



2016 - 2017 Academic Junior High Decathlon

Fine Arts Individual Subject Test

Study Guide

Answer Keys



2017 IT Fine Arts – Vocabulary List Answer Key

Art Terms

composition (G) - the arrangement of the elements in or subject matter of a painting

medium (G) - the materials that are used to create a work of art, for example, oil paint, canvas

proportion (G) - the size, location or amount of one element in an artwork in relation to another or to the artwork as a whole

three-dimensional (G) - referring to a shape that appears to have width, height, and depth

two-dimensional (G) - referring to a shape that has only width and height

vanishing point (G) - the point at which parallel lines appear to meet or disappear in the horizon

The Evangelists and Their Symbols

allegory (13) - the presentation of an abstract idea through more concrete means. Typical allegories have two levels of meaning: the story itself and a lesson (or lessons) behind the story.

altarpiece (20) - a religious painting made as part of an altar of a church

ambulatory (11) - an aisle that runs around the apse or cloister in a church or monastery

background (10) - the area or scenery behind the main object or figure in an artwork, especially when it functions as a framework for it

benediction (13) - a blessing

canons (10) - synoptic tables for comparing the Gospels

Classical (19) - of or relating to ancient Greek or Latin literature, art, or culture

cloister (11) - a covered path or hall with arches located on the side of a building (such as a monastery or church) and that has one open side usually facing a courtyard

ecclesiastic (19) - of or relating to the Christian Church or its clergy

euangelion (10) - the Greek word for “gospel” or “good news”

Humanism (19) – a cultural and intellectual movement of the Renaissance that emphasized human potential to attain excellence and promoted direct study of the literature, art, and civilization of classical Greece and Rome

lectern (14) – a reading desk in a church on which the Bible rests and from which the lessons are read during the church service

missal (9) - a book containing the texts used in the Catholic Mass throughout the year

perspective (21) - the technique artists use to give two-dimensional objects depth and solidity

predella (14) - a painting or sculpture that form part of the thin, narrow lower edge of an altarpiece or the face of an altar

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Romanesque (11) - a style of art and architecture in Europe during the 9th to 12th centuries A.D., characterized by heavy masonry construction with narrow openings, round arches, groin vaults, barrel vaults, and central and western towers. Romanesque refers to the style of art and architecture developed by the Roman Empire.

standard (13) - a large tapering flag ending in two points, usually with an emblem of a royal family or high-ranking noble

symbol (12) - the use of an object to represent an idea or concept

synoptic Gospels (10) - the gospels of Matthew, Mark, and Luke, that include many of the same stories, often in a similar sequence, and in similar wording

tetramorph (12) - the union of the four attributes of the Evangelists in one figure

triptych (22) - a series of three artworks or pieces of literature that are made to be seen or considered together

votive image (21) – an image in a larger painting or other artwork showing the person who commissioned and paid for the image, or a member of his or her family

The Public Life of Jesus

allusion (196) - a brief and indirect reference to a person, place, thing or idea of historical, cultural, literary or political significance

Baroque (196) - of or relating to a dramatic style of art that was common in the 17th and early 18th centuries and that featured many decorative parts and details

bestiary (169) - a book, popular during medieval times in Europe, consisting of descriptions of real and fable animals, often including a moral interpretation of each animal's behavior

characterization (179) - the act of describing the character or qualities of someone or something

classicism (180) - the following of ancient Greek or Roman principles and style in art and literature, generally associated with harmony, restraint, and adherence to recognized standards of form and craftsmanship

fresco (167) - a painting done rapidly in watercolor on wet plaster on a wall or ceiling, so that the colors penetrate the plaster and become fixed as it dries

genre scene (193) - art depicting situations and scenes of everyday life

habit (170) - a long, loose-fitting robe, often worn by religious orders

iconography (176) - the visual images and symbols used in a work of art

masterpiece (176) - an artwork done with extraordinary skill and workmanship

medieval (169) - relating to the Middle Ages

metaphor (182) - a figure of speech that makes a direct comparison between two things which are not similar but share something in common

middle ground (174) – the area in an artwork between the foreground and the background, where the main images are often placed. Objects and figures in the middle ground look smaller and are often placed partially behind foreground objects.

model (171) – a representation, generally in miniature, to show the construction or appearance of something

mood (179) - the feelings an artist invokes about the subject of an artwork

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mosaic (182) - a picture or pattern produced by arranging together small colored pieces of hard material, such as stone, tile, or glass

narrative (179) - the representation in art of an event or story

psalter (168) - a book containing the Psalms, especially for liturgical use

Renaissance (196) – the period from around 1400 to 1600 A.D. in Europe, noted for the rediscovery of classical Greece and Rome; Renaissance is a French word meaning reawakening or rebirth

secular (175) - not connected with religious or spiritual matters

setting (179) - the time and place that is portrayed in an artwork

superimpose (189) - place or lay (one thing) over another, typically so that both are still partially visible

theme (168) - an underlying meaning in a work of art; an important point or idea an artist wishes to convey through art

Miracles and Parables

bas-relief (232) - a kind of carving or sculpture in which the figures are raised a few inches from a flat background to give a three-dimensional effect

caricature (207) - portrayal of an individual or thing that exaggerates and distorts prominent characteristics so as to make them appear grotesque or ridiculous

Counter-Reformation (212) - the style of religious art which was developed during the Counter-Reformation period (c.1560 – 1700), in response to Martin Luther's revolt against Rome (1517) and the Protestant Reformation art which followed. This stricter style of Catholic Biblical art was designed to highlight the theological differences between Catholicism and Protestantism, by focusing on the mysteries of the faith, the roles of the Virgin Mary, and the saints.

engraving (222) - the cutting or carving of a design onto a hard surface, especially so as to make a print; a print made from an engraved surface

Gothic (232) - of the style of art and architecture prevalent in western Europe in the Middle Ages, characterized by pointed arches, rib vaults, flying buttresses, large windows and elaborate tracery

lazzaretto (234) - an Italian word for a place where victims of the plague and other infectious diseases were brought for treatment

Middle Ages (206) - a period of European history, lasting from the fall of the Roman Empire (5th century A.D.) to the beginning of the Renaissance (15th century A.D.), marked by feudalism

portrait (208) – an artwork of a person, especially one depicting only the face or head and shoulders

Realism (223) - the accurate, detailed depiction of nature or of everyday life as it appears in real life

Reformation (210) - a 16th-century movement to reform practices in the Roman Catholic Church, resulting in the establishment of the Reformed and Protestant Churches

statue (232) - a three-dimensional representation, usually of a person, animal, or mythical being, that is produced by sculpturing, modeling, or casting

symmetrical (232) - something that is the same on both sides of a center point or axis

The Evangelists and Their Symbols

Chapter	Title of Artwork	Artist	Period	Notes	Museum
Intro.	<i>God in Majesty</i>	Enguerrand Quarton	1465-1466	illustration from missal	Bibliothèque Nationale, Paris
The Canonical Gospels	<i>Tables of the Eusebian Canons</i>	Mozarabic School	10th cent.		Biblioteca Nacional, Madrid
	<i>Tables of the Eusebian Canons</i>	School of Oviedo	9th cent.	blue & natural backgrounds	Biblioteca della Badia, Cava dei Tirreni
The Evangelists	<i>Christ Blessing</i>	Fernando Gallego	ca. 1495	Jesus as Imperator mundi	Museo del Prado, Madrid
	<i>Plaque with Agnes Dei on a Cross between the Four Evangelists</i>	Unknown	9th cent.	carved plaque	Metropolitan Museum of Art, New York
	<i>Altar of the Coronation of the Virgin</i>	Master HL	1523-1526	carved predella	Cathedral of Saint Stephen, Breisach
Matthew	<i>Saint Matthew and the Angel</i>	Carlo Dolci	ca. 1670		J. Paul Getty Museum, Los Angeles
	<i>Saint Matthew and the Angel</i>	Caravaggio	1602		San Luigi dei Francesi, Rome
	<i>The Four Evangelists: Saint Matthew</i>	Guido Reni	1620-1621		Bob Jones University, South Carolina, USA
Mark	<i>Saint Mark</i>	Master of the Ulm High Altar	1442	miter	Monastery of Maulbronn, Stuttgart, Germany
	<i>The Lion of Saint Mark</i>	Vittore Carpaccio	1516	stylized lion with wings	Palazzo Ducale, Venice
Luke	<i>Saint Luke Painting the Madonna</i>	Master of the Augustinain Altarpiece	ca. 1490	perspective	Germanisches National Museum, Nuremberg, Germany
	<i>Saint Luke</i>	Simone Martini	ca. 1330	gold-leaf background	J. Paul Getty Museum, Los Angeles
John	<i>Saint John on Patmos</i>	Hans Burgkmair the Elder	1518	Book of Revelation	Alte Pinakothek, Munich
	<i>Saint John the Evangelist</i>	Hans Memling	ca. 1478	panel of <i>Donne Triptych</i>	National Gallery, London

The Public Life of Jesus

Chapter	Title of Artwork	Artist	Period	Notes	Museum
Intro.	<i>Jesus Healing the Hemorrhaging Woman</i>	Unknown	early Christian	fresco	Church of Santi Pietro e Marcellino
	<i>The Calling of Saint Matthew</i>	Caravaggio	1599		Church of San Luigi dei Francesi
The Temptations	<i>The First Temptation of Christ</i>	Unknown	ca. 1222	illuminated psalter	Det Kongelige Bibliotek, Copenhagen
	<i>Christ in the Wilderness</i>	Moretto da Brescia	ca. 1540		Metropolitan Museum of Art, New York
	<i>The Temptation of Christ</i>	Juan de Flandes	1496-1499		National Gallery of Art, Washington, D.C.
	<i>The Temptation on the Mountain</i>	Duccio di Buoninsegna	1308-1311	from <i>Maesta</i> altarpiece	Frick Collection, New York
The Miraculous Draft of Fishes	<i>The Miraculous Draft of Fishes</i>	Jacopo Bassano	1545		Private collection, London
	<i>Christ Walks upon the Water</i>	Unknown	13th cent.	bas-relief, bronze door of Benevento Cathedral	Biblioteca Capitolare, Benevento
	<i>The Miraculous Draught of Fishes</i>	Joachim Beuckelaer	1563		J. Paul Getty Museum, Los Angeles
The Calling of the Apostles	<i>The Calling of Saint Matthew</i>	Hendrick ter Brugghen	1621		Central Museum, Utrecht
	<i>The Calling of Zebedee's Sons</i>	Marco Basaiti	1510		Gallerie dell'Accademia, Venice
	<i>The Calling of Saint Matthew</i>	Guido Cagnacci	1635-1645		Museo della Città, Rimini
Christ and the Woman of Samaria	<i>Christ and the Woman of Samaria</i>	Juan de Flandes	1496-1499		Musée d Louvre (Louvre Museum), Paris
	<i>Christ and the Woman of Samaria</i>	Annibale Carracci	1563-1594		Pinacoteca di Brera, Milan
Christ and the Canaanite Woman	<i>Christ and the Canaanite Woman</i>	Juan de Flandes	ca. 1496-1503		Royal Palace, Madrid

