The Humanistic Tradition 7th edition Fiero Test Bank

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Chapter 02
Africa

Essay Questions

1. Describe the unique features of Egyptian art and literature.

Although ancient Egypt did not produce any literary masterpieces, texts survive on tomb and temple walls, papyrus rolls that show prayers and songs, royal decrees and letters, prose tales, and texts that served to educate the young. From the New Kingdom came a very personal genre of poetry that would come to be called lyric poetry, because the poems were accompanied by a lyre.

Egyptian visual arts comes almost exclusively from tombs and temples. In representations of everyday life, figures are usually sized according to a strict hierarchy, or graded order: upper-class individuals are shown larger than lower-class ones, and males usually outsize females and servants. Artists developed a canon (or set of rules) by which to represent the human form. The proportions of the human body were determined according to a module (or standard of measurement) represented by the width of the clenched fist. More generally, Egyptian artists, in depicting the human figure, showed the upper torso from the front, while the lower from the side; the head is depicted in profile, while the eye and eyebrow are frontal. This method of representation is *conceptual*—that is, based on ideas—rather than *perceptual*—that is, based on visual evidence.

Learning Objective: Distinguish Egyptian art and literature from other ancient civilizations.
Topic: Art and Architecture

Multiple Choice Questions

2. Egyptian civilization emerged along the banks of the _____ River in Africa.
A. Congo
B. Nile
C. Indus
D. Livingston

Learning Objective: Explain how the natural environment influenced beliefs in ancient Egypt.
Topic: History

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3. Successful elements of ancient Egyptian civilization included which of the following?
A.

a uniform language

B.

geographical isolation

C.

a shared political and cultural life

D. All these answers are correct.

Topic: Ancient Egyptian government
Topic: Ancient Egyptian social order
Topic: History

4. Which of the following best describes the cosmology of the ancient Egyptians in North Africa?
A. They viewed the world as a sphere.
B. They viewed the world as a flat platter floating on water.
C. They viewed the world as a series of concentric, crystalline spheres.
D. They viewed the world as a flat disk in space.

Learning Objective: Explain how belief in afterlife influenced Egyptian religious, political, and social mores.
Learning Objective: Explain how the natural environment influenced beliefs in ancient Egypt.
Topic: Ancient Egyptian afterlife
Topic: Ancient Egyptian gods
Topic: Philosophy and Religion

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5. The Egyptian Osiris myth vividly describes the idea of
A. an earth mother.
B. matrimony.
C. death.
D. resurrection.

Learning Objective: Explain how belief in afterlife influenced Egyptian religious, political, and social mores.
Learning Objective: Explain how the natural environment influenced beliefs in ancient Egypt.
Topic: Ancient Egyptian afterlife
Topic: Philosophy and Religion

6. The *Palette of Narmer* depicts
A. the birth of Ra, the Sun God.
B. the union of Upper and Lower Egypt.
C. the construction of the Pyramid of Amenhotep.
D. Osiris, god of the underworld.

Learning Objective: Distinguish Egyptian art and literature from other ancient civilizations.
Topic: Art and Architecture

7. Egypt was conquered in 332 B.C.E. by which of the following invaders?
A. Alexander the Great
B. Marco Polo
C. Constantine
D. Attila

Learning Objective: Relate political and religious leadership in ancient Egypt.
Topic: Ancient Egyptian government
Topic: History

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8.

Early Egyptian tomb structures, usually single story, are

A. ziggurats.
B. pyramids.
C. mastabas.
D. All of these are early Egyptian single-story tomb structures.

Topic: Ancient Egyptian afterlife
Topic: Art and Architecture
Topic: Philosophy and Religion

9. At the top of the Egyptian power hierarchy serving the pharaoh was the
A. master mason.
B. chamberlain.
C. priest-king.
D. vizier.

