

Benvenuto Cellini's self-portraits on the bust of Cosmo I Medici

Abstract:

Upon his return from France to his hometown Florence in 1545, Benvenuto Cellini (1500-1571) cast a marvelous bronze bust of Cosmo I Medici, the Grand Duke of Tuscany. (Fig. 1). Observing the sculpture, a viewer will surely note three anthropomorphic heads shown on the armor of the duke. The first of them is the 'grotesque' one on the right shoulder of Cosmo. The head is composed with lineaments of satyr, lion and man. Two others heads, much smaller than the first and almost identical to each other, are found under the collarbones on the bust's front side. (Fig. 2). All three faces have same features and belongs to the same man: Benvenuto Cellini.

Key words: Benvenuto Cellini, self portrait, Bargello, Bust of Cosmo I, relief Cellini.

Introduction:

In his autobiography, Cellini says: *"The first piece I cast in bronze was that great bust, the portrait of his Excellency, It gave much pleasure when it was completed."*¹ The bust, currently presented at the National Museum in Florence, is about three times larger than life-size, so Cellini had a chance to workout the details on the decoration of armors of the Duke.

Cosmo I Medici, interpreted by Cellini, looks like a dictator, who is hardly able to tolerate opinions different from his own and certainly tended to be tyrannical-minded. Possibly, it is this outspoken expression of the sovereign's character, that the Duke tried to hide, which would explain why the bust was kept away from the public eye *"in the guardaroba of the palace."*² The sculpture was displayed in public view only twelve years later, in 1557, yet out of Florence. It was placed in the niche above the main gate of the fortress "Portoferraio" on the

¹ Cellini, B. *The Autobiography* // Gutenberg.org., Vol. II Ch. LXIII, as translated by John Addington Symonds, (URL: <http://www.gutenberg.org/ebooks/4028> date of request January 6, 2015)

² Pope-Hennessy, John Wyndham. «Benvenuto Cellini». Abbeville Press. [Hazan pour l'édition française], 1985. 324 p. P. 217

island of Elba - the military outpost of Tuscany, where Cellini's characteristic sculpture looked most appropriate.

Although the relief of head on the shoulder of Duke possesses animalistic elements, it is clearly anthropomorphic, in line with two other reliefs - smaller heads on the chest. In every oeuvre Cellini exaggerates the facial traits, but still all three heads stay highly personified and similar to each other.

The Florentine visual tradition of creating hybrid monsters, grotesques and caricatures can be traced back to Leonardo da Vinci. According to Vasari, Leonardo, in his younger years, would decorate a military shield, by painting of Gorgon-Medusa's head. The legend states that while working under this first contract in his life, Leonardo collected the bodies of snakes, lizards, crickets, butterflies, bats and other creatures dissected in pieces, as well as the living beasts in his room. The Da Vinci tried to synthesize an impressive monster by combining different elements of nature. In his experimental sketches Leonardo would attach the head of a frog to a butterfly, or to fit the wings of a bat to a snake.³ Later, in his notes on the art of painting Leonardo left detailed recommendations how to create impressive images of monsters, by the way to combine parts of different animals in one image.⁴ Also, the drawn heritage of Leonardo da Vinci contains dozens of caricatures, cartoons and grotesque sketches of human faces.

Cellini was certainly familiar with Leonardo's experiments. In his book "Treatise on Architecture" Benvenuto mentions a copy of Leonardo's manuscripts which he owned. Cellini literally worshiped da Vinci and did not hesitate to call him "divine." Cellini probably felt he and Leonardo had much in common⁵. Dr. Victoria Gardner, in their view on the relation between Cellini towards Leonardo

³ Vasari, Giorgio, *The Life of Leonardo d Vinci, a Painter and Sculptor of Florence* (URL: <http://www.abc-people.com/data/leonardov/bio-vazari.htm> date of request 22.12.2014) (in Russian)

⁴ **ССЫЛКУ!**

⁵ Gardner, V.C., "Homines non nascuntur, sed fuguntur: Benvenuto Cellini's Vita and Self-Presentation of the Renaissance Artist" / *The Sixteenth Century Journal*, // vol.28, no 2 (Summer, 1997), p. 449.

go as far as the presumption that Benvenuto linked himself with Leonardo through his autobiography “*in order to assimilate Leonardo’s legend into his own*”.⁶

