1. **The soaring groin and barrel vaults made possible what essential feature of the Baths of Caracalla (Fig. 6-60)?**
   a. water reservoirs  
   b. furnaces  
   c. large windows  
   d. steam conduits

2. **What was the legend of Romulus and Remus?**

3. **The Arch of Constantine (Fig. 6-65) commemorates Constantine’s victory over ________.**
   a. Nero  
   b. Galerius  
   c. Maxentius  
   d. Diocletian

4. **The last important imperial government building erected in Rome was the ________.**
   a. Temple of Portunus  
   b. Basilica Nova/Basilica of Maxentius and Constantine  
   c. Basilica Ulpia  
   d. Trajan's Forum

5. **Anna Maria Carruba challenged the Etruscan origins of the Capitoline She-Wolf based on its ________.**
   a. technique  
   b. find site  
   c. stylized fur  
   d. material

6. **Trajan chose ______________, who was an experienced military engineer, as the architect of his forum.**
   a. Euphronios  
   b. Novios Plautios  
   c. Apollodorus of Damascus  
   d. Pausanias

7. **On the Column of Trajan, the emperor appears as ______________**
   a. a merciless soldier  
   b. a stable and efficient commander  
   c. a prince  
   d. a marauder

8. **The artist of the Garden Vista at the Villa of Livia used ________ to make the distance less distinct.**
   a. architectural vistas  
   b. monochromatic backgrounds  
   c. intuitive perspective  
   d. atmospheric perspective

9. **At Hadrian's Villa at Tivoli, ____________ was a long reflecting pool framed by a colonnade.**
   a. The Pantheon  
   b. The Triclinium  
   c. The Canal  
   d. The Main Hall
10. ____________ proves that artists working for Christian patrons continued to use pagan themes.
a. A large silver platter  
b. A denarius of Caesar  
c. Commodus as Hercules  
d. The Unswept Floor

11. The followers of Judaism, Christianity, and Islam are all ____________, which means that the followers believe that only one god created and rules the universe.
a. polytheistic  
b. monotheistic  
c. post theistic  
d. unitheistic

12. Trace the development of Rome from the Empire, beginning 509 BCE through the 337 CE, until the death of Constantine.

13. Trace the development of Roman architecture from 509 BCE through 337 CE.

14. What were the origins of the Etruscans?

15. The Porta Augusta (Fig. 6-2) is architecturally significant for its use of ____________, which anticipates Roman building practices.
a. a square frame  
b. roundels  
c. a barrel vault  
d. pilasters

16. The simple design and imposing scale of the Basilica at Trier (formerly known as the Audience Hall of Constantius Chlorus) (Fig. 6-63) reflects which period of Roman history?
a. the Republic  
b. the Pax Romana  
c. Trajanic rule  
d. the Tetrarchy

17. How did the Etruscans lay out their cities?

18. Trace the development of the Roman portrait bust from 509 BCE to 337 CE. See Learn About It 6.2

19. What made the Apollo from the Temple of Minerva at Veii (Fig. 6-4) such an artistic achievement?

20. Which feature of Etruscan temples most resembled temples built in Greece?
a. the stairs leading into the temple  
b. the columns and entablature  
c. the building materials  
d. the placement of sculptural decoration
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21. **The Etruscans often decorated their tombs to resemble ____________.**
   a. royal palaces  
   b. rooms in their homes  
   c. outdoor environments  
   d. Greek temples

22. **How were Etruscan tomb chambers decorated?**

23. **Why is it difficult to distinguish between early Roman and Etruscan art?**

24. **Changes in Roman burial practice in the second and third centuries led to commissions of elaborately decorated _______.**
   a. tombs  
   b. textiles  
   c. sarcophagi  
   d. crematory urns

25. **Characterized by ____________, portraits of the Emperor Caracalla reflect the changing character of Imperial rule.**
   a. his jovial and relaxed appearance  
   b. his intense, fierce expression  
   c. idealized youthful features  
   d. a radical hard style of geometricized abstraction

