

ArH 2250 2023C Greek Art and Artifact
T-R 10:15-11:44 Jaffe B-17 (Jaffe basement)

FOR COURSES@PENN

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Syllabus and Course Policies [8.26]
with
ArH 2250 Calendar (8.26.2)

The lecture and task calendar with reading tasks are kept as separate documents, normally. For posting to courses@penn I have run them together for you. In Canvas, and as I update them, they will stay separate. (It is handy for all of us to keep the running calendar without all the other stuff on it.) Both are stored in the first Module of the course on Canvas. Any updates will be flagged onsite in a Canvas Announcement and an email that comes from the Penn listserv for the class, and an updated Syllabus and Calendar will be re-loaded in Canvas. The Calendar will also be posted on a Canvas Page with links to course documents activated.

Finding me: I set aside a few hours 'Office Hours' for each week when I will be in my office (Jaffe 301), for you to meet with me in person, or on Zoom if you prefer. Please do speak with me with questions and ideas about the course, and about any problems with the course. Write me, akuttner@sas.upenn.edu, to set up a meeting time.

Time: TBA (8.26.23).

If your other obligations keep you from that set chunk of time, or other students have filled it up, I will of course meet you by appointment. Email me to set one up, telling me several times at which you can meet between 9 AM and 6 PM. (My other class meets noon-1 Monday and Wed.; I am usually locked into dept. events on Fridays noon-1 and 3:00-5.)

My email: I see email regularly from 8:30 AM onwards, M-F. If you write me before 6 PM M-Thurs. and before 2:30 Friday I will respond that same day. I might answer email later in the evening, but do not count on it. I respond within 24 hours to emails sent M-F. On the weekend I see email much less often and may take longer to respond.

Your emails: when I write about something that needs a quick response, please answer promptly. This is especially true for emails to arrange a meeting, about academic issues, and about makeups/ extensions.

Penn course catalogue:

This lecture course surveys Greek art and artifacts from Sicily to the Black Sea from the 10th century BCE to the 2nd century BCE, including the age of Alexander and the Hellenistic Kingdoms. Public sculpture and painting on and around grand buildings and gardens, domestic luxury arts of jewelry, cups and vases, mosaic floors, and cult artefacts are discussed. Also considered are the ways in which heroic epic, religious and political themes are used to engaged viewers' emotions and served both domestic and the public aims. We discuss the relationships of images and things to space and structure, along with ideas of invention and progress, and the role of monuments, makers and patrons in Greek society.

Open to graduate students as ARTH 6250/ AAMW 6250/ CIST 5401.

No prerequisites. No prior experience of art history, archaeology, or anything about the ancient Mediterranean world is assumed. Contact **me** to set up a chat, in person or on Zoom, if you are interested in the course but still have questions about taking it. akuttner@sas.upenn.edu

Aims for this course: I wish you to finish the course with a basic understanding of a lot of Greek art and object practices and of the development of an 'art history' in the Greco-Roman world), and with critical

awareness of the roles that archaeology, collectors and museums (and textbooks) have played in modern encounters with antiquity. I hope that you finish it with an enhanced understanding of the roles of that the things that people make in shaping human societies, and in mediating relationships between diverse cultures. The categories of what is 'art' might be broadened in your mind. You will reflect on acts of making, and makers; you will encounter acts of choosing, causing, and viewing things, by people of both genders, up and down the social scale, enslaved and free, of diverse races and ethnicities. The art we study was entangled with structures of power and of identity. It embodied violence, sexuality, ideas of beauty, habits of emotion, and more. The things in this course were entangled with a range of complex systems of belief, social and political histories, and were embedded in economies and systems of cultural interchange, in a large world before the rise of the modern nation state; our cultures of study pre-date the modern 'West', even if the post-antique constructs of Classical/ Western civilization have appropriated them. I wish you to become more at ease with exploring such complexities, and to develop a sense of historical process in looking at colonizing and colonized cultures, self-governing city states and huge kingdoms. I hope this visit into foreign human worlds in a deep past will enrich your present encounters with your own and other cultures, and their art and artifacts.

Skills that you will practice include alert observation and close looking, close as well as quick reading of ancient and modern texts, spatial and visual imagination and memory, effective description, hypothesis formation, evidentiary thinking, and articulation of your thoughts in written and other forms. I hope also that you will use the course for practice in speaking your thoughts. Your productive note-taking skills might advance. You will be exposed to some of the methods, skill sets, and theoretical models employed by scholars who work on the ancient Mediterranean world, and by art historians who work on any culture. You will practice the skills of forming an executing a research project. You will be encouraged to assess the possibilities of the open web, digital humanities, and digital visualization for experiencing and analyzing ancient things. (Yay Google.) You might finish the course with enhanced awareness of how generative AI can serve learning, and serve (not take over) your authorship of scholarly text.

Reading/Looking:

Our textbook, required, is: **Mark Stansbury O'Donnell, 2015: A History of Greek Art (Wiley-Blackwell).**
<https://www.wiley.com/en-us/A+History+of+Greek+Art-p-9781444350159>

Paperback: 73.95 Ebook: 59.00 (The Penn library also has the e-book).

You can purchase through the Penn Bookstore at 3601 Walnut, 215 898 7595

**if you have a financial aid package that will reimburse you for course textbook purchases, typically those books have to be bought through the Penn Bookstore.*

The other course materials are free of charge.

Devices: As do most art history courses, this one asks you to look closely at images. I hope you often have access to a device with a screen at least as large as that of a tablet. Phonescreen images can work well as a sort of flashcard prompt, but my expectation of your work is that you have closely study the course images **and that you know the key information in their captions.** The slide Notes may contain useful data as well.

*** Weingarten has study rooms that you can book which have projection monitors the size of a large TV. It's a great study technique to book such a room on your own, or with others from the class, to review class images.*

Text software: when you turn in an essay to me digitally, I require that it be a Word document. Use a device on which you can write and send assignments in Word. If you work in Google Docs, you'll have to download an essay for submission as a Word document.

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A Generative AI policy for this course: coming (as of 8.26.23). I want to talk it over with the class first, but I will say in advance that I do not object to some uses of it in particular circumstances. There will be different possibilities for and limits on its use for different tasks.

For the final research project, some uses of generative AI will be permitted/ encouraged. I have scheduled the class session in Week 13, the Tuesday before Thanksgiving, to talk over research methods for these projects with the collective, and that will include an AI discussion.

Forbidden: using AI tools to create the language of writing submitted to me, without citation. The writing submitted to me should be largely your own creation.

No use of AI will be required. Data you enter into a chatbot is stored and used by the chatbot for its own ends; I respect students' wishes to maintain data privacy. The bots have been trained on a huge amount of copyrighted material, taking human authors' work without credit or remuneration; I honor ethical objections to using the results. The LLMs exhibit the biases of the web-based sources they scraped indiscriminately, including those of racism, ethnic stereotyping, and discrimination against women and LBGTQ people. There might be a task for which I ask students to make use of generative AI, but I will always arrange an alternative version for those who don't want to use generative AI.

Adaptation to the potentials and flaws of generative AI is a work in progress, this fall, and I hope you will collaborate with me on figuring out what is helpful/ not helpful for our collective and the individuals in it. - I am very interested to learn from those of you who have tried out generative AI how you have found it so far for your purposes. From my own testing of many tools (and wide reading), I can tell you a lot about what, for my course aims and material, they do well (like some concept explanation, some brainstorming, some feedback on your writing), what they do only partially or ineffectively, and what they as yet can't do at all from the point of view of scholarship and the study of art. The free bots that I have so far tried out are Perplexity, Claude2, Google Bard, Bing Chat with GPT4, Chat GPT 3.5; I have a paid subscription to Chat GPT4. Like many humanities faculty, I have also been reading since at least last January product reviews and assessments of how helpful the bots currently are, or not, for teaching, research and scholarly authorship by students and professionals. Naturally, I have prowled the open web looking at the range of advice and services offered to make generative AI aid student comprehension (good), assist the basics of writing (usually OK), and facilitate plagiarism (evil).

I encourage you to look at what faculty look at, like the resource website of Penn's Center for Teaching and Learning about the implications of generative AI for teaching, <https://ctl.upenn.edu/resources/tech/generativeai/> . You might like to sign up, as many faculty have done, for the blog of my Wharton colleague Ethan Mollick, which has a lot on his probing of AI tools, <https://www.oneusefulthing.org/> .

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Canvas: all course documents, including PPTS, are stored in Canvas. Each week of the course will be given its own Module (see left-hand sidebar of the course homepage). In that module will be assembled course documents that are PDFs and PPTs. (The actual files are in the Files section, but you need to consult the week's module to see when to read what. The Files section will also hold documents that are *not* assigned.)

Communication: activate your Canvas Announcements. My communications to the whole class will also or instead reach you as email, using the course listserv. Check your email junk folder to make sure a class email did not end up there. I'll be writing people individually from my own email, not via Canvas. Responses to your emails to me will be shared (with your name erased, to guard your privacy) with the class, when it seems as if others could benefit from the question and response.

Tasks and grading scheme:

*****This course is not graded on a curve.**

As of 8.26 there will certainly be **two large exams** (an in-class midterm, and a final exam in finals period) for a large portion of the grade, an early **takehome task using the Penn Museum** of Archaeology for a small portion of the grade, and a substantial **final research project** for a large portion of the grade.

I would like you to have the chance to take the grading weight off the big exams with one-several smaller tasks, which could help your learning. However, I need to see how large our class is before I shape and schedule those: **Week 3 will see those updates.**

[Graduate students registered in 6250: you will complete undergrad requirements. You will meet with me for discussion for 60-90 minutes each week, with additional assigned readings. Your research project will be on the scale of a grad seminar paper,)

Research project: you will be mentored in a research project on a topic you choose. I will mentor you to develop that topic, including at least one meeting with you; all topics will have to be approved by me. (See Calendar.) Details of the research project structure will be laid down later in the course. In Week 13, the Tuesday before Thanksgiving will be given to a workshop on researching and writing your projects. This project will involve engaging with published scholarship, and sampling some advanced scholarly prose in addition to any more general handbooks; I help you to find that bibliography. Your project will close engage with ancient remains (and that can include ancient texts). It will include a meaningful prose component. Certain forms of generative AI use will be permitted (see AI policy comments above), and others, forbidden. I will give more specific parameters about this after discussing AI stuff with you all.

