

**FACULTY OF HUMANITIES AND SOCIAL SCIENCES**

**SCHOOL OF ART HISTORY, CLASSICS AND RELIGIOUS STUDIES**

**CLASSICS**

**CLAS 102: GREEK ART, MYTH AND CULTURE**

**20 POINTS**

**TRIMESTER 2 2014**



Herakles attempts to chain Kerberos, Hades' guard dog.  
Attic red-figure vase-painting, Andokides Painter, c. 510 BC.

## Important dates

**Trimester dates:** 14 July to 16 November 2014

**Teaching dates:** 14 July to 17 October 2014

**Mid-trimester break:** 25 August to 7 September 2014

**Last assessment item due:** Friday 17 October

Note: students who enrol in courses with examinations must be able to attend an examination at the University at any time during the scheduled examination period.

**Withdrawal dates:** Refer to [www.victoria.ac.nz/students/study/withdrawals-refunds](http://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](http://www.victoria.ac.nz/students/study/exams/aegrotats).

## Class times and locations

Lectures: HULT323, Tues Wed Fri 11-11.50

Tutorials: These will start in the second week of the course and will be held on most weeks in the Classics Museum (OK526). Sign up for tutorial groups on Scubed. Lists will be posted at the start of the second week on the Classics noticeboard. If you need to change tutorials, or can't get in because they are full, talk to Tania Hayes, the Classics administrator (OK 508).

Tutorial times: Mon 2.10 (Lucia); Mon 3.10 (Jaimee); Wed 1.10 (Nikki); Wed 2.10 (Lucia); Thurs 1.10 (Jaimee); Thurs 3.10 (Nikki).

## Names and contact details

Lecturer: Dr. Diana Burton, OK 516, 463-6784, [diana.burton@vuw.ac.nz](mailto:diana.burton@vuw.ac.nz); come any time when the door is open, or email for an appointment. I will not be there on Thursdays. I also have a part-time role in the Faculty, so I'm not in OK516, try in Murphy 407 – or check with Tania Hayes, the Classics administrator (OK 508) who may know where I am.

Tutors:

Jaimee Murdoch, [jaimeepmurdoch@gmail.com](mailto:jaimeepmurdoch@gmail.com); office hour Tues 2-3, OK520

Nikki Carter, [mycatnala@hotmail.com](mailto:mycatnala@hotmail.com); office hour Monday 2-3, OK 502

Lucia Sobiecki, [lucia.sobiecki@windowslive.com](mailto:lucia.sobiecki@windowslive.com); office hour Mon 1-2, OK 502

## 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

In addition to achieving an overall pass mark of 50%, students must:

1. Submit the art work analysis and the essay and sit the slide test
2. Attend at least 6 tutorials

## 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

The course will be assessed 100% internally.

Assessment items and workload per item	%	CLO(s)	Due date
1 Tutorial assignments (c. 250 words each)	10%	all	
2 Art work analysis (800 words)	20%	1, 2, 3	Mon 18 Aug
3 Essay (2500 words) Optional revised version due Mon 6 Oct	45%	1, 2, 4	Mon 8 Sept
4 Final test (50 minutes)	25%	1, 2	Fri 17 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.**

## Art work analysis

Due date: **Monday 18 August, 4 pm**

800 words

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

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

Images of the piece, and 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 8 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 8 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 6 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). 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 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. How useful is Attic vase-painting as a source for women's roles in ancient Athenian society? What are the advantages and disadvantages of using it as a source for women's lives? Discuss with reference to specific examples.

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

2. How important are Roman copies in helping us to understand Greek free-standing sculpture, and what are the disadvantages of studying them in place of the lost originals? Discuss the other sources we can use (literary descriptions, coins), and their advantages and disadvantages. Give reference to specific examples.

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

3. Discuss the use of architectural refinements (such as entasis, curvature of the stylobate and angle contraction) 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 they building had on the viewer?

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

4. Temple sculpture can reflect both local society and religious practice, and the wider context of panhellenic religion and culture. Discuss the ways in which relief sculpture on temples or other public buildings can be used to reflect and construct social and/or religious identity, and how it appeals to both a local audience and to visitors from elsewhere in Greece. Make reference to the Temple of Zeus at Olympia and buildings from at least one other site.

*Suggested reading:* Barringer (2008); Scott (2010); Osborne (1998); Woodford (1986); Stewart (1990); Boardman (1991; 1985); other books from Section E of the reading list.

