



Large
Print

**Michelangelo,
Leonardo,
Raphael**

Florence, c. 1504

The Gabrielle
Jungels-Winkler Galleries

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Michelangelo, Leonardo, Raphael Florence, c. 1504

Gabrielle Jungels-Winkler Galleries

9 November 2024 – 16 February 2025

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Exhibition organised by the Royal Academy of Arts, London, in partnership with Royal Collection Trust and the National Gallery, London

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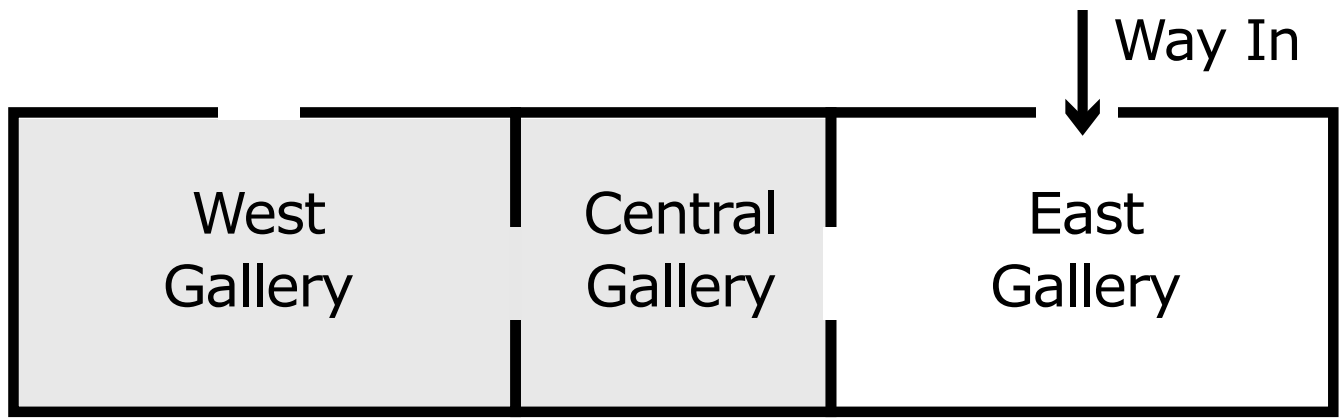
Male Nude Seen from Behind



