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CHAPTER 2—ANCIENT MESOPOTAMIA AND PERSIA

MULTIPLE CHOICE

1. The Ziggurat at Ur can best be described as a ____.

a.	Sumerian burial ground
b.	fortified city-state
c.	palace for Naram-Sin
d.	temple platform

ANS: D PTS: 1

2. Ishtar Gate, with its relief decorations of a dragon, lion, and bull, comes from the city of ____.

a.	Lagash
b.	Persepolis
c.	Ur
d.	Babylon

ANS: D PTS: 1

3. Bull-headed capitals would most likely be found in ____.

a.	Lascaux
b.	Jericho
c.	Persia
d.	Israel

ANS: C PTS: 1

4. The new concept of godlike sovereignty can be described by the representations of ____, the king who appeared as a god in Mesopotamian Akkadian art.

a.	Urnanshe
b.	Naram-Sin
c.	Eannatum
d.	Gilgamesh

ANS: B PTS: 1

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5. In his pursuit of beautifying the city of Bayblon, Nebuchadnezzar II built the ____ as one of the main entrances to the city.

a.	White Temple
b.	Ziggurat at Ur
c.	Palace of Darius
d.	Ishtar Gate

ANS: D PTS: 1

6. The exaggeration of the eye size on Sumerian votive sculptures likely symbolizes their ____.

a.	mystical visions
b.	great knowledge and wisdom
c.	eternal wakefulness
d.	divine nature

ANS: C PTS: 1

7. The White Temple at Uruk is oriented to the ____.

a.	Orion constellation
b.	cardinal points of the compass
c.	Persian Gulf
d.	north

ANS: B PTS: 1

8. The themes portrayed in the murals that decorated Assyrian palaces were intended to ____.

a.	demonstrate the ruler's religiosity
b.	exalt royal power
c.	provide a glimpse into the afterlife
d.	show the royal protection of the king

ANS: B PTS: 1

9. Although largely influenced by Assyrian art, Persian art differed in the preference for ____.

a.	bulging muscles
b	extremely large eyes

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.	
c.	nudity
d.	more rounded forms

ANS: D PTS: 1

10. The statuettes of two worshippers, from the Square Temple at Eshnunna, created by the Sumerians, were ____.

a.	placed in tombs to entertain the deceased in the afterlife
b.	placed in temples in thanksgiving to the deities
c.	guardians of the Citadel of Sargon II
d.	used as a form of currency

ANS: B PTS: 1

11. Found on the *Warka Vase*, the convention of hierarchy of scale indicated ____.

a.	greater importance
b.	order of the gods
c.	the first families
d.	the power of money

ANS: A PTS: 1

12. Which of the following was not a significant contribution of the Sumerians:

a.	Specialization of labor
b.	The invention of post-and-lintel architecture
c.	The advent of writing
d.	The invention of the city-state

ANS: B PTS: 1

13. The Mesopotamian king who codified the law and prescribed penalties for infractions was ____.

a.	Urnanshe
b.	Innana
c.	Naram-Sin
d	Hammurabi

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ANS: D PTS: 1

14. A central figure of the Neo-Sumerian age, ____ placed many statues in temples to render his perpetual service to the gods.

a.	Ashurnasirpal
b.	Imhotep
c.	Senenmut
d.	Gudea

ANS: D PTS: 1

15. The rock-cut relief decorating the palace of Shapur I at Bishapur depicts ____.

a.	the goddess Inanna
b.	the coronation of Shapur II
c.	a dying lioness
d.	Shapur's capture of the Roman emperor

ANS: D PTS: 1

16. Historical narrative relief can be found at the Assyrian palace of ____ at Nimrud.

a.	Gudea
b.	Sargon IV
c.	Marduk I
d.	Ashurnasirpal II

ANS: D PTS: 1

17. Alexander the Great razed Persepolis in 330 BCE. What prior event suggests that this was an act of revenge?

a.	Destruction of Assyrian city of Nimrud
b.	Birth of the Sasanian dynasty
c.	Persian sack of the Athenian Acropolis
d.	Persian sack of Sparta

ANS: C PTS: 1

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18. What epic poem(s) recounts the exploits of a legendary king of Uruk and slayer of the monster Huwawa?

a.	*Iliad* and *Odyssey*
b.	*Epic of Gilgamesh*
c.	*Epic of Nimrud*
d.	*Tale of Homer*

ANS: B PTS: 1

19. What information does the victory stele of Eannatum (*Stele of the Vultures*) provide about the nature of the ensi, or leader?

a.	The ruler is equal to the soldiers.
b.	Eannatum was not a brave warrior and lost.
c.	Ningirsu chose Eannatum to rule Lagash.
d.	Eannatum was divine.