There is an option to build a website or another creative project, with my permission. I can take proposals for teamwork. Students may give a portion of their research project to the art of a different time and culture than those of the course's core material, as long as they can make it engage closely with the 9th-1st c BCE Greek material also. (I am very interested myself in what gets called 'Classical Reception'.) Yours can also be a very interdisciplinary project, intersecting with other disciplines in the humanities, social sciences, design and engineering. If it would be generative to hook your 2250 project for one you have to do for another class this semester, as if they were two chapters of the same book, talk to me and your other instructor so that we can consider the possibility.

Reference aids:

-- ancient stuff: I will post at our Canvas site a bibliographic document, in the first Module, for finding out more about history, mythology and religion, archeology, and art history, for our cultures of study, for those who would like to explore further. Emphasis will be on what is available online through our library, or on the open web.

-- 'doing history of art': I will post at our Canvas site, in the first Module, a reference document for online and print sources that can help with the basics of current art history and archaeology, and give guidance to writing about art.

- I'll add some syllabi from other courses, like the ArtH Methods course in one or two versions, for future reference.

- graduate students (and others) might like to have for reference the handy exploration of art-archeology method and theory in a book by our textbook's author, Mark Stansbury O'Donnell, 2011: **Looking at Greek Art** (Cambridge University Press). It can be bought fairly cheaply used on Amazon.

- if you are trying to figure out how I tend often to work with objects, I confess that I have brief 2021 essay in **A Cultural History of Objects in Antiquity**, edited by Robin Osborne, online via Franklin; other

essays in that book might interest you too! My commission was to talk about object worlds, and about what might make an object 'particular' to someone.

- A energizing little book about looking at art remains John Berger, 1972: **Ways of Seeing**. Fisher Fine Arts Library has multiple copies, and this too is available used. Berger spoke broadly about art right up to the modern conditions of the visual environment. It is interesting to see what does and does not translate to Greek antiquity.

--*On Youtube is a BBC documentary about the late writer, artist and critic and how he grasped the project of seeing/ looking, much of it with Berger in person.

<https://www.youtube.com/watch?v=hxhvzm5H4VE>

-- The book has its own web-site with essays, too.

<https://www.ways-of-seeing.com/>

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How we use the textbook: Mark Stansbury O'Donnell, 2015: **A History of Greek Art**

I do not simply regurgitate the textbook, useful though much of its narrative is. My object selection closely follows the book, but I also leave out much it includes, as well as adding material to it. (Your secondary readings help branch out also.) When I add objects to those in the book, it is partly because I can't resist showing you other striking things from time to time, from the rich body of ancient remains! But I also do this to break open the canon of what circulates in textbooks and surface scholarship of Greek art, and remedy the fetishization of details at the expense of the larger wholes from which they derive. I also branch out from the book to subvert, as many scholars have tried to do, long-standing Hellenocentric takes on 'Greek' art and its 'Greekness', in relation to other peoples in and beside the territories where many Greek people lived. This course explores art made and used for and by not-Greeks that was in some way touched by Greek artists and styles - and that touched Greek art in turn - a bit more extensively than the book does (and it does do some of this). You get a more focused look at some significant genres and media in which Greek art made some lasting contributions, like portraiture and figural mosaic get their own class sessions. We don't much use the sections on architecture, except as they frame our images and objects (and there I might go beyond the book in lecture and PPT.). Your book has one chapter on the 'Hellenistic', late 4th - 1st c. BCE. I give it 4 weeks. (And Hellenistic art history offers much to the study of of cultural exchange and appropriation.) I show you far more of the ancient literature that relates to art and to its viewers, for texts are artifacts too, and essential to Greek art history.

**** Policies and sanctions:**

Attendance is mandatory. The lecture sessions are the heart of the course. If you have more than a couple of unexplained absences I will be reaching out to you and sometimes to your College advisor in addition, in order to support your good performance. When people do have to be absent I will work to find other students who can give you notes.

Absence for illness: if you are ill, please, please, stay home - do not come to class! Just let me know, so that I am not worried for you. I will help you get notes. If you want to listen to class though confined to your room, email me by 20 minutes before class and I will take my laptop to the classroom to zoom you in.

Participation: this will be a small part of your final grade. It can take many forms: online responses that I might require, the bravery to engage in class discussion and ask fruitful questions, consistent good class preparation, and individual communication about ideas and materials that you share with me by email or in a meeting in person/Zoom. I will not mark people down for not talking in class, but especially generative participation can raise your grade by as much as half a point.

Trajectory: this course is about where your performance and skills end up, not about where you start out with skills and knowledge. People who find themselves struggling with assignments in the first weeks of the course and at the midterm, but who demonstrate marked improvement in the final project and final exam, can often be credited with improvement when I calculate the final grade.

Recording the lectures is forbidden, unless to aid a standing disability or new injury. Speak with me for permission to record. I can't supply devices for it myself, alas.

Selling/ circulating the course PPTs (or lecture recordings) outside the Penn community is unethical. Many of the photos I show you are proprietary in origin, with rights held by museums and cultural authorities: legally I can use these images in PPTS for teaching under the doctrine of 'fair use', but the PPTs should not be posted or sold to SM, Chegg, etc, nor given to the open web. Students' financially profiting by the sale of our course materials - not least things I have myself authored for you - is unethical.

Typing notes on laptops (or phone) is permitted, though you are encouraged to take notes by hand. All studies indicate taking notes by hand greatly aids students' learning.

Exam makeups: you must contact me before the exam takes place to request a make-up after the exam, or an early exam.

Task due-dates: the Museum takehome task date is non-negotiable, normally. Extensions for papers must be arranged in advance. Email me. Work that is late without permission will have the grade lowered by a point or more at my discretion.

If there are issues with attendance and tasks posed by your schedule for athletics, drama, design portfolios, etc. - that is, with circumstances outside your control - speak to me early and often, as soon as you know your schedule for those things. Together we can find a work-around solution, so that you can show me your best work and avoid all-nighters. The same accomodation will be made for immoveable medical appointments. When crises and emergencies hit that you must help yourself or others with, be in touch quickly.

If there are issues and constraints on your attendance, learning and well-being that you would like me to know of, please do not hesitate to be in touch. I will keep your confidence. For certain forms of sexual aggression, I am bound to report those to Penn authorities, but otherwise I can keep what you tell me private. Penn has many resources to help students weather life and school, and I'll make a document listing those; I will do whatever I can to help connect you with good help.

I very much wish to assist people with standing or temporary disabilities to grapple with the practicalities of the course. **I welcome the contributions of neurodivergent people to our collaborative.** For accomodations and creative assistance register with the Disabilities Service, <https://weingartencenter.universitylife.upenn.edu/disability-services/>. (Please tell me in the early weeks of the course if you'll be seeking exam accomodations.) I hope you will speak freely with me to explore how the course can honor and benefit from your rich capacities, and how I can learn with you to empower those capacities to the fullest.

SANCTIONS

1. Work

The Penn Code of Academic Integrity, <https://catalog.upenn.edu/pennbook/code-of-academic-integrity/> - see this for defintions of cheating and plagiarism and fabrication. I will give Fs for offenses and will take plagiarism cases, almost always, to the Office of Student Conduct.

> **Cheating in exams:** if I catch this, the exam gets an F. Not on the Penn list is copying someone's work in the exam room: the exam will get an F. A student passing information to the cheater to use will get an F as well.

> **Plagiarism:** submitting others' work as your own without citation is against Penn's Code of Academic Integrity. ("Using the ideas, data, or language of another without specific or proper acknowledgment"). In this class, plagiarism includes also unauthorized use of the products of generative AI, and substituting its prose for your own. How much AI use I authorize, and how to cite it and when, will be made clear for each task. If you are unclear about what constitutes plagiarism vs legitimate paraphrase and quotation, speak with me. I will make clear in class discussions, or try to make clear, what constitutes plagiarism vs legitimate synthesis.

A student who is found in this course to have deliberately supplied content for a fellow student to plagiarize will also be reported to the Office of Student Conduct. See the full Code of Academic Integrity.

> **Fabrication:** "submitting contrived or altered information in any academic exercise". This now includes, in my classes, submitting information fabricated - hallucinated - by an AI tool. If your work cites a made-up secondary or primary source, the grade goes down by a full point or more at my discretion; fabricated citations in the research project can result in me giving it an F. ALL the chatbots currently available consistently fabricate scholarly citations when asked for them, and they also hallucinate facts of all kinds. My intensive probing of 5 bots so far demonstrated that, besides botching what I would call fully effective analytical description of images and structures, they hallucinate the details. Not only are significant elements left out, but invented elements are used to ground erroneous interpretations. If your research essays leave meaningful stuff out from your core focus, the grade may go down, naturally; if your prose wildly invents representations, things and structures - which uncritical repetition of AI prose can lead to - to ground your arguments, the grade will sink heavily.

2. Conduct

See the Penn Code of Student Conduct, and obey it, <https://catalog.upenn.edu/pennbook/code-of-student-conduct/>

All elements apply. You may express opinions about the material of the course, contemporary politics, etc., freely. But harassment (see the Code) of your classmates will not be tolerated. I expect each person in our classroom to respect the rights of all the other persons in it. The rights and responsibilities of students as citizens of the Penn community are spelled out in that document.

ARTH 2250 2023 Fall

CALENDAR

This document outlines the topics and tasks for the semester.

Skimming the calendar: the **Week title is in yellow**, the **Tues.** and **Thurs.** are highlighted in blue. **Task dates** are highlighted with green. The entries often explain the topics and readings a bit; discussion points are often included.

This document, and any subsequent update, **will be posted to Canvas in the first Module**. I will also give it a **Page**, with links to stored course files activated. PPTS will be in the Module for a given week - any prequels to look at, and the lecture PPTs actually given, as well.

Museum task - posted Sept. 14 (Week 3), due Sept. 21 (Week 4)

Midterm exam - in class, Tues. Oct. 10, Week 7

(Research project workshop, Week 13, Nov. 21)

Research Project due - Monday Dec. 11 (the last class day of the semester). Extensions into the Reading Period days are negotiable.

Final exam - in Finals period. Penn has not said when (as of 8.25.23). Do not buy transport to return home for the winter break until you know when finals are. Personal travel is not a legitimate reason to be granted a makeup final.

AUGUST 25: One-three smaller tasks, to take more weight off the big exams and prepare you for your project: I will determine these and their date these when I have seen how large the class is, by Week 3.

Conflicts with other scheduled duties, like athletic travel, performance schedules, as well as big design portfolio and exhibition due dates, etc: talk to me as soon as you know your semester schedules, so that you can work with me on alternative dates and extensions well in advance.

