1. In England, Neoclassicism was accompanied by a ________ revival.
   a. Gothic
   b. Chinese
   c. Mexican
   d. African

2. How does Rococo art reflect the lifestyle of French aristocracy in the eighteenth century?

3. What are the main features of Rococo style in art and architecture?

4. How were Enlightenment ideas reflected in art of the eighteenth century? Choose examples that demonstrate the diverse range of styles used to express these interests.

5. How does Rococo art differ from art based on Classical tradition?

6. In addition to portraits, John Singleton Copley produced _________ history paintings similar to his American colleague Benjamin West.
   a. classical
   b. Grand Manner
   c. modern
   d. Neoclassical

7. ________ combined Neoclassicism with realism in his many sculpted portraits of the heroes of the Enlightenment.
   a. Boucher
   b. Houdon
   c. Reynolds
   d. Kauffmann

8. In what ways is Rococo architecture related to Baroque architecture?

9. Neoclassicism and Romanticism are usually considered to have opposing styles. Write an essay using specific examples that demonstrate the overlapping aspects of their visual characteristics, thematic interests, and cultural significance.

10. How do scientific discoveries impact on art during the eighteenth century?

11. ________ became a venerated pilgrimage site located in Mexico and named for a Spanish town.
   a. Guadalupe
   b. Madrid
   c. Segovia
   d. Toledo
Chapter 30 Study Guide: Answers 37 multiple choice, 2 short answer and 1 Essay

12. David's Death of Marat (Fig. 30-38) echoes the pose of Christ in a sculpture by __________.
   a. Reynolds
   b. Boucher
   c. Carriera
   d. Michelangelo

13. Why did Diderot encourage artists to work for the common good?

14. How did Wright glorify science?

15. Vigée-Lebrun was Marie Antoinette’s favorite __________.
   a. daughter
   b. painter
   c. model
   d. hostess

16. Accomplished, educated women of the upper class often hosted __________, which were intimate, fashionable, and intellectual gatherings.
   a. satires
   b. tours
   c. salons
   d. academies

17. How did Hogarth and Greuze criticize culture in hopes of improving it?

18. What was the role of art academies in the eighteenth century and how did they influence artistic development of the period?

19. Neumann used Borromini's Baroque design as the basis for his church in __________.
   a. Rome
   b. London
   c. Paris
   d. Würzburg

20. __________ was the originator of French Rococo style in painting.
   a. Reynolds
   b. Watteau
   c. Wedgwood
   d. Walpole

21. How did Neoclassical artists rebel against Rococo art?

22. What is the relationship between Neoclassical architecture and Renaissance architecture?
23. With his success as a moralizing painter, the artist __________ was able to give up portraiture, which he considered a deplorable form of vanity.
   a. Hogarth
   b. Fragonard
   c. Boucher
   d. Gainsborough

24. The most successful producer of __________ decorative arts was Wedgwood.
   a. Romantic
   b. Rococo
   c. Baroque
   d. Neoclassical

25. When did the Romantic movement in England begin?

26. What impact did the French Revolution have on art?

27. Known best for his vedute of ancient monuments and ruins, Piranesi became one of the most accomplished __________ in the eighteenth century
   a. sculptors
   b. printmakers
   c. history painters
   d. landscape painters

28. Visitors to Italy on the Grand Tour desired two types of __________ views: the capriccio and the veduta.
   a. nude
   b. French
   c. city
   d. fashion

29. How did artists of the nineteenth century use landscape painting to convey ideas associated with Romanticism?

30. What was Winckelmann’s influence on art?

31. Rosalba Carriera specialized in painting portraits with __________.
   a. ink
   b. acrylic
   c. pastels
   d. wood

32. In the eighteenth century, _________________ replaced the land-based power of the aristocracy.
   a. the Industrial Revolution
   b. the American civil war
   c. slavery
   d. mercantile trade
33. How did art develop in New Spain in the eighteenth century?

