**Art History Quiz Ms. Park The Age of Enlightenment** Name\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Date \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Period\_\_\_\_\_\_ Score \_\_\_\_\_\_\_/ **93 pts**

1. 3000 BCE \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

2. 1530 \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

3. 1333 BCE \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

4. 1730 CE \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

5. 350 BCE \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

6. 800 CE \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

7. 2500 BCE \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

8. 1100 CE \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

9. 1250 CE \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

10. 1830 CE \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

11. 550 CE \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

12. 1300 CE \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

13. 480 BCE \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

14. 1800 CE \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

15. 1650 CE \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

16. Which of the following best captures the attributes of Rococo art?

 a. Use of a light color palette, curved lines, and themes relating to myths of love

 b. Use of a light color palette, curved lines, religious themes important to the elite

 c. Use of a light color palette, straight lines, and themes relating to myths of love

 d. Use of a dark color palette, curved lines, and themes relating to new discoveries

17. Which is most specifically associated with Rococo painting as compared to the earlier Baroque?

 a. spiritual love b. portraiture

 c. still-lifes d. sensual romance

18. Which best describes the aesthetic of Rococo architecture?

 a. Classical b. severe

 c. carved marble d. ornamental

19. What is the role of the landscape in Fragonard’s The Swing?

 a. It shows an interest in the botanical sciences.

 b. It suggests a timeless and eternal presence.

 c. It shows man’s control over natural surroundings.

 d. It emphasizes the fecundity and sensuality of the scene.

20. A characteristic of Rococo architecture is its

 a. lavish and intricate decorations b. adherence to the rules of the Academy

 c. interest in geometric precision d. influenced heavily by the Renaissance

21. How was Neoclassicism reflective of the shifts in thinking during the Enlightenment?

 a. It echoed the religious ferver b. It echoed the clarity and rationality

 c. It focused on realistic portrayals of current events d. It echoed emotion and excitement

22. The Oath of the Horatti sets the standard for the Neoclassical style in its

 a. mannerist formal qualities and whimsical content

 b. dramatic, bold color palette and appeal to the wealthy government

 c. well balanced composition with linear perspective

 d. quick brushstrokes and a color palette to spark a sense of emotion

23. Which artist belonged to the Hudson River School?

 a. Eugene Delacroix b. Thomas Cole

 c. Joseph W.M. Turner d. Francisco Goya

24. The Grand Odalisque by Jean-Auguste-Dominique Ingres from 1814 was inspired by all of the following except

 a. an exoticism derived from depicting a Middle Eastern setting b. the facial formulas used by Raphael

 c. a figure style reminiscent of Italian Mannerist d. a brushstroke used in the Rococo

25. In The Grand Odalisque, Ingres takes liberty with anatomical form in order to

 a. create a monstrous woman

 b. recall Mannerist artists and the religious ideals of the Counter Reformation

 c. emphasize the sensual lines of the woman’s body

 d. adhere to Neoclassical principles of painting

26. Delacroix’s Liberty Leading the People depicts in allegorical terms a moment from

 a. the Napoleonic War b. The French Revolution

 b The July Revolution of 1830 d. the American Independence

27. Delacroix’s Liberty Leading the People would have been radical for its

 a. revolutionary Republican stance b. politically neutral stance

 c. pro-monarchy stance d. pro-war stance

28. The term “sublime” was considered to inspire which of the following feelings?

 a. heroic action b. sentimentality

 c. awe mixed with terror d. the natural goodness of all beings

29. An example of the sublime can be found in which of the following artworks?

 a. And There’s Nothing to Be Done b. Liberty Leading the People

 c. The Grand Odalisque d. The Slave Ship

30. Thomas Cole’s paintings have historical allusion to contemporary issues concerning

 a. slavery in the American South
 b. Manifest Destiny

 c. the building of the railroads and their effect on American culture

 d. the treatment of the American Indians as anthropological specimens

31. What printing technique was used in Goya’s And There’s Nothing to Be Done?

 a. phototransfer b. etching

 c. woodcut d. lithography

32. In The Slave Ship, Turner suggests that the \_\_\_\_\_\_\_\_\_ represents the divine power of nature to punish the slave

 traders but remains indifferent to the struggle of the drowning slaves

 a. golden light b. storm

 c. sunset d. harsh brushstrokes

33. The first acceptable photograph within the academies was taken by

a. Cameron b. Nadar

c. Daguerre d. O’Sullivan

34. The first acceptable photograph was shown within the academies in the year

 a. 1800 b. 1837

 c. 1852 d. 1889

35. The Angel with Arquebus differs from other angels in other contexts in that

 a. the body is covered in drapery

 b. this face looks human rather than divine

 c. this angel is carrying a gun rather than a sword

 d. there is no suggestion of an episode from the Bible being depicted

36. The materials used in the Angel of Arquebus shows the influence of

 a. Aztec sculpture b. Mayan frescoes

 c. Aztec feather work d. Spanish paintings

37. The Codex Mendoza was created for

 a. the Aztecs as an official account of their history

 b. the Aztecs as a record of their civilization before the conquest of Spain

 c. Anotonio de Mendoza as a keepsake to remember his time in Mexico

 d. Europeans to show them the history of the Aztecs

38. The Virgin of Guadalupe by Gonzalez shows the influence of Asian art in its

 a. use of exotic materials, such as mother-of-pearl

 b. subject matter, which included the Chinese shrine at Guadalupe

 c. Chinese calligraphy identifying the images

 d. abstract formulae for depicting the human body

39. An example of *escudo* can be found in which artwork?

 a. Spaniard and Indian Produce a Mestizo

 b. Codex Mendoza

 c. Portrait of Sor Juana Ines de la Cruz

 d. Screen with the Siege of Belgrade

Extra Credit- 1 pt each

1. The Apollo from Veii was probably originally placed

 a. in a city square as a commemoration

 b. in a cemetery as a grave marker

 c. on a temple roof as part of a reenactment of a mythological story

 d. in a government building as a guiding spirit

2. The architectural achievement that, in part, makes Gothic buildings so tall and yet so stable is the use of

 a. pointed rib vaults

 b. stained glass windows

 c. a dome on pendentives

 d. ashlar masonry

3. The Last Judgment of Hu-Nefer shows the

 a. eternal punishment proclaimed upon a damned soul

 b. deceased being asked to account for the deeds in his life

 c. might of the pharaoh in deciding life and death

 d. rules of conduct imposed on the lowly and might alike

4. The Hagia Sophia was added to after its initial construction, including the

 a. enlargement of windows

 b. development of rib vaults

 c. installation of underground catacombs

 d. addition of minarets

**\*\*\*Essay question on back!\*\*\***

40. 15 points. FULLY identify both paintings (artist, title, movement).

 Using specific details, justify your attribution by comparing the two works.

 How do both works combine the artist’s interest in antiquity and contemporary politics?

 

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