1. Near the end of the first century, the _____________ replaced the scroll as the primary form of recording texts.
   a. codex  
   b. manuscript  
   c. miniature  
   d. illumination  

2. What two forms have books taken?

3. Justinian provided the monastery at St. Catherine's at Mount Sinai with ___________ for protection.
   a. vault  
   b. secret tunnel  
   c. fortifications  
   d. a chapel  

4. ____________ originated in the third century when devout Christians retired to the desert.
   a. Iconoclasm  
   b. Monasticism  
   c. Orthodoxy  
   d. Pilgrimage  

5. The mosaic decoration of St. Catherine's at Mount Sinai is concentrated in the _________________.
   a. niche  
   b. narthex  
   c. ambulatory  
   d. sanctuary  

6. **The Transfiguration** in the apse at St. Catherine emphasizes the notion of ____ ____ or the appearance of God.
   a. theophany  
   b. parakklesion  
   c. anastasis  
   d. symbolism  

7. The term ____________ refers to an intensified interest in the styles and themes of classical art during the Middle Byzantine period.
   a. Chora revival  
   b. Palaeologue Renaissance  
   c. Macedonian Renaissance  
   d. Venetian period  

8. **The inscription accompanying the image of the Virgin and Child in the Apse of Hagia Sophia** credited emperors with _____________.
   a. reviving the use of images  
   b. being great patrons of the arts  
   c. saving the city from its enemies  
   d. following religious decrees  

9. The giant mosaic depicting the Virgin and Child at ________________ announced the significance of images after iconoclasm ended.
   a. St. Mark's  
   b. Hagia Sophia  
   c. Santa Sophia  
   d. Hasios Loukas
10. The manner in which the image of the Virgin and Child at Hagia Sophia floats on an expansive sweep of gold is reminiscent of ____________.
   a. Pompeian wall painting
   b. Roman dome mosaics
   c. page in an illuminated manuscript
   d. a monumental icon

11. The Monastery Church of St. Pantaleimon at Nerezi was built under the patronage of ____________.
   a. Basil I
   b. Prince Vladimir
   c. Alexios Komnenos
   d. Romanos II

12. The image of the Lamentation at Nerezi reflects the ____________ of Byzantine art under the Komnenians.
   a. short squatty figures
   b. painterly spontaneity
   c. flat, two-dimensionality
   d. aloof and emotionless quality

13. The non-biblical episode of the ____________ portrayed at Nerezi seems to have been developed during the twelfth century.
   a. Crucifixion
   b. Anastasis
   c. David Composing the Psalms
   d. Lamentation

14. The Lamentation at Nerezi focuses on ____________
   a. the Virgin's anguish
   b. the activities of the onlookers
   c. the background landscape
   d. the moment of the Crucifixion

15. Small portable luxury items created in the Middle Byzantine period combine exceptional beauty and technical skill with ____________.
   a. altruistic flair
   b. philosophical virtues
   c. religious meaning
   d. pagan motifs

16. The ____________ on the back central panel of the Harbaville Triptych (Fig. 8-25) symbolically evoked paradise.
   a. bust-length portraits of saints
   b. vegetation inhabited by animals
   c. archangel Michael
   d. portraits of monks

17. ____________ is related to the Harbaville Triptych in figure style and composition.
   a. The Crucifixion
   b. The Hospitality of Abraham
   c. The Anastasis
   d. Christ Crowning Emperor Romanos II and Empress Eudokia

18. Discuss the iconographic motifs that developed during Byzantine periods for representing events from the Life of Christ.
19. Where would the congregation have focused their attention during religious services at Hagia Sophia?
   a. the altar
   b. the dome
   c. the emperor
   d. the apse

20. *Christ Crowning Emperor Romanos II and Empress Eudokia* is an emblem of the fusion of __________ with religious faith.
   a. legal codes
   b. pagan motifs
   c. imperial authority
   d. pagan rituals

21. In the Icon of Saint Michael the Archangel from the Middle Byzantine period, the archangel is depicted as _______________.
   a. a messenger
   b. a confrontational military commander
   c. a Roman deity
   d. a female

22. Islam's aniconic tradition can be traced to _______________.
   a. Persian artistic traditions
   b. the Ten Commandments Moses received on Mt. Sinai
   c. Muhammad's destruction of pagan idols in the Kaaba
   d. Islamic emphasis on the written word

