ART 166

HISTORY OF ART II

SURVEY OF WESTERN ART

Temporary course packet

Third edition

Use with: Adams Fourth edition

Professor Hudelson

Palomar College
introduction

This temporary course packet was researched and produced by professor Hudelson, ©2011. It is intended as a supplement for his Art 166/History of Art II students. Please purchase the COMPLETE course packet in the bookstore as soon as you can. This temporary version will only be useful for the first week or two of class. If you have any questions about its use or content, please contact professor Hudelson at:

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In this temporary course packet, there are four types of materials: chapter guides, study guides, video guides and test guides.

Chapter guides parallel the material in your textbook, Adams’ Art Across Time, fourth edition. In class, when you see a work of art listed in a chapter guide, or when we discuss a term, put a check mark by it. That way, you’ll know what we’ve gone over, its correct spelling, and you’ll have more time in class to take notes on information about the work or term.

Study guides summarize major points that we will study in class. Other study guides compare and contrast various art styles, artists, etc. We will fill these out together in class or occasionally I’ll assign them as homework to be filled out from my website (http://daphne.palomar.edu/mhudelson).

Video guides correspond to some of the videos I’ll show in class. Rather than taking notes on the video, you can just answer the questions in the video guide as those points are addressed in the film. Although you won’t see every video for which you have a video guide, we’ll either fill these out together in class, or I’ll assign the questions as homework. You’ll probably find that you can answer most of the questions on the video guides based on the reading and lecture information. Also, most of these videos can now be viewed in room C-13, which is the Art Media Lab. This room has study tables, books, DVDs, computer stations, and more resources.

Test guides provide you with terms to study for the quizzes, as well as hints on how to prepare for the midterms and final exam.
chapter guide: part four, chapter thirteen

The Early Renaissance

chronology

- 1395-1398: Manual Chrysoloras, Byzantine Greek scholar, teaches Greek in Florence.
- 1401-1402: Competition for bronze doors of Baptistry in Florence.
- c. 1413: Filippo Brunelleschi invents pictorial perspective in Italy.
- 1417: End of Great Schism.
- 1417-1419: Competition for building dome for Florence Cathedral.
- 1431: Joan of Arc burned at the stake.
- 1434-1494: Medici dominance in Florence.
- 1453: Turks conquer Constantinople.
- 1469-1492: Lorenzo de’ Medici (II Magnifico) rules Florence.
- 1473-1482: Building and first decoration of the Sistine Chapel.
- c. 1476: Portinari Altarpiece brought to Florence.
- 1492: Spain finances Columbus’ voyage to New World.
- 1494: French invade Italy/Medicis expelled from Florence.
- 1496: Girolamo Savonarola assumes power. 1498: Savonarola burned at stake.
- 1499: France captures Milan.

selected artists

- Filippo Brunelleschi: 1377-1446
- Lorenzo Ghiberti: c. 1381-1455
- Donatello: 1386-1466
- Paolo Uccello: 1397-1475
- Fra Angelico: c. 1400-1455
- Masaccio: 1401-1428
- Leone Battista Alberti: 1404-1472
- Fra Filippo Lippi: c. 1406-1469
- Domenico Veneziano: c. 1410-1461
- Piero della Francesca: c. 1420-1492
- Andrea Mantegna: 1431-1506
- Giovanni Bellini: c. 1431-1516
- Andrea del Verrocchio: 1435-1488
- Sandro Botticelli: 1444/5-1510
- Domenico Ghirlandaio: 1449-1494
- Pietro Perugino: 1450-1523

works of art and architecture

italy in the fifteenth century

renaissance humanism

1. classical antiquity
2. Renaissance
3. Humanism (“man is the measure of all things”)
4. “new Athens”
5. Medici family
Leonardo Bruni and the Humanist Tomb


2. niche

3. lunette

4. putti

The Competition for the Florence Baptistery Doors

5. Filippo BRUNELLESCHI. Sacrifice of Isaac, competition panel for the east doors of the Florence Baptistery, 1401-1402. Gilded bronze relief; 21 x 17”.

6. Lorenzo GHIBERTI. Sacrifice of Isaac, competition panel for the east doors of the Florence Baptistery, 1401-1402. Gilded bronze relief; 21 x 17”.

7. quatrefoil

8. relief

Brunelleschi and Architecture


10. lantern

11. ribs


13. nave

14. aisle

15. apse

16. basilica plan/Latin cross

17. Axonometric section of the dome of Florence Cathedral. Over 100’ high, 138’ diameter.


20. proportion

21. module

22. transept

23. choir


25. nave arcade

26. Corinthian capitals

Ghiberti’s East Doors for the Baptistery


29. Lorenzo GHIBERTI. Self-Portrait, from the east door of the Florence Baptistery, 1424-1452. Gilded bronze; approx. 36” high.

30. Lorenzo GHIBERTI. Meeting of Solomon and Sheba, panel of the Gates of Paradise showing perspective lines, 1450-1452. Gilded bronze relief; 31 1/2 x 31 1/2”.
**linear perspective**

1. ○ linear perspective
2. ○ orthogonals
3. ○ vanishing point
4. ○ horizon line
5. ○ foreground
6. □ PIERO della Francesca. *Flagellation*, c. 1460. Tempera on panel; 22 7/8 x 32”.
7. □ LEONARDO da Vinci. Perspective study for the *Adoration of the Magi*, c. 1481. Pen, bister, and wash; 6 1/2 x 11 1/2”.
8. □ Paolo UCCELLO. *Perspective drawing of a chalice*, c. 1430-1440. Pen and ink on paper; 13 3/8 x 9 1/2”.
9. □ Andrea MANTEGNA. *Dead Christ*, c. 1500. Tempera on canvas; 26 3/4 x 31 7/8”.

**early fifteenth-century painting**

**masaccio**

10. □ MASACCIO. *Holy Trinity*, c. 1425. Fresco; 21’9” x 9’4”. Santa Maria Novella, Florence.
11. □ MASACCIO. *Holy Trinity*, showing perspective lines.
12. ○ fresco
13. □ View of the Brancacci Chapel (after restoration), view toward the altar, Santa Maria del Carmine, Florence.
14. ○ chiaroscuro
15. □ Left side of the Brancacci Chapel (after restoration, 1989), Santa Maria del Carmine, Florence.
16. □ MASACCIO. *Expulsion from Eden* (left pilaster of the Brancacci Chapel).
17. □ MASACCIO. *Saint Peter* (detail of the Tribute Money, left side of the Brancacci Chapel).
18. ○ aerial or atmospheric perspective
19. ○ contours
20. ○ continuous narration
21. △ Carlo CRIVILLI. *Annunciation with St. Emidius*, 1486. Tempera and oil on canvas; 6’9” x 4’11”.