5. Discuss the depiction of maenads (sometimes called Bacchae) and satyrs from the sixth and fifth centuries BC. In which media were they most popular, and why? You should consider what attributes were used to distinguish them; whether there is a common 'type', and if so when and why variations occur; which media they appeared in; and how the artists used them to express ideas (social, historical, religious) current in Greece at the time.

*Suggested reading:* Carpenter 1991; McNally 1984; Reeder 1996; Schefold 1992; *LIMC*; other books from Section C of the reading list.

## Final test

The test will be held during the usual lecture time at **11:00 on Friday 17 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 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

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 Vic Books, [www.vicbooks.co.nz](http://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:
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## Student feedback

Enhancements made to this course, based on the feedback of previous students, will be covered during the course.

Student feedback on University courses may be found at [www.cad.vuw.ac.nz/feedback/feedback\\_display.php](http://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](http://www.victoria.ac.nz/students/study/exams/integrity-plagiarism)
- Aegrotats: [www.victoria.ac.nz/students/study/exams/aegrotats](http://www.victoria.ac.nz/students/study/exams/aegrotats)
- Academic Progress: [www.victoria.ac.nz/students/study/progress/academic-progress](http://www.victoria.ac.nz/students/study/progress/academic-progress) (including restrictions and non-engagement)
- Dates and deadlines: [www.victoria.ac.nz/students/study/dates](http://www.victoria.ac.nz/students/study/dates)
- FHSS Student and Academic Services Office: [www.victoria.ac.nz/fhss/student-admin](http://www.victoria.ac.nz/fhss/student-admin)
- Grades: [www.victoria.ac.nz/students/study/progress/grades](http://www.victoria.ac.nz/students/study/progress/grades)
- Resolving academic issues: [www.victoria.ac.nz/about/governance/dvc-academic/publications](http://www.victoria.ac.nz/about/governance/dvc-academic/publications)
- Special passes: [www.victoria.ac.nz/about/governance/dvc-academic/publications](http://www.victoria.ac.nz/about/governance/dvc-academic/publications)
- Statutes and policies including the Student Conduct Statute: [www.victoria.ac.nz/about/governance/strategy](http://www.victoria.ac.nz/about/governance/strategy)



- Student support: [www.victoria.ac.nz/students/support](http://www.victoria.ac.nz/students/support)
- Students with disabilities: [www.victoria.ac.nz/st\\_services/disability](http://www.victoria.ac.nz/st_services/disability)
- Student Charter: [www.victoria.ac.nz/learning-teaching/learning-partnerships/student-charter](http://www.victoria.ac.nz/learning-teaching/learning-partnerships/student-charter)
- Student Contract: [www.victoria.ac.nz/study/apply-enrol/terms-conditions/student-contract](http://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](http://www.cad.vuw.ac.nz/wiki/index.php/Turnitin)
- University structure: [www.victoria.ac.nz/about/governance/structure](http://www.victoria.ac.nz/about/governance/structure)
- Victoria graduate profile: [www.victoria.ac.nz/learning-teaching/learning-partnerships/graduate-profile](http://www.victoria.ac.nz/learning-teaching/learning-partnerships/graduate-profile)
- VUWSA: [www.vuwsa.org.nz](http://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 Alana Hadfield, [alana.hadfield@vuw.ac.nz](mailto:alana.hadfield@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

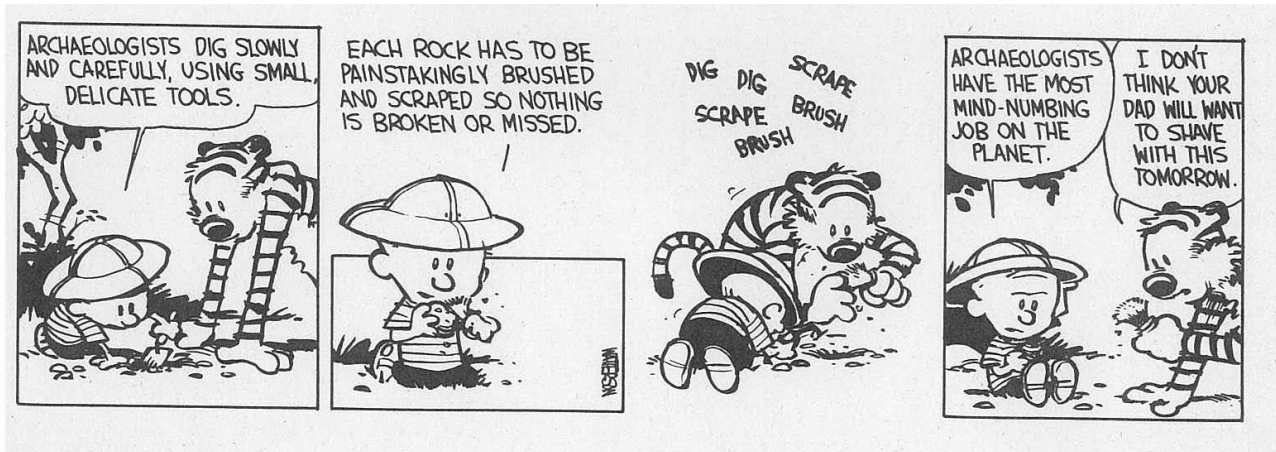
Robertson, M. (1975) *A History of Greek Art*, (2 vols.) Cambridge



