

1. A Colonists mainly used portraiture to create the identity of the newly emerging United States. Colonial portraits typically depicted Revolutionary War figures such as George Washington. [5,1,3]
2. D Historians study art history to understand art in its historical moment. Art historians consider the formal elements of a work of art as well as the context in which an artwork was created. [6,1,1]
3. D The field of aesthetics commonly overlaps with the study of art history. Aesthetics primarily focuses on the nature and expression of beauty. [6,1,1]
4. A Art historians typically include paintings, prints, drawings, sculptures, and architecture to make up fine art. Pottery, a form of craft art, is not considered to be a fine art. [6,1,3]
5. E Art historians consider art forms that are not considered art by their intended audience as craft art. Posters and tattoos qualify as craft art. [6,2,0]
6. E Given the multiple differences in viewpoints regarding one piece of art, there are multiple different interpretations of an artwork. Therefore, the meaning of an artwork is not fixed. [6,2,1]
7. E Formal analysis is defined as the examination of the visual qualities of an artwork. Art historians look to the elements of an art piece to derive its meaning through formal analysis. [6,2,2]
8. C Formal analysis focuses on the visual qualities of an artwork, not the context behind the work of art. Therefore, an art historian using formal analysis would be interested in the work of art itself. [7,1,0]
9. E Contextual analysis is the examination of the outside qualities of a work of art. Contextual analysis primarily focuses on cultural, social, religious, and economic contexts. [7,1,1]
10. A Direct examination is the ideal method of studying a work of art. Reproductions of artworks often do not share the same texture and form as the original. [7,1,3]
11. C Art historians rely on interviews and participant observation to study cultures with a notable oral history. These studies are often guided by anthropology. [7,2,2]
12. D Ancient Roman historian Pliny the Elder is notable for his art analysis. He wrote *Natural History* to study historical and contemporary works of art. [7,2,3]
13. B Renaissance artist Giorgio Vasari is best known for his collection, *The Lives of the Artists*. This group of biographies explored the changing roles of artists in European society. [7,2,3]
14. E German scholar Johann Joachim Winckelmann is best known for his shift to a study of stylistic development. This contrasts with the biographical emphasis of Vasari. [8,1,1]
15. E Art history originally focused solely on white men, since this demographic was commonly the subject of past works of art. However, in recent decades, art history has come to focus on feminist, Marxist, and psychoanalytic beliefs, and therefore is becoming more inclusive. [8,2,0]

1. B Art historians often struggle to study ancient civilizations that operated in climates that were not conducive to the preservation of cultural artifacts. This is certainly the case in much of West Africa, where high levels of humidity hurt the chances of art surviving into the present. In contrast, the dry climate of Egypt is incredibly well-suited to long-term preservation. [9,1,0]
2. C The Chauvet Cave paintings are prime examples of Paleolithic art. These paintings are roughly 30,000 years old, and are primarily ochre and charcoal depictions of animals that would have been familiar to the hunter-gatherers who created the work. [9,1,1]
3. A The cave paintings at Lascaux and Altamira commonly feature horses, lions, bison, mammoths, and rhinoceros. [9,1,1]
4. C *The Venus of Willendorf* is an Old Stone Age statue that was likely used as a fertility figure. However, specifics surrounding its use are impossible to know given its prehistoric creation. [9,2,0]
5. C A warming in the Middle Stone Ages allowed for European populations to move towards rock shelters. The art produced at these sites both continues Paleolithic trends while also innovating in style and subject matter. [9,2,1]
6. E The Neolithic (or New Stone Age) art of Europe that is most famous today is Stonehenge in modern England. This site is one example of the general New Stone Age trend of large stone constructions. [10,1,1]
7. A The sarsen stones at Stonehenge comprise much of the famous construction, including the heaviest stones in the site's outer ring. Sarsen stones are a type of sandstone. [10,1,1]
8. B Mesopotamian civilization centered on a valley and did not have mountains or deserts as a deterrent to potential invaders. As a result, conquest occurred much more frequently there than in Egypt. [10,2,3]
9. A Ziggurats expanded from places of worship into governmental and economic hubs. They can be seen as at the heart of Sumerian life. [11,1,1]
10. E The Code of Hammurabi is a law code from nearly 4,000 years ago which still survives as an inscription on stele. Hammurabi ruled the Babylonians in the 18th century BCE. [11,2,0]
11. A The Akkadians are considered today to have been the first group to consolidate power over the Sumerian city-states in southern Mesopotamia. The invading Gutti then overthrew the Akkadians in the 22nd century BCE. [11,2,1]
12. A The Ishtar Gate was a product of the Neo-Babylonians and stood outside of the temple of Bel. It is still famous today for the animal figures depicted on its walls. [11,2,1]
13. A The royal palace at Persepolis is considered to be the Persian Empire's most notable work of architecture. It is believed that Egyptian buildings served as at least a partial inspiration for this palace. [12,1,1]
14. C Hierarchical scale in Egyptian art entailed depicting powerful people as physically bigger than the less powerful. The Palette of King Narmer is an example of this style. [12,1,3]
15. A The tomb of Tutankhamun is incredibly important to modern observers because it had hardly been disturbed before its discovery by 20th-century archaeologists. [12,1,4]

1. E The Cycladic civilization was the first of three progenitors to the ancient Greeks in the Aegean Sea (the other two being the Minoans and Myceneans). The Romans came to prominence later than all four of the Aegean civilizations. [13,1,1]
2. A The heart of the Minoan civilization was Knossos on the island of Crete. This city housed a great royal palace that was the origin point for the myth of the Minotaur. [13,1,2]
3. B The Cycladic civilization produced ornate pottery, marble bowls and jars, and sculptures representing nude women. They would not have had access to iron production in this time period (3200-2000 BCE). [13,1,1]
4. B The Minoans constructed four grand palaces. These were clearly built for prestige and decoration above practicality, as they served little defensive function. [13,1,2]
5. C While both the Archaic Greeks and ancient Egyptians used the frontal pose, Archaic Greek marble and limestone sculptures prioritized a closer reflection of human features. [13,2,1]
6. D Contrapposto, or “counter positioning”, attempts to create a more realistic human figure by having the figure lean onto one leg. The ancient Greeks pioneered this method. [13,2,3]
7. D The Parthenon has been an emblem of Western art and architecture for nearly 2,500 years. After its ruin by Persian invaders in 480 BCE, the Parthenon’s 447 BCE restoration is now considered one of the high points of the Greek Middle Classical Period. [14,1,0]
8. C The Hellenistic Period led to cultural overlap as Greeks absorbed elements of foreign art from the East through their contact with Asia Minor (modern-day Turkey). This period led to the creation of the *Venus de Milo*. [14,1,1]
9. E Most information modern art historians possess about the Etruscans comes from their tombs. This is in large part because they constructed most of their buildings out of perishable wood and brick. [14,1,2]
10. C The Romans’ pioneering use of concrete played a major role in their architectural achievements. Concrete allowed them to connect stones more easily and thus construct larger buildings. [14,2,2]
11. A Roman sculptors typically idealized their subjects to reflect the values and prestige of Rome at large. In this way, Roman sculptures can be seen as a form of propaganda. [15,2,0]
12. A Mosaics are often associated with the Byzantine period. These works involved the placement of various tiles or stones onto a set background to create an image. They are most commonly found today in churches. [15,2,1]
13. A Latin was the common literary language throughout Europe during the Middle Ages. Most works were produced by monks, who used Latin as the language of the Church. [16,1,1]
14. C Hiberno-Saxon culture is the product of Anglo-Saxon England and Celtic Ireland absorbing influences from each other and Norse Viking invaders. This union of cultures eventually created its own distinct artistic tradition. [16,2,0]
15. D Saint-Sernin Basilica in Toulouse, France is a key example of Romanesque architecture. Features of this style include barrel vaults and large stone walls. [16,2,1]

1. A Bondone, best known for his frescos, is most often associated with the transition between the Gothic and Renaissance periods. His emphasis on gestures and emotions differentiates his style from that of Gothic works. [17,1,1]
2. C Renaissance paintings tended to depart from Gothic works through the inclusion of more emotional figures. [17,1,1]
3. C In 1401, Ghiberti won the design competition for the doors of Florence's new baptistery. After completing the set, which refers to the sacrifice of Isaac, Ghiberti completed a second set for another entrance. Michelangelo called this second set the "Gates of Paradise." [18,1,1]
4. E Masaccio is credited with putting linear and aerial perspective into practice. Linear perspective was primarily developed by Filippo Brunelleschi. [18,2,0]
5. A Donatello, best known for his bronze statue of *David*, is often credited as the founder of modern sculpture. *David* demonstrates characteristics of classical antiquity. [18,2,1]
6. C Michelangelo sculpted *David* for a competition held by the city of Florence. He created *Moses*, *The Dying Slave*, and *The Bound Slave* for Pope Julius II. Raphael is known for his *School of Athens*, a fresco. [19,1,1]
7. B Leonardo da Vinci pioneered sfumato, the practice of using soft transitions between colors for slightly blurred outlines. [18,2,3]
8. A Donatello, often considered the founder of modern sculpture, was heavily influenced by classical antiquity. His bronze statue of *David* was the first freestanding nude statue cast since the classical era. [18,2,1]
9. D Pope Julius II had commissioned Michelangelo to design his tomb but canceled the project partway through. Michelangelo was hesitant to accept another commission from the pope to decorate the ceiling of the Sistine Chapel. [19,2,1]
10. E Venetian painter Tintoretto used chiaroscuro, major contrasts of light and dark, for emotional impact. [20,2,1]
11. B *The Tempest* differed from most prior art pieces by highlighting the landscape rather than the figures in the painting. [20,1,2]
12. A Titian was best known for his innovative style of portraiture, positioning figures against elements of setting rather than a neutral background. [20,1,3]
13. D Raphael painted several renditions of the Madonna, including the *Sistine Madonna*. [20,1,1]
14. D The Reformation led many artists to choose secular art over religious imagery. [20,2,2]
15. E Dominikos Theotokopoulos, also known as El Greco, was a Mannerist painter closely associated with the Counter-Reformation. [20,2,2]

1. C Artists of the Northern European Renaissance produced works that were typically smaller than those of artists in the south. Through oil paints, northern artists achieved greater detail than southern artists. Northern artists saw less influence from classical art than southern artists. [20,2,3]
2. D Grünewald is best known for his religious scenes, including the *Isenheim Altarpiece*. [21,1,3]
3. D “Caravaggesque” refers to the use of chiaroscuro, the use of major contrasts between light and dark for dramatic effect. [22,2,1]
4. D Dürer is well known for his engravings, including *The Four Horsemen of the Apocalypse*. [21,2,0]
5. D Born in Germany, Hans Holbein the Younger was the court painter to King Henry VIII of England. Holbein was best known for his portraits and set a standard for English painting through the nineteenth century. [21,2,1]
6. E Baroque art is characterized by a greater sense of movement than Renaissance art; Baroque art was generally less static than Renaissance art. [21,2,2]
7. B Grünewald painted the *Isenheim Altarpiece*, which consists of nine panels on two sets of wings. [21,1,3]
8. B Caravaggio often depicted religious figures and other individuals in threadbare garments rather than in the grandeur of the classical style. [22,2,1]
9. E Influenced by Caravaggio, Gentileschi is known for her religious art and portraits. Many of her paintings feature women. [23,1,1]
10. A Bernini’s marble sculpture *Ecstasy of Saint Teresa* features extremely realistic details and dramatic lighting at the Cornaro Chapel. [23,1,2]
11. D Although many influential Baroque artists worked in Italy, Peter Paul Rubens and Rembrandt van Rijn lived and worked in the Netherlands. [23,1,3]
12. D Louis XIV, the “Sun King,” built the palace at Versailles. With a stable, greenhouse for orange trees, and eventually a zoo and a canal system, the palace became an exemplar for other monarchs to emulate. [23,2,1]
13. E Under the rule of Louis XIV, the *Académie Royale de Peinture et de Sculpture* (the “Academy”) and the *Salon*, its annual exhibition, were established to set and uphold aesthetic standards. [23,2,2]
14. B Velázquez worked as the court painter to King Philip IV of Spain. One of his most well-known paintings is *Las Meninas*, which shows the princess with her attendants. [23,2,3]
15. A Velázquez influenced Impressionism with his relatively looser, freer brushstrokes and emphasis on light and color. [23,2,3]