ANS: C PTS: 1

20. The statement "measuring rods and coiled rope," which connotes the ruler's capacity to build social order and render judgments, is best depicted on the ____.

a.	stele of Hammurabi
b.	*Standard of Ur*
c.	victory Stele of Naram-Sin
d.	victory stele of Eannatum (*Stele of the Vultures*)

ANS: A PTS: 1

21. The use of polished diorite in many depictions of Gudea is significant because ____.

a.	it was symbolic of death
b.	it was associated with military victory
c.	it was commonly found in Ur
d.	it was costly and difficult to carve

ANS: D PTS: 1

22. In Assyrian relief, such as the Assyrian archers pursuing enemies, the artists combine different viewpoints in the same frame and other adjustments for clarity. Which of the following phrases best

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describes the artists' primary goal?

a.	Artistic license
b.	Legible retelling of a decisive moment in king's deeds
c.	Following technical codes as established by the Sasanians
d.	Following technical codes as established by the Elamites

ANS: B PTS: 1

23. The Elamite statue of Queen Napir-Asu shows its Mesopotamian heritage. Which phrase supports this assertion?

a.	Square volume and strict frontality
b.	Strict true profile and slim silhouette
c.	Cylindrical volume and strict frontality
d.	Optical profile and full silhouette

ANS: C PTS: 1

24. The Elamite statue of Queen Napir-Asu represents the ideal queen; in addition, there is an allusion to fertility as it relates to being queen. Which motif supports this allusion?

a.	Hands crossed over the belly
b.	Upright posture
c.	Patterned gown
d.	Inscription on queen's skirt

ANS: A PTS: 1

25. The Sumerians may have been the first to use pictures to tell coherent stories. What argument makes this a valid assertion?

a.	Narrative presented with haphazard figures
b.	Narrative presented in registers or bands
c.	Narrative presented in squares or boxes
d.	Narrative presented with same-size figures

ANS: B PTS: 1

26. Which of the following works of art was created first?

a	*Standard of Ur*

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b.	Victory stele of Eannatum (*Stele of the Vultures*)
c.	Worshippers from the Square Temple at Eshnunna
d.	*Warka Vase*

ANS: D PTS: 1

27. ____ is a term for the large composite creatures that guarded the gates of Assyrian royal complexes.

a.	Sphinx
b.	Lamassu
c.	Zimri-lim
d.	Ishtar

ANS: B PTS: 1

28. The name for the monumental gateway to the citadel of Persepolis, that Gate of All Lands, is a reference to ____.

a.	the harmony of the peoples of the Assyrian empire
b.	the harmony of the peoples of the Sasanian empire
c.	the harmony of the peoples of the Persian empire
d.	the harmony of the peoples of the Elamite empire

ANS: C PTS: 1

SLIDE IDENTIFICATION
Select the response that identifies or corresponds best to the image on the screen.

29. (Figure 2-5)

a.	Uruk
b.	Ur
c.	Babylon
d.	Lagash

ANS: A PTS: 1 KEY: Slide Identification

30. (Figure 2-5)

a.	Hammurabi

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b.	Ashurbanipal
c.	Eshnunna
d.	Gudea

ANS: C PTS: 1 KEY: Slide Identification

31. (Figure 2-6)

a.	Deities
b.	Court of Gudea
c.	Council of Ur
d.	Victory stele of Eannatum

ANS: D PTS: 1 KEY: Slide Identification

32. (Figure 2-18)

a.	Victory stele of Naram-Sin
b.	Stele of Hammurabi
c.	Victory stele of Eannatum
d.	Stele of Ashurbanipal

ANS: B PTS: 1 KEY: Slide Identification

33. (Figure 2-16)

a.	Gudea
b.	Urnanshe
c.	Eannatum
d.	Sargon II

ANS: A PTS: 1 KEY: Slide Identification

34. (Figure 2-25)

a.	Apadana
b.	Plaza
c.	Sanctuary
d	Royal bedchamber

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ANS: A PTS: 1 KEY: Slide Identification

35. (Figure 2-29A)

a.	Triumph of Ashurbanipal over Cyrus
b.	Triumph of Xerxes over Alexander the Great
c.	Triumph of Titus over Shapur I
d.	Triumph of Shapur I

