

CLEAR II

Baroque and Rococo Visual Arts

Packet by Jeremy Hixson

1. A life-size peacock dominates one of these objects, which also features a dragonfly sitting on a mushroom and an owl in a cage and which was designed by James Cox. One style of these objects is the "tete de poupee", which are named for their appearance in profile and which were decorated with its creator's namesake Boulle marquetry of inlaid brass or pewter arabesques in a turtle-shell veneer. Jean-Jacques and Philippe Caffieri did the bronze work on one of these objects housed in Versailles and designed by Claude-Simeon Passemant; that piece is topped by a transparent globus which displays a rotating model of heavenly bodies. A painting of the "Flight into Egypt" by Francesco Trevisani appears on the front of a "nocturnal" example of these objects, which was designed by Pier Tommaso Campani for Pope Alexander VII and which uses a lamp in the back to shine through carved numbers in a rotating dial. For 10 points, identify these time-keeping instruments, often used as decorative objects.

ANSWER: **Clock** [accept "**Timepieces**" until "time" is said; accept "**Automata**" before "tete" is said]

2. Barend Oortkras designed the second clock mechanism and Nicolaus Derck poorly cast the second set of 38 bells, including the 7,000 pound Quint Bell, for this cathedral's carillon after the originals were destroyed in a fire in 1756. Harman van Boles designed this cathedral's large gilt spire, which dominates the skyline of the city in which this cathedral is located and which is topped by the figure of an angel holding a cross, which serves as a weathervane. Statues of the twelve apostles flanked by the angels Gabriel and Michael appear on the gate of the uniquely towering iconostasis of this cathedral, which was designed by Domenico Trezzini and which serves as a mausoleum of nearly all the emperors and empresses of Russia. For 10 points, located in a namesake fortress along the Neva, this is what St. Petersburg cathedral, named for two saints martyred in Rome?

ANSWER: Saints **Peter and Paul** Cathedral [or **Peter Paul** Cathedral or **Petropavlovski** Sobor]

3. Two women in this painting are wearing an older style narrow-waist gown with stays, one with a fontange and the other with a steinkerque, while two others are wearing the more fashionable sack-back gowns. A box with a set of brushes sits to the right where a woman displays a small painting to two gentlemen, one of whom looks bored, resting his cheek in his right hand, and to a woman in dress of pink and blue vertical stripes who leans her elbow on the counter on this work's right side. The contrast in newer and older fashions is highlighted by the removal of a Pierre Mignard portrait of Louis XIV on this painting's left side. On the right of this work, a man and woman with their backs turned to the audience examine a large ovular painting depicting a number of nudes, while on the right, two men pack a pair of paintings into a box. For 10 points, name this final painting of Jean-Antoine Watteau, named for its use as an advertisement for the title art dealer.

ANSWER: *The **Shop Sign of Gersaint*** [or ***L'Enseigne de Gersaint*** or *The **Store Sign of the Art Dealer Gersaint*** or ***Gersaint's Signboard***; accept any logical equivalent that includes the words "**Sign**" and "**Gersaint**"]

4. The central figure of this work was modeled on the nurse standing above the murdered Aegisthus on the Orestes Sarcophagus, and at this painting's precise center hangs that figure's bare breast. Notable details of this depiction of the scene include the lack of a fountain or the lush garden vegetation. The topmost figure in this work holds his hat with its white tuft in his right hand, while placing his left on a man very close to him; that dark-haired figure with the brown cloak is whispering to a bearded, balding man in a red cloak, whose blue-sleeved left arm reaches up to his face in an attempt to hush the central woman. That woman holds her left hand out and her right up to block view of her face by the two men who are leaning atop the balustrade behind the woman. For 10 points, potentially inspired by the unwanted advances of Agostino Tassi and depicting a scene from an apocryphal section of Daniel, in which a woman's virtue is tested by two lecherous old men, this is what 1610 painting by Artemisia Gentileschi?

ANSWER: ***Susanna and the Elders*** [or ***Susanna e i Vecchioni***]

5. Langley Bradley provided the turret clock for this building's "Townsend's Tower", and that tower is decorated with statues of lions holding roosters executed by Grinling Gibbons. The inscription "Europae haec vindex genio decora alta Britanno" appears above one of this building's entrances beneath a trophy taken from the sacking of Tournai. Both the south facade, which is topped by a bust of Louis XIV, and the north facade, which is reached from the Great Court, feature a hexastyle portico consisting of the colossal-order columns favored by its architects.

