

CLASSICS 191
IMAGE & TEXT IN CLASSICAL ANTIQUITY

Capstone Seminar

Fall Quarter 2019

Wednesdays 2:00-4:50 pm: Bunche 2174

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This course is designed as an upper division undergraduate seminar discussing issues of art and text in Classical antiquity. In particular, Classical myths inspired Greek and Roman artists to convey flowing, ever-developing, narratives in static form, whether on painted pottery, in sculpture, on wall paintings, or in a variety of other media. Indeed, Greek myths are so much part of our visual and literary culture that we often forget how they got there in the first place. This course explores the similarities and differences of myths in written and represented forms; how Greek and Roman artists exploited myth; what formulas were devised for certain stories; how these could be adapted, developed, and transferred to other contexts; how one myth could be distinguished from another or confused with it; how myths related to daily life or political propaganda; and the evolution of myths through time against the backdrop of evolving tastes. Non-mythological scenes are also explored. Case studies will be drawn from Aegean prehistory as well as Classical Greek and Roman visual culture.

Seminars will be illustrated with images (and/or visits to the Getty Museum), which are also available in various books (all on Closed Reserve at Powell Library); all seminar presentations will be followed by discussion based on weekly readings.

*This course may be counted as 4 units of upper-division credit for the majors in Classics.
This course may be repeated and counted for credit when taught with a different topic*

Textbooks:

There are no required textbooks, but the three following would be useful (all are available in the UCLA Library):

Carpenter, T.H., *Art and Myth in Ancient Greece*, 1991

Shapiro, H.A. *Myth into Art: Poet and Painter in Classical Greece*, 1994

Woodford, S., *Images of Myths in Classical Antiquity*, 2003

Requirements: One research paper, 3,000-5,000 words

(**due December 6 [no extensions]**)

60%

Presentation

20%

Participation

20%

- October 2:** Introduction to the course and readings: Looking at Classical images
- October 9:** Visit to the Getty Museum
- October 16:** A Tale of Two Cities: Epic and the Oral Tradition in the Era before Writing. Essential reading: S.P. Morris, "A Tale of Two Cities: The Miniature Frescoes from Thera and the Origins of Greek Poetry," *American Journal of Archaeology* 93, 1989, pp. 511-535
- October 23:** Homer and the Artists: Analyzing the Geometric Idiom. Essential reading: A.M. Snodgrass, *Homer and the Artists* (1998); S. Langdon, *Art and Identity in Dark Age Greece, 1100-700 B.C.E.* (2008)
- October 30:** To Write and to Paint: Images on Greek Pottery. Essential reading: T.H. Carpenter, *Art and Myth in Classical Greece* (1991)
- November 6:** History in Art: From Eurymedon to Alexander the Great and Beyond. Essential reading: A. Cohen, *The Alexander Mosaic* (1997)
- November 13:** Roman Pasiphae: Greek Myth, Etruscan and Roman Iconography. Essential reading: J.K. Papadopoulos, "Pasiphae," in *Lexicon Iconographicum Mythologiae Classicae* VII, 1994, pp. 193-200 (on course website)
- November 20:** Presentation of reports I
- November 27:** Thanksgiving (no class)
- December 4:** Presentation of reports II

RESERVE READINGS (IN POWELL LIBRARY)

