

CHAPTER 38

Surveying the Scholarship

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38.1 First in the Humanities

For several centuries, Greek art and archaeology have held pride of place in the study of humanities and the pursuit of an education of quality. Often that position of utmost authority has been both a blessing and a curse, leading to the funding of spectacular adventures such as the excavation of Troy or to a dilettante's pursuit of antiquities. When embarking on any discussion of research in Greek art, the earliest attitudes towards antiquities must be acknowledged and the first researchers must be respected as the foundation on which modern scholarship is based. The study of Greek art and archaeology is object-based and carries the weight of centuries of tradition (Whitley 2001: 11). Nevertheless, one must understand the history of the discipline and still find new methods to further its viability. At the end of that road, a plethora of research tools exists for the scholar of Greek art and archaeology, accessible both online and in print. The purpose of this chapter is to highlight both the path to research in Greek art and archaeology and the best and brightest of the resources available to the scholar.

At the heart of scholarship on Greek art and archaeology has always been the debate between the art-historical model exemplified by the work of Sir John Beazley in his lists of painters and potters (<http://www.beazley.ox.ac.uk/index.htm>) and the archaeological model of Edmond Pottier, the founder of the *Corpus Vasorum Antiquorum*, who stressed the process and environment encasing the object (Rouet 2001: 109). Subsequent publications in the field of Greek art and archaeology in the 20th c. tended

to follow one of these two directions, resulting quite early on in a division in the scholarship of Greek art (Snodgrass 2007: 13–14).

In turn, libraries tended to follow this debate and grouped resources and publications in much the same manner. A good example of the confusion that confronts the scholar and the librarian when entering this debate is the various Oxford publications on the classical world. The articles on Greek art in the *Grove Dictionary of Art*, now a part of the subscription database Oxford Art Online, have been published separately as the *Grove Encyclopedia of Classical Art and Architecture*. More recently, a seven-volume set called *The Oxford Encyclopedia of Ancient Greece and Rome* has followed, which includes art, archaeology, classics, and more. What is the librarian to do? Buy them both, of course: no small task in this economic climate of fewer monetary resources. What is the scholar to do? Use them both in this age of interdisciplinary studies. Thus, the 20th c. model of scholarship that gave us the division between archaeology and art history for the Greek period has given way to the 21st c. model of collaborative study and the need for resources that tackle both Greek art and archaeology.

Current research in the study of Greek art and archaeology involves a curious hybrid of rare materials, ‘webliographies’, venerable excavation reports, online journals, and popular literature, to give but a few examples. The print publication of extensive bibliographies is becoming a thing of the past, and the use of key texts alongside inventive digital technology is imperative. The proliferation of online resources in classical archaeology and in Greek art is encouraging and outstrips the digital efforts of most disciplines in the humanities. Serious scholarship in the field and in the allied fields of classics and ancient history increasingly appears in full-text format on scholarly Web sites. Greek art and archaeology have truly gone online.

Google Scholar offers up-to-date citations for scholarly works, but often the search mechanism is difficult to control. Google Scholar does have one advantage, however, in that it allows the scholar of Greek art and archaeology to follow the bibliographic trail and trace research throughout an online network in much the same way that traditional research was once conducted by browsing the shelf. Following the bibliographic trail of scholarship in the field is still the most effective method of research in scholarly pursuit, whether online or in print.

38.2 Opening the Flood Gates: Content Portals

The starting point for research into Greek art and archaeology has changed. Many new Web portals have made research navigation much more flexible than browsing through physical shelves and much less expensive than extensive

travels to great libraries. Content portals offer the ease of collaborative effort by scholars and librarians to provide traditional and digital references in convenient online sites, many of them free to all levels of scholars. The content of traditional print resources and extensive collections is now more readily available to students on the Web, increasing the quality of research done at an earlier stage of one's career. These content portals also increase the scholarship available for interdisciplinary research in Greek art and archaeology by combining the collections of many distinguished libraries and research centers in one convenient place.

