Chapter 23 Study Questions. Choose 40 questions. 37 multiple choice, 2 short answer and 1 essay.

1. Hyacinthe Rigaud painted a 1701 portrait of __________.
   a. Louis XIV
   b. Charles V
   c. Julius II
   d. Francis I

2. How did portraiture change in the seventeenth century?

3. How are Baroque naturalism and Baroque classicism similar and different?

4. How did the patronage change in seventeenth-century art and what impact did it have on art?

5. How did Bernini unify the exterior of St. Peter's?

6. At the end of the sixteenth century, __________ made it a major goal of the Counter-Reformation to embellish the church and renew Rome.
   a. Pope Francis I
   b. Pope Domenico
   c. Pope Sixtus V
   d. Pope Julius II

7. Pope Paul V commissioned __________ to provide Saint Peter's Basilica with a longer nave and a new façade.
   a. Michelangelo
   b. Borromini
   c. Maderno
   d. Cruyl

8. What is one way that scientific discoveries impacted on art of the seventeenth century?

9. How did the Catholic Church use art and architecture as propaganda for the Counter-Reformation?

10. How is Bernini's David (Fig. 23-4) different from sculptures by Michelangelo and Donatello on the same subject? Discuss the artist's viewpoint, the expression, the moment in time, and the techniques.

11. How is Borromini's architecture eccentric or unusual?

12. __________ succeeded Maderno in 1629 as Vatican architect.
   a. Rubens
   b. Prandtauer
   c. Vignola
   d. Bernini
Chapter 23 Study Questions. Choose 40 questions. 37 multiple choice, 2 short answer and 1 essay.

13. Bernini’s great sculptural grouping *Saint Teresa of Ávila in Ecstasy* (Fig. 23-1, Fig. 23-5) is located in the Cornaro Chapel, Church of Santa Maria della Vittoria in the city of _________.
   a. Antwerp
   b. Rome
   c. Paris
   d. Vienna

14. What is Baroque naturalism?

15. Vermeer is known for his ability to transform everyday scenes into ones of unearthly perfection. What techniques does she use to achieve this?

16. What are the subjects of debate regarding the enormous portrait *Las Meninas (The Maids)* by Velazquez? Discuss its many interpretations and the skills the artist used in creating it.

17. What is Baroque classicism?

18. What element of Caravaggio's painting style was the subject of criticism and occasionally seen deemed inconsistent with the artistic guidelines established by the Council of Trent?
   a. his dramatic lighting effects that implied a spiritual presence
   b. his brutally naturalistic renderings that were deemed unsuitable for religious subjects
   c. his use of common folk for models
   d. the erotic undertones of his paintings of men

19. Most of Caravaggio’s commissions after 1600 were _________.
   a. landscapes
   b. portraits
   c. religious
   d. genre scenes

20. How are Zurbarán and Murillo similar and different as painters?

21. Why was Rubens so successful as an artist?

22. Caravaggio actively used ________, in which he painted forms emerging from a dark background into a strong light that often falls from a single source outside the painting
   a. ash
   b. tenebrism
   c. grisaille
   d. ignudi

23. How did the role of the viewer change in the Baroque period?
   a. it was self-contained and separate from the viewer’s world
   b. the focus was on a fixed viewpoints
   c. art sought to engage viewers as participants
   d. all of the above
24. **What is group portraiture and how did Dutch Baroque artists refine it?**

25. **Why did women artists gain success and notoriety in seventeenth century art?**

26. **Gauli's *The Triumph of the Name of Jesus and the Fall of the Damned* (Fig. 23-15) is on the ceiling of the _______.**
   a. Church of Il Gesù
   b. Vatican
   c. Palazzo Barberini
   d. Palazzo Farnese

27. **Gauli had worked in his youth for the artist _________.**
   a. Caravaggio
   b. Bernini
   c. Reni
   d. Gentileschi

28. **Why did Rembrandt's fortunes rise and fall?**

29. **How did Vermeer make his paintings?**

30. **Velázquez's painting *The Surrender at Breda* (Fig. 23-20) is popularly known as _________.**
   a. The Wells
   b. The Cupids
   c. The Lances
   d. The Caves

31. **Murillo worked in ________, despite its decline after an outbreak of the plague in 1649.**
   a. Antwerp
   b. Toledo
   c. Madrid
   d. Seville

32. **How did the architects and artists of Versailles celebrate the Sun King in the buildings and gardens?**

33. **In what ways were French Baroque classical painters influenced by Italian Baroque art?**

34. **Renewed interest in ________ provided the funds necessary to expand the façade of the Cathedral of St. James, Santiago de Compostela (Fig. 23-23).**
   a. pilgrimages
   b. wealth
   c. Madrid
   d. dueling
Chapter 23 Study Questions. Choose 40 questions. 37 multiple choice, 2 short answer and 1 essay.

