

MULTIPLE CHOICE

1. The Italian admiration for classical art resurfaced at ____.

a.	the Avignon papacy
b.	the court of Frederick II
c.	Pisa
d.	the Florentine Academy

ANS: B PTS: 1

2. The most devastating natural disaster in Europe that broke out in the 1340s was ____.

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* reveals the ____ roots of his style.

a.	fundamentally medieval
b.	classical
c.	Byzantine
d.	Platonic

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.	trefoil (triple-curved) arches
.	

ANS: D

PTS: 1

7. In contrast to his father, Giovanni Pisano worked in a style derived from _____.

a.	the formalism of Byzantine traditions
b.	French Gothic art
.	
c.	classical antiquity
d.	the medieval style
.	

ANS: B

PTS: 1

8. _____ was the leading Roman painter at the end of the 13th century.

a.	Pietro Cavallini
b.	Duccio di Buoninsegna
.	
c.	Giotto
d.	Bonaventura Berlinghieri
.	

ANS: A

PTS: 1

9. Elements of Giotto's new style that appear in the *Madonna Enthroned* include _____.

a.	slender and fragile figures
b.	heavily patterned drapery
.	
c.	statuesque figures that cast shadows

d	floating figures
.	

ANS: C PTS: 1

10. 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 imagery of the *Triumph of Death* served as a warning against _____.

a.	hermits
b	lust and greed
.	
c.	marriage
d	diseases
.	

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. Confraternities are _____ who dedicated themselves to strict religious observance.

a.	political action groups
b.	laypeople
.	
c.	protectors of the king
d.	papal guards
.	

ANS: B

PTS: 1

16. _____ sought to reconcile the illusion of a weighty three-dimensional body and the illusion of space to contain it.

a.	Duccio
b.	Pietro Cavallini
.	
c.	Simone Martini
d.	Giotto
.	

ANS: D

PTS: 1

17. Simone Martini's rendition of *Annunciation* may have been inspired by _____.

a.	the etiquette of chivalric courts
b.	religious processions
.	
c.	mystery plays
d.	public trials
.	

ANS: A

PTS: 1

18. The artist _____ was instrumental in creating the International Gothic style.

a.	Ambrogio Lorenzetti
b.	Cimabue
.	
c.	Pietro Cavallini

d	Simone Martini
.	

ANS: D PTS: 1

19. In contrast to other monastic orders, the _____ lived and preached in urban environments.

a.	Carthusian
b	Benedictine
.	
c.	Cistercian
d	Mendicant
.	

ANS: D PTS: 1

20. The facial types, beards, and coiffures of _____ figures reveal the influence of classical relief sculpture.

a.	Nicola Pisano's
b	Giovanni Pisano's
.	
c.	Berlinghieri's
d	Pietro Cavallini's
.	

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. A familiar feature in French Gothic art, the loosely curved folds of the female saints in Duccio's *Virgin and Child Enthroned with Saints (Maestà)* is a feature of _____ art.

a.	French Gothic
b	Byzantine
.	
c.	Giotto's
d	classical
.	

ANS: A PTS: 1

23. The _____ of Duccio's figures from the *Maestà* was/were derived from Byzantine art.

a.	formality and symmetry
b.	expressive movements
c.	elaborate gestures
d.	three-dimensionality

ANS: A PTS: 1

24. The setting for Pietro Lorenzetti's *Birth of the Virgin*, which was a ____, represented an advance in worldly realism.

a.	detailed interior of an upper-class house
b.	panoramic landscape
c.	church interior
d.	ancient grotto

ANS: A PTS: 1

25. One of Giotto's innovations that moved away from the Italo-Byzantine style was the introduction of ____.

a.	gilded backgrounds
b.	elaborately painted draperies
c.	symmetrically arranged figures
d.	figures seen from the back

ANS: D PTS: 1

26. Andrea Pisano's south doors for Florence's baptistery were commissioned by ____.

a.	the guild of bronze workers
b.	Enrico Scrovegni
c.	the guild of wool importers
d.	the Franciscans

ANS: C PTS: 1

27. Commissioned by the Sienese government, Ambrogio Lorenzetti's frescoes for the Palazzo Pubblico address the ____.

a.	guild feuds
b.	the artist's position in society

c.	the plague
d	civic concerns of the Siennese
.	

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 14-13A)

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

ANS: A PTS: 1 KEY: Slide Identification

31. (Figure 14-11)

a.	Giotto
b	Simone Martini
.	
c.	Duccio

d	Ambrogio Lorenzetti
.	

ANS: C PTS: 1 KEY: Slide Identification

32. (Figure 14-5B)

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 14-12)

a.	<i>Lamentation</i>
b	<i>Entry into Jerusalem</i>
.	
c.	<i>Betrayal of Jesus</i>
d	<i>Money-Changer and His Wife</i>
.	

ANS: C PTS: 1 KEY: Slide Identification

35. (Figure 14-15)

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

ANS: D PTS: 1 KEY: Slide Identification

36. (Figure 14-9)

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 14-19)

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

ANS: A

PTS: 1

KEY: Slide Identification

40. (Figure 14-10)

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

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ANS: B PTS: 1 KEY: Slide Identification

41. (Figure 14-18)

a.	<i>Maestà</i>
b.	<i>Lamentation</i>
.	
c.	<i>Peaceful City</i>
d.	<i>Peaceful Country</i>
.	

ANS: D PTS: 1 KEY: Slide Identification

42. (Figure 14-22)

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

ANS: C PTS: 1 KEY: Slide Identification

43. (Figure 14-5)

a.	Bernardo Daddi
b.	Berlinghieri
.	
c.	Cimabue
d.	Pietro Cavallini
.	

