

CHAPTER 14—LATE MEDIEVAL ITALY

MULTIPLE CHOICE

1. The word Renaissance means rebirth. Which of the following was a revived interest during this time?
 - a. Hiberno-Saxon manuscripts
 - b. Classical culture
 - c. Islamic culture
 - d. Platonic interpretation of Christianity

ANS: B PTS: 1

2. The most devastating natural disaster in Europe during the late 1300s was which of the following?
 - a. mad cow disease
 - b. the collapse of the linen market
 - c. the failure of the Medici banks
 - d. the Black Death

ANS: D PTS: 1

3. Which of the following cities was considered the rightful capital of the Roman Catholic Church?
 - a. Rome
 - b. Avignon
 - c. Florence
 - d. Paris

ANS: A PTS: 1

4. The frontality, stiff poses, and lack of modeling as seen in Berlinghieri's *Saint Francis Altarpiece* can be said to be which of the following?
 - a. fundamentally medieval
 - b. merging with classical traditions
 - c. reflects the "new" Italo-Byzantine style
 - d. directly influenced by Platonic philosophy

ANS: A PTS: 1

5. Which city was at its height of political and economic power when it employed the talents of the sculptor Nicola Pisano?
 - a. Siena
 - b. Florence
 - c. Pisa
 - d. Ferrara

ANS: C PTS: 1

6. Which of the following is a medieval element depicted on the pulpit for the Baptistery of Pisa Cathedral?
 - a. densely packed, large-scale figures on the panels
 - b. large rectangular relief panels
 - c. the figures have bulk and weight
 - d. trilobed arches

ANS: D PTS: 1

7. The work of Giovanni Pisano as seen in his pulpit for Sant'Andrea, Pistoia, shows a nervous energy and emotion not found in the work of his father. It can be said that the work of Giovanni shows an interest in which of the following?
- a. the formalism of Byzantine traditions
 - b. burgeoning naturalism
 - c. classical antiquity
 - d. medieval style

ANS: B PTS: 1

8. Which of the following works describes the Roman school of painting that replaced Byzantine stylized dignity with the careful depiction of light?
- a. *Last Judgment*
 - b. *Betrayal of Jesus (Maestà)*
 - c. *Annunciation*
 - d. *Madonna Enthroned with Angels and Prophets*

ANS: A PTS: 1

9. Giotto's *Enthroned Madonna* reflected the new trend toward naturalism and classical modeling of the figures. Which of the following describes this new trend?
- a. The Virgin is slender and fragile
 - b. Her cloak is heavily patterned with gold threads
 - c. The Virgin is solid and has mass
 - d. The figures float as if in the spiritual realm

ANS: C PTS: 1

10. This historian, Giovanni Villani, wrote in the 14th century that this city was, "the daughter and creature of Rome" suggesting a preeminence inherited from the Roman Empire. Which of the following city-states does this phrase describe?
- a. Pisa
 - b. Siena
 - c. Florence
 - d. Padua

ANS: C PTS: 1

11. Who is the architect for the cathedral of Florence?
- a. Giotto
 - b. Pietro Cavallini
 - c. Orcagna (Andrea di Cione)
 - d. Arnolfo di Cambio

ANS: D PTS: 1

12. Which of the following cities established itself as a major shipping power?
- a. Rome
 - b. Padua
 - c. Siena
 - d. Pisa

ANS: D PTS: 1

13. The *Triumph of Death* is a powerful depiction of death and the folly of pleasure and the inevitability of death. The Dominicans, an order committed to a life of poverty, participated in the design of this work. Based on this which of the following groups would be portrayed in a negative light?
- a. the hermits
 - b. the young aristocrats
 - c. St. Macarius
 - d. the coffin-encased corpses

ANS: B PTS: 1

14. What did the humanist cult of fame emphasize?
- a. the importance of creative individuals
 - b. the importance of a superior government
 - c. the importance of strong leadership
 - d. the importance of a good university system

ANS: A PTS: 1

15. What are confraternities?
- a. political action groups
 - b. lay people dedicated to strict religious observance
 - c. protectors of the king
 - d. papal guards

