper. Therefore, you will be seeing the different formats, colors and print sizes used in the PowerPoints. It will look different than a formal paper, but hopefully it will be fun and interesting.

Because this was a presentation rather than a paper to be submitted for publication, traditional footnotes will not appear. However, credit will be given to authors when quotations are used.

**Dr. G. Kenneth West, Emeritus Professor
University of Lynchburg
March 5th, 2020**

Dr. Ken West
Biographical Notes about the Presenter

Dr. Ken West was born in Lynchburg and raised in Raleigh, NC. He was captain of the Wake Forest tennis team and selected twice as “Mr. Tennis” in the state of North Carolina. Ken has completed 22 Virginia Ten Milers and ten marathons.

Ken began teaching at Lynchburg College (now, the University of Lynchburg) in 1976. There he received a national teaching award called The T.A. Abbott Award for Excellence in Teaching and several of the college’s awards including the Shirley Rosser Award for Teaching Excellence, The James A. Huston Award for Excellence in Scholarship and the Elsie Bock Citizenship Award.

Ken has been recognized by the Virginia Center for Inclusive Communities with their Humanitarian Award and he was also honored with The Lynchburg Peace Prize. Ken has written 5 books-- two of which have been translated into Czech and Indonesian. In Lynchburg he may be best known for a weekly column he wrote for the News and Advance for 28 years. That’s 1,456 columns, but who is counting? Ken is married to the fabulous Dr. Patty West and they have three marvelous adult children (Patrick, Emily and Dustin) and four extraordinary grandchildren (Syda, Kai, Orion and Jasper).

The High Renaissance:

Leonardo, Michelangelo and Raphael's Art and Conflicts

The High Renaissance Three Leaders

You call **THAT** a painting!

Leonardo, Michelangelo and Raphael



Leonardo
da Vinci

1452-1527 CE



Michelangelo
1475-1564 CE

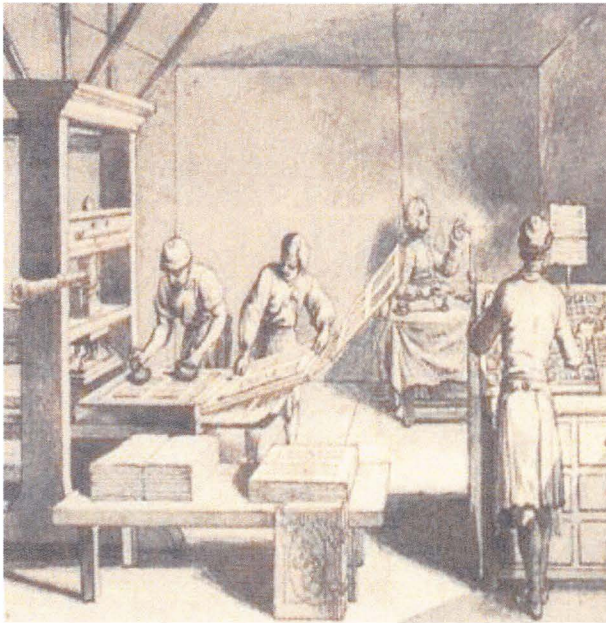
23 years younger
than Leonardo



Raphael
1483-1520 CE

31 years younger
than Leonardo

We will be looking at some beautiful paintings and sculptures tonight. But my emphasis will be on the personalities, relationships and conflicts among these three giants. There could be no two men more different in personality than Leonardo and Michelangelo. But it was Michelangelo who created most of the conflicts among the three. These artists were contemporaries of each other. Raphael was the youngest but also had the briefest life. To begin, I will place the births, deaths and the completion of the great works of these artists within the other major events occurring in Europe during their lifetimes. But first, the printing press!



1450
Printing Press is Created

Michelangelo – books and letters

Two biographies were published during his lifetime. One of them, by Giorgio Vasari, proposed that Michelangelo's work transcended that of any artist living or dead. Irving Stone, author of *The Agony and the Ecstasy*, translated from the Italian 495 letters written by Michelangelo. These biographies and letters are a source of many of Michelangelo's quotes and ideas.

Leonardo left 6,000 journal pages that are the origin of so much information about his work, ideas and absolute genius.

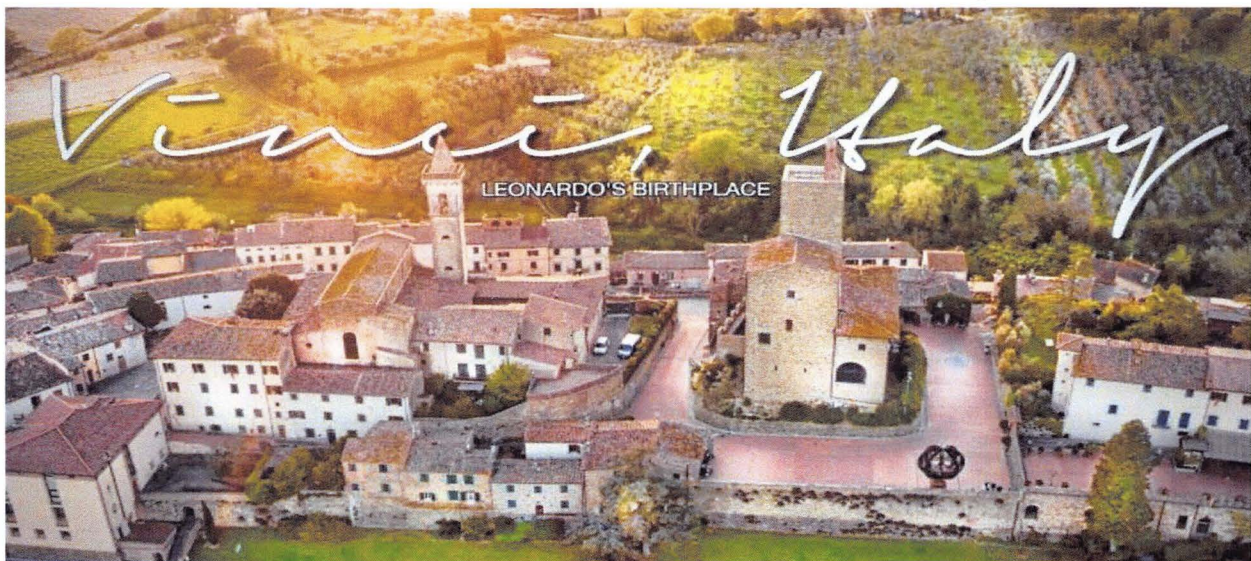
What was Happening in Europe from 1452 to 1564 From Leonardo's Birth to Michelangelo's Death?

1452

Leonardo is Born



Leonardo is born in Vinci, Italy



Born in Vinci, Italy, Leonardo became known as Leonardo da Vinci. Most writers refer to him as Leonardo.

Leonardo's Family



Leonardo was an illegitimate son born to the notary, Piero da Vinci, and a peasant woman, Caterina. “Being born out of wedlock was more complex than merely being an outsider. It created an ambiguity of status. In all, Leonardo had 12 half-siblings, who were much younger than he was (the last was born when Leonardo was 40 years old) and with whom he had very little contact. Being illegitimate, Leonardo was not sent to one of the best Latin schools. Leonardo was mainly self-taught. He learned from experience and experiment. But he never learned Latin or some math skills that the elite all knew.” (Isaacson)

1475 Michelangelo is born.



Michelangelo's Family

5' 4"
100 pounds

Michelangelo's family moved to Florence when Michelangelo was an infant. His mother died when he was six-years-old. Afterwards he lived with his nanny and her husband a stonecutter. Later, Michelangelo's father simply expected his money and bonuses and Michelangelo gave them to him. There was little laughter or fun in this family. (Stone)



1475 Leonardo is 23
when Michelangelo
was born.

Some claim that this is a self-portrait by Leonardo that can be seen in Washington D.C. Only one painting (discussed later) that is known for sure to be Leonardo's is in the United States.



1480
Ferdinand and Isabella
(Think Columbus)

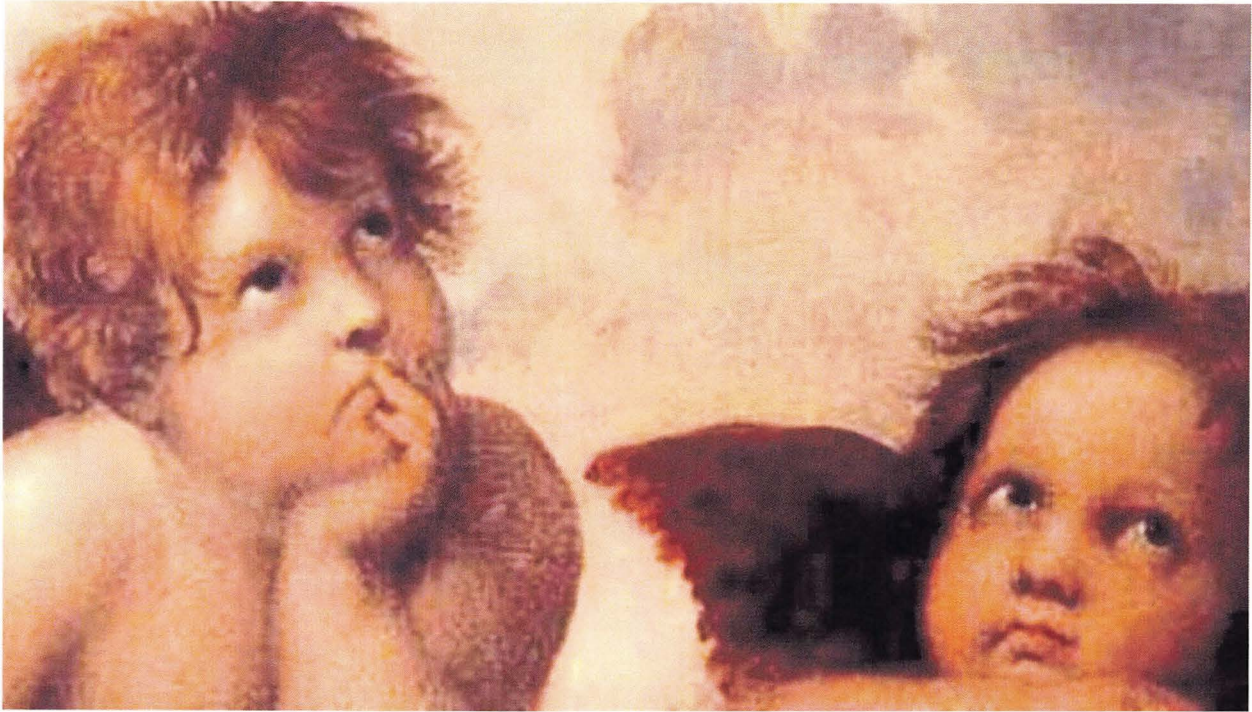
All Jews and Muslims
“Convert to Catholicism
or Leave Spain”



