

Chapter 2: Art of the Ancient Near East

Multiple-Choice Questions

1. The term “Mesopotamia” means land _____.

- a. outside the rivers
- b. between the rivers
- c. north of the rivers
- d. south of the rivers

Answer: b

Learning Objective: None

Topic: Introduction

Difficulty Level: Easy

Skill Level: Remember the Facts

2. Which two great rivers run through Mesopotamia?

- a. the Euphrates and the Nile
- b. the Indus and the Nile
- c. the Nile and the Tigris
- d. the Tigris and the Euphrates

Answer: d

Learning Objective: None

Topic: Introduction

Difficulty Level: Easy

Skill Level: Remember the Facts

3. The form of Mesopotamian writing that uses wedge-shaped marks is called _____.

- a. hieroglyphs
- b. cuneiform
- c. pictographs
- d. hieratic

Answer: b

Learning Objective: 2.1 Discuss the early development of ancient Near Eastern art and architecture at Sumer.

Topic: Sumer

Difficulty Level: Easy

Skill Level: Remember the Facts

4. Which of the following is a writing instrument shaped like a triangular wedge?

- a. cuneiform
- b. stele
- c. cylinder seal
- d. stylus

Answer: d

Learning Objective: 2.1 Discuss the early development of ancient Near Eastern art and architecture at Sumer.

Topic: Sumer

Difficulty Level: Easy

Skill Level: Remember the Facts

5. The stepped pyramidal structures in Sumer are called _____.

- a. stele
- b. lamassu
- c. ziggurats
- d. cuneiform

Answer: c

Learning Objective: 2.1 Discuss the early development of ancient Near Eastern art and architecture at Sumer.

Topic: Sumer

Difficulty Level: Easy

Skill Level: Remember the Facts

6. Which of the following is the function of a Sumerian ziggurat?

- a. It was a temple dedicated to a god or goddess.
- b. It was a royal palace for the Sumerian rulers.
- c. It was an upright stone slab to commemorate a victory.
- d. It was a device used to secure and identify documents.

Answer: a

Learning Objective: 2.1 Discuss the early development of ancient Near Eastern art and architecture at Sumer.

Topic: Sumer

Difficulty Level: Moderate

Skill Level: Understand the Concepts

7. The Sumerians worshiped many gods, among them the goddess of love and war, called _____.

- a. Anu
- b. Gudea
- c. Assurbanipal
- d. Inanna

Answer: d

Learning Objective: 2.1 Discuss the early development of ancient Near Eastern art and architecture at Sumer.

Topic: Sumer

Difficulty Level: Easy

Skill Level: Remember the Facts

8. In the *Carved Vessel* from Uruk, the horizontal bands that organize the visual narrative are known as _____.

- a. brackets
- b. veneers
- c. registers
- d. grids

Answer: c

Learning Objective: 2.1 Discuss the early development of ancient Near Eastern art and architecture at Sumer.

Topic: Sumer

Difficulty Level: Moderate

Skill Level: Understand the Concepts

Difficulty Level: Easy

9. The *Votive Statues* from Tell Asmar, Iraq exemplify the conventions of _____.

- a. Persian royal art
- b. Akkadian military art
- c. Babylonian pictorial art
- d. Sumerian religious art

Answer: d

Learning Objective: 2.1 Discuss the early development of ancient Near Eastern art and architecture at Sumer.

Topic: Sumer

Difficulty Level: Moderate

Skill Level: Apply What You Know and Analyze It

Difficulty Level: Moderate

10. The *Votive Statues* from Tell Asmar, Iraq, are best described as _____.

- a. stylized
- b. naturalistic
- c. low relief
- d. cuneiform

Answer: a

Learning Objective: 2.1 Discuss the early development of ancient Near Eastern art and architecture at Sumer.

Topic: Sumer

Difficulty Level: Moderate

Skill Level: Understand the Concepts

11. Which of the following is an example of narrative?

- a. *Votive Statues* from Tell Asmar, Iraq
- b. Standard of Ur
- c. *Human-Headed Winged Lion (Lamassu)*
- d. Nanna Ziggurat

Answer: b

Learning Objective: 2.1 Discuss the early development of ancient Near Eastern art and architecture at Sumer.

Topic: Royal Tombs of Ur

Difficulty Level: Moderate

Skill Level: Understand the Concepts

12. Which technique was used to create the figural scenes on the Standard of Ur?

- a. inlay
- b. modeling
- c. low relief
- d. painting

Answer: a

Learning Objective: 2.1 Discuss the early development of ancient Near Eastern art and architecture at Sumer.

Topic: Royal Tombs of Ur

Difficulty Level: Moderate

Skill Level: Understand the Concepts

13. How is the Standard of Ur different from *Lyre with Bull's Head*?

- a. It represents widespread trade in the region.
- b. It celebrates a Sumerian military victory.
- c. It was found in a royal tomb in Ur.
- d. It depicts Sumerian devotional practices.

Answer: b

Learning Objective: 2.1 Discuss the early development of ancient Near Eastern art and architecture at Sumer.

Topic: Royal Tombs of Ur

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

14. A stone decorated with incised designs in order to make an easily identifiable image when rolled across damp clay is called a _____.

- a. cylinder seal
- b. relief
- c. stele
- d. veneer

Answer: a

Learning Objective: 2.1 Discuss the early development of ancient Near Eastern art and architecture at Sumer.

Topic: Royal Tombs of Ur

Difficulty Level: Moderate

Skill Level: Understand the Concepts

15. The Stele of Naram-Sin commemorates _____.

- a. an Akkadian military victory
- b. the dedication of a Sumerian ziggurat
- c. the first written legal code
- d. a successful lion hunting expedition

Answer: a

Learning Objective: 2.2 Explain how the ancient art of Akkad, Ur, Lagash, and Babylon embodied the power, prestige, and achievements of a series of ancient Near Eastern rulers.

Topic: Akkad, Ur, Lagash, and Babylon

Difficulty Level: Moderate

Skill Level: Understand the Concepts

16. In the Stele of Naram-Sin, Naram-Sin can be identified as the most important figure in the composition due to _____.

- a. the use of hierarchic scale
- b. cuneiform inscriptions
- c. large, stylized eyes
- d. the inclusion of a lamassu

Answer: a

Learning Objective: 2.2 Explain how the ancient art of Akkad, Ur, Lagash, and Babylon embodied the power, prestige, and achievements of a series of ancient Near Eastern rulers.

