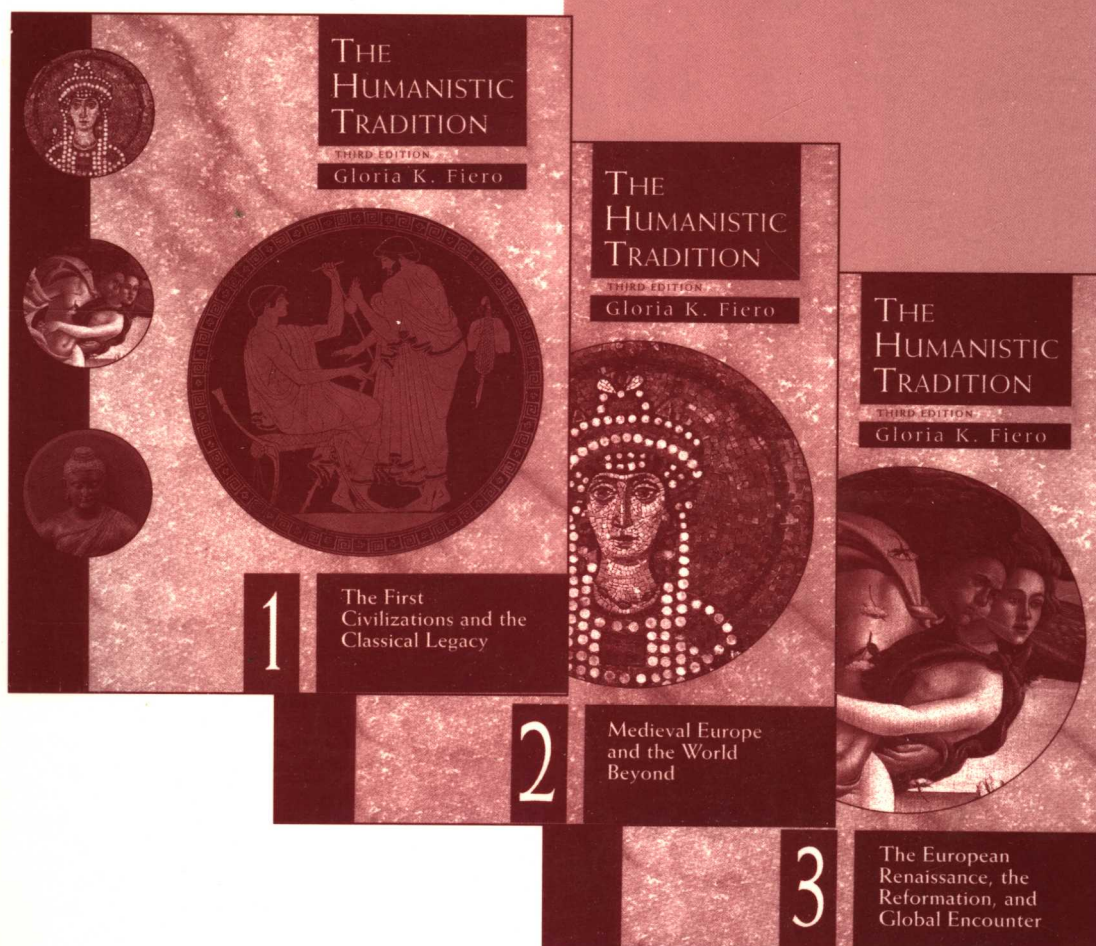


Student Study Guide

Volume 1

to accompany



The Humanistic Tradition

Books 1-3

Gloria Fiero



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Volume 1
to accompany
Books 1-3

The Humanistic Tradition

Third Edition

Gloria K. Fiero



Boston Burr Ridge, IL Dubuque, IA Madison, WI New York San Francisco St. Louis
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Mexico City Milan New Delhi Seoul Singapore Sydney Taipei Toronto

McGraw-Hill

A Division of The McGraw-Hill Companies

Student Study Guide Volume 1 to accompany Books 1-3
THE HUMANISTIC TRADITION

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Gloria K. Fiero

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3 4 5 6 7 8 9 0 BKM/BKM 9 0 9 8

ISBN 0-07-289591-8

<http://www.mhhe.com>

INTRODUCTION

This Study Guide is designed to provide you with a variety of methods for learning the contents of Books 1 to 3 of *The Humanistic Tradition*, Third Edition, by Gloria K. Fiero. It should be used along with *The Humanistic Tradition* and follows closely the format of Chapters 1 through 19 in Books 1, 2, and 3. The Study Guide should assist you in understanding the major ideas and themes in the global humanities. It should also help you to master those terms and concepts on which you may be tested. The perforated pages in this guide allow you to tear out and submit various exercises if assigned by your instructor.

