

ARCH 331 | Aegean and Greek Art and Archaeology Fall 2026

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Course Description

This course is a survey of the art and archaeology of Greece from the Neolithic period (7th millennium BCE) to the end of the Roman period (4th century CE). It is designed to focus on a large selection of works of art and through them to discuss the social, political and economic conditions of the time of their creation. At the same time, other formation processes, such as the environment and the landscape, that forged the societies and polities of the Greek region will be explored. Geographically, the course focuses on mainland Greece, the islands of the Aegean and Crete, although there will be frequent references to the neighbouring lands (Egypt, Anatolia, Cyprus, etc) as the archaeology of Greece cannot be studied outside the wider geographical framework, that is of the central and eastern Mediterranean.

In order to study the art and archaeology of Greece, students will familiarise themselves with all available sources of evidence, such as material remains and written documents and will have access to up-to-date bibliography and other references. A crucial part of the course is the opportunity to visit archaeological sites and museums around Athens, in order to allow personal autopsy and critical thinking. This general survey, diachronic yet in-depth, covers all major events and aspects of social life, and provides food for thought on several key questions, hypotheses and theories regarding life and art in ancient times.

Aims

- To explore the archaeology of Greece from the Neolithic period to the Hellenistic times.
- To examine the material culture and understand how (and why) technology, function and meaning can change over time.
- To place these artefacts within the socio-political and economic conditions of their time (in other words to investigate their biography).
- To comprehend the methodological tools and limitations of scholarly research in art and archaeology.
- To study the culture of ancient Greece within the wider Eastern Mediterranean region.

Learning Outcomes

By the end of the course students will:

- Have acquired a firm knowledge of the main events and cultural achievements of the peoples of the Greek region during the chronological periods of interest.
- Have experienced, through personal autopsy, several works of art and archaeological sites.
- Be able to comprehend the complexity of societies already from prehistory.
- Have understood the evolution of these societies and how culture can be connected to the landscape and environment

Course Requirements

Readings and information

i) Required Reading

For each class/ visit the reading of (usually) one paper is required. The participants should read this paper before the class, as this will allow them to be engaged lively in the discussion and comprehend the day's topic more fully. All the Required Reading is available on moodle as pdf files.

ii) Recommended Reading

The course covers a wide range of themes and topics throughout a lengthy period of time over a wide geographical region. As a result, the bibliography is immense, starting from simple excavation reports to long, synthetic work bringing together data from a variety of sites and offering various interpretations. The Recommended Reading consists of a list of publications, all of which are available at the CYA library and/or online. Students are encouraged to consult this list for further personal research.

iii) Study Guide

A short Study Guide will be given to you so that you can use it for key-aspects of Aegean and Greek archaeology, chronologies, maps and other useful information. Bear in mind that this is only a Study Guide and not a textbook as it cannot replace your attention in class and the study of the Required Readings.

iv) Handouts

Handouts are useful collections of notes that include keywords and web links, directly related to each class/ topic. At the end of each day the handout of the next meeting will be available to download and/ or to print at moodle in order to prepare for the following lecture or site/museum visit. The course covers a wide range of themes and topics throughout a lengthy period of time over a wide geographical region. Therefore, a selection of Recommended Bibliography that will be in the class Handouts will give you the opportunity to explore the given subject in greater detail.

Class Field Work

There will be plenty of outdoor activities, such as field tasks, visits to various archaeological sites and city walking. Ideally, you should carry with you your notebook and a pen/ pencil, a photographic camera (be aware that in some museums and sites photography is not allowed) and your smile.

CYA Field Study

As ARCH 331 explores places of archaeological interest, CYA field study is directly connected to it. Before each field study, guidelines will be given and it would be most useful to take field notes and photographs for the *Traveler's Diary* (see below). Check with the course instructor for further details.

Evaluation and Grading

Evaluation Criteria - Course Assignments

I. Attendance and participation

You are expected to attend all classes whether they are held at CYA, museums, archaeological sites or workshops. You are also expected to participate in the discussion, as any comments or questions are welcome. Finally, you are requested to respond to all tasks and quizzes throughout the semester. This will count towards the 15% of the Final Grade. Note: Check moodle for a Scoring Rubric.

