1. Discuss the system of linear perspective. Which individuals were instrumental in its development? Address the impact of linear perspective on the painting of fifteenth-century Italy. Cite specific artists and their work in your essay.

2. The sculptor, ________, produced The Four Crowned Martyrs for a niche at Orsanmichele (Fig. 20-12).
   a. Nanni di Banco
   b. Donatello
   c. Masaccio
   d. Giotto

3. Donatello's statue of St. George at Orsanmichele was an advertisement for the _______ who commissioned it.
   a. Duke of Mantua
   b. ruler o Florence
   c. member of the Medici family
   d. guild

4. Pollaiuolo's Battle of the Nudes (Fig. 20-36) is a(n) ________________.
   a. banner
   b. fresco
   c. engraving
   d. intarsia

5. In fifteenth-century Italy, wealthy families, such as the _______ in Florence, were powerful and influential patrons of the arts.
   a. Narni
   b. Montefeltro
   c. Bellini
   d. Medici

6. Donatello's bronze David (Fig. 20-14) was the first ____________ to be produced since antiquity.
   a. equestrian statue
   b. life-sized nude
   c. Greek athlete
   d. Roman emperor

7. Brunelleschi carved the architectural detailing of his interior spaces in ____________.
   a. pietra serena
   b. marble
   c. wood
   d. intarsia

8. Decorated with elaborate woodcarvings and paintings, ________ were used to store clothing and personal objects.
   a. camera picta
   b. chapels
   c. cassoni
   d. all'antica
9. The radical use of perspective on the domed ceiling in the Camera Picta (Fig. 20-32) is termed _________.
   a. di sotto in sù  
   b. trompe l'oeil  
   c. all'antica  
   d. aerial perspective

10. A city of waterways, ___________, emerged as a major Renaissance art center in the latter part of the fifteenth century.
    a. Mantua  
    b. Venice  
    c. Siena  
    d. Florence

11. __________ by Pollaiuolo reflects the taste among the wealthy for collectibles that were reminiscent of ancient Greece and Rome.
    a. David (Fig. 20-14)  
    b. The Four Crowned Martyrs (Fig. 20-12)  
    c. Equestrian Statue of Erasmo da Narni (Fig. 20-15)  
    d. Hercules and Antaeus (Fig. 20-35)

12. The building of the __________ by Pope Sixtus IV greatly enhanced Rome's place as a center of Renaissance art.
    a. Palazzo Medici-Riccardi  
    b. Sistine Chapel  
    c. Brancacci Chapel  
    d. Ospedale degli Innocenti

13. How does civic pride enter into many of the artistic projects of fifteenth-century Italy?

14. The Florentine painter __________ was also a Dominican monk.
    a. Verrocchio  
    b. Masaccio  
    c. Fra Angelico  
    d. Donatello

15. Wealthy patrons of the arts, like Federico da Montefeltro, often had a __________ in their residence, a room for private conversation and the collection of fine books and art objects.
    a. studiolo  
    b. cassoni  
    c. loggia  
    d. chapel

16. Botticelli's Primavera is a complex allegory interweaving __________ with esoteric Classical references around the figure of Venus.
    a. Old Testament prophecies  
    b. Gospel passages  
    c. Savonarola's sermons  
    d. Neoplatonic ideas

17. The most prolific painting workshop of the later fifteenth century was the workshop of _____.
    a. Michelangelo  
    b. Ghiberti  
    c. Ghirlandaio  
    d. Masaccio
18. __________ stone blocks, that is, stone blocks whose surfaces are intentionally left rough, characterize the exterior of the Palazzo Medici-Riccardi in Florence.
   a. Dressed
   b. Rusticated
   c. Pilaster
   d. Mullion

19. In contrast to Donatello, Verrocchio portrayed his David as a ____________.
   a. proud adolescent who meets the viewer's gaze
   b. fully armored soldier
   c. muscle bound Greek warrior
   d. knight on horseback

20. The detailed landscape, symbolic details and luminous palette of Bellini's St. Francis in Ecstasy (Fig. 20-44) is reminiscent of ____________.
   a. Trecento art
   b. frescos in the Brancacci Chapel
   c. Flemish art
   d. Andrea della Robbia

21. In Lippi's Portrait of a Woman and a Man, the sitter points to ____________, which perhaps identifies the sitters.
   a. the Bible
   b. a wedding ring
   c. the town of Siena
   d. a heraldic device

22. Along with pilasters, carved cupboards and niche-filled statues, the Studiolo of Federico da Montefeltro (Fig. 20-29) also featured a squirrel, the symbol of ____________.
   a. the church
   b. an ideal ruler
   c. the Virgin Mary
   d. the artist

23. Brunelleschi's arcade of the Ospedale degli Innocenti deviates from Roman architecture, which ______
    ____________.
   a. employed post and lintel architecture
   b. featured pointed arches
   c. combined columns with straight architraves
   d. used only solid walls

24. The austere exterior of the Façade, Palazzo Medici-Riccardi can be attributed to ________________
   a. sumptuary laws in Florence
   b. the bankruptcy of the family
   c. the architect was a monk
   d. Venetian influence

25. Explain the evolution of patronage in fifteenth-century Italy. Identify specific patrons and discuss their commissions.

