1. OVERVIEW OF COURSE:

This course provides an introduction to Greek painting, sculpture and architecture in the period 800-50 BC. In the context of a broadly chronological survey, particular attention will be paid to the relationship between Greek art and society. Problems addressed will include: stylistic change and innovation, the role of the state in the development of Greek art, religious ideology and religious iconography, word and image, the social contexts and uses of art. Regular recourse will be made to the largest collection of Greek art outside Athens, the British Museum.

COURSE SCHEDULE

Lectures will be held on Tuesdays 9-11am, IoA Room 209
Tutorials will be held on Thursdays in the British Museum – as scheduled – 12-3pm

ARCL2007: GREEK ART AND ARCHITECTURE - COURSE SCHEDULE

4/10/16 1. and 2. Introduction to the Course and the the British Museum

PART I: PRE-CLASSICAL? THE ORIENTAL ORIGINS OF WESTERN ART

11/10/16 3. From Geometric to Orientalising: the Dark Ages and Light from the East
13/10/16 1st British Museum Tutorial: Early Greek Art (BM Room 12-13)

18/10/16 5. The Origins of the Greek Temple and the Rise of the Orders
6. Temples, Tyrants and Architectural Sculpture in Archaic Greece

25/10/16 7. Vase-painting and Art History: Techniques, Styles, Artists and Connoisseurship
8. Vase-paintings and the Social History of Art: Iconography, Structural Analysis and the Symposium

27/10/16 2nd British Museum Tutorial: Greek Vase Painting (BM Room 69)

PART II: ART AND SOCIETY IN CLASSICAL GREECE 480-323

1/11/16 9. The Greek Revolution
10. Olympia and the Severe Style, c. 480-440 BC

[8/11/16 Reading Week – no class]
15/11/16  11. The Parthenon, Pheidias and Classicism: Athenian "Empire Style"
          12. The Later Fifth Century - 430-400 BC
17/11/16  3rd British Museum Tutorial: The Elgin Marbles (BM Room 18)
22/11/16  13. Portraits and the Politics of Identity
          14. The art and architecture of death in ancient Greece
29/11/16  15. Architecture and architectural sculpture in the fourth century BC
          16. Sculpture and painting in fourth century Greece: an art of the individual?
1/12/16   4th British Museum Tutorial: Kings, citizens and death in the 4th century. (The Mausoleum of Halikarnassos, The Nereid Monument from Xanthos, Funerary Stelai) (BM Room 17)
PART III: THE HELLENISTIC WORLD 323–?
6/12/16   17. Kings, Ruler cult and Royal Iconography Course Assessment
          18. Hellenistic Art in the Private Sphere: Baroque and Rococo, the Other and the Exotic.
8/12/16   5th British Museum Tutorial: Hellenistic Greek Art (BM Room 22)
13/12/16  Hand in Essay in Class Tuesday 13th - handbacks on Friday 16th, afternoon
          19. Hellenistic Architecture, the Greek World and the Coming of Rome.

METHODS OF ASSESSMENT
This course is assessed by means of:
(a) a two-hour written examination in May (67 % of the final grade for the course)
and (b) one piece of course-work, an essay of 2375-2625 words, which contributes 33% to the final grade for the course.

TEACHING METHODS
This course is taught through lectures and tutorials. Attendance at both is required. Lectures will introduce students to basic materials and issues, with some time for discussion based around specified readings to be done prior to class. Tutorials in the British Museum provide the opportunity for more detailed first hand examination and discussion of examples of some of the most characteristic and important specimens of Greek art, introduced through student presentations.

WORKLOAD
There will be 18 hours of lectures and 6 hours of tutorial sessions (5 in Autumn term, 1 hour revision tutorial summer term) for this course. Students will be expected to undertake around 114 hours of reading for the course, plus 30 hours preparing for and producing the assessed work, and an additional 20 hours on revision for the examination. This adds up to a total workload of some 188 hours for the course.

2. COURSE AIMS, OBJECTIVES AND OUTCOMES; COURSE ASSESSMENT

AIMS
This course provides an introduction to Greek painting, sculpture and architecture in the period 800-50 BC. In the context of a broadly chronological survey, particular attention will be paid to the relationship between Greek art and society. Problems addressed will include: stylistic change and innovation, the role of the state in the development of Greek art, religious ideology and religious iconography, word and image, the social contexts and uses of art. Regular recourse will be made to the largest collection of Greek art outside Athens, the British Museum

OBJECTIVES
On successful completion of this course a student should:
- Have an overview of the development and the major monuments of Greek art from 800-500 BC.
- Understand the principles of the major methodologies of art analysis
- Be familiar with the major iconographic themes of Greek art
- Be able to analyse the major styles of Greek art, and date objects by style
OUTCOMES
On successful completion of this course students should have developed:
Oral presentation skills
Skills for the critical analysis and interpretation of visual representations
Ability to find, organize, evaluate and communicate evidence and theories in relationship to specific research questions

TUTORIAL GROUPS
Tutorials in the British Museum will take place on Thursdays. Students will be divided into groups, in order to ensure everybody can see the objects we are looking at (some quite small).
All students will be required to give at least one, probably two, short presentations in the British Museum (see below for details, pp. 23-26 – section on PRESENTATIONS). Failure to give scheduled presentations will result in a minimum penalty of the student being required to write an additional essay in order to complete the course.