The Public Life of Jesus

Chapter	Title of Artwork	Artist	Period	Notes	Museum
The Bark	<i>The Calming of the Storm</i>	Unknown	12th cent.	mosaic	Basilica of San Marco, Venice
	<i>Christ Calms the Storm</i>	Gospels of the Abbess Hitda	11th cent.	illuminated manuscript	Hessische Landesbibliothek, Darmstadt
Christ Walking upon the Water	<i>Christ Walks upon the Water</i>	Jacopo Tintoretto	1591		National Gallery of Art, Washington, D.C.
	<i>The Miraculous Draft of Fishes</i>	Konrad Witz	1443-1444	panel from Altar of Saint Peter	Musée d'art et d'histoire, Geneva, Switzerland
The Multiplication of the Loaves and Fishes	<i>The Multiplication of the Loaves and Fishes</i>	Giovanni Lanfranco	1624-1625		National Gallery of Ireland, Dublin
	<i>The Miracle of the Loaves and Fishes</i>	Pedro Orrente	1605		Hermitage, St. Petersburg
The Supper in the House of Simon	<i>Supper in the House of the Pharisee</i>	Moretto da Brescia	ca. 1540		Church of Santa Maria Calchera
	<i>Mary Magdalene in the House of Simon</i>	Simon Vouet	1640		Private collection, U.S.A.
	<i>Supper in the House of Simon</i>	Paolo Veronese	ca. 1570		Pinacoteca di Brera, Milan
Christ in the House of Martha and Mary	<i>Christ in the House of Martha and Mary</i>	Jan Vermeer	ca. 1655		National Gallery, Scotland
	<i>Christ in the House of Martha and Mary</i>	Peter Paul Rubens and Jan Peeter Brueghel	1628		National Gallery of Ireland, Dublin
	<i>Christ in the House of Martha and Mary</i>	Jacopo Bassano	ca. 1576-1577		Sarah Campbell Blaffer Foundation, Houston

The Public Life of Jesus

Chapter	Title of Artwork	Artist	Period	Notes	Museum
Christ Commissioning the Apostles	<i>Commissioning the Apostles</i>	Master of the Choirs	1467		National Museum, Krakow, Poland
The Tribute Money	<i>Christ and the Coin</i>	Titian	1516-1518		Gemäldegalerie, Dresden
	<i>The Tribute Money</i>	Mattia Preti	ca. 1635		Galleria Corsini, Rome
Sinite parvulos	<i>Christ Blessing the Children</i>	Lucas Cranach the Elder	mid-1540s		Metropolitan Museum of Art, New York
The Woman Taken in Adultery	<i>Christ and the Adulteress</i>	Valentin de Boulogne	1620		J. Paul Getty Museum, Los Angeles
	<i>The Woman Taken in Adultery</i>	Rembrandt	1644		National Gallery, London
	<i>Christ and the Woman Taken in Adultery</i>	Nicolas Poussin	1640		Musée du Louvre (Louvre Museum), Paris
The Transfiguration	<i>The Transfiguration</i>	Fra Angelico	ca. 1440-1446		Convent of San Marco, Florence
	<i>The Transfiguration</i>	Raphael	ca. 1520		Pinacoteca Vaticana, Vatican City

Miracles and Parables

Chapter	Title of Artwork	Artist	Period	Notes	Museum
The Marriage at Cana	<i>The Parable of the Marriage Feast</i>	Jan van Amstel	1544	medieval Europe setting	Herzog Anton Ulrich Museum, Brunswick
	<i>The Marriage at Cana</i>	Giotto	1304-1306		Scrovegni Chapel, Padua
	<i>The Marriage at Cana</i>	Master of the Catholic Kings	ca. 1490		National Gallery of Art, Washington, D.C.
	<i>The Marriage at Cana</i>	Paolo Veronese	1562-1563		Musée du Louvre (Louvre Museum), Paris
The Healing of the Paralytics	<i>The Healed Paralytic with His Bed</i>	Jan van Hemessen	ca. 1555		National Gallery of Art, Washington, D.C.
	<i>Christ Healing the Paralytic at the Pool of Bethesda</i>	Bartolomé Esteban Murillo	1671-1673		National Gallery, London
The Widow's Son	<i>Christ Raises the Son of the Widow of Nain</i>	Domenico Fiasella	ca. 1615		John and Mable Ringling Museum of Art, Sarasota
	<i>The Resurrection of the Widow's Son</i>	Paolo Veronese	1565-1570		Kunsthistorisches Museum, Vienna
Christ Healing a Blind Man	<i>Christ Healing a Blind Man</i>	Gioacchino Assereto	ca. 1640		Carnegie Museum of Art, Pittsburgh
	<i>The Healing of a Blind Man</i>	Duccio di Buoninsegna	ca. 1308-1311	panel of Maestà altarpiece	National Gallery, London
The Raising of Lazarus	<i>The Raising of Lazarus</i>	Herman de Limbourg	ca. 1413-1416	miniature	Musée Condé, Chantilly
	<i>The Raising of Lazarus</i>	Giotto	1304-1306		Scrovegni Chapel, Padua
	<i>The Raising of Lazarus</i>	Albert van Ouwater	ca. 1455-1460		Gemäldegalerie, Berlin
	<i>The Raising of Lazarus</i>	Sebastiano del Piombo	1517-1519		National Gallery, London
The Good Samaritan	<i>The Good Samaritan</i>	Jacopo Bassano	ca. 1550-1570		National Gallery, London
	<i>The Good Samaritan</i>	Adam Elsheimer	ca. 1605		Musée du Louvre (Louvre Museum), Paris
	<i>The Good Samaritan</i>	Govaert Flinck	1640	from engraving by Rembrandt	Wallace Collection, London

Miracles and Parables

Chapter	Title of Artwork	Artist	Period	Notes	Museum
The Lost Coin	<i>The Parable of the Lost Coin</i>	Domenico Fetti	1618-1622	similar to genre paintings	Gemäldegaleria, Dresden
The Prodigal Son	<i>The Prodigal Son</i>	Unknown	ca. 1520	painted window	Victoria and Albert Museum, London
	<i>The Happy Couple</i>	Rembrandt	ca. 1635	self-portrait	Gemäldegaleria, Dresden
	<i>The Prodigal Son</i>	Albrecht Dürer	ca. 1496	engraving	Mead Art Museum, Amherst College, Massachusetts
	<i>The Return of the Prodigal Son</i>	Bartolomé Esteban Murillo	ca. 1670-1674		National Gallery of Art, Washington, D.C.
	<i>The Return of the Prodigal Son</i>	Guercino	1619		Kunsthistorisches Museum, Vienna
	<i>The Return of the Prodigal Son</i>	Rembrandt	1668-1669		Hermitage, St. Petersburg
The Parable of the Blind	<i>The Parable of the Blind</i>	Pieter Bruegel the Elder	1568		Galleria di Capodimonte, Naples
The Parable of the Sower	<i>The Parable of the Sower</i>	Jacopo Bassano	ca. 1568		Szépművészeti Múzeum
The Wise and the Foolish Virgins	<i>Three Wise Virgins</i>	Unknown	1530-1539	statues	Church of Santa Maria della Steccata, Parma
Weeds among the Wheat	<i>The Sower of Weeds</i>	Domenico Fetti	1618-1622		Narodni Galerie, Prague
The Rich Man and Lazarus	<i>The Bosom of Abraham</i>	Friedrich Pacher	ca. 1490	fresco	Novacella Abby Cloister
	<i>Lazarus and the Rich Man</i>	Jacopo Bassano	1554		The Cleveland Museum of Art

**2017 IT Fine Arts – *Gospel Figures in Art*
Review Questions Answer Key**

The Evangelists and Their Symbols

1. What are the four figures that surround the central figure of Jesus in Enguerrand Quarton's *God in Majesty*? an eagle, a lion, an ox, and an angel (8)
2. In Carlo Dolci's *Saint Matthew and the Angel*, what is the angel in the painting doing? holding an ink well, while Saint Matthew writes his Gospel (9)

The Canonical Gospels

1. Who compiled the canons in the sixth century A.D. into synoptic tables? Bishop Eusebius of Caesarea (10)
2. What is the Greek word for gospel? euangelion (10)
3. What is the literal meaning of the word *gospel*? good news (10)
4. When did the word *gospel* come to mean each of the four books in the Bible that describe the life of Jesus? as early as the first century A.D. (10)
5. Who wrote the four Gospels? John, Matthew, Mark, and Luke (10)
6. Why are the Gospels of Matthew, Mark, and Luke called the synoptic Gospels? Their narratives are from the same point of view and cover similar events in Jesus' life. (10)
7. What is the Vulgate? the Latin Bible Saint Jerome revised in the late fourth century that gave a structure to the Holy Scriptures (10)
8. John's Gospel differs from the synoptic Gospels in its main theme, tone, and choice of episodes in Jesus' life. (11)
9. The *Tables of the Eusebian Canons* appear as illustrations in manuscripts. (10)
10. What is unusual about the pages in the School of Oveido's *Tables of the Eusebian Canons*? It is written on both blue and natural parchments.
11. What is the symbol of Saint Luke? an ox (11)
12. What is the symbol of Saint John the Apostle? an eagle (11)

2017 IT Fine Arts – Gospel Figures in Art
Review Questions Answer Key

13. In the *Tables of the Eusebian Canons*, the Gospels are separated by decorated columns. (11)
14. The decorated columns in the *Tables of the Eusebian Canons* are patterned after the ambulatory of a Romanesque cloister. (11)
15. What do the horizontal lines in the *Tables of the Eusebian Canons* denote?
The horizontal lines group the chapters of each Gospel by subject. (11)
16. In the *Tables of the Eusebian Canons*, what word shows the conclusion of the text of each Gospel? the word explicit (11)

The Evangelists

1. The symbols for the four evangelists, Matthew, Mark, Luke, and John, originated from a description in what passage of the Bible? Revelation (4:7-8) (12)
2. Who first described the symbolism of the tetramorphs in the passage from Revelation?
Saint Ireneus of Lyons (12)
3. According to Saint Ireneus, what ideas are symbolized in the form of the lion, ox, man, and eagle of the tetramorphs? The lion represents royalty, the ox represents sacrifice, the man represents incarnation, and the eagle represents the Holy Spirit. (12)
4. In the late fourth century, who associated the tetramorphs with the evangelists?
Saint Jerome (12)
5. Why is Saint Matthew associated with the symbol of an angel? His Gospel begins with the Incarnation. (12)
6. What animal symbolized Saint Mark? the lion (12)
7. Why is Luke associated with the symbol of the ox? The ox represents sacrifice and Luke's Gospel stresses a message of sacrifice. (12)
8. What image is used to symbolize the *Agnes Dei*? a lamb (12)
9. In Fernando Gallego's painting *Christ Blessing*, what gesture does Jesus make that is a traditional sign of a benediction? He is depicted with his right hand raised with the index and middle fingers together. (13)

2017 IT Fine Arts – *Gospel Figures in Art*
Review Questions Answer Key

10. On what side of Jesus are symbols or representations of good typically found? on the right side of Jesus (13)
11. What does the figure to the right of Jesus in the painting *Christ Blessing* symbolize? the Church (13)
12. When Jesus is seated on a throne, he is said to be shown as Imperator mundi or the emperor of the world. (13)
13. What object is Jesus holding in Fernando Gallego's painting *Christ Blessing*? a globe of the world (13)
14. In *Christ Blessing*, what allegorical figure represents the Law of Moses? the female figure on the left of Jesus, holding the tablets of the Ten Commandments and leaning off-balanced with a broken staff (13)
15. In the predella of *The Altar of the Coronation of the Virgin*, what differences are there between the carving of Saint John and the other three evangelists? Saint John does not wear a hat, is depicted as a young man, and writes on a book supported by an eagle instead of the desk. (14-15)
16. What is a predella? a painting or sculpture that forms part of the thin, narrow lower edge of an altarpiece or the face of an altar (14)
17. What is unusual about the way Saint Luke is depicted in the *Altar of the Coronation of the Virgin*? Saint Luke is depicted as an elderly man. (15)

