

**Test Bank**

*For*

**The Humanities**

**Culture, Continuity & Change**

**Fourth Edition**

**Volume 2**

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Pearson



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## Table of Contents

21	The Baroque in Italy: The Church and Its Appeal	1
22	The Secular Baroque in the North: The Art of Observation	36
23	The Baroque Court: Absolute Power and Royal Patronage	81
24	The Rise of the Enlightenment in England: The Claims of Reason	122
25	The Rococo and the Enlightenment on the Continent: Privilege and Reason	157
26	The Rights of Man: Revolution and the Neoclassical Style	191
27	The Romantic World View: The Self in Nature and the Nature of Self	228
28	Industry and the Working Class: A New Realism	260
29	Defining a Nation: American National Identity and the Challenge of Civil War	298
30	Global Confrontation and Modern Life: The Quest for Cultural Identity	336
31	The Promise of Renewal: Hope and Possibility in Late Nineteenth-Century Europe	367
32	The Course of Empire: Expansion and Conflict in America	404
33	The Fin de Siècle: Toward the Modern	440
34	The Era of Invention: Paris and the Modern World	475
35	The Great War and Its Impact: A Lost Generation and a New Imagination	508
36	New York, Skyscraper Culture, and the Jazz Age: Making It New	543
37	The Age of Anxiety: Fascism and Depression, Holocaust and Bomb	579
38	After the War: Existential Doubt, Artistic Triumph, and the Culture of Consumption	622
39	Multiplicity and Diversity: Cultures of Liberation and Identity in the 1960s and 1970s	660
40	Without Boundaries: Multiple Meanings in a Postmodern World	696

## Chapter 21

### The Baroque in Italy: The Church and Its Appeal

#### Multiple Choice Questions

1. A defining characteristic of Baroque art was
- attention to the viewers' emotional experience of a work.
  - a return to the forms and proportions of Classical art.
  - a focus on symbolism.
  - a minimal decoration and sensuousness.

Answer: a

Learning Objective: 21.1 Discuss how the Baroque style, especially in sculpture and architecture, furthered the agenda of the Counter-Reformation.

Topic: Chapter Introduction

Difficulty Level: Easy

Skill Level: Remember the Facts

2. The term *Baroque* was originally used in a derogatory way because the new style
- was associated with the common people.
  - was very expensive to create.
  - defied the Council of Trent's directives.
  - was seen as too ornate and strange.

Answer: d

Learning Objective: 21.1 Discuss how the Baroque style, especially in sculpture and architecture, furthered the agenda of the Counter-Reformation.

Topic: Chapter Introduction

Difficulty Level: Easy

Skill Level: Remember the Facts

3. Baroque artists placed elements on a diagonal plane, rather than the frontal and parallel planes used by Renaissance artists, to
- evoke a sense of greater depth.
  - induce more defined shadows.
  - produce a stronger sense of action.
  - provide greater balance.

Answer: c

Learning Objective: 21.1 Discuss how the Baroque style, especially in sculpture and architecture, furthered the agenda of the Counter-Reformation.

Topic: Baroque Style and the Counter-Reformation

Difficulty Level: Easy

Skill Level: Understand the Concepts

4. The Roman patrons who were most responsible for creating the Baroque style were
- the middle class.
  - the nobility.
  - women
  - the papal court.

Answer: d

Learning Objective: 21.1 Discuss how the Baroque style, especially in sculpture and architecture, furthered the agenda of the Counter-Reformation.

Topic: Baroque Style and the Counter-Reformation

Difficulty Level: Easy

Skill Level: Remember the Facts

5. In his work in St. Peter's Basilica, Gianlorenzo Bernini decorated the baldachino's grooved columns with bronze vines to

- symbolize the union of the Old and New Testaments.
- create a sense of naturalism.
- emphasize the blending of Classical and Italian design.
- draw the viewers' eyes upward along the spirals.

Answer: a

Learning Objective: 21.1 Discuss how the Baroque style, especially in sculpture and architecture, furthered the agenda of the Counter-Reformation.

Topic: Sculpture and Architecture: Bernini and His Followers

Difficulty Level: Moderate

Skill Level: Understand the Concepts

6. In his Cornaro Chapel's sculptural program, Bernini equated Teresa of Ávila's religious visions with

- spiritual rebirth.
- chastity.
- sexual orgasm.
- dancing.

Answer: c

Learning Objective: 21.1 Discuss how the Baroque style, especially in sculpture and architecture, furthered the agenda of the Counter-Reformation.

Topic: Sculpture and Architecture: Bernini and His Followers

Difficulty Level: Moderate

Skill Level: Apply What You Know and Analyze It

7. On each side of his Cornaro Chapel sculptural program, Gianlorenzo Bernini included theater boxes to

- a. allow visitors to have a better view of Saint Teresa.
- b. create preferential seating for the Cornaro family.
- c. emphasize his design's high drama.
- d. provide extra seating for churchgoers.

Answer: c

Learning Objective: 21.1 Discuss how the Baroque style, especially in sculpture and architecture, furthered the agenda of the Counter-Reformation.

Topic: Sculpture and Architecture: Bernini and His Followers

Difficulty Level: Easy

Skill Level: Understand the Concepts

8. In the *Four Rivers Fountain*, Gianlorenzo Bernini intended the obelisk to represent

- a. the triumph of the Roman Catholic Church over the world's rivers.
- b. Holy Roman Emperor Ferdinand III's defeat of Egypt.
- c. the domination of the Roman Catholic Church over paganism.
- d. the Roman Catholic Church's position as the center of the world.

Answer: a

Learning Objective: 21.1 Discuss how the Baroque style, especially in sculpture and architecture, furthered the agenda of the Counter-Reformation.

Topic: Sculpture and Architecture: Bernini and His Followers

Difficulty Level: Moderate

Skill Level: Apply What You Know and Analyze It

9. Giacomo della Porta's façade for the church of Il Gesù is considered by many to be the first architectural manifestation of the Baroque style because of its

- a. ornate ceiling painting.
- b. classic proportions.
- c. dramatic jamb statues.
- d. added dimensionality.

Answer: d

Learning Objective: 21.1 Discuss how the Baroque style, especially in sculpture and architecture, furthered the agenda of the Counter-Reformation.

Topic: Materials and Techniques: The Façade from Renaissance to Baroque

Difficulty Level: Easy

Skill Level: Remember the Facts

10. Fra Andrea Pozzo illustrates a highly dramatic space in *Triumph of Saint Ignatius of Loyola* using
- chiaroscuro*.
  - foreshortening.
  - tenebrism.
  - an invisible complement.

Answer: b

Learning Objective: 21.1 Discuss how the Baroque style, especially in sculpture and architecture, furthered the agenda of the Counter-Reformation.

Topic: Closer Look: Andrea Pozzo's *Triumph of Saint Ignatius of Loyola*

Difficulty Level: Moderate

Skill Level: Apply What You Know and Analyze It

11. The Church of San Carlo alle Quattro Fontane, attributed to Francesco Borromini, best illustrates what principle of Baroque style?

- surprise
- grandiose character
- elaborate design
- the ornate

Answer: a

Learning Objective: 21.1 Discuss how the Baroque style, especially in sculpture and architecture, furthered the agenda of the Counter-Reformation.

Topic: San Carlo alle Quattro Fontane

Difficulty Level: Moderate

Skill Level: Apply What You Know and Analyze It

12. In *The Calling of Saint Matthew*, Caravaggio portrayed some of his subjects in contemporary Baroque attire

- so that he could use richer colors and brushstrokes.
- to conform with other paintings in the series.
- to enable the audience to identify with them.
- to portray the painting's patrons realistically.

Answer: c

Learning Objective: 21.2 Discuss how the Baroque style manifests itself in painting.

Topic: Master of Light and Dark: Caravaggio

Difficulty Level: Easy

Skill Level: Understand the Concepts

13. Caravaggio uses light in *The Calling of Saint Matthew* to illustrate

- a transformation of the calling into a miracle.
- and identify which of the subjects is Matthew.
- Matthew's conversion as a threatening subject matter.
- Jesus' entrance as threatening.

Answer: a

Learning Objective: 21.2 Discuss how the Baroque style manifests itself in painting.