Religious and secular holidays: Penn policy and calendar - <https://chaplain.upenn.edu/worship/holidays/> . **Read the full policy at the end.**

"No exam may be given and no assigned work may be due" on

*Friday 9/15 (sunset) to Sunday 9/17 – Rosh Hashanah (Jewish)

*Sunday 9/24 (sunset) to Monday 9/25 – Yom Kippur (Jewish)

Tuesday 11/7 – Election Day (Secular)

I follow these rules. If a student's observance of these or other religious and secular holidays will interfere with attending class and any of its tasks, **Penn expects the student to inform their instructors in the first two weeks of semester**. The ban on `assigned work' does not include staying up-to-date on the reading&looking: I expect people to do the readings for class.

Our basic textbook, required, is
Mark Stansbury O'Donnell, 2015: **A History of Greek Art** (Wiley-Blackwell).

In the Calendar, references simply to figure (image) and page numbers mean this book. In the ebook, look at the bar in the lower right corner to find the page number, as you scroll the book.

Read/skim: some tasks say `read'. That means I wish you to read a secondary text closely, taking in the gist of the text, and looking at its images when you do.

Some tasks say `skim'. That means I ask that you riffle the text, to see what it is talking about, look at its images, and stop a few times to read more closely what jumps out at you - or just stop and read sometimes, even if nothing does jump out at you. When we meet as a group, it is generative to everyone's understanding to pool people's impressions. This category lets me show you more effectively the range of scholarship for the study of our material, and interesting stuff for X, without overburdening you with close reading. It prepares you for the skimming you are bound to be doing in this and other courses gathering sources for research projects. Even if you can plop a pdf into Claude2 (etc) to let it summarize, you should do your own skimming anyway: the chatbots miss a lot, they don't give a workable sense of the order of argument, they blank on how an author used concrete evidence and suitable other studies to support a proposition (evidence you would track if you used an essay for a paper), and that includes how images and things were discussed. If what an author says seems contradicted/ supported by the image the author showed, and by the image apparatus as a whole, the bots (which do not understand image analysis) won't catch that.

*a reference may say p. xx-xx at xx': that means I ask you to look only at one section of a longer essay. Check this Calendar, when you download pdfs from the week's Module.

*ONL means online in our library holdings. With such assigned readings, sometimes I attach them to Canvas anyway.

*attached means the pdf is posted to Canvas in the week's Module. All primary texts are attached.

Primary text: that always means **Read**. **Bring them to class (printed/ on your device)** for discussion. Think about what sorts of evidence they provide of things, and of ways to think about things, patrons and makers in the Greco-Roman world. The range of kinds of texts in which archaeologists and art historians can find evidence for the visual and material world is a fact in its own right.

Citations of textbook: Because this course is so concerned with the ancient object, then when you need to move between more than one core chapter that weel, I often gives you the relevant figure number (the easiest to search for in your text), and sometimes the number of the page on which it is discussed. I am confident that when you go the illustration assigned, you can see where in the book it is discussed. Our book is pretty good about cross-references, and about putting a discussion close to its illustration.

Reference *includes optional or illustrative secondary reading that would be useful, and that influences my presentations. If a citation is in italics you do not have to read it.*

Look: prequel images - gaze at them some minutes. Observe. (Try.) Ask yourself what you are seeing. These images might come from an online source whose url I give you; they might include an instruction to simply look at the results of Google Image search; often they will be put into PPT I have made for an introduction to stuff. (These often have more slides, as references, than what the lecture will focus on as have-to-know.) If you do look at assigned images before class, it will greatly help in the project of making sense of what I say in the class session, and what your assigned texts say. Looking effectively may take you only a few moments, or a few minutes. For more complex material, it pays off to give 5-15 minutes to take in a PPT.

Why do I assign these looking tasks? Some of what I discuss with you in the course is not well illustrated, or perhaps illustrated at all, in your textbook; the additional readings you meet may not have been given space for very many images of their topics. And they must sometimes show BW images of colored things. Rarely do illustrations of 3D statuary include more than one viewpoint, which is not how we meet statuary in the real world. The have-to-know details of complex monuments are easier to comprehend when you can flick through more of the monument. When it comes to sites on the open web, I want our class to think about the ecosystem of images and forms of knowledge the web engenders, both for scholars and professionals, and for a range of publics. You will be sent to museums' digitized collections several times.

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Why do the assignments from the textbook in a given week jump around so much?

This book has a complex structure. Some chapters follow chronological breaks, century by century. Each such chapter is organized by art medium and genre. (This includes architecture, which we only partly discuss in this class.) Those chapters on particular periods in time are interleaved with chapters about contexts social and physical, and about issues/topics [chapters 1 (Introduction), 5 (Contexts I: Civic, domestic, funerary), 7 (Contexts II: Sanctuaries and Architecture), 9 (Narrative), 11 (Production and markets) and 13 (Identity) and 14 (Epilogue).] They are great references and resources, you should aim to read them over as we go along, but I will not base a lecture on any single one of them.

Thus, if you want to understand Archaic-era sculpture or Geometric vase-painting, you need to check across these many chapters to gather it in. The book itself contains many of these cross-references. In my syllabus, we will work often by periods, as the book does, and I'll be pulling from the context chapters as well in order to do this. When I do have weeks structured around particular kinds of things (vase painting, or portraiture, or mosaic, etc) those are scattered in your book also. The reading task, therefore, adds the references for additional material outside the main chapter on that period.

Reference: the wiki entries for Greek vase-painting are useful for an overview, and flicking through them might help you get oriented/ study:

https://en.wikipedia.org/wiki/Pottery_of_ancient_Greece. It has links to separate entries for, for instance, black-figure, red-figure, etc

https://en.wikipedia.org/wiki/Category:Ancient_Greek_vase-painting_styles for the master-index to their entries on the different wares as conventionally defined regionally and stylistically

- Information image galleries for individual painters:

https://en.wikipedia.org/wiki/List_of_Greek_vase_painters

Week 1

Tues. Aug. 29 Welcome to the Past in the Present

* with a discussion of generative AI and its uses for this course

This is an introduction - to materials, issues, big questions that frame this course, and to what I hope for in the skills you will acquire and build. I will walk briefly through the syllabus and show you the Canvas site, which you should also explore on its own. You can bring questions about the syllabus to later class sessions, and also write them to me. If you would like to speak with me about your training and hopes/anxieties for the course, outside of this formal session, you can grab me before or after class, but we can also speak in my office. I am very happy to sit with you and talk. Email akuttner@sas.upenn.edu to make an appointment.

Thurs. Aug. 31 What is 'Greek'? Who is (not) Greek?

Read (ca 35 pp) Before you start even start to use the textbook, this session looks at some ways to think about the session title. When you are done: what do you think of reading these two essays together to kick off our semester? (I hope that you have prowled around the textbook and will continue to do so.)

- Talbot, Margaret, 2018: 'The Myth of Whiteness in Classical Sculpture', **New Yorker Magazine** Oct. 22 2018

<https://www.newyorker.com/magazine/2018/10/29/the-myth-of-whiteness-in-classical-sculpture>

(If you can't get into the site, I have attached a block-pasted version with the images included. In that document I have added links to the museum websites for some of the artifacts.)

- Martin, Rebecca, 2017: **The Art of Contact: Comparative Approaches to Greek and Phoenician Art**. Philadelphia: University of Pennsylvania Press. ch. 5: 'Hybridity, the Middle Ground, and the Conundrum

of "Mixing", 136-65 **AT 136-56, and 169-70** ('Phoenician Art, Conundrums, and Definitions') - and look at the **collection of color plates** for the whole book embedded in this chapter.

- **Look, prequel PPT**, 'Alexander Sarcophagus': as Martin is talking about a large and complicated set of images on one thing, the royal sarcophagus of the king of Sidon in Phoenicia, I pass on a PPT with a fairly complete visual dossier for it. We'll analyze some of this image set in class, and talk about ways to cope with complex image cycles on 3D monuments.

-- I am very curious to know how new to you, or not, are the questions, methods and answers in Margaret Talbot's piece in the **New Yorker**. It showed contemporary scholarship and politically charged cultural history of 'whiteness' and Greek sculpture, to a large, non-academic public audience. (We can talk over the audience for that particular magazine.) In this course I am interested to show you what is called public-facing art history, and to bring up the media and internet ecosystem within which ancient art and archaeology surface.

-- For the second reading, I show you in Rebecca Martin's writing a scholar working to change academic constructs of ancient ethnic/racial identities. In this chapter you see her take on the Phoenician character of some works often classed as Greek (as in our textbook); you will see this chapter again later in our course! I have set the reading pages to take in her general discussion, and her section on the so-called Alexander Sarcophagus. Her piece introduces you to some of the language that scholars use, like 'hybridity', to describe the material creations of cultures in contact, things that arose in that world of contact - a situation with which our course will often deal, starting next week.

Read this week or later:

The Introduction in your textbook.

*Hamilakis, Yannis, 2008: 'Decolonizing Greek Archaeology: Indigenous Archaeologies, Modernist Archaeology and the Post-colonial Critique', in Dimitris Damaskos and Dimitris Plantzos eds., **A Singular Antiquity: Archaeology and Hellenic Identity in Twentieth-Century Greece**. Athens: Mouseio Benaki suppl. 3. 273-84 attached*

<https://ejournals.e-publishing.ekt.gr/index.php/benaki/article/view/18044> and attached.

Our course has to grapple with the legacy of scholars looking for 'real Greek genius' in the 9th-7th c. when so much was engendered by contact with the Near East and Egypt, and when you start to research you will hit, often, this quest for a good Hellenism. It exploded in the 18th c. in the 'West'. This distracting and sometimes deforming elevation of the Hellenic characterizes a very large amount of public engagement with our materials, too. Hamilakis (a modern Greek person with a career in the UK and, now, America - he is at Brown) has done a lot of work on how 'Greece', 'Greek', have been historically framed in highly problematic ways, both by Greeks and non-Greeks in the early modern and modern world, as that has impacted archaeology and art history. This essay is a good introduction to his work, and to the issues,

September

Week 2 What is a beginning? Dark Age and Geometric arts and Greek worlds, 9th-8th c. BCE

Tues. 5th Frames of reference: things and their peoples

Read: Ch. 4, 'The Sub-Mycenaean, Protogeometric, and Geometric Periods (c. 1075-700)', **AT 70-90 and 93-96**. For this Tuesday pay attention especially to the tomb groups of artifacts, 3D sculpture, and tripods. Some are votives - dedications to the gods in thanks or petition for divine aid. Get a sense of how things were amassed by families for the burial ceremony in order to honor and 'describe' the person

they had lost by means of the assemblage (the totality of assembled things in a grave). In this course you will see many, many votives, and many things that were buried with deceased persons.