35. In the seventeenth century after a period of relative autonomy, __________ returned to direct Spanish rule.
   a. Austria  
   b. Florence  
   c. Paris  
   d. Flanders

36. Why did English Baroque architects replace the prevailing Gothic style?

37. What is remarkable about English palace design during the Baroque period?

38. The Flemish painter Peter Paul Rubens was offered commissions in ________________, in addition to local patrons.
   a. England  
   b. France  
   c. Spain  
   d. all of the above

39. Anthony van Dyck had an illustrious independent career as a __________.
   a. still-life painter  
   b. portraitist  
   c. priest  
   d. miniaturist

40. Who were the patrons of Dutch Baroque art?

41. A popular form of Dutch still-life painting, showing a table set for a meal, is called a _____ ______.
   a. vanitas  
   b. stilleven  
   c. breakfast piece  
   d. trompe-l’oeil

42. Neighbors in Antwerp, __________ and Jan Brueghel frequently collaborated on paintings.
   a. Hals  
   b. Caravaggio  
   c. Vermeer  
   d. Rubens

43. A painting long thought to be the work of Franz Hals was recently discovered to be the work of __________.
   a. Leyste  
   b. Gentileschi  
   c. Rembrandt  
   d. Caravaggio

44. Rembrandt’s study of Italian Renaissance art was done mostly through _________________.
   a. travel to Italy in the early years of his career  
   b. engravings and paintings imported through the Amsterdam art market  
   c. his access to private art collections in Amsterdam  
   d. his frequent travel to foreign courts
Chapter 23 Study Questions. Choose 40 questions. 37 multiple choice, 2 short answer and 1 essay.

45. Rembrandt's prints of *Three Crosses* (Fig. 23-36, Fig. 23-37) exist in five __________.
   a. plates  
b. etchings  
c. stages  
d. colors

46. Gerard ter Borch was a renowned __________ painter.
   a. genre  
b. cantilever  
c. mirror  
d. religious

47. Still-life paintings with a moralizing __________ theme were very popular in the seventeenth century.
   a. intaglio  
b. quadri riportati  
c. caravaggisti  
d. vanitas

48. Although Caravaggio was extremely influential on Spanish artists in the seventeenth century, their work is distinguished by __________.
   a. the predominance of secular subject matter  
b. a use of vivid color and expressive brushwork  
c. an ecstatic religiosity combined with realistic surface detail  
d. the use of decorative patterns and designs based on Islamic art

49. The tenebrism and highly realistic style characterizing of seventeenth-century Spanish painting was influenced by __________.
   a. Rembrandt  
b. Rubens  
c. Gentileschi  
d. Caravaggio

50. Which of the following was NOT a part of Le Nôtre's design for the gardens at Versailles?
   a. fountains  
b. parterres  
c. winding stone paths  
d. sculpture

51. French academicians who favored classical principles of subject and design were known as __________.
   a. conservatives  
b. rubénistes (followers of Rubens)  
c. poussinistes (followers of Poussin)  
d. radicals

52. Claude Lorrain started out making architectural paintings, but then began painting __________.
   a. bronzes  
b. landscapes  
c. churches  
d. miniatures
Chapter 23 Study Questions. Choose 40 questions. 37 multiple choice, 2 short answer and 1 essay.