1483
Pope Innocent VIII



Papal order to burn witches and their black cats -- Germany



1483 Raphael is Born



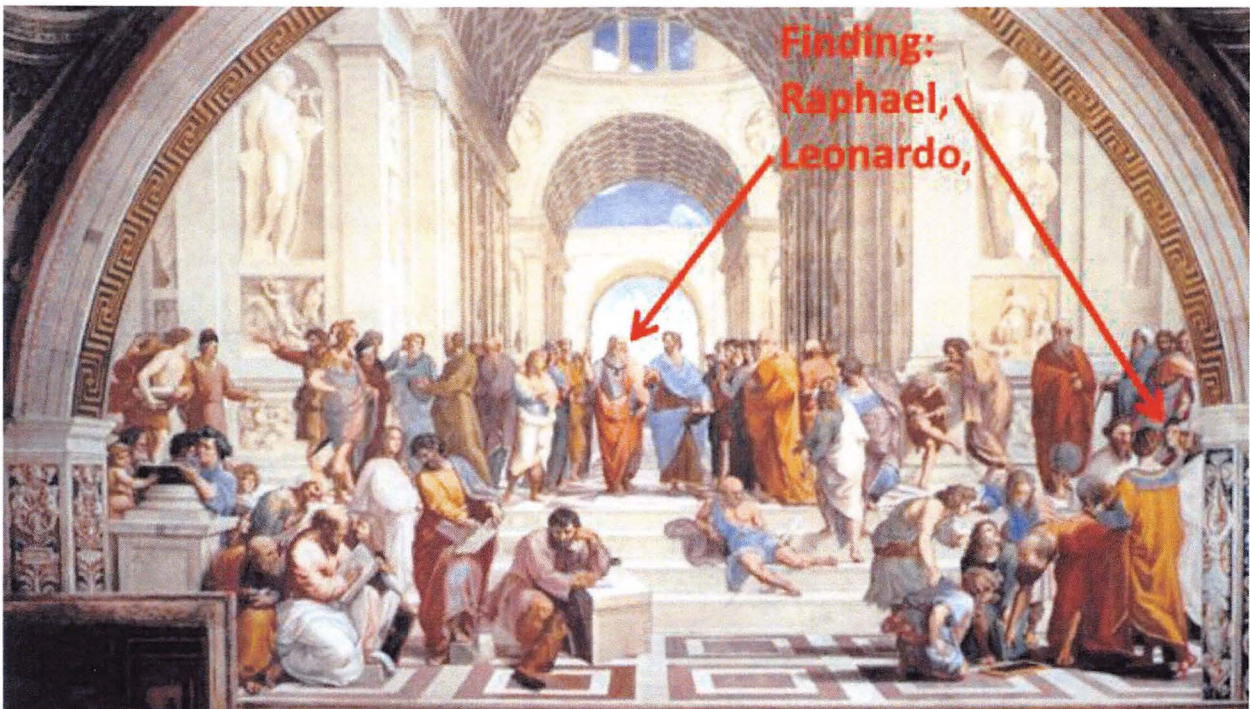
**1511
Raphael's
School of Athens
Age 28**

The School of Athens: A Representation of the Renaissance in the Form of Art. ... It represents the spirit of the Renaissance in a thought-provoking way. The work reflects how humanism and the love of man has penetrated the Christ-loving Middle Ages and the separation between reason and faith, religion and science. (Jessica Stewart)

Raphael



Leonardo's face as Plato

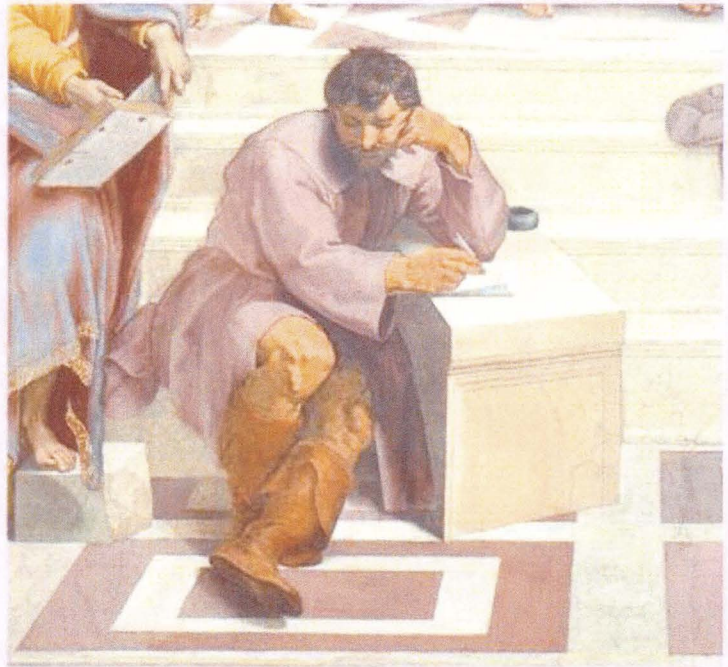


It is thought that Raphael used Leonardo's image for Plato's face. This compliment to Leonardo also may display the admiration and closeness that Raphael felt for Leonardo who served as a mentor to many young people in many fields of study.

Michelangelo As Heraclitus

Heraclitus the dark melancholic philosopher is alone because he did not usually like people. He is clearly an isolated figure.

Raphael used Michelangelo's face and likeness.



Michelangelo and Raphael's relationship was far from close. Michelangelo was not an extrovert and did not share his ideas and techniques with others. It is possible Raphael believed Michelangelo and Heraclitus shared similar personalities.



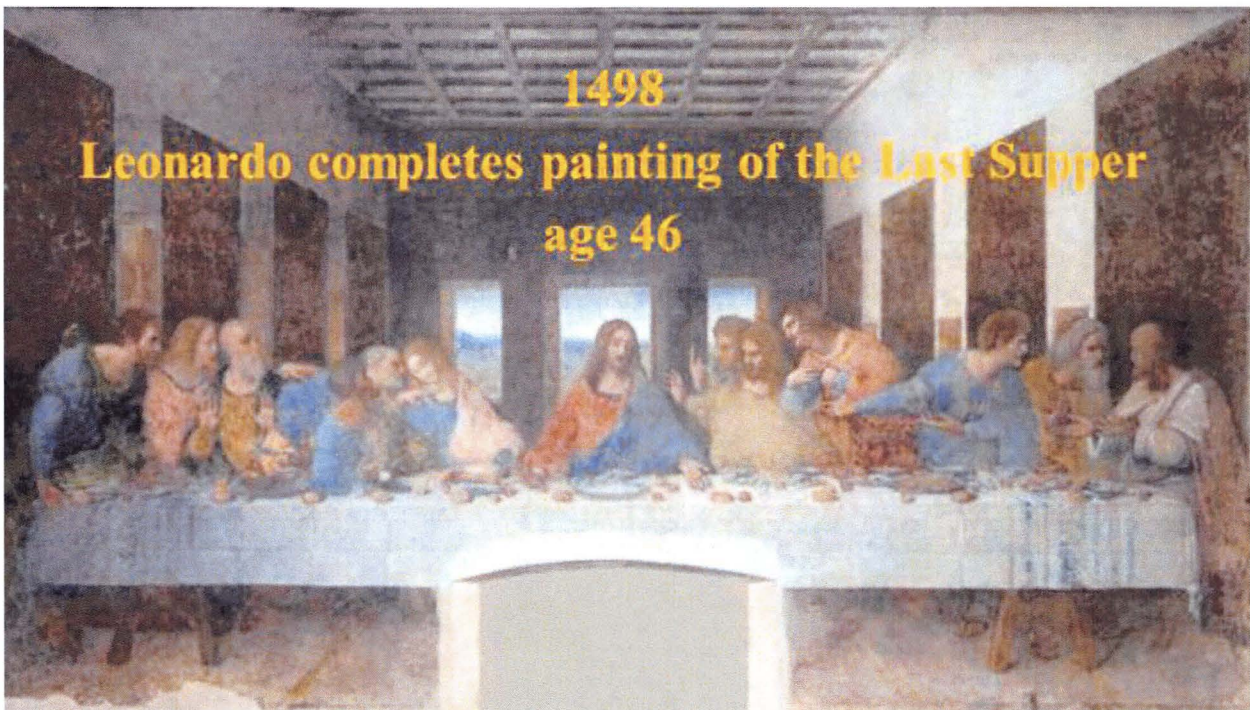
1492 Spanish Inquisition

Ferdinand and Isabella of Spain employ the Spanish Inquisition to investigate whether converted Jews are secretly clinging to Judaism. People who converted to Catholicism were not subject to expulsion, but between 1480 and 1492 hundreds of those who had converted were accused of secretly practicing their original religion and arrested, imprisoned, interrogated under torture, and in some cases burned to death.

King Ferdinand II and Queen Isabella of Spain believed corruption in the Spanish Catholic Church was caused by Jews who, to survive centuries of anti-Semitism, converted to Christianity. Known as Conversos, they were viewed with suspicion by old, powerful Christian families. (Inside History)



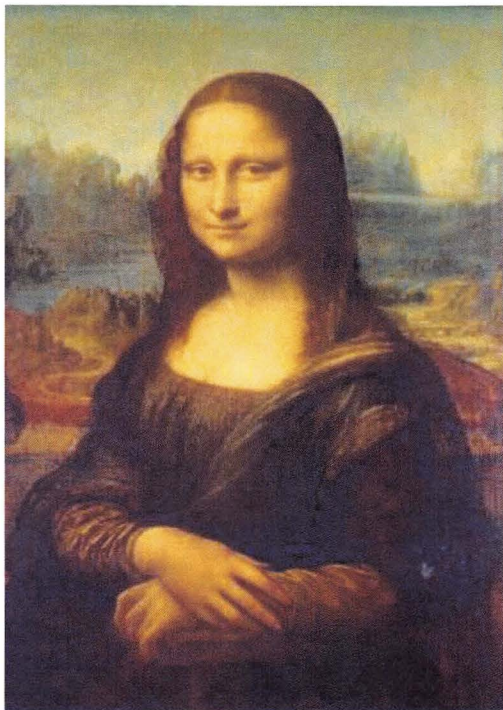
1492
The voyage that Ferdinand and Isabella supported resulted in Christopher Columbus landing on islands (now the Bahamas).



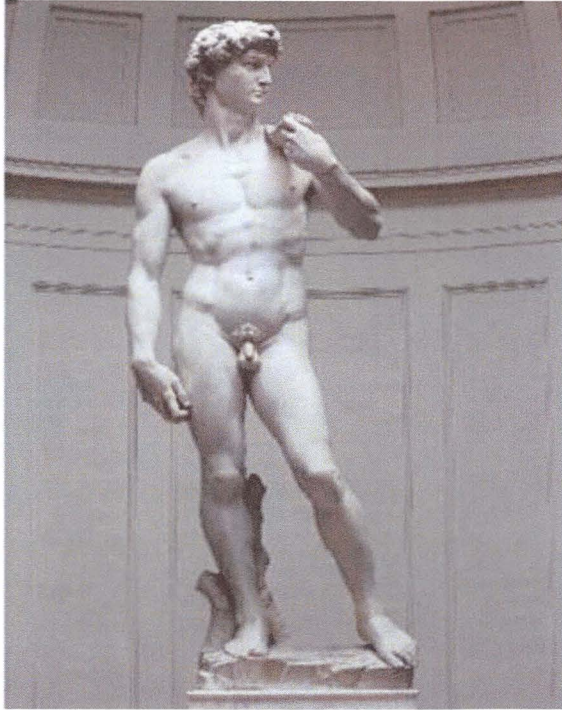
1498
Leonardo completes painting of the Last Supper
age 46



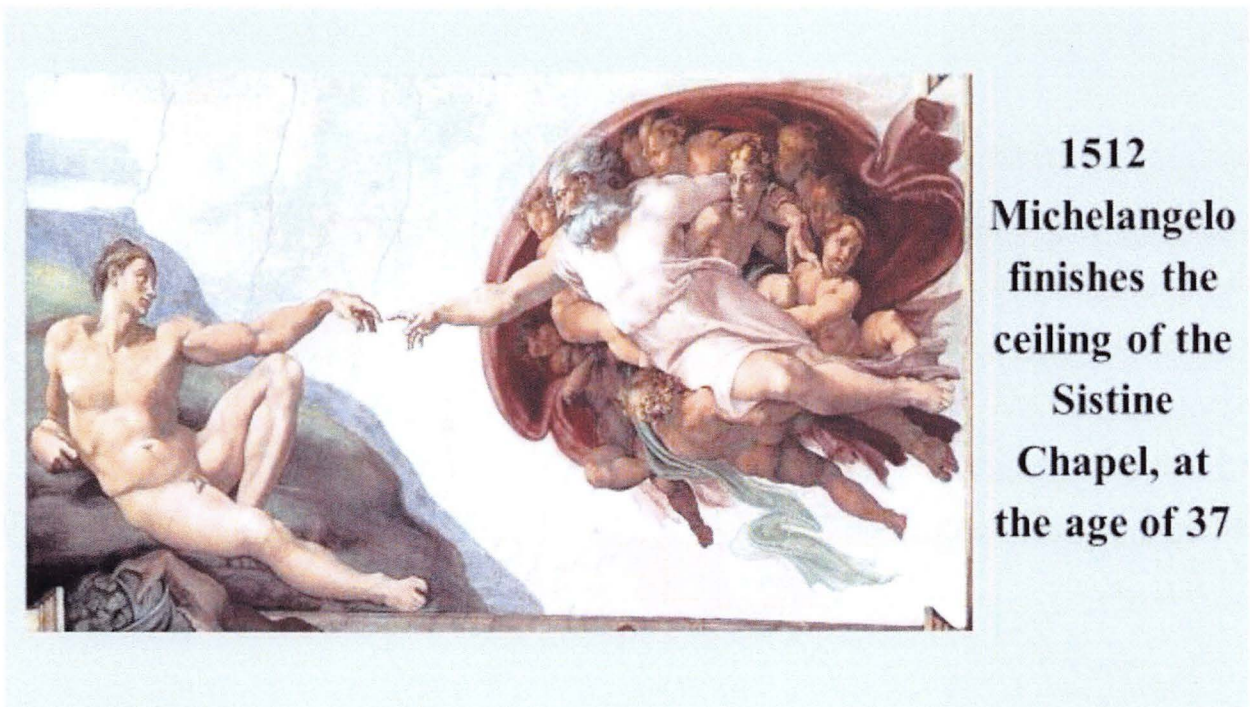
**One Year Later
1499
Michelangelo
completes the
Pieta at the
age of 24**



