

**FIFTEENTH-CENTURY ART IN NORTHERN
EUROPE**

19

Multiple Choice

1. For most of the fifteenth century, the _____ were the most powerful rulers and art patrons in northern Europe.

- A. dukes of Normandy
- B. earls of Hampden
- C. dukes of Windsor
- D. dukes of Burgundy

Answer: D

Page reference: 564

2. An altarpiece which has multiple, movable wings, attached to the altar's central, stationary section is known as a _____.

- A. diptych
- B. triptych
- C. predella
- D. polyptych

Answer: D

Page reference: 566

3. What do art historians mean by the use of "hidden symbols" in the Mérode Altarpiece (Fig. 19-10, Fig. 19-11)?

- A. secret meanings in the work that only the patron would know
- B. symbols obscured by extraneous details
- C. ordinary objects that also possess symbolic meaning
- D. symbolic meaning that has been lost over the years

Answer: C

Page reference: 573

4. A contemporary of Robert Campin, _____, was a painter of renown in the court of Philip the Good.

- A. Jan van Eyck
- B. Hugo van der Goes
- C. Master Theodorich
- D. the Mary of Burgundy painter

Answer: A
Page reference: 575

5. One of the techniques used by printmakers during the fifteenth century was the

- _____.
- A. woodcut
 - B. fresco secco
 - C. sinopia
 - D. giornata

Answer: A
Page reference: 591

6. Although no signed paintings by Rogier van der Weyden exist, art historians use a painting of the _____ to establish the characteristics of his art.

- A. Annunciation
- B. Deposition
- C. Last Judgment
- D. Virgin and Child

Answer: B
Page reference: 576

7. Engraving on metal requires a technique called _____ in which the lines are cut into the metal plate with sharp tools.

- A. gouging
- B. intaglio
- C. sinopia
- D. giornata

Answer: B
Page reference: 592

8. _____ belonged to the second-generation of Flemish painters.

- A. Jan van Eyck
- B. Robert Campin
- C. Petrus Christus
- D. Roger van der Weyden

Answer: C
Page reference: 582

9. According to the text, the second generation of Flemish painters was largely responsible for _____.

- A. the development of a standard fee structure for artistic commissions
- B. the rapid spread of the Flemish style through Europe
- C. the introduction of oil paint in Italy
- D. a shift to more complex compositions

Answer: B
Page reference: 582

10. The German artist, _____, was a skilled printmaker as well as painter.
- A. Martin Schongauer
 - B. Hans Memling
 - C. Dirck Bouts
 - D. Petrus Christus

Answer: A

Page reference: 591

11. Philip the Bold commissioned _____ to paint the altarpiece for the Chartreuse de Champmol.
- A. Melchior Broederlam
 - B. Jean Limbourg
 - C. Hubert van Eyck
 - D. Robert Campin

Answer: A

Page reference: 564-565

12. The _____ is a mythical, horse-like animal, with cloven hooves, a goat's beard and a single, long twisted horn.
- A. unicorn
 - B. griffin
 - C. sphinx
 - D. centaur

Answer: A

Page reference: 572

13. Which of the following is characteristic of the International Gothic style in late fourteenth-century Europe?
- A. a preference for grisaille and pale colors
 - B. a microscopic detailed rendering of natural objects
 - C. the use of scientific perspective
 - D. dark simple costumes that make facial details stand out

Answer: B

Page reference: 564

14. What element of Claus Sluter's *Well of Moses* (Fig. 19-3) signaled a break with the International Gothic style?
- A. the unpainted stone
 - B. the detailed naturalism
 - C. the individualized figures
 - D. all of the above

Answer: C

Page reference: 567

15. One reason for the limited number of female artists in the Middle Ages and the Renaissance was that women _____.

- A. were not allowed to learn skills of drawing or painting
- B. could not work professionally as artists
- C. were not allowed formal apprenticeships
- D. were not admitted to guilds

Answer: C

Page reference: 568

16. The distinctive character of Claus Sluter's sculpture can still be seen in the surviving parts of his monumental _____.

