

TE WHARE WĀNANGA O TE ŪPOKO O TE IKA A MĀUI



CLAS 102

Greek Art: Myth & Culture

TRIMESTER 2 2015



Athena makes a horse out of clay. Attic red-figure chous, c. 460 BC.

SCHOOL OF ART HISTORY, CLASSICS & RELIGIOUS STUDIES

VICTORIA UNIVERSITY OF WELLINGTON



FACULTY OF HUMANITIES AND SOCIAL SCIENCES

School of Art History, Classics and Religious Studies

CLASSICS PROGRAMME

CLAS 102: GREEK ART: MYTH AND CULTURE

20 POINTS

TRIMESTER 2 2015

Important dates

Trimester dates: 13 July to 15 November 2015

Teaching dates: 13 July to 16 October 2015

Mid-trimester break: 24 August to 6 September 2015

Study period: 19–23 October 2015

Withdrawal dates: Refer to www.victoria.ac.nz/students/study/withdrawals-refunds. If you cannot complete an assignment or sit a test or examination, refer to www.victoria.ac.nz/students/study/exams/aegrotats.

Class times and locations

Lectures: Monday, Wednesday, Friday 2:10-3pm in HU LT323 (Hunter Building)

Tutorials: These will start in Week 2. They are held in OK526 (Classics Museum). Sign up on My Allocator. If you need to change tutorials or can't get in because they are full, please contact Hannah Tokona, Programme Administrator (OK508),

Tutorial times: Mon 3:10 (Nikki); Mon 4:10 (Stacey); Tues 10 (Stacey); Weds 3:10 (Nikki); Fri 12 (Ziming); Fri 3:10 (Ziming).

Names and contact details

Lecturer: Dr. Diana Burton, OK 516, 463-6784, diana.burton@vuw.ac.nz; come any time when the door is open, or email for an appointment.

Please note that Diana may be away for the first week, in which case Emily Simons will be taking her place. Queries should still be emailed to Diana during this time.

Tutors: Nikki Carter: carternikkijean@gmail.com

Stacey Wellington: swellington1@live.com

Ziming Liu: liuzimi@myvuw.ac.nz

Communication of additional information

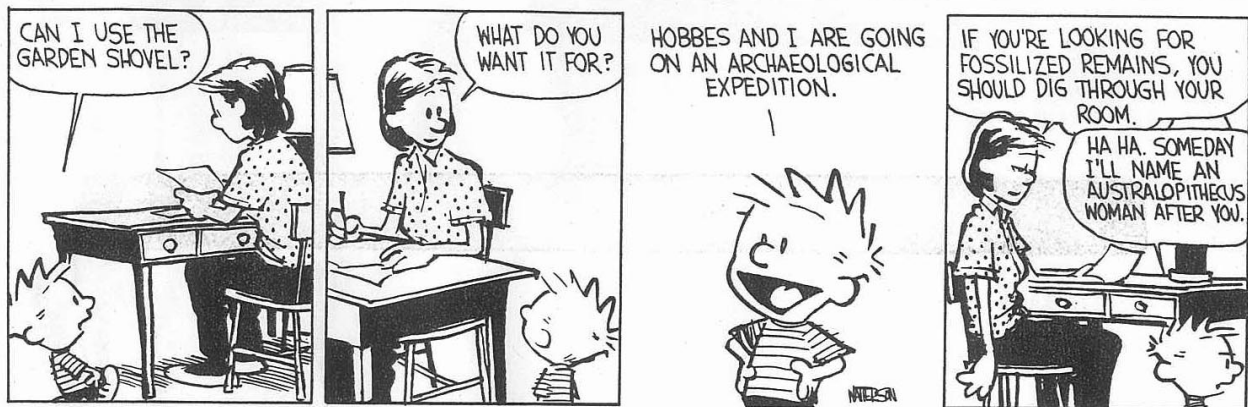
Any further announcements concerning the course will be posted on the noticeboards opposite OK 505, and communicated to students on Blackboard or by email.

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.

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.



Course learning objectives (CLOs)

Students who pass the course should be able:

1. to show an understanding of the stylistic 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.