This palace's original Grand Bridge was truncated and now spans the lake formed as part of the English landscape garden program of Lancelot "Capability" Brown. For 10 points, named for a battle in the War of Spanish Succession won by the Duke of Marlborough, this is what palace, designed by Nicholas Hawksmoor and Sir John Vanbrugh?
ANSWER: **Blenheim** Palace

6. **Note: Two Answers Required**

In one of these paintings, a wilting thistle sits on the ground in the lower left corner, and the subject sits atop a dun horse with a foaming mouth and an unusually small head, as a second figure in red appears on the far right with his back to the viewer, offering up a helm to the subject. In another of these paintings, two small dogs, one of which matches the yellow dress of the woman on the right, stand on the floor between the subject and his wife; a table with a crown, globus, and scepter sits to the right of the subject, who sits enthroned with his family before a column and, in the background, Parliament. In another of these paintings, the subject stands before a view of the Thames, as two of his attendants see to a white horse, which stands on the left and appears to be bowing behind the subject. Another of these paintings by this artist was used as a model for a bust of the subject by Bernini, and shows the subject from three different angles. For 10 points, name these paintings of an English monarch painted by a certain Flemish portraitist.

ANSWER: Portraits of **Charles I by Anthony van Dyck** [or Portraits of **Charles I by Antoon van Dijck**; accept any answer that mentions depictions of Charles I by van Dyck; prompt on a partial answer]

7. In a disputed example of these paintings, a dubious artist's signature appears on a wooden bracket tipped with a metal hook in the upper left and it is from that hook that a man removes a dead bittern. The meaning of one of these paintings was suggested by Albert Blankert in 1973, who noted the similarity of that work to another by Arent de Gelder; that example of these paintings illustrates an anecdote in Verrius Flaccus and depicts a large portrait of an old woman on the left and the central figure in the center turning to the viewer with his mouth open. In another of these works, a woman sits on the lap of a man raising a large beer glass; that painting is a depiction of a *Prodigal Son*. One of these works depicts *Zeuxis Laughing*, while another of these works has two mysterious "empty" circles in the background behind the subject, who is wearing a white cap and a red bib, while holding a palette. For 10 points, what paintings, depictions of the artist of *The Anatomy Lesson of Dr. Tulp* by the artist of *The Night Watch*.

ANSWER: **Self-Portraits of Rembrandt** Harmenszoon von Rijn [prompt on "Paintings of Rembrandt" or logical equivalents; prompt on "Tronies of Rembrandt" or logical equivalents]

8. Early work in this artist's career included restoration for his first patron, Ludovico Ludovisi, of the *Torchbearer*, for which he created a flame-like hair pattern which is likewise found on the figures which serve as the legs for this artist's *Borghese Table*, as well as on the two scourgers of the bronze *The Flagellation*, a work once debated as created by either this artist or Francois du Quesnoy. In addition to sculpting *The Beheading of St. Paul* for San Paolo Maggiore in Bologna, this artist produced a somewhat crudely cast monumental bronze of a seated figure, reaching his right arm forward. This artist of that statue of Pope Innocent X depicted Sts. Peter and Paul wielding swords as they descend through clouds; the two title figures of that work are carved nearly in the round, and one stands on the right, pointing up to a crucifix, while the other turns away and, staring at the menacing apostles, begins his flight. For 10 points, name this Baroque classical sculptor who produced the relief *Leo I Meeting Attila* for St. Peter's Basilica.

ANSWER: Alessandro **Algardi**

9. Martin Eidelberg has identified an unnamed painter in this genre, dubbed "The Miles Master", as the artist behind a number of questionably attributed works that have gone to auction in the last 50 years, including two assigned to Philippe Mercier, England's first painter in this genre. Nude and lasciviously-posed statues are often identified with the covered up sexual desires of figures painted in this genre, as seen in a work, in which a fountain on the right with a high-spraying jet is topped by a nude woman pouring out an urn, who gazes down on four interlocked dancers. That work in this genre is Nicholas Lancret's *Dance Before a Fountain*. This genre's first appearance in the records of the Academie des Beaux Artes is in place of the crossed out title of a reception piece which depicts an armless, flower-clad statue on the right and a procession of courtly ladies and gentlemen proceeding to a golden boat on the left center. For 10 points, name this Rococo genre, exemplified by Antoine Watteau's *Pilgrimage to the Island of Cythera*.

ANSWER: **Fete Galante** [or **Feste Galante**; accept **Fete Champetre**]

10. One work by this artist is dominated by the diagonal arrangement of a man trailing a reddish cape in the upper left, an angel in pink in the lower right, and the central figure in white and blue on a crescent and crowned with a halo of stars. In addition to his *Immaculate Conception* completed for the Agustinas Descalzas, this artist painted a violin in the lower left corner of a work in which three figures stand on the right behind a tree, looking at the title action, which produces an extremely detailed, open-mouthed grimace on one title character and the only bright hue in the painting, a bold pink representing that figure's muscle tissue. This painter of *Apollo Flaying Marsyas* painted a work in which a boy in torn clothes holds a piece of paper asking for alms and rests a crutch on his left shoulder and another in which a pale, emaciated man is tied to a crossbar being hoisted up. For 10 points, working in Naples and known by the nickname "Lo Spangoletto", this is what Spanish painter of *The Clubfoot* and *The Martyrdom of St. Philip*.

