

**Number & Title of Course: ARTH362/462 Ancient Greek Sculpture**

**Semester or Session/ Year and Location(s):** Spring 2024, classroom TBA, National Archaeological Museum (NAM), ACROPOLIS MUSEUM (AM), KERAMEIKOS SITE AND MUSEUM, ATHENIAN AGORA MUSEUM

**Course Instructor: Dr. Athena Hadji**

**CYA Email: [athena.hadji@cyathens.org](mailto:athena.hadji@cyathens.org) / LinkedIn: Athena Hadji**

**Class Times (days, hours): Tue Th 11:00 am-12:35 pm**

**Hours Available: by appointment**

**Course Description**

The ancient Greek world is characterized by an interesting paradox: a socio-culturally exclusive lifestyle (which excluded women, foreigners, and slaves, among others), paired with a most inclusive art –Greek art was meant to be seen, celebrated and marveled at freely in a public setting, such as a sanctuary, a cemetery, or a civic center, the so-called Agora of Greek cities. Furthermore, the study and modern reception of Greek art was deeply rooted in exclusivity, already in the Renaissance and later in the 18th and 19th centuries with the formal establishment of academic disciplines. In the 21st century, Greek art is no longer studied out-of-context (original and contemporary). Biases abound and perceptions differ, while historical circumstances have shifted the disciplinary focus from time to time: this is the contemporary toolkit of a Historian of Greek art and this awareness of challenges and imbalances will guide our study throughout the semester.

The course aims at providing the students with hands-on knowledge of ancient sculpture from Greece of the Orientalizing, Archaic, Classical and Hellenistic periods, i.e. from about the early 7th to the 1st c. B.C. The course is primarily taught in museums, in direct contact with and through visual typological study of original ancient works (as well as Roman marble copies of mostly bronze now lost originals). Among others, classes will be conducted in the National Archaeological Museum in Athens, the richest collection of Greek sculpture in the world, but also in the Acropolis, Piraeus, Agora, Delphi and Olympia Museums. Furthermore, without compromising the identity of the sculpture course, namely a visual study of ancient art-in-the-round, the course introduces connections with the present in a twofold manner: firstly, we acknowledge and critically discuss modern and contemporary receptions as well as biases regarding Greek sculpture and study thereof; secondly, as we move along with specific works and schools of ancient sculpture we also study their impact on world art from the re-appreciation of a presumed purity of form in the aforementioned sculpture during the Renaissance to re-iterations of famous Greek sculptures by contemporary artists; thirdly, since we are in Athens, we look around us and spot public art in places expected (parks and squares) and unexpected (such as walls aka street art and a cemetery/ sculpture garden with Parisian echoes) that has been influenced by Greek sculpture.

STUDY NOTE: A considerable amount of the sculpture under study celebrates divine and otherwise mythical creatures and narrates their deeds and misdeeds, drawing heavily from the fabulous and inexhaustible corpus of Greek mythology and religion. Apart from the principal twelve Olympian Gods and their offspring, the myths most frequently rendered in sculpture were: the labors 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 pious northern Greek tribe called the Lapiths). An acquaintance with Greek mythology, with a focus on myths that were frequently narrated in a sculptural manner, will facilitate following the course matter and material throughout the semester. There are a few mythology books on my reserve shelf at the CYA library as well as a plethora of myth-related resources in the library's general section as well as online. Naturally, you can always consult me for further references anytime.

## Course Approach

To investigate the issues outlined above, we will read; analyze and interpret texts, evidence, and experience; work and think with others; visit sites and museums; and write as follows:

Reading: We will read a wide variety of texts, from contemporary scholarship about sculpture, museums and art history to Greek and Latin sources (in translation).

Analyzing and interpreting: We will critically analyze and interpret our first-hand experience from scheduled class visits to museums, where we will study works of sculpture in a visual, typological and contextual manner. Our tools will be field notes, student presentations and discussion on site followed by discussion in class and independent student work (individually and in groups) in the form of assignments.

Working and thinking with others: Art is a collective endeavor, so is education. Building the culture of the class so that genuine inquiry is possible will take all of our efforts. Because we rely on everyone's contribution, the course will follow the pedagogy of a seminar, focused on motivation for participation in an atmosphere where all (informed) opinions are encouraged. Writing: This course involves a significant amount of writing of different kinds. You will take short field notes during museum visits and field walks, as mentioned above; you will write brief reports on selected weekly readings to present to class as assigned. You will draft short presentations of chosen artworks in museum visits. You will take scheduled written midterm and final exams. Finally, you will compose a term project to be submitted in written form (at least in part, see separate file on moodle re. term project suggested topics and formats). Also, please consult essay and reading rubrics for more detailed instructions.