23. What are the "three golden ages" of Byzantine art and when did each occur?

24. Discuss the development of Byzantine mosaics, using specific examples from churches of the period.

25. *The Archangel Michael diptych* (Fig. 8-12) is a portion of a __________-panel object.
   a. two
   b. three
   c. four
   d. five

26. Why was Constantinople easy to defend?

27. What allows the dome of Hagia Sophia to appear to float mysteriously?
   a. A ring of windows at the dome's base
   b. The use of gold mosaic to cover the surface of the dome and pendentives
   c. The obscured support piers
   d. All of the above

28. How is the main dome of Hagia Sophia (Fig. 8-4) supported?

29. What religious theme unites the mosaics at the Church of San Vitale (Fig. 8-5, Fig. 8-6, Fig. 8-7, Fig. 8-8, Fig. 8-9)?
   a. the martyrdom of St. Vitalis
   b. the marriage sacrament of Justinian and Theodora
   c. Christ's role as King of Heaven
   d. the celebration of the Eucharist
30. How does the dome of Hagia Sophia (Fig. 8-4) differ from the dome of the Pantheon (Fig. 6-45)?

31. **What pictorial element indicates an otherworldly space in *Empress Theodora and her Attendants in the Church of St. Vitale* (Fig. 8-9)?**
   a. the emphasis on illusionistic space
   b. three-dimensional modeling of the figures
   c. the silhouetting of the figures against a gold background
   d. the open doorway to the women's gallery

32. What stories do the mosaics of San Vitale (Fig. 8-6, Fig. 8-7, Fig. 8-8, Fig. 8-9) in Ravenna tell?

33. Prior to the iconoclasm of the eighth century, icons were accepted as__________.
   a. illustrations of key Biblical events
   b. intermediaries between worshippers and the holy figures they depicted
   c. didactic images that reinforced Christian moral values and beliefs
   d. images to be worshipped in churches and private settings

34. What were the purposes of Byzantine manuscripts?

35. **The Archangel Michael** (Fig. 8-12) is an example of carved ivory diptychs that served what function in Christian worship?
   a. They were used to send messages to their friends.
   b. They were portable objects of veneration, similar to painted icons.
   c. They recorded the names of people who were to be remembered in prayers.
   d. They were used as book covers for manuscripts.

36. What caused the iconoclasm of 726 CE and what was the result?

37. The extensive use of marble, colored glass, and gold mosaics to decorate the interior of the Church of San Vitale (Fig. 8-6) had what effect on the structure?
   a. It served to reinforce the underlying supports.
   b. It made the structure appear to dissolve into shimmering light and color.
   c. It called attention to the architectural complexity seen throughout the building.
   d. It disguised structural irregularities that were originally visible inside the church.

38. The ________ is an enclosure in front of the mihrab for the ruler and other dignitaries.
   a. muqarnas
   b. maqsura
   c. mirador
   d. kaaba

39. One of the finest of the Umayyad surviving mosques is the ________ in Spain.
   a. The Masjid-i Shah
   b. Mosque at New Gourndia
   c. Great Mosque of Cordoba
   d. The Kaaba
40. Although paper became a popular medium for manuscripts, Qur'ans were usually written on __________ and vellum.
   a. carpet       
   b. silk       
   c. ceramics  
   d. parchment

41. __________ is a blocky, angular formal script which may have developed first for carved or woven inscriptions.
   a. Minbar  
   b. Tugras    
   c. Kufic     
   d. Qibla

42. A __________ arch is one that has flat sides and slopes where other arches are curved.
   a. horseshoe  
   b. keel      
   c. mina' i    
   d. muqarnas

43. In the citadel of buildings in the Alhambra, the windows that frame specifically intended views are called __________.
   a. muqarnas  
   b. iwans    
   c. miradors  
   d. masjids

44. In the ninth century, Islamic potters developed a means of producing a lustrous metallic surface on their ceramics called __________.
   a. mina‘i  
   b. lusterware 
   c. tugras    
   d. ablaq masonry

45. Islam's focus on the study of the Qur'an promoted a high level of __________ among both men and women.
   a. decorated manuscripts  
   b. patronage     
   c. religious devotion  
   d. literacy

46. Islamic painters created small-scale paintings called ____________ that were collected by the wealthy and placed in albums.
   a. miniatures  
   b. mina' i     
   c. spolia      
   d. iwans

