

H I G H

HIGH MUSEUM OF ART ATLANTA

# LEONARDO DA VINCI

HAND OF THE GENIUS

OCTOBER 6, 2009–FEBRUARY 21, 2010



## Teacher Resource

Use this to prepare your students for a visit to the High Museum of Art's *Leonardo da Vinci: Hand of the Genius* exhibition or as reinforcement for what your students saw and learned. This resource can also be used as a unit on Leonardo and/or the Renaissance for secondary teachers.

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# About the Exhibition

Leonardo da Vinci pushed the limits of every scientific and artistic area he explored. He was not only a genius, but an excellent student and teacher. *Leonardo da Vinci: Hand of the Genius* shows the grand plans he had for a wide range of sculptural works, the art that inspired him, and the influence he had on a younger generation of artists. Students will have the opportunity to admire more than twenty original drawings by Leonardo and trace his thought process as he considered art, science, technology, and anatomy. Impressive bronze, marble, and terracotta sculptures by Leonardo's teachers and students—as well as a few small and exceedingly rare sculptures by the master himself—will be on view.

Please use the accompanying PowerPoint for selected images identified as “PP#.”

The exhibition is organized in three sections:

## 1 LEONARDO, SCULPTOR

This section features Leonardo's drawings for creating the world's largest and most complex statue, commonly referred to as the Sforza horse. A 26-foot-high re-creation of the monument will be on display outside the Museum in the Sifly Piazza. Students will learn that while this was an unprecedented project, Leonardo was certainly not the first person to think so ambitiously about sculpture. He was both impressed and awed by what other ancient and Renaissance sculptors had already accomplished, examples of which are featured in the galleries.

## 2 LEONARDO, STUDENT

The second section pairs Leonardo's original sketches with sculptural works by his teachers. Donatello's famous life-size *Bearded Prophet*, which has never been seen outside of Florence, Italy, was restored in preparation for this exhibition. Special attention will be paid to Leonardo's relationship with his teacher Andrea del Verrocchio and some sculptural works that he may have made in collaboration with his master.

## 3 LEONARDO, MENTOR

The exhibition concludes with dramatic figures of horses and warriors as well as over-life-size bronze figures that Leonardo inspired, once again paired with original drawings from the master himself. Giovan Francesco Rustici's *John the Baptist Preaching to a Pharisee and a Levite* will close out the show, with the sculptural group's similarities to several of Leonardo's drawings documenting an extraordinarily fruitful collaboration and friendship. Leonardo was not just inspired, he was also inspiring.

