

VICTORIA UNIVERSITY OF WELLINGTON  
*Te Whare Wananga o te Upoko o te Ika a Maui*



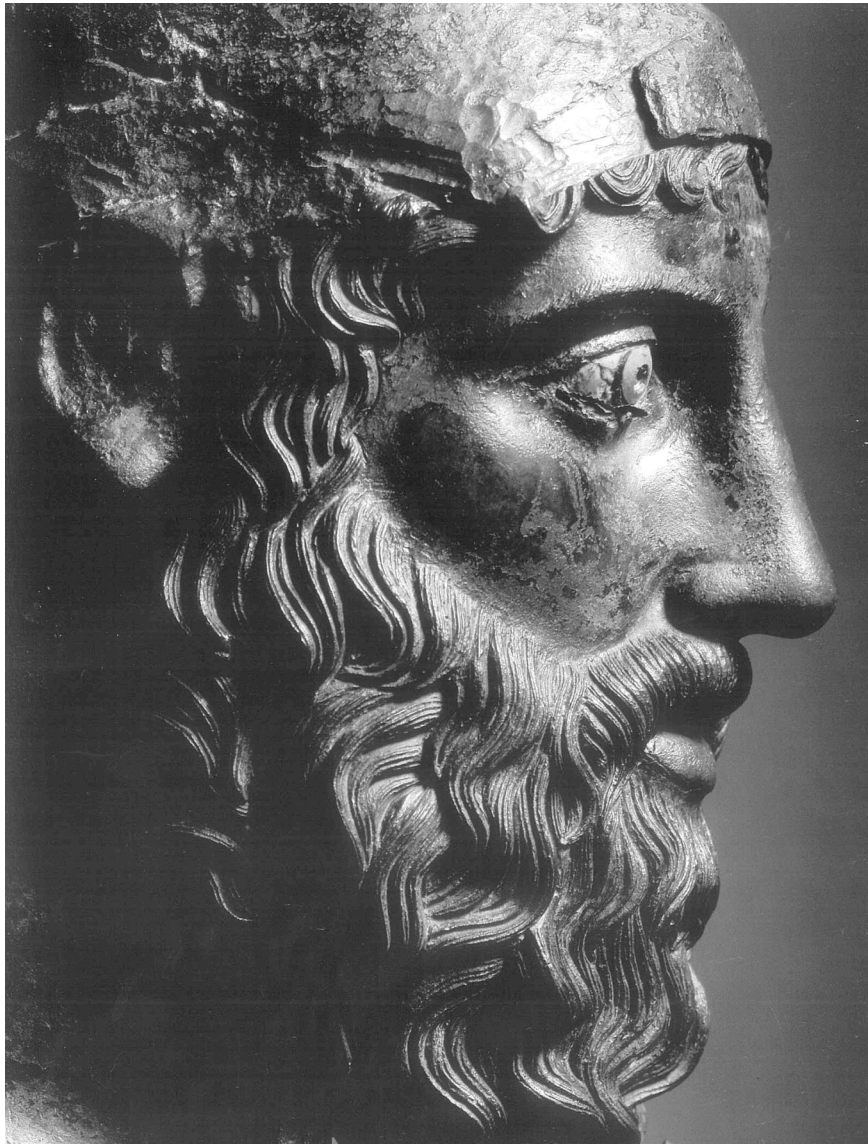
SCHOOL OF ART HISTORY, CLASSICS & RELIGIOUS STUDIES

*Te Tari Abuatanga Onamata*

CLASSICS

# CLAS 102: GREEK ART: MYTH AND CULTURE

2007



BRONZE STATUE FROM RIACE: HEAD OF WARRIOR B, C. 460-450 BC

## GENERAL INFORMATION

### Course Organisation:

**Lecturer:** Dr. Diana Burton (course convener), OK 512, ph. 463 6784  
diana.burton@vuw.ac.nz

**Class hours:** Tue Wed Thurs 3-4pm + eight 1-hour tutorials

**Place:** Hunter LT 323

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

**Tutorials:** These will start in the second week of the course and will be held on most weeks in the Classics Museum (OK526). Tutorial groups will be arranged during the first week of the course. Lists will be posted at the start of the second week on the Classics notice-board.