Topic: Master of Light and Dark: Caravaggio

Difficulty Level: Moderate

Skill Level: Understand the Concepts

14. Which technique uses large areas of dark that contrast sharply with smaller brightly illuminated areas?

- a. atmospheric perspective
- b. tenebrism
- c. foreshortening
- d. invisible complement

Answer: b

Learning Objective: 21.2 Discuss how the Baroque style manifests itself in painting.

Topic: Master of Light and Dark: Caravaggio

Difficulty Level: Moderate

Skill Level: Understand the Concepts

15. What thematic interest do Caravaggio's *Conversion of St. Paul* and John Donne's sonnet "Batter My Heart" share?

- a. a celebration of the physical appetite
- b. a tension between the sacred and the secular
- c. a conversion imagined as physical ravishment
- d. a light revealing faith's transformative power

Answer: c

Learning Objective: 21.2 Discuss how the Baroque style manifests itself in painting.

Topic: The Baroque and Sexuality: Caravaggio and the Metaphysical Poetry of John Donne.

Difficulty Level: Easy

Skill Level: Remember the Facts

16. Elisabetta Sirani's *Virgin and Child* illustrate Christianity's miracles as

- a. everyday events.
- b. mythological events.
- c. sexual experiences.
- d. dramas of harmony.

Answer: a

Learning Objective: 21.2 Discuss how the Baroque style manifests itself in painting.

Topic: Elisabetta Sirani and Artemisia Gentileschi: Caravaggisti Women.

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

17. What might account for Artemisia Gentileschi's painting five versions of the biblical story of Judith beheading Holofernes including a portrait of herself as Judith?

- a. Gentileschi was of Jewish descent.
- b. Gentileschi's mother was named Judith.
- c. Judith was a female artist.
- d. Gentileschi had been raped and understood revenge.

Answer: d

Learning Objective: 21.2 Discuss how the Baroque style manifests itself in painting.

Topic: Elisabetta Sirani and Artemisia Gentileschi: Caravaggisti Women.

Difficulty Level: Moderate

Skill Level: Apply What You Know and Analyze It



18. Divisions between secular and religious music were less pronounced in Venice because the city
- had traditionally ignored papal authority.
  - had a large Protestant population.
  - was too far from Rome for anyone to notice.
  - was not part of the Holy Roman Empire.

Answer: a

Learning Objective: 21.3 Examine how the Baroque style developed musically in Venice.

Topic: Venice and Baroque Music

Difficulty Level: Easy

Skill Level: Remember the Facts

19. As a response to Counter-Reformation doctrine, Giovanni Gabrieli aimed to make church music
- a distance spiritual experience.
  - a more widely accepted genre.
  - a more emotionally engaging experience.
  - an improved genre through various percussion instruments.

Answer: c

Learning Objective: 21.3 Examine how the Baroque style developed musically in Venice.

Topic: Giovanni Gabriele and the Drama of Harmony

Difficulty Level: Moderate

Skill Level: Understand the Concepts

20. The canzona's dominant rhythm is
- short-long.
  - long-short-short.
  - long-long.
  - short-long-long.

Answer: b

Learning Objective: 21.3 Examine how the Baroque style developed musically in Venice.

Topic: Giovanni Gabriele and the Drama of Harmony

Difficulty Level: Easy

Skill Level: Remember the Facts

21. Giovanni Gabrieli organized his compositions around a single note—the tonic note—to
- heighten the sense of harmonic drama.
  - allow more pitch for the voices.
  - create effects of sonority in a cathedral.
  - enable words to be heard over the music.

Answer: a

Learning Objective: 21.3 Examine how the Baroque style developed musically in Venice.

Topic: Giovanni Gabriele and the Drama of Harmony

Difficulty Level: Easy

Skill Level: Remember the Facts

22. The first operas were inspired by
- Giovanni Gabrieli's compositions.
  - Gianlorenzo Bernini's sculptures.
  - Venetian street processions.
  - ancient Greek drama.

Answer: d

Learning Objective: 21.3 Examine how the Baroque style developed musically in Venice.

Topic: Claudio Monteverdi and the Birth of Opera

Difficulty Level: Easy

Skill Level: Remember the Facts

23. The libretto for Claudio Monteverdi's opera *Orfeo* was inspired by the Greek myth of
- Prometheus and Pandora.
  - Orpheus and Eurydice.
  - Paris and Helen of Troy.
  - Zeus and Leda.

Answer: b

Learning Objective: 21.3 Examine how the Baroque style developed musically in Venice.

Topic: Claudio Monteverdi and the Birth of Opera

Difficulty Level: Easy

Skill Level: Understand the Concepts

24. Which style of singing imitates the rhythms of speech?
- basso continuo
  - recitativo*
  - monody
  - tonality

Answer: b

Learning Objective: 21.3 Examine how the Baroque style developed musically in Venice.

Topic: Claudio Monteverdi and the Birth of Opera

Difficulty Level: Easy

Skill Level: Remember the Facts

25. Why were only girls in Venice's orphanages given music instruction?
- Girls would handle the delicate instruments more gently.
  - Girls required musical skill to secure a good marriage.
  - It was assumed that boys would enter the labor force.
  - Venetian orphanages housed only girls.

Answer: c

Learning Objective: 21.3 Examine how the Baroque style developed musically in Venice.

Topic: Antonio Vivaldi and the Concerto

Difficulty Level: Easy

Skill Level: Remember the Facts

26. Orphanage directors hoped that audiences would be dazzled by the orphans' musical performances so that they would

- a. adopt the talented children.
- b. buy tickets to their performances.
- c. help find jobs for the orphans.
- d. donate money to the orphanages.

Answer: d

Learning Objective: 21.3 Examine how the Baroque style developed musically in Venice.

Topic: Antonio Vivaldi and the Concerto

Difficulty Level: Easy

Skill Level: Understand the Concepts

27. Why is Antonio Vivaldi's *The Four Seasons* known as program music?

- a. He composed it for one of the orphans' performances, or programs.
- b. Its purely instrumental music is connected to a story or idea.
- c. Its episodes contrast back and forth with the musical score.
- d. The music follows the program and rhythms of speech.

Answer: b

Learning Objective: 21.3 Examine how the Baroque style developed musically in Venice.

Topic: Antonio Vivaldi and the Concerto

Difficulty Level: Easy

Skill Level: Remember the Facts

28. Baroque music distinguishes itself from former Renaissance compositions due to the process of

- a. balanced rhythms.
- b. compositions in which all voices are of equal importance.
- c. modulation.
- d. flowing rhythms.

Answer: c

Learning Objective: 21.3 Examine how the Baroque style developed musically in Venice.

Topic: Antonio Vivaldi and the Concerto

Difficulty Level: Moderate

Skill Level: Apply What You Know and Analyze It

29. *Sant'Alessio*, a Roman opera performed for Pope Urban VIII, convinced the Church

- a. that only sacred music should be performed.
- b. that sung theatre could illustrate a moral and spiritual ideal.
- c. that sung theater should be performed with elaborate staging.
- d. that sung theater should be performed with dazzling costumes.

Answer: b

Learning Objective: 21.3 Examine how the Baroque style developed musically in Venice.

Topic: Antonio Vivaldi and the Concerto

Difficulty Level: Moderate

Skill Level: Apply What You Know and Analyze It

30. Louis XIV rejected Gianlorenzo Bernini's Baroque design for a new façade for the Louvre, finding it too

- a. similar to the Vatican colonnade.
- b. simple and classical.
- c. expensive to build.
- d. elaborate and ornate.

Answer: d

Learning Objective: 21.3 Examine how the Baroque style developed musically in Venice.

Topic: Continuity & Change: The End of Italian Ascendancy

Difficulty Level: Easy

Skill Level: Remember the Facts

## Essay Questions

31. Identify and describe three elements of Bernini's Cornaro Chapel sculptural program that illustrate the high drama of the Baroque.

Answer: The ideal response would include the following:

- 1. The high drama is illustrated with the sculptural centerpiece of Saint Teresa, her erotic swoon and head back in ecstasy, and the angel with arrow in hand which has just been removed from Saint Teresa's entrails.
- 2. Teresa and the angel are framed by a marble canopy with gilded rays of light behind the figures, illustrating what appears to be a light coming from above.
- 3. Life-sized marble figures of the Cornaro family, looking on from either side in theater boxes.

Learning Objective: 21.1 Discuss how the Baroque style, especially in sculpture and architecture, furthered the agenda of the Counter-Reformation.