ANSWER: Jusepe de **Ribera** [or Giuseppe **Ribera** or Jose de **Ribera**; accept "Lo **Spangoletto**" before "Lo Spangoletto" is said]

11. One artist of this school painted a work in which a pale hand points down to a tool basket and a crown of thorns in the lower left corner, as three distraught women see him placed in a tomb; that work, *The Deposition*, is found in Rome's San Pietro in Montorio. Another artist of this school painted a work in which the view of a woman's candle is blocked by a guard's arm, while the woman holds the robe of the title man; the use of small visible light sources, as in *The Denial of St. Peter* and *Christ Before the High Priest* earned that artist the name "Gherardo delle Notti". This school was noted for depictions of prostitutes, including one of a smiling, bare-chested woman, grabbed by an old man, the *Scene of Venal Love*, and Dirck van Baburen's *The Procureess*. Another member of this school painted several musicians, as in his *Singing Lute Player* or *Flute Player*. For 10 points, Gerrit van Honthorst and Hendrik ter Brugghen were members of what school named for a Dutch city and the painter of *The Calling of St. Matthew*.

ANSWER: **Utrecht Caravaggisti** [accept **Dutch Caravaggisti** before "a Dutch city"; prompt on "Utrecht School" or "Caravaggisti"]

12. An early work by this artist found at the Vatican was a mountain-shaped fountain with five bees which serve as spouts, the *Fontana delle Api*. This artist mounted icosahedra onto shortened double-scroll volutes that he borrowed from Michelangelo's Porta Pia atop an altar in Naples's Church of Santi Apostoli, the Filomarino Altar. The floor plan of a church by this artist consists of a hexagon formed in a six-pointed stars, with the points alternately replaced by circles or concavities. This artist reused that Porta Pia motif on the piers of the buttresses of a dome he designed for that church which is topped by a lantern featuring a spiral ramp leading up to a globe and cross. The facade of a church designed by this architect for the Spanish Trinitarians in Rome features a pattern of concavities and convex projections in the form of a double-S curve. For 10 points, name this architect of the Church of St. Ivo della Sapienza and the Church of San Carlo alle Quattro Fontane.

ANSWER: Francesco **Borromini**

13. Kurt Bauch used a painting of this genre signed "Rembrandt geretuceer Liev." to argue that Jan Lievens was a student of Rembrandt. Adriaen Brouwer used this genre in several depictions of the lower classes, including one in which a man with pinched his eyes closed, with his mouth agape, *The Bitter Draught*, and another in which a boy pulls his cheeks apart with his fingers in his mouth. Figures in works of this genre often reappear in later works, as with Lievens's *Bearded Old Man* reappearing in *Job on the Dung Heap* and Joos van Craesbeeck reusing the gape-mouthed man from his *The Smoker* in his *The Temptation of St. Anthony*. Other examples of this genre include a painting of a woman whose arm rests on a bench topped by two lions' heads and another of a girl in a yellow and blue turban, Vermeer's *Girl with a Red Hat* and *Girl with a Pearl Earring*. For 10 points, name this painting genre, the name of which means "face" and which focused on studies of facial expressions and costumes, rather than serving as a portrait.

ANSWER: **Tronie** [accept "**Character Head**" before "face" is said; prompt on "Portrait" and "Single-Character Genre Painting"]

14. In one section of this work, a bishop stabs Uzzah in the back in a background painting which sits directly above a small portrait that was initially labeled "Mr. Woolston". In another section of this work, a priest on a horse stares at the address on a small card, while his horse knocks over a stack of pans. A "Pastoral Letter" serves as a butter dish and a Passover cake as a flytrap in the third and fifth scenes from this series, which depicts a woman kicking over a

table in its second scene. In the artist's *The Battle of the Pictures*, he depicted a portrait of a penitent Magdalene attacking the third scene from this series, in which the main character lounges on a bed before her arrest. For 10 points, beginning with the bawd Elizabeth Needham meeting the protagonist and concluding with that protagonist's death by syphilis, this is what William Hogarth series of engravings depicting the descent of Moll Hackabout into prostitution?

ANSWER: A *Harlot's Progress*

15. One statue in this city depicts a jubilant Diana reclining while holding a bird in her right hand; that statue in this city sits above the entrance to the Hall of Mirrors, the first room in the Amalienburg hunting lodge, designed by the former court dwarf Francois Cuvillies, who also lends his name to a theater he designed for the Residenz, this city's royal palace. A stucco Christ crucified on a golden cross hangs by a wire above the altar in the narrow, red-walled baroque church attached to the house of an artist in this city, who designed and funded that church dedicated to John Nepomuk, but better known as the Asamkirche for its designers Cosmas Damian and Egid Quirin Asam, both active in southern Germany. Much of this city's late baroque and rococo architecture dates to the reign of Karl Albrecht, Holy Roman Emperor and prince-elector of the Wittelsbach House. For 10 points, name this city, the capital of Bavaria.