26. **How and when did the Romans form a republic centered in Rome?**

27. **What is Virgil's legend of the founding of Rome?**

28. **Relief carvings on the Arch of Constantine (Fig. 6-65) demonstrate a stylistic shift in art of the fourth century that was characterized by ____________.**
   a. fewer recognizable details  
   b. a two-dimensional, hierarchical approach to representation  
   c. closer adherence to Etruscan artistic traditions  
   d. Active, graceful postures influenced by Hellenistic art

29. **The Pont du Gard (Fig. 6-17), part of an aqueduct in southern France, demonstrates the use of which common Roman building structure?**
   a. the round arch  
   b. the vault  
   c. the bridge  
   d. the buttress

30. **What was the government structure of the Roman republic?**

31. **Why might the Romans have sought to create believable images in their sculptural works?**
32. According to the text, how did Augustus use his government to facilitate the Empire's development and administration?
   a. He convinced the people that he was a god.
   b. He implemented martial law.
   c. He revived an interest in Greek Classical ideals.
   d. He initiated massive building projects to improve city life.

33. The Ara Pacis Augustae (Fig. 6-20) commemorates the triumphal return of __________ following the establishment of Roman rule in Gaul and Hispania.
   a. Caesar
   b. Hadrian
   c. Cassias
   d. Augustus

34. What made Roman concrete so durable and tough?

35. How and why did the Early Roman Empire develop?

36. Housing in a Roman city was made up of apartment blocks called __________.
   a. compartments
   b. segments
   c. insulae
   d. burrows.

37. What was the function of the colossal statue of Constantine the Great (Fig. 6-68)?
   a. It stood outside the Flavian Amphitheater.
   b. It served as a permanent stand-in for the emperor.
   c. It was an object of worship located in the apse of the Basilica Nova.
   d. It helped structurally support the roof of the Basilica Nova.

38. Why was Augustan art considered to be a new style?

39. How is the Ara Pacis Augustae (Fig. 6-20) a combination of decorative allegory and Roman realism?

40. The Roman home generally consisted of small rooms arranged around one or two open courts called the __________ and the __________.
   a. atrium; peristyle
   b. narthex; atrium
   c. peristyle; garden
   d. narthex; conundrum

41. The study of what part of Roman homes had been neglected until 1973?
   a. the kitchen, bedroom, and other "female" spaces
   b. the wall paintings
   c. the gardens
   d. the exterior facade

42. How did the city plan of Rome resemble an army camp?
43. **What was the layout of the city of Pompeii?**

44. **The Flavian Amphitheater** (Fig. 6-39) is also known as the "Colosseum" because of _______.
   a. the statue of Nero that stood next to it
   b. its imposing size
   c. its function as a public entertainment site
   d. the muscular physique of Roman gladiators

45. **Although the temple** (perhaps dedicated to Portunus) (Fig. 6-18) resembles a Greek temple, **the decorative use of __________ is a distinctly Roman feature.**
   a. the Ionic order
   b. engaged columns
   c. a podium
   d. a continuous frieze on the entablature

46. **What were the purposes of the atrium and the peristyle in the Roman house?**

47. **What was the purpose of the wall paintings at the Villa of the Mysteries** (Fig. 6-30)?

48. **How are the Ara Pacis Augustae** (Fig. 6-20) and the Column of Trajan (Fig. 6-47) similar?
   a. both record a military event
   b. both include realistic, anecdotal details
   c. both were built as imperial tombs
   d. all of the above

49. **What architectural feature(s) of the Pantheon could NOT be seen by ancient Romans as they approached the temple entrance?**
   a. the podium and stairs
   b. the pediment and entablature
   c. the rotunda and dome
   d. the columns of the portico

50. **What is the difference between atmospheric perspective and intuitive perspective?**

51. **What do the wall paintings of Pompeii reveal about the lives of the people?**

52. **Roman artists created beautiful mosaic panels called __________ in their workshops and then installed them in the desired location.**
   a. frescoes
   b. emblemata
   c. tondos
   d. rotundas

53. **The Baths of Caracalla** (Fig. 6-60) are laid out on a __________ plan.
   a. symmetrical
   b. asymmetrical
   c. octagonal
   d. hexagonal
54. How were the Flavians different from the Julio-Claudian dynasty?

