

## LEONARDO DA VİNCİ AND PHILOSOPHY

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### Summary

Leonardo da Vinci has influenced the evolution of painting and is regarded as one of the five greatest geniuses of all time. Some consider him to be the father of the Renaissance, Humanism, and Enlightenment through his creations, writing, and his artistic and scientific contributions. He also introduced a number of new techniques in creating works of art, with many of these being new uses for "mediums" (especially oil painting), and his innovative techniques have had a profound impact on how modern artists create their works.

His legacy consists of the ideas and techniques he developed for creating paintings, and they continue to provide insight into how painting occurred at the Renaissance period and to inspire many artists and scholars worldwide. He created many of these paintings during the Renaissance period, and his work laid the foundation for what we now call the "Renaissance" movement in Europe and changed the way we view our world today, which is now ingrained in Western culture and history. Throughout his life, he created thousands of pages of notes, sketches, and drawings concerning a vast number of subjects (including art, science, engineering, and philosophy), and many of these have yet to be converted into works of art.

Leonardo da Vinci enlightened many people about the nature of our own existence as human beings. He encouraged students to openly discuss multiple philosophical problems with their peers at an academic institution called the "Accademia Leonardina Vinci," which Leonardo created in Milan, Italy. By analyzing different artistic, scientific, and mechanical disciplines concerning Leonardo da Vinci, scholars sought to gain insight into the underlying "esoteric thought" or "philosophical" components of his creative genius.

**Keywords:** Leonardo da Vinci, Accademia Leonardina Vinci, Isola Beata, Renaissance, Philosophy, Art

### Painting is Philosophy

Leonardo da Vinci is the universal genius symbolizes the Renaissance in the eyes of many historians. Among his works, world-famous paintings as well as thousands of page notes including scientific observations and charts can be shown. Leonardo da Vinci was a versatile person, and he was a polymath: Painter, sculptor, engineer, architect, astronomer, geologist, anatomist, aeronot, etc. Moreover, he was at the most outstanding level in all of them. In the West, people say for Leonardo da Vinci: "He looks at science through the eyes of an artist and he looks at art scientifically.". It is possible to find the determination of Leonardo about drafting in the following words he told his father:

*“Don't worry about me. I want to be a different painter than anyone else, and I have to examine what others have neglected or ignored. I have to know the causes, not the consequences, to transfer the eternal causes to the picture.”, “So Painting is Philosophy ”. Because it processes the movement of objects in the agility of their actions; when it comes to philosophy, it also takes action.* Leonardo's effort to reveal the secrets of the universe was reflected in his paintings. He was practicing philosophy with painting. While doing this activity, he was also getting serious data from scientific research. The picture captures the beauty of the world as follows: *The painting covers the surfaces, colors and shapes of anything created by nature; philosophy penetrates into the same objects, reviews the specific properties of those objects, but is not satisfied with the truth reflected by the artist: The truth of the artist grasps the main truth of these objects, because the eye is less deceived.*. Detailed research is required to follow the esoteric studies of Leonardo da Vinci from ancient teachings. There are only a few books and academic studies with Leonardo's esoteric thought: Paul Vulliaud tells in his book named as *“Il pensiere esoterico di Leonardo”* that the philosophy of Vinci is a manifest that supports his esoteric and religious thoughts and that his paintings, sketches and books and notes he has written should be analyzed thoroughly. Similarly in his book named *“Leonardo Segreto”*, Constantino D’Orazio has examined the secret aspects of Leonardo. He has observed how the hermetic and esoteric works conducted by Leonardo and the contemporaries and members of Florence Academy have been reflected on the works of Leonardo. Similarly, in postgraduate thesis named as *“ La pensée ésotérique de Léonard de Vinci : étude de son œuvre”* which has been prepared by Claire Guillon at Tours University, the esoteric thought structure of Leonardo da Vinci was brought to the agenda. (Vulliaud, 2004; Guillon, 2015; Tolay, 2019).