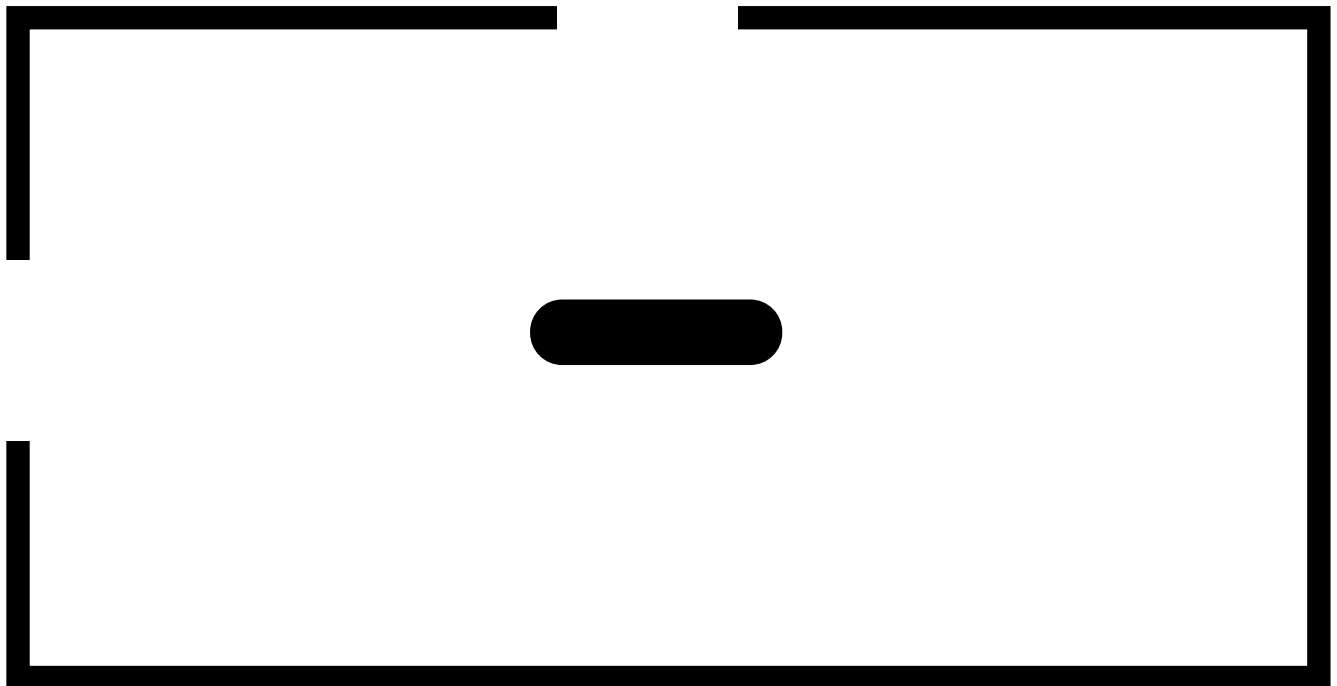
54 Seated Male Nude



Two Male Nudes Seen from Behind



You are in the East Gallery



 Seating

Introduction to the exhibition

Michelangelo, Leonardo, Raphael
Florence, c. 1504



On 25 January 1504, Florence's leading artists gathered to advise on an appropriate location for Michelangelo's 'David'. Among them was Leonardo da Vinci (1452–1519), who – like Michelangelo (1475–1564) – had only recently returned to his native Florence, and, at this time, was working on his portrait of Lisa del Giocondo, better known as the 'Mona Lisa'.

Only a few months earlier, the Republican government had commissioned Leonardo to paint a monumental mural, the 'Battle of Anghiari', in the Sala del Gran Consiglio, its newly constructed council hall in the Palazzo della Signoria (now known as the Palazzo Vecchio).

In late August or early September 1504, shortly after the 'David' had been set up outside the building, Michelangelo received the commission to paint another mural, the 'Battle of Cascina', in the same room.

Into this arena of artistic battles arrived the young Raphael (1483–1520), probably in late 1504. Unlike Leonardo and Michelangelo, Raphael was not from Florence. Born in Urbino, he was in his early twenties and wanted to "spend some time in Florence to learn".

This exhibition takes a closer look at this defining moment of the Italian Renaissance: the febrile atmosphere of Republican Florence, when Michelangelo, Leonardo and Raphael briefly crossed paths, competing for the attention of the city's most influential patrons.



Attributed to Francesco Rosselli (1448–before 1513) and Workshop

View of Florence from the South-west

c. 1495

Tempera and oil on panel

Victoria and Albert Museum, London

Accepted by HM Government in lieu of Estate Duty and allocated to the Victoria and Albert Museum, 2015.

Supported by Art Fund and Ida Carrara. In memory of Herbert and Lieselotte Bier

Raphael, after Michelangelo Buonarroti

David

c. 1505–08

Pen and brown ink on paper

Raphael had come to Florence to learn. His copy of Michelangelo's 'David' is remarkable not only for its unusual perspective – showing the sculpture from behind – but also its high degree of finish. To achieve a greater sense of natural proportion, Raphael slightly adjusted the size of David's hands and feet, making them ever so slightly smaller than in Michelangelo's sculpture.

The British Museum, inv. Pp,1.68

Bequeathed by Richard Payne Knight

Michelangelo, Raphael and the Taddei Tondo

Round paintings or reliefs, known in Italian as 'tondi' ('tondo' in the singular) had become extremely popular by the end of the fifteenth century and were a common feature of many a Florentine palazzo. The 'Taddei Tondo' is one of the most important examples of its type, and Michelangelo worked on it around the time he finished his 'David'. It has been in the Royal Academy's collection since 1830, and is the only marble sculpture by Michelangelo in this country.

The tondo was commissioned by Taddeo Taddei, whose family had made its fortune in the wool trade. Born in 1470, and thus only slightly older than Michelangelo, he was part of a new generation of patrons who rose to prominence around the turn of the century.

Taddeo Taddei also became an important patron for Raphael during the latter's time in Florence.

Raphael lived in Florence intermittently between 1504 and 1508, and his desire to learn is borne out in his drawings from this period. He copied not only Michelangelo's 'David' but also his 'Taddei Tondo', which – even in its unfinished state – left an indelible mark on the young artist. It would eventually become the model for Raphael's 'Bridgewater Madonna', shown here for the first time together with the relief that inspired it.