- Carpenter, T.H.,
1991 *Art and Myth in Ancient Greece*, London
- Carter, J.B. and S.P. Morris
1995 *The Ages of Homer: A Tribute to Emily Townsend Vermeule*, Austin.
- Cohen, A.
1997 *The Alexander Mosaic: Stories of Victory and Defeat*, Cambridge
- Elsner, J. (ed.)
1996 *Art and Text in Roman Culture*, Cambridge
- Goldhill, S. and R. Osborne (eds.)
1994 *Art and Text in Ancient Greek Culture*, Cambridge
- Hedreen, G.
2001 *Capturing Troy: The Narrative Functions of Landscape in Archaic and Early Classical Greek Art*, Ann Arbor.
- Henle, J.E.
1973 *Greek Myths: A Vase Painter's Notebook*, Bloomington
- Heslin, P.J.
2015 *Museum of Augustus: The Temple of Apollo in Pompeii, the Portico of Philippus in Rome, and Latin Poetry*, Los Angeles
- Hood, S.
1978 *The Arts in Prehistoric Greece*, Harmondsworth
- Langdon, S.
2008 *Art and Identity in Dark Age Greece, 1100-700 B.C.E.*, Cambridge
- Morris, S.P.
1989 "A Tale of Two Cities: The Miniature Frescoes from Thera and the Origins of Greek Poetry," *American Journal of Archaeology* 93, pp. 511-535 (available online through the UCLA Library & on course website)
- Papadopoulos, J.K.
1994 "Pasiphae," in *Lexicon Iconographicum Mythologiae Classicae* VII, pp. 193-200 (on course website)

Shapiro, H.A.

- 1993 *Personifications in Greek Art: The Representation of Abstract Concepts, 600-400 B.C.*, Zurich
1994 *Myth into Art: Poet and Painter in Classical Greece*, London and New York

Small, J.P.

- 2003 *The Parallel Worlds of Classical Art and Text*, Cambridge.

Snodgrass, A.M.

- 1998 *Homer and the Artists: Text and Picture in Early Greek Art*, Cambridge

Squire, M.

- 2009 *Image and Text in Graeco-Roman Antiquity*, Cambridge
2011 *The Iliad in a Nutshell: Visualizing Epic on the Tabulae Iliacae*, Oxford

Stansbury-O'Donnell, M.

- 1999 *Pictorial Narrative in Ancient Greek Art*, Cambridge

Taplin, O.

- 1993 *Comic Angels and Other Approaches to Greek Drama Through Vase-painting*, Oxford.
2007 *Pots and Plays: Interaction between Tragedy and Greek Vase-painting of the Fourth Century B.C.*, Los Angeles.

Woodford, S.

- 1993 *The Trojan War in Ancient Art*, London and Ithaca
2003 *Images of Myths in Classical Antiquity*, Cambridge

ESSAY TOPICS

Essentially, you are asked to choose your own topic for the research essay taken from the themes/readings discussed in class. The following topics are aimed as a guide to some of the themes and chronological period the course deals with:

Topic 1:

Choose any object in the Getty Museum and compare and contrast its iconography with the preserved literary sources pertaining to that myth. Initial readings: Various entries in the *Lexicon Iconographicum Mythologiae Classicae* (LIMC = *Lexicon Iconographicum Mythologiae Classicae*, multiple volumes 1-8, plus index. *NX650.M9 L59). For bibliography on individual pieces consult Professor Papadopoulos.

Topic 2

What is the evidence for the existence of an epic cycle based on oral tradition in Greek prehistory? Initial readings: Morris, "A Tale of Two Cities," *American Journal of Archaeology*

93, 1989, pp. 511-535; for general background, see S. Hood, *The Arts in Prehistoric Greece* (Harmondsworth 1978).

Topic 3

To what extent are figured representations on Greek Geometric pottery linked to the contemporary literature of Homer and to what extent are these representations “narrative.” Initial readings: Coldstream in: *Looking at Greek Vases*, pp. 37-56; Benson, *Horse, Bird and Man*; Langdon, *Art and Identity in Dark Age Greece*; Snodgrass, *Homer and the Artists*; Stansbury-O’Donnell, *Pictorial Narrative in Ancient Greek Art*.

Topic 4

What are some of the favorite themes in Greek painted pottery of the Archaic and Classical periods and why? Initial readings: Boardman, *Athenian Black Figure Vases*, pp 205-233; Boardman, *Athenian Red Figure Vases: The Archaic Period*, pp. 216-234; Boardman, *Athenian Red Figure Vases: The Classical Period*, pp. 217-230; Woodford, *Images and Myths in Classical Antiquity*

Topic 5

Why was the Trojan War so popular in Greek and Roman art? Initial readings: Hedreen, *Capturing Troy*; Woodford, *The Trojan War in Ancient Art*; various papers in Carter and Morris, *The Ages of Homer*.