Leonardo da Vinci has a very important library. He wrote in Italian, a mixture of Tuscan and Lombardian dialects. It is not surprising to find works related with learning Latin in the library of



Figure-1. Arno Valley

Leonardo such as *“Ars grammatica maio”* by Elio Donato, *“Doctrinal puerorum”* written by Alexandre de Villedieu or *“Vocabolista”* by Luigi Pulci. Numerous studies of ancient authors as well as Leonardo's contemporaries are listed in the library: Such as study of Aristoteles named *“Meteorologia”*, study of Ptolemy named *“Cosmografia”*, study of Jacob ben Machis ben Tibbon named *“Il quadrante d’Israele”*, study of Cecco d’Ascoli'nin named *“l’Acerba”*, study of Regiomontano named *“Kalendario”* and

study of Firmin de Beauval named *“Oposculum repertorii pronosticon in mutationes aeris tam*

*via astrologica quam metheorologica”*. All these books reflect the interest of Leonardo’s interest in understanding the influence of universe on macrocosmos and, in particular, on the microcosmos in relation to humans on Earth. Leonardo was curious about nature, was interested in his surroundings, tried to learn about the philosophy of nature and read a lot. It is interesting that Leonardo paid attention to the views of scientists who were seeking to understand the world. In Codex Arundel, there is the phrase *«Rugier Bacon fatto in istampa»*, as well as the inscription *«Cerca in Firenze della Ramondina»*. The first inscription clearly refers to the 13th century English philosopher Roger Bacon. The great work *“Ars magna”* offers a way to think of understanding the world based on geometry and logic.

His similar observations can be found in books such as “Liber de ascensu et descensu intellectus”. He systematically integrated a mystical aspect into his research. He sought to prove a scientific and esoteric approach to the universe by establishing relationships between the tangible world and the etheric world. Leonardo did not confine himself to the ideas of just a few scientists in order to continue his curious work. He also read Tite Live's study that specifically deals with history such as "Le Deche", "Istorie di Giustino", "Trogo Pompeo". We observe that his library contained not only the study of Isidore di Siviglia's “*Cronica*” but also “*La Sfera*” of Goro Dati and the “*Tractato delle più maravegliose cosse e più notabile che si trovano in le parte del mond*” by John Mandeville. We also know that Leonardo met a character who remains relatively mysterious for many years: He was Tommaso di Giovanni Masini who is also known as a “*Zarathustra*”. Various references to medicine or anatomy can be found in Leonardo's book inventory: We can list the “*Cirurgia*” by Guy de Chauliac, the “*Tractato utilissimo circa la conservacione de la sanitade*” by Ugo Benzi, the “*Libro terzo*” by Almansore, the “*Cibaldone*” by work of Muhammed Rhasis, the “*De natura humana*” by Antonio Zeno, the “*Liber physiognomiae*” and “*Chiromantia scientia*” by Michele Scoto. These last two books make us remember once again the newly created theory of nature. Leonardo likes the literary studies of ancient authors as well as his contemporaries: the “*Le Pistole*” by Ovide, the “*Fables*” by Aesop, the “*Facetiae*” by Pogge, the “*Canzoniere e Trionfi*” by Petrarca, the “*Il Morgante*” by Luigi Pulci, the “*Il Driadeo*” by Luca Pulci, the “*Sonetti*” by Burchiello are among his favorites. Among the literature studies, we can consider two of them to be more specific in terms of moral aspects: “*Il Manganello*” ve *Fior di virtù la quale tracta de tutti li vitti humani [...] et insegna come se debia acquitar le virtù*”. The first of these is a moral thesis, containing thirtyfive sections relating with a poem imitated from sixth satire of Juvenal and the bad intentions and virtues relating with moral aspects.

