

Vasari's father was a potter; his uncle, with whom he lived as a teenager, was a painter. Apprenticed at an early age, Giorgio studied for a time in Michelangelo's studio. He secured the backing of powerful patrons and was soon in demand throughout the Italian peninsula. As he traveled, he collected materials for his *Lives*. His biography of Leonardo is one of the best known and shows Vasari's concern for detail, anecdote, and instruction.

Life of Leonardo da Vinci

Painter and Sculptor of Florence

The greatest gifts are often seen, in the course of nature, rained by celestial influences on human creatures; and sometimes, in supernatural fashion, beauty, grace, and talent are united beyond measure in one single person, in a manner that every action is so divine, that, surpassing all other men, it makes itself clearly known as a thing bestowed by God (as it is), and not acquired by human art. This was seen by all mankind in Leonardo da Vinci, in whom, besides a beauty of body never sufficiently extolled, there was an infinite grace in all his actions; and so great was his genius, and such its growth, that to whatever difficulties he turned his mind, he solved them with ease. In him was great bodily strength, joined to dexterity, with a spirit and courage ever royal and magnanimous; and the fame of his name so increased, that not only in his lifetime was he held in esteem, but his reputation became even greater among posterity after his death.

Truly marvellous and celestial was Leonardo, the son of Ser Piero da Vinci; and in learning and in the rudiments of letters he would have made great proficiency, if he had not been so variable and unstable, for he set himself to learn many things, and then, after having begun them, abandoned them. Thus, in arithmetic, during the few months that he studied it, he made so much progress, that, by continually suggesting doubts and difficulties to the master who was teaching him, he would very often bewilder him. He gave some little attention to music, and

should be painting, he studied much in drawing after nature, and sometimes in making models of figures in clay, over which he would lay soft pieces of cloth dipped in clay, and then set himself patiently to draw them on a certain kind of very fine Rheims cloth, or prepared linen; and he executed them in black and white with the point of his brush, so that it was a marvel, as some of them by his hand, which I have in our book of drawings, still bear witness; besides which, he drew on paper with such diligence and so well, that there is no one who has ever equalled him in perfection of finish; and I have one, a head drawn with the style in chiaroscuro, which is divine.

And there was infused in that brain such grace from God, and a power of expression in such sublime accord with the intellect and memory that served it, and he knew so well how to express his conceptions by draughtmanship, that he vanquished with his discourse, and confuted with his reasoning, every valiant wit. And he was continually making models and designs to show men how to remove mountains with ease, and how to bore them in order to pass from one level to another; and by means of levers, windlasses, and screws, he showed the way to raise and draw great weights, together with methods for emptying harbours, and pumps for removing water from low places, things which his brain never ceased from devising.

It is clear that Leonardo, through his comprehension of art, began many things and never finished one of them, since it seemed to him that the hand was not able to attain to the perfection of art in carrying out the things which he imagined; for the reason that he conceived in idea difficulties so subtle and so marvellous, that they could never be expressed by the hands, be they ever so excellent. And so many were his caprices, that, philosophizing of natural things, he set himself to seek out the properties of herbs, going on even to observe the motions of the heavens, the path of the moon, and the courses of the sun. . . .

He also painted in Milan, for the Friars of S. Dominic; at S. Maria dell Grazie, a Last Supper; a most beautiful and marvellous thing; and to the heads of the Apostles he gave such majesty and beauty, that he left the head of Christ unfinished, not believing that he was able to give it that divine air which is essential to the image of Christ. This work, remaining thus all but finished, has ever been held by the Milanese in the greatest veneration, and also by strangers as well; for Leonardo imagined and succeeded in expressing that anxiety which had seized the Apostles in wishing to know who should betray their Master. For which reason in all their faces are seen love, fear, and wrath, or rather, sorrow at not being able to understand the meaning of Christ; which thing excites no less marvel than the sight, in contrast to it, of obstinacy, hatred, and treachery in Judas; not to mention that every least part of the work displays an incredible diligence, seeing that even in the tablecloth the texture of the stuff is counterfeited in such a manner that linen itself could not seem more real.