Topic: Sculpture and Architecture: Bernini and His Followers

Difficulty Level: Moderate

Skill Level: Understand the Concepts

32. Compare Bernini's Baroque *David* to Michelangelo's Renaissance *David* (Chap. 14), explaining how each is representative of its respective period.

Answer: The ideal response would include the following:

Bernini's figure of *David* is in action. The body of the main subject matter twists in an elaborate spiral, which creates a dramatic contrast of light and dark. With clenched teeth and strained muscles, Bernini creates an intense interpretation that makes the viewer feel as if he or she is present at the moment of the battle. Michelangelo's *David*, on the other hand, is restrained, at rest and in calm anticipation before the confrontation with Goliath. Bernini's is an intentional contrast and best exhibits the Baroque style witnessed in the dramatic nature of his *David*.

Learning Objective: 21.1 Discuss how the Baroque style, especially in sculpture and architecture, furthered the agenda of the Counter-Reformation.

Topic: Bernini's *David*

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

33. Compare and contrast the differences seen in the Renaissance façade of Leon Battista Alberti's Santa Maria Novella with that of the Baroque façade of Giacomo della Porta's Il Gesù.

Answer: The ideal response would include the following:

1. The Renaissance design of Santa Maria Novella is organized and symmetrical, whereas the Baroque Il Gesù illustrates a great deal of line and curvature, creating an illusion of movement or motion.
2. Alberti's design incorporates three squares, two flanking the portal and one above, separated by a mezzanine, a low intermediate story. He uses four large Corinthian columns engaged to the façade to break up the space. The most innovative element illustrated with the design is the addition of two scrolled volutes, which hide the clerestory behind them.
3. Porta's design retains a majority of the structure and organization of the Classical seen in Santa Maria Novella. The emphasis of curved lines distinguishes it as an example of the Baroque. Porta replaced the engaged columns with pilasters that add three-dimensionality to the structure, drawing the viewer's eye to the portal. He added the aedicule to mimic the portal below, creating a repetition.

Learning Objective: 21.1 Discuss how the Baroque style, especially in sculpture and architecture, furthered the agenda of the Counter-Reformation.

Topic: Materials & Techniques: The Façade from Renaissance to Baroque

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

34. Discuss the Baroque nature of illusion as exhibited in Andrea Pozzo's *Triumph of Saint Ignatius of Loyola*.

Answer: The ideal response would include the following:

Baroque painters widely used foreshortening to create a three-dimensionality to the subject matter, therefore creating an illusion of space. Pozzo created an illusionary space above the viewer, making it difficult to interpret the space as a barreled vault. The inclusion of foreshortened figures and architectural elements make it appear to extend the architecture beyond the viewer in a most dramatic manner.

Learning Objective: 21.1 Discuss how the Baroque style, especially in sculpture and architecture, furthered the agenda of the Counter-Reformation.

Topic: Closer Look: Andrea Pozzo's *Triumph of Saint Ignatius of Loyola*

Difficulty Level: Difficult

Skill Level: Understand the Concepts

35. Define *tenebrism*, and explain Caravaggio's use of it to provide drama in two of his works.

Answer: The ideal response would include the following:

Tenebrism makes use of large areas of dark that are contrasted sharply with smaller brightly illuminated areas. Caravaggio incorporated this technique to illustrate the dramatic element of light, as found in his *Calling of Saint Matthew*, in which the use of light takes on the aspect of a miracle similar to the miracle of creation. Light in Caravaggio's *Calling of Saint Matthew* creates a psychological drama in which the world is revealed in its detail equivalent to faith and its transformative powers. In his *Conversion of Paul*, light shows the viewer the moment of conversion when the Roman legionnaire Saul hears the words of Christ.

Learning Objective: 21.2 Discuss how the Baroque style manifests itself in painting.

Topic: The Drama of Painting: Caravaggio and the Caravaggisti

Difficulty Level: Difficult

Skill Level: Understand the Concepts

36. Compare the sensual elements of Bernini's *Ecstasy of Saint Teresa* to Caravaggio's *Conversion of Saint Paul* and Donne's "Batter My Heart."

Answer: The ideal response would include the following:

1. All three of these works demonstrate pursuit of a communion or identity with the divine through direct experience and a belief that this experience is the ultimate source of knowledge. Each seeks to convey the ecstasy of conversion and an acknowledgement of that knowledge.
2. Bernini's *Ecstasy of Saint Teresa* is a sculptural program illustrating feeling and emotion, allowing the viewer to experience the events of Teresa's life; the viewer sees sensuality through sexual ecstasy.
3. Caravaggio's painting, *Conversion of Saint Paul*, uses light to convey sensuality and illustrate the conversion and knowledge on Paul's religious journey. Light plays a comparative role in
4. Donne's poem, "Batter My Heart," in which the light associated with conversion seen in Caravaggio's work becomes the word of God heard by Saul. Again, the sensual is manifested in the physical as the writer interprets this conversion.
5. All of these works share this concept of sexual ecstasy and sensuality in a similar nature.

Learning Objective: 21.1 Discuss how the Baroque style, especially in sculpture and architecture, furthered the agenda of the Counter-Reformation; 21.2 Discuss how the Baroque style manifests itself in painting.

Topic: Sculpture and Architecture: Bernini and His Followers; The Baroque and Sexuality:

Caravaggio and the Metaphysical Poetry of John Donne

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

37. List and analyze at least two reasons for Artemisia Gentileschi's use of her self-portrait for Judith in her five paintings of the Jewish heroine's story.

Answer: The ideal response would include the following:

1. It was a popular subject matter in the city of Florence, where she moved and found patronage for her work.
2. Her own biography, which included having been raped at 19 and going through her father's lawsuit against her rapist, gave her personal investment in the subject matter. Revenge as illustrated in this context and in the context of Judith's narrative becomes the focus of Gentileschi's content.

Learning Objective: 21.2 Discuss how the Baroque style manifests itself in painting.

Topic: Elisabetta Sirani and Artemisia Gentileschi: Caravaggisti Women

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

38. List and explain two ways Giovanni Gabrieli made church music more emotionally engaging.

Answer: The ideal response would include the following:

1. Gabrieli located and alternated bodies of sound in different areas of the cathedral to add drama as well as to engage the listener.
2. He also utilized four choirs—boys', women's ensemble, basses and baritones, and tenors—singing from separate balconies above the nave to engage the listener.

Learning Objective: 21.3 Examine how the Baroque style developed musically in Venice.

Topic: Giovanni Gabrieli and the Drama of Harmony

Difficulty Level: Moderate

Skill Level: Understand the Concepts

39. Provide a detailed explanation of how opera developed during the Italian Baroque period.

Answer: The ideal response would include the following:

1. The Camerata of Florence, a group dedicated to discovering the style of singing used by the ancient Greeks in their dramas, first developed the form of opera.
2. Claudio Monteverdi, musical director at Saint Mark's in Venice, proposed new relationship between text and music. His contemporaries saw music as being dominant over text, whereas Monteverdi thought that text could play a larger role in the compositions, leading him to master a new, text-based musical form, the opera.
3. In his first opera, *Orfeo*, Monteverdi united these concepts and the ancient Greek ideal of music in the drama through the narrative of the Greek myth of Orpheus and Eurydice. The operatic form united poetry and music. Although not the first opera, *Orfeo* is considered the first to successfully integrate music and drama.

Learning Objective: 21.3 Examine how the Baroque style developed musically in Venice.

Topic: Claudio Monteverdi and the Birth of Opera

Difficulty Level: Moderate

Skill Level: Understand the Concepts

40. Using one sculpture, one painting, and one musical composition, explain the artists' achievement of Baroque drama—the sense of action, excitement, and sensuality.

Answer: The ideal response would include the following:

1. Bernini's *Ecstasy of Saint Teresa* illustrates a sense of action through the organization of space, motion and movement, where the excitement is to understand the moment of mystical vision in a thinly veiled description of sexual orgasm.
2. In Caravaggio's *Bacchus*, Bacchus offers a glass of wine to the viewer while appearing to undo his robe. The painting exhibits the pleasures of indulging the sensual appetites and, with them.
3. Monteverdi's *Orfeo* illustrates the achievements of Baroque drama through the use of a large accompanying orchestra and elaborate staging to achieve a musically and dramatically satisfying opera, exhibiting a sense of action, excitement, and sensuality.