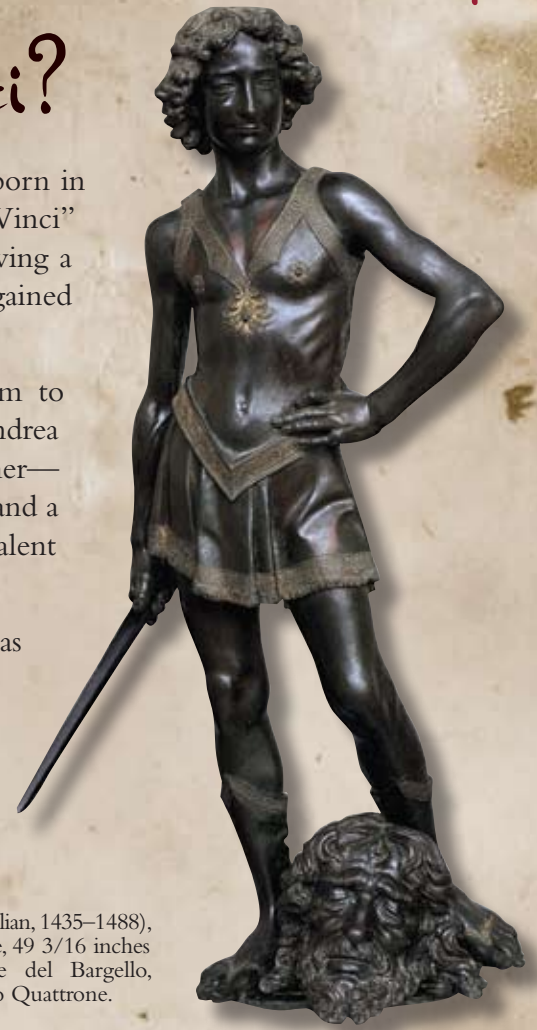


# Who was Leonardo da Vinci?

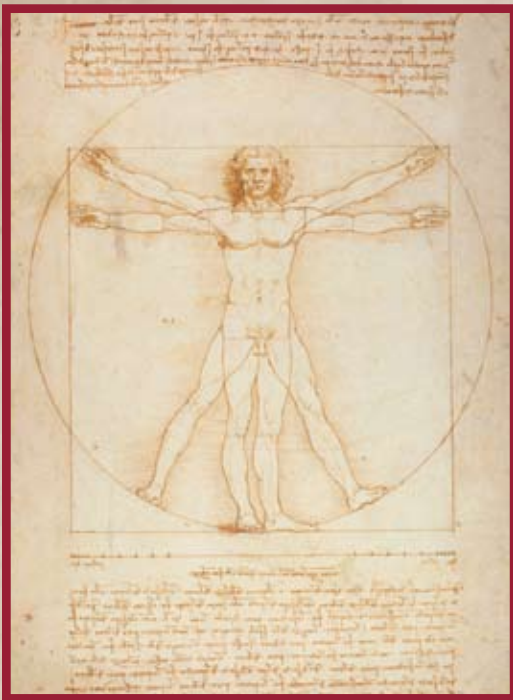
The illegitimate son of a notary and a peasant girl, Leonardo was born in 1452 outside Florence, Italy, in the town Vinci. The addition of “da Vinci” to Leonardo’s name translates to “from Vinci,” a common suffix giving a person’s hometown. Leonardo used this hometown distinction as he gained recognition as an artist.

When Leonardo was about twelve years old, his father took him to Florence, where he was apprenticed to the renowned workshop of Andrea del Verrocchio. Leonardo could not have wished for a better teacher—Verrocchio was multi-talented and taught him to work as a painter and a sculptor. Even as a young apprentice, Leonardo demonstrated great talent and Verrocchio gave him increasingly important assignments.

Verrocchio’s bronze statue of the youthful *David* may have served as inspiration for, if not an actual portrait of, the young Leonardo. The idealized face of Leonardo’s famous *Vitruvian Man* corresponds well to contemporary descriptions of him. According to the Anonimo Gaddiano, “He was a beautiful man, well-proportioned, graceful, and of handsome aspect. He had beautiful hair which came down to mid-breast, curled and well-combed.”



Andrea del Verrocchio (Italian, 1435–1488), *David*, mid-1460s, bronze, 49 3/16 inches high, Museo Nazionale del Bargello, Florence. Photo: Antonio Quattrone.



Leonardo da Vinci (Italian, 1452–1519), *Proportions of the Human Body According to Vitruvius*, called *The Vitruvian Man*, ca. 1492, pen and brown ink, brush, and some brown wash, over metalpoint on paper, 13 9/16 x 9 5/8 inches, Gallerie dell’Accademia, Venice, inv. 228. Photo: Cameraphoto Arte, Venice / Art Resource, NY.

Leonardo remained with Verrocchio for an unusually long time—perhaps as long as ten, twelve, or even fifteen years—and by 1472, at age twenty, he was painting his own sections of Verrocchio’s works, and had enrolled in the Painter’s Confraternity (guild).

As a master, Leonardo received commissions for altarpieces and portraits in Florence; however, he left many unfinished when he moved to Milan in 1482 to work for Duke Ludovico Sforza. There Leonardo created everything from decorations for royal events to new military machines. Two of Leonardo’s largest projects at this time were the Sforza monument and his famous *Last Supper*. He was forced to leave the city when France invaded Milan in 1499. Over the next thirteen years, he traveled to Florence and Milan working on various commissions. Later in his life, Leonardo was given private study space at the Vatican in Rome. King Francis I of France even set him up in an estate called Clos Lucé in the Loire Valley. Leonardo died in France in 1519.



# What was Leonardo's creative process?

We may think of Leonardo primarily as an artist, but he spent far more time on scientific inquiry and writing. As a young man, he adopted the habit of recording his observations in notebooks, which now give us insight into his creative process. What remains today takes the form of twenty-two codices, or manuscripts, as well as numerous loose drawings—approximately 7,000 pages in all.

