

## Exam 2 Study Guide

### Key Images

- Menkuare and Khamerernebtj, Fourth Dynasty, ca. 2490 - 2472 BCE
- *Bull-leaping (Toreador Fresco)*, ca. 1400 - 1370 BCE
- Marine style octopus flask (*Octopus Vase*), ca. 1450 BCE
- Akhenaten, Nefertiti, and three daughters, 18th Dynasty ca. 1353 -1335 BCE
- Thutmose, Bust of Nefertiti, 18th Dynasty, ca. 1353 - 1335 BCE
- Death Mask of Tutankhamen, 18th Dynasty ca. 1323 BCE
- (Standing Youth) Kouros, from Attica, ca. 600 BCE
- Sarcophagus with reclining couple, from the Banditaccia necropolis, Cerveteri, ca. 520 BCE
- Apulu (*Apollo of Veii*), from the roof of the Portonaccio temple, Veii, ca. 510 - 500 BCE
- *Capitoline Wolf*, from Rome, Italy, ca. 500 – 480 BCE
- *Kritios Boy*, ca. 480 BCE
- Polykleitos, *Doryphoros (Spear Bearer)*, Roman copy after an original of ca. 450 - 440 BCE
- Iktinos, Kallikrates, and Karpion, *Parthenon* (view from the west), Akropolis, Athen, 447 - 438 BCE
- Interior of the *Tomb of the Reliefs*, late fourth or early third century BCE
- Lysippos, *Apoxyomenos (Scraper)*, Roman copy of a ca. 330 BCE
- Praxiteles, *Aphrodite of Knidos*, Roman copy of a marble statue of ca. 350 - 340 BCE
- Seated boxer, from Rome, Italy, ca. 100 - 50 BCE
- *Aulus Metellus (Arringatore)*, ca. 80 BCE
- Portrait of Augustus as general from Primaporta, copy of bronze original from ca. 20 BCE
- Agesander, Athenodoros, and Polydoros of Rhodes, *Laocoon and sons*, early 1st century CE
- Man with portrait busts of His ancestors, late 1st century BCE
- Colosseum, c. 70 - 80 CE
- Pantheon, 118 - 25 CE

### Key Terms

|                    |                          |                               |
|--------------------|--------------------------|-------------------------------|
| Arch               | Corinthian Order         | Ionic Order                   |
| Archaic Period     | Cyclopean Masonry        | Kore                          |
| Archaic smile      | Dipylon vase             | Kouros                        |
| Beehive tomb       | Doric Order              | Oculus                        |
| Black-figure style | Entasis                  | Orientalizing Period          |
| Buon fresco        | Etruscan temple plan     | Polis                         |
| Canon              | Geometric Period         | Red-figure style              |
| Cement             | Greek temple plan        | Secco fresco                  |
| Classic Period     | Hellenistic              | Styles of Roman wall painting |
| Contrapposto       | Idealization vs. Realism | Verism                        |

### Questions to Consider

- What important achievement does the Palette of King Narmer celebrate? Your text claims it as the oldest historic work as well as the earliest surviving image of an identified historic personage. What event(s) does it record and who is the personage?
- How does the story of Osiris' death and resurrection influence the Egyptian's preparations for death?
- How is "the frozen quality of the image well suited" to the purposes of Egyptian art?
- It is believed that King Djoser's funerary district is a model of what? How do the forms of the columns of these buildings reflect this belief?
- What did the pyramid symbolize to the ancient Egyptians? Did slaves assist in the building of the ancient monuments? If not, who did, and why?
- Why did the "authority of the Middle Kingdom pharaohs tend to be personal rather than institutional? How are the strict rules of art broken at this time?

