1) The two pillars dominating the Pesaro Madonna are thought to represent which two attributes of the Virgin Mary?
__________________________________________________

2) Titian's novel composition for the Pesaro Madonna allows the Painting to simultaneously satisfy which two traditional categories of devotional painting?
__________________________________________________

3) How does Titian play with illusion and reality in the Treviso Annunciation, considering its setting?
__________________________________________________

4) As Rosand argues, Venetian Renaissance painters flatten the pictorial space in their narrative and Florentines emphasize depth? Why?
__________________________________________________

5) What role did the Scuola della Carità play in Venetian society?
These institutions typically had two main rooms, called the __________ and __________.

6) Name one painter before Titian took inspiration from contemporary stage design in the representations of religious narratives?
__________________________________________________

7) What is unprecedented in the way Titian depicted the Virgin in his Presentation of the Virgin? What motives did he borrow from earlier renditions of the subject?
__________________________________________________

8) Discuss briefly Titian’s references to real and imaginary architecture in the setting of the Presentation.
__________________________________________________

9) What is the significance of procession in Titian’s painting of the Presentation?
__________________________________________________