FORMAT OF THE STUDY GUIDE

Each chapter in the Study Guide is divided into sections, the contents of which are explained below:

I. CHAPTER OBJECTIVE

The Chapter Objective describes the main topic or thesis of the chapter. It is followed by a section (AM I FAMILIAR WITH?) that prompts you to summarize the most important ideas and themes in the chapter.

II. OUTLINE

The Outline provides a brief overview of the chapter. The Outline is like a road map that tells you where you are going and which "landmarks" you will encounter on the way.

III. KEY TERMS

After reading the chapter in the textbook, you should review the terms in this list. Try to define each of the Key Terms, explaining in your own words what each term means and how or why it is important to the theme of the chapter. If you cannot recall the term, return to the relevant page in the textbook or to the chapter glossary in which it may be listed. A pronunciation guide is provided for those terms that may be difficult to pronounce. (PRONUNCIATION KEY appears at the end of the Introduction.)

IV. KEY NAMES

After reading the chapter in the textbook, you should be able to identify the persons, places, or titles in this list. Pretend you have been stopped by visitors from the planet Mars: they ask you who Leonardo da Vinci was—that is, what he did and why Earthlings still admire him—when he lived (approximately), and where he lived. If you cannot make a complete identification, go back to the textbook. The more precise you make your identification, the better you will be able to illustrate your general themes and ideas in classroom discussion and writing exercises. As with the Key Terms, a pronunciation guide is provided to assist you with names you may find difficult to pronounce.

V. KEY DATES

Key dates are provided as chronological signposts for review. These dates should assist you in establishing historical continuity; they are not intended as additional information for memorization. To help you relate world events to the arts, study the Time Lines that are provided at the beginning of Books 1, 2, and 3 of *The Humanistic Tradition*.

VI. VOCABULARY BUILDING

The words in this section are taken from the chapter. They may or may not be familiar to you, depending on the size of your vocabulary. If, after reading the chapter, you find that you cannot define one of the words on this list, look it up in any standard dictionary; then give the meaning in your own words. By doing so, you will work to increase your vocabulary.

VII. SAMPLE MULTIPLE CHOICE QUESTIONS

After you have finished studying the chapter, test yourself by answering the Sample Multiple Choice Questions in this section. The correct answers appear on the last page of this Introduction. If you have answered any question incorrectly, return to the textbook to review the pertinent material.

VIII. VISUAL/SPATIAL EXERCISE

This type of exercise will appear in most, but not all, chapters. You may be asked to locate and label geographic place names on maps that are provided in the Study Guide. Other Visual Exercises challenge you to identify the structural or decorative parts of a building for which architectural floor plans and elevations (similar to those that appear in the textbook) are provided.

Finally, for some chapters in this Guide, there are geometric diagrams (see page 36) labeled with key words and phrases. These "graphic clusters"* prompt you to make free and intuitive connections and associations among events, terms, and concepts. You may write within or across the geometric shapes, make notes concerning each movement or style, use arrows to show directions of influence, related ideas, and so on. Graphic clusters, like the "windows" of a computer screen, provide an alternative to linear modes of organizing data.

IX. ESSAY QUESTIONS

The Essay Questions for each chapter are designed to help you think creatively about the materials presented in the chapter. You may wish to read the essay questions before you read the chapter in your textbook and return to them for review prior to exams.

X. MAKING CONNECTIONS

This exercise challenges you to relate the materials you have studied to your own personal life experience. You may use these ideas for class discussion or for writing exercises--or simply to stimulate creative thinking. There are no wrong answers.

XI. SYNTHESIS

At the end of the part divisions within Books 4, 5 and 6, you will find questions that ask you to synthesize (or bring together into a larger whole) a group of related ideas and themes. These questions are useful for reviewing large blocks of material prior to mid-term and final exams. They are followed by another set of MAKING CONNECTIONS.

