

TE WHARE WĀNANGA O TE ŪPOKO O TE IKA A MĀUI



VICTORIA  
UNIVERSITY OF WELLINGTON

SCHOOL OF ART HISTORY, CLASSICS & RELIGIOUS STUDIES  
Te Tari Ahuatanga Onamata  
CLASSICS

## CLAS 102

# GREEK ART: MYTH AND CULTURE

Trimester 2 2012  
16 July to 17 November 2012



Apollo with lyre, phiale, and raven.  
Attic white-ground kylix from Delphi, c. 480-470 BC.  
Delphi Museum 8140

## GENERAL INFORMATION

### Trimester dates

Teaching dates: 16 July to 19 October

Mid-trimester break: 27 August to 9 September

Study week: 22 to 26 October

Examination/Assessment period: 26 October to 17 November

### Withdrawal dates

Information on withdrawals and refunds may be found at

<http://www.victoria.ac.nz/home/admisenrol/payments/withdrawalsrefunds.aspx>

### Course Organisation:

**Lecturer:** Dr. Diana Burton (course convener), OK 516, ph. 463 6784  
diana.burton@vuw.ac.nz

**Class hours:** Mon Thurs Fri 11 am + nine 1-hour tutorials

**Place:** Hunter LT 323

**Teaching learning summary:** The course will be delivered through three lectures per week, as well as though nine tutorials over the course of the trimester. Tutorials provide a chance for discussion in small groups. Students are expected to do the required readings and come prepared to talk about them.

**Tutorials:** These will start in the second week of the course and will be held on most weeks in the Classics Museum (OK526). Sign up for tutorial groups on Scubed. Lists will be posted at the start of the second week on the Classics noticeboard.

**Tutors:** Dan Diggins, Hannah Mason, Emily Simons, Alex Wilson. Tutors can be contacted through the staff pigeonholes in Classics, or through the contact details on Blackboard, or through Diana.

**Communication of additional information:** Any additional information (terms lists, changes, etc) will be posted on the Classics notice-boards, opposite room 505 on the fifth floor of Old Kirk building, as well as on Blackboard. A notice giving examination times and places for all Classics courses will also be posted there when this information is available.

### Course Prescription:

A survey of the development of Greek art and architecture, and what it tells us about the myths, lives and beliefs of the culture that produced it, from the Dark Ages to the end of the Hellenistic period. Illustrated with slides and with reference to Classics' own collection of Greek pottery. 100% internal assessment.

### Course Content:

The aim of this course is to give you an understanding of Greek art and what it meant to those who created, used, admired, lived with, and (occasionally) destroyed it. We will be looking at the history and development of the art itself, and within that framework, we'll also be looking at the myths and other scenes which the Greeks preferred as subjects – what they chose to depict, why they chose it, and how their preferences changed to fit what was happening in their world at the time. We will also look at a couple of aspects of the place of antiquities in the modern world, such as the black market and the idea of cultural property.

### Learning objectives:

Students who pass the course should be able:

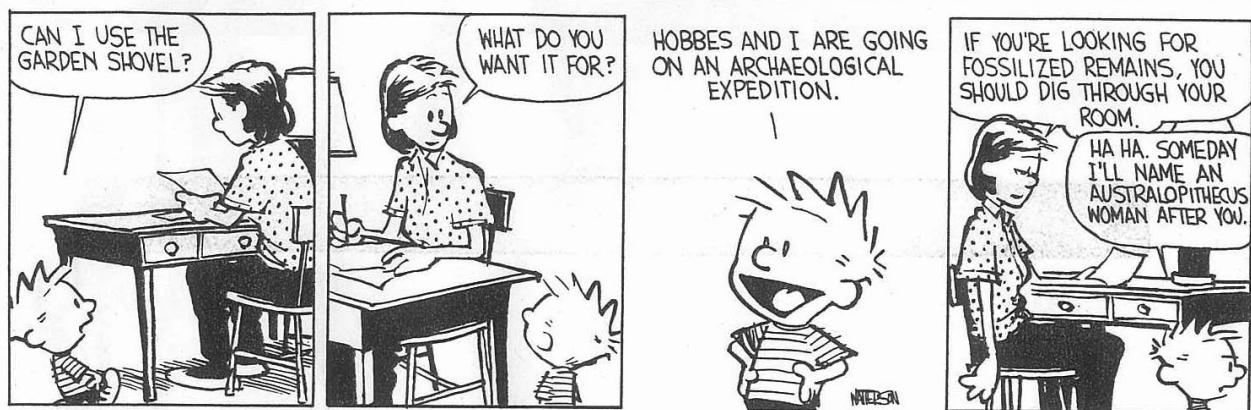
1. to show an understanding of the history and development of Greek art;

2. to identify some of the myths and scenes shown upon it, and understand why they were shown;
3. to analyse and appreciate ancient works of art on the basis of criteria such as form, decoration, style, and chronology;
4. to demonstrate an understanding of the social and cultural factors which created and influenced Greek art.

### Expected workload:

In order to complete the course successfully, an 'average' student should expect to spend somewhere in the neighbourhood of 200 hours fulfilling the requirements of the course, i.e. 4 class hours per week during the trimester and the remainder in preparation, revision and assignment writing.

