Chapter 1

Multiple Choice

1. An important series of caves with paintings from the Paleolithic period is located in ________.

   a. Italy
   b. England
   c. Germany
   d. France

   Answer: d

2. Which of the following describes the *Venus of Willendorf*?

   a. It is a large Neolithic tomb figure of a woman
   b. It is a small Paleolithic engraving of a woman
   c. It is a large Paleolithic rock-cut relief of a woman
   d. It is a small Paleolithic figurine of a woman

   Answer: d

3. Which of the following animals appears less frequently in the Lascaux cave paintings?

   a. bison
   b. horse
   c. bull
   d. bear

   Answer: d

4. In style and concept the mural of the *Deer Hunt* from Çatal Höyük is a world apart from the wall paintings of the Paleolithic period. Which of the following statements best supports this assertion?

   a. the domesticated animals depicted
   b. the subject of the hunt itself
   c. the regular appearance of the human figure and the coherent groupings
   d. the combination of men and women depicted

   Answer: c
5. Which of the following works of art was created first?
   a. Venus of Willendorf  
   b. Animal frieze at Lascaux  
   c. Apollo 11 Cave plaque  
   d. Chauvet Cave

   Answer: d

6. One of the suggested purposes for the cave paintings at Altamira is thought to have been:
   a. decoration for the cave  
   b. insurance for the survival of the herd  
   c. the creation myth of the tribal chief  
   d. a record of the previous season’s kills

   Answer: b

7. The convention of representing animals’ horns in twisted perspective in cave paintings or allowing the viewer to see the head in profile and the horns from the front is termed __________.
   a. optical  
   b. fanciful  
   c. descriptive  
   d. true

   Answer: c

8. Megalithic monuments are found throughout Europe, but which monument type is almost entirely limited to Britain?
   a. huge stones arranged in a diamond  
   b. huge stones arranged in a straight line  
   c. huge stones arranged in a triangle  
   d. huge stones arranged in a circle

   Answer: d

9. The oldest planned town excavated so far is located at which of the following areas?
   a. Lascaux
b. Vallon-Pont-d’Arc

c. Jericho

d. Çatal Höyük

Answer: d

10. Agriculture became established in three Near Eastern regions: ancient Palestine, Iran, and Anatolia. By 8000 BCE, Jericho had undergone spectacular development as its wealth grew. Which argument appears most valid for the fortification of Jericho?

a. It was an offensive base for invasion

b. It provided protection from powerful neighbors

c. It provided protection from natural disasters

d. It was a promotion of a powerful merchant class

Answer: d

**Short Answer**

24. Evaluate the Makapansgat pebble as an “artwork”.

Answer: In order for the label “artwork” to apply, the work must be modified by human intervention beyond merely being noticed as reflecting human characteristics.

25. Why is the ivory statuette found at the Hohlenstein-Stadel cave in Germany significant?

Answer: It represented something important because the process of manufacturing an ivory figure was a complicated task.

26. Discuss the importance of the Paleolithic female figures.

Answer: It has been suggested that these figures represent the female form whose childbearing capabilities insured the survival of the species rather than specific individuals.

27. Explain the importance of the profile view in representing animals in Paleolithic art.

Answer: Only the profile view is completely informative of the animals' shapes.
28. What is the importance of the Lascaux caves and the wall paintings?
Answer: Side by side the two basic approaches to painting and drawing are found.

29. What assumption has been nullified by the Chauvet cave paintings?
Answer: That Paleolithic art “evolved” from simple to more sophisticated representations.

30. Explain the significance of the Neolithic period.
Answer: Humans began to settle in fixed abodes and began to domesticate plants and animals.

31. Which region provided the necessary preconditions for the development of agriculture?
Answer: The grassy uplands bordering the Tigris and Euphrates rivers in Mesopotamia.

32. Evaluate the importance of Jericho to urban development.
Answer: It was the first fortified town with a stone tower and wide rock-cut ditch and surrounding wall.

33. Describe the Ain Ghazal statuettes and explain their importance in art history.
Answer: They are plaster over a core of reeds and twine with bitumen pupils delineating the cowrie shell eyes. The figures also had orange and black hair, clothing, and sometimes, body paint and tattooing. They mark the beginning of monumental sculpture in the Ancient Near East.

**Slide IDENTIFICATION**
Select the response that identifies or corresponds bests to the image on the screen. (Answers will depend on the selections presented by the instructor, but the following examples and terms are suggested.)

44. Spotted horses and negative handprints (Figure 1–10)
   a. Paleolithic
   b. Mesolithic
   c. Proto-Neolithic
d. Neolithic

Answer: a

45. Bison with turned head (Figure 1–8)
   a. marble
   b. reindeer horn
   c. terracotta
   d. bitumen

Answer: b

46. Animal facing left (Figure 1–3)
   a. France
   b. Spain
   c. England
   d. Africa

Answer: d

47. (Figure 1–6)
   a. Woman (Venus) of Willendorf
   b. Mother Goddess
   c. Woman of Laussel
   d. Human figure

Answer: c

48. (Figure 1–9)
   a. Stonehenge
   b. Lascaux
   c. Vallon-Pont-d’Arc
   d. Altamira

Answer: d

49. (Figure 1–14)
   a. Jericho
   b. Çatal Hüyük
   c. Lascaux
   d. Vallon-Pont-d’Arc

Answer: a
50. (Figure 1–15)
   a. Apollo 11 Cave
   b. Çatal Hüyük
   c. Ain Ghazal
   d. Lascaux

   Answer: c

51. (Figure 1–4)
   a. Germany
   b. Africa
   c. Spain
   d. France

   Answer: a

Chapter 2:

The Rise of Civilization
The Art of the Ancient Near East

**MULTIPLE CHOICE**

1. The Ziggurat at Ur can best be described as a:

   a. Sumerian burial ground
   b. fortified city-state
   c. palace for Naram-Sin
   d. Sumerian temple base

   Answer: d

2. Ishtar Gate, with its relief decorations of a dragon, lion and bull, comes from the city of:

   a. Lagash
   b. Persepolis
   c. Ur
   d. Babylon

   Answer: d
3. Bull-headed capitals would most likely be found in
   a. Lascaux
   b. Jericho
   c. Persia
   d. Israel

   Answer: c

4. The new concept of godlike sovereignty can be described by the representations of __________, the king who appeared as a god in Mesopotamian Akkadian art.
   a. Urnanshe
   b. Naram-Sin
   c. Eannatum
   d. Gilgamesh

   Answer: b

5. Use of glazed brickwork is most characteristic of the city of __________.
   a. Lascaux
   b. Stonehenge
   c. Babylon
   d. Jericho

   Answer: c

6. The stylistic conventions of rigidly frontal symmetry, abnormally large eyes, and tightly clasped hands are most characteristic of the early art of __________.
   a. Jericho
   b. Çatal Hüyük
   c. Sumer
   d. Babylon

   Answer: c

7. The White Temple, Uruk is oriented to the ________________.
   a. Orion constellation
   b. Cardinal points of the compass
   c. Persian Gulf
8. A predominant theme or themes found in the narrative reliefs of the Assyrians was or were:
   a. the sun disk, Aton
   b. war and hunting
   c. scenes of the afterlife
   d. animal fables
   Answer: b

9. Persian relief figure sculpture can be distinguished from earlier Mesopotamian styles by:
   a. the bulging muscles
   b. use of extremely large eyes
   c. a preference for nudity
   d. forms are more rounded
   Answer: d

10. Which of the following best describes the Standard of Ur?
    a. early example of an official account of the rulers of Sumer
    b. early example of an official account of import goods
    c. early example of mythological narrative
    d. early example of historical narrative
    Answer: d

SHORT ANSWER
29. What is the significance of cuneiform?
    Answer: marked the beginning of writing, as historians strictly define it and led to more, sophisticated, complex grammatical constructions.

30. Explain the importance of cylinder seals.
Answer: prized possessions indicating status and served as devices to identify ownership and prevent unauthorized use as well as a “signature”.

31. What is a lamassu and where was it placed?
   Answer: A winged man-headed bull as a guardian at the gate of the palace.

32. What is an iwan?
   Answer: a brick audience hall covered by a barrel vault.

33. How did the destruction of Persepolis change the balance of power within the Ancient Near East?
   Answer: symbolized the destruction of imperial Persian power and its end as a significant political power in the Mediterranean and Near Eastern worlds. The focus of power now rested in the hands of Alexander the Great and later Imperial Rome. In the 3rd century CE, a new dynasty rose and challenged Rome for supremacy of the area, the Sasanians.

34. What is the most importance archaeological source of knowledge regarding Persian architecture?
   Answer: Persepolis

35. Discuss the focus of Sumerian city planning.
   Answer: reflected the importance of religion in daily life; the city’s nucleus was the temple that also served as the administrative and economic center for the city, thus representing both religious and secular functionalities.

36. Why was the concept of the city-state an important innovation?
   Answer: the community rather than the family assumes the function of defense. Other activities such as manufacturing or trade or administration become institutionalized thus gaining a unique and permanent identity.

37. What do the reliefs of the palace of Ashurbanipal at Nineveh depict?
   Answer: the glory and power of the king as the triumphant ruler.
38. The Elamite Empire was strong enough to plunder Babylon and carry off the stele of Naram-Sin and Hammurabi, then re-erect them in their capital city of Susa. Why is this event significant?

   Answer: It demonstrated their political and military superiority as the leading power during this time.

39. How does the lamassu provide a conceptual picture and all of its important parts?

   Answer: It presents a front view of the animal at rest and a side view of it in motion, thus showing the creature with all its important parts.

40. What is the purpose of a votive figure?

   Answer: It offers constant prayers to the gods on behalf of the donor.

41. Describe an architectural feature used at Persepolis that seems to have been uniquely Persian.

   Answer: Capitals with the foreparts of lions or bulls.

42. How do the reliefs on the Palace of Darius at Persepolis reflect the purpose of the building?

   Answer: The relief of subject nations bringing tribute to the Persian ruler and the complex palace ceremonials echoed the purpose of the great palace which was intended to symbolize Persian power.

43. What was the importance of the Code of Hammurabi?

   Answer: He developed a codified series of laws that brought unity to the conflicting and often unwritten laws of Mesopotamia and probably influenced the Law of Moses, which had such a profound effect on Western civilization.

44. Describe three stylistic conventions found in Sumerian sculpture.

   Answer: Sumerian relief sculpture uses the convention of showing figures in profile with shoulders full frontal, and the poses are regularized and repeated. An oval shape is used for full round sculpture; eyes are large, and hands are often clasped.

45. Why is the Hittite Lion Gate at Boghazköy significant?
Answer: It demonstrates a theme that was echoed throughout the Ancient Near East. The gate presents the idea of protection; the lions protect the city.

SLIDE IDENTIFICATION
Select the response that relates best to the image on the screen.

