

TEST ITEM FILE

Amy Millicent Morris
University of Nebraska at Omaha

ART HISTORY

5th EDITION Volume 2

Marilyn Stokstad

*Judith Harris Murphy Distinguished Professor of Art History Emerita
The University of Kansas*

Michael Cothren

*Scheuer Family Professor of Humanities
Department of Art, Swarthmore College*

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FOURTEENTH-CENTURY ART IN EUROPE

18

Multiple Choice

1. The governing body for the city of Florence met in the _____.
- A. Camposanto
 - B. Palazzo Della Signoria
 - C. Duomo
 - D. Baptistry

Answer: B

Page reference: 533-534

2. _____ was commissioned to paint the Scrovegni (Arena) Chapel (Fig. 18-7).
- A. Cimabue
 - B. Masaccio
 - C. Giotto
 - D. Duccio

Answer: C

Page reference: 539

3. A(n) _____ specialty, pictorial needlework, gained such fame that it came to be called _____.
- A. Italian; buon fresco
 - B. Sienese; giornata
 - C. French; sinopia
 - D. English; opus anglicanum

Answer: D

Page reference: 554-555

4. *The Book of Hours of Jeanne d'Evreux* by _____ contains special prayers to be recited during the day and into the evening.
- A. Jean Pucelle
 - B. Jan van Eyck
 - C. the Rohan Master
 - D. Gislebertus

Answer: A

Page reference: 549

5. _____ painted a huge altarpiece for the high altar of Siena Cathedral.
- A. Gaddi
 - B. Duccio

- C. Pisano
- D. Daddi

Answer: B

Page reference: 542

6. _____ was a master mason for Exeter Cathedral (Fig. 18-22).
- A. Richard de Montefort
 - B. Thomas of Whitney
 - C. Thomas Aquinas
 - D. Nicholas of Verdun

Answer: B

Page reference: 556

7. Which artist in the court of Charles IV of Bohemia was known for combining his preference for substantial bodies, oversized hands and heads, and dour faces with the graceful quality of French Gothic style?
- A. Master Hubert
 - B. Nicholas of Verdun
 - C. Master Theodoric
 - D. Heinrich Musselman

Answer: C

Page reference: 561

8. In Northern Europe, particularly Germany, devotional images which depict Mary mourning her dead son, Jesus, are known as _____.
- A. chasubles
 - B. predellas
 - C. vestments
 - D. Vesperbild

Answer: D

Page reference: 557

9. The city council of Siena commissioned _____ to fresco the city hall with scenes of good and bad government.
- A. Ambrogio Lorenzetti
 - B. Duccio
 - C. Giotto
 - D. Cimabue

Answer: A

Page reference: 531

10. _____ and _____ designed the Church of the Holy Cross (Fig. 18-25) in southwest Germany.
- A. Cennini; Vasari
 - B. Cennini; Cimabue
 - C. Heinrich Parler; Peter Parler

D. Vasari; Lorenzetti

Answer: C

Page reference: 561

11. The most complete Decorated-style building is the _____.

- A. Chartres Cathedral
- B. Durham Cathedral
- C. Westminster Cathedral
- D. Exeter Cathedral

Answer: D

Page reference: 556

12. What sociological change may have encouraged the innovative developments in Italian art of the fourteenth century?

- A. the growth of the urban population
- B. the guild system for artistic training
- C. artists began to emerge as individuals
- D. fortified cities provided a greater sense of security

Answer: C

Page reference: 533

13. _____ was the patron saint of painters.

- A. Saint Francis of Assisi
- B. Saint Dominic
- C. Saint Luke
- D. Saint Mark

Answer: C

Page reference: 533

14. Wealthy Italian families added _____ to their homes, both for the purpose of defense and to symbolize their power.

- A. cannons
- B. mirrors
- C. lighting
- D. towers

Answer: D

Page reference: 533

15. How were the innovations in fourteenth century painting comparable to shifts that occurred in the period's literature?

- A. Greater attention was given to secular subject matter.
- B. Greater emphasis was placed on observable elements of human experience.
- C. Religious themes were treated more critically.
- D. All of the above.

Answer: B

Page reference: 532

16. The doors for the Florentine Baptistery (Fig. 17-3) by _____ display scenes from the life of John the Baptist.

- A. Andrea Orcagna
- B. Bernardo Daddi
- C. Andrea Pisano
- D. Ambrogio Lorenzetti

Answer: C

Page reference: 534

17. The elaborate bishop's throne at Exeter Cathedral resembles_____.

- A. a shrine
- B. embroidery translated into wood
- C. opus angicanum
- D. a predella

Answer: B

Page reference: 556-557

18. The artist of the *Virgin and Child Enthroned* (Fig. 18-5), _____, greatly impacted Florentine painting.

- A. Andrea Pisano
- B. Christine de Pizan
- C. Petrarch
- D. Cimabue

Answer: D

Page reference: 536

19. The _____ represents the contemporary taste for personal items, crafted from fine materials and richly decorated with popular subject matter.