1. E Whereas the Rococo style focused on gaiety, romance, and court life, painters of the Baroque style focused on portraying emotion. [23,2,4]
2. B Jean-Antoine Watteau was one of the most influential painters of the Rococo style, pioneering the painting genre of *fête galante*. Paintings in this style often featured members of the nobility enjoying time in the countryside. [24,1,1]
3. A Honore Fragonard studied under Francois Boucher, so Fragonard's paintings are reflective of Boucher's. Both painters were favorites of Madame Pompadour. [24,1,1;24,2,0]
4. A The Neoclassical Style arose shortly before the Revolution of 1789. Because of this, most Neoclassical works espouse republican values. [24,2,1]
5. C The Neoclassical style was influenced by Enlightenment philosophy. Philosophers of this school included John Locke and Jean-Jacques Rousseau. [24,1,1]
6. E Jacques Louis David's earlier paintings, like the *Oath of the Horatii*, espoused republican virtues. However, when he later became a painter for Napoleon Bonaparte, his paintings became propagandistic. [24,2,1;25,1,0]
7. A Jean Dominique Ingres's rival, Eugene Delacroix, painted in the Romantic style. [25,1,1]
8. A Both the Baroque and the Romantic styles emphasized emotions. However, Romantic works were more imaginative and dreamlike, and they used exotic themes and foreign settings. [25,1,1]
9. B Realism can be considered a reaction to both Romanticism and Neoclassicism. Instead of the idealism of the Romantic style, the Realist style showed both the positive and negative aspects of the subject. [25,2,1]
10. B Gustave Courbet's Realist painting, *The Stonebreakers*, caused controversy because it pictured ordinary workmen fixing a road. [25,2,1]
11. E Impressionism arose because many artists were unhappy with the strict rules and regulations of the Salon. [26,1,1]
12. D Edouard Manet is usually considered the first Impressionist painter, as he juxtaposed bright and contrasting colors in order to show light. Manet, however, did not consider himself an Impressionist. [26,1,1]
13. B Edouard Manet's *Luncheon on the Grass* showed clothed men and a nude woman, which caused controversy. It was included in the *Salon de Refuses* because of this scandal. [26,1,1]
14. C Claude Monet painted *Impression, Sunrise* in 1872. Though critics ridiculed it based on its name, it became the namesake of the Impressionist movement. [26,2,0]
15. E Scientific developments during the Impressionist movement showed that shadows were not grey, but the complementary color of the object casting them. In turn, Impressionist artists painted shadows as the complementary color of their subject with very low intensity. [26,2,0]

1. D Cézanne modified Impressionist practices by structuring his paintings as a series of planes and reducing objects to the simplest forms. [26,2,1]
2. B Post-Impressionist artists were concerned with the use of color. Several artists, including Georges Seurat, Vincent van Gogh, and Paul Gauguin, used vibrant and intense colors. [26,2,2]
3. B Van Gogh's *Night Café* (1888) features dissonant colors, exemplifying the artist's intent for emotional effect. [27,1,0]
4. A Originally a stockbroker, French Post-Impressionist Paul Gauguin began his art career in his forties. [27,1,1]
5. C The invention of the camera led artists away from Realism and paved the way for more experimentation with elements of art. For example, the *Fauves* prioritized the emotional impact of intense colors over the realistic value of prior art movements. [27,1,2]
6. B Dissatisfied with effects of the Industrial Revolution, the Pre-Raphaelites rejected contemporary styles and looked to pre-Renaissance art for inspiration. [27,1,3]
7. D Henri Matisse led the *Fauves*, or "wild beasts," named for their use of arbitrary color. [27,2,1]
8. E Dutch artist Piet Mondrian contributed to the *De Stijl* movement, which involved abstract art with geometric elements, primary colors, and values (black, gray, and white). [28,1,0]
9. C The Armory Show acquainted Americans with modern art. The exhibition featured influential pieces of European art, including Marcel Duchamp's *Nude Descending a Staircase* (1912) and Pablo Picasso's *Les Femmes d'Alger* (1907). [28,1,1]
10. E Responding to First World War, Dadaism ridiculed societal norms. Marcel Duchamp, a leader of the movement, created *LHOOQ* (1919), a reproduction of the *Mona Lisa* with a mustache and an insulting title, and *Fountain* (1917), a porcelain urinal. [28,2,2]
11. E Inspired by the ideas of Sigmund Freud, Surrealist artists, including René Magritte, Salvador Dalí, and Joan Miró, attempted to express ideas of the unconscious mind. [28,2,4]
12. B Duchamp developed ready-mades, which are ordinary objects presented as art. In doing so, Duchamp defied expectations that tangible art should be only visual, as his ready-mades prioritized the idea over the object itself. [28,2,3]
13. E The Bauhaus was a German art school that attempted to unify mass production and aesthetics. After the Nazis closed the school in 1933, some faculty, including Josef Albers, emigrated to the United States and continued to teach and create art. [29,1,1]
14. D Pablo Picasso and Georges Braque, the leaders of Cubism, often included overlapping perspectives in their pieces. This practice was based on the psychological theory that a traditional painting from a single viewpoint is inadequate in capturing the complete human experience. [27,2,2]
15. C The Pre-Raphaelites strongly influenced Art Nouveau, which is characterized by floral patterns and sinuous curves. [27,2,0]

1. E World War II caused art movements to halt because most attention and effort was funneled into the war. The war heavily impacted European cities, so New York became the new center of the art world. [29,1,2]
2. D Often, art during World War II served as propaganda for the war. It was only after the war that art began to take on new properties again. [29,1,2]
3. B Kandinsky's dictum stated that art could be free from the limitations of pictorial subject matter, which guided Abstract Expressionist artists. [29,1,3]
4. B Robert Rauschenberg's "combines" were sculptures made of cast-off objects that he found around him. [29,2,2]
5. A Art critics in New York like Clement Greenberg and Harold Rosenberg had the power to shape future art styles by promoting artists with particular views of art. [29,1,3]
6. B While many pop artists were known for using commercialized approaches to creating art, Robert Indiana used stencils that were originally used to produce commercial signs. [30,1,0]
7. C Photorealism was a movement that aimed to create a kind of super-realism with the subject in sharp focus. The works of Photorealists like Close and Hanson were reminiscent of Realism. [30,1,2]
8. E Minimalist painters like Frank Stella were able to make the precise outlines characteristic of hard-edge painting with the invention of the airbrush and acrylic paint. [30,1,1]
9. D With the advent of Earthworks, installations, and performance art in the 1970s, art was no longer strictly confined to interior spaces. [30,1,3]
10. C Christo and Jeanne Claude were partners who worked together to make art known as Earthworks (also called Land art or Environmental art). [30,1,3]
11. B Christo and Jeanne-Claude worked together to create large Earthworks art pieces. While Christo was responsible for the design and ideation, Jeanne-Claude was responsible for the logistics. [30,2,0]
12. B Performance Art must be performed live for an audience. Although it can be captured by photography and video, the art itself is transient and fleeting in nature. [30,2,1]
13. E The Guerrilla Girls are a New York-based group of female artists that use guerrilla-warfare tactics to challenge men's domination of the art world. The Guerrilla Girls wear gorilla masks in public to remain anonymous. [30,2,1]
14. D Philip Johnson pushed back against Bauhaus ideology by suggesting that decoration is a function of art, manifested with his addition of a finial to his design for the AT&T Building (now 550 Madison Avenue). [31,1,0]
15. C Postmodernist art is varied in the form that it takes and the media that it uses. While some Postmodernist art reintroduces traditional elements, other works also exaggerate Modernist techniques. [30,2,2]

1. B The Tang dynasty is often called China's golden age, and during it Chinese artists made great ceramic sculptures. [31,2,3]
2. A The Emperor of Qin was the first person to unite the Chinese kingdom, which led to an impressive monument of him being built circa 210 BCE. When he died, he had clay models of all of his soldiers, including their equipment and horses, buried along with him. [31,2,2]
3. C Greek art had a strong influence on the classical images of Buddha in India. [32,1,1]
4. E India is home to over 1,600 different languages and dialects as well as many other differing cultural and religious traditions. [32,1,1]
5. E Buddhism was founded in India and spread to China and Japan. Once in these countries, Buddhism influenced them in numerous ways, including their art. [31,2,3;32,1,1;32,2,1]
6. C A group of Japanese artists studied in France during the impressionist movement, and when they came back they brought with them linear perspective and the colors and subjects of impressionism. However, Japanese artists soon rejected these techniques and returned to their traditional techniques. [33,1,0]
7. C The Nok civilization was located in present-day Nigeria and influenced later groups like the Yoruba. [33,1,1]
8. A When the English raided Benin Kingdom in 1897, most of their art was confiscated or destroyed. As a result, most objects from the Benin Kingdom are found in Europe and the United States rather than Nigeria. [33,2,0]
9. C Tattoos and other body arts were important to Polynesian people because they were a way of expressing social status. Before photography, however, the only way to preserve the body arts of these people was through engravings by visitors. [34,1,2]
10. B The Asmat group, located in Melanesia, once used special shields decorated with red, white, and black abstract patterns during raids against other groups. However, these shields are no longer used in war and are now only seen as cultural symbols. [34,1,3]
11. C One of the oldest examples of Islamic architecture is the Dome of the Rock, which is located in Jerusalem. [34,2,3]
12. A Because of their importance in Islam, beautiful Korans and Koran holders are highly valued in Islam. Islamic art is non-figurative, and abstract and calligraphic art can be found on many Islamic buildings. An important aspect of mosque architecture is that the qibla wall must always face Mecca. [34,1,3]
13. D The ancient civilizations of the Americas built massive pyramids that were the central features of large cities. One of the best-known examples of these pyramids is the Pyramid of the Sun, which is located in Mexico. [35,1,0]
14. C Artworks in Africa, the Americas, and Oceania were lost for many reasons, but the main ones are that optimal preservation conditions were often not met; Europeans destroyed objects they saw as pagan; Europeans only kept a few objects for anthropological museums; and many objects were taken without their context, which was often just as important as the object itself. [33,2,134,1,0;34,1,1;34,2,4]
15. D Despite people having lived in present-day Canada and the United States since 12,000 years ago, most of the artworks remaining today date back to only about the last 2,000 years, thanks to the lack of optimal preservation conditions in ancient North and South America. [35,1,1]

1. A Whereas horizontal and vertical lines create feelings of stability, curved and jagged lines convey a feeling of activity. [36,1,1]
2. A High, arched ceilings in Medieval churches functioned to draw the eyes of congregants upward toward heaven, thereby promoting spiritual admiration. [36,1,1]
3. B Some artists may want to mimic the effects of three-dimensional art in two-dimensional mediums. They can achieve this by creating the illusion of form through techniques including shading, foreshortening, and perspective [36,1,2]
4. C Sculptures that project strongly from a surface are described as high relief. Conversely, sculptures that project slightly are termed bas, or low, relief. [36,2,1]
5. E Aerial, or atmospheric, perspective considers the effects of fog and other airborne particles. When artists use aerial perspective, the objects farthest away seem lighter and more neutral and lack contrast. [36,2,3]
6. C Renaissance interior paintings frequently feature checkerboard floors. Because of the use of linear perspective, the horizontal lines of these painted floors are parallel, but the vertical lines seem to converge. [37,1,1]
7. D The color wheel itself is from the eighteenth century. However, its fundamental concepts were developed by Isaac Newton in the previous century. [37,2,0]
8. B In art, value is a term that describes the lightness or darkness of a color. Value can also be referred to as saturation. [37,2,1]
9. D Intensity is defined as the brightness or purity of a color. Because primary colors are unmixed, they are the purest, or most intense, colors. [38,1,1]
10. B Optical color considers the effect of special lighting like at dawn, dusk, or candlelight. [38,1,4]
11. C Rhythm is a principle of art that is most associated with movement and pattern. Artists can create a sense of rhythm through repetition. [38,2,4]
12. C A motif is defined as a single element of a pattern. For example, one square of a quilt can be considered a motif. [39,1,1]
13. E Most formal architecture use exact symmetry. For example, wings and windows are often distributed equally on each side of a building. [39,1,2]
14. B The relationships of the relative sizes of parts of the human body and face were standardized during the Classical Period of Greek sculpture, 2,500 years ago. [39,2,4]
15. C According to the standard rules of human proportion, an ideal human figure was seven and one-half heads tall. These rules also recommend that a horizontal line passing through the corners of the eyes should fall halfway between the top of the head and the chin. [39,2,4]

