

Test Item File

for

***ARTS AND CULTURE: AN
INTRODUCTION TO THE
HUMANITIES***

Volume 2

by

***Janetta Rebold Benton
and
Robert DiYanni***



This work is protected by United States copyright laws and is provided *solely for the use of instructors* in teaching their courses and assessing student learning. Dissemination or sale of any part of this work (*including on the World Wide Web*) will destroy the integrity of the work and is not permitted. The work and materials from it should never be made available to students except by instructors using the accompanying text in their classes. All recipients of this work are expected to abide by these restrictions and to honor the intended pedagogical purposes and the needs of other instructors who rely on these materials.



© 2012 by PEARSON EDUCATION, INC.
Upper Saddle River, New Jersey 07458

All rights reserved

10 9 8 7 6 5 4 3 2 1

ISBN 0-20-501956-0

Printed in the United States of America

Chapter 13: The Renaissance and Mannerism in Italy

Multiple Choice

1. The composer _____ is most closely associated with the “new Rome” of the High Renaissance.

- A. Guillaume Dufay
- B. Antonio da Cividale
- C. Josquin des Prés
- D. Antonius Romanus
- E. Leonel Power

Answer: C

Page ref: 29

2. _____ was the first great figure of Italian Renaissance letters.

- A. Dante Alighieri
- B. Petrarch
- C. Niccolò Macchiavelli
- D. Baldassare Castiglione
- E. none of the above

Answer: B

Page ref: 18

3. _____ founded the Platonic Academy of Philosophy in Florence.

- A. Pico della Mirandola
- B. Lorenzo the Magnificent
- C. Savonarola
- D. Marsilio Ficino
- E. Cosimo de' Medici

Answer: E

Page ref: 5

4. The famous text *The Prince* by _____ encapsulates the view that humankind is “basically selfish, deceitful, greedy, and gullible” and, thus, he advocates that rulers should use this fact to their advantage.

- A. Baldassare Castiglione
- B. Niccolò Machiavelli
- C. Marsilio Ficino
- D. Pico della Mirandola
- E. Francois Villon

Answer: B

Page ref: 30

5. In 1401, Leonardo Bruni sponsored a competition to determine who would make the doors of Florence Cathedral's baptistery which _____ won.

- A. Donatello
- B. Sandro Botticelli
- C. Filippo Brunelleschi
- D. Leon Battista Alberti
- E. Lorenzo Ghiberti

Answer: E

Page ref: 11

6. Which of the following does not characterize Renaissance art and culture?

- A. Naturalism of the arts

- B. Interest in classical values
- C. Frivolous subject matter
- D. Rise of humanism
- E. Linear perspective

Answer: C

Page ref: 5

7. Donatello created all of the following sculptures except _____.

- A. *David*
- B. *The Creation of Adam*
- C. *Mary Magdalene*
- D. *Feast of Herod*
- E. both A and D

Answer: B

Page ref: 23

8. Many consider _____ to be the greatest architect of the Early Renaissance in Italy.

- A. Donato Bramante
- B. Michelozzo di Bartolommeo
- C. Filippo Brunelleschi
- D. Leon Battista Alberti
- E. Carlo Maderno

Answer: C

Page ref: 8

9. The composer _____ significantly shaped Early Renaissance music.

- A. Guillaume Dufay
- B. Gilles Birchois
- C. Alexander Agricola
- D. Nicolas Gombert
- E. Adrian Willaert

Answer: A

Page ref: 15-17

10. _____ was the first architect to detail the principles of linear perspective in his treatise *De pictura*.

- A. Antonio da Sangallo
- B. Donato Bramante
- C. Leon Battista Alberti
- D. Michelozzo di Bartolommeo
- E. Filippo Brunelleschi

Answer: C

Page ref: 9

11. _____ is(are) unattainable in Petrarch's sonnets.

- A. God
- B. The self
- C. Laura
- D. His parents
- E. Salvation

Answer: C

Page ref: 18

12. _____ painted a number of frescoes in the monastery of San Marco, Florence, including an *Annunciation* (fig. 13.12).