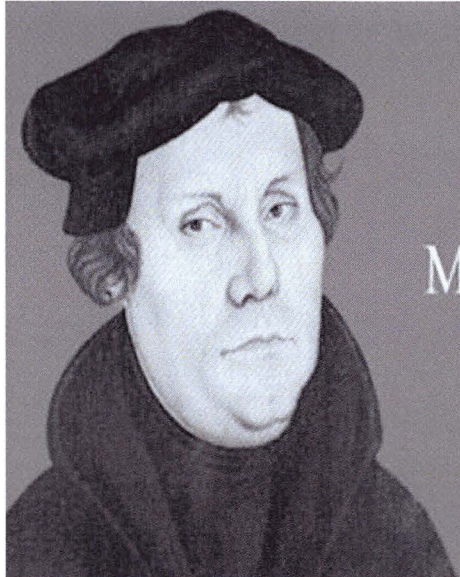
**1503
Leonardo paints
Mona Lisa
Age 51**



1504
Michelangelo
finishes David
at the age of 29

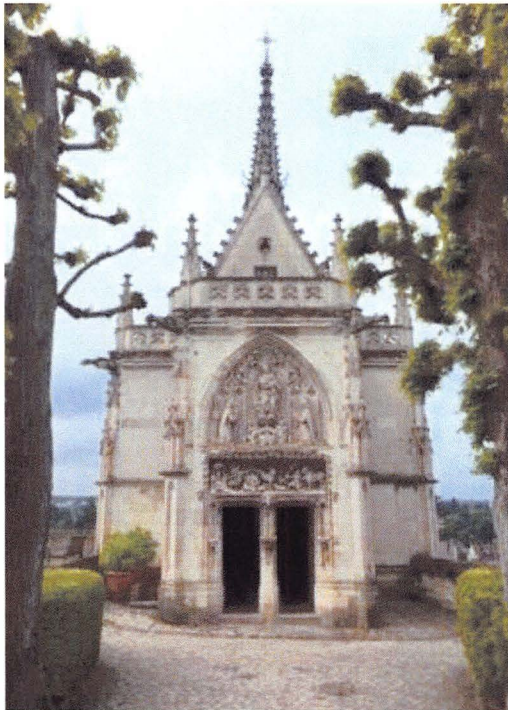


1512
Michelangelo
finishes the
ceiling of the
Sistine
Chapel, at
the age of 37



MARTIN LUTHER
1483–1546

1517
An Augustinian
friar and
professor of
theology,
Martin Luther,
lists his
95 Theses



1519
Leonardo dies at 67
Michelangelo is
44 years old

Tomb in Amboise, France

1520
Raphael dies at 37
Buried in the
Pantheon in Rome
Michelangelo is
45 years old



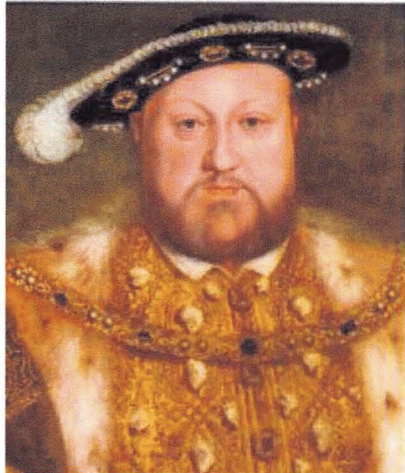
Vasari wrote that Raphael died from exhaustion brought on by unceasing romantic interests. Raphael's funeral was extremely grand, attended by large crowds. According to a journal by Paris de Grassis, four cardinals dressed in purple carried his body, and the pope kissed Raphael's hand. The inscription in Raphael's marble sarcophagus reads: "Here lies that famous Raphael by whom Nature feared to be conquered while he lived, and when he was dying, feared herself to die."

(Wikipedia, "Raphael")

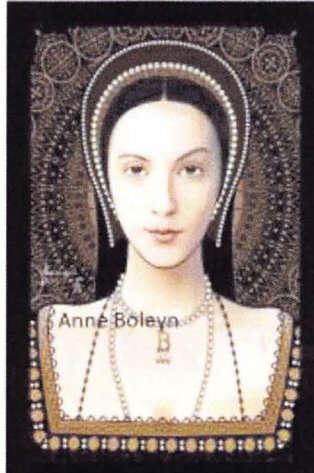
1536

Henry VIII charges his second wife, Anne Boleyn, with adultery. He has her beheaded and marries her lady-in-waiting, Jane Seymour.

Henry VIII



Anne Boleyn



Jane Seymour



1543

Michelangelo
paints the
altar wall of
the Sistine
Chapel.





1564
Michelangelo dies
at the age of 89.
Buried in Florence
in the same
basilica as
Machiavelli, and
where Galileo will
eventually be
buried.

Florence during Leonardo's, Michelangelo's and Raphael's time



Leonardo and Michelangelo lived for many years in Florence.

There was no place then, and few places ever, that offered a more stimulating environment for creativity than Florence in the 1400s. Its economy flourished and became one like our own time, interweaving art, technology and commerce.

When Leonardo arrived, Florence's population was 40,000 down from the 100,000 who lived there in 1300 when the Black Death and other plagues swept through.

(Isaacson)



Leonardo: Florence, Milan and Rome

Personalities:
Leonardo, Michelangelo and Raphael



Leonardo
da Vinci

1452-1527 CE



Michelangelo
1475-1564 CE

23 years younger
than Leonardo



Raphael
1483-1520 CE

31 years younger
than Leonardo

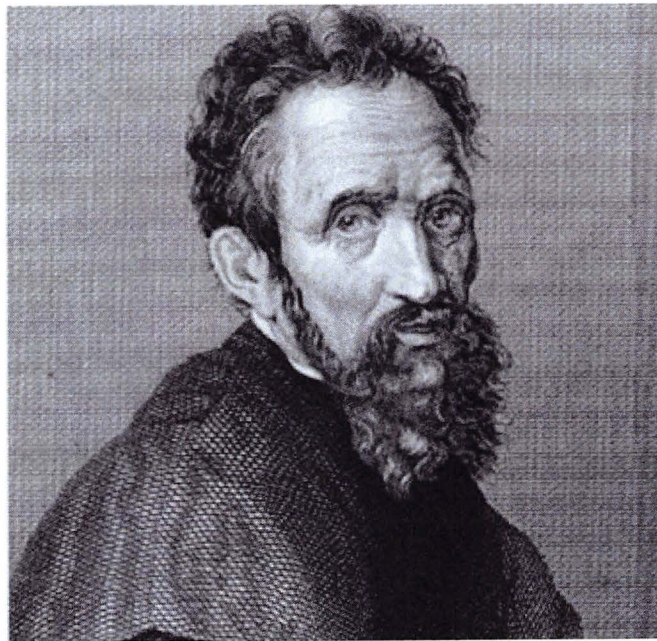
**Description of
Leonardo**



“Leonardo’s was the most perfect face to appear in Florence for decades. He carried his big sculptured head thrown back aristocratically, the magnificently broad forehead topped by a haze of reddish hair, softly curled and worn down to

his shoulders; a chin carved out of the heroic Carrara statuary marble he despised; a flawlessly designed broad nose, rounded, full-blooded lips, the face dominated by cool blue eyes of a piercing penetration and intelligence....Leonardo was always followed by his usual retinue of servants and hangers-on. Leonardo was a vegetarian because of his fondness for all animals. (Stone)

Description of Michelangelo



Michelangelo's Appearance

Leonardo had made Michelangelo feel ugly and malformed, conscious that his clothes were inexpensive, ill-fitting and worn. Leonardo's coiffured golden hair and scent of perfume, the lace around his neck and wrists, the jewels, the ineffable exquisiteness of the man's presence made him feel tattered and dirty by comparison. (Stone)

Description of Raphael



Raphael's downfall led to death

Raphael: Even as Michelangelo's hard, grueling labor had taken a toll on him, so Raphael's fine looks were dissolving in this too muchness of everything: food, drink, women, pleasure, company, praise. (Stone)

Sexual Orientation

Whereas Leonardo was disinterested in personal religious practice, Michelangelo was a pious Christian who found himself convulsed by the agony and the ecstasy of faith. They were both gay, but Michelangelo was tormented and apparently imposed celibacy on himself, whereas Leonardo was quite comfortable and open about having male companionship. (Isaacson)

**Nicknamed Salai, meaning
“little devil”--
Leonardo had a long
relationship with Salai**



**Tommaso dei
Cavalieri
Michelangelo's
long-time
companion**



Tommaso and Michelangelo became inseparable. They walked arm in arm, had supper in each other's homes after the day's work, then spent evenings in

stimulating hours of drawing and conversation. Their joy in each other gave off a radiance that made others happy in their presence and now that they were acknowledged companions they were invited everywhere together.

Michelangelo's relationship with Tommaso was the most deeply felt and long lasting love relationship of Michelangelo's life, Tommaso being amongst the most intimate loved ones at Michelangelo's death bed in 1564.

Michelangelo wrote over three hundred sonnets and madrigals. The longest sequence displaying a great romantic friendship, was written to Tommaso dei Cavalieri (c. 1509–1587), who was 23 years old when Michelangelo met him in 1532, at the age of 57. These make up the first large sequence of poems in any modern tongue addressed by one man to another; they predate by fifty years Shakespeare's sonnets to the fair youth.

“Michelangelo was probably anti-feminist; certainly he was sexist, and he believed wholeheartedly in male superiority. In one sonnet he declares that the highest form of love cannot be for a woman, because a woman ‘is not worthy of a wise and virile heart.’ His contemporary biographer, Condivi, said that Michelangelo often spoke exclusively of masculine love. In all of his correspondence, he never hinted, even obliquely, at marrying.” (Rictor Norton)

Michelangelo's "Terribleness"

“Michelangelo was by all accounts an extremely touchy, proud, arrogant and difficult man. Not only was Michelangelo sensitive and insecure about his family, his physical appearance, and his lack of education, but he was also deeply conflicted over his homosexuality....

His friends and colleagues referred to his volatile temperament and unpredictable explosions of wrath as his **terribleness.”**

(Stone)

Mentor vs. Critic

It is enticing to think what might have occurred if Michelangelo had treated Leonardo as a mentor. But that did not happen. Instead Michelangelo displayed a “very great disdain” for Leonardo.

(Giorgio Vasari, 1500s)

Leonardo -- Extrovert & Mentor
Michelangelo – Introvert & Secretive

The Last Supper vs. the Sistine Chapel

When Leonardo was painting The Last Supper spectators would visit and sit quietly just so they could watch him work. The creation of art, like the discussion of science, had become at times a public event.

(Walter Isaacson)

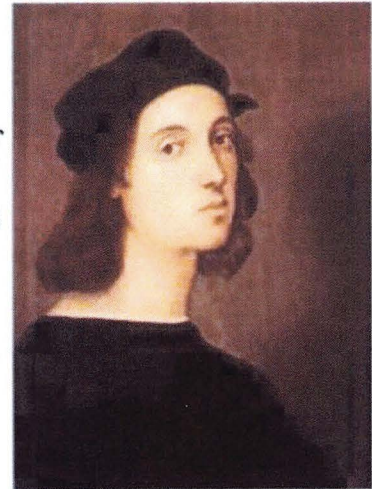
In contrast to Leonardo, Michelangelo was “neurotically secretive” and even attempted to stop the pope from entering the Sistine Chapel to look at his work in progress.