Attendance and participation will count for 15% of the Final Grade.

Important note I (Research groups):

In order to be more involved in the course, you are requested to create small groups of three to five participants. During the semester there will be individual and group tasks (e.g. go to place X and do Z). When a group assignment will be requested, then there will be a certain prize for the winners (as part of the friendly competition).

Important note II (Make-up when absent):

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.

In our course the policy is simple: when you miss a class for any reason (excused or unexcused), you are requested a) to get notes from your fellow students, b) to provide your instructor with a summary (one page long) of the Required Reading (see below) of the day of absence (within 5 days) and c) to create a powerpoint of five (5) illustrations of objects/ sites/ structures related to the topic of that day.

Unexcused absences or non-delivered make-up work will affect the Final Grade.

II. A traveler's (digital) diary

(or your own handbook of Aegean and Greek Art and Archaeology):

As course participants, you are required to prepare a digital diary presenting in brief artefacts and sites (of your choice) from prehistory to the Roman period. It is essential to present minimum one artefact (e.g. vase, weapon, statue, sealstone, coin, etc) and at least one archaeological site (e.g. Mycenae, Knossos, Lefkandi, the Agora of Athens, etc) from all periods discussed this semester. Practically you are preparing your own textbook of Greek art and archaeology. You can include maps, plans, photographs, drawings, even your own handwriting, as long as the final result is a word/ pdf file. Feel free to discuss with the instructor your thoughts already from Week I. Basically, the sooner you start, the better.

Periods: Neolithic, Bronze Age, Geometric, Archaic, Classical, Hellenistic, Roman.

Note: Check moodle for a Scoring Rubric (research paper section).

Format: Use Times New Roman font, 1.5 space, size 12 and preferably footnotes (no endnotes or in-text references). Length: The paper should be no more than 2500 words (excluding bibliography, tables, maps and illustrations).

Plagiarism: You should be very clear and careful in order to reference your work, source the illustrations and give proper reference to other people's work. There is nothing wrong in using theories and ideas found elsewhere in publications

or online, but it is considered a copyright violation to use this data without properly referencing the person who made it available to the public.

Delivery: You should submit your logbook to the instructor electronically via email. Note: You are expected a) to use at least 3 bibliographic references from the Required reading/ Recommended bibliography, b) to inform via email the instructor on your progress (Milestone email) and c) to attend the personal feedback session.

The diary will count for 40% of the Final Grade. Note: Check moodle for a Scoring Rubric (research paper section).

Date of Submission: TBD

III. Mid-term quiz

A short quiz will take place instead of mid-term exams, so that you and the instructor will get an idea about your progress up to that moment. You are strongly encouraged to answer the questions by using your imagination, knowledge and personal experience. The mid-term quiz will count for 20% of the Final Grade.

Note: The grade from this quiz together with your overall academic performance in the first half of the semester (participation and attendance) will shape the mid-term grade.

Mid-term quiz date: TBD

IV. Group Presentations

After you have created your research groups you will select a topic that you will present to the rest of us (for no more than 10 minutes). Do check the syllabus and see what you would like to explore: artefacts, monuments, events, theories and hypotheses, etc. Feel free to do it your way. On the same day of your presentation, you are requested to submit a short report on what you worked on (300 words per person, excluding a very brief bibliography). You are asked to submit your manuscript to the instructor electronically via email. Keep your eyes open, be innovative, be imaginative, be accurate. This presentation will count towards 25% of your Final Grade. Note: Check moodle for a Scoring Rubric.

Date of presentations: To be discussed

The Final Grade is broken down as follows:

Class attendance & participation:	15%
Traveler's diary:	40%
Mid-term quiz:	20%
Group presentation:	25%
Total:	100%

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, via the form available in the Student Portal.

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.

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.