53. **English artists excelled in which field during the seventeenth century?**
   a. portrait painting
   b. landscape painting
   c. architecture
   d. stained glass

54. **The Banqueting House, Whitehall Palace (Fig. 23-57) demonstrates the influence of ______ Classicizing style on Inigo Jones in England**
   a. Palladio's
   b. Michelangelo's
   c. the Greek's
   d. Lescot's

55. **Which of the following is NOT a characteristic of Baroque art?**
   a. an interest in Classicism
   b. heightened dramatic effects
   c. an appeal to the viewer's intellectual interests
   d. different media used in a single work

56. **What characteristic is common to both Bernini and Caravaggio's artwork?**
   a. theatrical presentation of the subject
   b. an emphasis on sculptural media
   c. tenebrism
   d. all of the above

57. **How does Bernini's David (Fig. 23-4) distinguish itself from Renaissance images of the same subject?**
   a. He depicts David at a dramatic moment of quiet contemplation.
   b. He based the figure on ancient sculptures of athletes.
   c. He captures the action of the figure moving through space.
   d. He shows David as a young contemporary man.

58. **What detail of Bernini’s Cornaro Chapel (Fig. 23-1) helps viewer identify with the event?**
   a. metal supports that make the sculptural grouping appear to float
   b. portrait sculptures on both sides appear as viewers witnessing the event taking place before us
   c. a hidden window illuminating the figures with natural light
   d. all of the above

59. **How did Rubens portray Marie de Medici in the series of portraits she commissioned?**
   a. He represented her as a powerful Greek goddess in well-known myths.
   b. He depicted scenes from her life as a continuous triumph overseen by Classical gods and goddesses.
   c. He emphasized her religious convictions by showing her praying and performing good deeds.
   d. He depicted her as a powerful presence who physically dominates each composition.

60. **Rubens was known for __________________.**
   a. his large studio with assistants who specialized in particular details
   b. his humble demeanor and private working habits
   c. his extensive financial problems that resulted in his dying penniless and alone
   d. emphasis on linear clarity in drawing

61. **Which Italian artist became known in the Netherlands because of the influence he had on the Dutch painter Hendrick ter Brugghen?**
   a. Annibale Carracci
   b. Bernini
   c. Gauilli
   d. Caravaggio
Chapter 23 Study Questions. Choose 40 questions. 37 multiple choice, 2 short answer and 1 essay.

62. **How does Anthony van Dyck's *Charles I at the Hunt* convey the king's powerful status?**
   a. through a naturalistic portrait, in which Charles's surroundings appear submissive
   b. through an idealized portrait, where Charles appears as a powerful and godlike force
   c. through a narrative image that shows Charles engaged in hunting wild beasts
   d. none of the above

63. **What innovative device did Hals introduce in the painting of group portraits?**
   a. They placed the figures symmetrically according to height.
   b. They included distinctive symbols that identified each sitter.
   c. Figures were depicted as engaged in a lively social event.
   d. Figures were shown in allegorical roles from mythology or biblical stories.

64. **Clara Peeters was one of the first still life artists to combine ____________ in a single painting.**
   a. still life subjects and tapestries
   b. flowers and food
   c. figures and still life elements
   d. insects and utensils

65. **Genre scenes were popular in the Netherlands for their ______________.**
   a. idealized portrayal of the peasant lifestyle
   b. symbolic references to moral virtues
   c. biting political satire
   d. detailed depictions of flowers and fruit

66. **Vermeer's images of women performing domestic tasks such as *Woman Holding a Balance* (Fig. 23-40) are sometimes interpreted as references to his ______________.**
   a. Catholic faith
   b. daily life at home
   c. Protestant upbringing
   d. mistresses

67. **Rachel Ruysch created still-life paintings, which capitalized on the Dutch preoccupation with ________ to make her one of the most sought after and highly paid artists of the period.**
   a. classical themes
   b. flowers
   c. dogs
   d. religious images

68. **What object or objects seen in Dutch still lifes conveys the theme of vanitas?**
   a. watches and other time-keeping devices
   b. a half-eaten meal
   c. flowers in bloom
   d. all of the above

69. **The play of flickering light against mirrors in the Hall of Mirrors (Fig. 22-50) at Versailles created ______________.**
   a. a conduit between the King's original hunting lodge and the lateral wings added later
   b. a sacred space where God's presence is symbolized through reflected light all around
   c. a tableau in which the king and courtiers saw themselves as they promenaded
   d. a grand entrance meant to awe visitors to the palace
70. The Le Nain brothers are best known for their paintings of _____________.
   a. religious subjects
   b. peasants
   c. aristocrats
   d. mythological scenes