Learning Objective: 21.1 Discuss how the Baroque style, especially in sculpture and architecture, furthered the agenda of the Counter-Reformation; 21.2 Discuss how the Baroque style manifests itself in painting; 21.3 Examine how the Baroque style developed musically in Venice.

Topic: Sculpture and Architecture: Bernini and His Followers; The Baroque and Sexuality:

Caravaggio and the Metaphysical Poetry of John Donne; Claudio Monteverdi and the Birth of Opera

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It



## Revel Quizzes

### Quiz: Baroque Style and the Counter-Reformation

---

EOM Q21.1.1

An outdoor space surrounded by buildings is called a

- a) piazza.
- b) complement.

Consider This: Obelisks were placed at the center of such spaces during Pope Sixtus V's redesign of Rome. 21.1 Discuss how the Baroque style, especially in sculpture and architecture, furthered the agenda of the Counter-Reformation, especially in sculpture and architecture.

- c) façade.

Consider This: Obelisks were placed at the center of such spaces during Pope Sixtus V's redesign of Rome. 21.1 Discuss how the Baroque style, especially in sculpture and architecture, furthered the agenda of the Counter-Reformation, especially in sculpture and architecture.

- d) cartouche.

Consider This: Obelisks were placed at the center of such spaces during Pope Sixtus V's redesign of Rome. 21.1 Discuss how the Baroque style, especially in sculpture and architecture, furthered the agenda of the Counter-Reformation, especially in sculpture and architecture.

Answer: a

Learning Objective: 21.1 Discuss how the Baroque style, especially in sculpture and architecture, furthered the agenda of the Counter-Reformation.

Topic: Baroque Style and the Counter-Reformation

Difficulty Level: Easy

Skill Level: Remember the Facts

EOM Q21.1.2

Gianlorenzo Bernini conceptualized the Baroque as a compromise between

- a) Mannerist exuberance and religious propriety.
- b) Renaissance innovation and Medieval asceticism.

Consider This: He was influenced by Counter-Reformation directives and teachings of the Jesuits. 21.1 Discuss how the Baroque style furthered the agenda of the Counter-Reformation, especially in sculpture and architecture.

- c) Reformation simplicity and Greek order.

Consider This: He was influenced by Counter-Reformation directives and teachings of the Jesuits. 21.1 Discuss how the Baroque style furthered the agenda of the Counter-Reformation, especially in sculpture and architecture.

- d) Greek sensuality and Roman power.

Consider This: He was influenced by Counter-Reformation directives and teachings of the Jesuits. 21.1 Discuss how the Baroque style furthered the agenda of the Counter-Reformation, especially in sculpture and architecture.

Answer: a

Learning Objective: 21.1 Discuss how the Baroque style, especially in sculpture and architecture, furthered the agenda of the Counter-Reformation.

Topic: Baroque Style and the Counter-Reformation

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOM Q21.1.3

When Ignatius of Loyola says in his *Spiritual Exercises* that, “What seems to me white, I will believe black if the hierarchical Church so defines,” he is affirming

- a) unquestioning submission to Catholic Church doctrine.
- b) the new ideas of the Reformation.

Consider This: These were rules for the Church Militant. 21.1 Discuss how the Baroque style furthered the agenda of the Counter-Reformation, especially in sculpture and architecture.

- c) a new theological doctrine of tenebrism.

Consider This: These were rules for the Church Militant. 21.1 Discuss how the Baroque style furthered the agenda of the Counter-Reformation, especially in sculpture and architecture.

- d) the Church’s wish to rein in the use of illusionistic technique in decoration.

Consider This: These were rules for the Church Militant. 21.1 Discuss how the Baroque style furthered the agenda of the Counter-Reformation, especially in sculpture and architecture.

Answer: a

Learning Objective: 21.1 Discuss how the Baroque style, especially in sculpture and architecture, furthered the agenda of the Counter-Reformation.

Topic: Baroque Style and the Counter-Reformation

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOM Q21.1.4

Who described this experience?

“The pain was so sharp that it made me utter several moans; and so excessive was the sweetness caused me by this intense pain that one can never wish to lose it, nor will one’s soul be content with anything less than God.”

- a) Teresa of Ávila
- b) Ignatius of Loyola

Consider This: This vision inspired Bernini’s sculpture for the Cornaro Chapel. 21.1  
Discuss how the Baroque style, especially in sculpture and architecture, furthered the agenda of the Counter-Reformation, especially in sculpture and architecture.

- c) Pope Sixtus V

Consider This: This vision inspired Bernini’s sculpture for the Cornaro Chapel. 21.1  
Discuss how the Baroque style, especially in sculpture and architecture, furthered the agenda of the Counter-Reformation, especially in sculpture and architecture.

- d) Hildegard of Bingen

Consider This: This vision inspired Bernini’s sculpture for the Cornaro Chapel. 21.1  
Discuss how the Baroque style, especially in sculpture and architecture, furthered the agenda of the Counter-Reformation, especially in sculpture and architecture.

Answer: a

Learning Objective: 21.1 Discuss how the Baroque style, especially in sculpture and architecture, furthered the agenda of the Counter-Reformation.

Topic: Baroque Style and the Counter-Reformation

Difficulty Level: Easy

Skill Level: Remember the Facts

EOM Q21.1.5

The most unique and surprising element of Borromini's design for this church is

- a) its oval nave.
- b) the fountain from which it derives its name.

Consider This: The site for this structure was especially challenging, but the design succeeded in reflecting key Baroque qualities. 21.1 Discuss how the Baroque style, especially in sculpture and architecture, furthered the agenda of the Counter-Reformation, especially in sculpture and architecture.

- c) the inclusion of a coffered dome.

Consider This: The site for this structure was especially challenging, but the design succeeded in reflecting key Baroque qualities. 21.1 Discuss how the Baroque style, especially in sculpture and architecture, furthered the agenda of the Counter-Reformation, especially in sculpture and architecture.

- d) the placement of its chapels.

Consider This: The site for this structure was especially challenging, but the design succeeded in reflecting key Baroque qualities. 21.1 Discuss how the Baroque style, especially in sculpture and architecture, furthered the agenda of the Counter-Reformation, especially in sculpture and architecture.

Answer: a

Learning Objective: 21.1 Discuss how the Baroque style, especially in sculpture and architecture, furthered the agenda of the Counter-Reformation.

Topic: Baroque Style and the Counter-Reformation

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

## Quiz: The Drama of Painting: Caravaggio and the Caravaggisti

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EOM Q21.2.1

The term *tenebrism* refers to

- a) dark areas contrasting sharply with brightly illuminated areas in a painting.
- b) the principle of piety associated with the Society of Jesus.

Consider This: Caravaggio is particularly associated with this concept. 21.2 Describe how the Baroque style manifests itself in painting.

- c) a direct experience, intuition, or insight.

Consider This: Caravaggio is particularly associated with this concept. 21.2 Describe how the Baroque style manifests itself in painting.

- d) a type of extremely naturalistic depiction of figures in painting.

Consider This: Caravaggio is particularly associated with this concept. 21.2 Describe how the Baroque style manifests itself in painting.

Answer: a

Learning Objective: 21.2 Describe how the Baroque style manifests itself in painting.

Topic: The Drama of Painting: Caravaggio and the Caravaggisti

Difficulty Level: Easy

Skill Level: Remember the Facts

### EOM Q21.2.2

As is evident in his poem “Batter My Heart,” John Donne’s poetry reflects Baroque taste in its

- a) contrasts and synthesis of opposing energies.
- b) creation of a consistent mood.

Consider This: Donne’s work is mystical in theme, but physical in its imagery. 21.2  
Describe how the Baroque style manifests itself in painting.

- c) rejection of physicality and naturalistic expression.

Consider This: Donne’s work is mystical in theme, but physical in its imagery. 21.2  
Describe how the Baroque style manifests itself in painting.

- d) absence of metaphor.

Consider This: Donne’s work is mystical in theme, but physical in its imagery. 21.2  
Describe how the Baroque style manifests itself in painting.

Answer: a

Learning Objective: 21.2 Describe how the Baroque style manifests itself in painting.

Topic: The Drama of Painting: Caravaggio and the Caravaggisti

Difficulty Level: Moderate

Skill Level: Understand the Concepts

### EOM Q21.2.3

To fully appreciate the virtuosity of Caravaggio’s composition, the viewer should

- a) look at the scene from a 45-degree angle.
- b) view the image in the lowest light possible.