Teaching format

The course will be delivered through three lectures per week, as well as through 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.

Mandatory course requirements

There are no mandatory requirements for this course.

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.

Assessment

This course is 100% internally assessed.

Assessment items and workload per item		%	CLO(s)	Due date
1	Tutorial Assignments (c.250 words each)	10%	All	Various
2	Art Work Analysis (800 words)	20%	1, 2, 3	Mon 17 Aug
3	Essay (2500 words) Optional revised version due Mon 5 Oct	45%	1, 2, 4	Mon 7 Sept
4	Final Test (50 minutes)	25%	1, 2	Fri 16 Oct

Tutorial assignments

The tutorial assignments are short assignments (2% each, c. 250 words) to be handed in at the beginning of each tutorial, based on the material in the preceding lectures and in the textbook. Topics will be put up on Blackboard in the course of the preceding week. 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.



"Hey, would you mind taking a quick sculpture of me and my family?"

Art work analysis

Due date: Monday 17 August, 4 pm

800 words

Analyse the content and style of one of the items in the case outside the front of the Classics Museum (items will be in place at the beginning of Week 3).

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 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: Monday 7 September, 4 pm.

2500 words

The essay is intended to test your ability to place works of art in their wider context. It should be on one of the topics listed on Blackboard. All students must submit the essay by Monday 7 September. It will be marked and annotated and returned; you may then choose to accept your mark, or you have the option of revising the essay (paying close attention to the comments on it) and resubmitting it, and it will be marked again. The deadline for resubmission is Monday 5 October. Students who revise their essays will receive the higher of the two marks. The original annotated draft of the essay must be turned in along with the revised version, otherwise the revised version will not be marked. Further information on formatting, submission etc is also on Blackboard.

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). Depending on the topic, you will probably want to include illustrations. Make sure you include a reference to where you took the illustration

from, and make sure that your illustrations are big enough to see clearly.

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 and shallow: 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. Discuss the iconography of the Amazons in the archaic and classical periods. 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 and/or historical significance of the myth in art – for example, how is the iconography affected by the Persian Wars? 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 items from Section C of the reading list.

2. Discuss the extent to which we are justified in describing Greek pots as 'art'. Did the ancient Greeks regard them in this way? What evidence do we have to help us determine their price in the ancient world, and what other indicators of value are there? What pitfalls does this evidence hold?

Suggested reading: Many of the items listed under Section B of the reading list will be helpful for this topic; check also those under Section D.

3. 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?

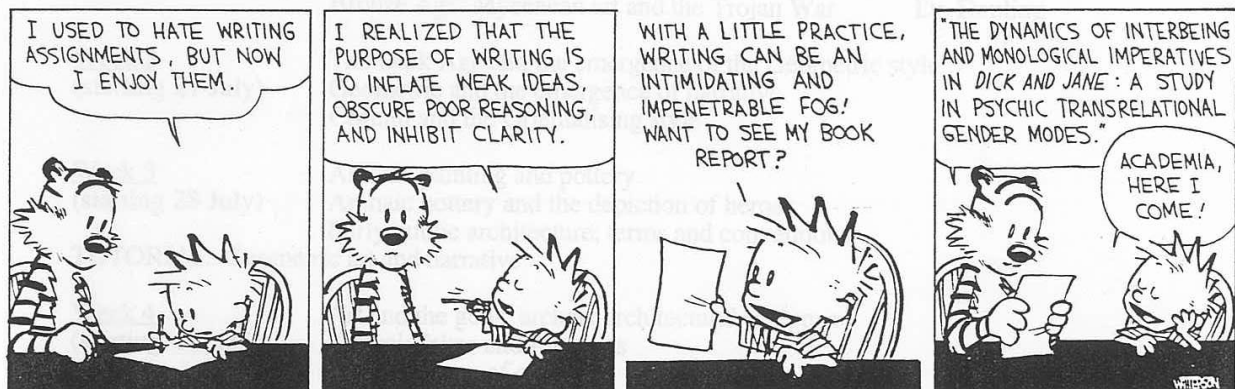
Suggested reading: Leader 1997; Clairmont 1970, 1993; Reeder 1996; Stewart 1990; Boardman 1995; other items from Section E.

