Course Co-ordinator: Dr Elizabeth Baynham  
Room: MCLG 19  
Ph: 61 2 49215232  
Fax: 61 21 6933  
Email: Elizabeth.Baynham@newcastle.edu.au  
Consultation hours: TBA

AHIS3530 - Greek Art: Bronze Age to the Classical Period  
Course Outline

Semester 2 - 2008  
Unit Weighting 10  
Teaching Methods  
Lecture  
Tutorial  

Brief Course Description  
The course aims to provide an introduction to the sculpture, painting, pottery, architecture and minor arts of Greece and the Aegean world from 2000 B.C. to the age of Pericles in the 5th century.

Contact Hours  
Lecture for 2 Hours per Week for the Full Term  
Tutorial for 1 Hour per Fortnight for 13 Weeks

Learning Materials/Texts

Course Objectives  
As a result of participating in this course, students will demonstrate:

1. An understanding and appreciation of Greek Art as a rich physical expression of values, aesthetics, religious beliefs and (sometimes) political attitudes of these cultures.

2. Appreciation of the importance of observation and detail, as well as an understanding of the major art-
historical developments, i.e. being able to recognise and understand the differences between objects from different periods in Greco-Roman history, for example, why a piece of Archaic statuary or vase is different from something Classical.

3. A critical appreciation of the social and historical context of Greek art and thereby linkages with past and subsequent literary, historical and social environments of Greece. This also incorporates analysis of ancient literary texts which discuss art.

4. The ability to express accurately, both orally and in writing, the detailed knowledge and critical understanding of these issues.

Course Content
Cycladic Art.
Minoan pottery and minor arts
Minoan architecture
Mycenaean architecture
Mycenaean jewellery, pottery and minor arts
The Geometric period in Greece
Greek Archaic sculpture.
Greek Classical sculpture and architecture
Vase Painting; Archaic and classical

Assessment Items

<table>
<thead>
<tr>
<th>Assessment Items</th>
<th>Due Dates</th>
</tr>
</thead>
<tbody>
<tr>
<td>Essays / Written Assignments</td>
<td>One tutorial paper or equivalent task, 30%</td>
</tr>
<tr>
<td></td>
<td>1,000 words: <strong>Due Week 12</strong></td>
</tr>
<tr>
<td>Essays / Written Assignments</td>
<td>One major essay project or equivalent task, 40%</td>
</tr>
<tr>
<td></td>
<td>2,000 words: <strong>Due Week 14</strong></td>
</tr>
<tr>
<td>Other: (please specify)</td>
<td>One Class-Test or equivalent take-home assignment based on identifying visual material (slides) seen in lectures, 30%</td>
</tr>
<tr>
<td></td>
<td>1,000 words: <strong>Due Week 7</strong></td>
</tr>
</tbody>
</table>

Assumed Knowledge
20 units at any level in Ancient History or History or Fine Art

Callaghan Campus Timetable

<table>
<thead>
<tr>
<th>AHIS3530 GREEK ART: BRONZE AGE TO THE CLASSICAL PERIOD</th>
</tr>
</thead>
<tbody>
<tr>
<td>Enquiries: School of Humanities and Social Science</td>
</tr>
<tr>
<td>Semester 2 - 2008</td>
</tr>
<tr>
<td>Lecture</td>
</tr>
<tr>
<td>Wednesday 13:00 - 15:00 [SRLT2]</td>
</tr>
<tr>
<td>and Tutorial</td>
</tr>
<tr>
<td>Wednesday 15:00 - 16:00 [MCLG42]</td>
</tr>
<tr>
<td>or</td>
</tr>
<tr>
<td>Wednesday 16:00 - 17:00 [MCLG42]</td>
</tr>
</tbody>
</table>

Plagiarism
University policy prohibits students plagiarising any material under any circumstances. A student plagiarises if he or she presents the thoughts or works of another as one's own. Without limiting the generality of this definition, it may include:

\[ \sum \text{copying or paraphrasing material from any source without due acknowledgment;} \]
∑ using another's ideas without due acknowledgment;
∑ working with others without permission and presenting the resulting work as though it was completed independently.

Plagiarism is not only related to written works, but also to material such as data, images, music, formulae, websites and computer programs.

Aiding another student to plagiarise is also a violation of the Plagiarism Policy and may invoke a penalty.

For further information on the University policy on plagiarism, please refer to the Policy on Student Academic Integrity at the following link -


The University has established a software plagiarism detection system called Turnitin. When you submit assessment items please be aware that for the purpose of assessing any assessment item the University may -

∑ Reproduce this assessment item and provide a copy to another member of the University; and/or
∑ Communicate a copy of this assessment item to a plagiarism checking service (which may then retain a copy of the item on its database for the purpose of future plagiarism checking).
∑ Submit the assessment item to other forms of plagiarism checking

Written Assessment Items
Students may be required to provide written assessment items in electronic form as well as hard copy.

Marks and Grades Released During Term
All marks and grades released during the term, are indicative only until formally approved by the Head of School on the recommendation of the School Assessment body.

Extension of Time for Assessment Items, Deferred Assessment and Special Consideration for Assessment Items or Formal Written Examinations
Students are required to submit assessment items by the due date, as advised in the Course Outline, unless the Course Coordinator approves an extension of time for submission of the item. University policy is that an assessment item submitted after the due date, without an approved extension, will be penalised.

Any student:
1. who is applying for an extension of time for submission of an assessment item on the basis of medical, compassionate, hardship/trauma or unavoidable commitment; or
2. whose attendance at or performance in an assessment item or formal written examination has been or will be affected by medical, compassionate, hardship/trauma or unavoidable commitment;

must report the circumstances, with supporting documentation, to the appropriate officer following the instructions provided in the Special Circumstances Affecting Assessment Procedure - Policy 000641.