XII. BONUS

The Bonus pages in the Study Guide supply visual diagrams and information that enlarge upon the contents of a chapter.

HOW TO READ THE TEXTBOOK

You may read your textbook for sheer entertainment, but as a student, it is likely that you will also need to read in order to prepare for exams on the contents of the text. Here are some tips on how to read the textbook with an eye toward remembering what you read:

Read attentively. If you are not reading in a favorable environment, you will remember little of what you read. To check on whether you are reading attentively, put down your book every fifteen minutes and ask yourself what you have just read. If you cannot summarize what you have learned, begin again; or wait until conditions permit you to read attentively.

1. Read the chapter title carefully before you begin the body of the chapter. What is the main subject and the focus of this chapter? As you read, you should be attentive to the boldfaced key headings that appear throughout the chapter; they are like signposts on a highway: they give direction to the content of the chapter.
2. Read the summary at the end of the chapter before AND after you read the body of the chapter. The summary brings together the major themes and ideas discussed in the chapter.
3. Read actively. To increase your attention to the material, read with pen or pencil in hand and underline or highlight key words, phrases, and sentences. Make marginal notes that summarize *in your own words* the main ideas in the passage you have read. The underlined words and marginal notes will help you to recall the content when you review the material prior to exams. Writing marginal notes has great value: studies show that students remember better what they write than what they read or hear. Another active study technique involves taking notes on what you are reading, or creating your own outline of the material. Try using the Chapter Outline provided in the Study Guide as a framework for such notes.
4. Look slowly and carefully at each of the visual illustrations in the textbook. As you read through a chapter, allot time to analyze each of the illustrations (Figures, Maps, Line Drawings, etc.). Be sure to read the captions beneath the photographs and the keys to the maps. The illustrations of original paintings and sculptures in your textbook are valuable primary sources: think of them as your world tour through the arts.
5. Read the poetry in these chapters aloud. Many of your Readings are complete poems or excerpts from longer poetic works. Most poems were intended to be spoken rather than read and are best appreciated (and remembered) when heard.
6. Make active use of the study aids provided in the textbook. After reading the chapter, review the items listed in the *Glossary* to each chapter. Before exams, check the *Time Line* at the beginning of each Book for an overview of the chronology of world events, literature, visual arts, and music. If you wish to read further, or if your instructor invites extra credit reports, choose a book from the *Suggestions for Reading* at the end of each chapter.
7. Make connections. Look for thematic and stylistic connections between the parts of the chapters and between the chapters in each Book. Seek connections also to your own personal experiences, especially those gained by engaging the arts at firsthand. *The Humanistic Tradition* provides you with many exciting masterworks, the finest available in print and image; but there is no substitute for engaging the arts directly, that is, for viewing original paintings and sculptures in museums and

galleries, for hearing music performed in concert halls, and for seeing staged and/or filmed productions of theatrical works and dance performances.

TIPS FOR STUDYING THE GLOBAL HUMANITIES

The textbook consists of PRIMARY sources and SECONDARY information. Primary sources are works that are original to the age in which they were produced. The primary source may be a drawing, a painting, or a piece of music. The secondary information is the author's assessment of the material. It offers interpretation and analysis. Some students feel swamped by the large amount of materials that is presented in humanities survey courses. A method that has proved helpful in managing the content of the course is to approach each of the primary sources from the triple vantage point of TEXT, CONTEXT, and SUBTEXT.

THE TEXT: The text is the BODY OR SUBSTANCE OF THE PRIMARY SOURCE. Ask yourself about the text:

1. What is its MEDIUM, that is, what is it made of? Is it made of clay, stone, a group of words, sounds in rhythmic progression?
2. What is its FORM, that is, what is its specific or outward shape? Is it a wall painting, a free-standing sculpture, a poem, a chant? (The section below on THE FORMAL ELEMENTS OF THE ARTS will help you refine your understanding in this area.)
3. What is its CONTENT, that is, what subject matter or message (if any) does it mean to relate?

THE CONTEXT: The context refers to the HISTORICAL AND CULTURAL MILIEU in which the text was produced. Ask yourself about the context of the primary source: In what time and place did the text originate? How did it function in its own time? Did it serve the religious needs of the community? the political needs? purely aesthetic needs?