Presentations: During the semester, you will present artworks of your choice (in consultation with the Professor), in our museum/ site visits. Utilizing the theoretical and methodological tools you will have acquired in class, you will present and critically analyze the sculpture in context in a concise (8-10') and comprehensive manner (see oral presentation rubric for more detailed instructions).

## Learning Objectives

The course is designed ideally for students of archaeology, art history, fine arts, architecture, anthropology, classical studies, classics, curatorial studies, or any discipline with interest in the arts and art institutions. By the end of the course, students should be able to:

- 1) distinguish between styles, workshops, periods, geographies and masters of ancient sculpture;
- 2) critically inquire about the aims of sculptors working in different periods and localities of the Greek world, inferred both through the formal aspects of the studied artworks, and the reception of sculptures by the ancient Greeks themselves;
- 3) combine a visual analysis of sculpture with the available (on occasion conflicting or incomplete) literary evidence and place artworks in their historical and cultural circumstances;
- 4) describe a sculpture or sculptural complex with the terms and methods of art history;
- 5) appreciate the elegance and beauty of Greek sculpture, while acknowledging that some exceptional works of art emerged through oppression and contradiction (or inspired oppression in the modern era);
- 6) connect artworks from our museum study sessions and textbooks with archaeological sites visited during the semester and associate sculpture with architecture: Acropolis of Athens, Olympia, Delphi, Kerameikos, among others;
- 7) recognize echoes and interpretations of ancient Greek art in the work of international visual artists in contemporary Athens (from 19th and 20th c. public sculpture to contemporary street art);
- 8) position themselves on the debate about art and society in the world of today.

## Course Requirements

- Midterm and Final exams
- Three oral presentations of sculptures (two museum presentations and one presentation of Athens public sculpture or street art interpretation of Greek sculpture; instructions and suggested topics on moodle)
- Participation with active contribution to each lecture's topic. This involves critically processing assigned readings and presenting/ commenting on their content during class

- An average of 50 pages of reading per week
- At least 10-15 pages of research work. If spacing is 1,5 and font size 12 Times New Roman, 4,000 words are 12,5 pages. This comprises notes for museum/ public art presentations, field notes, reading notes, class notes and the term project
- Term project presented toward the end of the semester (for dates see below class schedule; list of suggested topics and formats on moodle; rubrics for a number of suggested formats also on moodle)

Assignments: To receive credit for an assignment, you must turn it in at the beginning of class on the due date, unless otherwise noted. No late assignments will be accepted.

Exams:

- Midterm
- Final

Each exam comprises image identifications, descriptions and comparisons; short identification of terms, sculptors, individual sculptures, and concepts; critical response essay-type questions and commenting on quotes from texts studied for and discussed in class; and a short answers section, such as "fill in the blanks", "true/ false", multiple choice. There will be choice for every part of each exam. We will discuss the format further before the exams, in the respective review sessions.

Museum presentations:

Each student will give two presentations of sculptures in the museums we will visit as part of the course. The artworks will be assigned by the end of the second week of instruction, after the number of students is finalized and a list of dates with venues and student presenters will be uploaded on moodle accordingly.

### **Class Field Work and CYA Field Study**

The course, is taught in museums and archaeological sites to a considerable extent. In addition, your third oral presentation revolves around an individual field walk in Athens. Sculpture of the anthropomorphic kind, both in the ancient world and in contemporary culture, is integrated in the everyday life of Athens and its inhabitants and can and should mostly be experienced where it is to be found.

### **CYA Field Study**

As part of your CYA mandatory trips, you will encounter ancient sculpture in various museums. For example, at Olympia you will encounter the architectural sculpture from the Temple of Zeus, which will form the subject of a lecture class, as the most important sculptural assemblage from the so-called Severe Style of the classical era.