1. A While modern artists usually draw on some kind of paper, early artists drew straight onto walls made of rock. [40,1,3]
2. D Hard pencils create thin, light lines while soft pencils, such as charcoal, create thick lines of varying values. [40,1,4]
3. E Adding water to ink creates a wash, which, when applied to paper, is lighter in value due to its translucent quality. [40,2,2]
4. E Pastels are popular for their easy blending ability, but their fragility requires that pastel works require great care to preserve. Colored pencils are more durable, and still maintain similar blending properties. [40,2,3]
5. E All of the principal printmaking processes (relief prints, intaglio prints, lithographs, and screen prints) create an image on a matrix before being transferred to another material. [40,2,4]
6. D Both engraving and etching are examples of intaglio printmaking, where the lines of a matrix create the print. In engraving, lines are cut straight into the matrix, but in etching, the lines are first cut into wax and the application of acid is what creates grooves in the matrix. [41,2,0]
7. C In relief printmaking, the areas that are cut out of a plate do not imprint on a paper, while the remaining areas transfer ink in the shape of a design. [41,1,1]
8. B Lithography involves the application of wax to a plate that can be made of stone, zinc, or aluminum. [42,1,1]
9. E Lithography is a complex process but only requires knowledge of drawing techniques. [42,1,1]
10. A Paint is composed of pigments, binders, and solvents. A binder holds the pigment together with the surface of the canvas. [42,1,4]
11. D Frescoes are made by adding powdered pigment to either wet or dry plaster. Buon fresco is made with wet plaster, and fresco secco is made with dry plaster. [42,2,1]
12. C Traditional tempera paint, which has been used by artists throughout history, is water-based and uses egg yolk as a binder. [42,2,2]
13. A Oils easily build on top of each other. In thin layers, this creates translucent effects and glazes, but thick applications result in an uneven surface called impasto. [42,2,3]
14. C Acrylic paint, which is made of synthetic materials, was developed after World War II. Acrylics are versatile in that they can build up layers without long drying times. [43,1,3]
15. D Photography changed the world of art because although at first painters competed with its realistic quality, it ultimately encouraged painters to expand their style beyond realism. [43,1,4]

1. E Sculpture is typically created via carving, modeling, casting, and construction techniques. In carving, some of the original material is removed. [43,1,1]
2. C Modeling is considered to be an additive process. Materials such as clay and wax can be formed by hand and added to the surface of the object. [43,1,3]
3. E In the cast form process, the original form is encased in plaster. Once the plaster has hardened, it is used as a mold. [43,1,4]
4. A Environmental art, also known as Earthworks, is a modern art form developed in the 1960s. This large-scale art is categorized as a form of sculpture. [44,1,2]
5. D Twentieth-century artist Joseph Cornell was known for filling empty boxes with a multitude of different objects. These objects had both symbolic and metaphoric meanings. [44,2,0]
6. C Clay is commonly rolled out into coils using the palm of the hand. From there, these coils are stacked on top of each other to create clay vessels. [45,1,1]
7. D Liquid clay is applied to slab-built pots in many pottery techniques. This liquid clay is often referred to as slip. [45,1,1]
8. D The kiln is a specialized oven used in pottery. The kiln is primarily used to drive the leftover moisture out of the clay, after the air-drying process. [45,1,3]
9. A Glass was first developed in the Middle East, in approximately the third millennium BCE. The development of the glassblowing technique allowed for the creation of glass vessels, like vases and drinking glasses. [45,2,1]
10. E Art critics commonly define architecture as the art of designing buildings. This art stems from the designed shelters different cultures have created for the purpose of protection. [45,2,3]
11. D The post-and-lintel construction technique features a long stone or wooden beam that is positioned across upright posts. The Parthenon is a famous example of this construction technique. [45,2,4]
12. A Spanish architect Antoni Gaudi is most notable for his work in organic buildings. These buildings had no flat surfaces or straight lines, and his designs challenged the architectural stereotype of a regular-shaped building. [46,2,2]
13. C During the medieval age, the Church played a significant role in supporting the arts. Despite this advocacy, there was a rise of secular art during this time. [47,1,4]
14. D The Armory Show of 1913 took place in New York. This event shifted the center of the art world to the United States. [47,2,4]
15. D The formal qualities of art include line, shape, form, perspective, color, texture, and composition. Pattern is an art principle, rather than a fundamental quality of art. [48,2,0]

1. E In the early seventeenth century, Puritans used portraiture to establish identity and record family lineages. While the Puritans used portraits to subtly communicate the presence of God, they rejected religious painting in their places of worship. [49,1,1]
2. B The Puritans associated religious painting in their places of worship with excess and idolatry. Instead, they saw portraiture as a way to subtly communicate the presence of God. [49,1,1]
3. C Puritans subscribed to the Calvinist doctrine of prosperity, which stated that God rewarded hardworking and faithful people with material wealth. [49,1,1]
4. B Puritan painters favored the Elizabethan style of portraiture, which was linear and focused on costume details. This was in contrast to the Grand Manner style of portraiture that British painters used during the eighteenth century. [49,1,2]
5. B Anthony van Dyck's court paintings inspired the Grand Manner style of portraiture that dominated British paintings during the eighteenth century. [49,1,2]
6. A Colonial folk portraiture's defining characteristics were its flatness and linearity. European artists like John Smibert introduced modeling and naturalism to the colonies. [50,2,0]
7. E Elizabethan portraiture, which was the preferred style of Puritan painters, was linear and placed great focus on costume details. [49,1,2]
8. A *John Freake* and *Elizabeth Freake and Baby Mary* were pendant portraits, which means that they would have shared a common theme and been displayed side-by-side. [49,1,2]
9. A *John Freake* and *Elizabeth Freake and Baby Mary* demonstrated the religious devotion of the subjects. The pendant portraits also highlighted the couple's material wealth through elaborate clothing. [49,1,2]
10. A John Freake was a wealthy merchant and lawyer. In the pendant portrait *John Freake*, he is decorated lavishly with a velvet coat, intricate lace collar, elaborate cuffs, and gloves. [49,1,3]
11. A In the pendant portrait *Elizabeth Freake and Baby Mary*, the wife wears a pearl necklace, a garnet bracelet, a gold ring, and delicate lace. The accompanying portrait, *John Freake*, features the male sitter wearing gloves. [49,2,0]
12. A The pendant portraits of *John Freake* and *Elizabeth Freake and Baby Mary* highlighted the importance of global trade in the seventeenth century. For example, the garnet in the wife's bracelet in *Elizabeth Freake and Baby Mary* would have been imported from India. [49,2,0]
13. D Thomas Smith demonstrates his wealth in his *Self-Portrait* through the fine ruffled lace around his neck. In the background, Dutch and English ships are visible through a window view of a seascape. [49,2,1]
14. B In Thomas Smith's *Self-Portrait*, the subject's hand rests on a skull, which is a traditional *memento mori* symbol. The skull suggests that material wealth is insignificant in the face of mortality. [49,2,1]
15. D Artists like John Smibert introduced modeling and naturalism to the colonies. His painting *The Bermuda Group (Dean Berkeley and his Entourage)* arranges the figures in a complex arrangement with a variety of poses. [50,2,0]

1. A In 1738, John Singleton Copley was born in Boston. He stayed there during the early part of his career, where he earned money by painting portraits of members of Boston and New York society. [50,3,1]
2. C John Singleton Copley's was introduced to painting, drawing, and printmaking through his stepfather. After his stepfather passed away, Copley took over Pelham's studio and taught himself to paint. [50,3,1]
3. D John Singleton Copley's *Boy with a Squirrel* features Henry Pelham, Copley's half-brother. This painting attracted the attention of Benjamin West due to its stunning realism. [50,3,2]
4. B In his early career, John Singleton Copley primarily painted portraits of members of Boston and New York society. Eventually, he traveled to England to learn the European painting tradition. [50,3,2]
5. B Paul Revere was the child of Apollos Rivoire and Deborah Hitchborn. Hitchborn came from wealth due to her family's shipping wharf, while Rivoire made money as a silversmith. [51,1,2]
6. C England's Stamp Act of 1765 was primarily a response to the financial devastation caused by the Seven Years' War. England taxed the colonies to bring in more revenue. [51,1,2]
7. C John Singleton Copley's *Paul Revere* remained unknown to the public until 1928, at which point it was lent to the Museum of Fine Arts. [53,1,1]
8. C Before the Revolutionary War, colonists frequently bought individual silver pieces. After the war, however, it become popular to purchase large tea services, which led to the success of Paul Revere's teapots. [51,1,5]
9. B Paul Revere's teapots demonstrated the interconnected economy of the eighteenth century. For example, they were made of silver from Mexico. [51,1,5]
10. B During his lifetime, Paul Revere was better known as a silversmith than an activist. However, Henry Wadsworth Longfellow's 1861 poem "Paul Revere's Ride" led to the explosion of Revere's fame. [52,1,1]
11. B Henry Wadsworth Longfellow's 1861 poem "Paul Revere's Ride" departs from the truth in several ways. He was accompanied by two other men not mentioned in the poem, and he was unable to complete the mission because he was detained by British forces. [52,1,1]
12. C The work tools on the table give an immediacy to John Singleton Copley's painting *Paul Revere*. Their inclusion gives the audience a feeling that we have interrupted his work. [52,1,3]
13. D The polished tabletop in John Singleton Copley's *Paul Revere* belies the naturalism of the scene, as it seems more likely that Revere's workshop would be rough and dirty. [52,1,4]
14. D Britain's Townshend Acts taxed glass, paint, oil, lead, paper, and tea to raise money. Tension over the Townshend Acts reached a fever pitch in 1773, resulting in the Boston Tea Party. [53,1,0]
15. C Whereas most of John Singleton Copley's works featured aristocrats, his painting *Paul Revere* elevated the nobility of work over wealth and status. [53,1,1]

1. D Phillis Wheatley was born in Gambia around 1753. She was transported to Boston on a slave ship called *Phillis*, which is where Wheatley got her first name. [53,1,2]
2. D Phillis Wheatley learned to read Greek, Latin, and English while she was an enslaved person. This was far from the norm, as most enslaved people did not receive an education. [53,1,2]
3. A After Phillis Wheatley learned to read, she became a gifted writer. She published her first poem in the Rhode Island *Newport Mercury* in 1767. [53,1,3]
4. D Phillis Wheatley dedicated her first book to Selena Hastings, her patron. Hastings was a philanthropist who helped Wheatley publish her first book. [54,1,1]
5. D Phillis Wheatley's *Liberty and Peace, A Poem* commemorates the end of the Revolutionary War. After the war ended, Wheatley struggled to make a living, as she never received funding to publish a second volume of poetry. [54,1,3]
6. B During the Revolutionary War, Phillis Wheatley sent a poem to George Washington. He wrote back asking her to meet him in Cambridge. [54,1,3]
7. E Most scholars believe that Scipio Moorhead produced the artwork that appears as the frontispiece of Phillis Wheatley's book of poetry. However, it was Archibald Bell who printed the work. [55,1,1]
8. E Josiah Wedgwood designed the 1787 medallion "Am I Not a Man and a Brother?". It was a significant symbol of the British anti-slavery campaign. [55,Image]
9. B Like *Portrait of Phillis Wheatley*, John Singleton Copley's portrait of Dorothy Quincy features the subject gazing off into the distance. However, whereas Copley's portrait features Quincy in a passive position, Wheatley is presented in an active position. [55,1,2]
10. A Dorothy Quincy married John Hancock, who was the first signer of the Declaration of Independence and the first governor of Massachusetts. [55,1,2]
11. E The oval frame in *Portrait of Phillis Wheatley* symbolizes the restrictions placed on Wheatley's aspirations. She dreams of a world beyond her station, but she is confined by her circumstances. [55,1,2]
12. E Phillis Wheatley's poem dedicated to Scipio Moorhead suggests that artists and writers could work together to enlighten the public. [56,1,1]
13. A In *Portrait of Phillis Wheatley*, Wheatley wears a day dress with an apron, kerchief, and a mobcap. She gazes upward into the distance, suggesting she is lost in thought. [56,1,1]
14. C In *Portrait of Phillis Wheatley*, Wheatley wears a day dress with an apron, kerchief, and a mobcap. She holds a quill pen in her right hand and is seated at an oval desk with a book and blank piece of paper. [55,1,1]
15. A John Hancock was the first governor of Massachusetts. He was also the first signer of the Declaration of Independence. [55,1,2]