26. What fostered the extensive production of art in Florence during the fifteenth century?
a. economic prosperity  
b. civic patriotism and desire to express the city's importance  
c. a humanist interest in individual accomplishment  
d. all of the above

27. What is the Camera Picta (Fig. 20-32)? Who commissioned it? Who painted it? What is represented? What is remarkable about these images?

28. What did the term "Renaissance" mean for artists and patrons in fifteenth-century Italy?

29. Their mastery of the oil technique and life-like portrayal of the natural world earned the two brothers, ________ and ________, the distinction as Venice's two most significant artists of the latter fifteenth century.  
a. Giuseppe Carbonie; Bartolommeo Carbonie  
b. Enrico Scrovegni; Alberto Scrovegni  
c. Gentile Bellini; Giovanni Bellini  
d. Giovanni Arnolfini; Gentile Arnolfini

30. Discuss the ducal Palace at Urbino (Fig. 20-28). Who commissioned it? Who designed it? What were the contributions of the architect at this site? In your discussion, consider the design of the courtyard and the decoration of the private study in the palace's interior.

31. Discuss the spirit of competitiveness, the sense of civic pride, and the role of patronage in fifteenth-century Italy. Consider specific cities, artists, patrons, and the projects, which resulted.

32. At the Monastery of San Marco, ________ and his assistants frescoed paintings in the cells of the monks and their community rooms.  
a. Fra Anselmo  
b. Abbott Francis  
c. Fra Angelico  
d. Brother Lawrence

33. Discuss the Brancacci Chapel in Florence. Who commissioned it? Who painted it? What is the subject matter? What technique is employed?

34. Images of the ________ were often painted in the dining halls (refectories) of religious communities.  
a. Annunciation  
b. Nativity  
c. Last Supper  
d. Prodigal Son

35. Which sculpture by Donatello embodies the ideal of the condottieri during the Renaissance?  
a. St. George (Fig. 20-13)  
b. David (Fig. 20-14)  
c. Equestrian Statue of Erasmo da Narni (Gattamelata) (Fig. 20-15)  
d. none of the above
36. **Linear perspective creates the illusion of three-dimensional space in painting through all of the following EXCEPT:**
   a. establishing a fixed vantage point for the viewer
   b. proportionately reducing the scale of objects as they recede into the background
   c. making objects in the distance appear grayer and less clear
   d. following imaginary lines that converge into a single vanishing point

37. **Which artist first demonstrated the principles of linear perspective?**
   a. Brunelleschi
   b. Alberti
   c. Perugino
   d. Masaccio

38. **Masaccio used linear perspective in the *Trinity with the Virgin* (Fig. 20-19) to create the illusion ______ ______.**
   a. that the donors are real people in the chapel
   b. of a deep barrel vault extending behind the figures of the Trinity
   c. of an actual burial beneath the painted figures
   d. that the figures are integrated into a single space

39. **As demonstrated in works such as *Battista Sforza and Federico da Montefeltro* (Fig. 20-31) by Piero della Francesca, Italian portraiture of the fifteenth century is distinguished by ____________.**
   a. the use of full profiles
   b. a tendency to idealize facial features
   c. confusing spatial relationships
   d. exacting descriptions of texture and surface detail

40. **What does the scholar Michael Baxandall believe influenced Botticelli's paintings?**
   a. the increasing influence of Netherlandish art
   b. the slow movements of Florentine dance
   c. the art of tapestry
   d. the city's desire to demonstrate civic virtue and pride

41. **Through careful formal correspondences in the *Baptism of Christ* (Fig. 20-30), Piero della Francesca created ____________ which characterizes his art.**
   a. visually perplexing scenes
   b. calm and peaceful stasis
   c. richly patterned images
   d. all of the above

42. **Reflecting its donor, the subject of Andrea Mantegna's murals in the *Camera Picta* of the Ducal Palace is ______ ______.**
   a. poetic allegories of moral virtues
   b. trompe l'oeil
   c. the return of Ludovico Gonzaga's son
   d. themes of romantic love

43. **The representation of the gold mosaic in Bellini's *Virgin and Child Enthroned with SS. Francis, John the Baptist, Job, Dominic, Sebastian, and Louis of Toulouse* (Fig. 20-43) refers to the long tradition of _ ____________ in Venice.**
   a. Byzantine art
   b. the sacra conversazione
   c. classical Roman statuary
   d. Neoplatonism
44. ________ by Masaccio demonstrates his study of perspective, ancient sculpture, and the accomplishments of fellow artists, including Giotto.
   a. The Baptism of Christ (Fig. 20-30)
   b. The Trinity (Fig. 20-19)
   c. The Battle of San Romano (Fig. 20-24)
   d. Jacob and Esau (Fig. 20-17)

45. The Brancacci Chapel was dedicated to ________ and displays events from his life.
   a. Saint Peter
   b. John the Baptist
   c. Jacob
   d. St. Sebastian

46. The figure of ________ was important in Florence as a symbol of a citizens' resolve to oppose tyrants, regardless of their superior power.
   a. St. George
   b. St. Sebastian
   c. David
   d. Adam