Topic: Looking Forward; Akkad, Ur, Lagash, and Babylon

Difficulty Level: Moderate

Skill Level: Apply What You Know and Analyze It

17. Which of the following cultures conquered the Akkadian Empire in 2180 BCE?

- a. the Guti
- b. the Persians
- c. the Babylonians
- d. the Assyrians

Answer: a

Learning Objective: 2.2 Explain how the ancient art of Akkad, Ur, Lagash, and Babylon embodied the power, prestige, and achievements of a series of ancient Near Eastern rulers.

Topic: Akkad, Ur, Lagash, and Babylon

Difficulty Level: Easy

Skill Level: Remember the Facts

18. How does the *Votive Statue of Gudea* embody the conventions of Sumerian religious art?

- a. The oversized, open eyes perpetually confront the gaze of the deity.
- b. The statue depicts Gudea in the regalia of Sumerian priests.
- c. The cuneiform inscriptions describe Gudea's victory over the Akkadians.
- d. The statue was placed in the temple at the top of the Nanna Ziggurat.

Answer: a

Learning Objective: 2.2 Explain how the ancient art of Akkad, Ur, Lagash, and Babylon embodied the power, prestige, and achievements of a series of ancient Near Eastern rulers.

Topic: Lagash and Babylon

Difficulty Level: Moderate

Skill Level: Understand the Concepts

19. A written legal code that recorded laws and the punishments for breaking them is found on the _____.

- a. Stele of Naram-Sin
- b. *Votive Statue of Gudea*
- c. *Carved Vessel* from Uruk
- d. Stele of Hammurabi

Answer: d

Learning Objective: 2.2 Explain how the ancient art of Akkad, Ur, Lagash, and Babylon embodied the power, prestige, and achievements of a series of ancient Near Eastern rulers.

Topic: Lagash and Babylon

Difficulty Level: Moderate

Skill Level: Understand the Concepts

20. How does the Stele of Hammurabi embody the power of ancient Near Eastern rulers?

- a. It depicts the ruler Hammurabi standing before the god Shamash, patron of law and justice.
- b. It portrays the king wearing the horned-helmet crown of a deity and atop a mountain.
- c. It represents the king in a traditional devotional gesture with oversized, wide-open eyes.
- d. It shows the king hunting in a chariot and vanquishing several attacking lions.

Answer: a

Learning Objective: 2.2 Explain how the ancient art of Akkad, Ur, Lagash, and Babylon embodied the power, prestige, and achievements of a series of ancient Near Eastern rulers.

Topic: Lagash and Babylon

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

21. Which culture strongly influenced the Assyrians?

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

Answer: a

Learning Objective: 2.3 Characterize the design and meaning of the great palace complexes and urban development sponsored by Assyrian and Neo-Babylonian rulers.

Topic: Assyrians and Neo-Babylonians

Difficulty Level: Moderate

Skill Level: Understand the Concepts

22. A guardian figure found on Assyrian gateways is called a _____.

- a. votive figure
- b. stele
- c. lamassu
- d. pictograph

Answer: c

Learning Objective: 2.3 Characterize the design and meaning of the great palace complexes and urban development sponsored by Assyrian and Neo-Babylonian rulers.

Topic: Assyrians and Neo-Babylonians

Difficulty Level: Easy

Skill Level: Remember the Facts

23. In Assyrian palaces, limestone and alabaster were used to _____.

- a. construct most of the building
- b. create a veneer of pictorial decoration
- c. build the defensive walls
- d. produce votive figures for the temples

Answer: b

Learning Objective: 2.3 Characterize the design and meaning of the great palace complexes and urban development sponsored by Assyrian and Neo-Babylonian rulers.

Topic: Assyrians and Neo-Babylonians

Difficulty Level: Moderate

Skill Level: Understand the Concepts

24. *Assurbanipal and His Queen in the Garden* is a depiction of _____.

- a. a celebration of a military victory
- b. a royal marriage
- c. the protective deities of Assyria
- d. a Sumerian religious ritual

Answer: a

Learning Objective: 2.3 Characterize the design and meaning of the great palace complexes and urban development sponsored by Assyrian and Neo-Babylonian rulers.

Topic: Assyrians and Neo-Babylonians

Difficulty Level: Moderate

Skill Level: Understand the Concepts

25. *Assurnasirpal II Killing Lions* is characteristic of the _____.

- a. unchanging conventions of Mesopotamian art
- b. drama and emotion of Assyrian art
- c. ferocity of Neo-Babylonian art
- d. timeless solemnity of Sumerian art

Answer: b

Learning Objective: 2.3 Characterize the design and meaning of the great palace complexes and urban development sponsored by Assyrian and Neo-Babylonian rulers.

Topic: Assyrians and Neo-Babylonians

Difficulty Level: Moderate

Skill Level: Understand the Concepts

26. Which of the following is an example of the use of low relief sculpture in Assyrian palace complexes?

- a. Stele of Naram-Sin
- b. Ishtar Gate
- c. Ceremonial complex of Darius I and Xerxes I
- d. *Assurnasirpal II Killing Lions*

Answer: d

Learning Objective: 2.3 Characterize the design and meaning of the great palace complexes and urban development sponsored by Assyrian and Neo-Babylonian rulers.

Topic: Assyrians and Neo-Babylonians

Difficulty Level: Moderate

Skill Level: Understand the Concepts

27. Who was the most well-known Neo-Babylonian ruler?

- a. Naram-Sin
- b. Nebuchadnezzar II
- c. Gudea
- d. Darius I

Answer: b

Learning Objective: 2.3 Characterize the design and meaning of the great palace complexes and urban development sponsored by Assyrian and Neo-Babylonian rulers.

Topic: Neo-Babylonians

Difficulty Level: Easy

Skill Level: Remember the Facts

28. Which of the following buildings featured four crenellated towers and glazed decoration that symbolized Babylonian power?

- a. Ishtar Gate
- b. Nanna Ziggurat
- c. Ceremonial Complex of Darius I and Xerxes I
- d. Palace at Nineveh

Answer: a

Learning Objective: 2.3 Characterize the design and meaning of the great palace complexes and urban development sponsored by Assyrian and Neo-Babylonian rulers.