Besides Leonardo da Vinci Cellini felt tremendous respect for Michelangelo. Benvenuto considered himself Buonarroti's disciple and held Michelangelo's works, creative ideas and opinions in high esteem. The author of “David” and “Moses”, just as Leonardo da Vinci in his day, also left after him a number of grotesques and caricatures. The sanguine sketches made in 1524-1526 by Michelangelo kept now at the British Museum in London shows us how close Cellini follows his “teacher” in this matter. (Fig.13). On a large sheet of paper (25x35 cm) one sees few synthesized creatures drawn with master's quick strokes. The monsters shown on the sketch have varying degrees of anthropomorphism. Their faces express a wide range of human emotions: pleasure, fear, grief or indifference.

Both, Michelangelo and Leonardo played with their self-caricatures in the specific manner characteristic of this genre. Sketches with slightly exaggerated but still easily recognizable traits look like manifestations of their artist's self-irony, proofs of Christian humility and modesty.

Taking into consideration Florentine self-portraits and self-caricature traditions existed in the middle of 15th century, it would be reasonable to forward a hypothesis, that Benvenuto Cellini placed his grotesque self-portrait on the bust of Cosmo I.

Benvenuto's choice of specific creatures used to synthesize the head on shoulder of the bust points in the same direction. Cellini took a lion and Satyr as the prototypes for his oeuvre. From Benvenuto's autobiography we know that Cellini eagerly associates his temper, courage and even appearance with those of a lion. His beard is “*like a lion's mane*”, “*This is not a man's pulse, but a lion's...*”⁷

⁶ Gardner, V.C., “*Homines non nascuntur, sed fuguntur: Benvenuto Cellini's Vita and Self-Presentation of the Renaissance Artist*”/ *The Sixteenth Century Journal*, // vol. 28, no 2 (Summer, 1997), p. 454.

⁷ Cellini, B., *The Autobiography* // Gutenberg.org., as translated by John Addington Symonds, Vol. I Ch. LXXXIII., URL: <http://www.gutenberg.org/ebooks/4028> (date of request January 6, 2015)

Benvenuto wrote about himself. Alexander Dumas in describing Benvenuto 's appearance likens his character to a lion as well: "*Everything in his look and attitude, when Ascanio entered, showed that although the lion was sleeping, he was not less the lion*".⁸ So, the lion, as the part of the grotesque image on the bust, could be an allusion to Cellini himself.

The animalistic features of the Satyr, in combination with the human facial traits, acquire an even more explicit hint at Cellini's personality than the semiotic value of a lion. By presenting himself in the guise of a Satyr, Benvenuto apparently coquettes with his own nickname. By the moment the sculptor ultimately returned to Florence from France to start the bust, Benvenuto had already earned the sobriquet "Diabolo" which had firmly stuck to him. Cellini owed this sort of reputation to his unbridled temper, reckless courage, audacity, defiance of the law, contempt for other people's lives and immoral deeds.

Judging by how he enjoys quoting contemporaries' comments about himself in his autobiography, Cellini had no objections against such a reference and even took special pride in it deep down in his heart: "*I was no man, but of a certainty some powerful devil, since I had accomplished what no craft of the art could do.*"⁹ "*That devil Benvenuto will not brook rebuke. I was inclined to give it him, but it is not right to be so haughty with a Pope.*"¹⁰. Benvenuto visibly relishes the words of other people, when they call him "Devil". In his book he refers to such kinds of nicknames with pleasure.

For a medieval European the words "devil" and "satyr" were synonyms. The iconography of the goatish-looking devil can be traced back to ancient Europe Gods - Pan, Satyr, Faunus, as well as to the Celtic horned God Cernunnos. Jewish

⁸ Dumas, A. *Ascanio* // Readux library., (URL: readux.library.emory.edu/books/emory:4c97s/pdf/, date of request March 10, 2015)

⁹ Cellini, B., *The Autobiography* // Gutenberg.org., as translated by John Addington Symonds, Vol. I Ch. LXXVII., (URL: <http://www.gutenberg.org/ebooks/4028> (date of request January 6, 2015)

¹⁰ Cellini, B., *The Autobiography* // Gutenberg.org., as translated by John Addington Symonds, Vol. I Ch. LVI., URL: <http://www.gutenberg.org/ebooks/4028> (date of request January 6, 2015)

tradition finds horns at the scapegoat in the deserts of Palestine, where wandering tribes regarded the goat as a crucial element of the ritual of atonement.