Allowed/ disallowed AI uses

- Course participants will have to prepare a manuscript with notes and illustrations (Traveler's Diary) and a Group presentation (and the relevant individual report). Equally they have to produce deliverables as Research Groups for the various short Quizzes throughout the semester. These documents should be prepared **without** the use of AI. AI tools can only be used for: a) proofreading the texts (although this is not recommended as AI has been caught making spelling and content mistakes and b) for making images, logos, or other illustrations for the above deliverables, although, again, AI is known for making serious errors in the creation of visuals.

- Students must disclose their AI usage on assignments, following the guidelines below (see "AI disclosure"). Failure to disclose how AI has been used, or submission of AI work as one's own, is a violation of academic integrity [see relevant section on student handbook].
- Using AI in any way that is not explicitly permitted by the syllabus, assignment instructions, or the professor is considered a violation of academic integrity. If the course instructor suspects that AI was improperly used to complete an assignment, he may ask the student to explain or discuss their work orally to confirm that the student has the knowledge their submitted work represents.
- Mistakes made by AI are the responsibility of the student, even when they have disclosed their AI usage. Using AI does not excuse errors, misrepresentations, plagiarism, or violations of course policies. All allowed AI output should be double-checked and used with caution.
- Because mistakes made by AI are the responsibility of the student, when faculty allows for specific AI uses, faculty also has a responsibility to provide students with the critical tools necessary to evaluate AI output for those uses.

AI disclosure

- To disclose the use of AI on submitted work, students should either use the format given by the following format: "AI Usage Disclosure: [specific AI tool] was used in the creation of this work in the following ways: [list uses and outcomes]. The content can be viewed here [add link] and has been reviewed and edited by [student's full name]."
- Failure to disclose, or incomplete disclosure, is a violation of academic integrity. You are fully responsible for the accuracy, originality, and integrity of any work you submit, regardless of whether AI tools were used. Keep records of your process (prompts, drafts, and sources) in case your professor requests documentation.

Class Schedule

Class Day/Date/Place Topic / Readings / Assignments Due

1	CYA, Room TBD	<p>Introduction to the course. Chronology, geography, methodology The region of Greece (ancient and modern), environment and geography, chronological periods, research methodology and questions. Syllabus overview.</p> <p><i>Required reading</i> Mee 2011: 1-7 Pomeroy <i>et al.</i> 2008: 1-11</p> <p><i>Recommended Reading</i> Bintliff 2012: 11-27 Manning in Cline 2010: 11-28 Muhly in Cline 2010: 3-10 Preziosi and Hitchcock 1999: 7-20 Shelmerdine in Shelmerdine 2008: 1-18 Tartaron 2008: 83-161</p>
2	Walk at Athens & Syntagma Metro station	<p>Ancient and modern. The case of Athens Archaeology and politics. The Athenian metro. Perception and identity. State and symbolism. Propaganda and advertisement. Heritage management and antiquities. Who "owns" the past?</p> <p><i>Required reading</i> Poulios and Karachalis 2015: 57-71</p> <p><i>Recommended Reading</i> Hamilakis and Yalouri 1996: 116-129 Renfrew and Bahn 2001: Ch. 14 (Who owns the past)</p>