47. The two basic types of carpets are flat weave and pile, or ________ carpets.
   a. stretched  
   b. flattened  
   c. knotted    
   d. ornamental
48. The Mina'i Bowl with Bahram Gur and Azada (Fig. 9-19) represents Bahram Gur's ______________.
   a. interest in ancient customs
   b. establishment of new laws
   c. religious devotion
   d. prowess in love and hunting

49. __________ ware is the technique of multicolor ceramic overglaze painting developed by the Persians.
   a. Miradors
   b. Muqarnas
   c. Mina'i
   d. Luster

50. __________ was the most famous painter of the Herat school.
   a. Kamal al-Din Bihzad
   b. Jami
   c. Sultan Muhammad
   d. Shah Tahmisp

51. In the tenth century, the two kingdoms of the Islamic world were the Abbasids of Iraq and the Fatimid Shi'ite caliph ruling ____________.
   a. Tunisia
   b. Egypt
   c. Granada
   d. Cordoba

52. What was established by the Kievan mosaics (Fig. 8-20)?

53. The use of purple vellum in the production of the Vienna Genesis (Fig. 8-13) indicates it was probably made for__________.
   a. a bishop
   b. a woman
   c. an imperial patron
   d. ritual use

54. How do the mosaics in the Church of the Dormition at Daphni (Fig. 8-21, Fig. 8-22) convey a mood and message?

55. Which of the following is NOT a possible explanation for motivations for the Iconoclasm in the eighth century?
   a. Iconoclasts viewed icons as a threat to the authority of Church clergy
   b. Imperial concerns about the rising power of monasteries
   c. Fear that the use of images in worship could lead to idolatry
   d. Anxiety about the weakening state of the Byzantine Empire in the face of Arab invaders

56. What inspired the doge of Venice to commission the Cathedral of Saint Mark (Fig. 8-24)?

57. Where are many of the best examples of Christian churches of the Middle Byzantine era located?
   a. Ravenna
   b. Constantinople
   c. Greece
   d. None of the above
58. What made the third great age of Byzantine art possible?

59. The nobility and suffering of the figures of the Crucifixion (Fig. 8-22) were meant to _____________.
a. provoke fear  
b. move monks and visitors  
c. express knowledge of Greek artistic tradition  
d. all of the above

60. What was the first church to be dedicated to Theotokos?

61. Which of the following is NOT a characteristic of Byzantine churches from the Middle period?
a. emphasis on verticality  
b. multiple geometric forms  
c. rich use of mosaic decoration  
d. plain exteriors

62. Which object includes a "Dëesis" as a plea to Christ for the owner's forgiveness and salvation?
a. Harbaville Triptych (Fig. 8-25)  
b. Virgin of Vladmir (Fig. 8-28)  
c. David the Psalmist, page from the Paris Psalter (Fig. 8-27)  
d. David Battling Goliath (Fig. 8-1)

63. Created during the Palaeologue Renaissance, mosaics decorating the narthex of the Church of Christ in Chora, Constantinople (Fig. 8-30) include ______________ that reflect the period's attitude towards the representation of religious narratives.
a. apocalyptic images  
b. details from court life  
c. scenes of tenderness and human interaction  
d. aloof and detached facial expressions

64. The poet and philosopher Theodore Metochites is responsible for the elaborate program of decorative ________ that cover(s) every inch of the funerary chapel at the church of the Monastery of Christ in Chora.
a. mosaics  
b. frescoes  
c. tapestries  
d. stone work

65. The Paris Psalter (Fig. 8-27) reflects __________________ in both its subject matter and artistic style.
a. the continuation of pagan artistic traditions in the Christian art of Constantinople  
b. the Byzantine interest in representing an otherworldly space of the mystical period  
c. the preference for two-dimensional surface patterns in the Middle Byzantine period  
d. the spread of Christianity among the masses through the production of manuscripts

66. Architects of the Cathedral of St. Mark in Venice relied on a Greek-cross plan, marking each square unit with a separate _________.
a. altar  
b. apse  
c. dome  
d. chapel
67. During the Byzantine era, the celebration of the Mass took place behind a(n) _____, which separated the congregation from the sanctuary.
   a. ciborium
   b. screen
   c. ambulatory
   d. aisle

68. During the Late Byzantine period, the territory of the Byzantine Empire decreased to ____________.
   a. small areas of the Balkan and Greece
   b. Constantinople and Russia
   c. Greece and eastern Europe
   d. Greece and Macedonia