1. D Most eighteenth-century American women were only taught to read. As a result, they learned to form letters through embroidery. [56,1,2]
2. C A piece of needlework displaying various stitches in embroidery is called a sampler. Eighteenth-century American women learned to form letters by creating samplers. [56,1,2]
3. B *The First, Second, and Last Scene of Mortality* uses green, brown, black, gold, and cream. The picture depicts a continuous narrative from birth to death. [57,1,1]
4. A *The First, Second, and Last Scene of Mortality* depicts a colonial room in Connecticut. Prudence Punderson, the work's artist, was also born in Connecticut. [57,1,1]
5. E Kiki Smith used Prudence Punderson's *The First, Second, and Last Scene of Mortality* as inspiration for her 2010 installation *Sojourn*. Both pieces explore the cycles of a woman's life. [58,1,0]
6. A *The First, Second, and Last Scene of Mortality* features a framed picture of a woman leaning against a wall and a male guard dressed in medieval garb. [57,1,1]
7. E The center of *The First, Second, and Last Scene of Mortality* depicts the subject, Prudence Punderson, working on an art project. She includes a coffin with her initials on the left side of the picture, which comments on her own mortality. [57,1,2]
8. E The gilt mirror in *The First, Second, and Last Scene of Mortality* is covered, which was a common mourning practice at the time. [57,1,2]
9. D Prudence Punderson came from a well-off family, which is demonstrated in *The First, Second, and Last Scene of Mortality* with the window treatments, gilt mirror, Chippendale-style tea table, and geometric floor coverings. [57,1,3]
10. D The acknowledgment of death in *The First, Second and Last Scene of Mortality* recalls a Puritan portrait of Thomas Smith. Although contemplating one's mortality seems like a bleak topic, the life expectancy at the time was only forty-two years for women. [57,1,3]
11. C Prudence Punderson was born in Connecticut in 1758. Her family later fled to Long Island in 1778 to escape the rising tension. [57,1,4]
12. D Kiki Smith used Prudence Punderson's *The First, Second, and Last Scene of Mortality* as inspiration for her 2010 installation *Sojourn*. Both pieces explore the cycles of a woman's life. [58,1,0]
13. D The Brooklyn Museum of Art hosted Kiki Smith's installation *Sojourn*. Like *The First, Second, and Last Scene of Mortality*, *Sojourn* explores the cycles of a woman's life. [58,1,0]
14. C In 1778, the Pundersons' goods were confiscated. To escape the rising tension, the family fled to Long Island, where Prudence eventually decided to take up domestic work to earn money. [58,1,0]
15. D On the bottom of *The First, Second, and Last Scene of Mortality* is a blank-ink signature of the work's title. [57,1,1]

1. B Patience Lovell Wright's husband, Joseph Wright, was a cooper. A cooper is someone who makes wooden containers. [58,1,1]
2. B Patience Wright grew up on a farm in New Jersey. Her parents were Quakers. [58,1,1]
3. D After Patience Wright's husband died, she supported the family by sculpting. Shortly after, she moved to New York to expand her business. [58,1,2]
4. C Although wax sculpture was popular during Patience Wright's time, it was considered fine art. As a result, Wright exhibited her sculptures at fairs instead of salons or galleries. [58,1,3]
5. B Patience Wright sculpted many important historical figures including Benjamin Franklin, Benjamin West, King George, and Reverend Whitfield. [58,1,2; 59,1,0]
6. B Because wax is a delicate medium, few of Patience Wright's wax sculptures remain. Her portrait statue of Sir William Pitt can be found in the collection of Westminster Abbey. [59,1,0]
7. B Patience Wright's portrait statue of Sir William Pitt can be found in the collection of Westminster Abbey. Wright admired Sir William Pitt for his defense of colonial rights against the Stamp Act. [59,1,1]
8. A During the Revolutionary War, Patience Wright lived in London. However, she assisted the colonists by passing notes inside her wax sculptures that she sent back home to her sisters. [59,1,2]
9. A Robert Edge Pine painted a portrait of Benjamin Franklin when he visited London. After he moved to America, Pine later painted portraits of George Washington and Mary Ball Washington. [59,1,3]
10. E Robert Edge Pine depicts Patience Wright with an intense, upward gaze in his painting. She holds a large lump of wax in her lap, alluding to the method by which she heated her wax. [60,1,0]
11. A Patience Wright's working technique was unique in that she used her body heat to melt the wax used in her sculptures. Her process evokes the experience of childbirth. [60,1,0]
12. A Patience Wright's working technique was unique in that she used her body heat to melt the wax used in her sculptures. Her process evokes the experience of childbirth. [60,1,0]
13. A Wax sculptures have not received significant art historical study because the medium is fragile, many of them have been destroyed, and they are more associated with popular entertainment than fine art. [60,1,1]
14. D Madame Tussaud's worldwide chain of wax museums has caused wax sculptures to be associated with popular entertainment rather than fine art. [60,1,1]
15. D Patience Wright was born in New Jersey in 1725. She grew up on a farm with Quaker parents. [58,1,1]

1. C Gilbert Scott's father was a Scottish immigrant. When he moved to the United States, he worked in snuff manufacturing. [61,1,1]
2. C At a young age, Gilbert Stuart apprenticed with a limner after showing an early interest in painting. When he decided to formally study art, he moved to London. [61,1,1]
3. D Benjamin West served as a mentor and advisor to Gilbert Stuart when Stuart moved to London. West even helped Stuart with some of his debts. [61,1,1]
4. A Gilbert Stuart's *The Skater* established the artist's critical reputation. The painting features loose, Impressionist brushwork. [61,1,2]
5. E Financial difficulties plagued Gilbert Stuart's career. To escape his debtors, Stuart moved to Ireland, although he eventually had to flee to Philadelphia after running into financial trouble in Ireland, too. [61,1,2]
6. A Gilbert Stuart's most recognizable painting of George Washington is known as the Athenaeum portrait. The painting served as the model for George Washington's portrait on the \$1 bill. [61,1,4]
7. C George Washington appears on the \$1 bill. That engraving is based on Gilbert Stuart's Athenaeum portrait. [62,1,0]
8. D Gilbert Stuart refused to give up the Athenaeum portrait to Marsha Washington because he wanted to use it as a model for future portraits. In fact, Stuart used the Athenaeum portrait as a model for painting Washington's head in the Lansdowne portrait. [62,1,0]
9. C Senator William Bingham commissioned the Lansdowne portrait. The painting contains several symbols of the new nation, such as the bald eagles carved into the desk legs. [62,1,2]
10. A The original copy of the Lansdowne portrait can be found in the National Portrait Gallery. The East Room of the White House holds one of the copies of the painting. [62,1,2]
11. D The arrow-clutching eagles carved into the desk in the Lansdowne portrait recall symbols used by the Iroquois Confederacy, the organizing body of the Six Nations. As such, their inclusion in the painting suggests the ways in which the Continental Congress appropriated the political structure of the Six Nations. [63,1,2]
12. D The woodwork on the table leg in the Lansdowne portrait resembles fasces. In ancient Rome, fasces symbolized power. [63,1,3]
13. C Gilbert Stuart's Lansdowne portrait establishes George Washington as a democratically elected leader. For example, the subject wears simple, dark clothing instead of elegant robes. [63,1,3]
14. B Gilbert Stuart's Lansdowne portrait shows George Washington with a sober, understated demeanor. His simple, dark clothing connects him to his fellow citizens. [63,1,3]
15. C Gilbert Stuart was born in Rhode Island in 1755. He later moved to England to formally study art. [61,1,1]

1. B During the seventeenth century, Puritans used portraiture to establish identity and record family lineages. [63,1,4]
2. B Paul Revere apprenticed as a silversmith at a young age. This experience introduced him to influential members of Boston society that would prove useful later in his life. [63,2,1]
3. C Paul Revere apprenticed as a silversmith at a young age. This experience introduced him to influential members of Boston society that would prove useful later in his life. [63,2,1]
4. B John Singleton Copley's *Paul Revere* values the importance of hard work over wealth and status. This decision by Copley distinguished the painting from the European painting tradition. [64,1,2]
5. B The Countess of Huntingdon helped secure a publisher and printer for Phillis Wheatley's book of poetry. [64,1,3]
6. C *Portrait of Phillis Wheatley* was a radical painting in its time for portraying an enslaved woman as an intellectual, rather than a servant. [64,2,2]
7. C Prudence Punderson used thread to show the cycles of a woman's life in *The First, Second and Last Stage of Mortality*. This work is considered to be one of the earliest self-portraits of an American woman artist. [64,2,5]
8. D Robert Edge Pine was born in London in 1730. He was excluded from the group that founded the Royal Academy of Art due to his sympathy to American independence. [64,2,9]
9. A Patience Wright was a waxwork sculptor. Aside from her artwork, she also received public attention due to her political beliefs. [64,2,8]
10. C During her career, Patience Wright relocated to London. Rumors state that Wright would pass notes with political information inside the wax heads of her sculptures. [65,1,1]
11. B Gilbert Stuart's *The Skater* established his critical reputation. However, his most recognizable painting is the Athenaeum portrait. [65,1,3]
12. C Gilbert Stuart returned to America in 1793 when he moved to Philadelphia. At the time, the city was the nation's temporary capital. [65,1,4]
13. E In Gilbert Stuart's *Lansdowne Portrait*, George Washington stands next to a table with books, including a copy of the Constitution. This aspect of the painting demonstrates Washington's commitment to leading the country. [65,2,3]
14. E *Portrait of Phillis Wheatley* appears as a frontispiece to Wheatley's book of poetry. Although Archibald Bell engraved the portrait, scholars believe Scipio Moorhead was the original creator of the portrait. [64,1,6]
15. E Gilbert Stuart produced *George Washington (Lansdowne Portrait)* in 1796, which came after *Paul Revere* (1768), *Portrait of Phillis Wheatley* (1773), *The First, Second and Last Scene of Mortality* (c. 1778-83), and *Patience Lovell Wright* (1782). [65,1,2]

1. C Before the French Royal Academy, most monarchs imported their artworks from Italy or Flanders. The Academy was founded partly to change this and instead train French artists to complete royal commissions. [66,1,2]
2. A The French Royal Academy's curriculum centered on drawing, which was first taught by copying engravings and etchings, then students would copy three-dimensional objects, and finally students would draw from live models. [66,1,2]
3. A The "hierarchy of genres," created by the art academies, establishes history painting as the highest genre, followed by portraiture, genre painting, landscape, and still life. [66,1,3]
4. A Women rarely studied in academies unless they had a familial connection to an existing member. Those that did study, however, primarily studied floral painting and portraiture. [66,2,0]
5. D Benjamin West's *The Death of General Wolfe* was important in helping to create the idea that history paintings could also be based on contemporary events rather than just ancient, mythological, or biblical scenes. [67,1,0]
6. D The French Royal Academy was hierarchical because students had to advance through levels; influential because many other academies were modeled after it; structured because it regulated which genres were best and in what order students would learn techniques; and nationalistic because it had the goal to train French artists to complete royal commissions. [66,1,2]
7. A The National Academy of Design was founded by Samuel Morse, Ashur Durand, Thomas Cole, and others, all of whom once attended the American Academy of the Fine Arts. [67,2,1]
8. B The first fine art academies were created in Italy in order to replace the guild system in training artists. [66,1,2]
9. B Historical paintings were prized for multiple reasons such as their large size, their many figures in different poses, their moral message, their use of mythological or biblical characters, and their visual quotes from earlier works. [66,2,0]
10. E Sir Joshua Reynolds founded the Royal Academy of London in 1769 with the goal of establishing artistic standards and promoting British art. [66,2,1]
11. C The National Academy of Design was founded because of dissatisfaction with the Academy of the Fine Arts's conservatism. [67,2,1]
12. B Art academies would primarily train artists, but their exhibitions and lectures exposed artists to a large group of people and informed the public about the art of the time. Art academies were also important in keeping and attracting artists, as shown by Copley and West leaving America, which had no major academies. [67,1,1]
13. E America had no major art academies or patrons, so artists had to learn art on their own or in an apprenticeship and had to paint portraits across the country for a living. In contrast, Europe had established academies and patrons. [66,1,1]
14. B John Trumbull was the president of the American Academy of the Fine Arts for twenty years. He was widely known for his history paintings of the Revolutionary War, and as president of the academy he promoted history paintings and the study of classical models. [67,2,1]
15. A Women were not allowed to study from nude models, and they consequently could often not create history paintings. [66,2,0]