ANS: B PTS: 1

16. This artist projected on a flat surface the illusion of space. He also projected the illusion of solid bodies moving through that space. This description describes which of the following artists?
- a. Duccio
 - b. Pietro Cavallini
 - c. Simone Martini
 - d. Giotto

ANS: D PTS: 1

17. Which of the following was characteristic of the work of Simone Martini?
- a. use of elegant flowing contour
 - b. emphasis on drama
 - c. bold modeling of the figures
 - d. emphasis on delineation of three-dimensional space

ANS: A PTS: 1

18. The International Style illustrated rich color, intricate patterns, and weightless figures. Which of the following works depicts this style?
- a. *Lamentation*
 - b. *Virgin and Child Enthroned with Saints (Maestà)*
 - c. *Seated Apostles (Last Judgment)*
 - d. *Annunciation*

ANS: D PTS: 1

19. Which of the following is the monastic order that influenced art through its stress on nature and the primacy of personal experience?
- a. Dominican
 - b. Benedictine

- c. Cistercian
- d. Franciscan

ANS: D PTS: 1

20. Which of the following is the sculptor whose work showed the greatest influence of the forms of classical antiquity?
- a. Nicola Pisano
 - b. Giovanni Pisano
 - c. Berlinghieri
 - d. Pietro Cavallini

ANS: A PTS: 1

21. In 1305, the College of Cardinals elected a pope from which of the following countries?
- a. Poland
 - b. Spain
 - c. France
 - d. Italy

ANS: C PTS: 1

22. Duccio's work occupies the very center of the sanctuary and must be splendid and rich in conveying its precious message. Which of the following works does this describe?
- a. *Virgin and Child Enthroned with Saints (Maestà)*
 - b. *Lamentation*
 - c. *Seated Apostles (Last Judgment)*
 - d. *Triumph of Death*

ANS: A PTS: 1

23. What element did Duccio bring to the *Maestà*?
- a. the modeled figures
 - b. his personal experience
 - c. his experience as a sculptor
 - d. the influence of Giotto his teacher

ANS: A PTS: 1

24. Who most strongly influenced the art of Pietro Lorenzetti?
- a. Duccio
 - b. Simone Martini
 - c. Cimabue
 - d. Giotto

ANS: A PTS: 1

25. He restored the naturalistic approach to painting as practiced in Antiquity. He inaugurated a method of pictorial expression based on observation. He revealed nature and its visible order. This describes which of the following artists?
- a. Duccio
 - b. Pietro Cavallini
 - c. Cimabue
 - d. Giotto

ANS: D PTS: 1

26. Giovanni Pisano's works show which of the following?

- a. Classical antiquity influences
- b. dark emotionalism
- c. burgeoning naturalism
- d. radiant color

ANS: C PTS: 1

27. The politics of the Italian city-states were turbulent and violent. Governments were overthrown and reinstated. The Sienese government commissioned a series of frescoes offering a new view, the need for a fair and just administration. The artist of note for this series is which of the following?

- a. Pietro Cavallini
- b. Giotto
- c. Duccio
- d. Ambrogio Lorenzetti

ANS: D PTS: 1

28. Whose work is best characterized by the use of solid volumes resting firmly on the flat and horizontal surface of this earth?

- a. Giotto
- b. Francesco Traini
- c. Simone Martini
- d. Nicola Pisano

ANS: A PTS: 1

29. The Roman fresco tradition can best be seen in the work of which of the following artists?

- a. Cimabue
- b. Cavallini
- c. Duccio
- d. Giotto

ANS: B PTS: 1

SLIDE IDENTIFICATION

Select the response that identifies or corresponds best to the image on the screen.