- A. *Unicorn Fountain*
- B. *Well of Moses*
- C. *Jacob's Ladder*
- D. *Isenheim Altarpiece*

Answer: B

Page reference: 566-567

17. Of all the dukes of Burgundy, it was _____, who was the most enthusiastic art collector and lover of books.

- A. Jean, duke of Berry
- B. Henri, duke of Cornwall
- C. Martin, duke of Poitiers
- D. Richard, duke of Vichy

Answer: A

Page reference: 568

18. How did the artists visually distinguish the duke of Berry in the illustration for the calendar page for January in the *Très Riches Heures* (Fig. 19-6)?

- A. hieratic scale
- B. a written inscription above him
- C. the banner with heraldic arms above him
- D. positioning him in the center of the composition

Answer: C

Page reference: 570

19. The _____ is one of the most well-known surviving tapestry series.

- A. Marriage at Cana
- B. Woman at the Well
- C. Flight from Egypt
- D. Hunt of the Unicorn

Answer: D

Page reference: 571

20. Fifteenth-century _____ painters perfected the technique of painting with an oil medium.

- A. Italian
- B. Flemish
- C. English
- D. Portuguese

Answer: B

Page reference: 573

21. Among the finest Netherlandish illuminators of the early fifteenth century were _____.

- A. the Limbourg brothers
- B. the Rohan Master and workshop
- C. the Master of Champol and workshop
- D. Nicholas of Verdun and workshop

Answer: A

Page reference: 568

22. The major work of the Limbourg brothers was _____ commissioned for Jean, the Duke of Berry.

- A. the Ghent Altarpiece
- B. the Tres Riches Heures (Very Sumptuous Book of Hours)
- C. the Merode Altarpiece
- D. the Portinari Altarpiece

Answer: B

Page reference: 568

23. The richest kind of _____ was made almost entirely of silk and gold.

- A. tapestry
- B. manuscript
- C. painting
- D. porcelain

Answer: A

Page reference: 570-571

24. How does Martin Schongauer's intensify the moment portrayed in his *Demons Tormenting St. Anthony* (Fig. 19-28)?

- A. placing the action in a panoramic landscape
- B. condensing the action into a swirling vortex of figures
- C. arranging the figures into a pyramidal shape
- D. none of the above

Answer: B

Page reference: 591-592

25. In France, the leading court artist of the fifteenth century was _____.

- A. Jan van Eyck
- B. Jean Fouquet
- C. Rogier van der Weyden

D. Hugo van der Goes

Answer: B

Page reference: 586

26. *The Unicorn is Found at the Fountain* (Fig. 19-8) is evidence of the intricate details, subtle modeling, and tonal variations that are possible in _____.

- A. manuscript illumination
- B. engraving
- C. woven textiles
- D. oil painting

Answer: C

Page reference: 571-572

27. What symbolic meaning is NOT suggested in Hunt of the Unicorn series of tapestries?

- A. the Incarnation of Christ
- B. moral character and bravery
- C. romantic love
- D. Christ's death on the cross

Answer: B

Page reference: 572

28. The common household objects in the *Annunciation* of the Mérode Altarpiece are _____.

- A. symbolic in meaning
- B. typical of Italian households
- C. clumsily rendered
- D. representative of the International Gothic style

Answer: A

Page reference: 573

29. The *Très Riches Heures* depicts peasants _____.

- A. realistically, through the inclusion of anecdotal details
- B. as happily working or amusingly uncouth
- C. as crude and uncivilized
- D. as servants to the upper classes

Answer: B

Page reference: 569

30. What do scholars know for certain about Jan van Eyck's *Double Portrait of A Giovanni Arnolfini and his Wife* (Fig. 19-1)?

- A. the work celebrates the couple's wedding
- B. the couple was quite wealthy
- C. the couple's identity
- D. the painting originally hung in the couple's home

Answer: B

Page reference: 563

31. How does the manuscript page *Mary at Her Devotions* from the Hours of Mary of Burgundy (Fig. 19-7) reflect religious practice of the period?

- A. It highlights her close relationship with the priest.
- B. The church setting underscores her regular attendance at Mass.
- C. Her spiritual vision comes through private meditation.
- D. The light through the widow symbolizes God's presence.

Answer: C

Page reference: 570

32. What detail of the Mérode Altarpiece indicates that the scene of the *Annunciation* is a religious vision of the donors?