- 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  
 Charbonneau, J., Martin, R. and Villard, F. (1971) *Archaic Greek Art*, London  
 Charbonneau, J., Martin, R. and Villard, F. (1972) *Classical Greek Art*, London  
 Charbonneau, J., Martin, R. and Villard, F. (1973) *Hellenistic Greek Art*, London  
 Coldstream, J.N. (1977) *Geometric Greece*, London  
 Havelock, C.M. (1971) *Hellenistic Art*, London  
 Hurwit, J.W. (1985) *The Art and Culture of Early Greece, 1100-480 BC*, Ithaca  
 Pollitt, J.J. (1984) *Art in the Hellenistic Age*, Cambridge  
 Schweitzer, B. (1971) *Greek Geometric Art*, London  
 Webster, T.B.L. (1967) *Hellenistic Art*, London



## B. Approaches to material culture

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

## C. Mythical iconography & social context

- Anderson, M. J. (1997) *The fall of Troy in early Greek poetry and art*, Oxford
- Bérard, C. and others (1989) *A city of images. Iconography and society in ancient Greece*, Princeton
- 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
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- 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
- Lydakakis, 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

## 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
- Boardman, J. (1995) *Greek Sculpture: the Late Classical Period*, London
- 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 & readings

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.

Week 1 (starting 14 July)	Introduction: Approaches to Greek art; Bronze Age Geometric and the emergence of narrative Corinth and the Orientalising style	Neer pp. 73-80, 85-90 94-5, 100-109, 116
Week 2 (starting 21 July)	Defining the gods: early architecture Sacred space: Delphi Defining heroes: archaic vase-painting	81-85, 120-34 174-5, 184-92 140-46
TUTORIAL 1:	Geometric art and narrative	
Week 3 (starting 28 July)	Later black-figure; non-Attic pottery Defining beauty: kouroi (naked men) ... & korai (well-dressed women)	138-39 110-15, 150-56 157-64
TUTORIAL 2:	Black-figure	
Week 4 (starting 4 August)	Artists, techniques & trade The world we live in: archaic red-figure The Kleophrades Painter and the Berlin Painter...	205-213
TUTORIAL 3:	Kouroi	
Week 5 (starting 11 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 18 AUGUST, 4 PM

Week 6 (starting 18 August)	Early classical pottery Sex and pornography The black market	
TUTORIAL 5:	'Reading' Greek vases	

### MID TERM BREAK (25 August – 7 September)

Week 7	The dignity of mankind: Classical sculpture	237-40
(starting 8 Sept)	Empire and power: Classical Athens	268-90
	Classical Athens	

NO TUTORIAL

**ESSAYS DUE MONDAY 8 SEPTEMBER, 4 PM**

Week 8	The Parthenon; should the English lose their marbles?	
(starting 15 Sept)	The Erechtheion and Athena Nike	
	The art of death	300-307, 340
TUTORIAL 6:	The Parthenon marbles	

Week 9	Hiding from reality: late vase-painting	298-300, 320-22
(starting 22 Sept)	Breaking conventions: the fourth century	308-12
	Late classical sculpture	331-37
TUTORIAL 7:	The ancients on art	

Week 10	The development of portraiture	315-16, 345-6, 359-61
(starting 29 Sept)	Painting and mosaic	220-21, 324, 354-58
	Painting and mosaic	
TUTORIAL 8:	Portraiture	

**REVISED ESSAYS DUE MONDAY 6 OCTOBER, 4 PM**

Week 11	A case study: Vergina	350-53
(starting 6 Oct)	Alphabet soup: Hellenistic architecture	362-80
	Hellenistic sculpture	
TUTORIAL 9:	Classics Museum	

Week 12	Hellenistic sculpture
(starting 13 Oct)	Review
NO TUTORIAL	

**FINAL TEST: FRIDAY 17 OCTOBER, 11am**