Note: different procedures apply for minor and major assessment tasks.

Please go to the Policy at http://www.newcastle.edu.au/policylibrary/000641.html for further information, particularly for information on the options available to you.

Students should be aware of the following important deadlines:

∑ Requests for Special Consideration must be lodged no later than 3 working days after the due date of submission or examination.
∑ Requests for Extensions of Time on Assessment Items must be lodged no later than the due date of the item.
∑ Requests for Rescheduling Exams must be received no later than ten working days prior the first date of the examination period.
Your application may not be accepted if it is received after the deadline. In the first instance, students who are unable to meet the above deadlines due to extenuating circumstances should speak to their Program Officer or their Program Executive if studying in Singapore.

Changing your Enrolment
The census dates below are the last dates to withdraw without academic penalty. For onshore students, withdrawal on or before the census date means no financial penalty.

For semester 1 courses: 31 March 2008
For semester 2 courses: 31 August 2008
For Trimester 1 courses: 18 February 2008
For Trimester 2 courses: 9 June 2008
For Trimester 3 courses: 22 September 2008
For Trimester 1 Singapore courses: 3 February 2008
For Trimester 2 Singapore courses: 25 May 2008

Students may withdraw from a course without academic penalty on or before the last day of semester. Any withdrawal from a course after the last day of semester will result in a fail grade.

Students cannot enrol in a new course after the second week of semester/trimester, except under exceptional circumstances. Any application to add a course after the second week of semester/trimester must be on the appropriate form, and should be discussed with staff in the Student Hubs or with your Program Executive at PSB if you are a Singapore student.

To check or change your enrolment online, please refer to myHub - Self Service for Students
https://myhub.newcastle.edu.au

Faculty Information
The Student Hubs are a one-stop shop for the delivery of student related services and are the first point of contact for students studying in Australia.

The four Student Hubs are located at:

Callaghan campus
• Shortland Hub: Level 3, Shortland Union Building
• Hunter Hub: Student Services Centre, Hunter side of campus

City Precinct
• City Hub & Information Common: University House, ground floor in combination with an Information Common for the City Precinct

Ourimbah campus
• Ourimbah Hub: Administration Building

For Port Macquarie students, contact your program officer or EnquiryCentre@newcastle.edu.au, phone 4921 5000
For Singapore students, your first point of contact is your PSB Program Executive

Faculty websites
Faculty of Business and Law
Faculty of Education and Arts
http://www.newcastle.edu.au/faculty/education-arts/
Faculty of Engineering and Built Environment
http://www.newcastle.edu.au/faculty/engineering/
Faculty of Health
http://www.newcastle.edu.au/faculty/health/

Faculty of Science and Information Technology
http://www.newcastle.edu.au/faculty/science-it/

Contact details
Callaghan, City and Port Macquarie
Phone: 02 4921 5000
Email: EnquiryCentre@newcastle.edu.au

Ourimbah
Phone: 02 4348 4030
Email: EnquiryCentre@newcastle.edu.au

The Dean of Students
Resolution Precinct
Phone: 02 4921 5806
Fax: 02 4921 7151
Email: resolutionprecinct@newcastle.edu.au

Deputy Dean of Students (Ourimbah)
Phone: 02 4348 4123
Fax: 02 4348 4145
Email: resolutionprecinct@newcastle.edu.au

Various services are offered by the University Student Support Unit:

Alteration of this Course Outline

No change to this course outline will be permitted after the end of the second week of the term except in exceptional circumstances and with Head of School approval. Students will be notified in advance of any approved changes to this outline.

Web Address for Rules Governing Undergraduate Academic Awards

Web Address for Rules Governing Postgraduate Academic Awards

Web Address for Rules Governing Professional Doctorate Awards

STUDENTS WITH A DISABILITY OR CHRONIC ILLNESS

The University is committed to providing a range of support services for students with a disability or chronic illness.

If you have a disability or chronic illness which you feel may impact on your studies, please feel free to discuss your support needs with your lecturer or course coordinator.

Disability Support may also be provided by the Student Support Service (Disability). Students must be registered to receive this type of support. To register please contact the Disability Liaison Officer on 02 4921 5766, or via email at: student-disability@newcastle.edu.au

As some forms of support can take a few weeks to implement it is extremely important that you discuss your needs with your lecturer, course coordinator or Student Support Service staff at the beginning of each
semester.

For more information related to confidentiality and documentation please visit the Student Support Service (Disability) website at: www.newcastle.edu.au/services/disability

----------------------------------------------- End of CTS Entry -----------------------------------------------

Online Tutorial Registration:

Students are required to enrol in the Lecture and a specific Tutorial time for this course via the Online Registration system. Refer - http://studinfo1.newcastle.edu.au/rego/stud_choose_login.cfm

NB: Registrations close at the end of week 2 of semester.

Studentmail and Blackboard: Refer - www.blackboard.newcastle.edu.au/

This course uses Blackboard and studentmail to contact students, so you are advised to keep your email accounts within the quota to ensure you receive essential messages. To receive an expedited response to queries, post questions on the Blackboard discussion forum if there is one, or if emailing staff directly use the course code in the subject line of your email. Students are advised to check their studentmail and the course Blackboard site on a weekly basis.