List of works clockwise in order of hang

Michelangelo Buonarroti, after Giotto di Bondone

Two Figures from the Ascension of St John the Evangelist

c. 1490–94

Pen and brown ink on paper

As part of his training, the young Michelangelo sought to learn from the great Florentine artists of previous generations. Here, he copied two figures from Giotto's 'Ascension of St John the Evangelist' in the Basilica di Santa Croce. The sources for the figures that Michelangelo copied in the two drawings displayed nearby have not been identified. These are his earliest surviving drawings.

Musée du Louvre, Paris, Département des Arts
graphiques

Michelangelo Buonarroti

An Old Man Wearing a Hat (‘The Philosopher’)

c. 1490–94

Pen and brown and grey ink on paper

The British Museum, inv. 1895,0915.498

Michelangelo Buonarroti

A Kneeling Man Seen from Behind

c. 1490–94

Pen and brown ink on paper

The ALBERTINA Museum, Vienna

Michelangelo Buonarroti

Studies for the Infant St John the Baptist

c. 1504–05

Pen and brown ink and black chalk on paper

Taking inspiration from Leonardo's practice of producing a variety of quick sketches to develop ideas, here Michelangelo explored the pose of the infant St John the Baptist in the 'Taddei Tondo'. This sheet is a rare surviving example of Michelangelo's creative process. He famously destroyed many of his drawings, presumably in an attempt to create the impression that his compositions were the product of artistic genius rather than meticulous preparation.

The British Museum, inv. 1887,0502.117

Presented by Henry Vaughan

Michelangelo Buonarroti

Male Nude

c. 1504–05

Pen and brown ink and black chalk on paper

The British Museum, inv. 1887,0502.117

Presented by Henry Vaughan

Michelangelo's Tondi

Upon his return to Florence in 1501 after a five-year stay in Rome, Michelangelo explored the potential of the unusual format of the tondo both in painting and relief, in three commissions for prominent Florentine patrons: Bartolomeo Pitti, Taddeo Taddei and Agnolo Doni.

The 'Doni Tondo', one of the few surviving panel paintings by Michelangelo, dates from around 1505–06.

Commissioned to mark the occasion of Agnolo Doni's marriage to Maddalena Strozzi, it shows the Virgin seated on the ground, twisting backwards to reach for the Christ Child, who clambers forward from Joseph's thigh towards his mother's embrace. In the distance, behind a stone ledge are the infant St John the Baptist, looking up at the Holy Family, and a group of male bathers, reminiscent of Michelangelo's contemporary design for the 'Battle of Cascina'.

Michelangelo also worked on two marble reliefs of the Virgin and Child with the infant St John the Baptist. Although left unfinished, both were highly admired and appreciated at the time. The 'Taddei Tondo' is the larger and more complex of the two. The 'Pitti Tondo' is slightly smaller and shows the Virgin in the centre with the Christ Child leaning on an open book in her lap. The infant St John the Baptist, possibly an afterthought, can be glimpsed over her shoulder.

Michelangelo Buonarroti



The Virgin and Child with the Infant St John the Baptist ('The Taddei Tondo')

c. 1504–05

Marble

The infant St John the Baptist presents the Christ Child with a goldfinch, a symbol of his Passion. The Child, resting on the Virgin's lap, turns away from the bird in fear, while at the same time turning back to accept his destiny. Michelangelo never completed the relief, which shows different degrees of finish: from the highly polished body of Christ to much less resolved areas such as the head of St John, and the goldfinch, which is only barely suggested.

Royal Academy of Arts, London

Bequeathed by Sir George Beaumont 1830

Michelangelo Buonarroti

The Virgin and Child

c. 1504–05

Pen and brown ink on paper

On this sheet, Michelangelo explored various ideas relating to both the 'Taddei Tondo' and his painted 'Doni Tondo', c. 1505–06. The Virgin's lowered head seen in profile and her gaze suggest a close link to the former; the figure of the Christ Child, probably added as an afterthought, and the presence of Joseph, who can be made out in the background, are reminiscent of the latter.

Staatliche Museen zu Berlin, Kupferstichkabinett

Girolamo Savonarola (1452–1498)

Predica dell'arte del ben morire

Published by Bartolomeo de' Libri,
Florence, c. 1497

This book is an illustrated edition of the 'Sermon on the Art of Dying Well' by the radical Florentine preacher Girolamo Savonarola. The woodcut shows a young man lying in bed with a devil by his side and the figure of Death standing at the door. A tondo of the Virgin and Child with angels hangs high on the wall, supported by a console, suggesting how tondi were displayed in the contemporary Florentine home.

