1. Biographer Giovanni Bellori said about Caravaggio in 1672:

   There is no question that Caravaggio advanced the art of painting because he came upon the scene at a time when realism was not much in fashion and when figures were made according to convention and manner and satisfied more the taste for gracefulness than for truth. Thus by avoiding all prettiness and vanity in his color, Caravaggio strengthened his tones and gave them flesh and blood.
   
   *Bellori, The Lives of Modern Painters, Sculptors and Architects*

   Choose and identify a work by Caravaggio. Discuss the validity of Bellori’s statement about Caravaggio’s work in view of art works that have preceded it.

2. How is Bernini’s intimate experience with theater reflected in the Cornaro Chapel?

3. Caravaggio’s style found many imitators. Identify an artist who was influenced by Caravaggio’s art. Which elements of his art did they incorporate? What are the unique aspects of their own style?

4. Describe the representation of Bernini’s *David*. How has it evolved from earlier works of Donatello, Verrocchio, and Michelangelo?

5. Self-portraits often reveal as much about the appearance of the artist as well as his or her role as a professional. Identify the artists of these self-portraits and discuss what is being said about the sitter and his or her role as an artist.

6. Identify the artist, the art work, and the art period. This painting includes portrayals of both its patron and its artist.

   Explain how the painting served the aims of both the artist and the patron.
7. Name the building shown and identify the person for whom it was built. How did the design, setting and decoration of the building support the claims to power of its patron?

8. Name the artist who painted these two works. Using examples from these works, discuss the artist’s innovations in both the treatment of subject matter and composition.

9. List 8 characteristics of the Baroque style that distinguish it from Mannerist and Renaissance styles.

10. Evaluate the role played by art in the revitalization of the Roman Catholic Church and Catholic theology during the 17th century. How did the art become propaganda and how did that affect Europe in general? Use examples to support your essay.

11. Contrast the *Elevation of the Cross* by Rubens with Rembrandt’s *Return of the Prodigal Son*. How does each work reflect the artist and his temperament? How does each work mirror the sociopolitical environment of each artist?