

Chapter 2—Ancient Greece

MULTIPLE CHOICE

1. Cycladic art was made in the _____.
 - a. first millennium BCE
 - b. second millennium BCE
 - c. third millennium BCE
 - d. four millennium BCE

ANS: C PTS: 1

2. Cycladic figurines were found in _____.
 - a. homes
 - b. graves
 - c. caves
 - d. citadels

ANS: B PTS: 1

3. Minoan columns are distinguished by _____.
 - a. tapering shape and bulbous capitals
 - b. pronounced swelling in the center
 - c. bud-shaped capitals
 - d. bull-shaped capitals

ANS: A PTS: 1

4. Minoan art and architecture was created in the
 - a. first millennium BCE
 - b. second millennium BCE
 - c. third millennium BCE
 - d. four millennium BCE

ANS: B PTS: 1

5. Which term best describes Minoan palaces?
 - a. fortified
 - b. cyclopean
 - c. Doric
 - d. labyrinthine

ANS: D PTS: 1

6. Minoan painting introduced the first _____.
 - a. scenes of daily life
 - b. pure landscape
 - c. representations of animals
 - d. ruler portraits

ANS: B PTS: 1

7. Why do some scholars believe the Snake Goddess is a deity?
 - a. She displays power over animals.

- b. She wears the Minoan goddess dress.
- c. She is posed frontally.
- d. She was found in a temple.

ANS: A PTS: 1

8. Mycenaean culture flourished around ____.
- a. 1000 BCE
 - b. 1500 BCE
 - c. 2000 BCE
 - d. 2500 BCE

ANS: B PTS: 1

9. Mycenaean masonry is called Cyclopean because of its ____.
- a. color
 - b. size
 - c. texture
 - d. pattern

ANS: B PTS: 1

10. The relieving triangle above the Lion Gate at Mycenae was caused by the ____.
- a. cantilevered stones of the corbeled arch
 - b. scale of the Cyclopean masonry
 - c. bulbous capitals of the columns
 - d. shape of the citadel's walls

ANS: A PTS: 1

11. The tholos at Mycenae was a ____.
- a. throne room
 - b. temple
 - c. treasury
 - d. tomb chamber

ANS: D PTS: 1

12. The Mycenaean funerary mask was one of the first attempts at ____ by Greek artists.
- a. a life-sized human face
 - b. repoussé
 - c. rendering the human face
 - d. metalwork

ANS: A PTS: 1

13. Which term does NOT apply to the Lady of Auxerre?
- a. Daedalic
 - b. kore
 - c. Archaic
 - d. caryatid

ANS: D PTS: 1

14. The so-called Archaic smile likely signified ____.
- a. life

- b. joy
- c. personality
- d. perfection

ANS: A PTS: 1

15. Greek temples reveal the influence of ____.

- a. Minoan palace plans
- b. Neolithic shrines
- c. Egyptian columnar halls
- d. Persian citadels

ANS: C PTS: 1

16. Which part of the Greek temple contained sculpture?

- a. stylobate
- b. architrave
- c. pediment
- d. cornice

ANS: C PTS: 1

17. By the end of the Archaic period, Greek artists began to experiment with depicting ____.

- a. nude female figures
- b. three-dimensional space
- c. narrative scenes
- d. stories from mythology

ANS: B PTS: 1

18. The Classical period of Greek art began around ____.

- a. 570 BCE
- b. 520 BCE
- c. 480 BCE
- d. 400 BCE

ANS: C PTS: 1

19. Which sculpture employs contrapposto?

- a. Kroisos
- b. Kritios Boy
- c. Lady of Auxerre
- d. Peplos kore

ANS: B PTS: 1

20. Which Athenian politician reconstructed the Athenian Acropolis?

- a. Pausanias
- b. Polykleitos
- c. Xerxes
- d. Pericles

ANS: D PTS: 1

21. In addition to honoring the goddess Athena, the Parthenon was also meant to celebrate:

- a. The god Apollo

- b. The goddess Hera
- c. The Athenian's victory over the Persians
- d. Greek independence from the Egyptian pharaohs

ANS: C PTS: 1

22. Which material is not used for hollow-cast sculpture?

- a. wax
- b. clay
- c. marble
- d. bronze

ANS: C PTS: 1

23. How is the Parthenon imperfect?

- a. The columns are not perpendicular to the ground.
- b. The pediments are not triangular.
- c. The cella is not square.
- d. The stylobate is not straight.