As an example of the medieval appreciation of the matter one can quote a line from *Carmina Burana*, a collection of poems and texts composed by monks at the Benedictine monastery of Benediktbeuern, Upper Bavaria in the 13th century: "*I am expelling you, faunuses, nymphs, satyrs, trolls, ... all the demons in all disguises.*"¹¹

Benvenuto authored similarly looking Satyrs earlier, for instance in 1541-1544 during his stay in France: "*Though I call them satyrs, they showed nothing of the satyr except little horns and a goatish head; all the rest of their form was human.*"¹² (Fig.) The horns found in the bust and in the Louvre's sketch look very much alike.

Yet, Dr. Pope Hennessy has articulated a different opinion: he guesses that the horns on the Duke's armor are a hint at Cosmo di Medici's Zodiac sign, the Capricorn.¹³

Methods:

The identity of the person, represented on the portrait, could be established by applying the methods of anthropological biometrical comparison, usually used in criminology. These methods are specially appropriated for the oeuvres of Renaissance and Mannerism, as the portraits of that period are particularly realistic¹⁴. In the framework of this study, two methods of biometric comparison have been

¹¹ *Carmina Burana. Text und Übersetzung*, Benedikt Konrad Vollmann (ed.), Deutscher Klassiker Verlag, Frankfurt am Main. 1987

¹² Pope-Hennessy, John Wyndham. «*Benvenuto Cellini*» // Abbeville Press. [Hazan pour l'édition française], 1985. 324 p. P. 135

¹³ Pope-Hennessy, John Wyndham. «*Benvenuto Cellini*» // Abbeville Press. [Hazan pour l'édition française], 1985. P. 307

¹⁴ Woods-Marsden, J. «Ritratto al Naturale»: Questions of Realism and Idealism in Early Renaissance Portraits // *Art Journal*, N.Y., Vol. 46, no. 3, 1987. – P. 209.

used consistently: the method of Raoul Perrot¹⁵ and the method of Alphonse Bertillon¹⁶.

The systematic multidisciplinary studies in purpose to reveal unknown visual representations of Cellini were held since 2007, when the article “Biométrie faciale et expertise d'oeuvres d'art” written by forensic expert and criminologist Raul Perrot was published. Till 2007, the attributions of Benvenuto Cellini physical appearance remained a widely discussed problem. This common issue of that time was well addressed by John Pope-Hennessy in his tome “Benvenuto Cellini” (1985): “*We do not know what Benvenuto Cellini looked like in a fairly young age.*”¹⁷ Then, Pope Hennessy specified: “*There is only one officially recognized portrait of Cellini. It is found among the images of other court artists of the Florentine Duke on a round-shaped fresco by Giorgio Vasari [...] Right under the picture of the already aging Cellini one finds a caption reading Benvenuto SCVL.*”¹⁸

This “officially recognized portrait of Cellini”, mentioned by Pope-Hennessy, (Vasari, Giorgio (1511-1572) “Cosmo I di Medici among court sculptors, architects and engineers”, 1563. Fresco. Palazzo Vecchio, Florence) was taken here as a main benchmark for the biometrical comparisons. Supplementary comparisons facial treats of the head on the shoulder of the bust were provided with other 9 different portraits of Cellini, discovered¹⁹ since 2007:

1. Cellini, Benvenuto. “Perseus rescuing Andromeda”, 1552-1553. Bronze, relief. 81 x 90 cm. Loggia dei Lanzi, Florence. Detail: “man with his arm raised”.
2. Cellini, Benvenuto. “Perseus”, 1552-1553. Bronze. 320 cm. Loggia dei Lanzi, Florence. Detail: mask on the back of Perseus’s head.

¹⁵ Perrot, Raoul. Biométrie faciale et expertise d'oeuvres d'art // Paleobios, No. 15. Lyon, 2007.

¹⁶ Bertillon, Alphonse. Identification anthropométrique : Instructions signalétiques. Melun, 1893.

¹⁷ Pope-Hennessy, John Wyndham. «Benvenuto Cellini». // Abbeville Press. [Hazan pour l’édition française], 1985. - P. 16.

¹⁸ Ibid.

¹⁹ NASOBIN articles.