## PP#1



Leonardo da Vinci (Italian, 1452–1519), *Studies of Horses' Legs*, ca. 1490, black chalk on paper, 8 ½ x 5 ¾ inches, Szépművészeti Múzeum, Budapest, inv. 1776.

Leonardo always thought in three dimensions, which can be seen in his notebook sketches and his finished works of art. He frequently drew the same object from different points of view, whether he was studying the arm of a man, the leg of a horse, or a small figural group.

Leonardo often wrote backwards (right to left), but it was not because he wanted to be secretive! Leonardo was left-handed, and he wrote backwards so that he wouldn't smudge his work and could therefore write more quickly.

Leonardo was a collaborative worker, and his notebooks contain many reminders to consult a colleague about a particular problem or to borrow a book from a friend. In the Renaissance, tradition often inspired innovation, and ideas easily migrated from one artist to another and from one medium to another.

# Why was Leonardo considered a Renaissance Man?

Leonardo excelled in every field of study he pursued, including painting, sculpture, architecture, botany, mathematics, geometry, engineering, cartography, and anatomy. He was the quintessential "Renaissance man," a person who was highly skilled in many areas. A Renaissance man was not just a scholar and an artist, but a fine swordsman and horseman, a witty speaker, a graceful orator, a skilled musician, and a responsible citizen.

# Take a Closer Look: Sforza Monument

Leonardo devoted much of his life to drawing horses. He spent eighteen years working on a 26-foot-high (about the height of a two-story house) equestrian monument honoring Francesco Sforza, Duke of Milan.

To cast this huge horse, Leonardo “reinvented” the indirect method of bronze casting, which had not been in use since Antiquity. First, Leonardo made a full-sized model with all the details he wanted in the finished work. He then took a mold of his model and planned to use that mold to cast his bronze. The duke collected 58,000 pounds of metal for the monument.

Unfortunately, the French invaded Milan in 1499, right before the horse was to be cast, and all the bronze was used to make weapons. During their occupation of Milan, French soldiers destroyed Leonardo’s monumental clay model by using it for target practice.



Leonardo da Vinci (Italian, 1452–1519), *A Study for the Sforza Monument*, ca. 1488–1489, metalpoint on blue prepared paper, 5 7/8 x 7 3/4 inches, Royal Collection © 2009 Her Majesty Queen Elizabeth II.



Leonardo da Vinci (Italian, 1452–1519), *Studies for the Trivulzio Monument*, ca. 1508–1510, pen and ink on paper, 11 1/2 x 7 7/8 inches, Royal Collection © 2009 Her Majesty Queen Elizabeth II.

Leonardo made this sketch in preparation for a monument to Gian Giacomo Trivulzio, a Milanese general who succeeded the Sforzas as ruler of Milan. This second equestrian monument gave Leonardo another chance to realize his dream of casting a bronze horse. Unlike the Sforza horse, this monument would have been life-size. In both monuments, Leonardo originally planned for the horse to be rearing, with the full weight of the statue on its two hind legs. However, this composition was impossible for the Sforza horse because of its large size and its weight. It was never executed for Trivulzio, either, because he decided to honor his family with a chapel and multiple smaller tombs.



# Leonardo as a Student of Sculpture

PP#2

Sketches were Leonardo's way of capturing ideas, understanding what he saw, and even working on the compositions of his paintings.

This drawing shows how Leonardo observed and drew the sculptures around the city of Florence. The central figure closely resembles Donatello's marble *Bearded Prophet* from the Florence cathedral. Donatello, who died around the time Leonardo moved to Florence, created this work between 1418 and 1420.



Leonardo da Vinci (Italian, 1452–1519), *Studies of Six Figures including an Old Man Leaning on a Stick, and a Head in Profile* (detail), 1480–1481, pen and brown ink on paper, 6 ½ x 20 ½ inches, The British Museum, London, 1886,0609.42. Photo © The Trustees of the British Museum.



PP#3

In Leonardo's drawing, the figure adopts the same pose as Donatello's prophet, with one hand to his face, deep in thought. Leonardo's sculptural mind can be seen in the attention to drapery on the figures, all of which look as if they have been drawn from a model. In fact, when not drawing directly from sculpture, Leonardo would create his own models to study by draping cloth over clay.