30. (Figure 14-12A)

- a. Siena
- b. Pisa
- c. Rome
- d. Florence

ANS: A PTS: 1 KEY: Slide Identification

31. (Figure 14-10)

- a. Giotto
- b. Simone Martini
- c. Duccio
- d. Ambrogio Lorenzetti

ANS: C PTS: 1 KEY: Slide Identification

32. (Figure 14-6A)

- a. Or San Michele
- b. Santa Maria Novella
- c. Florence Cathedral
- d. Arena Chapel

ANS: B PTS: 1 KEY: Slide Identification

33. (Figure 14-2)

- a. Giovanni Pisano
- b. Orcagna
- c. Giotto
- d. Nicola Pisano

ANS: D PTS: 1 KEY: Slide Identification

34. (Figure 14-11)

- a. *Lamentation*
- b. *Entry into Jerusalem*
- c. *Betrayal*
- d. *Money Changers*

ANS: C PTS: 1 KEY: Slide Identification

35. (Figure 14-14)

- a. Giotto
- b. Simone Martini
- c. Duccio
- d. Piero Lorenzetti

ANS: D PTS: 1 KEY: Slide Identification

36. (Figure 14-8)

- a. Duccio
- b. Cimabue
- c. Piero Lorenzetti
- d. Giotto

ANS: D PTS: 1 KEY: Slide Identification

37. (Figure 14-2)

- a. Giotto
- b. Pietro Lorenzetti
- c. Nicola Pisano
- d. Giovanni Pisano

ANS: C PTS: 1 KEY: Slide Identification

38. (Figure 14-4)

- a. Ambrogio Lorenzetti
- b. Pietro Lorenzetti
- c. Nicola Pisano
- d. Giovanni Pisano

ANS: D PTS: 1 KEY: Slide Identification

39. (Figure 14-18)

- a. Florence Cathedral
- b. Santa Maria Novella
- c. Or San Michele
- d. Santa Croce

ANS: A PTS: 1 KEY: Slide Identification

40. (Figure 14-9)

- a. Cavallini
- b. Duccio
- c. Giotto
- d. Taddeo Gaddi

ANS: B PTS: 1 KEY: Slide Identification

41. (Figure 14-17)

- a. *Maestà*
- b. *Lamentation*
- c. *Peaceful City*
- d. *Peaceful Country*

ANS: D PTS: 1 KEY: Slide Identification

42. (Figure 14-20)

- a. Giotto
- b. Pietro Lorenzetti
- c. Francesco Traini
- d. Bernardo Daddi

ANS: C PTS: 1 KEY: Slide Identification

43. (Figure 14-5)

- a. Bernardo Taddi
- b. Berlinghieri
- c. Cimabue
- d. Pietro Cavallini

ANS: B PTS: 1 KEY: Slide Identification

44. (Figure 14-6)

- a. Cimabue
- b. Giotto
- c. Bernardo Taddi
- d. Pietro Lorenzetti

ANS: A PTS: 1 KEY: Slide Identification

45. (Figure 14-20)

- a. Pisa
- b. Siena
- c. Padua
- d. Florence

ANS: A PTS: 1 KEY: Slide Identification

46. (Figure 14-19)

- a. Brunelleschi
- b. Lorenzetti
- c. Pisano
- d. Ghiberti

ANS: C PTS: 1 KEY: Slide Identification

47. (Figure 14-5A)
- a. San Giovanni
 - b. San Simeon
 - c. Siena
 - d. San Francesco

ANS: D PTS: 1 KEY: Slide Identification

48. (Figure 14-6B)
- a. Giotto
 - b. Cavallini
 - c. Duccio
 - d. Pisano

ANS: B PTS: 1 KEY: Slide Identification

49. (Figure 14-19A)
- a. Or San Michele
 - b. Orvieto Cathedral
 - c. Florence Duomo
 - d. Siena Cathedral

ANS: A PTS: 1 KEY: Slide Identification

50. (Figure 14-16A)
- a. *Effect of Good Government*
 - b. *Metaphor of Good Government*
 - c. *Allegory of Good Government*
 - d. *Allegory of Bad Government*

ANS: C PTS: 1 KEY: Slide Identification

SHORT ANSWER

1. How did Duccio deviate from the Byzantine style in the *Virgin and Child Enthroned with Saints (Maestà)*?

ANS:

He relaxed the frontality and rigidity of the figures. He also softened the contour lines and the drapery patterning. The faces of some of the saints are more individualized than those found in Byzantine art.