ANSWER: Munich [or München]

16. In one depiction, this figure stands, stooping slightly, her left hand reaching down, while her right hand cups her exposed left breast; that statue, as well as a bust exposing her right breast, was sculpted by Jean-Baptiste Pigalle. In one painting of this figure, a leopard skin is tied loosely around her as she rests her left arm, which holds a bow, on a golden quiver; that painting of this figure as Diana is by Jean-Marc Nattier. Another painting of this figure shows her accepting a coffee from a black servant with her left hand, while holding an extremely long, thin pipe with her right hand; that painting is one of several by Carle van Loo which depict this woman as a Turkish lady. This woman was interested in presenting herself as a femme-savante, which inspired several depictions of her, including one in which she reclines in a turquoise dress while holding a book in her lap in a painting by Francois Boucher. For 10 points, Francois-Hubert Drouais and Maurice-Quentin Delatour also painted portraits of what woman, a mistress of Louis XV?

ANSWER: Madame de Pompadour [or Jeanne Antoinette Poisson, Marquise de Pompadour]

17. A monograph by Steven Orso about this work describes its role in a program praising the reign of Philip IV by equating his rule with that of this work's central figure, whose own conquest of Iberia was detailed in contemporary histories like de Nebrija's *Cronica de los Reyes Catolicos*. A man on the far left of this painting pats a leather bag on his shoulder as a standing figure lifts his hat and holds his hand out to ask for money. Glass appears on the left side, behind the head of the central figure and by his feet, while clay ceramics appear on the right, by a man on his knees and in the hands of two men on the right. The central figure of this painting sits on a cask, looking to the left, while he crowns a man in yellow who kneels before him with ivy leaves; that central figure is nude except for a pink and white cloth over his legs, and his bright, pale skin contrasts with the darker earth-tones of the celebrants on the right. For 10 points, depicting its artist's first mythological theme, this is what painting of the god of wine by Diego Velazquez?

ANSWER: The Triumph of Bacchus [or El Triunfo de Baco or The Drinkers or Los Borrachos or Bacchus and His Companions or The Festival of Bacchus or Bacchus in Iberia]

18. In one work, this artist contrasted a sitter's silver dress with the red curtain behind her as she, leaning to the left and crossing her legs above the knee, rests a guitar in her lap, which stands as a reference to her scandalous concerts. A girl with a torn right sleeve stares listlessly to the right while holding a puppy in her right arm and a large brown ceramic jug in her left in another work by this artist. This artist of a portrait of Ann Ford and *Cottage Girl with a Dog and a Pitcher* utilized the figures in Rubens's *Descent from the Cross* as the models for a group of peasants one of whom, a woman, is being helped to climb into the title object, while two others fight over a drink. In addition to that work, *The Harvest Wagon*, this artist left a spot on the lap of one sitter unfinished in a portrait that sees a dog look up attentively at his master, who is resting his musket in the crook of his arm. For 10 points, *Mr. and Mrs. Andrews* is a portrait by, what artist of the portrait of Jonathan Buttall, *The Blue Boy*?

ANSWER: Thomas Gainsborough

19. A creature variously identified as a crocodile and an armadillo wrenches itself directly from the face of the rock beneath one figure in this work; that figure is depicted with stereotypically West African features and has a bag of coins which spill out behind him as he is thrown back with his hands going forward to cover his face. Athanasius Kircher wrote an early work about a portion of this monument, an inscription on which was later determined to be a eulogy of Domitian. A dove bearing an olive branch, a symbol of this monument's patron, sits atop an Egyptian obelisk at the center of this monument, which bears the coat of arms of the Pamphili family of Innocent X. Two of this monument's namesake figures have erroneously been said to express disgust with Borromini's Sant'Agnese, one of whom covers up his head because of the unknown location of its source. For 10 points, depicting gods representing the Rio de La Plata, Danube, Ganges, and Nile, this is what monument in the Piazza Navona by Gianlorenzo Bernini?

ANSWER: **Fountain of the Four Rivers** [or **Fontana dei Quattro Fiumi**]

20. In one work by this artist, a previous owner had one figure painted over and replaced with a low table; a 1993 cleaning restored that figure, a leering skeleton holding an hourglass and a skull, who stares down at a man in blue and purple who tilts a jug into his mouth, while his friend in red turns over an empty mug towards the ground. Frima Fox Hofriether credited this artist with the innovation of burning candles as the light source in night scenes, tracing this to the influence of the Utrecht Caravaggisti. A lit foot-warmer sits under the blue skirt of a woman who stares at the sewing in her hands as a man in purple places his left hand on her shoulder and holds out a handful of coins in a painting by this artist of *The Last Drop*. A boy in blue leans to his left while holding a violin in a work by this artist; the central figure in that portrait sits with her mouth slightly open, turned to her right with her right arm resting on a chair as she holds a brush and palette. For 10 points, name this Dutch female artist of that self-portrait and *The Proposition*.

ANSWER: Judith **Leyster**

1. This Alpine pilgrimage church has a pastel-pink stucco exterior and its floor plan resembles a semicircle attached to an ellipse attached to a rectangle. For 10 points each:

[10] Name this rural Bavarian church, designed by the Wessobrunner stuccatori Dominkus and Johann Baptist Zimmermann, which is often cited as one of the greatest works of the German Rococo.

