

2017 AP® ART HISTORY FREE-RESPONSE QUESTIONS

1. Suggested time: 30 minutes.

The work shown is the Virgin (Theotokos) and Child between Saints Theodore and George. The work was intended to function as a devotional object.

Select and completely identify another work depicting the Virgin Mary that was intended to function as a devotional object. You may select a work from the list below or any other relevant work from Early Europe and Colonial Americas (200–1750 C.E.).

For each work, use specific visual evidence to describe how the Virgin Mary is represented.

Explain one difference in how the subject of the Virgin Mary is represented in the two works.

Explain one difference in how the two works were intended to function as devotional objects. Use relevant contextual evidence about both works to support your explanation.

When identifying the work you select, you should try to include all of the following identifiers: title or designation, name of the artist and/or culture of origin, date of creation, and materials. You will earn credit for the identification if you provide at least two accurate identifiers, but you will not be penalized if any additional identifiers you provide are inaccurate. If you select a work from the list below, you must include at least two accurate identifiers beyond those that are given.

Annunciation Triptych (Merode Altarpiece)

Röttgen Pietà

The Virgin of Guadalupe (Virgen de Guadalupe)



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Note: There are no images provided for Question 2.

2. Suggested time: 30 minutes.

As Buddhism expanded across Asia, Buddhist art and architecture were expressed in a variety of ways in relation to the visual traditions of the region.

Select and completely identify one Buddhist architectural complex associated with the expansion of Buddhism across Asia. You may select a work from the list below or any other relevant work from West and Central Asia (500 B.C.E.–1980 C.E.) or South, East, and Southeast Asia (300 B.C.E.–1980 C.E.).

Describe the Buddhist complex using at least two examples of specific visual evidence (such as architectural features or imagery).

Explain how two features of the complex are typical of the visual traditions of the region.

Using specific contextual evidence, explain how two features of the complex functioned to facilitate Buddhist practices.

When identifying the work you select, you should try to include all of the following identifiers: title or designation, culture of origin, date of creation, and materials. You will earn credit for the identification if you provide at least two accurate identifiers, but you will not be penalized if any additional identifiers you provide are inaccurate. If you select a work from the list below, you must include at least two accurate identifiers beyond those that are given.

Great Stupa at Sanchi
Longmen caves
Todai-ji

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2017 SCORING GUIDELINES

Question 1

The work shown is the Virgin (Theotokos) and Child between Saints Theodore and George. The work was intended to function as a devotional object.

Select and completely identify another work that depicts the Virgin Mary that was intended to function as a devotional object. You may select a work from the list below or any other relevant work from Early Europe and Colonial Americas (200–1750 C.E.).

For each work, use specific visual evidence to describe how the Virgin Mary is represented.

Explain one difference in how the subject of the Virgin Mary is represented in the two works.

Explain one difference in how the two works were intended to function as devotional objects. Use relevant contextual evidence from both works to support your explanation.

When identifying the work you select, you should try to include all of the following identifiers: title or designation, name of the artist and/or culture of origin, date of creation, and materials. You will earn credit for the identification if you provide at least two accurate identifiers, but you will not be penalized if any additional identifiers you provide are inaccurate. If you select a work from the list below, you must include at least two accurate identifiers beyond those that are given.

Annunciation Triptych (Merode Altarpiece)

Röttgen Pietà

The Virgin of Guadalupe (Virgen de Guadalupe)

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2017 SCORING GUIDELINES

Question 1 (continued)

Scoring Criteria

Task	Points
1 Selects and completely identifies another work that depicts the Virgin Mary that was intended to function as a devotional object. The work must come from Early Europe and Colonial Americas (200–1750 C.E.). <i>When identifying the work, the student should try to include all of the following identifiers: title or designation, name of the artist and/or culture of origin, date of creation, and materials. The student will earn credit for the identification if <u>at least two</u> accurate identifiers are provided, but the student will not be penalized if any additional identifiers provided are inaccurate. If a work from the list is selected, the student must include at least two accurate identifiers <u>beyond those that are given</u>.</i>	1 point
2 Accurately uses specific visual evidence to describe how the Virgin Mary is represented in the Virgin (Theotokos) and Child between Saints Theodore and George.	1 point
3 Accurately uses specific visual evidence to describe how the Virgin Mary is represented in the selected work.	1 point
4 Accurately explains ONE difference in how the subject of the Virgin Mary is represented in the two works.	1 point
5 Accurately explains ONE difference in how the two works were intended to function as devotional objects.	1 point
6 Accurately supports the explanation about the difference in how the two works were intended to function as devotional objects with relevant contextual evidence from the Virgin (Theotokos) and Child between Saints Theodore and George.	1 point
7 Accurately supports the explanation about the difference in how the two works were intended to function as devotional objects with relevant contextual evidence from the selected work.	1 point
Total Possible Score	7 points

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Question 1 (continued)

Scoring Information

Use specific visual evidence to describe how the Virgin Mary is represented in the Virgin (Theotokos) and Child between Saints Theodore and George.

In the Virgin (Theotokos) and Child between Saints Theodore and George, the Virgin Mary is shown as an imperial figure and mother of Christ. Dressed in a dark, purplish blue robe, a symbol of imperial stature, she is enthroned in a golden, high-backed throne and on a brighter purple cushion. Her tiny feet hang in front of the throne but do not reach the bejeweled footstool below. The Virgin's garment displays a web of highlights that lend it three-dimensionality, while the cheeks of her white face are touched with pink and her lips form a fuchsia note at the center of the painting. The Virgin Mary's oversized eyes swivel to her left as if she is gazing over the viewer's right shoulder, yet her body is positioned frontally, her centrality emphasized by the giant gold halo rimmed with purple that surrounds her head. The artist has also indicated her importance by using hierarchical scale: the Virgin is larger than the two male soldier saints who flank her. She holds a tiny Christ child on her lap. His diaphanous gold robes are wrapped like those of an adult, and he clasps a scroll, indicating that he is more adult than infant. By presenting Christ in this way, the artist shows Mary as the mother of a mature savior.