**2017 IT Fine Arts – *Gospel Figures in Art*
Review Questions Answer Key**

Matthew

1. What was Matthew's occupation before he became an apostle? a tax collector (16)
2. Which of the four Gospels is the oldest? Mark (16)
3. What makes the Gospel of Matthew a common reference for religious art? The Gospel of Matthew includes accurate references to the Old Testament, as well as details of the settings in Jesus' life. (16)
4. In both Caravaggio's *Saint Matthew and the Angel* and Guido Reni's *The Four Evangelists: Saint Matthew*, Matthew is painted looking at an angel. (16 -17)
5. In Caravaggio's *Saint Matthew and the Angel*, what gesture is the angel making? The angel gestures as if to explain the Gospel to Matthew. (17)

Mark

1. Approximately when did Mark compose his Gospel? 60 A.D. (18)
2. Mark's Gospel is based on the direct testimony of Saint Peter. (18)
3. Mark served as the Apostle Peter's interpreter and secretary. (18)
4. What biblical account begins the Gospel of Mark? the preaching of John the Baptist (18)
5. What event in Jesus' life does the Gospel of Mark serve as the primary source for artistic inspiration? the Passion (18)
6. In Vittore Carpaccio's *The Lion of Saint Mark*, what identifies the lion as a symbol for Saint Mark? the halo around the lion's head, the wings on the lion's back, and the manuscript the lion holds in its paw (18)
7. What is the name of the head covering the figure of Mark wears in the altar panel from the monastery of Maulbronn? a miter (19)
8. Why is it unusual for Mark to be depicted wearing a miter? The miter is the sign of the rank of bishop in the Church. (19)

2017 IT Fine Arts – *Gospel Figures in Art*

Review Questions Answer Key

9. What animal crouches at Mark's feet in the panel *Saint Mark* from the monastery of Maulbronn? a lion (19)
10. Why are the lions in Renaissance and medieval European art not often portrayed realistically? There were few live lions for the artists to observe, so the artists relied on Classical sculptures of lions for their inspiration. (19)
11. What ancient legend gives rise to the connection between Saint Mark and the symbol of a lion? The lion refers to a story about three newborn lion cubs who lay dead for three days until their father breathed life into them. Mark's extensive writings on Jesus' crucifixion and resurrection show parallels between the legend and Jesus' life. (19)

Luke

1. Who is the patron saint of artists? Saint Luke (20)
2. Luke is the author of the third Gospel and the Acts of the Apostles. (20)
3. For whom were the Gospel of Luke and the Acts of the Apostles written? the communities of gentiles and Christians (20)
4. What did Saint Luke use as the primary source for his Gospel? the Gospel of Mark (20)
5. The Gospel of Luke contains many scenes from the life of Mary, parables, and episodes after the Resurrection. (20)
6. What details in the Master of the Augustinian Altarpiece's *Saint Luke Painting the Madonna* indicate that it is an artwork from a northern European painter? The painting portrays a domestic setting, Saint Luke is painting on a wood panel, and the buildings in the background have European-style architecture. (21)
7. What is unique about the perspective in *Saint Luke Painting the Madonna*? The Madonna and Saint Luke are placed in different rooms. (21)

**2017 IT Fine Arts – *Gospel Figures in Art*
Review Questions Answer Key**

John

1. John was the son of Zebedee. (22)
2. What books of the Bible are attributed to John? the Gospel of John, three letters (John I, II, and III), and the Book of Revelation (22)
3. What saint is most often portrayed in art? Saint John (22)
4. What symbols are often included in artwork of Saint John? an eagle or a chalice with a serpent (22)
5. A chalice with a serpent is a reference to the story of John and the priest of Diana. (22)
6. A parrot is sometimes used as a symbol of the Annunciation. (23)
7. Where was Saint John when God revealed to him the apocalypse included in the Book of Revelation? the island of Patmos (23)
8. In traditional iconography, Saint John is depicted as a young man. (23)
9. Who painted *Saint John on Patmos*? Hans Burgkmair the Elder (22)
10. Who painted *Saint John the Evangelist* for the *Donne Triptych*? Hans Memling (22)

**2017 IT Fine Arts – *Gospel Figures in Art*
Review Questions Answer Key**

The Public Life of Jesus

1. What type of art technique was used for *Jesus Healing the Hemorrhaging Woman*? fresco (166)
2. Where is Caravaggio's *The Calling of Saint Matthew* found? Church of San Luigi dei Francesi (166)

The Temptations

1. After what event in Jesus' life did he experience the devil's temptations? forty days after Jesus' baptism (168)
2. What are the episodes in the temptations of Jesus? Jesus' fasting and isolation in the desert, the devil's three temptations, and the angels comforting Jesus. (168)
3. What are the devil's three temptations? The devil requests that Jesus turn stones into bread to break his fasting, throw himself from the temple and call the angels to save him, and worship the devil in order to rule over the world. (168)
4. What gospels include the temptations of Jesus? the synoptic gospels (168)
5. Why is a stag often included in the animals surrounding Jesus during his isolation in the desert? The hart or stag represents the soul's search for God and resistance to the temptations of sin. (169)
6. In art, what does a hand resting on a cheek represent? solitary and melancholy meditation (169)
7. Who painted *Christ in the Wilderness*? Moretto da Brescia (169)
8. In Juan de Flandes' *The Temptation of Christ*, what object is the devil holding? a stone (170)
9. What scenes are depicted in Juan de Flandes' *The Temptation of Christ*? the three temptations of Jesus Christ (170)
10. In Duccio di Buoninsegna's *The Temptation on the Mountain*, the devil is depicted with wings. (171)
11. Duccio di Buoninsegna's *The Temptation on the Mountain* depicts what moment during the temptations of Christ? The moment that Jesus states, "Begone, Satan!" (171)

**2017 IT Fine Arts – *Gospel Figures in Art*
Review Questions Answer Key**

The Miraculous Draft of Fishes

1. Who are often depicted in artwork of the Miraculous Draft of Fishes? Jesus, James, John, Andrew and Simon Peter (172)
2. What is the primary source for the Miraculous Draft of Fishes? the Gospel of Luke (172)
3. In Jacopo Bassano's *The Miraculous Draft of Fishes*, what identifies the figure of Jesus? The figure of Jesus is the only man with a halo in the painting. (172)
4. What type of artwork is *Christ Walks upon the Water* from the Benevento Cathedral? a bas-relief bronze casting (173)
5. What scene appears in the middle ground of Joachim Beuckelaer's *The Miraculous Draught of Fishes*? the appearance of the risen Christ on the Sea of Tiberias (174)
6. In Joachim Beuckelaer's *The Miraculous Draught of Fishes*, what figure is depicted standing on the seashore, waiting for Peter to join him? Jesus (174)
7. In Joachim Beuckelaer's *The Miraculous Draught of Fishes*, what scene appears in the foreground of the painting? fishermen unloading fish from a ship and selling fish to people gathered on the shore (174-175)

**2017 IT Fine Arts – *Gospel Figures in Art*
Review Questions Answer Key**

The Calling of the Apostles

1. Beginning in the seventeenth century, artwork depicting Matthew's calling often included images of a group of soldiers, guards, and tax officials playing dice. (176)
2. What is another name for the Apostle Matthew? Levi (176)
3. What objects are usually included in paintings of Matthew's calling? coins (176)
4. In 1621, who painted *The Calling of Matthew*? Hendrick ter Brugghen (176)
5. What Gospel did Marco Basaiti follow for his painting *The Calling of Zebedee's Sons*? the Gospel of Mark (177)
6. Who is the patron saint of pilgrims? James the Greater (177)
7. What figure kneels before Jesus in Marco Basaiti's *The Calling of Zebedee's Sons*? James the Greater (177)
8. In Marco Basaiti's *The Calling of Zebedee's Sons*, what gesture does the figure of John make that sometimes recurs in images of the Last Supper? He places his right hand on his heart. (177)
9. The coins scattered on the floor in Guido Cagnacci's painting, *The Calling of Saint Matthew*, represents Matthew's renunciation of worldly riches to follow Jesus. (178)
10. What is unusual in the way Cagnacci depicts Jesus in *The Calling of Saint Matthew*? Jesus is wearing a rich cloak and dressed in red. (178)

**2017 IT Fine Arts – *Gospel Figures in Art*
Review Questions Answer Key**

Christ and the Woman of Samaria

1. What type of details in Gospel stories translate into art? setting, narrative, mood, and characterizations (179)
2. After Mary Magdalene and the Madonna, what woman from the Gospels is most often depicted in art? the woman of Samaria (179)
3. Where does Jesus meet the woman of Samaria? near Jacob's Well in Sychar (179)
4. What two parts of the story of Jesus and the woman of Samaria are most often depicted in art? the moment when Jesus asks the Samaritan woman for water and the final exchange of words, when Jesus reveals he is the Messiah (179)
5. What museum's collection includes Juan de Flandes' painting *Christ and the Woman of Samaria*? Louvre Museum, Paris (179)
6. What are the meaning of the gestures Jesus makes in Carracci's *Christ and the Woman of Samaria*? He gestures with his right hand to his chest to refer to himself as the Messiah, and he points to the city, inviting the woman of Samaria to share the news. (180)
7. What does the jug of water symbolize? the discussion between Jesus and the Samaritan woman regarding physical and spiritual thirst (180)
8. Who is depicted in Carracci's *Christ and the Woman of Samaria*? Jesus, the Samaritan woman, and several of the apostles (180)

**2017 IT Fine Arts – *Gospel Figures in Art*
Review Questions Answer Key**

Christ and the Canaanite Woman

1. Most of the art depicting Jesus and the Canaanite woman focuses on the dialogue between the two instead of Jesus healing the woman's daughter. (181)
2. What Gospels serve as the sources for the story of Jesus and the Canaanite woman? the Gospels of Matthew and Mark (181)
3. Who painted *Christ and the Canaanite Woman*? Juan de Flandes (181)
4. Who witnesses the conversation between Jesus and the Canaanite woman? the Apostles (181)

The Bark

1. What is the *Bark*? the name of the apostles' boat that was caught in a storm (182)
2. What makes it easy to identify paintings of the calming of the storm? the figure of Jesus asleep on the boat (182)
3. What type of artwork is *The Calming of the Storm*, located in the Basilica of San Marco, Venice? a mosaic (182)
4. During what period in history did the story of the calming of the storm have a resurgence as a subject in art? the Counter-Reformation (182)

**2017 IT Fine Arts – *Gospel Figures in Art*
Review Questions Answer Key**

Christ Walking upon the Water

1. In art, what apostle is often depicted jumping from a fishing boat into the water to reach Jesus? Saint Peter (184)
2. In paintings of Christ walking upon the water, what is the difference in the images of Jesus appearing to his apostles early in his public ministry versus after his Resurrection? Early in his ministry, Jesus is pictured walking on the water toward the Apostles; after the Resurrection, Jesus is pictured standing on the shore. (184)
3. What symbol distinguishes the fishermen as Apostles? The Apostles have halos. (185)
4. What is the setting for the landscape featured in Konrad Witz's *The Miraculous Draft of Fishes*? the countryside around Lake Geneva (185)
5. Who painted *Christ Walks upon the Water*? Jacopo Tintoretto (184)
6. How do the images in Jacopo Tintoretto's *Christ Walks upon the Water* differ from the images in Konrad Witz's *The Miraculous Draft of Fishes*? Jacopo Tintoretto painted rough waves, a dark, stormy sky, and isolated landscape. In contrast, Konrad Witz painted a calm lake, clear sky, and a landscape that included buildings. (184-185)