3	National Archaeological Museum (Neolithic gallery)	<p>The Origins of Greek art: The Neolithic period Greece during the Neolithic period. The Agricultural Revolution (or not?). First organised societies. Architecture and structures. The human form in clay.</p> <p><i>Required reading</i> Chourmouziadis in Valavanis 2007: 184-195</p> <p><i>Recommended reading</i> Andreou in Cline 2010: 643-659 Bintliff 2012: 46-82 Perlès 2001 (various chapters) Tomkins 2010: 31-49</p>
4	CYA, Room TBD & Museum of Cycladic Art	<p>The Cycladic light meets the marble: The human form</p> <p>Quiz 1</p> <p>Entering the Bronze Age. The islands of the Cyclades. Marble and minerals. First workshops. Looting and illicit trade. Folded-arm figurines.</p> <p><i>Required reading</i> Betancourt 2007: 9-26</p> <p><i>Recommended reading</i> Broodbank in Shelmerdine 2008: 47-76 Dumas 2000: 18-50 Renfrew in Cline 2010: 83-98</p>
5	CYA, Room TBD	<p>The establishment of the Palatial art: Crete in the Bronze Age</p> <p>The first major urban societies. Crete before and during the "Palaces". Redistribution and storage. Invention of the script. Pottery and religion. Contacts with the East and introduction of the mural paintings.</p> <p><i>Required reading</i> Bennet in Bang and Scheidel 2013: 235-243 Fitton 2002: 146-163</p> <p><i>Recommended reading</i> Betancourt 2007: 67-108 Dimopoulou-Rethemniotaki 2005 Hallager in Cline 2010: 4015-414 Younger and Rehak in Shelmerdine 2008: 140-164</p>
6	National Archaeological Museum (Akrotiri Gallery)	<p>Akrotiri at Thera: Pompeii of the prehistoric Aegean</p> <p>Harbour towns in the Aegean. Colours and pigments. Architectural innovations and narrative. Organisation of a city. The architect and the painter.</p> <p><i>Required reading</i> Dumas in Cline 2010: 752-761</p> <p><i>Recommended Reading</i> Devetzi in Dumas <i>et al.</i> 2015: 51-74 Dumas in Dumas <i>et al.</i> 2015: 5-26 Manning in Cline 2010: 457-474</p>
7	National Archaeological Museum (Mycenaean Gallery)	<p>The Mycenaean cultural Koine</p> <p>The Shaft Graves and social inequality. The provenance of the gold. Linear B and the Mycenaean palaces. Workshops and trade centres.</p> <p><i>Required reading</i> Bennet in Bang and Scheidel 2013: 243-254 Crowley in Shelmerdine 2008: 258-288</p> <p><i>Recommended reading</i> Betancourt 2007: 133-153, 155-184 Bintliff 2012: 155-180 Davis in Galanakis 2013: 118-131 Preziosi and Hitchcock 1999: 184-190</p>

Schofield 2007: 76-101

8	CYA, Room TBD	<p>System collapse: The end of the Bronze Age. The end of the palatial way of life. Reasons for the collapse. Events in the Eastern Mediterranean. Sea Peoples. The aftermath.</p> <p><i>Required reading</i> Schofield 2007: 170-185</p> <p><i>Recommended reading</i> Bintliff 2012: 209-233 Cline 2014: 102-138 Deker-Jakoltzy in Shelmerdine 2008: 387-415</p>
9	National Archaeological Museum (Various galleries)	<p>Post-Palatial Greece (Late Helladic IIIC). Authority and art in the Iron Age. The return of the human figure Greece after the collapse of the palatial system. From Bronze to Iron. Lefkandi and Nichoria. Material culture: modest or poor? Kerameikos and Dipylon. The Greek alphabet. Kraters and amphorae. <i>Prothesis</i> and <i>Ekfora</i>. Regionalism and politics.</p> <p><i>Required reading</i> Papadopoulos 2015: 178-195</p> <p><i>Recommended Reading</i> Mee 2011: 22-25, 56-58 Osborne 1998: 29-41 Pomeroy <i>et al.</i> 2008: Chapter II Sherratt 1990: 807-24 Whitley 1998: 173-182 Whitley 2001: 77-90</p>
10	CYA, Room TBD	<p>Greece and the Eastern Mediterranean: A vibrant relationship Trade and exchange between the Aegean and its neighbours. Maritime technology. The role of trade in the transfer of ideas, beliefs, technology and viruses. Foreign influences and regional artistic "resistance".</p> <p><i>Required reading</i> Mee 2011: 166-191</p> <p><i>Recommended Reading</i> Bass in Cline 2010: 797-803 Bevan 2007: 19-39 Broodbank: 2013: Ch. 8 & 9. Humphrey 2006: 67-80 (an overview of several key aspects) Hurcombe 2007: 109-118, 209-211 Pulak in Aruz <i>et al.</i> 2009: 289-310 Renfrew & Bahn 2003: 351-384</p>
11	National Archaeological Museum (Various Galleries)	<p>East meets West: The Orientalizing period</p> <p>Quiz 2</p> <p>Mythology and pictorial pottery. Contacts with the East. Where do we see foreign artistic influence and why does it matter? A Greek "Renaissance" and early <i>Polis</i>?</p> <p><i>Required reading</i> Gunter 2014: 79-108</p> <p><i>Recommended Reading</i> Osborne 1998: 51-43 Whitley 2001: 102-124</p>
12	Lyceum of Aristotle	<p>Archaic period: The birth of the Polis Society and economy. The Greek City-State. Athens and Sparta. Sculpture and pottery.</p> <p><i>Required reading</i> Hall in Shapiro 2009: 40-60</p> <p><i>Recommended Reading</i></p>