**international style in Italy: gentile da fabriano**

23. □ GENTILE da Fabriano. *Adoration of the Magi*, altarpiece, 1423. Tempera on wood panel; approx. 9’ 11” x 9’ 3”.

**early fifteenth century sculpture: donatellosaint marke**

24. □ DONATELLO. *Saint Mark*, shown in its original Gothic niche on the outside wall of Or San Michele, Florence, 1411-1415. Marble.
25. △ DONATELLO. *St. George Tabernacle*, from Or San Michele, Florence, c. 1415-1417. Marble; height 6’10”.
26. △ DONATELLO. *Prophet (Zuccone)*, on the campanile of Florence Cathedral, 1423-1425. Marble; height 6’5”.

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= art from Adams; △ = art not from Adams; ○ = term; underline and/or *italics* = title to memorize for exam
the bronze david
1. □ DONATELLO.  
   *David*, c. 1430-1440.  Bronze; 5’2 1/2” high.
2. ○ *contrapposto*
3. ○ *nude vs. naked*
4. □ DONATELLO.  *Mary Magdalen*, c. 1455.  Painted wood; 6’2” high.
5. △ Jacopo della QUERCIA.  *The Creation of Adam*, c. 1430.  Marble; 34 1/2 x 27 1/2”.

second-generation developments

leon battista alberti
6. △ MICHELOZZO.  
   *Palazzo Medici-Riccardi*, Florence, begun 1444.
7. ○ *palazzo*
8. ○ *rusticated*
9. ○ *cornice*
10. □ Leon Battista ALBERTI.  
    *Rucellai Palace*, Florence, c. 1446-1450.
11. □ Leon Battista ALBERTI.  
    *Exterior of the Tempio Malatestiano*, Rimini, designed 1450.
12. ○ *fluted engaged columns*
13. ○ *Roman triumphal arches*
14. □ MATTEO de’ Pasti.  
    *Foundation medal of the Tempio Malatestiano*, Rimini, 1450.
15. □ Leon Battista ALBERTI.  
    *Sant’ Andrea*, Mantua, 1470-1493.
16. ○ *colossal order*
17. ○ *pediment*
18. □ Plan of Sant’ Andrea, Mantua.

the theme of david and goliath

20. □ Andrea del CASTAGNO.  
    *Youthful David*, c. 1450.  Tempera on leather mounted on wood; 45 1/2 x 30 1/4”; lower end 16 1/8” wide.
21. □ Andrea del VERROCCHIO.  
    *David*, early 1470s.  Bronze; approx. 49” high.
22. □ Andrea del VERROCCHIO.  
    *Baptism of Christ*, c. 1470.  Oil on panel; 69 ½ x 59 ¼”.

castagno’s famous men and women

23. □ Andrea del CASTAGNO.  
    *Famous Men and Women*, from the Villa Carducci at Legnaia, 1450.  Frescoes transferred to plaster; entire width 50’ 10”; each panel 8’ x 5’5”.
24. □ Andrea del CASTAGNO.  
    *Dante* (detail).
25. □ Andrea del CASTAGNO.  
    *Pippo Spano* (detail).

the equestrian portrait

26. □ Paolo UCCELLO.  
    *Sir John Hawkwood*, Florence Cathedral, 1436.  Fresco transferred to canvas; 26’11” x 16’11”.
27. □ Andrea del CASTAGNO.  
    *Nicolò da Tolentino*, Florence Cathedral, 1455-1456.  Fresco transferred to canvas; 27’3” x 16’7”.
28. □ Paolo UCCELLO.  
    *Battle of San Romano*, 1440s or 1450s.  Tempera on panel; 6’ x 10’ 6”.
29. □ DONATELLO.  
    *Gattamelata*, 1445-1450.  Bronze; approx. 11 x 13’.  [13.42]
30. □ Andrea del VERROCCHIO.  
    *Colleone*, c. 1481-1496.  Bronze; approx. 13’ high.
31. □ Andrea del VERROCCHIO.  
    *David*, early 1470s.  Bronze; approx. 49” high.
state portraits
1. □ PIERO della Francesca. *Battista Sforza and Federico da Montefeltro, Duke of Urbino* (after cleaning), after 1475. Oil and tempera on panel; each 18 1/2 x 13”.
2. ○ oil painting
3. △ PIERO della Francesca. *Montefeltro Altarpiece (Brera Madonna)*, 1472-4. Tempera on panel, 98” x 59”.

monumentality versus spirituality in fifteenth-century painting: *fra angelico and piero della francesca*
4. □ PIERO della Francesca. *Annunciation* (after cleaning), c. 1450. Fresco; 10’9 1/2” x 6’4”.
5. □ Fra ANGELICO. *Annunciation*, c. 1440. Fresco; 6’1 1/2” x 5’1 1/2”.

piero della francesca’s legend of the true cross
6. □ PIERO della Francesca. Frescoes on the left wall of the *Bacci Chapel* (before restoration), San Francesco, Arezzo, 1450s.
7. □ PIERO della Francesca. Frescoes on the right wall of the *Bacci Chapel* (before restoration), San Francesco, Arezzo, 1450s.
8. □ PIERO della Francesca. *Dream of Constantine* (after cleaning), fresco in the *Bacci Chapel*, San Francesco, Arezzo, 1450s.

andrea mantegna’s illusionism
10. □ Andrea MANTEGNA. *Dead Christ*, c. 1500. Tempera on canvas; 26 3/4 x 31 7/8”.
11. △ Andrea MANTEGNA. *St. Sebastian*, c. 1455-1460. Tempera on panel; 26 3/4 x 11 7/8”.
12. □ Andrea MANTEGNA. *Camera Picta* (also known as the Camera degli Sposi), Ducal Palace, Mantua, finished 1474. Room approx. 26’6” x 26’6”.
13. □ Andrea MANTEGNA. Ceiling *oculus* of the Camera Picta (also known as the Camera degli Sposi), Ducal Palace, Mantua, finished 1474. Fresco; diameter of balcony 5’.