4. Discuss the development of freestanding sculpture through the Early Classical and High Classical periods, with particular reference to the artists' interest in realism, in idealism, and in *ethos* and emotion. (Your essay should define these terms carefully.) How do these elements contradict each other, and how do the artists deal with these contradictions? Use examples to support your arguments.

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

5. 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 and/or local politics or events? Discuss with reference to the one archaic and one classical building (you may refer to temples and/or other sacred buildings such as treasuries).

Suggested reading: Osborne 1998; Woodford 1986; Stewart 1990; Boardman 1991; 1985; other items from Section E of the reading list.



Final test

The test will be held during the usual lecture time at 2:10pm on Friday 16 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 minutes).
- You will then have a few minutes go back over your paper.

Further details and guidelines are available on Blackboard.

The Classics Study Guide (on Blackboard) gives you further information on what is required in the slide tests, and gives a model answer (p. 15-16); further information is 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 powerpoint of images for revision will be available in the Classics Museum three weeks before the test. It will contain up to 80 artworks, 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. Getting a study group together to view the images in the Classics Museum 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.



Submission and return of work

Full guidelines for submission and presentation of assessed work are on Blackboard, in the Assignments folder, as are guidelines for formatting of footnotes and bibliography. All students should follow these carefully.

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.

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 always keep a copy, and never throw out notes or rough drafts of an assignment until you receive back your marked assignment.

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.

Extensions and penalties

Extensions

Students who require an extension should apply to Diana (tutors cannot give extensions) in advance of the due date. Extensions will not be granted without good and sufficient reason and, where relevant, supporting

documentation.

Penalties

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.

Materials and equipment and/or additional expenses

The final test is closed book and no equipment such as computers or electronic calculators will be permitted in it.

Set texts

Richard Neer, *Art and Archaeology of the Greek World*, Thames & Hudson 2012.

Available from VicBooks, www.vicbooks.co.nz.

Up until lately the text was John Griffiths Pedley, *Greek Art and Archaeology*, which is very similar to Neer. If you find this second hand and wish to use it instead, that's fine as long as you can find the 5th or 4th edition: Pedley and Neer cover very similar territory.

Class representative

The class representative provides a useful way to communicate feedback to the teaching staff during the course. A class representative will be selected at the first lecture of the course. Students may like to write the Class Rep's name and details in this box:

Class Rep name and contact details:

Student feedback

Presently there is no student feedback on line for this course. However, changes are made continually to lectures and tutorials. In addition, the lecture outlines and synopses are now available on Blackboard. Towards the end of term, students will have the opportunity to provide assessment of the course itself as well as lecturing and tutorials

Student feedback on University courses may be found at www.cad.vuw.ac.nz/feedback/feedback_display.php

Other important information

The information above is specific to this course. There is other important information that students must familiarise themselves with, including:

- Academic Integrity and Plagiarism: www.victoria.ac.nz/students/study/exams/integrity-plagiarism
- Aegrotats: www.victoria.ac.nz/students/study/exams/aegrotats
- Academic Progress: www.victoria.ac.nz/students/study/progress/academic-progress (including restrictions and non-engagement)
- Dates and deadlines: www.victoria.ac.nz/students/study/dates
- FHSS Student and Academic Services Office: www.victoria.ac.nz/fhss/student-admin
- Grades: www.victoria.ac.nz/students/study/progress/grades
- Resolving academic issues: www.victoria.ac.nz/about/governance/dvc-academic/publications
- Special passes: www.victoria.ac.nz/about/governance/dvc-academic/publications
- Statutes and policies including the Student Conduct Statute: www.victoria.ac.nz/about/governance/strategy
- Student support: www.victoria.ac.nz/students/support
- Students with disabilities: www.victoria.ac.nz/st_services/disability
- Student Charter: www.victoria.ac.nz/learning-teaching/learning-partnerships/student-charter
- Student Contract: www.victoria.ac.nz/study/apply-enrol/terms-conditions/student-contract
- Subject Librarians: <http://library.victoria.ac.nz/library-v2/find-your-subject-librarian>
- Turnitin: www.cad.vuw.ac.nz/wiki/index.php/Turnitin
- University structure: www.victoria.ac.nz/about/governance/structure
- Victoria graduate profile: www.victoria.ac.nz/learning-teaching/learning-partnerships/graduate-profile
- VUWSA: www.vuwsa.org.nz

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! The Classics subject librarian is Maria El-Chami, maria-elchami@vuw.ac.nz; she'll be happy to help you with resources.