Topic: Neo-Babylonians

Difficulty Level: Moderate

Skill Level: Understand the Concepts

29. How was the Ishtar Gate different from the Nanna ziggurat?

- a. It was decorated with glazed tiles depicting gods.
- b. It was elevated on a series of platforms accessed by stairs.
- c. It was constructed of mud-brick and unadorned.
- d. It was covered in stele that commemorated victories.

Answer: a

Learning Objective: 2.3 Characterize the design and meaning of the great palace complexes and urban development sponsored by Assyrian and Neo-Babylonian rulers.

Topic: Neo-Babylonians

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

30. The alternating rows of bulls on the Ishtar Gate symbolize _____.

- a. the moon god Nanna
- b. the city god Marduk
- c. the sun god Shamush
- d. the storm god Adad

Answer: d

Learning Objective: 2.3 Characterize the design and meaning of the great palace complexes and urban development sponsored by Assyrian and Neo-Babylonian rulers.

Topic: Neo-Babylonians

Difficulty Level: Moderate

Skill Level: Understand the Concepts

31. In 539 BCE, Persia conquered _____.

- a. Sumer
- b. Assyria
- c. Babylonia
- d. Akkadia

Answer: c

Learning Objective: 2.4 Appraise the impact of the Persian conquest on the history of ancient Near Eastern architecture.

Topic: Persia

Difficulty Level: Easy

Skill Level: Remember the Facts

32. The Persians laid out Persepolis on a rectangular grid, a tradition borrowed from the _____.

- a. Babylonians and Medians
- b. Sumerians and Akkadians
- c. Greeks and Egyptians
- d. Assyrians and the Achaemenids

Answer: c

Learning Objective: 2.4 Appraise the impact of the Persian conquest on the history of ancient Near Eastern architecture.

Topic: Persia

Difficulty Level: Moderate

Skill Level: Understand the Concepts

33. Darius I became an effective and able administrator of a large empire because he _____.

- a. developed a system of fair taxation
- b. was intolerant of diverse native customs
- c. removed lesser local rulers
- d. created a standardized religion

Answer: a

Learning Objective: 2.4 Appraise the impact of the Persian conquest on the history of ancient Near Eastern architecture.

Topic: Persia

Difficulty Level: Easy

Skill Level: Remember the Facts

34. Who ultimately defeated the Persian Empire?

- a. the Babylonians
- b. the Sumerians
- c. the Greeks
- d. the Egyptians

Answer: c

Learning Objective: 2.4 Appraise the impact of the Persian conquest on the history of ancient Near Eastern architecture.

Topic: Persia

Difficulty Level: Easy

Skill Level: Remember the Facts

35. Which part of Persepolis could hold thousands of people?

- a. the treasury
- b. the Apadana
- c. the palace
- d. the ziggurat

Answer: b

Learning Objective: 2.4 Appraise the impact of the Persian conquest on the history of ancient Near Eastern architecture.

Topic: Persia

Difficulty Level: Moderate

Skill Level: Understand the Concepts

Essay Questions

36. Discuss the iconography and possible meaning of the *Carved Vessel* from Uruk.

Answer: The ideal answer should include:

1. The carved alabaster vessel features a visual narrative that is organized into three different registers and reduced to the essential elements.
2. The lower register shows the sources of life in the natural world, beginning with a broader strip of water and plants and continuing in the strip above them, where alternating rams and ewes march along a ground line.
3. In the middle register, naked men carry baskets of foodstuffs; in the top register, the goddess Inanna, who stands before her shrine and storehouse, accepts an offering from two standing figures: a naked priest or acolyte and a ceremonially dressed figure of the priest-king.
4. This scene may represent a reenactment of the ritual marriage between the goddess and her consort, Dumuzi—a role taken by the priest-king—that took place during the New Year's festival to ensure the fertility of crops, animals, and people.

Learning Objective: 2.1 Discuss the early development of ancient Near Eastern art and architecture at Sumer.

Topic: Sumer

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

37. Describe the appearance of Sumerian votive figures and discuss the function of these objects using the *Votive Statues* from Tell Asmar, Iraq, as an example.

Answer: The ideal answer should include:

1. Votive figures, such as the *Votive Statues* from Tell Asmar, Iraq, are images dedicated to the gods.
2. They are directly related to the devotional practice in which wealthy worshipers would set up images of themselves in a shrine before a larger, more elaborate image of a god.
3. They follow the conventions of Sumerian art because the faces, bodies, and clothing are stylized to emphasize the cylindrical forms of the figures.
4. All stand solemnly with their hands clasped in respectful worship and the bold, glaring, inlaid eyes may be related to statements in contemporary Sumerian texts that advise worshipers to approach their deities with an attentive gaze.

Learning Objective: 2.1 Discuss the early development of ancient Near Eastern art and architecture at Sumer.

Topic: Sumer

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

38. How does the Stele of Naram-Sin communicate the power of the Akkadian ruler through its iconography?

Answer: The ideal answer should include:

1. The artist used hierarchic scale to depict Naram-Sin as the largest figure in the composition, which indicates that he is the most important subject of the stele.
2. Naram-Sin holds a spear, battleaxe, and bow and arrow, and wears the horned helmet-crown, an attribute usually restricted to representations of gods.
3. Naram-Sin's pose reflects the profile of the stele and the carved mountain depicted within it, and he stands at the top of the mountain, above his soldiers and fallen enemies.
4. Naram-Sin's power and divine right to rule is further expressed by his well-formed male body and a cluster of solar deities at the top of the composition that watch over the king.

Learning Objective: 2.2 Explain how the ancient art of Akkad, Ur, Lagash, and Babylon embodied the power, prestige, and achievements of a series of ancient Near Eastern rulers.

Topic: Akkad, Ur, Lagash, and Babylon

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

39. How were Assyrian palace complexes typically decorated and why? Use *Assurbanipal and His Queen in the Garden* as an example to support your statements.

