1. _________ and Michelangelo were in the service of Pope Julius II in the early years of the sixteenth century.
   a. Raphael
   b. Pontormo
   c. Brunelleschi
   d. Tintoretto

2. In what ways was Leonardo da Vinci experimental with his artwork?

3. What characteristic of Tintoretto’s painting style was criticized by his contemporaries?
   a. the spontaneity of his slashing brushwork
   b. his use of strong diagonals and active compositions
   c. his deep colors and flashing highlights, reminiscent of Byzantine art
   d. his elongated figures with non-classical proportions

4. How does Michelangelo’s David differ from the classical sculpture that inspired it?
   a. the use of heroic nudity
   b. the figure’s contrapposto stance
   c. the figure’s emotional intensity
   d. the figure’s muscular physique

5. Raphael’s well-known fresco The School of Athens summarizes the ideals envisioned by _________ in both its subject matter and harmonious formal arrangement.
   a. the Medici Family of Florence
   b. the Renaissance Popes
   c. the Doni Family of Florence
   d. the Holy Roman Emperor

6. What design feature of the Church of Il Gesù in Rome developed in response to Catholicism’s emphasis on individual, emotional participation during the Counter-Reformation?
   a. the combination of a lower-level façade with colossal columns supporting a raised entablature and pediment in the center
   b. scrolled volutes, which tie together the two levels of the façade and hide the supporting buttresses
   c. the wide nave, shallow side chapels, and elimination of aisles
   d. all of the above

7. How did its patron respond to Veronese’s Feast in the House of Levi?
   a. The painting was praised as propaganda for the Counter-Reformation.
   b. The church was offended by its grand pageantry among other reasons.
   c. It was seen as a testimony of Christ's humility and willingness to associate with sinners.
   d. None of the above.

8. Which disconcerting detail is NOT found in Parmigianino’s Madonna with the Long Neck (Fig. 21-31)?
   a. the sleeping Christ child recalls the dead Christ in the Pieta
   b. the Virgin appears to sit on a throne but there is none present
   c. a serpent with the face of a young girl
   d. a disproportionately small figure of St. Jerome in the background

9. Which artists worked simultaneously at the Vatican on separate commissions?
a. Leonardo da Vinci and Michelangelo
b. Michelangelo and Raphael
c. Raphael and Leonardo da Vinci
d. Leonardo da Vinci, Michelangelo, and Raphael

10. **Pope Julius II's private library was painted by __________.**
   a. Giorgione
   b. Michelangelo
   c. Tintoretto
   d. Raphael

11. __________ was the first pope to pursue church reform in response to Protestants.
   a. Francis I
   b. Paul III
   c. Julius II
   d. Clement VII

12. **Charles V sacked __________ in 1527.**
   a. the Netherlands
   b. Venice
   c. Rome
   d. Antwerp

13. Giorgio __________ wrote the first survey of Italian art in 1550.
   a. Vasari
   b. Farnese
   c. della Rovere
   d. della Porta

14. **The use of tempera gave way to __________ painting technique in the High Italian Renaissance.**
   a. water
   b. fresco
   c. wax
   d. oil

15. **The Last Supper** (Fig. 21-3, Fig. 21-4) by Leonardo da Vinci was painted at a monastery in ________
   a. Venice
   b. Milan
   c. Paris
   d. Rome

16. **A full-scale drawing called a __________ is a model for a major painting, tapestry or other two-dimensional work of art.**
   a. engraving
   b. sinopia
   c. cartoon
   d. woodcut

17. **What are the reasons why High Italian Renaissance artists produced some of the major monuments during a period of political tumult?**
18. Charles V was elected _________ in 1519.
   a. King of France
   b. Duke of Milan
   c. Holy Roman Emperor
   d. Duke of Florence

19. The __________ is a small shrine over the spot where the apostle Peter was believed to have been crucified.
   a. Il Gesu
   b. St. Peter's
   c. Stanza della Segnatura
   d. Tempietto

20. Cellini’s fanciful __________ made for King Francis I (Fig. 21-36) demonstrates how Mannerist practices in painting were transferred into exquisite sculptures.
   a. apple
   b. saltercellar
   c. facade
   d. engraving

