The Age of **Leonardo and Michelangelo**

| Lesson n.1 | Leonardo da Vinci – drawing activity (first sketch, machines, architecture, anatomy, botanic, Vitruvian man) |
| Lesson n.2 | Leonardo da Vinci – The Annunciation (linear and atmospheric perspective, scientific details, golden ratio) |
| Lesson n.3 | Leonardo da Vinci – The Virgin of the rocks (two versions, composition, perspective, sfumato) |
| Lesson n.4 | Leonardo da Vinci – The last supper (the told event, the composition, the perspective, the painting technique) |
| Lesson n.5 | Leonardo da Vinci – Mona Lisa (portrait, landscape, perspective, sfumato, golden ratio, reinterpretations) |
| Lesson n.6 | Michelangelo – sculpting philosophy (stone carving, Saint Peter Piety) |
| Lesson n.7 | Michelangelo – David and Tondo Doni (proportion, use of colours, the outline, the serpentine line) |
| Lesson n.8 | Michelangelo – The vault of Sistine Chapel (the told events, the composition, the serpentine line) |
| Lesson n.9 | Michelangelo – The Capitolium (the project, the giant order, the composition, the perspective) |
| Lesson n.10 | Michelangelo – Saint Peter Church (the central-plan, the apse, the dome) |

Liceo Scientifico “R. P. Vassallo”, Riesi
Corso di Disegno e Storia dell’Arte
classi III A, a. s. 2010-2011
prof. ssa Emanuela Pulvirenti
# GLOSSARY

## Nouns
- conception = ?
- scene = ?
- interior = ?
- meaning = ?
- miracle = ?
- matter = ?
- perspective = ?
- surface = ?
- horizon = ?
- depth = ?
- lawn = ?
- detail = ?
- truth = ?

## Verbs
- approach = ?
- porch = ?
- golden ratio = ?
- to involve = ?
- to demonstrate = ?
- to compare = ?
- to seek = ?

## Others
- instead of = ?
- flat = ?
- orthogonal = ?
- vanishing = ?
- distinct = ?
- bluish = ?
- nerby = ?
- rich = ?
- while = ?
- ancient = ?
- unlike = ?
- solely = ?
- startling = ?
- actually = ?
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GLOSSARY

nouns
- conception = concezione
- scene = scena
- interior = interno
- meaning = significato
- miracle = miracolo
- matter = fatto, problema
- perspective = prospettiva
- surface = superficie
- horizon = orizzonte
- depth = profondità
- lawn = prato
- detail = dettaglio
- truth = verità

approach = approccio
porch = portico
golden ratio = sezione aurea

verbs
- to involve = coinvolgere
- to demonstrate = dimostrare
- to compare = confrontare
- to seek = cercare

others
- innovative = innovativo
- outdoor = esterno
- flowered = fiorito
- huge = vasto

instead of = invece di
flat = piatto
orthogonal = perpendicolare
vanishing point = punto di fuga
distinct = distinto
bluish = bluastro
nerby = vicino
rich = ricco
while = mentre
ancient = antico
unlike = diversamente da
solely = soltanto
startling = sorprendente
actually = realmente
In 1475 Leonardo painted *The Annunciation*. The conception is really innovative: the scene is outdoor, in a flowered garden, open to a huge landscape instead of the interior of the Virgin’s room. The meaning is clear: the miracle of Christ’s conception isn’t a private matter but something that involves all the world.
TIMELINE - The Annunciation in gothic and Renaissance painting

- **1300**
  - Simone Martini: The scene is typically gothic; the golden background is a non-place.

- **1344**
  - Ambrogio Lorenzetti: Mary's room is represented through a perspective floor (but the background is still golden).

- **1375**
  - Leonardo da Vinci: The scene is outdoor, in a flowered garden, open to a huge landscape.

- **1400**
  - Beato Angelico: The scene is inside a perspective porch. The garden is partly visible.

- **1450**
  - Filippo Lippi: The event takes place inside a porch. The closed garden is behind the characters.

- **1389**
  - Sandro Botticelli: The event takes place inside the Virgin's room. The landscape is out of the window.

**go to the TEST n.1**
In The Annunciation Leonardo used the **linear perspective** (a mathematical system for creating the **illusion of space and distance on a flat surface**, described by Brunelleschi and Alberti, two famous Renaissance architects). Here it is possible to find the **horizon line**, **orthogonal lines**, and **vanishing point**.

[link to the animation of linear perspective](#)
Leonardo also used the **atmospheric perspective**, that is creating a sense of **depth** in painting by imitating the way the atmosphere makes **distant objects** appear **less distinct** and **more bluish** than they would be if nearby.
The lawn is rich of plants and flowers. These are not decorative details but demonstrate the scientific interest of Leonardo for the nature in general, and for botanic in particular. We can compare this painting with Leonardo’s sketches: the observation method is the same.
While greatly influenced by the writings of the ancient Greeks and Romans, Leonardo, unlike many of his contemporaries, saw the limitations of seeking the truth solely in those writings or in the Bible. Instead, he took the startling approach of actually observing nature and asking simple scientific questions like, “How do birds fly?” Then he systematically recorded their solutions in his sketches.
In this painting there is a **mistake**: the **Virgin’s arm** seems to be too long and its position is quite impossible. Someone says that it was **Leonardo’s choice** because he wanted to create an **anamorphic figure**.

**mistake** = errore
Leonardo always searched for the **perfect proportions** both in **human body** and in the **composition of his paintings**. In The Annunciation it is possible to find the **golden ratio**, a **proportion** (called also “divine proportion”) in which a segment is divided so that the **smaller part is to the larger part, as the larger part is to the whole**. The corresponding number is about **1.618033**.

**golden ratio** = sezione aurea