Important Additional Information

Details about the following topics are available on your course Blackboard site (where relevant). Refer - www.blackboard.newcastle.edu.au/

- Written Assignment Presentation and Submission Details
- Online copy submission to Turnitin
- Penalties for Late Assignments
- Special Circumstances
- No Assignment Re-submission
- Re-marks & Moderations
- Return of Assignments
- Preferred Referencing Style
- Student Representatives
- Student Communication
- Essential Online Information for Students
## COURSE OUTLINE

<table>
<thead>
<tr>
<th>WK</th>
<th>DATE</th>
<th>LECTURE AREA</th>
<th>LECTURER: Dr. E.J. Baynham</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>23/7/08</td>
<td>Cycladic Art</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>30/7/08</td>
<td>Minoan Pottery and Minor Arts</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>6/8/08</td>
<td>Minoan Architecture</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>13/8/08</td>
<td>Minoan Painting</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>20/8/08</td>
<td>Mycenaean Architecture</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>27/8/08</td>
<td>Mycenaean Gold, Pottery &amp; Minor Arts</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>3/9/08</td>
<td><strong>Slide Test: 1st hour in class</strong></td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>10/9/08</td>
<td>Greek Art: Geometric and Orientalising Eras</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>17/9/08</td>
<td>Vase-painting: Archaic-Classical</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>24/9/08</td>
<td>Archaic Sculpture</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td><strong>SEMESTER RECESS: Monday September 29-Friday October 10</strong></td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>15/10/08</td>
<td>Archaic-Classical Sculpture</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>22/10/08</td>
<td>Classical Sculpture: The Parthenon</td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>29/10/08</td>
<td>Greek Architecture: Archaic-Classical</td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>5/11/08</td>
<td><strong>NO LECTURE - MAJOR ESSAY DUE</strong></td>
<td></td>
</tr>
</tbody>
</table>

### Notes on Assessment Tasks

#### i. Slide Test.

The Slide test is a **compulsory** part of assessment. Art is a visual subject and therefore some evaluation of a student's recognition and understanding of the visual material is necessary. But a slide test is not as horrifying as it sounds, and students who are prepared to put in a little work, usually do very well. Students will be required to recognise and write brief notes on 10 slides (from Minoan Pottery, Painting, and Mycenaean Art and Architecture). You will only be examined on a very **limited** selection of the slides you will have seen in lectures and you will have the relevant notes and images available in the Course Reader and the CD Rom compiled by DAN MASSEY (2004). You will be given a list of the slides you need to know: the slides for the test will be chosen by the lecturer.

If, for some **genuine** reason, students are unable to take the tests on the days allocated, they should notify the lecturer as soon as possible in order to arrange another time.

#### Slide Test Criteria.

On recognising any slide, ensure that you firstly provide 'Basic Museum Information'. This includes the name of the object (if it has one) what it is, what is made from, its likely date and dimensions (if known) where it was found (if known) and where it is currently housed. You will also be expected to comment on its characteristics, significance as well as provide modern scholarly interpretations of the object where relevant - but **DO NOT** simply describe it. You will derive the information you need from your issued notes, as well as the lectures and the text-book. A sample, if detailed, answer is given below:
EXAMPLE ANSWER
Portion of a fresco, a woman’s head, the so-called La Parisienne. The fragment is possibly from a wall-painting commonly known as the "Campstool Fresco", Knossos and is an important piece of orginal (i.e. unrestored) work. Late Minoan I-III ca. 1500 -1400 B.C. or later. Ht without border, 20 cm. Now in Heraklion Museum. The Campstool Fresco depicts pairs of young people, mostly women, alternatively standing or seated on stools. They are apparently passing a chalice around, which is being accepted by the seated figures. This suggests that they are engaged in probably some kind of religious ritual, possibly an act of communion. The woman depicted is almost certainly a priestess, as shown by the ‘sacral knot’ at the back of her neck. The significance of the knot is not known, although some scholars think that it may have been concerned with a marriage or initiation rite; others say that it symbolised the bond between human and deity, perhaps even literally expressed in a type of binding magic. The fresco typifies Minoan painting in that it celebrates a scene of palace life (another common subject for frescoes is the natural world) as well as displaying grace, delicacy of detail, bright colour and spontaneity.

In terms of artistic conventions, Minoan painting displays similarity to Egyptian painting, suggesting a possible influence of the latter culture upon the former, although the extent of this contact is disputed, and the Minoans developed an art and style that was also very original. The face of the woman is in profile, the eye, heavily outlined, is frontal in a profile face, the arms and legs profile. Note the custom of white flesh for women. The bright-red lips and heavy eye-line suggest that historically, the woman may have used cosmetics for a more striking and dramatic appearance; alternatively, it may be merely artistic convention

TUTORIAL PAPER
A short essay (ca 1,000 words) is due in Week 12. You may write a paper on any of the topics from Topics 5, 5 and 7 (note: NOT the Bronze Age topics)

SET TEXTS
Course Reader

AHIS 3530 GREEK ART: CD ROM compiled by Dan Massey (2004). Available on Short Loans in the Auchmuty Library. You may copy this material to a CD or USB drive, but remember it is subject to copyright.

J. Boardman, Greek Art (Thames and Hudson, London, 1987)

EITHER:
R. Higgins, Minoan and Mycenaean Art (Thames and Hudson, London, 1986)

OR:

Recommended Text:

M. Robertson, A Shorter History of Greek Art (Cambridge, 1983)
TUTORIAL TOPICS

Week 2: Topic 1. TOUCHING THE PAST: An Introduction to Approaching Antiquities.

One of the most important tasks an archaeologist must do is assess the artefacts that are discovered on a site. The group will be able to examine two genuine antiquities (property of the lecturer). Students will be asked to wear disposable gloves (supplied) and to handle the objects very carefully as they are fragile. Consider the following questions:

- What material are the objects made from? Are they decorated?
- What state of preservation are they in? What does this suggest about their possible provenance?
- What was their purpose – are they meant for practical use or some other function?
- How would you assess the quality of the workmanship – do you think these are cheap or expensive items?
- What socio-economic class of people may they have been intended for?