The Annunciation Triptych (Merode Altarpiece). Workshop of Robert Campin. 1427–1432 c.E. Oil on wood.

Use specific visual evidence to describe how the Virgin Mary is represented in the Annunciation Triptych (Merode Altarpiece).

In the Annunciation Triptych (Merode Altarpiece) the Virgin Mary is shown as a devout member of the prosperous urban middle class of Northern Europe in the 15th century. The Virgin is clearly a young unmarried woman because her loose, uncovered hair falls about her shoulders. Seated in a domestic interior, she grasps a bound book, while another book is placed within reach of her right hand, showing that she is educated and likely engaged in a form of personal piety such as reading from a prayer book, as was typical of women of that status at the time. She does not yet seem to realize that she has an angelic visitor. The Virgin kneels before an ornate fireplace and a cushioned bench, and her luxurious garments flow across the floor. The cloth appears to be heavy velvet edged with metallic embroidery, reinforcing the impression of the Virgin's wealth. The rest of the interior also situates the Virgin in the same time period as when the painting was made. Careful attention has been paid to the surface qualities of the Virgin's hair, her garments, and even the cloth wrapping for her book, characteristic of Flemish painting of this time.

Explain one difference in how the subject of the Virgin Mary is represented in the two works.

While in the Virgin (Theotokos) and Child between Saints Theodore and George the Virgin is depicted as an imperial ruler, mature (signaled by her covered hair), and already a mother, in the Annunciation Triptych the Virgin Mary is shown as a young, unmarried, middle-class girl who is only at that moment being chosen as the vessel of Christ's incarnation. Also, in the Byzantine icon, the Virgin Mary is shown as gazing out toward the viewer, a sign of her communication with those who venerate the icon, while the Virgin Mary in the Annunciation Triptych has her attention firmly pinned to her book, signaling her own piety. In the Virgin (Theotokos) and Child the Virgin Mary is situated in a setting beyond time and place,

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Question 1 (continued)

as this combination of the Virgin, Christ child, saints, and angels never occurred on earth, while in the Annunciation Triptych the Virgin Mary has been interpolated into the painter's present-day, the many details surrounding her drawn from everyday life and presented in a highly detailed, naturalistic style.

Explain one difference in how the two works were intended to function as devotional objects.

The Virgin (Theotokos) and Child between Saints Theodore and George is one of the earliest surviving examples of an icon — a sacred image showing Christ, the Virgin Mary or the saints, most typically in the form of a panel painting. Byzantine Christians believed that icons could receive the devotions of the faithful and allow for more perfect communication with the divine. Devotees could either address their veneration to the holy figures depicted, expecting that the icon would help to transmit their prayers to the depicted heavenly beings, or they could rely on the icon to work through more tangible means. Icons were often understood to be miracle-working and could be touched, kissed, worn as pendants, carried in public processions, or taken into battle as talismans. Icons were commonly used to decorate the interior of Byzantine churches as an enhancement to worship.

By contrast, the Annunciation Triptych (Merode Altarpiece) was not believed to have the miraculous power to act on the desires expressed in prayers by the devout. Instead, in the Annunciation Triptych, the naturalistic and highly detailed rendition of a domestic interior housing members of the Holy Family would have brought vividly to life the figures and miraculous events for the family who said their prayers before it. Like the Virgin (Theotokos) and Child icon, the Annunciation Triptych was portable, intended to be contemplated as an aid to personal devotions. Instead of being a single image like the icon, the two side panels would have closed over the central panel depicting the Virgin Mary. While this allowed for the work to be carried more easily from one place to another, more typically the painting would have rested in whatever room was used for prayer by the members of the family who owned it. They could kneel before this image of the Annunciation and Incarnation while saying their prayers and contemplating events from the life of Mary as an aid to their personal devotions.

Support the explanation about the difference in how the two works were intended to function as devotional objects with relevant contextual evidence from the Virgin (Theotokos) and Child between Saints Theodore and George.

By the 6th century in the Byzantine world, Christians commonly believed in the miracle-working properties of images of holy figures, whether they were portable encaustic icons such as the Virgin (Theotokos) and Child, images permanently affixed to architecture, or even pendant devotional jewelry. Small icons were owned by both religious institutions and individuals. They could be displayed in churches or homes, carried into battle, or even mounted on city gates in order to serve a protective function. Icons were often believed to have been made with divine assistance: the hand of the artist moving through the power of God. Images such as the Virgin (Theotokos) and Child icon could, according to Byzantine belief, bleed when injured or intervene on behalf of a supplicant. Veneration of these icons became such an important part of Christian worship that some critics began to accuse worshippers of idolatry, of worshipping the icon rather than the holy person it represented (in this case, the Virgin Mary). The Virgin (Theotokos) and Child between Saints Theodore and George comes from the Monastery of St. Catherine at Mount Sinai, whose church was founded by Justinian. Its size (2 ¼ x 1 ½ feet) suggests portability but also sufficient size for display.

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Question 1 (continued)

Support the explanation about the difference in how the two works were intended to function as devotional objects with relevant contextual evidence from the Annunciation Triptych (Merode Altarpiece).

In Northern Europe at this time, an embrace of affective spirituality became an important component of religious practice among laypeople, as popular movements advocated for the ability of ordinary Christians to lead their own worship in the privacy of their homes. The Annunciation Triptych (Merode Altarpiece) exemplifies this wider movement in which patrons commissioned or purchased artworks that aided such private spiritual practices while also displaying their economic success. The home represented in this altarpiece displays the growth and increasing wealth of a prosperous, urban middle class, educated enough to employ sacred texts in their personal devotions, as the Virgin Mary does in the painting, and to furnish their urban townhouses with similar comforts of daily life, such as the firescreens, decorative vases, decorated manuscripts, carved fireplace fronts, and luxurious fabrics displayed. The patrons in this case are shown approaching from the left, not yet in the Virgin Mary's space but able to see her within a familiar domestic setting, as if to reference the personal spiritual encounter such Christians would have had with the focus of their prayers. Biblical events were frequently depicted at this time as taking place in contemporary houses or churches, making important events such as the Annunciation vividly immediate.

