

Name _____ Class _____ Date _____
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Chapter 01: Prehistory and the First Civilizations

Multiple Choice

1. The inhabitants of ancient _____ established the earliest city-states.

- a. Sumer
- b. Hattusha
- c. Persepolis
- d. Jericho

ANSWER:

a

2. Sumerian artists were the first to use art to _____.

- a. capture the spirit of animals
- b. tell stories
- c. communicate with deities
- d. decorate their temples

ANSWER:

b

3. The presentation of offerings to Inanna (*Warka Vase*) may represent a _____.

- a. victorious battle
- b. human sacrifice
- c. symbolic marriage
- d. deity ascending to the heavens

ANSWER:

c

4. The earliest preserved art objects date to the _____.

- a. Assyrians
- b. Neolithic period
- c. Egyptians
- d. Paleolithic period

ANSWER:

d

5. _____ is used to indicate the greater importance of figures.

- a. Hierarchy of scale
- b. Composite view
- c. Twisted perspective
- d. Bas-relief

ANSWER:

a

6. The most common subject in Paleolithic art was _____.

- a. settlements
- b. animals
- c. human figures
- d. battle scenes

ANSWER:

b

Chapter 01: Prehistory and the First Civilizations

7. The Neolithic architecture in northern Europe is described as _____ because it uses large stones.

- a. corbeled
- b. wattle and daub
- c. megalithic
- d. henge

ANSWER:

c

8. _____ was an important Neolithic settlement because it was built according to a predetermined scheme.

- a. Kalhu
- b. White Temple
- c. Stonehenge
- d. Catal Höyük

ANSWER:

d

9. An arrangement of stones in a circle is called a _____.

- a. henge
- b. menir
- c. heel stone
- d. dolmen

ANSWER:

a

10. The _____ introduced a new concept of royal power based on loyalty to the king.

- a. Sumerians
- b. Akkadians
- c. Guians
- d. rulers of Ur

ANSWER:

b

11. The oldest extant hollow-cast sculpture is _____.

- a. two bison
- b. Hammurabi and Shamash
- c. the head of an Akkadian ruler
- d. Gudea

ANSWER:

c

12. What indicates Naram-Sin's divinity in the victory stele of Naram-Sin?

- a. Bowing warriors
- b. Royal robes
- c. Hierarchy of scale
- d. Horned helmet

ANSWER:

d

13. What was the daring innovation introduced in the victory stele of Naram-Sin?

Chapter 01: Prehistory and the First Civilizations

- a. A landscape setting
- b. Registers
- c. The king's love affair
- d. Brilliant coloring

ANSWER:

a

14. _____ were colossal monsters that guarded the gates of Assyrian palaces?

- a. Warkas
- b. Lamassus
- c. Kalhus
- d. Sphinxes

ANSWER:

b

15. The _____ was the Persian royal audience hall at Persepolis.

- a. hypostyle hall
- b. citadel
- c. apadana
- d. mastaba

ANSWER:

c

16. _____ is the earliest extant labeled work of historical art.

- a. Assyrian archers pursuing enemies
- b. The victory stele of Naram-Sin
- c. Khafre enthroned
- d. The palette of King Narmer

ANSWER:

d

17. The standard tomb type in Egypt was the _____.

- a. mastaba
- b. ziggurat
- c. pylon
- d. henge

ANSWER:

a

18. Egyptians believed that their _____ could inhabit their corpse and live on.

- a. aton
- b. ka
- c. sphinx
- d. lamassu

ANSWER:

b

19. Inspired by the cult of Re, the pyramidal shape of the tombs at Gizeh symbolize _____.

- a. the Nile River

Chapter 01: Prehistory and the First Civilizations

- b. papyrus stalks
- c. the rays of the sun
- d. the human figure

ANSWER:

c

20. Architect of the stepped pyramid of King Djoser, _____ is the first recorded name of an artist.

- a. Thutmose
- b. Thoth
- c. Senmut
- d. Imhotep

ANSWER:

d

21. Instead of creating figures with a variety of body types, Egyptians applied a _____, or system of proportions.

- a. canon
- b. cubic
- c. ka
- d. relief

ANSWER:

a

22. Found at the temple of Amen Re at Karnak, the _____ or window level was an Egyptian innovation.

- a. pylon
- b. causeway
- c. clerestory
- d. serdab

ANSWER:

c

23. *Twisted perspective* refers to _____.