Donatello (Italian, ca. 1386–1466), *Bearded Prophet*, for east side of Campanile, ca. 1418–1420, marble, 76 inches high, Museo dell'Opera del Duomo, Florence. Photo: Antonio Quattrone, 2009. Courtesy of Opera di Santa Maria del Fiore, Florence.





# Leonardo as Apprentice

PP#4



PP#5



Left: Workshop of Andrea del Verrocchio (Italian, 1435–1488), *Flying Angel*, 1470s, terracotta relief, 14 1/8 x 12 5/8 inches, Musée du Louvre, Paris, Department of Sculptures, Madame Adolphe Thiers Bequest, TH 33. Photo: Ojéda / Hubert / Réunion des Musées Nationaux / Art Resource, NY. Right: Workshop of Andrea del Verrocchio (Italian, 1435–1488), possibly Leonardo da Vinci? (Italian, 1452–1519), *Flying Angel*, 1470s, terracotta relief, 14 5/8 x 13 3/8 inches, Musée du Louvre, Paris, Department of Sculptures, Madame Adolphe Thiers Bequest, TH 34. Photo: Ojéda / Hubert / Réunion des Musées Nationaux / Art Resource, NY.

Andrea del Verrocchio worked in silver, gold, terracotta, plaster, marble, and bronze, and painted on both panel and fabric. Leonardo learned to work in all of these media by collaborating closely with his master.

These terracotta angels are compatible with one another but also display some distinct differences. One of them is usually associated with Verrocchio, but the other may be by Leonardo. Verrocchio's angel, on the left, is very physical and three-dimensional. Its drapery is linear, and the wings have been demarcated with deeply cut lines. The angel on the right is more pictorial and detailed. The clouds swirl around its toes. Each feather of the wings has been carefully rendered, and the drapery of the angel has more depth and substance. These are the kinds of details that we see in works by Leonardo. However, art historians are not certain that this angel can absolutely be attributed to him because the figure twists awkwardly at the waist, and the face and hair are somewhat tight and not reminiscent of Leonardo's style.

PP#6



Leonardo da Vinci (Italian, 1452–1519), *A Study for a Winged Figure, an Allegory with Fortune*, ca. 1481, pen, brown ink, and brown wash, with lines indented on paper, 9 7/8 x 8 inches, The British Museum, London, 1895,0915.482. Photo © The Trustees of the British Museum.



# A New Leonardo?

This silver panel was part of a much larger silver altarpiece with scenes from the life of St. John the Baptist that was begun in the 1360s. In 1477 Verrocchio entered a competition to provide some missing panels and he was awarded the commission to depict the beheading of St. John. The commissioners asked him to complete it in near record time: just six months.

PP#7

## A New Leonardo?

Differences in how some of the figures are posed and how much naturalistic detail appears in each has led Gary Radke, Italian Renaissance scholar and the curator of the exhibition, to suggest that two of the figures were in fact not created by Verrocchio, but by Leonardo. These two figures are circled. Radke noted that the face of the turbaned officer is very similar to an extremely detailed and energetic drawing of a warrior by Leonardo. In contrast to Verrocchio's figures, which are posed in silhouette fashion across the relief, the figures that Radke attributes to Leonardo appear much more three-dimensional, realistic, and painstakingly detailed than his master's.



Andrea del Verrocchio (Italian, 1435–1488), and Leonardo da Vinci (Italian, 1452–1519), *Beheading of St. John the Baptist*, from the silver altar of the Baptistry with scenes from the life of St. John the Baptist, 1477–1478 (payments until 1483), silver, 12 1/8 x 16 1/2 inches, Museo dell'Opera del Duomo, Florence. Photo: Antonio Quattrone, 2009. Courtesy of Opera di Santa Maria del Fiore, Florence.

PP#8



When the figures were recently removed from the panel for cleaning, the turbaned officer and youth stood out even more. The reverse sides of these figures, although they would never be seen by a viewer, were shaped to suggest the full structure of their limbs and the general outlines of their clothing. All but one of the other figures are essentially one-sided or closed off with flat pieces of silver. The executioner at the center of the relief was finished on the part that faces away from the viewer, but his anatomy is very sketchy and he stretches his arms across the surface of the relief. The arms of the youth and the turbaned officer stretch around their backs.

