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

Multiple Choice Questions

1. A defining characteristic of Baroque art is
 - a. attention to viewers' emotional experience of a work.
 - b. return to the forms and proportions of Classical art.
 - c. focus on symbolism.
 - d. minimal decoration and sensuousness.Answer: a page 689 LO: 21.1
2. The term "Baroque" was originally used in a derogatory way, because the new style
 - a. was associated with the common people.
 - b. was very expensive to create.
 - c. defied the Council of Trent's directives.
 - d. was seen as too ornate and strange.Answer: d page 689 LO: 21.1
3. Baroque artists placed elements on a diagonal plane, rather than the frontal and parallel planes used by Renaissance artists to
 - a. evoke a sense of greater depth.
 - b. induce more defined shadows.
 - c. produce a stronger sense of action.
 - d. provide greater balance.Answer: c page 691 LO: 21.1
4. The Roman patrons who were most responsible for creating the Baroque style were
 - a. the middle class.
 - b. the nobility.
 - c. women
 - d. the papal court.Answer: d page 691 LO: 21.1
5. Gianlorenzo Bernini decorated the baldachino's grooved columns with bronze vines in Saint Peter's Basilica to
 - a. symbolize the union of the Old and New Testaments.
 - b. create a sense of naturalism.
 - c. emphasize the blending of Classical and Italian design.
 - d. draw the viewers' eyes upward along the spirals.Answer: a page 692 LO: 21.1

6. In his Cornaro Chapel's sculptural program, Bernini equated Teresa of Ávila's religious visions with
- spiritual rebirth.
 - chastity.
 - sexual orgasm.
 - dancing.

Answer: c page 693 LO: 21.1

7. On each side of his Cornaro Chapel sculptural program, Gianlorenzo Bernini included theater boxes to
- allow visitors to have a better view of Saint Teresa.
 - create preferential seating for the Cornaro family.
 - emphasize his design's high drama.
 - provide extra seating for churchgoers.

Answer: c page 693 LO: 21.1

8. In the *Four Rivers Fountain*, Gianlorenzo Bernini intended the obelisk to represent
- the triumph of the Roman Catholic Church over the world's rivers.
 - Holy Roman Emperor Ferdinand III's defeat of Egypt.
 - the domination of the Roman Catholic Church over paganism.
 - the Roman Catholic Church's position as the center of the world.

Answer: a page 695 LO: 21.1

9. Giacomo della Porta's façade for the church of Il Gesù considered by many to be the first architectural manifestation of the Baroque because of its
- ornate ceiling painting.
 - classic proportions.
 - dramatic jamb statues.
 - added dimensionality.

Answer: d page 697 LO: 21.1

10. Fra Andrea Pozzo created the highly dramatic space in *Apotheosis of Saint Ignatius* by using
- chiaroscuro*.
 - foreshortening.
 - tenebrism.
 - an invisible complement.

Answer: b page 698 LO: 21.1

11. In *The Calling of Saint Matthew*, Caravaggio portrayed his subjects in the attire of his time, not Jesus's
- so that he could use richer colors and brushstrokes.
 - to conform with other paintings in the series.
 - to enable the audience to identify with them.
 - to portray the painting's patrons realistically.

Answer: c page 702 LO: 21.2

12. In *The Calling of Saint Matthew*, Caravaggio uses light to
- a. transform the calling into a miracle.
 - b. identify which of the subjects is Matthew.
 - c. make Matthew's conversion seem threatening.
 - d. makes Jesus's entrance seem threatening.
- Answer: a page 702 LO: 21.2
13. What technique that contrasts large areas of dark with smaller illuminated areas did Caravaggio master?
- a. atmospheric perspective
 - b. tenebrism
 - c. foreshortening
 - d. invisible complement
- Answer: b page 702 LO: 21.2
14. Caravaggio's *Conversion of St. Paul* and John Donne's sonnet "Batter My Heart" share a thematic interest in
- a. the celebration of the physical appetite.
 - b. the tension between the sacred and the secular.
 - c. conversion imagined as physical ravishment.
 - d. light revealing faith's transformative power.
- Answer: c page 703 LO: 21.2
15. In her paintings, Elisabetta Sirani depicted Christianity's miracles as
- a. everyday events.
 - b. mythological events.
 - c. sexual experiences.
 - d. dramas of harmony.
- Answer: a page 704 LO: 21.2
16. Artemisia Gentileschi was so obsessed with the biblical story of Judith beheading Holofernes that she painted five versions of it with Judith being a self-portrait, because
- a. Gentileschi was of Jewish descent.
 - b. Gentileschi's mother was named Judith.
 - c. Judith was a female artist.
 - d. Gentileschi had been raped.
- Answer: d page 704 LO: 21.2
17. Musical divisions were less pronounced in Venice because the city
- a. had traditionally ignored papal authority.
 - b. had a large Protestant population.
 - c. was too far from Rome for anyone to notice.
 - d. was not part of the Holy Roman Empire.
- Answer: a page 706 LO: 21.3
18. Giovanni Gabrieli aimed to make church music more emotionally engaging in all of the following ways EXCEPT

- a. by playing two organs against each other.
- b. by placing the four choirs in separate areas.
- c. by adding the first all-female ensemble to the choir.
- d. by using brass and wood instruments in the music.