Topic 6

To what extent can the Alexander Mosaic be regarded as representing an historical event? Initial readings: Cohen, *The Alexander Mosaic*; T. Hölscher, *Griechische Historienbilder des 5. und 4. Jahrhunderts v. Chr.* (1973).

Topic 7

To what extent are Roman representations of myth similar to, or different from, the representations of the same myth in Greek art? Initial readings: Woodford, *Images of Myths in Ancient Art*; Elsner, *Art and Text in Roman Culture*; Papadopoulos, “Pasiphae,” in *Lexicon Iconographicum Mythologiae Classicae* VII, p. 193-200.

Alternatively: You may choose a topic of your own, after consultation with Professor Papadopoulos.

REQUIREMENTS:

Attendance and Class Participation:

Attendance at every class is strongly recommended. Please come prepared with the required weekly readings or assignments. There is NO midterm and NO final, so class presentation and participation in discussion is a critical component of the course and of the final grade.

Paper:

One research paper (approximately 5000 words) is due in class on December 1 and is worth 60% of your total grade. A list of assignments for you to choose from is listed above. Instructions for bibliography and footnotes are provided below. You are

encouraged to meet with the instructor during regularly scheduled office hours to discuss your research, bibliography, or go over drafts of your paper.

Required Reading Assignments: To be discussed at the first class meeting.

PAPER GUIDELINES AND REQUIREMENTS

Select a paper topic from the list provided above or in consultation with Professor Papadopoulos. Narrow down your topic to an aspect you can discuss in the prescribed word limit. Do not simply copy down or blindly accept or blindly reject what an author (any author) is saying in a book or article or website. Also, do not simply write a summary of your topic or describe the art work or monument. You should begin with a visual analysis or description of the art work or monument and then move on to an analysis of its meaning and function or a critique or evaluation of what the experts are saying about it. Discuss the evidence and what are the assumptions being made about it.

Be critical in a thoughtful way: construct a logical argument, evaluation, and/or interpretation of your topic and back it up with evidence in which the interpretive method(s) or models used are systematic and explicit. The following questions might serve as guidelines for what you should try to address in your papers:

1. What is this object/image/monument and other similar depictions/objects/monuments telling us?
2. Discuss the possible ways that the object/image/monument might have been used: to reinforce cultural norms and values; for ritual activity; or in carrying out other activities.

When you do quote an author, be sure to place what s/he is saying in quotation marks and cite him or her appropriately.

FOOTNOTES AND BIBLIOGRAPHY

Students are free to use either footnotes or citations in brackets (Harvard system).

Footnotes have four main uses:

1. To acknowledge the source of statements in your text: either facts, opinions, or direct quotes
2. To make cross-references to other sources dealing with the same subject
3. To make incidental comments on what you're discussing
4. To make acknowledgments (this is usually done in the first note).

Direct quotes should be set in quotation marks and noted while a summary of what the source said should simply be noted. To copy what is in a book, article, Internet site, or email posting without acknowledging the source is plagiarism: a type of intellectual theft and a clear form of cheating.

All cases of plagiarism will be immediately reported to the Dean of Students (and the consequences can be severe).

For uses 1 and 2, you may make parenthetical references including page numbers either within the main body of your text (Harvard system) or within your footnote and list the full reference in your bibliography. If you choose to make parenthetical references, remain consistent throughout your paper. Parenthetical references must always include the name of the author (unless you use his or her name in the sentence, the date of the work, and the page number or numbers of the information cited or summarized. Page numbers may only be omitted when you are discussing ideas found throughout the author's work.