21. Along with Perugino, __________ was an important influence on the youthful Raphael.
   a. Michelangelo
   b. Titian
   c. Leonardo
   d. Giorgione

22. Raphael's portrait of Maddalena Strozzi imitates _____________.
   a. the Mona Lisa
   b. Venus of Urbino
   c. the Pieta
   d. Tintoretto

23. A variant of chiaroscuro, Leonardo's ____________ is characterized by subtle transitions between light and dark in shading.
   a. grisaille
   b. sfumato
   c. poesie
   d. intonaco

24. Several changes, including ___________ in the final product suggest that tapestry weavers did NOT slavishly follow Raphael’s cartoons.
   a. eliminating several figures
   b. leaving the background a solid color
   c. staging the scene in front of a cityscape
   d. making Christ's garment more elaborate

25. Possibly a self-portrait, ___________ on the Tomb of Giuliano de' Medici may serve as Michelangelo's signature and justify his presence there.
   a. shield
   b. the coint
   c. the mask
   d. servant
26. ______________is one of the few women who became a sculptor.
   a. Sofonisba Anguissola
   b. Properzia de’ Rossi
   c. Isabella d’ Este
   d. Lavinia Fontana

27. The ______________ of Fontana's Noli me Tangere (Fig. 21-35) is typical of Late Mannerist painting.
   a. diagonal plunge into depth
   b. monumentality of the figures
   c. focus on clarity and simplicity
   d. muted color palette

28. The ______________ issued guidelines that limited what could be represented in art.
   a. Pope
   b. Holy Roman Emperor
   c. Council of Trent
   d. Inquisition

29. What was the debate between painting and sculpture during the High Italian Renaissance?

30. How is Venetian Renaissance art similar to and different from High Renaissance art in Florence and Rome?

31. Leonardo's famous drawing of a man inscribed within a circle and a square derives from his study of the Roman architect_________.
   a. Publius
   b. Constantine
   c. Augustus
   d. Vitruvius

32. Why did Raphael change his painting style?

33. Discuss the emergence of Mannerism in the sixteenth century. Consider its similarities and differences to art of the High Renaissance and its influence on subsequent Italian art.

34. Michelangelo's Pietà (Fig. 21-9) was installed as a tomb monument in __________.
   a. Gesù
   b. Palazzo
   c. Old St. Peter's
   d. Tempietto

35. What are some general features of painting in the High Italian Renaissance?

36. Leonardo da Vinci's portrait Mona Lisa has continued to entrance and mystify viewers over the centuries. Explain some of the mystery and enigma behind this portrait, as well as its beauty.
37. In Michelangelo's *Sistine Chapel Ceiling* (Fig. 21-12), the __________ are depicted in the spandrels.
   a. prophets
   b. signs of the zodiac
   c. ancestors of Jesus
   d. apostles

38. What is the arrangement of images on the Sistine Chapel Ceiling and why are the scenes ordered in that way?

39. Pope Julius II's vision for a new, worldwide Church based on __________ values inspired such artists as Raphael and Michelangelo to develop the artistic style of the High Renaissance.
   a. Christian
   b. classical
   c. humanist
   d. reformist

40. Why is Michelangelo's *David* (Fig. 21-10) so well regarded and revered?

41. What element of Leonardo da Vinci's *The Virgin of the Rocks* best embodies the principles of art in the High Renaissance?
   a. the references to classical subject matter
   b. the balanced pyramidal grouping of figures
   c. the somber mood created through darkened tones
   d. the unusual landscape of the background

42. __________ was the foremost artist of the German Renaissance.
   a. Charles V
   b. Tintoretto
   c. Dürer
   d. Fontana

43. How was St. Peter's Basilica modified during the sixteenth century?

44. __________ used the Doric order for the Tempietto (Fig. 21-19) because Vitruvius had specified it for temples to gods with forceful natures.
   a. Raphael
   b. Michelangelo
   c. Bramante
   d. Buontalenti

45. Who were the main figures in the Venetian Renaissance?

46. Which of these works by Michelangelo was made in Rome?
   a. the *Pietà* (Fig. 21-9)
   b. *David* (Fig. 21-10)
   c. *Tomb of Giuliano de' Medici with Allegorical Figures of Day and Night* (Fig. 21-17)
   d. Vestibule of the Laurentian Library (Fig. 21-18)
47. What qualities or features typify Venetian Renaissance painting?