ASSESSMENT DETAILS
Details of essay questions, with guidance on required and supplementary readings can be found on pages 18-22 of this course handbook.
The Course Co-ordinator is willing to discuss an outline (maximum one page) of the student's approach to the assignment, provided this is planned suitably in advance of the submission date.

Word-length
Your essay should be between 2375 and 2625 words in length. The lower limit is a guideline for expected length; the upper limit is strict, and the standard draconian UCL penalties apply for overlength essays.
The following should not be included in the word-count: bibliography, appendices, and tables, graphs and illustrations and their captions. Do feel free, within reason, to write detailed captions (not more than 100 words or so), pointing up specific features of images that play a role in the argument of your essay: quite a useful skill for an art historian, and allows a little wiggle room around the word limit.

In the 2016-17 session penalties for overlength work will be as follows:

- For work that exceeds the specified maximum length by less than 10% the mark will be reduced by five percentage marks, but the penalised mark will not be reduced below the pass mark, assuming the work merited a Pass.
- For work that exceeds the specified maximum length by 10% or more the mark will be reduced by ten percentage marks, but the penalised mark will not be reduced below the pass mark, assuming the work merited a Pass.

Coursework submission procedures
- All coursework must normally be submitted both as hard copy and electronically. (The only exceptions are bulky portfolios and lab books which are normally submitted as hard copy only.)
- You should staple the appropriate colour-coded IoA coversheet (available in the IoA library and outside room 411a) to the front of each piece of work and submit it to the red box at the Reception Desk (or room 411a in the case of Year 1 undergraduate work)
- All coursework should be uploaded to Turnitin by midnight on the day of the deadline. This will date-stamp your work. It is essential to upload all parts of your work as this is sometimes the version that will be marked.
- Instructions are given below.

Note that Turnitin uses the term ‘class’ for what we normally call a ‘course’.
1. Ensure that your essay or other item of coursework has been saved as a Word doc., docx. or PDF document, and that you have the Class ID for the course (available from the course handbook) and enrolment password (this is IoA1617 for all courses this session - note that this is capital letter I, lower case letter o, upper case A, followed by the current academic year)
2. Click on http://www.turnitinuk.com/en_gb/login
3. Click on 'Create account'
4. Select your category as 'Student'
5. Create an account using your UCL email address. Note that you will be asked to specify a new password for your account - do not use your UCL password or the enrolment password, but invent one of your own (Turnitin will permanently associate this with your account, so you will not have to change it every 6 months, unlike your UCL password). In addition, you will be asked for a "Class ID" and a "Class enrolment password" (see point 1 above).
6. Once you have created an account you can just log in at http://www.turnitinuk.com/en_gb/login and enrol for your other classes without going through the new user process again. Simply click on 'Enrol in a class'. Make sure you have all the relevant "class IDs" at hand.
7. Click on the course to which you wish to submit your work.
8. Click on the correct assignment (e.g. Essay 1).
9. Double-check that you are in the correct course and assignment and then click 'Submit'
10. Attach document as a "Single file upload"
11. Enter your name (the examiner will not be able to see this)
12. Fill in the "Submission title" field with the right details: **It is essential that the first word in the title is your examination candidate number** (e.g. YGBR8 In what sense can culture be said to evolve?),
13. Click "Upload". When the upload is finished, you will be able to see a text-only version of your submission.
14. Click on “Submit”

If you have problems, please email the IoA Turnitin Advisers on ioa-turnitin@ucl.ac.uk, explaining the nature of the problem and the exact course and assignment involved.

One of the Turnitin Advisers will normally respond within 24 hours, Monday-Friday during term. Please be sure to email the Turnitin Advisers if technical problems prevent you from uploading work in time to meet a submission deadline - even if you do not obtain an immediate response from one of the Advisers they will be able to notify the relevant Course Coordinator that you had attempted to submit the work before the deadline.

Examination
The course has a two hour unseen examination which will be held during May; the specific date and time will be announced when the schedule of examinations is set by the College. The exam will consist of two parts, each carrying equal marks. The first part will consist of a series of eight pictures, four of which you must identify, date and discuss in terms of style and iconography. The second part will require you to write two (from a choice of four) slightly longer commentaries on pairs of images or images and texts, paying special attention to issues or problems they raise relevant to the themes of the course, in particular broader questions of socio-historical context.

Previous examination papers, with the same format and examples of the style of questions which will be asked, are available for consultation in the Institute Library, and are available on the UCL Web-site. A revision session to discuss the examination will be held in the first week of third term.

4. ONLINE RESOURCES
The full UCL Institute of Archaeology coursework guidelines are given here: [http://www.ucl.ac.uk/archaeology/handbook/common/marking.htm](http://www.ucl.ac.uk/archaeology/handbook/common/marking.htm).

The full text of this handbook is available here (includes clickable links to Moodle and online reading lists if applicable) [http://www.ucl.ac.uk/silva/archaeology/course-info/](http://www.ucl.ac.uk/silva/archaeology/course-info/).

5. ADDITIONAL INFORMATION

Libraries and other resources
In addition to the Library of the Institute of Archaeology, other libraries in UCL with holdings of particular relevance to this degree are the Classics and Ancient History sections of the main UCL library.
Institute of archaeology coursework procedures

General policies and procedures concerning courses and coursework, including submission procedures, assessment criteria, and general resources, are available in your Degree Handbook and on the following website: http://wiki.ucl.ac.uk/display/archadmin

It is essential that you read and comply with these. Note that some of the policies and procedures will be different depending on your status (e.g. undergraduate, postgraduate taught, affiliate, graduate diploma, intercollegiate, interdepartmental). If in doubt, please consult your course co-ordinator.