58. (Figure 2–6)
   a. deities
   b. court of Gudea
   c. council of Ur
   d. votive figures

   Answer: d

59. (Figure 2–17)
   a. Victory Stele of Naram-Sin
   b. Stele of Hammurabi
   c. Victory Stele of Eannatum
   d. Stele of Ashurbanipal

   Answer: b

60. (Figure 2–16)
   a. Gudea
   b. Urnanshe
   c. Eannatum
   d. Sargon the Great

   Answer: a

61. (Figure 2–26)
   a. apadana
   b. plaza
   c. sanctuary
   d. royal bedchamber

   Answer: a

62. (Figure 2–28)
   a. Triumph of Ashurbanipal over Cyrus
b. Triumph of Xerxes over Alexander the Great  
c. Triumph of Titus over Shapur I  
d. Triumph of Shapur I over Valerian  

Answer: d  

63. (Figure 2–7)  
a. Victory Stele of Naram-Sin  
b. Stele of Hammurabi  
c. Victory Stele of Eannatum (Stele of the Vultures)  
d. Stele of Gudea  

Answer: c  

64. (Figure 2–11)  
a. signet ring  
b. bracelet  
c. cylinder seal  
d. stele  

Answer: c  

65. (Figure 2–8)  
a. Standard of Cyrus  
b. Standard of Hammurabi  
c. Standard of Ur  
d. Standard of Nimrud  

Answer: c  

66. (Figure 2–15)  
a. Sumerian  
b. Akkadian  
c. Babylonian  
d. Assyrian  

Answer: a  

67. (Figure 2–13)  
a. Naram-Sin of Akkad  
b. Hammurabi of Babylon  
c. Gudea of Lagash  
d. Napir-Asu of Susa
Answer: a

68. (Figure 2–20)
   a. Persepolis
   b. Dur Sharrukin (modern Khorsabad)
   c. Babylon
   d. Akkad

Answer: b

69. (Figure 2–22)
   a. Assyrian
   b. Persian
   c. Sumerian
   d. Neo-Babylonian

Answer: a

70. (Figure 2–27)
   a. Babylonian
   b. Sasanian
   c. Akkadian
   d. Sumerian

Answer: b

71. (Figure 2–10)
   a. Standard of Ur
   b. cylinder seal
   c. lamassu
   d. sound box

Answer: d

72. (Figure 2–4)
   a. Uruk
   b. Sasanian
   c. Assyrian
   d. Babylonian

Answer: a

Chapter 4
Minos and the Heroes of Homer
The Art of the Prehistoric Aegean

MULTIPLE CHOICE

1. The Treasury of Atreus is an excellent example of a(n):
   a. Mycenaean fortification
   b. beehive tomb
   c. Minoan sarcophagus
   d. temple treasury

   Answer: b

2. Minoan columns are distinguished by:
   a. tapering shape and bulbous capitals
   b. pronounced swelling in the center
   c. bud-shaped capitals
   d. bull-shaped capitals

   Answer: a

3. Significant numbers of small marble figurines representing naked women with arms folded over abdomens have been found in:
   a. Mycenae
   b. the Cyclades Islands
   c. Troy
   d. Knossos

   Answer: b

4. Which of the following is a palace on Crete?
   a. Knossos
   b. Troy
   c. Tiryns
   d. Sparta

   Answer: a

5. Tiryns was:
   a. a fortified citadel
   b. an Egyptian outpost
   c. a market
   d. a shrine to the Minoan goddess
6. The Lion Gate is the gateway to:
   a. Tiryns
   b. Knossos
   c. Mallia
   d. Mycenae

Answer: d

7. The Kamares style of Minoan pottery exhibited:
   a. sophisticated shapes and monochromatic style
   b. naive shapes and polychromatic style
   c. sophisticated shapes and polychromatic style
   d. naive shapes and monochromatic style

Answer: c

8. Who or what was the Minotaur?
   a. the king of Crete
   b. half bull, half man
   c. a bull with eagle’s wings
   d. Achilles’ pet

Answer: b

9. Minoans coated the rough surface of their rubble walls with a fine white lime plaster that required rapid execution and great skill. Which painting method was used with this type of fabrication?
   a. watercolor
   b. fresco secco
   c. true fresco
   d. tempera

Answer: c

10. Spring is the first pure landscape. Which of the following best defines landscape?
   a. It has no humans and a narrative element.
   b. It has a narrative element.
   c. It has no humans and no narrative element.
   d. It has no humans.
SHORT ANSWER
24. What features of the architecture of the Palace at Knossos are thought to have given rise to the Greek myth of the labyrinth?
Answer: The complexity of the palace plan and the scores of rooms.

25. When was the potter's wheel introduced, and how did it influence the shape of pottery?
Answer: The potter's wheel was introduced during the Middle Minoan period. Its use allowed more sophisticated shapes, decorated in distinctive, polychromatic style.

26. Evaluate the importance of “context” in archaeology and art history.
Answer: One must know where the work was uncovered in order to go beyond simple appreciation of the work to gain an understanding of the producing society.

27. What is the Iliad, and how did it impact the art history of the Aegean?
Answer: Considered by many to be the finest epic poem ever written, it recounts the abduction of Helen and the destruction of Troy; however, it also led Heinrich Schliemann, a nineteenth century amateur archaeologist to uncover and excavate many of the cities Homer described in his Iliad.

28. Define labrys and its importance in Minoan architecture.
Answer: Means double-ax and it is a recurring motif in Minoan palace architecture, it refers to sacrificial slaughter.

29. Explain the significance of the Avaris murals.
Answer: During excavations the discovery of Minoan frescoes has furthered knowledge regarding the contact between Egypt and the Aegean world. The frescoes indicate contact was not confined to just trade and politics but also to artistic exchange and ideas.

30. What ancient painting convention was followed to distinguish men from women?
Answer: Women were portrayed with fair skin (yellow) and men were portrayed with dark skin (red).
31. How do the frescoes found on the island of Santorini (ancient Thera) shape our understanding of Minoan fresco painting?

Answer: These frescoes are better preserved (a result of the volcanic eruption) than those fragments found at Knossos; they indicate an artistic relationship, as well as a possible political connection with Knossos. Equally interesting is the fact that the Thera frescoes decorate house walls, not just palace walls.

32. What impact did the volcanic eruption on the island of Santorini (ancient Thera) have on the chronology of Minoan art works?

Answer: Through interdisciplinary efforts the date of the eruption has been pinpointed (1628 BCE), this revised date has implications because now the Akrotiri frescoes are at least 150 years older than they were originally thought and predate the frescoes of Knossos.

33. Describe the palaces that were rebuilt during the Minoan New Palace Period.

Answer: They were large, comfortable, with ample staircases and courtyards for ceremonies, storerooms, offices and shrines--making these palace complexes administrative, commercial and religious centers in Minoan life.

34. Explain the uniqueness of the Harvester Vase.

Answer: the Minoan artist created a vibrant, moving group by using curving line and gesture to create the “riotous crowd singing and shouting”, the sculptor has also paid very careful attention to the musculature and skeletal structure of the human body, one of the first instances this has been prominent.

SLIDE QUESTIONS
70. Despite being found in Mycenae, how does this work relate to the Minoan culture?
   Answer: Two goddesses and a child (Figure 4-24A). The women’s costumes with breasts exposed have the closest parallels in Minoan art, and this statuette is probably of Cretan manufacture. The intimate and tender theme also is foreign to the known Mycenaean repertory, in which scenes of hunting and warfare dominate.

71. What does this reconstruction reveal to us about the colorful and lavish palace design?
American archaeologists uncovered sufficient evidence to permit a watercolor reconstruction of the Pylos king’s megaron. The palace’s rooms had rubble walls faced on the exterior with limestone blocks and plastered on the interior and then painted. The columns supported a timber balcony and a painted wooden ceiling. Frescoes decorated the walls. On the right wall (at the rear in the restored view) was the king’s throne, facing the hearth and flanked by painted griffins, the same mythological beast that accompanies the goddess in one of the Akrotiri frescoes (FIG. 4-9B). The bright frescoes and paved floors of Nestor’s megaron provided a suitably regal setting for the reception of emissaries seeking an audience with the Mycenaean king, who could entertain his guests with tableware of gold (FIG. 4-23A).

72. How is this work similar in style to Minoan palace frescoes?

Answer: Sarcophagus (Figure 4-8A). The Hagia Triada paintings are closely related in technique, color scheme, and figure style to contemporary palace frescoes, but the subject is foreign to the palace repertoire. Conforming to the common convention in many ancient cultures, the women have light skin and the men dark skin (compare FIGS. 3-12A and 4-8). The presence of the lyre-player brings to mind the Early Cycladic statuettes of similar musicians (FIG. 4-3) deposited in tombs, which may indicate some continuity in funerary customs and beliefs from the Early to the Late Bronze Age in the Aegean.

73. Kamares Ware Jar (Figure 4-10) and the Warrior Vase (Figure 4-25).

repeated curvilinear and simplified patterns
both works are Mycenaean
both works are Minoan
repeated curvilinear patterns

Answer: a

74. Palace at Knossos (Figure 4-4) and Palace of Sargon II (Figure 2-20)

both palaces show the influence of New Kingdom Egypt
both palaces show the influence of Mycenae
each palace demonstrates the political and military strengths of its respective culture
only the Palace at Knossos shows its clear religious commitment

Answer: c

75. Kamares Ware Jar (Figure 4-10) and Octopus Jar (Figure 4-11)

both works are from the Cyclades
both works show the abstracted restricted design of the Minoans
both works are from Mycenae
both works demonstrate a fully realized relationship of a vessel’s decoration to its shape
76. *Harvester Vase* (Figure 4-14) and *Warrior Vase* (Figure 4-25)
   - only the *Harvester Vase* shows the energy of individually characterized figures
   - both works show the energy of individually characterized figures
   - both works show the same static pattern
   - only the *Warrior Vase* shows the energy of individually characterized figures

Answer: **d**

77. *La Parisienne*, Knossos (Figure 4-7) and Bull-leaping, Knossos (Figure 4-8)
   - both works demonstrate *fresco secco* technique
   - both works demonstrate static, patterned repetition
   - both works show Mycenaean influences
   - both works show rapid execution, quick, light, delicate brushwork

Answer: **d**

78. *Death Mask Tutankhamen* (Figure 3-1) and *Funerary Mask* (figure 4-22)
   - both works show the influence of the Minoans
   - both works show a similarity in funerary practices
   - only the *Funerary Mask* (Figure 4-23) was found in a tomb
   - only the *Death Mask of Tutankhamen* was excavated by Schliemann

Answer: **b**

79. *Lion Gate*, Boghazköy (Figure 2-18) and *Lion Gate*, Mycenae (Figure 4-19)
   - both works represent guardian beasts
   - both works represent royal portraits
   - both works symbolize the deity
   - both works represent a rich trading tradition with Africa

Answer: **a**

80. *Lyre Player* (Figure 4-3) and Bull-leaping, Knossos (figure 4-8)
   - both works represent funerary offerings
   - both works incorporate sweeping, curving line
   - both works are Minoan
both works demonstrate New Kingdom Egypt influences

Answer: b

Chapter 5
Gods, Heros, and Athletes
The Art of Ancient Greece

MULTIPLE-CHOICE
1. A good example of a building in the Ionic style is the __________.
   a. Temple of Athena Nike, Acropolis
   b. Parthenon
   c. Temple of Poseidon, Paestum
   d. Basilica, Paestum

Answer: a

2. A dipylon vase would most likely be found in which of the following?
   a. an Egyptian tomb
   b. an Athenian cemetery of the Geometric period
   c. the royal burial at Ur
   d. an Athenian cemetery of the Classical period

Answer: b

3. A standing nude figure of a young man is known in Greek art as which of the following?
   a. kore
   b. kouros
   c. Ka
   d. stele

Answer: b

4. Which of the following conclusions could be drawn regarding the Athenians perception of themselves based on the Panathenaic Festival frieze from the Parthenon?
   a. deeply devoted to the Periclean ideal of democracy
   b. deeply committed to the Delian League
   c. had high opinions of their own worth
d. had high opinions of the Spartans

Answer: c

5. Who is usually given credit for the invention of the red-figure technique as seen in the amphora of “Achilles and Ajax playing a dice game”?

a. Euthymides
b. Exekias
c. Andokides painter
d. Brygos painter

Answer: c

6. The chryselephantine statue of Athena Parthenos stands fully armed. No one doubts this figure is a triumphant expression and refers to the Athenian victory over the Persians in 479 BC. What other warfare symbol accompanies the Athena Parthenos?

a. the shield with head of Xerxes
   small Persian soldier at her feet
   the helmet with the headless Persian
   Nike on her hand

Answer: d

7. The earliest known example of the use of contrapposto is the sculpture known as the

   a. Kouros from Tenea
   b. Kritios Boy
   c. Diskobolos
   d. Doryphoros

Answer: b

8. How does the warrior sculpture, Riace Bronze, demonstrate natural motion in space?

   still rigidly frontal
   hip swing not marked
shoulders remain even in space
arms freed from body

Answer: d

9. When compared to the Classical style, Greek Hellenistic art could be characterized as:

a. more realistic and emotional
b. less apt to express emotion
c. more rigid
d. having a narrower range of subject matter

Answer: a

10. How does the figure of the calf-bearer differ from earlier Greek statues, as well as Egyptian and Near Eastern statues?

inclusion of the animal (calf)
subject matter
smile
cloak

Answer: c

SHORT ANSWER
26. Explain the difference between the early Greek Archaic kouros figure and its Egyptian prototype.