48. Federigo II Gonzaga enticed Giulio Romano to build a palace in _________.
   a. Florence  
   b. Mantua  
   c. Rome  
   d. Siena

49. What role did the Jesuits play in patronizing Roman artists or architects?

50. *The Tempest* (Fig. 21-24) is the most famous work of ________, a short-lived painter.
   a. Romano  
   b. Correggio  
   c. Rossi  
   d. Giorgione

51. Why is Bronzino's *Allegory with Venus and Cupid* (Fig. 21-33) typical of Mannerism?

52. What distinguished Venetian painting of the late sixteenth century from works done in other Italian cities?
   a. the use of oil paint on canvas  
   b. an emphasis on formal clarity and technical perfection  
   c. an interest in color, light, and loose expressive brushwork  
   d. the frequent use of nude figures

53. What makes Tintoretto's painting typical of Mannerism?

54. The current attribution of *The Pastoral Concert or Allegory on the Invention of Pastoral Poetry* (Fig. 21-25) is to the artist _________.
   a. Titian  
   b. Giorgione  
   c. Correggio  
   d. Pontormo

55. What was Palladio's great contribution to Venetian religious architecture?

56. Titian created a painting of _________ for the Duke of Urbino.
   a. Pietà  
   b. a reclining nude  
   c. Madonna  
   d. landscape

57. The architectural design for the Palazzo del Tè (Fig. 21-20) plays on the patron's knowledge of _________.
   a. Classical orders and proportions  
   b. building materials and techniques  
   c. contemporary Italian literature  
   d. Christian symbolism
58. **The trompe l'oeil paintings of the Sala dei Giganti in the Palazzo del Tè create the illusion of**
   a. a window onto the exterior courtyard and gardens
   b. multiple panel paintings and architectural features adorning the walls
   c. a magnificent view over the city
   d. the room collapsing around the viewer

59. **In contrast to Leonardo da Vinci's beliefs, Michelangelo believed __________ to be the most complete means of creating an illusion of the natural world.**
   a. painting
   b. sculpture
   c. drawing
   d. none of the above

60. **What city attracted some of the greatest Italian artists of the sixteenth century at the beginning of their careers?**
   a. Rome
   b. Florence
   c. Venice
   d. Mantua

61. **What was the cause of the extensive damage to Leonardo's painting of *The Last Supper* (Fig. 21-3, Fig. 21-4) that occurred shortly after its completion?**
   a. the humid climate in Milan
   b. the experimental technique used in its production
   c. bombings during World War II
   d. poor attempts at restoration of the work

62. **How did Michelangelo alter Bramante's plan for St. Peter's Basilica?**
   a. He shifted to a Latin Cross plan.
   b. He simplified the plan to allow for a more open, unified interior.
   c. He called for a taller slimmer dome.
   d. All of the above.

63. **Michelangelo's vestibule of the Laurentian Library in Florence foreshadows Mannerism by**
   a. enhancing the harmony and balance of Brunelleschi's original structure
   b. playfully combining architectural forms in a way that calls attention to themselves
   c. focusing on functionality and accommodating the building's users
   d. adhering closely to the traditions of Classical form in architecture

64. **Why was Michelangelo's Greek Cross plan for St. Peter's Basilica later changed to a longitudinal plan?**
   a. to resemble Old St. Peter's more closely
   b. to reflect ancient Roman traditions
   c. to accommodate changes in liturgical practice during the Counter-Reformation
   d. none of the above

65. **Which of the following projects in the Sistine Chapel was considered the most prestigious and expensive commission?**
   a. the Sistine ceiling by Michelangelo
   b. *The Last Judgment* by Michelangelo
   c. *The Life of Christ* frescoes by Perugino
   d. the tapestry program by Raphael
66. Popular among Venetian painters in the sixteenth century, poesie were inspired by a trend in contemporary __________ that revived ancient motifs.
   a. theater
   b. literature
   c. music
   d. dance