		<p>Hansen in Bang and Scheidel 2013: 259-278 Osborne 1998: 69-85 Pomeroy <i>et al.</i> 2008: 67-77, 83-93 Whitley 2001: 165-188</p>
13	CYA, Room TBD	<p>Panhellenic Sanctuaries: Art and politics Midterm quiz Aspects of common identity. Delphi, Olympia, Epidauros and other sanctuaries. Arenas of athletic, artistic and political competition. Events outside Greece. <i>Promanteia</i>. <i>Required reading</i> Neer in Shapiro 2009: 225-264 (with several images) <i>Recommended Reading</i> Colonia 2006 (Delphi) Hatzi 2008 (Olympia) Whitley 2001: 305-313</p>
14	Site of Pnyx (The Assembly)	<p>The Persian Wars and the Delian League Athens, Sparta and other Greek city-states. The Persian invasion (s). Destruction and Rise of Athens. Creation of the Delian League. The silver mines of Laurion. The aftermath <i>Required reading</i> Pomeroy <i>et al.</i> 2008: 138-151 <i>Recommended Reading</i> Barringer 2014:185-189 Mee 2011: 210-215</p>
15	CYA, Room TBD	<p>Competition through architecture: Building a temple Further aspects of completion through art and architecture. Temples and sculpturaldecoration. Offerings and festivals. Aegina, Piraeus and Athens. Religion and politics. <i>Required reading</i> Spawforth 2008: 48-71 <i>Recommended Reading</i> Osborne 1998: 117-128 Stansbury – O’ Donnell 2015: 161-170, 181-189</p>
16	National Archaeological Museum (Ceramics gallery)	<p>The art of narration: Potters, painters, brushes and fire Quiz 3 Corinthian workshops. Attic potters and Kerameikos. Black-Figure and Red-Figure pottery. Kilns and pyrotechnology. Narrative, themes and mythologies. <i>Required reading</i> Iozo 2013: 53-65 Mee 2011: 141-149 <i>Recommended Reading</i> Barringer 2014: 159-173 Osborne 1998: 87-115</p>
17	Ancient Agora of Athens	<p>Economy, markers and society: The Agora of Athens Agora of Athens, the civic, cultural, economic and political centre of the city already from the 7th c. B.C. Importance and function of public space. Market, currency, coinage, values. "Technologies of Democracy" <i>Required reading</i> Camp 2003: Agora Excavations, esp. 12-20, 30-40, 43-44. <i>Recommended bibliography</i> Camp 2001 Thomson 1993 (pocketbook)</p>