For example:

- Preziosi and Hitchcock (1999:155) believe that the Palace of Nestor at Pylos is among the most carefully documented of all Mycenaean sites.
- It has recently been put forth that the unidentified floating objects on Minoan seals are in fact representations of constellations (Kyriakides 2005: 137-154).
- For a direct quote: As Reynold Higgins (1997:29) states: "...perhaps the most vulgar object of Minoan workmanship so far known."

You are required to go beyond the assigned reading for your paper research and to consult the reserve and other bibliography in the library.

There are any number of standard bibliography formats as set forth in various manuals of style. Whichever format you choose to follow you should remain consistent.

BEFORE YOU BEGIN YOUR PAPER

1. Be sure you understand the assignment. If you have ANY questions, do not hesitate to ASK your instructor.

2. Be sure you understand the definition of PLAGIARISM:

To PLAGIARIZE is to "steal and pass off (the ideas or words of another) as one's own without crediting the source; present as new and original an idea or product derived from an existing source," (Webster's Ninth New Collegiate Dictionary, Springfield: Merriam-Webster, Inc., 1989, 898.).

Many assignments will require you to incorporate other writers' words and ideas. If given permission by the instructor or TA to consult those writers, go ahead, but be sure to cite them. If you are not sure how to use the material you have, ASK or CHECK A WRITING GUIDE (i.e. MLA, APA, Chicago, you might try the *Style Sheet* from the Department of English, available in the ASUCLA Book Store) before submitting the work for credit.

3. Be sure you understand the CONSEQUENCES of plagiarism:

a) When you plagiarize, you hand in work that is not your own. When you plagiarize, you sabotage the quality of your education and the learning experience.

b) When you plagiarize, you steal, just as if you took something from a store. Plagiarism is different in effect, however, because the University assumes that each grade represents that student's own work. When you plagiarize, you undermine the value of a degree from UCLA.

c) When you plagiarize, chances are good that you will be caught. If you are caught, chances are very good that you will be suspended from the University. Consider the impact on your financial aid? Your time to a degree? Your plans to attend graduate school? Your career plans? Your housing? Your family and friends?

4. If you are stuck and unable to work through the assignment, there are alternatives to plagiarizing:

a) Visit the College Tutorials, 228 Covell Commons (206-1491). There, you can get one-on-one help with writing skills, grammar, topic development—anything involved in writing a paper.

b) Visit your instructor—make an appointment or visit them during office hours. There are no dumb questions when it comes to assuring that your work is honest.

5. If you know of someone who is plagiarizing an assignment, confront the person and/or tell the instructor. Papers that are plagiarized will impact the grading curve. It is in your best interest if everyone does his or her own work.

Be advised that instructors are required by the Academic Senate to refer cases of suspected plagiarism to the Office of the Dean of Students. Penalties for plagiarism can include Suspension or Dismissal from the University.

For further information on papers, exams, cheating and plagiarism, please visit:

<http://www.deanofstudents.ucla.edu/integrity.html>

Classics 191 Abstracts (2020)

Shannon Boland, “*Murderess and Icon: A Study in Greek and Roman Depictions of Medeia*”

The complicated narrative of Medeia is ideal for exploring the equally complex, constantly evolving relationship between myth and representations of myth in art. Medeia as a female figure in mythology is distinct because of her semi-divine status, which allows her to transcend gender roles, traditional narratives, and even the concept of death. A diachronic emphasis on her mythology reveals the malleable quality of myth that is based on oral tradition and visual motifs. Euripides’ production of *Medeia* had an irreversible impact on Medeia’s narrative that shaped both her myth and iconography. Medeia’s filicidal transgression and her chariot ascension, the two elements Euripides’ contributed to her mythology, became an inseparable part of her narrative. Examination of Greek volute-kraters divulge shifts in visual motifs surrounding Medeia in accordance with their cultural relevance at a given time. Comparisons between Greek and Roman iconographic representations of Medeia reveal striking compositional similarities that are indicative of the transmission of information in highly visually literate cultures. Strong iconographic similarities were necessary in order for art to be accessible. Changes in certain repeated motifs specific to Roman culture showcase the Roman fascination with the traditions and transgressions that Medeia embodied. The willingness of the Romans to implement Medeia’s iconography into a variety of settings is emblematic of her cultural currency, which draws upon the foundations of the oral traditions and reveals the utility of visual literacy.