### **Evaluation and Grading**

Your grade for this course will be based on the following distribution:

#### **Percentages (and any breakdowns)**

Midterm exam: 20%

Final exam: 25%

Term project: 20%

Museum/ field walk presentations: 24% (8% each)

Participation and contribution with field notes and critical discussion of readings: 11%

### **Evaluation Criteria - Course Assignments**

Assignment 1: term project, 20%

- Criterion 1: originality and creativity (of idea and format)
- Criterion 2: coherence
- Criterion 3: relevance with the course matter

Assignment 2: three oral presentations (24% total, 3X8%)

- Criterion 1: coherence
- Criterion 2: research and critical stance
- Criterion 3: timely presentation

For more detailed information about the kind of work to which each grade corresponds (for this particular course), please consult the course rubrics, available on moodle.

NOTE: there is no general rubric for the term project, given the flexible nature thereof. Sample individualized rubrics are available and can be consulted on moodle.

## **CYA Regulations and Accommodations**

### **Attendance Policy**

CYA regards attendance in class and on-site (in Athens or during field study trips) as essential. Absences are recorded and have consequences. Illness or other such compelling reasons which result in absences should be reported immediately to the Student Affairs Office, using the relevant medical form.

### **Academic Accommodations**

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

### **ePolicy on Original Work**

Unless otherwise specified, all submitted work must be your own original work. Any ideas taken from the work of others must be clearly identified as quotations, paraphrases, summaries, figures etc., and accurate internal citations and/or captions (for visuals) as well as an accompanying bibliography must be provided (Check the Student Handbook, pg. 7).

### **Use of Laptops**

In-class or onsite use of laptops and other devices is permitted if this facilitates course-related activities such as note-taking, looking up references, etc. Laptop or other device privileges will be suspended if devices are not used for class-related work.

NOTE: one side of the classroom is designated laptop-free zone. Please sit accordingly.

## Class Schedule

Class Day	Day/Date/Place (if applicable)	Topic / Readings / Assignments Due
1	Tue Jan 30	<p>Classroom</p> <p><b>Introduction: course specifics, course process and requirements. Short library tour.</b></p> <p><i>Description</i> We begin the course by introducing ourselves and our intentions. We proceed with a thorough examination of the syllabus, analyzing the structure, aims, requirements and components of the course. We explore the rubrics and explain any necessary points. We look at the course bibliography and explain the assigned readings process.</p>
2	Thu Feb 1	<p>NAM</p> <p><b>The museum and the artworks: a tour of the sculpture galleries</b></p> <p><i>Description</i> We narrate the history of the sculptural collections in the National Archaeological Museum, identify which rooms host the works we will study and discuss display choices and ideologies. More specifically, issues we touch upon are: a. the museum as a Glyptothek: history and ideology of Greek sculpture collections in Greece and beyond; b. a monumental architecture for art monuments: from the 19th c. establishment of the National Museum to the recent (Fall 2020) landscaping of the entrance garden b. the sculpture: location in museum; origins, styles and techniques</p> <p><i>Required reading</i> HANDBOOK CH. 1; Hoelscher, 2018: 253-298; The rescue of the statues, <a href="https://www.namuseum.gr/en/to-moyseio/istoria-toy-moyseioy/the-rescue-of-the-statues/">https://www.namuseum.gr/en/to-moyseio/istoria-toy-moyseioy/the-rescue-of-the-statues/</a></p> <p><i>Recommended reading</i> Preziosi 2012, 82-92; Hoelscher 2018: 1-13</p>
3	Tue Feb 6	<p>Classroom</p> <p><b>History of Greek art as a state of mind</b></p> <p><i>Description</i> We critically examine deep-rooted assumptions about Greek art and its history and present the state of the question in the 21st century. Uses and misuses of Greek sculpture through time. Greek sculpture as inspiration and vehicle for propaganda.</p> <p><i>Required readings</i> HANDBOOK CHAPTER 23; Robinson, 2012: 213-217</p> <p><i>Required viewing</i> <a href="https://www.blod.gr/lectures/to-mellon-pou-dimiourgoume-mouseiaos-foreis-koinonikis-allagis/">https://www.blod.gr/lectures/to-mellon-pou-dimiourgoume-mouseiaos-foreis-koinonikis-allagis/</a>, Ivy Nicole, The futures we create: museums as agents of social change</p> <p><i>Recommended reading</i> Sandell, 2012: 562-574; Seaman and Schultz, 2017: 1-1</p>
4	Tue Feb 8	<p>Classroom</p> <p><b>Archaic sculpture: an overview</b></p> <p><i>Description</i> A discussion of the historical and cultural circumstances that brought about the emergence of monumental stone sculpture in Greece. Context of creation and context of display for archaic sculpture. Technical assessment, marble sources, quarrying techniques, typological development, types and trends: kouroi, korae, stelae.</p> <p><i>Required reading</i> HANDBOOK CH. 10; Stewart, 1-15</p> <p><i>Recommended reading</i></p>

