This Temporary Course Packet will only get you through the first week or two of class. Buy the regular Course Packet in the bookstore as soon as possible!
This temporary *History of Art II Course Packet* (Fourth Edition) was researched and produced by Professor Mark Hudelson at Palomar College in San Marcos, California (©2012). It is intended as a supplement to Adams’ *Art Across Time, Volume II* (Fourth Edition). Please purchase the COMPLETE course packet in the bookstore as soon as you can.

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

Chapter guides parallel the chapters in Adams. In class, when your instructor shows you a work of art listed in a chapter guide, put a check mark by it. Now you have all of the facts about that work (its correct spelling for artist and title, its size, its material, etc.) and you can focus your note taking on the lecture. This also saves your instructor from having to write everything on the board.

Study guides summarize major art concepts or periods. Your instructor may have you fill a study guide out in class or you may be assigned to fill in the answers as homework. The answers to the study guides are on my website: [http://www2.palomar.edu/users/mhudelson/](http://www2.palomar.edu/users/mhudelson/)

From my homepage, click on “Art 166” and then on “study guides.”

Video guides correspond to videos you may see in class. Just answer the questions in the video guide as those points are addressed in the video. Your instructor may have you fill out these guides together in class or assign the questions as homework. The answers to the video guide questions are on my website. Again, click on “Art 166” and then on “video guides.” Many of these videos can also be found on my YouTube channel: [http://www.youtube.com/arthistoryprof](http://www.youtube.com/arthistoryprof)

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.

All of these items (chapter, study, video and test guides) will help you in taking notes and in preparing for the tests. I hope you find this temporary course packet useful.

-Prof. Mark Hudelson
| Chapter Guide: Precursors of the Renaissance | 5 |
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works of art and architecture

why do we study art history?
1. □ Vincent VAN GOGH. *Self-Portrait before His Easel*, 1888. Oil on canvas; 25 ¾ x 19 7/8”.
2. ○ “Western art”
3. ○ pictures, sculpture, architecture

the artistic impulse
4. ○ portrait
5. □ Albrecht DÜRER. *Self-Portrait*, 1500. Oil on panel; 26 1/4 x 19 1/4”.
7. ○ patron
8. □ Bodyguard of the emperor of Qin, terra-cotta warriors, Qin dynasty (221-206 B.C.), in situ. Lintong, Shaanxi Province, China.
9. ○ terra-cotta
10. □ IKTINOS and KALLIKRATES. *East end of the Parthenon, Athens*, 447-438 B.C. Pentelic marble; 111 x 237”.
11. □ Taj Mahal, Agra, India, 1632-1648.

why is art valued?

material value
12. ○ icon
13. ○ aesthetic

intrinsic value
15. □ Constantin BRANCUSI. *Bird in Space*, 1928. Bronze, unique cast; 54 x 8 1/2 x 6 1/2”.

nationalistic value
17. □ Arch of Constantine, Rome, c. 313 A.D.. Marble; 70’ high, 85’8” wide.
18. □ Lapith and Centuar, from south metope XXVII of the Parthenon. Pentelic marble; 4’5” high.

psychological value
19. □ Diego VELÁZQUEZ. *Venus with a Mirror (Rokeby Venus)*, c. 1648. Oil on canvas; 4’ 3/8” x 5’9 5/8”.

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art and illusion

1. □ naturalism
2. □ representational or figurative
3. □ illusionism
4. □ trompe-l'oeil
5. □ René MAGRITTE. *The Betrayal of Images* ("This is not a pipe"), 1928. Oil on canvas; 23 ½ x 28 ½".

artists and gods

8. □ Pieter BRUEGEL the Elder. *The Tower of Babel*, 1563. Tempera on panel; 3'9" x 5'1".

art and identification

reflections and shadows: legends of how art began

9. □ fired

image magic

11. □ George CATLIN. *The White Cloud, Head Chief of the Iowas*, 1844-1845. Oil on canvas; 28 x 22 7/8".
12. □ James Abbott McNeill WHISTLER. *Arrangement in Black and Gray (Portrait of the Artist's Mother)*, 1871. Oil on canvas; 4'9" x 5'4 1/2".
13. □ landscape
14. □ still life
15. □ nonrepresentational

architecture

16. □ Great Stupa at Sanchi, Madhya Pradesh, *India*, Shunga and early Andhra periods, 3rd century B.C. Diameter over 120'.
17. □ stupa
18. □ circumambulation
19. □ garbha griha
20. □ Jan VAN EYCK. *The Virgin in a Church*, c. 1410-1425. Oil on panel; 12 1/4 x 5 1/2".
21. □ diptych
22. □ Plan of the Parthenon, Athens.
23. □ ground plan
why do we collect art?
archaeology and art history