botticelli’s mythological subject matter
14. □ Sandro BOTTICELLI. *Birth of Venus*, c. 1480. Tempera on canvas; approx. 5’8” x 9’1”.
15. ○ Neo-Platonism
16. △ Sandro BOTTICELLI. *Primavera*, c. 1482. Tempera on canvas; 6’8” x 10’4”.
17. □ Sandro BOTTICELLI. *Mars and Venus*, c. 1475. Tempera on panel; 27 1/4 x 68 1/4”.

the question of old-age style: donatello and botticelli
18. □ DONATELLO. *Mary Magdalen*, c. 1455. Painted wood; 6’2” high.
19. □ Sandro BOTTICELLI. *Mystical Nativity*, 1500 or 1501. Oil on canvas; 42 3/4 x 29 1/2”.

fifteenth-century painting in the netherlands

*campin’s mérode altarpiece*
21. ○ altarpiece
22. ○ triptych
23. ○ Annunciation
24. ○ “disguised symbolism”
25. △ Robert CAMPIN (MASTER OF FLÉMALLE). *A Man*, c. 1435. Oil on panel; 16” x 11”.
26. △ Robert CAMPIN (MASTER OF FLÉMALLE). *A Woman*, c. 1435. Oil on panel; 16” x 11”.

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**jan van eyck**

1. □ Jan VAN EYCK. *The Virgin in a Church*, c. 1410-1425. Oil on panel; 12 1/4 x 5 1/2”.
2. □ diptych
3. □ Jan VAN EYCK. *Ghent Altarpiece (open)*, completed 1432. Oil on panel; approx. 11’6” x 14’5”.
4. □ polyptych
5. □ Jan VAN EYCK. *Ghent Altarpiece (closed)*. Oil on panel; approx. 11’6” x 7’7”.
6. □ grisaille
7. □ Jan VAN EYCK. *Man in a Red Turban (Self-Portrait?)*, 1433. Tempera and oil on wood; approx. 13 1/8 x 10 1/8”.
9. △ Petrus CHRISTUS. *St. Eligius*, 1449. Oil on panel; 98 x 85 cm.

**van der weyden**

12. □ ROGIER van der Weyden. *Descent from the Cross*, c. 1435-1438. Oil on wood; 7’2 5/8” x 8’7 1/8”.
13. □ ROGIER van der Weyden. *Saint Luke Depicting the Virgin*, c. 1435-1440. Oil and tempera on panel; panel 4’6 1/8” x 3’7 5/8”.
14. △ ROGIER van der Weyden. *The Last Judgment Altarpiece*, 1443-1446. Oil on panel; 7’4 5/8” x 17’11”.

**later developments**

16. △ Hans MEMLING. *Diptych of Martin van Nieuwenhove*, 1487. Oil on panel; 17 3/8 x 13” (each panel).
17. □ Hans MEMLING. *Tommaso Portinari*, c. 1470. Oil on wood; 17 3/8 x 13 1/4”.
18. □ Hans MEMLING. *Maria Baroncelli Portinari*, c. 1470. Oil on wood; 17 3/8 x 13 1/4”.
19. □ HUGO van der Goes. *Portinari Altarpiece (open)*, 1470s. Oil on wood; central panel 8’3 1/2” x 10’.
20. △ HUGO van der Goes. *Fall of Man*, c. 1470. Oil on panel; 13 7/8 x 9 1/8”.
21. △ GEERTGEN tot Sint Jans. *Nativity*, c. 1490. Oil on panel; 13 1/2 x 10”.
22. △ GEERTGEN tot Sint Jans. *John the Baptist in the Wilderness*, 1490-95. Oil on panel; 42 x 28 cm.
24. △ Domenico del GHIRLANDAIO. *An Old Man and His Grandson*, c. 1490. Oil on panel; 62 x 46 cm.
<table>
<thead>
<tr>
<th></th>
<th>Middle Ages</th>
<th>Renaissance</th>
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<tr>
<td><strong>Major patrons:</strong></td>
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<td><strong>Literature:</strong></td>
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<td><strong>Geographic center(s):</strong></td>
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<td><strong>Paint medium:</strong></td>
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florenceth cathedral and baptistery

florence cathedral (s. maria del fiore)

1296: Arnolfo de Cambio begins Florence Cathedral.

c. 1343: Francesco Talenti takes over the building project.

1420-36: Filippo ____________completes the ____________.

florence baptistery (baptistery of s. giovanni)

c. 1060-1150: Florence Baptistery built.

1330-36: Andrea Pisano creates first set of bronze ____________for east portal, consisting of 28 panels in quatrefoil frames.

1401-02: ____________wins competition for new set of doors with his relief “Sacrifice of ____________.”

1403-25: ____________completes second set of bronze doors (28 panels in quatrefoil frames) for east portal; Pisano’s doors moved to present location in south doorway.

1425-52: ____________makes a third set of gilt bronze doors (10 panels in large square frames), later referred to by Michelangelo as the “__________.” These are placed in the east portal, with Ghiberti’s earlier doors moved to the north doorway.
# Tempera vs. Oil Painting

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<thead>
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<th>Medium:</th>
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<tr>
<td>When popular:</td>
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<td>Blending colors is:</td>
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<td>Color quality:</td>
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<td>Most often painted on:</td>
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</tbody>
</table>
1. Which movement lasted from 1400 to the mid-1500s?
   A) Gothic.
   B) Renaissance.
   C) Impressionism.
   D) Bowel.

2. The Renaissance movement began in __________.
   A) Germany.
   B) England.
   C) America.
   D) Italy.

3. In linear perspective, parallel lines appear to recede in the distance and converge at the __________.
   A) Vanishing point.
   B) Frame.
   C) Black dot.
   D) Paper’s edge.

4. Masaccio’s *Trinity* (Adams’ title: *Holy Trinity*) is the first known painting to demonstrate true __________.
   A) Love.
   B) Linear perspective.
   C) Religion.
   D) Devotion.

5. Which German artist created one of the earliest known examples of multiple vanishing point perspective?
   A) Albrecht Dürer.
   B) Wolfgang Amadeus Mozart.
   C) Michelangelo.
   D) Masaccio.