		Ridgway, Archaic, 187-216; Woodford, 2004, Ch. 1; Korres, 2001, 1060; The history of the National Archaeological Museum, <a href="https://www.namuseum.gr/en/to-moyseio/istoria-toy-moyseioy/">https://www.namuseum.gr/en/to-moyseio/istoria-toy-moyseioy/</a> (the official museum website is an important resource for the sculptures we will study there, please consult it when necessary).
	Feb 13-16	Peloponnese trip
5	Tue Feb 20	<p>NAM</p> <p><b>A long way ahead: from Geometric 'tiny soldiers' to Daedalic 'ladies' and archaic Kouroi (and a remarkable kore): from early to late. The votive and the funerary</b></p> <p><i>Description</i></p> <p>The beginning of monumental sculpture in Greece. The (long) road to realism, matters of size, idealized anatomies, Oriental derivations, display contexts in antiquity and display choices at present. Both sculpture in-the-round and relief sculpture are studied.</p> <p><i>Required reading</i></p> <p>HANDBOOK CH. 10; Stewart 33-42; 103-110; 240-241</p> <p><i>Recommended reading</i></p> <p>Boardman, Archaic, 11-27 (+ illustrations); Karouzou, 1-4, 9-14; Gardner "Process of Greek Sculpture as Shown by some Unfinished Statues in Athens," JHS 18 (1888) 129-142; Iversen, "The Egyptian Origin of the Archaic Greek Canon," MittCairo 15 (1957) 134-147; Ridgway, Archaic2, "Problems of Chronology, Geography, and Typography" 3-20; 21-39; Ridgway, Archaic Style, "The Meaning of the Kouros," 49-59</p>
6	Thu Feb 22	<p>ACROPOLIS MUSEUM</p> <p><b>Acropolis I: Architectural sculpture, Archaic Korai and a 'boy' (or three...)</b></p> <p><i>Description</i></p> <p>Greek sculpture excelled also in adorning architecture. The most glorious temples of the Greek world bore sculptural decoration that narrated the Works and Days of gods, heroes, role models and villains. We trace the origins of sculpture as architectural embellishment, examining early examples as well as the stylistic development of architectural sculpture through time from Athens and beyond. Polychromy in a glorious reconstruction. Our introduction to the worldclass Acropolis Museum entails the examination of what's left from Athena's temples as forerunners of the Parthenon, and archaic votive sculpture, mostly in the fine form of Korai from Athens and beyond. The story of the Perserschutt and its fascinating re-discovery.</p> <p><i>Required Reading</i></p> <p>HANDBOOK CH. 22; Kousser 2009; HANDBOOK CH. 5; Stewart, 111-116</p> <p><i>Recommended reading</i></p> <p>Marconi, C. "Kosmos: "The Imagery of the Archaic Greek Temple"; Boardman Archaic 151-161; Woodford Ch.2; Boardman Archaic 63-89 (+ illustrations); Brouskari, 50-75, passim; Donohue, 155-198; Ridgway "Late Archaic Sculpture" 1-18; Yalouris, "The Archaic Smile"</p>
7	Tue Feb 27	<p>Classroom</p> <p><b>Olympia architectural sculpture and the Severe Style</b></p> <p><i>Description</i></p> <p>The classical era of Greek sculpture begins with a study of Olympia sculptures: architectural sculpture (E and W pediments and metopes of temple of Zeus)</p> <p><i>Required reading</i></p> <p>HANDBOOK CH. 2; Stewart, 142-146; 253-254</p>