Working to be a better person, Leonardo also included religious and philosophical studies in his library. Among these “*bible and psalms*”, the “*La vitae ei i miracoli del beatissimo Ambrogio*” by Paolo di Milano, the “*Libro della vita dei filosofi e delle loro elegantissime*” by Diogen Laerzio can be listed. We can also list the famous “*Temple of Solomon*” by Savonarola and “*Theologia Platonica sive de animarum immortalitate*” by Marsilio Ficino. This latest study may be related to a note in "Manuscrit M" that remains uncertain: “*Ermete filosafo*”. Indeed, Cosimo de Medici entrusted Marsilio Ficino to translate manuscripts from Macedonia in 1463. These manuscripts called "Corpus Hermetikum" have been translated. In addition to the ancient teachings, teachings including Hermes [Trismegistus], Orpheus, Aglaophème, Pythagoras, Philolaon, and Plato were translated. Marsilio Ficino gained commentary on the Hermetic and Plato's teachings in particular. There is a clear reference to Hermès Trismegiste in Leonardo's manuscript. It is understood that Leonardo da Vinci read, discussed and used Hermetic teaching in his works. It is understood that Leonardo has read teaching of esoteric philosophy relating with understanding of nature, Emerald Tablet being alchemy and hermetic text referred to Hermes Trismegistus (Tabula Smaragdina). He has tried to learn Latin and he tried to benefit from latin studies by causing them to be translated and he has learned newly forming thought systems of Roger Bacon and Raymond Lulle as well as those relating with literature, rhetoric, philosophy, mathematics, and astronomy. He also showed great interest in the researches made by his contemporaries in relation to history, physics, and geography. He had big appetite for natural sciences and especially for the literature, moral, religious and philosophical works and those relating with human science. We understand from the work of Leonardo named as “*Writings*” that he worked on hermetic and alchemy and that he has used esoteric thought form in the light of newly formed philosophical principles (Leonardo da Vinci, Writings)

### Arno Valley Landscape: Nature and Alchemy Expansions, 1473

It is possible to count two landscape works among Leonardo's earliest known works. Both visuals belonged to Toscana, where he was born. Although experts have not reached a consensus, it is mentioned that the place being the subject of his paintings is Castello di Poppiano that is located between Vinci and Pistoia. Arno Valley sketch is the first important work of Leonardo's youth period. This painting is claimed to have a special meaning for Leonardo, since there is the date of the day the sketch was made: 5<sup>th</sup> of August, 1473. With this first landscape drawing, Leonardo brings a new interpretation to the art of painting in terms of technique and pattern, and shows that he surpasses his workshop friends and master. Although it is known that he spent most of his time in the workshop of Verrocchio Master, it is known that the date when painting was done coincided with summer time and that in the very hot days of summer Leonardo went to the village where he was born to get calm and to visit his family by taking this opportunity. In this way, it is very likely that this local landscape was built on site. At the same time this painting created with ink on paper by Leonardo, is also the reflection of moments full of emotions felt by a young teenager who was away from his home and the happiness he felt, by means of natural figures. In this picture, it is also possible to see young Leonardo's childhood and youth interests. In his Arno River landscape artwork, Leonardo da Vinci may have pictured information relating with hermetism and alchemy which he has heard at the workshop of Master Verrocchio and got interested in. It depicts the Arno Valley in Florence, but the details are unclear in the picture (Figure-1). The power of observation and love of nature that he inherited from his uncle led Leonardo to philosophy on things in nature. The most important feature of the period in which he lived was his tendency toward Ancient Greek thought, in a sense hermeticism and the rediscovering nature. The drawing is not only a representatives, but also a synthesis of an artistic, poetic and scientific research. Volumes and space, mist and shadow are shown with a strong dynamism. Perhaps he had added the perspective of a castle, the visual impact of the Fucchechio marshes, the skyline of the Monsummano volcanic mountain into the natural theme. He was not interested in the formal characteristics of boats, trees and other objects, he tries to draw what he perceives more. It has brought a new sensitivity to light and shadow. He made some hayching to give density and transparency to the landscape and wanted to give the impression that it could snow in August.

Leonardo da Vinci, like an alchemist, is aware that he has a spiritual journey in this sketch, and the purpose of his journey is to rescue the divine spark that has been trapped in matter. In this sketch, earth, water, air, fire (volcano) and of course nature were studied together. It seemed as if the rival

elements (earth, air, water, fire) must first be separated, dissolved in order to break the bonds of matter. It is necessary to consider the words of Leonardo together with the whole particular being formed. For example while the previous words in the text mention about storm (air symbolism) or sulfuric flames of volcanoes (fire or sulfur symbolism), the following words express descriptions of the flood of the Arno River, intoxicating oceans, the coming and going of waves (water symbolism) fossils, death, reproduction, frightened animals (nature symbolism), shipwreck.