Add fig. 1.3, at 6-7 (Introduction), figurine
fig. 13.5, at 326-27 (Ch. 13, Identity), 'Boots Grave', and women's weddings,
122-24 (Ch. 5, Contexts I: Civic, Domestic, and Funerary), graves and 'grave goods'

Read by Thursday:

Boschung, Dietrich, 2014: 'Function and Impact of Monumental Grave Vases in the Eight Century B.C.', in James Osborn ed., **Approaching Monumentality in Archaeology**. Albany: State University of New York Press. 257-71 (text, 257-69), attached. Short, and good reinforcement to the other readings.

Thurs. 7th The arts of telling stories

Read and re-read: (Ch. 9, Narrative) fig. 9.2, and 122-23 battle skyphos from Eleusis and Geometric narrative images; go back into ch. 4 and reflect on things that depict or suggest narratives. That includes some of the sculptures. See fig. 4.7-4.9, 4.12, 4.13, 4.17-.19, 4.23.

Depicting humans seems to go hand in hand with story in our cultures of study. If so - why do people tell stories? What social ideals and values seem to you to be suggested by these things? Was there a sense of 'history' in these Geometric images, in addition to images of a legendary past (myth)? An enormous amount of Greek art aims at narrative suggestion; defining the ways and means with which images convey narratives is a huge scholarly enterprise in art history as it is in literary studies. Your textbook sets aside a whole chapter for it; Stansbury O'Donnell has written a book on narrative in Greek art, in fact.

Look, in addition:

1. look at the images of this object. <https://arachne.dainst.org/entity/1199820> . It was scientifically excavated on the island of Samos at the great sanctuary of Hera - the Heraion - within a deposit of gravel, by the German archaeological mission which still has an active working license to excavate the Heraion. It is now, like many other finds from Samos, in the public archaeological museum in the town of Vathy. Monumental statuary from the Heraion will come up in this course. This object is very little discussed - your chance to see something fun that one could reasonably guess scholars would get to in the search for Geometric story sculpture, but that has not made it to general surveys In English.

-- Now take a couple of minutes: ask the search box at upper left for 'Samos Heraion' and click through a few of the 42 pages of entries that come up as image thumbnails. Take note of the sheer range of stuff that was dedicated at the Heraion over the centuries!

-- *Arachne is the digital database of the German Archaeological Institute, the DAI (Deutsches Archäologisches Institut), a repository for the huge DAI photographic archive of Greek and Roman sites and structures, and archaeological finds of image and ornament, with the holdings of major museums, especially German, Greek and Italian ones. Its aim is to serve scholars and scholarship. German scholarship since the 18th c. has been hugely formative of art history and archaeology for 'Classical art' (and Western art history).*

Week 3 Greek things in big world (West Mediterranean, Near Eastern, Anatolian interchanges)

Read: Ch. 6, 'The Seventh Century', 132-50

(What do you think of the term 'Orientalizing'?)

Tues. 12th Objects, styles and bodies in the long 7th century

Read 132- 137 (where the pottery section starts) for this session, along with the text on fig. 6.16-17 (griffin from cauldron, necklace) and the textbox at the end of the chapter. Today I'll continue to look with you at sculpture and fine artifacts, and develop strongly the issues of contact in territories occupied by Greek people with not-Greek art, culture, makers and circulating objects. Do you think objects and ideas from non-Greek cultures could become 'Greek' when they objects traveled? How could that happen?

Add artifacts from theme and context chapters: fig. 7.19, and 7.20, at 175-77 (Ch. 7, Sanctuaries and Architecture), 'Mantiklos Apollo' and votive deposit in the Athenian Agora; fig. 11.7 at 274-75 (Ch. 11, The Production of Greek Art and its Markets), gold votive bowl of the Kypselid tyrants of Corinth

Skim - Feldman, Marion, 2014: **Communities of Style: Portable Luxury Arts, Identity and Collective Memory in the Iron Age Levant**. Chicago: University of Chicago Press. ONL

> ch. 5 (attached), 'The Reuse, Recycling, and Displacement of Levantine Luxury Arts', AT 139-46 (introduction, and the Assyrian spolia used to make statues at Olympia) and, for display in the 'royal tombs' on Cyprus, near Salamis, 154, and 158-60, with 172-73, the conclusion. Of especial interest for this session is the griffin cauldron from Cyprus., along with the female beings at Olympia.
-- Her ch. 4 discusses the so-called Phoenician bowls, of which your book covers one. One reason they intrigue is because they show the Phoenicians' own adoption of 'Egyptian' styles and motifs

Primary texts: from Homer's **Odyssey**, about the wanderings of one of the Greeks after the fall of Troy and his homecoming to his own kingdom, the description of the palace of King Alkinoos with its Near Eastern flavor, and stories of Phoenician merchants and Greek mercenaries who bring fine goods to Greece.

Reference: Martin, Rebecca, 2017: **The Art of Contact: Comparative Approaches to Greek and Phoenician Art**. Philadelphia: University of Pennsylvania Press. ONL Ch. 1, 'Culture, Contact, and Art History: Framing the Theoretical Landscape', 11-41. This has good succinct definitions of 'culture', 'Orientalizing', 'Hellenization' - all hotly contested terms - for your reference.

Takehome Task set, due next Thursday

Thurs. 14th Of temples and pots

Now read in ch. 6 pp. 137-42 (fig. 6.8-.15) and 144 (fig. 6.18); 146-150, on the decoration of the temples at Thermon and and Prinias. This is a week when our class deepens its engagement with complexly decorated things and structures and their manipulation of stories and motifs - in fact, here you meet decorated monumental architecture with figural images on it for the first time. For the rest of the course you will often meet it again!

Look: in advance, here are expanded contexts for the painted terracotta panels for the temple at Thermon, and for the sculptures of the temple at Prinias.

Primary text: in Homer's epic set at the Greek siege of Troy, **the Iliad**, 'The Shield of Achilles' episode - impossible artistry as Greeks dreamed of it

Week 4 Archaic exuberance: a 6th c. BCE panorama

Read Ch. 8, 'The Sixth Century (c. 625/600 - 480 BCE)'

180-99 (and fig. 8.17-20 at 200-1), 207-8 (Textbox).
 *We will discuss 6th-5th c. painted pottery in Week 5.

Tues. 19th Architecture and the monumental image

Read Ch. 8, 'The Sixth Century (c. 625/600 - 480 BCE)', AT 180-90, 196 ('Other Media) on the Olympia shield bands, 198 and fig. 8.21 on the Pitsa votive plaque, 287 Textbox on polychromy and sculpture.
add Fig. 7.14-15 at 170-73, the decorated Treasuries at Delphi (Siphnian Treasury esp.); see plan 7.2 at 157 to find them; fig. 9.1 at 212 (Ch. 9, Narrative), Gigantomachy frieze detail from the Siphnian Treasury

Some of these structures were the proud monuments of city-states on their home territory. But some of them were at the grand 'international' sanctuaries to which people came from all over, not least the Panhellenic sanctuaries at Olympia and Delphi with their quadrennial 'games' and their oracles. You'll be back at Olympia and Delphi at multiple points in this course.

Think about the impact of sacred structures that assemble multiple myths, as you saw happening last week. Those on show this week include an Ionic-order structure, with long friezes in which to unfold narratives, and Doric-order structures with the chances and limitations of packing stories into series of distinct metope reliefs; they also show you the possibilities of pediment sculpture on building facades. In what ways do their decorations seem to you to address religious beliefs? what do they say about the character of the 'hero', and the relations between gods and humans? Votive dedications spoke to those relationships too - how?

Primary texts: - from the 2nd c. CE, Plutarch's tour of Delphi (attached). Look this over; think about what it might tell us about an ancient sanctuary visitor!

- from the 5th-c. BCE **Histories** of Herodotos of Halikarnassos, descriptions of important votives and honorific images set up at Delphi and at Thebes. (These accounts are entangled in Herodotos' long account of Kroisos, king of Lydia in Anatolia, r. 560-547 BCE.)

- from the 5th-c. Athenian playwright Euripides' play **Ion**, imagined encounter at Delphi with its temple and votives, and with tapestries in temple storage.

Look: a prequel PPT for the Siphnian Treasury to accustom your eye, and show you more informative images of the elements of the Treasury's decoration that your book illustrates. Pay attention to the east frieze (gods on Mt Olympos/ contest at Troy) and pediment (contest for the Delphic Tripod), and the north frieze with the battle of gods and Giants. Observe the use of human figures as columns, what are called caryatids; these caryatid korai will return on Thursday. And think about color!

-- for the Treasury of the Athenians at Delphi: the fragments of the building have been set back up again in reconstruction, with casts of the metopes now in the site museum (your book has one), https://en.wikipedia.org/wiki/Athenian_Treasury ; and see the gallery https://commons.wikimedia.org/wiki/Category:Treasury_of_the_Athenians_at_Delphi. To the metope about Theseus in your book, I will add this often-illustrated depiction of Herakles and the Kerynian Hind, [https://commons.wikimedia.org/wiki/Category:Treasury_house_of_Athens_in_Delphi_-_Metopes_\(Museum_of_Delphi\)_-
/media/File:Treasury_of_Athenians,_Heracles_and_Ceryneian_hind,_500_BC,_201394.jpg](https://commons.wikimedia.org/wiki/Category:Treasury_house_of_Athens_in_Delphi_-_Metopes_(Museum_of_Delphi_-_media/File:Treasury_of_Athenians,_Heracles_and_Ceryneian_hind,_500_BC,_201394.jpg)
 - You might like to see this little video made for the archaeological authority that controls Delphi shows 3D reconstruction of the treasury and its paint; it leaves in later inscriptions added to the building <https://www.youtube.com/watch?v=qjT9LsBcwe0>.

Reference:

- your textbook, chapter 7, 'Contexts II: Sanctuaries and Architecture'

Neer, Richard, 2001: 'Framing the Gift: The Politics of the Athenian Treasury at Delphi', **Classical Antiquity** 20 273-336 (in Canvas Files).