55. What does the Arch of Titus (Fig. 6-36, Fig. 6-37) depict?

56. The composition of The Tetrarchs (Fig. 6-62) conveys Rome's political situation in the late Empire by suggesting __________among the leaders.
   a. political division
   b. imperial unity
   c. familial connections
   d. military experience

57. In 313 CE, Constantine issued the __________, which was a model of religious tolerance.
   a. Edict of Constantinople
   b. Verdict of Rome
   c. Treaty of Ravenna
   d. Edict of Milan

58. What events took place in the Colosseum (Fig. 6-39)?

59. Why is Republican period portraiture considered veristic?

60. What motif commonly appears in Etruscan tomb painting?
   a. Scenes of festive leisure activities
   b. Scenes of the last judgment
   c. Images of the deceased making offerings
   d. Scenes of ritual initiation

61. The decoration of Etruscan tombs suggests a __________ attitude towards death and the afterlife.
   a. fearful
   b. celebratory
   c. somber
   d. mournful

62. What major structures were included in the Forum of Trajan (Fig. 6-43)?

63. What scenes are depicted on the Column of Trajan (Fig. 6-47)?

64. The Etruscan's production of large-scale sculpture using __________ demonstrates exceptional technical skills.
   a. marble
   b. terra-cotta
   c. limestone
   d. stucco
65. In contrast to Greek architectural sculpture, Etruscans decorated the _________ of their temples.
   a. porch  
   b. pediment  
   c. roof  
   d. side walls

66. What unique architectural elements are present in the Pantheon (Fig. 6-49)?

67. In what building projects did Hadrian engage?

68. Which metalworking technique was used to decorate bronze Etruscan cistae?
   a. painting  
   b. engraving  
   c. repousse  
   d. niello

69. Which feature is NOT characteristic of Etruscan depictions of human figures?
   a. realistic detail  
   b. animated gestures  
   c. intimacy between figures  
   d. serene detachment

70. What scenes might a Roman mosaic emblemata contain?

71. Why did the Equestrian Statue of Marcus Aurelius (Fig. 6-57) survive demolition?

72. The Romans' tradition of realistic portrait sculpture probably derives from their__________.
   a. desire to revive Greek Classical ideals  
   b. veneration of deceased ancestors  
   c. concerns about the afterlife  
   d. use of art as political propaganda

73. An artistic ideal emerged in Roman portraiture during the Republican period that emphasized__________.
   a. features showing the subject's athleticism  
   b. physical perfection  
   c. full, slightly overweight figures  
   d. distinguishing features and the effects of aging

74. The variation of the Doric order with an unfluted shaft and simplified base, capital, and entablature is called the__________ order.
   a. Dado  
   b. Corinthian  
   c. Composite  
   d. Tuscan
75. ________ is a slow-drying type of plaster that can be both carved and molded.
   a. Pozzolana
   b. Concrete
   c. Stucco
   d. Terracotta

76. In the year __________, the Romans overtook the Etruscans, forming a republic centered in Rome.
   a. 27 BCE
   b. 509 BCE
   c. 146 BCE
   d. 275 BCE

77. The __________ of the Augustus of Primaporta alludes to the descent of the Julians from Venus.
   a. cupid
   b. cuirass
   c. youthful appearance
   d. pose

78. Roman Republican portraiture is associated with the notion of ________, a meticulously faithful representation of the subject's appearance.
   a. stylization
   b. verism
   c. idealism
   d. abstraction

79. In the first century BCE, the innovative use of ________ in architecture was considered to be a technological breakthrough.
   a. terracotta
   b. stucco
   c. concrete
   d. tufa