**Remember this is a rough guideline only.** Some students may need to put in more time, others less, and the time commitment will be greatest just prior to due dates for assignments and the slide test. In general, however, the following rule applies: the more you put into the course, the more you will get out of it, as measured both in terms of your learning and understanding, and in terms of your grade.



### CLAS 102 on the Web:

Lecture summaries and images, notices, useful reference material, test revision slides and various other bits and pieces will be placed on the web on Blackboard (<http://www.blackboard.vuw.ac.nz>). It is recommended that you check this regularly. Note that lecture notes placed on Blackboard are summaries only, and do not include explanations or discussion of salient points; Blackboard is not a substitute for attending lectures in person.

### Essential texts:

John Griffiths Pedley, *Greek Art and Archaeology* (5th edition), London 2011. (If you can find the earlier editions second-hand, that's fine too.)

Tutorial materials, available from Hannah Webling, OK 508.

The *Classics Study Guide*, available on Blackboard.

All undergraduate textbooks and student notes will be sold from the Memorial Theatre foyer from 9–27 July 2012, while postgraduate textbooks and student notes will be available from the top floor of vicbooks in the Student Union Building, Kelburn Campus. After week two of the trimester all undergraduate textbooks and student notes will be sold from vicbooks on Level 4 of the Student Union Building.

Customers can order textbooks and student notes online at [www.vicbooks.co.nz](http://www.vicbooks.co.nz) or can email an order or enquiry to [enquiries@vicbooks.co.nz](mailto:enquiries@vicbooks.co.nz). Books can be couriered to customers or they can be picked up from nominated collection points at each campus. Customers will be contacted when they are available.

Opening hours are 8.00 am – 6.00 pm, Monday – Friday during term time (closing at 5.00 pm in the holidays). Phone: 463 5515.



## ASSESSMENT REQUIREMENTS

The University has a policy of reasonable accommodation of the needs of students with disabilities in exams and other assessment procedures. Students with disabilities should contact Student Support Services to let them know in case there are any special arrangements that should be made.

The goal of the assessment is to establish the extent to which a student can demonstrate his/her understanding of the development and context of Greek art. The art work analysis tests the student's ability to identify and describe one or two pieces in terms of their style and content. The essay is intended to allow students to research, in greater depth, an aspect of Greek art in its wider cultural context. In the final test, the student must identify well-known pieces in both cultural and stylistic context. Finally, the tutorial tests focus on the student's ability to recall and synthesise the material gathered from lectures.

The course will be assessed 100% internally.

(a) Tutorial assignments	10%
(b) Art work analysis	25%
(c) Essay	35%
(d) Final test	30%

For your analysis, essay and final grade you will be awarded a grade only, not a percentage mark.

### Submission of assessed work:

#### 1. Presentation

The art work analysis and the essay should be double spaced with a wide left hand margin. Please don't use binders, plastic envelopes, etc; a single staple in the corner is fine! All Classics essays must include a cover sheet; this can be found outside OK 508 or on Blackboard.

#### 2. Formatting bibliography and footnotes

Guidelines for formatting your bibliography and footnotes are on Blackboard. If you have a different system you prefer to use, you may use it, as long as it is consistent and coherent.

#### 3. Submitting assignments

Assignments must be **handed in personally to Diana** or **placed in the locked assignment box** outside the Programme Administrator's office (OK 508). No responsibility will be taken for

assignments placed in open staff pigeon holes, pushed under doors etc. You should never throw out notes or rough drafts of an assignment until you receive back your marked assignment.

#### 4. Extensions

Extensions for the essay or the analysis (on medical grounds supported by a doctor's certificate, or for some other necessary and demonstrable reason) must be applied for from Diana in advance of the due dates for acceptance. If you have not submitted your work by the due date and have not been granted an extension, you must contact Diana *immediately*, whether by email, telephone, or in person.

#### 5. Late assignments

Assignments that are submitted late without an extension will receive a penalty of 5 marks out of 100 per late working day (weekends count as one working day) and may not receive feedback.

#### 6. Return of written work

It is Classics policy that all written work received by the due date will be returned within two weeks. There may be circumstances when this cannot be achieved (e.g. sickness or heavy workload of markers), but it is our objective to provide you with the earliest possible feedback on your work.

#### 7. Further information

See the section on Academic Integrity and Plagiarism below. Further guidelines on essay writing, formatting and so forth can be found on Blackboard.



### Tutorial assignments

The **tutorial assignments** are short assignments (2% each) to be handed in at the beginning of each tutorial, based on the material in the preceding lectures. At the end of the course, the best five results of your eight assignments will count towards your final grade. **You must attend the tutorials in order to hand in the assignments.**

## Art work analysis

Due date: Wednesday 15 August, 4 pm

1000 words

Analyse the content and style of one of the groups of items placed in the case outside the front of the Classics Museum.

Guidelines: Describe the pieces systematically and in detail. In addition to your own aesthetic observations include the following information: what type of object it is; what period of artistic trends the piece corresponds with; an approximate date, and evidence for it; what techniques were used; what patterns/drawings appear on the piece and what their significance is. For instance, discuss how the figures are posed and how various anatomical details are presented, and also suggest possible identifications for them (if appropriate). Describe what you see in your own words. The requirements of the art analysis will be discussed further in tutorials. You may use other comparanda if you like, but keep your comparisons brief; your analysis should be primarily your own, not that of others. When you do use others' work, make sure to give references.