**2017 IT Fine Arts – *Gospel Figures in Art*
Review Questions Answer Key**

The Multiplication of the Loaves and Fishes

1. Who painted *The Multiplication of the Loaves and Fishes*? both Giovanni Lanfranco and Pedro Orrente (186-187)
2. In Pedro Orrente's *The Multiplication of the Loaves and Fishes*, what gesture is Jesus making? He is making the sign of a blessing. (187)
3. Approximately how many people were present at the miracle of the multiplication of loaves? around 5,000 people (187)
4. In Pedro Orrente's *The Multiplication of the Loaves and Fishes*, who approaches Jesus with an offering of two small fish? a boy (187)
5. What makes the figure of Jesus stand out from the crowd of people surrounding him in Giovanni Lanfranco's painting of *The Multiplication of the Loaves and Fishes*? Jesus is painted near the center of the painting, standing tall amidst the crowd, and wearing brightly colored clothing, with a frontal view of his face. In contrast, the crowd around Jesus has primarily dull-colored clothes, their faces are shown angled or in profile, and their bodies are posed in bent or sitting positions. (186)
6. How does this differ in the way Pedro Orrente portrays Jesus in his painting of *The Multiplication of the Loaves and Fishes*? Jesus is shown sitting toward the left edge of the painting. (187)
7. Who is the apostle depicted next to the boy in Pedro Orrente's *The Multiplication of the Loaves and Fishes*? Andrew (187)

**2017 IT Fine Arts – *Gospel Figures in Art*
Review Questions Answer Key**

The Supper in the House of Simon

1. Who is the key figure in paintings of the supper in the house of Simon? Mary Magdelene (188)
2. What does Mary Magdelene use to anoint the feet of Jesus? perfumed oil from an alabaster jar (188)
3. Mary Magdelene dries Jesus' feet with her hair as a sign of humility, repentance, and homage. (189)
4. What setting does the Gospel of John give for the story of Mary Magdelene washing Jesus' feet? The Gospel of John states that the event occurred in the house of Mary, Martha, and Lazarus in Bethany. (188)
5. In both *Supper in the House of the Pharisee* and *Mary Magdelene in the House of Simon*, what gesture does Jesus make to Mary Magdelene? a sign of blessing (188-189)
6. In Paolo Veronese's *Supper in the House of Simon*, who rises from his seat in protest at the appearance of Mary Magdelene? It is interpreted that the figure is Judas. (191)
7. In Paolo Veronese's *Supper in the House of Simon*, how are the apostles and Jesus dressed in contrast to the other people in the painting? Veronese depicts Jesus and the apostles in the traditional dress of their time, while the other people in the painting are dressed in clothing typical of the Renaissance period. (190)
8. What is unique about the architectural elements included in the background of Veronese's *Supper in the House of Simon*? The architecture features Classical elements, such as Corinthian columns, Grecian sculptures, fluted columns, arches, and a broken pediment. (190-191)
9. Who is seated next to Jesus in Veronese's *Supper in the House of Simon*? Peter (190)
10. Why did Veronese leave the center of the painting free of figures? To draw the eye of the viewer to the two sides of the painting and emphasize the separation between Jesus and Judas. (190-191)

**2017 IT Fine Arts – *Gospel Figures in Art*
Review Questions Answer Key**

Christ in the House of Martha and Mary

1. What geometric shape did Jan Vermeer use to arrange the figures in the composition of his painting *Christ in the House of Martha and Mary*? a pyramid (192)
2. Who is often depicted sitting lower than Jesus in paintings of Jesus' visit to the home of Mary and Martha? Mary (193)
3. What is the gospel source for the story of Mary, Martha, and Jesus? Gospel of Luke (192)
4. Who is the patron saint of housework? Martha (193)
5. The dog painted next to Martha in Peter Paul Rubens' and Jan Peeter Brueghel's *Christ in the House of Martha and Mary* symbolizes the readiness of faith and vigilance. (193)
6. What animals, that represent the resistance from sin, are depicted in the background of Peter Paul Rubens' and Jan Peeter Brueghel's *Christ in the House of Martha and Mary*? Stags (male deer) are depicted to the right of Jesus and left of the figure of Martha. (191)
7. What is a genre scene? a scene in artwork that depicts activities of daily life (191)
8. In Jacopo Bassano's painting *Christ in the House of Martha and Mary*, the basket of fish in the foreground is a reference to the miracle of the multiplication of the loaves and fishes. (194)
9. What is the setting of Jacopo Bassano's painting *Christ in the House of Martha and Mary*? the kitchen in Lazarus' house (194)

**2017 IT Fine Arts – *Gospel Figures in Art*
Review Questions Answer Key**

Christ Commissioning the Apostles

1. What is the more formal description used for the story of Jesus commissioning the Twelve Apostles? Traditio Legis (195)
2. What was Jesus' commission to the Twelve Apostles? to preach the kingdom of God, cure the sick, exorcise demons, baptize the people of the earth, and evangelize with the Jesus' teachings. (195)
3. Does the Master of the Choirs' painting, *Commissioning the Apostles*, show the apostles carrying out their commissions? No. (195)
4. In Master of the Choirs' painting, *Commissioning the Apostles*, what object is Jesus holding? a processional cross (195)
5. What do you think the object symbolizes? A processional cross is used during the mass. In the painting, it symbolizes the Christian faith and the formal Church. (195)

The Tribute Money

1. Who painted *Christ and the Coin*? Titian (196)
2. Where does Peter find the coin to pay taxes? inside a fish (197)
3. Who painted *The Tribute Money*? Mattia Preti (197)
4. What is Jesus' response to the Pharisees regarding the taxes paid to the Roman emperor? "Render therefore to Caesar the things that are Caesar's and to God the things that are God's." (196)
5. During what art periods was the image of the Tribute Money widespread? during the Renaissance and Baroque periods (196)

**2017 IT Fine Arts – *Gospel Figures in Art*
Review Questions Answer Key**

Sinite parvulos

1. What is the translation of *sinite parvulos*? "Let the children come to me." (198)
2. Why are there few artworks showing Jesus with children? Jesus' openness and availability to children went against general customs of the time; traditional artwork is oriented toward adults, not children. (198)
3. Who painted *Christ Blessing the Children*? Lucas Cranach the Elder (198)

The Woman Taken in Adultery

1. How do Valentin de Boulogne's *Christ and the Adulteress* and Rembrandt's *The Woman Taken in Adultery* use light to draw the viewer's eye to the central figures of Christ and the adulteress? Both artists use brighter, lighter colors on the figures of Christ and the adulteress, in contrast to the dark background and figures that surround them. (199-200)
2. What part of the story of Christ and the adulteress is depicted in Valentin de Boulogne's *Christ and the Adulteress*? the moment when Jesus is writing in the dirt (199)
3. What is the setting for Rembrandt's *The Woman Taken in Adultery*? the inside of the Temple (200)
4. What is the setting for Nicolas Poussin's *Christ and the Woman Taken in Adultery*? an outdoor square in a city (201)
5. What part of the story of Christ and the adulteress is depicted in Nicolas Poussin's *Christ and the Woman Taken in Adultery*? The moment when Jesus says, "Let him who is without sin among you be the first to throw a stone." (201)

**2017 IT Fine Arts – *Gospel Figures in Art*
Review Questions Answer Key**

The Transfiguration

1. Who witnesses Christ's Transfiguration? Peter, John, and James (202)
2. What two prophets appear with Jesus during the Transfiguration? Moses and Elijah (202)
3. Where is the Fra. Angelico's painting *The Transfiguration* found? the Convent of San Marco, Florence, Italy (202)
4. What is the setting for Raphael's *Transfiguration*? Mount Tabor (203)
5. What objects does Moses hold in Raphael's *Transfiguration*? the Tablets of the Law (203)
6. What objects does Elijah hold in Raphael's *Transfiguration*? the books of his prophecies (203)
7. Who does Jesus cure when he descends from Mount Tabor after the Transfiguration? a boy suffering from epileptic seizures (203)
8. In Raphael's *Transfiguration*, how many apostles are depicted waiting at the foot of Mount Tabor for Jesus' return? nine (203)

**2017 IT Fine Arts – *Gospel Figures in Art*
Review Questions Answer Key**

Miracles and Parables

1. Who painted *Jesus Opens the Eyes of a Man Born Blind* for the *Maestá* altarpiece?
Duccio di Buoninsegna (205)
2. Who painted *The Parable of the Marriage Feast*? Jan van Amstel (205)
3. The setting for van Amstel's *The Parable of the Marriage Feast* is an outside field in a medieval European village. (204)

The Marriage at Cana

1. What was Jesus' first miracle? changing water into wine at the marriage feast at Cana (206)
2. What Gospel serves as the primary source for details of Jesus' first miracle? John (206)
3. What is a caricature? a drawing that exaggerates physical features of a person to create a grotesque or cartoon-like effect (207)
4. What figure from the marriage feast at Cana is often drawn as a caricature? the master of ceremonies (207)
5. In Veronese's *The Marriage at Cana*, who did the artist use for the faces of the musicians?
Veronese used his own face and the faces of Jacopo Bassano, Jacopo Tintoretto, and Titian. (208)
6. Where are the musicians seated in Veronese's painting? in the center foreground of the painting, immediately below the figure of Jesus (209)
7. How does Veronese identify the figure of Jesus in his painting *The Marriage at Cana*?
He placed the figure of Jesus in the center of the dining table and painted a halo surrounding Jesus' head. (209)
8. What architectural elements are included in the background of Veronese's painting? Classical and Romanesque elements, such as Ionic and Corinthian columns, balustrade, arches, statues, and a dome (208-209)
9. What function does the balustrade serve in the composition of Veronese's painting?
It balances and divides the painting into foreground and background and serves to draw the viewer's eye to the figures at the marriage feast. (208-209)

2017 IT Fine Arts – Gospel Figures in Art
Review Questions Answer Key

10. Who is seated to the right of Jesus in Veronese's *The Marriage of Cana*? his mother, Mary (209)
11. The marriage at Cana shows the Madonna in the role of a mediator between God and humanity. (209)

The Healing of the Paralytics

1. What is the difference between the two episodes in the Gospels in which Jesus heals a paralytic? one is set in a house in Capernaum and one is set at the Pool of Bethesda (210)
2. What chapel in Italy is dedicated to the miracle of Jesus healing the paralytic in Capernaum? the Chapel of Sacro Monte in Varallo, Italy (210)
3. In Jan van Hemessen's *The Healed Paralytic with His Bed*, does the artist depict Jesus in the painting? No. (210)
4. How may the setting of van Hemessen's *The Healed Paralytic with his Bed* be determined? The artist painted the house in Capernaum in the background and the paralytic is shown carrying his bed. (210)
5. How may the setting of Murillo's *Christ Healing the Paralytic at the Pool of Bethesda* be determined? The waters of the pool are included in the background of the painting. (211)
6. What celestial figure is shown in the sky above the Pool of Bethesda in the background of Murillo's *Christ Healing the Paralytic at the Pool of Bethesda*? an angel (211)

**2017 IT Fine Arts – *Gospel Figures in Art*
Review Questions Answer Key**

The Widow's Son

1. In the accounts of Jesus' miracles, how many times did he raise a person from the dead? three (212)
2. Who did Jesus raise from the dead? Lazarus, the widow's son, and the priest Jairus' daughter (212)
3. What is the main theme of Veronese's painting *The Resurrection of the Widow's Son*? the conversation between the widow and Jesus (213)
4. Why is Veronese's painting *The Resurrection of the Widow's Son* sometimes confused for the healing of the hemorrhaging woman? In the painting, Jesus seems to be turning around to face the widow, as if the woman had grasped his cloak. The widow is not dressed in somber clothing. In a similar way, the hemorrhaging woman was cured when she touched Jesus' garments. (213)
5. In contrast to Veronese's painting, Domenico Fiasella painted the widow's son in the center of the painting. (212)