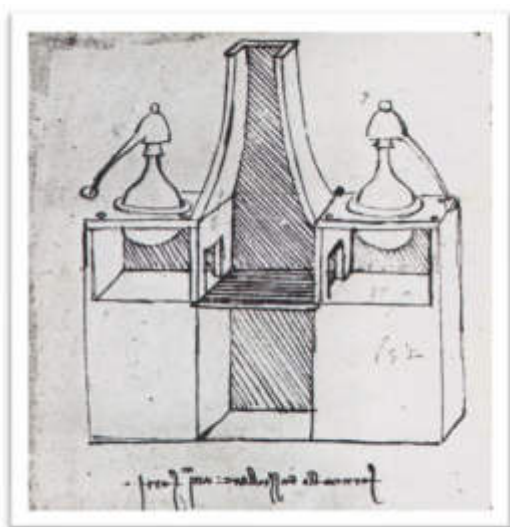


Figure-2. The drawing of Alchemical Distillation Furnace (Retort)

Members of the Florence Academy, closely followed by Leonardo, were discussing hermetic and alchemical teachings. The new Platonists accepted a continuous transformation between the elements in the alchemy according to the concept called the Platonic cycle.

Fire turns into Air, Air into Water, Water into Earth and Earth into Fire, and so on. Like Plato, Aristotle stood on four elements, saying that because the earth and water are heavy, they move downwards and that because the fire and air are light, they moved upwards. Since each item is created from it, it has the ability to reduce all items to their original state and thus transform them. Throughout history, fire has been a symbol of divine power. According to Heraclitus, everything came from fire and will return to fire. Fire is a tool of transformation. Therefore, it has a high side, which is expressed by symbolic purification and enlightenment, as well as an inferior side that symbolizes ambitions, torment and destructiveness. Its high element is symbolized by the Sun and its low element is symbolized by the planet Mars. Leonardo da Vinci explains Fire, Water, Earth and Air symbolisms in his book named as Writings, both from philosophical point of view and with regards to alchemy and he also makes prophecies. Leonardo da Vinci who often talked with and received information from members of the new Platonist movement and alchemists and hermetic enlightened people both in Florence and in Rome and Milan, has designed devices such as retort, hearth and air blower to be used in alchemy activities. The drawing of *Alchemical Distillation Furnace (Retort)* which he has made with an ink pen on paper, is still present in Milan at Biblioteca Ambrosiana (Figure-2). In the sentence written below the painting in mirror writing, it was stated that it is a furnace used to distill powerful liquids. Leonardo da Vinci also learned how to make alchemy on the production and mixing of soil and plant-based paints, varnishes, oils after starting to work in the workshop of Master Verrocchio in Florence. (Leonardo da Vinci, Writings; Tolay, M. 2019).

### Vitruvian Man

Sailing to perfection and reality is only possible with scientific and intellectual research. This understanding, the intellectual and artistic structure of the Renaissance Period is visible in the sketch of Leonardo da Vinci's Vitruvian Man. In the sketch, the human being has a dual position: First, the position of the arms and legs separated to cover as much space as possible (the cosmic circle); the second is the position that seems to indicate the state of the crucified man. The passion caused by this independent and unexpected movement of the man who finally believes in him is the fact that man is a *cosa mental* (mental thing). This sketch uses us with the mind and creativity of people; it shows that only by discovering cosmic laws in this way, it can only become free and competent. Only in this way will man be on the path of reality. *Vitruvian Man*, is a sketch by



Figure-3. Vitruvian Man

Leonardo da Vinci in one of his diaries, drawn next to the notes he took. It is thought to have been built in 1492 (Figure-3). It is known as the "Vitruvian Man", because it was inspired by the proportions described by the famous Roman architect and writer Marcus Vitruvius Pollio (80-15 BC) in "De Architectura". The image shows a naked man drawn in the center of a nested circle and a square, with the limbs overlapping in an open and closed position. This drawing and the accompanying notes are often referred to as the "Law of Proportions" or, less commonly, "Human Proportions". The original sketch is on display at Gallerie dell'Accademia in Venice. The Vitruvian Man by Leonardo da Vinci is an exemplary science and art work made during the Renaissance period. It is evidence of Leonardo's interest and curiosity in proportions. Moreover painting is also a turning point for Leonardo's work to relate and integrate human and nature. According to the Encyclopedia of Britannica, Leonardo thought that "the human body is an analogy for the workings of the universe."

