Conclusion Renaissance Artists

This paper has shown that the heterosexuality of Donatello, Verrocchio, Da Vinci, and Michelangelo can be challenged. These artists were probably attracted to a particular type of males which they incorporated in their homoerotic art. Unfortunately, Verrocchio's homoerotic art was lost, so we do not know his "type". All of these artists were passionate individuals who most likely did not practice asceticism. They were most likely sodomites.

The stigma attached to homosexual behavior has resulted in a cover-up of homosexual practices in Renaissance Florence, especially when famous artists' reputations are at stake. Again, Michelangelo's grandnephew, while publishing his great uncle's poetry, changed the gender of the subjects in Michelangelo's love poetry, from male to female. Also, even homosexual historians have continued the trend. For example, in the 19th century, John Addington Symonds wrote that the study of homosexual behavior in Renaissance Florence "belongs rather to the science of psychopath than to the chronicle of vulgar lusts... [The Italians'] immorality was nearer that of devils than of beasts." Even today, Encyclopedia Britannica's Macropaedia still characterizes homosexual interpretations of Michelangelo's love poetry as the statements "of the ignorant". Hopefully scholars, such as Saslow and Rocke will continue to inspilift "gay studies" so it can achieve a level of scholarship that will challenge such notions.
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