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 few useful links on Blackboard). Note that there is also a great deal of rubbish and inaccuracy 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 might be but 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 (through Jstor, 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
- Charbonneaux, J., Martin, R. and Villard, F. (1971) *Archaic Greek Art*, London
- Charbonneaux, J., Martin, R. and Villard, F. (1972) *Classical Greek Art*, London
- Charbonneaux, 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

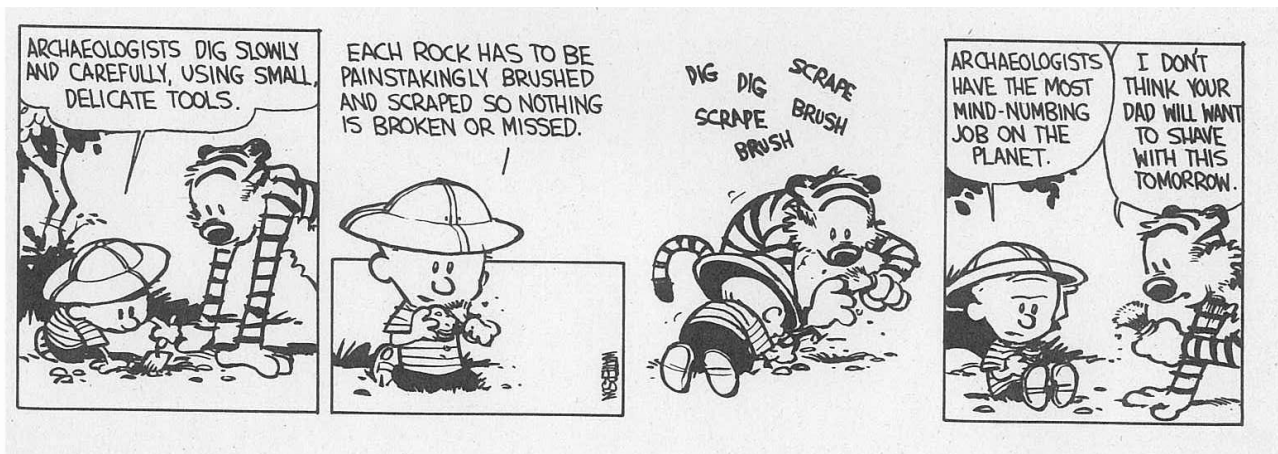
- Biers, W.R. (1992) *Art, artefacts and chronology in Classical Archaeology*, London
- Boardman, J. (1988) 'Classical archaeology: whence and whither?' *Antiquity* 62: 795-7
- Elsner, J. (1990) 'Significant details: systems, certainties and the art-historian as detective', *Antiquity* 64: 950-2
- Gill, 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
- *Castriota, 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
- Reilly, J. (1989) 'Mistress and Maid on Athenian Lekythoi' *Hesperia* 58: 411-444
- *Ridgway, B. S. (1987) 'Ancient Greek Women and Art: the Material Evidence' *AJA* 91: 399-409
- *Schefold, K. (1966) *Myth and Legend in Early Greek Art*, London