1. ○ stratigraphy
2. ○ seriation
3. ○ dendrochronology
4. ○ radiocarbon dating
5. ○ archaeometry

how do we approach art?
the methodologies of art

6. ○ formalism
7. □ Meret OPPENHEIM. *Fur-covered Cup, Saucer, and Spoon (Le Déjeuner en Fourrure)*, 1936. Cup 4 3/8" diameter; saucer 9 3/8" diameter; spoon 8" long; overall height 2 7/8".
8. ○ iconography
9. ○ iconology
10. □ West façade of Chartres Cathedral, c. 1140-1150.
11. ○ [program](#)
12. ○ [Marxism](#)
13. ○ [feminism](#)
14. ○ [biography](#)
15. ○ [autobiography](#)
16. ○ [semiology](#)
17. ○ [deconstruction](#)
18. ○ [psychoanalysis](#)

how do we talk about art?

19. ○ formal elements
20. ○ style

composition

plane

21. ○ composition

22. ○ plane
23. ○ picture plane
24. ○ plane of relief

balance

25. ○ balance
26. □ symmetry
27. ○ asymmetrical balance

line

28. ○ line
29. □ Lines.
30. □ Alexander CALDER. *Cat* (detail), 1943. Full work 22 x 30".
shape

1. ○ shape
2. □ Shapes.
3. ○ biomorphic
4. □ Drawing of solid shapes showing hatching and crosshatching.
5. ○ modeling
6. ○ hatching or crosshatching
7. ○ shading

light and color

8. □ Diagram showing a beam of light through a prism.
9. ○ hues
10. ○ primary colors
11. ○ secondary colors
12. ○ tertiary colors
13. □ The color wheel.
14. ○ color wheel
15. ○ complementary colors
17. ○ value
18. ○ achromatic
19. □ Color value scale.
20. ○ chromatic
21. ○ intensity or saturation

texture

22. ○ texture

stylistic terminology

23. ○ content
24. ○ naturalistic
25. ○ realistic
26. ○ illusionistic
27. □ Theo VAN DOESBURG. Study 1 for Composition (The Cow), 1916. Pencil on paper; 4 5/8 x 6 ¼”.
28. □ Theo VAN DOESBURG. Study 2 for Composition (The Cow), 1917. Pencil on paper; 4 5/8 x 6 ¼”.
29. □ Theo VAN DOESBURG. Study 3 for Composition (The Cow), 1917. Pencil on paper; 4 5/8 x 6 ¼”.
30. □ Theo VAN DOESBURG. Study for Composition (The Cow), c. 1917 (dated 1916). Tempera, oil, and charcoal on paper; 15 5/8 x 22 ¾”.
31. ○ idealized
32. ○ stylized
33. ○ romanticized
34. ○ nonrepresentational or nonfigurative
35. ○ abstract
36. □ Theo VAN DOESBURG. Study for Composition (The Cow), c. 1917. Oil on canvas; 14 3/4 x 25”.

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chronology

• 1181/2-1226: Saint Francis of Assisi.
• 1209: Saint Francis founds the Franciscan monastic order.
• 1224: during a vision, Saint Francis receives the "stigmata" wounds.
• 1226: death of St. Francis.
• 1265-1321: Florentine poet Dante Alighieri, author of the Divine Comedy.
• 1280s: rise of Florence as a leading commercial center.
• 1304-1374: Francesco Petrarca (Petrarch), Italian scholar, poet and humanist.
• 1313-1375: Giovanni Boccaccio, Italian author, poet and humanist.
• 1337-1453: Hundred Years’ War between England and France.
• 1340-1416: Jean (Duke of Berry), patron of artists (Limbourg brothers) and brother of French king Charles V.
• 1342-1404: Philip the Bold, patron of artists (Claus Sluter) and brother of French king Charles V.
• 1347-1350: the Black Death in Europe; Bubonic plague kills estimated one to two-thirds of European population (about 25 million people).

selected artists

• Cimabue: c. 1240-1302?
• Duccio: c. 1285/60-1315/18
• Giotto: c. 1267-1337
• Simone Martini: c. 1284-1344
• Claus Sluter: c. 1350-1406
• Limbourg brothers: Herman (c. 1385-1416), Paul (1386/7-1416) and Jean (c. 1388-1416)

works of art and architecture

thirteenth-century Italy

Nicola Pisano

2. □ Nicola PISANO. Relief of the Nativity, also showing the Annunciation (upper left), the Annunciation to the Shepherds (upper right), and the Washing of the Infant Jesus (lower center), pulpit, Pisa Baptistery, 1259-1260. Marble; approx. 34" high.

