



Ministero dell'Istruzione, dell'Università e della Ricerca – Ufficio Scolastico Regionale per la Sicilia
Corso di formazione docenti all'insegnamento CLIL
Modulo C – Sperimentazione in classe del percorso CLIL

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 Capitulum (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

classe III A, a. s. 2010-2011
prof. ssa Emanuela Pulvirenti

The Age of Leonardo and Michelangelo



GLOSSARY

ancient = ?
prisoner = ?
marble = ?
to carve = ?
to sculpt = ?
shadow = ?
fight = ?
knee = ?
shoulder = ?
lap = ?
sledgehammer = ?
eyelid = ?
to merge = ?

go to [TEST n.1](#)

stiff = ?
to cradle = ?
stripe = ?
chest = ?
pain = ?
sin = ?

TRANSLATE IN ENGLISH

scultura = ?
scolpire = ?
statua = ?
marmo = ?
ombra = ?
ginocchio = ?
piramide = ?
spalla = ?
palpebra = ?
sopracciglio = ?
petto = ?
dolore = ?
striscia = ?

go to [TEST n.2](#)

GLOSSARY

ancient = antico

prisoner = prigioniero

marble = marmo

to carve = scolpire

to sculpt = scolpire

shadow = ombra

fight = lotta

knee = ginocchio

shoulder = spalla

lap = ventre

sledgehammer = mazza

eyelid = palpebra

to merge = unire

stiff = rigido

to cradle = cullare

stripe = striscia

chest = petto

pain = dolore

sin = peccato

TRANSLATE IN ENGLISH

scultura = sculpture

scolpire = to carve, to sculpt

statua = statue

marmo = marble

ombra = shadow

ginocchio = knee

piramide = pyramid

spalla = shoulder

palpebra = eyelid

sopracciglio = eyebrow

petto = chest

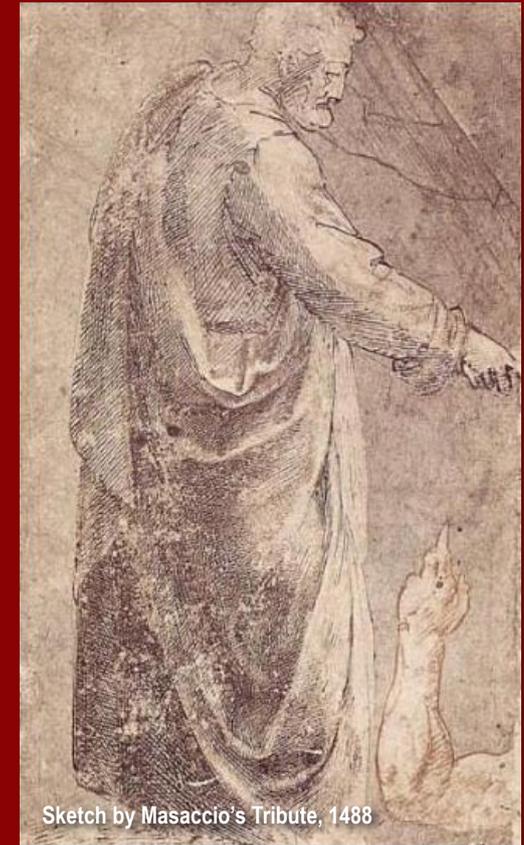
dolore = pain

striscia = stripe



MICHELANGELO BUONARROTI (Caprese, Arezzo 1475 - Roma, 1465)

Sculptor, painter, architect and poet Michelangelo was the **greatest artist** in a time of greatness. His birthplace, Caprese, Italy, where Michelangelo was born on March, 6th, 1475, was a tiny village that belonged to the nearby city-state of Florence. He went to **school in Florence**, but his mind was on art, not on his studies. When he was only thirteen he began to spend his time at the **“Giardino di San Marco”** a kind of museum-lab where **Lorenzo il Magnifico** held a lot of **classic works** copied by the apprentices. Michelangelo, who was soon protected by Lorenzo, made copies of those **ancient models** but also **sketches by Giotto and Masaccio**.