- A. Leonardo da Vinci
- B. Sandro Botticelli

- C. Piero della Francesca
- D. Masaccio
- E. Fra Angelico

Answer: E

Page ref: 13-15

13. The major landmark of Florence, the _____, was designed by Filippo Brunelleschi.

- A. Ponte Vecchio bridge
- B. Loggia of the Palazzo Medici-Riccardi
- C. Sistine Chapel
- D. Dome of the Florence Cathedral
- E. Tempietto

Answer: D

Page ref: 8

14. The city of _____ is celebrated in Vittore Carpaccio's *Lion of St. Mark* (fig. 13.23).

- A. Rome
- B. Paris
- C. Florence
- D. London
- E. Venice

Answer: E

Page ref: 27

15. A composer using an ascending line with soprano voices to express joy is making use of _____.

- A. dissonance
- B. homophony
- C. word painting
- D. *cantus firmus*
- E. polyphony

Answer: C

Page ref: 16-17

16. _____ is known as the father of humanism.

- A. Boccaccio
- B. Raphael
- C. Petrarch
- D. Lorenzo the Magnificent
- E. Cosimo de' Medici

Answer: C

Page ref: 6

17. In the painting _____, beauty is caught between passion and reason.

- A. Botticelli's *Birth of Venus*
- B. Botticelli's *Primavera*
- C. Fra Angelico's *Annunciation*
- D. Masaccio's *The Tribute Money*
- E. Piero della Francesca's *Battista Sforza*

Answer: A

Page ref: 14

18. One of the first examples of what we call a "Renaissance" man was _____.

- A. Raphael
- B. Leonardo da Vinci
- C. Michelangelo
- D. Dante Alighieri
- E. Francis I

Answer: B

Page ref: 19-21

19. The *Saltcellar of Francis I* (fig. 13.32) and the *Perseus* (fig. 13.33) reflect the Mannerist style of the artist _____.

- A. Giambologna
- B. Pietro Francavilla
- C. Bartolommeo Bandinelli
- D. Benvenuto Cellini
- E. none of the above

Answer: D

Page ref: 35-36

20. _____ symbolizes the Republic of Florence itself, free from foreigners, papal domination, and Medici rule.

- A. Donatello's image of the *Feast of Herod*
- B. Michelangelo's *Pieta*
- C. Brunelleschi's dome of the Florence cathedral
- D. Ghiberti's *Gates of Paradise*
- E. Michelangelo's *David*

Answer: E

Page ref: 23

21. In Tintoretto's version of *The Last Supper* (fig. 13.28) _____ helps draw our attention to Christ.

- A. glaze
- B. geometry
- C. color
- D. light
- E. people pointing

Answer: D

Page ref: 33

22. The technique found in Lorenzo Ghiberti's *The Creation of Adam and Eve* (fig. 13.6) in which events are presented simultaneously that took place sequentially is called _____.

- A. verisimilitude
- B. vanishing point
- C. chiaroscuro
- D. continuous narration
- E. sfumato

Answer: D

Page ref: 11

23. _____ wrote the *Book of the Courtier*.

- A. Petrarch
- B. Benvenuto Cellini
- C. Niccolò Machiavelli
- D. Baldassare Castiglione
- E. Vittoria da Colonna

Answer: D

Page ref: 29

24. In *The Last Supper* (fig. 13.14), Leonardo da Vinci found _____ the most difficult to paint.

- A. John and Peter
- B. Judas and Jesus
- C. the table

- D. the arrangement of the five segments
- E. the windows in the background

Answer: B

Page ref: 19

25. _____ grew up in Bologna, the child of an artist, and specialized in portraits, such as *Portrait of a Noblewoman* (fig. 13.31).

- A. Sofonisba Anguissola
- B. Properzia de' Rossi
- C. Lavinia Fontana
- D. Caterina dei Vigri
- E. Fede Galizia

Answer: C

Page ref: 34-35

26. _____ was a Neoplatonic philosopher who wrote *Oration on the Dignity of Man*.