Learning Objective: Relate political and religious leadership in ancient Egypt.
Topic: Ancient Egyptian government
Topic: Ancient Egyptian social order

10. Our knowledge of Egyptian visual art comes primarily from
A. palaces.
B. the pyramids.
C. tombs.
D. the Greeks.

Learning Objective: Distinguish Egyptian art and literature from other ancient civilizations.
Topic: Ancient Egyptian afterlife
Topic: Art and Architecture
Topic: Philosophy and Religion

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11. The Egyptian canon of artistic representations of the human form gave the proportions of the human body as determined according to the width of
A. a foot near the toes.
B. a clenched fist.
C. an ear.
D. the Great Pyramid.

Learning Objective: Distinguish Egyptian art and literature from other ancient civilizations.
Topic: Art and Architecture

12. Pyramid-like structures at the entrance to an Egyptian temple, representing the mountains encircling the world, are called
A. hypostyles.
B. obelisks.
C. pylons.
D. None of these answers is correct.

Topic: Art and Architecture

13. Egyptian commemorative pillars are called
A. hypostyles.
B. obelisks.
C. pylons.
D. None of these answers is correct.

Learning Objective: Distinguish Egyptian art and literature from other ancient civilizations.
Topic: Art and Architecture

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14. The figurative voyage from light to dark as one entered the Egyptian temple was represented by a room of
A. hypostyles.
B. obelisks.
C. pylons.
D. None of these answers is correct.

Learning Objective: Distinguish Egyptian art and literature from other ancient civilizations.
Topic: Ancient Egyptian gods
Topic: Art and Architecture

15. Which of the following does the text use to describe the musical poetry of the Egyptian New Kingdom?
A. Nubian
B.

Trance

C.

Chant

D.

Lyric

Learning Objective: Distinguish Egyptian art and literature from other ancient civilizations.
Topic: Literature
Topic: Music and Dance

16. Spatial depth in Egyptian art is achieved
A. with linear perspective.
B. by placing one figure above another.
C. by placing one figure behind another.
D. with the distance of separation between figures.

Learning Objective: Distinguish Egyptian art and literature from other ancient civilizations.
Topic: Art and Architecture

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Essay Questions

17. Describe the ways in which the natural environment influenced spiritual life and religious beliefs in ancient Egypt.

Ancient Egyptian civilization emerged and thrived along the banks of the Nile River in Northeast Africa. Its geography, climate, and the distinctive features of the natural environment worked to shape the worldviews and religious beliefs of all ancient peoples. In the hot, arid climate of Northeast Africa, where ample sunlight made possible the cultivation of crops, the sun god held the place of honor. The 365-day cycle of the Nile's inundation became the basis of the solar calendar and the primary source of Egypt's deep sense of order. In the regularity of the sun's daily cycle and the Nile's annual deluge, ancient Egyptians found security. Ancient Egyptians viewed the sun's daily ascent in the east as symbolic of the god's "rebirth"; his daily resurrection signified the victory of the forces of day, light, purity, goodness, and life over those of night, darkness, ignorance, evil, and death.

From the natural elements—the sun, the Nile, and the largely flat topography of North Africa—they also constructed their cosmology,that is, their theory of the origin and structure of the universe. Egyptian myths of creation describe the earth as a flat platter floating on the waters of the underworld. At the beginning of time, the Nile's primordial waters brought forth a mound of silt, out of which emerged the self-generating sun god; and from that god, the rest of Egypt's gods were born.

Learning Objective: Explain how the natural environment influenced beliefs in ancient Egypt.
Topic: Ancient Egyptian afterlife
Topic: Ancient Egyptian gods
Topic: Philosophy and Religion

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18. Describe the basic features of religious, political, and social life in ancient Egypt.