80. The architect __________ described the accomplishments of the Roman builders in his Ten Books of Architecture.
   a. Pausanias
   b. Apollodorus
   c. Pliny
   d. Vitruvius

81. The Ara Pacis Augustae contains a wide molding with a Greek key pattern called a(n) ________.
   a. Glykera
   b. meander
   c. composite
   d. bead and reel

82. In the Initiation Rites of the Cult of Baachus (?) at the Villa of the Mysteries (Fig. 6-30), the figural scenes take place __________.
   a. against a monochromatic background
   b. in a distant landscape
   c. on a shallow stage
   d. before a proscenium
83. The Flavian Amphitheater (Fig. 6-39) was started under the emperor__________.
   a. Vespasian  
   b. Commodus  
   c. Augustus  
   d. Constantine

84. The hair of Young Flavian Woman (Fig. 6-40), demonstrates Roman artists' skillful___________, a technique for rapidly cutting deep grooves with straight sides.
   a. engraving  
   b. drillwork  
   c. modeling  
   d. inlay

85. The Equestrian Statue of Marcus Aurelius (Fig. 6-57) was mistakenly revered as ____________ for many centuries.
   a. Caracalla  
   b. Hadrian  
   c. Trajan  
   d. Constantine

86. What purpose did the Baths of Caracalla (Fig. 6-60) serve?

87. What does the art of the third century CE emphasize?

88. How does the Augustus of Primaporta (Fig. 6-19) differ from Greek Classical sculpture?
   a. the figure's proportions  
   b. the figure's youthful appearance  
   c. the figure's identifiable facial features  
   d. none of the above

89. Romans relied primarily on building materials that were _____________.
   a. durable and easily worked  
   b. imported from their colonies  
   c. expensive and visually pleasing  
   d. all of the above

90. How do The Tetrarchs (Fig. 6-62) show a turn toward symbolic representation?

91. What was the Edict of Milan and what did it do?

92. The children depicted in the sculptural decoration of the Ara Pacis Augustae (Fig. 6-20) serve as _____________.
   a. evidence of Augustus's line of imperial heirs  
   b. examples of the Roman love of realistic detail in art  
   c. reminders to the people of the importance of family  
   d. all of the above
93. The *Augustus of Primaporta* (Fig. 6-19) adapted the pose of a ________ by melding it to the Polykleitos's *Spearbearer*.
   a. general
   b. parician
   c. Roman orator
   d. slave

94. How does the large *Head of Constantine the Great* (Fig. 6-68) combine traditional and abstract qualities?

95. What portions of the *Arch of Constantine* (Fig. 6-66) were new at the time of creation and what parts were reused?

96. The dramatic action of the *Gemma Augustea* (Fig. 6-23) reflects the influence of __________ art.
   a. Egyptian
   b. Etruscan
   c. Classical Greek
   d. Hellenistic

97. While art under Augustus commemorated historical events, its combination of idealistic form with realistic details also served a primary role ____________.
   a. to educate the illiterate
   b. as imperial propaganda
   c. to beautify the city
   d. to intimidate visitors to Rome

98. How does the *Basilica of Maxentius and Constantine* (Fig. 6-67) differ from earlier basilicas?

99. What stylistic change in art followed Constantine's death in 337 CE?

100. *Gardens in Roman houses* included all of the following EXCEPT ________.
    a. fruit-bearing trees
    b. fountains and pools
    c. portrait busts of ancestors
    d. topiary work

101. *Scholars believe that the elaborate murals at the Villa of the Mysteries depict__________.*
    a. an accurate representation of the city of Pompeii
    b. portraits of the inhabitants as various stages of their lives
    c. initiation rites for the cult of Baachus
    d. none of the above

102. *Artists used ____________ to create a colorful dado below the images decorating interior walls of the House of the Vetii* (Fig. 6-29).
    a. illusionistic painting
    b. stone veneer
    c. marble inlay
    d. painted stucco
103. **The paintings in House of the Vetii (Fig. 6-29) _____________.**
   a. depict a continuous narrative around the entire room
   b. resemble framed pictures hung on the wall
   c. exemplify the Roman tradition of still life painting
   d. are unusual since most homes relied on mosaics for decoration