Consider This: The painting was designed to fit a narrow chapel wall. 21.2 Describe how the Baroque style manifests itself in painting.

- c) see the darkened background under bright illumination to reveal hidden figures.

Consider This: The painting was designed to fit a narrow chapel wall. 21.2 Describe how the Baroque style manifests itself in painting.

- d) view the scene upside down to see the face of the soldier.

Consider This: The painting was designed to fit a narrow chapel wall. 21.2 Describe how the Baroque style manifests itself in painting.

Answer: a

Learning Objective: 21.2 Describe how the Baroque style manifests itself in painting.

Topic: The Drama of Painting: Caravaggio and the Caravaggisti

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

#### EOM Q21.2.4

The painters Artemisia Gentileschi and Elisabetta Sirani were both

- a) profoundly influenced by the style of Caravaggio.
- b) trained in the workshop of Bernini.

Consider This: Tenebrism is prominent in Gentileschi's work. 21.2 Describe how the Baroque style manifests itself in painting.

- c) apprenticed to Caravaggio in their youth before rejecting his style.

Consider This: Tenebrism is prominent in Gentileschi's work. 21.2 Describe how the Baroque style manifests itself in painting.

- d) focused on traditional subjects.

Consider This: Tenebrism is prominent in Gentileschi's work. 21.2 Describe how the Baroque style manifests itself in painting.

Answer: a

Learning Objective: 21.2 Describe how the Baroque style manifests itself in painting.

Topic: The Drama of Painting: Caravaggio and the Caravaggisti

Difficulty Level: Easy

Skill Level: Remember the Facts

#### EOM Q21.2.5

What did Elisabetta Sirani have in common with Caravaggio?

- a) an interest in representing the miracles of Christianity as everyday events
- b) the use of erotic content in much of her work

Consider This: Mary is depicted as a young Italian mother in *Virgin and Child*. 21.2 Describe how the Baroque style manifests itself in painting.

- c) the frequent patronage of Cardinal del Monte

Consider This: Mary is depicted as a young Italian mother in *Virgin and Child*. 21.2 Describe how the Baroque style manifests itself in painting.

- d) frequent run-ins with the law

Consider This: Mary is depicted as a young Italian mother in *Virgin and Child*. 21.2 Describe how the Baroque style manifests itself in painting.

Answer: a

Learning Objective: 21.2 Describe how the Baroque style manifests itself in painting.

Topic: The Drama of Painting: Caravaggio and the Caravaggisti

Difficulty Level: Moderate

Skill Level: Understand the Concepts



## Quiz: Venice and Baroque Music

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### EOM Q21.3.1

The innovative composer who established Venice as the center of music in the Baroque period was

- a) Gabrieli.
- b) Corelli.

Consider This: He was also among the first to compose religious music for wind ensembles.  
21.3 Examine how the Baroque style developed musically in Venice.

- c) Bellini.

Consider This: He was also among the first to compose religious music for wind ensembles.  
21.3 Examine how the Baroque style developed musically in Venice.

- d) Vivaldi.

Consider This: He was also among the first to compose religious music for wind ensembles.  
21.3 Examine how the Baroque style developed musically in Venice.

Answer: a

Learning Objective: 21.3 Examine how the Baroque style developed musically in Venice.

Topic: Venice and Baroque Music

Difficulty Level: Easy

Skill Level: Remember the Facts

### EOM Q21.3.2

The independent sections of a multi-part composition are called

- a) movements.
- b) concertos.

Consider This: A trio sonata would have three of these. 21.3 Examine how the Baroque style developed musically in Venice.

- c) *continuos*.

Consider This: A trio sonata would have three of these. 21.3 Examine how the Baroque style developed musically in Venice.

- d) harmonies.

Consider This: A trio sonata would have three of these. 21.3 Examine how the Baroque style developed musically in Venice.

Answer: a

Learning Objective: 21.3 Examine how the Baroque style developed musically in Venice.

Topic: Venice and Baroque Music

Difficulty Level: Easy

Skill Level: Remember the Facts

### EOM Q21.3.3

The process of moving to different keys and returning to a tonic key is known as

- a) modulation.
- b) monody.

Consider This: This technique could be said to distinguish Baroque composition from what had come earlier. 21.3 Examine how the Baroque style developed musically in Venice.

- c) *ritornello*.

Consider This: This technique could be said to distinguish Baroque composition from what had come earlier. 21.3 Examine how the Baroque style developed musically in Venice.

- d) *recitativo*.

Consider This: This technique could be said to distinguish Baroque composition from what had come earlier. 21.3 Examine how the Baroque style developed musically in Venice.

Answer: a

Learning Objective: 21.3 Examine how the Baroque style developed musically in Venice.

Topic: Venice and Baroque Music

Difficulty Level: Moderate

Skill Level: Understand the Concepts

### EOM Q21.3.4

The directors of the Ospedale della Pietà where Antonio Vivaldi worked hoped that the orchestra he led would

- a) help in fundraising for Venetian orphanages.
- b) prepare its members for careers throughout Europe.

Consider This: It specialized in musical instruction for girls. 21.3 Examine how the Baroque style developed musically in Venice.

- c) convince the Council of Trent to allow secular music in religious services.

Consider This: It specialized in musical instruction for girls. 21.3 Examine how the Baroque style developed musically in Venice.

- d) promote the new musical form of opera.

Consider This: It specialized in musical instruction for girls. 21.3 Examine how the Baroque style developed musically in Venice.

Answer: a

Learning Objective: 21.3 Examine how the Baroque style developed musically in Venice.

Topic: Venice and Baroque Music

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOM Q21.3.5

Listen to the excerpt:

Befitting the first movement of a concerto, *Spring* is defined by its

- a) quick and cheerful *allegro* tempo.
- b) *basso continuo*, or “continuous bass”, line that serves as a supporting accompaniment.

Consider This: Vivaldi wrote a sonnet on its theme. 21.3 Examine how the Baroque style developed musically in Venice.

- c) long-short-short canzona rhythm.

Consider This: Vivaldi wrote a sonnet on its theme. 21.3 Examine how the Baroque style developed musically in Venice.

- d) elaborate cornett solo called the aria.

Consider This: Vivaldi wrote a sonnet on its theme. 21.3 Examine how the Baroque style developed musically in Venice.

Answer: a

Learning Objective: 21.3 Examine how the Baroque style developed musically in Venice.

Topic: Venice and Baroque Music

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

## Chapter Quiz: The Baroque in Italy: The Church and Its Appeal

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EOC Q21.1

The invisible complement of a sculptural work is

- a) the surrounding space to which it is actively related.
- b) the light that falls upon its surface.

Consider This: The implied movement of Bernini's *David* relates to this concept. 21.1  
Discuss how the Baroque style, especially in sculpture and architecture, furthered the agenda of the Counter-Reformation, especially in sculpture and architecture.

- c) the emotional response it elicits in viewers.

Consider This: The implied movement of Bernini's *David* relates to this concept. 21.1  
Discuss how the Baroque style, especially in sculpture and architecture, furthered the agenda of the Counter-Reformation, especially in sculpture and architecture.

- d) the artist's conceptual design for the work.

Consider This: The implied movement of Bernini's *David* relates to this concept. 21.1  
Discuss how the Baroque style, especially in sculpture and architecture, furthered the agenda of the Counter-Reformation, especially in sculpture and architecture.

Answer: a

Learning Objective: 21.1 Discuss how the Baroque style, especially in sculpture and architecture, furthered the agenda of the Counter-Reformation.

Topic: The Baroque in Italy: The Church and Its Appeal

Difficulty Level: Easy

Skill Level: Remember the Facts

EOC Q21.2

The cast bronze canopy supported by four spiraling columns designed by Bernini to define the altar space of St. Peter's Basilica in Rome is known by which term?

a) baldachino

b) canzona

Consider This: Its form is sculptural, while its function is architectural. 21.1 Discuss how the Baroque style, especially in sculpture and architecture, furthered the agenda of the Counter-Reformation, especially in sculpture and architecture.

c) balustrade

Consider This: Its form is sculptural, while its function is architectural. 21.1 Discuss how the Baroque style, especially in sculpture and architecture, furthered the agenda of the Counter-Reformation, especially in sculpture and architecture.

d) crossing

Consider This: Its form is sculptural, while its function is architectural. 21.1 Discuss how the Baroque style, especially in sculpture and architecture, furthered the agenda of the Counter-Reformation, especially in sculpture and architecture.