3. Cellini, Benvenuto. "Jupiter", 1552-1553. Bronze. 98 cm. Pedestal of Perseus. National Museum, Florence.
4. Cellini, Benvenuto. "Bearded man", 1540-1545. Paper, graphite. 28.3 x 18.5 cm. Royal Library, Turin. (Fig. 5, Right)
5. Cellini, Benvenuto. "King Francis's salt seller", 1540-1543. Gold, enamel wood, ivory. 26,3 x 33,5 cm. Detail: "Ocean". Art History Museum, Vienna.
6. Cellini, Benvenuto. "Portrait of a bearded man in a red cap", 1558–1562. Oil, paper pasted to canvas. 61 x 48 cm. Private collection, Paris. (Fig. 5, Left).
7. Bordone, Paris (1500–1570). "Portrait of a jeweller", 1540. Oil on canvas. 98 x 80.5 cm. Alte Pinakothek, Munich. (Fig. 4, Right)
8. Bordone, Paris. "Lovers or Spouses", 1525-1530. Oil on canvas. 81 x 86 cm. Pinacothèque de Brera, Milan. (Fig. 4, Left).

Results.

Comparison of all the other 12 images with Cellini's reference portrait (A1) revealed a degree of facial geometry likeness between each of them, on the one hand, and the reference image, on the other, within the range of 55% to 100%. Apart from biometric likeness to the reference face (A1), a similarly high degree of likeness was found in comparing the images of Cellini among themselves.

Comparison of the mask from the back of Perseus's head (A4) with the only 'officially acknowledged'²⁰ portrait of Cellini in the Palazzo Vecchio fresco (A1) revealed 89% likeness between their facial ratios. It means that what is depicted on the back of Perseus's head is Cellini's face. The popular legend retold by Pope-Hennessy²¹ is thus confirmed: the mask on the back of the head is indeed the sculptor's self-portrait. The biometric ratios of A4 are closest to those of the Turin sketch (B1): their facial parameters are characterized by maximum, i.e. 100%, likeness. It is probable that the sculptor used the Turin sketch as a model for Perseus's grotesque mask.

In the Turin sketch (B1), Benvenuto is depicted approximately at age 45. Consequently, this lead pencil drawing was not made earlier than 1543 and hardly later than 1550, although there is a date, 1559, written in ink on the back of the paper sheet.²² It seems probable that some

²⁰ Pope-Hennessy, John Wyndham. *Benvenuto Cellini*. Abbeville Press [Hazan pour l'édition française], 1985, p. 16.

²¹ *Ibid.*, p. 185.

²² *Ibid.*, p. 311.

14 years passed between the actual drawing of the sketch and the autograph on the back of it. In 1559, it would have been difficult for Cellini to create the Turin drawing of his face, because the sculptor looks hardly older than 40 in it. It is enough to take a look at his portrait by Vasari (1563) to understand how old the sculptor had grown by 1559 and how much his appearance had changed.

When examining the self-portrait on the back of the statue's head, one notices a few characteristic features of Cellini's face: what draws attention in the first place are the eyes, which are set close to the bridge of the nose. This optical effect is probably due to Cellini's rather wide cheekbones combined with his long and thin nose. That eye-catching feature of Benvenuto's face is observable in his other portraits—for example, in the Turin sketch and in the "Portrait of a Jeweller" by Paris Bordone (P1). The 'jeweller's' wide and high cheekbones look like foundations for his almond-shaped eyes which are set close to the bridge of the nose. (The degree of likeness between the mask A4 and Bordone's portrait P1 is 90%.) The phenomenon of closely set eyes is less obvious, though noticeable, in Cellini's face in Bordone's painting "Lovers or Spouses".

A second characteristic of Cellini's appearance, as follows from Perseus's mask, is his almond-shaped eyes with a round lower eyelid. It appears that in the grotesque and less realistic image of his own face on the back of the mythical hero's head Cellini had to go to great lengths in order to reflect this characteristic detail with particular care and truthfulness, so that his contemporaries might recognize Cellini. The eyelids of the mask are executed with minute detail, including personalized mimic wrinkles and small bags of skin under non-existent eyes.

The shape of the eyes in the mask is the same as in the Turin drawing and Bordone's portrait. In all the other images examined, the sculptor attempted to embellish and 'ennoble' his self-portrait by slightly increasing the interocular distance, beautifying the eyelid shape and diminishing the size of the cheekbones. This attempt at idealizing his own image is most evident in the portraits S1 "Ocean" and J1 "Jupiter". While preserving the biometric ratios of his face (the likeness of S1 and A1 is 100%, and the likeness between G1 and A1 is 93%), Cellini 'improved' some details: the noses, eyebrows and cheekbones, and 'corrected' the lower jaw. Both in S1 and J1 the shape of the eyes and the general face outline are extremely idealized.

