

TE WHARE WĀNANGA O TE ŪPOKO O TE IKA A MĀUI



VICTORIA
UNIVERSITY OF WELLINGTON

SCHOOL OF ART HISTORY, CLASSICS & RELIGIOUS STUDIES

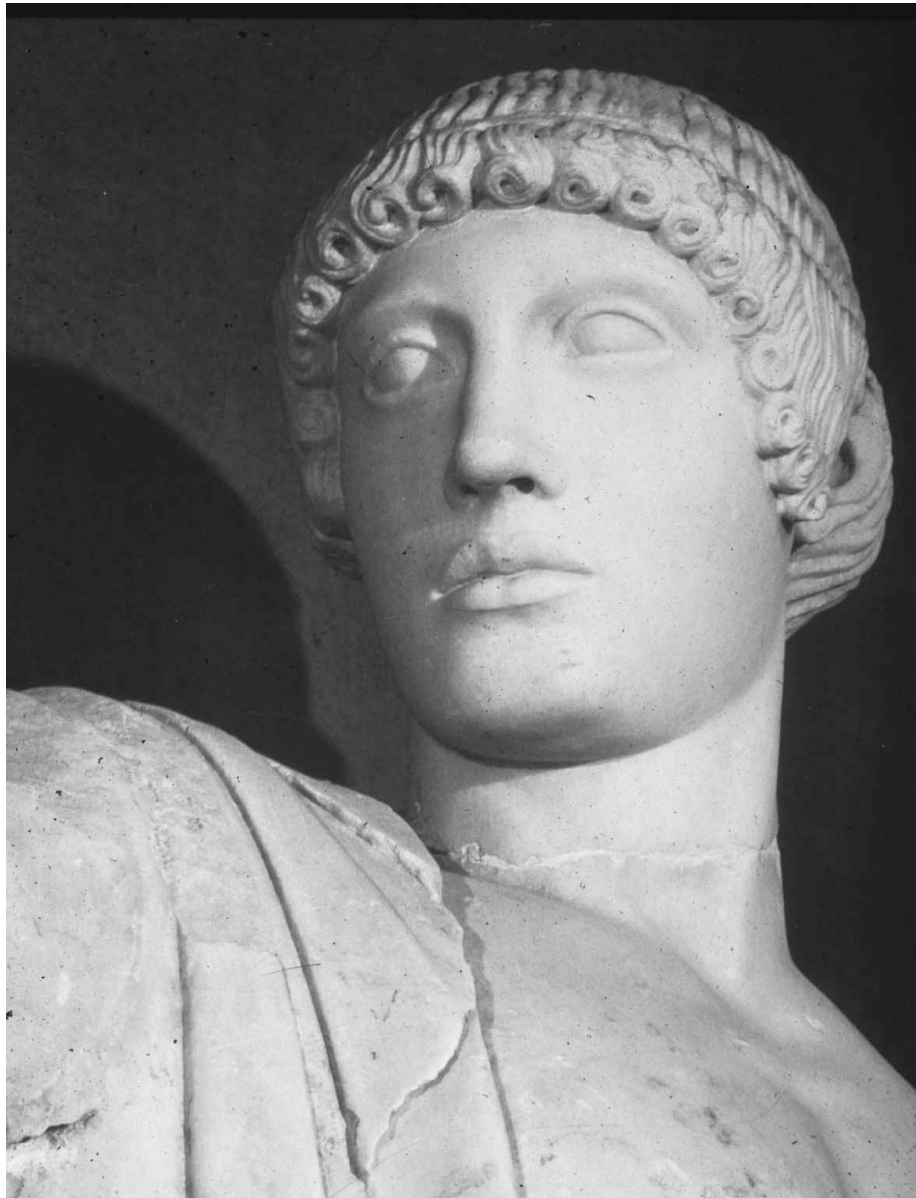
Te Tari Ahuatanga Onamata

CLASSICS

CLAS 102

GREEK ART: MYTH AND CULTURE

2009



Olympia, Temple of Zeus: Apollo from the west pediment. c. 470 BC.