- Neer, Richard, 2007: 'Delphi, Olympia, and the Art of Politics', in H.A. Shapiro, ed., **The Cambridge Companion to Ancient Greece**. New York: Cambridge University Press. 225-64. ONL

- Marconi, Clemente, 2009: 'Early Greek Architectural Decoration in Function', in Derek Counts and Anthony Tuck, eds., **Koine: Mediterranean Studies in Honor of R. Ross Holloway**. Oxford, Oakville: Oxbow Books. 4-17 (in Canvas Files)

Thurs. 21st Body and emblem: `kouros', `kore'
Museum Takehome Task due

Now, in ch. 8 read about the free-standing statues people call **kouros** and **kore** in the section on free-standing sculpture at 190ff, continuing into the section 'Other Media' for discussion of the chryselephantine statuary remains from Delphi and of caryatid mirror (fig. 8.18-19). - Look again at fig. 8.8, as a base for a kouros.

You have been looking at the inventive postures and dynamic compositions of Archaic architectural sculpture and relief. How do the very controlled, highly stereotyped images that we reflect on for today contrast, and to what end ...?

Add

Fig. 1.4 and p. 8 (Introduction), Terracotta woman ('kore') from grave at Kamiros
 Fig. 5.24 at 122-3 (Ch. 5, Contexts I: Civic, Domestic, and Funerary), the Anavyssos Kouros
 Fig. 7.18 at 173-75, Kore dedicated by Euthydikos
 fig. 13.10 at 330-31 (Ch. 13, Identity), Lakonian caryatid mirror

Look: Prequel PPT for the '**Polyxena Sarcophagus**', excavated at an aristocratic tumulus tomb in the Troad, the region near Troy in Anatolia across the Black Sea straits. I want to think about this sarcophagus with you in relation to funerary monuments discussed in this session. The reliefs explore and celebrate the lives of contemporary women - and they mourn the legendary death and suffering of women of Troy, captured and killed by Greeks in 'myth time'. A man was buried in this sarcophagus; his people lived in a zone of mixed population and cultural traditions ranging from Greek to the non-Greek indigenous Phrygians and colonizing Persians.

Look: <https://www.metmuseum.org/art/collection/search/253370> , the online database entry for the Metropolitan Museum of Art's 'New York Kouros'. Look at the images. Evaluate the label and information text. Observe the provenance (click). Look how copious the bibliography is (click References). Listen to the little podcast if you have time. (Notice - this is one of the Met gallery pieces that actually gets a podcast.)

- **Reference:** Rose, C. Brian, 2013: **The Archaeology of Greek and Roman Troy**. Cambridge: Cambridge University Press. ONL - ch. 3, 'The Tombs of the Granicus River Valley: The Polyxena Sarcophagus'.

- for how kouros - and korai - might mean something, and what viewer interaction and reception could be, ch. 1, 'Wonders Taken for Signs', 21-69 in Richard Neer, 2010: **The Emergence of the Classical Style in Greek Sculpture**. Chicago, London: University of Chicago Press. ONL

- for images of gods, across the Greek centuries, when Archaic cult images were often preserved or imitated in temples: Mylonopoulos, Joannis, 2010: 'Introduction: Divine Images versus Cult Images. An Endless Story About Theories, Methods, and Terminologies', in Joannis Mylonopoulos, ed., **Divine Images and Human Imaginations in Ancient Greece and Rome**. Leiden, Boston: Brill. 1-19. (in Canvas)

- on how the adornments and attributes depicted on korai signify: 164-67 in Caroline Vout, 'Bodily Objects', in Robin Osborne ed., 2021: **A Cultural History of Objects in Antiquity**. London: Bloomsbury Academic. 161-84 ONL

- for what one encountered in temple interiors - cult images, votive images and objects, furnishings, etc. see briefly Margaret Miles, 2016: 'The Interiors of Greek Temples', in Margaret Miles ed., **A Companion to Greek Architecture**. Somerset: John Wiley & Sons. 206-22 ONL

Week 5 Living (and dying) with images: painting and vase-painting, late 7th - 5th c BCE

There are a **lot** of pots in this book. There are a lot of pages for this week: read/ skim as directed. Basically, you'll be riffling your hard-copy/ scrolling through the ebook looking for that tell-tale red/white/black ceramic object. I won't concentrate on all of them in lecture for analysis (and have-to-know), but looking quickly at them all will enrich your experience of prior and subsequent lectures.

A big question posed by many of these pieces: why did people (often males) wish to live intimately with images of violence, and of emotional and physical suffering?

For the week: I will proceed chronologically, overall, see below (the vase-painting section in Ch. 6 for the 6th c. for Tuesday, and in ch, 10 for Classical vase painting on Thursday).

By Thursday:

Skim: 212-33, Ch. 9 (Narrative): much of S O'D's discussion of painted pottery is in this chapter. Skim this chapter to get the gist of concepts and models. You will have met some of them in prior weeks. Look at the images. We will concentrate on several of these ceramic objects in this week's lecture.

Skim: fig 11.5 , 11.13 at 273-81 (Ch. 11, Production): skim this section, some of which you will have met before, that deals with ceramic production and markets

Read and look: 13.1, 13.7 **at 321 and 325-28** (Ch. 13, Identity); 13.11, 13.13 **at 331-34**; 13.18 and textbox **at 229**, about women's and men's lives as they frame these shapes and images.

Did Greek pots stay 'Greek' when not-Greek people used them?

Skim this week the review by Keely Heuer, 2022, in the journal **Etruscan and Italic Studies** 25.1-2 (December) 245-50 ONL and attached (in Franklin ask for Bundrick's book, and Franklin will show you reviews at right), of Bundrick, Sheramy, 2021: **Athens, Etruria, and the Many Lives of Greek Figured Pottery**, Madison: University of Wisconsin Press. ONL. Select some key points to recall. *A very great deal of east Mediterranean fine pottery comes from votive and burial contexts in Italy, very often the burials of the not-at-all-Greek Etruscans in Etruria (what is now Tuscany, with parts of Umbria and the north). Bundrick's is a recent work on the acquisition and re-use history, to examine how Etruscans selected and used pots with particular kinds of imagery for their own cultural aims, and how Athenian vase-painters sometimes shaped their work specifically for that market. (If you check the provenance of the painted Greek pottery in the Penn Museum, an enormous portion of it is from Etruscan sites.)*

Tues. 36th Archaic and Early Classical vase-painting: artifice, commodity and persona, west and east (black-figure, polychrome and the the move to red-figure wares)

Read 199-207 in Ch. 6 (The Sixth Century)

Add in Ch. 9, Narrative, fig. 9.6

Skim Neils, Jennifer, 2009: 'The Unheroic Corpse: Re-reading the Sarpedon Krater', in John Oakley and Olga Palagia edd, **Athenian Potters and Painters II**, 212-19. (attached)

I will add to your book more on two vases in particular.

1. The 'Sarpedon Krater' painted by Euphronios, sometimes simply called the Euphronios Krater: Your book hijacks it for the chapter on the 5th c. BCE in fig. 10.36 at 262 in regard to its history of robbery and repatriation.

Look:

https://commons.wikimedia.org/wiki/Category:Euphronios_krater_in_the_National_Archaeological_Museum_of_Cerveteri

Read the Khan Academy entry, which also covers its modern biography as art looted, sold to the Metropolitan Museum of art and then, after decades, returned to Italy:

<https://www.khanacademy.org/humanities/ancient-art-civilizations/greek-art/greek-pottery/a/the-many-meanings-of-the-sarpedon-krater>

Read if you like more, its wiki, which is informative, https://en.wikipedia.org/wiki/Euphronios_Krater.

For details on its looting and recovery, <https://traffickingculture.org/encyclopedia/case-studies/euphronios-sarpedon-krater/>.

Grad student Mariana Castro's 2019 website, a story-line curated virtual tour, **The Spatiality of Repatriation**, about the complicated object biography of this vase and its modern wandering, as a project in arc.gis storymapping, <https://storymaps.arcgis.com/stories/2309305c411f4cdfadfac31d717c5b93>

2. Exekias' Amphora with the Suicide of Ajax, fig, 9.5, 214-15 in ch, 9 on Narrative

Look: images here - Egisto Sani's flickr site,

<https://www.flickr.com/photos/69716881@N02/22978527041>, with at the great details he shot. He also photographed the 'genre scene' on the other side of the vase. Your book ignores that side. How might it shape your understanding of the whole vase?

How can I resist a Penn pot?

Look at this, <https://www.penn.museum/collections/object/275918>

Reference, Khan Academy, for pots and painters in your book: Sophilos.

<https://www.khanacademy.org/humanities/ancient-art-civilizations/greek-art/greek-pottery/a/sophilos-a-new-direction-in-greek-pottery>

The Francois Vase, <https://www.khanacademy.org/humanities/ancient-art-civilizations/greek-art/greek-pottery/a/the-francois-vase-story-book-of-greek-mythology>

Exekias' amphora depicting Ajax and Achilles playing a game,

<https://www.khanacademy.org/humanities/ancient-art-civilizations/greek-art/greek-pottery/v/exekias-attic-black-figure-amphora-with-ajax-and-achilles-playing-a-game>

Thurs. 28th Object agency, mimesis and emotion (red-figure and white-ground wares in the 'Classical' era, 5th c. BCE)

Read 255-63 in Ch. 10 (The Fifth Century)

In other chapters: figures

1.2 **at 3-4** (Introduction)

5.19 at 117-18 and 5.21 **at 119-20** (Ch. 5, Contexts I)

7.16 **at 173-73** (Ch. 7, Contexts II)

in Ch. 9, Narrative, fig. 9.7-9.11

Look: for the Niobid Painter's name-vase, in the Louvre, your book shows one side in fig. 10.22 - I want to discuss also the other side with the violent killing of the children of Niobe.

Look at all the details here, on the museum database:

<https://collections.louvre.fr/en/ark:/53355/cl010270201>

- Meet a good public database/ digitized catalogue at a museum! The Louvre in Paris is one of the largest and most celebrated of the 'world museums' (a phenomenon that has some problems, but ...). It has huge holdings in things from the deep past in western Eurasia and northern Africa, including Egypt. It has invested in a nearly-complete digital catalogue, a database. For painted Greek vases it will always show an image of both sides. Over time, the museum is adding scholarly bibliography to the object entries.

A short discussion:

<https://www.khanacademy.org/humanities/ap-art-history/ancient-mediterranean-ap/greece-etruria-rome/v/niobid-krater>

Reference: Attic (Athenian) vase-painting of the end of the Archaic period into the 5th c., seen both as symptom and as cause of radical social and political shifts: Osborne, Robin, 2018: **The Transformation of Athens: Painted Pottery and the Creation of Classical Greece**. Princeton: Princeton University Press. ONL (you can download the whole book). As the class explores the shift to 5th-c. styles and object practices, and ways in which the arts tangled with 'democracy', you might wish to dip into this.

