

**13<sup>th</sup> CENTURY**

List two characteristics of the Italo-Byzantine style (*maniera greca*):

- a.
- b.

**14<sup>th</sup> CENTURY**

Identify the following:

Campanile
Confraternity
Humanism

List two characteristics of Giotto's style as seen by comparing his *Madonna Enthroned* (19-8) with Cimabue's version of the same subject (19-7).

- a.
- b.

Giotto created a great fresco cycle in the \_\_\_\_\_ chapel in \_\_\_\_\_ . It was consecrated in the year \_\_\_\_\_. The subjects of the framed scenes deal with:

List four characteristics of Giotto's style as seen in the *Lamentation* scene (19-9).

- a.
- b.
- c.
- d.

The subject of Duccio's *Maesta* (19-10 and 19-11) was:

List three stylistic elements Duccio derived from the Byzantine tradition:

- a.
- b.
- c.

List three ways in which Duccio modified it:

- a.
- b.
- c.

How were artists trained in Italy during 14<sup>th</sup> and 15<sup>th</sup> centuries?

Panoramic views of the city of Siena and its surrounding countryside were painted by \_\_\_\_\_ in the Palazzo Pubblico in Siena as part of a fresco known as \_\_\_\_\_.

What revolutionary aspects are found in this fresco (FIG 19-16 and 19-17).

Florence cathedral was begun under the direction of:

List two features of the interior that add to its sense of spaciousness:

- a.
- b.

#### **DISCUSSION QUESTIONS: Pick One**

Compare Giotto's Lamentation (19-9) with Duccio's Betrayal of Jesus (FIG. 19-11); note particularly the use of space, threedimensional volume, and the sense of drama.

Compare Cimabue's "Madonna and Child" (FIG. 19-7) with the "Madonna and Child" from Giotto (FIG. 19-8), and the Duccio "Virgin and Child Enthroned with Saints" (FIG. 19-10). Describe the differences and similarities between the three, then compare them to the "Virgin (Theotokos) and Child between Sts Theodore and George" (FIG. 12-18).



