1. In the Gothic period, Thomas Aquinas made __________ the intellectual center of Europe.
   a. Rome  
   b. Milan  
   c. Paris  
   d. London

2. Why did Abbot Suger want Saint-Denis rebuilt?

3. Discuss the development of the Gothic style in architecture from its origins in France to regional variations in England and Germany.

4. Explain how the design and decoration of Gothic cathedrals reinforced Christian beliefs and practices.

5. Where and why was the term "Gothic" first used?

6. Some scholars suggest a relationship between the geometric order underlying Gothic cathedrals and scholasticism, an intellectual system of thought that attempted to reconcile Christian theology with __________.
   a. mathematical principles  
   b. engineering practices of Egypt and the Ancient Near East  
   c. Classical philosophy  
   d. socio-economic concerns

7. What did Abbot Suger adopt from his reading of religious texts by the Pseudo-Dionysius, for the redesign of the Abbey Church at Saint-Denis?
   a. the concept of luminosity  
   b. to create a structure that "could reach the gates of heaven"  
   c. to accommodate more pilgrims  
   d. all of the above

8. What was the Age of Cathedrals?

9. Compare the role of painting in stained glass and illuminated manuscripts to express both religious and secular ideas of the Gothic period.

10. Why did the "rediscovery" of literary work from Classical antiquity pose a challenge to Christian theology?

11. In 1194, a fire destroyed most of the Church of __________, but spared the Royal Portal, its windows and the crypt.
   a. Chartres  
   b. Reims  
   c. Notre Dame  
   d. Salisbury
12. Holes cut in the stone of the wall and filled with stained glass are called __________.
   a. mosaic inlay
   b. concept glass
   c. plate tracery
   d. track tracery

13. What improvements did Abbot Suger make to Saint-Denis?

14. The Book of Kells (Fig. 15-1) was produced on __________, an animal skin prepared for writing.
   a. papyrus
   b. paper
   c. deckles
   d. vellum

15. How does the life of Galla Placidia bring the fall of the Roman Empire to life?

16. How do the arts of the Carolingian dynasty compare with the Ottonian dynasty?

17. How did the Vikings affect the art world; what specific artistic trends did they set?

18. What time period is considered to be the Middle Ages?

19. __________ are people from outside the empire who could only "barble" Greek or Latin.
   a. Celts
   b. Goths
   c. Barbarians
   d. Visigoths

20. A cornerstone of Christian philosophy is the text of __________.
   a. The City of God
   b. The Realm of the Lord
   c. The Gospel of Paul
   d. The Word of Matthew

21. How did the Norse use animal style in their art?

22. What influences of the Roman Empire were seen in the Carolingian and Ottonian dynasties?

23. What artifacts were contained in the burial ship at Sutton Hoo?

24. Much of our knowledge of Merovingian art is based on the discovery of their __________
    _____.
25. What is the most likely use of the Lindisfarne Gospels?
   a. It was the primary reference used by monks at the monastery at Lindisfarne.
   b. It was read during liturgical services by the bishop of Lindisfarne.
   c. It was carried during processions and displayed on the altar.
   d. It was used by a wealthy patron in private devotion.

26. What was the result of St. Augustine's successful mission?

27. How was the Pisano family the leading exponent of the southern Italian style?

28. The large-scale single figures in the lancets of the north transept at Chartres (Fig. 17-11) refer to the ________________.
   a. royal patronage of the cathedral's stained glass
   b. royal ancestry of Jesus, Mary and the Church
   c. the zodiac
   d. scenes from the Virgin's life

29. The development of ___________ at Reims Cathedral made possible even larger areas of stained glass in relation to wall surface.
   a. plate tracery
   b. flying buttresses
   c. bar tracery
   d. a central division of the clerestory

30. What was the effect of maniera greca on thirteenth- and fourteenth-century Italian painting?

31. What is Gothic mural painting?

32. How does the equestrian scene from Holofernes' Army Crossing the Euphrates River in the Sainte-Chapelle (Fig. 17-20) demonstrate pictorial innovation in the stained glass medium?
   a. the overlapping figures to create a colorful pattern
   b. the use of bar tracery
   c. by diluting the paint to create modeling washes
   d. the use of foreshortening to create illusionistic space

33. The design of stacked medallions used for the layout of the Moralized Bible (Fig. 17-22) illustrated in the text derives from _____________, but is distinguished by its combination of words with pictures.
   a. ancient Roman texts
   b. stained-glass lancets
   c. the sculpted decoration on archivolts and jambs
   d. metalworking practice for reliquaries
34. The historical manuscripts compiled by Matthew Paris at St. Albans Monastery in England include_________.
   a. marginal drawings that were integral to his writing
   b. references to additional sources of information
   c. decorative motifs that reflect Hiberno-Saxon influences
   d. detailed vignettes illustrating specific places and events

35. The ambiguity and contradiction of earlier British manuscripts continued in the _________.
   a. Sheets with geometric figures
   b. Shrine of the Three Kings
   c. Windmill Psalter
   d. Historia Anglorum

36. What architectural feature distinguishes English Gothic cathedrals from those built in France?
   a. A tower at the crossing served as the focal point.
   b. Lancet windows were placed over the monumental portals.
   c. Pointed arches along the nave arcade directed viewers' attention upward toward the vaults.
   d. The preference for massive walls eliminated the need for flying buttresses.

