

3. Observe the paintings in the previous pages and decide which one you like the most and why. Keep some notes about what you see and about the feelings it evokes so as to share them with your classmates.



4. Now form groups and read the texts below about Leonardo da Vinci, Michelangelo, Botticelli, Raphael and Andrea del Verrocchio. Each group reads a different text.



- ◆ Read the text quickly and write the words you are not familiar with on a post-it note. Discuss them in your group and if you still don't know what they mean, the teacher will help you. Then, use the notes to make a word wall.
- ◆ Read the text again and fill in the missing information in the table that follows. When you are finished, write a summary of the main points in one paragraph. Be prepared to read it aloud in class and share it with your classmates. Don't forget to write your names and your group's nickname at the end. If you wish, you can decorate your work by drawing something of your own. It's a lesson about painting after all!

a. Leonardo Da Vinci

Leonardo Da Vinci was one of the great creative minds of the Italian Renaissance, hugely influential as an artist and sculptor but also immensely talented as an engineer, scientist and inventor.

Leonardo da Vinci was born on 15 April 1452 near the Tuscan town of Vinci, the illegitimate son of a local lawyer. He was apprenticed to the sculptor and painter Andrea del Verrocchio in Florence and in 1478 became an independent master. In about 1483, he moved to Milan to work for the ruling Sforza family as an engineer, sculptor, painter and architect. Then, he produced the famous *Madonna on the Rocks* and *The Last Supper*



which has been described as one of the greatest spiritual paintings. Unfortunately over the time the quality of the original painting has deteriorated despite frequent restoration attempts. During his time in Florence, he painted several portraits, but the only one that survives is the famous 'Mona Lisa' (1503-1506). The Mona Lisa is one of the world's most famous and intriguing pictures. It is a portrait of a wife of a Florentine noble. For several days she came to Leonardo and sat for her portrait to be painted. However she refused

to smile, Leonardo even tried hiring musicians but to no avail. One day just for a fleeting second she gave a faint smile and Leonardo was able to capture it. Her smile encapsulates a tremendous mysteriousness which is both fascinating and intriguing. In 1517, at the invitation of the French king Francis I, Leonardo moved to the Château of Cloux, near Amboise in France, where he died on 2 May 1519.

