

Chapter 20 The Catholic Reformation and the Baroque Style

Multiple Choice Questions

1.

In the wake of the Protestant Reformation, the Roman Catholic Church launched a reform movement known as the

- A. Babylonian Captivity.
- B. Great Schism.
- C. Catholic Reformation.
- D. Spanish Inquisition.

Topic: Catholic reformation

Topic: History

Topic: Philosophy and Religion

2. Under the leadership of Ignatius Loyola, the _____ order became the most influential missionary society of early modern times.

- A. Dominican
- B. Jesuit
- C. Benedictine
- D. Cistercian

Topic: Catholic reformation

Topic: History

Topic: Philosophy and Religion

3. Between 1540 and 1563, the _____ undertook papal and monastic reforms that eliminated corruption and restored Catholicism to many parts of Europe.

A. Ecumenical at Brighton

B. Council of Trent

C. Vatican I Council

D. Magna Carta

Topic: Catholic reformation

Topic: History

Topic: Philosophy and Religion

4. In _____, where European traders were regarded as "ocean devils," Catholic missionaries assumed a cordial relationship with the intellectual classes and succeeded in converting a number of native scholars.

A. China

B. Japan

C. Korea

D. Arabia

Topic: Catholicism's reach

Topic: History

Topic: Philosophy and Religion

5. By 1624, _____ expelled almost all Western foreigners, after a wave of brutal persecutions of both European Christians and Japanese converts to Catholicism.

A. China

B. Japan

C. Korea

D. Arabia

Topic: Catholicism's reach

Topic: History

Topic: Philosophy and Religion

6. In sixteenth-century Latin America, where _____ political authority went largely unchallenged, Catholicism went hand in hand with colonization.

- A. local
- B. French
- C. Dutch
- D.** Spanish

Topic: Catholicism's reach

Topic: History

Topic: Philosophy and Religion

7. In literature during this age there appeared a new emphasis on heightened spirituality and on personal visionary experience acquired

- A. through divine intercession.
- B. through meditation.
- C.** by way of the senses.
- D. through careful reading and learning.

Learning Objective: Follow the shift in artistic expression to that of heightened emotion in religious works.

Learning Objective: Interpret the effect of Catholic reform as expressed in literature and art.

Topic: Art and Architecture

Topic: Literature

Topic: Music and Dance

8. The writings of Saint John of the Cross and Saint Teresa of Avila set the tone for a new, _____ Catholicism.

- A. militant
- B. conservative
- C.** mystical
- D. all-inclusive

Learning Objective: Follow the shift in artistic expression to that of heightened emotion in religious works.

Learning Objective: Interpret the effect of Catholic reform as expressed in literature and art.

Topic: Catholic reformation

Topic: Literature

Topic: Philosophy and Religion

9. The English Catholic _____ wrote rhapsodic lyrics that fused sensual and spiritual yearnings.

- A. Talleyrand
- B. Richard Crashaw**
- C. Thomas More
- D. Thomas Aquinas

Learning Objective: Interpret the effect of Catholic reform as expressed in literature and art.

Topic: Literature

Topic: Philosophy and Religion

10. _____ anticipated the baroque style by its figural distortions, irrational space, bizarre colors, and general disregard for the "rules" of Renaissance painting.

- A. Mannerism**
- B. Impressionism
- C. Dadaism
- D. Romanticism

Learning Objective: Describe the rise of mannerism.

Learning Objective: Interpret the effect of Catholic reform as expressed in literature and art.

Topic: Mannerist painting

Chapter 20 - The Catholic Reformation and the Baroque Style

11. The baroque style brought about new levels of naturalism and emotionalism to Western art. Which of the following does NOT describe the baroque style?

A.

an expanded sense of space

B.

the theatrical staging of the subject matter

C.

restrained and relaxing

D.

dynamic contrasts of light and dark

Learning Objective: Follow the shift in artistic expression to that of heightened emotion in religious works.

Learning Objective: Identify the features shared by baroque art and music.

Topic: Art and Architecture

Topic: Literature

12. _____ challenged sculptural tradition by combining illusionism, naturalism, and implied movement. He brought a flamboyant style to the city of Rome, both in his fountain sculptures and in his designs for Italian baroque churches.

A. Michelangelo

B. Bernini

C. Gabrieli

D. Palestrina

Learning Objective: Follow the shift in artistic expression to that of heightened emotion in religious works.