However, it is believed that Leonardo symbolized the material being with a square and the spiritual being with a circle, thus expressing the two aspects of human beings in this way in the drawing. The Golden Ratios identified in this famous sketch called Vitruvian Man are described in detail in the image above. *“Man is the model of the world. ”The whole life of organic and inorganic nature takes place in a relationship similar to the substance-energy relationship; therefore, it is difficult to distinguish between the microcosm and the macrocosm. The ancients say that man is the small world [microcosm]; Of course, this word is correct, because just as man is composed of earth, water, air and fire, the body [structure] of this earth is similar to it.* (Tolay, M. 2019).

**Alegorik Navigation (Boat, Wolf, Eagle: A Political Allegory, 1517-1518):** This allegorical navigation drawing symbolizes the conflict between the papacy and the state. It ttempts to allegorically explain opposition of the secular understanding to religious administration by the state. It is one of the most important examples of Leonardo's "Making Philosophy with Painting" approach (Figure-4). Drawing of a sailboat by the sea or river: while a wolf sits on a compass in his right hand on the stern of the boat, his left hand holds the sailboat. The mast of the sailboat is an olive tree. The compass hovers above an eagle perched in a flat landed world. A rocky landscape forms the back font. While this sailboat, which has lost its direction represents the papacy, the kingdom (state), which serves as a compass with a magnetic north pole governs papacy. It is generally accepted that the alegoric drawing being created as a form of analogy with respect to the relationship between Papa Leo X and King I. Francis I, has a political and esoteric meaning. The eagle is the King apparently wearing the French crown, and the Wolf is probably the Pope who guided the Ship of the Church. As noted, the Ship has no mast. Why did the Church sail ashore? The Olive Tree, a symbol of life and immortality, was chosen for sail mast instead of the cross. This is similar to the style seen in sketches of Leonardo's Manuscripts in the Hcodebook (Paris, Institut de France). Except for the legend of wolf, the breeder of Romus and Romulus, the wolf almost always symbolizes negative traits such as gluttony, greed and all kinds of corruption. The wolf is the symbol regularly used about the pope and his followers at that time (Tolay, M. 2019).



Figure-4. Allegorical Navigation

**"Pleasure and Pain" and Similar Allegorical Drawings by Leonardo**

Leonardo da Vinci made an allegorical drawing depicting Pleasure and Pain. Pleasure and Pain is depicted as a hybrid male creature with two heads and double arms, having one body. The title reads: Pleasure and Pain manifest themselves as twins, because one cannot be deprived of the other, as if they were stuck together (appiccati).



Figure-5. Pleasure and Pain

Pain is a bearded old man; Pleasure is young and has long hair. In this way, the sketch refers to many sketches and drawings that Leonardo made at different times and in different styles: an old man in front of a young, charming man with curly hair. Two people come out of the same chest, one old, holding an oak branch in hand, is in flames, the other is a young person, slowly pouring the gold coins he holds. Leonardo continues his explanation as follows: *"Pleasure and Pain are shown as two twin brothers, the other will never come before the other comes. The fact that they turn their backs on each other is because they are completely opposite"*. The two texts under the Figure-5

tell us that this hybrid body is standing under one foot and the other in the mud. In another part of the text, he writes: "If you choose the pleasure, there is someone behind you that will bring you trouble and regret."



