

CHAPTER NINETEEN

**FIFTEENTH-CENTURY ART IN NORTHERN  
EUROPE**

**19**

**Multiple Choice**

1. Who were the most powerful rulers and art patrons in northern Europe for most of the fifteenth century?

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

Answer: D

Learning Objective: 19.c Relate fifteenth-century Northern European art and artists to their cultural, economic, and political contexts.

Topic: Art for the French Ducal Courts

Difficulty Level: Easy

Skill Level: Remember the Facts

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

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

Answer: D

Learning Objective: 19.d Apply the vocabulary and concepts relevant to fifteenth-century Northern European art, artists, and art history.

Topic: Painting and Sculpture for the Chartreuse de Champmol

Difficulty Level: Easy

Skill Level: Remember the Facts

3. Although no signed paintings by Rogier van der Weyden exist, art historians use a painting of which subject to establish the characteristics of his art?

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

Answer: B

Learning Objective: 19.b Interpret the meaning of works of fifteenth-century Northern European art based on their themes, subjects, and symbols.

Topic: Rogier van der Weyden

Difficulty Level: Easy

Skill Level: Remember the Facts

4. The technique of engraving on metal in which the lines are cut into the metal plate with sharp tools is called

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

Answer: A

Learning Objective: 19.a Identify the visual hallmarks of fifteenth-century Northern European art for formal, technical, and expressive qualities.

Topic: The Graphic Arts

Difficulty Level: Easy

Skill Level: Remember the Facts

5. Which of the following belonged to the second generation of Flemish painters?

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

Answer: C

Learning Objective: 19.c Relate fifteenth-century Northern European art and artists to their cultural, economic, and political contexts.

Topic: Painting at Mid Century: The Second Generation

Difficulty Level: Easy

Skill Level: Remember the Facts

6. The second generation of Flemish painters was largely responsible for
- A. the development of a fee structure for commissions.
  - B. the rapid spread of the Flemish style through Europe.
  - C. the introduction of oil paint in Italy.
  - D. a shift to more complex compositions.

Answer: B

Learning Objective: 19.c Relate fifteenth-century Northern European art and artists to their cultural, economic, and political contexts.

Topic: Painting at Mid Century: The Second Generation

Difficulty Level: Moderate

Skill Level: Understand the Concepts

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

Answer: C

Learning Objective: 19.e Interpret a work of fifteenth-century Northern European art using the art historical methods of observation, comparison, and inductive reasoning.

Topic: Painting and Sculpture for the Chartreuse de Champmol

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

8. How did the artists visually distinguish the duke of Berry in the illustration for the calendar page for January in the *Très Riches Heures* (Fig. 19-6)?
- A. hieratic scale
  - B. a written inscription above him
  - C. the banner with heraldic arms above him
  - D. his position in the center of the composition

Answer: C

Learning Objective: 19.f Select visual and textual evidence in various media to support an argument or an interpretation of a work of fifteenth-century Northern European art.

Topic: Manuscript Illumination

Difficulty Level: Moderate

Skill Level: Understand the Concepts

9. Where did painters perfect the technique of painting with an oil medium?

- A. Italy
- B. Portugal
- C. England
- D. Flanders

Answer: D

Learning Objective: 19.c Relate fifteenth-century Northern European art and artists to their cultural, economic, and political contexts.

Topic: Painting in Flanders

Difficulty Level: Easy

Skill Level: Remember the Facts

10. How does Martin Schongauer intensify the moment portrayed in his *The Temptations of St. Anthony* (Fig. 19-28)?

- A. placing the action in a panoramic landscape
- B. implying circular motion around the main figure
- C. arranging the figures into a pyramidal shape
- D. adding short parallel lines in the background

Answer: B

Learning Objective: 19.a Identify the visual hallmarks of fifteenth-century Northern European art for formal, technical, and expressive qualities.

Topic: The Graphic Arts

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

11. What symbolic meaning is suggested in the “*Hunt of the Unicorn*” series of tapestries (Fig. 19-8)?

- A. the Annunciation
- B. the Deposition
- C. the Miracle at Cana
- D. the Resurrection

Answer: D

Learning Objective: 19.b Interpret the meaning of works of fifteenth-century Northern European art based on their themes, subjects, and symbols.