ANS: B PTS: 1 KEY: Slide Identification

44. (Figure 14-6)

a.	Cimabue
b.	Giotto
.	
c.	Bernardo Daddi
d.	Pietro Lorenzetti
.	

ANS: A PTS: 1 KEY: Slide Identification

45. (Figure 14-22)

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

ANS: A

PTS: 1

KEY: Slide Identification

46. (Figure 14-20)

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

ANS: C

PTS: 1

KEY: Slide Identification

47. (Figure 14-5A)

a.	San Giovanni
b	San Paulo
.	
c.	Siena
d	San Francesco
.	

ANS: D

PTS: 1

KEY: Slide Identification

48. (Figure 14-7)

a.	Giotto
b	Cavallini
.	
c.	Duccio
d	Pisano
.	

ANS: B

PTS: 1

KEY: Slide Identification

49. (Figure 14-20A)

a.	Or San Michele
b	Orvieto Cathedral
.	
c.	Florence Cathedral
d	Siena Cathedral
.	

ANS: A

PTS: 1

KEY: Slide Identification

50. (Figure 14-16A)

a.	San Marco
b.	Or San Michele
c.	Sala della Pace
d.	Doge's Palace

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:

It is 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 because the relief panels echo Roman sarcophagi.

PTS: 1

5. Describe the significance of the mendicants with respect to church architecture.

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 Santa 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. Describe how the facades of Italian cathedrals differed from those of French Gothic churches.

ANS:

The Italian architect did not consider the facade 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 Gothic 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 Siennese figural mass and controlled narrative. His work is a blend of elegant shape and radiant color with flowing lines.

PTS: 1

8. Which aspects of city halls, such as the Palazzo Pubblico, express the need for protection?

ANS:

The tower served as a lookout over the city and the countryside, in addition to serving as a bell tower. The heavy walls and battlements of the Siennese town hall express how frequently they had to defend themselves.

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 percent of the population in approximately five 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 percent 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 geographic and political situation 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 did Italy's place as a distribution center for the great silk trade affect Duccio's *Maestà*?

ANS:

There was an immense market for elegant dress. People throughout Europe prized fabrics from China, Persia, Byzantium, and the Islamic world. Duccio created the glistening and shimmering effects of textiles, adapting exotic motifs and designs.

PTS: 1

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

ANS:

Lorenzetti's frescoes portrayed good and bad government showing the peaceful and prosperous life in the city and the country, as well as the results of good and bad leadership within a republican system of government.

PTS: 1

16. Why was the formal design of Giotto's *Lamentation* so successful?

ANS:

The groups have their own definition and contribute to the rhythmic order of the composition. The strong diagonal of the ledge leads viewers to the heads of Christ and Mary. The bulk of the mourner on the left prevents movement beyond Mary and Christ. The seated figure on the right establishes a relation with the center figures.

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:

Page 414

PTS: 1

2. How did Duccio's style differ from the front image of the *Maestà* to the narratives on the reverse? Why are they treated differently?

ANS:

Pages 421–424

PTS: 1

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

ANS:

Pages 427–428

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:

Pages 417 and 431–432

PTS: 1

5. How did Cimabue deviate from Byzantine conventions?

ANS:
Pages 416

PTS: 1

6. Describe the various stylistic influences in 13th-century sculpture.

ANS:
Pages 412–414

PTS: 1

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

ANS:
Pages 415–416

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 418–420

PTS: 1

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

ANS:
Pages 424–425

PTS: 1

OTHER

SLIDE QUESTIONS

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

ANS:
Orvieto Cathedral (Figure 14-13) and Siena Cathedral (Figure 14-13A). 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 14-16). The imposing building with its tower inspired respect for power and success. The tower served as a lookout over the city and countryside in addition to serving 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 14-20). The quatrefoil frames are of the type used earlier for reliefs on the facade of Amiens Cathedral, 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, *Saint Francis Altar* (Figure 14-5) and Duccio, *Virgin and Child Enthroned with Saints (Maestà)* (Figure 14-10). Berlinghieri has presented his altarpiece in the Medieval format emphasizing prominent haloes and the frontality of the poses of the principal 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 14-12). 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, and Adoration of the Shepherds* (Figure 14-3) and Giovanni Pisano, *Annunciation, Nativity, and Adoration of the Shepherds* (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 14-18) and Traini or Buffalmacco, *Triumph of Death* (Figure 14-21 and Figure 14-22). 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 14-15) and Traini or Buffalmacco, *Triumph of Death* (Figure 14-21 and 14-22). Both works are giving us glimpses into society as it existed in the same time as the artists. *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. In *Triumph of Death*, although it is fictionalized and allegorical, the artists have given us a glimpse into 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 14-9) and Simone Martini, *Annunciation* (Figure 14-14). The *Annunciation* is a counterpoint to Giotto's *Lamentation*. The *Annunciation* shows elegant shape, radiant color, and flowing line, and becomes a metaphor for the court 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 dialogue. The *Lamentation* presents the emotional impact of an event that is emphasized by gesture and space. Giotto's *Lamentation* is presented as religious dialogue.

PTS: 1 KEY: Slide Questions

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

ANS:

Cologne Cathedral (Figure 13-51A) and Florence Cathedral (Figure 14-19). 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. Which aspects of this church highlight the appeal of the vocabulary of French Gothic art and architecture in Italy?

ANS:

Lorenzo Maitani, Orvieto Cathedral (Figure 14-13). The pointed gables over the three doorways, the rose window, and the statues in the upper zone are French. The four large pinnacles dividing the facade into three bays are also reminiscent of French architecture. The outer pinnacles serve as miniature substitutes for the tall northern European towers.

PTS: 1 KEY: Slide Questions