- A. Savanarola
- B. Pico della Mirandola
- C. Marsilio Ficino
- D. Petrarch
- E. Francois Villon

Answer: B

Page ref: 8

True/False

27. A baptistery is a sacred structure used for celebrating the Eucharistic ceremony.

Answer: F

Page ref: 11

28. Petrarch's *Canzoniere* (Songbook) contains 366 poems: sonnets, ballads, sestinas, madrigals, and canzoni.

Answer: T

Page ref: 18

29. Properzia de' Rossi was from Cremona.

Answer: F

Page ref: 24

30. Angnolo Bronzino's *Allegory with Venus and Cupid* (fig. 13.2738) is typically Mannerist in its ambiguity and complexity.

Answer: T

Page ref: 32

31. Wealthy Florentines of the Renaissance often hired architects to create fortress-like palaces that served as emblems of their power.

Answer: T

Page ref: 10

32. The richness of Titian's paintings can be attributed in some measure to his use of a red bolus underpainting instead of the more customary green-black.

Answer: T

Page ref: 28-29

33. "Lorenzo the Magnificent" was a member of the Medici family of Florence.

Answer: T

Page ref: 5

34. Sfumato, which means “smoky,” is a technique developed by Tintoretto.

Answer: F

Page ref: 20

35. Marsilio Ficino translated both Plato and Plotinus into Latin and wrote the *Theologia Platonica*.

Answer: T

Page ref: 8

Short Answer

36. Define the word “renaissance” and explain why it has been applied to this period in Europe.

37. List some of the ways in which the Medici family “led Florence to its unrivaled position as the cultural center of Renaissance Europe in the fifteenth century.”

38. What is Neoplatonism and who are its two most significant figures?

39. Provide a detailed example of how “Renaissance architecture reflects a renewed interest in ancient Roman models for mathematically derived proportions as well as logic of construction.”

40. Define linear perspective and give an example of its use in one sculptural and one painted work.

41. How did Guillaume Dufay shape “the musical language of the Early Renaissance.”

42. List at least two poetic forms found in Petrarch’s *Canzoniere* and explain what theme these poems espouse that became dominant in Renaissance lyric poetry.

43. Summarize the program of the Sistine Chapel ceiling.

44. Provide the names of three Renaissance women artists and the name of one work by one of these women.

45. What does Niccolò Machiavelli’s *The Prince* suggest about the political arena of Renaissance Italy?

Essay

46. Define humanism and analyze three works in different media that are paradigmatic of this concept.

47. Compare and contrast how the Renaissance revived the classical past by analyzing two works from each period.

48. Benton and DiYanni make an implicit link between the “tense and disturbing” aspects of Mannerist art and the political and religious unrest of the time in which Mannerism began. What works of art can one use to support this notion?

Chapter 14: The Renaissance in Northern Europe

Multiple Choice

1. Thomas Morley favored _____ in which a single melody is employed with harmonic support.

- A. disputations
- B. homophonic texture
- C. motets
- D. oratorios
- E. sonnets

Answer: B

Page ref: 70-71

2. The central panel in Robert Campin's *Mérode Altarpiece* (fig. 14.1) depicts the _____.

- A. Resurrection
- B. Creator
- C. salvation and redemption of humankind
- D. Temptation
- E. Annunciation

Answer: E

Page ref: 54

3. _____ wrote *Ninety-five Theses*, which became a rallying cry for the Reformation, in the form of a disputation or debate.

- A. Desiderius Erasmus
- B. Martin Luther
- C. John Calvin
- D. John Milton
- E. Sir Thomas More

Answer: B

Page ref: 59

4. Van Eyck's *Ghent Altarpiece* (figs. 14.2) is a _____.

- A. fresco
- B. polyptych
- C. diptych
- D. triptych
- E. none of the above

Answer: B

Page ref: 55

5. The _____ has two extraordinary features: a town on the roof that is complete with winding streets, squares, and turrets; and an interior double-spiral staircase built with a circle of 30 feet in diameter whose spiral staircases intertwine but do not meet.