Answer: c page 706 LO: 21.3

19. The canzona's dominant rhythm is

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

Answer: b page 706 LO: 21.3

20. Giovanni Gabrieli organized his compositions around a single note—the tonic note to

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

Answer: a pages 706–707 LO: 21.3

21. The first operas were inspired by

- a. Giovanni Gabrieli's compositions.
- b. Gianlorenzo Bernini's sculptures.
- c. Venetian street processions.
- d. ancient Greek drama.

Answer: d page 707 LO: 21.3

22. Claudio Monteverdi's first opera was inspired by the Greek myth

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

Answer: b page 708 LO: 21.3

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

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

Answer: c page 709 LO: 21.3

24. Orphanage directors hoped that audiences would be dazzled by the orphans' musical performances so that they would
- adopt the talented children.
 - buy tickets to their performances.
 - help find jobs for the orphans.
 - donate money to the orphanages.
- Answer: d page 710 LO: 21.3
25. Why is Antonio Vivaldi's *The Four Seasons* known as program music?
- He composed it for one of the orphans' performances, or programs.
 - Its purely instrumental music is connected to a story or idea.
 - Its episodes contrast back and forth with the musical score.
 - The music follows the program and rhythms of speech.
- Answer: b page 710 LO: 21.3
26. Baroque compositions such as *The Four Seasons* are perhaps most distinguishable from their Renaissance predecessors because of their
- solo passages.
 - trio sonatas.
 - arias.
 - modulation.
- Answer: d page 708 LO: 21.3
27. Louis XIV rejected Gianlorenzo Bernini's Baroque design for a new façade for the Louvre, finding it too
- similar to the Vatican colonnade.
 - simple and classical.
 - expensive to build.
 - elaborate and ornate.
- Answer: d page 711 LO: 21.3

Matching

- | | |
|---------------------------|--|
| 28. Gianlorenzo Bernini | a. <i>Canzona Duodecimi Toni</i> |
| 29. John Donne | b. <i>Conversion of Saint Paul</i> |
| 30. Caravaggio | c. "The Flea" |
| 31. Giovanni Gabrieli | d. <i>Inundation of the Tiber</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>Apotheosis of Saint Ignatius</i> |
- Answers: 28-d (LO: 21.1), 29-c (LO: 21.2), 30-b (LO: 21.2), 31-a (LO: 21.3), 32-f (LO: 21.2), 33-g (LO: 21.3), 34-h (LO: 21.1), 35-e (LO: 21.3)

Essay Questions

36. Describe Bernini's colonnade enclosure of Vatican Square, and explain how it defines the Baroque style. LO: 21.1
37. Identify and describe three elements of Bernini's Cornaro Chapel sculptural program that illustrate the high drama of the Baroque. LO: 21.1
38. Compare Bernini's Baroque *David* to Michelangelo's Renaissance *David* (Chap. 14), explaining how each is representative of its respective period. LO: 21.1
39. Compare Andrea Pozzo's Baroque *Apotheosis of Saint Ignatius* to Michelangelo's Mannerist *Last Judgment* (Chap. 20), explaining how each is representative of its respective period. LO: 21.1
40. Define "tenebrism," and explain Caravaggio's use of it to provide drama in two of his \ works. LO: 21.2
41. Compare the sensual elements of Bernini's *Ecstasy of Saint Teresa* to Caravaggio's *Conversion of Saint Paul* and Donne's "Batter My Heart." LO: 21.1 & 21.2
42. List and analyze at least two reasons for Artemisia Gentileschi's use of her self-portrait for Judith in her five paintings of the Jewish heroine's story. LO: 21.2
43. List and explain two ways Giovanni Gabrieli made church music more emotionally engaging. LO: 21.3
44. Provide a detailed explanation for the reasons opera developed during the Italian Baroque period. LO: 21.3
45. Using one sculpture, one painting, and one musical composition, explain the artists' achievement of Baroque drama—the sense of action, excitement, and sensuality. LO: 21.1, 21.2, & 21.3