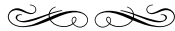


Illustrations



- Fig. 1. *Expulsion of Adam and Eve from Paradise*, ca. 1015, Doors of St. Michael's, Hildesheim, Germany.
- Fig. 2. Masaccio, *Expulsion of Adam and Eve from Paradise*, ca. 1425, Brancacci Chapel, Church of Santa Maria del Carmine, Florence.
- Fig. 3. Bernardo Rossellino, Facade of the Pienza Cathedral, 1459–63.
- Fig. 4. Bernardo Rossellino, Interior of the Pienza Cathedral, 1459–63.
- Fig. 5. Leonardo da Vinci, *The Last Supper*, 1495–98, Refectory of the Monastery of Santa Maria delle Grazie, Milan.
- Fig. 6. Anonymous Pisan artist, *Pisa Cross #15*, late twelfth century, Museo Civico, Pisa.
- Fig. 7. Anonymous artist, *Cross of San Damiano*, late twelfth century, Basilica of Santa Chiara, Assisi.
- Fig. 8. Giotto di Bondone, *Crucifixion*, ca. 1305, Arena (Scrovegni) Chapel, Padua.
- Fig. 9. Masaccio, *Trinity Fresco*, ca. 1427, Church of Santa Maria Novella, Florence.
- Fig. 10. Bonaventura Berlinghieri, *Altarpiece of St. Francis*, 1235, Church of San Francesco, Pescia.
- Fig. 11. St. Francis Master, *St. Francis Preaching to the Birds*, early fourteenth century, Upper Church of San Francesco, Assisi.
- Fig. 12. Anonymous Florentine artist, Detail of the *Misericordia Fresco* from the Loggia del Bigallo, 1352, Council Chamber, Misericordia Palace, Florence.
- Fig. 13. Florentine artist (Francesco Rosselli?), “*Della Catena*” View of

ILLUSTRATIONS

- Florence*, 1470s, Kupferstichkabinet, Staatliche Museen zu Berlin.
- Fig. 14. Present-day view of Florence from the Costa San Giorgio.
- Fig. 15. Nicola Pisano, *Nativity Panel*, 1260, Baptistery Pulpit, Baptistery, Pisa.
- Fig. 16. Medieval heads in the “antique manner” from the Gate of Capua, 1234–39.
- Fig. 17. Lorenzo Ghiberti, *Jacob and Esau Panel*, 1435, East Doors, Baptistery, Florence.
- Fig. 18. Masaccio, *The Tribute Money*, ca. 1425, Brancacci Chapel, Santa Maria del Carmine, Florence.
- Fig. 19. Giotto di Bondone, *Stefaneschi Altarpiece*, ca. 1330, Pinacoteca, Vatican Museums.
- Fig. 20. Domenico Veneziano, *St. Lucy Altarpiece*, ca. 1450, Galleria degli Uffizi, Florence.
- Fig. 21. Brunelleschi, Loggia Facade of the Hospital of the Innocents, begun 1419, Florence.
- Fig. 22. Euclidean proposal for the facade of Brunelleschi’s Hospital of the Innocents, Florence.
- Fig. 23. Reconstruction of Brunelleschi’s intentions for the facade of the Hospital of the Innocents, Florence.
- Fig. 24. Donatello, *Bronze David*, ca. 1435–45, Museo Nazionale Bargello, Florence.
- Fig. 25. Donatello, *John the Baptist*, 1435, Church of the Frari, Venice.
- Fig. 26. Donatello, *Mary Magdalene*, ca. 1435 or ca. 1450, Museo dell’Opera del Duomo (formerly Baptistery), Florence.
- Fig. 27. Sandro Botticelli, *Guaspere del Lama Adoration Altarpiece (Adoration of the Magi)*, early 1470s, Uffizi Gallery, Florence.
- Fig. 28. Bernardo Rossellino or L. B. Alberti, facade of the Palazzo Rucellai, ca. 1460, Florence.
- Fig. 29. Leonardo da Vinci, *Vitruvian Man (Self-Portrait in Circle and Square)*, 1485–90, Accademia, Venice.
- Fig. 30. Bernardo Rossellino, Cathedral Square, 1462, Pienza.
- Fig. 31. Bernardo Rossellino, Bishop’s Palace of Cardinal Rodrigo Borghia, 1462–64, Pienza.
- Fig. 32. Bernardo Rossellino, Palazzo Ammannati with its belvedere loggia, 1460–68, Pienza.
- Fig. 33. Palazzo Communale, 1462–63, Pienza.
- Fig. 34. Roman sarcophagus, front, *The Return of the Body of Meleager to Kalydon*, ca. A.D. 220–30. Museum of Fine Arts, Houston.