Learning Objective: Identify the features shared by baroque art and music.

Topic: Art and Architecture

13. In its synthesis of all forms of performance, _____ became the supreme expression of the theatrical exuberance and spiritual vitality of the baroque style.

- A. ballet
- B. drama
- C. opera
- D. interpretive posturing; tableau

Learning Objective: Discuss the rise of opera as a reflection of the baroque spirit.

Topic: Music and Dance

Topic: opera

14. _____ richly orchestrated polychoral compositions initiated the *concertato* style that would become a major feature of baroque music.

- A. Michelangelo's
- B. Bernini's
- C. Gabrieli's
- D. Palestrina's

Learning Objective: Describe the techniques and styles Gabrieli brought to music.

Topic: Music and Dance

15. _____ polyphonic masses and motets emphasized clarity of text and calm sublimity.

- A. Michelangelo's
- B. Bernini's
- C. Gabrieli's
- D. Palestrina's

Learning Objective: Interpret the effect of Catholic reform as expressed in literature and art.

Topic: Catholic reformation

Topic: Music and Dance

Essay Questions

16. Explain the rise of mannerism and the baroque style.

After the Catholic Reformation, the religious zeal of the reformers inspired a tremendous surge of artistic activity, especially in Italy and Spain. In Venice and Rome, the centers of Italian cultural life, the clarity and order of High Renaissance art gave way to the visual eccentricities of *Mannerism* (from the Italian *maniera*, meaning “style”). Coined in the twentieth century, the term “Mannerism” describes a style characterized by virtuosity in execution, artificiality, and affectation. Flourishing between ca. 1520 and 1610, Mannerism became a vehicle for the spiritual upheavals of its time. Mannerist artists brought a new level of inventive fantasy and psychological intensity to otherwise traditional subject matter. Their works mirrored the self-conscious spirituality and deep insecurity generated by Europe’s religious wars and political rivalries.

The baroque style, which flourished between roughly 1600 and 1750, brought heightened naturalism and a new level of emotionalism to Western art. Derived from the Portuguese word *barocco*, which describes the irregularly shaped pearls often featured in ornamental European decoration, the term *baroque* is associated with such features as ornateness, spatial grandeur, and theatrical flamboyance. In painting, the baroque is characterized by asymmetric compositions, strong contrasts of light and dark, vigorous brushwork, and bold, illusionistic effects. A synthesis of the arts—painting, sculpture, and architecture—promoted the ambitions of sacred and secular alike.

Learning Objective: Describe the rise of mannerism.

Learning Objective: Follow the shift in artistic expression to that of heightened emotion in religious works.

Learning Objective: Identify the features shared by baroque art and music.

Topic: Art and Architecture

Topic: Literature

Topic: Mannerist painting

Topic: Music and Dance

Topic: opera

17. How was the spirit of Catholic reform expressed in literature and art?

The Catholic Reformation sought to restore the integrity of the Church and win back worshippers who had become Protestants. The Jesuits played an important role in this Reformation, and emphasized two elements: mysticism and militant religious zeal. The first emphasized the personal and intuitive experience of God, while the second involved an attitude of unquestioned submission to the Church as the absolute source of truth. Among others, Jesuit efforts led to a global expansion of Catholicism, and infused the arts of the sixteenth and seventeenth centuries.

In literature, there appeared a new emphasis on heightened spirituality and on personal visionary experience. Mysticism became a popular theme, as in Teresa of Avila's *Visions*, in which physical suffering evokes psychic bliss. She describes her union with the divine, couched in the language of erotic desire and fulfillment.

In Italy and Spain, the visual arts incorporated the ideals of the Catholic Reformation. Mannerism, a style characterized by virtuosity in execution, artificiality, and affectation, became a vehicle for the spiritual upheavals of its time. Mannerist artists brought a new level of inventive fantasy and psychological intensity (bordering on disquiet) to otherwise traditional subject matter. The traits of the Mannerist style can be seen best in the *Madonna of the Long Neck* by Parmigianino. In this work, the traditional subject of Madonna and Child is given a new mood of theatricality. The Mannerist style is also exemplified in the work of El Greco. With the inward eye of a mystic, he produced visionary canvases marked by bold distortions of form, dissonant colors, and a daring handling of space. His elongated and flamelike figures, often highlighted by ghostly whites and yellow-grays, seem to radiate halos of light—auras that symbolize the luminous power of divine revelation.