Figure 6. Virtue and Jealousy

Leonardo cannot stop without witnessing, and this trouble (tribolatione) is influenced by mysterious small spiky objects falling from the old man's right hand, these are weapons known in Italian as tribolo. In English this is called "caltrop", or heel trap (Latin calx = heel). The drawings of "Virtue and Jealousy" go in the same direction: they express the same idea that these opposing qualities are related and make it an image that tends to be erotic. What we remember as "virtue" does not only mean moral goodness: it means spiritual and intellectual power that tends towards perfection (exactly "masculinity", since "virtue, is derived from Latin word vir. Virtue, is generally the higher or better self of man, with all his expressions; Jealousy is what attacks him, disrupts and replaces him. *Like Pleasure and Pain, Virtue and Jealousy are shown as two inward bodies. The text underneath is as follows: "Virtue gives birth to jealousy when it is born, because finding a body without shadow is easier than finding virtue without jealousy"*. In the drawing, an olive branch strikes the eye of Jealousy and there is a branch of laurel or myrtle in his ear. Leonardo explains that this is "to indicate the victory and truth that disturbed him.". In another drawing, two female figures are depicted on the back of a giant frog: a cap describes them as Jealousy and Ungrateful; Skeleton figure of Death runs behind them with a sickle in his hand – again the atmosphere of plague or fury is felt. Jealousy points the arrow at the place with a fixed language: a familiar image of "false news". In another drawing, Jealousy is on the back of a skeleton. In both of these drawings, Jealousy is depicted as an old woman with sagging breast ("wrinkle"), but she is wearing a "mask with a nice look on her face." There are also sexual overtones of the woman riding a horse. (Suh, 2013; Tolay, M. 2019).

A young woman with painted cheeks echoes on the back of an old man, recalling a strange sketch from Leonardo's early period. The drawing is often called Aristotle and Phyllis. Although the philosopher Aristotle married a very young woman who was the cousin of a friend and was only forty years old at the time, the story turns into an old philosopher's story set by a young female beauty. As A. E. Popham has stated "Phyliss who sits at the back of Aristotle" is one of the topics that is a typical example where logic fails against love as within the medieval hatred.



Figure 7. Jealousy and Ungrateful

*Virgilius in the basket and Samson and Delilah* are stories that are part of the same story cycle. Behind the sketch, Leonardo wrote a few words: "mistresses, pleasure, pain, love, jealousy, happiness, envy, fortune, repentance". This Aristotle and Phyllis sketch may have been several years before the Oxford allegories, but still in the same mental form. The subject of the sketch is spontaneously erotic; allegories are eroticized in a more tortured way. These drawings give us a rare glimpse into the mind of a Renaissance artist.



**Figure-8.** Aristotales and Phyllis

**Pleasure and Pain sketch, Virtue and Jealousy sketch** and others are examples of how Leonardo could think allegorically and express his thoughts with allegories and symbols. These allegories reflect the opposition to the views and teachings of the Vatican Church, the dominant religious institution of the time, and have kept it hidden for years. With these sketches in hand, it clearly shows that Leonardo thought in the esoteric system and demonstrated the act of "Philosophy with Painting" hermetic teaching. He read Dante and learned detailed lessons from the Divine Comedy.

He internalized the Seven Virtues and the Seven Sins taught in the Divine Comedy. Leonardo da Vinci explains Pelican as follows in his 38th description on pages collected in a manuscript notes as the Animal Book in. "***Pelican: This bird has a great affection for its offspring, and when it finds its offspring killed by the snake in its nest, it pierces its own heart and washes its offspring with flowing blood and brings them back to life.***". As it is seen, in 1500s Leonardo da Vinci has learned about this important allegorical story mentioning about the theme of "compassion" and he has worked on it, mentioned about it in his writings and has told about it to his brothers at the associations (Suh, 2013; Tolay, 2017).

### **Academia Leonardini Vinci, Milano**

In Milan, Leonardo da Vinci met with thinkers, artists and scientists. For this purpose, with the support of Duke Sforza and the participation of his close friends, he founded the Leonardo Academy, which he named this academy "Academia Leonardini Vinci". The collaboration clearly understood in Luca Pacioli's "Divina Proportione" also gives clues about the Leonardo da Vinci Academy. Pacioli seems to say something like this in the preface of Divina Proportione: "Around the Duke and Galeazzo Sanseverino there are philosophers and theologians, physicists and astrologers, architects and engineers, and ingenius inventors of new things." "Academia Leonardini Vinci's goal is not only to research or disseminate existing philosophical teachings, but also to develop new ideas and to bring these ideas to the public. With the light of this academy, it was possible for new ideas and new educational institutions to be established. The ideas and artistic views formed in the "Academia Leonardini Vinci" were later brought to France by Leonardo da Vinci and even attracted attention at the royal level in France. Although there was some information about the existence of this academy for many years, it was not considered sufficient by the academic circles.