Christ Healing a Blind Man

1. What is the message imparted in John's account of Jesus healing the blind man? the importance of faith and the distinction between physical and moral blindness (214)
2. What action does Jesus take to cure the blind man? He uses his saliva to make mud to spread on the blind man's eyes. (214)
3. Where does Jesus send the blind man to wash the mud from the blind man's eyes? the Pool of Siloam (214)
4. What is the name of the blind man Jesus cures? Bartimaeus (214)
5. Duccio di Buoninsegna painted *The Healing of a Blind Man* as a panel for the Maestà altarpiece. (215)
6. What is unique about Duccio di Buoninsegna's painting of *The Healing of the Blind Man*? He painted two images of the blind man, one of the blind man being healed and one of the blind man cured and throwing his cane away. (215)

**2017 IT Fine Arts – *Gospel Figures in Art*
Review Questions Answer Key**

The Raising of Lazarus

1. In artwork depicting the raising of Lazarus, is it common for artists to display Jesus' sorrow on the news of Lazarus' death? No. Artists tend to focus on the miracle instead of the emotions of the scene. (216)
2. What painting of *The Raising of Lazarus* shows Lazarus completely wrapped in burial cloths? Giotto's version of *The Raising of Lazarus* (217)
3. Why are the women's faces covered in Giotto's *The Raising of Lazarus*? It refers to Martha's comment to Jesus that Lazarus has been dead for four days and there would be an odor from the body.
4. In Giotto's *The Raising of Lazarus*, what gesture does Jesus make to raise Lazarus from the dead? He gives a gesture of benediction. (217)
5. In Albert van Ouwater's *The Raising of Lazarus*, what is the setting of the painting? the interior of a church (218)
6. In Ouwater's *The Raising of Lazarus*, Saint Peter stands between what two groups? Jesus and his followers stand on one side of Saint Peter, while the scribes and Pharisees stand on the other side. (218)
7. Which of Lazarus' sisters represents the contemplative life? Mary (218)
8. During what period in history were tombs often dug under the floor of churches? the fifteenth century (218)
9. What version of *The Raising of Lazarus* portrays Jesus in an energetic and determined pose and Lazarus as a muscular, healthy man? Sabastiano del Piombo's *The Raising of Lazarus* (219)

**2017 IT Fine Arts – *Gospel Figures in Art*
Review Questions Answer Key**

The Good Samaritan

1. What is a common feature of the background of paintings of *The Good Samaritan*? Paintings of the Good Samaritan often feature wide, open landscapes. (220)
2. What figures are often depicted in paintings of *The Good Samaritan*? the victim, the Samaritan who aids him, and sometimes the priest and Levite who failed to come to the victim's aid (220)
3. What two scenes from the parable of the Good Samaritan are most often used as inspiration for artwork? The Samaritan coming to the aid of the victim and the Samaritan delivering the victim to an innkeeper's care. (220)
4. Who did Adam Elsheimer include in his painting of *The Good Samaritan*? The victim, the Samaritan, the innkeeper, and the indifferent priest and Levite (221)
5. What painting was based on a Rembrandt engraving? Govaert Flinck's painting of *The Good Samaritan*. (222)
6. What figure in Rembrandt's engraving was left out of Flinck's painting? the figure of a defecating dog (222)
7. What scene from the parable of the Good Samaritan was featured in Flinck's painting? the delivery of the victim to the innkeeper's care (222)
8. What does the Good Samaritan give to the innkeeper? money for the care of the victim (222)

The Lost Coin

1. The Lost Coin is one of three interrelated parables that relate to God's mercy and the joy of finding what is lost. What are the other two parables? the Prodigal Son and the Lost Sheep (223)
2. Domenico Fetti's painting of *The Parable of the Lost Coin* is an example of what art style? Baroque (223)
3. Why are paintings of the parable of the Lost Coin often confused with genre scenes? Paintings of the Lost Coin often depict a single woman sweeping, which is often confused with genre paintings depicting scenes of daily life. (223)

2017 IT Fine Arts – Gospel Figures in Art
Review Questions Answer Key

The Prodigal Son

1. Who is often the central figure in artwork of the return of the prodigal son to his father?
the father (224)
2. Who used a self-portrait for the face of the prodigal son in the painting *The Happy Couple*?
Rembrandt (225)
3. Who served as the model for the woman in the painting *The Happy Couple*? Rembrandt's wife, Saskia (225)
4. What objects symbolize excesses and squandering in *The Happy Couple*? the oversized glass of alcohol and the peacock pie (225)
5. What type of artwork is Albrecht Dürer's *The Prodigal Son*? an engraving (226)
6. What scene is depicted in Albrecht Dürer's *The Prodigal Son*? the moment of the prodigal son's repentance (226)
7. Albrecht Dürer's *The Prodigal Son* shows the prodigal son kneeling next to a herd of swine. (226)
8. What are the central figures in Murillo's *The Return of the Prodigal Son*? the father embracing his returned son (227)
9. What scene is depicted in Guercino's *The Return of the Prodigal Son*? The prodigal son in the process of changing into new clothes his father provides, with the help of a servant. (228)
10. What analogy does Guercino make between the father of the prodigal son and God?
Guercino painted the father with features that resemble traditional features used for God to highlight the message of mercy and forgiveness of God and the father. (228)
11. What personal tragedy was reflected in Rembrandt's painting of *The Return of the Prodigal Son*? the death of his own son, Titus (229)
12. How does Rembrandt represent the jealousy of the elder son in his painting? He paints the elder son in dark tones and blurred lines (chiaroscuro) that accents the darkness and incomprehension of the elder son. (229)

**2017 IT Fine Arts – *Gospel Figures in Art*
Review Questions Answer Key**

The Parable of the Blind

1. Who painted *The Parable of the Blind*? Pieter Bruegel the Elder (230)
2. The parable of the blind man is a metaphor for recognizing one's own sins before judging the sins of others. (230)
3. What figures are depicted in Pieter Bruegel the Elder's *The Parable of the Blind*? a line of blind men leading each other and falling into a ditch (230)

The Parable of the Sower

1. What is realism? an attempt to display figures and objects in art as they appear in real life (231)
2. Why does the parable of the sower lend itself to images of realism? It is concerned with a farmer sowing seeds, a scene that is common in real life. (231)
3. Who painted *The Parable of the Sower*? Jacopo Bassano (231)
4. The seeds that the farmer sows are allusions to receiving the word of God. (231)

The Wise and Foolish Virgins

1. The parable of the wise and foolish virgins is an allegory for the Last Judgment. (232)
2. The parable of the wise and foolish virgins is often used in what type of artwork? decorations on pairs of medieval church doors, statues, and bas-reliefs. (232)
3. What art style and period typically portrays the wise virgins as smiling and the foolish virgins as weeping? German Gothic style (232)
4. What type of artwork is Parmigianino's *Three Wise Virgins*? sculpture (232)
5. Parmigianino's *Three Wise Virgins* is located in the Church of Santa Maria della Steccata in Parma. (232)

**2017 IT Fine Arts – *Gospel Figures in Art*
Review Questions Answer Key**

Weeds among the Wheat

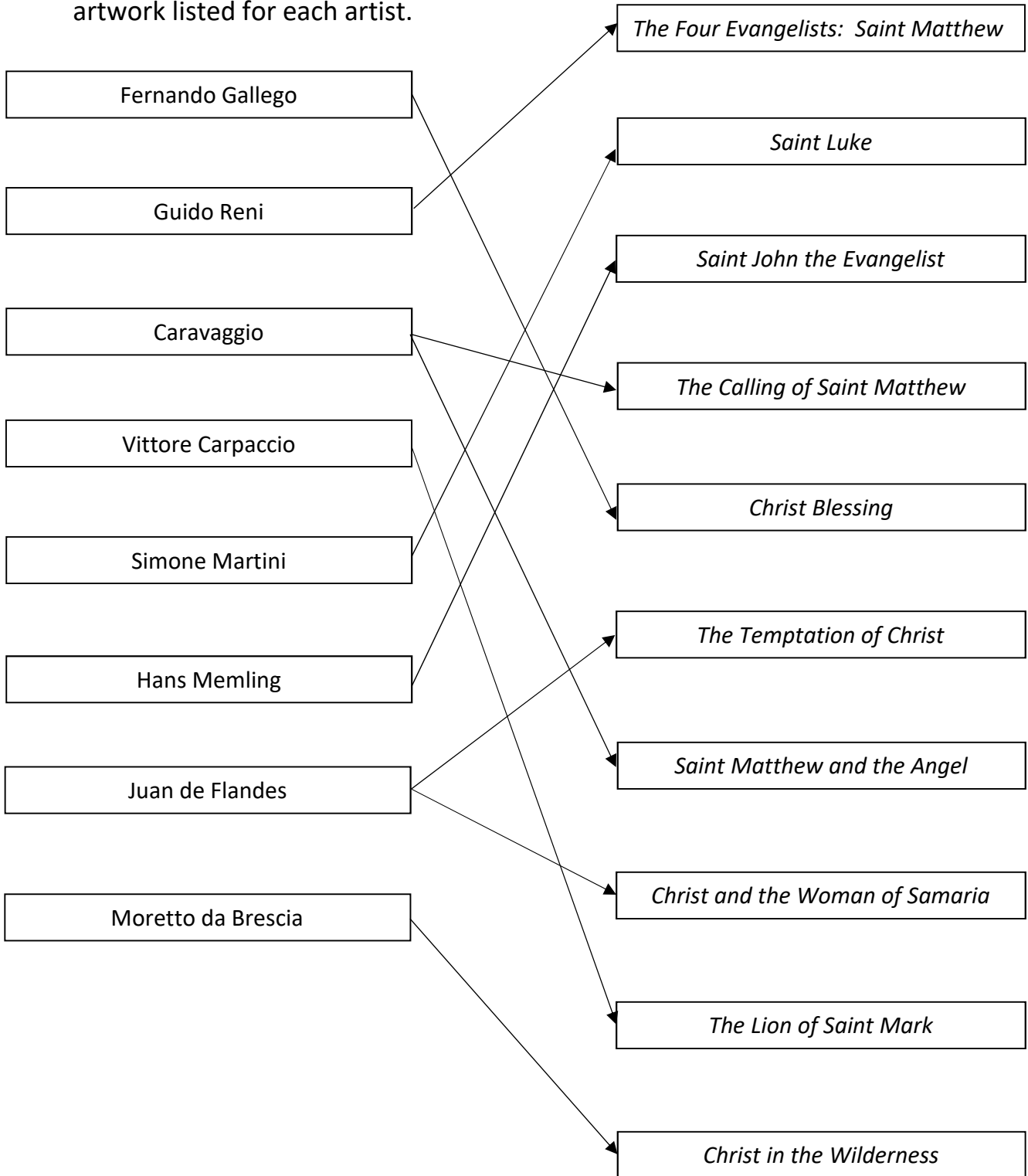
1. What Gospel serves as the primary source for the parable of the weeds among the wheat? the Gospel of Matthew (233)
2. Who painted *The Sower of Weeds*? Domenico Fetti (233)
3. What features reveal the identity of the farmer sowing seeds? Cloven feet and tiny horns reveal that the farmer is the devil in disguise. (233)
4. What do the seeds of weeds and wheat represent? The wheat seeds are the children of God and the seeds of weeds are the children of evil. (233)
5. In Domenico Fetti's painting, what are the "good" farmers doing while the devil sows seeds of weeds in the field? The farmers are sleeping. (233)