Answer: The early Greek artist was not concerned with the idea of permanence that was a passion for the Egyptian artist, rather the Greek artist wanted to free the figure from stone. He wanted to demonstrate motion and not the “lack of movement” which is a major element in Egyptian statuary.

27. Briefly describe the Ionians and their origins and their contributions to the art of Greece.

Answer: They settled on the western coast of Asia Minor (modern Turkey), their origin is still in dispute. Some think northern invaders forced the Ionians from Greece, causing them to sail from Athens to Asia Minor. Others contend they developed in Asia Minor itself between the 11th through 8th centuries BCE from a mixed stock of settlers. Their art is less severe and more ornamental; they developed the continuing frieze and occasionally replaced columns with female figures (caryatids). Their art is rich and luxurious.
28. Throughout the Parthenon there are pronounced deviations from the strictly vertical and horizontal lines, the basis of all Greek post-and-lintel structures. These deviations meant that the Parthenon had special set of specifications; briefly describe these deviations or refinements and explain the reasoning behind them.

Answer: According to a treatise by Iktinos these adjustments, refinements, or deviations were made to compensate for optical illusions. For example, if the stylobate was laid out on a level surface it would appear to sag; however, another reason might also be presented. The curving of the horizontal lines and the tilting of the vertical ones creates a dynamic balance; an architectural contrapposto giving a greater sense of life that also supports Greek architectural theory.

29. Describe the fusion of Ionic and Doric elements in the Parthenon.

Answer: The cella had a two-story Doric colonnade; however the back room, treasury of the goddess and the Delian League, had four Ionic columns as the sole support for the superstructure. The exterior had the Doric frieze, whereas the interior frieze from the cella wall was Ionic. The architect combined both Doric and Ionic elements. Perhaps the architect was suggesting the origins of the Ionians or indicating the leadership position of Athens itself.

30. Describe the plan of the Erechtheion and the reasons for its design.

Answer: It is an asymmetrical plan unique in Greek temple architectural design. Its irregular design is based on the necessity to incorporate the tomb of Kekrops and other preexisting shrines. Also factoring into the design is the uneven ground, which could not be altered due to the ancient sacred sites that would have been disturbed if the leveling or terracing of the ground had been made.

31. The Treasury of the Siphnians has a unique porch. The typical supporting columns have been replaced with female figural supports, caryatids. These support elements had been repeated later in the Erechtheion. How did the Classical architect-sculptor accommodate the role of architectural support with the role of figural sculpture?

Answer: The Classical architect-sculptor successfully balanced the dual and contradictory functions of these female statue-columns by having enough rigidity to suggest the structural column and enough flexibility to suggest a living body. The role of architectural support is underscored by the vertical flutelike drapery folds which conceal the stiff, weight-bearing legs.

32. Explain the significance of the Grave stele of Hegeso.

Answer: It is a grave stele marking the grave of a wealthy Athenian woman, Hegeso. Her father is named but not her mother, not unusual in 5th century Athenian society. The scene shows the woman’s secluded quarters in the Greek household. This is significant because the scene also
provides insight into contemporary Greek social behavior. The slave girl attending Hegeso is not so much companion but rather possession in same the sense as the jewelry box and jewels. The jewelry box is also significant as it represents Hegeso’s dowry. The entire scene illustrates patriarchal dominance and the current social norm of accepting slavery as normal and natural.

33. How is the frieze on the Temple of Athena Nike unique and significant?

Answer: The frieze is referencing the victory over the Persians, the decisive victory at Marathon that also tuned the tide against the Persians. Unlike other references, which suggest victory via allusion such as the Battle of the Centaurs and Lapiths from the Parthenon, this frieze depicts the real event that happened.

34. Describe the white-ground vase painting technique and explain its uses.

Answer: White-ground is essentially a variation of the red-figure technique. First the pot is covered with a very fine white slip, and then a black glaze is applied to outline the figures. Other colors could be applied but this had to be done after the firing, as the Greeks did not know how to make them withstand the kiln’s heat. Despite the attraction of the white-ground technique, the impermanence of the expanded range of colors discouraged its use for everyday vessels. In fact, this technique was fully explored for lekythoi, which were usually placed in Greek graves as offerings. So the fragile nature of the technique was not a concern, hence its use for grave goods.

35. What is hubris, and how does the Niobid Painter calyx Krater depict it?

Answer: Hubris or arrogance was a vice not tolerated. The Niobid Painter clearly depicts the consequences for a mortal who dared to rank herself above the gods and goddesses. Accordingly when Niobe, a mortal woman who had given birth to a dozen or more children, boasted she was superior to goddess, Leto, who had only two children, she sealed the fate of herself and her children. Leto, in punishment for this hubris, sent her two divine children, Artemis and Apollo to slay all of Niobe’s children. The massacre is depicted on the Niobid Painter’s calyx krater. The Niobid Painter has captured the slaughter by disposing of the figures on several levels. The figures are actively interacting with the setting.

**SLIDE IDENTIFICATION**

48. (Figure 5–44)
   a. Erechtheion
   b. Temple of Athena Nike
   c. Parthenon
   d. Temple of Hera

   Answer: c
49. (Figure 5–89)
   a. Apollo
   b. Hermes
   c. Zeus
   d. Odysseus

   Answer: d

50. (Figure 5–40)
   a. Charioteer
   b. Diskobolos
   c. Doryphoros
   d. Herakles

   Answer: c

51. (Figure 5–11)
   a. Peplos Kore
   b. Lady of Auxerre
   c. Chios Kore
   d. Athena

   Answer: a

52. (Figure 5–15)
   a. Treasury of Siphnians at Delphi
   b. Basilica at Paestum
   c. Porch of Maidens, Erechtheion
   d. Temple of Apollo at Didyma

   Answer: b

53. (Figure 5–88)
   a. Laocoön
   b. Odysseus
   c. Herakles
   d. Hermes

   Answer: a

54. (Figure 5–62)
   a. Archaic
b. Late Classical
   c. Classic
   d. Hellenistic

Answer: b

55. (Figure 5–20)
   a. Kleitias and Ergotimos
   b. Exekias
   c. Andokides Painter
   d. Niobid Painter

Answer: a

56. (Figure 5–2)
   a. Minoan
   b. Mycenaean
   c. Geometric Greek
   d. Archaic Greek

Answer: c

57. (Figure 5–34)
   a. Apollo
   b. Herakles
   c. Kritios Boy
   d. Barberini Faun

Answer: c

58. (Figure 5–52)
   a. Erechtheion
   b. Propylaia
   c. Parthenon
   d. Temple Athena Nike

Answer: a

59. (Figure 5–61)
   a. Tomb of the Leopards
   b. Tomb of Pericles
   c. Tomb of Myron
   d. Tomb of the Diver
Answer: d

60. (Figure 5–81)
   a. Dying Greek
   b. Dying Gaul
   c. Dying Athenian
   d. Dying Pergamene

   Answer: b

66. What stylistic elements categorize this work as Hellenistic?

   Answer: Aphrodite, Eros, and Pan (Figure 5-83A). In this playful and irreverent depiction of the classical goddess, Aphrodite resists the lecherous advances of the semihuman, semigoat Pan, the Greek god of the woods. Both Aphrodite and Eros are portrayed as almost laughing. The combination of eroticism and parody of earlier Greek masterpieces was apparently irresistible. These Hellenistic groups are a far cry from the solemn depictions of the deities of Mount Olympus produced during Classical times.

67. What is the unique distinction of this architectural masterpiece?

   Answer: Model of the tomb of Mausolos (Figure 5-71A). Five of the Seven Wonders of the ancient world were Greek (see “Babylon: City of Wonders,” Chapter 2, page 48), but only one Greek Wonder was a tomb. The tomb built at Halikarnassos on the west coast of Asia Minor for Mausolos, the ruler of Caria from 377 to 353 BCE, was the only funerary monument the ancients considered worthy of comparison with the Old Kingdom pyramids of Gizeh (FIG. 3-8), the solitary Egyptian Wonder.

68. What is unusual about the image on this krater?

   Answer: Artist painting a marble statue (Figure 5-63A). When the sculptor finished carving the statue, the work was still incomplete until a painter added the color to the surface. The standard painting medium for stone statues was encaustic, in which the artist mixed pigment with hot wax (see “Iaia of Cyzicus and the Art of Encaustic Painting,” Chapter 10, page 275). A unique red-figure krater from Apulia in southern Italy depicts a painter applying color to a marble statue. The vase painter informs the viewer that the statue has already been installed in a shrine by including a column and a libation plate at the left. The Apulian vase provides invaluable information about the two-step encaustic painting process. The painter holds a cup with the mixed wax and pigment in his left hand as he applies the paste to the lion’s skin with a cestrum.
(spatula) held in his right hand. While the bearded master places the wax mixture on the marble, his young assistant heats iron rods in a brazier. The painter will soon use them to melt and spread the color evenly on the marble surface. Some surviving Greek statues retain a portion of their original color (FIGS. 5-10 to 5-12; compare FIG. 5-18).

69. One of these temples is Archaic and the other is Classical. Identify them, describe the architectural development, and account for the similarities and differences which can be seen.

   Answer: Temple of Hera I (Basilica), Paestum (Figure 5–15) and Temple of Athena Parthenos, Acropolis, Athens (5-44). Temple of Hera I is a Doric style Archaic temple. It has a central row of columns that divides the cella into two aisles. The closely spaced columns with pronounced swelling or entasis in the shafts characterize it. These columns express their weight-bearing functions. It is thought the Archaic builder was fearful slender columns would not support the weight of the superstructure of the temple, hence the massive and squat columns. The other temple is the Classical structure. The Parthenon is the culmination of the evolution in Greek temple architecture. The architects have refined this structure by the well-spaced columns with slender shafts showing only slight entasis. They have the assurance that the superstructure would, indeed, not collapse.

70. Describe the features of each work and how are they different.

   Answer: Laocoön Group. (Figure 5–88) and Exekias, Black-figure amphora (Figure 5-21). The gods who favored Greece punished Laocoön, the priest who warned the Trojans against the Trojan Horse. The artists have presented this scene, the strangling of Laocoön and his sons by sea serpents with all the passion and emotion for which the Hellenistic period was renown. The writhing movements of the figures convey the very powerful emotions of despair and horror. The work of Exekias shows the two figures of Achilles and Ajax dicing yet ready to answer the call for action against the Trojans. The innovation of the presentation is typical of Exekias. He has not chosen a dramatic moment but rather a calm moment, the game. Exekias is anticipating the coming the gravity and tension of the Classical period. Both works are taken from the Trojan Wars, yet the artists have opted to depict drama and emotion (Laocoön Group) and calm readiness (Exekias). The artists have selected moments to depict the different states of emotion.