Images of the piece, and more detailed guidelines, are available on Blackboard. If you wish to take your own photos, you are welcome to do so; please see Diana to discuss times when the piece will be out of its case.



## Essay

Due date: Wednesday 3 October, 4 pm.

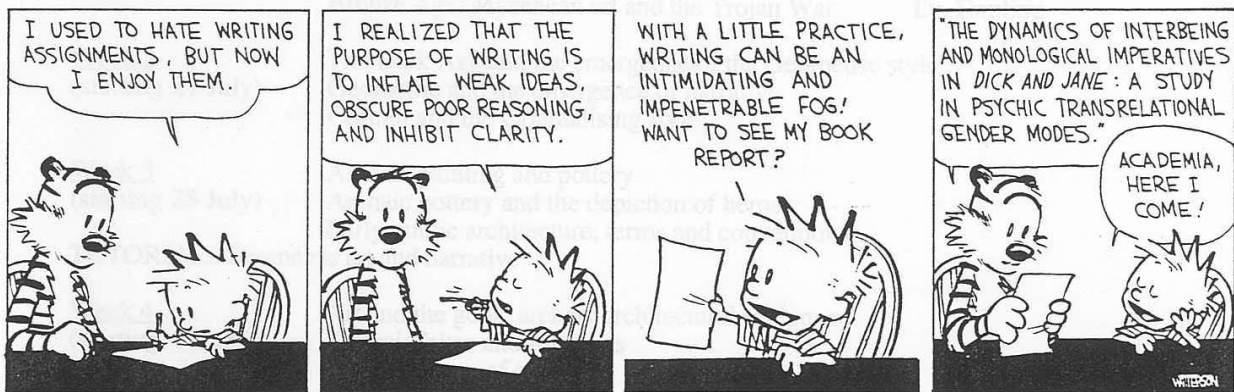
2000 words

The essay is intended to test your ability to place works of art in context. It should be on one of the topics listed below.

### Points to note:

Remember to include specific examples to back up your points, and to give references for them in footnotes. References should include, if possible, *description, artist, date and source* (e.g. Attic red-figure amphora, Achilles Painter, c. 440 BC; Pedley 2002: fig. 8.52). Feel free to include illustrations, but make sure you give a reference to where you took the illustration from.

It is strongly recommended that you start reading for your essay well before it is due – you will then get your pick of the books! If you wish to use material from the Web, you may do so, but note that material on the Web tends to be unreliable: see the notes in the Reading List – and note that you are unlikely to find enough useful material without using the books in the Library. The number of books that you read is of course over to you, but I have yet to see a good essay in this course with fewer than four books and/or articles in its bibliography.



### Topics:

1. How useful are the 'daily life' scenes depicted by Greek vase-painters as a source for what actually went on in Greek life? What are the advantages and disadvantages with using them as a source for Greek social history? Discuss with reference to specific examples.

*Suggested reading:* Reeder 1996; the essay by Mary Beard in Rasmussen and Spivey 1991 (reproduced in part in your Course Materials, as part of the readings for Tutorial 5); Williams 1993; Ridgway 1987; other books from Section D in the reading list.

2. Discuss the development of temples and other sacred architecture. What are the most important differences between the Ionic and Doric orders, and what effect do they have on the way in which the buildings are perceived by the audience? How effectively does the style of Greek architecture fit its surroundings, and how well suited is it to its purpose? You should discuss at least three examples in your answer (NB sacred architecture includes treasuries and the like as well as temples).

*Suggested reading:* books under section E of the reading list.

3. Discuss the iconography of the Amazons through to the end of the fifth century. Consider such aspects as whether there is a common 'type', and if so when and why variations occur. Which of their myths are depicted in art? Are they more popular at certain times or in certain media, and why might this happen? What is the political or historical significance of the myth in art? Give reference to examples from both vase-painting and sculpture in your answer.

*Suggested reading:* Carpenter 1991; Fantham 1994; Reeder 1996; Schefold 1992; Tyrrell 1984; von Bothmer 1957; *LIMC*; other books from Section C of the reading list.

4. Discuss the depictions on fifth- and fourth-century BC Attic grave monuments. How do the artists use these to show men's and women's roles in society? What do they tell us about the relationships between the living and the dead?

*Suggested reading:* Leader 1997; Clairmont 1970, 1993; Reeder 1996; Stewart 1990; Boardman 1995; other books from Section E

5. Discuss the development of freestanding sculpture through the Early Classical and High Classical periods, with particular reference to the tension between the artists' desire to depict realism, to idealise, and to show *ethos* and emotion. (Your essay should define these terms.) Give examples to support your arguments.

*Suggested reading:* Pollitt 1972; Osborne; Boardman 1995; Stewart 1990; Spivey 1995; other books from Section E.

6. What factors dictated the choice of myths for decorating Greek temple sculpture? How do changes in choice of mythical subjects over time reflect changes in attitudes to the gods? Discuss with reference to the Temple of Zeus at Olympia and at least two other temples or religious buildings.

*Suggested reading:* Osborne 1998; Woodford 1986; Stewart 1990; Boardman 1991; 1985; and on Olympia, Ashmole & Yalouris 1967 – this is primarily a guidebook; other books from Section E of the reading list.