Sarah Brauer, “*The Mysteries Surrounding Rhesos of Thrace*”

At first glance, the Chalcidian Amphora now in the J. Paul Getty Museum at the Villa painted by the Inscription Painter depicting Diomedes slaying Rhesos seems to be based on events from Book X of the *Iliad*. Many scholars thought the discovery of this amphora proved that the Doloneia was Homer’s creation, despite the controversy surrounding it. This paper argues that this may not be the case, as there were other versions of the story in circulation at the time that coincide more closely with what was painted on the amphora than the events described in the *Iliad*. It also is a testament to the importance of the character Rhesos in antiquity. He seems to be a minor character in Homer’s epics, but based on other ancient texts, such as Euripides’s *Rhesus* and his appearance in Virgil’s *Aeneid*, it seems he was more of a major figure than previously thought. Because Rhesos was known widely throughout the ancient world and not just from the *Iliad*, it suggests that the Inscription Painter did not base his painting on the events of Book X, and therefore it cannot be assumed that the discovery of this amphora proves that the Doloneia was Homeric.

Daniel Coreas, “*Perseus and Andromeda in Ancient Greek and Roman Iconography*”

Ancient Greek and Roman iconography serve to provide modern audiences with a glimpse into the past. There is an abundance of iconographic material, however, by focusing on one specific area, it is possible to discover something deeper. This paper focuses on iconographic material dealing with the myth of Perseus and Andromeda. The goal is to determine what conclusions could be drawn by comparing the different interpretations of the myth by two different groups, in

this case, the Greeks and the Romans. In order to accomplish this, the first step was to collect different iconographic depictions, both Greek and Roman. From there, comparisons were made among individual representations. Then comparisons were drawn between the Greek and Roman iconography, consulting the secondary literature. The conclusion is that it is very likely that there was some original Greek or Hellenistic painting that inspired the later Roman iconographic depictions.

Edward Geng, “*A Great Hero? Aeneas in Greek and Roman Representations*”

For both the Greeks and the Romans, the Trojan hero Aeneas is popular in artistic representations and he is depicted on a variety of preserved material evidence, but, although representing the same hero, the Greeks and the Romans do not depict him identically. A comparison between Greek and Roman representations of the hero reveals that while the Greeks portray him engaging in one specific activity, namely his going to Sparta with Alexandros (Paris) and the meeting with Helene, the same theme does not exist in extant Roman representations. Even in cases where Roman artists depict the same themes as the Greeks—such as his defeats at the hands of Diomedes and Achilles respectively—they situate their representations in contexts that are fundamentally different from those of the Greeks. These differences between the the Greek and Roman representations are not due to chance, but the result of a deliberate attempt by the Romans to avoid and to diminish portrayals of events that they regard as disgraceful, or at least awkward, for the hero, whom they claim to be the founder of their city. Furthermore, whereas the Greeks and Romans both depict the most famous and popular achievement of the hero, which is his successful escape from Troy and saving his family, they depict him in very similar ways. The Romans, unlike the Greeks, strive to propagate the glory and fame of the hero by means of their coinage, a medium that does not exist in Greek representations of the same theme.