71. Compare these two works and note how they represent their respective periods. Which work was innovative?

   Answer: Lysippos. Apoxyomenos (Figure 5–65) and the Charioteer (Figure 5-35). Lysippos introduced a new canon of more slender proportions and broke the dominance of the frontal view by creating figures, which broke out of the rectangular box that defined their space, and causing the viewer to walk around the figures to fully appreciate the work. The Late Classical period was in political upheaval and this is reflected in the art produced during the
period; new approaches were being sought in the art world. The Charioteer, a bronze, reflects the Severe Style, with the slight movements of the head, feet, and waist, the pose is almost Archaic but the aforementioned movements reflect its period. The work of Lysippos was innovative in that it created a new canon.

72. In what way do these figures mark a turning point in the depiction of the human figure?

Answer: Kritios Boy, c. 480 BCE (Figure 5–34) and Zeus (Poseidon?), c. 460-450 BCE (Figure 5-36). The introduction of contrapposto (weight shift) became a turning point in the depiction of the human figure. The artist has depicted the weight shift by indicating the weight thrown onto one foot, creating a tension on one side and a relaxation on the other. The sculptor grasped the fact that when the human figure moves, it does so in a harmonious, smooth motion, when the human figure rests that smooth motion is transferred by a weight shift. The sculptor has also tilted the figure’s head thus breaking the unwritten rule of frontality, another major turning point in human figural representation. The Zeus or Poseidon figure has both arms extended illustrating the motion of the figure as it moves through space. The artist is showing the figure in motion, a turning point that will be repeated later in the late 4th century.

73. How do these sculptural works reflect the age in which they were created?

Answer: Gallic chieftain killing wife and self, Pergamon, c. 230-220 BCE (Figure 5–80) and Lapith versus Centaur, metope, Parthenon, Acropolis, Athens, c. 447-438 BCE (Figure 5-47). Gallic chieftain killing wife and self represents the defeat of the invading Gauls in Asia Minor. The sculptor has captured the emotional intensity of the very dramatic “death before surrender” theme by illustrating it with the Gaul killing his wife and then committing suicide with theatrical gestures in keeping with the Pergamene preference. The Lapith and Centaur presents in metaphor the victory of the Athenians and Greeks over the Persians in the guise of the Lapith and Centaur tale. The sculptor here has presented the triumphant Centaur vibrating with power and strength over the lifeless corpse of the Lapith minus the dramatic gestures of the later work. But the metaphor indicates the nature of war and that losses were great on both sides as was the case with the war against the Persians.

Chapter 9
ITALY BEFORE THE ROMANS
The Art of the Etruscans

MULTIPLE CHOICE
The Etruscans shared a common linguistic heritage and religious beliefs, but they lacked which of the following?

political cohesion
being ruled by a king
extensive international trade experience  
a strong navy for defense and trade

Answer: a

Which of the following allowed Etruscan society to transform itself in the 7th century BCE?

an alliance with Republican Rome  
an alliance with Greek colonies in the South  
great mineral wealth  
a strong navy

Answer: c

The fibula excavated from the Regolini-Galassi Tomb illustrates motifs borrowed from the Orient. Which of the following is one of the Oriental motifs?

walking lions  
standing ibexes  
she-wolf  
galloping centaurs

Answer: a

4. The column used on Etruscan temples is similar to which type of Greek column?

a. Doric  
b. Ionic  
c. Corinthian  
d. Composite

Answer: a

5. During the sixth century BCE, Etruscans favored monumental sarcophagi that contained which of the following?

bones of the deceased  
bones of the entire family  
asashes of the deceased  
ashe of the deceased and his or her slaves

Answer: c
6. The typical tomb form found at Cerveteri is which of the following?

- mausoleum
- tumulus
- tomb-shrine
- small Etruscan house-shaped terracotta

Answer: b

7. Pedimental sculpture is extremely rare in Etruscan temple architecture. Normally the Etruscans placed their narrative statuary on which of the following elements?

- the peaks of the temple roof
- the double niches on the porches
- only in interior niches in the cella
- only in niches next to the entrance

Answer: a

8. In Etruscan iconography, which of the following symbolized regeneration?

- wine
- birds
- egg
- bees

Answer: c

9. Unlike Greek temples, Etruscan temples were not meant to be seen as sculptural masses. Which of the following architectural elements would this?

- Columns completely encircled the structure
- The entrance was centered at the front of the structure
- The front and rear of the structure were indistinguishable
- Narrowed staircases were found on all four sides of the structure

Answer: b

10. The sarcophagus of Lars Pulena was made in the early second century BCE. His expression was somber; although Lars Pulena is shown reclining, he is not at a festive banquet. Which of the following could account for this?

- A funeral called for gloomy behavior
The family was Roman and did not follow Etruscan funeral practices
It illustrated the decline in Etruscan fortunes
It illustrated the decline in the fortune of Lars Pulena

Answer: c

**SHORT ANSWER**
33. What is *tufa*, and what effect did it have on the construction of Etruscan tombs?

   Answer: Tufa is a soft limestone that was used for building one or more subterranean multi-chambered tombs.

34. In what way does the Etruscan temple differ from the Greek temple?

   Answer: The Etruscan temple is made of wood and brick and has low, deep, overhanging eaves, three cellas, a deep porch, and is entered from the front only. It is also placed on a high podium.

35. What is *granulation* and how is it used?

   Answer: Granulation is a goldwork technique in which the artisan applied small grains of gold to a metal surface in order to decorate jewelry.

36. How do Etruscan sarcophagi reflect the attitude of Etruscan society?

   Answer: The figures repeat the liveliness of the living through facial expression and gestures. They are unique in the ancient world. Their interiors conveyed joyful emotion, suggesting that Etruscans continued the celebration, even in death.

37. How does the portrait of Aule Metele or the Orator reflect on the climax of Etruscan society and art?

   Answer: The image represents a supremely confident man, arms raised as if to address the assembly. He is depicted in the attire of a Roman magistrate. But the names of his parents and himself carved on the hem of his short toga point to his Etruscan heritage. This work indicates how the Etruscans were absorbed into Roman society. However, the excellence of the bronze work continues to celebrate the mastery of the Etruscan artist.

38. What was the general mood of the paintings found in earlier Etruscan tombs?

   Answer: The mood of early Etruscan tombs was joyful and lighthearted. It was a celebration of life and companionship with depictions of food, wine, and dance. It was not a somber contemplation of death.
39. What kinds of objects have been found in Etruscan tombs?

Answer: Luxury goods and household objects are found in Etruscan tombs: vases from Greece, jewelry, sarcophagi, and furniture.

40. Briefly describe the role of women in Etruscan society.

Answer: They were unique in the ancient world. Etruscan women enjoyed relative independence and freedom. They could own property independently. They were educated and could attend banquets with their husbands and other public functions. Their names were acknowledged along with their husbands’ names. They commissioned works of art. This relative freedom was an aspect of Etruscan society that horrified and frightened contemporaneous Greek men.

41. Describe Etruscan necropoli and their location.

Answer: Etruscan necropoli were cities of the dead and were located some distance from the cities. The tomb interiors were patterned after the homes of the living, containing rooms that corresponded to their counterparts in the contemporary Etruscan home. Several generations of the same family would be buried in the tumulus.

42. How did the sarcophagus of Lars Pulena reflect contemporary Etruscan society?

Answer: It was created in the early 2nd century BCE. The sarcophagus was a visible statement on the decline in Etruscan fortunes. Lars Pulena was a man of wealth. He was able to commission a sarcophagus. However, the presentation was gloomy and sad. The sarcophagus was symptomatic of the state of Etruscan society during this period.

43. In depicting human figures, what forms and style did Etruscan sculptors favor?

Answer: Etruscan sculptors favored the upper half of the figure, especially faces and gesticulating arms. In funereal work the sculptors portrayed the vivaciousness of the deceased as if still living and enjoying the pleasures of Etruscan life. This portrayal really exemplified the character of the Etruscan.

44. How does the Porta Marzia (Gate of Mars) reflect Etruscan architectural practices?

Answer: The use of Hellenic-inspired pilasters to frame the rounded opening is the typical Etruscan practice of adapting Greek motifs and fitting them into the Etruscan aesthetic canon.

SLIDE IDENTIFICATION
55. (Figure 9–4)
a. terracotta  
b. bronze  
c. marble  
d. wood  

Answer: a

56. (Figure 9–5)
a. third century BC  
b. fourth century BC  
c. fifth century BC  
d. sixth century BC  

Answer: d

57. (Figure 9–8)
a. Tomb of the Leopards  
b. Tomb of the Reliefs  
c. Tomb of Hunting and Fishing  
d. Tomb of the  

Answer: b

58. (Figure 9–16)
a. Apulu of Veii  
b. Novios Plautios  
c. Lars Pulena  
d. Aule Metele 

Answer: d

59. (Figure 9–12)
a. centaur  
b. Capitoline Wolf  
c. chimera  
d. charun  

Answer: c

60. (Figure 9–2)
a. fibula  
b. bracelet
c. earring
d. hat ornament

Answer: a

61. (Figure 9–3)
a. Temple model
b. Tomb of the Harpies
c. palace
d. Tomb of the Shields and Chairs

Answer: a

62. (Figure 9–14)
a. Temple of Apulu
b. Tomb of the Leopards
c. royal entry
d. Porta Marzia

Answer: d

63. (Figure 9–15)
a. Aule Metele Tomb
b. Sarcophagus of Lars Pulena
c. Tomb of the Lioness
d. Loving Couple Sarcophagus

Answer: b

SLIDE QUESTIONS

75. How does this tomb’s design relate to domestic architecture?

Answer: Interior of the Tomb of the Shields and Chairs (Figure 9-7A). Sculptors carved out of the tufa bedrock six beds and two high-backed chairs with footstools, as well as reliefs of 14 shields, door frames, and ceiling beams in imitation of the wooden furniture and timber architecture of Archaic Etruscan homes. Based on evidence from other tombs, the Etruscans probably placed terracotta figures of the deceased on the chairs. The plan (FIG. 9-7) of this Cerveteri tomb closely resembles those of the earliest houses at Pompeii (see “The Roman House,” Chapter 10, page 247) and suggests that the designers of Republican Roman houses followed Etruscan patterns.
76. To what degree did these Etruscan painters adhere to the Greek pictorial innovations that came before them?

Answer: Interior of the Tomb of the Triclinium (Figure 9-9A). The abandonment of the Archaic composite view for many of the figures and the attempt to draw profile eyes in the profile heads depend on late-sixth and early-fifth-century BCE Greek innovations. The Etruscan painter showed little interest, however, in extreme foreshortening, a preoccupation of the painters of contemporaneous Greek vases (FIGS. 5-23, 5-23A, 5-24, and 5-24A), which the Etruscans avidly collected. The emphasis here is instead on graceful movement and evocative gestures.

77. What is the mood of these sarcophagus figures when compared with earlier (Archaic) sarcophagi?

Answer: Sarcophagus lid (Figure 9-15A). Gone are the smiling faces and animated gestures. In place of a festive banquet, the husband and wife cling to each other with somber expressions, mirroring the decline in Etruscan economic and political power.

Chapter 12
BYZANTINUM

MULTIPLE CHOICE

1. Who was the founder of the “New Rome” of the East?

   a. Diocletian
   b. Constantine
   c. Julian
   d. Theodosius I

   Answer: b

2. Which of the following features is of Byzantine origin and was never incorporated in San Vitale?

   a. apse
   b. iconostasis
   c. ambulatory
   d. vault
3. The dome of the Hagia Sophia is supported by _________.
   a. squinches.
   b. pendentives.
   c. vaults.
   d. bemas.