Answer: The ideal answer should include:

1. Assyrian palaces were constructed of mud brick and decorated with panels of alabaster or limestone that were carved with pictorial narratives in low relief.
2. These sculpted panels usually depict battle and hunting scenes, royal life or ceremonies, and religious imagery.
3. *Assurbanipal and His Queen in the Garden*, for example, portrays the king and queen relaxing in a pleasure garden as servants bring them trays of food and whisking away insects.
4. However, this relief, like many others, also celebrates the king's military victories and power because the severed head of a vanquished enemy hangs from a tree at the far left of the composition.

Learning Objective: 2.3 Characterize the design and meaning of the great palace complexes and urban development sponsored by Assyrian and Neo-Babylonian rulers.

Topic: Assyrians and Neo-Babylonians

Difficulty Level: Difficult

Skill Level: Apply What You Know and Analyze It

40. How does the imperial complex at Persepolis represent the multicultural style of art and architecture of the Persian empire?

Answer: The ideal answer should include:

1. Darius I imported materials, workers, and artists from across his vast empire to create a multicultural style of art that combined the different traditions.
2. Like Assyrian buildings, the imperial complex at Persepolis was set on a raised platform.
3. The imperial complex, which included a treasury, the Apadana, and a palace, was also laid out on a rectangular grid, like Egyptian and Greek cities.
4. The Apadana included low relief sculptures of animal combats that were a popular theme in the Near East.

Learning Objective: 2.4 Appraise the impact of the Persian conquest on the history of ancient Near Eastern architecture.

Topic: Persia

Difficulty Level: Moderate

Skill Level: Understand the Concepts

Revel Quizzes

Quiz: Sumer

EOM Q2.1.1

Ziggurats were the result of which cultural shift occurring in Early Mesopotamia?

- The development of city-states with protective gods
- The construction of large-scale irrigation systems
Consider This: Ziggurats had a specific function. 2.1 Discuss the early development of ancient Near Eastern art and architecture at Sumer.
- The formation of trade networks between city-states
Consider This: Ziggurats had a specific function. 2.1 Discuss the early development of ancient Near Eastern art and architecture at Sumer.
- The emergence of specialized labor for production of goods
Consider This: Ziggurats had a specific function. 2.1 Discuss the early development of ancient Near Eastern art and architecture at Sumer.

Answer: a

Learning Objective: 2.1 Discuss the early development of ancient Near Eastern art and architecture at Sumer.

Topic: Sumer

Difficulty Level: Difficult

Skill Level: Apply

EOM Q2.1.2

A characteristic feature of Mesopotamian votive figures is their _____.

- clapsed hands
- individualized faces
Consider This: Early Mesopotamian votive figures follow specific conventions. 2.1 Discuss the early development of ancient Near Eastern art and architecture at Sumer.
- rectangular bodies
Consider This: Early Mesopotamian votive figures follow specific conventions. 2.1 Discuss the early development of ancient Near Eastern art and architecture at Sumer.
- downcast eyes
Consider This: Early Mesopotamian votive figures follow specific conventions. 2.1 Discuss the early development of ancient Near Eastern art and architecture at Sumer.

Answer: a

Learning Objective: 2.1 Discuss the early development of ancient Near Eastern art and architecture at Sumer.

Topic: Sumer

Difficulty Level: Easy

Skill Level: Remember

EOM Q2.1.3

Which of the following objects from Sumer provides an example of narrative?

- a. Carved vessel
- b. Ziggurat
Consider This: Narrative is storytelling. 2.1 Discuss the early development of ancient Near Eastern art and architecture at Sumer.
- c. Votive figure
Consider This: Narrative is storytelling. 2.1 Discuss the early development of ancient Near Eastern art and architecture at Sumer.
- d. Warka Head
Consider This: Narrative is storytelling. 2.1 Discuss the early development of ancient Near Eastern art and architecture at Sumer.

Answer: a

Learning Objective: 2.1 Discuss the early development of ancient Near Eastern art and architecture at Sumer.

Topic: Sumer

Difficulty Level: Difficult

Skill Level: Apply

EOM Q2.1.4

The materials used in the *Lyre with Bull's Head* provide evidence of _____.

- a. a regional trade network
- b. contact with Europe
Consider This: The materials include gold, silver, lapis lazuli, and shell. 2.1 Discuss the early development of ancient Near Eastern art and architecture at Sumer.
- c. religious monotheism
Consider This: The materials include gold, silver, lapis lazuli, and shell. 2.1 Discuss the early development of ancient Near Eastern art and architecture at Sumer.
- d. the use of cuneiform
Consider This: The materials include gold, silver, lapis lazuli, and shell. 2.1 Discuss the early development of ancient Near Eastern art and architecture at Sumer.

Answer: a

Learning Objective: 2.1 Discuss the early development of ancient Near Eastern art and architecture at Sumer.

Topic: Sumer

Difficulty Level: Moderate

Skill Level: Understand

EOM Q2.1.5

The stylized figures on the *Cylinder Seal and Its Modern Impression* exemplify _____.

- a. conventions of Sumerian art
- b. observation of nature

Consider This: The figures are similar to those on the lyre panel. 2.1 Discuss the early development of ancient Near Eastern art and architecture at Sumer.

- c. the development of city-states

Consider This: The figures are similar to those on the lyre panel. 2.1 Discuss the early development of ancient Near Eastern art and architecture at Sumer.

- d. the invention of metal casting

Consider This: The figures are similar to those on the lyre panel. 2.1 Discuss the early development of ancient Near Eastern art and architecture at Sumer.

Answer: a

Learning Objective: 2.1 Discuss the early development of ancient Near Eastern art and architecture at Sumer.

Topic: Sumer

Difficulty Level: Difficult

Skill Level: Apply

Quiz: Akkad, Ur, Lagash, and Babylon

EOM Q2.2.1

What is the purpose of the Stele of Naram-Sin?

- a. To commemorate a military victory
- b. To tell a story from Akkadian mythology

Consider This: Naram-Sin appears in hierarchic scale. 2.2 Explain how the ancient art of Akkad, Ur, Lagash, and Babylon embodied the power, prestige, and achievements of a series of ancient Near Eastern rulers.

- c. To worship the god Gudea

Consider This: Naram-Sin appears in hierarchic scale. 2.2 Explain how the ancient art of Akkad, Ur, Lagash, and Babylon embodied the power, prestige, and achievements of a series of ancient Near Eastern rulers.