The British Library, London, shelfmark IA.27322, sigs
b3 verso – b4 recto

Piero di Cosimo (1462–1522)



The Virgin and Child with the Infant St John the Baptist

c. 1490–1500

Oil on panel

Piero di Cosimo made this tondo a few years before Michelangelo started working on the 'Taddei Tondo'. The encounter of the infant St John the Baptist, kneeling to the left, and the Christ Child takes place on a parapet, a detail that also features prominently in Michelangelo's relief. Piero di Cosimo added further scenes in the background, namely the penitent St Jerome and St Bernard of Clairvaux seated at his desk.

Musée des Beaux-Arts, Strasbourg

Raphael

Studies for a Virgin and Child with the Infant St John the Baptist

c. 1505

Pen and brown ink on paper

The motif of the Virgin and Child with the infant St John the Baptist, explored here in various sketches drawn in quick succession, appears in many compositions Raphael worked on during his time in Florence. The figure of St John, who is seen kneeling in the foreground, is identified by a bowl strapped to his tunic, a reference to the bowl later used to baptise Christ – a detail Raphael had observed in the 'Taddei Tondo'.

The Devonshire Collections, Chatsworth

Raphael

The Virgin and Child

c. 1505

Pen and brown ink on paper

In only a few quickly sketched lines, Raphael faithfully copied Michelangelo's 'Taddei Tondo', recording the poses of the Virgin and Child while omitting the figure of St John the Baptist. He would later adopt this motif for his 'Bridgewater Madonna', displayed nearby.

The Devonshire Collections, Chatsworth

Raphael

Studies for a Virgin and Child

c. 1505–07

Pen and brown ink over traces of red chalk on paper

Raphael continued to explore the motif of the Virgin and the twisting Christ Child, culminating in the sketch of the Virgin and Child in the foreground, which is preparatory for the 'Bridgewater Madonna'. The twisting pose of the Christ Child, with one leg acting as a pivot, derives from Michelangelo's 'Taddei Tondo'.

The British Museum, inv. Ff,1.36

Bequeathed by the Rev. Clayton Mordaunt Cracherode

Raphael



52



The Virgin and Child ('The Bridgewater Madonna')

c. 1507–08

Oil on panel, transferred to canvas

Raphael copied the motif of the twisting Christ Child from Michelangelo's 'Taddei Tondo' and used it as a model for his 'Bridgewater Madonna'.

While slightly changing the poses of both the Virgin and Child, creating a cautious tenderness between them as they are now looking at each other, he preserved the sense of movement so crucial to Michelangelo's composition.

Bridgewater Collection Loan, National Galleries of Scotland

Raphael

Study for a Virgin and Child with the Infant St John the Baptist

c. 1505–06

Pen and brown ink on paper

Ashmolean Museum, Oxford

Presented by a Body of Subscribers in 1846

Raphael

The Virgin and Child with the Infant St John the Baptist ('The Esterházy Madonna')

c. 1508

Tempera and oil on panel

Showing the Virgin and Child with the infant St John the Baptist, this is one of several small devotional panels Raphael produced during his stay in Florence. The composition suggests that he looked closely not only at Michelangelo but also at Leonardo. For reasons not known, he never finished the painting, and the underdrawing is still clearly visible on the painting's surface.