It is said that the Prior of that place kept pressing Leonardo, in a most importunate manner, to finish the work; for it seemed strange to him to see Leonardo sometimes stand half a day at a time, lost in contemplation, and he would have liked him to go on like the labourers hoeing in his garden, without ever stopping his brush. And not content with this, he complained of it to the Duke, and that so warmly, that he was constrained to send for Leonardo and delicately urged him to work, contriving nevertheless to show him that he was doing all this because of the importunity of the Prior. Leonardo, knowing that the intellect of that Prince was acute and discerning, was pleased to discourse at large with the Duke on the subject, a thing which he had never done with the Prior; and he reasoned much with him about art, and made him understand that men of lofty genius sometimes accomplish the most when they work the least, seeking out inventions with the mind, and forming those perfect ideas which the

hands afterwards express and reproduce from the images already conceived in the brain. And he added that two heads were still wanting for him to paint; that of Christ, which he did not wish to seek on earth; and he could not think that it was possible to conceive in the imagination that beauty and heavenly grace which should be the mark of God incarnate. Next, there was wanting that of Judas, which was also troubling him, not thinking himself capable of imagining features that should represent the countenance of him who, after so many benefits received, had a mind so cruel as to resolve to betray his Lord, the Creator of the world. However, he would seek out a model for the latter; but if in the end he could not find a better, he should not want that of the importunate and tactless Prior. This thing moved the Duke wondrously to laughter, and he said that Leonardo had a thousand reasons on his side. And so the poor Prior, in confusion, confined himself to urging on the work in the garden, and left Leonardo in peace, who finished only the head of Judas, which seems the very embodiment of treachery and inhumanity; but that of Christ, as has been said, remained unfinished.

Leonardo undertook to execute, for Francesco del Giocondo, the portrait of Mona Lisa, his wife; and after toiling over it for four years, he left it unfinished; and the work is now in the collection of King Frances of France, at Fontainebleau. In this head, whoever wished to see how closely art could imitate nature, was able to comprehend it with ease; for in it were counterfeited all the minutenesses that with subtlety are able to be painted, seeing that the eyes had that lustre and watery sheen which are always seen in life, and around them were all those rosy and pearly tints, as well as the lashes, which cannot be represented without the greatest subtlety. The eyebrows, through his having shown the manner in which the hairs spring from the flesh, here more close and here more scanty, and curve according to the pores of the skin, could not be more natural. The nose, with

is beautiful nostrils, rosy and tender; appeared to be alive. The mouth, with its opening, and with its ends united by the red of the lips to the flesh-tints of the face, seemed, in truth, to be not colours but flesh. In the pit of the throat, if one gazed upon it intently, could be seen the beating of the pulse. And, indeed, it may be said that it was painted in such a manner as to make every valiant craftsman, be he who he may, tremble and lose heart. He made use, also, of this device: Mona Lisa being very beautiful, he always employed, while he was painting her portrait, persons to play or sing, and jesters, who might make her remain merry, in order to take away that melancholy which painters are often wont to give to the portraits that they paint. And in this work of Leonardo's there was a smile so pleasing, that it was a thing more divine than human to behold; and it was held to be something marvellous, since the reality was not more alive. . . .

There was very great disdain between Michelangelo Buonarrati and him, 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.

Finally, having grown old, he remained ill many months, and, feeling himself near to death, asked to have himself diligently informed of the teaching of the Catholic faith, and of the good way and holy Christian religion; and then, with many moans, he confessed and was penitent; and although he could not raise himself well on his feet, supporting himself on the arms of his friends and servants, he was pleased to take devoutly the most holy Sacrament, out of his bed. The King, who was wont often and lovingly to visit him, then came into the room; wherefore he, out of reverence, having raised himself to sit

upon the bed, giving him an account of his sickness and the circumstances of it, showed without how much he had offended God and mankind in not having worked at his art as he should have done. Thereupon he was seized by a paroxysm, the messenger of death; for which reason the King, in the seventy-fifth year of his age.

QUESTIONS

1. If Leonardo is the classic example of the "Renaissance Man," how would you define the term?
2. What flaws does Vasari identify in Leonardo?
3. What might you deduce from Vasari's *Life* about the social position of the artist in Renaissance Italy?
4. Why was Leonardo such a successful painter?
5. How did the famous artists of Leonardo's time get along with one another?

54.

NICCOLÒ MACHIAVELLI

THE PRINCE

(1513)

Niccolò Machiavelli (1469-1527) was born in Florence, the son of a struggling lawyer. Marked from his youth as a brilliant student, he received a sound humanist education, which he put to use in the service of the state. At the age of 25, Machiavelli entered the service of the Republic of Florence as a diplomat and political advisor. His career brought him into contact with many of the most powerful figures of his age, but it was abruptly cut short in 1512 when the Republic was overthrown. Machiavelli was jailed and tortured before being sent into exile.

Forced into retirement, Machiavelli studied ancient history and began to write. In 1513, he finished *The Prince*, which remains one of the classics of Western political theory. A distillation of his experience in government and colored by his own cynical view of human nature, *The Prince*, is a treatise on the art of governing successfully; Machiavelli wrote it in hope of being allowed to return to government service, and it reflects his passionate desire for the restoration of political stability in Florence.