

Chapter 10: 1350–1500

10.1: Humanist Italy: Public Spaces and Private Palaces of the Renaissance

1. The interest in collecting the texts and works of art of ancient Rome and Greece, especially in fourteenth- and fifteenth-century Florence, stimulated a new, progressive taste for works that appeared like the ancients. This taste was known as _____.

- a. humanism
- b. all'antica*
- c. magnificence
- d. pietra serena

2. Using a public loggia, or open archway, and ancient-style Corinthian columns and pilasters, Filippo Brunelleschi gave this building, funded by the Arte della Seta (the silk guild), a distinct classical appearance.

- a. Palazzo Vecchio
- b. Or San Michele
- c. Foundling Hospital*
- d. Church of Santa Maria Novella

3. During the fifteenth century in Florence, the construction of grand family palaces, such as the Medici, Strozzi, and Rucellai palaces, became seen as a civic duty of wealthy families to improve the public realm through private palaces. This duty, or virtue, was known as _____.

- a. humanism
- b. piety
- c. magnificenza*
- d. prudence

1. At the church of San Francesco at Rimini, a thirteenth-century church he redesigned as a family mausoleum for Sigismondo Malatesta (1417–1468), Leon Battista Alberti used fluted half-columns on the church façade in imitation of this Roman triumphal arch.

- a. Arch of Titus
- b. Arch of Septimius Severus
- c. Arch of Augustus at Rimini*
- d. Arch of Constantine

5. Trained as a sculptor in Florence, Antonio Averlino, better known as Filarete (c. 1400–1469) designed a fictional city, called _____, whose plan consisted of an eight-point star with radiating streets and canals that led to the center.

- a. Borgo
- b. Pienza
- c. Sforzinda*
- d. Amianta

10.2: Eastern Europe: From the Spirit of Wood to the Conventions of Masonry

1. The oldest wooden church in Russia, this fourteenth-century church had a plan relating to the standard blockwork type with dimensions corresponding to the 3 m (9.6 ft.) optimum length of the timbers.

- a. Church of the Tithe
- b. Saint Lazarus on Kizhi Island*
- c. Saint Sophia in Kiev
- d. Cathedral of the Dormition

2. After his expulsion of the Tatars from this city by 1480, Ivan III replanned this city to be a “third Rome,” or a successor to both Rome and Constantinople.

- a. Kiev
- b. Novgorod

- c. Moscow*
- d. Kraków

3. With colorful onion domes, called _____, and stacked gables girding their tall drums, Postinik Yakovlev's sixteenth-century church of Saint Basil in Moscow represented a conscious rejection of Italian influence as a triumphal expression of Russian identity and the triumph over the east.

- a. posadnik
- b. lukovitsas*
- c. Hasht Bihisht
- d. botchkas

4. In an attempt to win the favor of the Polish people, this king commissioned the arcaded Cloth Hall (the Sukiennice) in Kraków, similar in scale to the Waterhalle in Bruges.

- a. Vladimir
- b. Ivan IV
- c. Kasimir III*
- d. Matthias Corvinus

5. The combination of Gothic and classical motifs in the Vladislav Wing of this castle in Prague reveals that the arrival of artists and styles from Italy did not result in pure all'antica style.

- a. Wawel Hill compound
- b. Kremlin
- c. Waterhalle
- d. Hradčany*

10.3: Pre-Contact America: Empires of the Sun

1. In what is the present-day American southwest, the Anasazi constructed sacred spaces in underground circular chambers, known as _____.

- a. pueblos
- b. kivas*
- c. grods
- d. cliff palaces

2. Similar to Venice, the Aztec city of Tenochtitlán grew on land recuperated from marshes. A series of shallow canals divided the city into quarters, which were further subdivided into _____, or wards.

- a. calpulli*
- b. siheyuan
- c. cihuacalli
- d. tlatoani

3. The Great Temple of Tenochtitlán was known as _____. The steep pyramidal sanctuary rose 60 m, and it was rebuilt at least six times, with each new version enveloping the earlier one.

- a. Coatepetl*
- b. Huitzilopochtli
- c. chacmol
- d. Quetzalcoatl

4. These orthogonal blocks were used in Inca masonry. They were joined in highly irregular, interlocking courses. The sites of Cuzco, Ollantaytambo, and Sacsahuamán display these blocks in their walls.

- a. quipu
- b. ompholos

- c. Intihuatana
- d. cancha*

5. This hillside site, overlooking the Incan city of Cuzco, is considered to be the most impressive work of Inca masonry.

- a. Ollatayambo
- b. Huacaypata
- c. Sacsahuamán*
- d. Machu Picchu