Information for intercollegiate and interdepartmental students

Students enrolled in Departments outside the Institute should obtain the Institute’s coursework guidelines from Judy Medrington (email j.medrington@ucl.ac.uk), which will also be available on the IoA website.

Dyslexia

If you have dyslexia or any other disability, please make your lecturers aware of this. Please discuss with your lecturers whether there is any way in which they can help you. Students with dyslexia are reminded to indicate this on each piece of coursework.

TEACHING SCHEDULE

Lectures will be held 9-11am on Tuesdays in room 209; Autumn term only. British Museum Tutorials will be held at the British Museum on Thursdays, as specified on the course schedule. There will be up to three groups, starting at 12, 1 and 2 pm respectively.

Following pages include:

1. Course Syllabus/schedule
2. Bibliography, class by class with topic outlines
3. Essay choices with supplementary bibliography
4. Readings for British Museum Presentations
COURSE SYLLABUS

ARCL2007: GREEK ART AND ARCHITECTURE - COURSE SCHEDULE

4/10/16  
1. and 2. Introduction to the Course and the British Museum

PART I: PRE-CLASSICAL? THE ORIENTAL ORIGINS OF WESTERN ART

11/10/16  
3. From Geometric to Orientalising: the Dark Ages and Light from the East

13/10/16  
1st British Museum Tutorial: Early Greek Art (BM Room 12-13)

18/10/16  
5. The Origins of the Greek Temple and the Rise of the Orders
6. Temples, Tyrants and Architectural Sculpture in Archaic Greece

25/10/16  
7. Vase-painting and Art History: Techniques, Styles, Artists and Connoisseurship
8. Vase-paintings and the Social History of Art: Iconography, Structural Analysis and the Symposium

27/10/16  
2nd British Museum Tutorial: Greek Vase Painting (BM Room 69)

PART II: ART AND SOCIETY IN CLASSICAL GREECE 480-323

1/11/16  
9. The Greek Revolution
10. Olympia and the Severe Style, c. 480-440 BC

[8/11/16  
Reading Week – no class]

15/11/16  
11. The Parthenon, Pheidias and Classicism: Athenian "Empire Style"
12. The Later Fifth Century - 430-400 BC

17/11/16  
3rd British Museum Tutorial: The Elgin Marbles (BM Room 18)

22/11/16  
13. Portraits and the Politics of Identity
14. The art and architecture of death in ancient Greece

29/11/16  
15. Architecture and architectural sculpture in the fourth century BC
16. Sculpture and painting in fourth century Greece: an art of the individual?

1/12/16  

PART III: THE HELLENISTIC WORLD 323-?

6/12/16  
17. Kings, Ruler cult and Royal Iconography Course Assessment
18. Hellenistic Art in the Private Sphere: Baroque and Rococo, the Other and the Exotic.

8/12/16  
5th British Museum Tutorial: Hellenistic Greek Art (BM Room 22)

13/12/16  
Hand in Essay in Class Tuesday 13th - handbacks on Friday 16th, afternoon
19. Hellenistic Architecture, the Greek World and the Coming of Rome.

LECTURE SUMMARIES AND BIBLIOGRAPHY
The following is an outline for the course as a whole, and identifies essential and supplementary readings relevant to each session. Information is provided as to where in the UCL library system individual readings are available; their location and Teaching Collection (TC) number, and status (whether out on loan) can also be accessed on the eUCLid computer catalogue system. Readings marked with an * are considered essential to keep up with the topics covered in the course. Copies of individual articles and chapters identified as essential reading are in the Teaching Collection in the Institute Library (where permitted by copyright).

ARCL2007: GREEK ART AND ARCHITECTURE - MAIN BIBLIOGRAPHY

Text books: You may want to buy the basic text books for the course. They are:
1. Robertson, M. A Shorter History of Greek Art 1981 = SHGA (IoA ISSUE DEAK ROB 6; Yates Quартos A20 ROB – 4 copies; ART FA5 ROB – 4 copies)
2. Pollitt, J. J. 1972. Art and Experience in Classical Greece = AECG (YATES A25 POL – 4 copies, one Reference; IoA ISSUE DESK POL 1; Main Library ART FA 5 POL – 1 copy)
3. A. W. Lawrence Greek Architecture4 Revised with additions by R. A. Tomlinson 1983 (n.b. if you buy the new, 5th, edition the pagination is different from the 4th edition, most library copies - check chapter headings) = GA (YATES K5 LAW – 5 copies; Bartlett ARCHITECTURE B 3.1 LAW 2 copies)

Much the cheapest place to buy them is Amazon, from just £1.09 (!!) for Pollitt. There is no need to buy text books (plenty of copies in library), and they are listed in order of desirability (primary consideration good plates).

Other good introductory texts and handbooks also subsequently listed by authors' name or abbreviation only are:
J. J. Pollitt The Art of Ancient Greece: Sources and Documents2 1990 = SD (YATES A20 POL – 2 copies; Main library: ART FA 5 POL).