Leonardo da Vinci (Italian, 1452–1519), *Head of a Warrior*, ca. 1475–1480, silverpoint on prepared paper, 11 5/16 x 8 5/16 inches, The British Museum, London, 1895,0915.474. Photo © The Trustees of the British Museum / Art Resource, NY.



# Model and Mentor

PP#9



Italian copy after Leonardo, restored and reworked by Peter Paul Rubens (Flemish, 1577–1640), *The Fight for the Standard of the Battle of Anghiari*, sixteenth century and ca. 1603, black chalk, pen, ink, and watercolor on paper, 17 <sup>7</sup>/<sub>8</sub> x 25 <sup>1</sup>/<sub>16</sub> inches, Musée du Louvre, Paris, Department of Graphic Arts, INV 20271. Photo: Michèle Bellot / Réunion des Musées Nationaux / Art Resource, NY.

In 1504 the government in Florence commissioned Leonardo to paint the *Battle of Anghiari* for the main meeting room in the Palazzo Vecchio. This painting was to commemorate the Florentine victory over the Milanese in 1440. Shortly thereafter Michelangelo was given the commission to paint the *Battle of Cascina*. These commissions put the two Renaissance geniuses in direct competition with one another. At the time, Leonardo was by far the more experienced painter. Although Michelangelo had been trained in a painter's workshop, he had concentrated largely on sculpture since leaving the studio.

PP#10



Giovan Francesco Rustici (Italian, 1475–1554), *Battle Group*, ca. 1510, terracotta, 18 <sup>3</sup>/<sub>8</sub> x 17 <sup>3</sup>/<sub>4</sub> x 9 <sup>1</sup>/<sub>2</sub> inches, Musée du Louvre, Paris, Department of Sculptures, Inv. RF 1535. Photo: Réunion des Musées Nationaux / Art Resource, NY.

The unfinished wall frescoes were painted over in the mid-sixteenth century, so both Leonardo's and Michelangelo's works are known only through copies and a few preparatory sketches. Peter Paul Rubens took a copy of part of Leonardo's working drawing and touched it up, making it look as vibrant as he imagined Leonardo's original was supposed to be. Rubens shows us that Leonardo thought about all aspects of the battle—swirling smoke and dust, and multiple views of powerful horses and anguished faces. Leonardo probably prepared many three-dimensional models to help him prepare for his painting; a terracotta group by his protégé Giovan Francesco Rustici indicates what they may have looked like. Rustici took Leonardo's example very seriously and composed his group so that different heads and figures appear and disappear as one walks around the small sculpture.



# The Influence of Leonardo

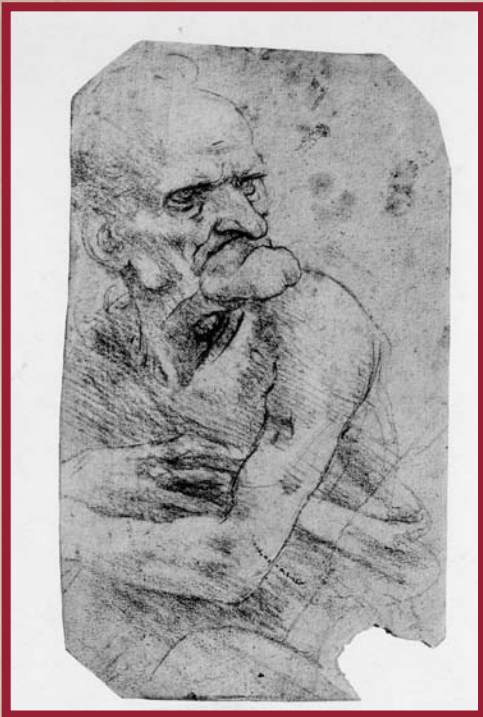
PP#11

Giovan Francesco Rustici devoted the majority of his life to sculpture. Like Leonardo, he apprenticed in Verrocchio's workshop, though long after Leonardo had moved to Milan. The two artists likely met in Florence, when Leonardo was working on the *Battle of Anghiari*. Rustici is best known for these three monumental bronze statues. Leonardo and Rustici lived next door to each other while Rustici was working on this group. According to Vasari, "Leonardo proved himself in sculpture with these bronze figures over the North Door of San Giovanni which were executed by Giovan Francesco Rustici but finished with Leonardo's advice."