ANS: D PTS: 1

24. Polykleitos used the sculpture known as Doryphoros to demonstrate ____.

- a. his skill at rendering the human figure
- b. his interest in storytelling
- c. the canon of proportion
- d. symmetria

ANS: C PTS: 1

25. Unlike their Early Classical predecessors, Late Classical artists focused on ____.

- a. community values
- b. mathematical perfection
- c. real world appearances
- d. Polykleitos' canon

ANS: C PTS: 1

26. Hellenistic art and architecture began to be produced in ____.

- a. 408 BCE
- b. 372 BCE
- c. 323 BCE
- d. 287 BCE

ANS: C PTS: 1

27. The Altar of Zeus celebrates the ____.

- a. victory of Attalos I over the Gauls
- b. life of Alexander the Great
- c. birth of Zeus
- d. lapiths' defeat of the centaurs

ANS: A PTS: 1

28. Unlike Classical sculptors, Hellenistic artists created ____.

- a. monumental images

- b. a variety of physical types
- c. idealized figures
- d. relief and full-round sculpture

ANS: B PTS: 1

29. Which work belongs to the Hellenistic period?

- a. Kritios Boy
- b. Doryphoros
- c. Apollo of Veii
- d. Nike of Samothrace

ANS: D PTS: 1

30. What did Roman patrons demand from Greek artists?

- a. Portraits of deceased rulers
- b. Pediment sculpture and friezes
- c. Vases painted in black- and red-figure
- d. Copies of Classical and Hellenistic sculpture

ANS: D PTS: 1

31. The Roman poet Vergil described the ____.

- a. Laocoön
- b. *Barberini Faun*
- c. *Venus de Milo*
- d. Altar of Zeus

ANS: A PTS: 1

SLIDE IDENTIFICATION: Select the response that best suits the image on the screen.

32. (Figure 2-7)

- a. Cycladic
- b. Minoan
- c. Assyrian
- d. Mycenaean

ANS: B PTS: 1 KEY: Slide Identification

33. (Figure 2-9)

- a. Tiryns
- b. Knossos
- c. Athens
- d. Mycenae

ANS: D PTS: 1 KEY: Slide Identification

34. (Figure 2-1)

- a. Erechtheion
- b. Temple of Athena Nike
- c. Parthenon
- d. Temple of Hera

ANS: C PTS: 1 KEY: Slide Identification

35. (Figure 2-35)
a. Charioteer
b. Diskobolos
c. Doryphoros
d. Apoxyomenos
ANS: C PTS: 1 KEY: Slide Identification
36. (Figure 2-2)
a. Cycladic
b. Minoan
c. Mycenaean
d. Helladic
ANS: A PTS: 1 KEY: Slide Identification
37. (Figure 2-5)
a. chalk
b. oil
c. fresco secco
d. true fresco
ANS: D PTS: 1 KEY: Slide Identification
38. (Figure 2-18)
a. Peplos Kore
b. Lady of Auxerre
c. Kouros
d. Athena
ANS: A PTS: 1 KEY: Slide Identification
39. (Figure 2-59)
a. Pericles
b. Odysseus
c. Herakles
d. Laocoön
ANS: D PTS: 1 KEY: Slide Identification
40. (Figure 2-21)
a. Temple of Aphaia
b. Basilica at Paestum
c. Porch of Maidens, Erechtheion
d. Temple of Athena Nike
ANS: B PTS: 1 KEY: Slide Identification
41. (Figure 2-34)
a. Charioteer
b. Diskobolos
c. Doryphoros
d. Apoxyomenos
ANS: B PTS: 1 KEY: Slide Identification

42. (Figure 2-13)
a. Minoan
b. Mycenaean
c. Geometric Greek
d. Archaic Greek
ANS: B PTS: 1 KEY: Slide Identification
43. (Figure 2-32)
a. Apollo
b. Herakles
c. Riace Warrior
d. Kritios Boy
ANS: C PTS: 1 KEY: Slide Identification
44. (Figure 2-42)
a. Erechtheion
b. Propylaia
c. Parthenon
d. Temple Athena Nike
ANS: A PTS: 1 KEY: Slide Identification
45. (Figure 2-54)
a. Dying Greek
b. Dying Gaul
c. Dying Athenian
d. Dying Roman
ANS: B PTS: 1 KEY: Slide Identification
46. (Figure 2-40)
a. Figures, Parthenon, Acropolis
b. Figures, Temple of Zeus, Olympia
c. Figures, Temple of Aphaia, Aegina
d. Figures, Temple of Athena Nike, Acropolis
ANS: A PTS: 1 KEY: Slide Identification

SHORT ANSWER

1. What features of the architecture of the palace at Knossos are thought to have given rise to the Greek myth of the labyrinth?