## Final test:

The **test** will be held during the usual lecture slot at **11:00 on Friday 19 October**. It will take the form of a slide test, requiring the identification and descriptive analysis of art objects appearing in slides. You will be required to identify and discuss

- 3 single slides, taken from the revision set (5 minutes each);
- One unseen slide (5 minutes);
- A brief essay based on a comparison and discussion of two slides, taken from the revision set (25 mins).
- You will then have a few minutes go back over your paper.

The *Classics Study Guide* gives you further information on what is required in the slide tests, and gives a model answer (p. 15-16); further information is also available on Blackboard, and we will also go over these in tutorials. If you are unable to sit the test for any reason, it is essential that you contact Diana in advance, if at all possible, or as quickly as possible afterwards, so that other arrangements can be made. The carousel containing slides for revision will be placed in the AV suite three weeks before the test (see below). It will contain up to 80 slides, from those shown in lectures. At this time (and not before!) an identical set of images will also be placed on the CLAS 102 pages on Blackboard. However, viewing the slides in the AV suite is highly recommended: you will be able to see the details better, and viewing and discussing them as a group is a useful aid to learning them.



## CLAS 102 Slides in the Audiovisual Suite:

The Audiovisual (AV) Suite is on level 2 of the library building (Rankine Brown). Three weeks prior to the CLAS 102 slide test, a slide carousel of revision slides will be deposited in the AV Suite. Although these slides will also be available on Blackboard, the slides show better detail and it's also very helpful to view these in groups and discuss them. We advise you make group bookings; in this way you may be able to see the slides more than once. We recommend that groups should not consist of more than five people. Please be considerate of others when making bookings and viewing slides and try to be flexible in sharing the viewing facilities.

**Booking:** If possible, book in advance. The booking sheets are held at the AV Suite desk. Book by entering your name on the booking sheet, at a time to suit you. If you are unable to attend, let the AV staff know (4721000 ext 8588) so that another student can use your booking.

**Viewing:** Bring your ID card with you - if you forget it, you can get a temporary one at the Circulation Desk, level 2. You may not use someone else's card. AV suite staff will give you the carousel you require and tell you how to use the projectors.

**Projection:** Although it is possible to project slides onto the walls of the study rooms, the clearest view of the image is gained by looking at the screen.

## Mandatory course requirements:

To gain a pass in this course each student must:

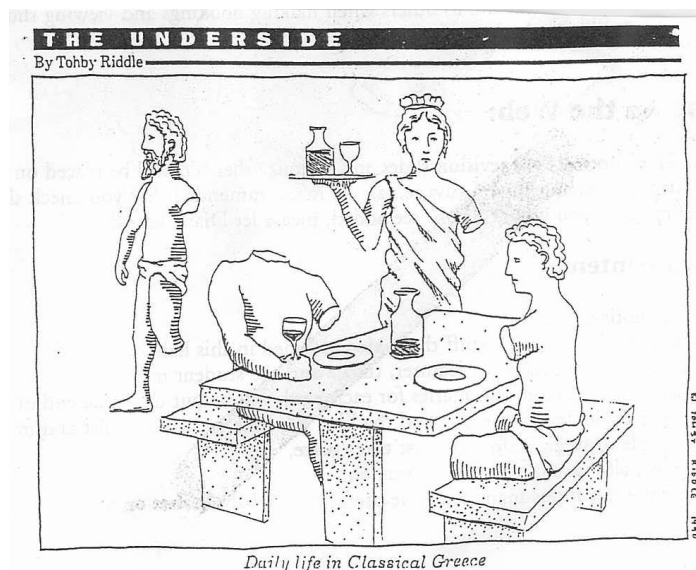
- Submit the art work analysis and the essay and sit the slide test
- Attend at least 75% of tutorials

## Passing the course:

In order to pass the course, students must obtain an overall mark of at least 50%, as well as fulfilling the mandatory course requirements set out above. A student who gains at least 50% but has not completed the mandatory requirements will receive a K fail grade.

## Class Representative:

A class representative will be elected in the first class, and that person's name and contact details will be available to VUWSA, the Course Coordinator and the class. The class representative provides a communication channel to liaise with the Course Coordinator on behalf of students.



## Academic integrity and plagiarism:

Academic integrity means that university staff and students, in their teaching and learning are expected to treat others honestly, fairly and with respect at all times. It is not acceptable to mistreat academic, intellectual or creative work that has been done by other people by representing it as your own original work.

Academic integrity is important because it is the core value on which the University's learning, teaching and research activities are based. Victoria University's reputation for academic integrity adds value to your qualification.

The University defines plagiarism as presenting someone else's work as if it were your own, whether you mean to or not. 'Someone else's work' means anything that is not your own idea. Even if it is presented in your own style, you must acknowledge your sources fully and appropriately. This includes:

- Material from books, journals or any other printed source
- The work of other students or staff
- Information from the internet
- Software programs and other electronic material
- Designs and ideas
- The organisation or structuring of any such material

Find out more about plagiarism, how to avoid it and penalties, on the University's website:

<http://www.victoria.ac.nz/home/study/plagiarism.aspx>

### Use of Turnitin:

Student work provided for assessment in this course may be checked for academic integrity by the electronic search engine <http://www.turnitin.com>. Turnitin is an online plagiarism prevention tool which compares submitted work with a very large database of existing material. At the discretion of the Head of School, handwritten work may be copy-typed by the School and subject to checking by Turnitin. Turnitin will retain a copy of submitted material on behalf of the University for detection of future plagiarism, but access to the full text of submissions is not made available to any other party.