6. In __________ perspective, the background becomes more blue and has less contrast as it recedes.
   A) Linear.
   B) Atmospheric.
   C) Bluish.
   D) “Late Gothic.”

7. When did the High Renaissance end?
   A) 1320s.
   B) 1520s.
   C) 1740s.
   D) 1860s.

8. In Raphael’s *School of Athens*, the artist shows __________ as a Greek philosopher.
   A) Alexander the Great.
   B) Masaccio.
   C) Elvis.
   D) Michelangelo.
1. During the Early Renaissance, a new social/economic class developed that was in between the nobles/church leaders (upper classes) and the peasants (lower classes). What was this class?
   A) The artisan class.
   B) The merchant class.
   C) The craftsman class.
   D) The late for class.

2. By 1400, which city-state dominated central Italy?
   A) Rome.
   B) Venice.
   C) Paris.
   D) Florence.

3. The term “Renaissance” refers to a rebirth of:
   A) Learning and culture.
   B) Christianity.
   C) The nobility.
   D) Architecture.

4. In his famous illustration of a nude man inscribed within a circle and square, Leonardo da Vinci is illustrating which Renaissance idea?
   A) “A man with outstretched arms should make one think of Christ on the cross.”
   B) “Man, in his ideal proportions, is the measure of all things.”
   C) “Nudity, once hated by the Church, should be praised.”
   D) “Naked is good.”

5. During the Renaissance, artists stopped thinking of themselves as humble, anonymous craftsmen, and began to consider themselves:
   A) Employees of the merchant class.
   B) Servants of God who were put on Earth to illustrate His divine will.
   C) Intellectual artists who were equal to their patrons.
   D) Men who were superior to their fellow man and lived frustrated, solitary lives.

6. Botticelli’s Birth of Venus is based on classical (Greek and Roman) forms, symbolizes divine love, and suggests:
   A) Baptism and rebirth.
   B) The joys of skinny dipping.
   C) Judgment and Heaven.
   D) The power of natural elements, such as wind and water.

7. In Renaissance Florence, the nude again became the focus of artistic effort, as is evident in:
   A) Jan van Eyck’s Man in a Red Turban.
   B) Donatello’s St. George.
   C) Mantegna’s St. Sebastian.
   D) Donatello’s David.
8. A key feature of Northern art at the beginning of the Renaissance is:
   A) The brilliant colors.
   B) The detailed realism.
   C) The monumental size of the art.
   D) The lack of symbolism.

9. Which painting is often considered “the most famous wedding portrait in Western Art”?
   A) Jan van Eyck’s Adam and Eve.
   B) Michelangelo’s David.
   C) Jan van Eyck’s Arnolfini Wedding Portrait.
   D) Botticelli’s Birth of Venus.

10. Jan van Eyck signed his Wedding Portrait in which language?
    A) Latin.
    B) Dutch.
    C) Pig Latin.
    D) Flemish.

11. Two elements in Jan van Eyck’s Man in a Red Turban suggest that this may be a self-portrait. One element is the squinting eyes, which may be due to the artist peering into a mirror. The other element is:
    A) The dark background, which was only used for self-portraits.
    B) The absence of hands, which suggests that the artist’s hands were busy painting and thus couldn’t be shown.
    C) The inclusion of van Eyck’s driver’s license number on the back of the painting.
    D) The red turban, which was characteristic of what artists wore in the 15th century.

12. Hieronymus Bosch’s vision of Hell from The Garden of Delights may reflect some of the political and religious tensions of the late 15th century. True or false?

13. Who was the first artist in Western Art to make a detailed series of self-portraits throughout his life?
    A) Jan van Eyck.
    B) Andy Warhol.
    C) Albrecht Dürer.
    D) Ghiberti.

14. In this video, which painting is considered “the ultimate painting in Christian art”?
    A) Matthias Grünewald’s Isenheim Altarpiece.
    B) The Master of Flémalle’s (Robert Campin’s) Merode Altarpiece.
    C) Hubert and/or Jan van Eyck’s Ghent Altarpiece.
    D) Hugo van der Goes’s Portinari Altarpiece.

15. Matthias Grünewald’s Isenheim Altarpiece was made for a monastery specializing in:
    A) Growing grapes for wine.
    B) Treating skin diseases.
    C) Preparing artists’ paints.
    D) Making brown robes.

16. Which artist painted “the most convincing Resurrection ever painted”?
    A) Jan van Eyck.
    B) Rogier van der Weyden.
    C) Matthias Grünewald.
The High Renaissance in Italy

chronology

• 1492: Columbus’ European discovery of New World.
• 1492: Death of Lorenzo de’Medici.
• 1494: French invade Italy/Medicis expelled from Florence.
• 1495-1520: Key monuments of High Renaissance produced.
• 1496: Girolamo Savonarola assumes power. 1498: Savonarola burned at stake.
• 1499: France captures Milan.
• 1512: Copernicus states that Earth and other planets revolve around the sun.
• 1517: Protestant Reformation begins in Germany; Luther’s 95 Theses posted on church door in Wittenberg.
• 1519: Cortez begins conquest of Mexico.
• 1519-1522: Ferdinand Magellan of Portugal circumnavigates the globe.
• 1519-1556: Charles V of Spain rules as Holy Roman Emperor; also founder of Hapsburg dynasty.
• 1520: Luther excommunicated.
• 1521: Cortés conquers Aztecs, Mexico becomes a Spanish colony.
• 1527: Sack of Rome by Charles V.
• 1534: Churches of Rome and England separate.
• 1545-1569: Pope Paul III calls the Council of Trent for church reform in response to Protestantism.

popes

(Dates indicate years as the Pope; name in parentheses is Pope’s family)

• Pope Alexander VI (Borgia): 1492-1503
• Pope Julius II (della Rovere): 1503-1513
• Pope Leo X (Medici): 1513-1521
• Pope Clement VII (Medici): 1523-1534
• Pope Paul III (Farnese): 1534-1549
• Pope Pius IV (Medici): 1559-1565

selected artists

• Leonardo da Vinci: 1452-1519
• Michelangelo: 1475-1564
• Giorgione: 1478-1510
• Bramante: 1444-1514
• Raphael: 1483-1520
• Titian: 1488/90-1576
works of art and architecture