There is no set reading for this topic, and it is not one of the options for a tutorial paper. The objective of the exercise is to look closely at the objects, asking disciplined, pertinent questions and observing tiny details which might help give us some insight as to their history. Be careful of making grand or sweeping assumptions. However, for an introduction to the methodology of Greek and Roman archaeology and some of its problems, students might like to consult:

A. M. Snodgrass, *An Archaeology of Greece; the present state and future scope of a discipline* (Berkeley, 1987)


In general on archaeological methodology:

**Basic Museum Information:**
Middle Minoan Pottery: Beaked Jug in Kamares Style. Ht. 27 cm. From the Old Palace of Phaistos, Middle Minoan II, ca. 1800 -1700 B.C. Its colours are predominantly red and white on a dark blue or navy, background. The colours are mineral based, chalk and iron-oxide. The decoration is paint, rather than glaze. Now in Heraklion Museum, Crete.

Look at the attached illustration closely and consider the following questions:

* From where does Kamares pottery take its name?
* What technical achievement is Kamares pottery associated with? What is special about its fabric?
* What are the general characteristics of Kamares pots and to what extent does this example demonstrate them?
* How does the design and decoration of the pot compliment its shape?
* What is the effect of the decoration? Are the motifs “abstract” or “representational”?
* What was the significance of cave sanctuaries?
* This pot was found in a secular context. What does that suggest about its likely owners?

**Recommended Reading**

The following are all on Short Loans:


*Available from Fisher Library, the University of Sydney: A. D. Lacey, *Greek Pottery in the Bronze Age* (London, 1967)*
**Topic 3: Wk 5. Minoan Painting**

**Illustration i:** The so-called “Portrait of a Lady” and “La Parisienne”

**Basic Museum Information:**

*La Parisienne:* fragment of a communion fresco, possibly from the so-called the “Campstool Fresco”, part of a wall painting of the audience hall in the upper floor of Knossos, which depicted young men and women (mostly women), in alternate standing and seated positions, offering and receiving a chalice. The woman’s flesh is white, her frontal eye is heavily outlined and her lips are bright red. MMIII or LM I, ca. 1550-1500 B.C. About 20 cm. Unrestored, now in Heraklion Museum.

*Portait of a Lady:* detail of a wall painting, found in the tomb of Menna, a high-placed official from Thebes, Egypt, in the 18th Dynasty ca. 1380 B.C. It may be intended to represent the deceased’s wife.

Consider the following questions:

* What is the context of both paintings?
* How are the paintings similar? How are they different?
* Do you think one painting is technically superior to the other? How might the technique of composition have affected the control of detail?
* What is the significance of the “sacral knot” on the back of La Parisienne’s neck? Does it offer any insight into the activity of the participants?

**Illustration ii.**

**Basic Museum Information:**

*Detail of the so-called “Dolphin fresco” from the Queen’s megaron at Knossos. The dolphins shown here are part of a larger number. MMIII or Late MI, ca. 1550-1500 B.C. Heavily restored. Now in Heraklion Museum.*

* What does the painting suggest about the Minoan concept of space?
* Are the dolphins depicted “realistically”?
* To what extent has modern restoration affected our perceptions of it? Is there a place for such practice?

**Recommended Reading:**


*Available from Fisher Library, the University of Sydney: N. Davies, *Ancient Egyptian Paintings* vols. i-iii (Chicago, 1936)
Topic 4: Wk 7: Bronze Age Aegean Figurines

Your illustration contains photographs of a number of figurines.

Basic Museum Information:

**top section, from left to right:**


iii. Minoan faience statuette, so-called “snake -goddess” or priestess, MMIII or LMI (ca. 1600-1550 B.C.). Ht. 29.5 cm. Heavily restored, especially the face. Now in Heraklion Museum.

**middle section left and centre:**

iv. & v. Mycenaean pottery figurines, so-called Mycenaean “dollies” ca. 1300 B.C. Found in a shrine in the citadel of Mycenae. The one on the left is a “psi” figurine, from the Greek letter y. Other types are “tau” (T) and “phi” (F). The figurines were made on a wheel and mass produced. They were placed in sanctuaries as offerings, but many have also been found in graves, particularly in association with the burial of children. Heights vary, but these figurines are generally small (less than 20cm). Both these examples have breasts. Now in Nauplion Museum.

vi. Clay female figurine, LMIII or “Sub-Minoan” (ca 1400-1200 B.C.) from Gazi on Crete. Ht. 77.5 cm. Made on a wheel. Poppies on head are represented as slashed, most likely to extract the opium. Now in Heraklion Museum.

**Bottom left and right:**

vii. Clay model shrine, from Arkhanes near Heraklion. Sub-Minoan. Ht. ca 25 cm. Sometimes called “The Bathing House Statuette” or “The Peeping Tom Statuette”. Now in the Giamolakis Collection. A female deity appears to her worshippers. Note that there is a door to the shrine, which was separately attached.

viii. Mycenaean gold signet ring from the citadel of Tiryns, ca LHII (ca. 1400 B.C.). Width, 5.6 cm. Now in the Athens National Museum. Ta-urt demons bear gifts to a female figure on the far left. Ta-urt, or Theoris was an Egyptian hippopotamus-headed female deity, associated with childbirth and revered at all levels.

Consider the following questions:

i. What do these figurines have in common? Are they realistic or stylised? What do you think they are intended for?

ii. What purpose is art serving here? Why? How important is the context where they were found (when we know).

iii. Which figurines do you think are definitely or probably deities? Are there any distinguishable features that the “deities” have?

iv. Do you think that there is any evidence that these peoples (i.e. of the Neolithic and Bronze Age) believed in a “Great Goddess”? Does this indicate a matriarchal society?