37. The oldest functioning synagogue in Europe, the Altneuschul (Fig. 17-30), is based on what Christian architectural form?
   a. house churches like those at Dura-Europos
   b. Gothic hall churches
   c. the choir at the Abbey Church of Saint-Denis
   d. the Sainte-Chapelle

38. What quality of painted crucifixes, such as the one attributed to Coppo di Marcovaldo (Fig. 17-37), would make them popular in churches of the Italian mendicants?
   a. the painting style in the "Greek manner"
   b. they encouraged an emotional and empathetic response among viewers
   c. their iconic format
   d. the stylized representation of Christ's body

39. __________help support nave vaults by transferring their outward thrust over the aisles to massive, free-standing upright external buttresses.
   a. compound piers
   b. plate tracery
   c. Flying buttresses
   d. rose windows

40. Abbot Suger began the rebuilding of the Cathedral of __________ in the 1130s.
   a. Saint-Denis
   b. Reims
   c. Salisbury
   d. Sainte-Chapelle

41. The period from 1150 CE -1400 CE is known as the "Age of __________."
   a. Decorated Style
   b. Rose Windows
   c. Monasteries
   d. Cathedrals
42. The first Mendicant Orders of monks were the _________.
   a. Benedictines  
   b. Franciscans  
   c. Cistercians  
   d. Samaritans

43. In stained glass, pieces of glass are joined together with narrow lead strips called ________.
   a. grozing  
   b. jambs  
   c. cames  
   d. bar tracery

44. The German preference for realism in the thirteenth century may have contributed to the earliest surviving depiction of St. Maurice as a ____________ at Magdeburg Cathedral.
   a. Roman soldier  
   b. peasant  
   c. pilgrim  
   d. black African

45. The jewel-like effect of the colors and materials used in the Sainte-Chapelle suggests a giant stone and glass ____________ for Louis X's collection of relics.
   a. reliquary  
   b. jewelry box  
   c. altar  
   d. mausoleum

46. A typical feature of Gothic narrative painting was to depict events from the past in _______ _______ settings.
   a. ancient  
   b. contemporary  
   c. landscape  
   d. otherworldly

47. A popular manuscript format was the ____________, which paired selected scriptural passages with allegorical or moralized interpretations, using pictures and words to convey the message.
   a. Psalter  
   b. Gospels  
   c. Moralized Bible  
   d. Biography

48. ____________, or notches were added to the tops of towers in order to provide stone shields for more effective defense.
   a. Crenellations  
   b. Crossing  
   c. Transept  
   d. Jambs

49. The artist ____________ and his family became the leading exponent of the classicizing and naturalistic style that characterized Gothic art in southern Italy.
   a. William of Sens  
   b. Honnecourt  
   c. Marcovaldo  
   d. Pisano
50. In contrast to his father, Giovanni Pisano's interpretation of the Annunciation, Nativity, and Adoration of the Shepherds is more ____________.
   a. colorful
   b. dramatic
   c. classical
   d. subdued

51. The style of art known as the ____________ from Constantinople influenced thirteenth- and fourteenth-century Italian painting.
   a. Pisan
   b. Mozarabic
   c. maniera greca
   d. Gothic

52. ____________ fostered a classical revival at his southern Italian court.
   a. Frederick II
   b. Henry Plantagenet
   c. Louis VII
   d. Philip Augustus

53. In an inscription on a marble pulpit in Pisa, ____________ identified himself as a supremely self-confident sculptor.
   a. Coppo di Marcovaldo
   b. Nicola Pisano
   c. Cimabue
   d. Nicholas of Verdun

54. The format and technique of Nicola Pisano's ____________ may have been influenced by Roman sarcophagi.
   a. The Miracle of the Crib at Greccio
   b. Ekkehard and Uta
   c. Annunciation, Nativity and Adoration of the Shepherds
   d. Sheets of Drawings with Geometric Figures

55. In contrast to Romanesque sculptures, the prophets and ancestors on Chartres' Royal Portal emanate ____________.
   a. Byzantine qualities
   b. faceted folds of drapery
   c. erratic, puppet-like movements
   d. tranquility and order

56. The figures of the Visitation from Reims cathedral were influenced by ____________.
   a. the Court style
   b. ancient sources
   c. Romanesque sculpture
   d. direct observation from life

57. The ____________ is an arcaded passage between the clerestory and nave arcade.
   a. triforium
   b. pinnacle
   c. quatrefoil
   d. tracery