Röttgen Pietà. Late medieval Europe. c. 1300–1325 C.E. Painted wood.

Use specific visual evidence to explain how the Virgin Mary is represented in the Röttgen Pietà.

In the *Röttgen Pietà* the Virgin Mary is depicted as a grieving mother. Although in general the statue's composition is meant to recall an enthroned Virgin holding an infant Jesus, the artist has departed from that standard formula in several ways. The Virgin seems to have youthful features, yet her expression is anguished. She is wrapped in luxurious garments made of heavy fabrics edged with wide bands of embroidery that fall in a cascade of folds between her knees, but the blood spurting from the wounds on Christ's hands, feet, and torso distracts viewers from her finery. Because the Virgin has an oversized head and relatively tiny feet and hands, the viewers' attention is drawn to her face. She is also the same size, or perhaps even larger, than her adult son, lending pathos to the image through its implicit reference to the happy past when she would have held Christ as a living child on her knees.

Explain one difference in how the subject of the Virgin Mary is represented in the two works.

Although both the Virgin (Theotokos) and Child between Saints Theodore and George and the *Röttgen Pietà* show the Virgin Mary as a mature woman, enthroned with her hair covered and her son on her lap, the compositions are otherwise very different. In the Virgin (Theotokos) and Child icon the Virgin Mary is shown holding a young child on her lap. The child looks preternaturally mature, but he is nonetheless child-sized, and Mary provides standard maternal care. By contrast, in the *Röttgen Pietà*, Christ is shown as a dead adult. He is awkwardly large in comparison to the Virgin Mary, although proportionally he is still small enough to fit on her lap. This combination, with the Virgin Mary embracing her adult dead son, is inspired by visual depictions of the Lamentation, in which Mary mourns over Christ's body once he has been taken down from the cross. By combining standard visual features of the Lamentation with a composition that recalls the Virgin Mary enthroned with her infant son, the artist has both recalled their earlier relationship and augmented the pathos of the image, a theme that is only vaguely alluded to in the icon of the Virgin (Theotokos) and Child by the odd maturity of the infant.

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Question 1 (continued)

Explain one difference in how the two works were intended to function as devotional objects.

The Virgin (Theotokos) and Child between Saints Theodore and George is one of the earliest surviving examples of an icon — a sacred image showing Christ, the Virgin Mary or the saints, most typically in the form of a panel painting. Byzantine Christians believed that icons could receive the devotions of the faithful and allow for more perfect communication with the divine. Devotees could either address their veneration to the holy figures depicted, expecting that the icon would help to transmit their prayers to the depicted heavenly beings, or they could rely on the icon to work through more tangible means. Icons were often understood to be miracle-working, and could be touched, kissed, worn as pendants, carried in public processions, or taken into battle as talismans. Icons were commonly used to decorate the interior of Byzantine churches as an enhancement to worship.

By contrast, the *Röttgen Pietà* was acknowledged by its intended audience to be an inanimate object that acted as a vehicle for enhanced meditation on the divine. It was not believed to have material miraculous properties. Instead, the *pietà* is a devotional statue, intended to receive the prayers of supplicants, who may have touched the wounds of Christ or the base of the statue, as attested by the worn paint. The statue was likely placed on a private altar, perhaps in the home of a pious Christian. The image was intended to incite feelings of empathy from viewers as they looked on the anguished and distorted face of the Virgin Mary. Indeed, the very name “*pietà*” means “pity” or “compassion.”

Support the explanation about the difference in how the two works were intended to function as devotional objects with relevant contextual evidence from the Virgin (Theotokos) and Child between Saints Theodore and George.

By the 6th century in the Byzantine world Christians commonly believed in the miracle-working properties of images of holy figures, whether they were portable encaustic icons such as the Virgin (Theotokos) and Child, images permanently affixed to architecture, or even pendant devotional jewelry. Small icons were owned by both religious institutions and individuals. They could be displayed in churches or homes, carried into battle, or even mounted on city gates in order to serve a protective function. Icons were often believed to have been made with divine assistance: the hand of the artist moving through the power of God. Images such as the Virgin (Theotokos) and Child icon could, according to Byzantine belief, bleed when injured or intervene on behalf of a supplicant. Veneration of these icons became such an important part of Christian worship that some critics began to accuse worshippers of idolatry, of worshipping the icon rather than the holy person it represented (in this case, the Virgin Mary). The Virgin (Theotokos) and Child between Saints Theodore and George comes from the Monastery of St. Catherine at Mount Sinai, whose church was founded by Justinian. Its size (2 ¼ x 1 ½ feet) suggests portability but also sufficient size for display.

Support the explanation about the difference in how the two works were intended to function as devotional objects with relevant contextual evidence from the Röttgen Pietà.

Late Medieval Christians embraced affective spirituality and often worshipped in their own homes, directing their meditations towards images they found meaningful. Perhaps driven by the plagues, famines, and wars that characterized the 13th and 14th centuries, Christians in Northern Europe increasingly chose to direct their spiritual meditations towards images that emphasized pain and suffering, like the *Röttgen Pietà*. No longer serene and aloof, the Virgin Mary in this image contemplates the body of her dead son, encouraging viewers to empathize with her despair. Thought to have been used especially during ritual evening prayers, called vespers, these *vesperbilder* called on the worshipper to create a personal, emotional connection with the subject and to identify with the Virgin Mary’s experience of loss.

