

CONTENTS

CHAPTER 1: PREHISTORIC ART		3
CHAPTER 2: ANCIENT NEAR EASTERN ART	6	
CHAPTER 3: EGYPTIAN ART		9
CHAPTER 4: AEGEAN ART		12
CHAPTER 5: GREEK ART		15
CHAPTER 6: ETRUSCAN ART		18
CHAPTER 7: ROMAN ART		21
CHAPTER 8: EARLY CHRISTIAN AND BYZANTINE ART		24
CHAPTER 9: ISLAMIC ART		27
CHAPTER 10: EARLY MEDIEVAL ART		30
CHAPTER 11: ROMANESQUE ART		33
CHAPTER 12: GOTHIC ART		36
CHAPTER 13: ART IN THIRTEENTH- AND FOURTEENTH-CENTURY ITALY		39
CHAPTER 14: ARTISTIC INNOVATIONS IN FIFTEENTH-CENTURY NORTHERN EUROPE		42
CHAPTER 15: THE EARLY RENAISSANCE IN FIFTEENTH-CENTURY ITALY		45
CHAPTER 16: THE HIGH RENAISSANCE IN ITALY, 1495–1520		48
CHAPTER 17: THE LATE RENAISSANCE AND MANNERISM IN SIXTEENTH- CENTURY ITALY		51
CHAPTER 18: RENAISSANCE AND REFORMATION IN SIXTEENTH-CENTURY NORTHERN EUROPE		54
CHAPTER 19: THE BAROQUE IN ITALY AND SPAIN		57
CHAPTER 20: THE BAROQUE IN THE NETHERLANDS		60
CHAPTER 21: THE BAROQUE IN FRANCE AND ENGLAND		63
CHAPTER 22: THE ROCOCO		66
CHAPTER 23: ART IN THE AGE OF THE ENLIGHTENMENT, 1750–1789		69
CHAPTER 24: ART IN THE AGE OF ROMANTICISM, 1789–1848		72
CHAPTER 25: THE AGE OF POSITIVISM: REALISM, IMPRESSIONISM, AND THE PRE-RAPHAELITES, 1848–1885		75
CHAPTER 26: PROGRESS AND ITS DISCONTENTS: POST-IMPRESSIONISM, SYMBOLISM, AND ART NOUVEAU, 1880–1905		78
CHAPTER 27: TOWARD ABSTRACTION: THE MODERNIST REVOLUTION, 1904–1914		81
CHAPTER 28: ART BETWEEN THE WARS		84
CHAPTER 29: POSTWAR TO POSTMODERN, 1945–1980		87
CHAPTER 30: THE POSTMODERN ERA: ART SINCE 1980		90

MULTIPLE CHOICE

Chapter 1 (Prehistoric Art)

1. Paleolithic cave paintings, such as those found in the *Hall of the Bulls* (1.8), are characterized by _____.

- a. an abundance of abstract images
- b. images of humans
- c. scenes of birth
- d. images of animals

Answer: d. (pp. 5-6)

2. In comparing the *Woman from Brassempouy* (1.13) to the *Woman from Willendorf* (1.14), the function of both is most probably _____.

- a. a decorative element in a larger sculptural work
- b. a fertility object
- c. unknown
- d. as a model for the artist

Answer: b. (p. 10)

3. In comparison to the Paleolithic *Hall of Bulls* (1.8), the Neolithic *View of Town and Volcano* (1.20) from Çatal Hüyük depicts _____.

- a. multiple animal figures in a scene from a hunt
- b. a religious ritual
- c. a landscape
- d. multiple human figures engaged in scenes from daily life

Answer: c. (p. 14)

4. The earliest cave paintings at Chauvet date to the _____ period.

- a. Mesolithic
- b. Paleolithic
- c. Neolithic
- d. Jurassic

Answer: b. (p. 2)

5. According to the text, the images in the *Overlapping animal engravings* (1.7) might record _____.

- a. migrations
- b. shamanism
- c. daily life
- d. the hunt

Answer: a. (p. 6)

6. One interpretation of *Rhinoceros, Wounded Man, and Bison* (1.4) is that it is a _____.

- a. scene painted by women
- b. narrative

- c. migration scene
 - d. shaman's vision
- Answer: b. (p. 6)

7. A *relative date* indicates that an object is _____ than another.

- a. older
- b. larger
- c. older or more recent
- d. smaller

Answer: c. (p. 17)

8. Megaliths arranged in circles are known as _____.

- a. cromlechs
- b. trilithic
- c. dolmens
- d. menhirs

Answer: a. (p. 16)

9. In contrasting the contexts of the *Hall of Bulls* (1.8) to the stick man at the same site, which of the following statements is most true?

- a. Both were equally accessible.
- b. Both were equally inaccessible.
- c. The stick man was more accessible than the location of the *Hall of the Bulls*.
- d. The *Hall of the Bulls* was more accessible than the location of the stick man.

