

Research Paper

A Comparison of Leonardo da Vinci and Michelangelo's Drawings

Danielle Parker

Dr. Dundas

Art & Life in Renaissance Europe

May 6, 2021

## Introduction

“Drawing is the basic scaffolding of all artistic expression.”<sup>1</sup> The simple act of ink meeting paper allows all things observed or imagined to be a visualized reality. Drawing essentially allows one to see into the mind of an artist, and it timelessly provides humanity the ability to study, create, entertain, and dream. The exploratory opportunities sketching provides intrigued many Italian artists in the 15<sup>th</sup> and 16<sup>th</sup> centuries, as science and art were beginning to converge.

The Renaissance, covering the 15<sup>th</sup> and 16<sup>th</sup> centuries, was a period marked by cultural revival in all areas of life: art, architecture, politics, academia, religion, science, and literature. This era, which brought forth a generation of individuals who craved to understand the world in which they lived in, manifested much of its rebirth through art. In history previous to the Renaissance, art never received such appreciation and glory, but after this period, the public viewed art in a profoundly new way.

Now, many of the artistic achievements of the Renaissance vary from region to region, but the origins of this period are predominantly traced back to Italy. Some well-known artists found in the Italian region include Ghiberti, Donatello, Bellini, Botticelli, Leonardo da Vinci, Michelangelo, Raphael, and many others. Each of these individuals not only created remarkable and memorable pieces, but they spent excessive time training and practicing. During such training, sketching allowed these artists to learn and practice techniques, while also allowing them to study and observe the world more deeply. According to Leonardo da Vinci specialist Carmen Bambach, “artists began to use paper more and more to explore their ideas for the design of paintings and sculptures, rather than simply to copy or record finished works of art,” offering

“a vivid and intimate glimpse of the artist creatively thinking on paper.”<sup>ii</sup> In the Renaissance, artists discovered drawing promoted insight, along with its previously known practical uses.

Two artistic geniuses in particular, Leonardo da Vinci and Michelangelo, are known to have engaged in the practice of drawing. Ironically, many scholars pit these two figures against each other. Perhaps their similar impoverished backgrounds combined with similar artistic abilities led many in academia to believe they, indeed, were rivals. However, in this paper, I will not compare these two men for the sake of proving a rivalry, but in order to reveal the importance of Renaissance drawings.

Because of his immense knowledge of all subjects, Leonardo da Vinci embodies the term ‘Renaissance man.’ But this statement begs a question: How has knowledge of Leonardo’s expertise come to light? The key to his legacy is found in his “extant drawings and accompanying manuscript notes, for the number of his extant paintings is very small.”<sup>iii</sup>

Although Leonardo produced great artistic pieces, his mind is vibrantly displayed through his drawings because of the extensive number of sketches he created. Martin Claryton, a specialist in Leonardo’s drawings, explains the rarity of the amount of Leonardo’s drawings discovered:

“Many hundreds of Leonardo’s individual drawings survive, more than any other major artist of the Renaissance, and among the most wide-ranging and technically brilliant of any period. Around 600 have been kept together as a group since Leonardo’s death in 1519.”<sup>iv</sup>

Leonardo’s creation of hundreds of sketches proves he spent much time sketching out his thoughts and observations, unveiling how crucial these pieces are in understanding him and his genius. Martin Claryton continues to explore this:

Leonardo da Vinci “always maintained that an image conveyed knowledge more accurately and concisely than any words. Few of his surviving drawings were intended for others to see: they are his private laboratory, for Leonardo used his drawings to think on paper—to devise new compositions, to fix fleeting impressions, to force himself to look in minute detail, to test his understanding, to explore every possible variant of a scenario. As will become clear, Leonardo’s drawings allow us to enter one of the greatest minds in history, with a directness that no other medium allows.”<sup>v</sup>

Similar to Leonardo da Vinci, Michelangelo appears to have produced a great number of drawings; however, after his death, “just five figure drawings and five architectural sheets were found in his home, locked in a walnut chest protected with wax seals.”<sup>vi</sup> Despite Michelangelo’s protectiveness over his creative ideas, there are roughly 600 surviving sketches done by him, allowing for a comprehensive understanding of the inner workings of his mind.<sup>vii</sup> The remnants of his drawings intrigue scholars very much:

“Today, as through history, Michelangelo’s drawings are valued not only as works exhibiting extraordinary skill but as windows into the mind of the master. They let us witness—in an astonishingly direct and intimate way—the creation of some of the greatest works of Renaissance art.”<sup>viii</sup>

Critically analyzing these sketches, this paper takes a peek into the mind of two Renaissance geniuses, Michelangelo and Leonardo da Vinci, and exposes their similar reasonings for using drawing as a means to understand, practice, and create. Studying the sketches Leonardo da Vinci and Michelangelo produced, four motivations encouraging Renaissance artists to draw are revealed: drawings were made for the purpose of 1) observing and studying 2) outlining commissioned work 3) exploring the imagination and new ideas and 4)

entertaining. This paper will explore how Leonardo and Michelangelo's different types of drawings uncover an innovative spirit that was birthed during the Italian Renaissance.