Cimabue

3. □ Cimabue. Madonna Enthroned, c. 1280-1290. Tempera on wood; 12'7" x 7'4".

fourteenth-century Italy

Giotto

4. □ Giotto. Madonna Enthroned (Ognissanti Madonna), c. 1310. Tempera on wood; 10'8" x 6'8".
5. □ gesso
1. □ Diagram of an altar and altarpiece.
2. ○ altarpiece
3. ○ diptych
4. ○ triptych
5. ○ predella

the arena chapel

6. □ Interior view, looking east, Arena Chapel, Padua, c. 1305.
7. ○ fresco
   ○ buon fresco (true fresco)
   ○ fresco secco (dry fresco)
8. □ GIOTTO. Annunciation, Arena Chapel, Padua, c. 1305. Fresco.
10. □ GIOTTO. Kiss of Judas, Arena Chapel, Padua, c. 1305. Fresco.
12. ○ stigmata
14. ○ Enrico Scrovegni
15. △ GIOTTO. Justice, Arena Chapel, Padua, c. 1305. Fresco.
17. △ Basilica of St. Francis of Assisi, with frescoes by GIOTTO (before the Sept. 27, 1997 earthquake). c. 1275.

giotto’s st. francis

22. □ GIOTTO. Stigmatization of Saint Francis, exterior of the Bardi Chapel, Santa Croce, Florence, after 1317. Fresco.

painting in siena
duccio’s rucellai madonna

23. □ DUCCIO. Rucellai Madonna, 1285. Tempera on wood; 14’9 5/8” x 9’6 5/16”.

duccio’s maestà

24. □ John White, photo montage of DUCCIO’s Maestà (front), 1308-1311.
25. □ DUCCIO. Maestà, from Siena Cathedral, 1308-1311. Tempera and gold on panel; 7’ x 13’6 1/4”.
26. □ John White, photo montage of DUCCIO’s Maestà (back), 1308-1311.

the kiss of judas

28. □ DUCCIO. Kiss of Judas, from the Maestà, from Siena Cathedral, 1308-1311. Tempera on panel.
29. □ GIOTTO. Kiss of Judas, Arena Chapel, Padua, c. 1305. Fresco.
1. △ Duccio. *Christ Entering Jerusalem*, from the back of the *Maestà Altar*. 1308-1311. Tempera on panel, 40 1/2 x 21 1/8”.


**Ambrogio Lorenzetti and the Effects of Good Government**


**The International Gothic Style**

Simon Martini

5. □ Simone Martini. *Saint Louis Altarpiece*, c. 1317. Tempera on panel; main panel 78 3/4 x 54 1/4”.

6. □ Simone Martini. *Annunciation*, 1333. Tempera and gold leaf on panel; 42 1/2 x 43 1/2”.

7. □ Andrea Orcagna. Detail showing figures invoking Death, from the *Triumph of Death*, 1360s. Fresco.

8. □ Andrea Orcagna. Detail showing two men watching an eclipse of the sun, from the *Triumph of Death*, 1360s. Fresco.

Claud Sluter


11. □ Claud Sluter. *Well of Moses*, Chartreuse de Champmol, Dijon, begun 1395. Painted stone; interior diameter of basin 23’6” x 23’7”.

**The Limbourg Brothers**

12. □ Limbourg Brothers. *Annunciation*, from the *Très Riches Heures du Duc de Berry*, 1413-1416. Illumination, 8 3/4 x 5 5/16”.

13. □ Limbourg Brothers. *January*, from the *Très Riches Heures du Duc de Berry*, 1413-1416. Illumination, 8 3/4 x 5 5/16”.


chronology

- 1395-1398: Manual Chrysoloras, Byzantine Greek scholar, teaches Greek in Florence.
- 1401-1402: Competition for bronze doors of Baptistery 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.
- 1435: Leone Battista Alberti writes influential treatise *On Painting*.
- 1452: Alberti writes *On Architecture*.
- 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

- **classical antiquity**
- **Renaissance**
- **Humanism** (“man is the measure of all things”)
- **“new Athens”**
- **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”.