- a. the incorrect representation of space
- b. objects represented from two viewpoints
- c. uneven ground lines
- d. images created on the irregular wall surface

ANSWER:

b

24. The building system seen at Stonehenge is called _____.

- a. mud-brick construction
- b. masonry
- c. arcuated
- d. post and lintel

ANSWER:

d

25. Which object represents the beginning of large-scale sculpture in the ancient world?

- a. Human figure, from Ain Ghazal
- b. Statuettes of two worshippers, from the Square Temple at Eshunna

Chapter 01: Prehistory and the First Civilizations

- c. Victory stele of Naram-Sin
- d. Head of an Akkadian ruler, from Nineveh

ANSWER:

a

26. The stele of Hammurabi presents the ruler's famous _____.

- a. law code
- b. victory over the Lullubi
- c. entrance into Babylon
- d. Lamassu

ANSWER:

a

27. The peoples of northern Europe in the Neolithic period are known for their _____.

- a. mastabas
- b. monumental stone architecture
- c. ziggurats
- d. temples

ANSWER:

b

SLIDE IDENTIFICATION

28. (Figure 1-3)

- a. Paleolithic
- b. Neolithic
- c. Sumerian
- d. Egyptian

ANSWER:

a

29. (Figure 1-2)

- a. Nude woman (*Venus of Willendorf*)
- b. Mother goddess
- c. Woman of Laussel
- d. Human figure

ANSWER:

a

30. (Figure 1-4)

- a. Pech-Merle
- b. Lascaux
- c. Altamira
- d. Chauvet

ANSWER:

a

31. (Figure 1-8)

- a. Paleolithic
- b. Neolithic

Chapter 01: Prehistory and the First Civilizations

- c. Mesolithic
- d. Monolithic

ANSWER:

b

32. (Figure 1-10)

- a. Sumerian
- b. Akkadian
- c. Babylonian
- d. Assyrian

ANSWER:

a

33. (Figure 1-12)

- a. Deities
- b. Court of Gudea
- c. Council of Ur
- d. Votive figures

ANSWER:

d

34. (Figure 1-14)

- a. *Standard of Cyrus*
- b. *Standard of Hammurabi*
- c. *Standard of Ur*
- d. *Standard of Akhenaton*

ANSWER:

c

35. (Figure 1-16)

- a. Naram-Sin of Akkad
- b. Hammurabi of Babylon
- c. Gudea of Lagash
- d. Hatshepsut of Egypt

ANSWER:

a

36. (Figure 1-25)

- a. Pyramid of Khafre
- b. Stepped pyramid of Djoser
- c. Mortuary temple of Hatshepsut
- d. Temple Amen-Re, Karnak

ANSWER:

b

37. (Figure 1-28)

- a. Akhenaton
- b. Ramses II
- c. Hatshepsut

Chapter 01: Prehistory and the First Civilizations

d. Khafre

ANSWER:

d

38. (Figure 1-29)

- a. Ti and consort
- b. Akhenaton and Nefertiti
- c. Senmut and Hatshepsut
- d. Menkaure and Khamerernebty

ANSWER:

d

39. (Figure 1-32)

- a. Gizeh
- b. Amarna
- c. Saqqara
- d. Abu Simbel

ANSWER:

d

40. (Figure 1-33)

- a. Saqqara
- b. Karnak
- c. Luxor
- d. Gizeh

ANSWER:

b

41. (Figure 1-35)

- a. Khafre
- b. Hatshepsut
- c. Tutankhamen
- d. Akhenaton

ANSWER:

d

42. (Figure 1-34)

- a. Old Kingdom
- b. Middle Kingdom
- c. New Kingdom
- d. Late Kingdom

ANSWER:

c

Subjective Short Answer

43. What “firsts” were achieved by the Sumerians?

ANSWER: Answers may vary

44. Why were animals represented in the profile view in the Paleolithic period?

Chapter 01: Prehistory and the First Civilizations

ANSWER: Answers may vary

45. Describe how Paleolithic artists created cave paintings.

ANSWER: Answers may vary

46. How have scholars interpreted handprints in Paleolithic cave paintings?

ANSWER: Answers may vary

47. How did painting techniques change from the Paleolithic period to the Neolithic period?

ANSWER: Answers may vary

48. How did society advance in the Neolithic period?

ANSWER: Answers may vary

49. Describe the significance of the temple in Sumerian life.

ANSWER: Answers may vary

50. What subjects decorated the walls of the terraces and staircase that led to the apadana at Persepolis?

ANSWER: Answers may vary

51. What are the main components of a mastaba?

ANSWER: Answers may vary

52. Describe what inspired the pyramid shape of the pyramids at Gizeh.

ANSWER: Answers may vary

53. What is the sphinx, and why is it an appropriate royal image?

ANSWER: Answers may vary

54. Describe the New Kingdom pylon temple.

ANSWER: Answers may vary

SLIDE QUESTIONS

55. Describe the pictorial conventions that appear on this artwork and would continue to be employed in Sumerian art.

ANSWER: Presentation of offerings to Inanna (*Warka Vase*) (1-1)

56. What was the possible meaning or function of this object?

ANSWER: Nude Woman (*Venus of Willendorf*) (1-2)

57. What does this work tell us about what inspired early artists to create certain images?

ANSWER: Spotted horses and negative hand imprints, cave at Pech-Merle (1-4)

58. How does this differ from Paleolithic cave paintings?

ANSWER: Deer Hunt, Catal Höyük (1-7)

59. What might explain the disproportionate sizes of the hands and eyes of these figures?

Chapter 01: Prehistory and the First Civilizations

ANSWER: Statuettes of two worshipers, from the Square Temple at Eshnunna (1-12)

60. What are the differing interpretations of the imagery on this artwork?

ANSWER: War side and peace side of the *Standard of Ur* (1-13, 1-14)

61. How was a balance between naturalism and abstraction achieved in this work?

ANSWER: Head of an Akkadian ruler, from Nineveh (1-15)

62. What innovations in creating a sense of depth occurred here?

ANSWER: Hammurabi and Shamash, detail of the law stele of Hammurabi (1-17)

63. How did the artist make the creature visible from every angle?

ANSWER: Lamassu (man-headed winged bull), citadel of Sargon II (1-18)

64. What event does this record? Which elements support this?

ANSWER: Back and front of the palette of King Narmer (1-22, 1-23)

65. What is the subject of this work, and why was it popular for tombs?

ANSWER: Ti watching a hippopotamus hunt (1-30)

66. How does this deviate from traditional royal portraits?

ANSWER: Akhenaton, colossal statue from the temple of Aton (1-35)

Essay

67. With the lack of writing, it is hard to determine the exact meaning of Paleolithic artworks. Providing examples, please speculate on their hypothetical functions. What evidence do scholars use to establish meaning?

ANSWER: Answers may vary

68. Compare and contrast select artworks from the Paleolithic and the Neolithic periods. To what extent were subject matter, technique, and meaning similar or different?

ANSWER: Answers may vary

69. Describe the difference between optical and conceptual. Please provide examples of depicting a figure or animal conceptually from the chapter.

ANSWER: Answers may vary

70. What were some of the dominant artistic conventions of Ancient Near Eastern? Which artworks broke from convention? Using examples, please explain the deviations.

ANSWER: Answers may vary

71. Selecting examples, please provide the artistic changes that occurred during the reign of Akhenaton. What factors may have stimulated these changes?

ANSWER: Answers may vary

72. Discuss the development of ancient Egyptian tomb architecture. Please use examples.

ANSWER: Answers may vary

Name _____ Class _____ Date _____
: _____ : _____ e: _____

Chapter 01: Prehistory and the First Civilizations

73. Discuss the meaning and purpose of Assyrian historical narrative relief. How did it compare to narratives in ancient Mesopotamian or Persian art? Use examples to support your essay.

ANSWER: Answers may vary

74. Assess the relationship between Egyptian conceptions of the afterlife and Egyptian art. Use examples to support your essay.

ANSWER: Answers may vary

UNKNOWN IMAGES

75. Attribute the images on the screen to a culture and give an approximate date. Explain your attributions, using complete sentences and referring to specific works discussed in class.

Suggested images, not in the text:

- ANSWER:*
1. Prehistoric cave painting of bison from Niaux
 2. Prehistoric Lake Trasimene woman
 3. Another Assyrian battle relief
 4. Another Sumerian relief such as stele of Ur-Nammu or votive tablet of Ur-Nanshe
 5. Akhenaton and Nefertiti with their children (relief)