

## **ARTH362 Ancient Greek Sculpture Fall 2019**

### **Course Instructor:**

Anne Stewart

### **Class Meetings:**

Tues – Thurs. 11:00-12:40

### **Course Description**

This course is designed to give you, the student, first-hand knowledge of ancient sculpture from Greece of the Orientalising, Archaic, Classical and Hellenistic periods, *i.e.* from about the early 7<sup>th</sup> to the 1<sup>st</sup> centuries B.C. Emphasis will be placed on original sculptures located in the National Archaeological, Akropolis, Delphi and Olympia Museums. Where originals have not survived, Roman copies will be studied in their stead. You will learn to distinguish certain traits associated with the various styles and be encouraged to draw some conclusions about the aims of sculptors working in the different periods, as seen through the works, and the reception of sculptures by the ancient Greeks themselves.

This course aims at more than simply a study of the various styles that we associate with Greek sculpture, however; for it, like any artistic product, did not exist in a vacuum: it was influenced by the demands of the public and the tastes of patrons. Furthermore, religious demands and political considerations often had their impact on ancient sculpture. We will keep the religious and political background in mind at all times.

The ancient Greeks had a polytheistic religion with a very rich tradition of myths and legends about their deities and their heroes. Several myths were *repeatedly* rendered in sculpture (especially but not exclusively in architectural sculpture), painting, and, narrated differently of course, in literature.

If you are unfamiliar with or hazy about the myths of the Greeks, I suggest that you check the indices of books on myth and/or religion of the ancient Greeks under the topic of concern, especially for references to myths that were frequently depicted in sculpture: the labours of Herakles and Theseus, the *Iliouperis* (Sack of Troy), the Gigantomachy (battle between the Olympian Gods and the Giants), the Amazonomachy (battles between the Athenians, mostly, and the Amazons), and the Centauromachy (battle between the Centaurs and a northern Greek tribe called the Lapiths), all of which were popular and frequently sculpted in antiquity. Further reference can be made to Ovid's *Metamorphoses* and Apollodoros' *The Library of Greek Mythology* (on my reserve shelf), the *Oxford Classical Dictionary* (on the reference shelf), and any number of modern books on ancient Greek mythology.

### **Course Requirements**

#### **Examinations**

There will be two examinations: a mid-term and a final. Each will consist of slide identifications and comparisons; long and short identification of terms, sculptors, individual sculptures, and concepts; an exercise of chronology; and essay questions. In all cases I allow for choice. I will discuss the format further before the examinations.

## Term Paper

A research paper will be required of 8-10 pages in length (about 3500 words). All materials pertaining to the paper must be submitted electronically by the <sup>10</sup>th of December by 11:00 pm. Failure to meet the deadline may result in a lower grade. Please see below for more information on the research paper. I would like a proposal of your chosen topic submitted electronically no later than <sup>15</sup>th October

## Museum Presentation

Each of you will give a presentation of a monument in the National Museum. I will point out these monuments on our first museum visit. A sign-up sheet will be posted outside of the faculty room on Tuesday <sup>18</sup>th Sept. at about 3:00.

A list of objects and reference is provided at the end of the syllabus, with a reference to an illustration. A PDF file with illustrations of the objects is on the flash drive which lives with the receptionist, to whom you can apply to download them to your computer. We shall discuss these reports on the first two days of class (classroom and museum).

## Required Texts

- \*Boardman, *Archaic*: J. Boardman, *Greek Sculpture in the Archaic Period*, 1978.
- \*Boardman, *Classical*: J. Boardman, *Greek Sculpture in the Classical Period*, 1985.
- \*Boardman, *Late*: J. Boardman, *Greek Sculpture: The Late Classical Period*, 1995.
- \*RRR: R.R.R. Smith, *Hellenistic Sculpture*, 1991.

\* These books are copiously illustrated. The illustrations follow every two or three chapters with pertinent information – name, date, museum, statistics, inscriptions, etc.) about the sculpture(s) below the illustration. You are expected to consult the illustrations with each reading assignment.

ADDITIONAL READINGS will be assigned from:

- Pollitt: J.J. Pollitt, *Art in the Hellenistic Period*, 1986.
- AF Stewart A.F. Stewart, *Greek Sculpture: an exploration*, 1990.