(Irving Stone)

Michelangelo Belittles Raphael
Early in Their Relationship

When a collector of art asked Michelangelo if Raphael was talented enough to paint pictures for him, Michelangelo replied:

“Raphael will paint your pictures, with charm and likeness. Since he is just beginning you can get him cheap.”



(Stone)

Michelangelo vs. Raphael Even after Raphael's Death

“Michelangelo accused Raphael of plagiarism and years after Raphael's death, complained in a letter that:

“Everything he knew about art he got from me.”

(Stone)

**Michelangelo
The Perfectionist
VS.
Leonardo
Rarely Finished a Project**

- When the Pope asked why Michelangelo's plan for the Sistine Chapel was so perfect when Michelangelo had no interest in the job but was made to do it, he answered:
- **“I only know that since I must paint that vault, I cannot bring you something mediocre, even if it is all you have asked for.”**
- During the warm, light days of May and June, Michelangelo spent **seventeen consecutive hours on the scaffold**, taking food and a chamber pot up with him so that he would not have to descend, painting like a man possessed. (Shaheed Zulfikar)

“Leonardo never finished most of the projects he began. Eventually, the wealthy hired him to do a project but put a second artist or builder on commission to finish what Leonardo left undone.”

(Isaacson)



Leonardo was given a contract to make a spectacular horse – 24’ tall.

Leonardo collected materials for 10 years

“For 10 years da Vinci had been busy collecting 58,000 pounds of tin and copper for the eventual casting of the sculpture, but a French invasion put his plans on hold. The tin and copper were made into cannons and the huge clay model was destroyed in 1499 by French soldiers. Da Vinci fled Milan, reportedly with a broken heart at knowing his great horse would never be made.”

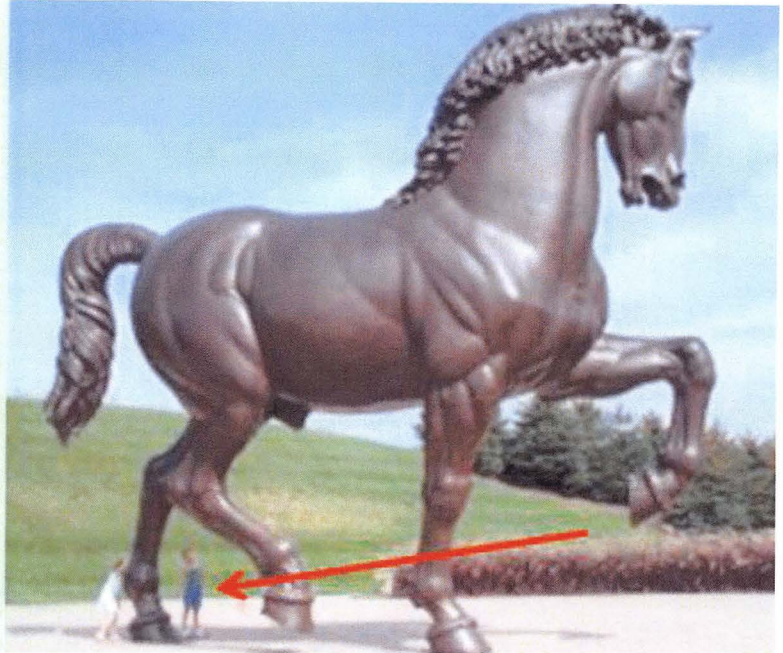
After Leonardo’s plans to build the great horse failed, Michelangelo said to him:

“So those idiot Milanese actually believed in you.”

Even in his disappointment in failing to create the giant statue of a horse in Milan, Leonardo’s genius still showed through. He prepared for the sculpture by dissecting a horse, and he created new methods to keep stables cleaner.

(Isaacson)

Da Vinci's dream of a 24-foot-tall horse statue took 500 years to become a reality-
on September 10th, 1999



Pietro Torrigiano

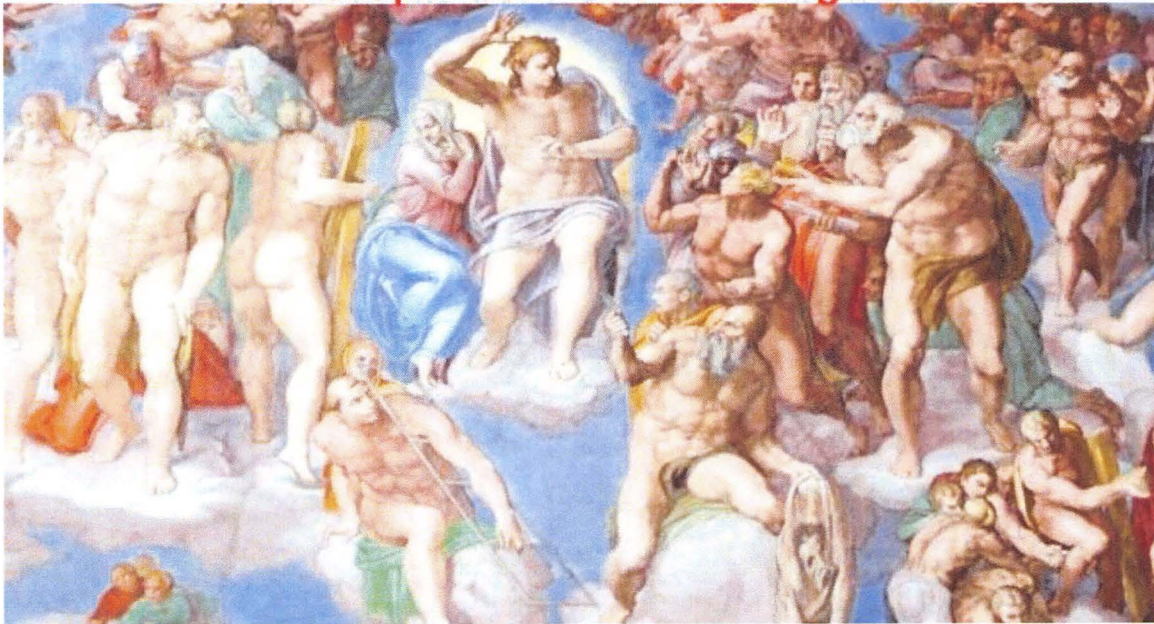


Unlike Leonardo, Michelangelo was often contentious. He had once insulted the young artist Pietro Torrigiano who was drawing alongside him in a Florence chapel; Torrigiano recalled “clenching my fist and giving him such a blow on the nose that I felt bone and cartilage go down like biscuit beneath my knuckles.

Michelangelo had a disfigured nose for the rest of his life. Combined with his slightly hunched back and unwashed appearance, that made him a contrast to the handsome, muscular, and stylish Leonardo.

Torrigiano later moved to Spain where his temper got in his way one last time. When the duke of Arcus stiffed him on the payment for a commission, Torrigiano reportedly defaced the sculpture with his chisel. The Duke promptly denounced him as a heretic. Torrigiano died in prison in 1528. (Isaacson)

Sistine Chapel wall -The Last Judgment



"Michelangelo was not pleased with Biagio's (the Papal Master of Ceremonies who assists the Pope and the Cardinals) opinion of his work and took revenge on him by portraying him "in the figure of Minos with a great serpent twisted around the legs, among a heap of Devils in Hell" [Vasari, *Lives*]. Biagio begged the pope to order

Michelangelo to remove the figure. But his pleas fell on deaf ears, for the figure "was left there in memory of the occasion, and it is still to be seen at the present day." Michelangelo's figure of Minos is derived from Dante's *Divine Comedy*. In the *Inferno* (5.4-24), Minos weighs the sins of each soul and sends him or her to an appropriate circle of hell. He indicates that circle by wrapping his tail around his body the requisite number of times. In his painting, Michelangelo transforms Minos's tail into a snake, which twice encircles Minos's body before biting his genitals, implying that the artist condemned Biagio to the second circle of hell, where he will dwell among the lustful, those who allow carnal desire to overcome reason. Seemingly, Vasari's Michelangelo believes that Biagio lacks good judgment and belongs in a brothel. In the artist's eyes, Biagio, an inept critic and a hypocrite, damns himself." (Norman E. Land)

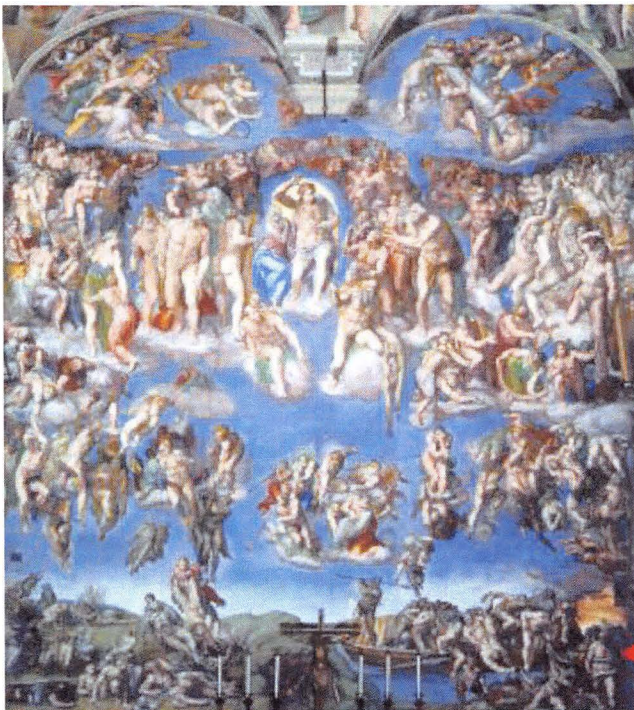
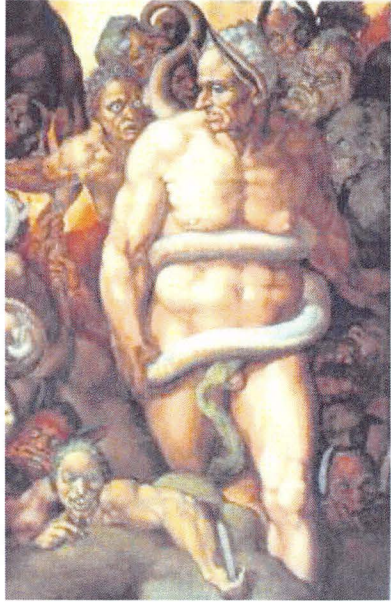


Biaggio da Cesena

**Don't criticize
Michelangelo.**

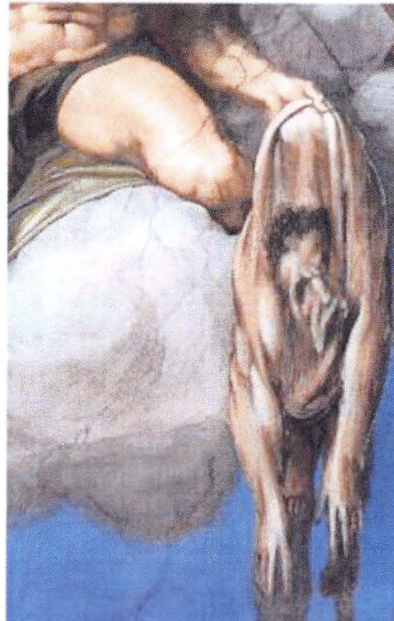
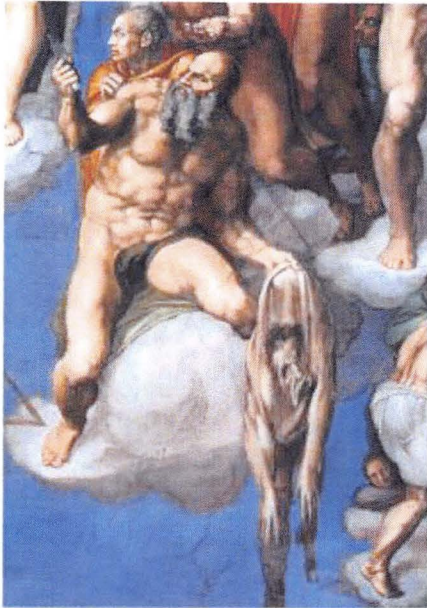