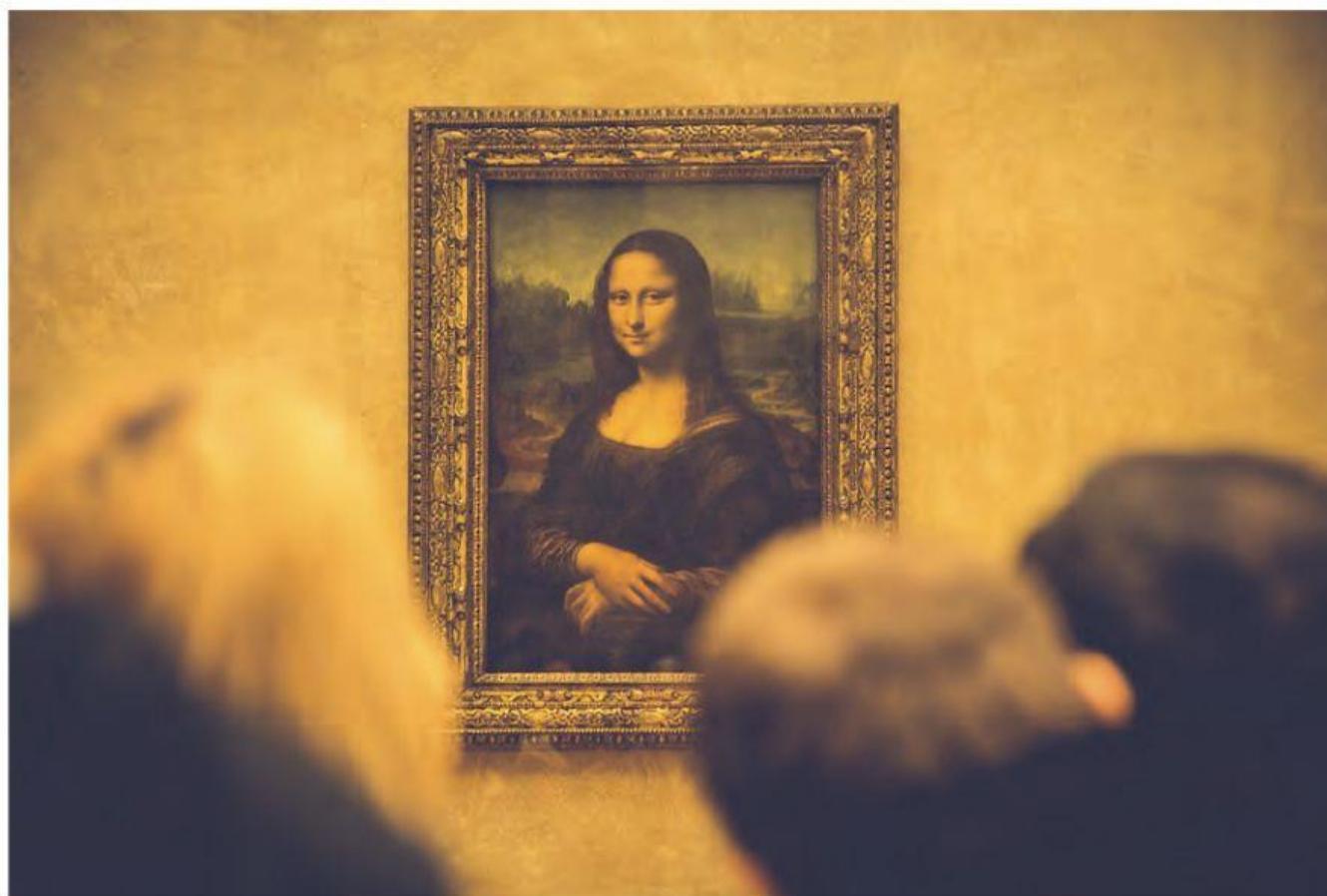
The fame of Da Vinci's surviving paintings has meant that he has been regarded primarily as an artist, but the thousands of surviving pages of his notebooks reveal the most eclectic and brilliant of minds. He wrote in left-handed mirror script and drew on subjects including

geology, anatomy (which he studied in order to paint the human form more accurately), flight, gravity and optics. He 'invented' the bicycle, airplane, helicopter, and parachute some 500 years ahead of their time.

Da Vinci's place as a pioneering scientist is beyond dispute. Yet his true genius was not as a scientist or an artist, but as a combination of the two: an 'artist-engineer'. His painting was scientific, based on a deep understanding of the workings of the human body and the physics of light and shade. His science was expressed through art, and his drawings and diagrams show what he meant, and how he understood the world to work.



http://www.bbc.co.uk/history/historic_figures/da_vinci_leonardo.shtml



Did you know?

Over 500 years ago, Leonardo da Vinci wrote in his notebook that "all the branches of a tree at every stage of its height when put together are equal in thickness to the trunk." In other words, if a tree's branches were folded upward and squeezed together, the tree would look like one big trunk with the same thickness from top to bottom. That seems to be a simple yet startling relationship that always holds between the size of a tree's trunk and sizes of its branches. A new paper has reignited the debate over why trees grow this way, asserting that they may be protecting themselves from wind damage.

<https://www.insidescience.org/news/uncovering-da-vincis-rule-trees>

Leonardo so loved animals that he bought caged birds - sold in Italy at that time as food, as well as pets - simply to let them go.

<https://www.theguardian.com/artanddesign/jonathanjonesblog/2011/nov/30/leonardo-da-vinci-animal-rights-activist>



He was born.....

(place, time)

His fields of work.....

His most famous works of art

He died.....

(place, time)

The impact of his work

6. Michelangelo

Michelangelo was a painter, sculptor, architect and poet and one of the great artists of the Italian Renaissance.