69. The Virgin and Child with Saints and Angels (Fig. 8-14) in the Monastery of St. Catherine in Egypt is a rare example of a sixth century ________.
   a. manuscript
   b. platter
   c. ivory
   d. icon

70. A common image decorating the central dome of Russian Orthodox churches is Christ ____________, ruler of the universe.
   a. emperor
   b. as Good Shepherd
   c. Pantokrator
   d. Apollo

71. During the Paleologue Renaissance the administrator of the imperial treasury, _____, was responsible for numerous important structures.
   a. Heraclius
   b. John Komnenos
   c. Justinian
   d. Theodore Metochites

72. The Virgin of Vladimir (Fig. 8-28) is an example of a "Virgin of _________," where Mary and the Christ Child press their cheeks together and look at one another affectionately.
   a. Sorrow
   b. Compassion
   c. Joy
   d. Wisdom

73. A ____________ includes the complete text of Psalms and odes or canticles from the Bible.
   a. Psalter
   b. ciborium
   c. icon
   d. miniature

74. After the Iconoclasm, Byzantine artists continued to create ____________.
   a. images with secular subject
   b. only symbolic images
   c. devotional images in a variety of media
   d. subjects that were not religious
75. Justinian sponsored the reconstruction of the monastery of ____________, which was a popular pilgrimage destination.
   a. St. Catherine at Mount Sinai
   b. Santa Sophia in Kiev
   c. Hagios Georgios
   d. St. Mark's in Venice

76. How was Islam founded?

77. How does Islamic art synthesize a broad range of cultural traditions with its own stylistic concerns?

78. The holy book of Islam is called the __________.
   a. Qur'an
   b. Revelations
   c. Maqamat
   d. The Prophet

79. Why was Islamic art and architecture so diverse?

80. __________ are earthenware objects that employ a clear lead glaze over a black inscription on a white slip ground.
   a. Strapwork
   b. Luster ware
   c. Epigraphic ware
   d. Mina'i ware

81. In the Lusterware Jar (Fig. 9-12), emphasis is placed on the ____________.
   a. enigmatic figures dressed in hooded garments
   b. arabesque ornament
   c. surrounding inscriptions
   d. representation of mosques

82. How do secular objects reflect the aesthetic and religious traditions of Islamic culture?

83. The basic design of a mosque derived from what building prototype?
   a. the Dome of the Rock
   b. Muhammad's home
   c. the Roman atrium
   d. ziggurats in the ancient Near East

84. Why is Islamic art devoid of figurative images?

85. How does Islamic architecture reflect Muslim beliefs and religious practice?

86. The Muslim place of worship is called the ____________.
   a. cathedral
   b. basilica
   c. mosque
   d. temple

87. What is the difference between a Shi'ite Muslim and a Sunni Muslim?
88. As the Umayyads established their empire, they developed their structures in the style of ________ and ________ architecture.

a. Roman; Byzantine
b. Greek; Byzantine
c. Muslim; Greek
d. Roman; Islamic

89. Why did the use of Muslim tombs increase after the eleventh century?

90. A key feature distinguishing the Dome of the Rock from Early Christian and Byzantine buildings is ________.

a. the central-plan structure
b. the decorated exterior
c. the use of glass mosaic
d. the use of abstract imagery

91. How does the Great Mosque of Kairouan reflect the early mosque form, but with new additions?

92. The wall of the prayer hall that is closest to Mecca is called the ________ wall.

a. qibla
b. hypostyle
c. surah
d. mihrab

93. Why was the site of the Great Mosque in Cordoba so appropriate?

94. An advantage of the hypostyle hall in mosque architecture is ________.

a. it provides shelter from rain
b. it provides adequate ventilation for large numbers of congregants
c. it does not emphasize any hierarchy among worshippers
d. it can be extended as the congregation grows in size

95. What were the two roles of the written word in the Islamic culture?

96. Which element(s) of the Prayer Hall at the Great Mosque of Cordoba (Fig. 9-6) were recycled from the Christian church previously at the site?

a. the horseshoe arches
b. the columns and capitals
c. the patterned mosaics
d. all of the above

97. Why were Islamic textiles an important means of disseminating artistic styles and techniques?

98. How do the mosaics in the central dome of the Great Mosque of Cordoba (Fig. 9-8) demonstrate cultural and artistic exchange in the medieval period?