Many of these content portals spring from a great archival or research tradition of the past. To give a few prominent examples, Oxford's Classical Art Research Centre is the modern successor to the Beazley Archive; the Perseus Digital Library (based at Tufts University, Boston) builds on the earlier catalogues of American and European excavators, such as the *Princeton Encyclopedia of Classical Sites*; and the Zenon portal combines the indexing expertise of all the German Archaeological Institutes of the Mediterranean basin and the Near East. The Web portals bring the expertise of these great libraries and research institutes to the student of Greek art and archaeology.

The Classical Art Research Centre, the portal for the Beazley Archive (<http://www.beazley.ox.ac.uk/index.htm>), has emerged as the premier stop for students interested in research into classical art and archaeology. Formerly known primarily for its plethora of information on Greek vases, the site has developed into a more sophisticated warehouse of all the greatest hits of Greek art, including image collections held at Oxford, general bibliographies suitable for undergraduate studies, and the myriad of information found in the pottery database.

The Perseus Digital Library (<http://www.perseus.tufts.edu/hopper>) follows next, with an ambitious attempt to combine several digital portals into one home. Perseus was originally a classical archaeology and classics site and is still important for its Greek and Roman Materials Collections. The most popular of its offerings must include the translations of Greek and Latin texts in the Greek and Roman Materials as well as images of Greek and Roman art offered freely in the Art and Archeology Browser. Several important digital texts, such as the *Princeton Encyclopedia of Classical Sites*, are embedded in the articles and the bibliography entries and are on good authority. Despite frustrations with the interface, a wealth of textual and visual information can be found within the Perseus collections.

A third Web portal, Zenon DAI (<http://opac.dainst.org>), has another mission entirely. Zenon DAI provides an aggregated site for all the vast catalogues of the Deutsches Archaiologisches Institut and its departments in Athens, Istanbul, Madrid, Rome, Cairo, Damascus, and elsewhere. The Zenon portal, then, is a successor to Dyabola and the indexing of important publications in Greco-Roman archaeology by the German archaeological schools, which dates back to 1956. Zenon provides the same thorough and

detailed indexing of books, journals, and other important publications, and points the scholar to a source for obtaining the work. Unlike Dyabola, the Zenon portal is free and takes the student beyond general resources into deep research in the many areas of Greco-Roman art and archaeology.

Added to these are the new online portals that seek to combine resources from many different origins. These sites suggest that the future of studies in Greek art and archaeology will include extensive collaborative efforts between venerable institutions. The Classical Art Research Centre is itself now part of a larger initiative called Classical Art Research Online Services, or CLAROS (<http://www.clarosnet.org/index.htm>), which aims to consolidate all the most important digital assets in classical art under one umbrella. Other recent digital collaborations have resulted in several useful sites, including AWOL: The Ancient World Online (<http://ancientworldonline.blogspot.com>), a portal created by the British School at Athens and L'École Française d'Athènes in an effort to share information from archaeological work.

Most online citation databases subscribed to by academic and research libraries do not cover the scope of ancient art, but three databases can be recommended for the study of Greek art and archaeology: Art Index, Dyabola, and The Avery Index to Architectural Periodicals. Art Index indexes articles from journals covering a wide range of media in all time periods and geographical areas, including the ancient Greek world. It is particularly useful for publications in art history going back to 1929. Dyabola, now an online subscription database, first began life as the catalogue for the Deutsches Archäologisches Institut in Rome and indexes publications in archaeology published since 1956. Finally, The Avery Index, based at Columbia University, can be helpful when searching for archaeological sites, ancient buildings, monuments, architectural sculpture, and wall-painting.

The classics database, L'Année philologique on the Internet, does index certain archaeology journals as well, but it is a subscription database not available to all scholars outside large academic institutions. Online tools related to Greek archaeology such as Diotima: Materials for Study of Women and Gender in the Ancient World (<http://www.stoa.org/diotima>) and TOCS-IN: Tables of Contents of Interest to Classicists (<http://www.chass.utoronto.ca/amphoras/tocs.html>) can be useful to the scholar as they index journals and books free of charge, but such Web sites can become dated quickly.