The Rich Man and Lazarus

1. What figures are depicted in Friedrich Pacher *The Bosom of Abraham*? Abraham and Lazarus (234)
2. What animals are shown licking the sores on Lazarus in Jacopo Bassano's painting *Lazarus and the Rich Man*? dogs (235)
3. What part of Bassano's painting does the rich man occupy? the upper right-hand corner (235)
4. What part of Bassano's painting does Lazarus occupy? the lower left-hand corner (235)
5. What is a lazzaretto? an Italian word for hospitals where victims of the plague and other infectious diseases were brought for treatment (234)
6. What Gospel serves as the source of the parable of the rich man and Lazarus? the Gospel of Luke (234)

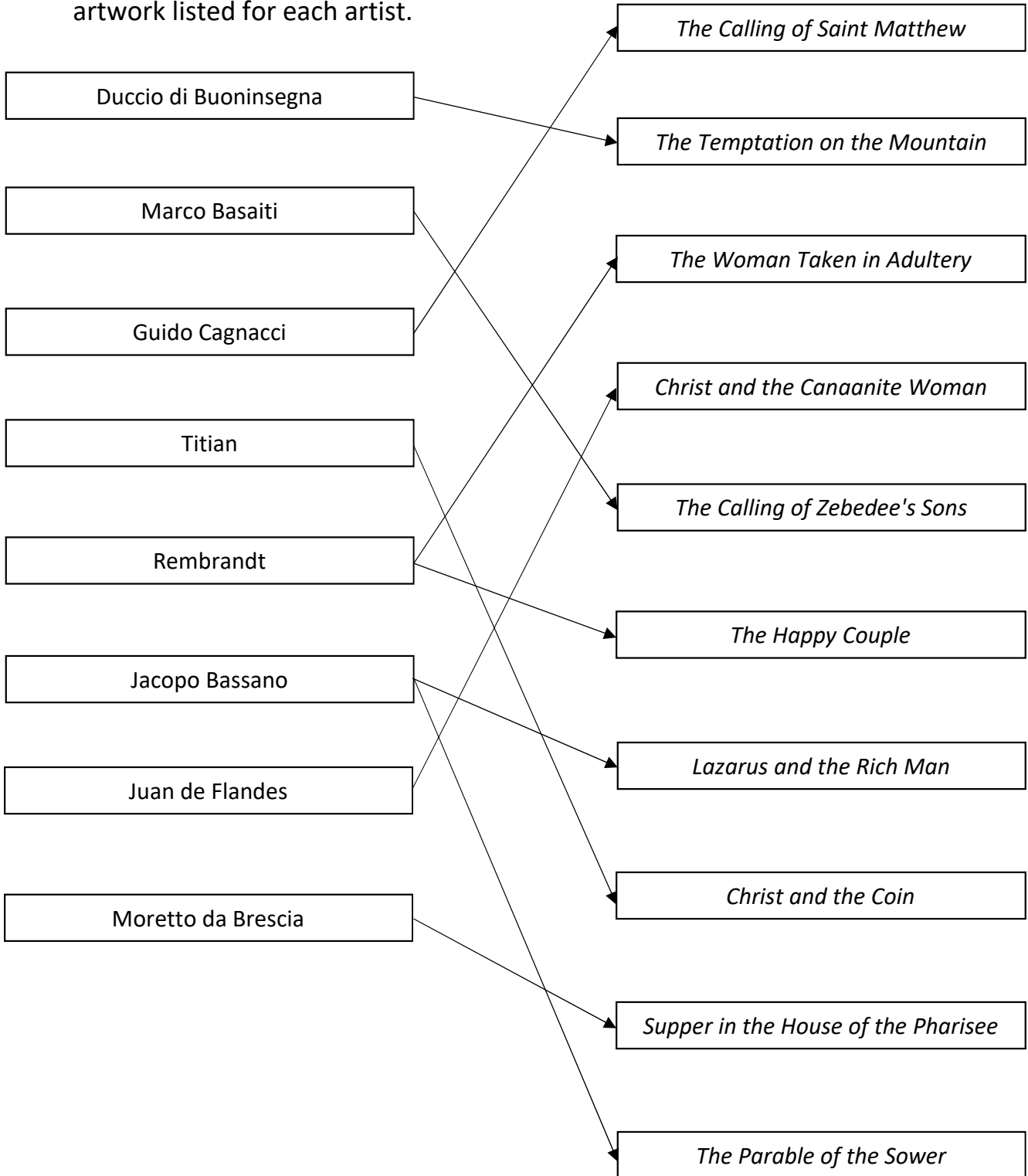
2017 IT Fine Arts – *Gospel Figures in Art*
Artists & Artworks Matching Worksheet #1 Answer Key

Draw a line from the artist's name to the title of his or her artworks.
Note – there may be more than one artwork listed for each artist.



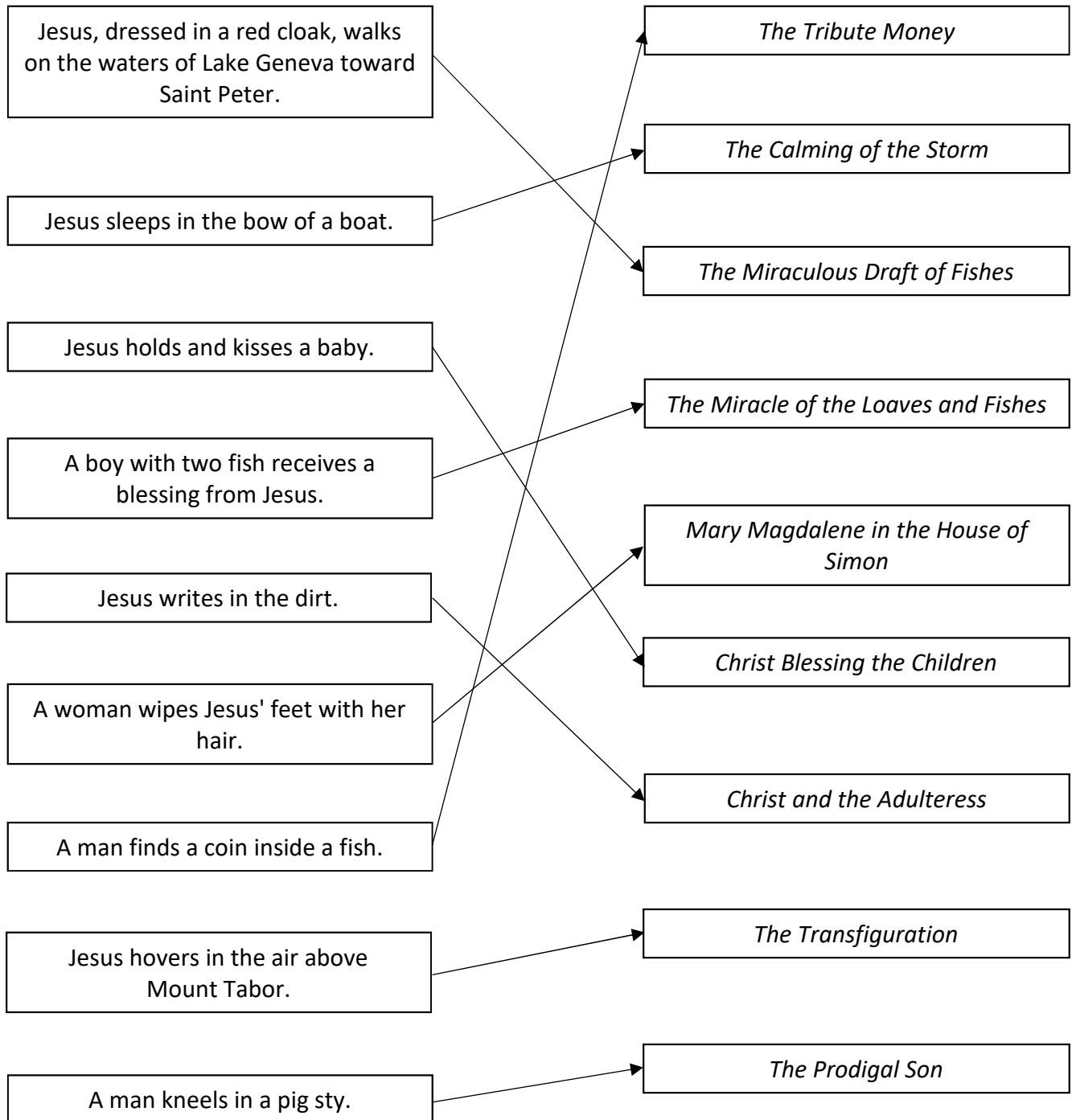
2017 IT Fine Arts – *Gospel Figures in Art*
Artists & Artworks Matching Worksheet #2 Answer Key

Draw a line from the artist's name to the title of his or her artworks.
Note – there may be more than one artwork listed for each artist.



2017 IT Fine Arts – *Gospel Figures in Art*
Artists & Artworks Matching Worksheet #3 Answer Key

Draw a line from the painting's description to its title.



2017 IT Fine Arts – Gospel Figures in Art
Practice Test #1 Answer Key

1. In Enguerrand Quarton's *God in Majesty*, the figure of god is shown _____. (8)
 - A. in side view, looking over the nations of the world
 - B. as a shepherd, tending his flock
 - C. with rays of light radiating outward from his body
 - D. in frontal view, seated on a throne, with a globe in his hand
 - E. as part of the Holy Trinity

2. What is a canon? (10)
 - A. A table comparing the narratives of the different Gospels
 - B. An illustrated manuscript
 - C. A book of the Psalms
 - D. A book of prayers
 - E. A book containing the readings and prayers for the Mass

3. What symbol is associated with the Apostle John? (10)
 - A. an eagle
 - B. an ox
 - C. a lion
 - D. an angel
 - E. a lamb

4. Which Gospels make up the synoptic Gospels? (10)
 - I. Matthew
 - II. Mark
 - III. Luke
 - IV. John
 - A. I and II
 - B. I and III
 - C. I, II, and III
 - D. I and IV
 - E. II, III and IV

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5. According to Saint Ireneus of Lyons, what does the image of a winged man symbolize? (12)
- A. royalty
 - B. steadfastness
 - C. the Holy Spirit
 - D. incarnation
 - E. sacrifice
6. In art, what does the figure of a lion often symbolize? (12)
- A. sacrifice
 - B. royalty
 - C. the Holy Spirit
 - D. bravery
 - E. death
7. In Fernando Gallego's painting *Christ Blessing*, what objects surround the central figure of Jesus? (13)
- A. celestial objects, such as moons, stars, and comets
 - B. heraldic angels
 - C. the traditional symbols for the four Gospel evangelists
 - D. animals from the Garden of Eden
 - E. the prophets, Moses, Elijah, and Elisha
8. In Fernando Gallego's painting *Christ Blessing*, what is the allegorical figure that represents the Law of Moses holding? (13)
- A. the tabernacle
 - B. a crown of thorns
 - C. the Tablets of the Law
 - D. the Scales of Justice
 - E. the Torah
9. When Jesus is painting as the Imperator mundi, he is shown _____. (13)
- A. sitting on a throne, with a globe in his left hand
 - B. gazing down on the Earth, with angels surrounding him
 - C. nailed to a crucifix
 - D. at the Resurrection
 - E. None of the above