Museum of Fine Arts, Budapest

Raphael

The Virgin and Child with the Infant St John the Baptist and a Lamb

c. 1508

Pen and brown ink on paper

Gallerie degli Uffizi, Florence

Gabinetto dei Disegni e delle Stampe

Raphael, after Leonardo da Vinci

Leda and the Swan

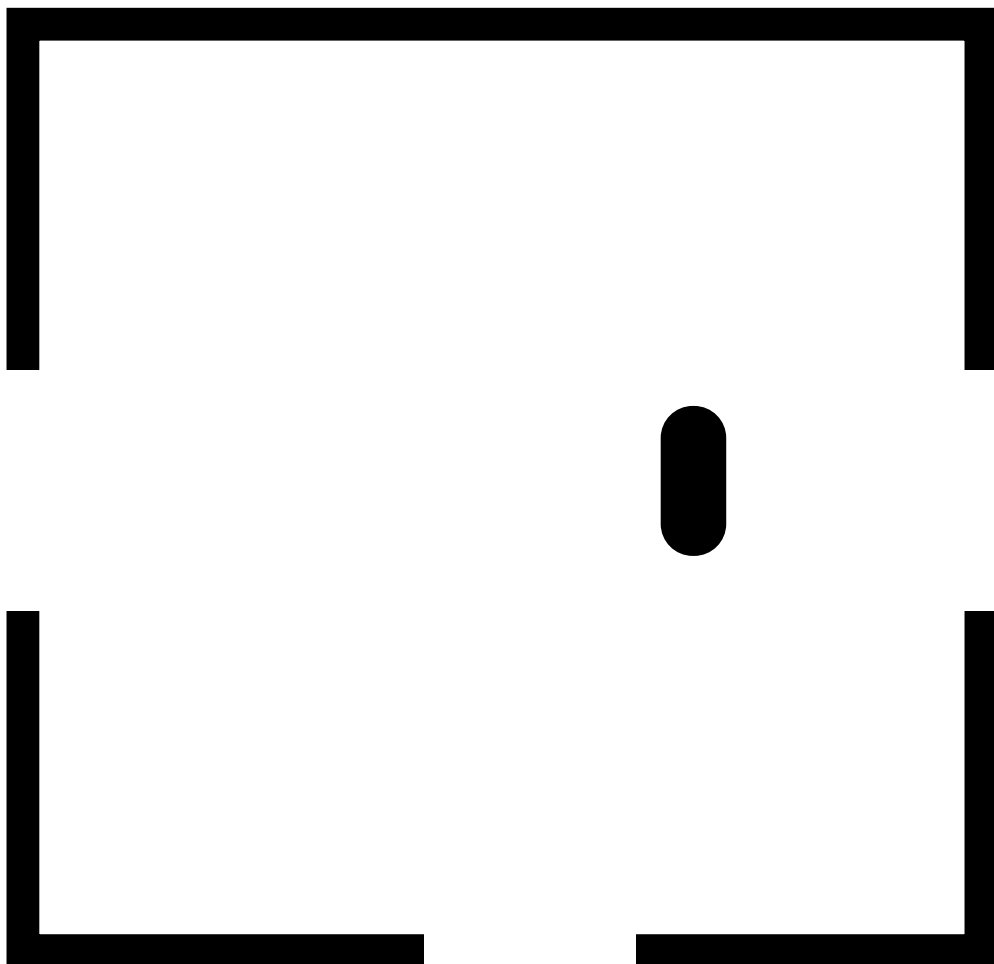
c. 1505–08

Pen and brown ink over black chalk on paper

Lent by His Majesty The King



You are in the Central Gallery



 Seating

Leonardo and the Burlington House Cartoon

According to Giorgio Vasari (1511–1574), best known for his 'Lives of the Painters, Sculptors and Architects', Leonardo exhibited a cartoon of the Virgin and Child with the infant St John the Baptist. Vasari described that "men and women, young and old, continued for two days to flock for a sight of it to the room where it was, as if to a solemn festival, in order to gaze at the marvels of Leonardo, which caused all those people to be amazed".

The 'Burlington House Cartoon' may be the very drawing described above. The purpose of the cartoon has puzzled scholars for generations. We propose here, for the first time, that Leonardo made it in c. 1506–08 as a proposal for an altarpiece for the newly built Sala del Gran Consiglio in the Palazzo della Signoria, originally commissioned from Filippino Lippi (1457–1504).

The altarpiece's commission had not been reassigned following Filippino's death in 1504. Having been summoned to Milan in 1506, Leonardo may have presented the 'Burlington House Cartoon' to the wondering gaze of the curious public upon his return to Florence in 1507. He eventually settled in Milan more permanently in 1508, after which the Signoria turned to Fra Bartolommeo (1472–1517). The latter began work on the panel but, following the return from exile of the Medici, formerly the most powerful family in Florence, never finished it; by 1513, he had completed only the monochrome underpainting.

The Burlington House Cartoon

Made up of eight sheets of paper, the 'Burlington House Cartoon' is the only surviving large-scale drawing by Leonardo. It shows the Virgin seated 'side-saddle' on the lap of her mother, St Anne, who looks intently at her and points upwards to the heavens. The Virgin, in turn, supports the Christ Child, who raises his right hand in blessing, while reaching out tenderly to touch the chin of the infant St John the Baptist to the far right. The composition is based on Leonardo's 'Virgin and Child with St Anne', with the notable difference that, in the painting, the Virgin bends down to reach for the Christ Child who plays with a lamb, and the Baptist does not yet feature.

Notably, the outlines of the figures were neither pricked nor incised to physically transfer the design of the drawing to a panel for painting.

