

Test Item File

for

Henry Sayre's

The Humanities

Second Edition

Volume 2

by

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Table of Contents

Chapter 21	4
Chapter 22	10
Chapter 23	16
Chapter 24	21
Chapter 25	27
Chapter 26	33
Chapter 27	39
Chapter 28	45
Chapter 29	50
Chapter 30	56
Chapter 31	62
Chapter 32	67
Chapter 33	73
Chapter 34	79
Chapter 35	85
Chapter 36	91
Chapter 37	97
Chapter 38	103
Chapter 39	109
Chapter 40	115

Chapter 21: The Baroque in Italy: The Church and Its Appeal

Multiple Choice

1. What did Bernini aim to symbolize with his oval colonnade that encloses Vatican Square?
 - a. The world converging at the church
 - b. The classical tradition of the church
 - c. The motherly arms of the church
 - d. The expansive reach of the churchAnswer: c page 677
2. What is a defining characteristic of Baroque art?
 - a. Attention to viewers' emotional experience of a work
 - b. Return to the forms and proportions of classical art
 - c. Focus on the symbolic meaning of a work
 - d. Absence of excessive decoration and sensuousnessAnswer: a page 677
3. What is the meaning of the Portuguese term *barroco*, from which "Baroque" likely derived?
 - a. Flamboyant
 - b. Misshapen pearl
 - c. Ecstasy
 - d. SailorAnswer: b page 677
4. Why was Baroque originally used in a derogatory way to describe this new style?
 - a. It was associated with the common people
 - b. It was very expensive to create
 - c. It defied the Council of Trent's directives
 - d. It was seen as too ornate and strangeAnswer: d page 677
5. Why did the Baroque artists place elements on a diagonal, not the Renaissance frontal and parallel planes?
 - a. To evoke a sense of depth
 - b. To induce more defined shadows
 - c. To produce a sense of action
 - d. To provide more balanceAnswer: c page 679
6. Why did Pope Urban VIII commission a baldachino (canopy) for Saint Peter's interior?
 - a. To cover Saint Paul's tomb
 - b. To define the altar space
 - c. To crown the papal throne
 - d. To encircle Michelangelo's *Pietà*Answer: b page 680

7. Why did Bernini decorate the baldachino's grooved columns with bronze vines?
- To symbolize the union of the Old and New Testaments
 - To create a sense of naturalism on the columns
 - To emphasize the blending of classical and Italian design
 - To draw the viewers' eyes upward along the spirals
- Answer: a page 680
8. In his Cornaro Chapel sculptural program, with what did Bernini equate Saint Teresa's religious visions?
- Spiritual rebirth
 - Duality of body
 - Sexual orgasm
 - Ecstatic dancing
- Answer: d page 682
9. Why did Bernini include theater boxes on each side his Cornaro Chapel sculptural program?
- To allow visitors to have a better view of Saint Teresa
 - To create preferential seating for the Cornaro family
 - To emphasize his design's high drama
 - To provide extra seating for the churchgoers
- Answer: c page 681
10. What did Bernini intend his *Four Rivers Fountain* to represent?
- Triumph of the Roman Catholic Church over the world's rivers
 - Holy Roman Emperor Ferdinand III's defeat of Egypt
 - Domination of the Roman Catholic Church over paganism
 - The Roman Catholic Church's position as the center of the world
- Answer: a page 683
11. While his coworkers constructed his designs, what hobby did Bernini pursue?
- Flower cultivation at the Villa Borghese
 - Writing plays and designing stage sets
 - Amateur archaeology in Rome's ruins
 - Composing canzonas for religious services
- Answer: b page 683
12. How did Fra Andrea Pozzo create the highly dramatic space in *Triumph of Saint Ignatius of Loyola*?
- Chiaroscuro*
 - Tenebrism
 - Foreshortening
 - Invisible complement
- Answer: b page 686
13. Why did Caravaggio portray his subjects in *The Calling of Saint Matthew* in attire of his time, not Jesus's?
- To use richer colors and brushstrokes
 - To conform to other paintings in the series

- c. To enable the audience to identify with them
- d. To portray the painting's patrons realistically

Answer: c page 690

14. What effect does Caravaggio achieve with light in *The Calling of Saint Matthew*?

- a. Transforms the calling into a miracle
- b. Identifies which of the subjects is Matthew
- c. Shows Jesus bringing the light to sinners
- d. Makes Jesus's entrance seem threatening

Answer: a page 689

15. What technique that contrasts large areas of dark with smaller illuminated areas did Caravaggio master?

- a. *Chiaroscuro*
- b. Tenebrism
- c. Foreshortening
- d. Invisible complement

Answer: b page 690

16. Why was Artemesia Gentileschi so obsessed with the biblical story of Judith beheading Holofernes that she painted five versions of it?

- a. Gentileschi was of Jewish descent
- b. Judith was the female equivalent of David
- c. Judith was a female artist
- d. Gentileschi had been raped

Answer: d page 692

17. Why was the division between the Council of Trent-rejected secular music and religious compositions less pronounced in Venice?