Answer: d. (p. 6)

10. *Two Bison* (1.12) is a good example of _____.

- a. painting
- b. relief sculpture
- c. sculpture in the round
- d. megalithic architecture

Answer: b. (p. 9)

11. The bulls' horns in the scene of the *Animal Hunt* (1.21) from Çatal Hüyük were probably associated with _____.

- a. solar symbolism
- b. earth worship
- c. shamanism
- d. fertility

Answer: d. (p. 14)

12. *Post-and-lintel* architecture refers to _____.

- a. a vertical stone
- b. two upright stones supporting a third horizontal capstone
- c. huge blocks of stone
- d. a dolmen tomb

Answer: b. (p. 16)

13. The *Female and male figures* (1.22) from Cernavoda, Romania were found in a _____.

- a. henge
- b. house
- c. tomb
- d. cave

Answer: c. (p. 15)

14. The cave paintings at Altamira were originally considered a _____.

- a. religious site
- b. great find
- c. mystery
- d. hoax

Answer: d. (p. 4)

15. The presence of a small hole between the front legs of the *Horse* (1.10) from Vogelherd Cave suggests that it was a _____.

- a. relief sculpture
- b. grave good
- c. pendant
- d. religious object

Answer: c. (p. 8)

Chapter 2 (Ancient Near Eastern Art)

1. Sumerian sculptural stylistic conventions include
 - a. enlarged eyes.
 - b. stylized hair.
 - c. the larger figure represents a god or king.
 - d. all of the above.Answer: d. (p. 25)

2. The _____ of Hammurabi is inscribed into the stele of Hammurabi.
 - a. genealogy
 - b. religious beliefs
 - c. law code
 - d. victoriesAnswer: c. (p. 34)

3. *Hieratic scale* means _____.
 - a. the least important figures are largest
 - b. all figures are the same size regardless of importance
 - c. naturalistic depictions of all figures
 - d. relative size indicates relative importanceAnswer: d. (p. 28)

4. *Nomad's gear* is associated with _____.
 - a. a funerary ritual
 - b. a pyramidal structure with a temple or shrine on top
 - c. an initiation or fertility ritual
 - d. early Nomadic tribesAnswer: d. (p. 41)

5. The silver bowl showing Peroz I or Kavad I hunting rams (2.33) is made out of _____.
 - a. silver
 - b. limestone
 - c. clay
 - d. marbleAnswer: a. (p. 46)

6. Which of the following Roman scenes was used in the relief sculpture Shapur I Triumphant over the Roman Emperors Philip the Arab and Valerian (2.31)?
 - a. An emperor on horseback addressing his troops.
 - b. The "barbarian" on horseback with the victor riding beside him.
 - c. The victor on horseback with the defeated "barbarian" kneeling in submission.
 - d. A Roman wedding ceremony.Answer: b. (p. 45)

7. The first written language is known as _____.
 - a. Linear B

- b. hieroglyphs
 - c. cuneiform
 - d. pictograms
- Answer: c. (p. 21)

8. Gudea is often depicted wearing a _____, as depicted in the Head of Gudea (2.14).
- a. thick woolen cap
 - b. gold ring
 - c. tall conical hat
 - d. long woolen cloak
- Answer: a. (p. 33)
9. The citadel on which the temple and palace were located in Dur Sharrukin (2.17) suggested _____.
- a. the king's illustrious ancestors
 - b. the king's power
 - c. the king's benevolence
 - d. the king's elevated status
- Answer: d. (pp. 35-6)
10. One of the most powerful visual symbols of Darius I's kingship was his _____ at Persepolis (2.26).
- a. bath house
 - b. palace
 - c. funerary temple
 - d. market
- Answer: b. (p. 42)
11. The Achaemenid rhyton (2.27) was used as a ceremonial _____ plate.
- a. votive
 - b. cup
 - c. dagger
 - d. plate
- Answer: b. (p. 42)
12. The Stele of Naram-Sin (2.12) commemorates Naram-Sin's _____.
- a. kingship
 - b. law code
 - c. marriage
 - d. military victory
- Answer: d. (p. 30)
13. According to the text, the Head of an Akkadian Ruler (2.11) might be _____.
- a. Hammurabi
 - b. Naram-Sin
 - c. Nebuchadnezzar II
 - d. Darius I
- Answer: b. (p. 30)

14. The Great Ziggurat of Ur (2.13) was dedicated to the _____ god, Nanna.
- a. moon
 - b. earth
 - c. sky
 - d. wind
- Answer: a. (p. 32)

15. The Palace of Darius and Xerxes (2.26) royal was burned by _____.
- a. Hammurabi
 - b. Naram-Sin
 - c. Alexander the Great
 - d. Xerxes
- Answer: c. (p. 45)