The delicate modelling of the cartoon suggests that it was a full-scale presentation drawing, intended as a work of art in its own right, which could be presented to a patron.

The drawing is known today as the 'Burlington House Cartoon', after the building in which it was displayed when it was in the collection of the Royal Academy. It was acquired by the National Gallery in 1962.

Leonardo da Vinci 5 53

The Virgin and Child with St Anne and the Infant St John the Baptist ('The Burlington House Cartoon')

c. 1506–08

Charcoal with white chalk on paper, mounted on canvas

The National Gallery, London

Purchased with a special grant and contributions from the Art Fund, The Pilgrim Trust, and through a public appeal organised by the Art Fund, 1962



You are in the West Gallery



The Battles of Leonardo and Michelangelo

The drawings in this room were, in large part, made in preparation for two monumental murals for the newly built Sala del Gran Consiglio, in the Palazzo della Signoria.

Showing the Battle of Anghiari, a Florentine victory over Milan fought on 29 June 1440, and the Battle of Cascina, fought against the Pisans on 28 July 1364, they were commissioned from Leonardo and Michelangelo in 1503 and 1504 respectively. Depicting two important Florentine victories, the murals were considered an appropriate decoration for the new council chamber, celebrating the Republican freedom of which Florentines were so proud.

Neither Leonardo's nor Michelangelo's mural was ever completed. All that survives are their preparatory drawings, many of which are assembled here.

They focus on the central scenes of the two compositions, the 'Fight for the Standard' in Leonardo's 'Battle of Anghiari' and the 'Bathers' in Michelangelo's 'Battle of Cascina'.

Leonardo focused on portraying four captains in ferocious combat, while Michelangelo chose to show neither violence, nor actual war, but nude soldiers, having cooled off in the river Arno, dressing hurriedly for battle. These two profoundly different approaches offer alternative visions of what art could achieve. For Michelangelo, the body – foreshortened and in action – was the primary vehicle of expression; for Leonardo, it was the face, whether of man or beast, contorted by extreme emotion.

List of works – clockwise in order of hang

Marcus Tullius Cicero (106 BC–43 BC)

Epistulae ad familiares



Published by Dominicus de Lapis for Sigismundus a Libris, Bologna, 1477, with annotations by Agostino Vespucci

This edition of Cicero's letters was owned by Agostino Vespucci, a Florentine chancellery official. In the right margin, he annotated a passage about the Greek painter Apelles not finishing pictures. The gloss refers not only to Leonardo's portrait of Lisa del Giocondo, better known as the 'Mona Lisa', but to Leonardo's recent agreement to paint the 'Battle of Anghiari'.

Universitätsbibliothek Heidelberg

“So Leonardo does in all his paintings, such as the head of Lisa del Giocondo, and Anne, the mother of the Virgin; we shall see what he will do concerning the Hall of the Great Council, regarding which he has already made an agreement with the gonfaloniere [Head of the Government], October 1503.”



Bastiano da Sangallo (1481–1551), after Michelangelo Buonarroti

The Battle of Cascina ('The Bathers')

c. 1542

Oil on panel

Michelangelo's composition for the central scene of his 'Battle of Cascina' is known through this copy by Bastiano da Sangallo.

The scene does not show the violence of war but the moment the Florentine Manno Donati sounds the alarm of the impending attack by the Pisan forces. Michelangelo captured the movement of the Florentine soldiers as they rush to get up from bathing in the river Arno and dress for battle.

Holkham Hall, Norfolk, Collection of the Earl of Leicester
By kind permission of the Earl of Leicester and the Trustees of Holkham Estate

Unknown Italian Artist, after Leonardo da Vinci, enlarged and retouched by Peter Paul Rubens (1577–1640)



The Battle of Anghiari ('The Fight for the Standard')

c. 1550s, and c. 1600–08

Black chalk and pen and brown ink with white chalk on paper, reworked in brush and brown ink.

In the central scene of his mural, Leonardo focused on portraying four military captains locked in ferocious combat: Francesco Piccinino and his father, Niccolò (the captains of the Milanese forces), and Lodovico Scarampo and Piergiampaolo Orsini (respectively the captains of the allied papal and Florentine armies). Leonardo's composition was faithfully recorded in this copy by an unknown Italian artist, which was later owned and reworked by Rubens.