Some assignments have also been made from books or periodicals not located in the library. Many of these can be obtained through JSTOR. Others have been xeroxed and placed on-line in Moodle. If you do not find a particular reading, please let our librarian, Georgia Katsarou, or me, know immediately.

## READING ASSIGNMENTS

Assignments are to be read **before** each class meeting. You should come to class each day with some question in mind based upon the readings or previous lectures.

In addition to the required reading for each session, I have included a number of recommended readings from the works listed below for further reading. These are not required: they are intended to complement each lecture if you are interested in pursuing the subject further. Since it would be impossible, and in many cases needlessly repetitive to try to read them all, I suggest that you read more broadly in the areas of special interest to you. You should refer continually to the copious illustrations in Boardman's and Smith's handbooks for purposes of revision and to sharpen up your visual memory and your 'feel' for the monuments in general.

Recommended Books:

I have placed several books relevant to this course which you may want to consult on the reserve shelf under my name. Others among the following list are available at the Blegen Library.

- Ashmole, *Architect and Sculptor in Classical Greece*, 1972.  
Beard, Mary and John Henderson, *Classical Art: From Greece to Rome*, 2001.  
Brouskari, M.S. *The Acropolis Museum, a descriptive catalogue*, 1974.  
Carpenter, *Greek Sculpture, a critical review*, 1971.  
Donohue, AA, *Greek Sculpture and the Problem of Description* (2005).  
----*Greek Sculpture and the Problem of Description* (2005).  
Hurwitt, *The Art and Culture of Early Greece, 1100-480 B.C.*  
Karouzou, *National Archaeological Museum, Collection of Sculpture*, 1974.  
Osborne, Robin, *Archaic and Classical Greek Art*, 1998.  
Pollitt, *Art and Experience in Classical Greece*, 1972.  
----*Art in the Hellenistic Period*, 1986.  
----*The Art of Ancient Greece: Sources and Documents*, 1965 and 1990.  
Pedley, J. *Greek Art and Archaeology*  
Robertson History: *A History of Greek Art*, 1975.  
Robertson Short: *A Shorter History of Greek Art*, 1981.  
Ridgway, B., *The Archaic Style in Greek Sculpture*.  
----*The Severe Style in Greek Sculpture*, 1970.  
----*The Fifth Century Styles in Greek Sculpture*, 1981.  
----*Hellenistic Sculpture: the styles of ca. 331-200 B.C.*, 1990.  
Spivey, N. *Understanding Greek Sculpture: Ancient Meanings, Modern Readings* (London, 1996)  
Steiner, Deborah Tarn, *Images in Mind: Statues in Archaic and Classical Greek Literature and Thought* (2001).  
Stewart, AF, *Greek Sculpture: An Exploration* (1990). NB all references to AF Stewart are to this book unless otherwise noted. The readings are included in your course packet.  
---- *Art, Desire, and the Body in Ancient Greece* (1997). This is in xerox format. Please see me if you need to consult the book itself.  
----*Classical Greece and the Birth of Western Art* (2008).  
----*Art in the Hellenistic World*, 2014.  
Tanner, Jeremy, *The Invention of Art History: Religion, society and artistic rationalism* (2006).

## Grading and Evaluation

Grading will be based upon the following scale (percentages are approximate):

Midterm examination	20%
Museum Presentation	10%
Research Paper	30%
Final examination	30%
Attendance & participation:	10%

**Use of Laptops:** In-class or on-site use of laptops and other devices is permitted if that facilitates course-related activities such as note-taking, looking up references, etc. Laptop or other device privileges will be suspended if there are not used for class-related work.

**Attendance:** Students are expected to report for classes promptly. CYA regards attendance in class and on-site as essential. Absences are recorded and have consequences. Illness or other such compelling reasons which result in absences should be reported immediately in the Student Affairs Office.

Attendance at all class meetings and field trips is required. If you miss a class for any reason, it is your responsibility to get notes from another student, and visit the particular museum with notes in hand, on your own or preferably with a friend.