### Where to find more detailed information:

Find key dates, explanations of grades and other useful information at [www.victoria.ac.nz/home/study](http://www.victoria.ac.nz/home/study). Find out how academic progress is monitored and how enrolment can be restricted at [www.victoria.ac.nz/home/study/academic-progress](http://www.victoria.ac.nz/home/study/academic-progress). Most statutes and policies are available at [www.victoria.ac.nz/home/about/policy](http://www.victoria.ac.nz/home/about/policy), except qualification statutes, which are available via the *Calendar* webpage at [www.victoria.ac.nz/home/study/calendar.aspx](http://www.victoria.ac.nz/home/study/calendar.aspx) (See Section C).

Other useful information for students may be found at the Academic Office website, at [www.victoria.ac.nz/home/about\\_victoria/avcacademic](http://www.victoria.ac.nz/home/about_victoria/avcacademic).

## READING LIST

This list is intended as a starting point; you are not expected to read all of these - nor do you have to confine yourself to them if you see something else of interest!

### Stuff on the Internet:

As well as the books in the Library, there is an increasingly useful variety of material on **the Web** (there are a number of useful links both for art and Classics generally on the Classics website, <http://www.vuw.ac.nz/classics/links.html>, and there are some on Blackboard as well). Note that there is also a great deal of rubbish and, fascinating as the Web may be, it is not (as far as Greek art is concerned, at least) a substitute for the library, nor is Wikipedia adequate as a resource for a university-level essay! It is not always easy to sort out the real stuff from the rubbish. In general, sites attached to universities, museums etc are generally OK; personal websites often aren't. If you can't find the author of the site, it's probably not very reliable. If you want to use a site and you're not sure, check with Diana or your tutor. Make sure you reference it properly: **if you download something from the Web (including images), you must give the following details in your bibliography:** author of page (if known), title of page and/or site, URL, date when last updated. If you can't find this stuff, then probably you shouldn't be using the page. Here are a couple of examples:

Lobell, Jarrett, 'Acropolis Museum is back on track and wants the Parthenon Marbles to come home' *Archaeology*, <http://www.archaeology.org/0407/newsbriefs/acropolis.html>, last updated July 2004.

or:

Getty Museum, Storage jar with Diomedes and Odysseus,  
<http://www.getty.edu/art/gettyguide/artObjectDetails?artobj=15204>  
 (in this case, the author and date aren't given, but it's a museum site so OK to use)

Finally, **if you can't find books**, Diana has lots of them and will be happy to help if you get stuck!

### Periodical abbreviations

*AJA* *American Journal of Archaeology*  
*BSA* *Annual of the British School at Athens*  
*G&R* *Greece and Rome*  
*JHS* *Journal of Hellenic Studies*

Periodicals (journals) are a very useful source of information, shorter and more specific than books. If you are not sure how to find or use these, ask Diana or your tutors, or get help from the Library. Note that an increasing number of these are available over the Internet (*AJA* for example); these have, and can be accessed under, an 'Electronic resource' heading in their library catalogue entry.

### A. General texts and handbooks

Andronicos, M. (1975) *The Greek Museums*, London  
 \*Barnet, S. (1993) *A Short Guide to Writing about Art*, 4th ed., New York  
 Belozerskaya, M. and K. Lapatin (2004) *Ancient Greece : art, architecture, and history*, Los Angeles  
 \*Biers, W. R. (1987) *The Archaeology of Greece* (rev.ed.), Ithaca  
 Boardman, J. (1966) *The Art and Architecture of Ancient Greece*, London  
 Boardman, J. (1970) *Greek Gems and Finger Rings: early Bronze Age to Late Classical*, London

- \*Boardman, J. (1996) *Greek Art*, London  
 Fullerton, M. D. (2000) *Greek Art*, Cambridge  
 Higgins, R.A. (1961) *Greek and Roman Jewellery*, London  
 Higgins, R.A. (1963) *Greek Terracotta Figurines*, London  
 Neer, R. T. (2012) *Greek Art and Archaeology*, London  
 \*Osborne, R. (1998) *Archaic and Classical Greek Art*, Oxford  
 \*Pollitt, J.J. (1990) *The Art of Ancient Greece: Sources and Documents*, Cambridge  
 \*Richter, G.M.A. (1963/74) *A Handbook of Greek Art*, Oxford  
 \*Robertson, M. (1975) *A History of Greek Art*, (2 vols.) Cambridge  
 \*Robertson, M. (1981) *A Shorter History of Greek Art*, Oxford  
 \*Sparkes, B.A. (1991) *Greek Art (New Surveys in the Classics no.22)*, Oxford  
 \*Spivey, N. (1997) *Greek Art*, London  
 Stewart, A. (2008) *Classical Greece and the Birth of Western Art*, Cambridge  
 Woodford, S. (1986) *An Introduction to Greek Art*, London  
 Woodford, S. (2004) *The Art of Greece and Rome*, Cambridge