67. Recent scholarship suggests that Titian’s ”Venus” of Urbino (21-28) was meant to represent_________.
   a. a classical goddess
   b. a newly married woman
   c. a Venetian courtisan
   d. a specific individual

68. The ________________ of Giambologna’s Capture of a Sabine Woman (21-37) encourages viewers to explore it.
   a. Classical goddess
   b. contrapposto pose
   c. spiraling composition
   d. detailed rendering of the drapery

69. What subject matter was popular among Mannerist painters of the mid sixteenth century?
   a. portraits
   b. religious imagery
   c. classical and allegorical themes
   d. all of the above

70. What was the function of the exquisitely crafted sculpture with figures of Neptune and Earth that Cellini made for the King of France?
   a. It was an oil lamp.
   b. It was a dispenser for salt and pepper.
   c. It was a water basin.
   d. It was a jewelry box.

71. In what ways did women figure into the sixteenth-century art in Italy?

72. What about Bronzino’s Allegory with Venus and Cupid (Fig. 21-33) would have probably been most appreciated by patrons of Mannerist art?
   a. the clarity attained through the circular composition
   b. the complex iconography and ambiguous meaning
   c. the political implications
   d. all of the above

73. Why did painters in the Netherlands begin producing smaller-scale paintings during the sixteenth century?
   a. Canvas was in short supply.
   b. Patrons wanted paintings appropriate for homes.
   c. Church patrons desired less ostentatious artwork.
   d. The smaller size made them easier to transport.
74. Foreign influence appears most prominently in what art form of England during the sixteenth century?
   a. visual art  
   b. literature  
   c. music  
   d. architecture

75. Hans Holbein is best known for his ____________________.
   a. detailed engravings and woodcuts  
   b. portraits of nobles and diplomats in the Tudor court  
   c. polychromed wooden sculptures  
   d. written survey of art history detailing the lives of artists in Northern Europe

76. What motivated the building of many lavish country residences in England during the sixteenth century?
   a. the mobile nature of the Tudor court  
   b. newly created aristocrats wanting to display their wealth and status  
   c. the growth of England's middle class who had prospered from commercial trade  
   d. the political and economic stability brought on by the Tudor dynasty

77. The elaborate steel armor with gold inlay made for George Clifford (Fig. 22-29) would have been ____________________.
   a. used as sculptural decoration in Clifford's study  
   b. worn at royal functions to demonstrate his family's military legacy  
   c. worn in jousting competitions at festivals and public celebrations  
   d. worn only once at the ceremony when the queen knighted him

78. The entrance hall at Hardwick Hall (Fig. 22-30) includes all of the following decorative details EXCEPT:
   a. a set of Flemish tapestries  
   b. an ornately carved fireplace  
   c. enormous windows  
   d. mosaic floors in the Roman style

79. How did Dürer contribute to the growth of Nuremberg as a key center of German goldsmithing?
   a. He produced a number of small-scale, exquisitely crafted works in gold.  
   b. He lent his name to a family of goldsmiths who capitalized on his fame.  
   c. He created designs for metalwork throughout his career.  
   d. He created print advertisements for the Nuremberg metalworkers' guild.

80. The Italian artist __________ was summoned to France by King Francis I.
   a. Michelangelo  
   b. Leonardo da Vinci  
   c. Giulio Romano  
   d. Juan de Herrera

81. Albrecht Altdorfer emerged as one of the great German painters of __________, a genre that grew in popularity in the sixteenth century.
   a. landscapes  
   b. still-lifes  
   c. religious narratives  
   d. moralizing parables
82. Juan de Herrera was the second architect on ________.
   a. Santiago de Compostela
   b. Fontainebleau
   c. The Escorial
   d. the Louvre

83. In Burial of Count Orgaz (Fig. 22-19), El Greco has crowded the pictorial field with figures and obscured the spatial setting of the scene in a way that recalls ________ paintings in Italy.
   a. medieval
   b. Raphael's
   c. Venetian
   d. Mannerist

84. Jan Gossaert's ________ style was inspired by Italian Mannerist painting and decorative details drawn from ancient Roman art.
   a. Romanizing
   b. highly detailed
   c. archaic
   d. simplistic