SUBTEXT: The subtext refers to the SECONDARY OR IMPLIED MEANINGS of the primary source: What does the text imply? What do the implications suggest about the age in which the text was created? Is the implied meaning religious? political? Does the subtext have an affective (emotion-stirring) charge?

You will discover that by organizing your study of the primary sources around these central concepts, your mastery of the material will be greatly enhanced, in part, because your analysis of the text, context, and subtext will engage you in the process of critical thinking about THE HUMANISTIC TRADITION.

THE FORMAL ELEMENTS OF THE ARTS

Each of the arts reflects an aspect of our daily lives: as creatures of language, we speak and read the words that make up LITERATURE; we see the shapes and images that constitute THE VISUAL ARTS; we live and work in the structures that belong to the world of ARCHITECTURE; we hear the sounds in time that constitute MUSIC; and we move through space with the gestures of the DANCE.

Artists organize these elements in ways that turn words into poems, colors into images, and sounds into music. The key to understanding and enjoying the arts is ENGAGEMENT, that is, the willful investment of time and thoughtful attention. Each of the arts requires a slightly different kind of engagement, and each rewards the participant in a different way.

When we first encounter a work of literature, art, or music, we may know little about how or where the text originated; yet, we may experience a strong affective response. However, our engagement with the text will be greatly enhanced by the critical facilities we bring to it. The more we know about the formal elements of the text, the richer our experience is likely to be. The terms presented below should help you heighten your critical attention and refine your engagement with each of the arts.

THE LITERARY ARTS

PROSE AND POETRY: Every literary work, whether it is intended to be spoken aloud or read silently, employs the medium of language, but literary **FORM** varies according to the manner in which words are arranged. So **POETRY**, which shares with music and dance the virtue of **RHYTHMIC ORGANIZATION**, may be distinguished from **PROSE**, which normally lacks regular, rhythmic, organizational patterns. The main purpose of prose is to narrate, describe, or convey information, but also to evoke mood, feeling, and atmosphere. Histories, short stories, novels, and other narrative genres generally make use of prose. Poetry, a mode of expression that seeks to heighten affective response, often compresses language and takes liberties with conventional patterns of grammar. Poets employ a variety of literary devices (the names of which you will encounter throughout the text) in order to enhance the lyric or rhythmic qualities of the poem. These devices reflect the close association between poetry and music, both of which—because they are intended to be performed—may be thought of as **PERFORMANCE** arts (see below).

THE VISUAL ARTS

THE GRAPHIC ARTS: Painting, drawing, photography, and printmaking are two-dimensional (height/width), spatial art forms. These art forms generally make use of **LINE** and **COLOR** to produce various shapes and textures, the arrangement of which constitutes the **DESIGN** or **COMPOSITION**. In the graphic arts, **SPACE** is described by the contours of the line, the position of the shapes, and the intensity of the colors. Artists who seek to create the illusion of three-dimensionality on the flat (two-dimensional) surface or **PICTURE PLANE** use devices such as **LINEAR PERSPECTIVE** and **AERIAL PERSPECTIVE**. Artists also use a number of formal devices, such as **TEXTURE** and **CONTRAST**, to give expressive content to the visual object. Unlike words, the formal elements of line, color, and texture lack explicit meaning. Artists manipulate these formal elements to describe or interpret the visible world (as in such genres as portraiture and landscape); to create fantastic or imaginary images; and to explore the expressive qualities of the formal elements without regard for recognizable subject matter (thus producing nonrepresentational art).

SCULPTURE: Sculpture adds a third dimension, the dimension of depth, to the two dimensions of the graphic arts. The addition of depth increases the physical impact and presence of the artwork and invites the viewer to move around it in order to experience it fully. A sculpture may be executed in **RELIEF**, that is, as a carved surface that may be viewed only from the front and sides, or **IN THE ROUND**, that is, as a free-standing form. **MASS** and **VOLUME** work with **SHAPE** and **TEXTURE** to give sculpture its expressive content. A sculpture may be executed by means of the “subtractive” method of **CARVING** or **CUTTING** out of a substance (such as stone or wood), or by the “additive” methods of **MODELING** in soft materials (such as clay, wax, or plaster), which may be **CAST** in more permanent materials (such as bronze). Sculptures may also be **ASSEMBLED** or **CONSTRUCTED** from a variety of found or manufactured materials, including those of modern-day technology. **KINETIC**, or “moving,” sculpture, environmental “earthworks,” and art that integrates spectacle and theatrical performance are modern forms of expression that deliberately blur distinctions among the arts.