Biagio de Cesena



Bottom Right

Saint Bartholomew displaying flayed skin, with the face of Michelangelo



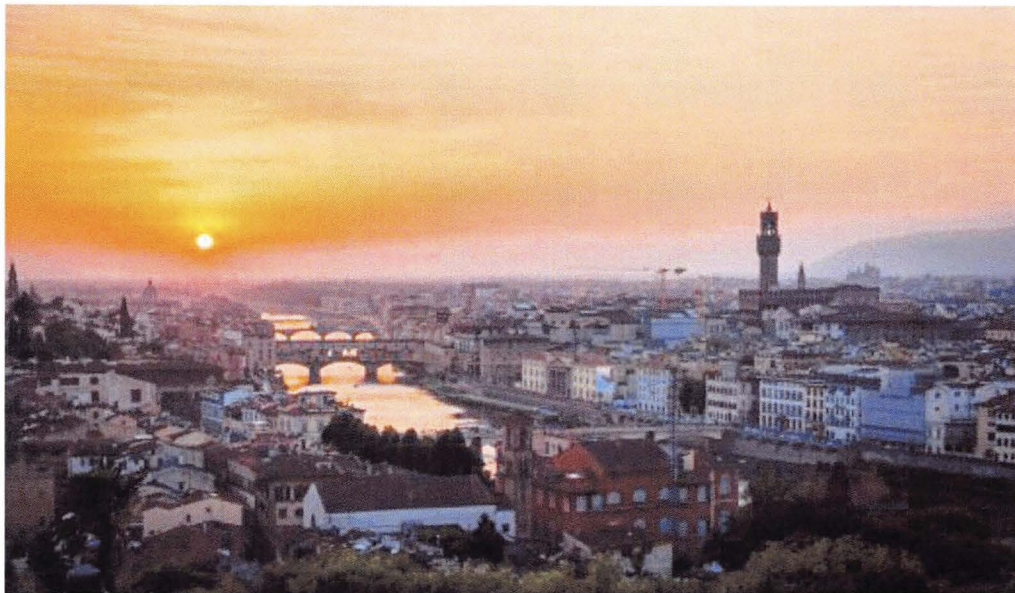
**Michelangelo at age 80
made the Florence Pietà to
decorate his tomb in
Rome. But in a rage:**

Michelangelo severed the left arms of Christ and the Virgin in their entirety, along with Christ's right forearm and the Magdalen's right arm. Vasari quotes the master as saying his attack would have continued but for a servant's intervention.

Obviously, anger and frustration had been building up over time. This was the only sculpture Michelangelo ever mutilated. (Monica Bowen)



The face of Nicodemus under the hood is considered to be a self-portrait of Michelangelo himself.



Florence as it might have looked in the 1400s and 1500s



Florence, Milan and Rome

**Leonardo and Michelangelo were
both kicked out of Florence**

- Leonardo fled from Florence in 1476 when Michelangelo was only 7-years-old. Leonardo returned to Florence in 1500 after Michelangelo completed the Pieta.
- Michelangelo was forced by the pope to leave Florence in 1530 thirty years after Leonardo's death.



Leonardo at age 24, when he fled from Florence

Charges and Leaving Florence

The week before his 24th birthday in 1476, Leonardo was accused of engaging in sodomy with a male prostitute. It happened at the time his father had another child – a legitimate heir.

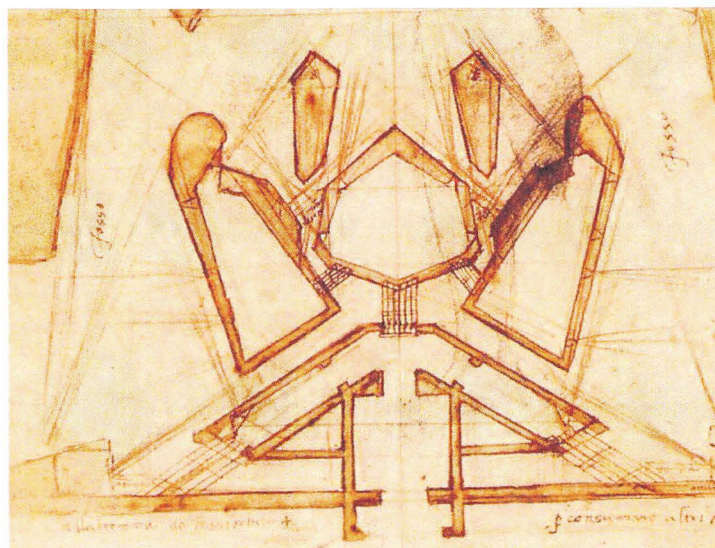
Though the charges were dropped, the case nonetheless scared the artist – sodomy was punishable by death in Renaissance Florence – and he quickly fled Florence for Milan.

Leonardo was never known to have had a relationship with a woman, and he occasionally recorded his distaste for the idea of heterosexual copulation.

(Isaacson)

**Rome Declares War on Florence
1530
Michelangelo Joins Florence**

Florence needed Michelangelo: “Since you are a sculptor, we assume you can also be a defense engineer. We need walls that cannot be breached. Since they are of stone, and you are a man of stone we will make you “Governor General of the Fortifications.” He removed all buildings between the defense walls and the base of the encircling foothills a mile to the south, terrain over which the papal army would have to attack. The military used battering rams to knock down the farmhouses and village homes. The farmers helped to level houses that had been in their families for hundreds of years. (Stone)



Michelangelo's Design of the Fortification of the City of Florence -- attempting to keep out the Pope's troops

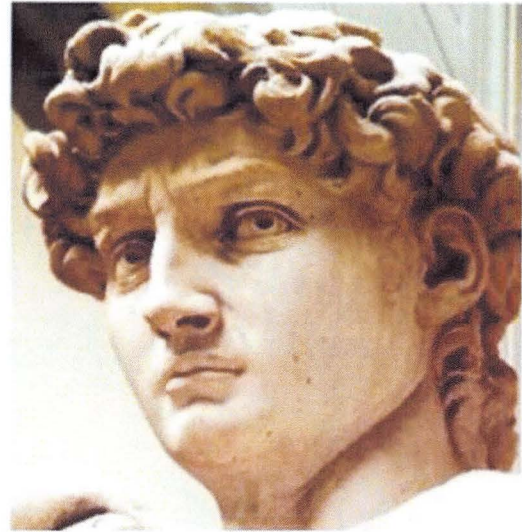
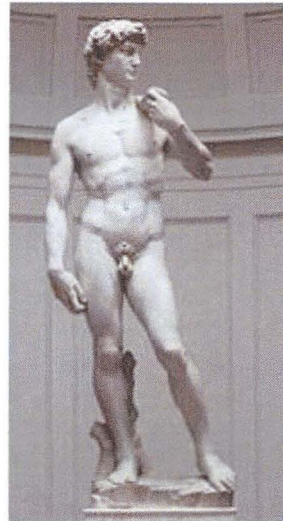


Spanish troops arrived from the south and Germans from the north to swell Pope Clement's troops. Food became scarce in Florence. One of Florence's two generals turned on Florence and Florence capitulated. Michelangelo was encouraged to run. "The pope will show you no mercy. You built the defenses against him." The leaders of Florence hid him... Michelangelo hid in a bell tower...afraid to come down for fear he would be hanged as he had seen so many hanged during his youth.

"Florence's citizens knew where he was hiding but the hatred for Pope Clement, his generals and troops was so intense that he was not only safe from exposure but had become a hero." The Pope forgave Michelangelo and forced him to work on his projects in Rome. (Isaacson).

The Best of Michelangelo and Leonardo

Michelangelo David (1499-1505)

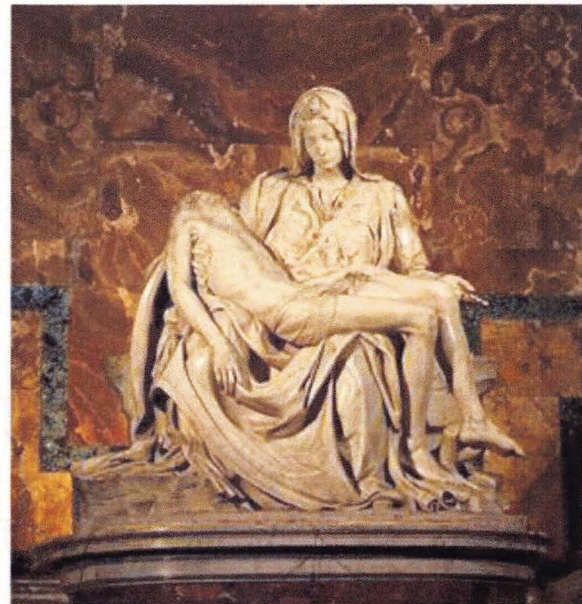


Leonardo, although he disliked sculpting, was at the party celebrating the commission of Michelangelo to sculpt David.

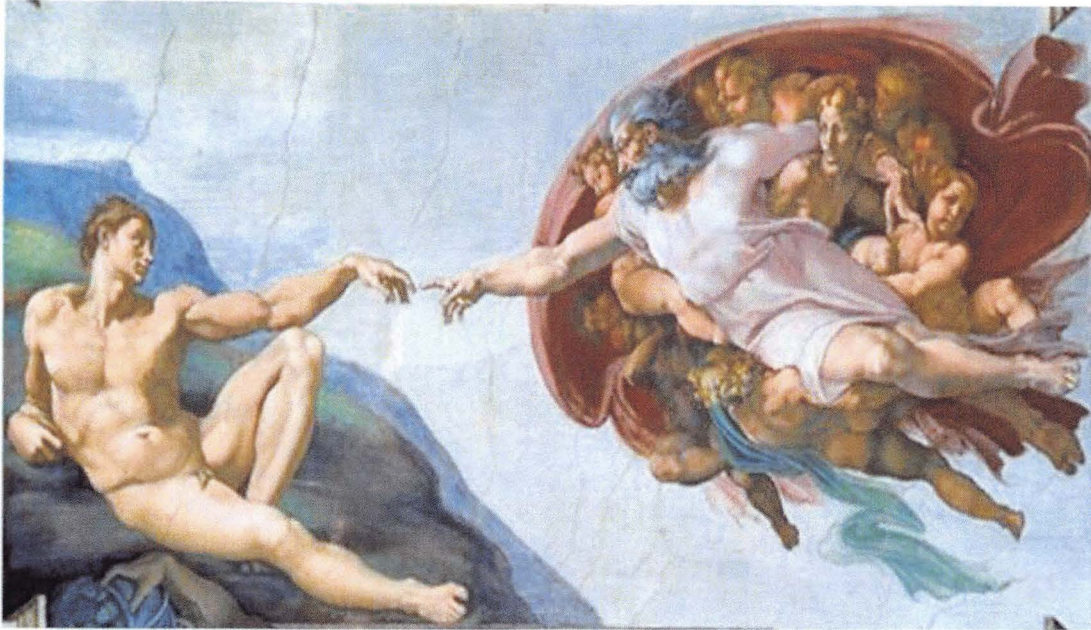
Moses (1513-1534)



Pieta 1498-1499



Sistine Chapel: God and Adam (1508-1512)



Leonardo's Talent

He is widely considered a "Universal Genius," an individual of unquenchable curiosity and feverishly invented imagination. He was one of the most diversely talented individuals ever to have lived. According to art historians, the scope and depth of his interests were without precedent in recorded history, and "his mind and personality seem to us superhuman, while the man himself mysterious and remote.