October**Week 6 The long 5th c. BCE and the 'Classical' thing****Tues. 3rd Bodies in motion: the problem of 'Classical style' and the shaping of Greek communities**

Read: Ch. 10, 'The Fifth Century (c. 480-400 BC)', AT 237-46, 253-55 - into the discussion of 'painting', on which see also 260f.

Add artifacts from theme and context chapters:

Introduction: Fig. 1.1 (Parthenon frieze) and p. 2-5; fig. 1.7 at 11-12 (Artemision Zeus).

Ch. 5 (Contexts I), Fig. 5.9, Tyrannicides, and 5.10, cavalry victory monument at 109-10; 5.27-28 at 125-27 > Stele of Hegeso and her clan's 5th-4th c. tomb precinct.

- Orient yourself for 5th-c. Athens with fig. 5.1, reconstructed view with Agora and Akropolis, and 5.2, city plan, and fig. 5.7, 4th-c. Agora plan.

Ch. 9 (Narrative), the Temple of Zeus at Olympia's east pediment statuary, 227-29 and fig. 9.14

Read: ch. 10, 'The Road Not Taken', 228-48 (big images) in Osborne, Robin, 2018: **The Transformation of Athens: Painted Pottery and the Creation of Classical Greece**. Princeton: Princeton University Press. ONL (you can download the whole book or just one chapter), attached.

Reference/skim if you have time: Stewart, Andrew, 2008: 'The Persian and Carthaginian Invasions of 480 B.C. and the Beginning of the Classical Style: Part 2m the Finds from Other Sites in Athens, Attica, Elsewhere in Greece, and on Sicily; Part 3, the Severe Style: Motivations and Meaning', **American Journal of Archaeology** 112.4 581-615 AT 599-212 [socio-political reasons for the Severe Style, the mutation from Archaic to Classical figural styles and sculptural genres] (attached)

Reference: Barringer, Judith, 2005: 'The Temple of Zeus at Olympia, Heroes, and Athletes', **Hesperia** 74.2 211-41 ONL

Tanner, Jeremy, 2018: 'Picturing History: The Ethics and Aesthetics of Tyrannicide in the Art of Classical Athens and Early Imperial China', in Danielle Allen, Paul Christesen, and Paul Millett eds., **How to Do Things with History: New Approaches**. Oxford: Oxford University Press. 263-302. ONL

Stewart, Andrew, 2023: '"Memorials of all Our Noble Deeds": Politics, Power, and Representation in the Athenian Agora, 510 B.C. to A.D. 14. a Critical Review', **Hesperia** 92.4 191-310. See esp. 191-96, an introduction to the Agora and the kinds of things set up at it, 199-203 and on portraits and especially those of the Tyrannicides, and 218-20 and 240 on the Tyrannicides again; 220-25 on the Stoa Poikile and its paintings.

Neer, Richard, 2010: **The Emergence of the Classical Style in Greek Sculpture**. Chicago: University of Chicago Press. ONL

Thurs. 5th The case of Athens' Akropolis

Read: Ch. 10 246-54, about the Parthenon and the Temple of Athena Nike.

Look: prequel PPT for the Parthenon and its cult statue, and for the bastion of the Temple of Athena Nike; this will have good images also for the 'Maiden Porch' of the Erechtheion and its caryatids.

-- Orient yourself for 5th-c. Athens with fig. 5.1, reconstructed view with Agora and Akropolis, and 5.2, city plan, and fig. 5.7, 4th-c. Agora plan

Add artifacts from theme and context chapters:

Introduction: Fig. 1.1 (Parthenon frieze) and p. 2-5, 11-12 to the 5th-c. Acropolis

Ch. 7 (Contexts II) 159-60 and fig. 7.4, Athens, Acropolis plan, for the 5th-c. Akropolis

7.8, view of the Erechtheion with its caryatid porch

Skim: Marconi, Clemente, 2009: 'The Parthenon Frieze: Degrees of Visibility', **RES** 55/56 157-71 ONL, attached

Primary text: Perikles and the city of Athens, in Thucydides (5th c. BCE, Athenian) and Plutarch (2nd c. CE) (attached). See the in-text comments; how are Athenian ideologies expressed here? what kinds of things do these writers tell us that helps us understand the Attic material covered this week, patronage, and production?

Reference: *there is a huge literature ...! selecting -*

Kousser, Rachel, 2009: 'Destruction and Memory on the Athenian Akropolis', **Art Bulletin** 91.3 263-82. ONL

Osborne, Robin, 1994: 'Framing the Centaur: Reading Fifth-Century Architectural Sculpture', in Simon Goldhill and Robin Osborne, eds., **Art and Text in Ancient Greek Culture**. Cambridge: Cambridge University Press. 52-84, notes 289-91 (in *Files on Canvas*)

- and see Neer 2010, above

Week 7

Tues. 10th Midterm Exam

Thurs. 12th FALL BREAK

Week 8 Invention is in the air: Late Classical or Early Hellenistic? The 4th c., its master makers, and the rise of the 'individual'

Tues. 17th Images, objects, and emotion

Read in Ch. 12, 'The Fourth Century to 330 BCE', 287-60 (historical context, the sanctuary of Asklepios at Epidauros explained), 292-99, 302-3 (luxury metalwork), 305-7 (Kerch vases, fig. 12.17) (The wall-painting and mosaic material will come up later.)

Add ch. 13 (Identity) 329-30 and fig. 13.8, statue of Aristonoe

fig. 11.1-2 at 269-71 (Ch. 11, Production), temple statuary at Epidauros

Read Stewart, Andrew, 2023: '"Memorials of all Our Noble Deeds": Politics, Power, and Representation in the Athenian Agora, 510 B.C. to A.D. 14. a Critical Review', **Hesperia** 92.4 191-310 (ONL, attached) - **AT 232-34** and **fig. 29-32** (Agathe Tyche, and Eirene and Ploutos) and **242-43** and **fig. 40-42** (Themis)

LOOK:

- PPT for the Derveni Krater, which was inscribed at some point after its making for an aristocrat from Larisa in Thessaly. '(I am the **crater**) of **Astion** the son of Anaxagoras from Larissa.' Get a sense of this intricate object, for which your book shows you just one side in fig. 12.15, with a photo that obscures much. What kind of a Dionysiac world does it put across? What kind of a god is this? what is the erotic doing next to the violent?
 - the wiki image gallery is also handy, https://commons.wikimedia.org/wiki/Category:Derveni_krater - even my PPT won't show you all of this. For both this set and the book, reflect upon how conditions of museum lighting that they document might or might not be those of the ancient feasting room this was destined for.

Reference: Gaunt, Jasper, 'Toward the Derveni Krater: On the Rarity of Large Bronze Vessels of the Archaic and Classical Periods Bearing Large Figural Registers', <https://www.getty.edu/publications/artistryinbronze/vessels/26-gaunt/> in Jens Daehner, Kenneth Lapatin, and Ambra Spinelli eds., **Artistry in Bronze: The Greeks and their Legacy. XIXth International Congress on Ancient Bronzes.** J. Paul Getty Museum. <https://www.getty.edu/publications/artistryinbronze/>

Thurs. 19th Death and memory

Read in Ch. 12 299-301, and 307-9 on Apulian funerary vases, with fig. 12.19.
 The

Add artifacts from theme and context chapters:

fig. 13.2 at 322 (Ch. 3, Identity), Stele of Mnesistrate

In Ch. 9 (Narrative), go back to fig. 9.11 at 224-5 (Lucanian red-figure pelike) and 9.17 at 231 (battle relief from tomb at Tarentum)

SKIM

Hurwit, Jeffrey, 2007: 'The Problem with Dexileos: Heroic and Other Nudities in Greek Art', **American Journal of Archaeology** 111.1 35-60 ONL and attached

Squire, Michael, 2018: 'Embodying the Dead on Classical Athenian Grave Stelai', **Art History** 41.3 518-45. ONL and attached

LOOK:

PPT for the Mausoleion, expanded; I am going to speak with you about its program

Reference: for the Derveni Krater and its tomb group,
 Barr-Sharrar, Beryl, 2008: **The Derveni Krater: Masterpiece of Classical Greek Metalwork.** Princeton: American School of Classical Studies in Athens Publication. ONL. You can see an outline in the review by Alexis Castor in Bryn Mawr Classical Review, <https://bmcbr.brynmawr.edu/2009/2009.02.44/> and in the 2011 review by Jasper Gaunt for the **American Journal of Archaeology**, <https://www.ajaonline.org/book-review/747>, which is an erudite assessment in the light of relevant art histories of Greek objects. Caroline Houser's review for the College Art Association Reviews is also thoughtful, learned, and as appreciative as Gaunt's, <http://www.caareviews.org/reviews/1619>, even though it points to some areas to contest. You'll see it in the wiki on the Krater, which lists some more recent bibliography as well, https://en.wikipedia.org/wiki/Derveni_Krater.

Week 9 The not-Greeks - representation, appropriation, hybridity

In this week, we're going to exploit material and discussions from our textbook, but we will also range well outside it, so that I can show you in a meaningful way the arts of contact. Your book has a whole chapter on 'Identity', which you should skim: this takes it further. We are going to look at artifacts of not-Greek

people, some living in the lands where Greeks (often as the result of colonization) lived, and some lived in border zones or empires across Greek frontiers. These artifacts intersect with 'Greek' styles and forms, and were sometimes - but not always - made by Greek makers. But they worked for indigene patrons and viewers who were not Greek, and even Greek-for-Greeks things had lives in other cultures where those things ended up. You will meet the conventional survey topic of Greek 'depiction of Others', like eg Skythians in Attic vase-painting; but this session asks about the depiction of those Others for the depicted. This is prologue to looking at the big Macedonian expansion and its effects in the wake of Alexander's conquests in Egypt, the Near East, Anatolia; it is also a run-up to Hellenistic engagement with the West Mediterranean.

Tues. 24th 'Edges': Thrace, Skythia, Italy, Libya

Look:

PPT for 'Skythian gold'. Scrutinize the objects. What kind of cultural history and art history of Skythia and the Black Sea region can you imagine our session can do with them? What about them looks to you 'Greek', and not?

PPT for the portraits of the Cyrene Libyan and Seuthes

PPT for a 'Praenestine cist', one of many, and one of the finest, of a class arge engraved cylindrical bronze boxes from aristocratic tombs at Praeneste in Latium (near Rome): the Ficoroni Cista (with the first Roman artist's signature)

PPT for details of the Etruscan Francois Tomb at Vulci in Etruria in Italy, which combines paintings of scenes from the Iliad and other Greek myth cycles with local history

I'll gesture ahead to how the Hellenistic mosaics you will study include those made for non-Greek locations, in Hellenistic-era Italy (including the famous 'Alexander Mosaic').