47. The governing body for the city of Florence met in the ________.
   a. Camposanto
   b. Palazzo Della Signoria
   c. Duomo
   d. Baptistry

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

49. Charles IV made ________ the capital of the Holy Roman Empire.
   a. Paris
   b. London
   c. Munich
   d. Prague

50. 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

51. 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

52. 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
53. Duccio’s painted ________ for the Siena Cathedral is known as the Maestà (Fig. 18-10).
   a. fresco  
   b. baldachin  
   c. arcade  
   d. altarpiece

54. The __________ erupted between France and England.
   a. Hundred Years’ War  
   b. Peasants’ War  
   c. Black Death  
   d. Opus Anglicanum

55. 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

56. 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

57. 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

58. In the buon fresco technique, the term ___________ refers to a section or day’s work.
   a. dado  
   b. grisaille  
   c. sinopia  
   d. giornata

59. 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

60. Duccio included ____________ in his scene of the Betrayal of Jesus (Fig. 18-12) on the back of the Maestà.
   a. several subsequent episodes  
   b. only a few figures  
   c. an expansive architectural backdrop  
   d. his portrait
61. 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

62. 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

63. 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.

64. __________ was commissioned to paint the Scrovegni (Arena) Chapel (Fig. 18-7).
   a. Cimabue
   b. Masaccio
   c. Giotto
   d. Duccio

65. The __________ style of English architecture heralded the Renaissance in its regularity and balance.
   a. Vesperbild
   b. Perpendicular
   c. Parler
   d. Norman

66. The designer of the vaults of Exeter Cathedral added ______________ or additional ribs.
   a. plate tracery
   b. rosettes
   c. tiercerons
   d. bosses

67. For most of the fifteenth century, the __________ were the most powerful rulers and art patrons in northern Europe.
   a. dukes of Normandy
   b. earls of Hampden
   c. dukes of Windsor
   d. dukes of Burgundy

68. 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.

69. 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.
70. 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

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

72. *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

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

74. _________ painted a huge altarpiece for the high altar of Siena Cathedral.
   a. Gaddi
   b. Duccio
   c. Pisano
   d. Daddi

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

76. _________ was a master mason for Exeter Cathedral (Fig. 18-22).
   a. Richard de Montefort
   b. Thomas of Whitney
   c. Thomas Acquinas
   d. Nicholas of Verdun

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

78. 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

79. Discuss the significance of Prague in the fourteenth century.
80. 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

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

82. 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

83. Which naturalistic device did Hugo van der Goes use in the Portinari Altarpiece (Fig. 19-19)?
   a. a gold leaf background
   b. a vision of Christ as Judge
   c. atmospheric perspective in the landscape
   d. None of the above.

84. Which of the following was NOT a reason that the Flemish style of art became popular outside Flanders?
   a. Flemish artists worked in foreign courts.
   b. Artists from abroad traveled to Flanders to study.
   c. The influence of the Flemish court was powerful.
   d. Flemish paintings were exported abroad.

85. Which feature is characteristic of French painting in the fifteenth century?
   a. elaborate details and complex iconography
   b. a reserved detachment among the figures
   c. an emphasis on symmetry and geometric patterns
   d. the use of Gothic architectural settings

86. Patrons in Germanic lands preferred altarpieces that featured______________.
   a. groups of panel paintings similar to those of Flemish masters
   b. other worldly images evoking Christian mysticism and spiritual revelation
   c. polychromed wood sculpture and carvings
   d. an icon of the Virgin and Child

87. Before the fifteenth century, printed images from woodblocks ____________.
   a. did not exist
   b. were sold as souvenirs for pilgrims
   c. were used as designs on cloth
   d. were considered a lower-class art form

88. Which figure does NOT exemplify the exacting naturalism that characterizes Flemish portraiture of the fifteenth century?
   a. the woman in Jan van Eyck's Double Portrait of A Giovanni Arnolfini and His Wife (Fig. 19-1)
   b. the figure in Jan van Eyck's Man in a Red Turban (Fig. 19-12)
   c. the Virgin in Dieric Bouts's Virgin and Child (Fig. 19-18)
   d. the donor in the Mérode Altarpiece by the Master of Flémalle (Fig. 19-10)
89. **How does an engraving differ from a woodcut?**
   a. The artist must cut the image into the metal plate.
   b. The artist must cut away the excess metal surrounding the image to be printed.
   c. Tonal gradations are made by varying the thickness and density of printed lines.
   d. A press must be used to transfer the image onto paper.