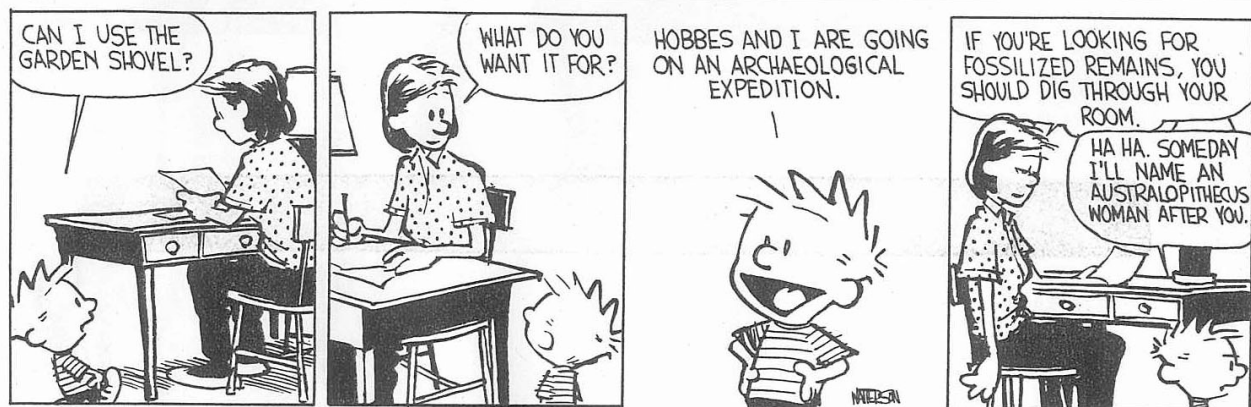
**Tutors:** Sarah Bradley, India Flynn, Bronwyn Hughes, Sarah McMillan. Tutors can be contacted through the staff pigeonholes in Classics, or through Diana.

### Course Objectives and 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.

Students who pass the course should be able:

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



### Set texts:

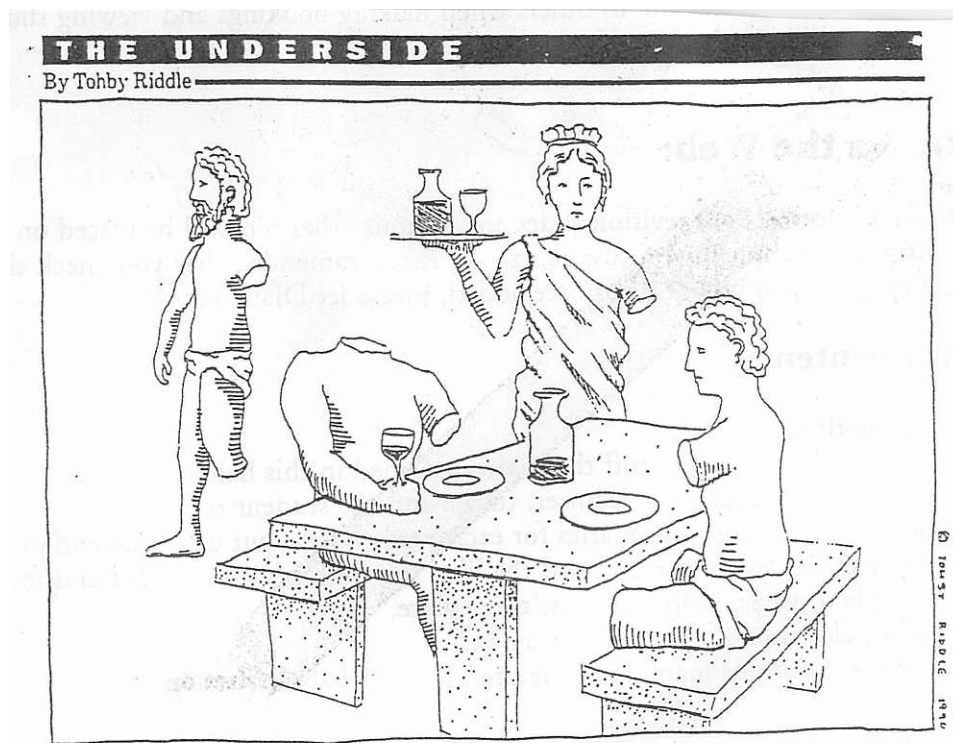
John Griffiths Pedley, *Greek Art and Archaeology* (4th edition), London 2006. (If you can find the 3rd edition second-hand, that's fine too.)

Course Materials, available from the Student Notes Shop

You are also strongly recommended to buy the *Classics Study Guide*, also available from the Notes Shop. This won't cost you much and will be very useful.

### CLAS 102 on the Web:

Lecture summaries, notices, test revision slides and various other bits 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.