### - By period or place

- Barringer, J. M. and Hurwit, J. M., *Periklean Athens and its Legacy: Problems and Perspectives*, Austin  
 Boardman, J. (1968) *Archaic Greek Gems: schools and artists in the sixth and early fifth centuries BC*, Evanston, Illinois  
 Charbonneau, J., Martin, R. and Villard, F. (1971) *Archaic Greek Art*, London  
 Charbonneau, J., Martin, R. and Villard, F. (1972) *Classical Greek Art*, London  
 Charbonneau, J., Martin, R. and Villard, F. (1973) *Hellenistic Greek Art*, London  
 Coldstream, J.N. (1977) *Geometric Greece*, London  
 Havelock, C.M. (1971) *Hellenistic Art*, London  
 \*Hurwit, J.W. (1985) *The Art and Culture of Early Greece, 1100-480 BC*, Ithaca  
 \*Pollitt, J.J. (1984) *Art in the Hellenistic Age*, Cambridge  
 Schweitzer, B. (1971) *Greek Geometric Art*, London  
 Webster, T.B.L. (1967) *Hellenistic Art*, London



## B. Approaches to material culture

- Biers, W.R. (1992) *Art, artefacts and chronology in Classical Archaeology*, London
- Boardman, J. (1988) 'Classical archaeology: whence and whither?' *Antiquity* 62: 795-7
- Elsner, J. (1990) 'Significant details: systems, certainties and the art-historian as detective', *Antiquity* 64: 950-2
- Gill, D.W.J. (1988) 'Expressions of wealth: Greek art and society', *Antiquity* 62: 735-43
- Gill, D.W.J. (1993) 'Art and vases vs. craft and pots', *Antiquity* 67: 452-5
- Kurtz, D.C. (ed.) *Beazley and Oxford*, Oxford
- Morris, I. (ed.1994) *Classical Greece: Ancient Histories and Modern Archaeologies*, Cambridge
- Robertson, M. (1951) 'The place of vase-painting in Greek art', *BSA* 46: 151-9
- Shanks, M. (1996) *Classical Archaeology of Greece: Experiences of the discipline*, London (especially ch.2)
- Snodgrass, A.M. (1987) *An Archaeology of Greece: the present state and future scope of a discipline*, Berkeley
- Tanner, J. (2006) *The invention of art history in Ancient Greece : religion, society and artistic rationalisation*, Cambridge
- \*Vickers, M. and Gill, D.W.J. (1994) *Artful Crafts: ancient Greek silverware and pottery*, Oxford
- Vitelli, K.D. (1992) 'Pots vs. vases', *Antiquity* 66: 550-3

## C. Mythical iconography & social context

- \*Anderson, M. J. (1997) *The fall of Troy in early Greek poetry and art*, Oxford
- \*Bérard, C. and others (1989) *A city of images. Iconography and society in ancient Greece*, Princeton
- Boardman, J. (1975) 'Herakles, Peisistratos and Eleusis', *JHS* 95:1-12
- Boardman, J. (1989) 'Herakles, Peisistratos, and the unconvinced', *JHS* 109: 158-9
- Carey, S. (2003) *Pliny's catalogue of culture : art and empire in the Natural History*, Oxford
- \*Carpenter, T.H. (1986) *Dionysian Imagery in Archaic Greek Art: its development in black-figure vase painting*, Oxford: Clarendon
- \*Carpenter, T.H. (1991) *Art and Myth in Ancient Greece*, London
- Carter, J. (1972) 'The beginning of narrative art in the Greek Geometric period', *BSA* 67: 25-58
- \*Cagriota, D. (1992) *Myth, ethos and actuality: official art in fifth century Athens*, Madison
- Cohen, B. (ed. 2000) *Not the classical ideal : Athens and the construction of the other in Greek art*, Leiden
- Cook, R.M. (1987) 'Pots and Peisistratan propaganda', *JHS* 107: 167-9
- Day, J.W. (1989) 'Rituals in stone: early Greek grave epigrams and monuments', *JHS* 109: 1-28
- \*Fantham, E. et al. (1994) *Women in the Classical World: Image and Text*, Oxford
- \*Francis, E.D. (ed. Vickers, M. 1990) *Image and Idea in Fifth-Century Greece: art and literature after the Persian Wars*, London
- Goldhill, S. and Osborne, R. (eds. 1994) *Art and text in ancient Greek culture*, Cambridge
- Greenfield, J. (1989) *The return of cultural treasures*, Cambridge
- Henderson, J. (1994) 'Timeo Danaos: Amazons in early Greek art and pottery', in S. Goldhill and R. Osborne (eds.) *Art and text in ancient Greek culture*, Cambridge: 85-137
- LIMC (Lexicon Iconographicum Mythologiae Graecae)*, Zurich 1981- 1999 [an encyclopaedia of Greek, Etruscan and Roman images of myths and mythological characters]
- Kaltsas, N. and A. Shapiro (eds. 2008) *Worshiping women : ritual and reality in classical Athens*, New York
- \*Kampen, N. B. (ed. 1996) *Sexuality in Ancient Art*, Cambridge
- \*Keuls, E. (1985) *The reign of the phallus : sexual politics in ancient Athens*, New York
- Keuls, E. (1997) *Painter and poet in ancient Greece : iconography and the literary arts*, Stuttgart