- d. To celebrate the foundation of Akkad

Consider This: Naram-Sin appears in hierarchic scale. 2.2 Explain how the ancient art of Akkad, Ur, Lagash, and Babylon embodied the power, prestige, and achievements of a series of ancient Near Eastern rulers.

Answer: a

Learning Objective: 2.2 Explain how the ancient art of Akkad, Ur, Lagash, and Babylon embodied the power, prestige, and achievements of a series of ancient Near Eastern rulers.

Topic: Akkad, Ur, Lagash, and Babylon

Difficulty Level: Easy

Skill Level: Remember

EOM Q2.2.2

What Sumerian invention appears on the *Votive Statue of Gudea*?

- a. cuneiform
- b. metallurgy

Consider This: This developed from pictographs. 2.2 Explain how the ancient art of Akkad, Ur, Lagash, and Babylon embodied the power, prestige, and achievements of a series of ancient Near Eastern rulers.

- c. lapis lazuli

Consider This: This developed from pictographs. 2.2 Explain how the ancient art of Akkad, Ur, Lagash, and Babylon embodied the power, prestige, and achievements of a series of ancient Near Eastern rulers.

- d. ceramics

Consider This: This developed from pictographs. 2.2 Explain how the ancient art of Akkad, Ur, Lagash, and Babylon embodied the power, prestige, and achievements of a series of ancient Near Eastern rulers.

Answer: a

Learning Objective: 2.2 Explain how the ancient art of Akkad, Ur, Lagash, and Babylon embodied the power, prestige, and achievements of a series of ancient Near Eastern rulers.

Topic: Akkad, Ur, Lagash, and Babylon

Difficulty Level: Easy

Skill Level: Remember

EOM Q2.2.3

How is the Stele of Hammurabi typical of Mesopotamian art?

- a. The ruler represents sacred and political authority.
- b. It pictures the ruler's military and physical might.

Consider This: Mesopotamian rulers represented themselves as supported by the gods. 2.2 Explain how the ancient art of Akkad, Ur, Lagash, and Babylon embodied the power, prestige, and achievements of a series of ancient Near Eastern rulers.

- c. It hangs on the palace walls.

Consider This: Mesopotamian rulers represented themselves as supported by the gods. 2.2 Explain how the ancient art of Akkad, Ur, Lagash, and Babylon embodied the power, prestige, and achievements of a series of ancient Near Eastern rulers.

- d. It was placed in a temple.

Consider This: Mesopotamian rulers represented themselves as supported by the gods. 2.2 Explain how the ancient art of Akkad, Ur, Lagash, and Babylon embodied the power, prestige, and achievements of a series of ancient Near Eastern rulers.

Answer: a

Learning Objective: 2.2 Explain how the ancient art of Akkad, Ur, Lagash, and Babylon embodied the power, prestige, and achievements of a series of ancient Near Eastern rulers.

Topic: Akkad, Ur

Difficulty Level: Difficult

Skill Level: Apply

EOM Q2.2.4

The purpose of the *Stele of Hammurabi* was to _____.

- a. proclaim a legal code
- b. commemorate a military victory
Consider This: Hammurabi appears with the god Shamash. 2.2 Explain how the ancient art of Akkad, Ur, Lagash, and Babylon embodied the power, prestige, and achievements of a series of ancient Near Eastern rulers.
- c. declare the independence of Babylon
Consider This: Hammurabi appears with the god Shamash. 2.2 Explain how the ancient art of Akkad, Ur, Lagash, and Babylon embodied the power, prestige, and achievements of a series of ancient Near Eastern rulers.
- d. summarize Hammurabi's biography
Consider This: Hammurabi appears with the god Shamash. 2.2 Explain how the ancient art of Akkad, Ur, Lagash, and Babylon embodied the power, prestige, and achievements of a series of ancient Near Eastern rulers.

Answer: a

Learning Objective: 2.2 Explain how the ancient art of Akkad, Ur, Lagash, and Babylon embodied the power, prestige, and achievements of a series of ancient Near Eastern rulers.

Topic: Akkad, Ur, Lagash, and Babylon

Difficulty Level: Easy

Skill Level: Remember

Quiz: Assyrians and Neo-Babylonians

EOM Q2.3.1

The Lamassus figures at the palace of Assurnasirpal II are _____.

- a. guardians
- b. portraits
Consider This: They appear at portals. 2.3 Characterize the design and meaning of the great palace complexes and urban development sponsored by Assyrian and Neo-Babylonian rulers.
- c. guides
Consider This: They appear at portals. 2.3 Characterize the design and meaning of the great palace complexes and urban development sponsored by Assyrian and Neo-Babylonian rulers.
- d. warriors
Consider This: They appear at portals. 2.3 Characterize the design and meaning of the great palace complexes and urban development sponsored by Assyrian and Neo-Babylonian rulers.

Answer: a

Learning Objective: 2.3 Characterize the design and meaning of the great palace complexes and urban development sponsored by Assyrian and Neo-Babylonian rulers.

Topic: Assyrians and Neo-Babylonians

Difficulty Level: Easy

Skill Level: Remember

EOM Q2.3.2

Which of the following best describes the sculpture technique used for the alabaster narrative images in Assyrian palaces?

- a. Low relief
- b. High relief

Consider This: They appear as veneer on palace walls. 2.3 Characterize the design and meaning of the great palace complexes and urban development sponsored by Assyrian and Neo-Babylonian rulers.

- c. Full-round

Consider This: They appear as veneer on palace walls. 2.3 Characterize the design and meaning of the great palace complexes and urban development sponsored by Assyrian and Neo-Babylonian rulers.

- d. Cast

Consider This: They appear as veneer on palace walls. 2.3 Characterize the design and meaning of the great palace complexes and urban development sponsored by Assyrian and Neo-Babylonian rulers.

Answer: a

Learning Objective: 2.3 Characterize the design and meaning of the great palace complexes and urban development sponsored by Assyrian and Neo-Babylonian rulers.

Topic: Assyrians and Neo-Babylonians

Difficulty Level: Easy

Skill Level: Remember

EOM Q2.3.3

How are Assyrian palace reliefs unlike Sumerian art?

- a. The Assyrian reliefs capture drama and emotion.
- b. The Assyrian reliefs are sculpted and conventional.