*Daily life in Classical Greece*

## CLAS 102 Slides in the Audiovisual Suite:

The Audiovisual (AV) Suite is on level 9 of the library building (Rankine Brown) and is open for the same hours as the main library. Arrangements have been made for CLAS 102 students to view slides from lectures in the AV Suite. Slides from one week's lectures will be available from the end of that week, and are held in the AV suite for two weeks. These need to be booked in advance, especially prior to slide tests. The lecture slides will be set up in some of the slide viewing rooms. The rooms have blackout curtains to provide good viewing conditions, but are not soundproofed. While small groups of two or three students are welcome to view slides together, please keep the doors closed to keep noise disturbances to a minimum. Note that 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.

**Booking:** To view slides from lectures, 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.

**Slide test revision carousels:** Three weeks prior to the CLAS 102 slide test, two slide carousels of revision slides will be deposited in the AV Suite. The two carousels will contain two identical sets of slides, although some may be black-and-white in one carousel and colour in the other. We hope that, with two sets of slides, everyone will get a chance to see 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 to others when making bookings and viewing slides and try to be flexible in sharing the viewing facilities.





## COURSE REQUIREMENTS

### Assessment

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 Diana and Student Support Services to let them know in case there are any special arrangements that should be made.

The course will be assessed 100% internally.

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 a single piece in terms of its 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 slide 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 synthesise the material gathered from lectures.

### Internal assessment

- |                       |     |
|-----------------------|-----|
| (a) Art work analysis | 25% |
| (b) Essay             | 35% |
| (c) Slide test        | 30% |
| (d) Tutorial tests    | 10% |

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. Double due dates

The analysis and the essay each have two due dates. If you submit your assignment by the first due date in each case, you will receive written comments on it. If you do not meet the first due date but meet the second due date, you will not receive a grade penalty, but you will normally receive no written comments. If you submit your assignment after the second due date, you will incur a grade penalty of 5 marks per work day (weekends are not work days).

### 3. 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.

### 4. 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.

### 5. 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.

### 6. Plagiarism

Plagiarism in any form is totally unacceptable in any course. Plagiarism includes: passing off the work of anyone else as your own work, whether you mean to or not copying directly from any source (such as books, articles, and web-sites) without using quotation marks or some other means of acknowledgment (note: assignments that consist mostly of direct quotations are unacceptable, even if sources are acknowledged) not acknowledging sources used in your work (i.e. you must supply detailed references) Work that shows evidence of plagiarism will be penalised based on the seriousness of the case. This may involve the work receiving a mark of 0, a fail grade for the course, or suspension from the course or from the university. For guidance on how to avoid plagiarism, refer to the *Classics Study Guide*. University guidelines are also available online at [www.vuw.ac.nz/home/studying/plagiarism.html](http://www.vuw.ac.nz/home/studying/plagiarism.html).

## Art work analysis

**First due date: Friday 3 August, 4 pm** (see p. 6 for an explanation of the two due dates)

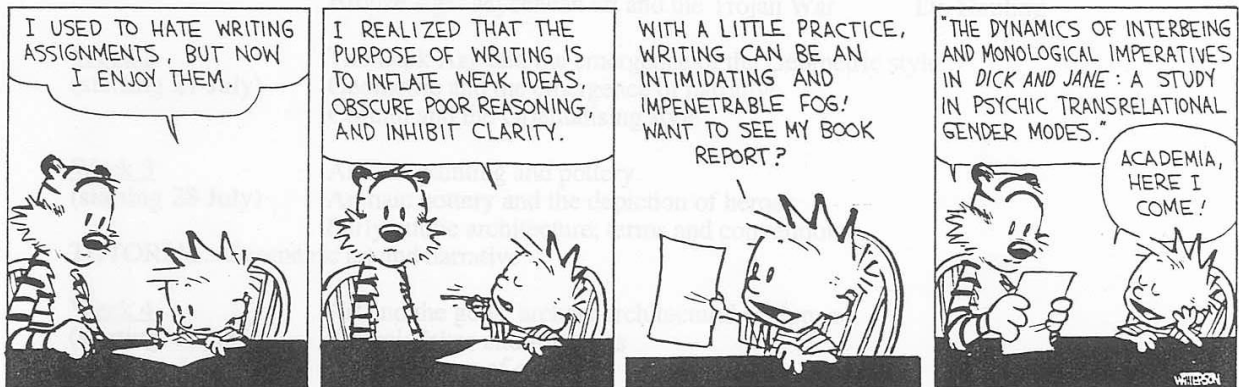
**Second due date: Friday 17 August, 4 pm**

1000 words

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

Guidelines: Describe the piece 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. On the vase, for instance, discuss how the figures are posed and how various anatomical details are presented. Describe what you see in your own words. The requirements of the art analysis will be discussed further in tutorials. Note that you should be able to do this from Pedley and from lectures. 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, remember to give references!