1. ☐ High Renaissance
2. ☐ classical antiquity

architecture

the ideal of the circle and centrally planned churches

3. ☐ LEONARDO da Vinci. Vitruvian Man, c. 1485-1490. Pen and ink; 13 ¼ x 9 5/8”.
4. ☐ LEONARDO da Vinci. Church resembling the Holy Sepulcher in Milan, Ms. 2184 fol. 4r. Pen and ink.
6. ☐ sculptured-wall motif
7. ☐ colonnade
8. ☐ triglyphs
9. ☐ metopes
10. ☐ Donato BRAMANTE. Plan of the Tempietto with a projected courtyard, after a 16th century engraving by Sebastiano Serlio.

saint peter’s and the central plan

11. ☐ Donato BRAMANTE. S. Maria della Consolazione, Todi, Italy. 1508.
12. ☐ ANONYMOUS. An Ideal City, mid-15th century. Panel painting; 79 x 23 1/2”.

painting and sculpture

leonardo da vinci

14. ☐ concrete
15. ☐ Cristoforo Caradosso FOPPA. Medal showing Bramante’s design for the New Saint Peter’s, Vatican, Rome, 1506.
16. ☐ MICHELANGELO. Plan for the New Saint Peter’s, Vatican, Rome, c. 1546.
17. ☐ Plan for the New Saint Peter’s as built to Michelangelo’s design, with additions by Carlo MADERNO. 1606-1615.
18. ☐ New Saint Peter’s, Vatican, Rome.

19. ☐ LEONARDO da Vinci. Embryo in the Womb, c. 1510. Pen and brown ink; 11 ¾ x 8 1/2”.
20. ☐ Andrea VERROCCHIO. Baptism of Christ, c. 1470. Oil on panel; 69 ½ x 59 1/2”.
22. ☐ pyramidal (or triangular) composition
23. ▲ LEONARDO da Vinci. Benois Madonna (Madonna and Child with Flowers), 1475-8. Oil on canvas, 19 ½ x 13”.
24. ☐ LEONARDO da Vinci. Last Supper, refectory of Santa Maria delle Grazie, Milan, c. 1495-1498. Fresco (oil and tempera on plaster); 15’ 1 1/8” x 28’10 1/2”.
25. ☐ LEONARDO da Vinci. Last Supper (after latest restoration).
1. LEONARDO da Vinci. *Madonna and Child with Saint Anne*, c. 1503-1506. Oil on wood; 5'6 1/8" x 3'8".

2. chiaroscuro

3. sfumato


---

**michelangelo buonarroti**

6. MICHELANGELO. *Copy of Masaccio’s Saint Peter* in the *Tribute Money*, 1489-1490. Pen drawing; 12 1/2 x 7 3/4".

7. MICHELANGELO. *The Battle of the Centaurs*. c. 1492. Marble, 84.5 x 90.5 cm.

8. MICHELANGELO. *Bacchus*. 1497. Marble, 80" high.

9. MICHELANGELO. *Pietà*, 1498/9-1500. Marble; 5’8 1/2" high.


11. MICHELANGELO. *David*, 1504-1504. Marble; approx. 17’ high.

12. contrapposto

13. Palazzo Vecchio


15. MICHELANGELO. *Sistine Chapel, Vatican, Rome*. 1508-1512.

16. MICHELANGELO. *Ceiling of the Sistine Chapel, Vatican, Rome* (after cleaning), 1508-1512. Fresco; 5,800 sq. ft.

17. ignudi

18. spandrels

19. MICHELANGELO. *Creation of Adam* (before cleaning), c. 1510.


21. MICHELANGELO. *Fall of Man* (detail of Sistine Chapel ceiling), 1510.

22. MICHELANGELO. *Studies for the Libyan Sibyl*. c. 1511. Red chalk on paper, 11 3/8 x 8 3/8".


24. sibyl

25. MICHELANGELO. *Jeremiah* (detail of Sistine Chapel ceiling).

26. putti

27. MICHELANGELO. “The Dying Slave.” 1513-1516. Marble, height 7’6”.


29. MICHELANGELO. *Moses*. c. 1513-1515. Marble, height 7’8 1/2”.

30. terribilità

31. MICHELANGELO. View of the *Laurentian library vestibule and staircase*, 1524-1559.

32. broken pediment

33. balustrade

34. brackets

35. MICHELANGELO. *Last Judgment* (after cleaning), fresco on the altar wall of the Sistine Chapel, Vatican, Rome. 1534-41.

36. MICHELANGELO. *Saint Bartholomew* with flayed skin (detail from *Last Judgment*).

37. Reformation

38. MICHELANGELO. *Porta Pia*, Rome. 1561-1565.

39. MICHELANGELO. *Deposition of Christ*. c. 1547-1555. Marble; 226 cm. high.

40. MICHELANGELO. *Rondanini Pietà*, c. 1555-1564. Marble; 6’5 1/2” high.
Raphael

1. △ RAPHAEL. *The Marriage of the Virgin*. 1504. Oil on panel, 5’7” x 3’10 1/2”.
2. △ RAPHAEL. *La Belle Jardinière*. 1507. Oil on panel, 48 x 31 1/2”.
3. □ RAPHAEL. *Madonna of the Meadow*, 1505. Oil on panel; 3’8 1/2” x 2’10 1/4”.
4. △ RAPHAEL. *Alba Madonna*. c. 1510. Oil on panel transferred to canvas; 37 1/4” diameter.
5. △ RAPHAEL. *The Sistine Madonna*. 1512. Oil on canvas, 265 x 196 cm.
6. △ RAPHAEL. *Our Lady of the Goldfinch*. c. 1506. Oil on panel, 107 x 77 cm.
7. □ RAPHAEL. *Pope Julius II*, 1511-1512. Oil on panel; 3’6 1/2” x 2’7 1/2”.
8. □ RAPHAEL. *Galatea*, Villa Farnesina, Rome, c. 1512. Fresco; 9’8 1/2” x 7’4”.
10. □ RAPHAEL. *Disputation over the Sacrament*, Stanza della Segnatura, Vatican, Rome, 1509-1511. Fresco; 26 x 18”.
11. □ RAPHAEL. *School of Athens*, Stanza della Segnatura, Vatican, Rome, 1509-1511. Fresco; 26 x 18”.
12. □ Plato and Aristotle (detail of *School of Athens*).
14. □ Raphael’s self-portrait (second from right) (detail of *School of Athens*).
15. △ RAPHAEL. *Pope Leo X with Giuliano de’Medici and Luigi de’Rossi*. c. 1518. Oil on panel; 60 5/8 x 46 7/8”.