58. What artistic elements characterize the Book of Kells (Fig. 15-1)?
59. **Christians in the Muslim territories were called _________.**
   a. Mozarabs.
   b. Mesopotamians
   c. Israelites
   d. Iranians

60. **Charlemagne's private chapel was in the city of _________.**
   a. Prague
   b. Aachen
   c. Heidelberg
   d. Strasbourg

61. **What were the special needs of the monastic community?**

62. **What were the uses of books during the Carolingian empire?**

63. **The development of minuscule, _______________, was a significant contribution of the Carolingian period.**
   a. a building material that was inexpensively produced
   b. a metalworking process for embedding precious stones and glass
   c. a new clear, lowercase script that increased the legibility of manuscripts
   d. a technique for making small copies of large-scale paintings

64. **The page with Matthew the Evangelist in the Ebbo Gospels (Fig. 15-20) shows Matthew receiving the Word of God from his symbol, the distant _________.**
   a. lion
   b. lamb
   c. angel
   d. physician

65. **How does the artist of the Gospels of Archbishop Ebbo of Reims portray St. Matthew (Fig. 15-20)?**

66. **Why were manuscript covers often reused or stolen?**

67. **Seafaring bands of Norse seamen were called _________ or "people from the coves."**
   a. Scandinavians
   b. Danes
   c. Vikings
   d. Soviets

68. **Vikings erected large memorial stones; __________ contained inscriptions and __________ were covered with figural decoration.**
   a. rune stones; picture stones
   b. letter stones; drawing stones
   c. alpha stones; omega stones
   d. glyph stones; image stones

69. **What are common themes for medieval book covers and what are examples of each?**
70. What did the Oseberg Ship contain and what was its intended use?

71. The timber churches that survive in rural Norway are called _________ churches, from the four huge staffs that form their structural core.
   a. post
   b. stanchion
   c. stave
   d. frame

72. Which material was NOT used by Ottonian artists?
   a. ivory
   b. stone
   c. wood
   d. bronze

73. What was the appearance of the new style that emerged in Scandinavia and the British Isles in the tenth century?

74. What are the two types of Scandinavian timber construction?

75. Which of the following is NOT a characteristic of the so-called "animal style" which dominated the arts by the fifth century?
   a. representation of abstracted serpents, four-legged beasts, and figures
   b. exposed ribs and spinal columns
   c. a preference for asymmetrical compositions
   d. animals depicted fully in profile or from above

76. The burial site discovered at Sutton Hoo revealed the grave's occupant had been buried in a ______________.
   a. bed
   b. ship
   c. throne
   d. stone sarcophagus

77. What was the fate of most Ottonian architecture and why?

78. What do the Doors of Bishop Bernward depict (Fig. 15-25)?

79. Why did Celtic Christians develop their own liturgical practices and distinctive artistic traditions?
   a. They refused to accept the authority of Bishop of Rome.
   b. They had little contact with Rome until the sixth century.
   c. Celtic mythological beliefs prevailed over Christianity among the general population.
   d. None of the above.
80. The page illustrating *Matthew Writing His Gospel* from the Lindisfarne Gospel Book (Fig. 15-17) demonstrates ________.
   a. the artist intentionally suppressed classical style to emphasize local artistic tradition
   b. the artist wanted to emphasize strong connections to Rome
   c. the artist was not aware of the use of modeling and illusionistic techniques in painting
   d. the artist completed two similar versions of the same scene

81. Which of the following was NOT a material used in the production of medieval manuscripts?
   a. gold leaf
   b. semiprecious stones
   c. vellum
   d. colophon

82. Which of the following is NOT true of Irish high crosses?
   a. They were influenced by metalworking traditions.
   b. They sometimes hold sacred relics.
   c. The circular form may serve as a functional support for the arms.
   d. Their name is based on their large size.

83. Mozarabic style combines Christian forms with the artistic style of what culture?
   a. African
   b. Iberian
   c. Egyptian
   d. Islamic

84. Maius's illustrations for Beatus's Commentary on the Apocalypse (Fig. 15-10) reveals the bold patterns and colorful forms that characterizes the__________.
   a. animal style
   b. Mozarabic style
   c. classicizing style
   d. Carolingian style

85. Which Roman prototype provided an artistic model for realizing Charlemagne's vision of "the Renewal of the Roman Empire"?
   a. equestrian portraits of the emperor
   b. basilica-plan churches
   c. illuminated manuscripts
   d. all of the above

86. How does the *Page with St. Matthew the Evangelist* from the Ebbo Gospels (Fig. 15-20) demonstrate Carolingian innovation in manuscript illumination?
   a. the use of a landscape setting
   b. the energetic, spontaneous painting style
   c. the modeling of the figure and drapery
   d. the figure's foot resting on an upturned stepstool