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10. What is unusual about the depiction of St. Luke in the *Altar of the Coronation of the Virgin*? (15)
- A. Luke is wearing a different hat than Mark and Matthew.
 - B. Luke is depicted as an elderly man.
 - C. Luke's figure is painted in bright colors.
 - D. Luke is depicted with a lamb instead of a lion.
 - E. All of the above
11. What was the Apostle Matthew's job before he received his calling from Christ? (16)
- A. tax collector
 - B. fisherman
 - C. carpenter
 - D. shepherd
 - E. rabbi
12. In religious art, what Book in the New Testament serves as the primary source for the Passion of Christ? (18)
- A. Matthew
 - B. Luke
 - C. Mark
 - D. John
 - E. Revelations
13. In Vittore Carpaccio's *The Lion of Saint Mark*, what does the winged lion hold with its paw? (18)
- A. a lamb, symbolizing the flock of disciples of Christianity
 - B. a book containing the Gospel of Mark
 - C. a dove, symbolizing the incarnation
 - D. an inkwell and quill, symbolizing Mark as the recorder of St. Peter's testimony
 - E. a wreath, symbolizing peace in the world
14. In *Saint Luke Painting the Madonna*, what figure is painted in the foreground? (21)
- A. Jesus
 - B. The Madonna
 - C. St. Luke
 - D. St. Peter
 - E. All of the above

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Practice Test #1 Answer Key

15. Who is the saint most often portrayed in works of art? (22)
- A. Saint John the Evangelist
 - B. Saint Joseph
 - C. Saint Paul
 - D. Saint Peter
 - E. Saint Matthew
16. *Saint John on Patmos* portrays the moment when _____. (23)
- A. Jesus calls John to become a disciple
 - B. God reveals a vision of the Apocalypse to John
 - C. a priest of the Goddess Diana challenges John to drink from a poisoned chalice
 - D. John is martyred
 - E. an angel inspires John to write his Gospel.
17. In the *Temptation on the Mountain*, Duccio di Buoninsegna paints Satan’s figure _____ as an allusion to Satan’s original state as a rebellious angel. (171)
- A. with a broken halo
 - B. with wings
 - C. wearing a monastic habit
 - D. as a cherub
 - E. without horns
18. What is a predella? (171, 215)
- A. a cast metal sculpture
 - B. a mosaic that portrays a series of parables from the New Testament
 - C. a series of painted panels that form the base of an altarpiece
 - D. a carved panel from a decorative door
 - E. a side chapel located in the nave of a church
19. What figures are often portrayed in artwork of the Gospel stories concerning the miraculous catching of fishes? (172)
- A. Zebedee
 - B. James and John
 - C. Andrew
 - D. Simon Peter
 - E. All of the above

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20. The bas-relief entitled *Christ Walks upon the Water* is a panel from the bronze door of what cathedral? (173)
- A. Cathedral of Rheims
 - B. Chartres Cathedral
 - C. Benevento Cathedral
 - D. St. Peter's Basilica
 - E. St. Patrick's Cathedral
21. In art, the banquet Matthew organized after he is called to be an apostle is often referred to as the _____. (176)
- A. Supper in the House of Levi
 - B. Last Supper
 - C. Feast of the Apostles
 - D. Wedding at Cana
 - E. Passover
22. What patron saint of pilgrims is depicted kneeling before Jesus in Marco Basaiti's *The Calling of Zebedee's Sons*? (177)
- A. Peter
 - B. Andrew
 - C. John
 - D. James
 - E. Matthew
23. In Guido Cagnacci's painting *The Calling of Saint Matthew*, the coins scattered on the floor symbolize _____. (178)
- A. Matthew's profession as a tax collector
 - B. Matthew's renunciation of worldly goods
 - C. Matthew's calling to follow Jesus
 - D. All of the above
 - E. None of the above
24. What object is typically included in the setting of paintings of Christ and the Samaritan woman? (179)
- A. a dining table
 - B. a sepulcher
 - C. a well
 - D. an altar
 - E. a fishing boat

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25. Who is portrayed with the Samaritan woman and Jesus in Annibale Carracci's painting of *Christ and the Woman of Samaria*? (180)
- A. the Apostles
 - B. Mary Magdalene
 - C. Martha
 - D. Mother Mary
 - E. the Samaritan woman's son
26. What does the jug in the painting *Christ and the Woman of Samaria* symbolize? (181)
- A. rebirth
 - B. the forgiveness of sins
 - C. both physical and spiritual thirst
 - D. the Resurrection
 - E. None of the above
27. What part of the Gospel story of Jesus and the Canaanite woman do artists typically paint? (181)
- A. Jesus' request for a drink of water from the Canaanite woman
 - B. Jesus' conversation with the Canaanite woman
 - C. the Canaanite woman's daughter, who suffers from a demon's possession
 - D. Jesus' exorcism of the Canaanite woman's daughter
 - E. Jesus embracing the Canaanite woman's daughter after her exorcism
28. In the twelfth-century mosaic of *The Calming of the Storm* from the Basilica of San Marco, who is asleep on the *Bark* during the storm? (182)
- A. Peter
 - B. Thomas
 - C. Jesus
 - D. Matthew
 - E. John
29. What artwork is from the Gospels of the Abbess Hitda, from the eleventh century? (183)
- A. *Christ Calms the Storm*
 - B. *Christ and the Canaanite Woman*
 - C. *Christ and the woman of Samaria*
 - D. *Christ Walks on the Water*
 - E. *The Miraculous Draft of Fishes*

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30. Who is the figure depicted in the long red cape in the foreground of Konrad Witz' *The Miraculous Draft of Fishes?* (185)
- A. Peter
 - B. Zebedee
 - C. Jesus
 - D. Andrew
 - E. John
31. What scene is portrayed in Moretto da Brescia's *Supper in the House of the Pharisee?* (188)
- A. the Last Supper
 - B. the marriage banquet of Cana
 - C. Mary Magdalene washing the feet of Jesus
 - D. the restoration of Lazarus from death
 - E. the multiplication of the loaves and fishes
32. What gesture is Jesus making in Simon Vouet's painting *Mary Magdalene in the House of Simon?* (189)
- A. He is pointing to Judas to rebuke the apostle's protest toward Mary Magdalene.
 - B. He is blessing Mary Magdalene with his right hand.
 - C. He is raising a cup of wine to bless the meal.
 - D. He is breaking a loaf of bread in the traditional meal blessing.
 - E. He is pointing toward heaven.
33. In art, what object is attributed to the Apostle Judas? (191)
- A. a water jug
 - B. an alabaster jar
 - C. a red rose
 - D. a coin purse
 - E. a white lily
34. What Gospel contains the narrative that inspired Peter Paul Rubens and Jan Peeter Brueghel to paint *Christ in the House of Martha and Mary?* (192)
- A. John
 - B. Matthew
 - C. Luke
 - D. Mark
 - E. None of the above

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35. In Jacopo Bassano's painting *Christ in the House of Martha and Mary*, the boy with the basket serves as a reference to _____. (194)
- A. the miracle of the Multiplication of the Loaves and the Fishes
 - B. the Last Supper
 - C. the Temptation of Christ
 - D. the Calling of Matthew
 - E. the Transfiguration
36. Who painted *Christ and the Coin*? (196)
- A. Rembrandt
 - B. Michelangelo
 - C. Raphael
 - D. Fra. Angelico
 - E. Titian
37. Christ's phrase "Sinite parvulos" is the theme of Lucas Cranach the Elder's painting entitled _____. (198)
- A. *The Transfiguration*
 - B. *Christ Blessing the Children*
 - C. *The Calling of the Apostles*
 - D. *Jesus Calms the Storm*
 - E. *Commissioning the Apostles*
38. In Valentin de Boulogne's painting of *Christ and the Adulteress*, where is Jesus confronted with deciding the fate of a woman the Pharisees accuse of adultery? (199)
- A. Nazareth
 - B. Bethlehem
 - C. on the shores of the Sea of Galilee
 - D. at the Temple of Jerusalem
 - E. in a town square
39. In Rafael's *Transfiguration*, who is the only apostle who gazes up to see Jesus' transfiguration? (203)
- A. James
 - B. John
 - C. Peter
 - D. Matthew
 - E. Andrew

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40. Who does Jesus cure immediately after the Transfiguration? (203)

- A. a leper
- B. a woman suffering from hemorrhages
- C. an epileptic boy
- D. a blind man
- E. a lame man

41. Where did the Transfiguration occur? (202)

- A. Mount Tabor
- B. Mount Sinai
- C. Mount of Olives
- D. Mount Ararat
- E. Mount Calvary

In Rafael's *Transfiguration*, what object is Moses holding? (203)

- A. a book of prophecies
- B. a staff
- C. the Ten Commandments
- D. a dove
- E. the Arc of the Covenant

42. In the composition of Paolo Veronese's *The Marriage at Cana*, who is seated at Jesus' right side? (209)

- A. the Apostle Peter
- B. Mary, mother of Jesus
- C. the wedding couple
- D. Mary Magdalene
- E. the master of ceremonies

43. In artists Assereto and Buoninsegna's paintings of Christ healing a blind man, Jesus is portrayed _____. (214-215)

- A. washing the eyes of the blind man with water
- B. grasping the blind man by the arm to lead him to the pools of Bathseba
- C. blessing the blind man
- D. touching the eyes of the blind man
- E. embracing the blind man

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Practice Test #1 Answer Key

44. In Albert van Ouwater's *The Raising of Lazarus*, what group is represented by the crowd holding or covering their noses? (218)
- A. Lazarus' relatives and household
 - B. the Apostles
 - C. the followers of Christ
 - D. the scribes and Pharisees
 - E. the sinners
45. Who kneels before Jesus in Sebastiano del Piombo's *The Raising of Lazarus*? (219)
- A. Lazarus
 - B. Martha
 - C. Mary
 - D. Peter
 - E. Thomas
46. Govaert Flinck based his painting of *The Good Samaritan* on an engraving by his teacher, _____ . (222)
- A. Michelangelo
 - B. Titian
 - C. Caravaggio
 - D. Rembrandt
 - E. Giotto
47. What art medium did Albrecht Dürer use for *The Prodigal Son*? (226)
- A. oil paints
 - B. watercolors
 - C. engraving
 - D. cast bronze
 - E. acrylics
48. *The Parable of the Blind* uses a series of metaphors to emphasis the need to _____ . (230)
- A. recognize one's own sins before judging the sins of others
 - B. follow the ten commandments
 - C. honor one's mother and father
 - D. forgive and show compassion to those who have fallen from Grace
 - E. love thy neighbor as thyself

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Practice Test #1 Answer Key

49. Which of the following paintings was NOT an artwork by Jacopo Bassano? (172, 194, 220, 231, 232)
- A. The Sower of Weeds
 - B. *The Parable of the Sower*
 - C. *The Good Samaritan*
 - D. *The Miraculous Draft of Fishes*
 - E. *Christ in the House of Martha and Mary*
50. Who cares for Lazarus' sores in Jacopo Bassano's painting of *Lazarus and the Rich Man*? (235)
- A. the rich man
 - B. a servant girl
 - C. a dog
 - D. a young boy
 - E. a Levite

2017 IT Fine Arts – Gospel Figures in Art
Practice Test #2 Answer Key

1. In Enguerrand Quarton's *God in Majesty*, what figures surround the image of God? (8)
 - A. an eagle, a lion, an ox, and an angel
 - B. the twelve Apostles
 - C. Jesus and the Holy Spirit
 - D. cherubs and seraphim
 - E. lambs

2. During the sixth century, who compiled the synoptic tables or canons that compare the Gospels? (10)
 - A. Saint Thomas Aquinas
 - B. Saint Jerome
 - C. Saint Irenaeus of Lyons
 - D. Bishop Eusebius of Caesarea
 - E. Saint Benedict

3. What is the Greek word for "gospel"? (10)
 - A. euangelion
 - B. pentateuch
 - C. torrah
 - D. missal
 - E. synopsis

4. Who revised the Vulgate in the early fourth century? (10)
 - A. Saint Thomas Aquinas
 - B. Saint Jerome
 - C. Saint Irenaeus of Lyons
 - D. Bishop Eusebius of Caesarea
 - E. Saint Benedict