104. ___________ proposed a schematic method of organizing Pompeian wall paintings.
   a. Pliny the Elder
   b. Anna Maria Carruba
   c. Wilhelmna Jashemski
   d. August Mau

105. **Artists decorating the Villa at Boscoreale used ___________ to create a general impression of real space beyond the wall.**
   a. mosaic
   b. drillwork
   c. intuitive perspective
   d. fresco

106. **What distinctly Roman structure served as both commemorative sculpture and an architectural gateway for parades?**
   a. the groin vault
   b. the arcade
   c. the triumphal arch
   d. the basilica

107. **Which of the Flavian Amphitheater's (Fig. 6-39) architectural elements serves no structural purpose?**
   a. the engaged columns and entablature of the outer wall
   b. the arcade of the outer wall
   c. the interior groin vaults
   d. all of the above

108. **Which of the following was NOT included in the Imperial Forum begun by the Emperor Trajan?**
   a. a public market comparable in size to a modern shopping mall
   b. a triumphal arch commemorating Trajan's victorious military campaigns
   c. a library housing the emperor's collection of manuscripts
   d. an administrative center including law courts and army drill halls

109. **The biggest problem with concrete is ____________.**
   a. it is expensive
   b. it requires highly skilled workers
   c. it deteriorates if exposed to water
   d. it is difficult to transport

110. **In comparison to Greek women, Roman women were ___________.**
   a. treated like slaves
   b. more restricted
   c. not allowed to own property
   d. far freer
111. The imperial portraits *Augustus of Primaporta* (Fig. 6-19) and the *Equestrian Statue of Marcus Aurelius* (Fig. 6-57) share what detail?
   a. the sculptural material
   b. the imperial costume
   c. the symbols of their divine ancestry
   d. the arm gesture

112. In approximately 1000 BCE, a group of people called the _________ occupied the northern and western regions of what was to become known as the Italian peninsula.
   a. Villanovans
   b. Pompeians
   c. Samnites
   d. Dacians

113. The Etruscans built their homes around a(n) _________ or a central courtyard.
   a. fauces
   b. cubiculum
   c. atrium
   d. basilica

114. Etruscan temples were built on a(n) _________ or platform.
   a. tholos
   b. podium
   c. canopus
   d. triclinium

115. What was the use of the catacombs?

116. Discuss the iconographic motifs that developed during the Early Christian period for representing events from the Life of Christ.

117. Trace the development of Early Christian architecture from its origins in pagan structures.

118. What are the basic beliefs of the Jews, Christians, and Muslims?

119. Most of the earliest surviving examples of Jewish art date from the _________ period(s).
   a. Neo-Babylonian
   b. Hellenistic and Roman
   c. Minoan and Mycenaen
   d. Achaemenid Persian

120. The Jewish law prohibiting the worship of idols made the production of _________ most suspect.
   a. narrative subjects
   b. symbolic imagery
   c. sculpture in the round
   d. all of the above

121. What is the origin of the Jewish people?
122. **What is the history of the First and Second Temple in Jerusalem?**

123. **The first synagogue at Dura Europos (Fig. 7-3) was located in a(n) _________**
   a. temple with two bronze pillars
   b. underground chamber
   c. structure similar to a Roman basilica
   d. house

124. **The small rooms in catacombs, ______________, were frequently plastered and painted**
   a. cubicula
   b. loculi
   c. lunettes
   d. ceilings

125. **Where do Jews gather for study and worship?**

126. **What are at least two types of synagogue designs?**

127. **The two parts of the Christian Bible are the __________ and the __________.**
   b. Apocryphal; Old Testament
   c. New Testament; Apocryphal
   d. Torah; Old Testament