Developments in Venice

The Bellini: A Family of Painters

16. □ Giovanni BELLINI. *San Giobbe Altarpiece*, 1480s. Oil on wood; 15’4” x 8’4”.
17. □ Giovanni BELLINI. *Doge Leonardo Loredan*, soon after 1501. Oil on wood; 24 1/4 x 17 3/4”.
18. □ Giovanni BELLINI. *Saint Francis in Ecstasy*, c. 1485. Panel; 48 1/2 x 55”.

Giorgione

19. □ GIORGIONE. *Tempest*, c. 1505-1510. Oil on canvas; 31 1/4 x 28 3/4”.
20. □ GIORGIONE. *Old Woman (Col Tempo)*, early 16th century. Oil on canvas; 26 3/4 x 23 1/4”.
21. □ GIORGIONE. *Sleeping Venus*, c. 1509. Oil on canvas; 3’6 3/4” x 5’9”.
22. □ GIORGIONE. *Fête Champêtre*, c. 1510. Oil on canvas; 43 1/4 x 54 3/8”.

Titian

23. □ TITIAN. *Venus of Urbino*, c. 1538. Oil on canvas; 3’11” x 5’5”.
24. □ TITIAN. *Assumption of the Virgin*, 1516-1518. Oil on panel; 22’7 1/2” x 11’9 3/4”.
25. □ TITIAN. *Pesaro Madonna*, 1519-1526. Oil on canvas; 16’ x 8’10”.
26. ○ sacra conversazione
27. △ TITIAN. *Bacchus and Ariadne*. 1520-1523. Oil on canvas, 69 x 75”.
28. △ TITIAN. *Danaë*. c. 1544-1546. Oil on canvas, 47 1/4 x 67 3/4”.
29. □ TITIAN. *Doge Andrea Gritti*, c. 1550s. Oil on canvas; 52 2/3 x 40 2/3”.
30. □ TITIAN. *Rape of Europa*, 1559-1562. Oil on canvas; 73 x 81”.
31. △ TITIAN. *Christ Crowned with Thorns*. c. 1570. Oil on canvas, 9’2” x 6’.
32. △ TITIAN. *Pieta*. c. 1576. Oil on canvas, 153 x 138”.
33. ○ impasto
the building of st. peter’s

st. peter’s cathedral, rome

renaissance

1505: Pope Julius II commissions ______________ to design new St. Peter’s. He resurrects the technique of building in concrete.

April 18, 1506: Foundation stone laid for the church; work continues under __________ until his death in 1514. Only the four crossing piers are built.

1514: __________ appointed chief architect of St. Peter’s.

1514-1520: Work continues under __________ until his death.

1520-1546: Various architects work on St. Peter’s.

1546: Pope Paul III appoints ________________ chief architect.

1546-1564: ________________ works on St. Peter’s, but refuses pay.

baroque

1588-1590: Michelangelo’s designs, including the dome, are completed by Giacomo della Porta. ________________ adds a nave, changing the central plan to a basilica plan church.

1608-1615: ________________ adds a new façade onto his nave.

1623-1644: ________________ builds the tabernacle over the high altar.

1656-1657: ________________ builds the colonnades around the piazza in front of St. Peter’s.

1657-1666: ________________ designs the Throne of St. Peter in the apse.
## Donatello’s *David* vs. Michelangelo’s *David*

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<th>Donatello’s <em>David</em></th>
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1. In painting his Last Supper, Leonardo was trying to develop new methods for wall painting. Soon after he completed the fresco, __________.
   A) It began to decay.
   B) It was damaged by angry monks.
   C) Michelangelo saw it and copied Leonardo’s new methods.
   D) Leonardo hated it and tried to destroy it himself.

2. In Leonardo’s Last Supper, the disciples are reacting to what accusation just uttered by Christ?
   A) “Who ate the last of the bread?”
   B) “None of you are worthy to enter the Kingdom of God.”
   C) “One of you shall betray me.”
   D) “Let he that is without sin cast the first stone.”

3. Leonardo’s inspiration was __________.
   A) Closely observed nature.
   B) Nude men.
   C) The wishes of the Pope.
   D) Large sums of money from his patrons.

4. Michelangelo was only 27 when he started to carve the David for __________.
   A) Pope Julius II.
   B) The same monks who commissioned Leonardo’s Last Supper.
   C) His mother.
   D) His home city of Florence.

5. Michelangelo’s David was the first monumental, free-standing, male nude carved in marble since __________.
   A) The Middle Ages.
   B) Donatello’s David.
   C) Antiquity (ancient Greece and Rome).
   D) New Kingdom Egypt.

6. Originally, Michelangelo’s David was to have been placed where?
   A) In a local Florentine museum.
   B) On a buttress of Florence Cathedral.
   C) In his bedroom.
   D) In St. Peter’s in Rome.

7. Michelangelo had an unusual way of carving his marble. What was it?
   A) He began cutting from the front face only, moving in layer by layer.
   B) He only used carving tools that had been gold-plated.
   C) He always made a full-size clay model before beginning to work on the marble.
   D) He liked to work in absolute darkness, feeling his way around the marble.
8. After having been smuggled in to see Michelangelo’s unfinished Sistine Ceiling, Raphael may have included a portrait of the older artist in his School of Athens. What evidence may indicate that this is indeed a portrait of Michelangelo?
   A) This figure was added later than the others.
   B) Raphael wrote in his journal that this figure is Michelangelo.
   C) The figure’s style (massive; brooding pose) is a tribute to Michelangelo’s style.
   D) Both A and C.

9. Michelangelo was commissioned to rebuild the civic square of Rome, known as __________.
   A) The Palazzo Vecchio.
   B) The Piazza Campidoglio.
   C) The Pantheon.
   D) The Vatican.

10. In Titian’s Venus of Urbino, the nude goddess is brought into the bedroom. In the background, a handmaid leans over a wooden chest that symbolizes __________.
    A) Sexuality.
    B) Wood.
    C) Marriage.
    D) Nudity.