Musée du Louvre, Paris, Département des Arts graphiques

Leonardo da Vinci

Legs of a Male Nude

c. 1504–06

Black chalk on paper

Lent by His Majesty The King

Michelangelo Buonarroti

Anatomical Studies

c. 1504–06

Pen and brown ink and black chalk on paper

The ALBERTINA Museum, Vienna

Michelangelo

Buonarroti



Male Nude Seen from Behind

c. 1504–06

Pen and brown ink on paper

Casa Buonarroti, Florence

Michelangelo

Buonarroti



Seated Male Nude

c. 1504–06

Pen and brown ink with white chalk and wash on paper

(continued over)

Sitting on the edge of the riverbank and turning towards the other Florentine soldiers frantically dressing for battle, this figure plays a pivotal role in the 'Battle of Cascina'. Its twisting movement draws the viewer into the composition. The white highlights accentuate the tensing muscles as the figure twists impossibly in space.

The British Museum, inv. 1887,0502.116

Presented by Henry Vaughan

Michelangelo Buonarroti

Male Nude

c. 1504–06

Black chalk on paper

Drawn energetically in black chalk, this study focuses on the musculature of the torso.

Michelangelo barely sketched the elements he knew would not be visible in the finished work, making for an inimitable interplay between degrees of finish, with elements such as the legs and arms suggested by a few virtuosic lines.

Teylers Museum, Haarlem

Michelangelo Buonarroti

Group of Three Male Nudes, and the Virgin and Child

c. 1504–06

Black chalk and pen and brown ink on paper

Probably intended for the 'Battle of Cascina', the group of two nude soldiers, lifting up another, was eventually dismissed and does not feature in the final composition. On the right is a rapid sketch for the 'Bruges Madonna', which Michelangelo was working on at the same time.

The British Museum, inv. 1859,0625.564

Michelangelo Buonarroti

Compositional Study for the Battle of Cascina

c. 1504–06

Black chalk on paper

This sketch for the central scene of the 'Battle of Cascina' bears witness to how Michelangelo developed his composition. The figures on the right are drawn merely in shorthand, suggesting they were already established at this stage. Michelangelo seems to have made the drawing to resolve the left side of the composition. Interestingly, none of the figures explored here appear in the final composition.

Gallerie degli Uffizi, Florence

Gabinetto dei Disegni e delle Stampe

Leonardo da Vinci

Cavalry and Skirmishes

c. 1503–05

Charcoal on paper

This study of riders and horses in combat is an early exploration of the violent encounter in the central scene of the 'Battle of Anghiari'. It stands in stark contrast to the more decorative drawing shown nearby, depicting a cavalcade, probably intended for the background of the composition.

Lent by His Majesty The King

Leonardo da Vinci

A Cavalcade

c. 1503–05

Black chalk on paper

Lent by His Majesty The King

Michelangelo Buonarroti

Studies of Male Nudes on Horseback, and Figure Study

c. 1506–08

Black chalk on paper

This study for two male nudes on horseback may have been intended for a scene in the background of the 'Battle of Cascina'. Another study, preparatory for one of the bathers in the central scene, can be seen – upside down – at the bottom of the sheet.

Collection Museum Boijmans Van Beuningen, Rotterdam
Loan Stichting Museum Boijmans Van Beuningen
(former Koenigs Collection)

Michelangelo Buonarroti

Studies of an Outstretched Arm

c. 1506–08

Black chalk on paper

These studies relate to the 'Drunkenness of Noah', one of the scenes depicted on the ceiling of the Sistine Chapel in the Vatican, a commission Michelangelo received after he abandoned work on the 'Battle of Cascina'.

Collection Museum Boijmans Van Beuningen, Rotterdam

Loan Stichting Museum Boijmans Van Beuningen
(former Koenigs Collection)

Leonardo da Vinci

A Rearing Horse, and Heads of Horses, a Lion and a Man

c. 1503–05

Pen and brown ink and wash on paper

Lent by His Majesty The King

Leonardo da Vinci

Head of a Horse

c. 1503–05

Pen and brown ink and wash on paper

Lent by His Majesty The King

Leonardo da Vinci

A Rearing Horse

c. 1503–05

Red chalk and pen and brown ink on paper

Leonardo made several drawings to develop the motif of the rearing horse of the captain of the Florentine forces, Piergiampaolo Orsini, seen on the right of the central scene of the 'Battle of Anghiari'. While the horse's pose echoes that of the horse seen on the left, Leonardo continued to experiment with the position of the horse's head and legs.