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Question 1 (continued)

***The Virgin of Guadalupe (Virgen de Guadalupe).* Miguel González c. 1698 C.E. Based on the original Virgin of Guadalupe, Mexico City. 16th century C.E. Oil on canvas on wood, inlaid with mother-of-pearl.**

Use specific visual evidence to describe how the Virgin Mary is represented in The Virgin of Guadalupe (Virgen de Guadalupe). *

In Miguel González's *The Virgin of Guadalupe (Virgen de Guadalupe)* the Virgin Mary is depicted in the form of the miraculous image that is said to have imprinted itself on the cloak of an indigenous man, Juan Diego, to whom she appeared as a heavenly apparition in Mexico in the 16th century. The standing figure of the Virgin, her eyes downcast and hands clasped in prayer, hovers above an eagle, its wings spread wide, perched on a cactus, all supported by a winged cherub. The eagle and cactus symbolize Mexico City, the locale of Juan Diego's vision. The Virgin's face and hands are painted in the ashen tone characteristic of most images of the Virgin of Guadalupe. Other details of González's depiction may also tie this representation of the Virgin Mary to European traditions: her entire body is surrounded by a glowing aureole of light augmented with golden rays, her feet rest on a crescent moon, and she wears a golden crown, all references to the Woman of the Apocalypse in the Book of Revelation. At the same time, the medium used by González is characteristic of 17th-century Mexico: the Virgin's robes have been crafted from mother-of-pearl using a technique known as *enconchado*, which shimmers with reflected light.

*** *Note:*** Both here and in the tasks that follow, students may answer using the original painting, believed to have appeared miraculously on Juan Diego's cloak at the time of his vision and now preserved in Mexico City, or with any one of the other numerous copies of this image within the designated historical timeframe. The iconographic details of these paintings are more or less the same; however, the media, function, and subsidiary details differ depending on the specific image discussed. Descriptions of any of these artworks would satisfy the prompt, provided they were made during the designated historical timeframe.

Explain one difference in how the subject of the Virgin Mary is represented in the two works.

In both Miguel González's *The Virgin of Guadalupe (Virgen de Guadalupe)* and the Virgin (Theotokos) and Child between Saints Theodore and George, the Virgin Mary is shown in what can be interpreted as an otherworldly setting, but this otherworldliness is indicated by the artists in very different ways. In the Virgin (Theotokos) and Child icon, the otherworldliness of the Virgin's environment is indicated by her companions, the saints and angels who surround her, and her throne, as she was not described in the gospels as having access to such furnishings or as encountering these saints. In González's *The Virgin of Guadalupe*, the Virgin Mary is surrounded by a bright aureole of light, supported by a hovering cherub and standing on a crescent moon, all of which refer to the biblical Book of Revelation, and specifically to passages that were interpreted in the Middle Ages as referring to the Virgin Mary. While the *Virgin of Guadalupe* purports to record an apparition of the Virgin that appeared on Earth and was seen by a human (Juan Diego), in the Virgin (Theotokos) and Child icon the imagery is unconnected to any specific recorded vision. Also, while the Virgin Mary is shown in the Virgin (Theotokos) and Child icon as enthroned and as a mother, in *The Virgin of Guadalupe* image she is childless. She is shown standing, as she appeared to Juan Diego in her miraculous apparition, and without her son.

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Question 1 (continued)

Explain one difference in how the two works were intended to function as devotional objects. *

The Virgin (Theotokos) and Child between Saints Theodore and George is one of the earliest surviving examples of an icon — a sacred image showing Christ, the Virgin Mary, or the saints, most typically in the form of a panel painting. Byzantine Christians believed that icons could receive the devotions of the faithful and allow for more perfect communication with the divine. Devotees could either address their veneration to the holy figures depicted, expecting that the icon would help to transmit their prayers to the depicted heavenly beings, or they could rely on the icon to work through more tangible means. Icons were often understood to be miracle-working, and could be touched, kissed, worn as pendants, carried in public processions, or taken into battle as talismans. Icons were commonly used to decorate the interior of Byzantine churches as an enhancement to worship.

By contrast, *The Virgin of Guadalupe* (*Virgen de Guadalupe*) was not intended to be portable. This large framed painting was intended to stay affixed to a wall, although we do not know where this specific work was originally displayed. While the Virgin (Theotokos) and Child icon could have been carried to places where its miraculous intervention was sought, or even used as a talisman in battle, those who sought to venerate *The Virgin of Guadalupe* would have had to travel to her. Moreover, *The Virgin of Guadalupe enconchado* painting is a copy of a famed, miracle-working image that was then and still is today displayed in the Basilica of Guadeloupe in Mexico City. Copies such as this one by Miguel González have sometimes been credited with sharing some of the power of the original image, yet we do not know if this particular copy of *The Virgin of Guadalupe* was ever believed to be capable of miraculous works. Instead of being a vehicle for the workings of the divine among humans, like the Byzantine icon, it may simply have recorded a manifestation of divine action among humans and been venerated for its status as a replica of that holy object. In addition, *The Virgin of Guadalupe* played a role in conversion to Christianity. It appealed to the indigenous population in colonial Mexico and aided in the “spiritual conquest” of New Spain.

**** Note:*** If the student has chosen to describe the iconography of the original *Virgin of Guadalupe* painting from the Basilica of Guadalupe in Mexico City, then the main difference is that the icon was portable and the original painting (on Juan Diego’s cloak) was permanently installed in the Basilica of Guadalupe. In this case both works were believed to have been miraculously generated either whole or in part, and both capable of producing miracles, so this would not be a difference in their functions.

Support the explanation about the difference in how the two works were intended to function as devotional objects with relevant contextual evidence from the Virgin (Theotokos) and Child between Saints Theodore and George.