PTS: 1

2. Briefly describe humanism.

ANS:

A code of civil conduct, a theory of education, the chief concerns of which revolve around human values and interests.

PTS: 1

3. How did the Antique past or the classical past impact the humanists of 14th century Italy?

ANS:

The classical past provided a model for living that focused on human needs and addressed human problems. This was a model derived from reason and not from an authoritative and traditional religious model.

PTS: 1

4. How did Holy Roman Emperor Frederick II influence the sculptural traditional of Italy?

ANS:

He was king of Sicily and a great humanist. His nostalgia for the past grandeur of Rome influenced a revival of interest in Roman sculpture. This renewed interest in the classical past found a voice in the work of Nicola Pisano. Nicola Pisano's work on the pulpit in Pisa exemplifies this fascination with Roman sculpture for the relief panels echo Roman sarcophagi.

PTS: 1

5. What purpose did Santa Maria Novella serve?

ANS:

The increased importance of mendicant orders led to the construction of larger churches as well as meeting the needs of growing congregations. The Dominicans commissioned Sta. Maria Novella in order to support the large congregation they attracted. But it was subsidized by the Florentine government and citizen contributions.

PTS: 1

6. Why were so many Italian church facades left uncompleted?

ANS:

The Italian architect did not consider the façade as an integral part of the structure. They considered the exterior as a mere screen that could be added later at any time.

PTS: 1

7. How does the work of Simone Martini exemplify the International Style?

ANS:

Martini was a pupil of Duccio. He worked for the French kings in Sicily and Naples. During his last years he worked for the papal court at Avignon, where he came into contact with Northern painters. He adapted the insubstantial but luxuriant patterns of French Gothic painters with Sienese figural mass and controlled narrative. His work is a blend of elegant shape and radiant color with flowing line.

PTS: 1

8. How does the fresco cycle Ambrogio Lorenzetti created for the government of Siena mirror the work of Giotto and Duccio?

ANS:

He particularized the landscape, both in the city and the countryside. Through careful observation he endowed the work with the character of a recognizable place and environment. He combined the analysis of Giotto, the study of the nature of things and the narrative talent of Duccio. He depicted the landscape as visibly real.

PTS: 1

9. How did artists sell their work during this period?

ANS:

Artists did not have the same degree of freedom as they do today and they rarely created a work without receiving a commission. Generally, a patron contracted the artist for a specific commission.

PTS: 1

10. How does Florence reflect the idea of the dominant city-state?

ANS:

Florentines considered themselves superior to their rival city-states. They were assured of economic leadership with their banking operations. The gold florin was the standard coin of exchange throughout Italy. The Florentines also controlled the very lucrative textile market. While enjoying this prosperity, they also commissioned major works from recognized artists further enhancing their city's reputation as a cultural center and leading city-state.

PTS: 1

11. Briefly describe the impact of the Black Death in Europe.

ANS:

Originating from China, this devastating plague swept across Europe eliminating between 25% and 50% of the population in approximately 5 years. The death toll in the cities was even greater due to the proximity of the populations. It is estimated that as many as 60% died. The Black Death also impacted art. It stimulated religious bequests and encouraged the commissioning of devotional images. The Black Death also led to increased construction of hospitals.

PTS: 1

12. Briefly describe the economic status of Italy during the 14th century.

ANS:

The unique structure of Italy during this period allowed for the blossoming of separate economies for the powerful city-states and republics. The port cities of Italy were powerful maritime traders. The inland cities established themselves as powerful arms, banking, or textile centers. These economies of the city-states and republics allowed Italy to establish itself as a strong leader in international trade in the Mediterranean. Italy became a viable contender for trade and influence within the European community.

PTS: 1

13. How did the study of Cicero and the Augustan age shape humanist values in 14th century Italy?

ANS:

It involved a conscientious study of the Latin classics and an emulation of what the humanists thought was Roman (Imperial Rome) values. That is civic virtue, self-sacrificing service to the state, participation in government, defense of justice, and stoic indifference to personal misfortune in the performance of one's duty. These virtuous ideals led the humanists to create successful economies and shape their governments based on humanist values. This classical culture provided the humanists with a model for living.