Consider This: *Assurnasirpal II Killing Lions* is a good example. 2.3 Characterize the design and meaning of the great palace complexes and urban development sponsored by Assyrian and Neo-Babylonian rulers.

- c. The Assyrian reliefs have exaggerated eyes.

Consider This: *Assurnasirpal II Killing Lions* is a good example. 2.3 Characterize the design and meaning of the great palace complexes and urban development sponsored by Assyrian and Neo-Babylonian rulers.

- d. The Assyrian reliefs include narratives and groundlines.

Consider This: *Assurnasirpal II Killing Lions* is a good example. 2.3 Characterize the design and meaning of the great palace complexes and urban development sponsored by Assyrian and Neo-Babylonian rulers.

Answer: a

Learning Objective: 2.3 Characterize the design and meaning of the great palace complexes and urban development sponsored by Assyrian and Neo-Babylonian rulers.

Topic: Assyrians and Neo-Babylonians

Difficulty Level: Difficult

Skill Level: Apply

EOM Q2.3.4

Which part of the Neo-Babylonian Ishtar Gate symbolizes strength?

- a. Crenellations
- b. Arch

Consider This: The gate loomed over a major road. 2.3 Characterize the design and meaning of the great palace complexes and urban development sponsored by Assyrian and Neo-Babylonian rulers.

- c. Colors

Consider This: The gate loomed over a major road. 2.3 Characterize the design and meaning of the great palace complexes and urban development sponsored by Assyrian and Neo-Babylonian rulers.

- d. Bricks

Consider This: The gate loomed over a major road. 2.3 Characterize the design and meaning of the great palace complexes and urban development sponsored by Assyrian and Neo-Babylonian rulers.

Answer: a

Learning Objective: 2.3 Characterize the design and meaning of the great palace complexes and urban development sponsored by Assyrian and Neo-Babylonian rulers.

Topic: Assyrians and Neo-Babylonians

Difficulty Level: Moderate

Skill Level: Understand

Quiz: Persia

EOM Q2.4.1

What feature of the imperial complex at Persepolis reflects the influence of Assyrian architecture?

- a. Its placement on a raised platform
- b. The massive walls and gateways

Consider This: This was seen at Nimrud. 2.4 Appraise the impact of the Persian conquest on the history of ancient Near Eastern architecture.

- c. The use of intimidating lamassus

Consider This: This was seen at Nimrud. 2.4 Appraise the impact of the Persian conquest on the history of ancient Near Eastern architecture.

- d. The use of many columns

Consider This: This was seen at Nimrud. 2.4 Appraise the impact of the Persian conquest on the history of ancient Near Eastern architecture.

Answer: a

Learning Objective: 2.4 Appraise the impact of the Persian conquest on the history of ancient Near Eastern architecture.

Topic: Persia

Difficulty Level: Moderate

Skill Level: Apply

EOM Q2.4.2

The Apadana at the imperial complex at Persepolis was _____.

- a. an audience hall
- b. a bedroom

Consider This: The Apadana was raised above the rest of the palace complex. 2.4 Appraise the impact of the Persian conquest on the history of ancient Near Eastern architecture.

- c. a temple

Consider This: The Apadana was raised above the rest of the palace complex. 2.4 Appraise the impact of the Persian conquest on the history of ancient Near Eastern architecture.

- d. a gateway

Consider This: The Apadana was raised above the rest of the palace complex. 2.4 Appraise the impact of the Persian conquest on the history of ancient Near Eastern architecture.

Answer: a

Learning Objective: 2.4 Appraise the impact of the Persian conquest on the history of ancient Near Eastern architecture.

Topic: Persia

Difficulty Level: Easy

Skill Level: Remember

EOM Q2.4.3

What does animal combat symbolize in Persian art?

- a. Strong leaders and their fearsome soldiers
- b. The power of the gods over nature

Consider This: This is similar to Assyrian sculpture. 2.4 Appraise the impact of the Persian conquest on the history of ancient Near Eastern architecture.

- c. The battle between good and evil

Consider This: This is similar to Assyrian sculpture. 2.4 Appraise the impact of the Persian conquest on the history of ancient Near Eastern architecture.

- d. Formidable gods and their earthly servants

Consider This: This is similar to Assyrian sculpture. 2.4 Appraise the impact of the Persian conquest on the history of ancient Near Eastern architecture.

Answer: a

Learning Objective: 2.4 Appraise the impact of the Persian conquest on the history of ancient Near Eastern architecture.

Topic: Persia

Difficulty Level: Moderate

Skill Level: Understand

Chapter Quiz: Art of the Ancient Near East

EOC Q2.1

Which Early Mesopotamian formal convention illustrates political stratification?

- a. Hierarchic scale
- b. Large eyes

Consider This: Formal conventions can convey meaning. 2.1 Discuss the early development of ancient Near Eastern art and architecture at Sumer.

- c. Registers

Consider This: Formal conventions can convey meaning. 2.1 Discuss the early development of ancient Near Eastern art and architecture at Sumer.

- d. Cuneiform

Consider This: Formal conventions can convey meaning. 2.1 Discuss the early development of ancient Near Eastern art and architecture at Sumer.

Answer: a

Learning Objective: 2.1 Discuss the early development of ancient Near Eastern art and architecture at Sumer.

Topic: Art of the Ancient Near East

Difficulty Level: Moderate

Skill Level: Understand

EOC Q2.2

What is a ziggurat?

- a. A pyramidal structure
- b. A temple

Consider This: It towers over a flat plane. 2.1 Discuss the early development of ancient Near Eastern art and architecture at Sumer.

- c. A palace

Consider This: It towers over a flat plane. 2.1 Discuss the early development of ancient Near Eastern art and architecture at Sumer.

- d. A fortification

Consider This: It towers over a flat plane. 2.1 Discuss the early development of ancient Near Eastern art and architecture at Sumer.

Answer: a

Learning Objective: 2.1 Discuss the early development of ancient Near Eastern art and architecture at Sumer.

Topic: Art of the Ancient Near East

Difficulty Level: Easy

Skill Level: Understand

EOC Q2.3

What was the primary function of the earliest Sumerian writing?