1. E After being transferred to Primeria Baja, Philipp von Segesser von Brunegg acquired three hides from the Anzas, a prominent military family. [67,1,3]
2. A Two of the Segesser hides stayed in the Segesser family for over two hundred years until they were transferred to the New Mexico History Museum in 1983. [67,1,3]
3. C The Segesser hides are most likely made of bison hides and are held together with sinew. The artist painted them with natural pigments. [67,1,4]
4. B *Segesser II* shows a battle where the Spanish were defeated by the Skidi Pawnees and the Otoes, and possibly their French allies, in Nebraska. [68,1,1]
5. A Father Juan Mingez was the priest that was with the Spanish troops when they were ambushed. He is shown in *Segesser II* holding a cross in the battlefield and wearing a hood. [68,1,3]
6. E Reposteros are decorated hides that were made by Pueblo artists in their workshops. [69,1,0]
7. A *Segesser II* uses the European techniques of foreshadowing, overlapping figures, naturalistic depictions of human figures, and spatial perspective. [69,1,1]
8. A In *Segesser II*, the Spaniards can be identified by their wide-brimmed brown hats and the multi-layered sleeveless jackets that they and the Pueblos wore. [68,1,3]
9. A In 1720, the time of the fight depicted in *Segesser II*, the governor of New Mexico was Antonio Valverde y Cosio. He was concerned that French traders were intruding on Spanish territory and sent troops to stop them. [68,1,1]
10. C The Governor of New Mexico selected Pedro de Villasur to lead the expedition to make a new outpost. He ended up dying, however, when he and his troops were ambushed. [68,1,2]
11. C The group of Spanish troops and Pueblos set up their camp near the meeting of the Loup and Platte Rivers before they were ambushed in their sleep. [68,1,2]
12. B Nearly fifty of the Pueblo fighters that went on the mission returned to New Mexico. [69,1,1]
13. B The exact location of the skirmish depicted in *Segesser I* is not certain, but it might have been in the El Paso/Ciudad Juarez area. [67,1,4]
14. A *Segesser II* is large, measuring seventeen feet in length, which makes it resemble the tapestries that decorated palaces in Europe with images of battles. [67,1,4]
15. C Philipp von Segesser von Brunegg was a Jesuit priest that oversaw missions in Pimeria Alta (now Arizona) and Pimeria Baja. [67,1,3]

1. A Benjamin West's grandparents subscribed to Quakerism. They left Britain after facing religious persecution and eventually settled in the modern-day state of Pennsylvania. [69,2,1]
2. E At the age of seventeen, Benjamin West enrolled in the College of Philadelphia. Benjamin Franklin co-founded the school in 1749. [69,2,1]
3. C Benjamin West received funding from two wealthy American families to study art in Europe. After briefly touring Italy, he settled in London. [69,2,2]
4. E Benjamin West worked as a court painter under King George III during the American Revolution. He also served as the president of the British Royal Academy. [69,2,2]
5. E Although Benjamin West never returned to the Americas after leaving to study art in Europe, many American artists studied in his studio. A list of these artists includes John Singleton Copley, John Trumbull, Thomas Sully, and Gilbert Stuart. [69,2,2]
6. C *The Death of General Wolfe* pays homage to James Wolfe, a member of the British Army who died in 1759 after suffering injuries during the Battle of Quebec. [70,1,1]
7. E Benjamin West revolutionized history painting when he began illustrating heroic subjects in modern dress. Before this, artists customarily painted heroic figures in traditional Greek dress. [70,1,2]
8. C *The Death of General Wolfe* depicts an Iroquois man sitting on the lefthand side of the piece. The man calmly observes as others mourn. [70,1,4]
9. E Quakers believed in both nonviolence and egalitarianism. As such, they denounced the hierarchical structure of the Anglican and Roman Catholic Church. [71,1,2]
10. A *Penn's Treaty with the Indians* depicts the signing of the Treaty of Shackamaxon. This treaty is particularly notable because it was the first legal agreement created between European settlers and Native Americans. [71,1,3]
11. A *Penn's Treaty with the Indians* depicts tribe leaders offering William Penn a bolt of cloth known as a wampum belt. Wampum belts are woven and beaded belts used by some Northeast American tribes to mark agreements. [71,1,4]
12. E Thomas Penn likely commissioned *Penn's Treaty with the Indians* to demonstrate his family's influence in the region, which had deteriorated as more settlers arrived in the Pennsylvania region. [71,1,3]
13. A The leftmost section of *Penn's Treaty with the Indians* features several seated colonists in the foreground. In the background lies a harbor with several ships. [71,1,5]
14. C Benjamin West claimed that Native Americans taught him to mix natural pigments. Specifically, he stated that he learned color theory by mixing red and yellow earth. [72,1,1]
15. A Jean-Jacques Rousseau popularized the "noble savage" trope. This trope characterized Native Americans as creatures in harmony with the natural world. [72,1,1]

1. A Cheap prints were able to be reproduced many times, allowing them to be sold to a great number of people. Because of this wide exposure, prints were able to inform and persuade more people than other forms of artworks. [72,1,2]
2. B In an engraving, a burin is used to make incisions in the metal plate. After making the cuts, the artist can use that plate to produce many copies of the original image. [72,1,2]
3. D In 1765, Henry Pelham's half-brother John Singleton Copley made Pelham the subject of the painting *Boy with a Squirrel*. [73,1,5]
4. D The depiction of stone-faced soldiers firing on unarmed and seemingly innocent civilians helped sway public opinion from slightly sympathetic to the British soldiers to support of the crowd. [73,1,4;73,1,2]
5. A On the night of the massacre, a crowd of Bostonians began throwing rocks and snowballs at the British soldiers in front of them. This led to one of the soldiers firing the first shot, which caused other soldiers to fire as well. [73,1,1]
6. D Due to protests against the Stamp Acts, 4,000 British soldiers were stationed in Boston before the Boston Massacre, even though the city only had 15,000 inhabitants. [73,1,1]
7. D Samuel Maverick, James Caldwell, Samuel Gray, and Patrick Carr were all killed during the Boston Massacre. John Clark, however, was only wounded during the massacre and did not die from his injuries until later. [74,1,0]
8. C Paul Revere added the words "Butcher's Hall" to the customs house to imply that the British soldiers were butchering the unarmed colonists. [73,1,3]
9. A In *The Boston Massacre*, the soldier's faces are depicted as stone cold to help show the cold-heartedness of the massacre and draw more sympathy from viewers. [73,1,3]
10. B The Boston Massacre took place very close to Henry Pelham's home on what is now Congress Street. [74,1,0]
11. D After Paul Revere copied his work, Pelham wrote Revere a letter, telling him it was "as if you plundered me on the highway". [74,1,1]
12. C The crowd of Bostonians at the Boston Massacre was mostly made up of African Americans and Irish Catholics. In addition, many of these men were laborers, apprentices, and merchant sailors. [73,1,2]
13. A The steeple of the First Church can be seen in background of *The Boston Massacre*. Other important buildings include the Customs House and the Old State House (then known as the Towne House). [73,1,4]
14. C *The Boston Massacre* shows three bleeding bodies on the ground and two more people being dragged away by bystanders, making there a total of five injured people in the print. [73,1,4]
15. B England had established copyright laws since 1735, although they were not strongly enforced during the eighteenth century. *Boy with a Flying Squirrel* (1765), Revere's *The Boston Massacre* (March 26, 1770), and Pelham's *The Boston Massacre* (1770) all take place well after this. [73,1,2;73,1,5;74,1,0;74,1,1]

1. C After studying art with John Rubens Smith, Emanuel Leutze first found a job as an itinerant portraitist in America before moving to Düsseldorf. [74,1,2]
2. D While in America, Emanuel Leutze studied art with John Rubens Smith. He later went to the Düsseldorf Royal Art Academy, which was led by William Morris Hunt, and studied under Karl Lessing and Wilhelm Schadow. [74,1,2]
3. A Caleb Bingham, Eastman Johnson, Worthington Whittredge, Richard Caton Woodville, and William S. Haseltine are five of the American Artists that went to the Düsseldorf Royal Art Academy in Germany. [74,1,3]
4. A London drew the majority of American artists during the colonial and early republic period. Rome and Florence began drawing American artists afterwards in the 1840s, and Germany drew them in the 1850s. [74,1,2; 74,1,3]
5. D Attention to drafting, dynamic compositions, and dramatic lighting were characteristics that defined the Düsseldorf style. [74,1,2]
6. B Emanuel Leutze was born in Württemberg, Germany, and later moved to the United States. Afterwards he traveled to Düsseldorf to attend the Düsseldorf Royal Art Academy. He later spent his career traveling between New York, Washington D.C., and Düsseldorf. [74,1,2; 75,1,1]
7. B Emanuel Leutze made *Washington Crossing the Delaware* to commemorate the fiftieth anniversary of George Washington's death. He also made it to inspire unity and patriotism at a time when the country was divided over slavery. [75,1,2]
8. D Although Leutze's painting takes place during the day, the actual event occurred on Christmas night, 1776. The river was extremely cold and icy, making the passage difficult, but once the troops reached Trenton, they were able to defeat the Hessian mercenaries stationed there. [75,1,2]
9. A Emanuel Leutze's *Washington Crossing the Delaware* and *Westward the Course of Empire Takes Its Way* were made in 1851 and 1862, respectively, and Jacob Lawrence's *Washington Crossing the Delaware* and Robert Colescott's *George Washington Carver Crossing the Delaware* were made in 1954 and 1975, respectively. Therefore, Roger Shimomura's *Shimomura Crossing the Delaware*, which was made in 2010, is the most recent. [75,1,1; 75,1,4; 76,1,1; 76,1,2]
10. B Emanuel Leutze made *Washington Crossing the Delaware* primarily to instill patriotism into the American people. This patriotism was needed because during the 1850s the country was becoming more and more divided over slavery. [75,1,3]
11. B Roger Shimomura and his family were detained during World War Two at an internment camp in Idaho. He used this experience to inspire his painting *Shimomura Crossing the Delaware* to compare the experiences of Washington and his soldiers to those of Asian Americans. [76,1,2]
12. B Jacob Lawrence's *Washington Crossing the Delaware* was the tenth piece in the *Struggle* series. Unlike Leutze's painting, it focuses on the anonymous group of soldiers rowing in unison. [76,1,0]
13. E Robert Colescott's *George Washington Carver Crossing the Delaware* is a satirical piece that is filled with depictions of black stereotypes to show how African Americans have been inadequately represented in history books. [76,1,1]
14. A Emanuel Leutze's *Westward the Course of the Empire Takes Its Way*, completed in 1862, was made for the west stairwell of the House wing in the Capitol. [75,1,1]
15. E In contrast to George Washington, who is tall and upright, the soldiers in *Washington Crossing the Delaware* are cold, weary, and awkward as they try to navigate the river. [75,1,3]

1. D A typical quilt in the nineteenth century was made up of a top layer with piecework or applique, an inner layer, and a backing. The piecework referred to smaller pieces of cloth that were sewn together, often in a geometric pattern. [76,1,3]
2. D Calico cotton fabric is often printed with small repeating patterns and is used in quilt-making. [77,1,1]
3. A A presentation quilt is a quilt made by a single person for a special event, an album quilt is a quilt made by multiple people that each contribute a square, and a story quilt is an art genre made by Faith Ringgold. [77,1,2]
4. D The tree of life is a motif found on Indian palampores, and it is placed in the center of the *Trade and Commerce Quilt*. [77,1,3]
5. E A palampore is a bed covering from India that was imported to the colonies in the eighteenth century. They often had a “tree of life” motif. [77,1,3]
6. A The *Trade and Commerce Quilt* combines elements of the still life, landscape, and genre scene genres. [77,1,3]
7. C The story quilt genre was created by Faith Ringgold in the 1980s, and she used it to expand the idea of fine art. [77,1,4]
8. E The quilts made by the women in the Gee’s Bend community in Alabama were first exhibited in Houston, and then toured New York, Boston, Washington, Atlanta, Cleveland, and San Francisco. [77,1,4]
9. E In the eighteenth and nineteenth centuries, American women were excluded from formal art training, so they learned sewing instead, grasping basic skills by four or five and advanced skills by the time they were teenagers. [76,1,3]
10. C At first Powers told Jennie Smith that the *Bible Quilt* was not for sale, but when Powers needed money later on she sold Smith the quilt for five dollars. [78,1,4]
11. A Powers’s use of applique techniques and storytelling was similar to the Fon kingdom of Dahomey. The people of this kingdom were known for textile wall hangings showing mythological subjects and historical events. [78,1,6]
12. A The *Pictorial Quilt* showed, among other scenes and characters, Adam and Eve, Jonah and the Whale, Job, Moses, John baptizing Christ, and Jesus’s Crucifixion. [79,1,0]
13. B The center panel of the *Pictorial Quilt* shows the Leonid meteor storm, which occurred on November 13, 1833. In the panel, people thought the world would end, but they were saved by God’s hand. [79,1,0]
14. D Quilts were popular because they could be easily packed when a family moved, remind a woman of her old home, be used as a bedcover, and commemorate special events. In addition, women were excluded from formal art training, so quilts gave them a creative outlet for their ideas. [77,1,2]
15. A Upon his retirement as the chairman of the board of trustees, Dr. Charles Cuthbert Hall was given the *Pictorial Quilt* by the faculty ladies of Atlanta University. [78,1,6]