### **Drawings of Observation and Study**

Renaissance artists created sketches in order to either a) study and prepare for commissioned work or b) to personally observe the natural world, particularly the anatomy of humans. Looking through Leonardo and Michelangelo's drawings, it is interesting to note that many of the sketches are titled "Studies of..." proving this category of sketching as highly important to both these artists and their academic and artistic achievements. Without observing the details of life, neither of them would have incorporated a sense of realism into their paintings and sculptures as well as they did. Preparatory sketches were crucial in allowing these artists to create such moving and memorable pieces, along with promoting new scientific and anatomical endeavors. The Renaissance era was marked by a new appreciation for realistic depiction, and without observantly studying before creating, Leonardo and Michelangelo would not have been able to incorporate the detail necessary to produce such naturalism.

#### Leonardo da Vinci's Sketches of Observation and Study

##### *Preparing for Commissioned Work*

Leonardo believed in "empirical observation as the foundation of all knowledge," which is evidently displayed through the detailed studies he conducted on paper.<sup>ix</sup> When he was commissioned for pieces, Leonardo took time to practice and understand the details of the works he wished to create. For example, in preparation for painting *Virgin of the Rocks* (Figure 1), Leonardo intentionally sketched out even the simplest of details. As seen in his sketch *The drapery of a kneeling figure* (Figure 2), it appears as though Leonardo studied the angel's drapery.

Another example of Leonardo's preparatory sketches include many horse studies (Figures 3-4), which Leonardo da Vinci used in order to practice measurements and details of horses for the monument he was commissioned to complete by Ludovico Sforza. Commissioned to execute a life size, bronze equestrian statue, Leonardo intensively studied the form of horses, ranging from casual poses to bucking poses. However, after creating a clay model of the monument, the French forces of Charles VIII invaded Italy and used the model for target practice, rendering it ruined.<sup>x</sup> Lastly, Leonardo's dedication to preparation before picking up a paint brush is shown through his studies of the *Last Supper* (Figure 5). Sketches of the entire table have been discovered (Figure 6), along with individual studies of most of the disciples (Figure 7).

Leonardo's extensive number of sketches heavily outweighs his 20 or so paintings, yet many of his commissioned works appear to correspond with some of his drawing studies.<sup>xi</sup> This, perhaps, reveals the cruciality of sketching to his process as an artist. However, interestingly enough, "only a small proportion of Leonardo's drawings are connected directly with his artistic projects. The remainder were his attempt to understand the infinite variety of experience, the theme of his whole career."<sup>xii</sup> Though the studies previously discussed impacted Leonardo as an artist, his observations of the natural world are perhaps the most valuable pieces in understanding Leonardo as a whole, not just as an artist.

### *Observing the Natural World*

Leonardo claimed he performed 30 human dissections during the course of his life, hoping to gain more detailed knowledge of the human body. This obsession with human anatomy extended to the majority of Renaissance artists, but Leonardo took much time to understand the complex workings of the human body, which is clearly revealed through his many anatomical sketches (Figures 8-9). Leonardo even proposed a treatise on human anatomy

in the late 1480s; however, he “quickly realised that it was far too complex for a mere chapter of his treatise on painting.”<sup>xiii</sup> He never completed his treatise, but human anatomy became his “greatest scientific pursuit,” leading Leonardo to be known as one of the great scientists of the Renaissance.<sup>xiv</sup>

Without the help of his detailed sketches, Leonardo’s scientific discoveries might not have been studied and accepted. Providing visual explanations, along with extensive notes, Leonardo accurately depicted the human spine, which had never been done before, and made intriguing discoveries of the brain (Figure 9). And thanks to his drawings, his scientific discoveries and ideas were able to live on even after he died.

Although most of the scientific studies conducted by Renaissance artists pertained to human anatomy, a large quantity of botanical sketches was completed by Leonardo (Figures 10-11). The reason why these drawings are classified as scientific is because Leonardo’s interests did not merely lie with the shape of his botanical subjects, but also “in their living form when subject to the natural forces of growth and gravity.”<sup>xv</sup> Through sketching, Leonardo not only captured the intricate beauty of the natural world, but major concepts that would propel science forward.

