**Vitruvian Man**

Leonardo demonstrated that the ideal proportion of the human figure corresponds with the forms of the circle and the square. In his illustration of this theory, the so-called Vitruvian Man, Leonardo demonstrated that when a man places his feet firmly on the ground and stretches out his arms, he can be contained within the four lines of a square, but when in a spread-eagle position, he can be inscribed in a circle.

**The muscles of the back**

These drawings of the muscles of the back, from 1508 - 09, were probably made to show artists how to differentiate between the various shapes seen on the back of a figure. We can tell that the drawings are not of a living model because they follow the methods of Leonardo's drawings of his dissections of the body. In the drawings of the arm, for example, the divisions of the deltoid muscle have been exaggerated slightly and reflect Leonardo's methods of dissection: when muscles are put back together after dissection, the divisions remain rather more distinct than is normal.

**Drawing of the torso and the arms - by Leonardo da Vinci**

This amazing series of drawings of the human skeleton, all from around 1510, shows Leonardo at his observational and analytical peak.
The positions of the spine with its curves, the tilt of the sacrum, and how they relate to the statics of the erect posture are correct to the last detail. Nobody before Leonardo had drawn the human skeleton so accurately nor so beautifully. His notes on this page speak of his interest in the **'part in man, which, as he grows fatter, never gains flesh ... And among the parts which grow fat which is that which grows fattest'.**

***Drawing of the arm and veins anatomy***

The essential features of the venous patterns of the upper trunk and arm are superbly illustrated.