Another remarkable feature attracting the viewer's attention are frowning eyebrows which nearly join each other over the bridge of the nose. This detail is repeated in Cellini's self-portrait on the bust of Cosimo the First (B2), in the Turin drawing (B1), in the painted portrait from a private collection (G1), in the low relief "Perseus Rescuing Andromeda" (A2), and even in the highly generalized and idealized images of Ocean and Jupiter. Apparently, Cellini preferred to depict himself with eyebrows brought together closely over the bridge of the nose. Perhaps this

was a method for him to visually balance the impression that his eyes were set too close to each other. The facial expressions of Cellini's self-portraits reveal obvious similarity to that of David by Michelangelo, with frowning eyebrows and an intense look. "The Titanic nature and perfect beauty of his hero are animated with the menacing power of his spirit and his fiery, threatening temperament which Italians have termed *"terribilità"*. Michelangelo's David is the most heroic image not only in the art of Renaissance but possibly also in the entire history of world art".²³

In any event, all of the portraits of Cellini examined have that characteristic detail, with no exception. So frowning eyebrows gathered over the bridge of the nose can be considered as individualizing stylistic signs pertaining to this artist's self-portraits.

Of interest are two pictures of Cellini by Paris Bordone, (P1) and (P2). (The degree of likeness between P1 and the reference image A1 is 99%, while that between P2 and A1 is 92%.) The canvas entitled "Lovers or Spouses", dated circa 1525, depicts Benvenuto approximately at age 25. As of today, this picture is Cellini's earliest known portrait. Bordone points to his subject's occupation by placing an intricately crafted massive golden necklace near him. The date of the canvas and the age of Bordone's model roughly correspond to Cellini's age at the time.

Apart from the general ratios in young Cellini's face determined by his skull structure as painted by Bordone, one can note the following characteristic details: a thin and elongated nose with a small swelling at the end, a characteristic shape of the eyes and a slightly protruding lower lip. The painted image G1 (whose degree of likeness with P1 is 69%) reveals this individuality of the sculptor's face. The slightly protruding lower lip, probably owing its shape to the incorrect position of the mandible, is visible well enough, if slightly masked by the beard. An outstanding mandible and lip are also noticeable in the Turin portrait and in Bordone's later canvas "The Portrait of a Jeweller" (1540). On the whole, young Benvenuto's chin, not yet covered with a thick beard, looks insufficiently developed relative to the size of the cheekbones, nose and forehead. This disproportionate detail of his appearance may have caused Cellini to wear a beard throughout his adult life.

There are detailed depictions of Cellini's hands in the Venetian "Lovers" and "The Portrait of a Jeweller". Those are the only images of his hands at our disposal. Cellini's left hand is shown from a similar angle both in the 1525 canvas and in the 1540 portrait, although the two pictures are divided by a span of 15 years. In Bordone's portraits, Cellini's hands are definitely similar in terms of their shape, size and gesture. One can suggest with a high degree of certainty

²³ Michelangelo Buonarroti. David. // Communiqué by Pushkin State Museum of Fine Arts. URL: http://www.arts-museum.ru/data/fonds/europe_and_america/2_2_v/0001-1000/424_micelangelo_david/index.php (Accessed on 20.09.2015).

that Bordone painted Cellini's thin and strong hands from life and paid close attention to this important detail of his appearance.

One other noteworthy detail of Cellini's portraits, as far as biometric identification is concerned, are his ears. Benvenuto's ears have a rather complex shape, but their images are identical in both paintings by Bordone.

Also noticeable is a long and thin nose in the mask on the back of Perseus's head. This characteristic feature of Cellini's face is repeated in all of the sculptor's portraits examined, with no exception. An especially prominent nose was sculpted by Cellini himself in his grotesque self-portrait depicted on the armour of Cosimo the First. The sculptor apparently considered his nose as the most characteristic feature of his face (B2). It is perfectly identical in shape both in the painted portrait G1 and in the Turin sketch B1. (Although the degree of skull ratio likeness between G1 and B1 is only 59%, the noses are practically identical, as are shapes of the eyes and a few other features, especially the shape of the lower eyelid, the protruding lower lip and frowning eyebrows.)