ANSWER: Die **Wies** [or **Wieskirche** or Pilgrimage Church of **Wies** of the Scourged Savior]

[10] Die Wies became a pilgrimage site due to the *Wiesheiland*, a statue depicting Christ in this manner. Ignaz Günther's *Kerkerheiland* is an imitation of that statue, and Caravaggio produced two paintings showing this event, one of which features three men on all sides of a downturned Christ.

ANSWER: **Flagellated** Christ [or **Christ at the Column** or **Fourth Station of the Cross** or **Scourged** Savior; accept any answer about Christ being whipped]

[10] The Wies's painted dome depicts Rococo's characteristic asymmetry with an off-center heavenly light as Jesus sits atop a rainbow in the moments just before this event. Other depictions of this event include Michelangelo's fresco behind the altar in the Sistine Chapel.

ANSWER: The **Last Judgment** [accept clear knowledge equivalents]

2. One work by this artist depicts a pink cardoon leaning to the left and sitting by four dirty carrots pointed in different directions, his *Still Life with Cardoon and Carrots*. For 10 points each:

[10] Name this artist whose characteristic bodegones depict fruits, vegetables, and game hanging from small cords or sitting in the shallow cantarero with stark black backgrounds, as in his *Quince, Cabbage, Melon, and Cucumber*.

ANSWER: Fra Juan Sanchez **Cotan**

[10] Sanchez Cotan was a painter in this Spanish city, where he studied under the earlier Spanish still life painter Blas de Prado and in turn influenced Cristobal Ramirez de Arellano and Alejandro de Loarte. This city was also home to El Greco, who painted two landscapes depicting it.

ANSWER: **Toledo**

[10] Cotan produced a portrait of Brigida del Rio, a woman notable for having this characteristic, which she shares with Magdalena Ventura, the subject of a painting by another artist.

ANSWER: **Beard**

3. **[Reader Note: Do Not Read After Tossup #10]**

Identify the following about the sculptural program at Versailles, for 10 points each:

[10] This sculptor produced a stucco relief, partially in the round, of Louis XIV on horseback trampling soldiers, *Louis XIV Victorious over the Enemies of France* as part of his decorations for the Salon de la Guerre, outside of which is found his copy of the Medici Vase, the War Vase.

ANSWER: Charles-Antoine **Coysevox**

[10] The iconographic program at Versailles included the equation of Louis XIV with this sun god, who lends his name to the king's bedroom and who appears in such works as a sculpture with *the Nereids* by Francois Girardon and Thomas Regnaudin for the Grotto of Thetis.

ANSWER: **Apollo**

[10] These siblings, Balthazar and Gaspard, executed the marble statue of Latona and her children for the Latona Fountain, as well as the horses of the Sun in the Grotto of Thetis, and the lead figure of a man writhing under piles of rocks for the Enceladus Fountain.

ANSWER: Balthazar and Gaspard **Marsy** [or **Marsy** Brothers]

4. One work in this cycle depicts *The Meeting* [of its subject] and *Henry IV at Lyons* as a meeting of Juno and Jove, referring to the first painting of the cycle, in which those two gods decide *The Destiny of* [its subject]. For 10 points each:

[10] Identify this cycle of 24 paintings named for their subject, a French queen, whose birth, marriage to Henry, and feud with her son, Louis XIII, are depicted in allegorized and mythical terms by Peter Paul Rubens.

ANSWER: **Marie de' Medici** Cycle [or *The Life of Marie de' Medici*]

[10] In *The Negotiations at Angouleme*, a dog barks at this god, whose nudity contrasts with the dressed Marie and cardinals, as he presents the queen an olive branch. In *The Queen Opts for Security*, this god leads Marie to the Temple of Securitas.

ANSWER: **Mercury** [or **Hermes**]

[10] Henry IV hands this object, which represents authority and governance of France and which appears in six of the paintings in the cycle, to Marie in *Consignment of the Regency* and it is rehanded to the queen in *The Apotheosis of Henry IV and Proclamation of the Regency* by the deified France herself.

ANSWER: **Orb** [or **Globe**]

5. The lack of a drum aids in the illusory connection between the trinity in the cupola and the Assumpta in the semidome of the apse of this church; in those depictions, the Virgin looks towards the heavenly dome, as the Son points to her and the Father gives her a sign of benediction. For 10 points each:

[10] Name this Roman Oratorian church, which also features a ceiling fresco of St. Philip Neri. The façade and layout of this church are based heavily on the earlier Jesuit church Il Gesu.

ANSWER: **Chiesa Nuova** [or Chiesa della **Santa Maria in Vallicella**]

[10] Those ceiling paintings from the Chiesa Nuova were executed by this artist, whose other works include the ceiling fresco *Allegory of Divine Providence* for the Palazzo Barberini, many frescoes for the Palazzo Pitti, and the design for the Santi Luca e Martina.