38.3 Still in the Books Stacks

Even if the Web portals and Google Scholar offer a starting point, the nascent scholar of Greek art and archaeology must understand that those resources only open a door to research in the Greek arts. The exploration of textual

sources and a thorough investigation of the bibliographic trail are vital to deep research in this field. Those textual resources take a good scholar into the fields of classics and archaeology as well as into art-historical scholarship. Indeed, many authoritative reference works still hold pride of place in the study of Greek art and archaeology and offer the only source, particularly for iconographical research. The third edition of the *Oxford Classical Dictionary* is available both online and in print and is still the invaluable quick-reference tool it has always been. It provides brief authoritative articles on the most important persons, themes, and places of classical antiquity, as well as a short but useful bibliography. A companion to the *Oxford Classical Dictionary* can be found in the *Encyclopedia of Ancient Greece*, published in 2006. Whereas the *Oxford Classical Dictionary* concentrates on personages, the *Encyclopedia of Ancient Greece* identifies subjects with authoritative articles and further readings that expand the chronological period beyond the classical.

The *Lexicon Iconographicum Mythologiae Classicae* (*LIMC*) and its daughter publication *Thesaurus Cultus et Rituum Antiquorum* (*ThesCRA*), however, have a much more ambitious intention and are arguably the most important works on the reference shelf. Happily, *LIMC* is also one of the partner institutions on the CLAROS digital initiative, and parts of this definitive work are available online. The earlier work, *LIMC*, first published in 1981, is concerned with documenting representations of classical mythology in ancient Greco-Roman art. The work was originally published in eighteen volumes, including a text part and an image part for each, as well as supplemental volumes. Each article is accompanied by a catalogue and photographs, as well as an extensive bibliography and commentary. Entries are in any of four languages – German, French, English, and Italian – and represent the standard authority for the iconography of personages in Greek art.

ThesCRA continues the framework of *LIMC* and even references the photographs used in the earlier volumes. The purpose of *ThesCRA* is to carry the authoritative voice of *LIMC* into new subject areas and to document the iconography and textual sources of religion and cult in classical antiquity. Subject entries include such topics as the iconography of sacrifice, dance, marriage, and death, to note a few, and include works in all media found in Greek, Roman, and Etruscan art. *ThesCRA* focuses more narrowly on the historical period, but it also broadens the scope of articles to tie iconography, text, and archaeology most closely together.

The final standard reference work indispensable for the study of Greek art must be the *Corpus Vasorum Antiquorum* (*CVA*), the vast corpus of Greek vases in museum and private collections first published in France in 1922. Each volume of the *CVA* is part of a series for its country of origin and includes photographs, publication histories, descriptions, and commentaries on individual examples of figure-decorated pottery produced in Athens and elsewhere. Use

of the *CVA* can be daunting for the novice, since the fascicules follow several different classification schemes and at first glance appear to have no governing structure. For help with this problem, we are grateful for the *Summary Guide to Corpus Vasorum Antiquorum*, first published by Tom Carpenter in 1984 and later updated by Thomas Mannack in a 2nd edition (Carpenter and Mannack 2000).

The original schema of the *CVA* was to classify fascicules by their country, but subsequently the immense publication effort has led to classification also by museum. Thus, citations of *CVA* fascicules differ, with citation by museum fascicule being the preferred modern method. Carpenter and Mannack's *Guide* conveniently cross-indexes the geographical schema with an index by city and museum, thus pulling together the variant classifications. The student of Greek vase-painting must remember, however, that the print *CVA* is not easily browsable, so a quick trip to Oxford's Classical Art Research Centre (<http://www.beazley.ox.ac.uk/index.htm>) is most helpful. On this site, both the Beazley Archive and *CVA* can be searched together, providing the most comprehensive search mechanism for all types of Greek pottery.

The 20th c. produced a rich list of scholarly notables, exemplified by Sir John Boardman, Gisela Richter, Manolis Andronikos, John Camp, and many, many others to the present (Medwid 2000: 16). A bibliographic work by William Coulson and Patricia Freiart, *Greek and Roman Art, Architecture, and Archaeology* (1987), offers an annotated bibliography of the stellar lights of Greek art and archaeology and transitions well to the extensive Oxford bibliographies offered by the Classical Art Research Centre (<http://www.beazley.ox.ac.uk/tools>).