The following are a very helpful set of Thames and Hudson handbooks, very fully illustrated, even if the texts often leave something to be desired. They are also very cheap as art books go.
Boardman J. 1995. Greek Sculpture: the Late Classical Period = GSLCP
Boardman, J. 1974. Athenian Black Figure Vases = ABV
Boardman, J. 1975. Athenian Red Figure Vases: the Archaic Period = ARV: AP
Boardman, J. 1989. Athenian Red Figure Vases: the Classical Period = ARV: CP
Trendall, A. 1989. Red Figure Vases of South Italy and Sicily = RVSIS

Those with no previous knowledge of Greek myth find helpful a volume from the same series:

The bibliography for each lecture or class is listed under two headings, "required" and "recommended". It will be assumed that you will have read at least the relevant sections of SHGA, GA and SD before the lecture. Also readings marked ® should be read before the class, because they will be the basis for in class discussion of certain issues. Asterisked (*) readings represent the minimum necessary reading for each lecture in order to be able to answer the picture and commentary questions in the exam. Required reading represents the minima for the relevant essay topics (see below for further details and supplementary bibliography). Recommended reading represents more than you could possibly hope to read in a single term, so don’t try. It does however provide a starting point for further reading for any objects or topics which might particularly catch your interest, and supplements for essay reading. (FIGURES IN BRACKETS ARE UCL LIBRARY AND TEACHING COLLECTION NUMBERS)

If you have any difficulties finding any of these readings, please do not hesitate to contact me.

1. INTRODUCTION TO THE COURSE
2. INTRODUCTION TO THE LONDON COLLECTIONS

Recommended:

PART I: PRE-CLASSICAL? THE ORIENTAL ORIGINS OF WESTERN ART

3. FROM GEOMETRIC TO ORIENTALISING: THE DARK AGES AND LIGHT FROM THE EAST

Issues:
What is the relationship between the beginning of figurative representation and the Homeric poems? How important are contacts with the eastern Mediterranean in the development of early Greek art.

Required:
**Robertson, SHGA 1-8
**Snodgrass, A. M. 1987 "The first figure scenes in Greek art" pp. 132-69 in idem *An Archaeology of Greece*. (YATES A20 SNO – 5 copies; IoA ISSUE DESK SNO)
*Pollitt SD 10-19 "Ancient memories and primitive beginnings"
**Rasmussen, T. 1991. "Corinth and the orientalising phenomenon", pp. 57-78 in Rasmussen and Spivey eds *Looking at Greek Vases* (YATES P5 RAS – 5 copies; IoA ISSUE DESK RAS – 2 copies)

Recommended:

4. GODS, ARISTOCRATS AND THE RISE OF MONUMENTAL SCULPTURE

Issues:
Kouroi and korai – relations between Greece and Egypt – influence and appropriation – Greek uses of Egyptian models for Greek social and cultural purposes – and the legitimation of power.

Required:
**Robertson SHGA, pp. 9-22, 23-39
*Pollitt SD 19-31 "Sculpture: early developments and the archaic period, c. 650-510 BC"
Boardman GSAP, pp. 11-17 "The orientalizing styles", pp. 18-27 "Marble and the Monumental to 570 BC", pp. 63-81 "The maturing archaic styles to about 530 BC".
**Hurwitt ACEG 179-203 (YATES A22 HUR)

Recommended:


**Issues:**
What are the key features of the Doric order and when do they emerge – how can we explain why the Doric order is created and why it looks the way it does – the model of other cultures – peer polity interaction.

**Required:**

- **Pollitt SD** 181-185
- **Winter, F.E.** 1976. "Tradition and innovation in Doric design I: Western Greek temples", *American Journal of Archaeology* 80, 139-45

**Recommended:**

- **Summerson, J.** 1980 *The Classical Language of Architecture*

6. TEMPLES, TYRANTS AND ARCHITECTURAL SCULPTURE IN ARCHAIC GREECE

**Issues:**
What factors determine the choice of themes and the design of early Greek architectural sculptures. Why does Herakles play such a prominent role in 6th century Athenian art. Politics and patronage.

**Required:**

- **Boardman GSAP 151-61**
- **Hurwitt ACEG 203-272 "Golden Ages: Athens and Ionia in the 6th Century"**


Recommended:


7. VASE-PAINTING AND ART HISTORY: TECHNIQUES, STYLES, ARTISTS AND CONNOISSEURSHIP

Issues:
Techniques of Greek painting – red figure and black figure – the status of Greek vases or pots – prototypes in special materials – connoisseurship and the recognition/invention of artistic personalities.

Required:
Boardman ABV 9-13, 14-30 (all recommended)
Boardman ARV: AP 7-10, 11-88 (all recommended)


Oakley, J. 2009: “Greek vase painting: state of the field”, American Journal of Archaeology

Recommended:
Hemelrijk, J. M. 1991. "A Closer Look at the Potter", pp. 233-256 in Rasmussen and Spivey Looking at Greek Vases (all the other essays in this useful collection are also recommended)


Issues:
What can Greek vases tell us about the society that produced them – iconographic and structuralist methodologies of analysis – vases and religion – representations of women and gender ideologies – the social uses of vases, funerary vases, symposiastic vases
PART II: ART AND SOCIETY IN CLASSICAL GREECE 480-323

9. THE GREEK REVOLUTION

Issues:

Required:
**Robertson SHGA 40-79 "The Great Change: Archaic and Early Classical"
@Pollitt AECG pp. 3-14 "Antecedents and First Principles", 15-63 "Consciousness and Conscience: the Early Classical Period 480-450 BC". (YATES A25 POL – 4 copies, one Reference; IoA ISSUE DESK POL 1; Main Library ART FA 5 POL – 1 copy)

Recommended:
Hurwit ACEG pp. 273-319 "Revolution: Red Figure and relief Sculpture in the Late 6th Century", 320-356 "The Sense of a Beginning"

10. OLYMPIA AND THE SEVERE STYLE, C. 480-440 BC

Issues:
The development of naturalistic expression in early classical art – the temple of Zeus at Olympia and its sculptures, athletic iconography – Polykleitos, the role of philosophy in the development of classical Greek art.