Topic: Textiles

Difficulty Level: Moderate

Skill Level: Understand the Concepts

12. How are peasants depicted in the *Très Riches Heures* (Fig. 19-5)?

- A. They are wealthy and lavishly dressed.
- B. They are happily working or amusingly uncouth.
- C. They are crude and uncivilized.
- D. They are servants to the upper classes.

Answer: B

Learning Objective: 19.b Interpret the meaning of works of fifteenth-century Northern European art based on their themes, subjects, and symbols.

Topic: Manuscript Illumination

Difficulty Level: Moderate

Skill Level: Understand the Concepts

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

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

Answer: A

Learning Objective: 19.f Select visual and textual evidence in various media to support an argument or an interpretation of a work of fifteenth-century Northern European art.

Topic: Chapter Introduction

Difficulty Level: Moderate

Skill Level: Understand the Concepts

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

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

Answer: C

Learning Objective: 19.e Interpret a work of fifteenth-century Northern European art using the art historical methods of observation, comparison, and inductive reasoning.

Topic: Manuscript Illumination

Difficulty Level: Moderate

Skill Level: Understand the Concepts

15. What detail of the *Mérode Altarpiece* (Fig. 19-10) indicates that the scene of the *Annunciation* is a religious vision of the donors'?

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

Answer: B

Learning Objective: 19.a Identify the visual hallmarks of fifteenth-century Northern European art for formal, technical, and expressive qualities.

Topic: The Master of Flémalle

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

16. The printing technique of engraving probably derived from workers in what trade?

- A. stained glass
- B. goldsmithing
- C. potters
- D. sculptors

Answer: B

Learning Objective: 19.a Identify the visual hallmarks of fifteenth-century Northern European art for formal, technical, and expressive qualities.

Topic: The Graphic Arts

Difficulty Level: Moderate

Skill Level: Understand the Concepts

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

- A. a gold leaf background
- B. a vision of Christ as Judge
- C. atmospheric perspective
- D. consistent scale

Answer: C

Learning Objective: 19.a Identify the visual hallmarks of fifteenth-century Northern European art for formal, technical, and expressive qualities.

Topic: Hugo van der Goes and Hans Memling

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

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

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

Answer: B

Learning Objective: 19.d Apply the vocabulary and concepts relevant to fifteenth-century Northern European art, artists, and art history.

Topic: Jean Fouquet and Jean Hey

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

19. Patrons in Germanic lands preferred altarpieces that featured

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

Answer: C

Learning Objective: 19.a Identify the visual hallmarks of fifteenth-century Northern European art for formal, technical, and expressive qualities.

Topic: The Germanic Lands, Painting and Sculpture

Difficulty Level: Easy

Skill Level: Remember the Facts

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

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

Answer: D

Learning Objective: 19.d Apply the vocabulary and concepts relevant to fifteenth-century Northern European art, artists, and art history.

Topic: Painting and Sculpture for the Chartreuse de Champmol

Difficulty Level: Easy

Skill Level: Remember the Facts

21. What was first achieved in the workshop of Johann Gutenberg in Germany?

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

Answer: C

Learning Objective: 19.c Relate fifteenth-century Northern European art and artists to their cultural, economic, and political contexts.

Topic: Printed Books

Difficulty Level: Easy

Skill Level: Remember the Facts

22. What feature is used to unite the interior and exterior spaces and draw the viewer into the painting in Petrus Christus's *A Goldsmith in His Shop* (Fig. 19-17)?

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

Answer: D

Learning Objective: 19.b Interpret the meaning of works of fifteenth-century Northern European art based on their themes, subjects, and symbols.

Topic: Rogier van der Weyden

Difficulty Level: Moderate

Skill Level: Understand the Concepts

23. Which church of is an outstanding example of the Flamboyant style?

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

Answer: A

Learning Objective: 19.f Select visual and textual evidence in various media to support an argument or an interpretation of a work of fifteenth-century Northern European art.

Topic: Flamboyant Architecture

Difficulty Level: Easy

Skill Level: Remember the Facts

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

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

Answer: D

Learning Objective: 19.c Relate fifteenth-century Northern European art and artists to their cultural, economic, and political contexts.

Topic: Painting and Sculpture for the Chartreuse de Champmol

Difficulty Level: Moderate

Skill Level: Understand the Concepts

25. What represents the complicated collaboration among scholars, artists, and investors in the history of printed books?