- A. *Hardwick Hall*
- B. *House of Jacques Coeur*
- C. *Château of Chambord*
- D. *Fontainebleau Palace*
- E. *Château of Chenonceaux*

Answer: C

Page ref: 67-68

6. Although it has long been assumed that the viewer is witnessing a marriage in Van Eyck's *Giovanni Arnolfini and His Wife Giovanna Cenami* (fig. 14.3), recent arguments suggest, however, that it is a(n) _____.

- A. courtship

- B. engagement
 - C. annulment
 - D. divorce
 - E. baptism
- Answer: B

Page ref: 56

7. _____ created a portrait of Queen Elizabeth I as a princess that displays Elizabeth's love of learning by representing books.

- A. Levina Bening Teerling
- B. Hans Holbein the Younger
- C. Caterina van Hemessen
- D. Lucas Cranach
- E. all of the above

Answer: A

Page ref: 70

8. The hay in Hieronymous Bosch's *Hay Wain* (fig. 14.4) symbolizes _____.

- A. heaven
- B. youth
- C. material possessions
- D. pleasures of the flesh
- E. the wheel of fate

Answer: C

Page ref: 57

9. _____ proposed the scientific method.

- A. Francis Bacon
- B. Galileo
- C. Copernicus
- D. Newton
- E. Kepler

Answer: A

Page ref: 64

10. The Flemish painter, _____ is best known for his half-man, half-animal creatures.

- A. Robert Campin
- B. Jan van Eyck
- C. Hieronymus Bosch
- D. Peter Bruegel the Elder
- E. Peter Paul Rubens

Answer: C

Page ref: 57

11. One of the most virulent attacks on religious objects occurred in England where King Henry VIII ordered the destruction of monasteries in 1535. His systematic destruction of architecture associated with religion is an example of _____.

- A. patriotism
- B. iconoclasm
- C. etching
- D. both A and B
- E. none of the above

Answer: B

Page ref: 59

12. _____ are an examples of the secular music that became increasingly popular in the Renaissance and which are characterized by lyrics written in the vernacular.

- A. Gregorian chants
- B. Soliloquies
- C. Madrigals
- D. Mystery plays
- E. both A and B

Answer: C

Page ref: 70

13. Robert Campin's *Mérode Altarpiece* (fig. 14.1) is the earliest example in which the Annunciation was depicted as taking place in a _____.

- A. home
- B. church
- C. holy realm
- D. stable
- E. outhouse

Answer: A

Page ref: 54

14. The scholar and Christian humanist _____ refused to support King Henry VIII's split with the Roman Church.

- A. Philip II
- B. Thomas More
- C. Charles V
- D. Mary of Hungary
- E. Eleanor of Aquitaine

Answer: B

Page ref: 58

15. In Shakespeare's *Hamlet*, Hamlet often speaks _____, or private reflections spoken aloud toward the audience but not toward the other characters.

- A. arias
- B. cantatas
- C. soliloquies
- D. dialogues
- E. monologues

Answer: C

Page ref: 71

16. The theme of earthly _____ is(are) the focus of the central panel of Bosch's triptych *Garden of Earthly Delights*.

- A. ignorance
- B. possessions
- C. betrayal
- D. pleasures of the flesh
- E. mind

Answer: D

Page ref: 58

17. The _____ is a woodcut by Albrecht Dürer.

- A. *Adam and Eve*
- B. *Four Horsemen of the Apocalypse*
- C. *A Young Hare*
- D. *Self-Portrait*
- E. both A and B

Answer: B

Page ref: 64

18. Pieter Bruegel was most concerned with _____.

- A. the peasant class
- B. landscapes
- C. the ruling class
- D. self-portraits
- E. flowers

Answer: A

Page ref: 66

19. Madrigals are often about _____.

- A. heaven and hell
- B. love and frivolity
- C. redemption and salvation
- D. etiquette and social mores
- E. pestilence and flood