ANS:

The complexity of the palace plan and the scores of rooms

PTS: 1

2. What does Minoan art and architecture reveal about life on Knossos?

ANS:

It reveals a peaceful existence, rituals, and reliance on the sea.

PTS: 1

3. Explain how corbeled vaults and corbeled domes are created.

ANS:

Blocks of stone are cantilevered inward in regular courses until they meet at the top.

PTS: 1

4. Compare and contrast Minoan and Mycenaean architecture.

ANS:

The Mycenaeans heavily fortified their walls in sharp contrast to the openness of Minoan palaces, and the Mycenaeans carefully considered the strategic importance of narrow passages and gates as elements that are easily defended in case of invasion or attack. Analysis

PTS: 1

5. How is the Snake Goddess distinctly Minoan?

ANS:

Even though the frontality of the figure is reminiscent of Egyptian and Near Eastern sculpture, the costume, with its open bodice and flounced skirt, marks the figure distinctly Minoan.

PTS: 1

6. How did Greek artists revive the art of storytelling?

ANS:

Narrative was restored to art by the Geometric era vase painters who depicted stories on their pots.

PTS: 1

7. Evaluate the difference between the early Greek Archaic kouros figures and their Egyptian prototype.

ANS:

The early Greek artist was not concerned with the idea of permanence, which was a passion for the Egyptian artist. Instead the Greek artist wanted to free the figure from stone. He wanted to demonstrate motion and not the "lack of movement," which is a major element in Egyptian statuary.

PTS: 1

8. Throughout the Parthenon there are pronounced deviations from the strictly vertical and horizontal lines, the basis of all Greek post-and-lintel structures. Explain why the Greek architects constructed the building this way.

ANS:

According to a treatise by Iktinos these adjustments, refinements, or deviations were made to compensate for optical illusions. For example, if the stylobate was laid out on a level surface it would appear to sag. Another reason, however, might also be presented. The curving of the horizontal lines and the tilting of the vertical ones create a dynamic balance; this architectural contrapposto gives a greater sense of life that also supports Greek architectural theory.

PTS: 1

9. Identify the Ionic and Doric elements in the Parthenon.

ANS:

The cella had a two-story Doric colonnade; however, the back room, which housed the treasury of the goddess and the Delian League, had four Ionic columns as the sole support for the superstructure. The exterior had the Doric frieze, whereas the interior frieze from the cella wall was Ionic. The architect combined both Doric and Ionic elements. Perhaps the architect was suggesting the origins of the Ionians or indicating the leadership position of Athens itself.

PTS: 1

10. Assess the significance of the grave stele of Hegeso.

ANS:

It is a grave stele marking the grave of a wealthy Athenian woman, Hegeso. Her father is named but not her mother—not unusual in 5th-century Athenian society. The scene shows the woman's secluded quarters in the Greek household. This is significant because the scene also provides insight into contemporary Greek social behavior. The slave girl attending Hegeso is not so much a companion but rather a possession in the same sense as the jewelry box and jewels. The jewelry box is also significant as it represents Hegeso's dowry. The entire scene illustrates patriarchal dominance and the social norm of accepting slavery as normal and natural.

PTS: 1

11. How did Hellenistic sculptors treat the representation of human emotion differently than their Classical counterparts?

ANS:

Hellenistic artists portrayed extreme emotional states in their art. Their figures frequently showed intense anguish as well as vivid depictions of death and suffering. Classical sculptors typically portrayed figures with more reserved emotions and severe facial expressions.

PTS: 1

SLIDE QUESTIONS

12. One of these temples is Archaic, and the other is Classical. Identify them, describe their architecture, and account for the similarities and differences that can be seen.