PTS: 1

14. How does Duccio's works typify 14th century Italian art?

ANS:

He created lively figures and narratives, humanized subject matter, and explored interior spatial settings.

PTS: 1

15. What was portrayed in Ambrogio Lorenzetti's frescoes in Siena?

ANS:

Good and bad government showing the peaceful and prosperous life in the city and the country and the results of good and bad leadership within a republican system of government.

PTS: 1

16. How does Giotto's *Lamentation* reveal the essentials of his style?

ANS:

It creates in a single event a unique intense emotional response. The formal design of the event and the placement of the figures in the constructed space present a combination of compositional complexity and emotional resonance that was rarely attempted and never realized.

PTS: 1

17. How does Giotto's *Madonna Enthroned* create sculptural solidity and weight?

ANS:

The figure projects into the light and gives the illusion of casting a shadow, a sense of solidity and weight. The throne of the Madonna is deep enough to contain her monumental figure, a Roman goddess-like figure. It also breaks away from the flat ground to project and enclose her at the same time.

PTS: 1

ESSAY

1. Which features of Giovanni Pisano's style were derived from the French Gothic?

ANS:

pages 403-404.

PTS: 1

2. Explain the political and artistic implications of Duccio's *Maestà*. Use examples to support your essay.

ANS:

pages 411-412.

PTS: 1

3. Describe the connection between Ambrogio Lorenzetti's fresco cycle and its setting.

ANS:

page 416.

PTS: 1

4. Explain the impact of the Black Death on Italy. How did it affect the visual arts? Use examples to support your essay.

ANS:

Answer found throughout the chapter.

PTS: 1

5. How did Cimabue deviate from Byzantine conventions?

ANS:

page 406.

PTS: 1

6. Describe the various stylistic influences in fourteenth-century sculpture.

ANS:

pages 402-404.

PTS: 1

7. How were Franciscan values and ideals communicated in art?

ANS:

404-405.

PTS: 1

8. Describe the stylistic elements introduced by Giotto. Why was his work so important for the development of Renaissance painting? Use examples to support your essay.

ANS:

pages 407-409.

PTS: 1

9. Explain the sources and characteristics of the International Style. Use examples to support your essay.

ANS:

pages 413-414.

PTS: 1

OTHER

SLIDE QUESTIONS

1. What are the similarities of these two church facades?

ANS:

Orvieto Cathedral (Figure 14-12) and Siena Cathedral (Figure 14-12A). They both combine French Gothic details, such as pointed gables, pinnacles, and a rose window, with the colored stonework typical of Italian churches.

PTS: 1

KEY: Slide Questions

2. What does the style of the architecture reveal about the nature of politics at the time?

ANS:

Palazzo Pubblico (Figure 14-15). The imposing building with its tower inspired respect for power and success. The tower served as a lookout over the city and countryside and as a bell tower. The heavy walls and battlements expressed the frequent need for defense.

PTS: 1

KEY: Slide Questions

3. What are the French Gothic influences seen on this door?

ANS:

Andrea Pisano, south doors of the Baptistery (Figure 14-19). The quatrefoil frames are of the type used earlier for reliefs on the facade of Amiens Cathedral (FIG. 18-21), and French Gothic sculpture was one of the sources of Andrea's eclectic style. The gilded figures stand on projecting ledges in each quatrefoil. Their proportions and flowing robes also reveal a debt to French sculpture.

PTS: 1

KEY: Slide Questions

4. Contrast these two images, how are they different?

ANS:

Berlinghieri, *St. Francis Altar* (Figure 14-5) and Duccio, *Virgin and Child Enthroned with Saints (Maestà)* (Figure 14-9). Berlinghieri has presented his altarpiece in the Medieval format emphasizing prominent haloes and the frontality of the poses of the principle characters. Duccio, in contrast retains Byzantine formality and symmetry; but he has softened this to a "conversation" between some of the characters. Unlike Berlinghieri, he has also individualized some of the participants as well and has relaxed the stiffness of the ceremonial gestures.