87. The animated poses of the angels and mourners on the cover of the Lindau Gospels are similar to the energetic expressionism of ____________.
   a. the Book of Durrow
   b. the Coronation Gospels
   c. the Utrecht Psalter
   d. the Gospels of Otto III
88. Which architectural feature of Charlemagne’s Palace Chapel at Aachen (Fig. 15-16) did NOT derive from Roman or Early Christian sources?
   a. the central octagonal plan
   b. the monumental westwork
   c. the wall and ceiling decoration
   d. the ground-level ambulatory

89. What structure is at the center of the Saint Gall Plan (Fig. 15-18) which reflects the basic design used in the layout of medieval monasteries?
   a. a large basilican church
   b. the monk’s living quarters
   c. a cloister
   d. the dining room

90. Why did many Ottonian cathedrals burn down in the eleventh century?
   a. Muslim invaders destroyed them.
   b. The number of wooden sculptures made them susceptible to fire.
   c. Riots protesting imperial rule led to massive destruction.
   d. Their timber roofs made them susceptible to fire.

91. The Doors of Bishop Bernward in Hildesheim (Fig. 15-25) are notable as the most complex __________ since antiquity.
   a. iconographic program
   b. bronze-casting project
   c. use of narrative sculpture relief
   d. none of the above

92. In addition to the energetic painting characterizing the Hitda Gospels (Fig. 15-26), the Gospels of Otto III (Fig. 15-27) show another Ottonian style, which was influenced by __________art in its sharply outlined drawings and lavish fields of gold.
   a. Islamic
   b. Hiberno-Saxon
   c. Byzantine
   d. Early Christian

93. The Vikings erected large memorial ______ stones, which are covered with inscriptions in the twig-like letters of an early Germanic alphabet.
   a. rune
   b. animal style
   c. stave
   d. celtic

94. Both crosses and ________ appear on the gables of the Borgund Stave Church in Norway (Fig. 15-14) to guard the church and its congregation from trolls and demons.
   a. angels
   b. eagles
   c. orbs
   d. dragon heads

95. A culture, as well as an artistic style, the __________ was a fusion of Celtic, Romanized British, Germanic, and Norse cultures.
   a. barbarian
   b. Carolingians
   c. Hiberno-Saxon
   d. Franks
96. **During Medieval times, books were either written on _________ or _________.**
   a. tablets; wax  
   b. vellum; parchment.  
   c. scrolls; paper  
   d. stone; textile

97. **Charlemagne established a dynasty and an empire known today as "__________."**
   a. Carolingian  
   b. Ottonian  
   c. Merovingian  
   d. Frankish

98. **Most Carolingian churches followed the __________ plan.**
   a. martyrium  
   b. cross  
   c. basilica  
   d. central

99. **The Latin script letters used to create illustrated books were either _________ (capitals) or _________ (lowercase).**
   a. rune; vernacular  
   b. majuscules; minuscules  
   c. alpha; omega  
   d. chi rho; incipit

100. **One of the most famous Carolingian manuscripts, the __________ uses ink drawings to illustrate the words and images of individual psalms literally.**
    a. Ebbo Gospels  
    b. Book of Durrow  
    c. Lindisfarne Gospels  
    d. Utrecht Psalter

101. **Much Scandinavian architecture consisted of wooden frames filled with __________, or woven branches covered with mud or other substances.**
    a. mortar  
    b. waddle-and-daub  
    c. runes  
    d. louver

102. **In the early 900s, a new Saxon dynasty came to power in lands corresponding roughly to present-day Germany and Austria; this dynasty was known as the __________ dynasty.**
    a. Ottonian  
    b. Hiberno-Saxon  
    c. Merovingian  
    d. Carolingian

103. **The entrance block or ______________ came to function symbolically as a sign of an important building**
    a. ambulatory  
    b. stave church  
    c. refectory  
    d. westwork
104. The _______________ reflects the basic design of medieval monasteries.
   a. westwork
   b. cloister
   c. Saint Gall Plan
   d. stave church

105. Supported by the Carolingians _______________ was to become the dominant form of
   monasticism throughout Europe.
   a. Merovingian
   b. Benedictine
   c. Celtic
   d. Ionian

106. The picture stone ordered by Harald the Bluetooth depicts _______________.
   a. a Viking ship
   b. runes
   c. Christ with outstretched arms
   d. a battle

107. Images of ______________ were adorned with Viking jewelry, houses, beds, wagons and
     more.
   a. floral motifs
   b. warrior figures
   c. shields and weapons
   d. gripping beasts

108. Monumental stone crosses were influenced by ______________.
   a. metalworking traditions
   b. architecture
   c. imperial sculpture
   d. catacomb painting

109. Cistercians did NOT rely on the ______________ found on many Romanesque churches.
    a. superbly refined stonework
    b. elaborately carved and painted figural decoration
    c. harmonious proportions
    d. experimental use of masonry vaulting