90. __________ carved and gilded the elaborate altarpiece for the church at the Champmol monastery.
   a. Michael Pacher
   b. Jacques de Baerze
   c. Claus Sluter
   d. Konrad Witz

91. **The __________ in a Christian church symbolizes both the table of Jesus’s Last Supper and the tombs of Christ and the saints.**
   a. door
   b. nave
   c. altar
   d. clerestory

92. **Flemish painters used an __________ to convey the illusion of forms becoming smaller and closer together as they recede in the distance.**
   a. symbolism
   b. intaglio
   c. hierarchy
   d. intuitive perspective

93. **The earliest printed books were __________ books.**
   a. intaglio
   b. engraving
   c. block
   d. textile

94. **At the death of the sculptor, Jean de Marville, the sculptor __________ succeeded him as overseer for the decoration of the monastery at Champmol.**
   a. Claus Sluter
   b. Hugo van der Goes
   c. Limbourg Brothers
   d. Jean Fouquet

95. __________ emerged in Europe at the end of the fourteenth century with the development of printing presses and the wider availability of paper.
   a. Oil painting
   b. Printmaking
   c. Manuscript Illumination
   d. Fresco

96. **The __________ reflects the popularity of the Flamboyant style for secular architecture.**
   a. House of Jacques de Coeur
   b. Chartreuse de Champmol
   c. Saint Bavo’s
   d. Saint-Maclou

97. **How did the Holy Roman Empire change during the fourteenth century?**
98. ________ 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

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

100. The most complete Decorated-style building is the __________.
    a.  Chartres Cathedral
    b.  Durham Cathedral
    c.  Westminster Cathedral
    d.  Exeter Cathedral

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

102. 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

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

104. ________ was the patron saint of painters.
     a.  Saint Francis of Assisi
     b.  Saint Dominic
     c.  Saint Luke
     d.  Saint Mark

105. 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?

106. 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

107. Explain the role of the guilds in fourteenth-century Europe.
108. **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.

109. **Discuss the achievements of Giotto.**

110. **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

111. **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

112. **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.

113. **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

114. **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 Assissi
   d. all of the above

115. **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
116. 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

117. 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

118. 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

119. 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

120. The __________ family became the most successful architects in the Holy Roman Empire.
   a. Pisano
   b. Martini
   c. Pucelle
   d. Parler

121. Applying water-based paints to the wet plaster of a wall is known as __________.
   a. tempera
   b. fresco secco
   c. buon fresco
   d. intonaco

122. 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

123. 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
124. 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

125. ______________ exerted quality control among members and supervised education.
   a. Confraternities
   b. Monastic orders
   c. Guilds
   d. Mendicants

126. How did the accomplishments of Robert Campin, Jan van Eyck, and Rogier van der Weyden set the stage for the generation of Flemish painters who followed them? Discuss specific painters, their style, and the works they produced.

127. The ________ is a mythical, horse-like animal, with cloven hooves, a goat's beard and a single, long twisted horn.
   a. unicorn
   b. griffin
   c. sphinx
   d. centaur

128. The Très Riches Heures depicts peasants _________________.
   a. realistically, through the inclusion of anecdotal details
   b. as happily working or amusingly uncouth
   c. as crude and uncivilized
   d. as servants to the upper classes

129. What do scholars know for certain about Jan van Eyck's Double Portrait of A Giovanni Arnolfini and his Wife (Fig. 19-1)?
   a. the work celebrates the couple's wedding
   b. the couple was quite wealthy
   c. the couple's identity
   d. the painting originally hung in the couple's home

130. How does the manuscript page Mary at Her Devotions from the Hours of Mary of Burgundy (Fig. 19-7) reflect religious practice of the period?
   a. It highlights her close relationship with the priest.
   b. The church setting underscores her regular attendance at Mass.
   c. Her spiritual vision comes through private meditation.
   d. The light through the widow symbolizes God's presence.

131. What detail of the Mérode Altarpiece indicates that the scene of the Annunciation is a religious vision of the donors?
   a. the enclosed garden
   b. the opened door to the other room
   c. the mousetrap
   d. the turned pages of Mary's book
132. Jan van Eyck describes the physical appearance of the Man in a Red Turban with detailed renderings of ________________.
   a. his blood shot eyes
   b. tiny wrinkles around his eyes
   c. showing the stubble of his beard
   d. all of the above

133. How did the use of oil paint contribute to Flemish artists' ability to create varied surface textures in paintings?
   a. It reflects light.
   b. It dries slowly.
   c. It is applied in thin layers.
   d. All of the above.

134. What detail is NOT included in the mirror on the back wall of Jan van Eyck's Double Portrait of A Giovanni Arnolfini and His Wife (Fig. 19-13)?
   a. the backs of the couple
   b. two frontal figures
   c. scenes from the life of Christ
   d. a donor portrait

135. The printing technique of engraving probably derived from workers in what trade?
   a. stained glass
   b. goldsmithing
   c. potters
   d. sculptors

136. Based on the text's discussion, what art form did women of the fourteenth and fifteenth centuries produce?
   a. engraving
   b. manuscript illumination
   c. sculpture
   d. all of the above

137. Where do the donors' portraits appear in Jan and Hubert van Eyck's Ghent Altarpiece?
   a. in the semi-circular areas at the top of closed shutters
   b. they were depicted Adam and Even on the outer wings of the opened doors
   c. in the outer compartments of the lower section of the closed shutters
   d. in the outer compartments of the lower section of the interior with the people before the lamb of God

138. How does Rogier van der Weyden's use of space heighten the emotional impact of his Deposition altarpiece (Fig. 19-13)?
   a. The use of deep illusionistic space makes the scene seem more realistic.
   b. The full-sized figures seem to press forward into the viewer's space.
   c. He used multiple perspectives so viewers could see all the figures.
   d. His use of atmospheric perspective draws the viewer into the image.