- a. It traditionally had ignored papal authority
- b. It had a large Protestant population
- c. It was too far from Rome for any to notice
- d. It was not a part of the Holy Roman Empire

Answer: a page 694

18. Which of the following is **not** a way Giovanni Gabrieli aimed to make church music more emotionally engaging?

- a. Playing two organs against each other
- b. Placing the four choirs in separate areas
- c. Adding the first all-female ensemble to the choir
- d. Using brass and wood instruments in the music

Answer: c page 694

19. What is the canzona's dominant rhythm?

- a. Short-long
- b. Long-short-short
- c. Long-long
- d. Short-long-long

Answer: b page 694

20. Why did Gabrieli organize his compositions around a single note—the tonic note?

- a. To heighten the sense of harmonic drama
- b. To allow more pitch for the voices
- c. To create effects of sonority in a cathedral
- d. To enable the words to be heard over the music

Answer: a page 694

21. What inspired the first operas?

- a. Gabrieli's compositions
- b. Bernini's plays
- c. The Venetian street processions
- d. Ancient Greek drama

Answer: d page 695

22. What Greek myth inspired Monteverdi's first opera?

- a. Prometheus and Pandora
- b. Orpheus and Eurydice
- c. Paris and Helen of Troy
- d. Zeus and Leda

Answer: b page 696

23. Why were only girls in Venice's orphanages given music instruction?

- a. Girls would handle the delicate instruments more gently
- b. It was assumed that boys would enter the labor force
- c. Girls required musical skill to secure a good marriage
- d. Venetian orphanages housed only girls

Answer: c page 697

24. Why did the orphanage directors hope audiences would be dazzled by the orphans' musical performances?

- a. They would adopt the talented children
- b. They would buy tickets to their performances
- c. They would help find jobs for the orphans
- d. They would donate money to the orphanages

Answer: d page 697

25. Why is Vivaldi's *The Four Seasons* known as program music?

- a. He composed it for one of the orphans' performances, or programs
- b. Its purely instrumental music is connected to a story or idea
- c. Its episodes contrast back and forth with the musical score
- d. The music follows the program and rhythms of speech

Answer: b page 696

26. As reported in the chapter's "Continuity and Change" section, why did Louis XIV reject Bernini's design for a new façade for the Louvre?

- a. It looked too similar to the Vatican colonnade
- b. It was too simple and classically inspired
- c. It would be too expensive to build
- d. It was too elaborate and ornate

Answer: d page 699

27. What did Louis XIV's rejection of Bernini's plan mark in European culture?

- a. The beginning of the Counter-Reformation
- b. The end of Italian art and architecture's dominance
- c. The beginning of the Romantic period
- d. The end of classically-inspired designs

Answer: b page 699

Matching

- | | |
|---------------------------|--|
| 28. Gian Lorenzo Bernini | a. <i>Canzona Duodecimi Toni</i> |
| 29. Francesco Borromini | b. <i>Conversion of Saint Paul</i> |
| 30. Caravaggio | c. Church of San Carlo alle Quattro Fontane |
| 31. Giovanni Gabrieli | d. <i>Four Rivers Fountain</i> |
| 32. Artemesia Gentileschi | e. <i>The Four Seasons</i> |
| 33. Claudio Monteverdi | f. <i>Judith and Maidservant with Head of Holofernes</i> |
| 34. Andrea Pozzo | g. <i>Orfeo</i> |
| 35. Antonio Vivaldi | h. <i>Triumph of Saint Ignatius of Loyola</i> |

Answers: 28-e, 29-c, 30-b, 31-a, 32-f, 33-g, 34-h, 35-e

Essay

- 36. Describe Bernini's colonnade enclosure of Vatican Square, and explain how it defines the Baroque style.
- 37. Identify and describe three elements of Bernini's Cornaro Chapel sculptural program that illustrate the high drama of the Baroque.
- 38. Compare Bernini's Baroque *David* to Michelangelo's Renaissance *David*, explaining how each is representative of its respective period.
- 39. Compare Andrea Pozzo's Baroque *Triumph of Saint Ignatius of Loyola* to Michelangelo's Mannerist *Last Judgment* (Chap. 24), explaining how each is representative of its respective period.
- 40. Define tenebrism, and explain Caravaggio's use of it to provide drama to two of his works.
- 41. Compare the sensual elements of Bernini's *Ecstasy of Saint Teresa* to Caravaggio's *Conversion of Saint Paul*.
- 42. List and analyze at least two reasons for Artemesia Gentileschi's use of her self-portrait for Judith in her five paintings of the Jewish heroine's story.
- 43. List and explain two ways Giovanni Gabrieli made church music more emotionally engaging.

44. Provide a detailed explanation for the reasons opera developed during the Italian Baroque period.
45. Using one sculpture, one painting, and one musical composition, explain the artists' achievement of Baroque drama—the sense of action, excitement, and sensuality.