PTS: 1

KEY: Slide Questions

5. In what way does this work reflect liturgical theater?

ANS:

Duccio, *Betrayal of Jesus (Maestà)* (Figure 14-11). Duccio has differentiated between the emotions of the participants in the same way such emotions would be presented in a liturgical drama. He is presenting them as actors giving them thoroughly human actions and reactions.

PTS: 1 KEY: Slide Questions

6. Which of these images was most strongly influenced by the art of Classical antiquity?

ANS:

Nicola Pisano, *Annunciation/Nativity* (Figure 14-3) and Giovanni Pisano, *Annunciation/Nativity* (Figure 14-4). Nicola's version shows the influence of Roman sarcophagi in the densely packed and large-scale bulky figures, the drapery types, and details of the coiffure and beard. Giovanni's work is loosely arranged and dynamically presented. These figures are nervous and quietly passionate in contrast to the work of Nicola.

PTS: 1 KEY: Slide Questions

7. How do the artists reveal the subject matter in these two images?

ANS:

Ambrogio Lorenzetti, *Peaceful Country* (Figure 14-17) and Traini? and Buffalmacco?, *Triumph of Death* (Figure 14-20). Both the artists have rendered the scenes with naturalism and emotive power. In Lorenzetti's work the gentle movement through the countryside indicates the peaceful nature of the scene. It emphasizes the nature of good government. In work of Traini and Buffalmacco, the open coffins and gestures clearly seen allow the viewer to witness death and the folly of the aristocrats.

PTS: 1 KEY: Slide Questions

8. How do these two images reflect contemporary Italian society?

ANS:

Pietro Lorenzetti, *Birth of the Virgin* (Figure 14-14) and Traini? and Buffalmacco?, *Triumph of Death* (Figure 14-20). Both works are giving us glimpses into society as it existed in the same time as the artists. The *Birth of the Virgin* is presented as if it occurred in a contemporaneous Italian household. The careful observation of domestic details placed the event in an actual household. The *Triumph of Death*, although it is fictionalized and allegorical, the artists have given us glimpse in the wide separation of social strata as well as the inevitability of death.

PTS: 1 KEY: Slide Questions

9. Contrast these two images. How are they different?

ANS:

Giotto, *Lamentation* (Figure 14-8) and Simone Martini, *Annunciation* (Figure 14-13). The *Annunciation* is a counterpoint to Giotto's *Lamentation*. The *Annunciation* is elegant shape, radiant color and flowing line and becomes a metaphor for the courtly style of the French Gothic painter. It lacks the volume and form of Giotto's *Lamentation*. Giotto's *Lamentation* is the difference between a secular moment presented as a religious dialog. The *Lamentation* presents the emotional impact of an event that is emphasized by gesture and space. Giotto's *Lamentation* is presented as religious dialog.

PTS: 1 KEY: Slide Questions

10. How does Florence's cathedral differ from the Gothic in the northern and what influenced it?

ANS:

Cologne Cathedral and Florence Cathedral (Figure 14-18). Cologne emphatically stresses the verticality of the Gothic period. The towers are reaching for the heavens. Florence Cathedral is horizontal and tied to the earth, a consequence of the humanist tradition as well as the Italian fascination with its classical past. Even though Florence does not have that direct heritage, the cathedral echoes the monumentality of Imperial Rome.

PTS: 1

KEY: Slide Questions

11. How are these churches similar?

ANS:

Interior, Florence Cathedral (Figure 14-18A) and Interior, Sta. Maria Novella, Florence (Figure 14-6A). Both church interiors reflect the needs of the growing congregations. Large spaces were needed in order to facilitate the congregations' participation in the ritual. The cathedral has wide arcades that allow the side aisles to flow into the central nave creating great spaciousness and accommodating the larger numbers of worshippers. The interior of Sta. Maria Novella is not so spacious or grand, yet it does address the needs of its large congregation as well. The lay audience had enough room to witness and participate in the liturgy.

PTS: 1

KEY: Slide Questions