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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”.

window on the world seven

perspective in asian painting

24. □ WU WEI. Pleasures of Fishing, c. 1490. Hanging scroll, ink and color on paper; 8’10” x 5’7”.
25. □ Kuyuk the Great Khan, from a Ta’rikh-i Jahan-gusha of ‘Ata Malik ibn Muhammad Juvayni, Timurid, Shirraz, 1438. 101/3 x 6 2/3”.

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early fifteenth century sculpture: donatello

1. □ DONATELLO. Saint Mark, shown in its original Gothic niche on the outside wall of Or San Michele, Florence, 1411-1415. Marble.

2. △ DONATELLO. St. George Tabernacle, from Or San Michele, Florence, c. 1415-1417. Marble; height 6’10”.

3. △ DONATELLO. Prophet (Zuccone), on the campanile of Florence Cathedral, 1423-1425. Marble; height 6’5”.

the bronze david

4. □ DONATELLO. David, c. 1430-1440. Bronze; 5’2 1/2” high.

5. ◇ contrapposto

6. ◇ nude vs. naked

7. □ DONATELLO. Mary Magdalen, c. 1455. Painted wood; 6’2” high.

8. △ Jacopo della QUERCIA. The Creation of Adam, c. 1430. Marble; 34 1/2 x 27 1/2”.

second-generation developments

leon battista alberti


10. ◇ palazzo

11. ◇ rusticated

12. ◇ cornice


15. ◇ fluted engaged columns

16. ◇ Roman triumphal arches

17. △ MATTEO de’ Pasti. Foundation medal of the Tempio Malatestiano, Rimini, 1450.

18. △ Leon Battista ALBERTI. Sant’ Andrea, Mantua, 1470-1493.

19. ◇ colossal order

20. ◇ pediment


22. □ Nave of Sant’ Andrea, Mantua, 1470-1493.

the theme of david and goliath

23. □ 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.


25. □ Andrea del VERROCCHIO. Baptism of Christ, c. 1470. Oil on panel; 69 ½ x 59 ½”.

castagno’s famous men and women

26. □ 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”.

27. □ Andrea del CASTAGNO. Dante (detail).

28. □ Andrea del CASTAGNO. Pippo Spano (detail).
the equestrian portrait
1. □ Paolo UCCELLO. Sir John Hawkwood, Florence Cathedral, 1436. Fresco transferred to canvas; 26’11” x 16’11”.
2. □ Andrea del CASTAGNO. Niccolò da Tolentino, Florence Cathedral, 1455-1456. Fresco transferred to canvas; 27’3” x 16’7”.
3. □ Paolo UCCELLO. Battle of San Romano, 1440s or 1450s. Tempera on panel; 6’ x 10’ 6”.
4. □ DONATELLO.Gattamelata, 1445-1450. Bronze; approx. 11 x 13’.
5. □ Andrea del VERROCCHIO. Colleone, c. 1481-1496. Bronze; approx. 13’ high.
6. □ Andrea del VERROCCHIO. David, early 1470s. Bronze; approx. 49” high.

state portraits
7. □ 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”.
8. ○ oil painting
9. △ 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
10. □ PIERO della Francesca. Annunciation (after cleaning), c. 1450. Fresco; 10’9 1/2” x 6’4”.
11. □ Fra ANGELICO. Annunciation, c. 1440. Fresco; 6’1 1/2” x 5’1 1/2”.

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

andrea mantegna’s illusionism
15. △ Andrea MANTEGNA. St. James Led to His Execution, c. 1455. Fresco (destroyed).
16. □ Andrea MANTEGNA. Dead Christ, c. 1500. Tempera on canvas; 26 3/4 x 31 7/8”.
17. △ Andrea MANTEGNA. St. Sebastian, c. 1455-1460. Tempera on panel; 26 3/4 x 11 7/8”.
18. □ Andrea MANTEGNA. Camera Picta (also known as the Camera degli Sposi), Ducal Palace, Mantua, finished 1474. Room approx. 26’6” x 26’6”.
19. □ 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
20. □ Sandro BOTTICELLI. Birth of Venus, c. 1480. Tempera on canvas; approx. 5’8” x 9’1”.
21. ○ Neo-Platonism
22. △ Sandro BOTTICELLI. Primavera, c. 1482. Tempera on canvas; 6’8” x 10’4”.
23. □ Sandro BOTTICELLI. Mars and Venus, c. 1475. Tempera on panel; 27 1/4 x 68 1/4”.