- *Schefold, K. (1992) *Gods and Heroes in Late Archaic Greek Art*, Cambridge
- Shapiro, H. A. (1981) 'Courtship Scenes in Attic Vase-Painting' *AJA* 85
- Shapiro, H.A. (1991) 'The Iconography of Mourning in Athenian Art' *AJA* 95: 629-656
- Shapiro, H.A. (1993) *Personification in Greek Art, 600-400 BC*, Zurich
- *Shapiro, H.A. (1994) *Myth into Art. Poet and Painter in Classical Greece*, London
- Snodgrass, A. M. (1998) *Homer and the artists : text and picture in early Greek art*, Cambridge
- Stansbury-O'Donnell, M. D. (2006) *Vase painting, gender, and social identity in archaic Athens*, Cambridge
- *Stewart, A. (1997) *Art, Desire and the Body in Ancient Greece*, Cambridge
- Tyrrell, W.B. (1984) *Amazons: a study in Athenian mythmaking*, Baltimore
- Vermeule, E. (1979) *Aspects of Death in Early Greek Art and Poetry*, Berkeley
- von Bothmer, D. (1957) *Amazons in Greek Art*, Oxford
- *Williams, D. (1993) 'Women on Athenian vases: problems of interpretation', in A. Cameron and A. Kuhrt, *Images of Women in Antiquity*, London: 92-106
- Woodford, S. (1993) *The Trojan War in ancient art*, New York
- *Woodford, S. (2003), *Images of Myths in Classical Antiquity*, Cambridge



D. Painting and vase-painting (see also General section)

- *Arias, P.E., Hirmer, M. and Shefton, B.B. (1962) *A History of Greek Vase Painting*, London
- *Beazley, J. D. (1986) *The Development of Attic Black-Figure*, rev. ed., Berkeley
- *Boardman, J. (1974/91) *Athenian Black Figure Vases*, London
- *Boardman, J. (1975) *Athenian Red Figure Vases. The Archaic Period*, London
- *Boardman, J. (1989) *Athenian Red Figure Vases. The Classical Period*, London
- *Boardman, J. (2001) *The history of Greek vases : potters, painters and pictures*, London
- Cohen, B. (ed. 2006) *The Colors of Clay: Special Techniques in Athenian Vases*, Los Angeles
- Devambez, P. (1962) *Greek Painting*, London
- Key, S. and Moser, S. (2004) *Greek art in view : essays in honour of Brian Sparkes*, Oxford
- Kurtz, D. C. and Beazley, J. (1983) *The Berlin painter*, Oxford
- Lapatin, K. D. S. (2008) *Papers on special techniques in Athenian vases*, Los Angeles
- Lissarague, F. (1999) *Greek Vases*, New York
- Lydakis, S. (2004) *Ancient Greek painting and its echoes in later art*, Los Angeles
- Neer, R. (2001) *Style and politics in Athenian vase-painting*, Cambridge
- Noble, J.V. (1965) *The Techniques of Painted Attic Pottery*, New York
- Norskov, V. (2002) *Greek vases in new contexts : the collecting and trading of Greek vases : an aspect of the modern reception of antiquity*, Aarhus
- *Oakley, J. H. (2004) *Picturing Death in Classical Athens: The Evidence of the White Lekythoi*, Cambridge
- *Rasmussen, T. and Spivey, N. (1991) *Looking at Greek Vases*, Cambridge

- *Robertson, M. (1992) *The Art of Vase-painting in Classical Athens*, Cambridge
 Rostovtzeff, M. (1919) 'Ancient decorative wall painting', *JHS* 39: 144-63
 Rumpf, A. (1947) 'Classical and post-Classical Greek painting', *JHS* 67: 10-21
 Snodgrass, A. *Archaeology and the emergence of ancient Greece*, New York (especially section V)
 *Sparkes, B.A. (1991) *Greek pottery. An introduction*, Manchester
 *Sparkes, B.A. (1996) *The Red and the Black: studies in Greek pottery*, London
 Steiner, A. (2007) *Reading Greek Vases*, Cambridge
 *Vickers, M. and Gill, D.W.J. (1994) *Artful Crafts: ancient Greek silverware and pottery*, Oxford
 Trendall, A.D. (1989) *Red Figure Vases of South Italy and Sicily*, London
 Tsingarida, A. (2009) *Shapes and uses of Greek vases (7th-4th centuries B.C.)*, Brussels
 Webster, T.B.L. (1972) *Potter and patron in Classical Athens*, London
 Woodford, S. (1974) 'More light on old walls: the Theseus of the Centauromachy in the Theseion'
JHS 94: 158-65