Answer: B

Page ref: 70

20. Robert Campin's *Mérode Altarpiece* (fig. 14.1) is an example of the _____ medium.

- A. egg tempera
- B. oil
- C. acrylic
- D. fresco
- E. intaglio

Answer: B

Page ref: 53

21. The *Essays* written by _____ are a stunning example of Renaissance individualism grounded in humanism.

- A. Erasmus
- B. Martin Luther
- C. Montaigne
- D. William Shakespeare
- E. Kit Marlowe

Answer: C

Page ref: 71

22. Shakespeare's *Much Ado About Nothing* is a _____.

- A. comedy
- B. history
- C. tragedy
- D. romance
- E. mystery

Answer: A

Page ref: 73

23. _____ was the most important satirical work of the Renaissance.

- A. Erasmus's *The Praise of Folly*
- B. William Shakespeare's *Hamlet*
- C. Benvenuto Cellini's *Autobiography*
- D. John Calvin's *Institutes*
- E. Martin Luther's *Ninety-Five Theses*

Answer: A

Page ref: 58

24. The argument that rather than revolving around the earth, the earth and the other planets orbit the sun, was put forth by _____.

- A. Galileo
- B. Newton
- C. Pasteur
- D. Bacon
- E. Copernicus

Answer: E

Page ref: 63

True/False

25. Iconoclasm is the systematic celebration of religious icons.

Answer: F

Page ref: 59

26. Blank verse refers to rhyming couple, each line of which has fourteen syllables.

Answer: F

Page ref: 73

27. The humanist scholar Desiderius Erasmus was born in Rotterdam, The Netherlands, and is best known for his rejection of all elements of classical civilization.

Answer: F

Page ref: 58

28. A madrigal is a vocal composition for a small group of singers, usually without accompaniment.

Answer: T

Page ref: 70

29. The development of the printing press greatly facilitated the spread of the Reformation during this era.

Answer: T

Page ref: 74

30. *Alla prima* is painting without preparing a preliminary drawing.

Answer: T

Page ref: 57

31. The Northern Renaissance painters favored egg tempera over the newly developing oil medium.

Answer: F

Page ref: 53

32. William Shakespeare's command of the English language is particularly evident in his soliloquies.

Answer: T

Page ref: 71

33. A disputation was part of the learning process at Universities and refers to debates held weekly between Faculty and students.

Answer: T

Page ref: 59

34. The "age of discovery" is so called because of such men as Christopher Columbus, Vasco de Gama and Nicolas Copernicus.

Answer: T

Page ref: 53

Short Answer

35. Why was Bruges such an important city at the beginning of the fifteenth century?

36. Define “disguised symbolism” and examine its use in Robert Campin’s *Mérode Altarpiece* (fig. 14.1).
37. What is the relationship between Hieronymous Bosch’s *Hay Wain* (fig. 14.4) and Flemish proverbs?
38. Why are so many of Bosch’s works now in the Prado Museum in Madrid?
39. How is Erasmus a good example of the devotee of humanism in the Northern Renaissance epoch?
40. What practices of the Catholic Church did Martin Luther object to, and what did he do about his objections?
41. Define “iconoclasm” and present two examples of its use during this era.
42. Summarize the accomplishments of scientists and explorers of this epoch.
43. What typifies secular music during the Renaissance? Give an example of a typical form of secular music.
44. What features does the drama of the Elizabethan Age (1558-1603) share with that of ancient Greece and which Shakespearean play serves as an excellent example?

Essay

45. Select one work of art that dates prior to the Reformation, one object that dates after the Reformation, and one text to examine the effects of the Reformation on the culture of the Northern Renaissance.
46. Compare and contrast the Southern and Northern Renaissance through a close examination of Leonardo da Vinci’s *Mona Lisa*, Caterina van Hemessen’s *Portrait of a Lady*, Petrarch’s *Sonnet 159*, and Louise Labe’s *Sonnet 18*.
47. Examine the issue of disguised symbolism in the work of Northern Renaissance artists by examining at least three works, including literature that uses a high degree of allusion to make its point.