- Kurtz, D.C. and Sparkes, B. (1982) *The Eye of Greece. Studies in the art of Athens*, Cambridge
- McNally, S. (1984) 'The maenad in early Greek art' in J. Peradotto and J.P. Sullivan (eds.) *Women in the Ancient World*, Albany: 107-142
- Neils, J. and Oakley, J. H. (2003) *Coming of age in ancient Greece : images of childhood from the classical past*, New Haven
- Oakley, J. H. (2000) 'Some "Other" Members of the Athenian Household: Maids and their Mistresses in Fifth-Century Athenian Art', in B. Cohen (ed.) *Not the classical ideal : Athens and the construction of the other in Greek art*, Leiden 2000: 227-47
- Onians, J. (1979) *Art and Thought in the Hellenistic Age: the Greek World View 350-50 BC*, Cambridge
- Padgett, J. M. (2003) *The centaur's smile : the human animal in early Greek art*, Princeton
- \*Pollitt, J.J. (1972) *Art and Experience in Classical Greece*, Cambridge
- \*Reeder, E. D. (ed. 1996), *Pandora: Women in Classical Greece*, Princeton
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- Vermeule, E. (1979) *Aspects of Death in Early Greek Art and Poetry*, Berkeley
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- Lissarague, F. (1999) *Greek Vases*, New York
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- Neer, R. (2001) *Style and politics in Athenian vase-painting*, Cambridge

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- Norskov, V. (2002) *Greek vases in new contexts : the collecting and trading of Greek vases : an aspect of the modern reception of antiquity*, Aarhus
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- \*Rasmussen, T. and Spivey, N. (1991) *Looking at Greek Vases*, Cambridge
- \*Robertson, M. (1992) *The Art of Vase-painting in Classical Athens*, Cambridge
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- Snodgrass, A. *Archaeology and the emergence of ancient Greece*, New York (especially section V)
- \*Sparkes, B.A. (1991) *Greek pottery. An introduction*, Manchester
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- Webster, T.B.L. (1972) *Potter and patron in Classical Athens*, London
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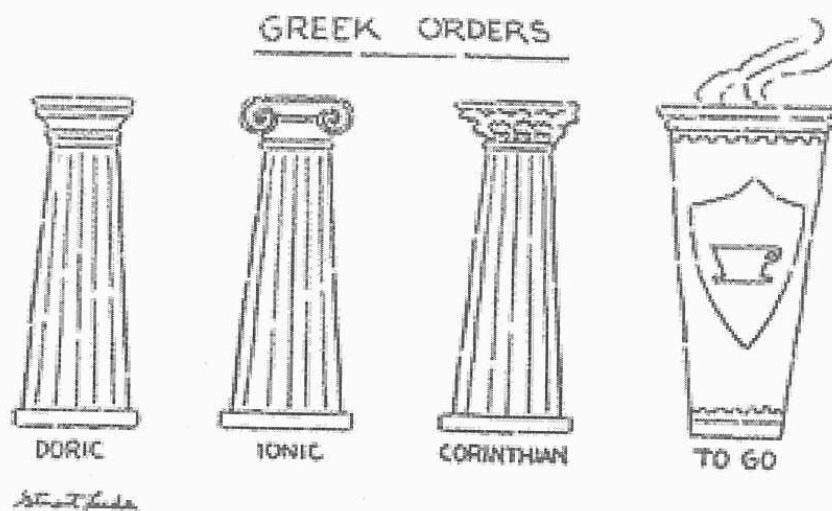


## E. Sculpture and architecture (see also General section)

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- \*Ashmole, B. (1972) *Architect and Sculptor in Classical Greece*, London
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- Barringer, J. (2008) *Art, Myth and Ritual in Classical Greece*, Cambridge
- \*Barron, J. (1981) *An Introduction to Greek Sculpture*, 2nd ed., London
- Bieber, M. (1961) *The Sculpture of the Hellenistic Age* (rev. ed.), New York
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- \*Boardman, J. and Finn, D. (1985) *The Parthenon and its sculptures*, London
- Clairmont, C. (1993) *Classical Attic Tombstones*, Kilchberg
- Clairmont, C. (1970) *Gravestone and epigram: Greek memorials from the archaic and classical period*, Mainz am Rhein
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- \*Emerson, M. (2007) *Greek Sanctuaries: an introduction*, London
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- Jenkins, I. (2006) *Greek architecture and its sculpture*, New York
- Kaltsas, N. (2003) *Sculpture in the National Archaeological Museum, Athens*, Los Angeles
- Karakasi, K. (2003) *Archaic korai*, Los Angeles
- Lapatin, K. D. S. (2001) *Chryselephantine Statuary in the Ancient Mediterranean World*, Oxford (on order)
- \*Lawrence, A. (1996) *Greek Architecture* (5th ed.), New Haven
- Leader, R., 'In Death Not Divided; Gender, Family and State on Classical Athenian Grave Stelae', *AJA* 101 (1997) 683-699.
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- Neer, R. (2010) *The emergence of the classical style in Greek sculpture*, Chicago
- \*Neils, J. (2001) *The Parthenon Frieze*, Cambridge
- Osborne, R.G. (1987) 'The viewing and obscuring of the Parthenon frieze', *JHS* 107: 98-105
- Panzanelli, R. et al. (2008) *The color of life : polychromy in sculpture from antiquity to the present*, Los Angeles
- Pedley, J. G. (2005) *Sanctuaries and the sacred in the ancient Greek world*, New York
- \*Rhodes, Robin F. (1995), *Architecture and meaning on the Athenian Acropolis*, Cambridge
- \*Richter, G.M.A. (1950) *The sculpture and sculptors of the Greeks*, New Haven
- \*Richter, G.M.A. (1966) 'The Pheidias Zeus at Olympia', *Hesperia* 35: 166-70
- Richter, G.M.A. (1968) *Korai. Archaic Greek Maidens*, Oxford