- A. *The Buxheim St. Christopher* (Fig. 19-27)
- B. *Nuremberg Chronicle* (Fig. 19-29)
- C. *The Temptations of St. Anthony* (Fig. 19-27)
- D. *St. Wolfgang Altarpiece* (Fig. 19-26)

Answer: B

Learning Objective: 19.e Interpret a work of fifteenth-century Northern European art using the art historical methods of observation, comparison, and inductive reasoning.

Topic: Printed Books

Difficulty Level: Moderate

Skill Level: Understand the Concepts

### Short Answer

1. What is the Order of the Golden Fleece?

Answer: It was an honorary fraternity founded by Duke Philip the Good of Burgundy in 1430 with 23 knights chosen for their moral character and bravery.

Learning Objective: 19.c Relate fifteenth-century Northern European art and artists to their cultural, economic, and political contexts.

Topic: Textiles

Difficulty Level: Moderate

Skill Level: Understand the Concepts

2. Explain the iconography of Jan van Eyck's *Double Portrait of Giovanni Arnolfini and His Wife* (Fig. 19-1).

Answer: The dog may represent loyalty between the couple. Their clothing represents wealth, importance, and fertility. The oranges represent wealth and trade. The mirror and candle represent the presence of God.

Learning Objective: 19.b Interpret the meaning of works of fifteenth-century Northern European art based on their themes, subjects, and symbols.

Topic: Chapter Introduction

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

3. Define the International Gothic style.

Answer: The International Gothic style is defined by slender, gracefully posed figures whose delicate features and gestures are framed by masses of curling hair and extraordinarily complex headdresses.

Learning Objective: 19.d Apply the vocabulary and concepts relevant to fifteenth-century Northern European art, artists, and art history.

Topic: Art for the French Ducal Courts

Difficulty Level: Moderate

Skill Level: Understand the Concepts

4. Discuss the importance of the fiber arts in fifteenth-century Flanders. Cite specific examples.

Answer: Tapestries represented wealth but were also used as insulation. Weavers used wool, as well as, silk, silver, and gold to enhance the visual and symbolic effects, such as in *Unicorn Is Found at the Fountain* (Fig. 19-8).

Learning Objective: 19.d Apply the vocabulary and concepts relevant to fifteenth-century Northern European art, artists, and art history.

Topic: Textiles

Difficulty Level: Moderate

Skill Level: Understand the Concepts

5. Discuss the achievements of Jan van Eyck.

Answer: Van Eyck was famous for expertly using oil painting on panels for detailed and philosophical altarpieces and portraits.

Learning Objective: 19.c Relate fifteenth-century Northern European art and artists to their cultural, economic, and political contexts.

Topic: Jan van Eyck

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It



6. Explain the technique of painting with an oil medium. Include examples of artists and their work as part of your discussion.

Answer: Oil paint is a viscous medium, which is slow drying and easily altered. It can be smoothed or thickly applied. The paint is translucent when applied in very thin glazes and can be built up to glow.

Learning Objective: 19.b Interpret the meaning of works of fifteenth-century Northern European art based on their themes, subjects, and symbols.

Topic: Painting in Flanders

Difficulty Level: Moderate

Skill Level: Understand the Concepts

7. Discuss the achievements of Rogier van der Weyden.

Answer: He was the official painter of Brussels. He was known for solid, three-dimensional figures, strong emotional poses and gestures, and complicated compositions.

Learning Objective: 19.c Relate fifteenth-century Northern European art and artists to their cultural, economic, and political contexts.

Topic: Rogier van der Weyden

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

8. Discuss the achievements of Konrad Witz.

Answer: Witz intensely investigated and detailed the physical world in *Miraculous Draft of Fishes* commissioned by the Church as part of an altarpiece. A detailed view of Lake Geneva and the surrounding, very realistic landscape can be seen in the background.

Learning Objective: 19.c Relate fifteenth-century Northern European art and artists to their cultural, economic, and political contexts.

Topic: The Germanic Lands, Painting and Sculpture

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

9. Discuss the patronage and disguised symbolism of the *Portinari Altarpiece* (Fig. 19-19).

Answer: The head of the Medici bank in Bruges, Tommaso Portinari, commissioned the work for the family chapel. The Nativity is seen in the central panel with the patrons on the outer wings. The background is continuous.

Learning Objective: 19.f Select visual and textual evidence in various media to support an argument or an interpretation of a work of fifteenth-century Northern European art.