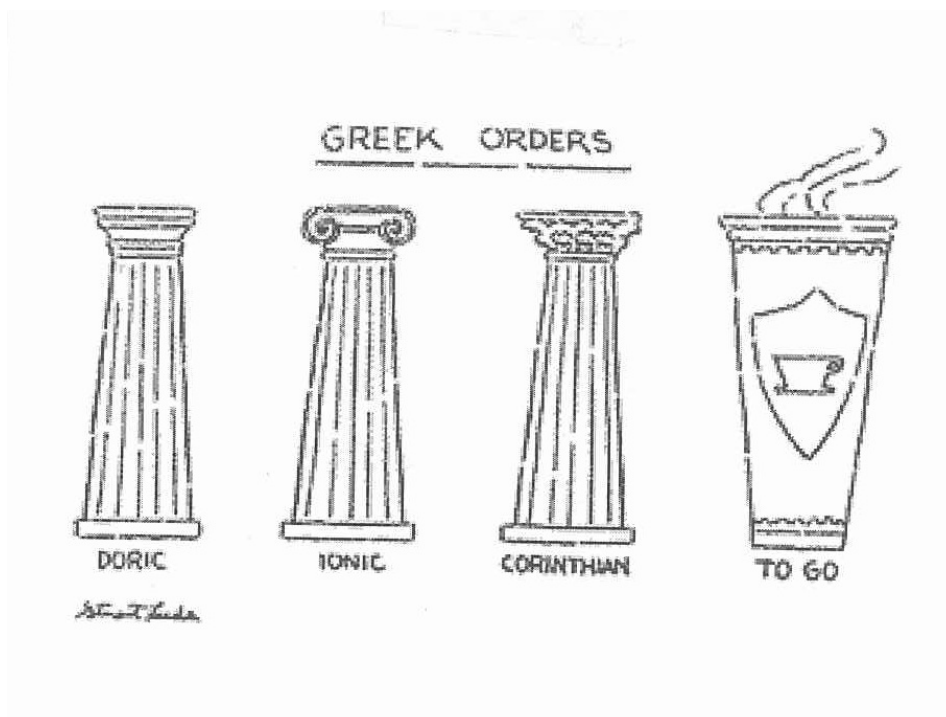
"A red-figure volute krater attributed to a painter of the Syleus sequence! Maynard, you shouldn't have!"

E. Sculpture and architecture (see also General section)

- Andronicos, M. (1984) *Delphi*, Athens
 *Ashmole, B. (1972) *Architect and Sculptor in Classical Greece*, London
 *Ashmole, B. and N. Yalouris (1967) *Olympia : the sculptures of the temple of Zeus*, London
 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
 *Boardman, J. (1991) *Greek Sculpture. The Archaic Period*, London
 *Boardman, J. (1985) *Greek Sculpture. The Classical Period*, London
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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
- Connelly, J. B. (1996) 'Parthenon and Parthenoi: A Mythological Interpretation of the Parthenon Frieze' *AJA* 100: 53-80
- Corbett, P. (1959) *The Sculpture of the Parthenon*, Harmondsworth
- Curl, J. S. (2003) *Classical architecture : an introduction to its vocabulary and essentials, with a select glossary of terms*, New York
- Dinsmoor, W. (1950) *The Architecture of Ancient Greece*, Harmondsworth
- Donahoe, A. A. (2005) *Greek sculpture and the problem of description*, Cambridge
- *Emerson, M. (2007) *Greek Sanctuaries: an introduction*, London
- The Getty Kouros Colloquium*, J. Paul Getty Museum & Goulandris Museum of Cycladic Art, Athens 1992
- Hallett, C.H. (1986) 'The origins of the classical style in sculpture', *JHS* 106: 71-84
- Havelock, C.M. (1995) *The Aphrodite of Knidos and Her Successors : A Historical Review of the Female Nude in Greek Art*, Ann Arbor
- *Hurwit, J. M. (1997) 'The death of the sculptor?', *AJA* 101:587-91
- Hurwit, J. M. (1999) *The Athenian Acropolis : history, mythology, and archaeology from the Neolithic era to the present*, Cambridge
- 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.
- Lullies, R. (1957) *Greek Sculpture*, London
- 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
- Richter, G.M.A. (1970) *Kouroi. Archaic Greek Youths*, London
- *Ridgway, B.S. (1970) *The Severe Style in Greek Sculpture*, Princeton
- *Ridgway, B.S. (1971) 'The setting of Greek sculpture', *Hesperia* 40: 336-56
- *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
- Ridgway, B.S. (2000) *Hellenistic Sculpture II: The styles of ca. 200-100 B.C.*, Madison
- *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
- *St Clair, W. (1998) *Lord Elgin and the Marbles*, Oxford
- Stewart, A.F. (1978) 'The canon of Polykleitos: a question of evidence', *JHS* 98: 122-31
- Stewart, A.F. (1983) 'Lysippos and Hellenistic sculpture', *AJA* 87:262
- *Stewart, A. (1990) *Greek Sculpture, an exploration*, 2 vols., New Haven
- Tobin, R. (1975) 'The canon of Polykleitos', *AJA* 79: 307-21
- Tzonis, A. and Giannisi, P. (2004) *Classical Greek architecture : the construction of the modern*, London
- 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.