a. Just as with Christian churches, they probably symbolize a celestial canopy.
b. They were installed by a Byzantine master sent by the emperor in Constantinople.
c. The imagery was appropriated from pagan and Christian sources.
d. All of the above

99. How was the Great Mosque of Isfahan altered to be more complex?
100. Which of the following is similar in purpose to the mihrab in a mosque?
   a. the shrine holding the Torah scrolls in a synagogue
   b. the apse of a Christian church
   c. the frame for a sculpture of a god in Roman architecture
   d. all of the above

101. Why is the madrasa-mausoleum-mosque in Cairo a public display of piety, personal wealth, and status?

102. Which of the following was NOT a part of the palace complex at Alhambra?
   a. a mosque
   b. a madrasa
   c. a mirador
   d. a chahar bagh garden plan

103. What are the Five Pillars of Islam?

104. The four-iwan plan of Islamic architecture was used for schools, palaces, and especially

   a. madrasas
   b. minbars
   c. gardens
   d. mosques

105. What attributes make the Alhambra so beautiful?

106. The interiors of Muslim homes often used ________ in textiles, tiled walls, and carpets, such as the Wagner Carpet (Fig. 9-29), to bring the beauty of nature indoors.
   a. arabesques
   b. natural motifs
   c. inscriptions from the Qur'an
   d. medallion motifs

107. In the mid-twelfth century, what prompted the use of brass for inlaid work?

108. Which of the following is commonly used as a decorative element in Islamic architecture?
   a. Fire
   b. Sand
   c. Water
   d. Sky

109. What language serves as a powerful unifying force within Islam?
   a. English
   b. Latin
   c. Arabic
   d. Farsi

110. What type of decoration is used for the Kaaba (Fig. 9-2) in Mecca?
   a. elaborate mosaics with Qur'anic inscriptions
   b. narrative reliefs commemorating Muhammad's repudiation of its pagan use
   c. a black textile embroidered with Qur'anic verses in gold
   d. none of the above
111. How are chapter breaks indicated in early Qur'anic manuscripts, including the example in the text (Fig. 9-10)?
   a. red marks placed above the dark brown script
   b. gold ornamentation around chapter titles and knoblike projections in the left-hand margin
   c. page numbers in the lower right-hand margin
   d. no breaks are necessary because readers are so familiar with the words

112. What decorative feature of the Minbar (Fig. 9-9) from the Kutubiya Mosque in Marrakesh reflects its original architectural surroundings?
   a. the stair risers representing horseshoe arches atop columns with ivory capitals and bases
   b. the wooden marquetry with strapwork in a geometric pattern
   c. the swirling vine motif carved into the wooden panels
   d. all of the above

113. What did the Ottomans do to the church of Hagia Sophia when they conquered Constantinople?
   a. destroyed the original structure
   b. converted it to an Islamic mosque
   c. used it as an administrative building
   d. made it into a state museum

114. Which culture was most influential on the art and architectural of the Safavid dynasty?
   a. Byzantine
   b. Roman
   c. Spanish
   d. Timurid

115. The Court of the Lions (Fig. 9-15) is divided into a garden form called a _______.
   a. four-iwan mosque
   b. garden carpet
   c. chahar bagh
   d. joggled voussoirs

116. Like Christians and Jews, Muslims are considered "People of the _______." 
   a. Book
   b. New Testament
   c. Scroll
   d. Burning Bush

117. The word _________ means "submission to God's will."
   a. Qur'an
   b. Islam
   c. Torah
   d. Maqamat

118. Muslims date their history as beginning with the _______ or emigration.
   a. baraka
   b. hajj
   c. hijira
   d. tugras
119. The language of the Qur’an is __________.
   a. Mandarin
   b. Greek
   c. Hebrew
   d. Arabic

120. When the Umayyads replaced the Abbasids in 750, they moved their capital from Damascus to ________.
   a. Medina
   b. Cordoba
   c. Baghdad
   d. Samarkand

121. __________ manifested Islam's view of itself as completing and superseding Judaism and Christianity.
   a. Alhambra
   b. Dome of the Rock
   c. Mosque of Sultan Selim
   d. The Masjid-i Shah

122. The huge tower from which the faithful are called to pray is called a __________.
   a. minaret
   b. mihrab
   c. qibla
   d. masjid