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the question of old-age style: donatello and botticelli

1. □ DONATELLO. Mary Magdalen, c. 1455. Painted wood; 6’2” high.
2. □ 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

4. ○ altarpiece
5. ○ triptych
6. ○ Annunciation
7. ○ “disguised symbolism”
8. △ Robert CAMPIN (MASTER OF FLÉMALLE). A Man, c. 1435. Oil on panel; 16” x 11”.
9. △ Robert CAMPIN (MASTER OF FLÉMALLE). A Woman, c. 1435. Oil on panel; 16” x 11”.

jan van eyck

10. □ Jan VAN EYCK. The Virgin in a Church, c. 1410-1425. Oil on panel; 12 1/4 x 5 1/2”.
11. ○ diptych
12. □ Jan VAN EYCK. Ghent Altarpiece (open), completed 1432. Oil on panel; approx. 11’6” x 14’5”.
13. ○ polyptych
14. □ Jan VAN EYCK. Ghent Altarpiece (closed). Oil on panel; approx. 11’6” x 7’7”.
15. ○ grisaille
16. □ Jan VAN EYCK. Man in a Red Turban (Self-Portrait?), 1433. Tempera and oil on wood; approx. 13 1/8 x 10 1/8”.
17. □ Jan VAN EYCK. Arnolfini Portrait, 1434. Oil on wood; 32 1/4 x 23 1/2”.
18. △ Petrus CHRISTUS. St. Eligius, 1449. Oil on panel; 98 x 85 cm.
19. △ Jan VAN EYCK. The Annunciation, 1434-1436. Oil on canvas, transferred from panel; 35 3/8 x 13 7/8”.
20. △ Jan VAN EYCK. The Madonna of Chancellor Rolin, c. 1433-1434. Oil on panel; 26 x 24 3/4”.

van der weyden

21. □ ROGIER van der Weyden. Descent from the Cross, c. 1435-1438. Oil on wood; 7’2 5/8” x 8’7 1/8”.
22. □ 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”.
23. △ ROGIER van der Weyden. The Last Judgment Altarpiece, 1443-1446. Oil on panel; 7’4 5/8” x 17’11”.
24. △ Hans MEMLING. The Last Judgment Altarpiece, before 1472. Oil on panel.
later developments

1. △ Hans MEMLING. *Diptych of Martin van Nieuwenhove*, 1487. Oil on panel; 17 3/8 x 13" (each panel).
2. □ Hans MEMLING. *Tommaso Portinari*, c. 1470. Oil on wood; 17 3/8 x 13 1/4".
3. □ Hans MEMLING. *Maria Baroncelli Portinari*, c. 1470. Oil on wood; 17 3/8 x 13 1/4".
4. □ HUGO van der Goes. *Portinari Altarpiece* (open), 1470s. Oil on wood; central panel 8’3 1/2” x 10’.
5. △ HUGO van der Goes. *Fall of Man*, c. 1470. Oil on panel; 13 7/8 x 9 1/8”.
6. △ GEERTGEN tot Sint Jans. *Nativity*, c. 1490. Oil on panel; 13 1/2 x 10”.
7. △ GEERTGEN tot Sint Jans. *John the Baptist in the Wilderness*, 1490-95. Oil on panel; 42 x 28 cm.
9. △ Domenico del GHIRLANDAIO. *An Old Man and His Grandson*, c. 1490. Oil on panel; 62 x 46 cm.
# Middle Ages vs. Renaissance

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<tr>
<th></th>
<th>Middle Ages</th>
<th>Renaissance</th>
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<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>Inspiration:</strong></td>
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<td><strong>Paint medium:</strong></td>
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florence 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.
<table>
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<tr>
<th></th>
<th>Tempera Painting</th>
<th>Oil Painting</th>
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<tr>
<td><strong>Medium:</strong></td>
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<td><strong>When popular:</strong></td>
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<td><strong>Blending colors is:</strong></td>
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<td><strong>Drying time:</strong></td>
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<td><strong>Most often painted on:</strong></td>
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video guide (answers: www2.palomar.edu/users/mhudelson. Click on “Art 166,” then “Video Guides.”)

“masters of illusion”

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.
art of the western world: “the early renaissance”

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.