GENERAL INFORMATION

Trimester dates

Teaching dates: 13 July to 16 October

Study week: 19 to 23 October

Examination/Assessment period: 27 October to 15 November

Course Organisation:

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

Class hours: Mon Wed Fri 12 noon + eight 1-hour tutorials

Course delivery: The course will be delivered through three lectures per week, as well as through eight 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.

Place: Hunter LT 323

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.

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: Emily Poelina-Hunter, Jen Botting, Grant van Ansem, Alex Wilson. Tutors can be contacted through the staff pigeonholes in Classics, or through the contact details on Blackboard, or through Diana.

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:

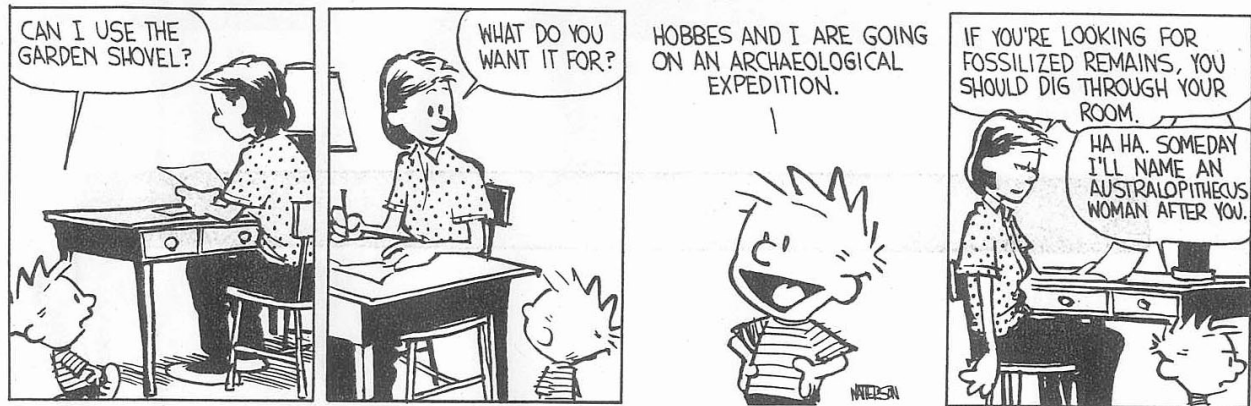
Students who pass the course should be able:

- 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.

Expected workload:

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.



CLAS 102 on the Web:

Tutorial readings, additional readings for lectures and essays, lecture summaries, notices, 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* (4th edition), London 2007. (If you can find the earlier editions second-hand, that's fine too.)

Course Materials, available from the Student Notes Shop.

For the first two weeks of trimester all undergraduate textbooks and student notes will be sold from the Memorial Theatre foyer, 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 all undergraduate textbooks will be sold from VicBooks and student notes from the Student Notes Distribution Centre on the ground floor of the Student Union Building.

Customers can order textbooks and student notes online at www.vicbooks.co.nz or can email an order or enquiry to enquiries@vicbooks.co.nz. Books can be couriered to customers or they can be picked up from the shop. 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.



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 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 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 recall and synthesise the material gathered from lectures.

The course will be assessed 100% internally.

(a) Tutorial tests	10%
(b) Art work analysis	25%
(c) Essay	35%
(d) Slide 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. 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.

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. Failing to get yourself organized in time to find books for your essay does not constitute grounds for an extension. 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. 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 be given feedback.

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. 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>

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 and/or the lecture and tutorial readings. 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: Friday 14 August, 4 pm

1000 words

Analyse the content and style of the work/s 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. 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! The requirements of the art analysis will be discussed further in tutorials.

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. It is best photographed out of its case to avoid reflections from the glass; please see Diana to discuss times when the piece will be out of its case.



Essay

Due date: Friday 2 October, 4 pm.