Required:
**Roberston SHGA 78-89, 109-116
* Pollitt SD 48-52 (Myron), 75-79 (Polykleitos)

Recommended:
Ridgeway B. S. 1970. The Severe Style in Greek Sculpture.
Tersini, N. 1987. "Unifying Themes in the Sculpture of the Temple of Zeus at Olympia", Classical Antiquity 6, 139-59
Boardman GSCP chapters 1-8

11. THE PARTHENON, PHEIDIAS AND CLASSICISM: ATHENIAN "EMPIRE STYLE"

Issues:
Defining the classical style in art and architecture – the Parthenon and refinements – style, iconography and political ideology, democratic self-representation or empire style?

Required:
**Robertson SHGA 90-117 "The Classical Moment"
* Pollitt SD 53-82 "Sculpture: the High Classical Period"
* Lawrence GA 186-221 "Early Sanctuaries and the Acropolis of Athens", 222-227 "Niceties of Doric design"
@ Pollitt AECG 64-110 "The World Under Control: the Classical Moment, c. 450-430 BC" (YATES A25 POL – 4 copies, one Reference; IoA ISSUE DESK POL 1; Main Library ART FA 5 POL – 1 copy)
Onians, J. 1988. Bearer of Meaning: the Classical Orders in Antiquity, the Middle Ages and the Renaissance, pp. 8-22 "Classical Greece"

Recommended:
Boardman, GSCP chs 9-15
Ridgeway, B. S. 1981. Fifth Century Styles in Greek Sculpture
12. THE LATER FIFTH CENTURY, 430-400 BC

Issues:
This lecture looks at the development of style in the late fifth century. In particular we shall be concerned with whether stylistic developments are an autonomous phenomenon or should be interpreted as a reflection of Zeitgeist, in particular an escapist mentality responding to the convulsions of the Peloponnesian war.

Required:
**Robertson SHGA 118-130


**Pollitt AE 111-135 "The world beyond control: the later 5th century, c. 430-400 BC." (YATES A25 POL – 2 copies; IoA ISSUE DESK POL 1; Main Library ART FA 5 POL – 1 copy)


13. PORTRAITS AND THE POLITICS OF IDENTITY

Issues:
What is a portrait? When does ‘true’ portraiture begin in Greece. To what extent are portraits realistic depictions of individuals, to what extent types based on cultural conventions? Why did people make portraits and how did they use them?

Required:

Richter, G. M. A. Greek Portraits: a Study of their Development, Collection Latomus vol XX


Finley, M. I. 1976. "In Lieblicher Bläue", Arion NS 3.1, 79-95 (this is in English, appearances notwithstanding) (UCL Electronic Periodicals)


Recommended:


14. THE ART AND ARCHITECTURE OF DEATH IN ANCIENT GREECE

Issues:
Why does funerary art play such an important role in the history of Greek art? To what extent is funerary art concerned with social display, to what extent a meditation on death? Main types of funerary monuments. Typical characteristics of funerary iconography.

Required:
@Osborne, R. 1988. "Death Revisited, Death Revised: the Death of the Artist in Archaic and Classical Greece", Art History 11, 1-16 (UCL Electronic Periodicals)

Recommended:
Hoffmann, H. 1983, "From Chaos to Charon: the Human Encounter with Death in Attic Red-Figure Vase Painting", Visible Religion: Annual for Religious Iconography 4-5, 173-204.
Vermeule, E. 1979. Aspects of Death in Early Greek Art and Poetry
Andronicos, M. 1984. Vergina: the Royal Tombs. (worth a quick look for the colour plates of the tomb paintings)

15. ARCHITECTURE AND ARCHITECTURAL SCULPTURE IN FOURTH CENTURY GREECE
16 SCULPTURE AND PAINTING IN THE FOURTH CENTURY: AN ART OF THE INDIVIDUAL?

Issues:
The fourth century is often seen as a confusing interstitial period between the more easily characterized classical fifth century and baroque Hellenistic periods. This pair of lectures explores the new interest in interior space in fourth century architecture, and the increasing importance of personal styles in sculpture and painting.

Required:
**Robertson SHGA 138-156 (Kephisosodotos, Praxiteles etc, painters of the transition), 157-82 (The Second Change: Classical to Hellenistic; Mausoleum, Lysippos, Apelles)
**Pollitt AE pp. 136-194 "The World of the Individual: the 4th Century and Its Hellenistic Legacy"
*Ashmole, B. 1972. Architect and Sculptor in Classical Greece, pp. 147-92 "The Tomb of Mausolus". (YATES QUARTOS K5 ASH – 3 copies; Main Library ART FA 20 ASH)
*Lawrence GA 239-246 "Circular Buildings", 247-259 "Temples and Tombs of 400-330"
PART III: THE HELLENISTIC WORLD 323-33 BC

Required:

Recommended:
Onians, J. 1979. Art and Thought in the Hellenistic Age: the Greek World View 350-50 BC
Bieber, M. 1961 (as above) "Introduction: Characteristics of Hellenistic Art"

17. KINGS, RULER CULT AND ROYAL ICONOGRAPHY

Issues:
The major political change from the classical to the Hellenistic worlds was the displacement of poleis as the primary political units by kingdoms. This lecture explores the impact of the rise on monarchy on Hellenistic iconography.