ANS: D PTS: 1 KEY: Slide Identification

36. (Figure 2-6)

a.	Victory stele of Naram-Sin
b.	Stele of Hammurabi
c.	Victory stele of Eannatum (*Stele of the Vultures*)
d.	Stele of Gudea

ANS: C PTS: 1 KEY: Slide Identification

37. (Figure 2-11)

a.	Signet ring
b.	Bracelet
c.	Cylinder seal
d.	Stele

ANS: C PTS: 1 KEY: Slide Identification

38. (Figure 2-8)

a.	*Standard of Cyrus*
b.	*Standard of Hammurabi*
c.	*Standard of Ur*
d.	*Standard of Nimrud*

ANS: C PTS: 1 KEY: Slide Identification

39. (Figure 2-15)

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a.	Neo-Sumerian
b.	Akkadian
c.	Babylonian
d.	Assyrian

ANS: A PTS: 1 KEY: Slide Identification

40. (Figure 2-13)

a.	Naram-Sin of Akkad
b.	Hammurabi of Babylon
c.	Gudea of Lagash
d.	Napir-Asu of Susa

ANS: A PTS: 1 KEY: Slide Identification

41. (Figure 2-19A)

a.	Persepolis
b.	Dur Sharrukin (modern Khorsabad)
c.	Babylon
d.	Akkad

ANS: B PTS: 1 KEY: Slide Identification

42. (Figure 2-22)

a.	Assyrian
b.	Persian
c.	Sumerian
d.	Neo-Babylonian

ANS: A PTS: 1 KEY: Slide Identification

43. (Figure 2-29)

a.	Babylonian
b.	Sasanian
c	Akkadian

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d.	Sumerian

ANS: B PTS: 1 KEY: Slide Identification

44. (Figure 2-10)

a.	*Standard of Ur*
b.	Cylinder seal
c.	Lamassu
d.	Sound box

ANS: D PTS: 1 KEY: Slide Identification

45. (Figure 2-4)

a.	Uruk
b.	Sasanian
c.	Assyrian
d.	Babylonian

ANS: A PTS: 1 KEY: Slide Identification

46. (Figure 2-21)

a.	Hittite
b.	Achaemenid
c.	Assyrian
d.	Sasanian

ANS: C PTS: 1 KEY: Slide Identification

47. (Figure 2-24)

a.	Ur
b.	Babylon
c.	Persepolis
d.	Assyria

ANS: B PTS: 1 KEY: Slide Identification

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48. (Figure 2-17A)

a.	Mural
b.	Fresco
c.	Encaustic on wood
d.	Tempera on panel

ANS: A PTS: 1 KEY: Slide Identification

49. (Figure 2-16)

a.	Urnanshe
b.	Hammurabi
c.	Gudea
d.	Zimri-Lim

ANS: C PTS: 1 KEY: Slide Identification

50. (Figure 2-22)

a.	Iran
b.	Ur
c.	Persia
d.	Iraq

ANS: D PTS: 1 KEY: Slide Identification

51. (Figure 2-28)

a.	Candleholder
b.	Rhyton
c.	Goblet
d.	Sacrificial vessel

ANS: B PTS: 1 KEY: Slide Identification

52. (Figure 2-26)

a.	Hamadan
b.	Tehran

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c.	Persepolis
d.	Kalhu

ANS: C PTS: 1 KEY: Slide Identification

SLIDE QUESTIONS

53. The head of an Akkadian ruler (Figure 2-12) represents ____.

a.	a deity
b.	an official and ruler
c.	the work of Persepolis
d.	a royal figure from Sumer

ANS: B PTS: 1 KEY: Slide Questions

54. The statuettes of two worshipers (Figure 2-5) represent ____.

a.	rulers and duty
b.	deep commitment to religion and service
c.	the work of Uruk
d.	the canon of Assyrian sculptural tradition

ANS: B PTS: 1 KEY: Slide Questions

55. The statue of Queen Napir-Asu (Figure 2-19) represents ____.

a.	an ideal queen and serves as a votive figure
b.	an ideal goddess and serves as an idol
c.	the work of the Sasanian Empire
d.	the work of Sumer

ANS: A PTS: 1 KEY: Slide Questions

56. Assyrian archers pursuing enemies (Figure 2-22) and Ashurbanipal hunting lions (Figure 2-23) represent ____.

a. the work of the Assyrian and Achaemenid Empires
b. sculptors showing the optical view of both events
c. sculptors showing the conceptual view of both events
d. the work of the Elamite Empire