### Michelangelo’s Sketches of Observation and Study

#### *Preparing for Commissioned Work*

Commissioned by Pope Julius II and completed by Michelangelo, the Sistine Chapel ceiling (Figure 12) took much time and preparation before painting began. Much of the process of preparation Michelangelo engaged in was through drawing figures and proportions, as seen in *Male Head in Profile; Studies of Legs and Feet* (Figure 13). However, most of the preparatory

sketches Michelangelo used for the making of ceiling were burned because he did not want others to see his “creative struggles.”<sup>xvi</sup>

Similar to Leonardo da Vinci, many of Michelangelo’s great masterpieces correspond with sketches found. There are a few drawings that also reflect preparation for his painting of *The Last Judgement* (Figure 12). *A Male Nude; Separate Study of His Head* (Figure 14) shows Michelangelo’s dedication to depicting precise anatomical detail into his artistic work.

#### *Observing the Natural World*

Dedicated to accurately depicting human anatomy, Michelangelo engaged in many human dissections, so he could observe, study, and draw the human form, especially the underlying muscles (Figure 15). These dissections “enabled Michelangelo to grasp how the surface and contour of the body change when one moves. The knowledge was crucial for the creation of his renowned heroic nudes.”<sup>xvii</sup>

#### Significance

Leonardo da Vinci and Michelangelo committed themselves to artistic and scientific endeavors with the help of sketching, but Leonardo tended to separate the two pursuits, whereas Michelangelo’s pursuit of science appears to be purposed for implementing realistic proportions into his art. Nevertheless, both Leonardo and Michelangelo prove themselves as artists and scientists, not just one or the other. They engaged in a variety of preparation and studies, artistically and scientifically broadening their mind, that ultimately contributed to society.

#### **Drawings Outlining Commissioned Work**

Most Renaissance works were commissioned by wealthy patrons looking to make known their power and wealth. Because these patrons payed for many Renaissance masterpieces to be created, they sought to have these works turn out to their liking, meaning the artists



commissioned had to run many of their ideas by their patron before creating the final work. More often than not, commission contracts were drawn up in order for the patron and the artist to agree upon specifications for the painting, sculpture, or architecture piece. These commission contracts “often included a drawing as an attachment in order to explain the details of the design that was expected and that would be agreed upon by the two parties.”<sup>xviii</sup> After specifics were agreed upon and the artist created quick sketches for the commissioned piece, the artist would then draw a cartoon, which is a full-scale drawing of the piece.

Although this practice and type of sketch is historically written over, there are no surviving, explicit examples from Leonardo da Vinci or Michelangelo. This lack of examples begs a question: Are contract sketches and cartoons actually a viable category of sketches? This paper uses direct examples from Leonardo and Michelangelo as proof for the reasons sketches were created during the Renaissance, and since this category provides no concrete examples, the conclusion that artists of the Renaissance were motivated to make commission contract sketches appears very unlikely.

### **Drawings Exploring the Imagination and New Ideas**

The Renaissance sparked an innovative spirit that called for greater learning and curiosity, leading to greater discoveries, developments, and ideas. Both Leonardo and Michelangelo embodied this newfound spirit as they pushed beyond what was already present by bringing forth new inventions and ideas that would hopefully contribute to a better society.

#### **Leonardo da Vinci’s Sketches for Exploring the Imagination and New Ideas**

Leonardo was not just known as an artist and scientist, but also as an inventor. He used sketching as an outlet to release imagined ideas and new inventions that came to his mind. There

is a set of sketches, known as *Studies of dragons* (Image 16), that reveals a piece of this genius' imagination. In these studies, Leonardo himself suggests how to create such a creature:

“If you wish to make an animal imagined by you appear natural, let us say a dragon, take for its head that of a mastiff or hound, with the eyes of a cat, the ears of a porcupine, the nose of a greyhound, the brow of a lion, the temples of an old cock, and the neck of a terrapin.”<sup>xix</sup>

Leonardo's suggestions show his imaginative ingenuity in designing an unrealistic creature. However, it is intriguing to note that none of his *Studies of dragons* seem to appear in any of his artwork, nor are they contributory to the field of science.

The lack of scholarly insight on these sketches points to two possible conclusions: Leonardo's imaginative drawings were created for a) other's enjoyment or b) for creative reimbursement. Considering there are many sketches clearly outlined as entertainment pieces, the second conclusion seems to be the most likely.