1. C The hierarchy of genres dictates which genres of painting are superior or inferior to other genres. In order of most prestigious, the genres include history painting, portraiture, genre painting, landscape, and still life. [79,1,2]
2. C The three sections in *Segesser I* and *II* are made of bison hide, sewn together by sinew. [79,1,4]
3. D *Segesser II* depicts the Spanish defeat in modern-day Nebraska. The Skidi Pawnees and Otoes succeeded in the battle. [79,2,0]
4. C The Spanish colonization of Pueblo (but possible Tlaxcalan or Tarascan) land introduced the artist(s) of *Segesser II* to Spanish drawing techniques. [79,2,2]
5. D With the financial backing of two wealthy Philadelphia families, Benjamin West was able to travel throughout Europe studying art. He ultimately settled in London in 1763. [79,2,3]
6. D The Lenni Lenape, also referred to as the Delaware tribes, are depicted meeting with William Penn to form the agreement called the Treaty of Shackamaxon. [79,2,4]
7. E *Penn's Treaty with the Indians* features the three factions of Quakers, Native Americans, and merchants, all of whom have competing interests that went on to shape Pennsylvania. [80,1,0]
8. A *Penn's Treaty with the Indians* depicts the agreement known as the Treaty of Shackamaxon occurring underneath an ancient elm tree. [79,2,4]
9. D Henry Pelham, John Singleton Copley's stepbrother, originally created a design depicting the Boston Massacre. Paul Revere copied that design and sold it as his own, without compensating Pelham. [80,1,4]
10. C The colonists threw snowballs and stones at British soldiers, sparking the Boston Massacre and resulting in the deaths of five men. [80,1,2]
11. D Emanuel Leutze, like many other American artists, initially worked as an itinerant portraitist before studying art abroad. [80,1,5]
12. E During the American Revolution, on Christmas night in 1776, George Washington and his army crossed the Delaware River. [80,2,0]
13. E The first Industrial Revolution allowed roller-printed cloth to be manufactured in New England and sold at a much cheaper cost. [80,2,3]
14. E The Fon people, also called Dahomey, are known for their appliqued textile wall hangings that resemble Harriet Powers' quilts. [80,2,5]
15. B Harriet Powers' quilts feature characters and scenes such as Adam and Eve, Jonah and the Whale, Job, Moses, John baptizing Christ, and the Crucifixion. [81,1,1]

1. C Neoclassicism was a late eighteenth-century movement driven by European artists' renewed interest in antiquity. The movement later spread to America. [82,1,1]
2. A The Grand Tour, similar to a modern-day study abroad trip, was an opportunity for wealthy men to gain a cultural education by traveling through Europe to study art. [82,1,1]
3. B The Italian cities of Pompeii and Herculaneum were both sites of archaeological excavations that helped drive the Neoclassicism movement. [82,1,1]
4. D Ideals such as harmony, balance, and symmetry were revived by Neoclassical artists as part of their interest in ancient Greco-Roman culture. [82,1,1]
5. C The Enlightenment's emphasis on rationality informed Neoclassicism's reinterpretations of ancient Greco-Roman art. As a result, Neoclassical art visually represented Enlightenment ideas. [82,1,1]
6. E Neoclassicism visually represented the Enlightenment's intellectual ideas, and this is best seen through its geometric organization. The order emphasized philosophical ideas of rationality. [82,1,1]
7. C Neoclassicism was particularly significant in the United States because of its political associations with the societies of ancient Greece and Rome. [82,2,1]
8. C Greek democracy and the Roman Republic were both models of self-governance that influenced the design of the United States government. [82,2,1]
9. A Neoclassical art was most commonly in the form of sculptures and architecture because sculptures and buildings were abundant in the remnants of ancient Greco-Roman societies. [82,2,1]
10. E Archaeological excavations at sites in Pompeii and Herculaneum occurred in the late eighteenth century. Artifacts discovered at these sites spurred renewed interest in antiquity. [82,2,1]
11. B Grand Tours were created to provide upper-class Americans and Europeans with cultural education. The program sent wealthy patrons and fine arts students to a selection of cities in order to see Classical artworks. [82,1,1]
12. A The symbolical association of the United States with the societies of ancient Greece and Rome helped Neoclassicism gain popularity. [82,2,1]
13. E Creating an ideal form of self-governance was a primary concern for the new American democracy. Its novelty meant there was a lack of cultural history to form an identity. [82,2,1]
14. C While artistic movements tend to share qualities across geographic boundaries, Neoclassicism in Europe and America were especially similar because America lacked a cultural identity. [82,2,1]
15. D Monticello, the Capitol building, the Virginia State Capitol, and the University of Virginia all demonstrate Greco-Roman architectural ideals. Mount Vernon was designed in a traditional colonial style. [82,1,1]

1. E Jefferson was known to be a man of many talents, demonstrating skill in law, science, farming, and was even an amateur architect. He was not, however, known for his novels. [82,1,2]
2. B Washington designed his home in Mount Vernon according to colonial conventions, but Jefferson deviated from this in his designs for Monticello, the Virginia State Capitol, and the University of Virginia. Jefferson also proposed the design competition for the United States Capitol. [82,1,2]
3. C Monticello was heavily influenced by the eighteenth-century British architectural revival of Italian Renaissance architect Andrea Palladio's ideas, making this building English Palladian. [83,1,1]
4. D Even though Monticello was situated on a hill, it was conventional for colonial houses to be near a river. Jefferson chose a hill in order to get a better view of the Blue Ridge Mountains. [83,1,1]
5. C Large one-story buildings were fashionable in France when Jefferson was designing Monticello, but this was unrelated to the neoclassical style. [83,1,3]
6. D While Palladio did not use octagons in his designs, Jefferson used them as a design motif throughout Monticello. [83,1,4]
7. D Jefferson liked using octagons in various ways and they appeared in many of his architectural designs, such as the dome of Monticello. [83,1,4]
8. E Jefferson was careful to mask his use of labor from enslaved people, and the kitchen and storerooms were hidden underneath the house. [84,1,1]
9. E Jefferson invented a series of dumbwaiters in order to serve enslaved people food and drinks without any guests knowing. [84,1,1]
10. E Jefferson wanted to differentiate himself from the Adams administration by presenting himself as a more modest leader, one who would work in solitude at his home on the hill. [84,1,2]
11. A Jefferson served as governor of Virginia, minister of France, vice president, delegate to the Continental Congress, president, and secretary of state, but never as attorney general. [82,1,2]
12. A Monticello is Italian for "little mountain," and the building was titled this because it was built on a hill. [82,1,4]
13. E While minister to the French court in Paris, Jefferson copied a Roman temple that influenced the design of the Virginia State Capitol [82,1,3]
14. D Jefferson owned a large plantation, built on land that he inherited from his father, with several buildings that would produce different products. [83,1,0]
15. B Monticello was built on a hill in order to gain a view of the Blue Ridge Mountains. [83,1,1]

1. A In 1790, Congress passed the “Resident Act”, resulting in the cession of land in Maryland that became the District of Columbia. The United States Capitol was set to be built here. [84,1,3]
2. A While many architects were involved in designing the United States Capitol. Pierre L’Enfant was hired to plan the city of the District of Columbia. [84,1,3]
3. E As Secretary of State to Washington, Jefferson proposed a competition to design the United States Capitol where the winner would receive \$500. [84,1,4]
4. E William Thornton’s winning design had a low dome over a temple, with north and south wings to separately house the House of Representatives and the Senate. [84,1,4]
5. C Sitting President George Washington praised Thornton’s winning design and laid the cornerstone of the building himself. [84,1,4]
6. A Latrobe had many projects in New England, including the Bank of Pennsylvania, the United States Capitol, and St. John’s Church. [85,1,1]
7. E Latrobe added a few features to Thornton’s design for the United States Capitol, including a grand staircase and a Corinthian colonnade on the east front. [85,1,1]
8. B Although Latrobe did leave the United States Capitol project in 1811, this was *because* of the lack of funding. He returned in 1814 to restore the building after it was damaged in the War of 1812. [85,1,2]
9. C Charles Bulfinch was born in Boston in 1763 and went on to graduate from Harvard. He replaced Latrobe as the United States Capitol’s architect in 1818. [85,2,1]
10. D During the War of 1812, the Supreme Court and the Library of Congress were both housed in the Capitol building. [86,1,0]
11. A Benjamin Latrobe used materials like iron, marble, sandstone, zinc, and copper, all of which were fireproof. [86,1,0]
12. E The four sandstone reliefs on the door to the United States Capitol’s rotunda all mythologize the relationship between native North Americans and the settler colonialists. [86,1,2]
13. A Liberty caps were associated with freed Roman enslaved people, so Crawford’s original design of the *Statue of Freedom* was taken as an abolitionist message. To resolve the controversy, he replaced the cap with a feathered Native American headdress. [86,1,3]
14. C When the casting process for the *Statue of Freedom* began in 1861, Phillip Reid was an enslaved person. However, Lincoln’s Compensated Emancipation Act made Reid a free man when the sculpture was installed in 1863. [87,1,1]
15. B Several details of the United States Capitol’s design deliberately demonstrated symbolic meaning, including domed, top-lit halls that resembled the Pantheon. [87,1,0]

1. C Greenough, born in Boston in 1805 to Elizabeth and David Greenough, grew up in a village called Jamaica Plain. There, he attended a Unitarian church. [87,1,2]
2. E Greenough learned to sculpt chalk when he was twelve, copied plaster casts at the Boston Athenaeum, and learned clay and marble from other mentors. [87,1,2]
3. E While Willard and Cary taught Greenough to sculpt in different mediums, he did so before his enrollment at Harvard. The painter Allston encouraged Greenough's interest in classical sculpture. [87,1,2]
4. A Painters like West and Copley traveled to England in order to be taught fine art, but nineteenth-century American artists began going to Italy. [87,1,3]
5. E Greenough's writings on architecture anticipated modern movements, like functionalism, thereby influencing current architects. [87,1,3]
6. E Functionalism was a prevailing architectural trend that Greenough's writings anticipated. Functionalism is the idea that buildings should be designed entirely around their function. [88,1,0]
7. B Greenough was commissioned to make the George Washington sculpture in 1832 for the one hundredth anniversary of Washington's birth. [88,1,1]
8. A Greenough's pose for Washington is based on a sculpture of Zeus at Olympia, which was by ancient Greek sculptor Phidias. [88,1,1]
9. E The head of Greenough's *George Washington* was based on Houdon's portrait, but Greenough used the pose of Phidias's Zeus. [88,1,3]
10. C Greenough represented Washington as an enthroned god, but Houdon represented him more modestly. [88,1,4]
11. D Greenough's sculpture of George Washington extends its hilt to the viewer to not only remind them of their duty to a higher authority, but also to ask them to pick up the mantle of defending the country's liberty. [89,1,0]
12. B Greenough's sculpture of Washington is asking the viewers to defend the country's liberty, so his facial expression is foreboding and stern. [89,1,0]
13. B While it did cause public outcry, Greenough's sculpture of Washington was moved from the Capitol rotunda to the east lawn because it cracked the floor. [89,1,2]
14. A Greenough refused to believe that public outcry over his sculpture of Washington was related to his concept. Instead, he blamed it on poor lighting and an unsuitable pedestal. [89,1,3]
15. A The criticisms of Greenough's sculpture of Washington centered on the fact that it directly alluded to Zeus, rendering Washington as a god-like figure. [89,1,3]