Giovan Francesco Rustici (Italian, 1475–1554), *John the Baptist Preaching to a Pharisee and a Levite*, 1506–1511, bronze, Pharisee: 105 ¼ x 35 ½ inches; John the Baptist: 107 ½ x 35 ½ inches; Levite: 103 ¼ x 35 ½ inches, Museo dell'Opera del Duomo, Florence. Photo: Antonio Quattrone, 2009. Courtesy Opera di Santa Maria del Fiore, Florence.

PP#12



Leonardo da Vinci (Italian, 1452–1519), *Old Man*, ca. 1490, red chalk on ivory-colored treated paper, 7 1/8 x 4 1/8 inches, Istituto Nazionale per la Grafica, Rome, FN. 4 (31645). Photo: Alinari / Art Resource, NY.

These statues were placed above the North Doors of the Baptistery, so the seemingly downcast gaze of the bronze figures would have actually met the eyes of the viewers looking up at them. When one compares the statues to the character and facial drawings of Leonardo, many similarities are evident. Leonardo made many drawings of bald older men who look very similar to the Levite. The expression and gesture in the sculptural group is also derived from Leonardo. Rustici created the two men listening to the sermon, both of whom react differently to the news the Baptist preaches. This interest in different emotional states and reactions can also be seen in Leonardo's famous painting of the *Last Supper*.



# About the Renaissance

*As students complete the suggested activities, they will find out more information about the Renaissance.*

Leonardo lived during one of the most creative periods in the history of Western Europe—the Renaissance. Historians usually date this era of exploration, discovery, and rediscovery (the term Renaissance literally means “rebirth”) from around 1300 to 1600. A politically unstable time when Italy was broken up into numerous independent and often warring city-states, the Renaissance saw the birth of modern capitalism. Individuals, groups, and institutions invested great amounts of new wealth into art and architecture. Christianity remained the dominant religion, but artists, architects, writers, and other educated people increasingly turned to the moral and philosophical examples of Greece and Rome. Ancient literature, art, and architecture offered models for rational thinking, clear expression, and naturalistic representation of the world.

People began to look at their world in new ways. Copernicus’s declaration in 1543 that the sun was the center of the universe, not the earth, came as a great shock. Most people initially resisted the idea, but as they examined the natural world more systematically and thoroughly, they found out that Copernicus was correct.

Kingdoms and city-states throughout Europe also began exploring new regions of the world. The Portuguese explored the coast of Africa in the 1420s, and in 1498 they made the trip around the African continent to India. In 1492 the Spanish funded Christopher Columbus’s voyage across the Atlantic Ocean to the New World. In Italy, merchants focused on trade routes that stretched to the Middle East, India, and China. The demand for luxury goods increased as city-states and communities became wealthier and more stable.

# Apprenticeship System

Renaissance artists trained for many years as apprentices. In this system, a young protégé would work for a master artist doing chores such as grinding pigment for paints or cleaning up the workshop. In exchange for this manual labor, the master taught the apprentice how to paint or sculpt. After the apprentice mastered the basic tasks, he would be allowed to work on the master’s creations. The apprentice didn’t just work for the master, he lived and ate with the master’s family. After many years of apprenticeship and demonstrable accomplishment, he could apply for a spot in the local artists’ guild. Renaissance artists were largely regarded as craftsmen, and their methods of work were strictly controlled by their guilds or trade associations. Once an artist was accepted into the local artists’ guild of his city, he was considered a master.



# General Activities/ Discussions for Your Students

## All Grades

### LIFE IN THE RENAISSANCE

Ask students: “What was happening during the Renaissance, and how did that impact everyday life?” Assign small groups of students different aspects of Renaissance life to research. Each group could present their discoveries using visual aids, dramatization, or stories. Younger students can picture themselves as “time travelers,” going back in history to the sixteenth century when Leonardo lived.

#### Suggested research topics:

Discoveries

Historic events

Inventions

Clothing/fashion

Government

Manners

Entertainment

Food

Education

Home life

Music and dance

### NOTEBOOKS

Leonardo took his notebook wherever he went. Ask students if they have a diary or journal. If they do, discuss why they use it. When do they use it? What makes it special? What do they record? Is it locked or kept in a secret place? Why or why not?