11. Titian’s 20 foot tall Assumption of the Virgin was the largest oil painting ever produced at that time. Why did the artist use oil, and not the standard fresco technique?
    A) Titian didn’t understand the fresco technique well enough to employ it.
    B) Frescoes in Venice are vulnerable to the damp climate.
    C) It was considered sacrilegious to use anything but oil to paint the Holy Virgin.
    D) Titian had a brother who owned an oil paint shop, so he could buy at discount rates.

12. Titian’s Pesaro Family Altarpiece (Adams calls it Pesaro Madonna) illustrates the fusion between __________.
    A) Church and State.
    B) Mother and Son.
    C) Artist and Patron.
    D) Love and Marriage.

13. Jacopo Pesaro commissioned Titian to portray him giving thanks to the Virgin for __________.
    A) His many children.
    B) His family’s recent conversion to Christianity.
    C) His army’s defeat of the Pope.
    D) His victory when the Venetians and the Pope united to defeat the Turks.

14. In his churches, Andrea Palladio adopted the monumental simplicity of __________.
    A) Gothic cathedrals.
    B) Venetian palaces.
    C) Ancient Roman buildings.
    D) Egyptian temples.

15. Jacopo Tintoretto organized the perspective of his Last Supper so that it is best seen from __________.
    A) The altar steps by worshippers taking the bread and wine of the Mass.
    B) The very back of the Church where the entrance is located.
    C) From behind the altar where the Priest gives the blessing.
    D) From the upper stories, where the lower class worshippers were forced to sit.

16. Paolo Veronese’s version of the “Last Supper” caused him to be called before the Inquisition. The Inquisition (Church leaders) objected mostly to the German soldiers and what else?
    A) The Roman architecture, which reminded them of the pagan gods of ancient Rome.
    B) The “buffoon” (midget) with a parrot on his wrist.
    C) The buildings in the background, which weren’t realistic enough.
    D) The nude woman looking out from one of the windows in the background.
17. The inquisition demanded that Veronese change the content of his “Last Supper.” Instead, he merely changed the title. What did he change it to?
A) The Next to Last Supper.
B) Two Germans and a Buffoon.
C) Christ Wearing Levi’s.
1. Michelangelo was born in _________.
   A) 1075
   B) 1275.
   C) 1475.
   D) 1875.

2. Michelangelo’s ________ died when he was only six years old.
   A) Mother.
   B) Grandfather.
   C) Pet dog, Leonardo.
   D) Sister.

3. When Michelangelo was ten years old, his father moved the family to _________.
   A) Miami.
   B) Paris.
   C) London.
   D) Florence.

4. Humanism, which emphasized ________ interests over those of the afterlife, was taking hold in Florence while Michelangelo was there.
   A) Godly.
   B) Worldly.
   C) Christian.
   D) Spiritual.

5. As an apprentice, what painting technique did Michelangelo learn?
   A) Fresco.
   B) Oil painting.
   C) Watercolor painting.
   D) Finger painting.

6. Who was the most powerful man in Florence, and a patron of the arts, who allowed the young Michelangelo to study in his palace and sculpture garden?
   A) Leonardo da Vinci.
   B) Michelangelo’s father.
   C) Lorenzo de’ Medici.
   D) Bill de Clinton.

7. Michelangelo was influenced by the Humanistic values of the Renaissance, as well as the ________ beliefs that were prevalent at the time.
   A) Satanic.
   B) Scientific.
   C) Weird.
   D) Christian.
8. Which of Michelangelo’s sculptures, completed in 1500, depicts the Virgin Mary tenderly cradling the body of Christ?  
A) The Pieta.  
B) The Pita Bread.  
C) The David.  
D) The Virgin of the Rocks.

9. Michelangelo carved his __________ across the front of Mary’s gown on the Pieta.  
A) Phone number.  
B) Name.  
C) Asking price.  
D) Astrological sign.

10. In 1508, Pope Julius II gave Michelangelo the most challenging assignment of his life: to paint the ceiling of __________.  
A) The Pope’s gymnasium.  
B) St. Peter’s.  
C) The Sistine Chapel.  
D) Leonardo’s house.

11. Michelangelo initially didn’t want the commission to paint the Sistine Chapel ceiling. True or false?

12. After he completed the Sistine Chapel ceiling in 1512, Michelangelo was hailed as the __________ Michelangelo.  
A) Divine.  
B) Old.  
C) Expensive.  
D) Paint-smeared.

13. At 59 years of age, Michelangelo returned to the Sistine Chapel to paint another fresco, this one on the __________.  
A) Floor.  
B) Front doors.  
C) Wall behind the altar.  
D) Outside walls.

14. Michelangelo included his own self-portrait in the __________ as a flayed human skin.  
A) Pieta.  
B) David.  
C) Creation of Adam.  
D) Last Judgment.

15. Michelangelo’s __________ remains one of the most famous and copied landmarks in all of architecture.  
A) Eiffel Tower.  
B) Dome of St. Peter’s.  
C) Graceland.  
D) Tempietto.

16. Michelangelo died in __________, at the age of eighty-nine.  
A) 1264.  
B) 1564.  
C) 1864.  
D) 1964.

17. Some of Michelangelo’s assistants worked for him for thirty years, at a time when the average life expectancy was __________.  
A) 21.  
B) 40.  
C) 85.  
D) 100.
chapter guide: part four, chapter fifteen

Mannerism and the Later Sixteenth Century in Italy

chronology

• 1520: Death of Raphael.
• 1520: Luther excommunicated.
• 1521: Aztecs surrender to Cortéz’s forces.
• 1527: Sack of Rome by Charles V.
• 1534: Ignatius of Loyola founds Society of Jesus (Jesuits).
• 1545-1569: Pope Paul III calls the Council of Trent for church reform in response to Protestantism.
• 1550: Giorgio Vasari publishes The Lives of the Artists.
• 1588: Defeat of the Spanish Armada.
• 1590: Galileo publishes experiments on falling bodies.

