

## 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
- 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

- a. adopt the talented children.
- b. buy tickets to their performances.
- c. help find jobs for the orphans.
- d. 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