   Answer: b

4. The medium used for the icon of the *Virgin and Child between St. Theodore and St. George* is which of the following?
   a. encaustic
   b. oil on panel
   c. mosaic
   d. fresco

   Answer: a

5. Theodora’s presence in the mosaic program of San Vitale indicates her importance and unique position within the court of Justinian. The representation of the Three Magi on the border of her robe also suggests she _________________.
   a. belongs here as Empress
   b. belongs in the elevated company
   c. belongs here as wife to Justinian
   d. belongs here because of her patronage

   Answer: b

6. Justinian’s position on the north wall of the apse of San Vitale is somewhat ambiguous. He appears to be slightly behind the bishop, yet the paten he carries overlaps the bishop’s arm. This indicates the _________________.
   a. unimportance of Bishop Maximianus
   b. importance of the State
   c. force of Justinian’s character
   d. balance between Church and State

   Answer: d
7. The flight of Byzantine scholars in 1453, introduced the study of classical Greek into Italy. Which of the following accounts for this?

   a. the renewed interest in Byzantium
   b. the formalization of political treaties with Byzantium
   c. the renewed interest in the West
   d. the fall of Byzantium

   Answer: d

8. The nave of the Hagia Sophia was exclusively reserved for the clergy. The laity or congregation was confined to the aisles and galleries. Based on this information, what accounts for the symbolical unity of Church and State?

   a. the emperor and empress were the only laity privileged to enter the sanctuary
   b. the emperor was the only layperson privileged to enter the sanctuary
   c. the First Counselor and the emperor were the only laity privileged to enter the sanctuary
   d. the Imperial Council were the only laity privileged to enter the sanctuary

   Answer: b

9. What region did Byzantium Christianize?

   a. Lombardy
   b. Russia
   c. Syria
   d. Egypt

   Answer: b

10. What church combines the intricacies of Greek theology, the ambitious architectural scale of Rome, the vaulting tradition of the Near East, and the mysticism of Eastern Christianity in order to create a monument that is the summation of antiquity and the triumph of Christianity?

    a. San Vitale
    b. Sts. Sergius and Bacchus
    c. Church of the Dormition, Daphni
    d. Hagia Sophia

    Answer: d
11. The mosaic program found in the apse of San Vitale supports the Byzantine theme of the holy ratification of Church and State. The presence of which figures in the mosaic program supports this theme?

   a. Christ and Saint Vitalis (San Vitale)
   b. Saint Vitalis (San Vitale) and Justinian
   c. Bishop Maximianus and Justinian
   d. Christ and Justinian

   Answer: d

12. The images and symbols found in the sanctuary from San Vitale express the single theme of __________.

   a. the Nativity
   b. Christ’s Crucifixion
   c. Christ’s redemption of humanity
   d. the Martyrdom of Saint Vitalis (San Vitale)

   Answer c

SHORT ANSWER

30. Explain the importance of Basil I.

   Answer: He thought of himself as the “Restorer of the Roman Empire.” He ended iconoclasm (destruction of images) and initiated the costly and labor-intensive project of refurbishing churches damaged or neglected as a result of the iconoclasts. He founded the Macedonian Dynasty and was the first emperor of the Middle Byzantine period.

31. The phrase “consequences of iconoclasm” has significant meaning for the history of Byzantine art. Explain the Iconoclasm and its subsequent impact on Byzantine art.

   Answer: It cannot be overstated the damage this period (726-843) had on the art of Byzantium. For 117 years no depictions of Christ, the Virgin, or the saints were allowed. Even more damaging was the concerted effort made by the iconoclasts to destroy countless works from the Early Byzantine period, hence the fragmentary knowledge of this early artistic period.

32. Describe the contributions of Justinian during the Early Byzantine period.

   Answer: His reign marks the end of the Late Roman Empire and the beginning of the Byzantine Empire. He briefly restored the Roman Empire’s power and extent by driving the
Ostrogoths from Italy and the Vandals from North Africa. He contained the Bulgars on the northern frontier and checked the Sasanians on the eastern borders. He ambitiously set forth a building program, which defined the Byzantine architectural style henceforth. He supervised the codification of Roman law.

33. Explain the statement, “the Vladimir Madonna is a masterpiece of its kind.”

Answer: This icon is the product of centuries of stylized abstraction containing the characteristic traits of the Byzantine icon. But the conventional depiction has become a more tender and personalized image of the Virgin and Child. In this icon, the Virgin is transformed into the “Virgin of Compassion”, pressing her cheek against her son's infusing the icon with a mother's love. The icon is also infused with the pathos of her knowledge of her son's subsequent sufferings.

34. What is St. Catherine's, Mount Sinai?

Answer: A fortress monastery located on the Sinai Peninsula. It was rebuilt and fortified by Justinian in order to protect its monks and pilgrims. The site marks the spot where God spoke to Moses from the burning bush.

35. How did the Barberini Ivory announce Byzantium's theocratic state?

Answer: The ivory presents a triumphant Justinian on a rearing horse similar to depictions found in pagan Rome. The source of Justinian’s power is not his military strength or army, but rather from God himself. In the top panel above Justinian appears a youthful Christ blessing Justinian with his right hand thus approving Justinian's right to rule, granting that right from the “divine.”

SLIDE IDENTIFICATION

52. (Figure 12–2)
   a. Hagia Sophia
   b. San Vitale
   c. Santa Costanza
   d. St. Mark's

Answer: a

53. (Figure 12–21)
   a. S. Apollinare en Classe
   b. Katholikon
   c. St. Pantalemion
   d. Daphne Monastery
54. (Figure 12–18)
a. Vladimir Madonna  
b. Madonna of St. Catherine  
c. Theotokos between Sts. Theodore and George  
d. Madonna of Compassion

Answer: c

55. (Figure 12–18)
a. tempera  
b. encaustic  
c. pastel  
d. oil

Answer: b

56. (Figure 12–24)
a. San Vitale  
b. Hagia Sophia  
c. St. Dimitri  
d. St. Mark’s

Answer: d

57. (Figure 12–4)
a. St. Peter’s, Rome  
b. churches of Hosios Loukas, Greece  
c. Hagia Sophia, Constantinople  
d. Annunciation Cathedral, Moscow

Answer: c

58. (Figure 12–12)
a. Mausoleum of Galla Placidia, Ravenna  
b. S. Apollinare en Classe, Ravenna  
c. Santa Pudenziana, Rome  
d. Pala d’Oro, Venice

Answer: b
59. (Figure 12–33)
   a. oil on wood
   b. tempera on wood
   c. encaustic
   d. mosaic on wood

   Answer: b

60. (Figure 12–11)
   a. Early Christian
   b. Early Byzantine
   c. Middle Byzantine
   d. Late Byzantine

SLIDE QUESTIONS

73. How was this object and integral element in the opulence of Late Byzantine churches?

   Answer: Large sakkos of Photius (Figure 12-33A). In Byzantium, small-scale luxury arts played an indispensable part in the ensemble of a church interior—the carvings and rich metalwork of the iconostasis, serving to frame icons that themselves often were ornamented with precious metals and jewels (FIG. 12-31); the finely wrought, gleaming candlesticks and candelabra; the illuminated books bound in gold or ivory and inlaid with jewels and enamels; and the crosses, croziers, sacred vessels, and processional banners. Each, with its great richness of texture and color, contributed to the total ambience of the Byzantine church. This was no different for the sakkos of Photius seen here.

74. What is the plan for this church?

   Answer: Saint Catherine (Figure 12-30A). The plan is an inscribed cross with a central dome and barrel vaults in the cross arms. Four additional domes accentuate the corners of the building. On the exterior the five domes appear as cupolas, drums with shallow caps, the central drum rising a level above the others, creating a pyramidal effect like that of the Middle Byzantine Cathedral of Saint Sophia (FIG. 12-22A) in Kiev, but on a much more modest scale.

75. How is this object related to the Crusades?

   Answer: Archangel Michael (Figure 12-24B). Probably made for the private devotions of the imperial family in Constantinople, this lavish icon depicting the archangel Michael became part of the booty the Venetian Crusaders brought back to Venice after sacking Constantinople in 1204.
76. One of these buildings is Early Christian and the other Byzantine. Identify them, describe the structural system used, and note the historical factors that might account for their similarity.

Answer: Hagia Sophia (Figure 12–4) and Santa Sabina (Figure 11–10). Hagia Sophia has a massive interior space supporting a dome, whereas the interior of Santa Sabina shows a timbered roof. Each structure illustrates the architectural plan that best defines its respective period. Both are located in the capitals of their respective religious traditions. The similarity can be seen only in the philosophical sense in that they both represent Christian religious structures.

77. Which icon is earlier? What similarities do both icons share and what changes have been initiated? What features reflect the influence of the hieratic style?

Answer: Virgin and Child Between St. Theodore and St. George (Figure 12–18) and Vladimir Virgin (12–29). Virgin and Child Between St. Theodore and St. George traces of Greco-Roman illusionism can be seen in the personalized portraiture of the Virgin’s face, softening her features. The Vladimir Virgin shows the stylized abstraction, a product of centuries of icon production. Both works focus on the Virgin and Child theme and their importance. The Vladimir Virgin has moved even closer to promoting the “loving compassion” of the mother figure as represented by the Madonna, an evolution in religious philosophical thought and echoed in this icon. The format of presentation is formal and solemn. The features of the participants are grave and pensive, yet the Vladimir Virgin does focus more on the “loving compassion” theme. Background details are limited, and space is compressed to focus attention on the “holy” personages who demand acknowledgment of their divine presence.

78. Describe the features of each mosaic that make it a typical example of the Early Byzantine and Middle Byzantine styles.

Answer: Justinian and Attendants from San Vitale (Figure 12–10) and Crucifixion from Church of the Dormition, Daphni (12–23). The rich surfaces and flattened space are typical of the Early Byzantine style seen in Justinian and Attendants. The lack of corporeality of the bodies and the isocephaly (heads on the same level) and the floating feet is also typical of the period. The Crucifixion reflected the reaction to the Iconoclasm so characteristic of the Middle Byzantine style. It is a subtle blend of the Hellenistic, painterly style and the formal abstraction of later Byzantine work. It is a synthesis of piety and pathos with grace and dignity simplified to only the essential characters portrayed in order to focus devotion and create immediate recognition of the scene.

Chapter 13

THE ISLAMIC WORLD
MULTIPLE CHOICE

1. When Islam arose, who were peripheral to the Byzantine and Persian empires?
   a. Egyptians
   b. Arabs
   c. Ottoman Turks
   d. Saracens

   Answer: b

2. Critical of the polytheistic religion of his fellow Arabs, Muhammad had all the idols destroyed, however he preserved the Kaaba. Which of the following supports the reason for this preservation?
   a. It is the Islamic world’s symbolic center.
   b. It is the home of Muhammad.
   c. It the site of Muhammad ascendancy into Paradise.
   d. It is the location of Muhammad’s divine inspiration.

   Answer: a

3. What was the Hegira?
   a. the Islamic conquest of Egypt
   b. Muhammad’s flight from Mecca
   c. Muhammad’s vision of Gabriel
   d. the rock in the mosque at Mecca

   Answer: b

4. How is interior architectural space defined in the Muslim world?
   a. by having no interior walls
   b. by rearranging the courtyard fountains
   c. by moving the walls around to increase or decrease the space
   d. by rearranging the carpets and cushions

   Answer: a

5. It is said Muslims worship Allah directly without a hierarchy of clergy acting as intermediaries. However during communal gatherings, the imam would stand on a stepped pulpit or ____________.
a. maqsura
b. mihrab
c. qibla
d. minbar

Answer: d

6. The coming of a new religion to Jerusalem, a city sacred to both Jews and Christians, is marked by a monument known as the ____________.

a. Rock of Ages
b. Kaaba
c. Dome of the Rock
d. Rock of Muhammad

Answer: c

7. The vault in the Hall of the Two Sisters is meant to symbolize ____________.

a. the dome of heaven
b. Paradise
c. the fusion of Islamic and Byzantine motifs
d. Allah’s blessing on the Nasrids

Answer: a

8. Sinan was born a Christian, converted to Islam, then trained in engineering and the art of building while still in the army. He was also court architect to Suleyman the Magnificent. Which of the following was his greatest achievement?

a. Great Mosque, Isfahan
b. Mosque complex of Sultan Hasan
c. Mosque of Selim II
d. Madrasa Imami, Isfahan

Answer: c

9. The Mshatta Palace, never completed, has a rich ornamental frieze with animal figures appearing on some of the triangles. However no animal figures appear on the façade that correspond to the mosque’s qibla wall. Why is the animal figuration absent from this section of the frieze?
a. The representation of fauna on palace walls is minimal.
b. The representation of fauna on desert palace walls is minimal.
c. The palace is unfinished, possibly the frieze was yet to be completed.
d. The representation of fauna in a sacred place is prohibited.