On the other hand, Leonardo da Vinci produced many drawings and notes over new possible inventions (Figures 17-18). Interestingly enough, many of the inventive things Leonardo drew predated the creation of the actual inventions themselves; some of them did not come into existence until hundreds of years later. And although the images of these inventions (Figures 17-18) are tossed around a lot, it was very difficult to pin point exact dates and titles for these sketches, making the commentary over them slightly suspicious. Despite the questionable sources of these drawings, this paper will explore Leonardo's armored car and cannon.

Leonardo drew a design of an armored car about 400 years before they were actually invented (Figure 17): “I can make armored cars, safe and unassailable...there is no company of men at arms so great that they will not break it.”<sup>xx</sup> Along with his armored car, Leonardo

designed a cannon as well (Figure 18) in order to develop more militaristic technology for Italy. Crazy enough, his notes on the invention describe the exact purpose of such machinery: “very convenient and easy of transport, with which to hurl small stones in the manner almost of hail, causing great terror to the enemy from their smoke, and great loss and confusion.”<sup>xxi</sup> Leonardo da Vinci’s innovative mind is displayed through these technological inventions, but his genius is revealed once it is realized his designs predate these inventions coming into being by hundreds of years.

#### Michelangelo’s Sketches for Exploring the Imagination and New Ideas

Unfortunately, there appears to be a lack of experimental, inventive drawings by Michelangelo. He possibly might have destroyed all of his exploratory sketches, or the lack thereof might point to a lack of innovative spirit from this artist. Whatever the case, his genius is not quenched by this, but exploring his mind fully proves more difficult than Leonardo da Vinci.

#### Significance

The innovative genre of imagined and exploratory drawing reveals Leonardo da Vinci as a pioneer inventor. Leonardo was ahead of his time and encouraged those around him as well to create and push the boundaries of normal, whether it was with his dragon studies or militaristic inventions. It is curious to contemplate Leonardo’s effect on the current state of militaristic technologies: Do modern day technologies exist despite Leonardo’s innovative spirit or do they exist because of it?

#### **Drawings for Entertainment**

Drawing allowed artists to study and practice, but the rise of this practice in the Renaissance revealed to many the beauty of it as well. Never before had drawing been considered its own art form. But Renaissance artists changed society’s perspective, and

appreciation for sketches grew. Because of this, Leonardo da Vinci and Michelangelo participated in this artform by creating entertainment sketches, typically known as grotesques, which were publicly distributed for many purposes. Michelangelo also engaged in sketching for entertainment by drawing portraits for gifts.

#### Leonardo da Vinci's Sketches for Entertainment

Although these drawings are typically overlooked, Leonardo created quite a few grotesque physiognomies (Figures 19-20), aka “caricatures,” to amuse himself, associates, and possibly those in the Sforza court; Leonardo was in Milan when he executed most of these pieces. Supposedly these entertainment pieces were “circulated widely immediately after they were executed.”<sup>xxii</sup> And intriguingly, these caricatures were “a counterpart to his investigations of ideal human proportion;” they displayed “ideal ugliness” by “distorting the ideals of beauty”<sup>xxiii</sup> Leonardo was a perfectionist, obsessed with proportion, but in his entertainment pieces, he went against all the artistic values held during the Renaissance.

#### Michelangelo's Sketches for Preparing for Entertainment

Whereas many of Leonardo's grotesques were widely distributed, Michelangelo's entertainment drawings seem to be more personal undertakings (Figure 21):

“Michelangelo is not an artist usually associated with light-hearted diversion, but such levity was appropriate for the subject. He is quoted as saying...such *grotteschi* should be a source of ‘variation and relaxation of the senses.’”<sup>xxiv</sup>

Michelangelo viewed this detour from perfection as a relaxing exercise, suggesting the Renaissance ideal of beauty found through calculated proportions as exhausting to keep up with.

Also, Michelangelo also was in the habit of making highly finished drawings as gifts for friends, known as “presentation drawings” (Figure 22).<sup>xxv</sup> This directly shows Michelangelo

giving credit to drawing as an artform. No one gives something as a gift unless they view it as something of value and worth.

### Significance

By participating in this genre of drawing, Leonardo da Vinci and Michelangelo prove it to be an artform. These sketches were distributed for others to enjoy. That is art. Art is created for the purpose of appreciation and enjoyment by the public eye; it is not simply for the individual to enjoy. Taking this step of allowing the public to see their sketches, Leonardo and Michelangelo reveal their drawings as not just investigative and innovative work, but also as artistic work.

Also, the popularity of grotesques during the Renaissance raises intrigue, considering the proportions and intentional ugliness revolts against the perfection and beauty desired during the era. Perhaps this complete oppositeness allowed society to be at ease and reminded them to appreciate the symmetry and harmony so commonly depicted in Renaissance works.

