



UNIVERSITY OF
CAMBRIDGE

CLASSICAL TRIPOS Part II
Group D Archaeology

Thursday 31 May 2007 9 to 12

Paper D3

THE CLASSICAL BODY:
THE ARCHAEOLOGY AND LEGACY OF AN IDEAL

Answer three questions.

Credit will be given for relevant plans and sketches.

Candidates who do not write legibly may find themselves at a grave disadvantage.

Irrelevance will be penalised.

STATIONERY REQUIREMENTS

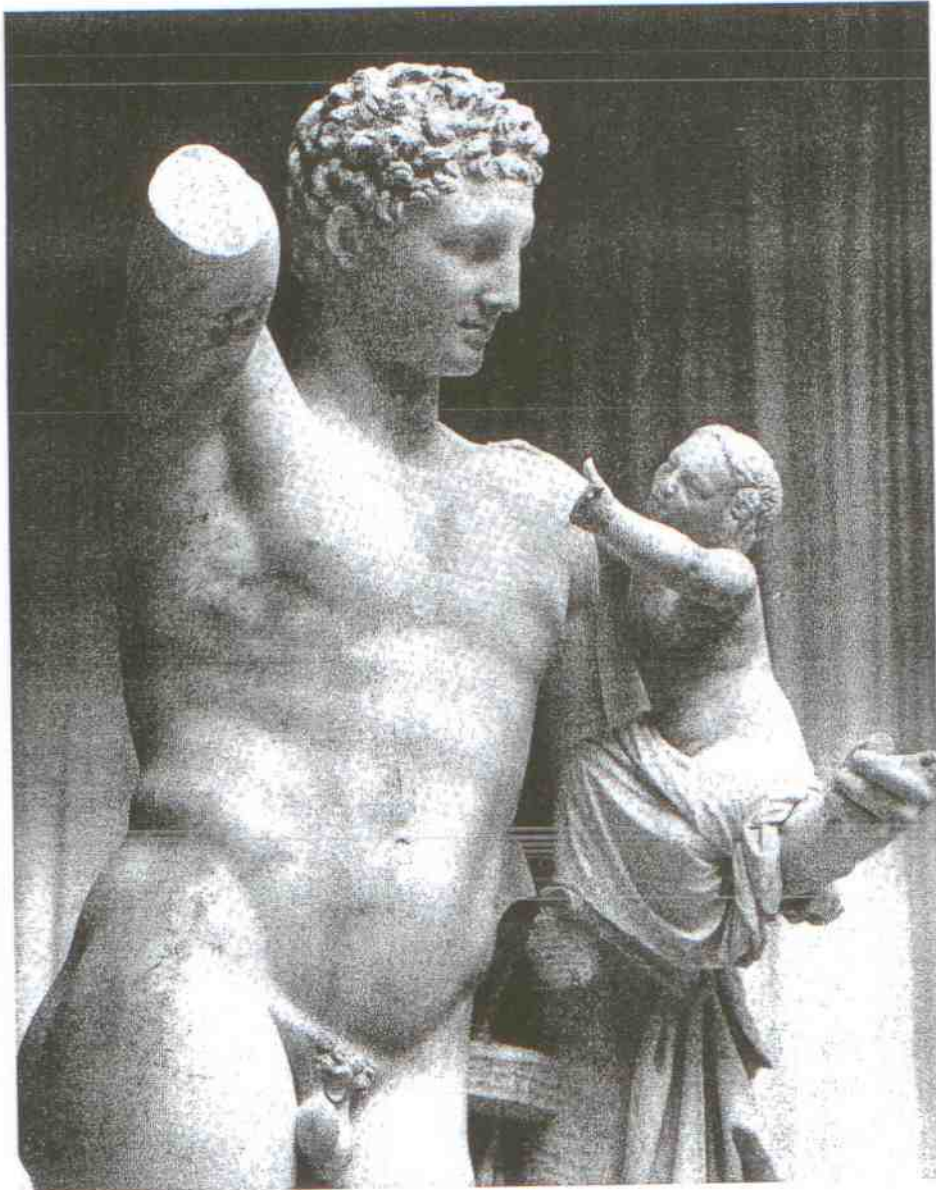
20 Page Booklet x 1
Rough Work Pad x 1

SPECIAL REQUIREMENTS

None

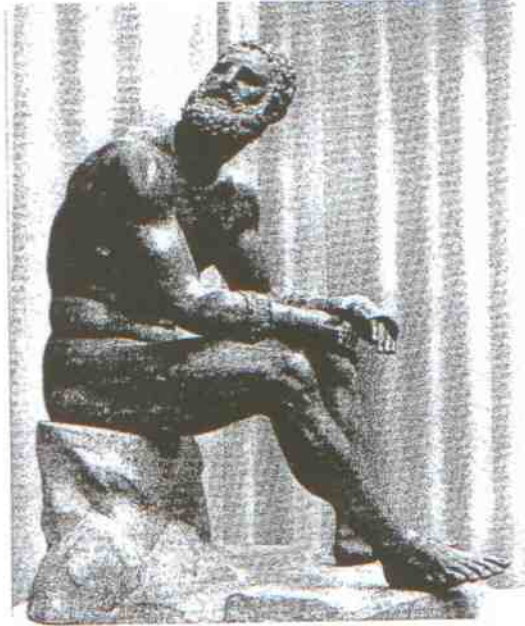
**You may not start to read the questions
printed on the subsequent pages of this
question paper until instructed that you
may do so by the Invigilator**

- 1 Explain the rise and decline of the *kouros*-figure type.
- 2 Was there 'a Greek Revolution' in art?
- 3 Discuss the aesthetic effects of **either** hollow bronze-casting **or** red-figure vase-painting upon figurative representation in Greek art.
- 4 **Either** (a) By what means did artists in the Greco-Roman world seek to represent the bodily appearance of deities?
Or (b) How did artists in the Greco-Roman world seek to represent the bodily appearance of monsters?
- 5 Does it matter whether we can say which particular Greek sculptor made this statue?



6 **Either** (a) 'Artists in the Hellenistic period were obsessed with stereotypes, not social realism.' Discuss.

Or (b) What do the following two images tell us about changes in the nature of athletic commemoration after the fourth century BC?