**Accommodations** for Students with Disabilities: If you are a registered (with your home institution) student with a disability and you are entitled to learning accommodation, please inform the Director of Academic Affairs and make sure that your school forwards the necessary documentation.

## Class Schedule

### Assignments

#### SEPTEMBER

11 Tues.	Classroom	<p>Introduction – Overview Introduction. The Beginnings of Greek Sculpture</p> <p>Assignment: <b>Read the syllabus</b> AF Stewart, “Introduction: Sculpture in a Greek Landscape” 1-15; “Forerunners (to ca. 600)” 103-110 Boardman, <i>Archaic</i>, 7-17 (+ illustrations figs 1-54)</p> <p>Please take an hour or so to look at the illustrations included in Boardman’s and RRR Smith’s handbooks. Pause and read the captions of any pieces or groups that interest you enough to be a focus of your research paper.</p>
13 Thurs.	National Museum	<p>A Walking Tour of the Sculpture Galleries: Origins, Techniques and Styles Origins, Techniques and Styles of Greek Sculpture Meet at the entrance to the National Archaeological Museum</p> <p>Assignment: Boardman, <i>Classical</i>, 10-19 AF Stewart 33-42, “The Sculptor’s Craft”</p> <p>Further (not required) Reading: Donohue, 62-88; Gardner “Process of Greek Sculpture as Shown by some Unfinished Statues in Athens,” <i>JHS</i> 18 (1888) 129-142; Iversen, “The Egyptian Origin of the Archaic Greek Canon,” <i>MittCairo</i> 15 (1957) 134-147; Ridgway, <i>Archaic</i><sup>2</sup>, “Problems of Chronology, Geography, and Typography” 3-20</p>
18 Tues.	National Museum	<p>Daidalic and Early Archaic Styles Assignment: Boardman, <i>Archaic</i>, 17-27 (+ illustrations figs 55-73) AF Stewart, “Forerunners (to ca. 600)” 103-110 Further reading:</p>

Carpenter, 3-26; Donohue, 38-55; Karouzou, 1-4; Ridgway *Archaic*, 17-39; Robertson *History*, 18 (pl. 3); 34-49 (pls. 8-14); Robertson *Short*, 4-13

13-16

Field trip to Crete

Field Trip to Crete  
Assignment:  
Boardman *Archaic*, 11-17 (review)

The Sculpture Gallery in the Heraklion Museum contains important Daidalic material from Gortyn (relief with 2 naked females), Prusias (architectural sculpture) and Dreros (sphyrelata of Apollo, Leto, and Artemis). Please make an effort to see these works. We will have seen them briefly in class.

25 Tues.

Akropolis Museum

Early Architectural Sculpture  
Assignment:  
Boardman, *Archaic*, 151-155; 167-68 (+ illustrations)  
AF Stewart, 111-116 "The Road to Maturity; Architectural Sculpture"

Further reading:  
Brouskari, 23-50 (*passim*); Ridgway, *Archaic*, 187-216; Robertson *History* 56-69; Marconi, C., Kosmos: "The Imagery of the Archaic Greek Temple" (JSTOR)

27 Thurs.

National Museum

Archaic Sculpture: The *Kouros*  
Assignment:  
Boardman *Archaic*, 18-27; 63-81 (always include the illustrations in your reading)  
Boardman *Archaic* 162-166  
AF Stewart, 109-110: "Kouroi and Korai: form, function and meaning"  
AF Stewart, 240-241 "Daidalos, son of Eupalamos or Metion of Athens"  
AF Stewart, 243-4: "Cyclades"

Further reading:  
AF Stewart 49-51 "The Grave"; Camp, J. *Bronze workers in the Athenian Agora*;  
Carpenter, 27-58; Donohue, 20-61; Hurwitt, 15-32; 179-202;  
Karouzou, 9-14;  
Ridgway, *Archaic Style*, "The Meaning of the Kouros," 49-59;  
Robertson *History* 70-90; Robertson *Short* 14-22