His talents included excellence in invention, drawing, painting, sculpture, architecture, science, music, mathematics, engineering, literature, anatomy, geology, astronomy, botany, paleontology, and cartography...." (Helen Gardner, historian)

Leonardo's Paintings Only 15 Survive

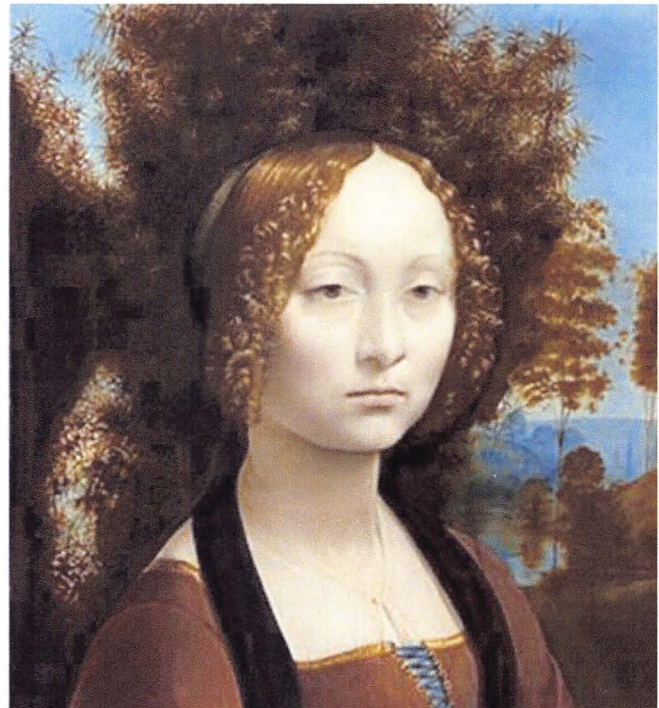
Two are considered by many to be the greatest paintings in history. The *Mona Lisa* is the most famous of his works and the most popular portrait ever made. *The Last Supper* is the most reproduced religious painting of all time, and his *Vitruvian Man* drawing is regarded as a cultural icon as well.

(Isaacson)

Ginevra de' Benci **1474-1478**

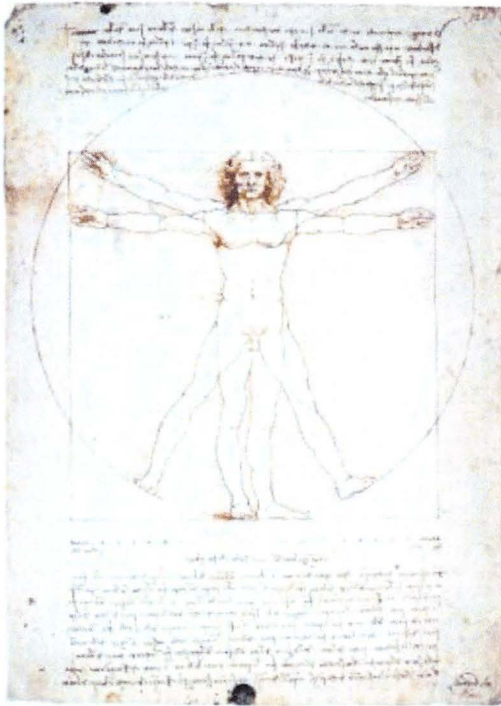
Leads to Mona Lisa – she was very ill but “her paleness and melancholy suggests something more is wrong,” scholars maintain.

Leonardo's fingerprint is on her right jaw.



(Isaacson)

This is the only painting of Leonardo's in an American Museum (National Gallery of Art in Washington, D.C.). Bill Gates owns Leonardo's 72 page study of geology and water which was written between 1508-1510.

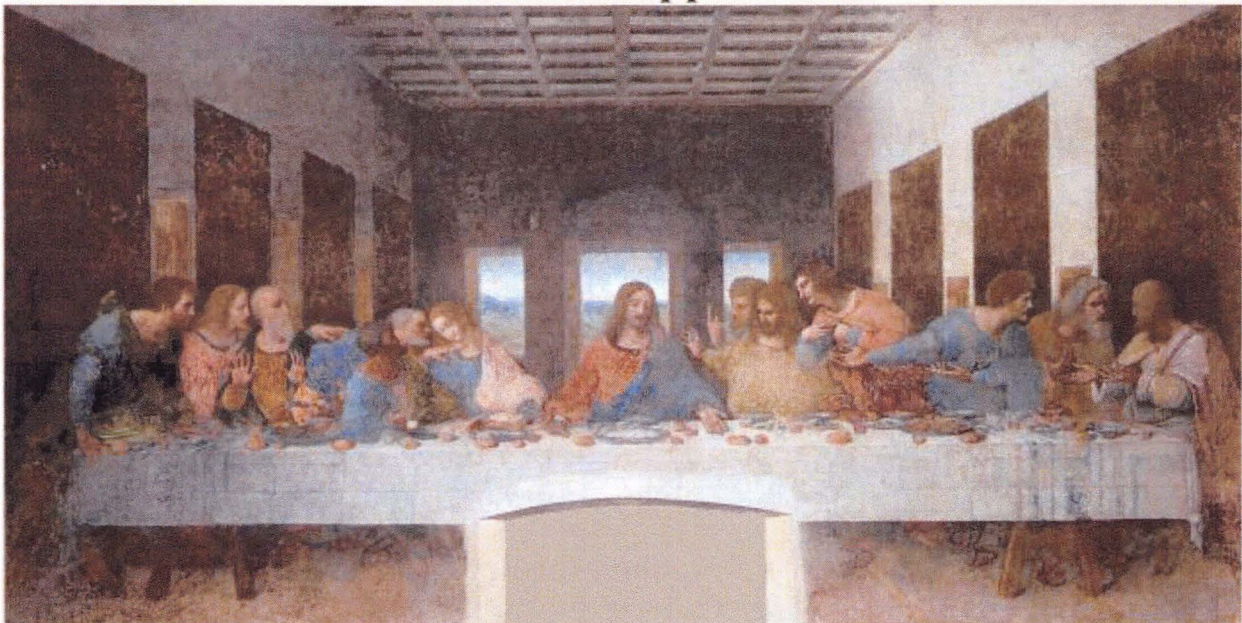


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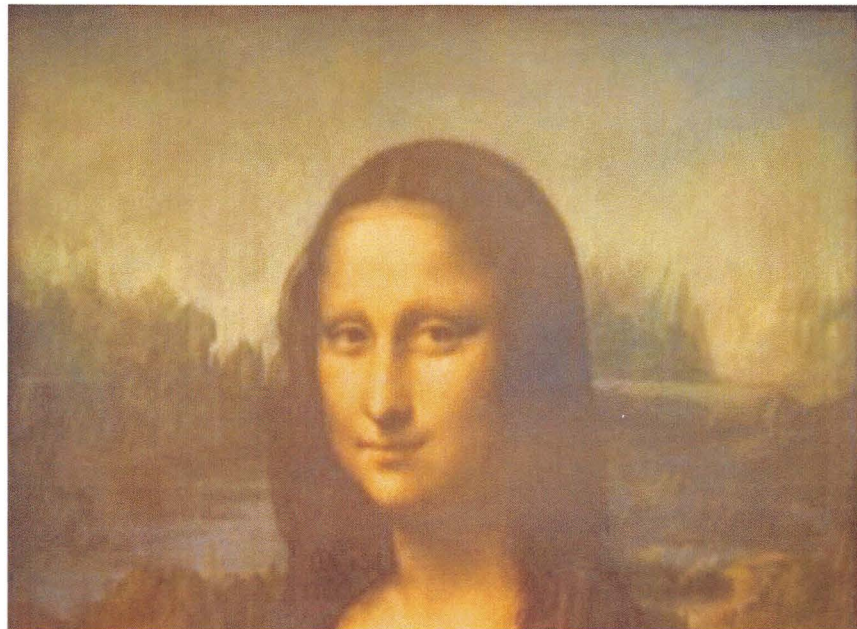
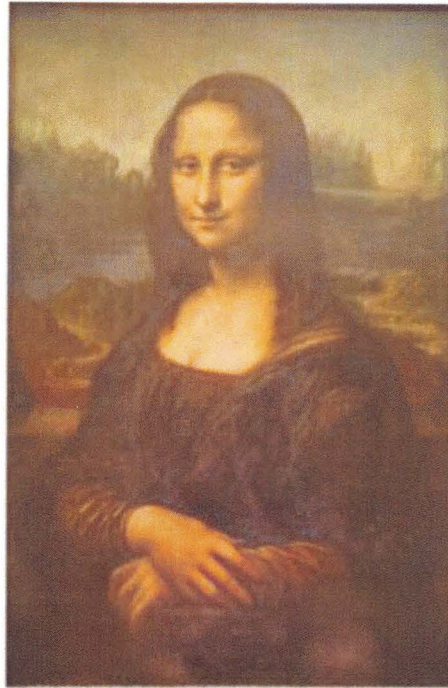
Vitruvian Man: Also known as The proportions of the human body according to Vitruvius (a Roman Architect began this)

- The length of the outspread arm is equal to the height of a man.
- From the breast to the top of the head is a quarter of the height of a man.
- The foot is $\frac{1}{7}$ th the height of a man.

The Last Supper 1498



Mona Lisa
1503



This background features a landscape that becomes a wild and uninhabited space of rocks and water, which Leonardo has cleverly started at the level of the sitter's eyes. The painting was among the first portraits to depict the sitter

before an imaginary landscape and Leonardo was one of the first painters to use aerial perspective. The blurred outlines, graceful figure, dramatic contrasts of light and dark, and overall feeling of calm are characteristic of Leonardo's style. The Mona Lisa's enigmatic expression, which seems both alluring and aloof, has given the portrait universal fame.

(Isaacson)

Leonardo's To Do List

- Describe the tongue of a woodpecker.
- Describe how a dragonfly flies. (The dragonfly flies with four wings, and when those in front are raised those behind are lowered.)
- Does a flying bird move its wing upward at the same speed as it flaps down? (Answer differs with species. Doves move their wings more swiftly when they lower them than when they raise them. Others, like crows, lower their wings more slowly than when they raise them.)
- First person to ever notice this: Birds with short tails have very wide wings which by their width take the place of the tail.

(Isaacson)

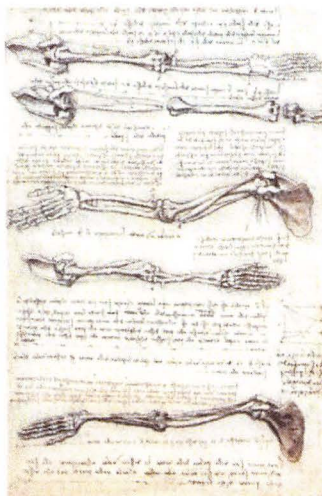
Dissection

Leonardo began using dissections of human and animal cadavers that helped him learn more about muscle placements in the body. These dissections made Leonardo's paintings more and more successful. Here are two of his drawings that show the difference between painting before and after learning from dissections.



1495 Neck Muscle wrong

But then Dissections took Place Leonardo's Journal Pages



Human Arm



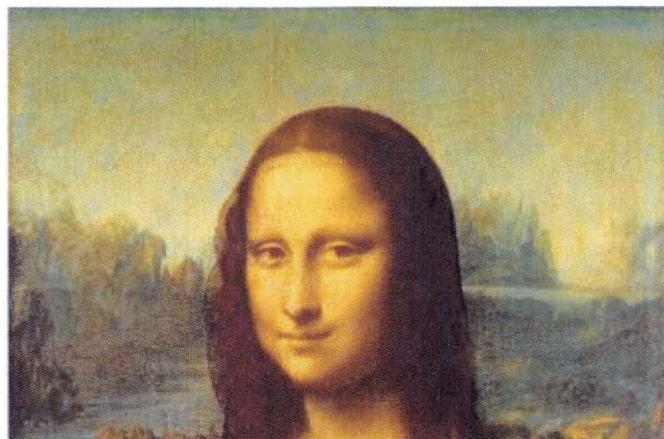
**Human Brain
and Skull**

**Anatomy
drawing in
1510 with
neck
muscle
correctly
placed**



(Isaacson)

Leonardo's dissection made his paintings more and more successful, including of course making the Mona Lisa's smile perfect by finding the muscle that controlled the upper lip.



Leonardo was the first to explain why the sky is blue (because of the way air scatters light).

