

List three tenants that underlay Italian Humanism:

- a.
- b.
- c.

FLORENCE

What was the basis of the wealth of the Medici family?

Name the two finalists for the commission of the north doors of the Baptistery of Florence and briefly describe their styles:

Name	Style

In what figure did Donatello first utilize the principle of weight shift?

List three elements that constitute the greatness of Donatello’s art,

- a.
- b.
- c.

Donatello’s *Feast of Herod* (FIG. 21-8), done in 1425, marked the advent of _____

The invention of linear perspective is generally attributed to: _____

Define the following:

Atmospheric perspective:
Linear perspective:
Orthogonals
Horizon line:
Vanishing point:

The artist who created the doors of the Baptistery of Florence Cathedral that best demonstrate the new principles of linear perspective was:

What name did Michelangelo give to the doors?

Viewers identified saints from their symbolic attributes. Write the names of the following saints after the appropriate description:

Francis of Assisi	Has a stigmata and wears a long robe, tied at the waist
George	Young knight in armor with a cross on his shield, slaying a dragon
Peter	Carries keys
Jerome	Scholar at his desk or a hermit in the wilderness
Stephen	Holds a stone
Augustine	Wears a bishop's vestments and mitre

What was the major significance of Donatello's bronze statue of *David* (FIG. 21-12)?

Describe the classical characteristics that are apparent in the figure:

It was commissioned for the courtyard of _____.

How does Andrea del Verrocchio's *David* (FIG. 21-13) differ from Donatello's version (FIG. 21-12)?

List three adjectives that characterize the effect created by Pollaiuolo's *Hercules and Antaeus* (FIG. 21-25):

- a.
- b.
- c.

What seems to have been his primary artistic interest?

In contrast to Gentile's conservatism, Masaccio's *Tribute Money* (FIG. 21-18) was revolutionary. List three of his innovations:

- a.
- b.
- c.

What two Renaissance interests are summed up in Masaccio's *Holy Trinity* fresco (FIG. 21-12)

- a.
- b.

The monk who painted a series of devotional frescos in the monastery of San Marco was _____.

Briefly characterize his style:

Under the influence of reliefs by Ghiberti and Donatello, Fra Filippo Lippi abandoned a style based on Masaccio's massive forms and developed his mature style, which is characterized by:

A literary source for Botticelli's *Birth of Venus* (FIG. 21-28) was _____ while a visual model was _____.

Botticelli seems also to have been influenced by the allegorical pageants, which appealed to his cultivated patrons.

List three characteristics of Botticelli's style.

- a.
- b.
- c.

Which of Brunelleschi's buildings most closely approximates the centralized plan?

Write down three phrases that describe its interior (FIG. 21-34):

- a.
- b.
- c.

What effect did the preaching of Savonarola have on the people of Florence?

THE PRINCELY COURTS

What was the subject of Perugino's fresco for the Sistine Chapel (FIG. 21-40).

What was its political significance?

How does the work illustrate the principles of linear perspective?

In what way could the frescos painted by Signorelli in Orvieto Cathedral (FIG. 21-51) be said to echo Savonarola’s sermons?

The two Roman architectural motifs that Alberti locked together on the facade of *Sant’ Andrea* in Mantua were:

- a.

- b.

How does the plan of the church break with a centuries old Christian building tradition?

What two concerns did Mantegna integrate in his painting of the Dead Christ (FIG. 21-49):

- a.

- b.

DISCUSSION QUESTIONS: Pick One

Explain the principles of linear perspective and discuss what made it so important for Renaissance artists. Include Masaccio’s *Tribute Money* and *Holy Trinity* (FIGS. 21-18 and 21-20), Castagno’s *Last Supper* (FIG. 21-22), Perigino’s *Christ Delivering the Keys* (FIG. 21-40).

Discuss the use of space and line and the placement of the figures in Fra Filippo Lippi’s *Madonna and Child with Angels* (FIG. 21-23) and Giotto’s version of the same theme (FIG. 19-8). What is the religious impact of the different figure types and of the landscape background used by Fra Filippo?

In what ways are the Humanism and rationality of the Renaissance apparent in Brunelleschi's Pazzi Chapel (FIGS. 21-33 to 21-35)?