Answer: a

Learning Objective: 21.1 Discuss how the Baroque style, especially in sculpture and architecture, furthered the agenda of the Counter-Reformation.

Topic: The Baroque in Italy: The Church and Its Appeal

Difficulty Level: Easy

Skill Level: Remember the Facts

EOC Q21.3

Like other leading artists of the Baroque era, Gianlorenzo Bernini was able to turn out massive quantities of work foremost because he

- a) had a large group of assistants under his supervision.
- b) was a prodigy who began at a very young age.

Consider This: Francesco Borromini was a pupil of Bernini. 21.1 Discuss how the Baroque style furthered the agenda of the Counter-Reformation, especially in sculpture and architecture.

- c) had multiple artistic interests.

Consider This: Francesco Borromini was a pupil of Bernini. 21.1 Discuss how the Baroque style furthered the agenda of the Counter-Reformation, especially in sculpture and architecture.

- d) was unconcerned with the finished quality of his work.

Consider This: Francesco Borromini was a pupil of Bernini. 21.1 Discuss how the Baroque style furthered the agenda of the Counter-Reformation, especially in sculpture and architecture.

Answer: a

Learning Objective: 21.1 Discuss how the Baroque style, especially in sculpture and architecture, furthered the agenda of the Counter-Reformation.

Topic: The Baroque in Italy: The Church and Its Appeal

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOC Q21.4

The Counter-Reformation Baroque style is characterized by

- a) increasingly ornate and grandiose forms expressing emotion and theatricality.
- b) calm, rational proportions expressing logic and order.

Consider This: The focal point of this style was Vatican City. 21.1 Discuss how the Baroque style furthered the agenda of the Counter-Reformation, especially in sculpture and architecture.

- c) a simplification of forms reflecting economy and egalitarianism.

Consider This: The focal point of this style was Vatican City. 21.1 Discuss how the Baroque style furthered the agenda of the Counter-Reformation, especially in sculpture and architecture.

- d) a revival of Greco-Roman forms symbolizing a renewed faith in democracy.

Consider This: The focal point of this style was Vatican City. 21.1 Discuss how the Baroque style furthered the agenda of the Counter-Reformation, especially in sculpture and architecture.

Answer: a

Learning Objective: 21.1 Discuss how the Baroque style, especially in sculpture and architecture, furthered the agenda of the Counter-Reformation.

Topic: The Baroque in Italy: The Church and Its Appeal

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOM Q21.5

In his *Spiritual Exercises*, Ignatius of Loyola called on Jesuits to develop all of their senses. For the Church, this call to the senses was manifested in

- a) increasingly elaborate Church decoration.
- b) the reduction of music in Church services.

Consider This: Ignatius of Loyola founded the Society of Jesus. 21.1 Discuss how the Baroque style furthered the agenda of the Counter-Reformation, especially in sculpture and architecture.

- c) a return to classical Greek and Roman antecedents in church architecture.

Consider This: Ignatius of Loyola founded the Society of Jesus. 21.1 Discuss how the Baroque style furthered the agenda of the Counter-Reformation, especially in sculpture and architecture.

- d) a spirit of compromise in the struggle against sin.

Consider This: Ignatius of Loyola founded the Society of Jesus. 21.1 Discuss how the Baroque style furthered the agenda of the Counter-Reformation, especially in sculpture and architecture.

Answer: a

Learning Objective: 21.1 Discuss how the Baroque style, especially in sculpture and architecture, furthered the agenda of the Counter-Reformation.

Topic: The Baroque in Italy: The Church and Its Appeal

Difficulty Level: Moderate

Skill Level: Understand the Concepts



EOC Q21.6

Caravaggio was one of the most influential artists of his day because of his

- a) mastery of light and dark in a technique known as tenebrism.
- b) innovative juxtaposition of classical elements in church design.

Consider This: *The Calling of Saint Matthew* is an example of his work. 21.2 Describe how the Baroque style manifests itself in painting.

- c) illusionistic ceiling frescoes involving foreshortening.

Consider This: *The Calling of Saint Matthew* is an example of his work. 21.2 Describe how the Baroque style manifests itself in painting.

- d) virtuosity in sculpting marble.

Consider This: *The Calling of Saint Matthew* is an example of his work. 21.2 Describe how the Baroque style manifests itself in painting.

Answer: a

Learning Objective: 21.2 Describe how the Baroque style manifests itself in painting.

Topic: The Baroque in Italy: The Church and Its Appeal

Difficulty Level: Easy

Skill Level: Remember the Facts

EOC Q21.7

The homoerotic theme of this painting is combined with a masterfully painted second subject, a

- a) still life.
- b) mystical vision.

Consider This: Caravaggio preferred scenes of everyday life treated naturalistically. 21.2 Describe how the Baroque style manifests itself in painting.

- c) religious conversion.

Consider This: Caravaggio preferred scenes of everyday life treated naturalistically. 21.2 Describe how the Baroque style manifests itself in painting.

- d) patron's portrait.

Consider This: Caravaggio preferred scenes of everyday life treated naturalistically. 21.2 Describe how the Baroque style manifests itself in painting.

Answer: a

Learning Objective: 21.2 Describe how the Baroque style manifests itself in painting.

Topic: The Baroque in Italy: The Church and Its Appeal

Difficulty Level: Easy

Skill Level: Apply What You Know and Analyze It

EOC Q21.8

One of the first women artists to achieve an international following, Artemisia Gentileschi preferred to paint

a) depictions of women from myths and biblical stories.

b) images of the Virgin Mary.

Consider This: *Judith and Maidservant with Head of Holofernes* is an example of her work.

21.2 Describe how the Baroque style manifests itself in painting.

c) family scenes of mothers and children.

Consider This: *Judith and Maidservant with Head of Holofernes* is an example of her work.

21.2 Describe how the Baroque style manifests itself in painting.

d) portraits of fellow artists of the Florentine Academy of Design.

Consider This: *Judith and Maidservant with Head of Holofernes* is an example of her work.

21.2 Describe how the Baroque style manifests itself in painting.

Answer: a

Learning Objective: 21.2 Describe how the Baroque style manifests itself in painting.

Topic: The Baroque in Italy: The Church and Its Appeal

Difficulty Level: Easy

Skill Level: Remember the Facts

EOC Q21.9

The tenebrism of this scene is intensified by

a) a single candle as the sole source of illumination.

b) the artist's self-portrait as Judith.

Consider This: A sharp contrast is apparent against deeply darkened areas. 21.2 Describe how the Baroque style manifests itself in painting.

c) a one-point perspective system.

Consider This: A sharp contrast is apparent against deeply darkened areas. 21.2 Describe how the Baroque style manifests itself in painting.

d) the foreshortening of the figures.

Consider This: A sharp contrast is apparent against deeply darkened areas. 21.2 Describe how the Baroque style manifests itself in painting.

Answer: a

Learning Objective: 21.2 Describe how the Baroque style manifests itself in painting.

Topic: The Baroque in Italy: The Church and Its Appeal

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

EOC Q21.10

In this scene Jesus' gesture with outreached hand is

- a) an homage to Michelangelo.
- b) an act of condemnation towards the tax collector.

Consider This: It is associated with a similar element of the *Creation*. 21.2 Describe how the Baroque style manifests itself in painting.

- c) intended as Caravaggio's signature whose hand has painted the scene.

Consider This: It is associated with a similar element of the *Creation*. 21.2 Describe how the Baroque style manifests itself in painting.

- d) rendered in *chiaroscuro*.

Consider This: It is associated with a similar element of the *Creation*. 21.2 Describe how the Baroque style manifests itself in painting.

Answer: a

Learning Objective: 21.2 Describe how the Baroque style manifests itself in painting.

Topic: The Baroque in Italy: The Church and Its Appeal

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

EOC Q21.11

The division between religious and secular music was less pronounced in Venice than elsewhere because

- a) Venice traditionally chafed at papal authority, including edicts by the Council of Trent.
- b) Venice had become predominantly Protestant.

Consider This: There were 40 street processions a year in Venice in this era. 21.3 Examine how the Baroque style developed musically in Venice.

- c) Venetians rejected new forms or innovations in music.