Recommended Reading


E. Vermeule, *Greece in the Bronze Age* (Chicago, 1972)


J. T. Hooker, “Minoan religion in the late palace period” in *Minoan Society*, 137-142


Illustration I.

b. The Vatican Amphora by the master potter-painter Exekias, ca. 540-530 B.C.

**Black Figure Amphora:** 61 cm, ca. 530-520 B.C. from Vulci in Etruria, now in the Vatican; hence its name, "the Vatican Amphora". Some modern re-painting on Side B. Black glaze with metallic sheen, detail incised and highlighted with white paint. By Exekias, a potter and painter of genius who lived in Athens during the enlightened tyranny of Peisistratus. Side B shows the Dioskouri, Castor and Pollux returning home to greet their Spartan parents, Leda and Tyndarus. On the sides of the flanged handles is a pattern of double ivy; at the lower end a palmette within reserved patch. A double lotus and palmette chain serves as an upper border to the figure panel. On the upper side of the mouth is Exekias' signature as potter and painter.

**Side A.**
The scene is within a large panel which covers most of the side of the pot in its breadth and half the surface in its height. Achillies and Ajax whose names are inscribed sit on a low chest or block stooping over another block which is set between them and on which they are playing some kind of board game or perhaps dice. Ajax is losing, he is crying out "Three!" to Achilles' "Four!" and is bent more intently over the board. Both heroes wear a leather corselet and cloaks which are very elaborately embroidered. The most marvellous and intricate incision is used on the cloaks and details of the men's weaponry and equipment. Achilles' shield is decorated with a satyr's head with a snake above and a panther below. Ajax's has a bearded Gorgon's head and snakes above and below. On the armguard of Achilles is a lion's head and a feline head also appears on the shoulder flap of Ajax's corselet. The shields are the so-called "Boeotian type" which are associated with heroes in antiquity. On the right going vertically behind Ajax's back is a love name, Onetorides Kalos. The cloaks are covered with stars and flowers, the ends of the hair curls of the heroes have the glaze applied more thickly to build up a plastic mass; a technique later used in red-figure vases. Note also the cohesion imparted by the cross-diagonal lines of the spears.

**Side B.**
The home-coming of the Dioskouroi (or Twin Youths - the sons of Zeus and Leda: Helen was their sister), Kastor and Polydeuces (Castor and Pollux). Pollux is the naked figure facing right, bending over to the dog who is leaping up to greet him. He is shown naked because he is the patron of boxing, just as Castor is associated with horses and riding.

Consider the following questions:

*What insights does Exekias bring to the portrayal of the two Homeric heroes?*

*How do the details on the home-coming of the Dioskouroi enhance the scene?*

Illustration II

**Top Plate**

Red Figure Amphora.

The amphora in the top plate is by the 'Andocides' painter, ca. 40 cm, now in the Louvre, Paris. ca. 520 B.C. Heracles, dressed in his usual lion-skin, accompanied by Athena, attempts to steal the Delphic tripod, because Apollo refused to grant him purification after Heracles had killed the messenger Iphitos by hurling him from the walls of Tiryns. Apollo, holding his bow, is shown grasping hold of the tripod, while the Delphic priestess (or possibly Apollo's sister Artemis, looks on).

Consider the following:

*How does the vase portray Heracles and the gods?*

*What artistic developments and defects do you notice in the figures?*

Illustration III

**Bottom Plate.**

Red figure amphora, ca. 510 B.C., by Euthymides, now in Munich. Theseus, King of Athens, abducts Korone (or Helen) watched by Perithoos, King of the Lapiths, his friend. On the other side of the vase more young women are running towards them; hence Perithoos is looking anxiously over his shoulder. The women are named as Korone and Helen, but identification is uncertain; Korone is the one whom Theseus has picked up and Helen strides forward imperiously to stop him; yet according to most versions of the myth, Theseus...
abducted Helen. Whoever the abductee is, she doesn't seem to be very concerned, and is even toying playfully with Theseus' hair. Archaic figures tend to look cheerful; recall the smiles on the kouroi and korai.

*What possible attitudes to myth are revealed in this representation?

In general:

For what purpose are these vases made?

Do they offer any indication about the likely tastes of an audience?

**Recommended Reading**

J. Boardman, *Athenian Black Figure Vases* (London, 1988)

* Athenian Red Figure Vases: the Archaic Period* (London, 1988)

E. Buschor, *Greek Vase Painting* (New York, 1978)


Topic 6: Wk 12. The Temple of Zeus at Olympia

Length: ca 1,000 -1500 words

Discuss the sculptures of the temple of Zeus at Olympia from either the East and West pediments or the metopes, highlighting artistic merits, defects and developments. What are the mythological themes expressed, and can you detect any political and religious messages inherent in these sculptures?

Recommended Reading.

The following are all on Short Loans:

E. N. Gardiner  Olympia

S. Dörig  The Olympia Master and his Collaborators

M. Robertson, A Shorter History of Greek Art (Cambridge, 1981)

J. Boardman, Greek Sculpture The Classical Period (London, 1985)

N. Spivey, Understanding Greek Sculpture (London, 1997)

*Robin Osborne, “Framing the centaur: reading fifth-century architectural sculpture” in R. Osborne and Simon Goldhill (eds.) Art and Text in Ancient Greek Culture (Cambridge, 1994) 52-84

*Copy available from the former Classics office.
Topic 7 Wk 13. The Parthenon in Athens - Art or Propaganda?