In the fresco by Vasari (A1), the shapes of the nose and one eye are not detailed enough for identification. Vasari almost impeccably rendered the biometric proportions of Cellini's face in general, because the ratios of his image coincide with those in Cellini's self-portraits and the pictures of Cellini by other painters. However, certain details did not interest him much. As an example, Vasari ignored the particulars of Cellini's nose structure and eyelid shape. It is probably for this reason that art historians have found it difficult to identify Cellini's other portraits, as comparison of their facial features with the Palazzo Vecchio reference image did not prove resultative. One evidence of that is an etching by Raphael Morgen. Although Morgen made his portrait of Cellini after Vasari's fresco, neither nose nor eye nor eyelid shape in it have anything in common with the respective shapes of Cellini's facial details in other portraits. Vasari left Morgen and other copyists ample room for varying the details of Benvenuto's face as he defined only its general proportions in his picture.

It is interesting to compare facial details in the painting G1 with other depictions of Cellini's face. The degree of likeness between G1 and the reference image A1 is 69%. In his article, "Biométrie faciale et expertise d'œuvres d'art", Raoul Perrot reported the results of his comparisons between that image and Vasari's picture of Cellini. Perrot made comparisons based on seven key anatomical points and came to the conclusion that the degree of likeness between the picture of Cellini in Vasari's tondo (A1) and the painted portrait of Cellini was between 70% and 75%.²⁴

²⁴ Perrot, Raoul. *Biométrie faciale et expertise d'œuvres d'art* // Paleobios, Lyon, 2007. Vol. 15.

A similar degree of likeness is found when comparing the image G1 with those by Bordone (P1, P2) and the idealized image of the "Ocean" (S1). There is a higher degree of likeness, 90%, between G1 and "Jupiter".

The painted sketch from Paris is undoubtedly a picture of Cellini because his characteristic facial details, such as the nose, eyes, protruding lower lip and eyebrows, are perfectly identical in shape and proportion to those of the Turin sketch. They also agree with the self-portrait on Cosimo the First's shoulder, and are in no contradiction with Bordone's images or with the reference image by Vasari. However, although Cellini is recognizable in this painting, it is a highly idealized depiction of his face. The artist did his utmost, almost on the limits of the reasonable, to ennoble Benvenuto's real-life appearance, which seems to have been depicted most truthfully and accurately in Paris Bordone's "Portrait of a Jeweller". As concerns the image of St. Macarios from the fresco "The Triumph of Death", its frowning eyebrows and the artist's extremely uncritical and unrealistic depiction of his model provide evidence in support of Sarah Walden's suggestion that this is a self-portrait of Cellini's.²⁵

The etched portrait of Cellini by Allegrini after Zocchi (D1) has the highest degree of likeness to the porphyry medallion from Écouen (K1). Stylistically the etching and, consequently, its underdrawing look like a loose copy of Bordone's "The Portrait of a Jeweller". Zocchi may have had access to those works at different times. In terms of its proportions, the porphyry portrait is similar to the mask from the back of Perseus's head (A4) and, accordingly, to the Turin drawing B1. However, in the porphyry medallion Cellini looks younger than his presumed age of 54. ("Perseus" was made accessible to the public in 1554.) So the porphyry portrait could not have been made after the mask of Perseus. The origin of this portrait remains unclear.

Fig. 10:

²⁵ Walden, S. Conditional Report. London, 2015.



*(Fig. 10) Cellini, Benvenuto. Bust of Cosmo I. Bronze (1545). High 110 cm.
Bargello Museum, Florence.*

Fig. 11:



Fig. 11 Cellini, Benvenuto. Bust of Cosmo I. Bronze (1545). Bargello Museum, Florence. Detail: Cellini's portrait

Fig. 12:



Fig. 12 Cellini, Benvenuto. Bust of Cosmo I. Bronze (1545). Bargello Museum, Florence. Detail.

Fig.13:



Fig. 13 Buonarotti, Michelangelo. Grotesques (1524-1526) 25.4cm by 34.8 cm. Paper, red chalk. British Museum. London. Inventory number 1859,0625.557

Fig. 14:



Fig.14. Cellini, Benvenuto. Satyr. Pen, ink, 41 cm by 20.2. Ian Woodner Collection, New York