selected artists

• Jacopo da Pontormo: 1494-1557
• Parmigianino: 1503-1540
• Jacopo Tintoretto: 1518-1594
• Paolo Veronese: 1528-1588
• Giovanni Bologna: 1529-1608
• El Greco: 1541-1614

works of art and architecture

mannerism

mannerist painting

1. □ mannerism/“artificial” style (maniera)
2. □ Reformation
3. △ MICHELANGELO. Victory. 1527-1530. Marble; 261 cm. high.
4. □ MICHELANGELO. Last Judgment (after cleaning), fresco on the altar wall of the Sistine Chapel, Vatican, Rome. 1534-41.
5. □ Jacopo da PONTORMO. Entombment, Capponi Chapel, Santa Felicità, Florence, 1525-1528. Oil on panel; 10’3” x 6’4”.
6. △ ROSSO Fiorentino. Descent From the Cross. 1521. Oil on panel, 11’ x 6’5 1/2”.
7. △ ROSSO Fiorentino. Dead Christ with Angels. 1524-1527. Oil on panel; 52 1/2 x 41”.
8. □ PARMIGIANINO. Self-Portrait in a Convex Mirror, 1524. Oil on wood; diameter 9 5/8”.
9. □ PARMIGIANINO. Madonna and Child with Angels (Madonna of the Long Neck), c. 1535. Oil on panel; approx. 7’1” x 4’4”.
10. □ figura serpentinata
1. □ Agnolo BRONZINO. Allegory called Venus, Cupid, Folly, and Time (The Allegory of Venus), c. 1545. Oil on wood; 5’1” x 4’8 3/4”.
2. □ Agnolo BRONZINO. Eleonora of Toledo and Her Son Don Giovanni, 1545-1546. Oil on wood; 3’8” x 3’1”.
3. △ Agnolo BRONZINO. Lucrezia Panciatichi. c. 1540. Oil on wood; 102 x 85 cm.
4. △ Agnolo BRONZINO. Portrait of a Young Man. 1530s. Oil on wood; 37 5/8 x 29 ½”.
5. □ Lavinia FONTANA. Noli Me Tangere, 1581. Oil on canvas; 47 3/8 x 36 5/8”.
6. □ PROPERZIA de’ Rossi (attrib.). Joseph and Potiphar’s Wife, c. 1520. Marble relief panel; 19’ 1/4” x 18’ 1/8”.
7. □ Sofonisba ANGUISSOLA. The Artist’s Sister Minerva, c. 1559. Oil on canvas; 33 1/2 x 26”.

**mannerist sculpture**
8. □ Benvenuto CELLINI. Saltcellar of Francis I, finished 1543. Gold and enamel; 10 1/4 x 13 1/8”.
9. □ GIAMBOLOGNA (Giovanni BOLOGNA). Mercury (front and side views), c. 1576. Bronze; 24 1/8” high.
10. △ GIAMBOLOGNA (Giovanni BOLOGNA). The Abduction of the Sabine Woman. Completed 1583. Marble, height 13’6”.
11. △ GIAMBOLOGNA (Giovanni BOLOGNA). Nessus and Deianira. Bronze; 16 3/8” high.

**giulio romano: the palazzo del tè**
12. □ Giulio ROMANO. Plan of the Palazzo del Tè, Mantua, 1525-1535.
13. □ Giulio ROMANO. Courtyard façade of the Palazzo del Tè, Mantua, 1525-1535.
14. ○ rustication
16. □ Giulio ROMANO. Sala dei Giganti wall view showing the Fall of the Giants, Palazzo del Tè, Mantua, 1530-1532.

**veronese’s last supper**
17. □ Paolo VERONESE. Last Supper, renamed Christ in the House of Levi, 1573. Oil on canvas; 18’3” x 42’.
18. ○ Counter-Reformation
19. ○ Inquisition

**counter-reformation painting**
20. △ TINTORETTO. The Origin of the Milky Way. c. 1577. Oil on canvas; 4’9” x 5’3”.
21. □ TINTORETTO. Last Supper, 1592-1594. Oil on canvas; 12’ x 18’8”.

**el greco**
22. △ EL GRECO. Adoration of the Shepherds. 1597-1600. Oil on canvas; 40 1/4 x 44 3/4”.
23. □ EL GRECO. Christ Healing the Blind, c. 1577. Oil on canvas; 47 1/4 x 57 1/2”.
24. □ EL GRECO. Burial of the Count of Orgaz, 1586-1588. Oil on canvas; 15’9” x 11’10”.
25. △ EL GRECO. The Agony in the Garden. 1597-1600. Oil on canvas; 40 1/4 x 44 3/4”.

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Adams/4th ed.
□ = art from Adams; △ = art not from Adams; ○ = term; underline and/or italics = title to memorize for exam
late sixteenth-century architecture

andrea palladio

1. □ Plan of the Villa Rotonda, Vicenza.
3. □ Andrea PALLADIO. San Giorgio Maggiore, Venice, begun 1565.
4. □ Plan of San Giorgio Maggiore, Venice.

vignola and il gesù

5. □ Giacomo da VIGNOLA. Plan of the Church of Il Gesù, Rome, 1565-1573.
The following represents the list from which I will draw 25 terms and works of art for the first quiz, which you will take in class. You can find definitions to these terms in your readings, as well as in the glossary at the end of your book (terms in the glossary are underlined). Titles of works of art are in italics.

1. aerial or atmospheric perspective  
2. Birth of Venus  
3. broken pediment  
4. chiaroscuro  
5. contour  
6. contrapposto  
7. Counter-Reformation  
8. Donatello  
9. El Greco  
10. van Eyck, Jan  
11. figura serpentinita  
12. fresco  
13. Gates of Paradise  
14. Ghent Altarpiece  
15. High Renaissance  
16. Julius II  
17. lantern  
18. Last Judgment  
19. Latin cross  
20. linear perspective  
21. lunette  
22. Leonardo da Vinci  
23. Mannerism  
24. Masaccio  
25. Mérode Altarpiece  
26. Michelangelo  
27. oil paint  
28. orthogonals  
29. painterly  
30. Parmigianino  
31. pastel  
32. Pesaro Madonna  
33. Pietà  
34. polyptych  
35. quatrefoil  
36. Raphael  
37. Reformation  
38. Renaissance  
39. rusticate  
40. Sacrifice of Isaac  
41. School of Athens  
42. sculptured-wall motif  
43. sfumato  
44. sibyl  
45. spandrel  
46. Tempietto  
47. Tintoretto, Jacopo  
48. Titian  
49. triptych  
50. Venus of Urbino

□ = art from Adams; △ = art not from Adams; ○ = term; underline and/or italics = title to memorize for exam