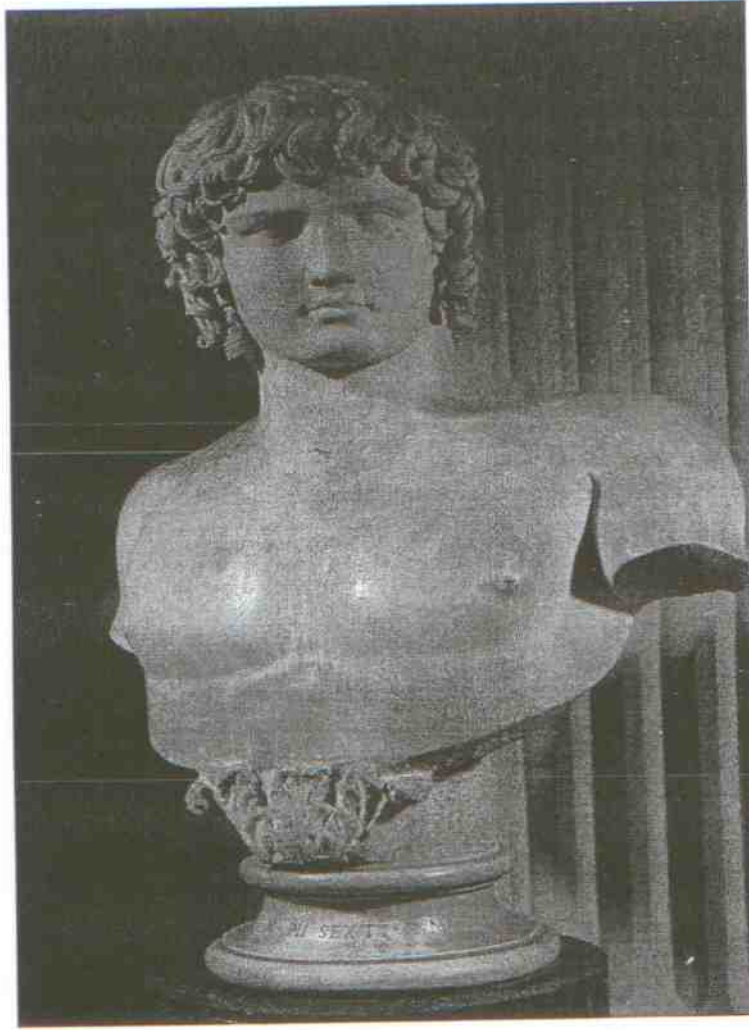


7 We cannot suppose 'that there were no pleasant-looking Romans before Octavian' (R. R. R. SMITH). So how should we account for the phenomenon of 'Veristic' portraiture?

8 Why were some Roman emperors commemorated in images showing them partly or fully nude?

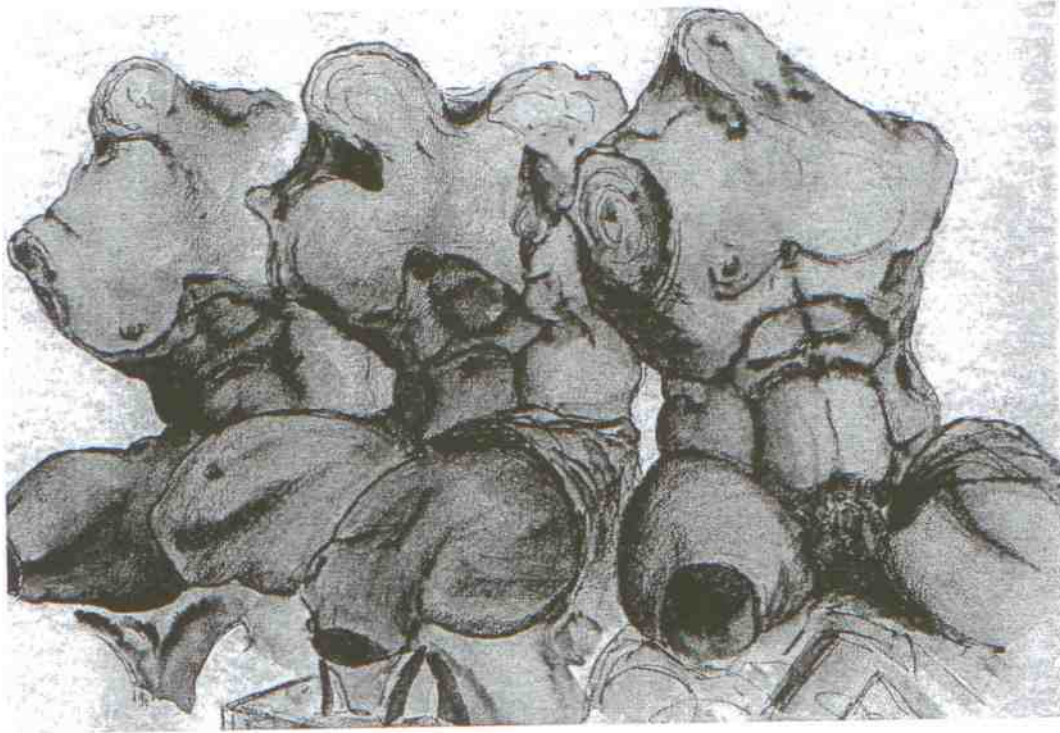
TURN OVER

- 9 Discuss the figure below in terms of (i) its original context and (ii) its art-historical legacy.



- 10 Did the Classical body suffer a 'decline of form' in late Antiquity?

- 11 What is learned by 'drawing from' such relics as the Belvedere Torso (below)?



- 12 **Either** (a) 'Devotion to the Classical heritage of Rome could assume some of the fervour of a surrogate religion' (HASKELL AND PENNY). Discuss with reference to Classical statuary.

Or (b) Explain why the first major collection of Classical statuary was assembled in the Vatican.

END OF PAPER