- A. Triumph of Death
- B. Life of John the Baptist
- C. Attack on the Castle of Love
- D. Life of Saint Luke

Answer: C

Page reference: 552-553

20. The _____, surrounded by a court of angels and Siena's patron saints, are the subject of the *Maestà's* (18-10) central panel.

- A. Virgin and Christ Child
- B. Angel Gabriel and the Virgin
- C. Angels Gabriel and Michael
- D. John the Baptist and the Virgin

Answer: A

Page reference: 544

21. The term “maniera greca” refers to the _____ influence seen in Italian painting throughout the fourteenth century.

- A. Classical
- B. Hellenistic
- C. French Gothic
- D. Byzantine

Answer: D

Page reference: 536

22. Cimabue, an artist working in _____, was one of the first to demonstrate the shift to a more modern painting style.

- A. Florence
- B. Sienna
- C. Pisa
- D. Venice

Answer: A

Page reference: 536

23. What theme was most popular for the narrative images decorating personal luxury items such as small chests, mirror backs and combs?

- A. the passion of Christ
- B. courtly romance
- C. the joys and sorrows of the Virgin
- D. life in the city and country

Answer: B

Page reference: 552

24. What stylistic element of *The Book of Hours of Jeanne D'Évreux* suggests that the artist was familiar with contemporary Siennese art?

- A. the use of grisaille
- B. the softly modeled folds of drapery gathered around elegant forms
- C. his depiction of figures within discrete architectural settings
- D. the inclusion of secular amusements and off-color jokes

Answer: C

Page reference: 549

25. Which of the following does NOT apply to Giotto's frescoes of the Scrovegni Chapel (Fig. 18-7)?

- A. Their placement complements the building's architectural details.
- B. They are organized to create symmetrical pairings that encourage viewers to relate biblical events.
- C. They distill complex narratives into compelling moments.
- D. They emphasize human emotion in their details.

Answer: A

Page reference: 539-40

26. How do Andrea Pisano's doors for the Florentine Baptistery of San Giovanni (Fig. 18-3) reflect a stylistic shift in Italian art of the fourteenth century?

- A. the use of gilded bronze for architectural sculpture
- B. the curved forms and courtly posture of the figures
- C. the emphasis on the three-dimensional mass of the figures
- D. the spatial ambiguities of the settings

Answer: C

Page reference: 534

27. The term "modeling" refers to _____, which allows artists to simulate three-dimensional forms in painted figures.

- A. the use of light and dark pigment tones
- B. the use of live models so artists could closely observe natural details
- C. the texturing of paint with a stippling brushstroke
- D. thickly applying paint in small areas

Answer: A

Page reference: 536

28. Which stylistic characteristic distinguishes fourteenth-century figure painting in Siena from that produced in Florence?

- A. the use of modeling to suggest three-dimensional forms
- B. the placement of figures in naturalistic and architectural settings
- C. an emphasis on jewel-like coloring and elegantly posed forms
- D. the use of tempera paint

Answer: C

Page reference: 542

29. The recognizable cityscape in Ambrogio Lorenzetti's *The Effects of Good Government in the City and in the Country* (Fig. 18-15) is a tribute to his patron_____.

- A. Enrico Scrovegni
- B. King Charles IV
- C. The Florentine Signoria
- D. The Siena City Council (The Nine)

Answer: D

Page reference: 547-548

30. Which of the following was NOT a reason for the building of the Scrovegni Chapel (Fig. 18-7)?

- A. to atone for the Scrovegni family's sins
- B. to show the patron's power and sophistication
- C. to mark the site of an ancient Roman ruin
- D. to have a private chapel at the Scrovegni residence

Answer: C

Page reference: 539

31. How did the artists convey that the angel Gabriel is speaking to Mary in the *Annunciation* (Fig. 18-13) by Simone Martine and Lippo Memmi?

- A. They included iconographic details that symbolize Gabriel's message.
- B. They placed the figures in a conversational pose.
- C. They incised scriptural text into the gold leaf.
- D. They reference the chapter and verse from Luke in the framework.

Answer: C

Page reference: 547

32. The _____ style seen in the great east window of Exeter Cathedral (Fig. 18-22) paved the way for the regularity, balanced horizontal and vertical lines, and plain wall or window surfaces that characterize Renaissance architecture in England.