- A. the enclosed garden
- B. the opened door to the other room
- C. the mousetrap
- D. the turned pages of Mary's book

Answer: B

Page reference: 574

33. Jan van Eyck describes the physical appearance of the *Man in a Red Turban* with detailed renderings of _____.

- A. his blood shot eyes
- B. tiny wrinkles around his eyes
- C. showing the stubble of his beard
- D. all of the above

Answer: D

Page reference: 575-576

34. How did the use of oil paint contribute to Flemish artists' ability to create varied surface textures in paintings?

- A. It reflects light.
- B. It dries slowly.
- C. It is applied in thin layers.
- D. All of the above.

Answer: D

Page reference: 573

35. What detail is NOT included in the mirror on the back wall of Jan van Eyck's *Double Portrait of A Giovanni Arnolfini and His Wife* (Fig. 19-13)?

- A. the backs of the couple
- B. two frontal figures
- C. scenes from the life of Christ
- D. a donor portrait

Answer: D

Page reference: 576

36. The printing technique of engraving probably derived from workers in what trade?
- A. stained glass
 - B. goldsmithing
 - C. potters
 - D. sculptors

Answer: B

Page reference: 591

37. Based on the text's discussion, what art form did women of the fourteenth and fifteenth centuries produce?

- A. engraving
- B. manuscript illumination
- C. sculpture
- D. all of the above

Answer: B

Page reference: 568

38. Where do the donors' portraits appear in Jan and Hubert van Eyck's Ghent Altarpiece?

- A. in the semi-circular areas at the top of closed shutters
- B. they were depicted Adam and Even on the outer wings of the opened doors
- C. in the outer compartments of the lower section of the closed shutters
- D. in the outer compartments of the lower section of the interior with the people before the lamb of God

Answer: C

Page reference: 578

39. How does Rogier van der Weyden's use of space heighten the emotional impact of his *Deposition* altarpiece (Fig. 19-13)?

- A. The use of deep illusionistic space makes the scene seem more realistic.
- B. The full-sized figures seem to press forward into the viewer's space.
- C. He used multiple perspectives so viewers could see all the figures.
- D. His use of atmospheric perspective draws the viewer into the image.

Answer: B

Page reference: 580

40. Which naturalistic device did Hugo van der Goes use in the *Portinari Altarpiece* (Fig. 19-19)?

- A. a gold leaf background
- B. a vision of Christ as Judge
- C. atmospheric perspective in the landscape
- D. None of the above.

Answer: C

Page reference: 582-584

41. Which of the following was NOT a reason that the Flemish style of art became popular outside Flanders?

- A. Flemish artists worked in foreign courts.
- B. Artists from abroad traveled to Flanders to study.
- C. The influence of the Flemish court was powerful.
- D. Flemish paintings were exported abroad.

Answer: D

Page reference: 585

42. Which feature is characteristic of French painting in the fifteenth century?

- A. elaborate details and complex iconography
- B. a reserved detachment among the figures
- C. an emphasis on symmetry and geometric patterns
- D. the use of Gothic architectural settings

Answer: B

Page reference: 587

43. Patrons in Germanic lands preferred altarpieces that featured_____.

- A. groups of panel paintings similar to those of Flemish masters
- B. other worldly images evoking Christian mysticism and spiritual revelation
- C. polychromed wood sculpture and carvings
- D. an icon of the Virgin and Child

Answer: C

Page reference: 589

44. Before the fifteenth century, printed images from woodblocks _____.

- A. did not exist
- B. were sold as souvenirs for pilgrims
- C. were used as designs on cloth
- D. were considered a lower-class art form

Answer: C

Page reference: 591

45. Which figure does NOT exemplify the exacting naturalism that characterizes Flemish portraiture of the fifteenth century?

- A. the woman in Jan van Eyck's *Double Portrait of A Giovanni Arnolfini and His Wife* (Fig. 19-1)
- B. the figure in Jan van Eyck's *Man in a Red Turban* (Fig. 19-12)
- C. the Virgin in Dieric Bouts's *Virgin and Child* (Fig. 19-18)
- D. the donor in the Mérode Altarpiece by the Master of Flémalle (Fig. 19-10)

Answer: A

Page reference: 563

46. How does an engraving differ from a woodcut?

- A. The artist must cut the image into the metal plate.
- B. The artist must cut away the excess metal surrounding the image to be printed.