### Conclusion

By analyzing Leonardo da Vinci and Michelangelo's drawings, this paper comes to the conclusion of three motivations: Renaissance artists engage in sketching 1) to study and observe a) for commissioned work or b) the natural world, particularly human anatomy 2) to explore new ideas or 3) to entertain. In uncovering these genres of drawings, Leonardo and Michelangelo prove themselves as investigators, inventors, and artists.

This topic is significant in the study of the Renaissance because it reveals the true nature of Renaissance artists' impact. They are more than just artists; they are scientists, inventors, and comedians. Studying their private sketches, these distant figures of history become more

relatable and human, leaving the reminder that greatness is not simply achieved, rather it is practiced first.

## Notes

- 
- <sup>i</sup> Benjamin Rowland, *Cave to Renaissance* (Boston: Little, Brown, 1976).
- <sup>ii</sup> Carmen Bambach, “Renaissance Drawings: Material and Function,” In *Heilbrunn Timeline of Art History* (New York: The Metropolitan Museum of Art, 2000–), [http://www.metmuseum.org/toah/hd/drwg/hd\\_drwg.htm](http://www.metmuseum.org/toah/hd/drwg/hd_drwg.htm).
- <sup>iii</sup> Carmen C Bambach, *Leonardo Da Vinci, Master Draftsman* (New York, NY: Yale University Press, 2003), 4.
- <sup>iv</sup> Martin Claryton, *Leonardo da Vinci: A Life in Drawing* (Royal Collection Trust, 2020).
- <sup>v</sup> Getty Museum, “Michelangelo: Mind of the Master,” [https://www.getty.edu/art/exhibitions/michelangelo\\_drawings/](https://www.getty.edu/art/exhibitions/michelangelo_drawings/).
- <sup>vi</sup> Getty Museum, “Michelangelo: Mind of the Master,” [https://www.getty.edu/art/exhibitions/michelangelo\\_drawings/](https://www.getty.edu/art/exhibitions/michelangelo_drawings/).
- <sup>vii</sup> Hugo Chapman, *Michelangelo: Drawings: Closer to the Master* (London: British Museum Press, 2005).
- <sup>viii</sup> Getty Museum, “Michelangelo: Mind of the Master,” [https://www.getty.edu/art/exhibitions/michelangelo\\_drawings/](https://www.getty.edu/art/exhibitions/michelangelo_drawings/).
- <sup>ix</sup> Carmen C Bambach, *Leonardo Da Vinci, Master Draftsman* (New York, NY: Yale University Press, 2003), 3-4.
- <sup>x</sup> Martin Claryton, *Leonardo da Vinci: A Life in Drawing* (Royal Collection Trust, 2020), 73-76.
- <sup>xi</sup> Martin Claryton, *Leonardo da Vinci: A Life in Drawing* (Royal Collection Trust, 2020), 10.
- <sup>xii</sup> Getty Museum, “Michelangelo: Mind of the Master,” [https://www.getty.edu/art/exhibitions/michelangelo\\_drawings/](https://www.getty.edu/art/exhibitions/michelangelo_drawings/).
- <sup>xiii</sup> Martin Claryton, *Leonardo da Vinci: A Life in Drawing* (Royal Collection Trust, 2020), 62.
- <sup>xiv</sup> Martin Claryton, *Leonardo da Vinci: A Life in Drawing* (Royal Collection Trust, 2020), 62.
- <sup>xv</sup> Martin Claryton, *Leonardo da Vinci: A Life in Drawing* (Royal Collection Trust, 2020), 141.
- <sup>xvi</sup> Getty Museum, “Michelangelo: Mind of the Master,” [https://www.getty.edu/art/exhibitions/michelangelo\\_drawings/](https://www.getty.edu/art/exhibitions/michelangelo_drawings/).