Required:
**Robertson SHGA 183-99
*Pollitt SD 108-23, 177-80

Recommended:
Smith, R.R.R. 1988 Hellenistic Royal Portraits
Bieber M. 1961 (as above) "Asianism in the 3rd century BC", 106-22 "The Art of Pergamum"


Issues:
The Hellenistic period sees the culmination of stylistic development in Greek art in a range of stylistic modes misleadingly named after movements in modern European art. This lecture explores the character and meaning of these new styles and their particular objects of representation.

**Required:**

**Pollitt, J. J. 1986. **Art in the Hellenistic Age.** Pp. 111-126 "Hellenistic Baroque", 127-149 "Rococo, realism and the exotic" (YATES QUARTOS A27 POL – 3 copies; Main library: ART F20 POL – 4 copies)


**Robertson SHGA 199-203 "Other trends in [Hellenistic] Sculpture", 204-8 "Painting and Mosaic"


*Pollitt 1986 (as above) 210-229 "Hellenistic Mosaics", 185-209 "Pictorial Illusion and Narration"

**Recommended:**


19. HELLENISTIC ARCHITECTURE; THE GREEK WORLD AND THE COMING OF ROME.

**Issues:**
The course ends by looking at the transformation of Greek art that arose out of the conquest of Greece by Rome and the new demands placed on Greek artists by Roman patrons. Styles particularly associated with this interaction are neoclassicism in the representation of gods, and the rise of verism in portraiture.

**Required:**

*Lawrence 1983* 4 GA 260-287 "Hellenistic Temples and Related Monuments", 343-361 "Hellenistic Town planning and halls"

**Pollitt 1986 **Art in the Hellenistic Age.** 230-249 "Hellenistic Architecture: Theatrical and Scholarly Forms", 150-63 "Rome as a center of hellenistic Art", 164-84 "Style and retrospection: neoclassicism and archaism" (YATES QUARTOS A27 POL – 3 copies; Main library: ART F20 POL – 4 copies)

**Stewart, A. 1979 Attika etc** pp. 34-64 "The Magnet of Classicism", 65-98 "Athens, Delos and Rome" (YATES M50 STE)


**Recommended:**

Bieber 1961 2 (as above) 157-67 "Classicism in the second and first centuries BC", 167-94 "Transition from Hellenistic to Roman Sculpture"

Smith, R.R.R. 1991 (as above) 238-42 "Macedonian and Greece", 255-261 "Late Hellenistic Delos to Rome"

WORKSHOP/REVISION CLASS: ANALYSING VISUAL IMAGERY (Summer term)

**Required:**


**Recommended:**
Students must write one essay in order to complete the course. The essay will count as 33% of the final mark.

Primary bibliographical sources are listed under the appropriate lectures, with a little additional guidance given here where the appropriate reading is scattered amongst a number of lectures. A reasonably intelligent rehash of the lectures and the relevant required reading listed in the main bibliography, should get you a 2.2, at best a low 2.1. Those who aspire to higher things will want to read some of the items listed under recommended bibliography and/or some of the supplementary bibliography listed for each question here.

The word limit for your essay is 2375-2625 words.

Always be sure to back up your arguments with discussion of specific artistic monuments and their relevant visual properties (style, iconography etc).

ESSAY TOPICS

1. Why do figure scenes appear on geometric vases?

Primary refs. s.v. lecture 3.

Supplementary:

2. To what extent can “oriental influences” explain the development of early Greek sculpture and painting, to the end of the archaic period?

Primary refs. s.v. lecture 3 and 4

Supplementary:

For the debate about the category of the "oriental" and western self-definition, which gives this topic its current heat, see:

3. What are the main features of the Doric order? How should we explain its development in archaic Greece and its conservatism thereafter?
Primary refs. lecture 5, but see also lectures 10 and 11 for refs on the architecture of the temple of Zeus at Olympia, the Parthenon and other major classical Doric temples

4. How persuasive do you find John Boardman’s account of the links between art and politics in 6th century BC Greece?

Primary refs. s.v. lecture 6.

Supplementary:

You might find it helpful and interesting when evaluating Boardman’s arguments to consider the rise in the popularity of images of Theseus in the late 6th century.

Shefton, B. 1962. "Heraclès and Theseus on a red-figured lout(er)ion", Hesperia 31, 330-368
Barron s.v. lecture 7
Woodford ibid.

5. How much sense does it make to approach Greek vase-painting in terms of individual artists and their contributions to a developing artistic tradition?

Primary refs. s.v. lectures 7-8

Supplementary:

On Beazley and connoisseurship:
Hoffmann, H. 1979. "In the wake of Beazley", Hephaisitos 1, 61-70

On the "artistic" status of vase-painting, and the question of its imitation of metal-work prototypes:
Robertson, M. 1951. "The place of vase-painting in Greek art", Annual of the British School at Athens 46, 151-9

6. What do representations of women in attic black-figure and red-figure vase-painting tell us about the role and life of women in Athenian society?

