

Studies of the Christ Child with a Lamb (recto)

About 1503–6

Leonardo da Vinci

Italian, 1452–1519

Black chalk, pen and brown ink

Here Leonardo studies the playful interaction of a child with a lamb. He first sketched numerous iterations in black chalk, then worked up a few in ink. The sketches relate to a now-lost painting, *The Virgin and Child with Saint Anne and a Lamb*, and also informed his work on a painting of the same subject acquired by the French monarch Francis I in 1518, now in the Louvre (illustrated left; a studio copy is currently on display in the Getty Museum’s North Pavilion, Gallery N204). Characteristically, Leonardo then used both sides of the sheet for other notes and sketches.



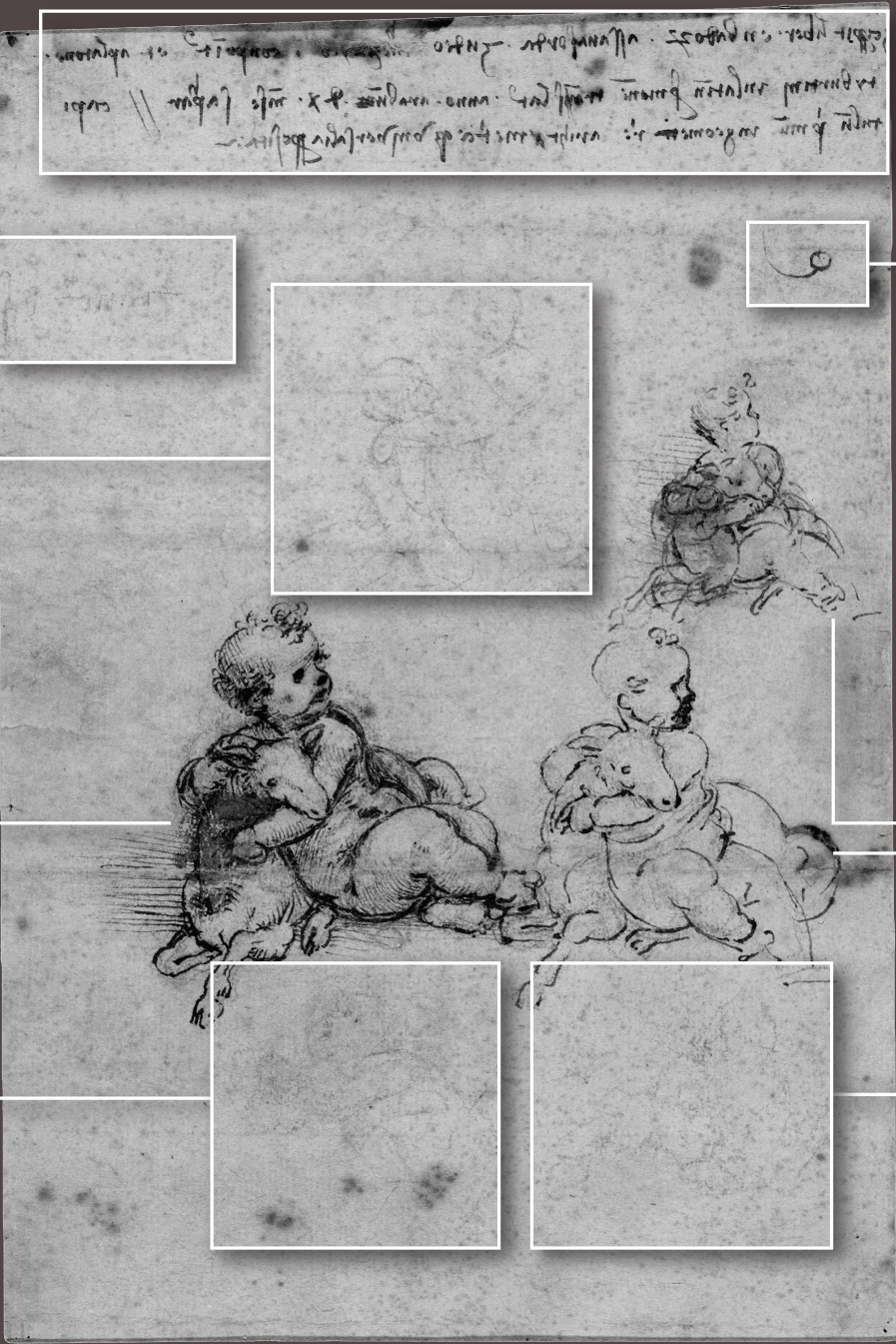
Madonna and Child with Saint Anne in a Landscape, 1503–19. Leonardo da Vinci (Italian, 1452–1519). Oil on panel, 168 x 130 cm. Paris, Musée du Louvre
Image: Dennis Jarvis (CC BY-SA 2.0), via Wikimedia Commons

Annotation:
Franco de S[imone?]

Additional study of the Christ Child with a lamb in black chalk

Study of the Christ Child with a lamb in brown ink over black chalk

Additional study of the Christ Child with a lamb in black chalk



Annotation (translated), with a reminder to consult a manuscript on geometry:

Incipit: Book of Areas by Savasorda the Jew, written in Hebrew and translated into Latin by Plato of Tivoli, the tenth Arabic year of the Saphar month [30 June 1116]. Chapter 1 on the universal propositions in geometry and arithmetic.

Letter Q with a long tail

Studies of the Christ Child with a lamb in brown ink over black chalk

Additional study of the Christ Child with a lamb in black chalk

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Head of an Old Man, and Studies of Machinery (verso)

About 1497–1500

Leonardo da Vinci

Italian, 1452–1519

Black chalk, pen and brown ink

Leonardo is one of the first artists who scattered numerous notes and sketches together on paper to develop his ideas, make memos, and explore concepts—in Leonardo’s case on a vast range of subjects. The mechanical studies here relate to the design of a press, probably an early laminating machine, since the adjacent notes mention fabric. Characteristically thinking ahead, Leonardo anticipated a solution for the wear on the axle: replaceable parts. At the top the artist reminded himself to “See if the head of Altoviti is holding steady,” corroborating contemporary reports that Leonardo made clay busts of old men. Leonardo’s mirror-writing, once thought to be an attempt to conceal his ideas, is now considered simply a by-product of his left-handedness.

Sketch for the replaceable plate

Annotation (translated):
Part A is an iron [piece] to replace when it becomes worn by the roller, and similarly, it must be possible to exchange the roller when worn.

Sketch of the head of an old man

Sketch of a leaf

Annotations (translated):
See if the head of Altoviti is holding steady. Essapi dal caiano (possibly a reference to Persian soldiers). Taffeta coated with varnish, over which has been sifted cloth polling of various colors so as to resemble the surface of camel’s hair and other fabrics, is water resistant.

Design for a press or early laminating machine

Sketch of the replaceable axle
Annotation (translated):
Replaceable axle

[inverted] Study of the Christ Child with a lamb

86.GG.725 verso

<https://www.getty.edu/art/collection/objects/194>



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