- A. Decorated
- B. Perpendicular
- C. Embroidered
- D. Tudor

Answer: B

Page reference: 557

33. How does Giotto's *Virgin and Child Enthroned* (Fig. 18-6) differ from Cimabue's earlier version of the same subject?

- A. He eliminates the gold folds in Mary's drapery.
- B. Christ sits on her lap.
- C. The figures appear as solid, blocky forms.
- D. All of the above.

Answer: D

Page reference: 538-539

34. What factor contributed to the mystical religiosity in Germany during the fourteenth century that inspired images emphasizing both ecstatic joy and extreme suffering?

- A. famine, wars, and plagues
- B. a new ruler
- C. the death of the pope
- D. Islamic invasions

Answer: A

Page reference: 557

35. Which of the following probably influenced Giotto's emphasis on human empathy and emotion seen in his painting?

- A. his study with Cimabue
- B. the writings of Cennino Cennini
- C. the message of St. Francis of Assisi
- D. all of the above

Answer: C

Page reference: 538

36. Which of the following is NOT depicted in Ambrogio Lorenzetti's *Effects of Good Government in the City and in the Country* (Fig. 18-15)?

- A. building construction
- B. an allegorical figure assuring visitors of their safety in the city
- C. portraits of Sienna's civic leaders
- D. agricultural activity of all the various seasons

Answer: C

Page reference: 548

37. What element of the standing gilt-silver *Virgin and Child* (Fig. 18-20) is distinctive of French sculpture in the fourteenth century?

- A. the use of the fleur-de-lis as a reliquary
- B. the s-curve of the Virgin's figure
- C. the use of gold, silver and enamel
- D. the child's tender gesture

Answer: D

Page reference: 554

38. What characteristic introduced by the Parler family came to dominate central European architecture during the Renaissance?

- A. clustered colonnettes that make the arcade seem to ripple
- B. intricately patterned vaults that unify interior space
- C. fortified walls and large towers
- D. none of the above

Answer: B

Page reference: 561

39. Which of the following themes is NOT found in Giotto's program of frescoes decorating the Scrovegni Chapel (Fig. 18-7)?

- A. scenes from Dante's *Inferno*
- B. the virtues and vices
- C. scenes from the life of Mary
- D. the Last Judgment

Answer: A

Page reference: 540

40. According to the artist Cennino Cennini, painting on panel may involve all of the following EXCEPT _____.

- A. gesso
- B. gold leaf
- C. giornata
- D. drawing with charcoal

Answer: C

Page reference: 546

41. The _____ family became the most successful architects in the Holy Roman Empire.

- A. Pisano
- B. Martini
- C. Pucelle
- D. Parler

Answer: D

Page reference: 561

42. Applying water-based paints to the wet plaster of a wall is known as _____.

- A. tempera
- B. fresco secco
- C. buon fresco
- D. intonaco

Answer: C

Page reference: 539

43. The doors for the Florentine Baptistery (Fig. 18-3) are made of _____.

- A. carved wood
- B. gilded bronze
- C. molded stucco
- D. a brick core

Answer: B

Page reference: 534

44. The term _____ describes the private devotional books that contained special prayers to be recited at specific times of the day.

- A. Book of Hours
- B. Psalters
- C. Gospels
- D. Moralized Bibles

Answer: A

Page reference: 549

45. In England, during the later years of the thirteenth century and the early years of the fourteenth century, a distinctive and influential style developed, known as _____.

- A. the Courtly Style
- B. the Decorated Style
- C. the Perpendicular
- D. the Military Style

Answer: B

Page reference: 556

46. _____ exerted quality control among members and supervised education.

- A. Confraternities

- B. Monastic orders
- C. Guilds
- D. Mendicants

Answer: C

Page reference: 533

47. Charles IV made _____ the capital of the Holy Roman Empire.

- A. Paris
- B. London
- C. Munich
- D. Prague

Answer: D

Page reference: 559

48. Located in the city hall in Siena, the council room was known as the _____.

- A. Church of the Holy Cross
- B. Sala della Pace (Chamber of Peace)
- C. Exeter Cathedral
- D. Scrovegni Chapel

Answer: B

Page reference: 547

49. In Germany, devotional images, known as _____, inspired the worshipper to contemplate Jesus's first and last hours.

- A. grisaille
- B. Cistercian
- C. Andachtsbilder
- D. dado

Answer: C

Page reference: 557

50. Italian painters in the fourteenth and fifteenth centuries worked principally in _____, a paint made from powdered pigments, often mixed with egg yolk, water, and an occasional touch of glue.