34. What is Grand Manner painting and how did it inform art of the eighteenth and early nineteenth century?

35. __________ developed in France when the regent of Louis XV moved the French court from Versailles to Paris.
   a. Enlightenment  
   b. Revolution   
   c. Mission style  
   d. Rococo

36. __________ are typical Rococo elements in architectural decoration.
   a. Cantilevers  
   b. Arabesques  
   c. Iron rods   
   d. Striations

37. What does the term Rococo mean?

38. What differences can be seen in Neoclassical art of the eighteenth century to that produced in the nineteenth century?

39. The __________ Academy awarded the Rome Prize, which provided the winners with study in Rome.
   a. American  
   b. Royal  
   c. French  
   d. German

40. Painted for an unknown patron, Fragonard's The Swing (Fig. 30-6) suggests the __________ of his aristocratic clientele.
   a. devout religious practice  
   b. erotic interests  
   c. intellectual pursuits  
   d. scientific curiosity

41. What are the sources for Jefferson's Monticello (Fig. 30-69)?

42. Why was iron an important building material in the eighteenth century?

43. Rococo paintings reflected the aristocratic life of leisure and pleasure in subjects taken from __________.
   a. classical love stories  
   b. Medieval literature  
   c. nature  
   d. Roman history
44. The main entrance of Chiswick House (Fig. 30-15) is a _________ temple front.
a. Roman  
b. Chinese  
c. Gothic  
d. Spanish

45. Walpole used crenellations, tracery, windows, and turrets to convert Strawberry Hill (Fig. 30-19) into a _________ castle.
a. Rococo  
b. Renaissance  
c. Austrian  
d. Gothic

46. In England, _________ played a significant role in the production of silver during the Georgian period.
a. aristocrats  
b. slaves  
c. women  
d. Josiah Wedgewood

47. Reynolds developed a type of historical portraiture called _________.
a. the Grand Manner  
b. Academic  
c. capriccio  
d. moralizing

48. The Swiss artist John Henry Fuseli specialized in depicting dramatic subjects drawn from literary sources including _________.
a. the Bible  
b. Erasmus  
c. Chaucer  
d. Shakespeare

49. British painters Fuseli and Blake both worked in a _________ style.
a. Rococo  
b. Romantic  
c. Neoclassical  
d. Spanish

50. Which artist was admired by Denis Diderot, an Enlightenment philosopher who felt art's function was to "inspire virtue and purify manners"?
a. Fragonard  
b. Blake  
c. Boucher  
d. Chardin

51. David's painting Oath of the Horatii (Fig. 30-37) became an emblem of the French _________.
a. ambassador  
b. Revolution  
c. fashions  
d. colonials
52. **The builders of mission architecture in North America's Southwest looked to __________ for inspiration.**
   a. France
   b. China
   c. Africa
   d. Spain

53. **Monticello (Fig. 30-69) was based on Jefferson's study of __________ houses and fashionable Parisian houses.**
   a. Palladian
   b. Chinese
   c. Mexican
   d. Canadian

54. **Jean-Antoine Houdon made a well-regarded __________ of George Washington.**
   a. vase painting
   b. sculpture
   c. stamp
   d. cross

55. **Angelika Kauffman's Cornelia Pointing to her Children as Her Treasures (Fig. 30-26) expresses the idea of __________, a popular theme among eighteenth century audiences who preferred Classical subjects that taught lessons of civic virtue.**
   a. family loyalty
   b. the obedient child
   c. the good mother
   d. the faithful wife

56. **How does Benjamin West's The Death of General Wolfe (Fig. 30-28) illustrate the artist's radical approach to the academic tradition of Neoclassical history painting?**
   a. It shows the death of the hero.
   b. Its popularity led it to be reproduced as a print.
   c. It rejects Reynold's notion of the Grand Manner.
   d. It depicts a contemporary subject.