128. **What image does NOT appear on the mosaic floor found at the Beth Alpha Synagogue?**
   a. signs of the zodiac
   b. a Torah shrine
   c. a menorah
   d. orant figures

129. **What are the basic meanings of the Christian symbols of the dove, fish, and lamb?**

130. **How is the Bible organized?**

131. **Like the Romans, early Christians first used central-plan buildings as _________.**
   a. libraries
   b. tombs
   c. baths
   d. gathering places

132. **Which architectural element, sometimes seen in Early Christian longitudinal churches, did NOT derive from the Roman basilica?**
   a. the apse
   b. the nave
   c. the transept
   d. the atrium

133. **Geographically and administratively, how was the early church organized?**
134. **What are the different types of Christian art in existence from the time prior to Constantine?**

135. **The Christian Good Shepherd image draws on pagan images of all of the following EXCEPT:**
   a. Apollo
   b. Hermes
   c. Orpheus
   d. Herekles

136. **Discoveries at Dura-Europos in the 1930s contradicted what long-held scholarly belief?**
   a. Early Christians did not decorate their places of worship.
   b. Jews of this period did not create any sort of figural art.
   c. Early Christian congregations were never more than 20-25 people for fear of discovery
   d. All of the above.

137. **What was the purpose of Baptism?**

138. **What were the architectural elements of the basilica plan and the central church plan?**

139. **Images of putti figures harvesting grapes in the Church of Santa Costanza (Fig. 7-12) refer to____________.**
   a. the ritual of the Eucharist
   b. the pagan cult of Bacchus
   c. the death and resurrection of Christ
   d. all of the above

140. **Early Christians often employed stories from ______________ as prefigurations of important events in the Christian Bible.**
   a. Greek mythology
   b. Roman history
   c. the Hebrew Bible
   d. the Ancient Near East

141. **What was the purpose of the Edict of Milan?**

142. **How does Santa Costanza represent a tholos?**

143. **What is the significance of the contrast between the plain exterior of the Oratory of Galla Placidia (Figs. 7-18, 7-19, 7-20) and its highly decorated interior?**
   a. It reflects the economic needs to limit the decorative programs of churches.
   b. It symbolizes the transition from the real world into a supernatural realm.
   c. It is the result of later generations stripping the original decoration from the exterior.
   d. It symbolizes Christianity's development from humble origins to a great religion.

144. **The youthful, beardless Jesus, depicted in the Catacomb of Commodilla, holds a book to emphasize his role as______.**
   a. King of Heaven
   b. a teacher
   c. the son of God
   d. a judge
145. The mosaics in the rotunda of St. George in Thessaloniki depict
   a. gods and goddesses
   b. Jonah and the Whale
   c. Christ as the Good Shepherd
   d. standing saints

146. Both the figures and the backdrop of the mosaics in the rotunda of St. George possess ___
   ___________ features.
   a. tetrarchic
   b. highly abstract
   c. classical
   d. pagan

147. The daughter of the Roman emperor Theodosius I, ________________, ruled the western part of the Roman Empire as regent for her son.
   a. Helena
   b. Galla Placidia
   c. Constantia
   d. Beta Alpha

148. In the Oratory of Galla Placidia, the ____________ symbolize eternal life.
   a. bookcases
   b. doves flanking a fountain
   c. floral designs
   d. geometric patterns

149. In contrast to earlier images of the good shepherd, Christ _______________ in the Oratory of Galla Placidia.
   a. appears as an adult emperor
   b. is clothed in a humble tunic
   c. commands the disciples to follow him
   d. is surrounded by a mandorla of light

150. The image of Christ in the Cubiculum of Leonis is iconic because ________________.
    a. it is located in a catacomb
    b. Christ appears as the good shepherd
    c. he performs miracles
    d. it symbolizes an idea

151. The peacocks on the Sarcophagus of Constantina symbolize ____________.
    a. Bacchus
    b. religious freedom
    c. eternal life in paradise
    d. the Eucharist