Michelangelo Buonarroti was born on 6 March 1475 in Caprese near Florence (Italy) where his father was the local magistrate. A few weeks after his birth, the family moved to Florence. In 1488, Michelangelo was apprenticed to the painter Domenico Ghirlandaio. He then lived in the household of Lorenzo de' Medici, the leading patron of the arts in Florence.

After the Medici were expelled from Florence, Michelangelo travelled to Bologna and then, in 1496, to Rome. His primary works were sculpture in these early years. His 'Pietà' (1497) made his name and he returned to Florence a famous sculptor. Here he produced his 'David' (1501-1504).

In 1505, Pope Julius II summoned Michelangelo back to Rome and commissioned him to design Julius' own tomb. Due to quarrels between Julius and Michelangelo, and the many other demands on the artist's time, the project was never completed, although Michelangelo did produce a sculpture of Moses for the tomb.

Michelangelo's next major commission was the ceiling of the Sistine Chapel in the Vatican (1508-



1512). It was recognised at once as a great work of art and from then on Michelangelo was regarded as Italy's greatest living artist.

Michelangelo was greatly affected by another artist of the day, Leonardo da Vinci. The two artists battled for different commissions in the city, but Michelangelo was summoned by the Pope to complete a vast number of projects. None of these were ever completed in their full mastery, as was the Sistine Chapel. In 1534, Michelangelo returned to Rome where he was commissioned to paint 'The Last Judgment' on the altar wall of the Sistine Chapel (1537-1541). From 1546 he was increasingly active as an architect, in particular on the great church of St Peter's. He died in Rome on 18 February 1564.

He completed more paintings, sculpted, wrote poetry, and contributed to many architectural projects during his lifetime. Michelangelo's unmistakable genius in various art forms was early recognised and he became one of the world's most famed artists remembered and adored by future generations.



http://www.bbc.co.uk/history/historic_figures/michelangelo.shtml (adapted text)

Did you know?

At the time of Michelangelo's rise, it was Raphael who was the hot painter in town, and it was Raphael who Pope Julius II originally chose to work on the Sistine Chapel. Here's where a bit of rivalry comes in. Michelangelo's fame was growing with his commissions and the young artist was stealing some of Raphael's business. Out of jealousy or pride, Raphael convinced the Pope to hire Michelangelo instead, hoping to prove that the young artist was truly just a sculptor and not able to paint as well as himself. Obviously he was disappointed.

Michelangelo rarely signed his works and left behind no formal self-portraits, but he occasionally hid stylized depictions of his face in his paintings and sculptures. The most famous of these secret self-portraits is found in his 1541 Sistine Chapel fresco "The Last Judgment," in which St. Bartholomew is shown holding a piece of flayed skin whose face appears to be that of the artist.

<https://www.walksofitaly.com/blog/vatican/interesting-facts-about-michelangelo>



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c. Sandro Botticelli

Alessandro Filipepi, known as Sandro Botticelli (1444-1510), began his career during the Italian Renaissance period. Botticelli was born in Florence around 1445 where he would live out the rest of his life. As the youngest of five children, Botticelli's father, a tanner, allowed him to become an apprentice to a goldsmith. During this apprenticeship, the goldsmith he worked with gave him the name Botticelli, meaning 'little barrel.'

After a time, Sandro convinced his father that he wanted to study painting and was chosen to be apprentice to the well-known painter Fra Filippo Lippi. Botticelli quickly became recognised as a gifted artist all by himself. By the time he was 15 years old, he was able to open a workshop dedicated to his own work.

Botticelli's style evolved into one that was very distinct. His portraits seemed to have a melancholy or sad characteristic to them. Botticelli also included Neo-Platonism in his work. This meant that he would bring together in one painting ideas that belong to both Christianity and pagan ideas which may have included mythology. One theme that Botticelli used over and over again was the idea of a very sad young girl that was detached from what was going on around her. This theme appeared in many of his portraits throughout his career. Another theme Botticelli liked tackling were the roles male and females played in society. In 1481, Botticelli was invited to Rome to take part in the painting of the Sistine Chapel. Among his greatest works are



the Primavera, Pallas and the Centaur, Venus and Mars, and The Birth of Venus, all painted between 1477-90.