123. How do Muslim manuscript pages resemble carpets and why?

124. The invasion of the __________ caused a dramatic rift in the Central and Eastern Islamic world.
   a. Mongols
   b. Visigoths
   c. Crusaders
   d. Umayyads

125. What artistic formats did artists of the Herat School study?

126. Sinan's crowning achievement as an architect was the __________.
   a. Hall of the Abencerrajes
   b. Madrasa-mausoleum-mosque
   c. Mosque of Sultan Selim
   d. Court of the Lions

127. How was the Ottoman Empire formed?

128. __________ appears on works in many media throughout the history of Islamic art.
   a. Blazons
   b. Tugras
   c. Calligraphy
   d. Images of holy figures

129. In what way was the Mosque of Sultan Selim crowning accomplishment of the architect Sinan?
130. How is Islamic religious belief reflected in the art of calligraphy?
   a. Writing continues to extend the word of God
   b. The written word promotes literacy and intellectual development.
   c. Calligraphy serves as a common visual language uniting the Muslim community.
   d. The variety of cursive scripts reflects the diversity of Islamic culture.

131. What were tugras?

132. The Islamic Mosque and Cultural Center in Rome reconciles Islamic cultural identity with
   a. Byzantine
   b. ancient Roman art
   c. Christianity
   d. modernity

133. Figurative imagery is most common in what type of Islamic art?
   a. illuminated pages of the Qur'an
   b. palaces and manuscripts
   c. glass mosaics
   d. architectural ornament

134. Islamic artists who used what media were most highly esteemed?
   a. ceramics
   b. carpet making
   c. calligraphy
   d. miniature painting

135. The invention of ______ led to the development of increasingly elaborate scripts for use in calligraphy.
   a. paper
   b. movable type
   c. the fountain pen
   d. the codex

136. Although modeled on the Byzantine church of Hagia Sophia, what is a notable difference in the design of the Mosque of Sultan Selim (Fig. 9-23, Fig. 9-24)?
   a. There are no windows at the base of the dome.
   b. There is no longitudinal pull toward the apse.
   c. The structure employs the horseshoe arches characteristic of Islamic buildings.
   d. The ornamental use of muqarnas obscure the dome's physical structure.

137. The elaborately decorated tombs at Shah-I Zinda in Samarkand employ the modular plan and tall blue double-shelled domes, characteristic of architecture built during the ______ dynasty.
   a. Nasrid
   b. Timurid
   c. Mughal
   d. Safavid

138. In Sultan Muhammad's The "Court of Gayumars" the king elevated above a mountaintop is surrounded by _________.
   a. the prophet Muhammad and his family
   b. members of his family and court
   c. angels
   d. figures involved in various activities
139. Islamic metalworking skills are demonstrated in the ___________decorating the Baptistery of St. Louis (Fig. 9-20).
   a. gold and silver inlay
   b. engraved bronze figures
   c. silver repousse
   d. gold cloisonné

140. Under the Ottoman rulers, elaborate _______were used on coins, seals, buildings, and imperial edicts that supplemented Muslim law to denote the sultan's authority.
   a. firmans
   b. tugras
   c. tiraz
   d. barakas

141. Early Qur'an manuscripts ___________ because they were shared by multiple readers simultaneously.
   a. had only three to five lines per page
   b. were vertically oriented
   c. employed naskhi script
   d. all of the above

142. What material was commonly used to produce exquisite lamps, lit from within by oil and wick, for illumination in mosques?
   a. vellum
   b. glass
   c. ceramic
   d. brass

143. A(n) ___________ was a college for religious and legal studies.
   a. minbar
   b. madrasa
   c. imam
   d. iwan

144. Which ornamental form typically employs marble or other colorful stone?
   a. chini khana
   b. mosaic
   c. ablaq masonry
   d. strapwork

145. Which of the following is NOT included in the decorative program of the Dome of the Rock in Jerusalem?
   a. mosaics depicting symmetrical vine scrolls and trees
   b. inscriptions about the building
   c. an ambulatory
   d. a mihrab

146. Lusterware refers to a technique used to make ceramic surfaces resemble_________.
   a. glass
   b. precious metals
   c. enamel
   d. porcelain
Bihzad's representation of the story of Joseph and Potiphar's wife was influenced by the Timurid poet _________.

a. Abbas  
b. Bahram Gur  
c. Timur  
d. Jami