Consider This: There were 40 street processions a year in Venice in this era. 21.3 Examine how the Baroque style developed musically in Venice.

- d) Venetian music had traditionally combined organ playing with choral singing.

Consider This: There were 40 street processions a year in Venice in this era. 21.3 Examine how the Baroque style developed musically in Venice.

Answer: a

Learning Objective: 21.3 Examine how the Baroque style developed musically in Venice.

Topic: The Baroque in Italy: The Church and Its Appeal

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOC Q21.12

Listen to the excerpt:

The musical “dialogue” created by the alternating brass instruments in this section is an example of

a) counterpoint.

b) oratorio.

Consider This: Brass ensembles playing from separate lofts of St. Mark’s would create a “stereo” effect. 21.3 Examine how the Baroque style developed musically in Venice.

c) program music.

Consider This: Brass ensembles playing from separate lofts of St. Mark’s would create a “stereo” effect. 21.3 Examine how the Baroque style developed musically in Venice.

d) sonata form.

Consider This: Brass ensembles playing from separate lofts of St. Mark’s would create a “stereo” effect. 21.3 Examine how the Baroque style developed musically in Venice.

Answer: a

Learning Objective: 21.3 Examine how the Baroque style developed musically in Venice.

Topic: The Baroque in Italy: The Church and Its Appeal

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOC Q21.13

Listen to the excerpt:

The style of singing in this passage that imitates the rhythms of speech while delivering dialogue is called

a) *recitativo*.

b) aria.

Consider This: Monteverdi’s use of this form allowed for more rapid telling of the story in his opera. 21.3 Examine how the Baroque style developed musically in Venice.

c) libretto.

Consider This: Monteverdi’s use of this form allowed for more rapid telling of the story in his opera. 21.3 Examine how the Baroque style developed musically in Venice.

d) monody.

Consider This: Monteverdi’s use of this form allowed for more rapid telling of the story in his opera. 21.3 Examine how the Baroque style developed musically in Venice.

Answer: a

Learning Objective: 21.3 Examine how the Baroque style developed musically in Venice.

Topic: The Baroque in Italy: The Church and Its Appeal

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOC Q21.14

Arcangelo Corelli's development of the sonata form featured combinations of instruments playing a series of movements, but also highlighted the composer's own virtuosity in what way?

a) He adapted the form by playing a complex, embellished violin line as a solo voice over a *basso continuo* line.

b) He created dances to be performed to his sonata accompaniments.

Consider This: He was known as a gifted performer as well as a composer. 21.3 Examine how the Baroque style developed musically in Venice.

c) He added a libretto to many of his compositions.

Consider This: He was known as a gifted performer as well as a composer. 21.3 Examine how the Baroque style developed musically in Venice.

d) He created an entirely new type by merging the "chamber" sonata with the "church" sonata.

Consider This: He was known as a gifted performer as well as a composer. 21.3 Examine how the Baroque style developed musically in Venice.

Answer: a

Learning Objective: 21.3 Examine how the Baroque style developed musically in Venice.

Topic: The Baroque in Italy: The Church and Its Appeal

Difficulty Level: Moderate

Skill Level: Understand the Concepts

EOC Q21.15

The final rendering of Perrault's and Le Brun's design for the Palais du Louvre reflected

- a) a shift away from the ornate theatricality of Baroque ornamentation towards Classicism.
- b) an enthusiastic embrace of Bernini's aesthetic carried over into French architecture.

Consider This: The originally commissioned design was replaced after critical reaction and protests by French architects. 21.3 Examine how the Baroque style developed musically in Venice.

- c) a rejection of ordered symmetry and the aesthetics of rationality by Louis XIV.

Consider This: The originally commissioned design was replaced after critical reaction and protests by French architects. 21.3 Examine how the Baroque style developed musically in Venice.

- d) the creation of a new, highly decorative and fanciful style called Rococo.

Consider This: The originally commissioned design was replaced after critical reaction and protests by French architects. 21.3 Examine how the Baroque style developed musically in Venice.

Answer: a

Learning Objective: 21.3 Examine how the Baroque style developed musically in Venice.

Topic: The Baroque in Italy: The Church and Its Appeal

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

## **Chapter 22**

### **The Secular Baroque in the North: The Art of Observation**

#### **Multiple-Choice Questions**

1. In Calvinist Holland members of the middle class
  - a. were concerned with having extravagance similar to the European courts.
  - b. aimed to emulate the lavish Baroque style associated with the Vatican in Rome.
  - c. were intent on living well but not extravagantly.
  - d. were very liberal in ideology.

Answer: c

Learning Objective: 22.1 Characterize the tensions between Amsterdam's commercial prosperity and the doctrines of its Calvinist Dutch Reformed Church.

Topic: Chapter Introduction

Difficulty Level: Moderate

Skill Level: Understand the Concepts

2. Why did the Dutch rebel against the Spanish in 1567?
  - a. The Spanish Armada blockaded Amsterdam's port.
  - b. Philip II transferred the Spanish banking from Amsterdam to Madrid.
  - c. The Spanish opened the dikes, flooding Dutch farmland.
  - d. Philip II reorganized their churches under Catholic hierarchy.

Answer: d

Learning Objective: 22.1 Characterize the tensions between Amsterdam's commercial prosperity and the doctrines of its Calvinist Dutch Reformed Church.

Topic: Calvinist Amsterdam: City of Contradictions

Difficulty Level: Easy

Skill Level: Remember the Facts

3. The Dutch East India Company
  - a. laid the foundation for modern international capitalism.
  - b. expanded the tulip industry.
  - c. relocated its headquarters to Jakarta.
  - d. established a trade route to the Americas.

Answer: a

Learning Objective: 22.1 Characterize the tensions between Amsterdam's commercial prosperity and the doctrines of its Calvinist Dutch Reformed Church.

Topic: The Dutch East India Company in Batavia

Difficulty Level: Easy

Skill Level: Understand the Concepts

4. The “broken” tulip, so highly valued by the seventeenth-century Dutch, was attributed to
- a virus.
  - cross-breeding.
  - a mutation.
  - a fungus.

Answer: a

Learning Objective: 22.1 Characterize the tensions between Amsterdam’s commercial prosperity and the doctrines of its Calvinist Dutch Reformed Church.

Topic: Tulipomania

Difficulty Level: Easy

Skill Level: Remember the Facts

5. In 1637, the Dutch economy came close to collapse due to
- a widespread flooding of tulip fields.
  - a frenzied speculation in tulip futures.
  - a rampant virus in tulip crops.
  - a monetary inflation caused by the tulip craze.

Answer: b

Learning Objective: 22.1 Characterize the tensions between Amsterdam’s commercial prosperity and the doctrines of its Calvinist Dutch Reformed Church.

Topic: Tulipomania

Difficulty Level: Easy

Skill Level: Understand the Concepts

6. In October 1571, Calvinist leaders who opposed the Spanish imposition of Catholicism formed the
- Dutch Reformed Church.
  - Brotherhood of Saint Bavo.
  - Saint George Civic Guard.
  - Methodist Church.

Answer: a

Learning Objective: 22.1 Characterize the tensions between Amsterdam’s commercial prosperity and the doctrines of its Calvinist Dutch Reformed Church.

Topic: The Dutch Reformed Church: Strict Doctrine and Whitewashed Spaces

Difficulty Level: Easy

Skill Level: Remember the Facts

7. Although the Calvinist sect did not become a state religion, the Dutch state did require public servants to
- have graduated from a Dutch university.
  - not be involved in tulip investing.
  - not be of Spanish descent.
  - be members of the Dutch Reformed Church.

Answer: d

Learning Objective: 22.1 Characterize the tensions between Amsterdam’s commercial prosperity and the doctrines of its Calvinist Dutch Reformed Church.

Topic: The Dutch Reformed Church: Strict Doctrine and Whitewashed Spaces

Difficulty Level: Easy

Skill Level: Understand the Concepts



8. In 1618, some members of the Dutch Reformed Church were expelled, imprisoned, and even beheaded for

- a. the belief that good deeds could overcome predestination.
- b. not persecuting Calvinists.
- c. the belief that predestination was independent of faith.
- d. refusing to remove religious art from their churches.

Answer: a

Learning Objective: 22.1 Characterize the tensions between Amsterdam's commercial prosperity and the doctrines of its Calvinist Dutch Reformed Church.

