



SYLLABUS

THE HUMAN FIGURE IN THE ART OF ARCHAIC GREECE

Professor Jeff Hurwit

Contact Hrs: 45

Language of Instruction: English

ATHENS, GREECE

1. Content. The course examines in detail the role, significance, and development of the representation of the human figure in Greek sculpture and vase-painting from the end of the so-called Dark Age to the beginning of the Classical period (c. 750-480 B.C.). Other major themes include the function and meaning of Archaic sculpture, the nature of Black-Figure and Red-Figure vase-painting, and the social/cultural contexts for the production of Archaic art.
2. Objectives. The course objective is to impress upon the student the importance of the human figure—and of representation itself—in early Greek art, and more broadly in the art of western civilization. The concentration that Archaic Greek art places upon the representation of the human form, human activities, and human myths was not preordained, but the result of an unusually anthropocentric cultural outlook, and the ways in which the Greeks would by the end of the Archaic period depict the human figure remain fundamental to western art to this day.
3. Suggested Excursions. Frequent visits to the principal collections of early Greek art, and first-hand examinations of the principal Archaic representations of the human figure. Those collections are lodged in Athens (at the National Archaeological, Acropolis, and Kerameikos Museums, which could be visited often), at Delphi and Olympia, and on the islands of Crete, Naxos, and Delos.
4. Methodology. The class would be a combination of lecture and discussion. The material in class is presented in a lecture format, and then, having prepared the students for what they would see on their visits to various sites or museums, conduct discussion of the material when and after viewing the material on site.
5. Evaluation/Grading. Grades would be based on a midterm, final examination, and a term paper (8-10 pages in length) examining a representation of a particular figure or scene from Archaic Greek art. Topics would be chosen only after consultation with me.
6. Course Readings. The principal texts for the course would be:

J. M. Hurwit, The Art and Culture of Early Greece, 1100-480 BC (Cornel University Press 1985)

J. Boardman, Early Greek Vase Painting (Thames and Hudson 1998)

- J. Boardman (1), Athenian Black Figure Vases (Thames and Hudson 1974)
 J. Boardman (2), Athenian Red Figure Vases: The Archaic Period
 (Thames and Hudson 1975).
 J. Boardman (3), Greek Sculpture: The Archaic Period (Thames and Hudson 1991)

Depending on library facilities and availability, additional readings would be assigned in some of the following texts:

- J. D. Beazley, The Development of Attic Black Figure (rev. ed.)
 W. Biers, The Archaeology of Greece (2nd. ed.)
 D. Buitron-Oliver, ed., New Perspectives in Early Greek Art
 J. N. Coldstream, Geometric Greece
 J. P. Getty Museum, Papers on the Amasis Painter and his World
 J. M. Hurwit, "Reading the Chigi Vase," Hesperia 71 (2002), 1-22
 K. Karakasi, Archaic Korai
 National Gallery of Art, The Human Figure in Early Greek Art
 G. M. A. Richter, Kouroi
 B. S. Ridgway, The Archaic Style in Greek Sculpture, 2nd ed.
 M. Robertson, A History of Greek Art
 A. F. Stewart, Greek Sculpture: An Exploration
 D. von Bothmer, The Amasis Painter and His World

7. Proposed daily schedule (assuming three class meetings per week but not including regular visits to Athenian museums or excursions). Some class days may be missed because of excursions outside of Athens.

Part One: The Foundations of Archaic Greek Art and the Re-Discovery of the Human Figure

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| Classes 1-2 | The Lefkandi Centaur and the Dark Age of Greece
Hurwit, 15-70; Boardman, 13-50 |
| Classes 3-4 | Renaissance and Symmetria: The Late Geometric Period and the Dipylon Master
Hurwit, 71-106 |
| Classes 5-6 | Poets and Painters: The Birth of Mythological Narrative
Hurwit, 106-124 |

Part Two: The Orientalizing Period

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| Class 7 | The Orientalizing Dimension: Greece and the East
Hurwit, 125-135 |
| Class 8 | Individuality and Regionalism in the Seventh-Century
Hurwit, 135-179; Boardman, 83-117, 141-144 |
| Class 9 | The Corinthian Figure: Three Ways of Looking at the Chigi Vase
Hurwit, "Reading the Chigi Vase." |
| Class 10 | <u>Dynamis</u> : The Polyphemus Painter and the Protoattic Figure
Biers, 140-147; Beazley, 1-11 |

Class 11 The Daidalic Style: The Origins of Monumental Sculpture
 Hurwit, 186-202; Boardman (3), 11-27; Stewart, 105-109, 240-241

Class 12 MIDTERM

Part Three: The Archaic Figure in Stone

Class 13 Kouros and Kore: Function and Meaning
 Ridgway, 61-75, 123-124, 128-134; Stewart, Greek Sculpture, 109-110

Class 14 Forms and Schools of Sculpture in the Sixth Century
 Hurwit, 203-214; 234-259; Boardman (3), 63-81, 151-157;
 Stewart, Greek Sculpture, 111-128.

Class 15 The Siphnian Treasury at Delphi
 Boardman (3), 157-161; Stewart, Greek Sculpture, 128-130;

Class 16 Personalities: The Works of Antenor
 Boardman (3), 82-89; Stewart, Greek Sculpture, 86-89.

Part Four: The Archaic Figure in Vase-Painting

Class 17 The Nettos Painter and Early Attic Black Figure
 Beazley, 12-23; Boardman 177-188; Boardman (1), 9-20; Hurwit, 214-224.

Classes 18-19 The Francois Vase: The Tactics of Narrative
 Hurwit, 224-234

Class 20 The Art of Exekias
 Beazley, 58-68; Hurwit, 259-272; Boardman (1), 52-66

Classes 21-22 The Amasis Painter
 Von Bothmer, The Amasis Painter and His World, 15-58

Class 23 Euphronios and Euthymides
 Boardman (2), 29-36, 55-88; Hurwit, 273-302;

Part Five: Transformation: the Late Archaic Figure

Classes 24-25 Late Archaic Red Figure: Some Personalities
 Boardman (2), 89-140/26

Classes 26-27 Late Archaic Architectural Sculpture: Delphi, Aegina, Athens
 Hurwit, 302-319; Stewart, Greek Sculpture, 131-140.

Classes 28-29 The Last Kouroi and Korai
 Hurwit, 320-355; Hurwit, "The Kritios Boy: Discovery, Reconstruction,
 and Date," American Journal of Archaeology 93 (1989) 41-80.

Class 30 FINAL EXAMINATION

Archaic Chronology, 1125-480 B.C

The Dark Age, 1125-760 B.C.

Submycenaean	1125/1100-1050
Protogeometric	1050-900
Early Geometric	900-850
Middle Geometric I	850-800
Middle Geometric II	800-760

The Geometric Renaissance, 760-700

Attic:	Late Geometric Ia	760-750
	Late Geometric Ib	750-735
	Late Geometric II	735-700
Corinthian:	Late Geometric	750-720

The Orientalizing Period

Protocorinthian, 720-625	
Early	720-690
Middle	690-650
Late	650-630
Transitional	630-620/15
Protoattic, 700-615	
Early	700-675
Middle	675-650
Late	650-620

High and Late Archaic

Attic Black Figure, 620-480 (and beyond)	
Early	620-570
Mature	570-525
Late	525-480
Attic Red Figure	525-480 (and beyond)