85. Women artists such as Caterina van Hemessen benefited from the decline of religious painting and the increasing interest in ________, which became a major source for their work.
   a. processions
   b. portraits
   c. heraldic devices
   d. landscapes

86. The German-born painter Hans Holbein shaped the tastes of the ________ courts.
   a. Portuguese
   b. French
   c. English
   d. Spanish

87. How did Julius II support and complicate Michelangelo's artistic life?

88. Giorginone focused on the ________ in The Tempest as much as the figures
   a. individual portraits
   b. landscape
   c. religious figures
   d. detailed architectural settings

89. For what reasons did Michelangelo's art change?

90. Michelangelo's Last Judgment (Fig. 21-38) departs from medieval tradition by ________________
   a. depicting nude figures
   b. placing Christ at the center
   c. not clearly separating the saved from the damned
   d. using expressive emotion

91. How was Titian regarded as an artist?
92. Giorgione introduced ________, or enigmatic pastoral themes into Venetian painting.
   a. Mannerism
   b. poesie
   c. allegories
   d. Counter-Reformation themes

93. ________ was the first architect of Il Gesù (Fig. 21-40).
   a. Romano
   b. Michelangelo
   c. Vignola
   d. Bramante

94. What element of Giacomo della Porta's design of Il Gesù (Fig. 21-40) was widely influential?
   a. the wide nave
   b. the single apse and dome at the crossing
   c. a two-story façade emphasizing with the nave elevation
   d. all of the above

95. Which of the following is NOT a characteristic of Mannerism?
   a. irrational spatial environments
   b. esoteric subject matter
   c. subtle coloration and lighting effects
   d. elongated proportions

96. The Capponi Chapel contains Deposition (Fig. 21-30) by the artist ________.
   a. Pontormo
   b. Romano
   c. Tintoretto
   d. Veronese

97. Francesco Mazzola, otherwise known as ________, painted in a manner calculated to intrigue viewers.
   a. Corregio
   b. Veronese
   c. Tintoretto
   d. Parmigianino

98. Bronzino's Allegory with Venus and Cupid (Fig. 21-33) could stand alone as a summary of ________.
   a. Veneto
   b. Renaissance
   c. Mannerism
   d. Inquisition

99. Why is Sofonisba Anguissola unusual among women artists in the sixteenth century?
   a. She painted miniatures.
   b. She became a lady in waiting.
   c. She was not the daughter of an artist.
   d. She was from Bologna.

100. Sofonisba Anguissola's father consulted with the artist ________ about his daughter's artistic talents.
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101. Cellini made his most famous work in the French court at __________.
   a. Fontainebleau
   b. Avignon
   c. Nice
   d. Paris

102. The city of __________ produced a notable number of accomplished women painters and sculptors.
   a. Florence
   b. Venice
   c. Bologna
   d. Rome

103. By the end of the sixteenth century, the city of __________ was regarded as the "queen of the Adriatic."
   a. Florence
   b. Venice
   c. Rome
   d. Bologna

104. __________ was called before the Inquisition for placing Jesus in the company of unsavory characters in the painting Feast in the House of Levi (Fig. 21-41).
   a. Michelangelo
   b. Romano
   c. Tintoretto
   d. Veronese

105. The Venetian artist __________ proclaimed he wanted to combine Titian's color with the drawing of Michelangelo.
   a. Michelangelo
   b. Romano
   c. Tintoretto
   d. Veronese

106. What feature of Palladio's Villa Rotunda (Fig. 21-45, Fig. 21-46) had not previously been used on a domestic structure?
   a. a portico
   b. exterior sculpture
   c. the dome
   d. Ionic columns

107. Which artist was NOT commissioned by Pope Julius II to help him realize his vision of a revitalized Rome as the center of a new Christian architecture?
   a. Bramante
   b. Raphael
   c. Michelangelo
   d. Leonardo da Vinci

108. How did Dürer use printmaking to extend his reputation?
109. What was the impact of the Reformation on art in Northern Europe?