- In what ways did the Middle Kingdom express an experimental spirit? In what way was this spirit revived during the New Kingdom?
- What civilization (of which we will learn about later) surely influenced Egyptian wall painting during the New Kingdom? What qualities do they share?
- Why was Queen Hatshepsut a significant ruler?
- How did Hatshepsut assert her royal authority and divinity through artistic means? What became of these assertions after her death?
- Why did Akhenaten introduce the Amarna revolution? What threat to his royal authority was he attempting to defeat?
- In what ways did Akhenaten change the rules of art, religion and politics? Why did he change these things? How does the portrayal of the figures change in response?
- What new view of humanity does the Amarna style bespeak of?
- What distinguishes the Akhenaten style?
- Did King Tut, Akhenaten's successor, continue with his revolution? Why or why not?
- How was the Temple at Luxor regarded? What daily rituals were performed to the cult statue?
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- Minoan civilization is said to have died twice. What two abrupt shifts greatly affected Minoan history? How did the Minoans respond to each of these events?
- What does *The Toreador Fresco* depict? Is it a realistic or idealized illustration? What qualities of Minoan life/ beliefs does it express?
- In what ways did the Mycenaeans differ from the Minoans? How did the Mycenaean invasion change life and civilization in the Aegean? What language did the Mycenaeans speak? From whom were the Mycenaeans descended?
- What periods do art historians divide ancient Greek art into?
- What beliefs and cultural characteristics did the individual Greek city-states share? Did they ever unify and become one nation? Why or why not?
- Identify the most common Greek vessel forms and their use.
- What is the paradox exists in relation to written language and the Geometric style? In what ways is the Orientalizing phase a period of transition in Greek art?
- Compare an Egyptian sculpture to a Kouros. How are they similar? How do they differ?
- What purposes did Kouros serve? Why do they smile? Why is this "Archaic smile" important?
- Protagoras said, "Man is the measure of all things." How does this statement characterize ancient Greek art? How does it explain ancient Greek religious beliefs? How does it relate to their main beliefs and the goals they set for themselves?
- Describe the Doric, Ionic and Corinthian orders. What region is each order associated with? What elements characterize each order? What specific temple, as given in class, exemplifies each order
- How are the Greek interests in order and harmonious ratios reflected in the architectural elements of the Parthenon? In what elements does the Parthenon deviate from mechanical exactitude? Why did the architects include these refinements?
- Consider the Greek quest for perfection as it relates to the *Knidian Aphrodite* and the *Apoxyomenos*. Do these later works elaborate on Polykleitos' original formulation for beauty and perfection, or do they challenge it? How do they agree or disagree with the example of perfection constructed by Polykleitos?
- How does the *Dying Trumpeter* reflect the concerns and characteristics of Hellenistic sculpture? How does the depiction of the dying man relate to the Greek's views regarding the "barbarians?"
- Describe the Sarcophagus from Cerveteri. How is it different from other funerary art? What values and beliefs about the afterlife does it reflect?

- What seems to be the attitude of the early Etruscans towards death and the afterlife? How does this attitude change in the 5<sup>th</sup> century BC? What artworks reflect these changes? How?
- Compare the *Apollo* from Veii with a Greek kouros. What differences and similarities do you find?
- In what ways does Etruscan temple design differ from Greek temple design? How are they similar?
- The she-wolf occurs repeatedly in Etruscan art. What does she represent? Why is she significant to Roman history? What is the myth of Romulus and Remus?
- How did the Roman tradition of keeping wax death masks influence Roman sculpture and portrait making? How does the Roman veristic approach go beyond and differ from Greek Hellenism?
- What new development in portraiture does the sculpture, Augustus Prima Porta, illustrate? How is the work used as propaganda?
- Did the Romans have a recognizable artistic style of their own, or did they just copy the Greeks? Why does your textbook state, "there are few questions more difficult to answer than, what is Roman art?"
- How is Roman architecture influenced by earlier Greek and Etruscan architectures? How is the Roman approach to architecture different than previous approaches?
- What two architectural advancements did the Romans develop? How did these advancements affect architecture? What architectural elements did these advancements allow the Romans to construct?
- Describe the *Pantheon*. Why was it built? Compare it to the Greek *Parthenon*. How are the two buildings similar and how do they differ? How does Greek architecture reflect an emphasis on the external, while Roman architecture reflects an emphasis on the internal? What practices and beliefs supported and encouraged these emphases?