ANSWER: Pietro da **Cortona** [or Pietro **Berrettini**]

[10] Cortona also designed a chapel in the right transept of Il Gesu dedicated to this saint. The altarpiece, painted by Carlo Maratti, depicts the death of this saint, noted for his missionary work in Asia, on Shangchuan Island.

ANSWER: St. Francis **Xavier**

6. Identify the following about the paintings of Jan Vermeer, for 10 points each:

[10] Benjamin Binstock has argued that this painting, which depicts a woman working in an alley, another sewing in a doorway, and two children playing in front, is of the exterior of Vermeer's own house.

ANSWER: *The Little Street* [or *Het Straatje*]

[10] *The Little Street* depicts two houses in this city, Vermeer's hometown, of which he also painted *A View* from across a canal. Egbert van der Poel painted several cityscapes of this city after its famed explosion in 1654.

ANSWER: *View of Delft*

[10] One of the few other possible outdoor scenes by Vermeer is this painting of five women and a dog. In 2000, its blue sky was painted black on the assumption that because Prussian blue was found during a restoration, it could not originally have been a day painting.

ANSWER: *Diana and Her Companions* [or *Diana en Haar Nimfen*]

7. This artist completed a number of sculptures for the tomb of Sophie of Saxony and Wilhelmine Ernestine of the Palatinate, and he collaborated with Johann Melchior Dinglinger on a number of jewel-encrusted figures, mostly of Africans. For 10 points each:

[10] Name this German sculptor whose best known work depicts the title figure's head twisted to the right screaming, even though his tongue has been cut or ripped in half, a bust of the figure Marsyas.

ANSWER: Balthasar **Permoser**

[10] Permoser did much of his work in this Saxon city, including the sculptures for the Nymphenbad Fountain at the Zwinger Palace. Other monuments here include the Baroque Landhaus and the reconstructed Lutheran Frauenkirche.

ANSWER: **Dresden**

[10] Permoser and silversmith Bernhard Quippe made one of these objects made from a nautilus shell; that object is topped by a panther holding grapes and a satyr holds the shell to form the stem of that object. Permoser's name is also attached to one of these objects with a lid made of ivory in the Met.

ANSWER: **Drinking Vessels** [or **Goblets** or **Cups**; accept reasonable equivalents]

8. In one painting by this artist, the massive white scapular worn by the central figure contrasts with the blackness of the background and is evidence that that man, whose head lulls onto his shoulder, has not been disemboweled or partially decapitated yet. For 10 points each:

[10] Name this religious, tenebrist painter, whose works include a painting in which Peter appears crucified upside down on the wall before Peter Nolasco, as well as *The Martyrdom of St. Serapion*.

ANSWER: Francisco de **Zurbaran**

[10] In one painting by Zurbaran, this woman descends from pink-clouded heaven with the heads of children or putti emerging from the bottom of her robe; Zurbaran also depicted her sitting with her son Jesus in their house in Nazareth.

ANSWER: Virgin **Mary** [accept "The **Virgin**"]

[10] In 1631, Zurbaran executed a large altarpiece depicting this saint surrounded by the Church Fathers as he looks up at a dove approaching him from the top center, as the painting's Dominican patrons and Charles V look on from below.

ANSWER: *Apotheosis of Saint* **Thomas Aquinas**

9. Identify the following about European porcelain production, for 10 points each:

[10] August the Strong based the first European hard-paste porcelain factory in this city outside Dresden, after von Tschirnhaus and Böttger developed a process for producing it. Johann Kirchner and Johann Kändler were the first modelers for this company and it is also associated with the development of the "German flowers" style.

ANSWER: **Meissen**

[10] This French painter of the *Blonde Odalisque* and *The Toilet of Venus* designed many of the figures of the Vincennes-Sevres porcelain factory, including nearly all of their statues from 1752-1766.

ANSWER: Francois **Boucher**

[10] Thomas Frye and Edward Heylyn were granted patents for the production of this porcelain variant in 1744 and 1749. Named for a key ingredient, in addition to kaolin and feldspar, this porcelain was produced by the Bow and Spode manufactories.

ANSWER: **Bone** China

10. Identify the following about the landscapes of Jacob van Ruisdael, for 10 points each:

[10] The Church of St. Bevo and Haarlem, van Ruisdael's home city, frequently appears in the far background of his paintings of these areas important to the Dutch cloth industry.

ANSWER: **Bleaching Field** [or **Bleachfield** or **Bleekveld** or **Croft**]

[10] Van Ruisdael produced numerous paintings of these buildings, including a red one at Wijk bij Duurstede, in his depictions of the Dutch countryside. Don Quixote fought these buildings, when he thought that they might be giants.

ANSWER: **Windmills**

[10] This village on the North Sea coast also appears in a number of van Ruisdael paintings, in which its skyline is dominated by the bell tower of its dilapidated church, which was finally washed into the sea in 1743 with the rest of the town.

ANSWER: **Egmond aan Zee**

11. Identify the following about French sculptors, For 10 points each:

[10] Marie-Anne Collot modeled the face of Peter the Great for this 20-foot-tall equestrian statue produced by Etienne-Maurice Falconet; it stands atop the Thunder Stone and is the subject of a Pushkin poem.