- 
- <sup>xvii</sup> Getty Museum, “Michelangelo: Mind of the Master,”  
[https://www.getty.edu/art/exhibitions/michelangelo\\_drawings/](https://www.getty.edu/art/exhibitions/michelangelo_drawings/).
- <sup>xviii</sup> Carmen Bambach, “Renaissance Drawings: Material and Function,” In *Heilbrunn Timeline of Art History* (New York: The Metropolitan Museum of Art, 2000–),  
[http://www.metmuseum.org/toah/hd/drwg/hd\\_drwg.htm](http://www.metmuseum.org/toah/hd/drwg/hd_drwg.htm).
- <sup>xix</sup> Martin Claryton, *Leonardo da Vinci: A Life in Drawing* (Royal Collection Trust, 2020), 28.
- <sup>xx</sup> Leonardo da Vinci and Anna H. Suh, *Leonardo's Notebooks: Writing and Art of the Great Master* (New York: Black Dog & Leventhal, 2013), 348.
- <sup>xxi</sup> Leonardo da Vinci and Anna H. Suh, *Leonardo's Notebooks: Writing and Art of the Great Master* (New York: Black Dog & Leventhal, 2013), 348.
- <sup>xxii</sup> Carmen C Bambach, *Leonardo Da Vinci, Master Draftsman* (New York, NY: Yale University Press, 2003), 203.
- <sup>xxiii</sup> Martin Claryton, *Leonardo da Vinci: A Life in Drawing* (Royal Collection Trust, 2020), 79.
- <sup>xxiv</sup> Hugo Chapman, *Michelangelo: Drawings: Closer to the Master* (London: British Museum Press, 2005), 200.
- <sup>xxv</sup> Gere John Arthur Giles, *Drawings by Michelangelo from the British Museum* (New York: Pierpont Morgan Library, 1979), 75.



Figures



Fig. 1  
Leonardo da Vinci  
*Virgin of the Rocks*,  
c. 1491-9; 1506-8.



Fig. 2  
Leonardo da Vinci  
*The drapery of a kneeling figure*,  
c. 1491-4.



Fig. 3  
Leonardo da Vinci  
*A horse in profile, and from the front,*  
c. 1490.



Fig. 4  
Leonardo da Vinci  
*A horse in left profile, with measurements,*  
c. 1490.

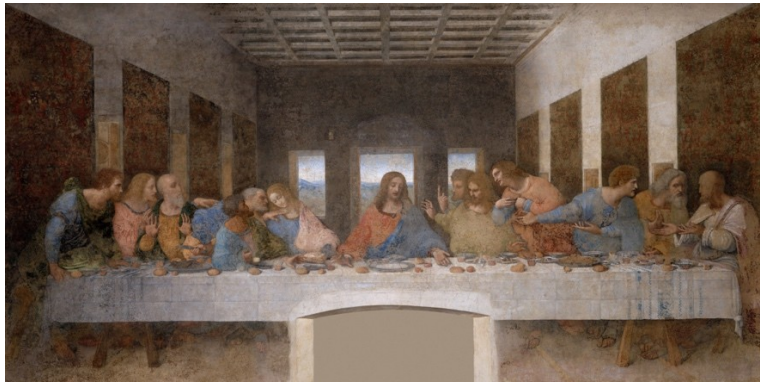


Fig. 5  
Leonardo da Vinci  
*Last Supper*,  
c. 1495-1498.

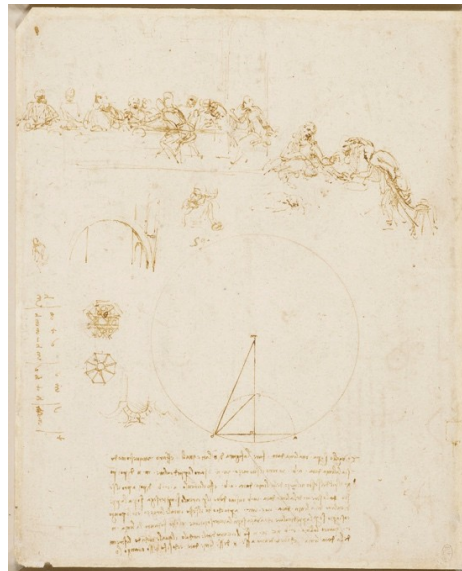


Fig. 6  
Leonardo da Vinci  
*Sketches for the Last Supper, and other studies*,  
c. 1494.



Fig. 7  
Leonardo da Vinci  
*The head of St. Philip in the Last Supper*,  
c. 1495.