110. What role did the scallop shell play in a pilgrimage?

111. Trace the stylistic development of the Romanesque church.

112. Investigate the decoration of Romanesque churches.

113. What did a pilgrimage do for the faithful?

114. The subject of __________ in the pages of “Those who work; those who fight; those who
     pray,” from Worcester Chronicles (Fig.16-32) was unusual for the time period.
a. knights with their swords drawn  
b. bishops, monks and abbots in conversation with the king  
c. angry farmers with equipment and simple cloths  
d. the king traveling in a ship

115. **For pilgrims who made the journey to Santiago de Compostela, the ___________ was a badge that attested to their piety and accomplishments.**
   a. emblemata  
   b. shell  
   c. ankh  
   d. crucifix

116. **What was the political structure of Europe in the Romanesque period?**

117. **Compare the use of religious imagery in architectural settings to that of portable objects such as illuminated manuscripts.**

118. **Describe the economic situation during the Romanesque period.**

119. **Intellectual life in the Romanesque period involved the establishment of the first universities in the cities of __________, __________, __________, and __________.**
   a. London; Florence; Rome; Madrid  
   b. Bologna; Paris; Oxford; Cambridge  
   c. Venice; Rome; Paris; Cambridge  
   d. Oxford; London; Florence; Rome

120. **The Church of Sant Vincenc (Fig. 16-3) is an example of the "First Romanesque" because __ ___________.**
   a. it is laid out on a pilgrimage plan  
   b. it is laid out on a basilica plan  
   c. it relies on stone-vaulting and masonry construction  
   d. the design allowed for flat-wall continuity along the nave

121. **How does the Worchester Chronicle depict medieval society?**

122. **What affect did pilgrimages and the crusades have on Christendom?**

123. **Upon its completion in 1130, the Church of ___________ was the largest church in Europe.**
   a. San Miniato  
   b. Saint Peter's  
   c. Cluny III  
   d. Santo Domingo

124. **The Leaning Tower of Pisa is actually the ___________ of the cathedral complex at Pisa.**
   a. baptistry  
   b. crypt  
   c. campanile  
   d. altar
125. How did intellectual life bloom in the eleventh and twelfth centuries?

126. What are some of the characteristics of Romanesque art and architecture?

127. Which architectural feature demonstrates the efforts of church builders at the Benedictine Church of San Clemente in Rome (Fig. 16-11) to reclaim the artistic and spiritual legacy of the early church?
   a. the use of spolia
   b. the apse decoration
   c. use of a timber roof
   d. all of the above

128. Durham Cathedral (Fig. 16-18) introduced a new system of masonry __________, which would become a hallmark of later Gothic architecture.
   a. ribbed groin vaults
   b. barrel vaults
   c. transverse arches
   d. strip buttresses

129. How did Romanesque builders change the early Christian basilica?

130. How is Sant Vincenc reminiscent of the Benedictine plan?

131. In the realm of secular architecture, the __________, known as the keep in England or the donjon in France, stood in the middle of a courtyard surrounded by walls.
   a. Great Tower
   b. campanile
   c. base
   d. stay

132. In the Priory Church of Saint-Pierre at Moissac (Fig. 16-21), the image of __________ dominates the tympanum.
   a. Christ as a Pilgrim
   b. the crucifixion
   c. the Virgin Mary
   d. Christ in Majesty

133. What inspired the faithful to travel on pilgrimages?

134. Why did the Cathedral of Saint James in Santiago de Compostela develop a distinct plan?

135. The Romanesque technique of portraying narrative scenes in the geometric confines of column capitals is called a(n) __________.
   a. narrative crest
   b. canundradic field
   c. historiated capital
   d. arrogant frieze
136. The nave of the Church of Saint-Savin-sur-Gartempe (Fig. 16-15) shows the biblical story of __________.
   a. the Creation
   b. Noah and the Flood
   c. the Expulsion
   d. Tower of Babel

137. How were pilgrimage churches designed as functional plans?

138. How was the Monastery of Cluny in Burgundy a city in itself?

139. The Bayeux Embroidery tells the story of the __________ conquest of England.
   a. Norman
   b. German
   c. Celtic
   d. French

140. The oldest known bronze tomb effigy is of King __________.
   a. Ralph
   b. Rudolf of Swabia
   c. Reiner of Huy
   d. Homilies of Guda

141. How is the Abbey Church of Saint Peter like Constantine's churches in Rome?

142. How does the abbey and church of Notre-Dame at Fontenay reflect Cistercian architecture?

143. What was the motivation for many churches to alter the traditional basic basilica plan by adding transepts with eastern chapels that led to an ambulatory with radiating chapels around the apse?
   a. the monastic reform of the Cistercians
   b. the specific needs of the Benedictine Order
   c. the need to accommodate pilgrims
   d. changes in liturgical practice

144. Cluny was unusual among monasteries because the abbot answered to ____________.
   a. the Pope
   b. the Duke of Burgundy
   c. the local feudal lord
   d. the Bishop of Paris