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- \*Ridgway, B.S. (1970) *The Severe Style in Greek Sculpture*, Princeton
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- \*Ridgway, B.S. (1977) *The Archaic Style in Greek Sculpture*, Princeton
- \*Ridgway, B.S. (1986) *Fifth-century styles in Greek sculpture*, Princeton
- \*Ridgway, B.S. (1984) *Roman copies of Greek sculpture: the problem of the originals*, Ann Arbor
- Ridgway, B.S. (1994) 'The study of Classical sculpture at the end of the 20th century', *AJA* 98: 759-72
- Ridgway, B.S. (1990) *Hellenistic Sculpture I: The styles of ca. 331-200 B.C.*, Madison
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- \*Robertson, M. (1975) *The Parthenon frieze*, London
- Scott, M. (2010) *Delphi and Olympia : the spatial politics of panhellenism in the archaic and classical periods*, Cambridge
- Sparkes, B.A. (1987) 'Greek bronzes', *G&R* 34: 152-68
- Spawforth, T. (2006) *The Complete Greek Temples*, London
- \*Spivey, N. (1995) *Understanding Greek Sculpture*, London
- Stears, K. 'The Times They Are A'Changing', in G. J. Oliver (ed.), *The Epigraphy of Death* (2000) 25-58
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- Stewart, A.F. (1978) 'The canon of Polykleitos: a question of evidence', *JHS* 98: 122-31
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- Vitruvius, *On architecture* (trans. T. G. Smith), New York 2003
- \*Watrous, L.V. (1982) 'The sculptural program of the Siphnian Treasury at Delphi', *AJA* 86: 159-72



## LECTURE PROGRAMME

Before each lecture, you should read the pages in the set text relevant to the topic to be covered, taking particular note of technical terms and dates emphasised.

During the lectures, don't get so involved in writing that you forget to look at the screen. Watch the slides carefully and listen to what is said about them.

You are strongly recommended to look over your notes at some point in the same day as a given lecture was delivered. This will help to fix the most important information and key images in your mind.

The set texts, lectures and tutorials will give you a solid outline of important artistic trends, developments and ideas. It is up to you to supplement that outline with additional study. Remember that, as a general guideline, you should expect to spend two hours in study outside of class for every hour in class.

Pedley pp.

<u>Week 1</u> (starting 16 July)	Introduction: Approaches to Greek art; the Bronze Age Geometric and the emergence of narrative Corinth and the Orientalising style	116-22 125-33
<u>Week 2</u> (starting 23 July)	Defining the gods: early architecture Sacred space: Delphi Defining beauty: kouroi (naked men)	134-41, 153-54 162-68 176-80
TUTORIAL 1:	Geometric art and narrative	
<u>Week 3</u> (starting 30 July)	... & korai (well-dressed women) Defining heroes: archaic vase-painting Later black-figure; non-Attic pottery	180-88 192-98 198-202
TUTORIAL 2:	Kouroi	
<u>Week 4</u> (starting 6 August)	Artists, techniques & trade The world we live in: archaic red-figure The Kleophrades Painter and the Berlin Painter...	203-9
TUTORIAL 3:	Black-figure	
<u>Week 5</u> (starting 13 August)	...and their associates, and their world Mind and body: early classical sculpture Early classical sculpture	228-42 214-22
TUTORIAL 4:	Art and myth	
ART WORK ANALYSIS DUE WEDNESDAY 15 AUGUST, 4 PM		
<u>Week 6</u> (starting 20 August)	Early classical pottery Sex and pornography The black market	242-44
NO TUTORIAL		

MID TERM BREAK (27 August – 9 September)

<u>Week 7</u> (starting 10 Sept)	The dignity of mankind: Classical sculpture Classical sculpture Empire and power: Classical Athens	276-79  251-65
TUTORIAL 5:	'Reading' Greek vases	
<u>Week 8</u> (starting 17 Sept)	The Parthenon; should the English lose their marbles? The Erechtheion and Athena Nike The art of death	265-70  279-81, 313
TUTORIAL 6:	The Parthenon marbles	
<u>Week 9</u> (starting 24 Sept)	Hiding from reality: late vase-painting Breaking conventions: the fourth century Late classical sculpture	281-87, 316-20 292-97, 302-3 304-11
TUTORIAL 7:	The ancients on art	
<u>Week 10</u> (starting 1 Oct)	The development of portraiture Painting and mosaic Painting and mosaic	311-15, 321, 351-3, 358-9 244-47, 320-23, 327, 331-35, 376-83
TUTORIAL 8:	Portraiture	
ESSAY DUE WEDNESDAY 3 OCTOBER, 4 PM		
<u>Week 11</u> (starting 8 Oct)	A case study: Vergina Alphabet soup: Hellenistic architecture Hellenistic sculpture	325-31 338-50 350-76
TUTORIAL 9:	Classics Museum	
<u>Week 12</u> (starting 15 Oct)	Hellenistic sculpture Review	
NO TUTORIAL		
FINAL TEST: FRIDAY 19 OCTOBER, 10 AM		