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for

Henry Sayre's

The Humanities

Second Edition

Volume 2

by

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Upper Saddle River, New Jersey 07458

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10987654321

ISBN 0-20-501261-2

Printed in the United States of America

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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 church

Answer: 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 sensuousness

Answer: 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. Sailor

Answer: 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 strange

Answer: 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 balance

Answer: 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?
 - a. To symbolize the union of the Old and New Testaments
 - b. To create a sense of naturalism on the columns
 - c. To emphasize the blending of classical and Italian design
 - d. 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?
 - a. Spiritual rebirth
 - b. Duality of body
 - c. Sexual orgasm
 - d. Ecstatic dancing

Answer: d page 682

- 9. Why did Bernini include theater boxes on each side his Cornaro Chapel sculptural program?
 - a. To allow visitors to have a better view of Saint Teresa
 - b. To create preferential seating for the Cornaro family
 - c. To emphasize his design's high drama
 - d. To provide extra seating for the churchgoers

Answer: c page 681

- 10. What did Bernini intend his Four Rivers Fountain to represent?
 - a. Triumph of the Roman Catholic Church over the world's rivers
 - b. Holy Roman Emperor Ferdinand III's defeat of Egypt
 - c. Domination of the Roman Catholic Church over paganism
 - d. 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?
 - a. Flower cultivation at the Villa Borghese
 - b. Writing plays and designing stage sets
 - c. Amateur archaeology in Rome's ruins
 - d. 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*?
 - a. Chiaroscuro
 - b. Tenebrism
 - c. Foreshortening
 - d. 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?
 - a. To use richer colors and brushstrokes
 - b. 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. *Canzona Duodecimi Toni*

29. Francesco Borromini b. *Conversion of Saint Paul*

30. Caravaggio c. Church of San Carlo alle Quattro Fontane

31. Giovanni Gabrieli32. Artemesia Gentileschi4. Four Rivers Fountain5. The Four Seasons

33. Claudio Monteverdi f. Judith and Maidservant with Head of Holofernes

34. Andrea Pozzo g. Orfeo

35. Antonio Vivaldi h. Triumph of Saint Ignatius of Loyola

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.