5. What is the name of the four-sided creatures described in Revelation 4:7-8 that serve as models in art for the symbols of the four Evangelists, John, Mark, Luke, and Matthew? (12)
 - A. tetramorphs
 - B. humanoids
 - C. tribbles
 - D. ewoks
 - E. animorphs

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6. According to Saint Irenaeus of Lyons, what does the image of an ox symbolize? (12)
- A. royalty
 - B. steadfastness
 - C. the Holy Spirit
 - D. incarnation
 - E. sacrifice
7. In Fernando Gallego's painting *Christ Blessing*, the allegorical figure that represents the Church of the Christian faith holds _____. (13)
- A. a flag with the standard of the Resurrection
 - B. a chalice
 - C. the host
 - D. All of the above
 - E. B and C only
8. In Fernando Gallego's painting *Christ Blessing*, what object does Jesus hold in his left hand? (13)
- A. a cross
 - B. a crown of thorns
 - C. a Bible
 - D. a globe
 - E. a dove
9. Who is depicted in the predella of the *Altar of the Coronation of the Virgin*? (14-15)
- A. John
 - B. Luke
 - C. Mark
 - D. Matthew
 - E. All of the above
10. What figure sits on Matthew's right shoulder in the predella of the *Altar of the Coronation of the Virgin*? (14)
- A. a lion
 - B. an ox
 - C. an angel
 - D. an eagle
 - E. a dove

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11. Which of the Gospels serves as a major source for religious art, particularly because of the miracles and parables included in its scripture? (16)
- A. Matthew
 - B. Luke
 - C. Mark
 - D. John
 - E. Revelations
12. Which of the Gospels is considered the oldest? (16)
- A. Matthew
 - B. Luke
 - C. Mark
 - D. John
 - E. All the Gospels were written at the same time by apostles of Christ
13. In Caravaggio's *Saint Matthew and the Angel*, Matthew gazes above himself at _____. (17)
- A. an angel
 - B. the incarnation of Jesus
 - C. a dove in a ray of light
 - D. an image of the Madonna with the baby Jesus
 - E. a reflection of his own image
14. The Gospel of Mark is based upon the direct testimony of _____. (18)
- A. St. Bartholomew
 - B. St. Peter
 - C. St. Paul
 - D. St. Barnabas
 - E. St. Luke
15. What does a miter symbolize in the Master of the Ulm High Altar's *Saint Mark*? (19)
- A. Mary, mother of God
 - B. the office of Bishop
 - C. the Sacrament of Reconciliation
 - D. the Passion of Christ
 - E. the Holy Trinity

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Practice Test #2 Answer Key

16. On the Augustinian Altarpiece in the Nuremberg Germanisches National Museum, what is St. Luke doing? (21)
- A. healing a sick man
 - B. teaching the parables to Jesus' disciples
 - C. writing his gospel
 - D. painting the Madonna and baby Jesus
 - E. crying out in pain during his martyrdom
17. What tools for painting are shown in *Saint Luke Painting the Madonna*? (21)
- A. easel
 - B. paint brush
 - C. pallete
 - D. All of the above
 - E. None of the above
18. Which of the books of the Bible serves as a major source for religious art portraying episodes occurring after the Resurrection? (20)
- A. Matthew
 - B. Luke
 - C. Mark
 - D. John
 - E. Revelations
19. Other than the Gospel of Luke, what other book of the Bible did Saint Luke write? (20)
- A. Revelations
 - B. Acts of the Apostles
 - C. Corinthians
 - D. Ephesians
 - E. Exodus
20. What is the difference between the Synoptic Gospels and the Gospel of John? (22)
- A. John recorded what Jesus "said" versus what Jesus "did".
 - B. John was a historian before receiving his calling.
 - C. John begins his Gospel with the birth of Christ instead of beginning with his teachings.
 - D. John was not a contemporary of Jesus; his Gospel is based on oral history.
 - E. All of the above

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21. In the painting *Saint John on Patmos*, who appears to Saint John? (23)
- A. An angel
 - B. God
 - C. Saint Paul
 - D. The prophet Moses
 - E. Saint Mark
22. When not portrayed with an eagle, what object identifies Saint John in artwork? (23)
- A. a halo
 - B. a snake rising from a chalice
 - C. a fishing net
 - D. a boat
 - E. a parrot
23. Who painted *Saint John on Patmos*? (23)
- A. Caravaggio
 - B. Hans Memling
 - C. Hans Burgkmair the Elder
 - D. Guido Reni
 - E. Fernando Gallego
24. In the painting *Christ in the Wilderness* by Moretto da Brescia, what animal symbolizes Jesus' soul searching during his forty days in the desert? (169)
- A. tortoise
 - B. raven
 - C. white heron
 - D. stag
 - E. mouse
25. The walled cities in Duccio di Buoninsegna's painting *The Temptation on the Mountain* represent the _____. (171)
- A. twelve tribes of Jerusalem
 - B. Tower of Babel
 - C. temples in Jerusalem
 - D. the kingdoms of the world
 - E. the levels of Purgatory

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Practice Test #2 Answer Key

26. In Joachim Beuckelaer's painting *The Miraculous Draught of Fishes*, what allusion is made to the miracle of the Multiplication of the Loaves and Fishes? (174)
- A. the fishing nets filled with the catch
 - B. Jesus walking on the water
 - C. the baskets filled with fish
 - D. the horse and cart transporting the catch
 - E. the fishermen mending their nets
27. What scene is depicted in the middle ground of Joachim Beuckelaer's painting of *The Miraculous Draught of Fishes*? (174)
- A. the appearance of the risen Christ on the shore of the Sea of Tiberias
 - B. the Sermon on the Mount
 - C. the miracle of the Multiplication of the Loaves and Fishes
 - D. the temptation of Christ in the wilderness
 - E. the Passion of the Lord
28. Marco Basaiti's *The Calling of Zebedee's Sons* follows the account of the calling of the apostles from the Gospel of _____. (177)
- A. Luke
 - B. Mark
 - C. John
 - D. Matthew
 - E. the Acts of the Apostles
29. After the Madonna and Mary Magdalene, what female Gospel figure is most commonly depicted in art? (179)
- A. the Samaritan woman
 - B. Martha
 - C. Elizabeth
 - D. the Canaanite woman
 - E. the adulteress
30. What is the name of the place where Jesus asks the Samaritan woman for a drink of water? (179)
- A. Sea of Galilee
 - B. Jacob's Well
 - C. Bethlehem
 - D. Jerusalem
 - E. Nazareth

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31. What Gospel story was a popular theme in art during the Counter-Reformation because it was symbolic of troubles facing the Church at the time? (182)

- A. Jesus calms the storm
- B. the Parable of the Good Samaritan
- C. the Parable of the Prodigal Son
- D. Jesus and the Samaritan woman
- E. the multiplication of the loaves



32. Who painted the artwork shown above? (185)

- A. Jacopo Tintoretto
- B. Juan de Flandes
- C. Moretto da Brescia
- D. Caravaggio
- E. Konrad Witz

33. What object is included in the background of Konrad Witz' painting, *The Miraculous Draft of Fishes*? (185)

- A. glaciers
- B. a water jug
- C. a wine jug
- D. a horse-drawn cart
- E. a loaf of bread

2017 IT Fine Arts – Gospel Figures in Art
Practice Test #2 Answer Key

34. In art, what object is attributed to Mary Magdalene? (189)
- A. a water jug
 - B. an alabaster jar
 - C. a red rose
 - D. a coin purse
 - E. a white lily
35. In Paolo Veronese's painting, *Supper in the House of Simon*, who is shown leaping to his feet in shock at Mary Magdalene's actions? (191)
- A. Peter
 - B. Matthew
 - C. Martha
 - D. Mark
 - E. Judas
36. In Paul Rubens and Jan Peter Brueghel's painting *Christ in the House of Martha and Mary*, what animal is depicted next to Martha as a symbol of readiness of faith and vigilance? (193)
- A. a dog
 - B. a dove
 - C. a cat
 - D. a horse
 - E. a fish
37. Saint Martha, the patron saint of housework, is sometimes painted wearing _____. (193)
- A. rosary beads
 - B. a cross
 - C. an apron
 - D. a habit
 - E. a gold ring
38. *The Tribute Money* by Mattia Preti shows Jesus calling the apostle _____. (197)
- A. Andrew
 - B. John
 - C. Matthew
 - D. Simon Peter
 - E. James

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Practice Test #2 Answer Key

39. Who painted *The Tribute Money*? (197)

- A. Titian
- B. Peter Paul Rubens
- C. Rembrandt
- D. Mattia Preti
- E. Raphael

40. In Nicolas Poussin's painting of *Christ and the Woman Taken in Adultery*, Poussin depicts the moment when _____. (201)

- A. the Pharisees bring the adulteress to Jesus
- B. Jesus writes in the dust
- C. Jesus responds to the Pharisees, "Let him who is without sin among you be the first to throw a stone."
- D. the Pharisees begin to depart after Jesus' judgment of the adulteress
- E. Jesus forgives the adulteress of her sins

41. In Rafael's *Transfiguration*, what two figures are shown in midair, on either side of Jesus? (203)

- A. Moses and Elijah
- B. David and Solomon
- C. Elisha and Elijah
- D. Abraham and Moses
- E. Peter and Paul

42. How many apostles are included in Rafael's *Transfiguration*? (203)

- A. two
- B. three
- C. nine
- D. eleven
- E. twelve

43. In Rafael's *Transfiguration*, which of the apostles are atop Mount Tabor? (203)

- A. Peter and Paul
- B. James and John
- C. Andrew, Thomas, and Matthew
- D. James, Peter, and John
- E. Judas, John, and James

2017 IT Fine Arts – Gospel Figures in Art
Practice Test #2 Answer Key

44. How many jars of water are depicted in paintings of *The Marriage at Cana*? (207)
- A. One
 - B. Four
 - C. Six
 - D. Twelve
 - E. Forty
45. In the composition of Paolo Veronese's *The Marriage at Cana*, where is the figure of Jesus located? (209)
- A. seated at the middle of the table
 - B. seated at the right of the wedding couple
 - C. standing next to the master of ceremonies
 - D. next to the water jars that he is blessing
 - E. entering the room where the wedding feast is being held
46. What is the name of the blind man who is most commonly portrayed in artwork depicting the theme of Christ's healing the blind man from the Gospel of Mark? (214)
- A. Arameias
 - B. Ephesius
 - C. Bartimaeus
 - D. Lazarus
 - E. Saul
47. What does Murillo include in his portrayal of *The Return of the Prodigal Son*? (227)
- A. the elder son
 - B. a servant bringing elegant clothes to the son
 - C. the fatted calf
 - D. a puppy
 - E. All of the above
48. Who painted *The Parable of the Blind*? (230)
- A. Domenico Fetti
 - B. Friedrich Pacher
 - C. Peter Bruegel the Elder
 - D. Jacopo Bassano
 - E. Titian

2017 IT Fine Arts – Gospel Figures in Art
Practice Test #2 Answer Key

49. Which of the following artworks may be found in the Louvre Museum (Musée du Louvre) in Paris, France? (179, 201, 208, 221)
- A. Juan de Flandes's *Christ and the Woman of Samaria*
 - B. Nicolas Poussin's *Christ and the Woman Taken in Adultery*
 - C. Paolo Veronese's *The Marriage at Cana*
 - D. Adam Elsheimer's *The Good Samaritan*
 - E. All of the artworks are found in the Louvre Museum in Paris.
50. In Friedrich Pacher's depiction of *The Bosom of Abraham*, who does Abraham hold in his lap? (234)
- A. the rich man
 - B. Jesus
 - C. the beggar, Lazarus
 - D. Saint Peter
 - E. a Pharisee