Topic: Hugo van der Goes and Hans Memling

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It



10. Define the Flamboyant style. Cite specific examples.

Answer: The Flamboyant style used repeated, twisted, flame-like tracery patterns. It included elaborate and playful decorations to describe specifics of the natural world, as seen in the Church of Saint-Maclou, Rouen.

Learning Objective: 19.c Relate fifteenth-century Northern European art and artists to their cultural, economic, and political contexts.

Topic: Flamboyant Architecture

Difficulty Level: Moderate

Skill Level: Understand the Concepts

## Essay

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

Answer:

1. As paper became more available in Europe, printmaking became popular and allowed for larger quantities of books and single-sheet prints.
2. Woodcuts are made by drawing on the surface, cutting it away, rolling ink on the surface, and printing on paper, as seen in *The Buxheim St. Christopher* (Fig. 19-27).
3. Engraving required a burin to make lines in metal plate, inking the plate, wiping it clean, and then printing on paper, as seen in *The Temptations of St. Anthony* (Fig. 19-28).
4. Engravings and woodcuts could be printed many times. Engravings could produce much finer lines and realistic shading.

Learning Objective: 19.d Apply the vocabulary and concepts relevant to fifteenth-century Northern European art, artists, and art history.

Topic: The Graphic Arts

Difficulty Level: Moderate

Skill Level: Understand the Concepts

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

Answer:

1. Robert Campin, Jan van Eyck, and Rogier van der Weyden were the leaders of painting in Flanders.
2. Flemish painters preferred oil painting over tempera because it was easily manipulated and altered and produced individual surface textures.
3. Commissions often included altarpieces and religious works, but portraits, landscapes, and genre works became popular.
4. Understanding of iconography and symbolism were essential to the understanding and interpretation of Flemish paintings.

Learning Objective: 19.c Relate fifteenth-century Northern European art and artists to their cultural, economic, and political contexts.

Topic: Painting in Flanders

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

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

Answer:

1. During the Northern Renaissance, artists became increasingly interested in depicting the natural world accurately as well as individual personalities, including portraits.
2. New powerful cities in the Netherlands provided a critical tension between royalty, the Church, and the urban laity.
3. Patrons began including images of themselves in traditional religious compositions, such as altarpieces and illuminated manuscripts.
4. Small individual portraits of artists, such as *Man in a Red Turban* (Fig. 19-12), royalty, and wealthy patrons flourished with a newfound interest in naturalism and individual achievements.

Learning Objective: 19.f Select visual and textual evidence in various media to support an argument or an interpretation of a work of fifteenth-century Northern European art.

Topic: The Northern Renaissance; Art for the French Ducal Courts; France

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

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

Answer:

1. During the fourteenth century, manuscripts were primarily made as religious texts and only available to wealthy churches and patrons.
2. During the fifteenth century, manuscripts were made for religious purposes but secular texts were also created; these secular texts included personalized devotion pages, local landscapes, health manuals, herbals, and histories and literature.
3. The Limbourg brothers were responsible for making one of the most famous and lavishly decorated illuminated manuscripts; the *Très Riches Heures* detailed the lives of peasants and the Duke of Berry.
4. Printmaking emerged at the end of the fourteenth century and incorporated illustrated and illuminated images.

Learning Objective: 19.a Identify the visual hallmarks of fifteenth-century Northern European art for formal, technical, and expressive qualities.

Topic: Manuscript Illumination; The Graphic Arts

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

5. Compare and contrast the diptychs of Flemish and French origin, *Diptych of Maarten van Nieuwenhove* (Fig. 19-20) and *Étienne Chevalier and St. Stephen and Virgin and Child* (Fig. 19-21).

Answer:

1. Both diptychs include images of the patron and Virgin and Child.
2. The two panels of the French diptych show different styles; the *Virgin and Child* shows International Gothic-style influences with bold colors and an otherworldly environment.
3. The Flemish diptych shows the new ideas of personal relationships with religious figures and patrons' visions through the Virgin and Child's interaction.
4. Both patrons are shown praying, aided by biblical texts; however, Fouquet's patron includes a deacon in the composition.

Learning Objective: 19.e Interpret a work of fifteenth-century Northern European art using the art historical methods of observation, comparison, and inductive reasoning.

Topic: Hugo van der Goes and Hans Memling, Jean Fouquet and Jean Hey

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It