*Recommended reading*

Boardman Classical 20-50

8	Thu Feb 29	<p>Classroom</p> <p><b>The transition and the pinnacle: Early and High Classical (free) Sculpture, Myron, Polycleitus and Argos; 5th c. masters</b></p> <p><i>Description</i> Myron. Polycleitus and Argos; 5th c. masters. A spear-bearer to remember and an inspired relief. Zeus or Poseidon? Bronze sculpture in the Early Classical period. Techniques and (famous) products.</p> <p><i>Required reading</i></p> <p>HANDBOOK CH. 4; Stewart 141-142, 146-149; 248-250</p> <p><i>Recommended reading</i></p> <p>Boardman, Classical 24-32, 51-65; 79-83; Steiner 26-44; Karouzou 26-45</p>
9	Tue March 5	<p>ACROPOLIS MUSEUM</p> <p><b>The Parthenon Marbles I</b></p> <p><i>Description</i> Our next visit to the Acropolis Museum takes us to the most coveted sculptures in the history of western art: the so-called Parthenon marbles. Along with the artistic, stylistic, historic and mythological evaluation, we will critically examine the history of the marbles in the modern and contemporary era and touch upon issues of art-as-politics and repatriation of heritage. Bonus: a lego surprise awaits us!</p> <p><i>Required reading</i></p> <p>HANDBOOK CH. 11; Stewart, 150-160</p> <p><i>Recommended reading</i></p> <p>Boardman, Classical 90-145; Brouskari, 122-177; Robertson, 102-129</p>
10	Thu March 7	<p>ACROPOLIS MUSEUM</p> <p><b>The Parthenon Marbles II</b></p> <p><i>Description</i> Pheidias and the Acropolis Project: the metopes and pediments.</p> <p><i>Required reading</i></p> <p>HANDBOOK CH. 12; Eco Ch. 1</p> <p><i>Recommended reading</i></p> <p>Boardman Classical 146-167</p>
11	Tue March 12	<p>ACROPOLIS MUSEUM</p> <p><b>Their master's voice: the pupils of Pheidias and their work. The other temples (Erechtheion, Athena Nike) and some free sculpture.</b></p> <p><i>Description</i> The legacy of Pheidias continued with the work of his pupils who had trained excessively in the Parthenon. Each artist developed his own style, however, which we will follow.</p> <p><i>Required reading</i></p> <p>Boardman, Classical, 66-78, 182-200, 203-212; Stewart, 92-94, 160-168; 267-71</p> <p><i>Recommended reading</i></p> <p>Karouzou, 60-69; 86-90</p>

		Midterm exam review: what to expect
12	Thu March 14	<p><b>MIDTERM EXAM</b></p> <p>Material covered: from the beginning (incl. theory and history lecture on first week of instruction to the pupils of Pheidias and their work)</p> <p>Duration: 11:30 am- 12:30 pm</p>
13	Tue March 19	<p><b>FIELD WALK PROJECT PRESENTATIONS</b></p> <p><i>Description</i></p> <p>Students present their project of choice for 5' in alphabetical order. Instructions will be given as we approach the presentation date.</p>
14	Thu March 21	<p>KERAMEIKOS SITE AND MUSEUM</p> <p><b>5th c. funerary sculpture and associated finds</b></p> <p><i>Description</i></p> <p>An open-air sculpture museum with a small but mighty site museum. Kerameikos, as the principal burial ground for many generations of Athenians, has yielded an impressive amount of funerary monuments. We will mostly study the relief stelae, while commenting on Athenian perceptions of the afterlife, based on the museum exhibits.</p> <p><i>Required reading</i></p> <p><a href="https://www.latsis-foundation.org/content/elib/book_2/kerameikos_en.pdf">https://www.latsis-foundation.org/content/elib/book_2/kerameikos_en.pdf</a></p> <p>The following sections: The Cemetery, 188; The most important funeral monuments, 199; HANDBOOK CH. 6</p> <p><i>Recommended reading</i></p> <p><a href="https://www.latsis-foundation.org/content/elib/book_2/kerameikos_en.pdf">https://www.latsis-foundation.org/content/elib/book_2/kerameikos_en.pdf</a></p> <p>Sections "The most beautiful suburb"; Excavation history</p> <p>STUDENT PRESENTATIONS</p>
15	Tue March 26	<p>NAM</p> <p><b>A brief survey of 5th c. sculptures we have studied so far (bronze, marble, relief)</b></p> <p><b>Introduction to the 4th c.: Epidauros at the threshold</b></p> <p><i>Description</i></p> <p>We study the three categories of 5<sup>th</sup> c. sculpture. Then, we introduce the dramatic 4th c. with Epidauros as the threshold of a new era.</p> <p><i>Required reading</i></p> <p>HANDBOOK CH. 3; Stewart, 168-171; 273-274</p> <p><i>Recommended reading</i></p> <p>Boardman Late Classical, 1-51; Brown, Anticlassicism in the Fourth Century; Karouzou, 99-104</p> <p>STUDENT PRESENTATIONS</p>
16	Thu March 28	<p>Classroom</p> <p><b>4th c. masters: Praxiteles and family</b></p> <p><i>Description</i></p> <p>The 4th c. continues after Epidauros as a prelude to the new era that will be known as Hellenistic. Famous artists create infamous works. A feast for the eyes and a softness that bids farewell to classical sculpture, in the context of a new, more pragmatic, era. Also, The family of Praxiteles in the NAM, Lysippos, Scopas, Antikythera and a very weary Heracles.</p> <p><i>Required reading</i></p> <p>HANDBOOK CH. 13; Stewart 277-286</p>