Have students make or buy a simple notebook, then ask them to carry it around and use it over a set period of time (1–2 weeks). Encourage them to sketch and record notes, observations, and ideas on a daily basis. Have students discuss the process and note the patterns in their observations and drawings. Was it helpful or frustrating? Would they use it again? Why or why not?

When working with more advanced students, ask them to take notes for two weeks, then have them organize their observations into treatises or essays, as Leonardo attempted to do toward the end of his life.

Visit the [Codex Leicester](#) online (see the Leonardo Resources on page 18) and let students explore Leonardo’s musings about the universe.

### TIMELINE

Have students research and identify historic, scientific, and artistic events of the Renaissance. Using butcher paper, line the walls of your classroom and turn it into a giant timeline. As students learn new information, they can add their “discoveries” to the timeline along with images and/or captions.

## INVENTIONS

Leonardo was an engineer and his notebooks contain plans for all types of inventions. Some were practical, but many were not. As a class, create a list of inventions that have been created during the students' lifetimes.

Divide students into pairs and ask them to brainstorm an idea for an invention that could solve a problem or make their lives easier. Have them draw plans of their invention and how it would work.

## FROM THE RENAISSANCE TO THE MODERN DAY

Ask students to write and illustrate a first-person narrative answering the question, "What would happen if Leonardo traveled in time and visited Atlanta today?"

### Questions to consider:

- What would Leonardo think about modern society?
- How would he react to commonly used inventions like cell phones and cars?
- Would Leonardo record his observations in his notebook?
- Would he draw plans for even more new inventions?
- How would other people react to seeing Leonardo da Vinci? Remember, Leonardo was not always a bearded old man, but was renowned for being handsome and well-dressed.

## Secondary

## APPRENTICESHIPS

During the Renaissance, apprenticeships were the standard way to learn a new job or trade. Do we have similar training programs today, and if so, in what fields? How do they compare and contrast with Renaissance apprenticeships?

Ask students to consider a job they would like to have. Discuss the process of reaching career goals—education, internships, and moving up the career ladder, for example—and have students create an outline of ways they can reach their own goals.

Ask students to choose someone for whom they would like to be an apprentice. Have them write a narrative about what they would like to learn from that person and why they think that person is successful.

## WRITING PROMPTS

Use the Leonardo quotes below as writing prompts for students:

"The painter who draws merely by practice and by eye, without any reason, is like a mirror which copies everything placed in front of it without being conscious of their existence."



“All our knowledge has its origins in our perceptions.”

“He is a poor painter who does not excel his master.”

“Painting does not have the need for interpreters for different languages as does literature.”

“Man is the measure of all things . . . Every part of the whole must be in proportion to the whole . . . I would have the same thing understood as applying to all animals and plants.”

“He who thinks little, makes many mistakes.”

## LEONARDO'S VERSATILITY

Divide students into small groups to research and write about Leonardo's involvement in any of the topics listed below. Students can present their findings orally; as a short story, poem, or visual display; or in the form of an online profile.

Anatomy

Architecture

Astronomy

Botany

Civil engineering

Flight

Geometry

Map making

Mathematics

Military engineering

Natural history

Painting

Sculpture

## GENIUSES OF OUR TIME

Leonardo was considered a genius (and a Renaissance man) because he excelled in so many areas. Have a class discussion about who the students think are geniuses today and why. Ask them for examples of geniuses in many different fields such as music, science, art, and academics, among others. As a class, choose two geniuses from the same field (i.e., Steve Jobs and Bill Gates), then have the students compare and contrast the genius of those individuals. Divide students into debate teams and conclude by asking the class to vote on which individual they think has the most characteristics of a genius.

Ask students to look for geniuses around them. At what do their parents/grandparents excel? What talents do they have that they may take for granted? Students can interview and record their “hometown genius,” then write a narrative about the candidate describing why the person could be considered a genius.

## WORDS TO KNOW

- **Commission:** An authorization to create a work of art with a specific subject for a stated price in a specified amount of time.
- **Genius:** Extraordinary intellectual power, especially as manifested in creative activity.