Reread: in Ch. 12, 307-310, fig. 12.19-21, South Italian ceramics, for which add 334 and fig. 13.14 (ch. Identity) and 337-8, tomb assemblage in Lucania

Skim: Meyer, Casper, 2018: 'What is the Value of Images? On the Social Significance of Time Spent Looking at Classical Art', in Catherine Draycott, Rubina Raja, Katherine Welch, and William Wootton eds., **Visual Histories of the Classical World: Essays in Honor of R.R.R. Smith**. Turnhout: Brepols. 34-46. - Compare his mirror with the Rape of Auge to the one you saw last week (ch. 12 at 302-3).

Thurs. 26th West Asia: Anatolia, Phoenicia, Mesopotamia

Read: in the book skim ahead at 343-45 for fig. 14.1, the so-called 'Alexander Sarcophagus for the King of Sidon, and 14.16, the so-called 'Slipper-Slapper' from the clubhouse of the merchants of Beirut at Delos; 14.25, Egyptianizing statue of a Ptolemaic queen.

Look:

- PPT for the Nereid Tomb at Xanthos for a great Lykian dynast.

Its decorations are now in the British Museum, a star object:

<https://www.britishmuseum.org/collection/galleries/nereid-monument> - scroll down and take the virtual tour link for the panorama Google Arts and Culture hosts, of Room 17 and how these and other remains are displayed there. How has the museum coped with trying to show the remains of a 3D structure for which it shows only one entire facade?

- go into the Collections search, <https://www.britishmuseum.org/collection> and ask for Nereid Monument. Look over a couple of screens to see the copious remains, not all of which are on view. - You can narrow the search to Nereid Monument frieze (and the museum gives detailed descriptions of what is on each

slab). You can ask for Nereid Monument acroterion to see its roof sculpture - battered, very, but dynamic still, most of it in storage. You can ask for Nereid Monument statue to get to the images once set between the columns that people think are Nereids - their entries have close description, as here,

https://www.britishmuseum.org/collection/object/G_1848-1020-81

- The British Museum has the great habit of giving biographical profiles of the excavators and donors of its things. In each entry you would see that name hotlinked. For the Nereid Monument this is Sir Charles Fellows, 1799-1860, <https://www.britishmuseum.org/collection/term/BIOG90680>. The results for the Nereid Monument searches will include many of the 1844 drawings by George Scharf, the draughtsman for Fellows, who was also an art historian and eventually the Director of the National Portrait Gallery, <https://www.britishmuseum.org/collection/term/BIOG45251>. They are appealing as well as documentary images (as here, eg, https://www.britishmuseum.org/collection/object/G_2012-5034-70).

- PPT for the Mausoleion - whose remains (Mausoleum of Halicarnassus) are in the British Museum as well. (The museum enters 'Classical Greek' for Culture/period in its entries.)

Read:

Martin, Rebecca, 2017: **The Art of Contact: Comparative Approaches to Greek and Phoenician Art**. Philadelphia: University of Pennsylvania Press. ch. 5: 'Hybridity, the Middle Ground, and the Conundrum of "Mixing"', 136-65 - you read some of this already, in week 1 **now read it all**. Contrast what she does with the Alexander sarcophagus and the Slipper Slapper to how your book handles them. ONL, and attached

Skim:

Langin-Hooper, Stephanie, 2023: 'Burying the Alabaster Goddess in Hellenistic Babylonia: Religious Power, Sexual Agency, and Accessing the Afterlife Through Aphrodite Figurines from Seleucid-Parthian Iraq', **American Journal of Archaeology** 127 209-40 ONL and attached.

In the course of 4 weeks we're going to split apart and add to your book's sole chapter on the Hellenistic world of the late 4th - 1st c. BCE. That gives more space for the complex monuments in the book, and lets us add some important things. Among those are a deeper look at two very important art modes and practices in these centuries. One is the development of the portrait, from public images of traditional and new elites to the representation of individuals as 'types' across a range of social classes in communal and private images. The other great domain your textbook barely touches is the art of the polychrome interior: the evidence for post-Classical panel- and wall-painting, and for Hellenistic figural and ornamental floor mosaics.

Week 10 Hellenistic I: The Rise of Macedon, Alexander's Empire, and a World of Kingdoms

Skim for this week ch. 14, 'The Hellenistic Period'. How do you feel the book makes the case for this being a definite period of culture, and what do you think of the selection of things that make its Hellenistic survey?

Tues. 31st Macedon and the onset of Hellenistic empires

Read in ch. 12 (4th c.) the section on Tomb II at Vergina, 311-17 (mostly images) and fig. 5.18 at 116-17 (Ch. 5, Contexts I), gold larnax and textile from the tomb; in ch. 14 (Hellenistic) 342-45, and 358-60 (Tyche of Antioch, Nike of Samothrace)

Read: J.J. Pollitt, 1986: *Art in the Hellenistic Age* excerpts (introduction; **skim** the age of Alexander), attached

Primary text

- Alexander's portraits and portraitists
- The Pyre of Hephaestion - this description comes from an anonymous source, a record of the huge spectacle-monument Alexander made for his dead friend, preserved by the 1st-c. BCE Greek historian Diodorus Siculus.
- The Funeral Car of Alexander - this is preserved in Diodorus also, dependent on a contemporary record made of the movable monument that the generals of the newly dead Alexander had made to convey the king's mummified body to Macedon (it was hijacked by Ptolemy I to Alexandria).

Look: PPT for tomb finds from the royal tombs at Vergina. I'll talk about the assemblages as images of regal identity, including their fine imports.

We dealt with the Derveni Krater a few weeks ago, as a luxurious object for banquets. It was used in the end, however, as the funerary urn for a man whose rich grave was one of a cluster of 6 elite tombs at Derveni, ancient Lete, which is near Thessaloniki, in a part of Thessaly annexed by Philip II of Macedon. This is from Tomb B. It contained a coin of Philip, which dates the grave and makes it in some large sense Macedonian. (The krater might be from the south - Athens, or elsewhere.) Reflect on it as a funerary object. Could its decorations take especial meaning from that use?

-- This essay, <https://journals.openedition.org/hms/886> discusses the assemblage in Tomb B at length, in regard to the medical equipment included in it: Ignatiadou, Despina, 2015: 'The warrior priest in Tomb B was a healer too', *Histoire, médecine et santé* 8 89-113. See the reference section for week 8 above for Barr-Sharrar's book on the krater and reviews of it, that are relevant to the object as a north Greek thing and to the circumstances of the tomb and its occupant.

November

Thurs. 2nd Hellenistic styles and genres

Read in ch. 14 (Hellenistic) for fig. 14.11-13, 14.16-22, 14.32-37

Skim: J.J. Pollitt, 1986: *Art in the Hellenistic Age*, excerpt on the 'rococo', attached

Primary text:

Herodas' Mime about ordinary women looking at votives in a sanctuary

Theocritus' Idyll about ordinary women visiting a festival diorama in the palace of the Ptolemaic queen in Alexandria

Reference:

Zanker, Graham, 2004: *Modes of Viewing in Hellenistic Poetry and Art*. Madison: University of Wisconsin Press. ONL

Ann Kuttner, 2015: 'Hellenistic Images of Spectacle, from Alexander to Augustus,' in *The Art of Ancient Spectacle*, ed. Bettina Bergmann and Christine Kondoleon = *Studies in the History of Art* vol. 56 (National Gallery of Art, Center for Advanced Study in the History of Art, Symposium Papers 34), 97-122 [online in Franklin via JSTOR: search Kuttner Spectacle] in Files, in Canvas

Andrew Stewart, 1993: 'Narration and Allusion in the Hellenistic Baroque', in Peter Holliday ed, *Narrative and Event in Ancient Art* 130-73, esp. at 130-53 (the 'Hellenistic Baroque', and the Nike of Samothrace'), 169-72 (conclusion). In Files on Canvas.

Week 11 Hellenistic II: The case of Pergamon

Just as the remains of 5th-c. Athenian art dominate our stories about Classical images, so the remains of the art made for the kings of Pergamon, the Attalid dynasty, and the replicas linked to those monuments,

have defined the so-called Hellenistic baroque. So, Pergamon and the problems of the 'Pergamene' in art get their own week.

Read: Ch. 4, 'The Hellenistic Period, c. 330-30 BCE' at 350-52
Ch. 9 (Narrative) 214 and fig. 9.4, Great Altar, detail of the Gigantomachy frieze

Tues. 7th **The so-called Great Altar of Pergamon**

Briefly introducing the Attalids first, I want you to get a sense of its enormous friezes of relief narrative, inside and out. The remains are, with the 'Parthenon Marbles' in the British Museum, the most significant body of material for any impactful monument in pre-Roman Greek art, and, like the Elgin marbles, they ended in a museum installation far away (Germany) from the terrain of their origin (now Turkey). I have written myself as have others about how its forms resonate with other monuments in Anatolia like the Mausoleion. When you look at this monument, what can you think of in what we have studied so far that could be looked at as a precursor? Scholars like to say that many aspects of the Gigantomachy frieze look to Classical Athenian sculptural paradigms. When you reflect, can you see why? In studies of Greek treatment of narrative, the innovative Telephos Frieze comes up extremely often: how would you compare the different sorts of treatment of narrative, time, and realism of event in the outer and inner image cycles?

Read/skim: J.J. Pollitt, 1986: *Art in the Hellenistic Age* excerpts, attached (Pergamene art) - look at the images, read over; get a sense of how the Great Altar works and how we talk about it, without getting bogged in the details, and think about the other monuments Pollitt shows.

For the Telephos Frieze of the Great Altar,

Skim: Kristen Seaman, 2020: *Rhetoric and Innovation in Hellenistic Art*, ONLINE at Franklin: Ch. 2 (31-66), 'Narrative in the Telephos Frieze': skim this to get a sense of what Seaman is offering you. Look at the images and diagrams, and get a sense of the flow of this legendary hero's 'biography' monument.

Look: reference PPT for the Great Altar, and PPT for the Attalid victory monuments.

I give you a big reference PPT to look at; for the lectures we will concentrate on several key sections of each of those friezes. Those slides will be clearly flagged for you in the PPT.