Answer: d

10. The mihrab is a semicircular niche set in the qibla wall; its specific purpose is still being debated. Some scholars have suggested the mihrab is referencing Muhammad. Which of the following best supports this suggestion?

   a. It honored the place Muhammad stood when leading communal worship.
   b. It honored the place Muhammad received divine inspiration.
   c. It honored the place Muhammad ascended into Paradise.
   d. It honored the place Muhammad wrote his revelations.

Answer: a

SHORT ANSWER

28. Describe the cultural contributions made by Islam to Western Europe.

Answer: Christian scholars in the West eagerly studied Arabic translations of the works of Aristotle and other Greek scholars of antiquity during the 12th and 13th centuries. In the West, the Muslim architectural element, the horseshoe arch, was disseminated via the Crusades and the Spanish Umayyad dynasty. Arabic love lyrics and poetic descriptions of nature provided influential inspiration for early French troubadours. Arab scholars contributed greatly to the foundations of arithmetic and algebra and to the study of astronomy. They greatly influenced not only the study of medicine but also the practice of medicine shaping early Western methods and techniques. It can be said that not only did Islam impact Western Europe politically; but the cultural and architectural contributions were significant and long lasting as well.

29. What is the Koran?

   Answer: The holy book of Islam, codified by Uthman in 7th century. Koran means “recitations” and refers to the instructions or revelations the archangel Gabriel gave to Muhammad in 610 CE. Muhammad was instructed to “recite in the name of Allah.” The Koran is composed of 114 surahs or chapters divided into verses.

30. The Arab proverb, “Purity of writing is purity of soul,” describes calligraphy within the Islam world. Briefly explain the phrase, “Purity of writing” in terms of Islamic art.
Answer: Calligraphy is ornamental writing, the dictates of Islam would require the most beautiful script used in reproducing the words of the Koran. The relationship between calligraphy and the Koran is very close, hence the practice of calligraphy was thought to be a holy task and required long hours of training. With the prohibition of human figural representation, the calligrapher had to refine and stylize the script, creating an elegant, curving, flowing script. This script enhanced the words from the Koran even more, like their counterparts in the medieval West, these artists created texts that reflected the glory of Allah.

31. How does the Great Mosque of Damascus “owe much to the architecture of the Greco-Roman and Early Christian East”?

Answer: It is constructed from masonry blocks, columns, and capitals salvaged from the remains of Roman and Early Christian structures in the area. Roman precinct walls form part of the foundation of the mosque. The courtyard of the mosque has pier arcades reminiscent of Roman aqueducts. The minarets are modifications of Roman square towers. The entrance façade has a pediment suggestive of both Roman and Byzantine models. The mosque is basically a synthesis of the architectural elements taken from these cultures.

32. What is *arabesque* and how does it relate to Islamic decoration?

Answer: It is an abstract, complex pattern that covers the entire surface. It offers an ornamental system of unlimited growth as it permits the design to extend on and on in any direction. It is only bounded by the size of the object itself. The design, however, has no limits; it allows Islamic decoration to be fully realized on any object, no matter size or purpose.

33. What was the purpose of the rural palaces of the Umayyads of Damascus? How did these palaces serve the political motivations of the Umayyads?

Answer: These palaces served as the nuclei for the development of agriculture in newly acquired territories. The palaces provided protection and privacy for the Umayyads. Part of the palace complex had a mosque, which allowed for devotional obligations to be fulfilled. An audience hall and bathing facilities were also included in the complex. These palaces were symbols of the power and might as well as the wealth of the Umayyads.

34. How did the city plan of 8th century Baghdad reflect Islamic power and culture?

Answer: The city became the new capital of the Islamic world with the overthrow of the Umayyad government by the Abbasids. In accordance with a new dynasty, the Abbasids relocated the capital. The city was round in plan and was laid out according to a favorable astrological forecast. The shape of the city itself placed it at the center of the universe, the ruler's palace was located in the center of the city and oriented according to the four compass points. This city was conceived as the hub of the Islamic universe and it became the hub of that universe, flourishing as a significant power and culture.
35. Briefly describe the Abbasid contributions to Islamic culture.

   Answer: They lavished their wealth on art, literature, and science. They commissioned translations of numerous Greek texts, which were reintroduced in the Medieval West as Arabic translations. They were builders on a grand scale; their courts were highly regarded and well recognized. They even established diplomatic relations with the court of Charlemagne.

SLIDE IDENTIFICATION

52. (Figure 13–5)
   a. Mosque at Córdoba
   b. Great Mosque at Damascus
   c. Madrasa of Sultan Hasan
   d. Great Mosque at Isfahan

   Answer: b

53. (Figure 13–3)
   a. Hall of Two Sisters
   b. Shahi (Imam) Mosque
   c. Palace at Mshatta
   d. Dome of the Rock

   Answer: d

54. (Figure 13–17)
   a. Spain
   b. Iran
   c. Turkey
   d. Iraq

   Answer: a

55. (Figure 13–6)
   a. Madrasa of Sultan Hasan
   b. Dome of the Rock
   c. Mosque of Selim II, Edirne
   d. Palace at Mshatta

   Answer: d
56. (Figure 13–21)
   a. Dome of the Rock, Jerusalem
   b. Palace at Mshatta, Jordan
   c. Mosque of Selim II, Edirne
   d. Great Mosque at Damascus

   Answer: c

57. (Figure 13–7)
   a. Palace at Mshatta
   b. Mosque of Selim II, Edirne
   c. Mausoleum of the Saminids
   d. Mosque at Córdoba

   Answer: a

58. (Figure 13–20)
   a. Mosque of Sultan Hasan
   b. Mosque at Córdoba
   c. Great Mosque at Damascus
   d. Mosque of Selim II, Edirne

   Answer: d

59. (Figure 13–12)
   a. muezzin
   b. minaret
   c. maqṣura

**SLIDE QUESTIONS**

71. What were some of the difficulties in making this object?

   Answer: Ottoman royal ceremonial caftan (Figure 13-28A). Bayezid’s caftan was especially difficult to create on a loom because of its large number of colors and because of the complexity of its floral patterns. The weaver never repeated the saz design on this garment, but made sure the pattern matched across the front opening, a remarkable feat.

72. Despite the imitation of Early Christian and Byzantine books seen in this Koran, what distinguishes it from Bibles?

   Answer: Folio from the Blue Koran (Figure 13-16B). Unlike classical and Christian codices, the standard page format for early Korans was horizontal, even though other Islamic
books of the time shared the vertical format of ancient and medieval books in the West. The different page orientation served to distinguish immediately Islam’s most sacred text (see “Muhammad and Islam,” Chapter 13, page 343) from Early Christian and Byzantine Bibles.

73. What is the Arabic proverb written on this plate?

Answer: Dish (Figure 13-16A). The text on this dish is an Arabic proverb, which reads: “Knowledge is bitter-tasting at first, but in the end it is sweeter than honey. Good health [to the owner of this dish].” Because the Arabic words are so similar, recently some scholars have translated “knowledge” as “magnanimity.” In either case, this and similar proverbs with practical advice for secular life would have appealed to cultured individuals like successful merchants. The proverb’s reference to food is, of course, highly appropriate for the decoration of tableware.

74. How are these images alike?

Answer: Mihrab, Isfahan, Iran (Figure 13–25) and Koran page, al-Kahf (The Cave) Figure 13-16). In the Mihrab, the use of ornament combining abstract geometric and organic patterns with calligraphy creates a visually rich surface and exemplifies the union between the calligrapher’s art and arabesque ornament. The page from the Koran, the second image, illustrates calligraphy in its purest form as text. The calligraphy is angular and flowing, it stands alone, distinct and elegant, different yet similar to the mihrab.

75. Compare and contrast these two buildings. How do they reflect their respective periods?

Answer: Great Mosque, Damascus, Syria (Figure 13–5), and the Mosque of Selim II, Edirne (Figure 13–20). The Great Mosque is a place of worship; however, the mosque is reminiscent of the previous cultures, which lived in this area prior to the advent of Islam. The prayer hall faces in a great open courtyard. The entrance is tall and harkens back to the Roman temple and Byzantine church. The façade’s upper arcade resembles a Roman aqueduct, yet it conforms to both the public, collective act of worship and the private act of worship. The Mosque of Selim II is another place of worship that mirrors the history of the area. It is reminiscent of the great Byzantine church Hagia Sophia. This mosque is a fusion of an octagon with a dome-covered square. Both structures conform to the obligation of worship as set forth by Islam. Both structures have merged the previous architectural vocabularies and have adapted them into a distinctive Islamic vocabulary. They each present the theme of Islamic power and religious fervor.

76. What influences can be seen in each of these images?

Answer: Interior, Dome of the Rock, Jerusalem (Figure 13–3) and Prayer Hall, Great Mosque Cordoba, (Figure 13-11). Each building shows a Western inheritance. The Dome of the Rock interior with its rich mosaic ornament resembles the mausoleum of Sta. Costanza in Rome.
and the Holy Sepulchre in Jerusalem. It also shows an affinity with San Vitale in Ravenna. The Dome of the Rock is a member of that family of buildings, the domed octagon that had a long architectural history. The Prayer Hall interior echoes Rome as well as the Visigoths, who were in Spain and North Africa. The columns and horseshoe arches are realizations of these influences.

77. How do these two images reflect the Islamic love of decoration?

Answer: Mausoleum of the Saminids, Bukhara (Figure 13–10) and Sulayman Ewer (Figure 13–15). Both images show the ready adaptability and flexibility of Islamic surface design. The vocabulary is rich and independent, the “carriers”, mausoleum and ewer; illustrate the rhythm the artist was able to achieve in surface design.

Chapter 17

THE AGE OF PILGRIMAGES

MULTIPLE CHOICE

The most venerated pilgrimage shrine in the West, outside Rome or Jerusalem, was the _________________.

tomb of Lazarus at Autun
tomb of Saint Foy at Conques
tomb of St. Martin at Tours
tomb of the Apostle James at Santiago de Compostela

Answer: d

Which of the following encouraged the growth of towns and cities?

a sharp increase in trade
the pilgrimage routes
a consolidation of power within the papacy
the end of the power of the Vikings

Answer: a

There is a diversity of regional styles in Romanesque church architecture. Which of the following is characteristic of the Northern French style found in St.-Étienne at Vignory?
It used small brick-like stones.
It used poured cement.
It used large sawn blocks of stone.
It used a wooden superstructure.

Answer: c

St.-Sernin at Toulouse has been called a “pilgrimage” type church. Which of the following accounts for this designation?

It added perimeter buildings to house pilgrims.
It attached the ambulatory to the nave.
It had radiating chapels attached to the transept and ambulatory.
It narrowed the main aisle to create a dignified progress for viewing the relics.

Answer: c

The plan of St.-Sernin is extremely regular and geometrically precise. It is based on a module seen in earlier church architecture. Which of the following churches is the prototype for this refined and rational structural approach?