- C. Tonal gradations are made by varying the thickness and density of printed lines.
- D. A press must be used to transfer the image onto paper.

Answer: A

Page reference: 592

47. _____ carved and gilded the elaborate altarpiece for the church at the Champmol monastery.

- A. Michael Pacher
- B. Jacques de Baerze
- C. Claus Sluter
- D. Konrad Witz

Answer: B

Page reference: 565

48. The _____ in a Christian church symbolizes both the table of Jesus's Last Supper and the tombs of Christ and the saints.

- A. door
- B. nave
- C. altar
- D. clerestory

Answer: C

Page reference: 566

49. Flemish painters used an _____ to convey the illusion of forms becoming smaller and closer together as they recede in the distance.

- A. symbolism
- B. intaglio
- C. hierarchy
- D. intuitive perspective

Answer: D

Page reference: 564

50. The earliest printed books were _____ books.

- A. intaglio
- B. engraving
- C. block
- D. textile

Answer: C

Page reference: 592

51. At the death of the sculptor, Jean de Marville, the sculptor _____ succeeded him as overseer for the decoration of the monastery at Champmol.

- A. Claus Sluter
- B. Hugo van der Goes
- C. Limbourg Brothers
- D. Jean Fouquet

Answer: A

Page reference: 566

52. _____ emerged in Europe at the end of the fourteenth century with the development of printing presses and the wider availability of paper.

- A. Oil painting
- B. Printmaking
- C. Manuscript Illumination
- D. Fresco

Answer: B

Page reference: 591

53. The _____ reflects the popularity of the Flamboyant style for secular architecture.

- A. House of Jacques de Coeur
- B. Chartreuse de Champmol
- C. Saint Bavo's
- D. Saint-Maclou

Answer: A

Page reference: 588

54. A _____ was a selection of prayers and readings to be used in daily prayer and meditation; it also included a calendar of holy days.

- A. Block Book
- B. Nuremberg Chronicle
- C. Book of Hours
- D. Diptych

Answer: C

Page reference: 568

55. An altarpiece may be placed on a base, known as a _____.

- A. mensa
- B. diptych
- C. manuscript
- D. predella

Answer: D

Page reference: 566

56. The _____ was one of the first books to be printed in the workshop of Johann Gutenberg.

- A. Broadsheet
- B. Bible
- C. Book of Hours
- D. Very Sumptuous Hours

Answer: B

Page reference: 592

57. Tapestries provided both _____ and _____ for the stone walls of fifteenth century buildings.

- A. decoration; light
- B. information; light
- C. insulation; decoration
- D. hiding; information

Answer: C

Page reference: 570

58. In the Mérode Altarpiece (Figs. 19-10 and 19-11), the _____ is placed inside a contemporary Flemish home.

- A. Donor
- B. Visitation
- C. Christ's Baptism
- D. Annunciation

Answer: D

Page reference: 573

59. In addition to their use in books, woodcuts and engraving techniques were used to make many _____ prints in the early fifteenth century.

- A. single-sheet
- B. textile
- C. secular
- D. domestic

Answer: A

Page reference: 591

60. In landscapes, fifteenth-century Flemish painters relied on _____ to convey spatial depth.

- A. gold leaf
- B. atmospheric perspective
- C. local color
- D. supernatural visions

Answer: B

Page reference: 564

61. _____ was first achieved in the workshop of Johann Gutenberg in Germany.

- A. relief printing
- B. engraving
- C. movable-type printing
- D. block books

Answer: C

Page reference: 592

62. Intaglio is a technique associated with _____.

- A. oil painting
- B. Books of Hours
- C. engraving
- D. Chartreuse de Champmol

Answer: C

Page reference: 592

63. Petrus Christus's *A Goldsmith in His Shop* includes a small _____, which unites the interior and exterior spaces and draws the viewer into the painting.

- A. vase of lilies
- B. water basin
- C. sheath of hay
- D. mirror

Answer: D

Page reference: 583

64. *Étienne Chevalier and St. Stephen* (Fig. 19-21) and _____ by Jean Fouquet were originally the two wings of a diptych.