The history of collecting and the reception of Greek art is also fundamental to research in the field and is quite a popular approach to the subject presently. Similar in scope and breadth are the publications of important collections of antiquities in the great catalogues that first emerged in the 18th c., such as D'Hancarville's *Antiquités étrusques, grecques et romaines tirées du cabinet de M. Hamilton à Naples* and the subsequent English volume of Sir William Hamilton's collection (see Figures 33.3 and 34.2). Following these early sumptuous volumes were Beazley's lists and Pottier's *Catalogue des Vases antiques du Louvre*, works that set the path for the study of vase-painting and iconography in the 20th c. The recent popularity of 'reception studies' in scholarship indicates a continued interest in the great collections and the development of the art-historical approach to classical art (Kurtz 2004: 31).

Guidebooks and handbooks for archaeological sites vary in their authoritative information, but can be quite useful in the field. Oxford's *Greece: An Archaeological Guide* (2001) is an invaluable resource for travel, with its brief but informative entries on each of the most important sites. The *Blue Guide* to Greece, Italy, Turkey, and other Mediterranean countries provide a wealth of

information as well for both seasoned and beginning scholars. Guidebooks for the cities of Turkey and other regions in the Middle East provide details not always available even in recent publications. A few of the guidebooks to specific sites are a must read for Greek art, as well as for Greek archaeology. *The Archaeology of Athens* (2001) by John Camp can be considered both a guide and the authoritative source on the Athens Agora and its surrounding region. *Athens, the City Beneath the City* (Parlama and Stampolidis 2001) chronicles the finds made as a result of the excavations for the Athens Metro and is essential to any researcher wishing to update their understanding of the ancient city.

38.4 Excavation Reports and the National Schools

Current research is, nevertheless, not all about free Web portals and fine monographs. Deep research into Greek art and archaeology inevitably returns the scholar to the origin of the work at some point in the process. Detailed reports of excavations and discoveries made in the field are some of the most important research tools available. Knowledge of several languages, while not entirely essential, is nevertheless preferred for the type of ‘deep research’ involved in the study of archaeological sites.

Greece is naturally the focus for many scholars of Greek art and archaeology, although the ancient ‘Greek world’ encompasses roughly the Mediterranean region, as has been made clear in the *Companion*. Many national ministries in ‘the classical lands’ (Davis 2007: 53) have begun to offer glimpses of the sites being excavated in their countries through government-sponsored Web portals. Sites like those of the Hellenic Ministry of Culture (http://odysseus.culture.gr/index_en.html) and the Republic of Turkey Ministry of Culture and Tourism (<http://www.kulturturizm.gov.tr/EN>) have made searching for the ‘Big Dig’ much easier. These sites also offer access to excavations and museum collections that are authorized for educational use. One of the best new sites, that for the Parthenon frieze (<http://www.parthenonfrieze.gr>) under the auspices of the Hellenic Ministry of Culture, brings together in digital form pieces of the frieze from the Acropolis Museum, the British Museum, and the Louvre, and creates a new study site for antiquity.

Students of Greek art and archaeology of all levels, while mesmerized by the new Web portals offering images of well-known sites, must also become thoroughly acquainted with the use of excavation reports and museum publications. The Greek Archaeological Service regularly reports on all the ongoing excavations in Greece via the annual *Archaiologikon Deltion* and the *Praktika tes en Athenais Archaiologikes Etaireias*. The *Archaiologikon Deltion* contains the reports of record for excavations and discoveries presented by each of the

Ephorates of prehistoric to classical archaeology and each of the Byzantine Ephorates in Greece. The *Deltion* is, therefore, published several years after the compilation of all the reports to the Ephoreia. *Praktika*, on the other hand, is a journal published by the Archaeological Society that contains longer articles on specific ongoing excavation sites, often replete with drawings and good photographs, and written by excavation directors. Both resources are essential for any serious scholarship on archaeological sites in Greece. Other resources in Greek include *Archaiologike Ephemeris*, to be dealt with further on in this chapter, and *Archaiologika Analekta ex Athenon* (*Athens Annals of Archaeology*), which publishes articles on all aspects of Greek archaeology.

The Greek archaeological reports are then synthesized and reported in the publications of several foreign schools in Athens. The most comprehensive of these compilations is the annual *Archaeological Reports* published jointly by the Council of the Society for the Promotion of Hellenic Studies and the Council of the British School at Athens. *Archaeological Reports* has the advantage of drawing together reports on archaeological fieldwork from all over the Greek world in one publication. Entries, nevertheless, are very brief and meant to announce the highlights of discoveries reported in far more detail in the national excavation reports. In addition, this journal reports recent acquisitions for many of the most important museums with collections of Greek art.