St. Michael, Hildesheim
Monastery Church, St. Gall
Sta. Maria Maggiore, Rome
St. Cyriakus, Gernode

Answer: b

Which of the following churches was the largest in Europe until the new St. Peter’s in Rome was constructed in the 17th century?

Third Church at Cluny (Cluny III)
St.-Sernin, Toulouse
Speyer Cathedral
Sant’Ambrogio, Milan

Answer: a

Church interiors now became impressive acoustical settings for church services. Which of the following architectural elements allowed for the excellent acoustics?

the radiating chapels of the ambulatory
the upper galleries or tribunes along the nave
the radiating chapels attached to the transepts
the continuous barrel-vaulted naves

Answer: d

The one important requirement often missing from these church interiors is light. Which of the following did not allow for interior lighting?

Barrel-vaults exerted great outward thrust making a clerestory difficult to construct
Light not considered an important spiritual ingredient for church services
The massive walls would not support a tribune and clerestory
It was considered too expensive to fund the construction of a clerestory

Answer: a

How did 11th century Romanesque masons construct monumental groin vaults?

By using ashlar blocks joined by mortar
By using ashlar blocks
By using concrete
By using rubble blocks jointed by mortar

Answer: a

Which church was the burial place of the Holy Roman Emperors until the 12th century?

Palatine Chapel, Aachen
Speyer Cathedral
Sant’Ambrogio, Milan
St.-Étienne, Caen

Answer: b

SHORT ANSWER

33. Define the term Romanesque. How was it applied to the period?

Answer: It means “Romanlike” and was first applied in the early nineteenth century to describe European architecture of the eleventh and twelfth centuries.

34. Contrast the focus of life in the early Early Medieval period with the focus during the Romanesque period.
Answer: In the early Early Medieval period the focus was on the manor or estate of the landholding lord. This lord might grant a portion of his land to his vassals, who, in turn, swore their allegiance to him. They provided military service to this lord not only for their land but also for the promise of protection. During the Romanesque period a sharp increase in trade encouraged the growth of towns and cities. This growth gradually displaced feudalism as the form of governance. The feudal lords granted these towns and communities their independence, when economic circumstances dictated such, via a charter with their rights and obligations enumerated.

35. Briefly describe the impact pilgrimage routes had on Romanesque Europe.

Answer: These routes provided increased funding via the pilgrims to the monasteries and churches that held the venerated relics of saints. This increased funding also sparked an enormous investment in ecclesiastical buildings and furnishings in order to reflect “glory of God.” It also reflected the competition among the monasteries to provide the most magnificent settings for the displays of the relics.

36. How was a pilgrimage a conspicuous feature of public devotion?

Answer: It proclaimed the pilgrim’s faith in the power of saints and the hope for their special favor. The pilgrim braved grim roads and conditions as well as perilous routes. Often the pilgrimage became an act of repentance. The greater the distance and the hardships endured became measures of the devotion and sincerity of the pilgrim.

37. How does this statement, “other factors probably played a greater role in the decision to make the enormous investment in stone masonry” relate to church architecture in the Romanesque period?

Answer: They were a desire to provide a suitably majestic environment for the display of relics as well as competing for pilgrims and their donations. Stone masonry also enhanced the acoustics and created a more spiritual and magnificent atmosphere for the liturgy and the accompanying music.

38. Describe a pilgrimage church.

Answer: The pilgrimage church increased the length of the nave and doubled the side aisles. The pilgrimage church added transept, ambulatory, and radiating chapels in order to accommodate the increased numbers of pilgrims following the route in order to view the relics.

39. What role did the tribune play in church architecture?

Answer: The tribune buttressed the continuous semicircular cut-stone barrel vaults.
40. How did groin vaults change the weight shift in structures?

Answer: Groin vaults in the tribune galleries as well as in the ground-floor aisles absorbed the pressure of the nave’s barrel vault along the entire length of the nave. The groin vaults served as buttresses for the barrel vault and transferred the main thrust to the thick outer walls.

Briefly evaluate the Cluniac Order and its contribution to architecture.

Answer: The order was convinced that a magnificent setting for the Christian liturgy was a fitting tribute to the Lord. The Cluniac Order was responsible for the construction of beautiful and richly appointed churches. These projects were equated with piety.

SLIDE IDENTIFICATION

56. (Figure 17–35)
   a. Battle of Hastings
   b. Battle of Poitiers
   c. Battle of Verdun
   d. Battle of Jerusalem

Answer: a

57. (Figure 17–6)
   a. barrel vault
   b. ribbed vault
   c. groined vault
   d. oval vault

Answer: c

58. (Figure 17–28)
   a. Rainer of Huy
   b. Giselbertus
   c. Wiligelmo
   d. Antelami

Answer: c

59. (Figure 17–18)
   a. German
   b. French
   c. Italian
   d. English
60. (Figure 17–24)
   a. chest  
   b. casket  
   c. reliquary  
   d. wedding chest  

   Answer: b

61. (Figure 17–16)
   a. St-Sernin, Toulouse  
   b. Speyer Cathedral  
   c. San Miniato al Monte  
   d. St-Savin-sur-Gartempe  

   Answer: d

62. (Figure 17–29)
   a. Benedetto Antelami  
   b. Giselbertus  
   c. Rainer of Huy  
   d. Wiligelmo  

   Answer: a

63. (Figure 17–25)
   a. French  
   b. English  
   c. German  
   d. Italian  

   Answer: d

64. (Figure 17–33)
   a. Sant'Ambrogio, Milan  
   b. Durham Cathedral  
   c. San Miniato, Florence  
   d. St.-Étienne, Caen  

   Answer: b
65. (Figure 17–7)
a. Vézelay
b. Autun
c. Moissac
d. Toulouse

Answer: d

66. (Figure 17–8)
a. Pisa Cathedral
b. Cluny III
c. Speyer Cathedral
d. St.-Sernin

Answer: b

67. (Figure 17–22)
a. Vision of Hildegarde
b. Vision of Bridget
c. Vision of Margaret
d. Vision of Scholastica

Answer: a

SLIDE QUESTIONS

78. What distinguishes this church from others of the mid-11th to early 12th centuries?

Answer: Sainte-Foy (Figure 17-4A). This is the earliest and smallest of the “pilgrimage churches” is the abbey church at Conques, which features radiating chapels in the apse and transept for the display of the relics of Saint Foy (FIG. 17-18A). Much smaller than the urban “pilgrimage churches” at Toulouse and Santiago de Compostela, Sainte-Foy still had to accommodate large numbers of pilgrims, and it has the same basic plan: a wide nave and a transept and ambulatory with radiating chapels, seven in all. In fact, Conques is the earliest (and best-preserved) of the group of churches of the pilgrimage type. It has a barrel-vaulted nave, buttressed in part by groin vaults in the aisles and quadrant vaults in the tribune gallery, as at Santiago de Compostela.

79. How does this lintel relate to Visigothic and Islamic Spain?

Answer: Christ in Majesty (Figure 17-7A). One of the earliest examples of Romanesque sculpture is this lintel depicting Christ and two angels flanked by six apostles who stand beneath
horseshoe arches like those found in Visigothic and Islamic Spain. This lintel located in the abbey church of Saint-Genis-des-Fontaines in the extreme south of France near the Spanish border boasts a very early, securely datable, example of Romanesque architectural sculpture.

80. What is the unique and tragic story behind this reliquary?

Answer: Reliquary statue of Sainte-Foy (Figure 17-18A). A monk from the abbey church of Sainte-Foy (FIG. 17-4A) stole the skull of Saint Faith, an early-fourth-century child martyr who refused to pay homage to the pagan gods, from the nearby abbey of Agen around 880. The monks justified the act as *furta sacra* (holy theft), claiming that the saint wished to move. The reliquary they provided to house the saint’s remains is one of the most sumptuous ever produced.

81. Compare these two figures. How are alike and how are they different?

   Answer: Benedetto Antelami King David from Fidenza Cathedral (Figure 17-29) and Rainer of Huy Baptismal font from Notre-Dame-des-Fonts, Liege, Belgium (Figure 17–23) Both works are by identified artists, indicating a slow and gradual movement towards recognizing the artist or craftsman creating the work. However the work is still of primary importance as it is a gift offered to God. Both works favor the classical, the King David figure is still confined by the frame, yet the artist has done much to free the figure. The tilted head and the arm still close to the body suggest movement. The relief from the font is strictly two-dimensional. The artist has softened and rounded the figures echoing the classical past. He has also idealized the bodies and the faces. The figure of Christ is depicted naked in the water.

82. In what way do these figures embody Romanesque sculptural style?

   Answer: Jeremiah (Isaiah?) from trumeau of St.-Pierre, Moissac (Figure 17–11) and Reliquary of St. Alexander, Stavelot Abbey, Belgium (Figure 17-24). The trumeau figure expressed the emotionalism of the period. The figure is also confined to its frame. The flowing lines of the figure’s drapery show its origins in manuscript illumination. The flowing, moving locks of the figure’s hair frame the image of a mystic. The placement of the figure beneath the Christ figure also echoes the tradition of pairing Old and New Testament themes. The prophet is foretelling salvation and salvation itself as represented by Christ. The reliquary illustrates the rich diversity of style and the multiple sources the artist had to work with and from, the head of the figure is reminiscent of youthful portraits of Roman emperors. The dragons harkened to the fantastic animals of the Early Medieval period and also show the influence of the cloister. The enamels indicate a Byzantine connection as well. This work illustrates, visually, the diversity, sources, and intercommunication that existed during this period.

83. How do these two churches prefigure Gothic architecture?
Answer: Interior, St.-Étienne, Caen (figure 17-31) and Interior, Durham Cathedral, England (Figure 17-33). St.-'Etienne shows the alternating rhythm of compound piers with simple engaged half columns and piers with half-columns attached to pilasters and groined vaults that allowed enough room to insert a clerestory for windows. These large windows reduce the interior wall surface and create a light and airy interior, which will later be maximized by Gothic architecture. Durham Cathedral, also a Norman church, has groined vaults as well. It was conceived with this vault style at the very beginning of its construction. Included in the architecture of this church are quadrant arches, which are the ancestor of the Gothic flying buttress.

84. How do these churches reflect the regional character of Romanesque architecture?

Answer: Aerial view, St.-Sernin, Toulouse (Figure 17-4) Aerial view, Sant'Ambrogio, Milan (Figure 17-20). St.-Sernin shows the long nave and apsidal area, with the double side aisles and the transept with ambulatory and radiating chapels. It shows an organized, coherent unity, which is a characteristic of the "pilgrimage" type church and the region. Sant'Ambrogio is characteristic of the Italian regional style of favoring the Early Christian basilica: low and broad proportions. Sant'Ambrogio does not have the verticality of St.-Sernin rather the stress is on the broad and low.

85. Contrast these two buildings. How do they each recall earlier traditions?

Answer: Baptistery San Giovanni, Florence (Figure 17-26) and Interior of San Miniato al Monte, Florence (Figure 17-27). Both structures are echoes of earlier traditions. The Baptistery is simple and classical in design. It is reminiscent of the Roman tradition seen in the Pantheon and Mausoleum of Diocletian, as well as the Early Christian Sta. Costanza. The interior of San Miniato shows the timbered ceiling of its Early Christian antecedents. But it also has compartmentalization so favored by the Romanesque.

86. How does each of these images fail to meet the reforming spirit of the Cistercian Order and St. Bernard of Clairvaux in particular?

Answer: Cloister, St.-Pierre, Moissac (Figure 17-9) and Initial R from *Moralia in Job* (Figure 17-15). Both images are the antithesis of the rule Bernard of Clairvaux set. He felt these decorated cloisters with images of fantastic animals, as well as biblical scenes or scenes from the lives of the saints distracted the monks from their prayers and meditations. The manuscript was completed before the rule had been set at the primary Cistercian monastery of Cîteaux. Both the Cistercians and Bernard would have rejected manuscript as too luxurious and distracting.
THE AGE OF GREAT CATHEDRALS
Gothic Art

MULTIPLE CHOICE

Who of the following coined the term “Gothic”?