- a. To keep records of trade and commercial exchange
- b. To record ancestral lineage among rulers
Consider This: Writing was invented around 3100 BCE. 2.1 Discuss the early development of ancient Near Eastern art and architecture at Sumer.
- c. To codify a standard set of legal guidelines
Consider This: Writing was invented around 3100 BCE. 2.1 Discuss the early development of ancient Near Eastern art and architecture at Sumer.
- d. To create a literary record of cultural myths and beliefs
Consider This: Writing was invented around 3100 BCE. 2.1 Discuss the early development of ancient Near Eastern art and architecture at Sumer.

Answer: a

Learning Objective: 2.1 Discuss the early development of ancient Near Eastern art and architecture at Sumer.

Topic: Art of the Ancient Near East

Difficulty Level: Easy

Skill Level: Remember

EOC Q2.4

What explains the exaggerated size of eyes in Early Mesopotamian art?

- a. They represent the donor's gaze locked on the god.
- b. They symbolize the ruler's strength and right to rule.
Consider This: Sumerian sculptors exaggerate the eyes for specific purposes. 2.1 Discuss the early development of ancient Near Eastern art and architecture at Sumer.
- c. Sculptors used inlaid materials.
Consider This: Sumerian sculptors exaggerate the eyes for specific purposes. 2.1 Discuss the early development of ancient Near Eastern art and architecture at Sumer.
- d. The figures are small and portable.
Consider This: Sumerian sculptors exaggerate the eyes for specific purposes. 2.1 Discuss the early development of ancient Near Eastern art and architecture at Sumer.

Answer: a

Learning Objective: 2.1 Discuss the early development of ancient Near Eastern art and architecture at Sumer.

Topic: Art of the Ancient Near East

Difficulty Level: Moderate

Skill Level: Understand

EOC Q2.5

The *Carved Vessel* and *Cylinder Seal* both use which organizational device?

- a. Registers
- b. Mythology
Consider This: The *Lyre with Bull's Head* does as well. 2.1 Discuss the early development of ancient Near Eastern art and architecture at Sumer.
- c. Narrative
Consider This: The *Lyre with Bull's Head* does as well. 2.1 Discuss the early development of ancient Near Eastern art and architecture at Sumer.
- d. Cuneiform
Consider This: The *Lyre with Bull's Head* does as well. 2.1 Discuss the early development of ancient Near Eastern art and architecture at Sumer.

Answer: a

Learning Objective: 2.1 Discuss the early development of ancient Near Eastern art and architecture at Sumer.

Topic: Art of the Ancient Near East

Difficulty Level: Moderate

Skill Level: Understand

EOC Q2.6

The *Lyre with Bull's Head* includes a figure from the _____.

- a. Epic of Gilgamesh
Consider This: This story exemplified heroism. 2.1 Discuss the early development of ancient Near Eastern art and architecture at Sumer.
- b. Bible
- c. Code of Hammurabi
Consider This: This story exemplified heroism. 2.1 Discuss the early development of ancient Near Eastern art and architecture at Sumer.
- d. Victory of Naram-Sin
Consider This: This story exemplified heroism. 2.1 Discuss the early development of ancient Near Eastern art and architecture at Sumer.

Answer: a

Learning Objective: 2.1 Discuss the early development of ancient Near Eastern art and architecture at Sumer.

Topic: Art of the Ancient Near East

Difficulty Level: Easy

Skill Level: Remember

EOC Q2.7

What artistic convention explains why Naram-Sin is larger than other figures on his stele?

- a. Hierarchic scale because he is more important
- b. Clasped hands because he appears before the gods
Consider This: The convention defies nature. 2.2 Explain how the ancient art of Akkad, Ur, Lagash, and Babylon embodied the power, prestige, and achievements of a series of ancient Near Eastern rulers.
- c. Cuneiform to describe his victory
Consider This: The convention defies nature. 2.2 Explain how the ancient art of Akkad, Ur, Lagash, and Babylon embodied the power, prestige, and achievements of a series of ancient Near Eastern rulers.
- d. Silhouette to emphasize his divine nature
Consider This: The convention defies nature. 2.2 Explain how the ancient art of Akkad, Ur, Lagash, and Babylon embodied the power, prestige, and achievements of a series of ancient Near Eastern rulers.

Answer: a

Learning Objective: 2.2 Explain how the ancient art of Akkad, Ur, Lagash, and Babylon embodied the power, prestige, and achievements of a series of ancient Near Eastern rulers.

Topic: Art of the Ancient Near East

Difficulty Level: Moderate

Skill Level: Understand

EOC Q2.8

The image of Hammurabi is called a stele because it _____.

- a. is a standing stone
- b. depicts an event
Consider This: The Stele of Hammurabi was meant for public viewing. 2.2 Explain how the ancient art of Akkad, Ur, Lagash, and Babylon embodied the power, prestige, and achievements of a series of ancient Near Eastern rulers.
- c. includes text and image
Consider This: The Stele of Hammurabi was meant for public viewing. 2.2 Explain how the ancient art of Akkad, Ur, Lagash, and Babylon embodied the power, prestige, and achievements of a series of ancient Near Eastern rulers.
- d. is sculpted
Consider This: The Stele of Hammurabi was meant for public viewing. 2.2 Explain how the ancient art of Akkad, Ur, Lagash, and Babylon embodied the power, prestige, and achievements of a series of ancient Near Eastern rulers.

Answer: a

Learning Objective: 2.2 Explain how the ancient art of Akkad, Ur, Lagash, and Babylon embodied the power, prestige, and achievements of a series of ancient Near Eastern rulers.

Topic: Art of the Ancient Near East

Difficulty Level: Moderate

Skill Level: Apply

EOC Q2.9

Assyrian palace walls displayed _____.

- a. limestone veneers with pictorial decoration
- b. the heads of defeated enemies

Consider This: The *Assurbanipal and His Queen in the Garden* is an example. 2.3 Characterize the design and meaning of the great palace complexes and urban development sponsored by Assyrian and Neo-Babylonian rulers.

- c. mural paintings with hunting and war scenes

Consider This: The *Assurbanipal and His Queen in the Garden* is an example. 2.3 Characterize the design and meaning of the great palace complexes and urban development sponsored by Assyrian and Neo-Babylonian rulers.