By the 6th century in the Byzantine world, Christians commonly believed in the miracle-working properties of images of holy figures, whether they were portable encaustic icons such as the Virgin (Theotokos) and Child, images permanently affixed to architecture, or even pendant devotional jewelry. Small icons were owned by both religious institutions and individuals. They could be displayed in churches or homes, carried into battle, or even mounted on city gates in order to serve a protective function. Icons were often believed to have been made with divine assistance: the hand of the artist moving through the power of God. Images such as the Virgin (Theotokos) and Child icon could, according to Byzantine belief, bleed when injured or intervene on behalf of a supplicant. Veneration of these icons became such an important part of Christian worship that some critics began to accuse worshippers of idolatry, of worshipping the icon rather than the holy person it represented (in this case, the Virgin Mary). The Virgin (Theotokos) and Child between Saints Theodore and George comes from the Monastery of St. Catherine at Mount Sinai,

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Question 1 (continued)

whose church was founded by Justinian. Its size ($2\frac{1}{4} \times 1\frac{1}{2}$ feet) suggests portability but also sufficient size for display.

Support the explanation about the difference in how the two works were intended to function as devotional objects with relevant contextual evidence from The Virgin of Guadalupe (Virgen de Guadalupe).

Works such as Miguel González's *The Virgin of Guadalupe* (*Virgen de Guadalupe*) were inspired by the Virgin of Guadalupe image miraculously imprinted on Juan Diego's tunic, as depicted in one of the roundels seen in Miguel González's 1698 copy of the original. The roundels on the panel, in combination with the central image of the Virgin, were intended to commemorate this manifestation of the Virgin in the New World in an indigenous form. She was also strongly associated with the locality of Mexico City, given that she is shown perched on the city's coat of arms. The regionally specific nature of the imagery may have been intended to assist the local population in their devotions by making the figure of Mary more accessible. This also aided in the conversion of indigenous colonial populations to Christianity as part of the "spiritual conquest" of New Spain. The new, luxurious medium of the painting was inspired by works imported from the Far East.

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Question 1 (continued)

Scoring Notes

The Annunciation Triptych (Merode Altarpiece). Workshop of Robert Campin. 1427–1432 C.E. Oil on wood.	
1	Selects and completely identifies another work that depicts the Virgin Mary that was intended to function as a devotional object. The work must come from Early Europe and Colonial Americas (200–1750 C.E.) Credit for identification will be given for <i>at least two accurate identifiers</i>, apart from the designation given in the question prompt, taken from the following list: • Workshop of Robert Campin; Robert Campin; Campin; or Master of Flémalle • Netherlandish or Flemish (from Tournai, Southern Netherlands) or Northern Europe • Date: 1427–1432 C.E. Also acceptable: early 1400s; early/mid-15th century; first half of the 15th century; Northern Renaissance; Early Netherlandish; OR a date within 50 years of original (15th century is NOT acceptable) • Materials: Oil (paint) on wood (oil is acceptable; painting is NOT acceptable)
2	Accurately uses specific visual evidence to describe how the Virgin Mary is represented in the Virgin (Theotokos) and Child between Saints Theodore and George. • The Virgin Mary is shown as an imperial figure and mother of Christ. Dressed in a dark, purplish blue robe, a symbol of imperial stature, she is enthroned in a golden, high-backed throne and on a brighter purple cushion. • Many painting techniques create a sense of naturalism: e.g., highlights, color modeling, the direction of her gaze. • The Virgin Mary's status is indicated by the composition: e.g., the use of hierarchical scale, her giant gold halo, and the fact that she is in the center of the painting. • The presentation of Christ as a small adult shows Mary as the mother of a mature savior.
3	Accurately uses specific visual evidence to describe how the Virgin Mary is represented in the Annunciation Triptych (Merode Altarpiece). • The Virgin Mary is shown as a devout member of the prosperous urban middle class of Northern Europe in the 15th century. • The Virgin Mary is portrayed as an educated, unmarried woman engaged in pious reading, as was typical of women of that status at the time. • The painter has recreated an urban dwelling, focusing on minute details of surface and material, as was typical of Flemish painters of this time.

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Question 1 (continued)

4	Accurately explains ONE difference in how the subject of the Virgin Mary is represented in the two works. - The Virgin Mary is a mature mother in the Virgin (Theotokos) but an unmarried girl in the <i>Triptych</i>. - The Virgin Mary is an imperial ruler in the Virgin (Theotokos) but a member of the urban middle class in the <i>Annunciation Triptych</i>. - The Virgin Mary is shown interacting with the viewer in the Virgin (Theotokos), but in the <i>Annunciation Triptych</i> she devotes her entire attention to her book. - In the Virgin (Theotokos) the Virgin Mary is shown in a heavenly setting, while in the <i>Annunciation Triptych</i> the Virgin Mary is shown in a realistic, contemporary interior.
5	Accurately explains ONE difference in how the two works were intended to function as devotional objects. - The Virgin (Theotokos) and Child was believed to be a miracle-working icon. By contrast, those who prayed before the <i>Annunciation Triptych</i> did not believe the work had access to miraculous powers. It was instead a private aide to personal devotion. - Both works are portable; however, the scale of the Annunciation Triptych made it unlikely to be carried around in the same fashion as the icon. More typically, the altarpiece would have rested in whatever room was used for prayer by the family who owned it.
6	Accurately supports the explanation about the difference in how the two works were intended to function as devotional objects with contextual evidence from the Virgin (Theotokos) and Child between Saints Theodore and George. Byzantine Christians believed in the miracle-working properties of images of holy figures and employed icons as focuses of their prayer and as talismans. - Icons were commonly placed in the interior of Byzantine churches as an enhancement to worship. Icons could be touched, kissed, worn as pendants, carried in public processions, or taken into battle as talismans. - Icons were often believed to have been made with divine assistance. Veneration of icons became so intense that critics called it idolatry.
7	Accurately supports the explanation about the difference in how the two works were intended to function as devotional objects with contextual evidence from the Annunciation Triptych (Merode Altarpiece). - Late Medieval Christians embraced affective spirituality and often worshipped in their own homes, directing their meditations towards images they found meaningful. - The increased prosperity of the urban middle class meant that they could afford to buy artworks to display their wealth and enhance their personal devotions. - Images that depicted biblical events in contemporary settings were especially popular at this time.