ARCHITECTURE: Like sculpture, architecture is three-dimensional, but it is also expressly functional and normally large in scale. Architects enclose space to serve specific needs: domestic, communal, military, and religious. There is usually a close relationship between the FORM of an architectural structure and its FUNCTION, and between the DESIGN of a structure and its ENVIRONMENT. The architect uses a PLAN, or view of the interior spaces as seen from above the building or site; the ELEVATION is an architectural drawing that shows the front, rear, or side of a building as if it were sawed open to reveal an interior wall. In manipulating SPACE, architects are especially conscious of the relationships between SOLIDS and VOIDS, especially in their functional and symbolic potential.

THE PERFORMANCE ARTS

MUSIC: Music is the rhythmic organization of sounds in time. Like literature, music is durational: that is, it unfolds over the period of time in which it occurs, rather than all at once. Like drama and dance, music is a performance art: although individual sounds may be "read" as NOTES in written form known as a SCORE, music is incomplete without performance. The formal elements of music include RHYTHM (the movement of musical tones in time), MELODY (the patterning and phrasing of musical tones), HARMONY (the arrangement of different musical tones as sounded together), and TONE COLOR (the special qualities of tones as produced by voice or instrument). Like the formal elements that constitute visual arts, the formal elements of music lack symbolic content, but while the verbal and visual arts often describe or interpret, music is almost always nonrepresentational—it rarely "means" anything beyond sound itself. For that reason, music is the most difficult of the arts to describe in words and possibly the most powerful in affect.**

DRAMA: Drama is the most distinctly performance oriented of the verbal arts. Though a play may be read in a book or as a script, its expressive impact requires the unfolding of the language and the action in time and space. As THEATER, the staging of gesture and action complements the power of the spoken word. In live theater, as well as in the electronic media of film and television, dramatic performance often draws on or integrates aspects of all of the other arts.

OPERA: Opera is staged dramatic performance in which the characters sing (rather than speak), usually to instrumental accompaniment. Surely the most elaborate of the performance arts, opera integrates elements of the literary arts (such as drama), the visual arts (usually in the form of costumes and scenery), and dance, as well as music.

DANCE: Dance is an art form that uses the human body as a medium of expression. Like music, dance is durational: it unfolds in time. But like the visual arts, dance presents itself in space. A performance art, dance often integrates music and visual decor.

ACKNOWLEDGMENTS

My thanks go to Darrell Bourque (University of Southwestern Louisiana), James H. Dormon, and Laurinda Dixon (Syracuse University) for editorial suggestions related to the preparation of the Study Guide; to Risa P. Gorelick for assistance in producing the pronunciation guides, and to Cynthia Ward, Allison McNamara, and Marc Mattson of McGraw-Hill for technical assistance.

*Adapted from Gabriele L. Rico, *Writing the Natural Way* (N.Y.: St. Martin's Press, 1983).

** Students may wish to purchase the Music Listening cassette that accompanies *The Humanistic Tradition* (available from McGraw-Hill Higher Education (1-800-338-3987) or your local bookstore). Cassette Volume I contains twenty musical examples discussed in Books 1, 2, and 3.

PRONUNCIATION KEY

apple, play, ah (altar); egg, keep; inch, eye; glow, booze; outfit; bulk; u in book; single, shin, chapter, just; zebra, zhivago; canyon