18	Kerameikos cemetery (TBC)	<p>Outside the Polis: Workshops, cemeteries and sacred areas The Cemetery of Kerameikos. Dimosion Sima. Sokrates and philosophy. Fortification walls, pottery workshops, Plato's Academy, Sanctuaries and sacred roads.</p> <p><i>Required reading</i> Mee 2011: 115-128</p> <p><i>Recommended reading</i> Banou and Bournias 2014 (Kerameikos) Humphrey et al. 1999: 409-43 Humphrey 2006: 72-75 Quilici in Oleson 2008: 551-579 Stampolidis & Parlama 2003</p>
19	Acropolis of Athens	<p>The Acropolis of Athens I: More than a sanctuary The religious centre of the Athenians. Parthenon, Erechtheion and Propylaia. The prehistoric and Archaic remains. Temple of Athena. Panathenaic Festival and Procession. Founding myths and cosmogony. Kouroi and Korai.</p> <p><i>Required reading</i> Camp 2001: 72-100</p> <p><i>Recommended bibliography</i> Brouscare 1997 Osborne 1998: 174-187 Trianti 1998</p>
20	New Acropolis Museum	<p>The Acropolis of Athens II: Logistics, materials and craftspeople</p> <p>Quiz 4</p> <p>Stone mason's tools. The painter's palette. Cranes, wedges and iron tools. Mount Pentelikon. A major building programme. The story of an architectural member. The "Elgin Marbles" issue.</p> <p><i>Required reading</i> Klein in Miles 2016: 105-118</p> <p><i>Recommended bibliography</i> Korres 2001 Freud in Wisseman and Williams 1994: 199-216</p>
21	CYA, Room TBD	<p>Power struggles: Athens, Sparta, Thebes, Macedon Rise of Sparta and Athens. The Peloponnesian War. The role of the Persians. Downfall of the two rivals. Rise of Thebes. Rise of Macedon. King Phillip II and Alexander the Great.</p> <p><i>Required reading</i> Barringer 2014: 258-263, 304-319</p> <p><i>Recommended bibliography</i> Burke 1990: 1-13 Pomeroy <i>et al.</i> 2008: 283-295</p>
22	Ancient Agora of Athens	<p>A new world: Hellenistic Greece</p> <p>Diary submission</p> <p>Greece and the Eastern Mediterranean (again). Alexandria and Athens. Architecture and sculpture. Arts and letters.</p> <p><i>Required reading</i> Palagia 2015</p> <p><i>Recommended bibliography</i> Stansbury-O'Donnell 2015: 343-348, 358-369</p>
23	Roman Agora of Athens	<p>What have the Romans ever done for us? After a number of defeats in the battlefield, Greece became a province of the Roman Empire. Once again art reflects politics and the Agora of Athens is the place to visit. However, there was an urgent need for a new space for trade and exchange. Several emperors loved the Greek civilisation and left their mark at the city of Athens with</p>

many structures. Corinth thrives. In Crete, Gortyna becomes a major town. Greece is now part of a vast state around *Mare Nostrum*.

Required reading

Kaltsas 2007: 409-416

Recommended bibliography

Gawlinski 2014

Mee 2011: 58-63

24	CYA, Room TBD	Wrapping up and review This aim of this session is to go through all the key points that we discussed throughout the course, answer any questions and eventually express our own thoughts and conclusions.
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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 (Required and Recommended)

All books are available at the CYA library

Aruz, J., K. Benzel and J.M. Evans (eds.) (2009) *Beyond Babylon. Art, Trade and Diplomacy in the Second Millennium B.C.* New York and New Haven: The Metropolitan Museum of Art and Yale University Press.

Bang, P.F. and W. Scheidel (eds.) (2013) *The Oxford handbook in the Ancient Near East and the Mediterranean.* Oxford University Press.

Banou, E.S. and L.K. Bournias (2014) *Kerameikos.* EFG Eurobank Ergasias S.A. / John S. Latsis Public Benefit Foundation, Olkos.

Barringer, J.M. (2014) *The Art and Archaeology of Ancient Greece.* Cambridge University Press.

Betancourt, P.P. (2007) *Introduction to Aegean Art.* Philadelphia: INSTAP Academic Press.

Bevan, A. (2007) *Stone vessels and values in the Bronze Age Mediterranean.* Cambridge University Press

Bintliff, J. (2012) *The Complete Archaeology of Greece. From Hunter-Gatherers to the 20th Century A.D.* Wiley-Blackwell.

Broodbank, C. (2013) *The Making of the Middle Sea: A History of the Mediterranean from the Beginning to the Emergence of the Classical World.* Thames & Hudson Ltd.