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2017 SCORING GUIDELINES

Question 1 (continued)

<i>Röttgen Pietà</i>. Late medieval Europe. c. 1300–1325 C.E. Painted wood.	
1	Selects and completely identifies another work that depicts the Virgin Mary that was intended to function as a devotional object. The work must come from Early Europe and Colonial Americas (200–1750 C.E.) Credit for identification will be given for <i>at least two accurate identifiers</i>, apart from the designation given in the question prompt, taken from the following list: • Middle Rhine Region (Germany or Northern Europe is acceptable) • Date: 1300–1325 C.E. Also acceptable: early 1300s; middle 1300s; early/mid-14th century; mid-14th century; Gothic; Late Medieval Europe; OR a date within 50 years of the original (14th century is NOT acceptable) • Materials: Painted wood, specifically limewood/wood and polychromy (wood is acceptable)
2	Accurately uses specific visual evidence to describe how the Virgin Mary is represented in the Virgin (Theotokos) and Child between Saints Theodore and George. • The Virgin Mary is shown as an imperial figure and mother of Christ. Dressed in a dark, purplish blue robe, a symbol of imperial stature, she is enthroned in a golden, high-backed throne and on a brighter purple cushion. • Techniques create a sense of naturalism: e.g., highlights, color modeling, the direction of her gaze. • The Virgin Mary's status is indicated by the composition: e.g., the use of hierarchical scale, her giant gold halo, and the fact that she is in the center of the painting. • The presentation of Christ as a small adult shows Mary as the mother of a mature savior.
3	Accurately uses specific visual evidence to describe how the Virgin Mary is represented in the <i>Röttgen Pietà</i>. • The Virgin Mary is shown as a grieving mother. • The composition is inspired by a Virgin Mary and Child formula, but Jesus is now shown as a dead adult. • The Virgin Mary's anguished expression and the discrepancy in size between her and her adult son, a presentation that recalls how he would have sat on her lap as a child, lends pathos to the scene.
4	Accurately explains ONE difference in how the subject of the Virgin Mary is represented in the two works. • In the Virgin (Theotokos) and Child the Virgin Mary is paired with her living infant son, while in the <i>Röttgen Pietà</i> she is paired with her dead adult son. • In the Virgin (Theotokos) the Virgin Mary is shown holding her infant on her lap, but in the <i>Röttgen Pietà</i> the artist has combined that reference with another, the Lamentation, to create a scene charged with symbolism.

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Question 1 (continued)

5	Accurately explains ONE difference in how the two works were intended to function as devotional objects. - The Virgin (Theotokos) and Child was intended to be a miracle-working icon. By contrast, those who prayed before the <i>Röttgen Pietà</i> did not believe the work had access to miraculous powers. It was instead an aide to personal devotion. - Unlike the Virgin (Theotokos) and Child, the <i>Röttgen Pietà</i> was designed to elicit empathy from those who addressed their devotions to it.
6	Accurately supports the explanation about the difference in how the two works were intended to function as devotional objects with contextual evidence from the Virgin (Theotokos) and Child between Saints Theodore and George. Byzantine Christians believed in the miracle-working properties of images of holy figures and employed icons as focuses of their prayer and as talismans. - Icons were commonly used to decorate the interior of Byzantine churches as an enhancement to worship. Icons could be touched, kissed, worn as pendants, carried in public processions, or taken into battle as talismans. - Icons were often believed to have been made with divine assistance. Veneration of icons became so intense that critics called it idolatry.
7	Accurately supports the explanation about the difference in how the two works were intended to function as devotional objects with contextual evidence from the <i>Röttgen Pietà</i>. - Late Medieval Christians embraced affective spirituality, and often worshipped in their own homes, directing their meditations towards images they found meaningful. - Recent plagues, famines, and wars led Northern European Christians to meditate on images that emphasized pain and suffering. - This meditation may have taken place during the increasingly popular private, personal devotion of evening prayer or vespers. - Worshippers would have sought to create an emotional connection with Mary's anguish and despair.

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Question 1 (continued)

***The Virgin of Guadalupe (Virgen de Guadalupe).* Miguel González. c. 1698 C.E. Based on the original Virgin of Guadalupe, Mexico City. 16th century C.E. Oil on canvas on wood, inlaid with mother-of-pearl.**

1 Selects and completely identifies another work that depicts the Virgin Mary that was intended to function as a devotional object. The work must come from Early Europe and Colonial Americas (200–1750 C.E.) Credit for identification will be given for ***at least two accurate identifiers***, apart from the designation given in the question prompt, taken from the following list:

- **Miguel González**
- **Based on the original Virgin of Guadalupe, Basilica of Guadalupe, Mexico City, 16th century C.E.**
- **Mexico/New Spain**
- **Date: c. 1698 C.E. Also acceptable: late 1600s; early 1700s; late 17th century; early 18th century; OR a date within 50 years of the original (17th or 18th century is NOT acceptable)**
- **Materials: Oil on canvas on wood, inlaid with mother-of-pearl (*enconchado*); original is oil and tempera on cactus cloth and cotton (oil is acceptable for both original and González's copy)**

2 Accurately uses specific visual evidence to describe how the Virgin Mary is represented in the *Virgin (Theotokos) and Child between Saints Theodore and George*.

- The Virgin Mary is shown as an **imperial figure and mother of Christ**. Dressed in a dark, purplish blue robe, a **symbol of imperial stature**, she is enthroned in a golden, high-backed throne and on a brighter purple cushion.
- Techniques create a **sense of naturalism**: e.g., **highlights, color modeling, the direction of her gaze**.
- The Virgin Mary's **status** is indicated by the use of **hierarchical scale, a giant gold halo**, and the fact that **she is in the center** of the painting.
- The **presentation of Christ** as a small adult shows Mary as the **mother of a mature savior**.