		<i>Recommended reading</i> Boardman Late
	Apr 2-6	Northern Greece trip
17	Tue Apr 9	<p>Agora Museum <b>THE 4th c.</b> <i>Description</i> Euphranor and a colossal Apollo of the paternal kind; a model for the red carpet pose. An unusual herm. A spectacular Nike. A miniature very weary Heracles. Display in a mixed (religious/ secular) context.</p> <p><i>Required reading</i> HANDBOOK CH. 21; Stewart Lysippos Studies; Karouzou 157-174</p> <p><i>Recommended reading</i> Boardman Late Classical, 57, 73-4, 105; Stewart 176-193</p> <p>STUDENT PRESENTATIONS</p>
18	Thu Apr 11	<p>Classroom <b>Hellenistic sculpture: the art of a brave new world</b> <i>Description</i> The Hellenistic era, namely the period that followed the untimely death of Alexander the Great in the year 323 BC, is marked by a plethora of voices, often leading to cacophonies, a pluralism of artistic styles and genres, a tendency toward the grandiose and a dramatic understanding of the human body, along with a rare dexterity in working with stone.</p> <p><i>Required reading</i> HANDBOOK CH. 14; Pollitt Hellenistic 1-18</p> <p><i>Recommended reading</i> Stewart 219-221; RRR Smith 155-180</p>
19	Tue Apr 16	<b>Term projects: student presentations and evaluation</b> Students present their term projects for 10', allowing for time in the end of the presentations for questions and comments. Alphabetical order.
20	Thu Apr 18	<b>Term projects: student presentations and evaluation</b> Students present their term projects for 10', allowing for time in the end of the presentations for questions and comments. Alphabetical order.
21	Tue Apr 23	Student Conference, mandatory attendance
22	Thu Apr 25	<p>NAM <b>FAREWELL TOUR: Genres of and problems with Hellenistic sculpture</b> <i>Description</i> Four main genres and a myriad of problems: originals and copies, biases and anachronisms, Hellenistic sculpture as a case study for ambiguity and fluidity. We bid adieu to Greek art with a magnificently dramatic style and a few gorgeous examples of a sometimes playful sometimes bitter style of sculpture.</p> <p><i>Required reading</i> HANDBOOK CH. 18; Smith 75-180; Stewart 205-214</p> <p><i>Recommended reading</i> HANDBOOK CH.7; Ridgway 141-149; Pollitt 79-110; 127-149; 164-172; Stewart 94-96; 197-221; 303</p>
	Apr 26-May 6	Spring Recess
23	Tue May 7	Benaki Museum of Hellenic Civilization visit

24	Thu May 9	Final exam review
	13-16 May	<b>FINAL EXAM, date and time TBA</b> Material covered: the 4th c. and Hellenistic sculpture

*N.B.: The course schedule, in terms of subjects and readings, may be subject to change to benefit student learning and to keep up to date with current research.*

## Course Bibliography

### TEXTBOOK(S)

Fullerton, M. D. *Greek Sculpture*. Chichester: Wiley Blackwell, 2016.  
 Palagia, O. (ed.) *Handbook of Greek Sculpture*. Berlin: De Gruyter, 2019.  
 Stewart, A. F. *Greek Sculpture: an exploration*. New Haven: Yale University Press, 1990.

Former textbooks occasionally used:

Boardman, Archaic: Boardman, J. *Greek Sculpture in the Archaic Period*. London: Thames and Hudson, 1978.  
 Boardman, Classical: Boardman, J. *Greek Sculpture in the Classical Period*. London: Thames and Hudson, 1985.  
 Boardman, Late: Boardman, J. *Greek Sculpture: The Late Classical Period*. London: Thames and Hudson, 1995.  
 Smith: Smith, R.R.R. *Hellenistic Sculpture*. London: Thames and Hudson, 1991.