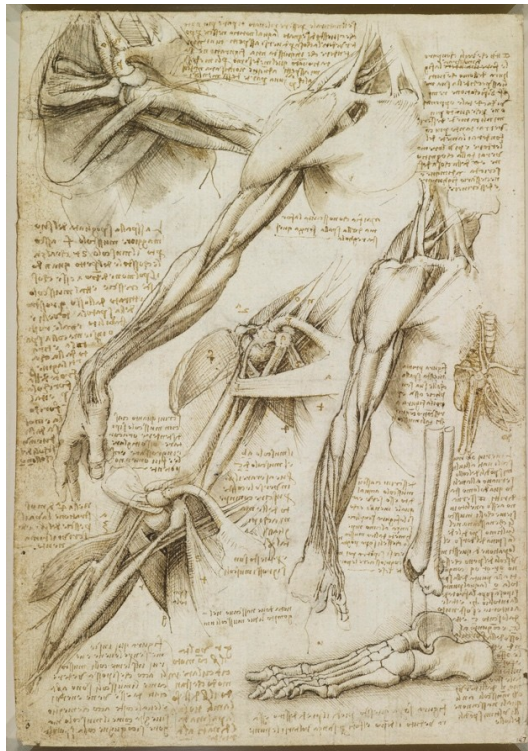


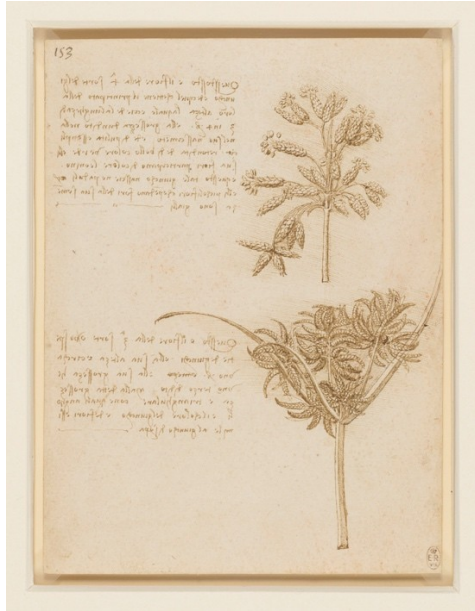
Fig. 8  
Leonardo da Vinci  
*The muscles of the shoulder and arm*,  
c. 1510-11.



Fig. 9  
Leonardo da Vinci  
*The layers of the scalp, and the cerebral ventricles,*  
c. 1490-92.



Fig. 10  
Leonardo da Vinci  
*Star of Bethlehem (Ornithogalum umbellatum), wood anemone (Anemone nemorosa) and sun  
spurge (Euphorbia helioscopia),*  
c. 1505-10.



**Fig. 11**  
**Leonardo da Vinci**  
*The seed-heads of two rushes (*Scirpus lacustris* and *Cyperus* sp.), with notes,*  
c. 1510.



**Fig. 12**  
**Michelangelo**  
*The Sistine Chapel ceiling,*  
c. 1508-1512  
*The Last Judgement*  
c. 1536-1541.



Fig. 13  
Michelangelo  
*Male Head in Profile; Studies of Legs and Feet,*  
c. 1511.



Fig. 14  
Michelangelo  
*A Male Nude; Separate Study of His Head,*  
c. 1537-1538.

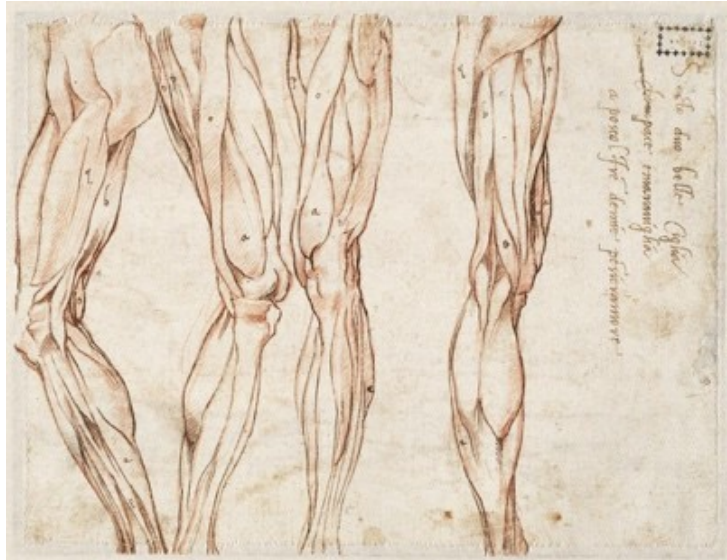


Fig. 15  
Michelangelo  
*Four Studies of a Left Leg*,  
c. 1515-1520.



Fig. 16  
Leonardo da Vinci  
*Studies of dragons*,  
c. 1478-80.