ANSWER: **Bronze Horseman** [or **Mednoi Vsadnik**]

[10] This artist produced a marble statue of a seated Montesquieu which stands over 5-feet-tall, but his usual fare include small terra cotta works like *Nymph and Satyr Carousing* and his model for a putti-covered monument to the Montgolfier brothers.

ANSWER: **Clodion** [Claude **Michael**]

[10] One of Louis-Francois Roubiliac's best known works is the Davenant bust, depicting this man and based on the earlier Chandos portrait; Roubiliac also produced a life-size statue of this man holding a quill and leaning against a desk, which is currently housed in the British Library.

ANSWER: William **Shakespeare**

12. Identify the following about frescoes by Giovanni Battista Tiepolo, for 10 points each:

[10] Stucco putti pull back gilt stucco curtains to reveal Tiepolo's *The Marriage of Frederick Barbarossa* in the Kaisersaal at the royal Residenz in this city, where Tiepolo's *The Allegory of the Planets and Continents* decorates a huge trough vault over the Grand Staircase.

ANSWER: **Würzburg**

[10] The Palazzo Labia houses two depictions of this figure, which occupy spaces between false pilasters and under false arches, and which show this figure dissolving a pearl in vinegar at a banquet, as well as a first meeting with Marc Antony.

ANSWER: **Cleopatra**

[10] Tiepolo executed a fresco of this mythic hero for the ceiling of the Guard Room in the Royal Palace in Madrid, showing both his apotheosis and his presentation with arms forged by Vulcan. Tiepolo also decorated an entire room in the Villa Valmarana with frescoes of this hero.

ANSWER: **Aeneas**

13. Walter and John Linnell provided furniture for rooms in this style for Elizabeth Montagu and for the Badminton House, including John Linnell's unique chair design utilizing the namesake fretwork in the back and arms topped with a pagoda-shaped finial. For 10 points each:

[10] Identify this style of art which flourished alongside rococo design and which is based on adaptations of design and architectural elements of a country in East Asia.

ANSWER: **Chinoiserie** [or **Chinese**]

[10] Chinoiserie was also associated with the designs of this man, who included it as one of the three styles, along with the Gothic and "Modern Taste", in his catalogue *The Gentleman and the Cabinet-Maker's Director*.

ANSWER: Thomas **Chippendale**, Sr. [or Thomas **Chippendale** the Older or Thomas **Chippendale I**]

[10] Chippendale designed Chinoiserie furniture for this patron's palatial namesake Hampton estate, including a bed the curtains of which are inspired by Chinese-style wallpaper designs housed in the Victoria and Albert Museum.

ANSWER: David **Garrick**

14. A conversation that Charles Colle recorded in his journal between Gabriel-Francois Doyen and an unnamed patron, possibly the Baron de Saint-Julien, describes the genesis of this painting. For 10 points each:

[10] Name this Fragonard work, in which a woman enjoys the title device, propelled by the guiding arm of a bishop, unable, unlike two putti with a dolphin, to see the woman's lover hiding in the bushes, looking up at her as she kicks a shoe into the air.

ANSWER: *The **Swing*** [or ***L'Escarpolette*** or *The Happy Accidents of the **Swing***]

[10] A sculpture of two putti on a dolphin also watch the lovers in *The Pursuit* from this Fragonard cycle of a developing relationship, which also includes a scene of a man climbing a wall, *The Meeting*, and a scene in which the woman crowns her lover.

ANSWER: *The **Progress of Love** in the Heart of a Young Woman* [or *Les **Progrès de l'amour** dans le Cœur d'une Jeune Fille*]

[10] Two dolphins also watch in this Fragonard work, in which a man kisses a woman while holding his right hand on a statue of cupids holding a book, in which is inscribed the painting's title.

ANSWER: *The **Oath of Love***

15. Following the addition of a bell tower and double-stairway in the 17th Century, this cathedral's western facade, which opens onto the Praza de Obradoiro, was completely redesigned by Fernando Casas y Novoa. For 10 points each:

[10] Name this Galician church, originally constructed over the period of a century beginning in the 1070s, which stands at the end of a namesake pilgrimage route symbolized by a seashell.

ANSWER: Cathedral of **Santiago de Compostela**

[10] The Obradoiro facade was executed in this Spanish baroque style, exemplified by Salamanca's Plaza Mayor and named for its designer.

ANSWER: **Churrigueresque**

[10] A baroque facade was also constructed for the Azabacheria Facade, named for this semi-precious stone, which was sold by artisans to pilgrims in the adjacent Praza de Inmaculada. It is more commonly associated with jewelry of the Victorian era.

ANSWER: **Jet** [prompt on "Lignite"]

16. Agostino Tassi painted the four walls in quadratura which frame in cruciform this fresco, which was intended as part of a propagandistic program following the election of Gregory XV in the Palazzino Ludovisi. For 10 points each:

[10] Name this ceiling fresco, which depicts the title goddess in a chariot dropping flowers. She is flanked fore and aft by putti and preceded by three goddesses one of whom holds a large container to spread the morning dew.