- d. glazed bricks with images of animals

Consider This: The *Assurbanipal and His Queen in the Garden* is an example. 2.3 Characterize the design and meaning of the great palace complexes and urban development sponsored by Assyrian and Neo-Babylonian rulers.

Answer: a

Learning Objective: 2.3 Characterize the design and meaning of the great palace complexes and urban development sponsored by Assyrian and Neo-Babylonian rulers.

Topic: Art of the Ancient Near East

Difficulty Level: Easy

Skill Level: Remember

EOC Q2.10

How is *Assurbanipal and his Queen in the Garden* similar to the *Stele of Naram-Sin*?

- a. Both commemorate the ruler's victory.
- b. Both show leisure scenes.

Consider This: Both display hierarchy. 2.3 Characterize the design and meaning of the great palace complexes and urban development sponsored by Assyrian and Neo-Babylonian rulers.

- c. Both use the horned helmet attribute.

Consider This: Both display hierarchy. 2.3 Characterize the design and meaning of the great palace complexes and urban development sponsored by Assyrian and Neo-Babylonian rulers.

- d. Both are stele displayed in public.

Consider This: Both display hierarchy. 2.3 Characterize the design and meaning of the great palace complexes and urban development sponsored by Assyrian and Neo-Babylonian rulers.

Answer: a

Learning Objective: 2.3 Characterize the design and meaning of the great palace complexes and urban development sponsored by Assyrian and Neo-Babylonian rulers.

Topic: Art of the Ancient Near East

Difficulty Level: Difficult

Skill Level: Apply

EOC Q2.11

How is the decoration of the Ishtar Gate typical of much ancient Mesopotamian art?

- a. It refers to the city's protective deity.
- b. It pictures the ruler's accomplishments.
Consider This: The Ishtar Gate was part of a ritual procession route. 2.3 Characterize the design and meaning of the great palace complexes and urban development sponsored by Assyrian and Neo-Babylonian rulers.
- c. It includes votive figures.
Consider This: The Ishtar Gate was part of a ritual procession route. 2.3 Characterize the design and meaning of the great palace complexes and urban development sponsored by Assyrian and Neo-Babylonian rulers.
- d. It employs hierarchic scale.
Consider This: The Ishtar Gate was part of a ritual procession route. 2.3 Characterize the design and meaning of the great palace complexes and urban development sponsored by Assyrian and Neo-Babylonian rulers.

Answer: a

Learning Objective: 2.3 Characterize the design and meaning of the great palace complexes and urban development sponsored by Assyrian and Neo-Babylonian rulers.

Topic: Art of the Ancient Near East

Difficulty Level: Difficult

Skill Level: Apply

EOC Q2.12

Which of the following did the Ishtar Gate use to symbolize Babylonian power?

- a. Crenellated towers
- b. Protective moats
Consider This: It also used decorated bricks. 2.3 Characterize the design and meaning of the great palace complexes and urban development sponsored by Assyrian and Neo-Babylonian rulers.
- c. Royal portraits
Consider This: It also used decorated bricks. 2.3 Characterize the design and meaning of the great palace complexes and urban development sponsored by Assyrian and Neo-Babylonian rulers.
- d. Lamassu reliefs
Consider This: It also used decorated bricks. 2.3 Characterize the design and meaning of the great palace complexes and urban development sponsored by Assyrian and Neo-Babylonian rulers.

Answer: a

Learning Objective: 2.3 Characterize the design and meaning of the great palace complexes and urban development sponsored by Assyrian and Neo-Babylonian rulers.

Topic: Art of the Ancient Near East

Difficulty Level: Easy

Skill Level: Understand

EOC Q2.13

Which two ancient Mesopotamian cultures built huge royal complexes on elevated foundations?

- a. Assyrian and Persian
- b. Sumerian and Akkadian
Consider This: Both types of palaces were decorated with relief sculpture. 2.4 Appraise the impact of the Persian conquest on the history of ancient Near Eastern architecture.
- c. Neo-Babylonian and Akkadian
Consider This: Both types of palaces were decorated with relief sculpture. 2.4 Appraise the impact of the Persian conquest on the history of ancient Near Eastern architecture.
- d. Babylonian and Sumerian
Consider This: Both types of palaces were decorated with relief sculpture. 2.4 Appraise the impact of the Persian conquest on the history of ancient Near Eastern architecture.

Answer: a

Learning Objective: 2.4 Appraise the impact of the Persian conquest on the history of ancient Near Eastern architecture.

Topic: Art of the Ancient Near East

Difficulty Level: Difficult

Skill Level: Apply

EOC Q2.14

Which ancient Mesopotamian culture's art incorporated stylistic influences from Greece and Egypt, as well as other cultures in the region?

- a. Persian
- b. Sumerian
Consider This: This culture obtained their independence in 549 BCE under Cyrus II. 2.4 Appraise the impact of the Persian conquest on the history of ancient Near Eastern architecture.
- c. Assyrian
Consider This: This culture obtained their independence in 549 BCE under Cyrus II. 2.4 Appraise the impact of the Persian conquest on the history of ancient Near Eastern architecture.
- d. Neo-Babylonian
Consider This: This culture obtained their independence in 549 BCE under Cyrus II. 2.4 Appraise the impact of the Persian conquest on the history of ancient Near Eastern architecture.

Answer: a

Learning Objective: 2.4 Appraise the impact of the Persian conquest on the history of ancient Near Eastern architecture.

Topic: Art of the Ancient Near East

Difficulty Level: Easy

Skill Level: Understand

EOC Q2.15

Where did Darius receive his guests at Persepolis?

- a. In the Apadana
- b. In the courtyard

Consider This: This structure rested on a second elevated platform. 2.4 Appraise the impact of the Persian conquest on the history of ancient Near Eastern architecture.

- c. At the ziggurat

Consider This: This structure rested on a second elevated platform. 2.4 Appraise the impact of the Persian conquest on the history of ancient Near Eastern architecture.

- d. On the grid

Consider This: This structure rested on a second elevated platform. 2.4 Appraise the impact of the Persian conquest on the history of ancient Near Eastern architecture.

Answer: a

Learning Objective: 2.4 Appraise the impact of the Persian conquest on the history of ancient Near Eastern architecture.

Topic: Art of the Ancient Near East

Difficulty Level: Easy

Skill Level: Remember