2000 words

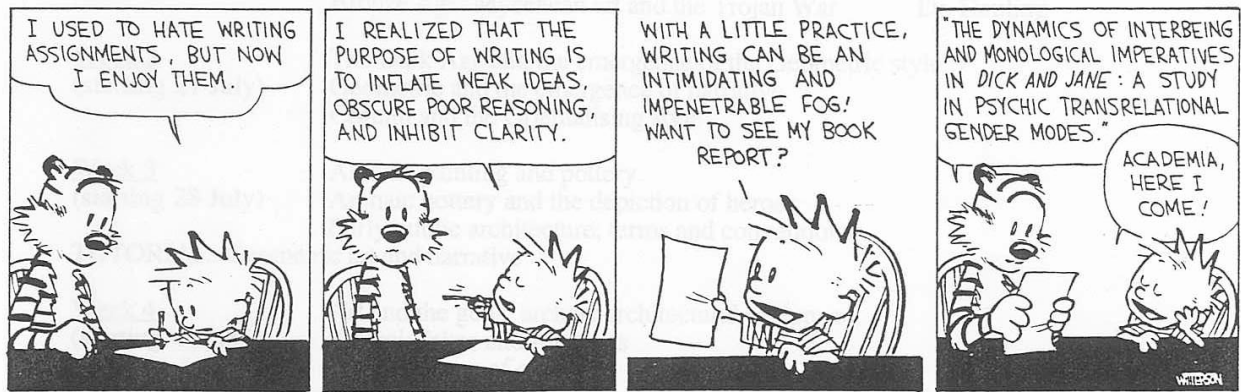
The essay is intended to test your ability to place works of art in context. It should be on one of the six topics listed below.

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.

Some readings have also been placed on Blackboard.



Topics:

1. Depictions of Zeus show him with many different attributes. Choose and discuss three attributes of Zeus depicted during the fifth century (500-400 BC). You should consider such questions as how common they are, whether Zeus is the only god to have them, and what aspects of his character they illustrate. Give examples from both vase-painting and sculpture.
Suggestions for reading: *LIMC* s.v. Zeus; Arafat 1990; Carpenter 1991; Dowden 2006
2. In the course of the 8th century BC, Greek artists worked out how to depict mythical narratives and how to make them recognisable to their audiences. Discuss the ways in which they did so, and evaluate the causes suggested by scholars for this innovation. Give examples to support your arguments.
Suggestions for reading: Boardman 1998; Langdon 2008; Rasmussen 1991; Schweitzer 1971; Snodgrass 1998
3. What factors influenced the choice of myths in sculpture on the exterior of temples in the fifth century BC? Are some particular myths more popular, and if so, why? Discuss with reference to the Parthenon and at least two other temples, one from Attica and one from elsewhere in Greece. (NB: this is an essay about at least three temples. Do not let the Parthenon take over!)
Suggestions for reading: Barringer 2008; Berard 1989; Castriota 1992; Jenkins 2006; Neils 2005; Pedley 2005; Rhodes 1995; Stewart 1990
4. Discuss the different media available for Greek freestanding sculpture in the fifth century BC. What materials are available for sculptors, what are their advantages and disadvantages, and what governs their choices? Discuss with references to large-scale sculpture (i.e. life-size or larger, not figurines). Give examples of at least three different media.
Suggestions for reading: Boardman 1985; Lapatin 2001; Palagia 2006; Spivey 1995; Stewart 1990
5. The Kleophrades Painter and the Berlin Painter are two of the greatest pot-painters of ancient Greece. Discuss their work, in relation to each other and in the context of their time. What are their strengths and weaknesses? In what ways are they similar or dissimilar to each other and to their contemporaries? In what ways are they innovative, and how successful are their innovations? Give examples to support your arguments; give reference to at least two pots of each, and at least three other painters.
Suggestions for reading: Boardman 1975, 2001; Kurtz and Beazley 1983; Robertson 1992; Sparkes 1996

Slide test

The test will be held during the usual lecture slot at **12:00 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:

- 5 single slides, taken from the revision set (5 minutes);
- A comparison between two slides, taken from the revision set (10 minutes);
- An unseen slide (10 minutes).
- 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 a couple of weeks before the test (see below). 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.



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 review the slide test slides 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.

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.