### ADDITIONAL READINGS:

Carbonell, M. B. *Museum studies: an anthology of contexts*. Chichester: Wiley Blackwell, 2012. (selected chapters, as shown on moodle)  
 Hoelscher, T. *Visual power in ancient Greece and Rome: between art and social reality*. California: University of California Press, 2018. (selected chapters)  
 Korres, M. *From Pentelicon to the Parthenon*. Athens: Melissa Publishing House. 2001.  
 Pollitt: Pollitt, J.J. *Art in the Hellenistic Age*. Cambridge: Cambridge University Press, 1986.  
 Seaman, K. and P. Schultz (eds.) *Artists and Artistic Production in Ancient Greece*. Cambridge; New York: Cambridge University Press. 2017  
 Woodford, S. 2004. *The Art of Greece and Rome*. Cambridge University Press.

A few suggested readings are accessible through JSTOR. Others are available on moodle. If you do not find a particular reading, please let our librarian, Georgia, 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, there are 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.

### Recommended Books:

I have placed several books relevant to this course which you may want to consult on my reserve shelf. If you need to consult a book not on the reserve shelf and/ or moodle, please let me (or Georgia) know.  
 Ashmole, B. *Architect and Sculptor in Classical Greece*. New York: New York University Press, 1972.  
 Beard, M. and J. Henderson. *Classical Art: From Greece to Rome*. Oxford: Oxford University Press, 2001.  
 Brouskari, M.S. *The Acropolis Museum: a descriptive catalog*. Athens: Commercial Bank of Greece, 1974.  
 Carpenter, R. *Greek Sculpture: a critical review*. Chicago: University of Chicago Press, 1971.  
 Donohue, A.A.: *Greek Sculpture and the Problem of Description*. Cambridge: Cambridge University Press, 2005.  
 Hurwit, J. *The Art and Culture of Early Greece, 1100-480 B.C.* Ithaca: Cornell University Press, 1985.  
 Karouzou, S. *National Archaeological Museum: a Collection of Sculpture*. Athens: General Direction of Antiquities and Restoration, 1968.

- MacFarland, F. and C. Morgan, eds.: *Exploring Ancient Sculpture: Essays in Honour of Geoffrey Waywell*. London: Institute of Classical Studies, 2010.
- Osborne, R. *Archaic and Classical Greek Art*. Oxford: Oxford University Press, 1998.
- Pollitt, J.J. *Art and Experience in Classical Greece*. Cambridge: Cambridge University Press, 1972.
- Art in the Hellenistic Age*. Cambridge: Cambridge University Press, 1986.
- The Art of Ancient Greece: Sources and Documents*. Cambridge: Cambridge University Press, 1990.
- Pedley, J. *Greek Art and Archaeology*. 5th edition. Upper Saddle River, NJ: Prentice Hall, 2012.
- Robertson, M. *A History of Greek Art*. London: Cambridge University Press, 1975.
- Robertson, M. *A Shorter History of Greek Art*. Cambridge: Cambridge University Press, 1981.
- Ridgway, B. *The Archaic Style in Greek Sculpture*. Princeton: Princeton University Press, 1977.
- The Severe Style in Greek Sculpture*,. Princeton: Princeton University Press, 1970.
- The Fifth Century Styles in Greek Sculpture*. Princeton: Princeton University Press, 1981.
- Hellenistic Sculpture: the styles of ca. 331-200 B.C.* Bristol: Bristol Classical Press, 1990.
- Spivey, N. *Understanding Greek Sculpture: Ancient Meanings, Modern Readings*. London: Thames and Hudson, 1996.
- Steiner, D. T. *Images in Mind: Statues in Archaic and Classical Greek Literature and Thought*. Princeton: Princeton University Press, 2001.
- Stewart, A.F. *Greek Sculpture: An Exploration*. New Haven: Yale University Press, 1990.
- *Art, Desire, and the Body in Ancient Greece*. Cambridge: Cambridge University Press, 1997.
- Classical Greece and the Birth of Western Art*. Cambridge: Cambridge University Press, 2008.
- Art in the Hellenistic World: An Introduction*. New York: Cambridge University Press, 2014.
- Tanner, J. *The Invention of Art History: Religion, Society and Artistic Rationalism*. Cambridge: Cambridge University Press, 2006.