145. How did the exteriors of Tuscan basilicas differ from other early Christian basilicas?

146. How does Speyer Cathedral emphasize Ottonian qualities?
147. **What feature of the cloister at Cluny may have directed and inspired the monks’ thoughts and prayers?**
   a. the garden
   b. the fountain
   c. carved relief sculpture
   d. mosaic floors

148. **What feature distinguishes Cluniac churches in Burgundy from those elsewhere?**
   a. accommodations made in the design to fit the needs of pilgrims
   b. the use of Corinthian columns and other classicizing elements
   c. rich sculptural and painted decorations
   d. an emphasis on regional style and tradition

149. **In which cathedrals did masons experiment with vaults?**

150. **What was one of the main goals of Norman architecture and how was this achieved?**

151. **The practical nature of the Cistercians led to what change in the traditional monastery plan?**
   a. the use of concrete instead of stone construction
   b. key buildings were placed at right angles to the cloister
   c. the church was separated from the cloister by a courtyard
   d. an added clerestory provided natural light from above

152. **Which architectural feature was used in Romanesque churches?**
   a. solid masonry walls and vaults
   b. transverse arches
   c. pointed barrel vaults
   d. all of the above

153. **How was Dover Castle in England an example of personal security?**

154. **How did Romanesque artists decorate their buildings?**

155. **During the Romanesque period, sculpted imagery was placed on the ______________ focusing attention on the portal complexes.**
   a. arcades
   b. altar
   c. towers
   d. entrances

156. **What religious theme was often used to decorate the tympanum of Romanesque portals?**
   a. Christ Enthroned in Majesty
   b. the Birth of Christ
   c. the Crucifixion of Christ
   d. all of the above

157. **How did the sculptors of the Priory Church of Saint-Pierre at Moissac achieve variety in their work?**
158. **How did Romanesque artists change the column capital?**

159. **What architectural element of Romanesque portals was used to depict the most important imagery?**
   a. jambs
   b. archivolts
   c. lintel
   d. tympanum

160. **How do the reliefs on the left wall of the porch at the Church of Saint-Pierre at Moissac (Fig. 16-23) differ from imagery carved on the tympanum (Fig. 16-21)?**
   a. They are more awe-inspiring and didactic.
   b. They were originally painted in brightly colored hues.
   c. They are more lifelike to convey human frailty.
   d. They demonstrate the influence of Islamic art.

161. **Why did mosaics tend to disappear and be replaced by paintings?**

162. **What was an advantage of stone masonry in the construction of cathedrals?**
   a. Vaults were more cost efficient
   b. Cut stone was readily available.
   c. It was less susceptible to fire.
   d. It was reminiscent of pagan architecture.

163. **What was St. Bernard of Angers initial protest to the Reliquary Statue of St. Foy (Fig. 16-7)?**
   a. The reliquary's form seemed idolatrous.
   b. The monks at Conques had stolen the relics from the saint's shrine.
   c. The statue had been made by pagans.
   d. Its use of gold and encrusted jewels was too gaudy.

164. **What architectural feature of the Cathedral of St. Mary of the Assumption in Pisa is distinctive of Tuscan churches?**
   a. the dome at the crossing
   b. the marble facing of the exterior
   c. the campanile
   d. the long nave with double side aisles

165. **Which feature at the Benedictine Church of San Clemente in Rome was designed because of changes in the twelfth-century liturgy?**
   a. An ornate ceiling was added to cover the timber roof.
   b. The choir for monks, set off by a low barrier of relief panels, was extended into the nave.
   c. A baldachin was added to cover the main altar in the apse.
   d. All of the above.

166. **What is a distinctive feature of Durham Cathedral (Fig. 16-18)?**
   a. the elaborate carving on the columnar piers
   b. the system of ribbed groin vaults
   c. its place in a fortified complex
   d. all of the above
167. During the Romanesque period, ________ largely replaced mosaics on the walls of churches outside of Rome.
   a. relief carvings
   b. painted murals
   c. marble inlay
   d. bare expanses of stone

168. Which term best describes the tympanum sculpture Christ in Majesty at the Priory Church of Saint-Pierre at Moissac (Fig. 16-21)?
   a. historiated
   b. iconic
   c. narrative
   d. Mozarabic

169. What detail of The Last Judgment at the Church of Saint-Lazare in Autun demonstrates a level of human interests that encourages viewers to identify with the events depicted?
   a. the angels
   b. the figures awaiting judgment
   c. the demons
   d. all of the above

170. Carved historiated capitals such as The Magi Asleep and The Flight into Egypt (Fig. 16-24) inside the Cathedral of Saint-Lazare emphasize ____________.
   a. the human qualities of religious stories
   b. deep theological significance
   c. the importance of the church
   d. a moral lesson to be learned

171. Romanesque "Throne of Wisdom" statues such as the Virgin and Child (Fig.16-26) may have been used as ____________.
   a. reliquaries
   b. icons
   c. "actors" in liturgical dramas
   d. all of the above