Illustrations

- Fig. 35. Donatello, Tabernacle with relief of the *Entombment of Christ*, ca. 1435, Sagrestia dei Beneficiati, St. Peter's, Rome.
- Fig. 36. Andrea Mantegna, Engraving of the *Entombment of Christ*, 1460s, Kupferstichkabinett, Staatliche Museen zu Berlin.
- Fig. 37. Raphael, *Entombment of Christ* from the *Baglioni Altarpiece*, 1507, Galleria Borghese, Rome.
- Fig. 38. Sandro Botticelli, *The Calumny of Apelles*, 1497–98, Galleria degli Uffizi, Florence.
- Fig. 39. Ruins of the Basilica Nova long held to be Vespasian's Temple of Peace, early fourth century, Rome.
- Fig. 40. Sandro Botticelli, *The Arrival of Venus*, 1481, Galleria degli Uffizi, Florence.
- Fig. 41. Simone Martini, *The Annunciation*, 1333, Galleria degli Uffizi, Florence.
- Fig. 42. Piero della Francesca, *The Annunciation Panel* from the *Perugia Polyptych*, 1460s, Galleria Nazionale dell' Umbria, Perugia.
- Fig. 43. Diagram of perspective scheme in the *Annunciation Panel* by Piero della Francesca.
- Fig. 44. Bernardo Rossellino, *The Spinelli Cloister*, 1446–53, Monastery of Santa Croce, Florence.
- Fig. 45. Bernardo Rossellino, *View along the east walkway of the Spinelli Cloister*, Monastery of Santa Croce, Florence.
- Fig. 46. Workshop of Antonio di Domenico, *Cloister of the Oranges*, ca. 1435, Badia Fiorentina, Florence.
- Fig. 47. *Upper walkway of the Cloister of the Oranges in 1967 with frescoes by Giovanni da Consalvo removed for conservation*, Badia Fiorentina, Florence.
- Fig. 48. *Upper walkway of the Cloister of the Oranges in 1978 with the frescoes by Giovanni da Consalvo returned to their original locations*, Badia Fiorentina, Florence.
- Fig. 49. *View of upper loggia arcade with frescoes in place*, Cloister of the Oranges, Badia Fiorentina, Florence.
- Fig. 50. Giovanni da Consalvo, *Miracle of St. Benedict*, 1436–39, Cloister of the Oranges, Badia Fiorentina, Florence.
- Fig. 51. *View from entry along walkway of Michelozzo di Bartolomeo's First Cloister*, ca. 1435, Monastery of San Marco, Florence.
- Fig. 52. Fra Angelico, *Transfiguration*, 1438–45, cloister dormitory, Monastery of San Marco, Florence.
- Fig. 53. *Cell interior with real and fictive windows of Communion scene*, 1438–45, Monastery of San Marco, Florence.

ILLUSTRATIONS

- Fig. 54. Fra Angelico, Fresco of the *Annunciation*, 1438–45, Monastery of San Marco, Florence.
- Fig. 55. View from staircase landing of Fra Angelico's *Annunciation*, Monastery of San Marco, Florence.
- Fig. 56. Andrea del Castagno, *The Last Supper*, 1447, Refectory of the Convent of Saint Apollonia, Florence.
- Fig. 57. Domenico del Ghirlandaio, *The Last Supper*, 1480, Refectory of the Monastery of Ognissanti, Florence.
- Fig. 58. Giovanni Donato Montofano, *The Crucifixion*, 1480s, Refectory of the Monastery of Santa Maria delle Grazie, Milan.
- Fig. 59. Piero della Francesca, *Portrait Panels of Federico da Montefeltro and Battista Sforza*, ca. 1472, Galleria degli Uffizi, Florence.
- Fig. 60. Piero della Francesca, Reverse of the Montefeltro/Sforza Panels with triumphal carts before a continuous landscape, Galleria degli Uffizi, Florence.
- Fig. 61. The Orcia Valley as seen from the loggia of the Piccolomini Palace in Pienza.
- Fig. 62. View of the Cathedral square of Pienza showing grid pattern of paving.
- Fig. 63. Leonardo da Vinci, Preparatory drawing for his *Battle of Anghiari* showing human and equine ferocity, 1503–5, Royal Library, Windsor Castle, Great Britain.
- Fig. 64. Peter Paul Rubens, Copy after Leonardo's *Fight for the Standard*, ca. 1615, Cabinet des Dessins, Louvre, Paris.
- Fig. 65. Paolo Uccello, *Battle of San Romano*, 1430s, Galleria degli Uffizi, Florence.
- Fig. 66. Jan van Eyck, *The Madonna and Child with Chancellor Nicholas Rolin*, ca. 1435, Louvre, Paris.
- Fig. 67. Geertgen tot Sint Jans, *St. John the Baptist in the Wilderness*, 1490, Gemäldegalerie, Staatliche Museen, Berlin.
- Fig. 68. Leonardo da Vinci, *Aerial View of the Italian Coast from Torre Astura to the Gulf of Terracina with Monte Circeo*, 1515, Collection of the Royal Library, Windsor Castle.
- Fig. 69. Albrecht Altdorfer, *Battle of Issus*, 1529, Alte Pinakothek, Munich.
- Fig. 70. Anonymous French artist, *Wilton Diptych*, 1395–1413, National Gallery, London.
- Fig. 71. Jean Fouquet, *Melun Diptych*, ca. 1455, Gemäldegalerie, Staatliche Museen, Berlin, and Koninklijk Museum, Antwerp.

Illustrations

- Fig. 72. Albrecht Dürer, *The Slaying of Orpheus*, 1494, Hamburger Kunsthalle, Hamburg.
- Fig. 73. Albrecht Dürer, *The Temptation of Adam and Eve*, 1504.
- Fig. 74. Apollonius of Athens (?), *Belvedere Torso*, ca. 150–50 B.C., Museo Pio Clementino, Vatican Museums, Rome.
- Fig. 75. Rosso Fiorentino, Detail of the Grieving St. John from the *Deposition*, 1521, Pinacoteca Comunale, Volterra.
- Fig. 76. Paolo Veronese, *Feast in the House of Levi*, 1573, Accademia, Venice.
- Fig. 77. Michelangelo Buonarroti, *David/Apollo*, 1527–32, Museo Nazionale del Bargello, Florence.
- Fig. 78. Giovanni da Bologna, *Rape of the Sabine Woman*, 1581–82, Loggia dei Lanzi, Florence.