ANSWER: *The Triumph of* **Aurora** [or *The Triumph of the* **Dawn**]

[10] *The Triumph of Aurora* was painted by this Bolognese artist, whose other work includes a painting of two men emerging from the woods on the left to look at a skull, a mouse, and a fly atop a cenotaph, *Et in Arcadia Ego*.

ANSWER: **Il Guercino** [or Giovanni Francesco **Barbieri**]

[10] A hand reaches up to guide this figure, who is lowered by strips of cloth by two other men, into the ground in the lower register of an altarpiece Guercino painted of this saint. In the upper register, this saint kneels before Jesus, as a cherub floats overhead with a crown.

ANSWER: St. **Petronilla**

17. Several of Roger de Piles's works argue for the position of one of these two factions, including his *Dialogue on Colors* and his *Conversations on Color*, the latter of which argues against an overreliance on antiquity. For 10 points each:

[10] Name these two factions in the Academie's *Querelle du Coloris*, which take their names from two artists, who were identified as exemplifying *dessin*, or line, and *coloris*.

ANSWER: **Poussiniste** and **Rubeniste** [or **Poussinisme** and **Rubenisme** or Nicolas **Poussin** and Peter Paul **Rubens**]

[10] The *Querelle* erupted in 1671 when Philippe de Champaigne criticized this Venetian, citing Poussin and Raphael, and was rebutted by Gabriel Blanchard. His works include *The Allegory of Age Governed by Prudence* and *Bacchus and Ariadne*.

ANSWER: **Titian** [or Tiziano **Vecelli** or Tiziano **Vecelio**]

[10] Premier Peintre du Roi at the time of the controversy, this painter of *Venus Clipping Cupid's Wings* sided with the Poussinistes, but his side eventually lost, with his replacement by the Rubeniste Pierre Mignard, de Piles's seat in the Academie, and eventually acceptance of Watteau's *Pilgrimage to Cythera*.

ANSWER: Charles **Le Brun**

18. Identify the following works by Frans Hals, for 10 points each:

[10] This Hals portrait depicts Dutch military officer displaying the "Renaissance elbow" and an enigmatic smile, which appears slightly exaggerated because of his up-turned mustache.

ANSWER: *The* **Laughing Cavalier**

[10] An owl perches on the left shoulder of this figure, who is holding a beer stein in her right hand while her right arm leans on a table. Previously thought to be a tronie, this work is actually a portrait of a mentally-ill woman.

ANSWER: **Malle Babbe** [or **Hille Bobbe** or *The* **Witch of Haarlem**]

[10] A flush-cheeked youth in drag sits in the lap of a red-faced man in black, decked with sausages, eggs, and pigs' feet, a representation of Hans Wurst in front of a crowd in this early Frans Hals painting.

ANSWER: Merrymakers at Shrovetide [or Shrovetide Revelers or The Merry Company]

19. Identify the following about the Peterhof palace complex, for 10 points each:

[10] Designed by Jean-Baptiste-Alexandre Le Blond is this sequence of gilded bronze statues, fountains, and water jets, which are fed without pumps from natural springs in the Ropka Hills and which descend from the palace to the Sea Channel below.

ANSWER: The Grand Cascade [or The Great Cascade or Bolshoi Kaskad]

[10] At the base of the Grand Cascade, a statue of this biblical strongman rips open the mouth of a lion, representing Sweden, to shoot water 62 feet into the air. It was designed by Carlo Restrelli and unveiled in 1735, but replaced by a Mikhail Kozlovskii bronze in the 19th Century.

ANSWER: Samson

[10] This German designed Peterhof's Monplaisir, as well as designing the Amber Room eventually housed in the Catherine Palace with Gottfried Wolfram and updating the Berlin Stadtschloss as Court Architect of Friederich I.

ANSWER: Andreas Schlüter

20. A figure reaches around a wall with his right hand to look at the viewer in one early work of this artist depicting the Rio dei Mendicanti, while a number of figures wear bauta and medico della peste masks while riding on boats in another painting showing the Molo. For 10 points each:

[10] Name this painter, primarily known for his vedute which were frequently purchased by visitors to Italy on the Grand Tour. His other works include a painting showing a woman rushing to help a fallen child amidst a number of women working on stones, *The Stonemason's Yard*.

ANSWER: Giovanni Antonio Canal [or Canaletto]

[10] Canaletto hailed from this Italian city, whose other artists included Luca Carlevarijs, Bernardo Bellotto, and Francesco Guardi, all of whom painted scenes on its Grand Canal.

ANSWER: Venice [or Venezia or Venexia]

[10] One of Canaletto's most famous paintings shows the return of this extravagantly decorated vessel, used by the doge, returning to the Molo following the "Wedding of the Sea" on Ascension Day.

ANSWER: Bucentaur [or Bucintoro]