139. Discuss the patronage, style, possible influences, and disguised symbolism of the Portinari Altarpiece (Fig. 19-19).
140. **Which of the following is characteristic of the International Gothic style in late fourteenth-century Europe?**
   a. a preference for grisaille and pale colors
   b. a microscopic detailed rendering of natural objects
   c. the use of scientific perspective
   d. dark simple costumes that make facial details stand out

141. **Describe the types of patronage available in fifteenth-century Flanders. Was the Church the only option?**

142. **What element of Claus Sluter's *Well of Moses* (Fig. 19-3) signaled a break with the International Gothic style?**
   a. the unpainted stone
   b. the detailed naturalism
   c. the individualized figures
   d. all of the above

143. **In the fifteenth century, Germanic artists worked in two very different styles. Identify these two styles and discuss one of these in relation to Konrad Witz.**

144. **One reason for the limited number of female artists in the Middle Ages and the Renaissance was that women**
   a. were not allowed to learn skills of drawing or painting
   b. could not work professionally as artists
   c. were not allowed formal apprenticeships
   d. were not admitted to guilds

145. **Define the Flamboyant style. Cite specific examples.**

146. **The distinctive character of Claus Sluter's sculpture can still be seen in the surviving parts of his monumental**
   a. *Unicorn Fountain*
   b. *Well of Moses*
   c. *Jacob's Ladder*
   d. *Isenheim Altpiece*

147. **What is meant by the term “disguised symbolism”? Provide examples of artists and their work to support your answer.**

148. **Of all the dukes of Burgundy, it was __________, who was the most enthusiastic art collector and lover of books.**
   a. Jean, duke of Berry
   b. Henri, duke of Cornwall
   c. Martin, duke of Poitiers
   d. Richard, duke of Vichy

149. **Did other artists, outside of Flanders, have exposure to the style and technique of Flemish painters? If so, how did this exposure occur? Who were these non-Flemish painters? How did they assimilate fifteenth-century Flemish style and technique?**
150. How did the artists visually distinguish the duke of Berry in the illustration for the calendar page for January in the *Très Riches Heures* (Fig. 19-6)?
a. hieratic scale
b. a written inscription above him
c. the banner with heraldic arms above him
d. positioning him in the center of the composition

151. The ________ is one of the most well-known surviving tapestry series.
a. Marriage at Cana
b. Woman at the Well
c. Flight from Egypt
d. Hunt of the Unicorn

152. Fifteenth-century __________ painters perfected the technique of painting with an oil medium.
a. Italian
b. Flemish
c. English
d. Portuguese

153. Among the finest Netherlandish illuminators of the early fifteenth century were __________.
a. the Limbourg brothers
b. the Rohan Master and workshop
c. the Master of Champol and workshop
d. Nicholas of Verdun and workshop

154. The major work of the Limbourg brothers was __________ commissioned for Jean, the Duke of Berry.
a. the Ghent Altarpiece
b. the *Très Riches Heures* (Very Sumptuous Book of Hours)
c. the Merode Altarpiece
d. the Portinari Altarpiece

155. The richest kind of __________ was made almost entirely of silk and gold.
a. tapestry
b. manuscript
c. painting
d. porcelain

156. How does Martin Schongauer's intensify the moment portrayed in his *Demons Tormenting St. Anthony* (Fig. 19-28)?
a. placing the action in a panoramic landscape
b. condensing the action into a swirling vortex of figures
c. arranging the figures into a pyramidal shape
d. none of the above

157. In France, the leading court artist of the fifteenth century was __________.
a. Jan van Eyck
b. Jean Fouquet
c. Rogier van der Weyden
d. Hugo van der Goes
158. *The Unicorn is Found at the Fountain* (Fig. 19-8) is evidence of the intricate details, subtle modeling, and tonal variations that are possible in __________.
   a. manuscript illumination
   b. engraving
   c. woven textiles
   d. oil painting

159. What symbolic meaning is NOT suggested in Hunt of the Unicorn series of tapestries?
   a. the Incarnation of Christ
   b. moral character and bravery
   c. romantic love
   d. Christ's death on the cross

160. The common household objects in the *Annunciation* of the Mérode Altarpiece are ______________.
   a. symbolic in meaning
   b. typical of Italian households
   c. clumsily rendered
   d. representative of the International Gothic style

161. What were Cosimo de Medici the Elder's primary concerns for the commission of the Medici Palace (Fig. 20-7) in Florence?

