

# **LEONARDO DA VINCI**

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Leonardo Da Vinci by Edward McCurdy

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**EDWARD MCCURDY**

**LEONARDO  
DA VINCI**



**The Great Masters  
in Painting and Sculpture  
Edited by G. C. Williamson**

**LEONARDO DA VINCI**

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*Louvre, Paris*

*J. Haldet-Kyatt. 1911*

*Mona Lisa.*



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BY  
EDWARD McCURDY, M.A.



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## PREFACE

THE earliest biography of Leonardo, that in the book of Antonio Billi, ends with the words: "His spirit was never at rest, his mind was ever devising new things."

They suggest some of the difficulties attendant upon the attempt to write about him.

He was the most versatile genius of the age of the Renaissance, and the more genius approaches the universal, the less can it be seen save in section.

If Leonardo had never either painted or worked in sculpture, his achievements in the more mechanical arts, his inventions, his projects, and the plans he carried out in canalization and engineering, would have received notice more befitting their magnitude.

Were these also taken away from the sum of his activities, his researches in various branches of science, in anatomy, physiology, geology, botany, astronomy, optics, mechanics would still suffice to show to how high a place he is entitled in the history of human culture.

His study of science was in inception a part of the artist's fuller equipment—that he might thereby know the structure of what he represented and the laws of its formation.

It was continued independently of the artistic pur-