152. ________________ was a Roman official who commissioned an elaborate sarcophagus.
    a. Junius Bassus
    b. Augustine
    c. Galerius
    d. Dionysos
153. **In the central scene of the Sarcophagus of Junius Bassus, Christ appears as _____________.**
   a. a miracle worker
   b. Roman emperor distributing legal authority
   c. an Old Testament prophet
   d. the sun god Helios

154. **The ____________, which provided space for the clergy and pilgrims, was an innovative feature of St. Peter's.**
   a. aisles
   b. apse
   c. nave
   d. transept

155. **What scenes are portrayed in the mosaics of Galla Placidia (Fig. 7-19, 7-20)?**

156. **What scenes are shown on the sarcophagus of Junius Bassus (Fig. 7-17)?**

157. **The Eucharist is an elaborate ceremony in Christian worship involving the ritual consumption of bread and wine, identified as the ______________ of Christ.**
   a. heart and soul
   b. mind and spirit
   c. body and blood
   d. food and drink

158. **Most examples of Early Christian sculpture created before the fourth century are _______ .**
   a. large free standing figures
   b. sarcophagi and small statues
   c. found in places of worship
   d. portable diptychs used for private devotion

159. **What specific aspect of Christian practice helped determine the architectural design of early churches?**
   a. ritual secrecy in performing the Mass
   b. fear of persecution
   c. congregational worship
   d. a hierarchy of clergy with distinct ceremonial roles

160. **Why were central-plan structures used for baptisteries, as well as for martyr's churches and tombs?**
   a. Christians "died" in baptism and were reborn as believers.
   b. The rotunda was logistically well-suited for the ritual of baptism.
   c. There was no need for congregational space.
   d. Early Christians adhered to existing Roman burial practices.

161. **Orant figures are associated with which religious group?**
   a. Christians
   b. Jews
   c. Pagans
   d. All of the above
162. **Examples of Christian sculpture before the fourth century include all of the following EXCEPT __________.**
   a. sarcophagi
   b. small statues
   c. reliefs
   d. large-scale figures

163. **Along with Judaism and Christianity, __________ is the other world religion that was born in the Near East and dominates today's Western world.**
   a. Taoism
   b. Islam
   c. Mithraism
   d. Mythology

164. **An example of __________ in art is the Good Shepherd, a Christian symbol that was based on pagan images of Apollo, Hermes, Orpheus, or the personification of philanthropy.**
   a. prefiguration
   b. symbolism
   c. syncretism
   d. typological parallel

165. **Any large room where Torah scrolls are kept and read publicly can function as a __________.**
   a. synagogue
   b. house-church
   c. basilica
   d. martyrium

166. **Christian art includes ________ images that act as tangible signs of intangible concepts, and __________ images that recount a specific event.**
   a. symbolic; narrative
   b. allegorical; metaphorical
   c. symbolic; iconic
   d. iconic; narrative

167. **The Roman basilica provided the basic design for Christian ________-plan churches.**
   a. central
   b. longitudinal
   c. domed
   d. mausoleum

168. **The blind wall between the nave arcade and the clerestory in Early Christian churches was typically decorated with paintings or __________ of biblical scenes.**
   a. mosaics
   b. stained glass
   c. reliefs
   d. stucco

169. **Jews and Christians used __________ for burials and funerary ceremonies, not as places of worship.**
   a. basilicas
   b. martyria
   c. catacombs
   d. synagogues
170. **The church of __________ in Thessaloniki was initially a tomb for Galerius.**
   a. Santa Costanza
   b. St. George
   c. Santa Sabina
   d. St. Peter's

171. **The Greek city of __________ was the capital of the Roman east under Galerius.**
   a. Thessaloniki
   b. Ravenna
   c. Constantinople
   d. Athens
UNIT 3 Study Guide: Etruscan, Roman, Jewish and Christian (Ch. 6 and 7)

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UNIT 3 Study Guide: Etruscan, Roman, Jewish and Christian (Ch. 6 and 7)

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