Brouskare, M. (1997) *The monuments of the Acropolis.* Athens: Ministry of Culture, Archaeological Receipts Fund (transl. D. Hardy).

Camp, J.M. (2001) *The archaeology of Athens.* New Haven and London: Yale University Press.

Camp, J.M. (2003) *The Athenian Agora. A short guide.* ASCSA.

Cline, E. (ed.) (2010) *The Oxford Handbook of the Bronze Age Aegean.* Oxford University Press.

Colonia, R. (2006) *Delphi. The Archaeological Museum.* EFG Eurobank Ergasias

S.A. / John S. Latsis Public Benefit Foundation, Olkos.

Dimopoulou-Rethemiotaki, N. (2005) *The Archaeological Museum of Herakleion.* Athens: EFG Eurobank Ergasias S.A. / John S. Latsis Public Benefit Foundation.

Doumas, Ch. (2000) *Early Cycladic Culture: The N.P. Goulandris Collection.* Athens: N.P. Goulandris Foundation, Museum of Cycladic Art.

Doumas, Ch., Cl. Palyvou, A. Devetzi and Ch. Boulotis (2015) *Akrotiri, Thera, 17th Century BC. A cosmopolitan harbor town 3,500 years ago.* Athens: Society for the Promotion of Studies of Prehistoric Thera.

Fitton, J.L. (2002) *Peoples of the Past. Minoans.* The British Museum Press.

Galanakis, Y. (2013) *The Aegean World: A guide to the Cycladic, Minoan and Mycenaean antiquities in the Ashmolean Museum.* Athens & Oxford: Kapon Editions.

Gawlinski, L. (2014) *The Athenian Agora. Museum guide.* Athens: The American School of Classical Studies at Athens.

Gunter, A. C. (2014) "Orientalism and orientalizations in the iron age Mediterranean", in: B.A. Brown and Marian H. Feldman (eds.) *Critical Approaches to Ancient Near Eastern Art*, De Gruyter, 79-108.

Hamilakis, Y. and E. Yannouri (1996) "Antiquities as symbolic capital in modern Greek society", *Antiquity* 70: 117-129.

Hatzi, G.E. (2008) *The Archaeological Museum of Olympia.* EFG Eurobank Ergasias

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Humphrey, J.W. (2006) *Ancient Technology.* Greenwood Guides to Historic Events of the Ancient World. Greenwood Press.

Hurcombe, L. M. (2007) *Ancient archaeological artefacts as material culture.* London and New York: Routledge.

Iozo, M. (2013) "The François Vase: Notes on Technical Aspects and Function", in" Shapiro, H.A., M. Iozzo and A. Lezzi-Hafter (eds.), *The François Vase: New Perspectives.* Papers of the International Symposium – Villa Spelman, Florence 23-24 May 2003, Kilchberg/Zürich, 53-65

Kaltsas, N. (2005) *The National Archaeological Museum.* Athens: EFG Eurobank Ergasias S.A. / John S. Latsis Public Benefit Foundation.

Klein, N.L. (2016) "How buildings were constructed", in: M.M. Miles (ed.) *A companion to Greek architecture*, Wiley-Blackwell, 105-118.

Korres, M. (2001) *From Pentelicon to the Parthenon.* Athens: Melissa Publishing House.

Mee, C. (2011) *Greek Archaeology. A Thematic Approach.* Wiley-Blackwell.

- Oleson, J.P. (ed.) (2008) *The Oxford Handbook of Engineering and Technology in the Classical World*. Oxford University Press.
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- Palagia, O. (2015) *The Impact of Alexander the Great on the arts of Greece*. Leiden: The BABESCH Foundation.
- Papadopoulos, J. (2015) "Greece in the Early Iron Age: Mobility, Commodities, Politics, and Literacy", in A. Knapp and P. Van Dommelen (eds.), *The Cambridge Prehistory of the Bronze and Iron Age Mediterranean*, Cambridge: Cambridge University Press, 178-195.
- Perlès, C. (2001) *The Early Neolithic in Greece. The first farming communities in Europe*. Cambridge: Cambridge University Press.
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