3 Accurately uses specific visual evidence to describe how the Virgin Mary is represented in Miguel González's *The Virgin of Guadalupe*.

- The Virgin Mary is shown in the form of the **miraculous image** that is said to have **imprinted itself on the cloak** of an indigenous man, Juan Diego, to whom **she appeared as a heavenly apparition** in Mexico in the 16th century.
- The standing Virgin hovers above an **eagle on a cactus, the symbol of Mexico City**, and a **winged cherub**.
- The Virgin Mary's face has an **ashen tone**.
- The medium used by González is **characteristic of 17th-century Mexico**: the Virgin's robes have been crafted from **mother-of-pearl using a technique known as *enconchado***, which shimmers with **reflected light**.

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Question 1 (continued)

4	Accurately explains ONE difference in how the subject of the Virgin Mary is represented in the two works. - Representation of otherworldliness differs: the Virgin (Theotokos) and Child shows the Virgin between angels and saints, while in <i>The Virgin of Guadalupe</i> she is surrounded by a heavenly aureole, a cherub, a crescent moon. <i>The Virgin of Guadalupe</i> records a vision of the Virgin Mary allegedly seen by a human and imprinted on his clothing, but the Virgin (Theotokos) imagery is unconnected to any recorded visionary experience. - The Virgin (Theotokos) joins the Virgin Mary to her son, Jesus, emphasizing her role as a mother, while <i>The Virgin of Guadalupe</i> shows the Virgin without her son.
5	Accurately explains ONE difference in how the two works were intended to function as devotional objects. - The Virgin (Theotokos) and Child was intended to function as a miracle-working icon. While the original painting of the Virgin of Guadalupe has been credited with miraculous works, there is no evidence that Miguel González's <i>enconchado</i> replica would have functioned in this way. Likely it simply recorded the miraculous manifestation. - The Virgin (Theotokos) and Child was a portable icon, and could travel to where intervention was needed, but <i>The Virgin of Guadalupe</i> was a large artwork that was most likely intended to be permanently affixed to a wall, meaning those who sought to venerate it had to travel to it. <i>The Virgin of Guadalupe</i> also aided in the conversion of indigenous colonial populations to Christianity.
6	Accurately supports the explanation about the difference in how the two works were intended to function as devotional objects with contextual evidence from the Virgin (Theotokos) and Child between Saints Theodore and George. Byzantine Christians believed in the miracle-working properties of images of holy figures and employed icons as focuses of their prayer and as talismans. - Icons were commonly used to decorate the interior of Byzantine churches as an enhancement to worship. Icons could be touched, kissed, worn as pendants, carried in public processions, or taken into battle as talismans. - Icons were often believed to have been made with divine assistance. Veneration of icons became so intense that critics called it idolatry.

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Question 1 (continued)

7	Accurately supports the explanation about the difference in how the two works were intended to function as devotional objects with contextual evidence from Miguel González's <i>The Virgin of Guadalupe</i>. • The four roundels depict the manifestation of the Virgin Mary in the new world and in an indigenous form. • The work could have appealed to recent converts among the indigenous population. • The regionally specific nature of the imagery was most likely intended to assist the local population in their devotions by making the figure of Mary more accessible. • The new, luxurious medium of <i>enconchado</i> was inspired by works imported from the Far East.
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Question 1 (continued)

<i>Madonna and Child with Two Angels</i> . Fra Filippo Lippi. c. 1465 C.E. Tempera on wood.	
1	Selects and completely identifies another work that depicts the Virgin Mary that was intended to function as a devotional object. The work must come from Early Europe and Colonial Americas (200–1750 C.E.) Credit for identification will be given for <u>at least two accurate identifiers</u> taken from the following list: - Title: <i>Madonna and Child with Two Angels</i> - Artist: Fra Filippo Lippi Florence, Italy or Southern Europe (Italy is acceptable) - Date: 1465 C.E. Also acceptable: mid/late 1400s; mid/late 15th century; second half of the 15th century; Italian Renaissance; OR a date within 50 years of original (15th century is NOT acceptable) - Materials: Tempera (paint) on wood (panel) (tempera is acceptable; painting is NOT acceptable)
2	Accurately uses specific visual evidence to describe how the Virgin Mary is represented in the Virgin (Theotokos) and Child between Saints Theodore and George. - The Virgin Mary is shown as an imperial figure and mother of Christ. Dressed in a dark, purplish blue robe, a symbol of imperial stature, she is enthroned in a golden, high-backed throne and on a brighter purple cushion. - Techniques create a sense of naturalism: e.g., highlights, color modeling, the direction of her gaze. - The Virgin Mary's status is indicated by the composition: e.g., the use of hierarchical scale, her giant gold halo, and the fact that she is in the center of the painting. - The presentation of Christ as a small adult shows Mary as the mother of a mature savior.
3	Accurately uses specific visual evidence to describe how the Virgin Mary is represented in the <i>Madonna and Child with Two Angels</i>. - The Virgin Mary is shown as a beautiful, idealized young woman perhaps based on a real person. - Her clothing and other accessories indicate her wealth. Mary's divinity is indicated by a halo in a faint circle. - She sits on an ornate chair and cushion turning to her right to face Jesus, whom angels lift towards her. - Mary's hands are folded in prayer and her eyes are downcast, appearing to look out of the frame of the work. - Her shadow is cast on the window frame in the background. - Techniques create a strong sense of naturalism: e.g., highlights, modeling that creates contoured forms, spatial illusion created through the arrangement of forms. - The presentation of Christ as reaching for Mary creates a sense of human intimacy between mother and child.

