

FOURTEENTH-CENTURY ART IN EUROPE

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17

MULTIPLE CHOICE

1. The governing body for the city of Florence met in the \_\_\_\_\_.

- A. *Camposanto*.
- B. *Palazzo Della Signoria*.
- C. *Duomo*.
- D. *Baptistry*.

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2. \_\_\_\_\_ was commissioned to paint the *Scrovegni Chapel* (figure 17-8).

- A. Cimabue
- B. Masaccio
- C. Giotto
- D. Duccio

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3. A(n) \_\_\_\_\_ specialty, pictorial needlework, gained such fame that it came to be called \_\_\_\_\_.

- A. Italian; *buon fresco*.
- B. Siennese; *giornata*
- C. French; *sinopia*
- D. English; *opus anglicanum*

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4. *The Book of Hours of Jeanne d'Evreux* (figure 17-16) by \_\_\_\_\_ contains special prayers to be recited during the day into the evening.

- A. Jean Pucelle
- B. Jan van Eyck
- C. the Rohan Master
- D. Gislebertus

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5. \_\_\_\_\_ painted a huge altarpiece for the high altar of Siena Cathedral.

- A. Gaddi
- B. Duccio
- C. Pisano
- D. Daddi

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6. \_\_\_\_\_ was a master mason for Exeter Cathedral (figure 17-20).

- A. Richard de Montefort
- B. Thomas of Whitney
- C. Thomas Aquinas
- D. Nicholas of Verdun

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7. The personal style of the painter, \_\_\_\_\_, merged with the French Gothic style to become the Beautiful style in the later 14<sup>th</sup>-century.

- A. Master Hubert
- B. Nicholas of Verdun
- C. Master Theodoric
- D. Heinrich Musselman

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8. In Northern Europe, particularly Germany, devotional images which depict Mary mourning her dead son, Jesus, are known as \_\_\_\_\_.

- A. chasubles.
- B. predellas.
- C. vestments.
- D. *Vesperbild*.

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9. The city council of Siena commissioned \_\_\_\_\_ to fresco the city hall with scenes of good and bad government.

- A. Ambrogio Lorenzetti
- B. Duccio
- C. Giotto
- D. Cimabue

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10. \_\_\_\_\_ and \_\_\_\_\_ designed the Church of the Holy Cross (figure 17-21) in southwest Germany.

- A. Cennini; Vasari
- B. Cennini; Cimabue
- C. Heinrich Parler; Peter Parler
- D. Vasari; Lorenzetti

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11. The most complete Decorated style building is the \_\_\_\_\_.

- A. *Chartres Cathedral*.
- B. *Durham Cathedral*.
- C. *Westminster Cathedral*.
- D. *Exeter Cathedral*.

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12. \_\_\_\_\_ represented the economic center of Florence.

- A. *Orsanmichele*
- B. *Sala dell Pace*
- C. *Loggia dei Lanzi*
- D. *Camposanto*

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13. \_\_\_\_\_ was the patron saint of painters.

- A. Saint Francis of Assisi
- B. Saint Dominic
- C. Saint Luke
- D. Saint Mark

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14. Wealthy Italian families added \_\_\_\_\_ to their homes, both for the purpose of defense and to symbolize their power.

- A. cannons
- B. mirrors
- C. lighting
- D. towers

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15. \_\_\_\_\_'s *Madonna and Child* (figure 17-1), commissioned for Orsanmichele, replaced an earlier *Madonna and Child*, renowned for its miraculous powers.

- A. Andrea Orcagna
- B. Bernardo Daddi
- C. Master of the Triumph of Death
- D. Jean Pucelle

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16. The doors for the Florentine Baptistery (figure 17-5) by \_\_\_\_\_ display scenes from the life of John the Baptist.

- A. Andrea Orcagna
- B. Bernardo Daddi
- C. Andrea Pisano
- D. Ambrogio Lorenzetti

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17. \_\_\_\_\_ was commissioned to create an elaborate tabernacle to frame the new *Madonna and Child* at Orsanmichele

- A. Andrea Pisano
- B. Andrea Orcagna
- C. Giotto
- D. Duccio

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18. The transformation of the Italo-Byzantine style can be detected in the *Virgin and Child Enthroned* (figure 17-6) by \_\_\_\_\_ .

- A. Andrea Pisano.
- B. Christine de Pizan.
- C. Petrarch.
- D. Cimabue.

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19. The \_\_\_\_\_ represents the contemporary taste for personal items, crafted from fine materials and richly decorated with popular subject matter.

- A. *Triumph of Death*
- B. *Life of John the Baptist*
- C. *Attack on the Castle of Love*
- D. *Life of Saint Luke*

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20. The \_\_\_\_\_, surrounded by a court of angels and Siena's patron saints, are the subject of the *Maestà's* (figures 17-11 and 17-12) central panel.

- A. *Virgin and Christ Child*
- B. *Angel Gabriel and the Virgin*
- C. *Angels Gabriel and Michael*
- D. *John the Baptist and the Virgin*

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## FILL-IN-THE-BLANK

21. The \_\_\_\_\_ family became the most successful architects in the Holy Roman Empire.

Answer: \_\_\_\_\_

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22. Applying water-based paints to the wet plaster of a wall is known as \_\_\_\_\_.

Answer: \_\_\_\_\_

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23. The doors for the Florentine Baptistry (figure 17-5) are made of \_\_\_\_\_.

Answer: \_\_\_\_\_

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24. The fresco, the *Triumph of Death*, vividly depicts the consequences of \_\_\_\_\_.

Answer: \_\_\_\_\_

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25. In England, during the later years of the 13<sup>th</sup> century and the early years of the 14<sup>th</sup> -century, a distinctive and influential style was popularly known as \_\_\_\_\_.

Answer: \_\_\_\_\_

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26. Artists learned their skills through a(n) \_\_\_\_\_ system.

Answer: \_\_\_\_\_

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27. During the mid 14<sup>th</sup> -century, the city of \_\_\_\_\_ grew in importance, acquiring a cathedral and a university.

Answer: \_\_\_\_\_

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28. Located in the city hall in Siena, the council room was known as the \_\_\_\_\_.

Answer: \_\_\_\_\_

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29. In Germany, devotional images, known as \_\_\_\_\_, inspired the worshipper to contemplate Jesus's first and last hours.

Answer: \_\_\_\_\_

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30. Italian painters at this time worked in \_\_\_\_\_, a paint made from powdered pigments, often mixed with egg yolk, water, and an occasional touch of glue.

Answer: \_\_\_\_\_

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31. The large, central dome at the *Cathedral of Florence* (figure 17-3), where the main altar is located, symbolically represents \_\_\_\_\_.

Answer: \_\_\_\_\_

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32. In 14<sup>th</sup>-century Europe, the \_\_\_\_\_ were important organizations for those who wanted to learn and practice a trade.

Answer: \_\_\_\_\_

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33. For Petrarch and his contemporaries, the essential qualifications for a writer were an appreciation of the literature of \_\_\_\_\_ and \_\_\_\_\_.

Answer: \_\_\_\_\_

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34. In the *Book of Hours of Jeanne d'Evreux* (figure 17-16), the figures are painted in the \_\_\_\_\_ technique.

Answer: \_\_\_\_\_

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