As Sandro grew older, his style underwent a

remarkable change. Many of his works contained a very religious feel to them. Sandro included highly religious symbolism in his paintings; they seemed to be telling a story. After 1490 Botticelli concentrated on paintings with many small figures, so that the entire picture surface seemed more alive. Many works showed this new method, such as the Calumny of Apelles, the Crucifixion, the Last Communion of St. Jerome, and the Nativity (1501). Sandro Botticelli died at the age of 65. Some say Sandro was poor and unaccomplished at his death. This could be attributed to the rising popularity of new and contemporary artists such as Michelangelo, Raphael and Leonardo Da Vinci.

Even though his work is now thought to be among the most masterful of his time, his work lay forgotten for over 400 years after his death. Looking back at history, he now has the respect he earned through a lifetime of achievement. Sandro Botticelli's contribution to the Italian Renaissance period was one of great distinction. About 75 of his paintings survive, many of them in the Uffizi Gallery in Florence and today he is one of the most esteemed painters of the Italian Renaissance.



http://historylink101.com/art/Sandro_Botticelli/bio_Botticelli.htm (adapted text)
http://en.wikipedia.org/wiki/Sandro_Botticelli#/media/File:Sandro_Botticelli_083.jpg

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d. Raphael

Raphael (son of the painter Giovanni Santi and his wife Magia Ciarla) was born on the 28th March or the 6th April 1483. His father Giovanni Santi was a competent painter and was highly regarded in Urbino, a province that housed one of the most glittering courts in Italy.

This provided the young Raffaello with quite a privileged upbringing within the culture of the Umbrian court. However, Raphael's mother dies in 1491 when he is 8 years old. His father Giovanni dies three years later when he is still only eleven. Before his death Giovanni manages to place his son as an apprentice in the workshop of Pietro Perugino. Although Raphael very



quickly freed himself from the painting style of his master, he followed Perugino's method of constructing paintings all of his life.

Raphael's move to Florence in 1504 was fuelled by his hunger to learn more from the acknowledged greats of Florentine art. Leonardo da Vinci was at the height of his fame and had returned to the city from Milan in 1500 and Raphael copied figures by Leonardo and Michelangelo who had both studied the anatomy of the human body. In Florence Raphael completed three large altarpieces, The Ansidei Madonna, The Baglioni altarpiece,

both commissioned for Perugian clients, and The Madonna del Baldacchino for a chapel in Santo Spirito, a Florentine church. One of his final paintings of the Florentine period is the magnificent Saint Catherine now in the National Gallery in London. Raphael was able to continue with his own developing style whilst absorbing the influences of Florentine art.

At the age of 25 he found a patron, Pope Julius II, and was given the task of decorating rooms in the pope's private apartments. The Stanza also known as the Raphael rooms, are located on the upper floor of the Vatican palace. Raphael started work first on the middle chamber, the Stanza della Segnatura, containing the pope's library. This room contains some of the artist's best known works including, The School of Athens, Parnassus, and The Disputation of the