172. The imagery depicted in the Bayeux Embroidery (Fig. 16-29, Fig. 16-30, Fig. 16-31) is best described as a(n) ____________ account of the Norman conquest.
   a. historically objective
   b. anecdotal
   c. inaccurate
   d. mythical

173. Probably made by Anglo-Saxon women, the Bayeux Embroidery was produced by what technique?
   a. weaving with warp and weft
   b. hand-knotting
   c. stem and laid-and-couched stitches
   d. none of the above

174. The Scivias records ____________ of Hildegard of Bingen.
   a. the day-to-day events in the life
   b. the musical and theatrical compositions
   c. the mystical visions
   d. treatises on medicine and natural science
175. Although a military failure, ________ helped to stimulate trade during the Romanesque period?
   a. Norman battles
   b. pilgrimages
   c. the crusades
   d. Dover castle

176. In the relief Christ and Disciples on the Road to Emmaus (Fig. 16-1), Christ is pictured as a ________ with the attributes of a hat, a satchel, and a walking stick.
   a. Good Shepherd
   b. pilgrim
   c. youthful emperor
   d. Nordic king

177. Although there was a growth in towns and cities during the Romanesque period, Europe largely remained __________ society.
   a. an agricultural
   b. a charter
   c. a monastic
   d. a crusading

178. Written by John, a monk of Worcester, the ________ was the earliest known illustrated record of contemporary events in England.
   a. Utrecht Psalter
   b. Book of Homilies
   c. Worcester Chronicle
   d. Codex Albertinus

179. The First Crusade was promoted by Pope __________.
   a. Bernard of Clairvaux
   b. Alfonso VI
   c. Reinier of Huy
   d. Urban II

180. The word ________ means "in the Roman manner."
   a. spoilia
   b. all' antica
   c. Romanesque
   d. Byzantine

181. At Cluny, elaborately carved ________ in the arcaded galleries of the cloister may have served as memory devices to direct and inspire the monks' thoughts and prayers.
   a. niches
   b. capitals
   c. altars
   d. arcches

182. In keeping with the order's emphasis on disciplined spiritual practice, __________ architecture is characterized by simplicity, austerity, and purity.
   a. Cistercian
   b. Cluniac
   c. Benedictine
   d. Islamic
183. The Cathedral of Pisa was designed by the master builder __________.
   a. John of Worcester
   b. Renier of Huy
   c. Gislebertus
   d. Busketos

184. A __________, which symbolizes the Holy Sepulcher, covers the main altar in the apse of San Clemente.
   a. baldachin
   b. mausoleum
   c. tapestry
   d. font

185. To make the images relevant to the audience the artists in the Romanesque style visualized stories in __________.
   a. blank, gold backgrounds
   b. elaborate landscapes
   c. contemporary settings
   d. courtly settings

186. Wiligelmo, who carved horizontal reliefs across the west façade of Modena Cathedral, may have been influenced by Roman __________.
   a. equestrian portraits
   b. triumphal arches
   c. sarcophagi
   d. imperial portraiture

187. The inscription on the tympanum at Autun attributing the work to Gislebertus may refer to the name of the artist or of the ________, who was responsible for the sculpture's production.
   a. bishop
   b. patron
   c. pilgrim
   d. king

188. One of the benefits for pilgrims who made the journey to Santiago was the opportunity to __________.
   a. practice a trade
   b. sell their wares
   c. visit relics along the route
   d. feel safe and secure

189. Any Romanesque image of Mary seated on a throne and holding the baby Jesus on her lap is known as __________.
   a. The Throne of Wisdom
   b. Virgin of Compassion
   c. Theotokos
   d. Mater Dolorosa

190. In about 1000 CE, the three geographical areas that continued to supply the best metalwork for aristocratic and ecclesiastical patrons were the areas of __________, __________, __________.
   a. Lombardy, the Loire River valley, and the Mosan region
   b. Normandy, Lombardy, and the Mosan region
   c. the Rhineland, the Meuse River valley, and German Saxony.
   d. Northumberland, Canterbury, and Westphalia
191. The artists of the *Christ in Majesty* in Catalunya combined the Byzantine style with their own _______ and classical heritage.
   a. Islamic
   b. Mozarabic
   c. Hiberno-Saxon
   d. Visigothic

192. The ____________ in Christ in Majesty reflects the Byzantine style.
   a. natural proportions of the figure
   b. convincing spatial recession
   c. softly flowing drapery folds
   d. modeling from light to dark in three shades

193. __________ wrote a guidebook to instruct pilgrims as they traveled through France to Santiago de Compostela.
   a. Bernard of Clairvaux
   b. Josef Puig I Cadafalch
   c. Aymery Picaud
   d. Hugh de Semur

194. Communities during the Romanesque sought to own ________________ because it enhanced their wealth and prestige.
   a. relics
   b. monasteries
   c. parish churches
   d. farms