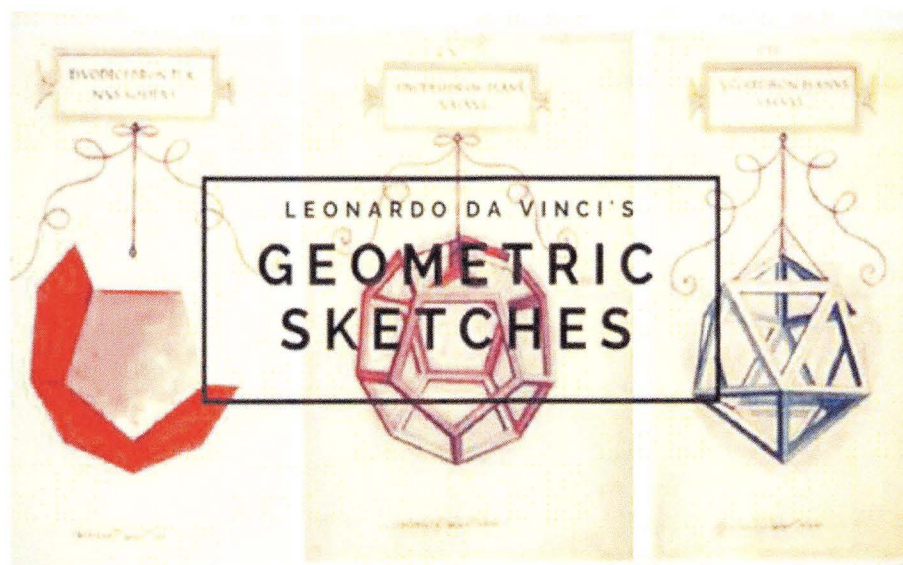
Leonardo loved water.

He developed plans for floating snowshoes, a breathing device for underwater exploration, a life preserver, and a diving bell that could attack ships from below.

He was the first to figure out why the entire moon is dimly visible when it is a thin crescent.

(Lit by light reflected from earth).

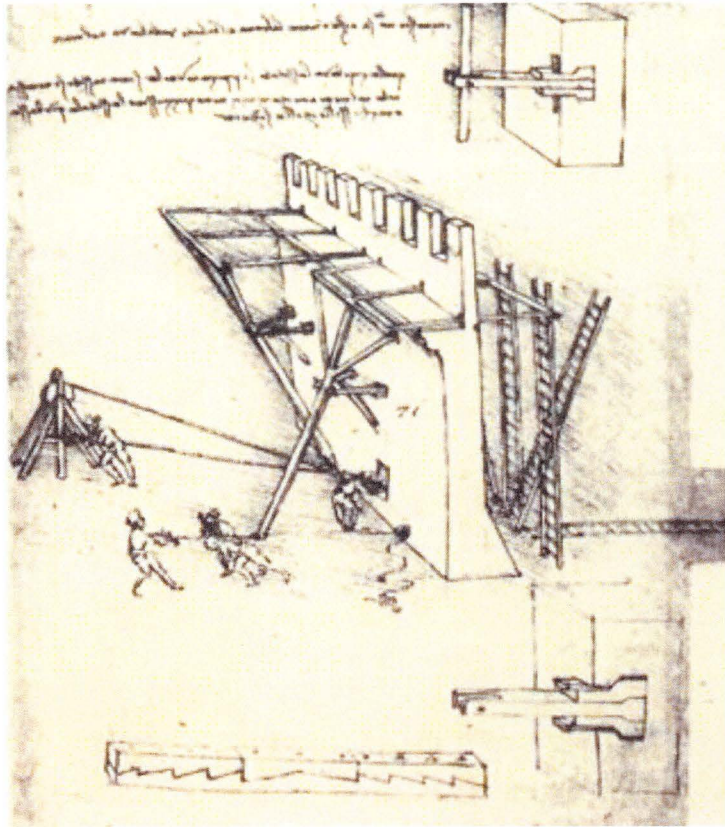
(Isaacson)



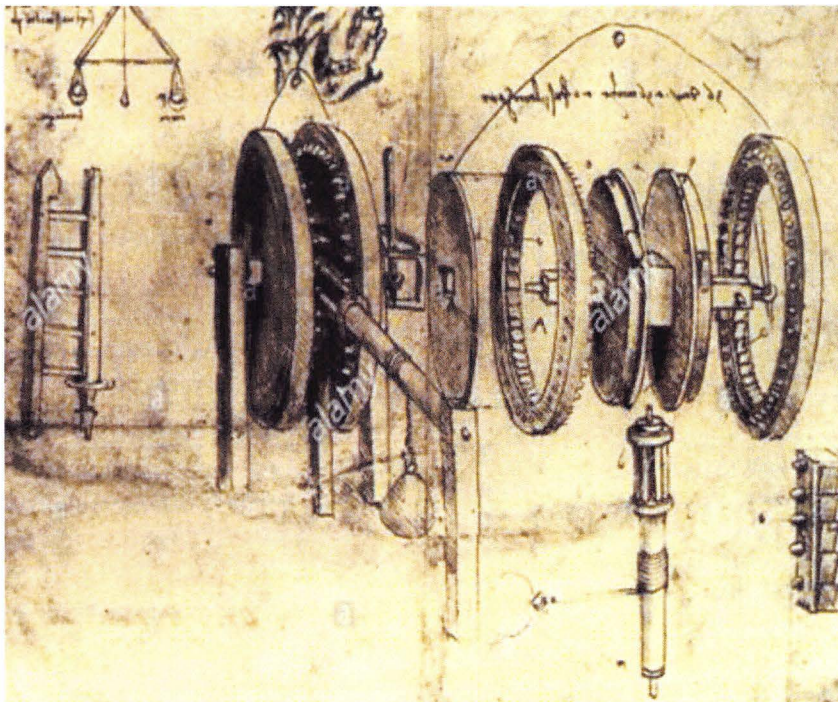
**Leonardo's Geometric Drawings (note they look 3D)
He never learned algebra or how to do square roots.**

(Isaacson)

Machine for pushing away enemy's ladders.

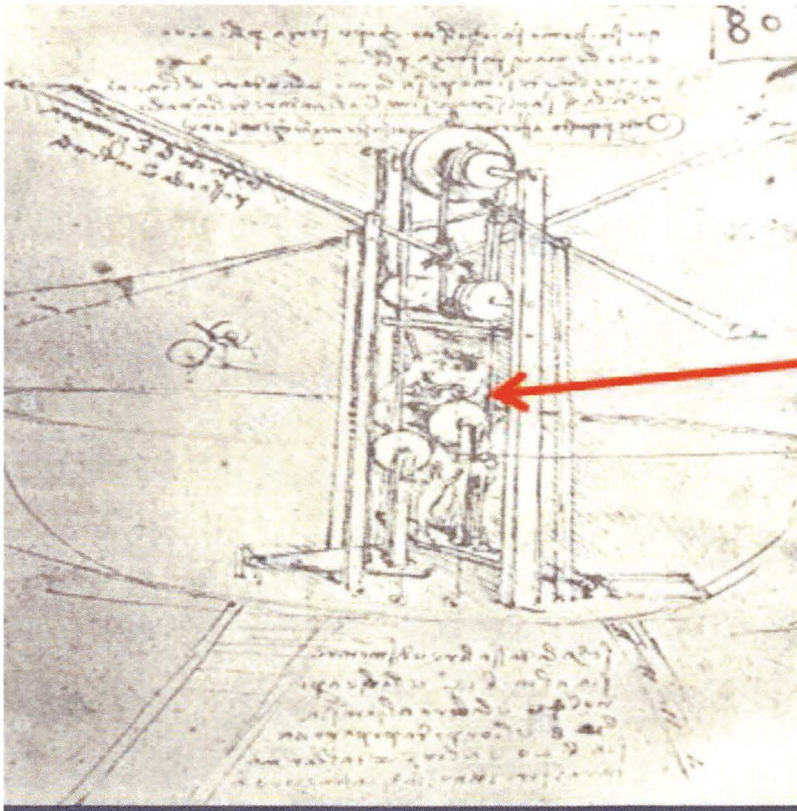


(Isaacson)



Only one of his military inventions on paper came to life: the Wheelock

(Isaacson)



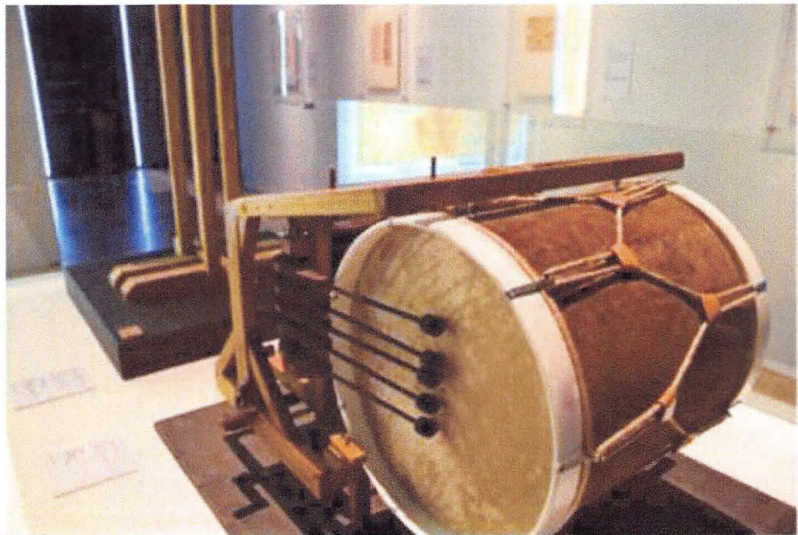
A human-powered flying machine

(Isaacson)

Leonardo could play the lyre with “rare distinction.”

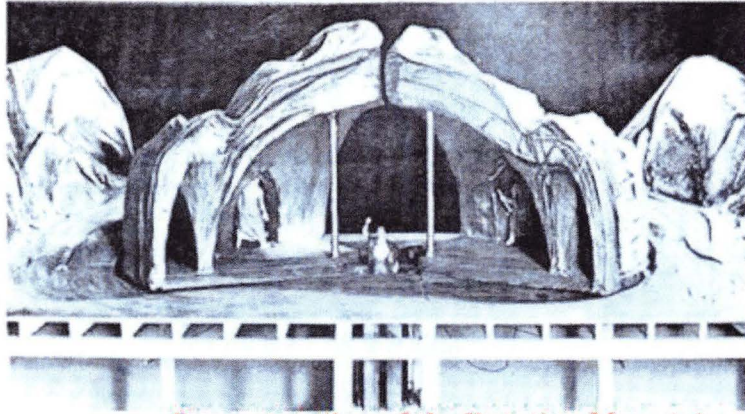
Contemporaries said “He sang divinely.”

He lashed together 12 kettle drums and devised a keyboard that allowed each to be hit with a mechanical hammer.



Musical Inventions and Ability

(Isaacson)



Theater

**Reconstruction of the Rotating Mountain
from the drawings of Leonardo da Vinci.**

Leonardo was most successful creating sets for plays because there was a time limit and he had to finish quickly. His most complex mechanical designs were of the revolving stages of a theatrical scene.

(Isaacson)

More Conflict

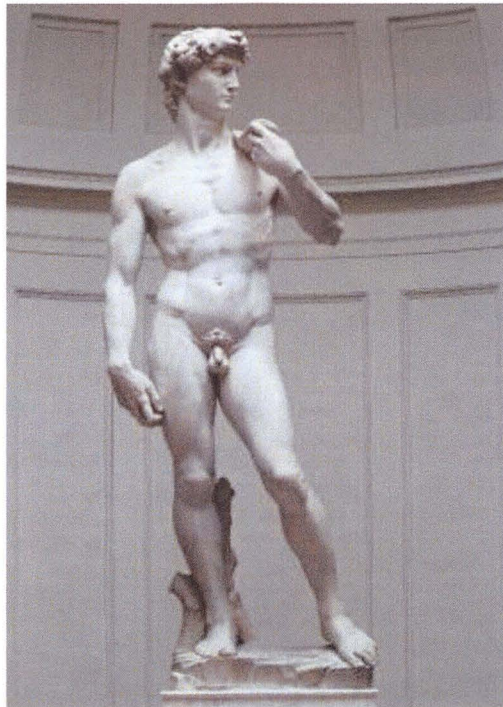
Leonardo vs. Michelangelo

When working, Michelangelo rarely spent time with associates and friends. No one complained but Leonardo who claimed that Michelangelo had no right to come to meetings in his filthy work clothes and dust-matted hair.

From the pained expression on Leonardo's face, the slight sniffing of the patrician's nostrils, Michelangelo saw that Leonardo thought he smelled bad.

Michelangelo imagined that he probably did smell bad, for he did not take his clothes off for a week at a time, even to sleep, but he was too involved in his work to care.