Photos of the pieces are available from Diana for \$1 each (this is to cover the price of film & printing). The same images are also 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

**First due date: Friday 7 September, 4pm.**

**Second due date: Friday 21 September, 4pm.**

1500-2000 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.

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 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.



## Topics:

1. 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 value in the ancient world, and what pitfalls does this evidence hold?

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

2. Why, in your opinion, is the male nude so hugely popular in Greek freestanding sculpture? What associations does its nudity have? What changes take place during the 6<sup>th</sup> and 5<sup>th</sup> centuries, and why?

*Recommended reading:* Stewart 1990, 1997; Boardman 1985; Ridgway 1984; other books from Section E of the reading list.

3. The Greeks' attitudes towards and feelings about their gods change over time, and these changes are reflected in the sculpture that adorned their temples. How does the choice of mythical subjects in this sculpture, and the way in which the myths are depicted, reflect these changes? What other elements may influence the choice of myths? Give examples to show the developments of different views of the gods from early Archaic temple sculpture through to the Classical period.

*Recommended reading:* Castriota 1992, Osborne 1998, Pedley 2005, Rhodes 1995, Spivey 1996, other books under section E of the reading list.

4. Discuss the use of architectural refinements on the Parthenon, and the history of their use on earlier buildings. What purpose did they serve, and how did they change the effect that these buildings had on the viewer?

*Recommended reading:* Curl 2003; Hurwit 1999; Lawrence 1996; other books from Section E of the reading list.

5. 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.

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

6. How closely related are vase-painting, free-standing sculpture, and architectural sculpture, in terms of their stylistic development? To what extent do you think that the artists in different media copied from each other, and who copied from whom? Discuss with particular reference to the period between the mid sixth and mid fifth centuries (c. 550-450 BC). Give reference to examples from all three media in your reply.

*Recommended reading:* Osborne (1998); Pollitt (1972); Spivey (1997); Woodford (1986); other books from sections A, D, E of the reading list.



## Slide test

The test will be held during the usual lecture hour at **3:00 on Thursday 11 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:

5 single slides, taken from the revision carousel;

A comparison between two slides, taken from the revision carousel;

An unseen slide.

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 a couple of weeks before the test (see above). It will contain up to 80 slides, from those shown in lectures. At this time (and not before!) images will also be placed on the CLAS 102 pages on Blackboard.



## Tutorial tests

The **tutorial tests** are short tests (2% each) held 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 tests will count towards your final grade. You must attend the tutorials in order to sit the tests.

## Mandatory course requirements:

Students must complete the art work analysis, at least five tutorial tests, the essay and the slide test, and 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.

## Time commitment:

In order to complete the course successfully, an 'average' student should expect to spend somewhere in the neighbourhood of 12 hours per week fulfilling the requirements of the course, i.e. 4 class hours and 8 hours for 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.

## General University Requirements:

A copy of the General University Requirements is available on Blackboard, under the 'Course information' section. This document contains information on the university's statutes on conduct, policies on academic grievances and plagiarism, information for students with impairments, and details on student support services.



## SELECTED 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!

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, title of page, title of site, URL, date when last updated. If you can't find this stuff, then probably you shouldn't be using the page. For example:

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.

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*

*Ge3R* *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.

### A. General

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

Higgins, R.A. (1961) *Greek and Roman Jewellery*, London

Higgins, R.A. (1963) *Greek Terracotta Figurines*, 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

\*Woodford, S. (1986) *An Introduction to Greek Art*, London

**- 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**

- 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
- 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

*LIMC (Lexicon Iconographicum Mythologiae Graecae)*, Zurich 1981- 1999 [an encyclopaedia of Greek, Etruscan and Roman images of myths and mythological characters]

\*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

Neils, J. and Oakley, J. H. (2003) *Coming of age in ancient Greece : images of childhood from the classical past*, New Haven

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

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

Lydakakis, S. (2004) *Ancient Greek painting and its echoes in later art*, Los Angeles

Noble, J.V. (1965) *The Techniques of Painted Attic Pottery*, New York

\*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  
 \*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  
 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