Learning Objective: Interpret the effect of Catholic reform as expressed in literature and art.

Topic: Art and Architecture

Topic: Catholic reformation

Topic: Literature

Topic: Philosophy and Religion

18. Discuss the significance of opera as a reflection of the baroque spirit.

The baroque style developed as a way to increase the dramatic expressiveness of religious subject matter. This goal, however, also made its way into the new secular art form, opera. Opera—a form of theater that combines music, drama, dance, and the visual arts—was the quintessential musical genre of the baroque era. Born in Italy, it emerged out of Renaissance efforts to revive the music-drama of ancient Greek theater. In integrating music, drama, and visual display, opera became the ideal expression of the baroque sensibility and the object of imitation throughout Western Europe.

Orfeo, composed in 1607 by Claudio Monteverdi, is considered one of the first full-length operas in music history. In this work, Monteverdi discarded the intimate dimensions of Renaissance chamber music and cultivated an expansive, dramatic style, marked by vivid contrasts of texture and color. *Orfeo* reflects a typically baroque effort to imbue music with a vocal expressiveness that mirrors the emotional charge of poetry. “The [written] text,” declared Monteverdi, “should be the master of the music, not the servant.” Monteverdi linked “affections” or specific emotional states with appropriate sounds: anger, for instance, with the high voice register, moderation with the middle voice register, and humility with the low voice register. While the union of music and speech characterized almost all his religious music and smaller secular pieces, it was essential to the effectiveness of his operas.

Learning Objective: Discuss the rise of opera as a reflection of the baroque spirit.

Topic: Music and Dance

Topic: opera

19. Compare those features shared by baroque art and music.

The baroque style developed as a way to increase the dramatic expressiveness of religious subject matter. This emphasis on drama made its way both into the visual arts and music. Baroque artists sought to increase the dramatic expressiveness of subject matter in order to give viewers the sense that they were participating in the action of the scene. Further, paintings were meant to appeal to the senses rather than to the intellect. Increasing drama, stark contrasts of light and dark were a hallmark feature of the baroque style. Explosive action was common, often resulting in violent depictions of events.

In music, too, composers sought to heighten dramatic effect. Gabrieli’s use of polychoral textures (the use of two or more choruses) and larger ensembles illustrates this grandness. Baroque composers often used a wide range of musical dynamics (degrees of loudness and softness) to achieve rich, dramatic effects not unlike those achieved by the contrasts of light and shadow found in baroque painting. Echo effects created by alternating voices and the use of unseen (offstage) voices achieved a degree of musical illusionism comparable to the pictorial illusionism of baroque art. The emphasis on tonality provided baroque composers with a way of achieving dramatic focus in a piece of music—much in the way that light allowed baroque painters to achieve dramatic focus in their compositions. Further, the birth of opera reveals the most dramatic musical form of all, a composition that incorporates music, drama, costumes, and text, becoming the ideal expression of the baroque.

Learning Objective: Identify the features shared by baroque art and music.

Topic: Art and Architecture

Topic: Music and Dance

Topic: opera

20. Discuss the Jesuits and their role in the Catholic Church of this era.

The Society of Jesus, or Jesuits, was founded by Ignatius Loyola, a fervent Spanish Catholic. He called for a militant return to fundamental Catholic dogma and the strict enforcement of traditional Church teachings. In addition to the monastic vows of celibacy, poverty, and obedience, the Jesuits took an oath of allegiance to the pope, whom they served as soldiers of Christ. Under Loyola's leadership, the Jesuit order became the most influential missionary society of early modern times. Rigorously trained, its members acted as preachers, confessors, and teachers—leaders in educational reform and moral discipline. Two aspects of Jesuit training—mysticism and militancy—are reflected in Loyola's influential handbook, the *Spiritual Exercises*.

The Jesuits were excellent proselytizers and their evangelism helped to spread Catholicism globally. As pioneers in learning the languages and customs of India, China, and Japan, they were the prime intermediaries between Europe and Asia from the sixteenth through the nineteenth centuries. In the Americas, which became prime targets for Jesuit activity, missionaries mastered Native American tribal languages and proceeded to convert thousands to Roman Catholicism. Their success in Mexico and Central and South America stamped these parts of the world with a distinctive cultural character.

Topic: Catholic reformation

Topic: Catholicism's reach

Topic: History