- **Humanism:** The appreciation of and emphasis upon the positive aspects of human activity, especially individual accomplishment and critical spirit, which arose in the Renaissance from renewed study of ancient Greek and Roman authors and art.
- **Patronage:** Funding of the arts or sciences; often referring to commission of artwork where the patron could specify the work desired or provide lodging and funding for an artist/scientist, as the Duke of Milan did for Leonardo.
- **Renaissance:** Literally, “rebirth”; the historical period beginning in the fourteenth century in Italy and lasting into the seventeenth century north of the Alps marked by a revived interest in ancient Greek and Roman culture, which led to a new appreciation for naturalism in art and literature as well as rational and scientific thought.
- **Secular:** Having to do with non-religious, worldly things.

## PEOPLE TO KNOW

- **Medici Family**  
Prominent family in Florence who unofficially ruled the city-state; the Medicis were prominent patrons of the arts.
- **Ludovico Sforza** (1452–1508)  
The Duke of Milan; commissioned Leonardo to create a giant equestrian monument for his father, Francesco Sforza.
- **Gian Giacomo Trivulzio** (1440–1518)  
A great general who abandoned Duke Ludovico Sforza when the French attacked Milan. Instead, Trivulzio supported the French and fought on their side. Leonardo later designed an equestrian monument for the general.
- **Donatello** (1386–1466)  
A famous sculptor who lived and worked primarily in Florence; among the first to make lifelike, natural figures that express deep human emotion.
- **Andrea del Verrocchio** (1435–1488)  
The famous artist with whom Leonardo was apprenticed. He was a goldsmith, sculptor, and painter.
- **Michelangelo** (1475–1564)  
A genius like Leonardo, Michelangelo worked in sculpture, painting, and architecture. Although he was younger than Leonardo, the two were constantly in competition.



- **Peter Paul Rubens** (1577–1640)

A seventeenth-century painter; Rubens painted about 150 years after Leonardo, but used the genius's work for inspiration.

- **Giorgio Vasari** (1511–1574)

A painter and an architect, Vasari is best known as the first art historian. He wrote *The Lives of the Most Excellent Painters, Sculptors, and Architects*, in which he composed some of the very first biographies of many Renaissance artists.

- **Giovan Francesco Rustici** (1475–1554)

A Florentine sculptor who was deeply inspired by both Michelangelo and Leonardo.



# Leonardo Resources

While doing our research, we found the following sites useful:

Note: Because websites are a flexible media, we cannot unequivocally recommend any sites.

- **Metropolitan Museum's website for teachers on the Art of Renaissance Europe**  
<http://www.metmuseum.org/explore/publications/renaissance.htm>  
Contains links to a Metropolitan Museum-published book on the Renaissance, as well as extensive lesson plans.
- **Museum of Science, Boston**  
<http://www.mos.org/leonardo/>  
Contains interactive online activities as well as activities that can be used in the classroom.
- **BBC Science and Nature**  
<http://www.bbc.co.uk/science/leonardo/>  
Contains "What kind of thinker are you?" quiz, as well as a picture gallery.
- **The Drawings of Leonardo da Vinci**  
<http://www.drawingsofleonardo.org/>  
Contains many drawings available for download.
- **Milan Museum of Science and Technology**  
<http://www.museoscienza.org/english/leonardo/>  
Contains "Virtual Leonardo" as well as information about and images from different Leonardo manuscripts.
- **Florence Institute and Museum of the History of Science**  
<http://brunelleschi.imss.fi.it/menteleonardo/index.html>  
*The Mind of Leonardo: The Universal Genius at Work* exhibition, complete with videos and images of Leonardo's drawings and paintings.
- **Leonardo and the Engineers of the Renaissance** exhibition in San Jose  
<http://brunelleschi.imss.fi.it/ingrin/index.html>  
Contains many videos and models.
- **Da Vinci Science Center, dedicated to the story of the Sforza horse**  
<http://www.leonardoshorse.org/>
- **2000 exhibition of the *Codex Leicester*, owned by Bill Gates**  
<http://www.odranoel.de/index.php?lang=eng&menu=start&area=x&page=0>  
Contains a translation of almost all of the text in the codex.
- **The Discovery Channel, *Doing da Vinci***  
<http://dsc.discovery.com/tv/doing-davinci/doing-davinci.html>



HIGH

HIGH MUSEUM OF ART ATLANTA

# LEONARDO DA VINCI

HAND OF THE GENIUS

OCTOBER 6, 2009–FEBRUARY 21, 2010

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