Primary refs: s.v. lecture 8 - Keuls, Beard, Henderson; add: Bérard, "The order of women", pp. 89-107 in A City of Images

Supplementary
20


7. **Is it possible to reconstruct a history of Greek wall-painting in the fifth and fourth centuries BC. On what sources must we rely, and what kind of history can we write?**

Primary refs. Lecture 7 (Barron, Woodford), 9 (Robertson, Pollitt 124-148), 10 (Robertson), 11 (Robertson), 15/16 (Robertson), 18 (Robertson, von Blanckenhagen, Yalouris). Add: Pollitt *Sources and Documents* 149-176


Supplementary:


8. **What was the Greek revolution and how should we explain it?**

Primary refs. Lecture 9 - but you should also have read and thought carefully about the archaic material, leading up to the Greek revolution. Add: Hanfmann, G.M.A. 1957 "Narration in Greek art." *American Journal of Archaeology* 61, 71-8 - compare with Gombrich.

9. **What factors determined the choice of sculptural themes and their artistic treatment on either the temple of Zeus at Olympia or the Parthenon at Athens?**

Primary refs. s.v. lectures 10 and 11.

Supplementary:

*Olympia:*


*Parthenon:*


10. What are the main features of the classical style and how would you explain the development of the classical style?

Primary refs: s.v. lecture 11 - but obviously you need to think quite carefully about the Greek revolution and the severe style as the immediate antecedents of the classical style.

11. Does it ever make sense to interpret the history of classical Greek sculpture in terms of individual artistic personalities (as opposed to, for example, period styles or social forces)?

Primary refs. s.v. lectures 15-16 for the fourth century as a period of individualism. Of course you also need to think about phases of Greek art more easily classified in terms of period styles, e.g. severe, classical and the role of individual artists (Myron, Polykleitos, Pheidias) within them.

Supplementary: - on the idea of authorship and the social production of art
Foucault, M. 1979. "What is an author?" Screen 20.1. Also in Language, Memory, Counter-Practice.

12. How helpful is the concept of a "true portrait" in understanding portrait sculpture in the Greek world?

Primary refs. s.v. lectures 13, 17

13. "Greek architecture began to decline toward the end of the fifth century because nothing new or better could be achieved in the same line and no really adequate alternative was found." (Lawrence) Do you agree?

Primary refs. s.v. lectures 15 (Lawrence), intro to part III (Onians), 19 - although obviously you need to have thought quite carefully about the development of Greek architecture up to the end of the fifth century as well.

14. How important are new patterns of patronage to the history of sculpture in the Hellenistic world?

Primary refs: Intro to part III, lectures 17, 18, 19. In addition of course you need to think about patterns of patronage during the classical period, in order to identify what is new about them in the Hellenistic period, and how that might affect the history of sculpture.

15. Why did the Greeks invest so heavily in funerary art and how did these motivations inform the character of the art produced for funerary contexts?


Supplementary:
N.B. also readings listed for the 4th British Museum tutorial
Sourvinou-Inwood, C. 1995 Reading Greek Death to the End of the Classical Period.
Shapiro - as above essay 1.6

16. How important is narrative to the history of Greek art?

A broad synthetic essay, which assumes you have done all the asterisked reading. Particularly important are Snodgrass and Hurwitt (lect. 1), Gombrich (lecture 9), Raschke (lect. 10), Pollitt (lecture 18). To which, add the following:
Hanfmann, G.M.A. 1957. "Narration in Greek art." American Journal of Archaeology 61, 71-8

Supplementary: - primarily on the "influences" of literary narratives in art
Cook, R.M. "Art and epic in archaic Greece." Bulletin Antieke Beschaving 58, 1-10
PRESENTATIONS

ARCL2007: GREEK ART AND ARCHITECTURE
PRESENTATION TOPICS AND BIBLIOGRAPHY

All students will be required to give at least one presentation on the objects we shall be looking at in the British Museum. Presentations should be no less than five and no longer than ten minutes. Key questions to consider are: the material, function, provenance and date of the objects in question; means of manufacture; style, iconography and social context. Do not prepare too much material. 10 minutes is not a very long time. Pare your presentation down to essentials. Be sure to tie the points you make to specific objects, which we can look at in the BM. Remember who the primary addressees of your talk will be: not me, but your colleagues in the class who will probably know as little about the material at hand as you did before preparing your presentation: keep things clear and simple.

Presentations are not formally assessed; they are, however, required. Failure to do your presentation/s will result, as a minimum penalty, in your being required to write an additional essay in order to complete the course.

Please be sure to prepare your presentation thoroughly and well in advance. This means going to see the object for a preliminary inspection before you do the reading, doing the reading, and then taking another look at the object before writing your presentation.

The British Museum sometimes closes rooms at short notice, so do not rely on being able to go in Wednesday afternoon or Thursday morning immediately before your presentations in order to prepare. Please get in touch at once if you have difficulty finding either your objects or the readings.

1 EARLY GREEK ART IN THE BRITISH MUSEUM.

1.1 Geometric Greek Art, (BM room 12, case 9; room 13 case 1)
*Robertson, M. 1981. A Shorter History of Greek Art, pp. 1-4
*Snodgrass, A.M. 1987. An Archaeology of Greece, pp. 132-169 "The first figure scenes in Greek art"

1.2 Orientalising art, esp. early Corinthian pottery, (BM Room 13, Cases 1, 10)
*Robertson 1981, 4-8

1.3 Archaic Greek sculpture - (BM room 13 - archaic kouros and kore (and bits); room 15, the Strangford Apollo)
*Robertson 1981 pp. 9-13, 23-31
Best plates: R. Lullies and M. Hirmer 1957. Greek Sculpture, varia amongst figs 11-84, esp. fig 84.