Sketch by Masaccio's Tribute, 1488

ancient = antico lab = laboratorio

link on [Michelangelo's biography](#)

The Age of Leonardo and Michelangelo



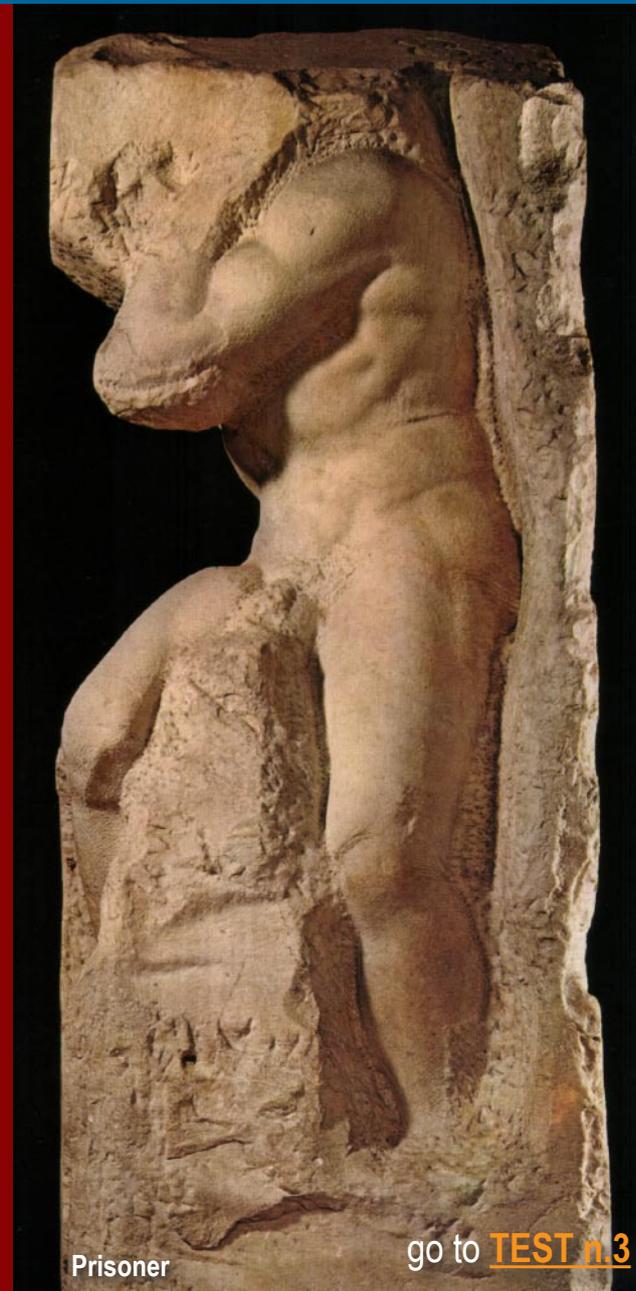
Michelangelo always felt to be **above all a sculptor**, even when he painted or realized architectures.

Michelangelo's poetic was born on the **concept of the copy**: when he sketches on the paper, the image he's drawing already exists in the painting.

So when he **carves the marble**, he works as if **the figure already exists inside the block**. He used to say that his work was only **removing the excess** of material to **let the "idea" free**.

Like in **neoplatonic philosophy**, Michelangelo thought that **the "idea" is prisoner of the matter** and his attempt to make it free represents the **fight between man and his destiny**.

to carve = scolpire marble = marmo matter = materia fight = lotta



Prisoner

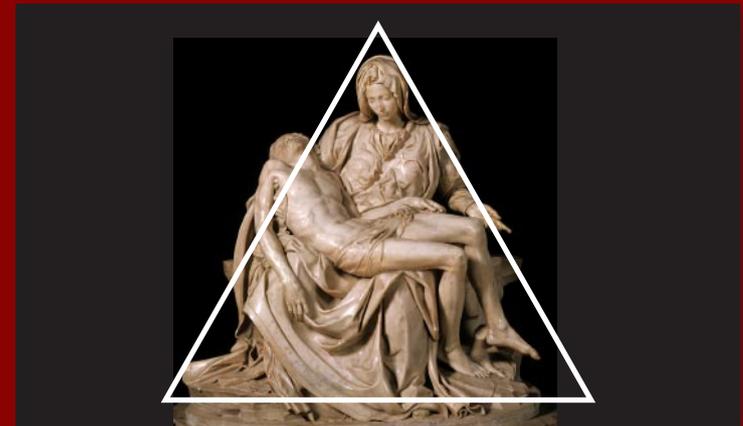
go to [TEST n.3](#)

The Age of Leonardo and Michelangelo



Piety, 1498-99, Saint Peter's, Rome.