57. **William Blake designed and printed his __________ in the mid 1790s, which brought together painting and poetry.**
   a. portraits of British aristocracies
   b. mythologies
   c. black paintings
   d. Prophetic books

58. **Goya's goal with the Los Caprichos series was to __________.**
   a. convey the value of Enlightenment ideals
   b. alert the Spanish people to the error of their ways
   c. communicate a need to maintain the monarchies of Europe
   d. state the need for Christianity in a time of political unrest

59. **What about Goya's Third of May, 1808 (Fig. 30-44) epitomize Romanticism in art?**
   a. It is not factual
   b. It glorifies the victors
   c. It is an image of terror
   d. It is a mythological subject
60. **How did French artists Jacques-Louis David incorporate ideas of Grand Manner painting into his depiction of Napoleon Crossing the Saint Bernard (Fig. 30-48)?**
   a. He represented their subjects in classical settings and costumes.
   b. He used artistic license to suggest a heroic quality, similar to the ancient past.
   c. He adhered to models for history painting set out by Joshua Reynolds in England.
   d. All of the above.

61. **A common thread that connected Romantic artists was ____________.**
   a. the belief in the necessity of the Grand Tour
   b. a simplified composition that clearly depicts individual forms
   c. a focus on rational subjects
   d. an emphasis on emotional expressiveness

62. **Interested in finding new symbolic forms for the nation, Benjamin Latrobe used ________ in his design for the U.S. Capitol.**
   a. a new "American" order
   b. Native American patterns to decorate carved entablatures
   c. tobacco and corn instead of acanthus leaves on Corinthian columns
   d. brick made from local clay

63. **Lithography impacted art in the nineteenth century in all of the following ways EXCEPT:**
   a. Artists were able to make prints without the expense or delay of an engraver.
   b. Prints made art affordable to all levels of society.
   c. It allowed artists to capture the subtleties of drawing.
   d. It diminished the traditional status of painting.

64. **What about Ingres's work in the early nineteenth century demonstrates the ongoing interest in Neoclassicism?**
   a. his subject matter
   b. his attention to color and surface textures
   c. his academic line and formal structure
   d. his emphasis on moral virtue and reason

65. **How do the landscape paintings of John Constable evoke themes of Romanticism in art?**
   a. the heightened drama of the scene
   b. the nostalgic emphasis on nature as idyllic and untouched
   c. the reference to the philosophical "sublime"
   d. the inclusion of exotic details

66. **Which artist did NOT produce prints emphasizing themes of social critique and political activism?**
   a. Hogarth
   b. Blake
   c. Goya
   d. Daumier

67. **How was the career of Angelica Kauffmann distinctive among female painters of the eighteenth century?**
   a. She was trained by her father
   b. She painted history paintings.
   c. She was restricted to still life subjects.
   d. She quit painting after having children.
68. **Thomas Gainsborough's style of portraiture reflects the influence of ____________**.
   a. Flemish artists such as Van Dyck  
   b. Reynolds' concept of the Grand Manner  
   c. realism found in Dutch genre painting  
   d. Romantic ideas about nature

69. **Romantic landscape painting of the early nineteenth century involved all of the following EXCEPT ____________**.
   a. nationalistic interests  
   b. spiritual revelation  
   c. accurate renderings of nature  
   d. social and political concerns

70. **Théodore Géricault's The Raft of the "Medusa" (Fig. 30-50) demonstrates ______________ in Romantic history painting.**
   a. principles of the Grand Manner  
   b. the emphasis on emotion and drama  
   c. the political potential of art  
   d. all of the above

71. **Which country embraced Gothic Revival architecture in the early nineteenth century as symbolic of its national tradition?**
   a. the United States  
   b. France  
   c. England  
   d. Germany

72. **Goya hoped to connect his Family of Charles IV (Fig. 30-43) to ____________?**
   a. his own artistic skill  
   b. representations of Roman emperors  
   c. the king's prowess as a ruler  
   d. an earlier Spanish royal portrait

73. **What feature of the Atrial Cross (Fig. 30-45), is a symbol of both Christianity and Native American traditions?**
   a. the image of Christ's face  
   b. the atrial cross  
   c. the holy shroud  
   d. pomegranates

