

ART 101 AUTUMN 2019
TEST NO. 2 STUDY QUESTIONS

Test No. 2 will cover Gardner chapters 22 and 20 (up to what we've covered in class)

Leonardo da Vinci (1452-1519)

- In what ways was Leonardo the supreme example of what comes to be called a "Renaissance man"?
- What were his views on the art of painting?
- Many of his sketches survive. What do they tell us about his interests?
- How are his interests reflected in his paintings?
- What development enabled artists to now make inexpensive sketches during the Renaissance period?

22.2 Leonardo da Vinci, *Madonna of the Rocks*, from San Francesco Grande, Milan, Italy, 1483–1490. Oil on wood (transferred to canvas), 6' 6 1/2" x 4'

- In this painting, and in others, Leonardo makes use of *chiaroscuro* and *sfumato*. What are these?
- What effect does Leonardo's use of *chiaroscuro* and *sfumato* have on this painting?
- How does he create a more complex and richer interaction among the figures and between the figures and the landscape?
- How does he create a greater sense of intimacy between the viewer and what's happening in the painting?

22.4 Leonardo da Vinci, *Last Supper*, ca. 1495–1498. Oil and tempera on plaster, 13' 9" x 29' 10". Refectory, Santa Maria delle Grazie, Milan.

- Was this a private or public commission?
- Who commissioned the painting?
- Where was the painting done? How might the subject of the painting suit its location?
- How does Leonardo focus our attention on Christ?
- How does he create a sense of spatial depth?
- How does Leonardo organize and arrange the figures?
- How does the arrangement and interaction among the figures differ from the figures in Masaccio's *Tribute Money*?
- How does Leonardo create the effect of a quiet, contemplative atmosphere?
- How does Leonardo achieve a more intimate, more human contemplation of the story of Christ's passion?

22.5 Leonardo da Vinci, *Mona Lisa*, ca. 1503–1505. Oil on wood, 2' 6 1/4" x 1' 9".

- How does the *Mona Lisa* differ from Domenico Ghirlandaio's portrait of Giovanna Tornabuoni [fig. 21.27]?
- Ghirlandaio's portrait of Giovanna Tornabuoni is much more a document of Giovanna's social position and status. What does Leonardo do in his portrait of Mona Lisa, to focus more of our attention on the psychology or persona of his subject?
- What is the angle of view of this portrait? How does this differ from earlier portraits?
- What painting techniques does Leonardo use to create a softer, more intimate effect?

Raphael (Raffaello Santi, or Sanzio)(1483-1520)

22.7 Raphael, *Marriage of the Virgin*, from the Albizzini chapel, San Francesco, Città di Castello, Italy, 1504. Oil on wood, 5' 7" x 3' 10 1/2".

- What is the subject of Raphael's painting?
- How does Raphael focus our attention on the psychology and emotions of the main characters (Mary and Joseph)? Compare Raphael's approach to that of his teacher Perugino - *Christ Delivering the Keys of the Kingdom to Peter* [fig. 21.41].

- What does Raphael learn about the depiction of groups of figures from looking at Leonardo's paintings?
- How does Raphael's approach to color and light differ from Leonardo's?

22.8 Raphael, *Madonna in the Meadow*, 1505–1506. Oil on wood, 3' 8 1/2" x 2' 10 1/4".

- How does Raphael's painting compare with Leonardo's *Madonna of the Rocks* [fig. 22.2]? What is similar; what is different?
- How does Raphael create a mood of intimacy?
- How does Raphael focus more on the human emotions and psychology than on the religious and theological meaning?

22.9 Raphael, *Philosophy (School of Athens)*, Stanza della Segnatura, Apostolic Palace, Vatican City, Rome, Italy, 1509–1511. Fresco, 19' x 27'.

- What is the subject of the painting? Why was this subject important to Pope Julius II?
- Who are some of the great thinkers and philosophers included in the painting?
- What does it say about the position of the painter that he included himself in the picture? (Can you find him?)
- What were the Four Branches of Knowledge? Why would they have been important to Pope Julius II?
- How does Raphael create an image of clarity, order, balance, rationality, and reason?
- What does the space symbolize?
- How does the painting reflect the humanist values of Pope Julius II - the union of the divine and earthly? (hint: Plato is associated with divinely inspired knowledge, whereas Aristotle is associated with knowledge gained from the study of the human and of nature.)