Length: ca 1,000 -1500 words

With reference to either the Parthenon pediments, frieze, metopes, or cult statue of Athena, discuss the main themes expressed in the sculpture. Do you think the temple was more concerned with celebrating the glory of Athena - or the glory of the Athenian demos? (people).

Pausanias  
*Guide to Greece* (2 vols, Penguin)

J. Boardman  
*Greek Sculpture: the Classical Period* (London, 1985)  
*The Parthenon and its sculptures* (London, 1985)

C. M. Bowra  
*Periclean Athens* (use with caution) (Harmondsworth, 1974)

G. T. W. Hooker, edit.  
*Parthenos and Parthenon* supplement to *Greece and Rome* 10 (1965)

J. Hurwitt  
*The Athenian Acropolis* (Cambridge, 1997)

Jenkins, I  
*The Parthenon Frieze* (London, 1994)

O. Palagia  
*The pediments of the Parthenon* (Leiden, 1998)

J. J. Pollitt  
*The Art of Ancient Greece, Sources and Documents* (Cambridge, 1993)

M. Robertson  
*A Shorter History of Greek Art* (Cambridge, 1985)
MAJOR ESSAY

LENGTH: 2,000 - 2,500 words

Date due: Wk. 14

A Note on Illustrations.
Illustrations are an important aspect of research on art history. For any essay you may use line drawings, photocopied pictures and scanned or digitalised images, but be sure to acknowledge the source of your illustrations and comment on their important features; i.e. do not simply include pictures for the sake of it. Ideally, all references to figures should be incorporated in the text of your essay and the details given in the footnotes, bibliography or separate appendix. For all reading, please consult the general bibliography for CCIV 253/353 for relevant titles; some additional titles are listed below as specific to certain topics. The lecturer is also very willing to help students find additional material should the need arise.

Choose one of the following topics:

QUESTION 1
Compare and contrast Minoan and Mycenaean wall-painting. What are the chief characteristics of painting in both cultures and what do the scenes suggest about the life-style of these peoples? (be sure to include discussion of specific archaeological sites and paintings).

Reading
S. Sherratt (ed.) *The wall-paintings of Thera; proceedings of the first international symposium* (Athens, 2000)
*C. Long, The Ayia Triadha Sarcophagus* (Göteborg, 1974)

*Photocopy extract held on Short Loans

QUESTION 2
With reference to the specific works of master potters and painters (e.g. Exekias, the Amasis painter, Andokides painter, Euthymides, etc) discuss the main differences in decorative styles and subject matter between Attic black and red figure vase painting during the sixth century B.C. Which style (i.e. black or red) do you find more appealing and why?

QUESTION 3
Choosing three of the six sculptors listed below discuss their contributions to the development of Greek classical sculpture in the 5th and 4th centuries B.C.

Myron  Skopas of Paros
Pheidias  Lysippos
Polycleitos  Praxiteles

E. A. Gardner  *Six Greek Sculptors* (London, 1910)
J.J. Pollitt  *Art in the Hellenistic Age* (Cambridge, 1986)
A. Stewart  *Faces of Power: Alexander’s Image and Hellenistic Politics*. (Berkeley, 1993)
  *Skopas of Paros* (photocopy available from lecturer on request)
B. Ridgway  *The Severe Style in Greek Sculpture* (Princeton, 1970)
Fourth century styles in Greek Sculpture (Madison, 1997)

C. Havelock, The Aphrodite of Knidos and her Successors (Ann Arbor, 1995)
N. Spivey Understanding Greek Sculpture (New York, 1996)

QUESTION 4

Trace the portrayal of a particular god, goddess, hero, female human character (eg Helen or Pandora), monster (eg sphinx, satyr) or animal (natural or mythical) in Greek art during the Archaic and Classical periods. Is the iconography consistent or do you detect development and change?
General Bibliography

- The asterisk means I have placed books that I consider will be of most help to students on Short Loans. Fisher Library at the University of Sydney has considerable holdings on ancient art and archaeology. The Internet is also a useful place to view artefacts and gain up to date information on museum holdings and sites, although the amount and quality of data can vary. In general look for web sites that have a university, educational or some kind of official affiliation. It is also a good idea to be as specific in your search as possible; i.e. wherever you can, provide as much information about the object or place; eg. “Cup-bearer fresco, palace Knossos, Crete.

- Interesting and useful Bronze Age web sites are:
  
  the Thera Foundation: http://www.therafoundation.org/indryma/thfl.html
  
  Nestor (a bibliography and data base) use Google, as the web address was changing at the time of printing).
  
  Aegeanet http://www.people.ku.edu/~jyounger/aegeanet.html
  
  For Greek Art try:
  
  http://www.perseus.tufts.edu/cache/perscoll Greco-Roman.html
  
  http://www.cs.duke.edu/~mgrimes/cs/123/htdocs/GreekArt.html

**BRONZE AGE: 3,000 -1,000 B.C.**

*Aldred, C*  
*Castleden, R*  
*Dickinson, O*  
*Doumas, C.*  
*Evans, A.*

*Higgins, R.*  
*Hood, S.*  
*Immerwahr, S.*  
*Krzysztkowska, O. & Nixon, L. (ed)*  
*Marinatos, S.*  
*MacGillivray, J. A.*  
*Preziosi, D and Hitchcock, L.*  
*Renfrew, C.*  

---

**Egyptian art**

*Schafer, H*  
*Traill, D.*  
*Vermeule, E.*  

---

**Minoans Life in Bronze Age Crete**

*Castleden, R*  
*Doumas, C.*  
*Evans, A.*  
*Higgins, R.*  
*Hood, S.*  
*Immerwahr, S.*  
*Krzysztkowska, O. & Nixon, L. (ed)*  
*Marinatos, S.*  
*MacGillivray, J. A.*  
*Preziosi, D and Hitchcock, L.*  
*Renfrew, C.*  

