

Contents

Chapter 21	1
Chapter 22	7
Chapter 23	13
Chapter 24	19
Chapter 25	25
Chapter 26	31
Chapter 27	37
Chapter 28	43
Chapter 29	49
Chapter 30	55
Chapter 31	62
Chapter 32	68
Chapter 33	74
Chapter 34	81
Chapter 35	87
Chapter 36	93
Chapter 37	99
Chapter 38	105
Chapter 39	111
Chapter 40	117

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
- transform the calling into a miracle.
 - identify which of the subjects is Matthew.
 - make Matthew's conversion seem threatening.
 - 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?
- atmospheric perspective
 - tenebrism
 - foreshortening
 - 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
- the celebration of the physical appetite.
 - the tension between the sacred and the secular.
 - conversion imagined as physical ravishment.
 - light revealing faith's transformative power.
- Answer: c page 703 LO: 21.2
15. In her paintings, Elisabetta Sirani depicted Christianity's miracles as
- everyday events.
 - mythological events.
 - sexual experiences.
 - 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
- Gentileschi was of Jewish descent.
 - Gentileschi's mother was named Judith.
 - Judith was a female artist.
 - Gentileschi had been raped.
- Answer: d page 704 LO: 21.2
17. Musical divisions were less pronounced in Venice because the city
- had traditionally ignored papal authority.
 - had a large Protestant population.
 - was too far from Rome for anyone to notice.
 - 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