162. Who was Master Theodoric? Characterize his style.

163. The elaborate bishop's throne at Exeter Cathedral resembles______________.
   a. a shrine
   b. embroidery translated into wood
   c. opus angicanum
   d. a predella

164. A __________ was a selection of prayers and readings to be used in daily prayer and meditation; it also included a calendar of holy days.
   a. Block Book
   b. Nuremberg Chronicle
   c. Book of Hours
   d. Diptych

165. An altarpiece may be placed on a base, known as a __________.
   a. mensa
   b. diptych
   c. manuscript
   d. predella

166. The___________ was one of the first books to be printed in the workshop of Johann Gutenberg.
   a. Broadsheet
   b. Bible
   c. Book of Hours
   d. Very Sumptuous Hours
167. Tapestries provided both _________ and _________ for the stone walls of fifteenth century buildings.
   a. decoration; light
   b. information; light
   c. insulation; decoration
   d. hiding; information

168. In the Mérode Altarpiece (Figs. 19-10 and 19-11), the _________ is placed inside a contemporary Flemish home.
   a. Donor
   b. Visitation
   c. Christ's Baptism
   d. Annunciation

169. In addition to their use in books, woodcuts and engraving techniques were used to make many _________ prints in the early fifteenth century.
   a. single-sheet
   b. textile
   c. secular
   d. domestic

170. In landscapes, fifteenth-century Flemish painters relied on _________ to convey spatial depth.
   a. gold leaf
   b. atmospheric perspective
   c. local color
   d. supernatural visions

171. _________ was first achieved in the workshop of Johann Gutenberg in Germany.
   a. relief printing
   b. engraving
   c. movable-type printing
   d. block books

172. Intaglio is a technique associated with _________.
   a. oil painting
   b. Books of Hours
   c. engraving
   d. Chartreuse de Champmol

173. Petrus Christus's A Goldsmith in His Shop includes a small _________, which unites the interior and exterior spaces and draws the viewer into the painting.
   a. vase of lilies
   b. water basin
   c. sheath of hay
   d. mirror

174. Étienne Chevalier and St. Stephen (Fig. 19-21) and ________ by Jean Fouquet were originally the two wings of a diptych.
   a. Adam and Eve
   b. Prophets
   c. Virgin and Child
   d. Saint Anthony
175. In ________ printing, individual letters could be arranged, inked, and then printed onto paper.
   a. woodcut
   b. movable-type printing
   c. single-sheet
   d. relief

176. The French church of ________ is an outstanding example of the Flamboyant style.
   a. Saint-Maclou
   b. St. Wolfgang
   c. Cathedral of Ghent
   d. St. Stephen's

177. The term "Flamboyant" in architecture is a reference to the
   a. the flame-like tracery patterns
   b. geometric character
   c. the height of the building
   d. presence of windows

178. Discuss the choice of subject matter and the placement of the images in Giotto's Scrovegni Chapel (Fig. 18-7).

179. 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

180. 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

181. 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

182. 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
183. 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

184. 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

185. What stylistic element of The Book of Hours of Jeanne D'Évreux suggests that the artist was familiar with contemporary Sienese 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

186. 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.

187. 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

188. 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

189. 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

190. 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)
191. **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

192. **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.

193. **What is the Order of the Golden Fleece? Describe the purpose and decoration of the cope associated with this Order.**

194. **Discuss the evolution of the graphic arts in the fifteenth century to an art form comparable to manuscript illumination or painting. Define the techniques used, and cite specific artists and their works to support your discussion.**

195. **An altarpiece which has multiple, movable wings, attached to the altar's central, stationary section is known as a __________.**
   a. diptych
   b. triptych
   c. predella
   d. polyptych

196. **Discuss the major work of Claus Sluter. Address the patronage surrounding his work as well as his style and his use of medium.**

197. **Discuss the Flemish school of painting in the fifteenth century. Address its origins, technique, major artists, individual styles, commissions, and subject matter.**

198. **What do art historians mean by the use of "hidden symbols" in the Mérode Altarpiece (Fig. 19-11)?**
   a. secret meanings in the work that only the patron would know
   b. symbols obscured by extraneous details
   c. ordinary objects that also possess symbolic meaning
   d. symbolic meaning that has been lost over the years

199. **Explain the achievements of the Limbourg brothers in their art.**

200. **Consider the development of portraiture in fifteenth-century Flemish painting. How did it develop? What were the circumstances? Cite specific works of art; address style, technique, and patronage.**
201. **A contemporary of Robert Campin,** __________, was a painter of renown in the court of Philip the Good.
   a. Jan van Eyck  
   b. Hugo van der Goes  
   c. Master Theodoric  
   d. the Mary of Burgundy painter

202. **Define the International Gothic style. Cite specific works of art and address style, technique, and subject matter.**

203. **Why did Philip the Bold commission the Chartreuse de Champmol?**
   a. to hold his manuscript collection  
   b. to attract Franciscan monks  
   c. to rival local churches  
   d. to house his family tombs

204. **The ____________ represents the complicated collaboration among scholars, artists and investors in the history of printed books.**
   a. *The Buxheim St. Christopher*  
   b. *Nuremberg Chronicle*  
   c. *The Temptations of St. Anthony*  
   d. *St. Wolfgang Altarpiece*

205. **Similar to Jan van Eyck, the objects in Hugo van der Goes's *Portinari Altarpiece* _____________.**
   a. contain a personal meaning for the donor  
   b. are secular references  
   c. have symbolic meaning  
   d. refer to the wealth of the donor

206. **Characterized by slender figures and miniature landscape settings the ____________ became the prevailing manner of late fourteenth-century Europe.**
   a. International Gothic style  
   b. linear perspective  
   c. noble  
   d. Flemish school

207. ____________, who originally trained as a goldsmith, designed the dome for Florence Cathedral (Fig. 20-2).
   a. Masaccio  
   b. Uccello  
   c. Donatello  
   d. Brunelleschi

208. **Consider changes in the practice of manuscript illumination from the late fourteenth century into the fifteenth century. Include artists, their work, their style, the medium employed, and the role of patronage in your discussion.**

209. **One of the techniques used by printmakers during the fifteenth century was the __________**
   a. woodcut  
   b. fresco secco  
   c. sinopia  
   d. giornata
210. Discuss the importance of the fiber arts in fifteenth century Flanders. Cite specific examples.