## 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  
 \*Barron, J. (1981) *An Introduction to Greek Sculpture*, 2nd ed., London  
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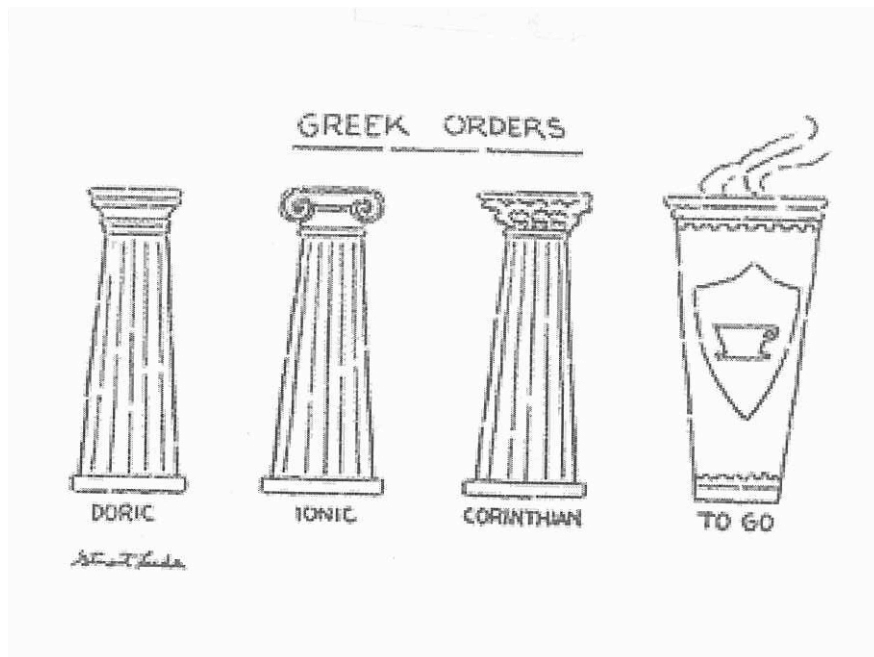
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# LECTURE PROGRAMME

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 9 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 16 July)	Defining the gods: early architecture Sacred space: Delphi Defining beauty: kouroi (naked men)	134-41, 153-54 162-68 176-80
<b>TUTORIAL 1:</b>	<b>Geometric art and narrative</b>	
<u>Week 3</u> (starting 23 July)	... & korai (well-dressed women) Defining heroes: archaic vase-painting Later black-figure; non-Attic pottery	180-88 192-98 198-202
<b>TUTORIAL 2:</b>	<b>Kouroi</b>	
<u>Week 4</u> (starting 30 July)	Artists, techniques & trade The world we live in: archaic red-figure pottery The Kleophrades Painter and the Berlin Painter...	203-9
<b>TUTORIAL 3:</b>	<b>Black-figure</b>	
<b>Friday 3 August: First due date for art work analysis</b>		
<u>Week 5</u> (starting 6 August)	...and their associates, and their world Mind and body: early classical sculpture Early classical sculpture	228-42 214-22
<b>NO TUTORIAL</b>		
<u>Week 6</u> (starting 13 August)	Early classical pottery Coins: owls, mazes & octopi Theft and pornography	242-44
<b>TUTORIAL 4:</b>	<b>Art and myth</b>	
<b>Friday 17 August: Second due date for art work analysis</b>		
<u>MID TERM BREAK</u> (18 August – 2 September)		
<u>Week 7</u> (starting 3 Sept)	The dignity of mankind: Classical sculpture Classical sculpture Empire and power: Classical Athens	276-79 251-65
<b>TUTORIAL 5:</b>	<b>'Reading' Greek vases</b>	
<b>Friday 7 September: First due date for essay</b>		

Week 8  
(starting 10 Sept)      The Parthenon; should the English lose their marbles?  
The Erechtheion and Athena Nike      265-70  
The art of death      279-81, 313

**NO TUTORIAL**

Week 9  
(starting 17 Sept)      Hiding from reality: late vase-painting      281-87, 316-20  
Breaking conventions: the fourth century      292-97, 302-3  
Late classical sculpture      304-11

**TUTORIAL 6:      The Parthenon marbles**  
**Friday 21 September: Second due date for art work analysis**

Week 10  
(starting 24 Sept)      The development of portraiture      311-15, 321, 351-3, 358-9  
Painting and mosaic      244-47, 320-23,  
Painting and mosaic      327, 331-35, 376-83

**TUTORIAL 7:      Portraiture**

Week 11  
(starting 1 Oct)      A case study: Vergina      325-31  
Alphabet soup: Hellenistic architecture      338-50  
Hellenistic sculpture      350-76

**TUTORIAL 8:      Classics Museum**

Week 12  
(starting 8 Oct)      Hellenistic sculpture  
Review

**Thursday 11 October, 3pm: Slide test**



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