Michelangelo Buonarroti (1475-1564)

- How did Michelangelo's views on painting and sculpture differ from Leonardo's?
- How were Michelangelo's views similar to Leonardo's?
- Michelangelo did not follow linear perspective and geometric methods strictly. Why not? What was more important?

22.12 Michelangelo Buonarroti, *Pietà*, ca. 1498–1500. Marble, 5' 8 1/2" high. Saint Peter's, Vatican City, Rome.

- How do the bodies of Mary and Christ not conform to normal human proportions?
- What does Michelangelo do to have us focus on the details - bodies, skin, gestures, clothing, folds of cloth, etc.?
- What does Michelangelo do to emphasize the emotional content of the subject? (What is the subject?)

22.13 Michelangelo Buonarroti, *David*, from Piazza della Signoria, Florence, Italy, 1501–1504. Marble, 17' high. Galleria dell'Accademia, Florence.

- Why was the subject of David so important in Florence?
- What moment does Michelangelo choose to depict in his statue of David? How did this compare to Donatello's image of David [fig. 21.11] and Verocchio's [fig. 21.12]; what moment do they depict?
- What is Michelangelo's David doing?
- How does Michelangelo manipulate the proportions of the body in his sculpture of David?
- How does Michelangelo create a sense of inner, pent-up energy in the figure of David?
- Where does the idea for an idealized heroic nude male statue come from?

22.17 Michelangelo Buonarroti, ceiling of the Sistine Chapel, Vatican City, Rome, Italy, 1508–1512. Fresco, 128' x 45'.

22.18 Michelangelo Buonarroti, Creation of Adam, detail of the ceiling of the Sistine Chapel (fig. 22.17), Vatican City, Rome, Italy, 1511–1512. Fresco, 9' 2" × 18' 8".

22.18A Michelangelo Buonarroti, Fall of Man, detail of the ceiling of the Sistine Chapel (fig. 22.17), Vatican City, Rome, Italy, ca. 1510. Fresco, 9' 2" × 18' 8".

- Who commissioned Michelangelo to paint the Sistine Chapel ceiling?
- What was the Sistine Chapel?
- What was the subject of Michelangelo's ceiling painting?
- In *The Creation of Adam*, Michelangelo rejects conventional depictions of his time. Why? What did he wish to accomplish?
- How does Michelangelo depict God?
- How does the image of Adam compare to the image of God?
- What does Michelangelo do to create tension and heroic drama? How does this differ from Quattrocento artists and from Leonardo?

22.19 Michelangelo Buonarroti, Last Judgment, altar wall of the Sistine Chapel, Vatican City, Rome, Italy, 1536–1541. Fresco, 48' × 44'.

- What was the Counter Reformation?
- How might the subject of the Last Judgement fit the Counter Reformation?
- How much later is Michelangelo's *Last Judgement* than his paintings for the ceiling?
- What are some of the differences between the later *Last Judgement* and the earlier ceiling paintings?
- What is the subject of *The Last Judgement*? What happens?
- Where is Christ? the Virgin Mary? Where are the angels sounding the trumpets to wake the dead? Where are the blessed? the damned?
- How does Michelangelo depict Christ and the Virgin? Are these the usual ways Christ and the Virgin were depicted?
- How does Michelangelo depict angels? How do they differ from typical images of angels?
- How does Michelangelo create images of bodies that are grotesque?
- How does Michelangelo emphasize physical tension and effort?
- How does Michelangelo create an overall feeling of tension, anxiety, and instability?
- The overall composition tends to lead the viewer's gaze in which direction? Why in this overall direction?
- How might Michelangelo's interpretation of the Last Judgement satisfy the demands of the Counter Reformation?
- How might his interpretation more subtly offer a critique of Church practices?
- How might Michelangelo be showing his fear for his own soul in the painting?

Northern Europe in the 15th Century

- What are some of the historical factors that affected the arts in Northern Europe during the 15th century?
- What is oil painting? How does it differ from tempera and fresco?
- Why was Flanders important? Where is Flanders? What modern country is now where Flanders was?