Religious features: The cult of the sun dominated the religious history of ancient Egypt. In the earliest hymns of the Old Kingdom, Re (or Ra) was celebrated as the self-generating life force. The transfer of power from the sun god to the pharaoh was frequently shown in Egyptian tombs and temples. Although the cult of the sun in his various aspects dominated the official religion of Egypt, local gods and goddesses—more than 2,000 of them—made up the Egyptian pantheon. Second only to the sun as the major natural force in Egyptian life was the Nile River. Ancient Egyptians identified the Nile with Osiris, ruler of the underworld and god of the dead. The Osiris myth vividly describes the idea of resurrection that was central to the ancient Egyptian belief system.

Political features: From earliest times, political power was linked with spiritual power and superhuman might. The Egyptians held that divine power flowed from the gods to their royal agents. In ancient Egypt, long-standing customs and unwritten rules preceded the codification and transcription of civil and criminal law, an oral tradition that played a vital part in establishing political continuity.

Throughout their long history, ancient Egyptians viewed the land as sacred. It was owned by the gods, ruled by the pharaohs, and farmed by the peasants with the assistance of slaves. The fruits of each harvest were shared according to the needs of the community. This divinely sanctioned way of life, known as *theocratic socialism,* provided Egypt with an abundance of food and a surplus that encouraged widespread trade.

Social features: Like all ancient civilizations, Egypt could not have existed without a high level of cooperation among those whose individual tasks—governing, trading, farming, fighting—contributed to communal survival. The ruling dynasty, in conjunction with a priestly caste that supervised the religious activities of the community, formed an elite group of men and women who regulated the lives of the lower classes: merchants, farmers, herders, artisans, soldiers, and servants. Nevertheless, the class structure in ancient Egypt seems to have been quite flexible. Ambitious individuals of any class were free to rise in status, usually by way of education.

Learning Objective: Describe political and social roles of women in ancient Egypt.
Learning Objective: Explain how belief in afterlife influenced Egyptian religious, political, and social mores.
Learning Objective: Relate political and religious leadership in ancient Egypt.
Topic: Ancient Egyptian government
Topic: Ancient Egyptian social order

19. Discuss the impact of the Egyptian cult of death on the visual art that survives.

The cult of death was inspired by the grand burials of the pharaohs. The walls of the burial chambers revealed much about ancient Egyptian life. They were painted with colored pigments, a technique known as fresco secco(dry fresco), or carved in relief with images visualizing sacred rituals and daily activities. Hieroglyphs formed an essential component of pictorial illustration, narrating the achievements of Egypt's rulers, listing the grave goods, and offering perpetual prayers for the deceased. From burial art, we can see how Egyptians conceived of the world, choosing to immortalize ideas rather than imitate reality.

Learning Objective: Distinguish Egyptian art and literature from other ancient civilizations.
Topic: Ancient Egyptian afterlife
Topic: Art and Architecture
Topic: Philosophy and Religion

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20. Discuss the canon of human proportion used by the Egyptians in their representative art.

The canon for artists in ancient Egypt governed the way in which they represented the human form. The proportions of the human body were determined according to a module (or standard of measurement) represented by the width of the clenched fist. More generally, Egyptian artists adhered to a set of guidelines by which they might "capture" the most characteristic and essential aspects of the subject matter: in depicting the human figure, the upper torso is shown from the front, while the lower is shown from the side; the head is depicted in profile, while the eye and eyebrow are frontal. This method of representation is *conceptual*—that is, based on ideas—rather than *perceptual*—that is, based on visual evidence. Artists were also capable of naturalistic representation and realistic details can be seen in many Egyptian frescoes. For instance, in the New Kingdom tomb of the scribe Nebamon (himself depicted in a stylized and conventional pose), the figures are surrounded by marsh birds so accurately rendered that ornithologists have been able to identify them by species.

The Egyptian artist's approach to space was also conceptual. Spatial depth is indicated by placing one figure above (rather than behind) the next, often in horizontal registers, or rows.

Learning Objective: Distinguish Egyptian art and literature from other ancient civilizations.
Topic: Art and Architecture

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