1. E Lewis was enrolled in a Baptist Abolitionist school, and the name of the institution that she attended pre-college was New York Central College. [90,1,2]
2. C The college that Lewis attended, Oberlin College, was the first to admit African Americans, Native Americans, and women. [90,1,2]
3. B Lewis's mother was of African American and Ojibwa (also known as Chippewa) descent, and her father was from the West Indies. [90,1,1]
4. B Lewis sold portrait medallions of abolitionists John Brown and Colonel Robert Gould Shaw. [90,1,3]
5. B Despite Oberlin's progressive reputation, Lewis had several negative encounters and was accused of both wine poisoning and theft. This caused the college to prohibit her from enrollment and she was attacked by vigilantes. [90,1,2]
6. A Using money from her portrait medallion sales, Lewis was able to visit London, Paris, and Florence. She ultimately settled in Rome. [90,1,3]
7. E Lewis joined a community of American women sculptors settled in Rome. Led by Harriet Hosmer, the group also included Emma Stebbins, Louisa Lander, and Vinnie Ream. [91,1,1]
8. B The cult of true womanhood was a heavily prescribed gender role that meant women were expected to find creative fulfillment in private, domestic pursuits. [91,1,1]
9. C Lewis proclaimed that living in Rome gave her more opportunities to pursue art and that the so-called land of liberty denied her those opportunities. [91,1,2]
10. D While Lewis gained many opportunities in Rome, including access to statuary marble, wealthy clientele, antique sculptures, and employable skilled stoneworkers. However, she lacked the funds to hire any of the stoneworkers. [91,1,2]
11. B While the contrapposto pose was consistently reused throughout history, it originated in ancient Greece statuary. [91,1,3]
12. A Some significant details in *Forever Free* include the man holding a broken manacle while still being restrained by the other, as well as a woman clasping her hands and an inscription of the Emancipation Proclamation. [91,1,3]
13. A Lewis's 1872 sculpture *Old Arrow Maker* was based on a poem by Longfellow called "The Song of Hiawatha." Hiawatha was from the Ojibwa tribe, like Lewis's mother. [92,1,1]
14. A Lewis's middle-class audience, who she cultivated as patrons, liked the values of hard work and family espoused by *Old Arrow Maker*. [92,1,1]
15. A Critics have argued about the reasons for the woman's portrayal in *Forever Free*, but her perceived passivity does not suggest that gender equality was one of Lewis's goals in this work. [91,1,3]

1. D In eighteenth-century Europe, artists and architects turned to ancient Greek and Roman ideals of balance, symmetry, and harmony. [92,1,2]
2. B Neoclassicism drew upon the values of ancient Greek and Rome, two cultures that the early United States government idealized politically. Because the nation did not have an extensive cultural history, artists instead associated the nation with those two societies. [92,1,3]
3. B Monticello underwent several revisions before being built, and this resulted in the incorporation of various artistic styles. This included ancient Greco-Roman art, British Palladianism, and French Neoclassicism. [92,2,2]
4. B Over the course of his life, Thomas Jefferson enslaved more than six hundred people, of whom more than eighty worked at Monticello. [92,2,3]
5. E Jefferson began work on the initial design for Monticello in 1768 when he was twenty-five and Virginia was still a colony. Further planning and revisions continued until 1796. [92,1,5]
6. A Monticello was subject to many major revisions before it was finished, but as in its namesake, its situation on a hill was an early idea. [92,2,1]
7. B Several architects worked on the United States Capitol. Latrobe contributed the grand staircase, the Corinthian colonnade, and top-lit halls that resemble the Pantheon, but the iconic center domed building was Bulfinch's idea. [93,1,1]
8. D British troops set the Capitol on fire in August 1814, during the War of 1812. This damaged both the north and south wings. [93,1,5]
9. C In order to infuse Americanness into the Capitol's architecture, Latrobe used cornucobs and tobacco leaves as decoration in recognition of local agriculture. [93,1,6]
10. D Congress commissioned Greenough to make a sculpture of George Washington in honor of the centennial anniversary of his birth. [93,1,7]
11. B Washington's pose in Greenough's sculpture is based on a statue of Zeus at Olympia, from ancient Greek sculptor Phidias. [93,2,1]
12. A Greenough sculpted Washington in clothes traditional to ancient Greek gods in order to emphasize his presence in the public consciousness. He received backlash for unintentionally suggesting Washington was a god himself. [93,2,3]
13. D Lewis was able to raise money to travel to Europe by selling portrait medallions of abolitionist leaders, such as John Brown and Colonel Robert Gould Shaw. [93,2,4]
14. C After traveling throughout Europe, Lewis joined a group of fellow expatriate American women sculptors settled in Rome. [93,2,5]
15. B As a woman of mixed minority background, Lewis's use of neoclassicism is evident in that she renewed a European sculptural style and used it to comment on contemporary problems that Black and Native Americans face. [93,2,6]

1. B The Pueblo structures in the Southwest, built between 700 and 1150 CE by Indigenous Americans, showcase the natural landscape as a prominent feature. [94,1,1]
2. A During the nineteenth century, the Haida and Tlingit people in Alaska carved intricate totem poles. As was typical of Pacific Northwest sculptural arts, the totem poles used nature as both material and subject matter. [94,1,1]
3. C During the nineteenth century, the Haida people in Alaska carved intricate totem poles. The use of nature as both material and subject matter was a common theme seen in Pacific Northwest sculptural arts at the time. [94,1,1]
4. B Roanoke Island was the British's first attempt to establish a colonial settlement. John White, a British artist and mapmaker, accompanied the expeditions to Roanoke Island and painted the abundance of natural resources he found there. [94,1,2]
5. A John White was a British artist and mapmaker. His watercolor paintings documented the abundance of natural resources that he found in the American colonies. [94,1,2]
6. C Many British explorers were captivated by the colonies' natural landscape and wildlife. In fact, John James Audubon spent his career documenting the colonies' bird species. [94,1,2]
7. B John White was a British artist and mapmaker. His watercolor paintings documented the abundance of natural resources that he found in the American colonies. [94,1,2]
8. B Romanticism emerged as a popular art movement in the nineteenth century. During that time, American artists focused on the nation's dramatic landscapes to celebrate the country's unique identity. [94,1,3]
9. B Thomas Cole, painter of *The Oxbow*, helped popularize the genre of landscape painting in the United States. American artists eagerly painted the country's wilderness and dramatic landscapes to celebrate the nation's unique identity. [94,2,0]
10. A Thomas Cole helped popularize the genre of landscape painting. His followers became known as the Hudson River School. [94,2,0]
11. D Albert Bierstadt and Alfred Jacob Miller painted sublime depictions of the western United States. These awe-inspiring paintings helped encourage colonists to pursue westward expansion. [94,2,0]
12. A Thomas Moran accompanied United States geological surveys to document the country's pristine landscapes. In turn, his landscapes were used to persuade members of Congress to establish Yellowstone National Park. [94,2,0]
13. D Thomas Moran documented the country's pristine landscapes while he accompanied United States geological surveys. Conservationists used Thomas Moran's landscapes to persuade members of Congress to establish Yellowstone as a national park. [94,2,0]
14. D Timothy O'Sullivan was a photographer who accompanied United States geological surveys to document the country's pristine landscapes. His work helped inspire the modern conservation movement. [94,2,0]
15. C Thomas Cole's *The Oxbow* depicts the Connecticut River near Northampton. Cole was influential in popularizing the genre of landscape painting in the United States. [94,Image]

1. A Arizona, New Mexico, Utah, and Colorado comprise the Four Corners region. The ancestral Pueblo people inhabited this area between the ninth and twelfth centuries. [95,1,1]
2. E The term “pueblo” in Spanish means village. It also refers to the Indigenous people that occupied the Four Corners region between the ninth and twelfth centuries. [95,1,1]
3. A The ancestral Pueblo people first lived in underground pit houses. As the population exploded, they built multihousehold complexes known as great houses. [95,1,2]
4. E The ancestral Pueblo people constructed Pueblo Bonito in present-day New Mexico. The term “Pueblo Bonito” translates to “pretty village.” [95,1,3]
5. B James Simpson led the Washington Expedition of 1849. Some scholars believe that Simpson’s Mexican guide, Carabajal, is the origin of the name “Pueblo Bonito.” [95,1,3]
6. B The word Anasazi means “enemy ancestors” in Navajo. For that reason, some modern Pueblos find the term derogatory when it is used to refer to the ancient culture that lived at the Four Corners. [95,1,1]
7. E In ancestral Pueblo society, kivas were circular, underground rooms that Puebloans used for ceremonial purposes. For example, they would perform rituals inside with accompanying dancers. [95,1,5]
8. C Scholars have discovered that ancient Puebloans tracked astronomical data on rock carvings found on the canyon walls of Pueblo Bonito. Other evidence suggests that their culture was highly developed in terms of agriculture, engineering, and architecture. [95,1,5]
9. E Pueblo Bonito’s doorways are aligned, which allowed people to see through multiple rooms. This architectural design fostered greater communication across the space. [96,1,0]
10. D The San Mateo and Chuska Mountains supplied the logs used for the roofs of the Pueblo Bonito buildings. Scholars estimate that the construction of a great house required 240,000 trees. [96,1,1]
11. E Traces of cacao and scarlet macaw remains found at Pueblo Bonito suggest that the Chacoans had extensive trade networks, as both of these artifacts were not native to the region. Due to the presence of turquoise as far south as the Yucatan peninsula, scholars believe the Chacoan culture had strong trade ties to Mesoamerican communities. [96,1,2]
12. C Increased warfare may have caused the Chacoans to move from the valley floor to the sides of cliffs, as cliffside dwellings were easier to defend. [96,1,3]
13. D Worsening environmental conditions caused the Chacoan culture to decline in the twelfth century. In turn, other areas, like Mesa Verde in Colorado, became of greater significance. [96,1,4]
14. D Theodore Roosevelt passed the Antiquities Act of 1906, which established Chaco as a national monument. While Chaco Canyon has yet to be fully explored, oil drilling and fracking threaten the area. [97,1,1]
15. E Even though Chaco Canyon is a UNESCO World Heritage site, oil drilling and fracking are two major issues threatening the Chaco region today. [97,1,1]

1. E Before becoming an artist, Charles Willson Peale studied to be a saddler in Annapolis, Maryland. In the 1760s he switched to painting. [97,1,2]
2. B Charles Willson Peale met John Singleton Copley in 1765 and was inspired by his portraits. [97,1,3]
3. E Charles Willson Peale opened the first American natural history museum in Philadelphia in 1786. Natural history museums became popular in Europe around the same time with the British Museum opening in 1759 and the Louvre opening in 1793. [97,1,4]
4. D Charles Willson Peale wanted to cultivate artistic talents and institutions in the United States by opening a fine art academy named the Columbianum. It ultimately failed and closed only a few months after opening. [98,1,1]
5. E Charles Willson Peale and his team uncovered a mastodon skeleton during an expedition in Hudson Valley. [98,1,2]
6. E The self-portrait, *The Artist in His Museum*, features Charles Willson Peale lifting a red curtain to welcome the viewer. The bottom of the mastodon skeleton is visible under the curtain. [98,1,2]
7. D *The Artist in His Museum* features a stuffed wild turkey on the left side of the painting. The turkey and the painting palette symbolize Charles Willson Peale's love for science and art. [98,1,2]
8. E Charles Willson Peale and his son sketched each of the mastodon bones as they were uncovered. The sketches were later used to help Peale paint *Exhumation of the Mastodon*. [98,1,3]
9. A A farmer uncovered the mastodon fossils in Newburgh, New York in 1798. Charles Willson Peale bought the fossils and the rights to dig up the remaining bones in 1801. [98,1,3]
10. A Rembrandt Peale was Charles Willson Peale's only child present at the excavation site. However, *Exhumation of the Mastodon* features most of Charles Willson Peale's children, even if they were not present at the site. [98,1,4]
11. B Charles Willson Peale painted himself standing near the contraption he invented to retrieve bones. In the painting, Peale and his family hold a large drawing of a bone. [98,1,5]
12. E The bright blue skies on the left side of the painting represent the end of the excavation journey when the team reached the light. The stormy right side represents the darkness they faced at the beginning of the journey. [99,1,0]
13. C In the 1790s, a team in Madrid reassembled a ground sloth. The mastodon reassembled by Charles Willson Peale and his team was only the second skeleton to be reassembled for display. [99,1,1]
14. C Rembrandt Peale, William Rush, and Moses Williams worked together to craft bones from wood and paper-mâché to fill in for the missing bones. [99,1,1]
15. C When a French scientist, Georges-Louis Leclerc, claimed that North American animals were not up to par with European animals, Thomas Jefferson used the mastodon skeleton to prove the opposite. Since the mastodon was only found in North America, it became a symbol of American nationalism. [99,1,2]