20.1 Rogier van der Weyden (ca. 1400–1464), Saint Luke Drawing the Virgin, ca. 1435–1440. Oil and tempera on wood, 4' 6 1/8" × 3' 7 5/8". Museum of Fine Arts, Boston.

- Who probably commissioned this painting, and why would they have chosen this subject?
- What is being shown in the painting? What is a preparatory sketch?
- What tells us that the scene takes place in a local merchant's residence?
- Why is the setting local and contemporary and not set in biblical times?
- A number of objects have symbolic meaning. What are they and what do they symbolize?
- What reflects the Flemish love of carefully rendered objects?

- What elements of the painting are similar to what we see in paintings of Italy at this time, Masaccio's paintings, for example?
- How does van der Weyden create a quiet, contemplative mood?

20.3 Jacques de Baerze, Retable de Champmol (open), from the chapel of the Chartreuse de Champmol, Dijon, France, installed 1399. Wood, center section 5' 5 3/4" x 8' 3 1/4". Musée des Beaux-Arts, Dijon.

- This altarpiece (retable) was commissioned by Philip the Bold for the Carthusian monastery near Dijon. Who were the Carthusians?
- Why would the powerful and wealthy Philip the Bold commission such a work for the Carthusians?
- The altarpiece continues French Gothic decorative style. What are some of the elements that are Gothic?

20.4 Melchior Broederlam, Retable de Champmol (closed), from the chapel of the Chartreuse de Champmol, Dijon, France, installed 1399. Oil and tempera on wood, each wing 5' 5 3/4" x 4' 1 1/4". Musée des Beaux-Arts, Dijon.

- In this painting for the altarpiece, Broederlam incorporates some new things that we see also happening in Italy. What are these new elements?
- What is "old fashioned" or late Gothic in the painting?

20.5 Limbourg brothers (Pol, Herman, Jean), January, from Les Très Riches Heures du Duc de Berry, 1413–1416. Colors and ink on vellum, 8 7/8" x 5 3/8". Musée Condé, Chantilly.

20.5 Limbourg brothers (Pol, Herman, Jean), January, from Les Très Riches Heures du Duc de Berry, 1413–1416. Colors and ink on vellum, 8 7/8" x 5 3/8". Musée Condé, Chantilly.

- What is a Book of Hours?
- For whom were lavish Books of Hours favorite devotional objects?
- Were Books of Hours for public devotion?
- What was included in a Book of Hours?
- This particular Book of Hours was made for the Duke of Berry. He has himself portrayed as a powerful, but magnanimous leader. How do these two examples show this?
- What is shown in the semi-circular upper part of the calendar pages? How many such pages would the book have contained?
- What elements of these pages tell us that the book was meant to be a valued and treasured object?

20.8 Robert Campin (Master of Flémalle, ca. 1375-1444), Mérode Triptych (open), ca. 1425–1428. Oil on wood, center panel 2' 1 3/8" x 2' 7/8", each wing 2' 1 3/8" x 10 7/8". Metropolitan Museum of Art, New York (The Cloisters Collection, 1956).

- Who were the donors?
- The donors are a good example of what change in the economy of Northern Europe at the time?
- In what way does the setting respond to who the donor is? What is the setting?
- What about the painting might suggest its use as an object for private devotion?
- Who are the two figures in the left panel?
- What is the subject matter of the triptych (what is a triptych?)?
- Who is shown in the right panel?
- The painting incorporates a number of religious symbols. What are they and what do they symbolize?
- What does the painter, Robert Campin, do to create an interior devotional world?

20.11 Jan van Eyck (ca. 1395-1441), Giovanni Arnolfini and His Wife, 1434. Oil on wood, 2' 9" x 1' 10 1/2". National Gallery, London.

- Who was Giovanni Arnolfini?
- Giovanni Arnolfini is an example of what economic phenomenon that is taking place in Europe at this time?
- What is the standard interpretation of this painting?
- What are some of the questions about this interpretation? What is one of the alternative interpretations?
- What might the dog, and the images of St. Margaret and the whisk broom symbolize?
- How does the painter, Jan van Eyck, create a sense of focus and attention to the objects and details in the painting?
- What kind of mood does he create?
- In what ways might the artist be understood to serve as a witness to what is happening?