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Question 1 (continued)

4	Accurately explains ONE difference in how the subject of the Virgin Mary is represented in the two works. - The Virgin Mary is an imperial ruler in the Virgin (Theotokos) but a member of the Florentine elite in the <i>Madonna and Child with Two Angels</i>. - The Virgin Mary (Theotokos) is portrayed in a heavenly realm in the given work, while in <i>Madonna and Child with Two Angels</i> she is presented in the earthly realm. - Lippi has based his figure of Mary on a real person, whereas the Virgin Mary in the icon utilizes Byzantine conventions of the figure.
5	Accurately explains ONE difference in how the two works were intended to function as devotional objects. - The Virgin (Theotokos) and Child was believed to be a miracle-working icon. By contrast, those who prayed before <i>Madonna and Child with Two Angels</i> did not believe the work had access to miraculous powers. It was instead a private aid to personal devotion. - The Virgin (Theotokos) and Child was a portable icon and could travel when intervention was needed, but <i>Madonna and Child with Two Angels</i> was most likely a stationary object used for individual veneration.
6	Accurately supports the explanation about the difference in how the two works were intended to function as devotional objects with contextual evidence from the Virgin (Theotokos) and Child between Saints Theodore and George. Byzantine Christians believed in the miracle-working properties of images of holy figures and employed icons as focuses of their prayer and as talismans. - Icons were commonly used to decorate the interior of Byzantine churches as an enhancement to worship. Icons could be touched, kissed, worn as pendants, carried in public processions, or taken into battle as talismans. - Icons were often believed to have been made with divine assistance. Veneration of icons became so intense that critics called it idolatry.
7	Accurately supports the explanation about the difference in how the two works were intended to function as devotional objects with contextual evidence from <i>Madonna and Child with Two Angels</i>. - This work was likely placed in the home of a pious Christian patron as the focus of individual devotion. - Images that depicted biblical events in contemporary, recognizable settings were especially popular at this time. - The naturalistic choices made by the artist help to create a sense of personal connection and humanistic understanding between the viewer and the Virgin Mary.

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Question 1 (continued)

<i>Pietà</i>. Michelangelo Buonarroti. C. 1498-1499 C.E. Marble.	
1	Selects and completely identifies another work that depicts the Virgin Mary that was intended to function as a devotional object. The work must come from Early Europe and Colonial Americas (200–1750 C.E.) Credit for identification will be given for <u>at least two accurate identifiers</u> taken from the following list: • Title: <i>Pietà</i> • Artist: Michelangelo Buonarroti (Michelangelo is acceptable) • Rome, Italy or Southern Europe (Italy is acceptable) • St Peter's Basilica, Vatican City • Date: 1498–1499 C.E. Also acceptable: late 1400s; early 1500s; late 15th century; early 16th century; second/last half of the 15th century; first half of 16th century; Italian Renaissance; OR a date within 50 years of original (15th century is NOT acceptable) • Materials: Marble/Carrara marble (marble is acceptable)
2	Accurately uses specific visual evidence to describe how the Virgin Mary is represented in the Virgin (Theotokos) and Child between Saints Theodore and George. • The Virgin Mary is shown as an imperial figure and mother of Christ. Dressed in a dark, purplish blue robe, a symbol of imperial stature, she is enthroned in a golden, high-backed throne and on a brighter purple cushion. • Techniques create a sense of naturalism: e.g., highlights, color modeling, the direction of her gaze. • The Virgin Mary's status is indicated by the composition: e.g., the use of hierarchical scale, her giant gold halo, and the fact that she is in the center of the painting. • The presentation of Christ as a small adult shows Mary as the mother of a mature savior.
3	Accurately uses specific visual evidence to describe how the Virgin Mary is represented in the <i>Pietà</i>. • The Virgin Mary is shown as a grieving mother. • The composition is inspired by a Virgin Mary and Child formula, but Jesus is now shown as a dead adult. • The Virgin Mary's face is youthful and expresses tender sadness, and the discrepancy in size between her and her adult son, a presentation that recalls the way he would have sat on her lap as a child, lends pathos to the scene. • The voluminous fabric of Mary's dress visually enables her to support the body of an adult male.

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2017 SCORING GUIDELINES

Question 1 (continued)

4	Accurately explains ONE difference in how the subject of the Virgin Mary is represented in the two works. - In the Virgin (Theotokos) and Child the Virgin Mary is paired with her living infant son, while in Michelangelo's <i>Pietà</i> she is paired with her dead adult son. - In the Virgin (Theotokos) the Virgin Mary is shown holding her infant on her lap, but in Michelangelo's <i>Pietà</i> the artist has combined that reference with another, the Lamentation, to create a scene charged with symbolism.
5	Accurately explains ONE difference in how the two works were intended to function as devotional objects. - The Virgin (Theotokos) and Child was intended to be a miracle-working icon. By contrast, those who prayed before Michelangelo's <i>Pietà</i> did not believe the work had access to miraculous powers. It was instead an aide to personal devotion. - Unlike the Virgin (Theotokos) and Child, the Michelangelo <i>Pietà</i> was designed to elicit empathy from those who addressed their devotions to it.
6	Accurately supports the explanation about the difference in how the two works were intended to function as devotional objects with contextual evidence from the Virgin (Theotokos) and Child between Saints Theodore and George. Byzantine Christians believed in the miracle-working properties of images of holy figures and employed icons as focuses of their prayer and as talismans. - Icons were commonly used to decorate the interior of Byzantine churches as an enhancement to worship. Icons could be touched, kissed, worn as pendants, carried in public processions, or taken into battle as talismans. - Icons were often believed to have been made with divine assistance. Veneration of icons became so intense that critics called it idolatry.
7	Accurately supports the explanation about the difference in how the two works were intended to function as devotional objects with contextual evidence from the <i>Pietà</i>. - Worshippers would have sought to create an emotional connection with the holy figures in the image. - The work's pronounced naturalism and sculptural illusionism enhance the figures' sense of humanity, heightening the viewer's ability to make a personal connection with Mary's sadness and the pathos of Christ's death. - The Virgin Mary's expression connects classical ideals of beauty with the Christian concept of spirituality.