Archaeological fieldwork is reported in an official publication for most of the countries of the Mediterranean region. In Italy, the *Bollettino d'Arte* (*Ministero per I Beni e Le Attivita Culturali*) publishes annual reports of work done on sites throughout the country. The Deutsches Archäologisches Institut (DAI) throughout the Mediterranean region compile annual reports on their excavations, as well as other noteworthy excavations in the area, through their publication *Archäologischer Anzeiger*. The indexing of the DAI offices in many regions of the Mediterranean can be most helpful in finding archaeological material in other areas as well, such as the Near East, Egypt, Libya, the Black Sea, Syria, Cyprus, and Spain, since they maintain schools in Amman, Cairo, Damascus, and Madrid, and a central office in Berlin. The rich resources of all these offices are found in the aforementioned online catalogue, Zenon (<http://opac.dainst.org>).

The national archaeological schools in the Mediterranean and Middle East also publish reports of their sponsored excavations in their journal publications, including *Anatolian Studies* (British Institute at Ankara), the *Journal of the British School at Athens*, *Hesperia* (American School of Classical Studies at Athens), *Bulletin correspondance hellénique* (L'École française d'Athènes), *Annuario della Scuola Archeologica di Atene e delle Missioni Italiane in Oriente*, and *Istanbuler Mitteilungen* (Deutsches Archäologisches Institut Abteilung Istanbul), to name but a few. An extensive description of all the foreign archaeological schools in Greece and their historical roots can be

found in E. Korka, *Foreign Archaeological Schools in Greece: 160 Years*, published by the Hellenic Ministry of Culture in 2005. A convenient list of the schools and their Web sites can even be found on Wikipedia (http://en.wikipedia.org/wiki/List_of_Foreign_Archaeological_Institutes_in_Greece).

Other scholarly resources published periodically include museum publications of collections, of which the volumes of the *CVA* are some of the finest examples, and journals published by academic institutions, learned societies, and private groups. The *American Journal of Archaeology* (Archaeological Institute of America) is one of the best-known publications by a private society, and its bibliographic standards are used by many scholars of Greek archaeology. Notable museum and society publications that are essential reading for any scholar of Greek art and archaeology include the *Metropolitan Museum of Art Journal*, the *J. Paul Getty Museum Journal*, *Etruscan Studies* (Etruscan Foundation), *Antike Kunst* (Association of Friends of Classical Art, Basel), *Sicilia Archeologica* (Azienda provinciale turismo, Roma), *Hephaistos: New Approaches to Classical Archaeology and Related Fields* (Archäologische Institut der Universität Hamburg), and *Babesch: Annual Papers on Mediterranean Archaeology*. Journals of classics, like the *Journal of Hellenic Studies* (Society for the Promotion of Hellenic Studies), are often relevant to work in Greek art and archaeology as well.

38.5 Travelers and Popular Writers

One of the tenets that built the study of Greek archaeology was the earlier theory that the achievements of Greek culture were the foundation of western European culture. Thus, largely from the 18th c. onwards, travelers and archaeologists alike have frequented the countries ringing the Mediterranean with the hope of rediscovering the places recounted in the *Iliad* or of seeing great ruins. Travel diaries and the memoirs of early ‘tourists’ to the countries once part of the Ottoman Empire can often bring fresh insights into the history and preservation of archaeological sites or the provenance of art works. Indeed, the travel accounts of members of the Society of the Dilettanti and the journals of great archaeologists such as Sir Arthur Evans can be found in original editions in the rare book collections of many research libraries. Compilations such as Tomkinson’s *Travellers’ Greece: Memories of an Enchanted Land* (2002) or biographies found in Medwid, *The Makers of Archaeology* (2000), offer a quick reference to the most important travel writers and a selected bibliography of the main works. Scholars and students alike can then turn to well-worn copies of travel accounts. For a good example, see that of Colonel William Martin Leake in one of his works, *Travels in the Morea* (1830); its greatest value is its recording of even the most offhand remark about a site or

a painstaking description of the remains to be seen at the time (27). These works contain a wealth of onsite information and first-hand knowledge of the important excavations and discoveries of the modern era. Some such travel books were sumptuously illustrated, the most famous of these being *The Antiquities of Athens Measured and Delineated* by James Stuart, F.R.S. and F.S.A. and Nicholas Revett (1762). The careful drawings of Stuart and Revett (cf. Figure 34.5) continue to serve as resources for advanced scholars working on the Greek sites of Athens and Asia Minor.