**Figure-9.** Academia Leonardini Vinci

But the handwritten work called *Isola Beata* that has been written by Henrico Boscano who was a member of academy and the other evidence found in recent years have revealed the historical importance of this valuable work group and the impact of Renaissance period (Pederson, J, 2008). Leonardo da Vinci founded the Leonardo Academy with the support of Duke Sforza and the participation of his close friends, and named this academy as "Academia Leonardi Vinci" and prepared beautiful knitted logos with the words "Academia Leonardini Vinci Logos designed as an emblem or blazon are among important evidence of Academia Leonardini Vinci today. There is serious evidence that Albrecht Dürer saw the prints of these designs during his visit to Venice in 1504-1505. (Tolay, M. 2019).

### ***Isola Beata***

The most important evidence about the Academia Leonardini Vinci came after the manuscript of *Isola Beata* written by one of the members of this academy, Henrico Boscano. This ninetytwo pages manuscript provides details about the Leonardo da Vinci Academy. It also contains information that illuminates this important intellectual environment of Leonardo, established in Milan and helps us to find relationships with other contemporary Italian Renaissance academies. Until now, there has been little information about the content of the academy, its members, their qualifications, and the work done in this academy. With this document, the humanistic studies of the academic community have been revealed. The information uncovered by researcher Jill Pederson was published in 2008 under the title of "Henrico Boscano's *Isola Beata*: new evidence for the Academia Leonardini Vinci in Renaissance Milan". Thanks to this manuscript, we also understand that Leonardo da Vinci was a very important founding member of this intellectual academy. We know that the studies related with music, painting, sculpture, architectural arts, as well as literature, poetry, philosophy and theology were carried out in this academy. The ideas and artistic views formed in the "Academia Leonardini Vinci" were later transferred to France by Leonardo da Vinci and even attracted interest at the royal level in France. One of the possible candidates attending the meetings of the *Academia Leonardini Vinci* is a colleague of Leonardo, being a Grazie architect, Euklidesci geometry specialist, Danter interpreter, and another skilled creator of *groppi* or knot patterns named as ***Donato Bramante***. Another member is the palace poet Gaspare Visconti. Luca Pacioli mentioned other potential members. Also present at the meetings were the Franciscan theologians Demonic Ponzone and Francesco Busti da Lodi, the palace astrologer Ambrogio Varese da Roseta and doctors named as Andrea da Novara, Gabriele Pirovano, Niccola Cusano, Alvise Marliano, and architect from Ferrare, Giacomo Andre. Doctor at Sforza palace, Niccolo Cusano, is briefly mentioned as "Cusano medico" in a short note just like his son Girolamo for whom he has expressed his praise with the mediation of Menzi. Giuliano is a famous physician and author of Algebra; Alvise, who argued in the castle in 1498, is one of his sons. Galeazzo Sanseverino, son-in-law of the Moorish nicknamed Ludovico Sforza, was also among the participants. In *Isola Beata*, Henrico Boscano's cousin Andrea Boscano also gave an address to Henrico's academy and the participants of this academy. Among these participants there were two important knights named as Gaspar Vesconte and Antonio Philoremo da Campo Fulgosio. Among the participants there was Niccolò da Correggio, also called Calmeta. They were known as important poets. Gaspare Visconti and Antonio Filoremo Fregoso, as we known, wrote poems in daily language and made biblical interpretations. The text of *Isola Beata* was not in the Milanese accent, but in the form of Tuscany, partially Latinized with northern Italian accents, called the *lingua cortegiana*. The opening sonata of Fregoso's *Isola Beata* is not well known. Other members of the academy were Bartolomeo Simonetta, Cesare Sacco, Bernardo Accolti, Antonio Pelotti, Cornelio Balbo and Ambrosio Archinto. With the love he felt, Fregoso having the nickname of Fileremo may have encouraged Boscano to write the work named as *Isola Beata*. The academy also had three painters and engineers members. Among them, Leonardo da Vinci was the one who attracted first interest.