ANS:

Temple of Hera I (Basilica), Paestum (Figure 2-21) and Temple of Athena Parthenos, Acropolis, Athens (2-1). Temple of Hera I is a Doric style Archaic temple. It has a central row of columns that divides the cella into two aisles. The closely spaced columns with pronounced swelling or entasis in the shafts characterize it. These columns express their weight-bearing functions. It is thought the Archaic builder was fearful slender columns would not support the weight of the superstructure of the temple, hence the massive and squat columns. The other temple is the Classical structure. The Parthenon is the culmination of the evolution in Greek temple architecture. The architects have refined this structure by the well-spaced columns with slender shafts showing only slight entasis. They have the assurance that the superstructure would, indeed, not collapse.

PTS: 1

KEY: Slide Questions

13. Describe the features of each work and how are they different. Then explain how they reflect the artistic and social interests of their time.

ANS:

Laocoön Group (Figure 2-59), and Exekias, black-figure amphora (Figure 2-24). The gods who favored Greece punished Laocoön, the priest who warned the Trojans about the Trojan Horse. The artists have presented this scene, the strangling of Laocoön and his sons by sea serpents, with all the passion and emotion for which the Hellenistic period is known. The writhing movements of the figures convey the very powerful emotions of despair and horror. The work of Exekias shows the two figures of Achilles and Ajax playing a game yet ready to answer the call for action against the Trojans. The innovation of the presentation is typical of Exekias. He has not chosen a dramatic moment but rather a calm moment, the game. Exekias is anticipating the coming the gravity and tension of the Classical period. Both works are taken from the Trojan Wars, yet the artists have opted to depict drama and emotion (Laocoön Group) and calm readiness (Exekias). The artists have selected moments to depict the different states of emotion.

PTS: 1

KEY: Slide Questions

14. How is this work representative of its period? How is it innovative?

ANS:

Lysippos, Apoxyomenos (Figure 2-49). Lysippos introduced a new canon of more slender proportions and broke the dominance of the frontal view by creating figures that broke out of the rectangular box that defined their space, thus causing the viewer to walk around the figures to fully appreciate the work. The Late Classical period was an era of political upheaval, and this is reflected in the art; new approaches dislodged older traditions. The work of Lysippos violated the canon developed by Polykleitos.

PTS: 1

KEY: Slide Questions

15. In what way does this figure mark a turning point in the depiction of the human figure?

ANS:

Kritios Boy, c. 480 BCE (Figure 2-31). The introduction of contrapposto (weight shift) marked a turning point in the representation of the human figure. The artist has depicted the weight shift by indicating the weight thrown onto one foot, creating a tension on one side and a relaxation on the other. The sculptor grasped the fact that when the human figure moves, it does so in a harmonious, smooth motion; when the human figure rests that smooth motion is transferred by a weight shift. The sculptor has also tilted the figure's head thus violating Archaic frontality, another major turning point in human figural representation.

PTS: 1

KEY: Slide Questions

16. How does this sculptural work reflect the age in which it was created?

ANS:

Lapith versus centaur, metope, Parthenon, Acropolis, Athens, c. 447-438 BCE (Figure 2-38). The Lapith and Centaur presents in metaphor the victory of the Athenians and Greeks over the Persians in the guise of the Lapith and Centaur tale. The sculptor here has presented the triumphant Centaur vibrating with power and strength over the lifeless corpse of the Lapith. But the metaphor indicates the nature of war: that losses were great on both sides, as was the case with the war against the Persians.

PTS: 1

KEY: Slide Questions

17. What does this monument reveal about ancient Greek society and gender roles?

ANS:

Grave stele of Hegeso (Figure 2-45). In the relief sculpture, the theme is the treatment and portrayal of women in ancient Greek society, which did not allow women an independent life. The Hegeso stele portrays a lady of the household, a daughter of a wealthy Athenian with a slave as her maid. She is fully clothed and is presented seated with her possessions, jewel box and slave, about her. We are given a glimpse into the private and closed chambers of the Greek woman; the absence of Hegeso's mother's name indicates how patriarchal Greek society was at this time.

PTS: 1

KEY: Slide Questions

18. Describe the style and theme of this work.

ANS:

Epigonos, Dying Gaul, c. 230-220 BCE (Figure 2-54). It represents the triumph of Attalos I over the Gauls. It is also a tribute to the Gauls for their heroic nobility. The sculptor created this profoundly emotional work through dramatic gestures and expressions almost larger than life in their intensity. This was a hallmark of the Pergamene Hellenistic style.

