1. List 3 tenets/laws that form the basis of Italian Humanism
2. What 15th c. German invention facilitated the distribution of books and the knowledge they contained?
3. What was the basis of the wealth of the Medici family?

**Florence**

1. Who were the two finalists for the commission of the north doors of the Baptistery of Florence?
2. Discuss three elements that constitute the greatness of Donatello’s art.
3. Who is credited with the invention of linear perspective?
4. Define the following terms (label a diagram if necessary): atmospheric perspective, linear perspective, orthogonals, horizon line and vanishing point.
5. In what figure did Donatello first utilize the principle of weight shift? Define contrapposto.
6. How is Donatello’s Zuccone (21-8) strikingly different from traditional representations of prophets?
7. Gentile da Fabriano’s Adoration of the Magi (21-9) was considered a masterpiece of what style?
8. Masaccio’s Tribute Money (21-10) was revolutionary in what ways? What Proto-Renaissance painter was Masaccio’s inspiration?
9. What two Renaissance interests are summed up in Masaccio’s Holy Trinity fresco (21-12)?
10. Why did Brunelleschi design the dome of Florence Cathedral with an ogival rather than a semi-circular design? Which Brunelleschi building most closely approximates the centralized plan? How?
11. In the Palazzo Medici-Riccardi (21-20, 21-21) the courtyard shows the influence of what? What is rusticated stone and how was it used on the Palazzo Medici-Riccardi?
12. Describe the classical characteristics of Donatello’s David (21-23).
13. What seems to be the primary artistic interest of Pollaiuolo’s Hercules and Antaeus (21-25)?
14. What was the literary source for Botticelli’s Birth of Venus (21-27) and discuss three characteristics of his figure style.

**Architecture**

15. Discuss 3 principles advocated by Leon Battista Alberti in his *De re aedificatoria*.
16. What feature does the Palazzo Rucellai (21-23) share with the Roman Colosseum?
17. Which Romanesque church seems to have influenced Alberti when he designed the façade of Santa Maria Novella (21-34, 21-35)? In what way did he modify the Romanesque original to create a highly sophisticated Renaissance design?
18. The two Roman architectural motifs that Alberti locked together on the façade of Sant’ Andrea in Mantua were? How does the plan of the church break with a centuries-old Christian building tradition?
19. Explain the following terms with reference to Mantegna’s Camera degli Sposi in Mantua (21-45 and 21-46)...trompe l’oeil and di sotto in su?
20. What two concerns did Mantegna integrate in his painting of the Dead Christ (21-48)?

**Turmoil at the End of the Century:**

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