Lent by His Majesty The King

Leonardo da Vinci

Horse and Rider, and Studies for Leda and the Swan

c. 1503–05

Black chalk and pen and brown ink on paper

This is the most advanced of the studies Leonardo devoted to the rearing horse of Piergiampaolo Orsini. The horse's pose is very similar to the one seen in the final composition. The other studies on the sheet are for Leonardo's 'Leda and the Swan', reminding us that the artist worked on various projects at the same time.

Lent by His Majesty The King

Leonardo da Vinci

Manuscript K

c. 1503–07

Black chalk on paper

Leonardo used notebooks to record observations on various topics, including physics and geometry. He also used his notebooks to develop poses, as in this loose sketch of Piergiampaolo Orsini, the captain of the Florentine forces, seen on horseback on the right of his composition.

Bibliothèque de L'Institut de France, Paris

Leonardo da Vinci

Horses and Soldiers

c. 1503–05

Pen and brown ink on paper

Lent by His Majesty The King

Leonardo da Vinci

Sheet of Various Studies
(recto): Horseman
Attacking Another,
Cogwheels and Lever
Action, with Notes

c. 1503–04

Pen and brown ink and wash on paper

Christ Church, Oxford

Leonardo da Vinci

Horses and Soldiers, and
Angel of the Annunciation

c. 1503–05

Pen and brown ink and black chalk on paper

These small sketches allow us a glimpse over the artist's shoulder as he explored machinery and geometric diagrams, as well as various motifs that can be associated with the 'Battle of Anghiari', including horses and nude men in motion. The angel in black chalk was probably drawn by a pupil and corrected by Leonardo in pen and ink.

Lent by His Majesty The King

Leonardo da Vinci

Galloping Horses, and Foot Soldiers

c. 1503–05

Red chalk on paper

Lent by His Majesty The King

Michelangelo Buonarroti

Study for St Matthew, and Battle Scene

c. 1503–05

Pen and brown ink on paper

On the left – drawn with the sheet turned 90 degrees – is a loosely sketched battle scene. The energetic arrangement of rearing horses and foot soldiers suggests that Michelangelo was aware of Leonardo's designs for the 'Battle of Anghiari'. The study on the right is for a marble sculpture of St Matthew, intended for the cathedral of Florence.

The British Museum, inv. 1895,0915.496

Michelangelo Buonarroti

Head of a Soldier in Profile Wearing a Winged Helmet, and Facial Features

c. 1504–06

Pen and brown ink and black chalk on paper

Unlike Leonardo, Michelangelo rarely explored facial expressions and preferred to convey emotion through the torsions of the body. This sheet is a notable exception and suggests that Michelangelo was familiar with Leonardo's drawings.

Hamburger Kunsthalle, Kupferstichkabinett

Michelangelo Buonarroti

The Battle of Cascina (‘The Bathers’)

c. 1504-06

Diagram after the copy by Bastiano da Sangallo,
reproduced to the approximate scale of the original
cartoon

Marcantonio Raimondi (c. 1480–c. 1534), after Michelangelo Buonarroti and Lucas van Leyden (1494–1533)

Three Male Nudes, One Seen from Behind, Climbing the Bank of a River (‘The Climbers’)

1510

Engraving

Michelangelo never started painting the 'Battle of Cascina', but his cartoon had a long-lasting impact on generations of artists. His composition became known through prints such as this one, featuring the three bathers in the left foreground of the cartoon. The background was derived from a contemporary print by the Netherlandish artist Lucas van Leyden.

The ALBERTINA Museum, Vienna

Raphael



Two Male Nudes Seen from Behind

c. 1505

Pen and brown ink and black chalk on paper

This scene of two male nudes on a riverbank closely relates to the 'Battle of Cascina'.

Not a copy in the conventional sense, the sketch can be seen as an improvisation on the theme of Michelangelo's 'Bathers'. Raphael changed the point of view, showing the scene from the perspective of the bathers, as if stepping inside the composition.

The ALBERTINA Museum, Vienna

Raphael

Studies for the Trinity of San Severo, and Sketches after Leonardo

c. 1505–06

Metalpoint with white bodycolour on prepared paper

In this delicate metalpoint drawing, Raphael studied the head and the hands for one of the saints in his fresco in the San Severo Chapel in Perugia.

In the top left corner, he copied the central scene of Leonardo's 'Battle of Anghiari' in an attempt to understand Leonardo's complex composition.

Ashmolean Museum, Oxford

Presented by a Body of Subscribers in 1846

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