2. VASES AND VASE PAINTING

Williams, D. 1985. Greek Vases. (British Museum Blue Book Series)

2.1 Technique and technology: the craft of the potter; black figure and red-figure (BM Room 69, case 26 (potters wheels) and passim for examples of black figure and red figure)


2.2 Vases and death: esp. white ground lekythoi and funerary iconography  (Room 69 case 2 – white ground lekythoi as primary focus)


2.3 Vases and the symposium (BM room 69, case 31)


3. THE ELGIN MARBLES (BM room 18)


3.1 Parthenon pediments


3.2 Parthenon frieze

*Boardman pp. 106-9.*  
*Brommer, pp. 33-46.*  

3.3 Parthenon metopes

*Boardman, p. 103-5.*  
*Brommer, p. 20-32.*

4. KINGS, CITIZENS AND DEATH IN THE FOURTH CENTURY

4.1 The Nereid monument from Xanthos (BM room 17) - concentrate on the Nereids and the city-siege reliefs

*Childs, W.A.P. 1978. The City Reliefs of Lycia. Pp. 12-13, 22-31, 85-106 (xerox on teaching collection - 'The Nereid Monument at Xanthos - Selections from Childs' City Reliefs.) Main Library TC 858*  


4.2 The Mausoleum from Halikarnassos (BM room 21) - concentrate on the frieze and "Mausolus and Artemisia".


4.3 Funerary sculpture and the city state: stelai, loutrophoroi etc. (BM room 19-20) obviously you cant talk about them all - select two or three which you think are particularly interesting/representative


5. HELLENISTIC GREEK ART

5.1 Kings and philosophers in Hellenistic portraiture (BM room, 22 - portraits of Alexander, Demosthenes, Epikouros and Chrysippus. Chose two: either Alexander or Demosthenes, and either Epikouros or Chrysippus)

See bibl. for lectures 13 (Pollitt, Frischer) and 17 (Pollitt - ruler iconography)

5.2 The Image of Homer in the Hellenistic World (BM room 22, Portraits of Homer, Apotheosis of Homer relief)

*Richter (as above) pp. 139-50 "Homer"


5.3 The Demeter of Knidos and the Crouching Aphrodite (BM rooms 22 and 23)


APPENDIX A: POLICIES AND PROCEDURES 2016-17 (PLEASE READ CAREFULLY)
This appendix provides a short précis of policies and procedures relating to courses. It is not a substitute for the full documentation, with which all students should become familiar. For full information on Institute policies and procedures, see the following website:
http://wiki.ucl.ac.uk/display/archadmin
For UCL policies and procedures, see the Academic Regulations and the UCL Academic Manual:
http://www.ucl.ac.uk/srs/academic-regulations; http://www.ucl.ac.uk/academic-manual/

GENERAL MATTERS
ATTENDANCE: A minimum attendance of 70% is required. A register will be taken at each class. If you are unable to attend a class, please notify the lecturer by email.

DYSLEXIA: If you have dyslexia or any other disability, please discuss with your lecturers whether there is any way in which they can help you. Students with dyslexia should indicate it on each coursework cover sheet.

COURSEWORK
LATE SUBMISSION: Late submission will be penalized in accordance with current UCL regulations, unless formal permission for late submission has been granted. Please note that these regulations have changed for the 2016-17 session.
The UCL penalties are as follows:
- The marks for coursework received up to two working days after the published date and time will incur a 10 percentage point deduction in marks (but no lower than the pass mark).
- The marks for coursework received more than two working days and up to five working days after the published date and time will receive no more than the pass mark (40% for UG modules, 50% for PGT modules).
- Work submitted more than five working days after the published date and time, but before the second week of the third term will receive a mark of zero but will be considered complete.

GRANTING OF EXTENSIONS: Please note that there are strict UCL-wide regulations with regard to the granting of extensions for coursework. You are reminded that Course Coordinators are not permitted to grant extensions. All requests for extensions must be submitted on the appropriate UCL form, together with supporting documentation, via Judy Medrington’s office and will then be referred on for consideration. Please be aware that the grounds that are acceptable are limited. Those with long-term difficulties should contact UCL Student Disability Services to make special arrangements. Please see the IoA website for further information. Additional information is given here

http://www.ucl.ac.uk/srs/academic-manual/c4/extenuating-circumstances/

RETURN OF COURSEWORK AND RESUBMISSION: You should receive your marked coursework within one month of the submission deadline. If you do not receive your work within this period, or a written explanation, notify the Academic Administrator. When your marked essay is returned to you, return it to the Course Co-ordinator within two weeks. You must retain a copy of all coursework submitted.

CITING OF SOURCES and AVOIDING PLAGIARISM: Coursework must be expressed in your own words, citing the exact source (author, date and page number; website address if applicable) of any ideas, information, diagrams, etc., that are taken from the work of others. This applies to all media (books, articles, websites, images, figures, etc.). Any direct
quotations from the work of others must be indicated as such by being placed between quotation marks. Plagiarism is a very serious irregularity, which can carry heavy penalties. It is your responsibility to abide by requirements for presentation, referencing and avoidance of plagiarism. Make sure you understand definitions of plagiarism and the procedures and penalties as detailed in UCL regulations: http://www.ucl.ac.uk/current-students/guidelines/plagiarism

RESOURCES
MOODLE: Please ensure you are signed up to the course on Moodle. For help with Moodle, please contact Tina Paphitis, Room 411a (t.paphitis).