110. What was an effect of the Reformation on the Netherlands during the sixteenth century?
   a. They were forced to look for patrons outside the church.
   b. They began exploring new subject matter for art.
   c. They produced smaller-scale paintings.
   d. All of the above.

111. Why did landscape painting, still life, and portraiture become important in sixteenth-century Northern art?

112. Discuss the similarities and differences in the work of Dürer and Bruegel.

113. Erasmus and __________ were important reformers in the early sixteenth century.
   a. Charles
   b. Leoni
   c. Philip
   d. Luther

114. What features characterize early sixteenth-century German sculpture?

115. Nicholas Hilliard was a renowned painter of __________.
   a. armor
   b. Fontainbleau decorations
   c. frescos
   d. miniatures

116. One of the grandest of all the Elizabethan houses was __________, designed by Robert Smythson for the Countess of Shrewsbury.
   a. Hardwick Hall
   b. Fontainebleau
   c. Chenonceau
   d. Villa Rotunda

117. The subject of Quentin Massys's Money Changer and His Wife (Fig. 22-23) concerns itself with the challenges of __________.
   a. the use of images in Christian worship
   b. living a Christian life in a worldly society
   c. the parable of the Good Samaritan
   d. punishment for sins

118. Resembling calendar pages of Books of Hours, Bruegel's Return of the Hunters (Fig. 22-25) is filled with __________.
   a. religious episodes
   b. Christian symbolism
   c. behaviors typical of that season
   d. immoral behavior
119. Holbein's style in the representation of the French Ambassadors recalls the work of ____________.
   a. Mathias Grünewald  
   b. Albrecht Altdorfer  
   c. Pieter Bruegel  
   d. Jan van Eyck

120. The German artist ____________ is known for different visualizations of women such as Death and the Matron (Fig. 22-11)
   a. Tilman Riemenschneider  
   b. Hans Baldung Grien  
   c. Lucas Cranach  
   d. Mathias Grünewald

121. The ____________ in Dürer's Adam and Eve (Fig. 22-8) symbolically represent the human temperaments.
   a. animals  
   b. castles  
   c. types of trees  
   d. flowers

122. How was Northern Renaissance art an amalgam of early Northern and Italian sources and influences?

123. Although Martin Luther never supported ____________, many Protestant zealots destroyed sculpture, stained glass, and religious paintings they felt was idolatrous.
   a. empire  
   b. legislature  
   c. iconoclasm  
   d. renaissance

124. How is Grünewald's Isenheim Altarpiece (Fig. 22-4, Fig. 22-5, Fig. 22-6) arranged and why?

125. The Garden of Earthly Delights by Bosch is filled with symbolism. Explore some of those symbols and discuss why it was such a revolutionary painting for its time.

126. Tilman Riemenschneider had the largest workshop in ____________.
   a. Würzburg  
   b. Vienna  
   c. Munich  
   d. Berlin

127. What was the Krug Family's contribution to metalwork?

128. ____________ carved an altarpiece for the Abbey of Saint Anthony in Isenheim.
   a. Riemenschneider  
   b. Dürer  
   c. Altdorfer  
   d. Hagenauer
129. How did travel impact on Dürer's art?

130. The work of ________________ in the sixteenth century continued the German tradition of medieval mysticism and emotional spirituality to create extraordinarily moving paintings.
   a. Stoss
   b. Riemenschneider
   c. Grünewald
   d. Fontana

131. How did Riemenschneider's Altarpiece of the Holy Blood (Fig. 22-2) differ from earlier German traditions for wooden sculpture?
   a. his use of bright colors and gilding
   b. his heightened naturalism
   c. his use of natural finishes
   d. his use of a Gothic framework for the sculpture

132. What image from the Isenheim Altarpiece (Fig. 22-5, Fig. 22-6) emphasizes human emotion and suffering through Grünewald's graphic realism?
   a. the Crucifixion
   b. the Annunciation
   c. Saint Sebastian
   d. the Resurrection

133. Dürer adapted the ________ technique of Martin Schongauer to the woodcut medium in The Four Horsemen of the Apocalypse (Fig. 22-7)
   a. silverpoint drawing
   b. niello
   c. stamping
   d. metal engraving

134. How does the figure in Lucas Cranach the Elder's Nymph of the Spring (Fig. 22-10) compare to idealized nudes in Italian Renaissance paintings?
   a. Both derive from Classical models of female beauty.
   b. It suggests a distinctly different conception of the figure in Germany.
   c. It shows that Cranach was familiar with contemporary Italian art.
   d. It shows that Italian artists were influenced by Northern prototypes.