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.

Mandatory course requirements:

To gain a pass in this course each student must:

Submit the art work analysis, the essay and 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.

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.

General university statutes and policies:

Students should familiarise themselves with the University's policies and statutes, particularly the Assessment Statute, the Personal Courses of Study Statute, the Statute on Student Conduct and any statutes relating to the particular qualifications being studied; see the *Victoria University Calendar* or go to the Academic Policy and Student Policy sections on:

<http://www.victoria.ac.nz/home/about/policy>

The AVC(Academic) website also provides information for students in a number of areas including Academic Grievances, Student and Staff conduct, Meeting the needs of students with impairments, and student support/VUWSA student advocates. This website can be accessed at:

<http://www.victoria.ac.nz/home/about/avcacademic/Publications.aspx>

RECOMMENDED 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
GeR 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

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
 *Langdon, S. (2008) *Art and identity in dark age Greece, 1100--700 B.C.E.*, Cambridge
 *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

- Steiner, D.T. (2001) *Images in mind: statues in archaic and classical Greek literature and thought*, Princeton
- 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
- *Arafat, K. (1990) *Classical Zeus: A Study in Art and Literature*, Oxford
- Barringer, J. (2008) *Art, myth, and ritual in classical Greece*, Cambridge
- *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
- *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
- *Dowden, K. (2006) *Zeus*, London
- *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
- 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



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

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

- *Ahlberg-Cornell, G. (1971) *Fighting on land and sea in Greek geometric art*, Stockholm
*Ahlberg-Cornell, G. (1971) *Prothesis and ekphora in Greek Geometric art*, Stockholm
*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. (1998) *Early Greek vase painting : 11th-6th centuries BC*, London
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Devambez, P. (1962) *Greek Painting*, London
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Lissarague, F. (2001) *Greek vases : the Athenians and their images*, New York

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- 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., Coulson, W.D.E. and Palagia, O. (eds. 1997) *Athenian potters and painters*, Oxford
- *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
- Rystedt, E., and Wells, B. (2006) *Pictorial pursuits : figurative painting on Mycenaean and geometric pottery ; papers from two seminars at the Swedish Institute at Athens in 1999 and 2001*, Stockholm
- 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
- 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
- *Boardman, J. (1995) *Greek Sculpture: the Late Classical Period*, London
- *Boardman, J. and Finn, D. (1985) *The Parthenon and its sculptures*, London
- Clairmont, C.W. (1993) *Classical Attic Tombstones*, Zurich
- 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
- Cosmopoulos, M.B. (ed. 2004) *The Parthenon and its Sculptures*, Cambridge
- 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
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- 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

Karakasi, K. (2003) *Archaic korai*, Los Angeles

*Lapatin, K. D. S. (2001) *Chryselephantine Statuary in the Ancient Mediterranean World*, Oxford