74. **Which of the following was NOT characteristic of English picturesque gardens, such as the Park at Stourhead (Fig. 30-16)?**
   a. architectural "follies"  
   b. an artificial unkempt appearance  
   c. parterres  
   d. a mix of different styles and cultures

75. **Becoming one of the most important stops on the Grand Tour, Cardinal Albani built the Villa Albani to _____________.**
   a. find an artistic style to reflect Enlightenment ideals  
   b. display his vast collection of antique artifacts  
   c. promote the industrial revolution  
   d. support Romantic ideals
76. According to the text, the beginnings of Romanticism can be traced to a combination of Neoclassical ideas of civic virtue with the emotional notion of patriotism first seen in _____.
   a. England
   b. Rome
   c. France
   d. the United States

77. Enlightenment thinking is marked by the conviction that _________________.
   a. all developments should have church support
   b. the aristocracy is best able to rule
   c. all should have equal rights
   d. women should have the right to vote

78. Features of the Salon de la Princesse (Fig. 30-2) embody the decorative spirit of the _________ style.
   a. Romantic
   b. Mannerist
   c. Baroque
   d. Rococo

79. ________ painting was the most important form of pictorial art, according to the academy.
   a. Portrait
   b. History
   c. Contemporary
   d. Still life

80. ________ were really only honorary members of the academies.
   a. Sculptors
   b. Foreigners
   c. Women
   d. Architects

81. This neoclassical sculptor, __________, specialized in grand public monuments and erotic mythological subjects.
   a. Canova
   b. Goya
   c. Ingres
   d. David

82. Wedgwood asked the sculptor Hackwood to design an emblem for the British Committee to abolish the _________.
   a. Romantic movement
   b. Industrial Revolution
   c. French Revolution
   d. slave trade

83. When she moved to London, Angelica Kauffmann was welcomed into the inner circle of artist __________.
   a. Benjamin West
   b. Joshua Reynolds
   c. John Constable
   d. Thomas Cole
84. **Rococo** ended because of Enlightenment ideas, the rising popularity of the _______ style, and imminent revolution.
   a. Gothic
   b. Realist
   c. Neoclassical
   d. Grand Tour

85. **Vigée-Lebrun** was elected to one of the four places in the French ________ available to women.
   a. Parliament
   b. Aristocracy
   c. Guild
   d. Academy

86. The academicians were so impressed with Watteau's Pilgrimage to the *Island of Cythera* that they created a new category of painting for it called _________.
   a. capriccio
   b. veduta
   c. fête galante
   d. Rome Prize

87. Often considered the beginning of art-historical study ________ published *The History of Ancient Art* (1764), which analyzed art history as a succession of styles.
   a. Johann Winckelmann
   b. Alessandro Alberti
   c. Horace Walpole
   d. Edmund Burke

88. __________ painted a series of entertaining scenes of scientific experiments.
   a. Richard Boyle
   b. Joseph Wright of Derby
   c. Thomas Cole
   d. Joseph Mallord William Turner

89. **Géricault** painted ________ to expose incompetence, an aim that deviated from typical history paintings.
   a. *The Death of Benjamin West*
   b. *An Experiment on a Bird in the Air Pump*
   c. *The Signboard of Gersaint*
   d. *The Raft of the Medusa*

90. Turner sought to capture the ___________ or a mixture of fascination and fear in his art.
   a. vedute
   b. salons
   c. sublime
   d. fête galante

91. __________ encouraged Caspar David Friedrich to make landscape the principal subject of his art.
   a. Johann Winckelmann
   b. Johann Wolfgang von Goethe
   c. Joseph Wright of Derby
   d. Cardinal Albani
92. **Caspar David Friedrich conceived landscape as a vehicle through which to achieve ______ _______.**
   a. spiritual revelation
   b. power over nature
   c. communion with spirits
   d. fame in the academy

93. **English artist William Hogarth believed that art should contribute to ____________.**
   a. status of its patron
   b. the moral improvement of society
   c. the pleasure of the aristocrats
   d. the French revolution