ANSWERS TO THE SAMPLE MULTIPLE CHOICE QUESTIONS

Ch. 1: 1. d / 2. C / 3. b / 4. a / 5. d

Ch. 2: 1. c / 2. d / 3. c / 4. a / 5. c

Ch. 3: 1. a / 2. c / 3. b / 4. d / 5. a / 6. c

Ch. 4: 1. d / 2. a / 3. a / 4. b / 5. c

Ch. 5: 1. b / 2. b / 3. c / 4. c / 5. d

Ch. 6: 1. b / 2. c / 3. b / 4. d / 5. c / 6. b

Ch. 7: 1. a / 2. a / 3. c / 4. a / 5. d / 6. a

Ch. 8: 1. b / 2. d / 3. b / 4. d / 5. a

Ch. 9: 1. b / 2. c / 3. b / 4. a / 5. b

Ch. 10: 1. a / 2. d / 3. c / 4. a / 5. d

Ch. 11: 1. c / 2. a / 3. c / 4. d / 5. b

Ch. 12: 1. c / 2. a / 3. b / 4. c / 5. b

Ch. 13: 1. a / 2. c / 3. b / 4. c / 5. a

Ch. 14: 1. b / 2. c / 3. c / 4. d / 5. d / 6. a

Ch. 15: 1. b / 2. c / 3. d / 4. c / 5. b

Ch. 16: 1. b / 2. a / 3. b / 4. a / 5. d

Ch. 17: 1. a / 2. c / 3. d / 4. b / 5. c

Ch. 18: 1. d / 2. a / 3. c / 4. a / 5. d

Ch. 19: 1. b / 2. c / 3. a / 4. d / 5. a / 6. b

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BOOK 1

ORIGINS OF THE HUMANISTIC TRADITION:

THE FIRST CIVILIZATIONS AND THE CLASSICAL LEGACY

PART I: PREHISTORY AND THE FIRST CIVILIZATIONS

Chapter 1: Prehistory and the Birth of Civilization: People and Nature

I. CHAPTER OBJECTIVE:

To examine the dynamic relationship between people and nature in prehistoric times and at the birth of civilization

AM I FAMILIAR WITH:

- the differences between Paleolithic and Neolithic cultures?
- how art and technology served in coping with the natural environment?
- where and how the birth of civilization occurred?
- what hallmarks distinguished early civilizations from Neolithic communities?
- the meaning and function of myth in ancient society?

II. OUTLINE

A. Prehistory

1. Paleolithic culture
2. Neolithic culture

B. The Birth of Civilization

1. the first urban communities
2. metallurgy: "the bronze age"
3. writing: origins and function

C. Myth and the Quest for Beginnings

III. KEY TERMS: CAN I DEFINE/EXPLAIN?

(What? Why important?)

prehistory

paleolithic

hominid

Homo habilis [how mow HAB a las]

Homo erectus

Homo sapiens [how mow SAY pee enz]

sympathetic magic

neolithic

megalith

dolmen

civilization

pictograph

cuneiform [KYNOO nee form]

post and lintel

culture

polychrome

lost-wax casting

myth

IV. KEY NAMES: CAN I IDENTIFY?

(Who? What? When? Where?)

Australopithicus [ahws tra low PI thi kus]

Neanderthal [nee AN der tahl]

Venus of Willendorf [VEE nus ov VILL en dorf]

Lascaux [las KOW]

Tassili

Sahara

Frobenius

Jerico

Stonehenge

Nasca

Sumer

Mesopotamia

Olmec

Indus

Shang

Phoenicians

Cyclades [SEYE klah deez]

Rig Veda

Popol Vuh

V. KEY DATES

- ca. 5 million-10,000 B.C.E. = Paleolithic culture
- ca. 8,000-4,000 B.C.E. = Neolithic culture
- ca. 3500 B.C.E. = birth of civilization; early "Bronze Age"

VI VOCABULARY BUILDING: CAN I DEFINE?

circa

anthropology

archeology

sedentary

metallurgy

millennium

nomadic

VII. SAMPLE MULTIPLE CHOICE QUESTIONS

1. The first civilizations all appeared
 - a. in tropical climates.
 - b. on high plateaus.
 - c. along the edges of lakes.
 - d. on river banks.
2. Thousands of cuneiform tablets found in Sumer indicate that the earliest written records were
 - a. religious prayers.
 - b. epic literature.
 - c. trade accounts.
 - d. laws.
3. The lost wax method is a procedure to
 - a. prepare earth colors for cave-painting.
 - b. cast bronze objects.
 - c. make iron weapons.
 - d. shape stone and bone tools.

4. It is likely that our earliest human ancestors originated in
 - a. Africa.
 - b. Mesopotamia.
 - c. China.
 - d. Europe.
5. All five creation myths that appear in this chapter
 - a. originated in the second millennium B.C.E.
 - b. attribute creation to the workings of a single divine being.
 - c. deal with racial differences among human beings
 - d. offer different views on how creation occurred

(Answers appear on page xi.)