Reference

*Ann Kuttner, 2005: "Do you look like you belong here?" Asianism at Pergamon and the Makedonian Diaspora', in Erich Gruen ed., **Cultural Borrowings and Ethnic Appropriations in Antiquity = Oriens et Occidens** vol. 8, 137-87 (in Files on Canvas)*

Thurs. 9th **Victory, Power, Cultural Patronage and Attalid Pergamon**

Read: go back to the Pollitt excerpt covering Pergamon!

Look:

PPT for the Sanctuary of Athena Polias with its propylon, weapons reliefs, library decorations and other ornaments, and the statuary from the palace nearby.

** (Mosaics from the palaces will be handled later)

Reflect: what did it mean to open a royal library, its only parallel the royal library at Alexandria, as part of a highly triumphalist sanctuary under the patronage of Athena, overlooking the city's theater? What do you think was the intended impact of the author portraits and of the replica of Pheidias' cult-statue of Athena, associated with the library?

PPT for the action groups of the Attalid victory monuments at Pergamon, Athens, and Delphi.

These survive mostly in replicas when it comes to the actual statues. But we have a mix of ancient texts and remains of monumental bases and structures that put an Attalid stamp on Delphi and on Athens, in its Agora and its Akropolis complex. We have been there before, this term! Think about how these new Hellenistic interventions interacted with pre-existing religious and political displays. Observe their appeal both to myth and history, and their aims to provoke an emotional response.

-

Week 12 Hellenistic III: people portraits and things in a `global' Mediterranean, 3rd-1st c BCE

Tues. 14th **What is a portrait, who gets to have one? Men of power, men of mind - and women**

(Re) Read: ch. 13 (Identity) 329-30 and fig. 13.8-9; 366-71 (fig. 14.31 is on p. 374); review the portrait material for the 4th c, the portraits from Week 9 (Not-Greeks); think about fig. 14.34, 14.35 (Hellenistic) and 1.6 (introduction);

Read: - excerpt from J.J. Pollitt, **Art in the Hellenistic Age** on the `role portrait'

- Stewart, Andrew, 2023: "Memorials of all Our Noble Deeds": Politics, Power, and Representation in the Athenian Agora, 510 B.C. to A.D. 14. a Critical Review', **Hesperia** 92.4 191-310, **AT 243-46**, on the portraits set up by the restored democracy of 307-262 BCE - this Demosthenes is a have-to-know!

- Review by Carly Daniel-Hughes in **Bryn Mawr Classical Review**, <https://bmcbr.brynmawr.edu/2010/2010.07.55/> of this book: Dillon, Sheila, 2010: **The Female Portrait Statue in the Greek World**. Cambridge: Cambridge University Press. The short review gives you a way to sample its premises and findings.

Skim: on the portraits of Kleopatra and her husband in their house on Delos, Trümper, Monika, 2021: `Delos Beyond East and West: Cultural Choices in Domestic Architecture', in Michael Blömer, Stefan Ridel, Miguel John Versluys and Engelbert Winter eds., 2021: **Common Dwelling Place of All the Gods: Commagene in its Local, Regional, and Global Hellenistic Contexts. (Oriens et Occidens: Studien zu antiken Kulturkontakten und ihrem Nachleben 34)**. Stuttgart: Steiner. 497-539 **AT 505-14**. ONL and attached.

- **Look over** the opening abstract, the Table of Contents, and the abstract of the Introduction for this, via Franklin > ONL: Ma, John, 2013: **Statues and Cities: Honorific Portraits and Civic Identity in the Hellenistic World**. Oxford: Oxford University Press. That will give you a sense of this landmark book and its ways of thinking.

Look: PPT of some portraits, 5th c. and later; some are original pieces, some are careful Roman replicas of earlier Greek images (often just replicas of the head or bust).

Reference: Dillon, Sheila, 2012: `Female Portraiture in the Hellenistic Period', in Sharon James and Sheila Dillon eds, **A Companion to Women in the Ancient World**. Chichester, Malden: Wiley-Blackwell. 263-77. ONL

Zanker, Paul, 1995: **The Mask of Socrates: the Image of the Intellectual in Antiquity**. Berkeley: University of California Press. ONL: via Franklin, or on the open web, <http://ark.cdlib.org/ark:/13030/ft3f59n8b0/>

Thurs. 16th **What are some arts of the individual, in the `privacy' of house, palace and villa?**

Read: in ch. 11 (Production) **278-9** with fig. 11.11, `Neoattic' marble furnishings, and **281** about fig. 11.14-.15, the sculptures of the Roman imperial villa grotto at Sperlonga.

Ch. 14 (Hellenistic) **355-7**, again (things in the export trade for the Hellenistic and Roman house), and **374-78**.

Look:

PPT with 'Tanagra figurines' and some Hellenistic luxury arts

PPT with some more Greek stuff headed for the western market and Roman consumers

PPT for Sperlonga's statuary

Primary text:

- The statues of the shrine in the house of Heius of Messana, a collection put together in the early 1st c. BCE by a rich Sicilian - excerpt from Cicero's prosecution of Verres, the corrupt Roman governor of Sicily

- The Riverboat of Ptolemy IV Philopator - a description by Kallixeinos of Rhodes of the 'floating palace' preserved by the Roman-era Athenaios of Naukratis in his **Learned Banqueters (Deipnosophistai 5.3 429-30/ 5.204d-206c)**

Week 13 Research project workshop Nov. 21

Read in the online guides to writing art history listed in the document in your first Canvas Module. T

- some of my notes from probing a range of chatbots for assistance to hypothetical study and research projects (attached). As of August 25, 2023 I have tried free versions of Perplexity, Google Bard, Claude2, Bing Chat with GPT-4, Chat GPT 3.5, and the paid version of Chat GPT, GPT 4. When I have time this term I'll probe the bots again before November.

This will be a workshop on framing questions from things and contexts, and on searching for data both on the open web and in the library's databases. You will be encouraged to speak about your project-to-date and questions about it with our collective.

You are going to be permitted to use generative AI for some highly specific purposes, only, for your final research project. So, I will talk over with you the useful and useless aspects of generative AI chatbots, when it comes to a serious research project - that is, one that is thoughtful, creative, learned, and well expressed. This will be a collective discussion, I hope.

THANKSGIVING 23rd-

Week 14 The world in color: Hellenistic painting and mosaic

[Readings: TBD. I want to see where the class' interests and skills have reached at this point, first]

Painting:Tues. 28th **Painting**

In the last weeks you have seen some of this week's material before, at least briefly, in terms of what there is of original painting on walls and stelai of the Hellenistic world, 4th c. onwards (Vergina, 312-17 in ch. 12, fig. 12.23-25.a and .b; Stele of Hediste, 14.31. Look also again at fig. 14.32, the painted vase of Centuripe ware in New York, and, from our week on non-Greeks, in the Italian material the Ficoroni Cist and the Francois Tomb.

Now we're going to add to them more of the striking wall-paintings from the tombs of late 4th-c. and early 3rd-c. Macedon, and reflect some more on the original (a monumental panel painting) for the Alexander

Mosaic. We will also look at wall-paintings of luxurious Roman houses and villas of the 1st c. BCE-CE, at Rome and at Pompeii, that echo/ replicate Hellenistic regal displays and public 'myth' paintings, that is, for mansions, palaces, sanctuaries.

Look:

- PPT for some Macedonian tomb painting: the big tomb at Lefkadia, the tomb at Aghios Athanassios
- PPT for the great hall of the Villa of P. Fannius Synistor at Boscoreale (near Pompeii), replicas of Antigonid regal commissions, along with the Aldobrandini Wedding from Rome and the Alexander and Roxane of the House of the Golden Bracelet at Pompeii
- PPT for the great hall of the Villa of the Mysteries at Pompeii, with its Dionysiac cycle. Don't flip at its wealth of detail! I will make clear the have-to-know takeaway in class.
- PPT for the Odyssey Landscapes, from a mansion at Rome on the Esquiline Hill

Read: excerpt from J.J. Pollitt, **Art in the Hellenistic Age** on painting

Primary text:

- Excerpts from the **Natural History** of the Roman statesman scholar, Pliny the Elder, 1st c. CE, about Hellenistic painters, and their works and patrons. Much Hellenistic 'Greek' painting ended up in public places at Rome, as booty of conquest, or purchased; and Pliny also depended on the work of Hellenistic Greek art historians.
- Timomachos' **Medea**, set up by Julius Caesar at his sanctuary for Venus Genetrix at Rome: descriptive epigrams of this image of the famous sorceress debating whether to kill her children. (She did.)

Thurs. 30th **Mosaic**

The great art of figural mosaic floors came into being in the 4th c. CE, for the Greek world: by the high Hellenistic age, those making it and/or installing it included non-Greek peoples around the Mediterranean world and beyond. This art form, this medium of ornamental and figural expression, was a huge legacy for the lands of the Roman empire into Late Antiquity, and for the Byzantine, Sasanian and Early Islamic (Ummayyad) worlds. Mosaic matters!

Read excerpt from J.J. Pollitt, **Art in the Hellenistic Age** on mosaics

Additional reading and reference: TBD.

Look

PPT for palace and courtly mosaic at Pergamon and in Ptolemaic Egypt

- The Praeneste/ Palestrina Nile Mosaic, in Pollitt: for color and details, Google Image 'Praeneste Nile mosaic' and of the gallery at https://commons.wikimedia.org/wiki/Category:Nile_Mosaic_from_Palestrina. Look at it for a while. It was meant to be visually overwhelming! Think about the experience of looking at it as someone walking up to and around it.
- **PPT** for the mosaics of the House of the Faun at Pompeii, which include the Alexander Mosaic. This site yields the highest number of figural mosaics in the Hellenistic and Roman world up to the early 4th c. CE. We will talk about questions of origin for the makers, and about how the mosaics bridge between East Mediterranean and Central Italian fashions and workshops; I will walk you through the dizzying range of floors, and you can select some for have-to-know, as we think about occupants and social practices in the house's rooms, and the patrons' aims.

December

This is a hectic week for all of you! I want it to offer the pleasure of some spectacular things and celebrity patrons. I won't set much to read, and what I pick a couple of weeks in advance will be influenced by your research and interests as I will have come to know them.

Week 15 A last look at the Hellenistic rulers and their kingdoms

Tues. 5th **The Ptolemies' Egypt and Cleopatra VII**

Thurs. 7th **East and West, Greek and not-Greek: Juba II of Numidia in Africa, Mithridates VI Eupator of Pontos, and Antiochus I of Commagene**

Week 16

Monday 11th **LAST DAY OF CLASSES** **Research Project due**

Tues. 12th-Wed. 13th **READING DAYS**

Thurs. 14th-Thurs. 21st **FINAL EXAMS**

Our exam date: TBA