1. Who was Pietro Aretino and what was his importance in relation to Venetian art?

2. What did critics of Tintoretto’s *Miracle of St. Mark* take objection to? What sources did Tintoretto look to for the composition?

3. How does Tintoretto rely on theatrical formulae to show the narrative of St. Mark’s life?

4. What does the biographer Ridolfi tell us about Tintoretto’s workshop practice?

5. Who was the patron of Tintoretto’s *Crucifixion*? And what problems did the setting of this painting present for the artist?

6. How did Tintoretto depart from tradition in his three representations of the *Last Supper*? What does Ridolfi mean by “bizzarra prospettiva?”
How does Rosand compare the “Venetian-ness” of Titian and Tintoretto in the context of their religious painting?