- A. tempera
- B. fresco
- C. arriccio
- D. parchment

Answer: A

Page reference: 546

51. Duccio's painted _____ for the Siena Cathedral is known as the *Maestà* (Fig. 18-10).

- A. fresco
- B. baldachin
- C. arcade

D. altarpiece

Answer: D

Page reference: 542

52. The _____ erupted between France and England.

A. Hundred Years' War

B. Peasants' War

C. Black Death

D. Opus Anglicanum

Answer: A

Page reference: 533

53. For Petrarch and his contemporaries, the essential qualifications for a writer were an appreciation of the literature of _____ and _____.

A. Mesopotamia; Egypt

B. England; Rome

C. Greece; Rome

D. Persia; Constantinople

Answer: C

Page reference: 533

54. In the *Book of Hours of Jeanne d'Evreux*, the figures are painted in the _____ technique.

A. tempera

B. grisaille

C. opus anglicanum

D. fresco

Answer: B

Page reference: 549

55. Andrea Pisano enhanced the sense of _____ through the curving folds of drapery in the *Baptism of the Multitudes* (Fig. 18-4).

A. patterning

B. action and movement

C. three-dimensionality

D. scale of the figures

Answer: C

Page reference: 536

56. In the buon fresco technique, the term _____ refers to a section or day's work.

A. dado

B. grisaille

C. sinopia

D. giornata

Answer: D

Page reference: 539

57. The _____ of Duccio's representation of the Raising of Lazarus (Fig. 18-11) contrasts with Giotto's portrayal of the same subject.

- A. simplification to only a few characters
- B. expressive gestures and charged glances
- C. monumentality of the figures
- D. the majestic architecture

Answer: B

Page reference: 544

58. Duccio included _____ in his scene of the *Betrayal of Jesus* (Fig. 18-12) on the back of the Maesta.

- A. several subsequent episodes
- B. only a few figures
- C. an expansive architectural backdrop
- D. his portrait

Answer: A

Page reference: 544

59. According to folklorists, the figures at the bottom of the page of the Annunciation by Jean Pucelle are _____.

- A. the infant Jesus and John the Baptist
- B. children of the patrons
- C. children playing "froggy in the middle"
- D. angels

Answer: C

Page reference: 549

60. According to Millard Meiss, artists working after the Black Death reverted to a _____ in religious art.

- A. softly modeled style
- B. highly detailed naturalism
- C. classically-posed figures
- D. hieratic linearity

Answer: D

Page reference: 550

61. The designer of the vaults of Exeter Cathedral added _____ or additional ribs.

- A. plate tracery
- B. rosettes
- C. tiercerons
- D. bosses

Answer: C

Page reference: 556

62. The _____ style of English architecture heralded the Renaissance in its regularity and balance.

- A. Vesperbild
- B. Perpendicular
- C. Parler
- D. Norman

Answer: B

Page reference: 557

Short Answer

63. What were the primary artistic influences on fourteenth-century Italian painters.

64. Discuss the *Allegory of Good Government in the City and in the Country* (Fig. 18-1) in the Palazzo Pubblico in Siena. Consider the technique, the style, the subject matter, and the commission itself.

65. Describe the influence of the royal court in Paris on fourteenth-century French painting and sculpture.

66. Who was Petrarch? Discuss his contributions and significance.

67. Discuss the techniques of buon fresco and fresco secco, citing examples of each.

68. What was the impact of the Black Death on the arts in fourteenth-century Europe? Include specific examples in your discussion.

69. Discuss the significance of Prague in the fourteenth century.

70. Who was Charles IV of Bohemia? What were his contributions?

71. How did the Holy Roman Empire change during the fourteenth century?

72. Discuss the change in patronage practices in fourteenth-century France. How did these changes impact the arts?

73. Discuss the different phases of construction for Exeter Cathedral.

74. Who was Christine de Pizan? In what ways did she contribute to her profession and to her era?

75. Discuss the creation of Duccio's *Maestà* (Fig. 18-10). Address specifics, such as its purpose, its size, the style, the technique, and subject matter. What is its present-day condition?

76. Explain the role of the guilds in fourteenth-century Europe.
77. Discuss the achievements of Giotto.
78. Who was Master Theodoric? Characterize his style.
79. Discuss the choice of subject matter and the placement of the images in Giotto's Scrovegni Chapel (Fig. 18-7).

Essay

80. The book considers some of the major developments in fourteenth-century Europe. Discuss these developments in general and then focus on one that clearly impacted the arts. Build your discussion on specific works of art, using visual and historical analysis.
81. Compare and contrast the approach of Cimabue, Giotto, and Duccio to depictions of the human figure and the surrounding space. Reference individual works of art and address specifics, such as modeling, facial expression, gesture, proportions, the treatment of surfaces, and any possible artistic influences.