---

**The Aegean Bronze Age**

*Evans, A.*  
*Higgins, R.*  
*Hood, S.*  
*Immerwahr, S.*  
*Krzysztkowska, O. & Nixon, L. (ed)*  
*Marinatos, S.*  
*MacGillivray, J. A.*  
*Preziosi, D and Hitchcock, L.*  
*Renfrew, C.*  

---

**Thera 939.15**

*Evans, A.*  
*Higgins, R.*  
*Hood, S.*  
*Immerwahr, S.*  
*Krzysztkowska, O. & Nixon, L. (ed)*  
*Marinatos, S.*  
*MacGillivray, J. A.*  
*Preziosi, D and Hitchcock, L.*  
*Renfrew, C.*  

---

**Palace of Minos 4 vols. 913.3918/9**

*Evans, A.*  
*Higgins, R.*  
*Hood, S.*  
*Immerwahr, S.*  
*Krzysztkowska, O. & Nixon, L. (ed)*  
*Marinatos, S.*  
*MacGillivray, J. A.*  
*Preziosi, D and Hitchcock, L.*  
*Renfrew, C.*  

---

**Minoan and Mycenaean Art 709.38/913**

*Hood, S.*  
*Immerwahr, S.*  
*Krzysztkowska, O. & Nixon, L. (ed)*  
*Marinatos, S.*  
*MacGillivray, J. A.*  
*Preziosi, D and Hitchcock, L.*  
*Renfrew, C.*  

---

**The Arts in Prehistoric Greece 709.38/12**

*Immerwahr, S.*  
*Krzysztkowska, O. & Nixon, L. (ed)*  
*Marinatos, S.*  
*MacGillivray, J. A.*  
*Preziosi, D and Hitchcock, L.*  
*Renfrew, C.*  

---

**The Minoans: Crete in the Bronze Age**

*Evans, A.*  
*Higgins, R.*  
*Hood, S.*  
*Immerwahr, S.*  
*Krzysztkowska, O. & Nixon, L. (ed)*  
*Marinatos, S.*  
*MacGillivray, J. A.*  
*Preziosi, D and Hitchcock, L.*  
*Renfrew, C.*  

---

**Aegean painting in the Bronze age**

*Evans, A.*  
*Higgins, R.*  
*Hood, S.*  
*Immerwahr, S.*  
*Krzysztkowska, O. & Nixon, L. (ed)*  
*Marinatos, S.*  
*MacGillivray, J. A.*  
*Preziosi, D and Hitchcock, L.*  
*Renfrew, C.*  

---

**Aegean Art and Architecture**

*Evans, A.*  
*Higgins, R.*  
*Hood, S.*  
*Immerwahr, S.*  
*Krzysztkowska, O. & Nixon, L. (ed)*  
*Marinatos, S.*  
*MacGillivray, J. A.*  
*Preziosi, D and Hitchcock, L.*  
*Renfrew, C.*  

---

**Aegean Art and Architecture (Oxford, 1999)**

*Evans, A.*  
*Higgins, R.*  
*Hood, S.*  
*Immerwahr, S.*  
*Krzysztkowska, O. & Nixon, L. (ed)*  
*Marinatos, S.*  
*MacGillivray, J. A.*  
*Preziosi, D and Hitchcock, L.*  
*Renfrew, C.*  

---

**The Cycladic Spirit: masterpieces from the Nicholas P. Goulandris Collection**

*Evans, A.*  
*Higgins, R.*  
*Hood, S.*  
*Immerwahr, S.*  
*Krzysztkowska, O. & Nixon, L. (ed)*  
*Marinatos, S.*  
*MacGillivray, J. A.*  
*Preziosi, D and Hitchcock, L.*  
*Renfrew, C.*  

---

**Greece in the Bronze Age 938. 01/9**

*Evans, A.*  
*Higgins, R.*  
*Hood, S.*  
*Immerwahr, S.*  
*Krzysztkowska, O. & Nixon, L. (ed)*  
*Marinatos, S.*  
*MacGillivray, J. A.*  
*Preziosi, D and Hitchcock, L.*  
*Renfrew, C.*  

**Greek Art**

*Evans, A.*  
*Higgins, R.*  
*Hood, S.*  
*Immerwahr, S.*  
*Krzysztkowska, O. & Nixon, L. (ed)*  
*Marinatos, S.*  
*MacGillivray, J. A.*  
*Preziosi, D and Hitchcock, L.*  
*Renfrew, C.*  

---

**Avery, C.B. (ed )**

*Evans, A.*  
*Higgins, R.*  
*Hood, S.*  
*Immerwahr, S.*  
*Krzysztkowska, O. & Nixon, L. (ed)*  
*Marinatos, S.*  
*MacGillivray, J. A.*  
*Preziosi, D and Hitchcock, L.*  
*Renfrew, C.*  