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ANS: C PTS: 1 KEY: Slide Questions

57. Victory stele of Naram-Sin (Figure 2-13) and Triumph of Shapur I (Figure 2-29A) both ____.

a.	represent a military victory
b.	represent deep religious commitment of both civilizations
c.	represent mythological heroes
d.	exhibit influences from Ancient Greece

ANS: A PTS: 1 KEY: Slide Questions

58. Sound box of the lyre from tomb 789 (Figure 2-10) ____.

a.	represents the coat of arms of Naram-sin
b.	can be found on the *Standard of Ur*
c.	represents the coat of arms of Eannatum
d.	represents heraldic composition

ANS: D PTS: 1 KEY: Slide Questions

59. Stele with laws of Hammurabi (Figure 2-18) represents the ____.

a.	gods granting the right to rule
b.	coronation of the ruler
c.	work of Sumer and Babylon
d.	gods granting the right to codify the law

ANS: A PTS: 1 KEY: Slide Questions

60. Statuettes of two worshipers (Figure 2-5) and Gudea seated, holding temple plan (Figure 2-16) both represent the ____.

a.	continuing tradition of depictions of royalty
b.	deep commitment to religion and the gods
c.	work of Sumer and Akkad
d.	Assyrian tradition of royal depictions

ANS: B PTS: 1 KEY: Slide Questions

61. Persepolis (royal audience hall) (Figure 2-25) and Palace of Shapur I, Ctesiphon (Figure 2-29) ____.

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a.	both represent the splendor of the Achaemenid Empire
b.	both represent the influences of the Greeks
c.	each define its period
d.	each represent the influences of Parthian construction techniques

ANS: C PTS: 1 KEY: Slide Questions

62. Victory stele of Eannatum (*Stele of the Vultures*) (Figure 2-6) and Victory stele of Naram-Sin (Figure 2-13) ____.

a.	Victory stele of Naram-Sin shows daring innovation by breaking with the compositional formula of storytelling via horizontal registers
b.	Victory stele of Eannatum (*Stele of the Vultures*) represents the Assyrian tradition of war relief
c.	each represents Sumer and Elamite workshops
d.	each represents Achaemenid and Sasanian workshops

ANS: A PTS: 1 KEY: Slide Questions

OTHER SLIDE QUESTIONS

1. How is Ashurnasirpal II identified in this relief?

   ANS:
   Ashurnasirpal II (Figure 2-21). The Kalhu panel shows the king, taller than everyone else as befits his rank, delicately holding a cup. The king and the attendant behind him are in consistent profile view, but the painter adhered to the rule of showing the eye from the front in a profile head.

   PTS: 1 KEY: Slide Questions

2. What makes this depiction of Gudea significant?

   ANS:
   Gudea (Figure 2-17). The overflowing water jar that Gudea holds symbolizes the prosperity the ruler of Lagash brings to his people. In Mesopotamian art, normally only gods and goddesses are the sources of life-giving water.

   PTS: 1 KEY: Slide Questions

3. Explain the significance of the design and function of this vessel.

   ANS:
   Rhyton (Figure 2-28). The Persian kings were famous for their luxurious tableware of gold and silver. A *rhyton* (pouring vessel) said to have been found at Hamadan in Iran provides a hint of the magnificent items that graced the tables of the Achaemenid aristocracy.

   PTS: 1 KEY: Slide Questions

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SHORT ANSWER

1. What is the significance of *cuneiform*?

   ANS:
   It marked the beginning of writing, as historians strictly define it and led to mor, sophisticated, complex grammatical constructions.

   PTS: 1

2. Explain the importance of cylinder seals.

   ANS:
   They were prized possessions indicating status and served as devices to identify ownership and prevent unauthorized use as well as a "signature."

   PTS: 1

3. What is a *lamassu* and where was it placed?

   ANS:
   It is a winged manheaded bull as a guardian at the gate of the palace.

   PTS: 1

4. What is an *iwan*?

   ANS:
   It is brick audience hall covered by a barrel vault.

   PTS: 1

5. Discuss the significance and function of cylinder seals.

   ANS:
   Cylinder seals were prized possessions, signifying high positions in society; however, they were used primarily to authenticate documents and protect storage jars and doors from tampering.

   PTS: 1

6. What is the most importance archaeological source of knowledge regarding Persian architecture?

   ANS:
   Persepolis

   PTS: 1

7. Discuss the focus of Sumerian city planning.

   ANS:
   It reflected the importance of religion in daily life; the city's nucleus was the temple that also served as the administrative and economic center for the city, thus representing both religious and secular functionalities.