In 1496, few years after Lorenzo's death, Michelangelo went to Rome. Here he knew better **classic art** and two years later he carved the **Piety**: a sculpture which represents the Virgin Mary while keeping on her knees the body of his dead son inside a **pyramid composition**.



knee = ginocchio

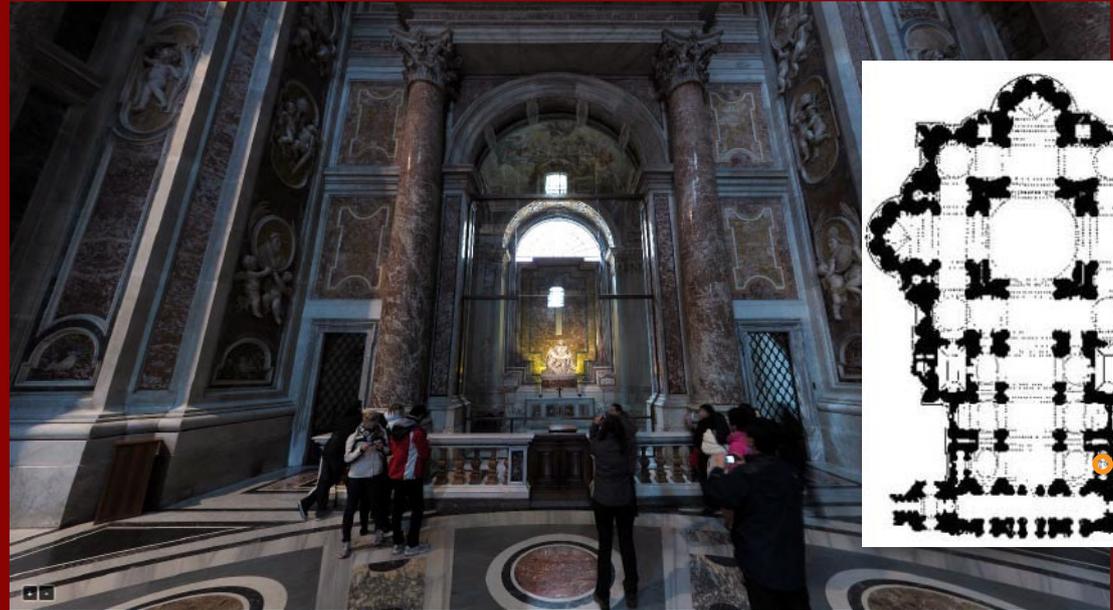
The Age of Leonardo and Michelangelo



The sculpture is, nowadays, inside **Saint Peter's**, Rome, just on the right of the main entrance.

It's protected by a **glass** since 1972, when **Laszlo Toth**, an Austro-Hungarian crazy geologist, jumped over the balustrade of the Piety Chapel, brandishing a **sledgehammer**, shouting "I am Jesus!".

His assault fractured the left arm of Mary, her nose, veil, and left eyelid, leaving the Madonna **severely disfigured**.



balustrade = balaustra sledgehammer = mazza eyelid = palpebra

make a [virtual tour of the Piety Chapel](#)

The Age of Leonardo and Michelangelo



The **theme of the Piety** (the body of Jesus on the lap of his mother Mary after the Crucifixion) is of **Northern origin**, popular by that time in France but not yet in Italy. In the foreign tradition the two characters have a **stiff position** and aren't really joined.

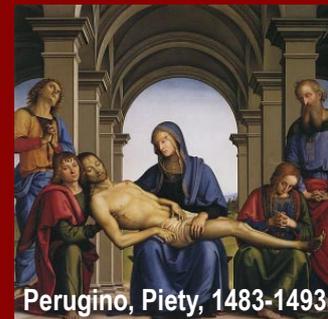
Michelangelo's interpretation of the Piety is unique to the precedents: Mary and Jesus are **merged together** in a very natural way as if the mother is cradling her child.



German Piety, XIV century



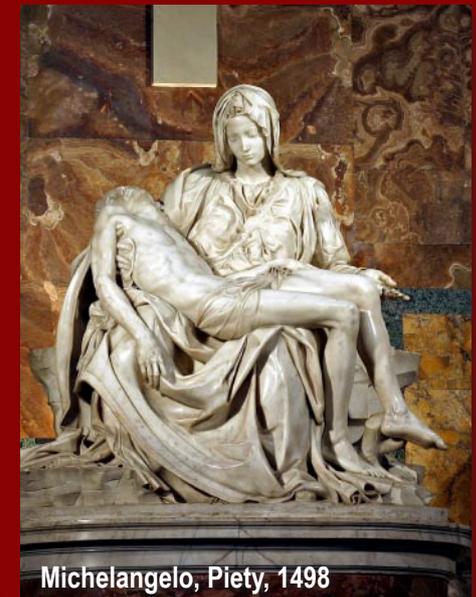
Nordic Piety, 1420



Perugino, Piety, 1483-1493



Giovanni Bellini, Piety, 1505



Michelangelo, Piety, 1498

lap = grembo stiff = rigido to merge = fondere to cradle = cullare

CAN YOU DESCRIBE THE DIFFERENCES?