OCTOBER

02 Tues.	National Museum	<p>Archaic Votive and Funerary Monuments Assignment Boardman <i>Archaic</i>, 162-67</p> <p>Further reading: Karouzou, 9-21; Sheedy, "The Delian Nike..." (Archer's Nike), JSTOR</p>
04 Thurs.	Akropolis Museum	<p>Archaic Votive Offerings from the Akropolis Assignment: Boardman <i>Archaic</i> 66-77</p> <p>Further reading: Brouskari, 50-75, <i>passim</i>; Donohue, 155-198; Ridgway "Late Archaic Sculpture" 1-18; Robertson <i>History</i> 90-115; Robertson, <i>Short</i> 23-31; 40-50; AF Stewart, 141-2 "Early Classic;" 248-250 "Endoios"; Yalouris, "The Archaic Smile"</p>
09 Tues.	Classroom	<p>Archaic Monuments Outside of Athens Assignment: Boardman <i>Archaic</i> 155-161; 169-171</p> <p>Further reading: Ridgway <i>Archaic Style</i> 49-59; Ridgway "Of Kouros and Korai, Attic Variety" <i>Hesp.</i> 20 (1982) 118-27; AF Stewart, "When is a Kouros not an Apollo? The Tenea Kouros Revisited" in <i>Studies of the History of Art</i>, Vol. 10 (1982), 54-70</p>
11 Thurs	NM	<p>The Severe Style Assignment" Boardman, <i>Classical</i> 66-68; 80 Robertson <i>Short</i> 50-57 AF Stewart 146-149</p> <p>Further Reading: Steiner 26-44; Karouzou 26-33; 34-45</p>
16 Thurs.	Classroom	<p>The "Great Change": Late Archaic – Early Classical Sculpture Assignment: Boardman <i>Classical</i> 23-54</p>

AF Stewart, 142-146 “Olympia Sculptures”

AF Stewart, 253-254 “Olympia Master”

Further reading:

B. Ashmole, N. Yalouris, and A. Frantz, *Olympia. The Sculptures of the Temple of Zeus in Olympia*, 1967. **Strongly recommended!!**: B. Ashmole, *Architect and Sculptor in Classical Greece*

18 Thurs.	Classroom	Midterm Examination Bring pens or pencils!!! (Someone’s pen always runs out of ink during the exam). Paper will be provided
23-27		Field trip to the Peloponnesos Review readings for Olympia pediments
30 Tues.	Nat Museum	Fifth Century Sculpture <i>N.B.</i> The following readings are for Boardman, <i>Classical</i> , 79-80; 110-112; 175-177 AF Stewart, 160-168; 255-266 (Myron); 267-71 “In the Wake of the Great Masters;”  Further reading: Karouzou, 60-69; 86-90; Robertson <i>History</i> 328-362; Robertson <i>Short</i> 102-106.
NOVEMBER		
01 Thurs	National Museum	Late Fifth Century Sculpture Assignment: See assignment for the 30 <sup>th</sup> of October
06 Tues	Akropolis Museum	Pheidias and High Classical Assignment: Boardman, <i>Classical</i> 90-145 Robertson, 90-106 AF Stewart, 150-160  Further reading Brouskari, 122-177, <i>passim</i> ; Robertson <i>History</i> 292-322; “Pheidias and his Circle”; 109-129 “Other Works and Names

08 Thurs	Classroom	Fifth Century Masters Assignment for 30 October
13 Tues.	National Museum	Introduction to the Fourth Century: Sculptures from Epidauros Assignments: Boardman <i>Late Classical</i> , 1-51 AF Stewart, 168-171; 273-274  Further reading: Brown, <i>Anticlassicism in the Fourth Century</i> Karouzou, 99-104; Robertson, 143-147
15 Thurs	National Museum	Fourth Century Sculpture Assignment: Boardman 103-106; 70-77; 114-118 RRR Smith 7-50  Further reading: Karouzou 105-127; 156-174; Pollitt <i>Hellenistic</i> 59-78; Ridgway <i>Hellenistic</i> :108-136
16-25		Fall recess! Assignment: Have fun, and wherever you go, don't forget to check out the museums – you'll find a lot of Greek sculpture in them, originals and copies. And, of course, you'll find many masterpieces from various periods!
27 Tues.	Classroom	Fourth Century Masters Assignment: Boardman <i>Late Classical</i> 52-102 AF Stewart "The Fourth-century Virtuosi" 277-286 Further reading: Robertson <i>History</i> 383-410; Robertson <i>Short</i> 138-47; AF Stewart Lysippos Studies, <i>JHS</i> , JSTOR; Karouzou 157-174, <i>passim</i> Boardman <i>Late Classical</i> , 57, 73-4, 105, Illus. #36 (Daochos Monument (Delphi)