Newspapers play a vital role in staying current with archaeological discoveries in Greece and the Mediterranean region. Newspapers such as *Kathimerini* and *To Vima* in Greece and magazines like *Il Giornale dell'Arte* in Italy report finds that are made in rescue operations, as well as museum activities. The magazine *Archaeologike Ephemeris* (Archaeological Society of Athens) provides an archive of discoveries reported in Greece annually and is a perfect example of the importance of ephemeral publications in scholarly research.

38.6 The Search for the Perfect Picture

Many of the titles recounted above were once the only way to do systematic research on objects of Greek art or to investigate the remains of an archaeological site using photographs and drawings. Lavish works such as the Hamilton catalogues were created to showcase '*objets d'art*' and to increase their value for sale. In doing so, however, the first image collections of Greek art were created, and the legacy can be found in museum catalogues, exhibition catalogues, sales catalogues, and online image collections.

Preliminary research for images of Greek art can now be accomplished remotely using tools such as the image banks of the Perseus Digital Library (<http://www.perseus.tufts.edu/hopper/artifactBrowser>) or the Beazley Archive Pottery Database (<http://www.beazley.ox.ac.uk/databases/pottery.htm>). Large-scale image aggregators and vendors like ARTstor have also improved their collections in ancient art and architecture to the point that they should be searched for images to be used in research. Museums are just beginning to put their collections on the Web now, as evidenced by the British Museum (http://www.britishmuseum.org/research/search_the_collection_database.aspx). Publication rights still reside with the owner of an object, although ARTstor now has agreements with several major museums, most notably the Metropolitan Museum of Art, to allow scholarly publication of some of their images.

Photographs of archaeological sites are far more plentiful in this online age, but publication rights are still controlled by national ministries as part of cultural patrimony. Cultural Web sites, as noted above, provide many new

images for research, and the increasing popularity of archaeology, with the advent of spectacular museums like the new Bernard Tschumi building for the Acropolis Museum in Athens (<http://www.theacropolismuseum.gr>), should only serve to bring more and better-quality images of Greek art and archaeology to the Web.

38.7 The Path Not Yet Taken

We are far down the paths set by the great scholars of the time of Beazley and Pottier; and far along in the dialogue of archaeology and art history in Greek civilization. The resources available to the scholar of Greek art and archaeology are astounding, and the accessibility to both site and object is remarkable. This is a rapidly changing field and one that has embraced online scholarly communication at a pace beyond most humanities disciplines. At the same time, as might be expected, this is a discipline that values the old as well as the new, the print as well as the electronic.

A change in the research of Greek art and archaeology appears to be the closing of the gap between archaeological research and art-historical research. Indeed, one purpose of the *Companion to Greek Art* is to bring a rapprochement to the traditional debate between art history and archaeology in the study of Greek art. It is telling that so many new approaches to the study of Greek art – reception studies being a good example – are based on the combined resources of art and archaeology. Research materials and library resources must follow the scholar's curriculum, as evidenced now by the best online research portals and collaborative ventures, which highlight that what is interdisciplinary in Greek art and archaeology, will surely emerge at the forefront. The researcher in Greek art will reap a rich harvest of both ancient and modern resources in a global scholarly environment that is quickly accessible. It is a bright future with little to fear.

WEB RESOURCES

AWOL – the Ancient World Online. <http://ancientworldonline.blogspot.com>; accessed March 3, 2010.

British Museum – Welcome to the British Museum. <http://www.britishmuseum.org>; accessed March 3, 2010.

CVA. <http://www.beazley.ox.ac.uk/CVA/Projectpages/CVA1.htm>; accessed March 3, 2010.

Diotima: Women & Gender in the Ancient World. <http://www.stoa.org/diotima>; accessed March 3, 2010.

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