

How It Is Necessary for the Painter to Know the Inner Structure of Man

The painter who has acquired a knowledge of the nature of the sinews, muscles, and tendons will know exactly in the movement of any limb how many and which of the sinews are the cause of it, and which muscle by its swelling is the cause of this sinew's contracting, and which sinews having been changed into most delicate cartilage surround and contain the said muscle. So he will be able in diverse ways and universally to indicate the various muscles by means of the different attitudes of his figures; and he will not do like many who in different actions always make the same things appear in the arm, the back, the breast, and the legs; for such things as these ought not to rank in the category of minor faults.

Of the Conformity of Limbs

Further I remind you to pay great attention in giving limbs to your figures, so that they may not merely appear to harmonize with the size of the body but also with its age. So the limbs of youths should have few muscles and veins, and have a soft surface and be rounded and pleasing in color; in men they should be sinewy and full of muscles; in old men the surface should be wrinkled, and rough, and covered with veins, and with the sinews greatly protruding.

1. According to Da Vinci, why is it important for artists to understand human anatomy? Be sure to include specifics from the text. How does this reflect humanistic influences as well as Renaissance themes of the day?

FRQ:

Analyze the influence of humanism on the art of renaissance. Use at least three specific works in your analysis.

Document #3 Jaume Serra *The Last Supper* pre-1395



Document #4 Leonardo da Vinci *The Last Supper* 1495-1498