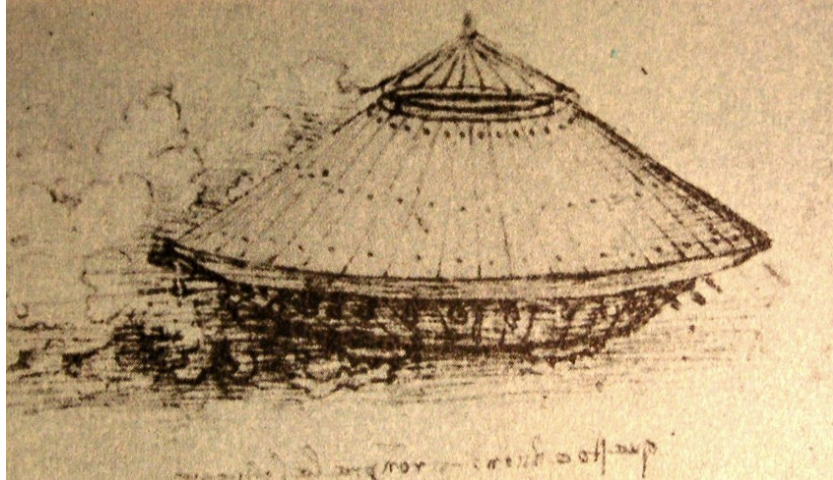


Fig. 17  
Leonardo da Vinci  
*Design for a fighting vehicle,*  
c. late 14<sup>th</sup> century or early 15<sup>th</sup> century.

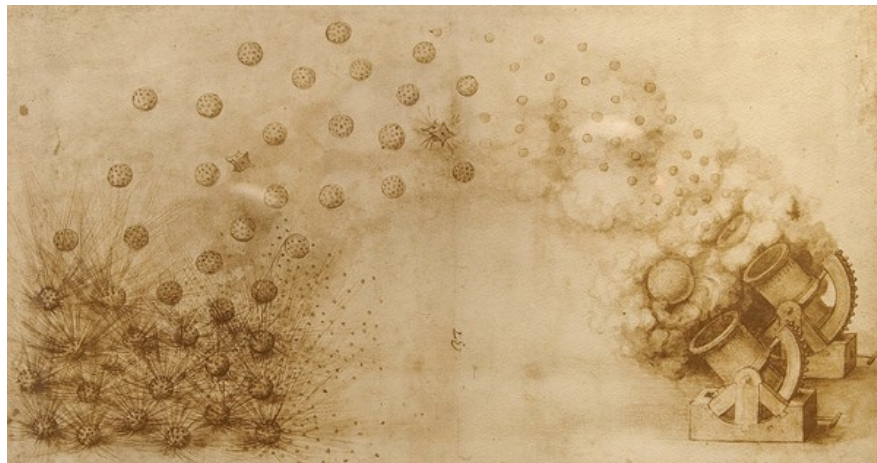


Fig. 18  
Leonardo da Vinci  
*Drawing of cannons,*  
c. 15<sup>th</sup> century.



Fig. 19  
Leonardo da Vinci  
*A man tricked by Gypsies,*  
c. 1493.



Fig. 20  
Leonardo da Vinci  
*Two grotesque profiles confronted,*  
c. 1485-90.



Fig. 21  
Michelangelo  
*Four grotesque heads; two wrestling figures: Hercules and Antaeus,*  
c. 1524-6.



Fig. 22  
Michelangelo  
*Ideal head of a woman: in profile to left., with braided hair and wearing an elaborate head-dress  
with a fish-scale panel,*  
c. 1525-8.

## Bibliography

Leonardo, and Carmen C. Bambach. *Leonardo Da Vinci Master Draftsman: New York, Metropolitan Museum of Art, January 22 to March 30, 2003*. New York: Metropolitan Museum of Art, 2003.

Bambach, Carmen. "Renaissance Drawings: Material and Function." In *Heilbrunn Timeline of Art History*. New York: The Metropolitan Museum of Art, 2000–. [http://www.metmuseum.org/toah/hd/drwg/hd\\_drwg.htm](http://www.metmuseum.org/toah/hd/drwg/hd_drwg.htm) (October 2002).

Chapman, Hugo, and Michelangelo Buonarroti. *Michelangelo: Drawings: Closer to the Master*. London: British Museum Press, 2005.

Claryton, Martin. *Leonardo da Vinci: A Life in Drawing*. Royal Collection Trust, 2020.

Giles, Gere John Arthur. *Drawings by Michelangelo from the British Museum*. New York: Pierpont Morgan Library, 1979.

"Michelangelo: Mind of the Master." Getty Museum, n.d. [https://www.getty.edu/art/exhibitions/michelangelo\\_drawings/](https://www.getty.edu/art/exhibitions/michelangelo_drawings/).

Rowland, Benjamin. *Cave to Renaissance*. Boston: Little, Brown, 1976.

Vinci, Leonardo da, and H. Anna Suh. *Leonardo's Notebooks: Writing and Art of the Great Master*. New York: Black Dog & Leventhal, 2013.