- A. *Adam and Eve*
- B. *Prophets*
- C. *Virgin and Child*
- D. *Saint Anthony*

Answer: C

Page reference: 586-587

65. In _____ printing, individual letters could be arranged, inked, and then printed onto paper.

- A. woodcut
- B. movable-type printing
- C. single-sheet
- D. relief

Answer: B

Page reference: 592

66. The French church of _____ is an outstanding example of the Flamboyant style.

- A. Saint-Maclou
- B. St. Wolfgang
- C. Cathedral of Ghent
- D. St. Stephen's

Answer: A

Page reference: 587

67. The term "Flamboyant" in architecture is a reference to the

- A. the flame-like tracery patterns
- B. geometric character

- C. the height of the building
- D. presence of windows

Answer: A

Page reference: 587

68. Why did Philip the Bold commission the Chartreuse de Champmol?

- A. to hold his manuscript collection
- B. to attract Franciscan monks
- C. to rival local churches
- D. to house his family tombs

Answer: D

Page reference: 564

69. The _____ represents the complicated collaboration among scholars, artists and investors in the history of printed books.

- A. *The Buxheim St. Christopher*
- B. *Nuremberg Chronicle*
- C. *The Temptations of St. Anthony*
- D. *St. Wolfgang Altarpiece*

Answer: B

Page reference: 592

70. Similar to Jan van Eyck, the objects in Hugo van der Goes's *Portinari Altarpiece*

_____.

- A. contain a personal meaning for the donor
- B. are secular references
- C. have symbolic meaning
- D. refer to the wealth of the donor

Answer: C

Page reference: 584

71. Characterized by slender figures and miniature landscape settings the _____ became the prevailing manner of late fourteenth-century Europe.

- A. International Gothic style
- B. linear perspective
- C. noble
- D. Flemish school

Answer: A

Page reference: 564

Short Answer

72. What is the Order of the Golden Fleece? Describe the purpose and decoration of the cope associated with this Order.

73. Discuss the major work of Claus Sluter. Address the patronage surrounding his work as well as his style and his use of medium.
74. Explain the achievements of the Limbourg brothers in their art.
75. Define the International Gothic style. Cite specific works of art and address style, technique, and subject matter.
76. Discuss the importance of the fiber arts in –fifteenth century Flanders. Cite specific examples.
77. Discuss the achievements of Jan van Eyck. Cite specific works of art, address style, technique, subject matter, and patronage.
78. Discuss the patronage that produced the Chartreuse de Champmol. Consider the painting and sculpture that were designed for this project.
79. Explain the technique of painting with an oil medium. Include examples of artists and their work as part of your discussion.
80. How did women artists in the fourteenth and fifteenth centuries learn to paint? Cite examples of individual women artists.
81. Discuss the achievements of Roger van der Weyden. Cite specific works of art, address style, technique, subject matter, and patronage.
82. How did the accomplishments of Robert Campin, Jan van Eyck, and Rogier van der Weyden set the stage for the generation of Flemish painters who followed them? Discuss specific painters, their style, and the works they produced.
83. Discuss the patronage, style, possible influences, and disguised symbolism of the Portinari Altarpiece (Fig. 19-19).
84. Describe the types of patronage available in fifteenth-century Flanders. Was the Church the only option?
85. In the fifteenth century, Germanic artists worked in two very different styles. Identify these two styles and discuss one of these in relation to Konrad Witz.
86. Define the Flamboyant style. Cite specific examples.
87. What is meant by the term “disguised symbolism”? Provide examples of artists and their work to support your answer.

88. Did other artists, outside of Flanders, have exposure to the style and technique of Flemish painters? If so, how did this exposure occur? Who were these non-Flemish painters? How did they assimilate fifteenth-century Flemish style and technique?

Essay

89. Discuss the evolution of the graphic arts in the fifteenth century to an art form comparable to manuscript illumination or painting. Define the techniques used, and cite specific artists and their works to support your discussion.

90. Discuss the Flemish school of painting in the fifteenth century. Address its origins, technique, major artists, individual styles, commissions, and subject matter.

91. Consider the development of portraiture in fifteenth-century Flemish painting. How did it develop? What were the circumstances? Cite specific works of art; address style, technique, and patronage.

92. Consider changes in the practice of manuscript illumination from the late fourteenth century into the fifteenth century. Include artists, their work, their style, the medium employed, and the role of patronage in your discussion.