135. Based on the careers of the artists discussed in the text, which of the following statements is NOT true about German artists in the sixteenth century?
   a. Travel was part of their training and professional life.
   b. They were highly trained to specialize in a single media.
   c. Artists were impacted by the religious conflicts of the period.
   d. They produced works on a broad range of subject matter.

136. Which German artist published theoretical writings and manuals on the technical concerns of painting?
   a. Grünewald
   b. Hans Baldung Grien
   c. Dürer
   d. All of the above
137. Which of the following was responsible for the spread of an Italianate tradition of Mannerism in painting and interior decoration throughout France and Northern Europe?
   a. Jean Clouet
   b. Francis I
   c. the School of Fontainebleau
   d. the Cour Carrée at the Louvre

138. Which building gave rise to a new style of French Classicism that combined Renaissance ideals with Classical details and rich sculptural decoration?
   a. the Louvre
   b. the Château of Fontainebleau
   c. the Château of Chenonceau
   d. None of the above

139. Albrecht Altdorfer's *Danube Landscape* (Fig. 22-12) ________.
   a. contains no narrative subject matter or figures
   b. is a small painting done on vellum over wood
   c. prefigures German Romanticism
   d. all of the above

140. El Greco's distinctive style ________________.
   a. demonstrates his humanist interest in the use of ancient sources
   b. was based on mathematical systems of proportions and perspective
   c. reveals the influence of Byzantine icons and Venetian painting techniques
   d. provided an appropriate aesthetic for Protestant zealots of the period.

141. Scholars believe that Bosch's *Garden of Earthly Delights* (Fig. 22-20, Fig. 22-21) may be all of the following EXCEPT:
   a. a parable of human salvation using the metaphor of alchemy
   b. a visualization of a satirical poem by Jacob Cats
   c. related to the theme of "the power of women"
   d. an image of life in paradise

142. During the sixteenth century, ___________ was the commercial center of the southern Netherlands.
   a. Hertogenbosch
   b. Antwerp
   c. Amsterdam
   d. Bruges

143. How did the development of an art market impact artists in Antwerp?
   a. They became more diversified in their production.
   b. They began to specialize in specific genres.
   c. They became art dealers.
   d. They were no longer associated with guilds.

144. The text suggests that Dutch artist Caterina van Hemessen probably specialized in paintings of ____________.
   a. religious subjects
   b. flowers and other botanical specimens
   c. moral allegories
   d. portraits of women
145. **How did Francis I make Fontainebleau into an artistic center?**

146. **The ____________ was created for a hospital that specialized in the care of patients with skin diseases.**
   a. Altarpiece of the Holy Blood
   b. Isenheim Altarpiece
   c. Four Apostles
   d. Garden of Earthly Delights

147. **What kind of art and architecture did Philip II support in Spain?**

148. **Dürer's work in which media led to his fame and fortune?**
   a. goldsmithing
   b. graphic arts and painting
   c. architecture
   d. sculpture

149. **In what ways is Hieronymus Bosch’s painting style so eccentric?**

150. **The descriptions of Saint __________ informed Grünewald's paintings for the *Isenheim Altarpiece* (Fig. 22-5, Fig. 22-6).**
   a. Clare
   b. Ann
   c. Agnes
   d. Bridget

151. **Was Antwerp an important cultural center in the sixteenth century?**

152. **The Northern artist regarded as being as self-confident as Michelangelo was __________.**
   a. Riemenschneider
   b. Stoss
   c. Dürer
   d. Grünewald

153. **How were women involved in Netherlandish art of the sixteenth century?**

154. **Dürer’s *The Four Horsemen of the Apocalypse* (Fig. 22-7) is a(n) __________.**
   a. woodcut
   b. drawing
   c. engraving
   d. etching