29 Thurs	Classroom	<p>Fourth Century Masters II; Aims of portraiture            Assignment:                Boardman <i>Late Classical</i> 52-77; 103-113                AF Stewart 176-193; 289-94</p> <p>Further reading:                Carpenter 228-232; Tanner, 97-140                Smith 33-66</p>
30 Friday	Nat Mus	<p>Fourth c., cont. Portraiture            Assignment: See above</p>
DECEMBER		
04 Tues	Classroom	<p>Hellenistic Sculpture: Problems;            Assignment:                Pollitt, <i>Hellenistic Art</i>, 1-18 (read this very carefully); 59-78                Smith 7-19</p>
06 Thurs	National Museum	<p>Genres of Hellenistic Sculpture (Neoclassicism, Rococo, and Baroque)            Assignment:                RRR Smith 75-126; 127-180; 238- 255                AF Stewart "Damophon of Messene" 94-96</p> <p>Further reading:                Pollitt <i>Hellenistic</i> 79-110; 127-149; 164-172; AF Stewart 197-221; 303-304</p>
11 Tues	Classroom	<p>Rococo Style, Social Realism, and Neo-classicism            Smith 127-140</p>
13 Thurs	Classroom	<p>Pergamene Baroque; Epilogue            Assignment:                RRR 155-180                AF Stewart 205-214</p> <p>Further reading:                Pollitt <i>Hellenistic</i> 79-110</p>

20 Thurs                      Classroom      Final Examination (probably 9:30 AM)  
Bring pens and pencils – paper will be supplied

## NOTES ON SITE VISITS:

Both the National and the Akropolis Museums require that all back-packs and large purses be checked *as a group* rather than individually. This means that when you leave, all of you must be at the check area as a group to claim them. If you intend to remain longer in the museum for photos or other reason, please either separate yourself from the group discreetly and check your bag individually, or get your bag with the group and re-check it. It is much easier, however, if you can leave your heavy packs at home or at the Academic Centre.

Please carry your ICOMOS student identification card with you at all times – it is required for free admittance to all sites and museums in Greece. On our visits to the Akropolis Museum carry a picture ID with you as well. Some of the clerks there require a picture for identification

In the event that a class session scheduled to be on site is cancelled (usually because of a ‘wildcat’ strike), we will attempt to contact each of you by phone (text-message) or e-mail. If this happens, please meet in the classroom unless otherwise advised. If you miss a class, please check with a classmate (or with me) to confirm that the next meeting place remains as listed in the schedule.

## RESEARCH/TERM PAPER

I expect your paper to be just that: a *term* paper, not one researched a week before the due date and written in its entirety the night before.

As you are in the process of researching your paper, you may wish to change your focus for various reasons – to broaden or narrow the topic, or focus on one particular aspect. You may do this, but please check with me first. You should not change your topic within the last two weeks before it is due.

A warning here on this: I have in a few instances been e-mailed one or two nights before the paper was due asking if a student could change the paper topic (for various reasons). I cannot dictate to you what you will write on, but the results of such a late change in topic have *never* been satisfactory. For this reason, I want you to be thinking about your paper from the beginning of the semester.

As you research for your paper, you may indeed wish to shift its focus. This is fine, as long as you have enough time to research and “fact-check” your new focus.

The paper should be submitted electronically; illustrations should be submitted separately either as jpegs or in power point. Do not include them in the body of your paper (below).

More will be said of the format of the paper closer to its due date, but a few general remarks here:

### 1) Footnotes:

I prefer footnotes to endnotes, in whatever style is preferred at your university.

If the citation is brief (*i.e.* Author, date, and page and/or figure number) it should be included in parentheses in the body of the paper.

If the note contains any text at all beyond the above, it must be a footnote.

## 2) Illustrations:

Illustrations are NOT to be included in the body of the paper. They should be submitted to me electronically – in JPEG or pdf file format or in a power point presentation, as you prefer. Most digital cameras take good quality photos from books, and certainly of a higher quality scanned images. I will not accept xeroxed images.