Giorgio Vasari
Lorenzo Ghiberti
Abbot Suger
Louis IX

Answer: a

The focus of both the intellectual and religious life changed from monasteries in the countryside and pilgrimage churches to cathedrals in expanding cities. Which of the following would account for this change?

It was a time of great prosperity.
It illustrated the growing power of city mayors.
It was the period of the destruction of monasteries.
It represented the closure of the pilgrimage routes.

Answer: a

Speyer Cathedral was considered the burial church of the emperors of the Holy Roman Empire. Which of the following churches was the burial church for the kings of France?

Notre-Dame, Paris
Notre-Dame, Reims
St-Denis
Ste-Chapelle

Answer: c

Which of the following best describes a characteristic of Gothic architecture?

Its rounded arches allowed for greater height.
Its interior is permeated with light.
Its interior is narrow and long windows are eliminated.
Its side aisles are now included in order to broaden the interior.
The façade of St-Denis consists of a double-tower westwork. Which of the following could have been the influence for this façade?

St-Sernin, Toulouse
Ste-Madeleine, Vézelay
Notre-Dame, Paris
St-Étienne, Caen

Answer: d

Which of the following became a standard feature of French Gothic architecture?

fan vaulting
Perpendicular style
rose window
rounded arches

Answer: c

Who may have conceived the complicated iconographical portal program for Chartres Cathedral?

Abbot Suger
Thierry of Chartres
St. Bernard of Clairvaux
St. Thomas Aquinas

Answer: b

The sculptural program of the west façade of Chartres Cathedral proclaims the power and majesty of Jesus Christ. Which of the following elements unites all three doorways of the west portal (Portal Royal) of Chartres Cathedral?

The episodes from the life of the Virgin are carved on the capitals.
The episodes from the Old Testament are carved on the capitals.
The episodes from the Passion are carved on the capitals.
The episodes from the life of Christ are carved on the capitals.

Answer: d
The tympanum from the right portal of Chartres depicts the Virgin and Child that hearkens back to the Romanesque portrayals of this theme as the Throne of Wisdom. Which of the following is the source for this depiction?

Byzantine Theotokos  
Early Christina Madonna and Child  
Carolingian Virgin and Child  
Hiberno-Saxon Madonna and Child

Answer: a

The portal sculptural program for Chartres Cathedral is distinctly different from its Romanesque counterparts. Which of the following accounts for this distinction?

the exclusion of scenes from the Passion  
the inclusion of the Old Testament Kings  
the prominence of Mary in the portal program  
the inclusion of scenes from the life of Christ

Answer: c

**SHORT ANSWER**

35. What is a keep?

   Answer: A secure tower in the castle that served as a place of last refuge.

36. Who was St. Dionysius (Denis)?

   Answer: He brought Christianity to Gaul (France)

37. How did the cult of the Virgin impact Gothic society?

   Answer: The cult of the Virgin shifted the focus from the severity of the Romanesque to a gentler and more compassionate theme. Worshippers believed the Virgin stood between the sinner and Christ interceding on behalf of the sinner. Great cathedrals were dedicated to her. The tone of society had changed.

38. Who was Jeanne d'Evreux?

   Answer: Wife of Charles IV and queen of France and a patron of the arts.
39. How does the house of Jacques Coeur reflect Late Gothic society?

Answer: The house plan is designed around a central courtyard. The entries into the house provide for vehicle and pedestrian entry. The façade has a large window, echoing a cathedral. The ground level is dedicated to servants’ quarters, storage, and maintenance shops. The upper stories have the great hall, business offices and family rooms. Primarily the house reflects the shift in society from country to city. Furthermore the house illustrates how secular life is rapidly making a place for itself and the house symbolizes this change.

40. How does the Cloth Guild Hall of Bruges reflect economic power?

Answer: The size indicates the importance the guild now holds within the community. It brought great prosperity to Bruges through trade and employment. The tower was competing with the cathedral towers also pointing to the importance of trade and commerce. In many cases these guilds were among the most important patrons of the cathedral.

41. How do stained glass windows function within the context of a cathedral?

Answer: They were not meant to just introduce color and iconography into the interiors. In the cathedral interior stained glass windows did not conceal walls as frescoes or mosaics did, stained glass windows replaced walls. Light passes through them and is transmitted by them, filtering and transforming interiors. Stained glass windows became one with the architecture and the liturgy.

42. How does the Porch of the Confessors from Chartres Cathedral reflect the High Gothic style?

Answer: The Porch of the Confessors is located on the south transept. This portal projects more forcefully from the church’s façade unlike the earlier portals. The statues have evolved with more independence from the architecture but the figures are still attached to columns. The figures communicate more fully with the viewer and also each other, almost as if they were engaged in a dialog. Now the slight movements of the figures’ positions have softened the rigid verticality of the Early Gothic style.

43. What is lux nova?

Answer: Literally translated from the Latin as new light, it refers to the church interiors. The innovative ribbed vaults resting on pointed arches allowed the masons to eliminate some interior walls and replace them with windows, stained glass windows. These windows brought natural light and diffused it throughout the interiors transforming these interiors into a perceptually charged atmosphere. It literally transformed the interiors from darkness into light.
44. How do the Strasbourg tympanum and statues of Ekkehard and Uta from Naumburg Cathedral differ yet still reflect the Gothic style?

Answer: They both express essentially Gothic styles. In the Strasbourg tympanum the sculptor has created an emotional tableau emphasizing the very human emotion of grief. On the other hand the Naumburg figures are portrayed with a solemnity and quiet exactitude that is also a Gothic element. The individualized features of the margrave and his wife point to the shifting changes in Gothic sculpture from standardized representations to real people even though they lived well before the sculptor.

45. Who was Blanche of Castile?

Answer: She was Queen of France and served as regent for Louis IX during his teenage years. During her regency she commissioned the moralized Bible, the dedication page of which depicted Blanche and Louis IX along with a clergyman dictating and a young apprentice transcribing the dictation. This was a very abbreviated image of Gothic book production.

SLIDE IDENTIFICATION

62. (Figure 18–32)
   a. moralized Bible
   b. Psalter of St. Louis
   c. Breviary of Philippe le Bel
   d. Belleville Breviary

Answer: a

63. (Figure 18–36)
   a. Louis IX
   b. Master Honore
   c. Jean Pucelle
   d. God as Architect

Answer: d

64. (Figure 18–30)
   a. House of Jacques Coeur
   b. Palace of the Popes
   c. House of Louis XIV
   d. Palace of Orvieto

Answer: a
65.  (Figure 18–6)
   a.  Chartres
   b.  Paris
   c.  Amiens
   d.  Reims

   Answer: a

66.  (Figure 18–41)
   a.  Orvieto
   b.  Cologne
   c.  Salisbury
   d.  Henry VII Chapel

   Answer: c

67.  (Figure 18–34)
   a.  Honnecourt Bible
   b.  Psalter of St. Louis
   c.  Moralized Bible
   d.  Blanche of Castile Bible

   Answer: b

68.  (Figure 18–27)
   a.  St.-Maclou
   b.  Amiens Cathedral
   c.  Notre-Dame, Paris
   d.  Reims Cathedral

   Answer: a

69.  (Figure 18–44)
   a.  Tomb of William the Conqueror
   b.  Tomb of Blanche of Castile
   c.  Tomb of Edward III
   d.  Tomb of Louis IX

   Answer: c

70.  (Figure 18–25)
   a.  Notre Dame, Paris
83. In what ways does this church reflect the High Gothic style in France?

Answer: Cathedral of Santa Maria, León (Figure 18-25A). In plan, the Spanish church most closely resembles Reims Cathedral, with a barely projecting transept and five radiating chapels at the east end, and many architectural historians think a French architect designed León’s new cathedral. The nave has the three-story elevation and four-part ribbed vaults on pointed arches that became the norm in France after 1194 with the rebuilding of Chartres Cathedral (FIGS. 18-14 and 18-15). The Spanish church also has stained-glass windows in its triforium, as in Amiens Cathedral (FIGS. 18-19 and 18-20), as well as that later French cathedral’s greater ratio of nave height to width. León’s lancet windows also have close affinities with Sainte-Chapelle (FIG. 18-25) in Paris, constructed only a decade earlier.

84. How does this French work reveal the artist’s knowledge of Italian painting?

Answer: Jean Pucelle, Betrayal of Christ and Annunciation (Figure 18-36A). As in the Belleville Breviary (FIG. 18-36), Pucelle’s figures have a sculpturesque quality and the painter’s architectural settings reveal his knowledge of contemporaneous Italian painting. Pucelle had traveled to Italy and studied Duccio’s Maestà (FIGS. 19-10, 19-11, and 19-11A). The influence of the Italian master shows clearly in the perspectival rendering of the Virgin’s house, complete with a trap door in the ceiling, through which the dove of the Holy Spirit enters at the moment the angel announces the coming birth of the Savior.

85. How is this map unlike most ancient and modern maps?

Answer: Richard de Bello (?) Mappamundi (Figure 18-44A). North is at the left and east at the top. The explanation is that Christians believed that on Judgment Day Christ would rise in the east, like the sun. Consequently, at the gabled top of the Hereford map, Christ appears as the enthroned Last Judge of humankind. At the world’s exact center is Jerusalem, not because medieval mapmakers believed the earth was a flat disk with Jerusalem at its center but because of the central importance of the holy city in medieval thought.

86. Describe the differences in the aisles of these two Gothic churches.
Answer: Interior of St. Elizabeth, Marburg (Figure 18–47), and interior of Laon Cathedral (Figure 18–9). The aisle vaults of St. Elizabeth are the same height as those of the nave. There is no gallery, triforium or clerestory. More focus is placed on the pulpit and preaching aspect of this hall church. Laon Cathedral nave has a triforium that breaks up the continuous wall surface. It also has a gallery and clerestory moving away from compartmentalized interior space seen in the Romanesque church interior.

87. How does this interior reflect the High Gothic style?

Answer: Interior, Amiens Cathedral (Figure 18–19). This interior utilizes the High Gothic vocabulary completely and effectively. The rectangular bay system, the four-part rib vault, a buttressing system which allows the massive walls to almost dissolve and create a self-sustaining skeletal architecture is fully realized in this structure. The proportions are elegant. The interior is suffused with light and color.

88. Contrast these exteriors. How are they different?

Answer: West façade, Laon Cathedral (Figure 18–8) and West façade, Reims Cathedral (Figure 18–23). Laon Cathedral exterior is more compact and squared. It is completely attuned to its Early Gothic heritage with modestly pointed arches. The façade of Reims is completely constructed in the High Gothic style. Every element is stretched to attain maximum elegance. The figures are taller and their frames are more ornate.

89. Explain the structural elements and what did they allow Gothic builders to do.

Answer: Notre-Dame, Paris south view (Figure 18–11). Flying buttresses (seen) on the exterior and rib vaults with their pointed arches in the interior allowed towering naves and huge windows.

90. How do these manuscript pages relate? What are the differences? How do they represent “courtly style”?

Answer: “David Anointed by Samuel and Battle of David and Goliath” Breviary of Philippe le Bel, Master Honore (Figure 18–35), “David before Saul” Belleville Breviary Jean Pucelle (Figure 18–36). Both pages depict David from the Old Testament. The Master Honore manuscript has delicate hands and gestures and elegant swaying postures. Master Honore did not embrace the classical notion that a painting was an illusionistic window into a three-dimensional world. The Jean Pucelle manuscript has the same elegant treatment; however, Pucelle has placed modeled figures in three-dimensional space and is moving toward naturalism. Court style was expressed as excessive elegance and is seen in both pages.