---

**Greek Art and Architecture, 709.38/16**

---
<table>
<thead>
<tr>
<th>Author(s)</th>
<th>Title</th>
<th>Call Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>Beazley &amp; Ashmole</td>
<td>Greek Sculpture and Painting</td>
<td>709.38/2</td>
</tr>
<tr>
<td>Boardman, J.</td>
<td>*Athenian Black Figure Vases</td>
<td></td>
</tr>
<tr>
<td></td>
<td>*Athenian Red Figure Vases: the Archaic Period</td>
<td></td>
</tr>
<tr>
<td></td>
<td>*Greek Art</td>
<td>709.38/12B</td>
</tr>
<tr>
<td></td>
<td>*Greek Sculpture: The Archaic Period</td>
<td>733.3/10</td>
</tr>
<tr>
<td></td>
<td>*Greek Sculpture: The Classical Period</td>
<td>733.3/14</td>
</tr>
<tr>
<td></td>
<td>*The Parthenon and Its Sculptures</td>
<td>Q733.309385/2</td>
</tr>
<tr>
<td>*Bowra, M.</td>
<td>Periclean Athens</td>
<td>738.5041 13</td>
</tr>
<tr>
<td>*Brommer, F.</td>
<td>The Sculptures of the Parthenon</td>
<td>Q733.3/8</td>
</tr>
<tr>
<td>Buschor, E.</td>
<td>Greek Vase Painting</td>
<td>738.382/10</td>
</tr>
<tr>
<td>Carpenter, T.</td>
<td>Art and Myth in ancient Greece</td>
<td>709.9470938/C1</td>
</tr>
<tr>
<td>Charbonneaux, J.</td>
<td>Greek Bronzes</td>
<td>733.3/2</td>
</tr>
<tr>
<td>Cook, R.M.</td>
<td>Greek Art</td>
<td>709.38/17 (short loans)</td>
</tr>
<tr>
<td>Cook, R.M.</td>
<td>Greek Painted Pottery</td>
<td></td>
</tr>
<tr>
<td>Devambez, P.</td>
<td>Greek Sculpture</td>
<td>733.3/4</td>
</tr>
<tr>
<td>*Dörig, S.</td>
<td>The Olympia Master and His Collaborators</td>
<td></td>
</tr>
<tr>
<td>*Gardiner, E.N.</td>
<td>Olympia</td>
<td>709.38/14</td>
</tr>
<tr>
<td>*Gardner, E.A.</td>
<td>Six Greek Sculptors</td>
<td>733.316</td>
</tr>
<tr>
<td>Hanfmann, G.M.A.</td>
<td>Classical Sculpture</td>
<td>73.1</td>
</tr>
<tr>
<td>Havelock, C.</td>
<td>Hellenistic Art</td>
<td>709.38/24</td>
</tr>
<tr>
<td>Hitchens, C.</td>
<td>The Elgin Marbles: Should they be returned to Greece?</td>
<td>733.309385</td>
</tr>
<tr>
<td>Houser, C.</td>
<td>Greek Monumental Bronze Sculpture of the Fifth and Fourth Centuries</td>
<td>Q733.3</td>
</tr>
<tr>
<td>Holloway</td>
<td>A View of Greek Art</td>
<td>709.38/15</td>
</tr>
<tr>
<td>Jenkins, I</td>
<td>The Parthenon Frieze</td>
<td>(London, 1994)</td>
</tr>
<tr>
<td>Kurtz &amp; Sparkes (ed)</td>
<td>The Eye of Greece, Studies in the Art of Athens</td>
<td></td>
</tr>
<tr>
<td>Lawrence, A.W.</td>
<td>Greek and Roman Sculpture</td>
<td>733/2</td>
</tr>
<tr>
<td>Lullies, R.</td>
<td>Greek Sculpture</td>
<td>Q733.3/3</td>
</tr>
<tr>
<td>Palagia, O.</td>
<td>The pediments of the Parthenon</td>
<td>(Leiden, 1998)</td>
</tr>
<tr>
<td>Palagia, O. and J.J/ Pollitt (eds)</td>
<td>Personal Styles in Greek Sculpture, Yale</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Classical Studies 30</td>
<td>(Cambridge, 1996)</td>
</tr>
<tr>
<td>Pollitt, J. J.</td>
<td>Art in the Hellenistic Age</td>
<td>Q709.38/P1</td>
</tr>
<tr>
<td></td>
<td>The Art of Ancient Greece Sources and Documents</td>
<td>(Cambridge, 1990)</td>
</tr>
<tr>
<td>*Robertson, M</td>
<td>A Shorter History of Greek Art</td>
<td></td>
</tr>
<tr>
<td>Richter, G. A.</td>
<td>A Handbook of Greek Art</td>
<td>709.3/8</td>
</tr>
<tr>
<td></td>
<td>Kouros - Archaic Greek Youths</td>
<td>Q733.3/4 (short loans)</td>
</tr>
<tr>
<td>Richter, G.A.</td>
<td>The Portraits of the Greeks</td>
<td>3 vols Q731.82/1</td>
</tr>
<tr>
<td>Ridgway</td>
<td>The Severe Style in Greek Sculpture</td>
<td>Q733.3/5</td>
</tr>
<tr>
<td>*Robertson</td>
<td>The Parthenon Frieze</td>
<td>Q733.309385/1</td>
</tr>
<tr>
<td>Schefold, K.</td>
<td>Classical Greece. Art of the World Series</td>
<td>709.38/6</td>
</tr>
<tr>
<td>Schefold, K.</td>
<td>Myth and Legend in Early Greek Art</td>
<td>(Thames &amp; Hudson 1966)</td>
</tr>
<tr>
<td>Tarbell, F.B.</td>
<td>A History of Greek Art</td>
<td>709.3/8</td>
</tr>
<tr>
<td>Trendall, A.D.</td>
<td>Greek Art</td>
<td>709.38/4</td>
</tr>
<tr>
<td>Walston, C.</td>
<td>Alcamenes and the Establishment of the Classical Type in Greek Art</td>
<td>Q733.3/16</td>
</tr>
<tr>
<td>Webster, T.B.L.</td>
<td>Hellenistic Art</td>
<td>709.38/5</td>
</tr>
<tr>
<td>*Woodford, S.</td>
<td>The Art of Greece and Rome</td>
<td>709.38/23</td>
</tr>
</tbody>
</table>