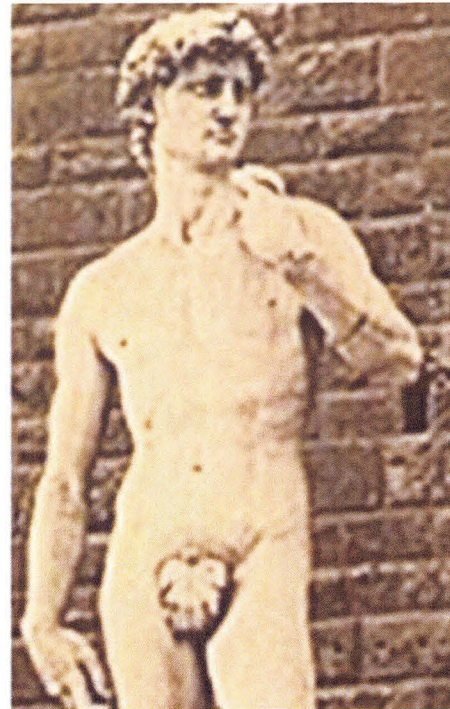
(Stone)



**David
(1501-1504)**

A 1504 transcript of a meeting in Florence includes discussions deciding where Michelangelo's newly carved David should be put. Artists including Botticelli and Leonardo da Vinci were at this meeting and their words were recorded word for word by a clerk. In the transcript, Leonardo says the statue needs “decent ornament” which meant covering the genitals.

(Brendan Kiley)



Even today, censorship and the moral dilemmas nudity inspires still rage on. As late as 1995, the city of Jerusalem rejected a gift from Florence: another replica of Michelangelo's *David*. After much back and forth, they finally accepted the influential sculpture—but only after shielding its loins with underwear.

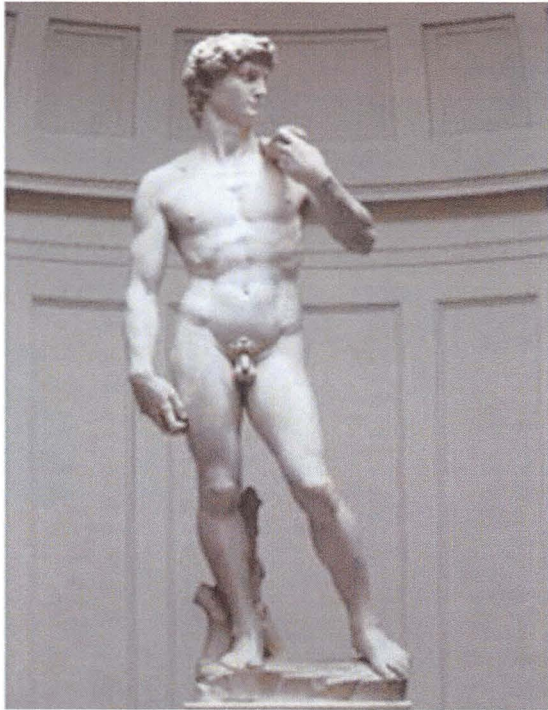
(Alexxa Gotthardt)

Sculpture vs. Painting

Michelangelo vs.

Leonardo

The Big Split

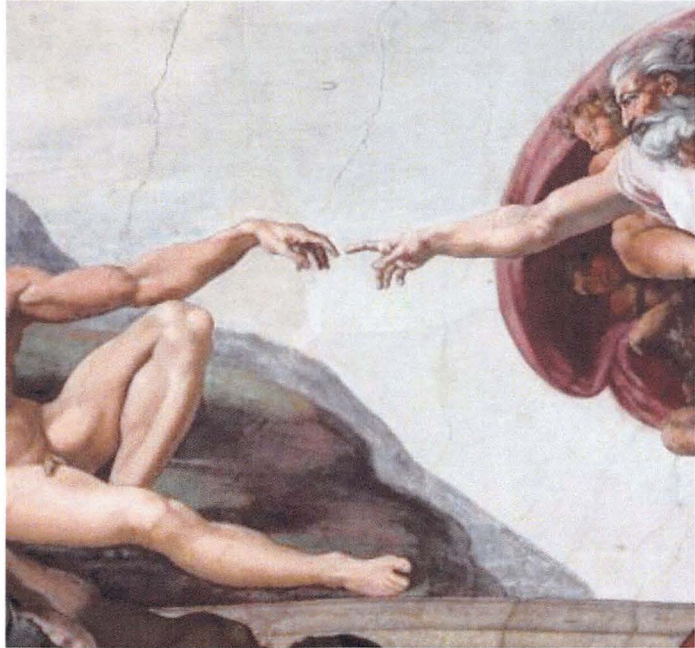
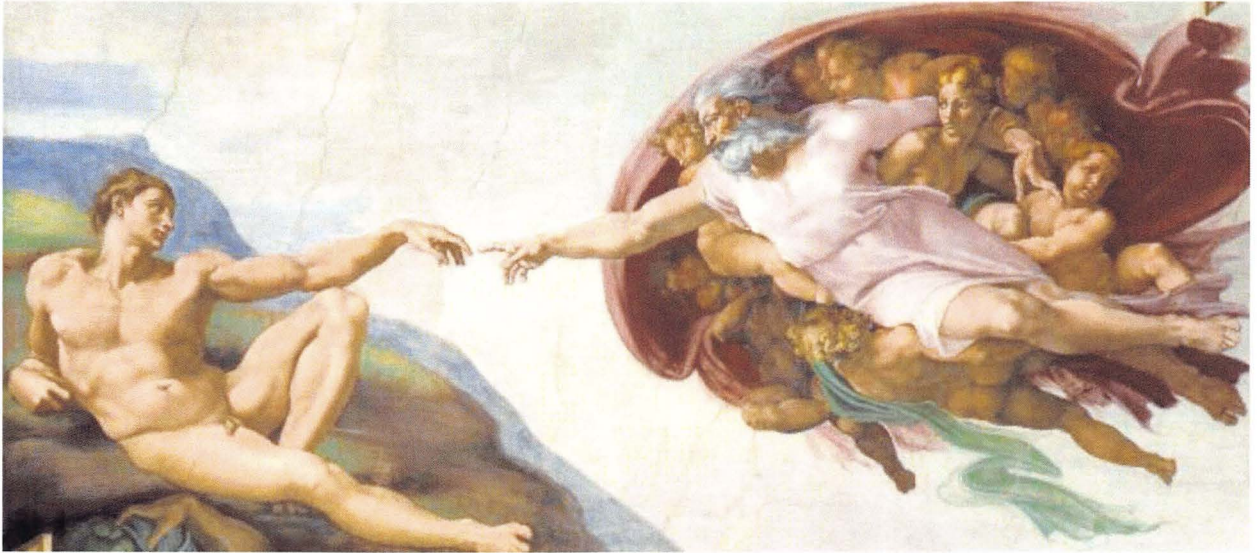


Michelangelo waited and waited to see who would receive the much coveted column of marble called “The Giant” – a 7’ column of marble with which he hoped to sculpt David. As was mentioned above, Leonardo was at the party celebrating the commission of Michelangelo to sculpt David from The Giant.

Michelangelo freely admitted that he preferred chisel to brush:

“I am not in the right place, and I am not a painter,” he confessed in a poem when he embarked on the ceiling of the Sistine Chapel.

(Isaacson)





Why did Michelangelo consider sculpting more important than painting? Sculpting is three dimensional, and you can't paint over it if you make an error as you can in painting.

Although in his time painting was considered to be a mechanical art, Leonardo argued it should instead be regarded as the highest of the liberal arts, transcending poetry and music and sculpture.

“Painting is more elevated than sculpture. The painter has to depict light, shade, and color,” which the sculptor can generally ignore.”

(Isaacson)

Leonardo Argues for Superiority of Painting

Leonardo argued: Painting embraces and contains within itself all things perceptible in nature, which the poverty of sculpture cannot do; such as show the colors of all things and their diminution. The painter will demonstrate various distances by the variation of color of the air interposed between objects and the eye. He will demonstrate how the species of objects penetrate mists with difficulty. He will demonstrate how mountains and valleys are seen through clouds in the rain. He will demonstrate dust itself, and how the combatants raise commotion in it. (Isaacson)

Leonardo: I didn't want the Duccio Block (The 7' block of marble David was carved from.)

I refused to compete for the Duccio block because sculpture is a mechanical art...Sculpture is so much less intellectual than painting; it lacks so many of its natural aspects. I spent years at it, and I tell you from experience that painting is far more difficult, and reaches the greater perfection. No, no, I would never carve marble. It causes a man to sweat and wearies his body all over. The marble carver comes out of a day's work as filthy as a plasterer or a baker, his nostrils clogged with dust, his hair and face and legs covered with powder and chips, his clothes stinking. When I paint I work in my finest clothes. I emerge at the end of a day

immaculately clean and refreshed. Friends come in to read poetry to me, and play music while I draw. I am a fastidious man. Sculpture is for Laborers. (Isaacson)

In a meeting Leonardo and Michelangelo both attended the following exchange occurred:

Leonardo said: “Sculpture satisfied only until the fine art of painting was developed. It is now becoming extinct.”

Michelangelo then listed the sculptures Leonardo had not been able to complete and said, “No wonder you talk against sculpture, you’re not capable of bringing a piece to completion.”

There was an uncomfortable silence in the room.

(Stone)

Looking at the difference between Leonardo’s and Michelangelo’s paintings.



Leonardo’s Virgin and Child with Saint Anne

Leonardo believed that Michelangelo painted like a sculptor. Michelangelo was good at delineating forms with the use of sharp lines, but he showed little skill with the subtleties of sfumato, shading, refracted lights, soft visuals or changing color perspectives. To define objects, Michelangelo used lines rather than following Leonardo's practice of using shadows, which is why Michelangelo's look flat rather than three-dimensional. (Isaacson)



**Michelangelo's
Doni Tondo**

Michelangelo's three main figures seem sculpted rather than painted; they are lifeless, and their expressions lack charm or mystery. His background features not nature but his favorite motif: male nudes lounging a bit pointlessly even though there is no river for them to bathe in. (Isaacson)

Michelangelo's Challenge

After David was completed Michelangelo received high praise and admiration. But within a brief period Leonardo da Vinci was the figure of the moment. Florence proudly proclaimed him the “first artist of Tuscany.” The City of Florence paid Leonardo 25 times as much as it paid Michelangelo. Michelangelo raged. Finally, he decided to compete side-by-side with Leonardo. Then everyone would know who the premier artist was. Leonardo was given the opportunity to decorate the right half of the long eastern wall of the Great Hall for the Palazzo Vecchio. Michelangelo asked to do the left half. Both paintings, the Battle of Anghiari by Leonardo and the Battle of Cascina by Michelangelo were important medieval Florentine military victories. Both artists drew plans but neither finished. Michelangelo was ordered back to Rome by Pope Julius II to work on his tomb.
(Stone)

The Battle of Anghiari - by Leonardo Da Vinci



Some called
this painting:
"The Bathers"



Battle of Cascina,
Michelangelo (1475-1564)

While Leonardo's plan appears to be a good preliminary sketch to help draw a battle, Michelangelo once again draws male nudes who look more like bathers than soldiers. Leonardo once again seemed ahead in painting.

Changing the Art World

“The paintings and sketches of Leonardo and Michelangelo raised the interest and respect of painting for all painters. Until then, very few painters even signed their work.”

(Isaacson)



Books of Interest used in Presentation

Bowen, Monica, Alberti's Window: To Hack Off a Leg: Michelangelo's Florence "Pietà"

Cunnally, John, Notes in the History of Art 32/4, (2013)

Farthing, Stephen (editor) A 1001 Paintings You Must See Before You Die, Universe Publishing, 2006,

Gotthardt, Alexxa, Why Fig Leaves Cover the Private Parts of Classical Sculptures, Art Sy, 2018

Isaacson, Walter, Leonardo Da Vinci, Simon & Schuster, 2017

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Land, Norman E, A Concise History of the Tale of Michelangelo and Biagio da Cesena,

Norton, Rictor, The Passions of Michelangelo, Rictor Norton.

Stone, Irving The Agony and the Ecstasy: A Biographical Novel of Michelangelo, a Signet Book, 1961

Vasari, Giorgio, Lives of the Most Excellent Painters, Sculptors, and Architects, 1550

Welton, Jude Art That Changed the World: Transforming Art Movements and the Paintings That Inspired Them, DK Publishing, 2013