PTS: 1

KEY: Slide Questions

19. What is the function of this building? How does its form relate to its function?

ANS:

Theater, Epidauros, c. 350 BCE (Figure 2-51). The semi-circular shape allows the stage to be fully viewed by the audience; the open-air cavea created excellent acoustics. The theater accommodated large groups of people by facilitating the action of entertainment efficiently and successfully.

PTS: 1

KEY: Slide Questions

20. Describe the differences in style between these two reliefs.

ANS:

Gorgon, west pediment, Temple of Artemis at Corfu, c. 600-580 BCE (Figure 2-23), and Three goddesses, from the east pediment of the Parthenon, 438-32 BCE (Figure 2-40). The earlier work, the west pediment of the Temple of Artemis, is not a coherent narrative. The center figure, Medusa, is the focal point. The disparity in size creates an awkward design, yet the sculptor is showing the direction pedimental sculpture will take. In the later work, the seated and reclining bodies are described with elegance and grace. The sculptor is interested in revealing the supple beauty of the female body beneath its drapery. The group also solves the problem of composing sculpture within the triangular pediment.

PTS: 1

KEY: Slide Questions

21. How does this work reflect Minoan culture?

ANS:

Bull-leaping, Knossos (2-5). The sweeping, curving line of the back of the bull acts as a foil for the leaping figure. The elegant figure with its curling hair and pinched waists mark the work as Minoan. Its more fluid and dynamic form distinguishes it from Mesopotamian and Egyptian figures. The joyousness and self-confidence also mark it as Minoan.

PTS: 1

KEY: Slide Questions

ESSAY

1. Describe and analyze the architectural differences between the citadel of Tiryns and the palace at Knossos. What social, geographic, and historical factors may account for these differences?

ANS:
pages 50-55

PTS: 1

2. What are the differences between Minoan fresco painting and Egyptian frescoes? Discuss differences of style, content, and function. Why are these differences significant?

ANS:
pages 50-52, and Chapter 1 pages 38-39.

PTS: 1

3. You have discovered a prehistoric Aegean burial. Explain how you would determine whether the burial belonged to the Cycladic, Minoan, or Mycenaean civilization.

ANS:
pages 49-56

PTS: 1

4. Explain how the surviving objects and monuments created by and for Mycenaean kings embodied their power. Use at least four examples from different media.

ANS:
pages 53-56

PTS: 1

5. Compare the structure and function of Egyptian, Sumerian, and Greek temples. Be sure to cite specific examples to illustrate your discussion.

ANS:
Chapter 1 pages 22-24 and 39-43; Chapter 2 pages 58-61, 64-65, and 68-73

PTS: 1

6. How does the Parthenon represent the culmination of Doric temple design and how is it the ideal solution of the Greek architect's quest for perfect proportions? Use examples to support your essay.

ANS:
pages 58-61, 64-65, and 68-73.

PTS: 1

7. Discuss the changes in vase painting from the Geometric Period to the Classical era in Greece. Include both techniques and motifs in your discussion as well as specific examples to support your essay.

ANS:

pages 56, 62-63, and 74-76.

PTS: 1

8. Using at least five examples, explain what Greek art tells us about everyday life in ancient Greece.

ANS:

pages 56-84.

PTS: 1

9. Discuss the representation and role of the male form in Greek sculpture. Note particularly the changing proportions, the depiction of motion, and the conception of the figure in space. Cite specific examples to illustrate your discussion.

ANS:

pages 56-84.

PTS: 1

10. Select a single piece of sculpture (you may include pediment sculpture) that you believe best reflects the stylistic principles of Greek art from the Classical period. Describe these principles and how the work reflects them.

ANS:

pages 65-80.

PTS: 1

UNKNOWN IMAGES

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

ANS:

Suggested images, not in the text:

1. Minoan landscape fresco with undulating contours possibly from Akrotiri.
2. Another Archaic kouros figure possibly the Argive Twins or Sounion Kouros.
3. Detail of frieze from the Treasury of the Siphnians.
4. Another 5th-century Classical female figure, possibly Athena.
5. Another Hellenistic sculpture, possibly another old woman or young child.

PTS: 1

KEY: Unknown Images