The Age of Leonardo and Michelangelo



In Michelangelo's Piety the Virgin Mary has got the **same dress of Leonardo's**.

In the stripe on the Virgin chest there is **Michelangelo's signature**: "Michaelangelus Bonarrotus Florentinus. Faciebat". It's the only work signed by the artist.



Leonardo, The Annunciation, 1475

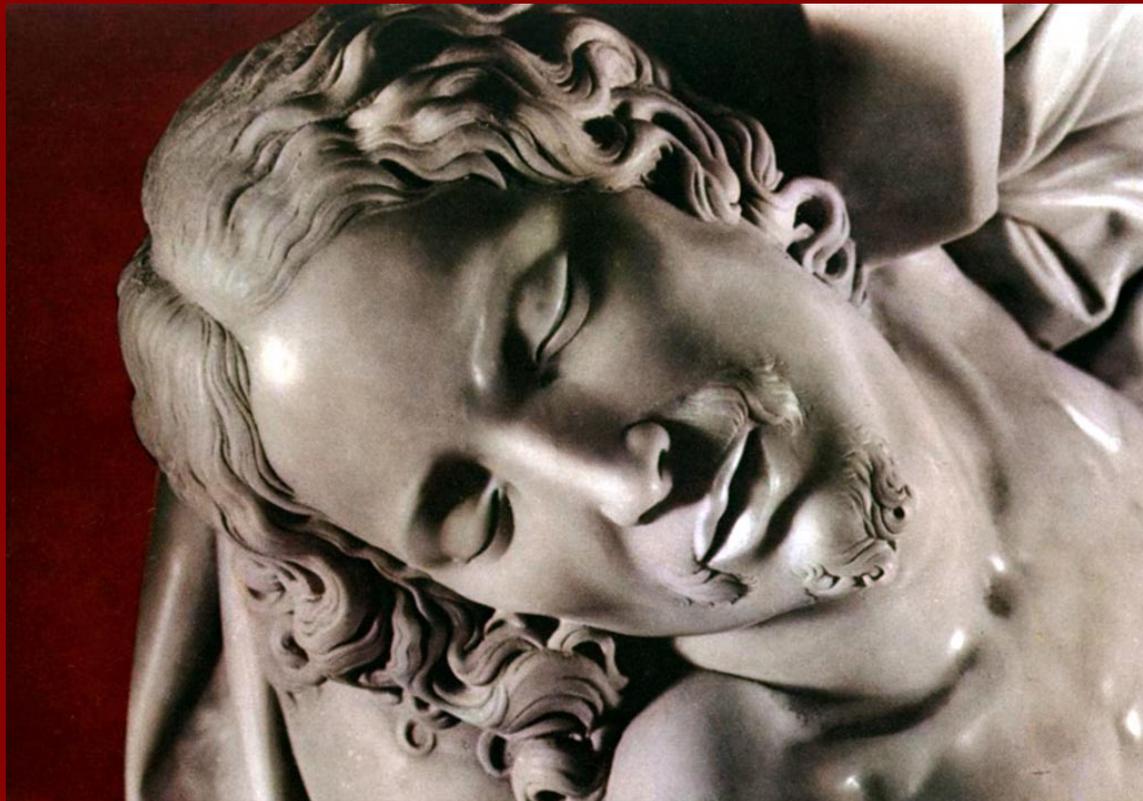


stripe = striscia **chest** = petto **signature** = firma

The Age of Leonardo and Michelangelo



There is a great **idealization** of the subject: no pain, no tragedy but a **divine perfection**. Christ has a beautiful body, Mary seems to be very young because she's uncorrupted and without sin.



pain = dolore **sin** = peccato

The Age of Leonardo and Michelangelo



Michelangelo will carve **other Pieties** in his long career, very different from Saint Peter's one: **Palestrina Piety**, sculpted in 1555 where the mother keeps the son from the backside, helped by Mary Magdalene; **Bandini Piety**, carved in 1557, where Nicodemus also appears (it's a Michelangelo's self-portrait); and **Rondanini Piety** sculpted since 1561 until the death of the artist with only Mary and Jesus, a very **impressive and unfinished work**.



Palestrina Piety, 1555



Bandini Piety, 1557



Rondanini Piety, 1561-1465



Saint Peter Piety, 1496

**CAN YOU DESCRIBE
THE DIFFERENCES?**