211. Although no signed paintings by Rogier van der Weyden exist, art historians use a painting of the __________ to establish the characteristics of his art.
   a. Annunciation
   b. Deposition
   c. Last Judgment
   d. Virgin and Child

212. Discuss the achievements of Jan van Eyck. Cite specific works of art, address style, technique, subject matter, and patronage.

213. Engraving on metal requires a technique called ________ in which the lines are cut into the metal plate with sharp tools.
   a. gouging
   b. intaglio
   c. sinopia
   d. giornata

214. Discuss the patronage that produced the Chartreuse de Champmol. Consider the painting and sculpture that were designed for this project.

215. ________ belonged to the second-generation of Flemish painters.
   a. Jan van Eyck
   b. Robert Campin
   c. Petrus Christus
   d. Roger van der Weyden

216. Explain the technique of painting with an oil medium. Include examples of artists and their work as part of your discussion.

217. According to the text, the second generation of Flemish painters was largely responsible for ________.
   a. the development of a standard fee structure for artistic commissions
   b. the rapid spread of the Flemish style through Europe
   c. the introduction of oil paint in Italy
   d. a shift to more complex compositions

218. How did women artists in the fourteenth and fifteenth centuries learn to paint? Cite examples of individual women artists.

219. The German artist, __________, was a skilled printmaker as well as painter.
   a. Martin Schongauer
   b. Hans Memling
   c. Dirck Bouts
   d. Petrus Christus
220. **Discuss the achievements of Roger van der Weyden. Cite specific works of art, address style, technique, subject matter, and patronage.**

221. **Philip the Bold commissioned __________ to paint the altarpiece for the Chartreuse de Champmol.**
   a. Melchior Broederlam
   b. Jean Limbourg
   c. Hubert van Eyck
   d. Robert Campin

222. **Explain Brunelleschi's design for the Florence Cathedral (Fig. 20-2). Be specific in your explanation.**

223. **Which of the following distinguishes Italian artistic interests during the Renaissance in contrast to contemporary artists in Northern Europe?**
   a. increased focus on creating the illusion of physical reality
   b. an emphasis on more analytical methods of illusionism
   c. detailed descriptions of luminosity and textural differentiation
   d. none of the above

224. **Characterize the style of Masaccio. Cite specific works. What technique did he often employ? Did his work have an impact on his contemporaries, as well as on later artists?**

225. **The family of artist Andrea della Robbia is best known for their ___________________.**
   a. distinctive glazes and ceramic production
   b. skillful metalworking practice
   c. elaborate carved woodwork on cassoni
   d. revival of the lost-wax method of bronze casting

226. **Discuss the context of the Foundling Hospital.**

227. **Pollaiuolo's primary concern in *The Battle of the Nudes* (Fig. 20-36) seems to have been _____________.**
   a. exploring the medium of engraving
   b. the detailed analysis of anatomical form and movement
   c. the use of linear perspective
   d. traditions of realism used in Roman portraiture

228. **Discuss the artistic careers of Gentile and Giovanni Bellini. Specify individual works; address their location, their style, technique, subject matter, and patronage.**

229. **__________ won the competition to design the new doors for the Baptistery in Florence (Fig. 20-10).**
   a. Donatello
   b. Ghiberti
   c. Masaccio
   d. Nanni di Banco
230. Consider the artistic career of the sculptor Donatello. Cite specific works. Discuss the subjects he portrayed and the development of his style.

231. Scholars do not know the circumstances surrounding the creation of ________'s bronze David (Fig. 20-14).
   a. Donatello
   b. Ghiberti
   c. Masaccio
   d. Nanni di Banco

232. Describe the narrative program by Ghirlandaio at the Church of Santa Trinita in Florence. Who commissioned it? What is the subject matter? How did Ghirlandaio engage the fifteenth century with his frescoes?

233. In fifteenth-century Italy, ________ were the men whom a city-state could hire, for a sum of money, to organize and lead an army in its defense.
   a. condottiere
   b. giornata
   c. sinopia
   d. maestro

234. Discuss Ghiberti's commission for the Baptistery of Florence. What did he create for this commission? Was it a success? Address his style and technique for this project.

235. The invention of ________ enabled artists to convincingly represent the visible world on a flat, two-dimensional surface.
   a. fresco secco
   b. giornata
   c. linear perspective
   d. intarsia

236. Identify a specific commission that drew artists to Rome in the fifteenth century. Name an artist that was part of this commission and describe his contribution to the project.