155. **How did Bruegel's travels impact his art?**
156. Typical of Northern Renaissance art, Dürer's landscape in *Adam and Eve* (Fig. 22-8) is rich in _______ _______.
   a. a variety of surface textures and tonal variations
   b. closely observed renderings of nature
   c. symbolic meaning
   d. all of the above

157. What kind of art was favored in the Tudor Court?

158. Dürer openly expressed his ____________ in the *Four Apostles* (Fig. 22-9).
   a. Methodism
   b. happiness
   c. wealth
   d. Lutheranism

159. How were sixteenth-century women in England involved in the arts?

160. Lucas Cranach the Elder was the favorite painter of __________.
   a. Luther
   b. Clouet
   c. Stoss
   d. Fontana

161. What was the role of miniatures in sixteenth-century English art?

162. __________ was unusual in that he worked for Protestant patrons and delighted in earthly things.
   a. Clouet
   b. Fontana
   c. Grünewald
   d. Cranach

163. What are the main features of Elizabethan houses?

164. Landscape painting became popular among __________ in the sixteenth century because, although it had no overt religious content, it could be seen as a reflection of God's works on earth.
   a. Catholics
   b. Protestants
   c. artists
   d. romantics

165. How did the crafts emerge as fine arts early in the sixteenth century?

166. The Edict of __________ granted toleration to Protestants.
167. The Flemish artist _________ found favor in France as the royal portrait painter.
   a. Clouet
   b. Altdorfer
   c. Grünewald
   d. Durér

168. The enthusiasm of _________ for all things Italian meant that the Italian Renaissance style soon appeared in French architecture.
   a. Francis I
   b. Martin Luther
   c. John Calvin
   d. Erasmus

169. Francis I transformed a hunting lodge in _________ into a grand palace.
   a. Wittenberg
   b. Nantes
   c. Augsburg
   d. Fontainebleau

170. The important role of women patrons during the Renaissance is particularly evident at __________.
   a. Augsburg
   b. Chenonceau
   c. Fontainebleau
   d. Wittenberg

171. The kings Francis I and Henry II modernized the medieval castle of _________, thus giving rise to the French classical style.
   a. the Louvre
   b. Chenonceau
   c. Fontainebleau
   d. Shrewsbury

172. King Manuel I of Portugal commissioned Diogo de Arruda to create a church and sculpture in _________.
   a. Moura
   b. Madrid
   c. Lisbon
   d. Tomar

173. _________ built The Escorial (Fig. 22-18), the great monastery-palace complex outside Madrid.
   a. Francis
   b. Philip
   c. Charles
   d. Manuel
174. The Spanish painter Domenikos Theotokopoulos, known as El Greco, was originally from ________.
   a. Wittenberg  
   b. Paris  
   c. Crete  
   d. Lisbon

175. In 1586, the __________ family commissioned El Greco to paint a large altarpiece honoring a great fourteenth-century ancestor.
   a. Orgaz  
   b. Manuel  
   c. Luther  
   d. Augustine

176. In the Netherlands, the sixteenth century was an age of religious and political ________.
   a. harmony  
   b. resolution  
   c. accord  
   d. conflict

177. In addition to painting, the arts of textiles, ceramics, and sculpture made of wood and metal flourished in the ________.
   a. Danube  
   b. Netherlands  
   c. Bavaria  
   d. Toledo

178. The format of Hieronymus Bosch's painting Garden of Earthly Delights (Fig. 22-20, Fig. 22-21), which was commissioned by an aristocrat for his Brussels townhouse, conforms to a long tradition of ________.
   a. palace decoration  
   b. paintings in the offices of church officials  
   c. public art in government buildings  
   d. church altarpieces

179. Bruegel's Return of the Hunters (Fig. 22-25) is one of a cycle that included six large paintings focused on the theme of ________.
   a. the months  
   b. the seasons  
   c. local landscapes  
   d. peasant life

180. What did Dürer see on his trip to Italy in 1494 that is clearly reflected in his Self-Portrait of 1500 (Fig. 22-1)?
   a. Leonardo's Mona Lisa  
   b. a conception of artists as noble intellectuals  
   c. Roman copies of ancient Greek sculpture  
   d. the art collection of the Medici family