Jazmin Hernandez, “*How Gender Inequality has been Portrayed Through Art in Ancient Greece*”

Art in the ancient world was very much dominated by men and their ideals. The various portrayals of women in ancient Greece are derived from the perspective of males and their idealized image of what women should be and how they should represent themselves. This research paper, therefore, examines how gender differences between men and women living in ancient Greece, specifically in Athens, have been portrayed through art. By examining the different realities individuals experience, I compare how closely accurate the rights of individuals are to the scenes displayed on media such as vase painting and Greek sculptural reliefs. By looking at the different depictions of men and women in ancient Greek art, I am able to explore and compare the differences in which individuals were portrayed. Moreover, I examine how women in ancient Greece were forced to navigate two separate spheres of mother versus whore. By looking at these two separate spheres, I investigate how these two portrayals of women were not only considered inferior but seen as the primary realities women in ancient Greece were able to experience. Furthermore, this made it more difficult for women in ancient Greece to be able to express themselves, with their already limited rights. This analysis helps to

explore and express how being a woman in ancient Greece was a double-edged sword. I explore how gender inequality caused women to be viewed as a lesser being to men in ancient Greece.

Tiara Knight, “*A Walk with Silenus*”

Looking at Silenus’ character over time is telling in that the transmission of characters throughout cultures and time has the potential to be very uniform. There are very few variants in the portrayal of Silenus, one being he is at times portrayed with more animalistic traits and, secondly, that his physicality is portrayed more muscular at times in Greek visual representations than in Roman. Outside of those two inconsistencies, his facial features and personality remain very consistent through time. Ultimately Silenus’ character reinforces the notion of a diverse companion, even to a deity like Dionysus, the god of wine and fertility. Zeus granted Silenus to Dionysus to be his tutor and companion. Throughout time they are seen by each other's side, and Silenus’s relationship with Dionysus elevates his standing. It is also possible that the general positive perception of Silenus, such as his jovial persona, speaks on the value of humbleness. As will be argued, Silenus was most frequently portrayed overweight, comical, and under the influence of wine, but he also offered his wisdom and accompaniment to those who asked for it. I think his physicality made him an easy character to relate to, with strong values to be replicated.

Natalie Melgoza, “*From Gorgon to Guardian*”

Fierce—Terrible—Horrific—Monstrous—Beautiful—Desirable. These are all words that can be used to describe the once mortal woman, Medusa. Punished for being raped by the mighty God of the Sea, Poseidon and turned into one of the three Gorgons, the symbolism and meaning of Medusa was transformed from Greek art to her representation in Roman art. It is not always clear whether her head was meant to represent an apotropaic device, but the depictions in Roman art illustrate the Gorgon in a distinct iconography.

Teresa Price, “*Commentary on Sacred Prostitution in the Kerch-Style Judgement of Paris Pelike*”

A typical example of the Athenian Kerch style of red figure pottery, the Judgement of Paris pelike attributed to the Painter of the Wedding Procession, in the J. Paul Getty Museum in the Villa at Malibu, plainly marginalizes Aphrodite within the scene, deliberately classifying her as less than her fellow goddesses. The *Cypria*, the epic poem from which the myth originates, serves to assign fault for the Trojan War. To the extent that the Judgement of Paris served as a parable, it denounces the seductive beauty Aphrodite personifies and pursuit of it as inherently destructive, while indicting Paris and Aphrodite specifically for disrespecting the sanctity of marriage. The historical development of this myth in Corinth points to its function as social commentary, condemning the newly introduced practice of sacred prostitution brought along with Aphrodite from the east and elevating what the locals conceived of as a characteristically Greek model of modest female virtue. The embellishment given to the figures of Hera and

Athena but withheld for Aphrodite on the Kerch pelike make Aphrodite relatively unimportant and invite the viewer to ignore her as myth indicates Paris ought to have.

Nora Zhou, "*Defying Time: Synoptic Painting in Greek Art*"

Synoptic painting is a form of art expression that compresses chronological elements from different episodes of a narrative into one single picture. Its development is related to the flow of the spherical geometry around a vase and the ancient Greek idea of portraying time as fluid. Synoptic paintings became popular in the Late Geometric Period (ca. 760-700 B.C.) because they could combine multiple important events into the same depiction. They lasted into the so-called Protoattic period of the 7th century B.C., especially among the vase paintings depicting heroic themes. In the developed Archaic period and during the Classical Period, the focus of artistic representations shifted from storytelling into a more expressive realism.