237. The term used to describe Italian works of art in the style of ancient Greek and Roman art is ________.
   a. giornata
   b. sinopia
   c. albarello
   d. all'antica

238. Discuss The Trinity (Fig. 20-19) by Masaccio. Carefully consider the subject matter and his depiction of the painted space.

239. ________ created sculpture out of terra cotta for Florence's Foundling Hospital (Ospedale degli Innocenti) (Fig. 20-6).
   a. Brunelleschi
   b. Ghiberti
   c. Andrea della Robbia
   d. Alberti
240. Compare Ghirlandaio’s *Nativity and Adoration of the Shepherds* (Fig. 20-39) with the *Portinari Altarpiece* (Fig. 19-19) by Hugo van der Goes from Flanders. Consider each painter’s style and technique. How would you account for their distinctive approaches?

241. ________ considered ancient Roman equestrian portraits in his design for Gattamelata (Fig. 20-15).
   a. Verrocchio
   b. Donatello
   c. Ghiberti
   d. Alberti

242. Discuss the interpretations for Botticelli’s *Primavera* (page 626) and *Birth of Venus* (Fig. 20-40). Consider the role of the patron in these works.

243. ________ created some smaller, bronze sculptures, designed for interior spaces, for the Medici family.
   a. Masaccio
   b. Brunelleschi
   c. Alberti
   d. Pollaiuolo

244. Consider Venetian palace architecture in light of the geography of Venice. Focus your discussion on the home of the Venetian nobleman, Marino Contarini.

245. In the early part of the fifteenth century, the Italian painter ________ provided new direction for Florentine painting.
   a. Giotto
   b. Masaccio
   c. Duccio
   d. Pollaiuolo

246. Who were the primary patrons for Italian art in the fifteenth century? Discuss similarities and differences in their motivations and the types of works commissioned.

247. Ghiberti’s *Gates of Paradise* demonstrate the use of linear perspective to render illusionistic space in ________.
   a. oil painting
   b. fresco
   c. architecture
   d. relief sculpture

248. ________ carefully calculated the perspective of his fresco *The Last Supper* (Fig. 20-25) interior to draw the viewer into the scene.
   a. Verrocchio
   b. Andrea della Robbia
   c. Alberti
   d. Castagno
249. __________'s keen understanding of linear perspective can be appreciated in his frescoes in the Camera Picta (Fig. 20-32).
   a. Alberti
   b. Brunelleschi
   c. Verrocchio
   d. Mantegna

250. The term "Renaissance" refers to a revived interest in ________________culture that emerged in the fourteenth and fifteenth centuries.
   a. Etruscan
   b. Classical
   c. Byzantine
   d. Gothic

251. Why is Florence considered the cradle of the Italian Renaissance?
   a. its proximity to ancient ruins that inspired Renaissance artists
   b. the many wealthy merchants who were patrons of the arts
   c. it fostered a competitive atmosphere that encouraged innovation and individual accomplishment
   d. its political and economic dominance among Italian cities of the fifteenth century

252. What detail in Ghirlandaio's Nativity and Adoration of the Shepherds (Fig. 20-39) does NOT derive from his careful observation of the Portinari Altarpiece (Fig. 19-19) by Hugo van der Goes.
   a. the symbolic use of certain flowers
   b. the Christ child placed on the ground
   c. the rugged depiction of the shepherds
   d. the explicit references to Classical Rome

253. What feature of the Palazzo Medici-Riccardi recalls the design of ancient Roman homes?
   a. the rusticated exterior
   b. the open loggia used to conduct business
   c. the rounded arches of the windows
   d. the placement of rooms around a central courtyard

254. The architecture of Venice was most influenced by ________________forms.
   a. Classical
   b. Gothic
   c. Byzantine
   d. Islamic

255. What was the primary reason for the delayed construction of the dome of Florence Cathedral?
   a. political instability
   b. funding for the project ran out
   c. lack of engineering know-how
   d. a shortage of skilled masons and builders

256. How did the Foundling Hospital in Florence reflect the political nature of artistic production in Florence?
   a. Brunelleschi won the commission in a public competition.
   b. It was a public demonstration of social responsibility of a wealthy guild.
   c. Its reliance on classical form underscored Florentine power and status.
   d. All of the above.
257. **Ghiberti's doors for the east side of the Baptistery in Florence were so admired that they came to be known as the _____________.**
   a. *Gates of Paradise*
   b. *Golden Arches*
   c. *Gateway to Heaven*
   d. *Doors to the Kingdom*

258. **In *The Battle of San Romano* (Fig. 20-1), Uccello arranged every detail of the intense fighting to conform with _____________.**
   a. a Pythagorean system of proportion
   b. Neoplatonic symbolism
   c. linear perspective
   d. historical accounts of the Battle of Rome

259. **How does Nanni de Banco's *The Four Crowned Martyrs* (Fig. 20-12) at Orsanmichele demonstrate a revival of classical artistic tradition?**
   a. The figures are individualized with highly realistic details like Roman portraiture.
   b. The figures extend into the space outside of the niche.
   c. Their togas reveal the solid mass of the figures' bodies.
   d. All of the above.