1. D Robert Seldon Duncanson was born in Fayette, New York in 1821. His father and grandfather were free tradesman, working as house painters and carpenters. [99,1,3]
2. A Duncanson was born in Fayette, New York, and moved to Cincinnati in 1841. He also lived in Detroit and later fled to Montreal because of the Civil War. [99,1,4]
3. B Duncanson worked with the two painters T. Worthington Whittredge and William Sonntag. This group defined the Ohio River Valley Style. [99,1,4]
4. B As part of many abolitionist societies, Duncanson toured Europe in 1853. He returned to the United State with a great interest in the atmospheric techniques of European artists such as Claude Lorrain. [100,1,0]
5. B Duncanson left the United States in the early 1860s to escape the racial strife and political tensions of the Civil War. He moved to Montreal, where he would have an important role as a mentor for the art community. [100,1,2]
6. D In 1865, Duncanson left Montreal for England and Scotland. He met with Lord Alfred Tennyson during his stay, and Tennyson greatly respected his painting of the poem "The Lotos-Eaters". [100,1,3]
7. E Duncanson was said to be at the peak of his career following his return to Cincinnati in the winter of 1866. Unfortunately, Duncanson began to suffer from dementia shortly after. [100,1,4]
8. C Duncanson's *View of Cincinnati* features a rural scene with African American farmers in the foreground. This scene is from the reference point of Covington, Kentucky. [101,1,1]
9. D The small figures in the middle foreground are an emphasis in *View of Cincinnati*. Duncanson based this composition off a daguerreotype of the scene in *Graham's Magazine*. [101,1,1]
10. D At the time of the creation of *View of Cincinnati*, Covington's population included 50 free African Americans. Additionally, there were around 100 enslaved people and 15,000 whites in Covington. [101,1,2]
11. E During the winter when the Ohio River froze, many African Americans would escape Kentucky by crossing the river from Covington. This is the reason that Duncanson's rivers symbolize freedom and escape. [101,1,2]
12. D In *Uncle Tom's Cabin*, Harriet Beecher Stowe references the Ohio River. An enslaved woman named Eliza crosses the icy Ohio River with her young daughter, in an attempt for freedom. [101,1,3]
13. B Landscape painter Thomas Cole founded the Hudson River School in the Catskills area of New York. The Hudson River School was a movement of artists who painted in the river valley, rather than an actual school. [101,1,4]
14. A After his European tour in 1853, Duncanson drew inspiration from the rich landscape paintings of the region. His inclusion of large expanses of sky in his paintings demonstrates the heavy influence of Claude Lorrain. [102,1,1]
15. E Duncanson established an international reputation by 1865, and many aristocrats and royals appreciated his works. These royals include the Duchess of Sutherland, the Marquis of Westminster, the Duchess of Argyll, and the King of Sweden. [102,1,2]

1. D Totem poles were created by Indigenous people in Alaska and the Pacific Northwest from red cedar trees. They ranged from nine to fifty-nine feet tall. [102,1,3]
2. C On a totem pole, formlines are connecting contour lines that outline anatomical forms of humans or animals. They are painted in black, with secondary forms being painted in red, blue, or blue-green. [102,1,4]
3. A Alaska's first national park was Sitka Historic National Park. It was designated as a park by President Benjamin Harrison in 1890. [103,1,1]
4. C The Tlingit Sitka were close to defeating the Russians in the Battle of Sitka in 1804, but their gunpowder reserves exploded. Without power for their weaponry, they were forced to withdraw. [103,1,2]
5. D The United States paid Russia 7.2 million dollars in the Alaska Purchase, negotiated by Secretary of State William Seward. The price per acre came out to \$0.02. [103,1,2]
6. B The governor of Alaska John G. Brady sent an assembly of eye-catching totem poles as an exhibit for the Louisiana Purchase Exposition, a World's Fair in St. Louis in 1904. [103,1,3]
7. A In total, Governor John G. Brady sent fifteen Tlingit and Haida totem poles, a canoe, and two dismantled Haida houses to the Louisiana Purchase Exposition. [103,1,3]
8. E The Tlingit and Haida people do not traditionally repair their totem poles and instead choose to let them decompose. The violation of this tradition by restoring some totem poles is controversial. [104,1,0]
9. D After the Louisiana Purchase Exposition closed, the Tlingit and Haida totem poles were displayed again for the Lewis and Clark Centennial Exposition in Portland in 1905 [103,1,4]
10. E The Raven Crest Pole was donated to the Alaskan government in 1903 by Chief Gunyah of the Tlingit village Tuxekan. [104,1,1]
11. B The Civilian Conservation Corps (CCC) was part of Franklin Roosevelt's New Deal. The CCC's job in Alaska was to conserve and restore Native American cultural artifacts. [104,1,1]
12. A The Civilian Conservation Corps (CCC) both restored and collected totem poles from uninhabited villages, gathering as many as one hundred poles. The collected poles were installed in newly created totem parks. [104,1,2]
13. C Lkeináa (George Benson) was employed by the Civilian Conservation Corps as a master carver, meaning he would re-carve decayed totem poles and train younger CCC recruits in traditional carving practices. [104,1,2]
14. A The legend of the raven and the whale was about a trickster raven that lit a fire in the stomach of a whale to try to eat it. The Gaanax.adi/Raven Crest Pole references this with a whale at the center of the pole. [105,1,1]
15. E E. W. Merrill, who accompanied John G. Brady in selecting locations for the totem poles to be installed in Sitka National Park, took photos that allowed the Gaanax.adi/Raven Crest Pole to be reproduced fifty years later. [104,1,3]

1. B In nineteenth-century America, Romanticist artists, such as Thomas Cole, emphasized the wilderness in order as a way of celebrating America's identity. [105,1,4]
2. C American painters like Albert Bierstadt and Thomas Moran depicted the western United States with sublime interpretation. Their paintings helped to encourage westward expansion and settlement. [105,1,5]
3. C The ancestral Puebloans, living in the Four Corners region, developed extensive farming communities between the ninth and twelfth centuries. [105,1,6]
4. E Ancestral Puebloans built large multi-story stone buildings called great houses. They built the great houses directly into the natural landscape, which consisted of rock formations and canyons. [105,2,0]
5. E The circular kivas in great houses, such as Pueblo Bonito, were used for political and ceremonial gatherings. [105,2,1]
6. A Before training in London with Benjamin West for two years, Charles Willson Peale had been training to become a saddler. [105,2,4]
7. A There are several factors that contributed to the ancestral Puebloans moving from the valley floor to the cliffsides, including a drought as well as an increase in warfare. Cliffside dwellings were preferable during wars because they were easier to defend. [105,2,3]
8. E Charles Willson Peale was passionate about promoting the sciences as an art. In 1786 Peale opened the first American natural history museum, and he organized the first all-American group art exhibition in 1795. [106,1,1]
9. A Robert Seldon Duncanson came from humble beginnings, teaching himself to draw by copying prints and painting portraits. He then grew up to receive international acclaim. [106,1,5]
10. D The Ohio River Valley style, a second-generation school inspired by the Hudson River School, was considered a school of landscape painting. [106,1,7]
11. E When Duncanson moved to Cincinnati, Ohio in 1841, the city was known for its pro-abolitionist leanings. A large portion of Duncanson's patrons were abolitionists. [106,1,6]
12. B African Americans were able to escape from Kentucky during the winter because they could cross the frozen Ohio River. This phenomenon resulted in the association of rivers in Duncanson's landscapes with freedom. [106,2,2]
13. C Indigenous people in Alaska and the Pacific Northwest carved totem poles from red cedar trees. The poles were used to document ancestry, retell legends, and commemorate historical events. [106,2,3]
14. D The Gaanax.ádi/Raven Crest Pole was one of fifteen totem poles sent to the 1904 World's Fair as part of the Alaska exhibit. The exhibit also included a canoe and two dismantled Haida houses. [106,2,5]
15. B "Gaanax.ádi" is the name of the clan that produced the Raven Crest Pole. The raven on the pole is a totem animal that refers to the moiety, or social group, of the clan. [107,2,2]

1. C Corinthian columns are the most ornate Greek order of columns, as they are fluted and are topped with decorative acanthus leaves. [113,1,7]
2. E The cult of true womanhood was a societal standard that expected women to be pious, domestic, pure, and submissive. [113,1,8]
3. E Appliqué is a French word, meaning “applied.” The artistic technique refers to attaching smaller pieces of fabric onto larger ones, such as little decorations onto a larger finished quilt. [113,1,2]
4. B In colonial America, limners were portraitists that often traveled from town to town. [114,1,1]
5. B A Phrygian cap, also known as a liberty cap, is a conical hat that symbolized the freedom that ancient Roman enslaved people gained when they were emancipated. [113,2,13]
6. D The Düsseldorf style developed as a result of American artists training at Düsseldorf Academy in the nineteenth century. Paintings in this style were characterized by their dynamic compositions and dramatic lighting. [113,1,9]
7. E Cameos were usually necklaces featuring a pendant that was a large gemstone with a profile portrait carved in relief. [113,1,4]
8. B A *memento mori* is a reminder that life is fleeting, and everyone dies at some point. This is usually symbolized in paintings as a skull. [114,1,5]
9. D Engraving is a type of intaglio printmaking where lines are cut into metal, ink is added to the grooves, and then the ink is pressed onto a paper. [113,1,11]
10. C The hierarchy of genres, established by the Royal Academy, ranked the different types of painting. In order of prestige, the hierarchy is history painting, portraiture, genre painting, landscape, and still life. [113,2,8]
11. B Ancestral Pueblo people built structures called great houses directly into the natural landscape. These great houses were large, multistoried, and made of stone. [113,2,6]
12. C Sherds are pieces of ceramic found at archaeological sites that were once pottery. Pueblo Bonito, Chaco Canyon, Pompeii, and Herculaneum are all archaeological sites exploring past civilizations. [114,2,9]
13. C Foreshortening is a technique where figures are overlapped in order to create the illusion of projection in space. An example of its use can be seen in *Segesser II*. [113,2,2]
14. A The contour lines that structure the design of a totem pole around human or animal anatomy are called formlines. [113,2,3]
15. B Quakers, also known as the Religious Society of Friends, advocated for the ideals of nonviolence and egalitarianism. The religion was founded in England in the late 1640s. [114,2,5]

1. E The Treaty of Shackamaxon was signed c.1682, eighty-four years after the first colonial settlement in New Mexico established by the Spaniards. [109,1,1]
2. C Thomas Penn orchestrated the Walking Purchase in 1737, forcefully taking vast tracts of land from the Delaware people. [109,1,1]
3. A Patience Wright, hoping to find more patrons, moves to England to continue her waxwork career. [110,1,1]
4. E Phillis Wheatley arrived in Boston on a ship full of enslaved people in 1761. [110,1,1]
5. E William Thornton won the Capitol building design contest in 1793, which is three years before Stuart painted *Lansdowne Portrait*. [110,1,1]
6. B In London in 1767, Charles Willson Peale began to study painting with Benjamin West. [109,1,1]
7. A Copley painted the portrait of Paul Revere in 1768, deviating from his reputation of more traditional aristocratic portraits. [110,1,1]
8. E George Washington was installed as the president in 1789. He served two terms, stepping down in 1797. [110,1,1]
9. C Ten years after the Treaty of Ghent is ratified in 1815, the National Academy of Design in New York City is founded in order to provide a training and exhibition space for young American artists. [111,1,1]
10. C In 1865, the Civil War ended with Lee's surrender at Appomattox Courthouse and Duncanson's paintings were well-received in England as he travelled there. [111,1,1]
11. E The name "Pueblo Bonito" was first recorded during the Washington Expedition of 1849. It probably came from the lieutenant's guide, Carabajal. [111,1,1]
12. E In 1886 at the Cotton Fair in Athens, Georgia Harriet Powers exhibited her Bible Quilt. [111,1,1]
13. C Harriet Powers finished her *Pictorial Quilt* in 1898, twelve years after exhibiting her Bible Quilt at the Cotton Fair. [111,1,1]
14. E The Louisiana Purchase Exposition, as part of the World's Fair in St. Louis, featured a display of totem poles from the Tlingit and Haida communities. [112,1,1]
15. E Jackson and Brown made their reproduction of the Raven Crest Pole in the same year that the *Segesser* hide paintings were acquired by the New Mexico History Museum, in 1983. [112,1,1]