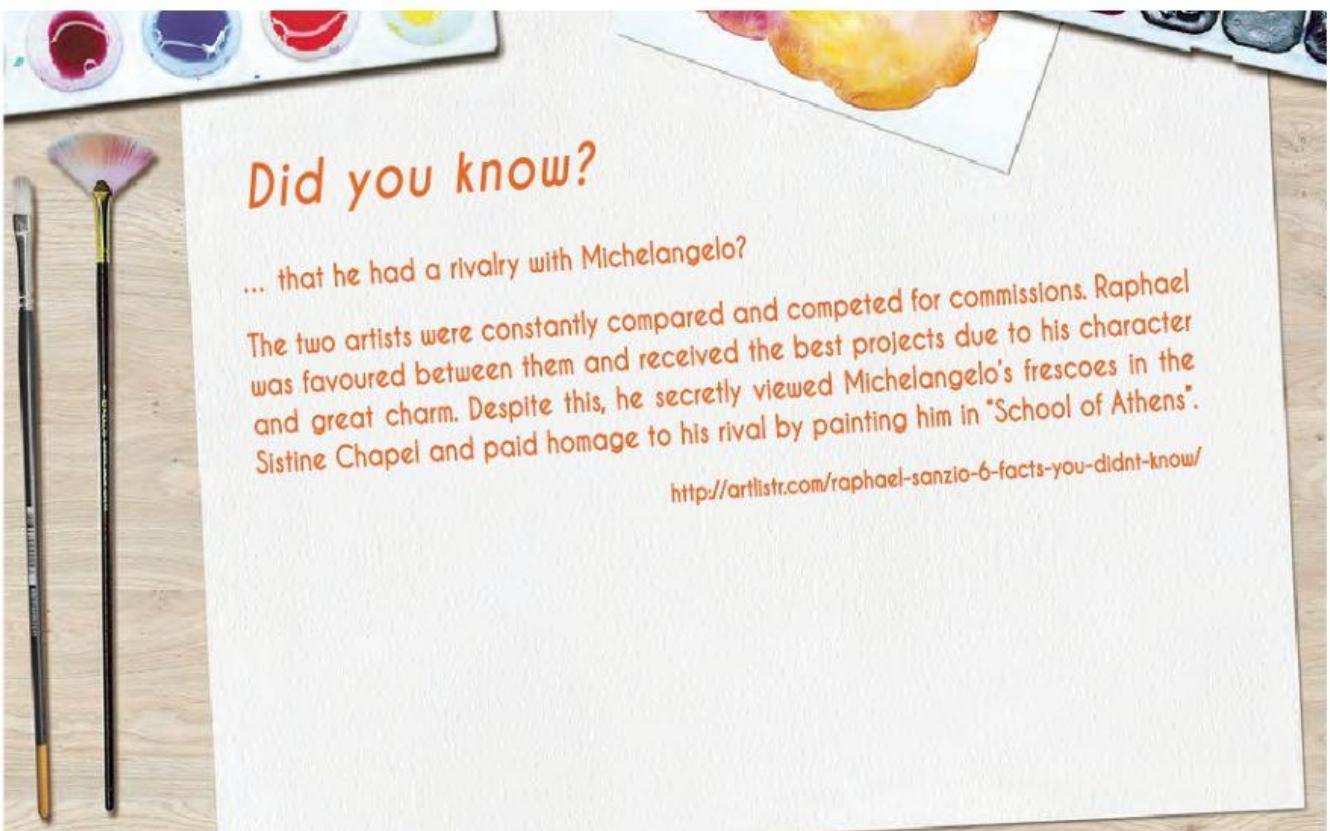
Sacrament. The amount of work produced by Raphael is remarkable when you consider his untimely death at the age of 37. He produced a wealth of paintings including several Madonna's, portraits and altarpieces, all in addition to his Vatican efforts. His only mythological work, Galateia, was painted for the Tiber villa of Agostino Chigi, another of his great patrons.

Raphael died on the 6th of April 1520 at the age of 37 in Rome and was buried the next day in the Pantheon. He was a famous, wealthy and popular renaissance personality and his funeral was very well attended attracting large crowds. His compositions were referred to extensively when training successive generations of artists. Raphael became, along with Michelangelo and Leonardo, one of the three greatest masters of the High Renaissance.

<http://www.italian-renaissance-art.com/Raphael-Biography.html> (adapted text)



<http://edition.cnn.com/style/article/raphael-paintings-vatican/index.html>



Did you know?

... that he had a rivalry with Michelangelo?

The two artists were constantly compared and competed for commissions. Raphael was favoured between them and received the best projects due to his character and great charm. Despite this, he secretly viewed Michelangelo's frescoes in the Sistine Chapel and paid homage to his rival by painting him in "School of Athens".

<http://artlistr.com/raphael-sanzio-6-facts-you-didnt-know/>

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