Topic: The Dutch Reformed Church: Strict Doctrine and Whitewashed Spaces

Difficulty Level: Easy

Skill Level: Remember the Facts

9. As a manner of inquiry, Francis Bacon advocated

- a. the dialectic method.
- b. deductive reasoning.
- c. the Cartesian method.
- d. the empirical method.

Answer: d

Learning Objective: 22.2 Describe how developments in science and philosophy challenged the authority of the Church.

Topic: Francis Bacon and the Empirical Method

Difficulty Level: Easy

Skill Level: Understand the Concepts

10. According to Francis Bacon, the greatest obstacles to human understanding were

- a. superstition and lack of education.
- b. superstition and religion.
- c. religion and prejudice.
- d. prejudice and superstition.

Answer: b

Learning Objective: 22.2 Describe how developments in science and philosophy challenged the authority of the Church.

Topic: Francis Bacon and the Empirical Method

Difficulty Level: Easy

Skill Level: Remember the Facts

11. Francis Bacon believed a proper understanding of the world could only be achieved by

- a. disassociating oneself from the church.
- b. eliminating the errors in reasoning.
- c. becoming a member of the Dutch Reformed Church.
- d. accept the Calvinist ideal of predestination.

Answer: b

Learning Objective: 22.2 Describe how developments in science and philosophy challenged the authority of the Church.

Topic: Francis Bacon and the Empirical Method

Difficulty Level: Moderate

Skill Level: Remember the Facts

12. As a manner of inquiry, René Descartes advocated for
- the dialectic method.
  - deductive reasoning.
  - inductive reasoning.
  - the empirical method.

Answer: b

Learning Objective: 22.2 Describe how developments in science and philosophy challenged the authority of the Church.

Topic: René Descartes and the Deductive Method

Difficulty Level: Moderate

Skill Level: Understand the Concepts

13. According to René Descartes, God is
- pure love and total acceptance.
  - the mover of the universe.
  - the mathematical order of nature.
  - the determiner of a person's destiny.

Answer: c

Learning Objective: 22.2 Describe how developments in science and philosophy challenged the authority of the Church.

Topic: René Descartes and the Deductive Method

Difficulty Level: Moderate

Skill Level: Understand the Concepts

14. René Descartes, a mathematician, is credited with founding which branch of mathematics?
- homological algebra
  - finite mathematics
  - calculus
  - analytic geometry

Answer: d

Learning Objective: 22.2 Describe how developments in science and philosophy challenged the authority of the Church.

Topic: René Descartes and the Deductive Method

Difficulty Level: Moderate

Skill Level: Understand the Concepts

15. The Catholic and Protestant churches opposed the heliocentric theories of Johannes Kepler and Galileo Galilei for
- contradicting certain biblical passages.
  - resembling the pagan myths about Apollo.
  - challenging belief in God as creator.
  - implying the existence of other solar systems.

Answer: a

Learning Objective: 22.2 Describe how developments in science and philosophy challenged the authority of the Church.

Topic: Johannes Kepler, Galileo Galilei, and the Telescope

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

16. The Catholic Church punished astronomer Giordano Bruno with
- life imprisonment.
  - burning at the stake.
  - banishment from Rome.
  - forced public retraction.

Answer: b

Learning Objective: 22.2 Describe how developments in science and philosophy challenged the authority of the Church.

Topic: Johannes Kepler, Galileo Galilei, and the Telescope

Difficulty Level: Easy

Skill Level: Remember the Facts

17. In *Still Life with Bouquet of Flowers*, Jan Brueghel the Elder suggests the impermanence of the scene with images of

- flowers that have fallen to the tabletop and a fly.
- common household objects and food.
- a variety of tulips.
- the white and speckled fritillaria.

Answer: a

Learning Objective: 22.3 Discuss the development of a vernacular style of painting in portraiture, still life, landscape, and genre scenes.

Topic: Still Life

Difficulty Level: Moderate

Skill Level: Apply What You Know and Analyze It

18. *Vanitas* paintings exhibited in a Dutch household told a visitor of
- the owner's acceptance of the pleasures of everyday life.
  - the owner's appreciation for beauty in nature.
  - the owner's focus on the spiritual, not the material.
  - the owner's celebration of abundance and pleasure.

Answer: c

Learning Objective: 22.3 Discuss the development of a vernacular style of painting in portraiture, still life, landscape, and genre scenes.

Topic: Still Life

Difficulty Level: Moderate

Skill Level: Apply What You Know and Analyze It

19. What aspect of landscape paintings such as Jacob van Ruisdael's *View of Haarlem from the Dunes at Overveen* reflects Dutch national pride?

- reclamation of land from the sea
- desire to possess worldly goods
- Protestant moral sensibility
- Dutch obsession with geography

Answer: a

Learning Objective: 22.3 Discuss the development of a vernacular style of painting in portraiture, still life, landscape, and genre scenes.

Topic: Landscapes

Difficulty Level: Easy

Skill Level: Remember the Facts

20. Most of Johannes Vermeer's paintings depict

- a. Dutch landscapes.
- b. the domestic world of women.
- c. *vanitas* still lifes.
- d. the world of militiamen.

Answer: b

Learning Objective: 22.3 Discuss the development of a vernacular style of painting in portraiture, still life, landscape, and genre scenes.

Topic: Johannes Vermeer and the Domestic Scene

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

21. In Johannes Vermeer's *Woman with a Pearl Necklace*, the pearls might represent

- a. wealth.
- b. foreign trade.
- c. purity.
- d. greed.

Answer: c

Learning Objective: 22.3 Discuss the development of a vernacular style of painting in portraiture, still life, landscape, and genre scenes.

Topic: Johannes Vermeer and the Domestic Scene

Difficulty Level: Moderate

Skill Level: Understand the Concepts

22. In *The Little Street*, Johannes Vermeer includes a half-whitewashed wall and a mortar-filled cracked façade to

- a. acknowledge the tensions of domestic life.
- b. show divisions between Protestants and Catholics.
- c. emphasize the differences between two houses.
- d. acknowledge the disparity between classes.

Answer: a

Learning Objective: 22.3 Discuss the development of a vernacular style of painting in portraiture, still life, landscape, and genre scenes.

Topic: Johannes Vermeer and the Domestic Scene

Difficulty Level: Moderate

Skill Level: Understand the Concepts

23. Frans Hals altered the standard for group portraiture with his *Banquet of the Officers of the Saint George Civic Guard* by

- a. including a dog.
- b. including formal rows.
- c. including individual portraits.
- d. including elements to create a lively social event.

Answer: d

Learning Objective: 22.3 Discuss the development of a vernacular style of painting in portraiture, still life, landscape, and genre scenes.

Topic: The Group Portrait

Difficulty Level: Easy

Skill Level: Remember the Facts

24. Rembrandt painted many self-portraits primarily because

- a. he wished to emulate Albrecht Dürer's self-portrait.
- b. he felt compelled to indulge his excessive vanity.
- c. the market demanded works with his image.
- d. his own face provided the ideal practice subject.

Answer: d

Learning Objective: 22.3 Discuss the development of a vernacular style of painting in portraiture, still life, landscape, and genre scenes.

Topic: Rembrandt van Rijn and the Drama of Light

Difficulty Level: Easy

Skill Level: Remember the Facts

25. In *The Anatomy Lesson of Dr. Tulp*, Rembrandt illuminates the cadaver to

- a. evoke the executed man's similarity to Christ.
- b. enable the viewer to see the anatomical detail.
- c. highlight the impossibility of resurrection.
- d. draw the viewer's eye to the painting's center.

Answer: c

Learning Objective: 22.3 Discuss the development of a vernacular style of painting in portraiture, still life, landscape, and genre scenes.

Topic: Closer Look: Rembrandt's *The Anatomy Lesson of Dr. Tulp*

Difficulty Level: Easy

Skill Level: Remember the Facts

26. Why can Rembrandt's late work *Slaughtered Ox* be viewed as optimistic?

- a. Soft light falls on the animal's carcass.
- b. The carcass suggests a feast to come.
- c. The crucifixion pose implies redemption.
- d. The maid in the doorway represents the Virgin.

Answer: b

Learning Objective: 22.3 Discuss the development of a vernacular style of painting in portraiture, still life, landscape, and genre scenes.

Topic: Rembrandt van Rijn and the Drama of Light

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It