Leonardo and Cesare Sacco, created the work named as “*Gian Giacomo Trivulzio*” together. The second artist was Bramante. The third painter and artist was Cristoforo Foppa, known as Caradosso, and he used to make jewelry for Ludovico il Moro. There were famous musicians at the academy. Among them, Giovanni Maria Giudeo, a legendary musician, takes the lead. Janes da Liege, Pietro da Olli, Gaspare Werbecke and Giovanni Cieco da Parma. Pietro da Olli arrived in Milan in 1473 and went to France with Janes in 1492. One of the other members is the real artist knight Antonio Fregoso, and then the priest and theologian named medical expert, Dominic Cornelio Balbo.

Three mysterious and important works outside Isola Beata help us to get to know the Leonardo da Vinci Academy in Milan. (Tolay, M. 2019).



**Figure 10.** Democritus and Heraclitus

One of the most important indicators for the Leonardo da Vinci Academy is a work by Bramante. The fresco of the Gunmen is important, first found in the Casa Panigarola in Via Lanzone and later moved to the Brera Gallery. Seven figures stand in a series of fictitious niches including half-length portraits of two Greek philosophers being Democritus and Heraclitus. Although the work, which were encounter as a fresco defines Democritus and Heraclitus, it reflects to us both Leonardo da Vinci and Donato Bramante to us. This fresco depicts a large earth and two philosophers sitting at a table. It turns out that Democritus is laughings at the fool of humanity, and Heraclitus is defined as the

"weeping philosopher" because of his pessimistic views on the condition of humanity. Bramante's painting was defined as follows: “Have you seen the globe in my classroom where Democritus and Heraclitus stand on either side? One is laughing and the other is crying”. Two philosophers who were historically earlier than Plato represent the opposite reactions of being essentially human. There is a healthy approach to accepting Democritus as a self-portrait. If we remove the tears and wrinkled, collapsed eyes (Heraclitian qualities of sadness), we see the portrait of Leonardo da Vinci in the fresco painted by one of his closest friends. This portrait shows him in his mid-forties, with long, dark curly hair, in a fur-lined robe, and his long-toed hands intertwined. This is one of two paintings of Leonardo from these years in Milan, the other being the "Vitruvius Man" whose face is very similar to Heraclitus dated about 1490. (Tolay, M. 2019).



**Figure-11.** Antiquarie Prospetische Romane

Another important piece of evidence about the "Academia Leonardini Vinci" is an anonymous eight-page book of poetry called "Antiquarie prospetische Romane". It is understood that the date is unknown, but it was written in the late 1490s from the contents; It cannot be before 1495 because the battalions of VIII. Charles' speak of an event that happened when he entered Rome. The anonymous writer expresses himself as "Prospetive Melanese depictore", we can accept this as a funny nickname. The poem addresses Leonardo da Vinci in a very friendly way: "cordial caro ameno scio / Vinci mie caro". The author thus expresses himself as a member of the Leonardo circle and refers to at least one member of that circle; “Geroastro,” which is probably Zoroastro. ”There is also a riddle of“ Zingara de Verrochio ”.

The poem, like a kind of travelogue, tells of the classical antiquities of Rome and invites Leonardo to meet with the author there and explore the “ruins of the ancient times”. It is also interestingly praised as a writer or orator: Vinci, tu victore, Vinci colle parole un proprio Cato... Tal che arte tua ogni autore, Resta dal vostro style vinto e privato.

There is a strange engraving on the cover page, a naked man collapsed on a single drama, reminiscent of Leonardo's Saint Jerome. He holds a compass in his left hand and holds a globe in his right hand, kneeling in a circle in which geometric figures appear (Tolay, M. 2019).



Figure-12. ACHA: LE: VI

Another important evidence about Academia Leonardini Vinci is the works made by himself or his assistants in Leonardo da Vinci's workshops. One of these works is still in the British Museum and the name Academia Leonardini Vinci was shortened and used as "ACHA: LE: VI". In the circle called Tondo, there is a young lady's head with an ivy wrapped around her hair is seen on her head. This drawing is not as a lady but an engraving of the androgen figure. There is an acronym "ACHA: LE: VI" is written in the circle around the engraving. This abbreviation stands for Academia Leonardini Vinci. This work shows the late 1490s as history, which marks the academy in Milan (Tolay, M. 2019).

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