VIII. VISUAL/SPATIAL EXERCISE

The Geography of Ancient River Valley Civilizations

1. Indicate the following on the map below:

Rivers: Yangtze

Indus

Tigris

Euphrates

Nile

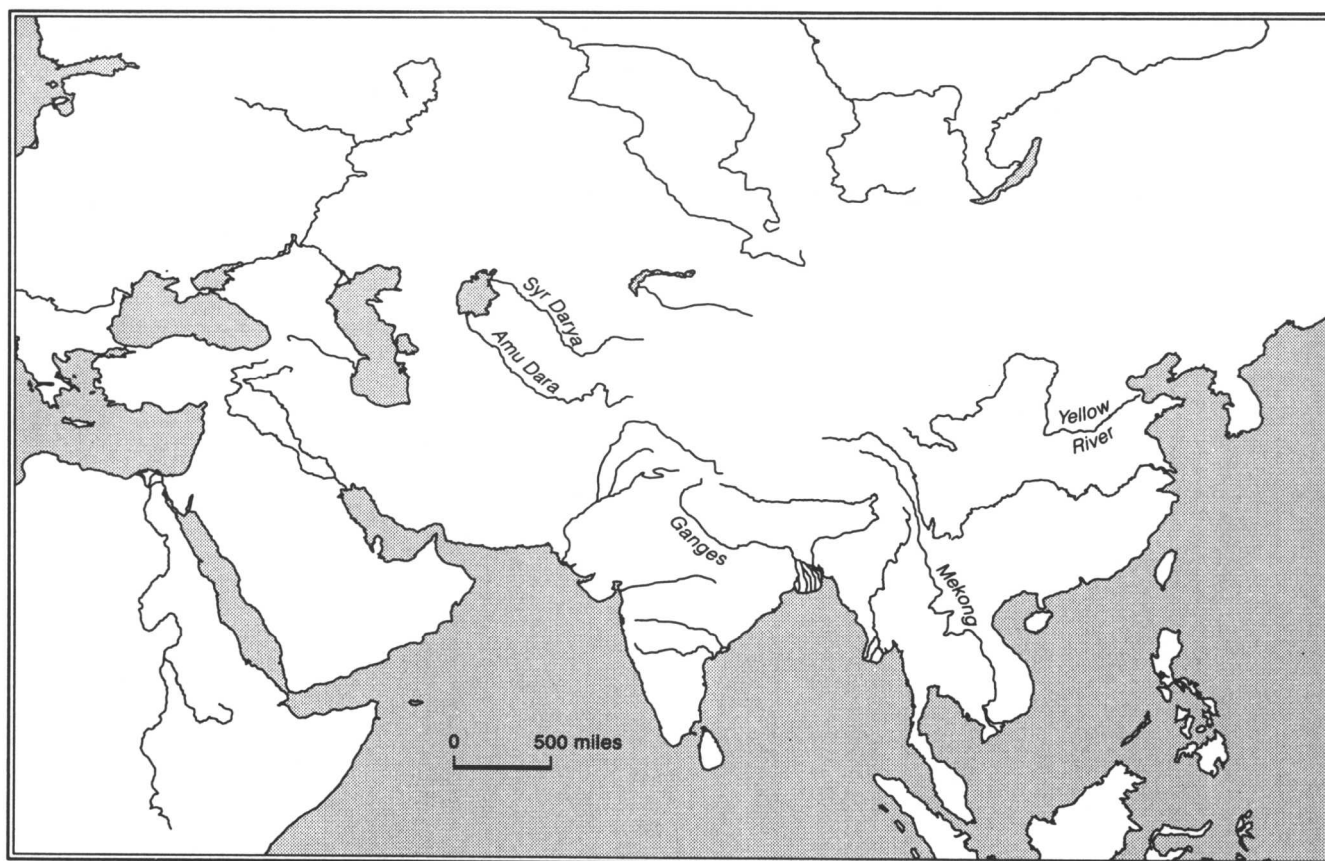
Seas: Arabian

Mediterranean

Black

Caspian

2. Crosshatch or shade the appropriate areas for the ancient civilizations of Egypt, Mesopotamia, India, China.



IX. ESSAY QUESTIONS/WRITING EXERCISE

1. Give a general description of Neolithic society. How did technology and the arts help human beings to extend control over nature?
2. Describe the hallmarks of humankind's earliest civilizations; which features do you consider the most important in distinguishing the urban community from the Neolithic one?
3. What can we reliably assume about the roles males and females played in prehistoric culture?