You must provide a complete list of the sources of your illustrations (including yourself, if it is a photo that you have taken in a museum).

## 3) Bibliography

The bibliography will contain a list of **all** works **consulted**, not simply those which you have cited or quoted in your text. Failure to include such a bibliography will result in the loss of 1/2 grade from your paper.

Therefore, keep a running list of all works as you consult them. It is a good idea to make a separate folder in your computer for each work and keep any notes you make from them, a page numbers, in that folder.

## 4) Plagiarism

Plagiarism is literary theft. It is using someone else's language or thoughts without crediting them, and putting your name to it. It is a very serious and "disciplinary" offence. CYA does not tolerate plagiarism your home institution does not, nor do I. A paper which includes plagiarized material will result in an F for the course, and your home institution (advisor and dean) will be advised of it. Each university has its own way of dealing with the offence once they are notified of it and provided with the evidence, and the penalties may vary from academic probation to expulsion.

You must cite the author of any idea that you use that is not common knowledge. You must also cite the author if you summarize his/her ideas in your own words. Developing a good system of note-taking as you research your paper can minimize the risk. Christine Harrison has a workshop session dealing with plagiarism, and I expect you to attend it.

## RESOURCES:

1) CYA library: please check this first (do not forget to check my reserved shelf).

2) Museums: Be sure to visit them on your travels on weekends or fall break – and take photos!

3) JSTOR: College Year in Athens subscribes to *JSTOR*, with which most of you are already familiar. JSTOR is a wonderful on-line bibliographic reference tool with a powerful search engine that allows you to search for keywords (such as Sculptor's name, objects name, genre, style, subject matter and so forth) from a number of scholarly journals. Access to the sources will be crucial for most of your papers.

When are doing a JSTOR search for articles relevant to your paper topic, you should always begin with the most recent (or any articles written within the last 10 or 20 years) and work backwards. The later articles often provide summaries of earlier important works on the subject, and sometimes discuss new finds which have rendered some earlier articles obsolete.

4) ARTstore: CYA cannot subscribe to Artstore at the present time, as licenses are not yet available in Europe. Most of you will be able to access it through your university e-mail accounts. It is a wonderful source for illustrations.

5) Perseus: This is a very valuable and moderated site dealing with all things ancient. Articles are written by scholars and specialists in the field. Where applicable, ancient sources are cited and available for perusal. It also contains a great number of illustrations, though not always of the quality which you can take with your digital cameras. Consult it frequently.

6) The Blegen Library: CYA has made arrangements for up to 3 students per day from select courses to use the Blegen Library in the American School of Classical Studies in Athens. It is one of the most complete libraries on classical subjects in the world. It is a research library for advanced graduate students (*i.e.* studying for exams or writing dissertations) and scholars. It requires that you attend an orientation at a to-be-determined time. Please consult Georgia Katsarou, our librarian, concerning the dates and times of the orientation and sign up with her.

After the orientation, you must sign up *in advance* to use the holdings therein. By March the slots are generally full for the rest of the semester, so you must think ahead. This is another reason for getting your paper topics in order sooner rather than later. When approached by a desperate student the week before the paper is due telling me that there is no time-slot open to use the Blegen Library I can only say “I know.”

Please respect the rules of the Blegen library in order that we may retain our privileges.

Wikipedia:

Caveat: **THIS SITE SHOULD NOT TO BE USED!!**

This site improving, though many of the entries on sculpture are old, when the site was un-moderated, and hence questionable as a valid reference tool. While it does contain some well-written and scholarly contributions, and has improved greatly in the last few years, as long as it remains un-moderated, any amateur can - and often does - post articles to it. But of course, you will use it, because “everybody else” does, and it is often the first place listed when you google a topic. If you must, use it with the utmost of caution, and make sure to cite every instance when you use it. You will be graded down if you use material from Wikipedia that is not known and/or accepted as factually accurate. Please check with me before you use the site.

*Course schedule, in terms of subjects and readings, may be subject to change to benefit student learning and in keeping up to date with current research*

And finally, have a great semester in Greece!