Neer pp.

<u>Week 1</u> (starting 13 July)	Introduction: Approaches to Greek art; the Bronze Age Geometric and the emergence of narrative Corinth and the Orientalising style	73-80, 85-90 94-5, 100-109, 116
<u>Week 2</u> (starting 20 July)	Defining the gods: early architecture Sacred space: Delphi Defining heroes: archaic vase-painting	81-85, 120-34 174-75, 184-92 140-46
TUTORIAL 1:	Geometric art and narrative	
<u>Week 3</u> (starting 27 July)	Later black-figure; non-Attic pottery Defining beauty: kouroi (naked men) ... & korai (well-dressed women)	138-9 110-15, 150-56 157-64
TUTORIAL 2:	Kouroi	
<u>Week 4</u> (starting 3 August)	Artists, techniques & trade The world we live in: archaic red-figure The Kleophrades Painter and the Berlin Painter...	205-13
TUTORIAL 3:	Black-figure	
<u>Week 5</u> (starting 10 August)	...and their associates, and their world Mind and body: early classical sculpture Early classical sculpture	170, 196-203, 214-5, 175-83, 220-37
TUTORIAL 4:	Art and myth	
ART WORK ANALYSIS DUE MONDAY 17 AUGUST, 4 PM		
<u>Week 6</u> (starting 17 August)	Early classical pottery Sex and pornography The black market	
NO TUTORIAL		

MID TERM BREAK (24 August – 6 September)

<u>Week 7</u> (starting 7 Sept)	The dignity of mankind: Classical sculpture Empire and power: Classical Athens Classical Athens	237-40 268-90
TUTORIAL 5:	'Reading' Greek vases	
<u>Week 8</u> (starting 14 Sept)	The Parthenon; should the English lose their marbles? The Erechtheion and Athena Nike The art of death	300-307, 340
TUTORIAL 6:	The Parthenon marbles	
<u>Week 9</u> (starting 21 Sept)	Hiding from reality: late vase-painting Breaking conventions: the fourth century Late classical sculpture	298-300, 320-22 308-12 331-37
TUTORIAL 7:	The ancients on art	
<u>Week 10</u> (starting 28 Sept)	The development of portraiture Painting and mosaic Painting and mosaic	315-15, 345-6, 359-61 220-1, 324, 354-58
TUTORIAL 8:	Portraiture	
ESSAY DUE MONDAY 7 SEPTEMBER, 4 PM		
<u>Week 11</u> (starting 5 Oct)	A case study: Vergina Alphabet soup: Hellenistic architecture Hellenistic sculpture	350-53 362-80
TUTORIAL 9:	Classics Museum	
<u>Week 12</u> (starting 12 Oct)	Hellenistic sculpture Review	
NO TUTORIAL		
FINAL TEST: FRIDAY 16 OCTOBER, 2:10 PM		