71. What artist was most influential on George de la Tour and other French artists of the early seventeenth century?
   a. Rosso Fiorentino
   b. Rubens
   c. Caravaggio
   d. The Carracci

72. Nicolas Poussin is called a Classicist because he _______________.
   a. organized natural elements and figures into idealized compositions
   b. included Classical references in his paintings.
   c. had studied ancient Greece and Rome extensively
   d. lived in Rome for much of his life

73. Despite Louis XIV’s extravagant surroundings and clothing in the portrait of him by Hyacinthe Rigaud, the artist also made him appear _______________.
   a. tired and aged
   b. as a beneficiary of the people
   c. God-like
   d. surprisingly human

74. Claude Lorraine is known for his landscapes that typically include _______________.
   a. forms that zigzag through the composition to direct the viewer's eye
   b. figures
   c. atmospheric lighting effects
   d. all of the above

75. The columns surrounding the drum on the exterior of St. Paul's Cathedral (Fig. 23-59, Fig. 23-60) recall _____________.
   a. Bernini
   b. Bramante
   c. Vignola
   d. Hardoin-Mansart

76. In part a reaction to Protestantism the period of spiritual renewal is known as the _______
   a. Counter-Reformation
   b. Council of Trent
   c. Society of Jesus
   d. Mannerism

77. The Baldacchino (Fig. 23-3) by ___________ is a canopy over the high altar of St. Peter's.
   a. Maderno
   b. Bernini
   c. Borromini
   d. Mansart
Chapter 23 Study Questions. Choose 40 questions. 37 multiple choice, 2 short answer and 1 essay.

78. The undulating façade and building of the Church of San Carlo Alle Quattro Fontane (Fig. 23-6) is the work of __________.
   a. Pietro da Cortona
   b. Caravaggio
   c. Borromini
   d. Maderno

79. The __________ family, two brothers and a cousin, founded an art academy in Bologna.
   a. Cortona
   b. Tassi
   c. Borromini
   d. Carracci

80. The approach of the artist __________ has been likened to the preaching of Filippo Neri, who sought ordinary people to make Christian doctrine and history meaningful.
   a. Caravaggio
   b. Gaulli
   c. Ribera
   d. Bernini

81. The term ____________ described artists in the French Royal Academy of Painting who thought the application of color should be valued over drawing skills.
   a. Poussinistes
   b. Rubénistes
   c. Caravaggisti
   d. Titians

82. Frans Hals painted Malle Babbe (Fig. 23-32) in __________ than his formal portraits.
   a. a costume
   b. a courtyard
   c. a looser manner
   d. a more detailed style

83. ___________ was a printmaking technique that created a line with a rich black appearance.
   a. Burr
   b. Drypoint
   c. Register
   d. Relief

84. In the fourth state of the Three Crosses, Rembrandt modified the scene ________________.
   a. adding God the Father at the top
   b. increasing the amount of figures
   c. expanding it to include more landscape
   d. making it darker and simpler

85. The Dutch artist ____________ used everyday life to portray moral tales.
   a. Jan Steen
   b. Hendrik ter Bruggen
   c. Gerard ter Borch
   d. Rembrandt
Chapter 23 Study Questions. Choose 40 questions. 37 multiple choice, 2 short answer and 1 essay.

86. Visible through Bernini’s *Baldacchino*, the artist also executed a shrine for __________, which symbolized the Pope’s authority.
   a. St. Paul
   b. St. Longinus
   c. St. Peter
   d. Pope Urban VIII

87. The Carracci family consciously rejected the artifice of ___________ instead fusing their style with the Italian High Renaissance.
   a. etching
   b. Mannerism
   c. tenebrism
   d. the poussinistes

88. The term for painted imitations of gold-framed easel painting used by Annibale Carracci on the Gallery ceiling of the Palazzo Farnese (Fig. 23-8) is __________.
   a. di sotto in su
   b. quadratura
   c. tenebrism
   d. quadro riportato

89. According to art historians, Artemisia Gentileschi frequently painted heroic biblical women to __________.
   a. claim her rightful place in a male-dominated art world
   b. to provide women with a pious model for behavior
   c. use her body as a model
   d. steal commissions from other artists.