## Chapter 16: The Age of Baroque

## Multiple Choice Questions

1. Jan Vermeer  
   Spain B. Flanders C. Holland\* D. France E. Italy
2. Elisabeth Vigée Lebrun  
   Spain B. Flanders C. Holland D. France\* E. Italy
3. Caravaggio  
   Spain B. Flanders C. Holland D. France E. Italy\*
4. Peter Paul Rubens  
   Spain B. Flanders\* C. Holland D. France E. Italy
5. Artemisia Gentileschi  
   Spain B. Flanders C. Holland D. France E. Italy\*
6. Jean-Honoré Fragonard  
   Spain B. Flanders C. Holland D. France\* E. Italy
7. Diego Velázquez  
   Spain\* B. Flanders C. Holland D. France E. Italy
8. Francesco Borromini  
   Spain B. Flanders C. Holland D. France E. Italy\*
9. The palace at Versailles  
   Spain B. Flanders C. Holland D. France\* E. Italy
10. Gianlorenzo Bernini  
    Spain B. Flanders C. Holland D. France E. Italy\*
11. Rembrandt  
    Spain B. Flanders C. Holland\* D. France E. Italy
12. Nicolas Poussin  
    Spain B. Flanders C. Holland D. France\* E. Italy
13. Spans roughly the years from 1600 to 1750  
    Baroque\* B. Rococo C. Renaissance
14. Andrea Verrocchio  
    Baroque B. Rococo C. Renaissance\*
15. Fragonard  
    Baroque B. Rococo\* C. Renaissance
16. Tenebrism created during the period  
    Baroque\* B. Rococo C. Renaissance
17. Piazza of St. Peter's  
    Baroque\* B. Rococo C. Renaissance
18. Donatello  
    Baroque B. Rococo C. Renaissance\*
19. Versailles  
    Baroque\* B. Rococo C. Renaissance
20. Church of San Carlo alle Quattro Fontane, Rome  
    Baroque\* B. Rococo C. Renaissance

## Completion/Fill-in-the-Blank Questions

1. The Baroque was born in the city of \_\_\_\_\_\_\_\_\_\_\_\_.  
   {{Rome}}
2. 3. St. Peter's in Rome stands as a hallmark of the \_\_\_\_\_\_\_\_\_\_\_\_ style.  
   {{Baroque}}
3. 5. We may compare the difference between Michelangelo's *David* and Bernini's *David* to the difference between Classical and \_\_\_\_\_\_\_\_\_\_\_\_ Greek sculpture.  
   {{Hellenistic}}
4. \*6. Bernini's *Ecstasy of St. Theresa* combined the arts of sculpture, \_\_\_\_\_\_\_\_\_\_\_\_ and painting.  
   {{architecture}}
5. \*7. Unlike Bernini's somewhat idealized facial and figural types, the models for Caravaggio came literally from the \_\_\_\_\_\_\_\_\_\_\_\_.  
   {{streets}}
6. \*8. Caravaggio's exaggerated chiaroscuro is often called \_\_\_\_\_\_\_\_\_\_\_\_, or "dark manner."  
   {{tenebrism}}
7. \*9. Among the foremost painters of the Italian Baroque was Artemisia \_\_\_\_\_\_\_\_\_\_\_\_, the daughter of a successful Roman artist.  
   {{Gentileschi}}
8. The Italian Baroque artist who acquired a lengthy police record for such things as attacking a man with a sword, carrying weapons without a permit, and breaking windows was \_\_\_\_\_\_\_\_\_\_\_\_  
   {{Caravaggio}}
9. While the typical Renaissance ceiling painting was stable: organized by compartments or "frames," during the Baroque artists such as Baciccio attempted to create the illusion of a ceiling vault \_\_\_\_\_\_\_\_\_\_\_\_ to the heavens.  
   {{open}}
10. \_\_\_\_\_\_\_\_\_\_\_\_, a much sought-after painter, was also an ambassador and diplomat.  
    {{Rubens}}
11. Rubens's style combined the sculptural qualities of \_\_\_\_\_\_\_\_\_\_\_\_'s figures with the painterliness and coloration of the Venetians.  
    {{Michelangelo}}
12. Rembrandt's brush strokes are often heavily loaded with pigment and applied in thick \_\_\_\_\_\_\_\_\_\_\_\_.  
    {{impasto}}
13. Rembrandt's \_\_\_\_\_\_\_\_\_\_\_\_ alternately constructs and destructs, alternately bathes details and hides them.  
    {{light}}
14. If there is a single artist who typifies the Dutch interest in paintings of scenes of daily life, it is \_\_\_\_\_\_\_\_\_\_\_\_.  
    {{Vermeer}}
15. During the Baroque period, \_\_\_\_\_\_\_\_\_\_\_\_ began to replace Rome as the center of the art world.  
    {{France}}
16. Louis XIV preferred a \_\_\_\_\_\_\_\_\_\_\_\_ style of art.  
    {{Classical}}
17. Louis guaranteed adherence to Classicism by forming \_\_\_\_\_\_\_\_\_\_\_\_ of art that perpetuated this style.  
    {{academies}}
18. The principal exponent of the Classical style in French Baroque painting was \_\_\_\_\_\_\_\_\_\_\_\_.  
    {{Poussin}}
19. In Fragonard's *Happy Accidents of the Swing* we are offered a glimpse of the love \_\_\_\_\_\_\_\_\_\_\_\_ of the leisure class.  
    {{games}}
20. \_\_\_\_\_\_\_\_\_\_\_\_ was named official portrait painter for Marie Antoinette.  
    {{Vigée Lebrun}}

## Discussion Questions

1. Describe the similarities and differences among the statues of David by the following artists. For each statue describe the state of mind or emotion projected by the depiction of the young warrior.
   1. Donatello
   2. Verrocchio
   3. Michelangelo
   4. Bernini
2. Why is there no way for the viewer to escape the graphic violence of Artemisia Gentileschi's *Judith Decapitating Holofernes*?
3. Critical discussions of Artemisia Gentileschi's *Judith Decapitating Holofernes* invariably raise the fact of Artemisia's rape. Does knowing that fact affect your "reading" of the picture? Whether you answer "yes" or "no," explain your choice.
4. Discuss Francesco Borromini's San Carlo alle Quattro Fontane in terms of the Baroque fascination with motion, space, and light.
5. Is it more useful to consider Borromini's architectural designs as architecture or sculpture? Why?
6. Discuss the subject matter of Velásquez's *Las Meninas*. The artist is included in the picture, presumably painting a portrait. Use the evidence of figures depicted in the painting to determine as best you can whose portrait is being painting.
7. Explain how Rubens used the intersection of strong diagonals and verticals to stabilize what otherwise would have been an unstable composition in his *Rape of the Daughters of Leucippus*.
8. Talk about Rembrandt's *Self Portrait* of 1652 in terms of the projection of his personality and of the moment and the absence of concrete representational details. How do these two facets of the painting work together?
9. Compare and contrast the relationship of style and content in the *Resurrection* paintings of Rembrandt and Piero della Francesca. Which seems to be more consonant with the subject of the resurrection? Why?
10. Describe how Poussin's composition in *The Rape of the Sabine Women* stabilizes this scene of chaotic activity.