*Lawrence, A. (1996) *Greek Architecture* (5th ed.), New Haven

Lullies, R. (1957) *Greek Sculpture*, London

*Neils, J. (2001) *The Parthenon Frieze*, Cambridge

*Neils, J. (ed. 2005) *The Parthenon: from antiquity to the present*, Cambridge

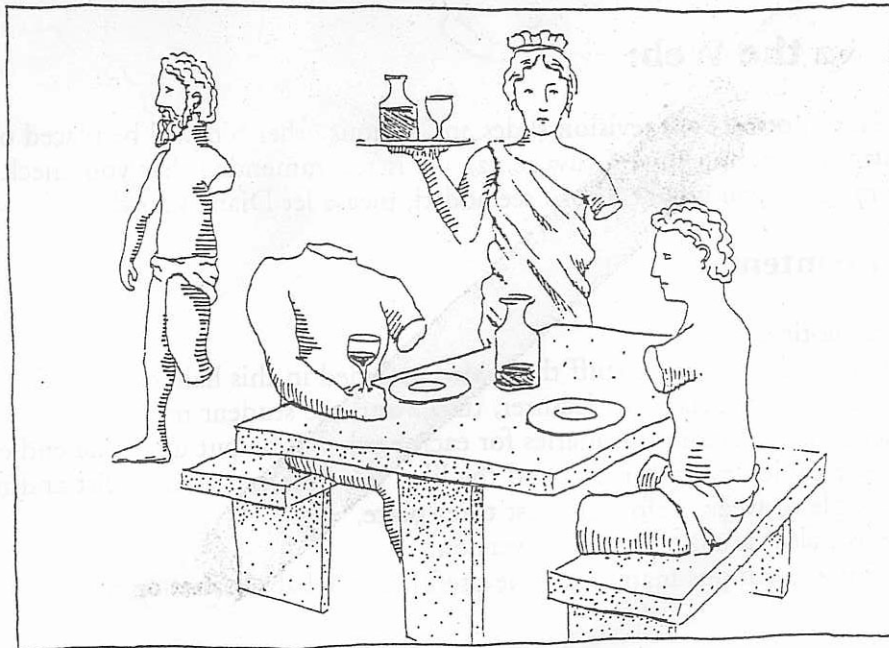
Osborne, R.G. (1987) 'The viewing and obscuring of the Parthenon frieze', *JHS* 107: 98-105

*Palagia, O. (2006) *Greek sculpture: function, materials, and techniques in the archaic and classical periods*, Cambridge

*Panzanelli, R., Schmidt, E. D. and Lapatin, K. (2008) *The color of life : polychromy in sculpture from antiquity to the present*, Los Angeles

THE UNDERSIDE

By Toby Riddle



Daily life in Classical Greece

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. 351-200 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

Sparkes, B.A. (1987) 'Greek bronzes', *GeOR* 34: 152-68

Spawforth, T. (2006) *The Complete Greek Temples*, London

- *Spivey, N. (1995) *Understanding Greek Sculpture*, London
- *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* (translated by 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 13 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 20 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 27 July)	... & korai (well-dressed women) Defining heroes: archaic vase-painting Warriors and partygoers: Exekias, the Amasis Painter	180-88 192-202
TUTORIAL 2:	Kouroi	
<u>Week 4</u> (starting 3 August)	The world we live in: archaic red-figure pottery Making to museum: costs and uses, then and now The Kleophrades Painter and the Berlin Painter...	203-9
TUTORIAL 3:	Black-figure	
<u>Week 5</u> (starting 10 August)	...and their associates, and their world Mind and body: early classical sculpture 'All this is Zeus': the temple and site at Olympia	228-42
TUTORIAL 4:	Art and myth	
ART WORK ANALYSIS DUE FRIDAY 14 AUGUST, 4 PM		
<u>Week 6</u> (starting 17 August)	Early classical sculpture Early classical pottery Drink, sex and pornography	214-22 242-44
NO TUTORIAL		
<u>MID TERM BREAK</u> (24 August – 6 September)		

<u>Week 7</u> (starting 7 Sept)	The dignity of mankind: Classical sculpture Classical sculpture Empire and power: Classical Athens	276-79 251-65
NO TUTORIAL		
<u>Week 8</u> (starting 14 Sept)	The Parthenon: modern controversies The Erechtheion and Athena Nike The art of death	265-70 279-81, 313
TUTORIAL 5:	'Reading' Greek vases	
<u>Week 9</u> (starting 21 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 6:	The Parthenon marbles	
<u>Week 10</u> (starting 28 Sept)	The development of portraiture The lost art of wall-painting The black market	311-15, 321, 351-3, 358-9 244-47, 320-23, 327, 331-35, 376-83
TUTORIAL 7:	Portraiture	
ESSAY DUE WEDNESDAY 2 OCTOBER, 4 PM		
<u>Week 11</u> (starting 5 Oct)	The owl and the octopus: coins Alphabet soup: Hellenistic architecture Hellenistic sculpture	325-31 338-50 350-76
TUTORIAL 8:	Classics Museum	
<u>Week 12</u> (starting 12 Oct)	Hellenistic sculpture Review	
NO TUTORIAL		
SLIDE TEST: FRIDAY 16 OCTOBER, 12 NOON		

