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

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

classe III A, a. s. 2010-2011
prof. ssa Emanuela Pulvirenti
The Age of Leonardo and Michelangelo

GLOSSARY

vault = ?
surface = ?
square meter = ?
heritage = ?
starry = ?
nephew = ?
to entrust = ?
bare = ?
layer = ?
rilief = ?
drunkenness = ?
crowded = ?
hero = ?

faith = ?
heavy = ?

TRANSULATE IN ENGLISH

volta = ?
affresco = ?
dipingere = ?
cappella = ?
linea di contorno = ?
strato = ?
architettura = ?
scultura = ?
ero = ?
patrimonio = ?
superficie = ?
rilievo = ?
tempera = ?

go to TEST n.1

go to TEST n.2
The Age of Leonardo and Michelangelo

GLOSSARY

vault = volta
surface = superficie
square meter = metri quadrati
heritage = patrimonio
starry = stellato
nephew = nipote
to entrust = affidare
bare = nudo
layer = strato
rilief = rilievo
drunkenness = ubriachezza
crowded = affollato
hero = eroe

faith = fede
heavy = pesante

TRANSLATE IN ENGLISH

volta = vault
affresco = fresco
dipingere = to paint
cappella = chapel
linea di contorno = outline
strato = layer
architettura = architecture
scultura = sculpture
eroe = hero
patrimonio = heritage
superficie = surface
rilievo = rilief
tempera = tempera
In 1508 Michelangelo was asked by the pope Julius II to paint the vault of Sistine Chapel in Rome.

The work should be enormous: a surface of 800 square meters to fresco with history from the Old Testament (from the Genesis book, in particular), Sibyls and Prophets.

He worked only four years, completely alone, creating one of the greatest world heritage of all the time.

link to the virtual tour of Sistine Chapel

vault = volta  surface = superficie  square meter = metro quadrato
The Age of Leonardo and Michelangelo

The Sistine Chapel takes its name from Pope Sixtus IV della Rovere (pontiff from 1471 to 1484) who had the old Cappella Magna restored between 1477 and 1480. Pietro Perugino, Sandro Botticelli, Domenico Ghirlandaio and Cosimo Rosselli made the frescoes on the walls. On the vault a starry sky was painted. Julius II della Rovere (pontiff from 1503 to 1513), nephew of Sixtus IV, decided to partly alter the decoration, entrusting the work in 1508 to Michelangelo Buonarroti.

link to Sistine History
Michelangelo divided the vault in architectural sectors giving them a great plasticity. The architectural elements and the bare men (“ignudi”) come out, while the scenes are imagined beyond the structure. The multiplicity of layers gives the idea of a great high rilievo.

bare = nudo  layer = strato  high rilief = altorilievo
The scenes from the Genesis begin with the separation of light and darkness and finish with the drunkenness of Noah however Michelangelo painted them in reversed order. His first images are very dramatic and crowded with characters, while in his last works there is a perfect synthesis and great balance. In the creation of Adam, God with his angels arrives from the right and gives the life to the man touching his finger. Maybe this is one of the most intense gesture of the history of art.

drunkenness = ubriachezza  crowded = affollato  finger = dito
Each character is like a hero: even if he knows that he can’t win against his destiny he goes on his fight obeying a moral engagement. For this reason they are represented with a strong body, an heavy outline and the serpentine line movement (a torsion of the body) in order to become statuesque and epic.
The torsions and the pathos of Michelangelo’s characters are influenced by the famous ellenistic statue of Laocoön and his sons discovered in Rome in 1506.

The style of this great sculpture is near to the pessimistic view of life that Michelangelo was developing. Michelangelo thought that man has something of divine inside but he can’t reach the perfection because he isn’t perfect. The faith in human reason typical of Renaissance philosophy was in crisis.