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PTS: 1

8. Why was the concept of the city-state an important innovation?

ANS:
The community rather than the family assumes the function of defense. Other activities such as manufacturing or trade or administration become institutionalized, thus gaining a unique and permanent identity.

PTS: 1

9. What do the reliefs of the palace of Ashurbanipal at Nineveh depict?

ANS:
They depict the glory and power of the king as the triumphant ruler.

PTS: 1

10. The Elamite Empire was strong enough to plunder Babylon and carry off the steles of Naram-Sin and Hammurabi, then reerect them in their capital city of Susa. Why is this event significant?

ANS:
It demonstrated their political and military superiority as the leading power during this time.

PTS: 1

11. How does the lamassu provide a conceptual picture and all of its important parts?

ANS:
It presents a front view of the animal at rest and a side view of it in motion, thus showing the creature with all its important parts.

PTS: 1

12. What is the purpose of a votive figure?

ANS:
It offers constant prayers to the gods on behalf of the donor.

PTS: 1

13. Describe an architectural feature used at Persepolis that seems to have been uniquely Persian.

ANS:
Capitals with the foreparts of lions or bulls appear to have been uniquely Persian.

PTS: 1

14. How do the reliefs on the Palace of Darius at Persepolis reflect the purpose of the building?

ANS:
The relief of subject nations bringing tribute to the Persian ruler and the complex palace ceremonials echoed the purpose of the great palace, which was intended to symbolize Persian power.

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PTS: 1

15. What was the importance of the code of Hammurabi?

ANS:
He developed a codified series of laws that brought unity to the conflicting and often unwritten laws of Mesopotamia and probably influenced the Law of Moses, which had such a profound effect on Western civilization.

PTS: 1

16. Describe three stylistic conventions found in Sumerian sculpture.

ANS:
Sumerian relief sculpture uses the convention of showing figures in profile with shoulders fully frontal, and the poses are regularized and repeated. An oval shape is used for full round sculpture; eyes are large, and hands are often clasped.

PTS: 1

17. Why is the Hittite Lion Gate at Boghazköy significant?

ANS:
It demonstrates a theme that was echoed throughout the Ancient Near East. The gate presents the idea of protection; the lions protect the city.

PTS: 1

ESSAY

1. What concept of leadership did the Akkadians introduce to ancient Mesopotamia, and how did this influence their art?

ANS:
Pages 40-41

PTS: 1

2. Describe the changing political map of the Ancient Near East. How did this political climate initiate change in the creative processes of three distinct groups (your choice)? How did the political climate disseminate the artistic motifs from group to group? How did your selected groups adapt these conventions to fit their respective aesthetic needs? Use examples to support your essay.

ANS:
See chapter text.

PTS: 1

3. What was the primary purpose of Assyrian relief sculpture, and why was it unique in terms of style and subject matter from other ancient Mesopotamian cultures? Use examples to support your essay.

ANS:

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Pages 45–48

PTS: 1

4. Compare and contrast temple architecture and palace architecture. How do these structures define their respective groups? Use two distinct cultural groups and specific examples to support your essay.

   ANS:
   See chapter text.

   PTS: 1

5. Discuss the impact Sumerian culture had on Mesopotamia. What were their contributions to the development of society and art? How did their culture influence contemporaneous and later groups? Use specific examples to develop your essay.

   ANS:
   See chapter text.

   PTS: 1

6. Discuss the changes that have occurred in art from the Neolithic period (Chapter 1) to the art of the ancient Near East. Use examples to support your essay.

   ANS:
   Chapter 1 pages 24–28; see chapter 2 text.

   PTS: 1

7. Discuss the social and economic changes that took place in the Ancient Near East. How did these changes impact the art? Use specific examples to support your essay.

   ANS:
   See chapter text.

   PTS: 1

8. Describe the religion practiced by Sumer and how it affected their art. Use examples to support your essay.

   ANS:
   Pages 31–39

   PTS: 1

9. Discuss the development of relief sculpture in the Ancient Near East. Focus on three groups. Consider changes in the proportions of the figures, the depiction of details, and the position of the head and shoulders in relation to the body. Cite specific works to illustrate your argument.

   ANS:
   See chapter text.

   PTS: 1

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10. Describe the differences between Assyrian relief sculpture and Achaemenid relief sculpture. Consider the function of the relief and how it reflected the group. Use examples to support your essay.

ANS:
Pages 46–48 and 50–51

PTS: 1

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