195. Reliquaries in the form of ______________ were popular in the region around Conques.
   a. famous churches
   b. saints
   c. body parts
   d. jewelry boxes

196. In contrast to Bernard of Clairvaux, __________ argued that "God delights in embellishments."
   a. Wiligelmo
   b. Gislebertus
   c. Renier of Huy
   d. Theophilus

197. The oxen on the Baptismal font by Renier of Huy symbolize ________________.
   a. Pharisees
   b. prophets
   c. apostles
   d. John the Baptist

198. What is a flying buttress and what function did it serve at Chartres?

199. What architectural element of the choir at the Abbey Church of Saint-Denis was introduced at the time of Abbot Suger’s redesign?
   a. the ambulatory surrounding the apse
   b. the radiating chapels
   c. the ribbed groin vaults and external buttresses
   d. non-load-bearing walls filled with stained glass
200. What was the primary form of monumental painting during the Gothic period?
   a. frescoes
   b. mosaics
   c. stained glass
   d. manuscript illumination

201. What scenes are depicted in the decoration of Chartres?

202. In 1194 CE, what significant event occurred at Chartres?

203. The Parisian style during the reign of Louis IX is called the ________________.
   a. Court style
   b. Perpendicular style
   c. Norman style
   d. Devotional style

204. The city of __________ was a major center of book production in the Gothic period.
   a. London
   b. Paris
   c. Rome
   d. Florence

205. How did the architects of Chartres create a harmonious elevation?

206. How are stained glass windows made?

207. The thirteenth-century cathedral in __________ is an excellent example of the English
     interpretation of the Gothic style.
     a. Reims
     b. Chartres
     c. Amiens
     d. Salisbury

208. Architects in Germany developed the __________ church, characterized by a nave and side
     aisle whose vaults all reach the same height.
     a. clerestory
     b. destiny
     c. hall
     d. fortified

209. Why are the stained glass windows of Chartres unique?

210. What scenes are depicted in the stained glass windows of Chartres?

211. The first true Gothic hall church was the Church of __________ of Hungary in Marburg.
a. Saint Foy
b. Saint Dame
c. Saint Clare
d. Saint Elizabeth

212. **The oldest functioning synagogue in Europe is __________.**
a. Alnneuschul
b. Bien Shalom
c. Ashweitz
d. Contrite

213. **Why was Reims Cathedral a reflection of 100 years of change in plan, iconography, and workshops?**

214. **What complicates the study of the sculpture at Reims?**

215. **In its day, art of the twelfth and thirteenth centuries was called the ______________, but Giorgio Vasari, an artist and art historian of the sixteenth century, coined the term "Gothic" as a pejorative reference to its rejection of the classical principles that regained popularity in the Renaissance.**
   a. French style
   b. International style
   c. Church style
   d. Denisian style

216. **What historical condition did NOT impact the rise of Gothic architecture?**
   a. the growth of urban centers
   b. the emergence of the French monarchy
   c. the Norman conquest
   d. advances in architectural technology

217. **What three characteristic sculptural styles are represented at Reims?**

218. **What relics of Christ are contained in Sainte-Chapelle?**

219. **Gothic cathedrals differ from those built in the Romanesque period in their __________.**
   a. use of massive support walls
   b. shift toward more open, light-filled spaces
   c. role as centers of community life
   d. association with royal patrons

220. **To support its vault, the Cathedral of Notre-Dame at Chartres adopted the recently developed ______________.**
   a. triforium
   b. flying buttresses
   c. ribbed vault
   d. lancet

221. **Why does the Psalter of Saint Louis define the Court style?**
222. How does Salisbury Cathedral demonstrate the English interpretation of Gothic style?

223. Chartres received revenue not only from pilgrims but also from _________ that were held on the feast days of the Virgin.
   a. royal processions
   b. mystery plays
   c. cloth markets
   d. jousting competitions

224. The Royal Portal at the Church of Notre Dame at Chartres gets its name from ___________.
   a. its function as the ceremonial entrance for church officials
   b. its function as the king's private entrance
   c. the column statues depicting members of the French royal family
   d. the column statues depicting Biblical kings, queens, and prophets

225. How did Stokesay Castle exemplify a fortified manor house?

226. What characterizes the German hall church?

227. Why did the building of Gothic cathedrals frequently inspire public outrage and riots?
   a. burden of new taxes
   b. concern over unsafe working conditions for masons
   c. corruption among church officials managing building funds
   d. public displeasure with the Church's close ties to the monarchy

228. Windows along the aisles and chapels at Chartres Cathedral included multi-scene narratives, characterized by _______________.
   a. boldly colored, iconic figures easily seen from a distance
   b. complex learned allegories on sin and salvation
   c. simplified stories intended for an illiterate audience
   d. stocky, folksy figures

229. Why is the Church of St. Francis at Assisi a typical Franciscan church?