

## Arth 1010 World Art Before 1400 2023C version

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2024 spring: To talk over the course, email to set up a meeting in person or on Zoom.

[Penn page](#) *If you would like to find out more about some of my scholarly interests, and see the range of student research projects at undergraduate and graduate level that I have advised at Penn, and the courses I have taught, see the version of my cv posted here.*

### In this document:

1. Textbook and course materials
2. Catalogue description, skills, course explanations
3. How the class uses the textbook, and where it takes some additional directions
4. Tasks and evaluation scheme
5. The Calendar (weekly topics and assignments) - 2023 version, edited. Much but not all will be similar in 2024. Some secondary readings and responses will change.

**Textbook:** Stokstad and Cothren, **Art History, Volume 1**, 6th edition (ebook). Penn Bookstore, [3601 Walnut St.](#)

Published by Pearson. Purchase through [the Penn Bookstore](#) (\*for financial aid textbook grants, necessary) or at

<https://www.pearson.com/en-us/subject-catalog/p/art-history-volume-1/P200000003090/9780137500383>

**E-Textbook**, 10.99/month for a minimum of 4 months; you can also pay it all up front.

**Print rental**, 74.99. (When the rental expires there is an option to pay that price, again, to own it.)

There is a phone app for the e-book you can download at the publisher site. It has some useful study features like being able to add some online notes and flashcards, listen to an audio version, and zoom on the images. Some people, however, feel they study a text most effectively from a physical copy.

**Do NOT buy the e-version called Revel**, 74.99, which is much more expensive than the regular ebook.

Revel is a course platform in which the instructor can run multiple-choice quizzes and their grading inside the platform. I am not going to use it. I write your exam questions myself, I don't like multiple-choice questions, and a human - I or the TA - will always evaluate your work. **The only feature significantly different to the regular ebook is that Revel would let you give yourself some practice quizzes** of the kind it thinks you would take, derived from its text. That could be a nice study aid. However, I may not be assigning you to learn everything in a given chapter, and your TA and I hope you will also learn from additional concepts, language and information which we present that are not in our book, as well as from any additional readings.

**No other course materials cost money to read.** Articles and book chapters will be posted to Canvas in pdf form, or you will be given a library link for some to download on your own.

**Devices, recommended:** large screen (s).

In this class we look closely at images of our materials. Try to have access to a screen at least as large as that of a good tablet, so that you can look as closely as possible at the image slides from class (which will be shared with you on Canvas) with their captions, at web-sites I may assign, and at illustrations in texts. It is not a good idea to study our images primarily through your phone. They are too small for many purposes; the class Powerpoints have captions and embedded signs that are not easy to read on a phone. Use the phone, instead, as a kind of flashcard equivalent. For studying a couple of PPTS, links, images or readings at the same time, use a tablet and a laptop (and a phone) together. For instance,

reading our textbook on one device with the relevant lecture PPT open on another is a great way to review and learn.

\*A group study tip: sit with your study partner with Zoom on your laptops, but muted, or open Zoom when physically apart, and activate share-screen. Pull up what you all want to talk over and demonstrate. (Don't forget, as host, to enable all participants to share, if you want to take turns with whose screen comes up).

### **AI tools:**

I will assign and permit, and even encourage some uses of a generative AI tool, but the free version will be sufficient for that task, even if the paid version may have some better features. For those who do not wish to use the chatbots for ethical reasons (there are many) and privacy reasons, I will supply alternative task instructions.

I will discuss generative AI tools and the policies for their use with you in the first couple of class sessions, and also as the course evolves.

*\*As of this date, Google Gemini has recently been released, replacing Google Bard. I prefer ChatGPT but both have their points. Google Gemini, though, requires your SSN/ SIN to open an account; you may not wish to share that.*

There are free pdf readers that can help you analyse an article pdf. These include Anthropic's Claude2, and ChatPDF with its study question suggestions, for instance. For both it is easy to upload the document from your computer. Google Gemini (free version, 3.2.24) needs the document to have been stored in Google Drive first (here is [one set of instructions on YouTube](#): I have not tried it.). You may use these in order to explore an assigned essay, but take care also to read into the prose yourself, and look at the image apparatus, to get a solid sense of the author's rhetoric, and of the languages of analysis and description that the author uses. Meditate the images too! (Image description in the current chatbots is gunk, for our purposes.) Think about how to apply what you learn and observe in the essay to the other course materials, for class discussion.

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### **Penn catalogue description:**

"The course serves as a double introduction to the History of Art. First, it is a survey of the ancient world that lays the foundation for the history of art across the Eastern Hemisphere. Throughout this enormous spread of time and geography, an emphasis will be placed on moments of interaction, as well as on analogies. Secondly, through this survey of the ancient world up to around 1400 CE, the basic skills that serve the student in the study of history of art will also be introduced and developed: close looking, understanding plans, the basics of iconography, questions of stylistic development, among others."

### **Skills to develop here:**

attentive observation and visual analysis, close looking and reading, critical thinking and conceptual awareness, intellectual imagination, (re)search and project design, verbal articulation of what you see and think, brainstorming on your own and in a group, cross-cultural and historical awareness - and AI and website assessment.

**\*What is "art"?** *Many of our cultures of study had no one word for what many in this country mean by "art", or "fine architecture". You will see painting and sculpture and mosaic, cathedrals and ziggurats, as you might expect. But you will also see portable objects of many kinds which were treasured by our*

*cultures of study - artifacts - ranging from fine textile to luxury ceramics to ivory boxes and enameled buckles, illustrated books and fine calligraphy, and more. 'Little' can be 'big!' Our monuments and things come from civic, domestic, religious, funerary and other settings. The buildings we look at often had richly decorated surfaces - paint, mosaic, stucco, fine stone veneers; thus, often in this class questions about images, structure and space will be interlinked.*

### **\*What does 'World Art' mean here?**

*There is far too much to see .... so the 1010 instructor selects, to give a very broad range, aiming for two things: to show traditions that at some point historically interlinked, and to show great case-study comparisons even between cultures without those links. The 1010 instructor is also thinking about what is on show in the Penn Museum of Archaeology!*

**Why 1400?** *well, it needs a cutoff somewhere, with ARTH 1020 picking up where this course leaves off. Roughly, the cut off falls around the peak of what was called, in art histories of Europe, 'medieval', with historians now talking sometimes about a 'global middle ages'. The edges of set periods get fuzzy, true: the class will talk about this issue of how historians define periods and what those mean for our subjects.*

### **Our territory:**

- cultures on the continent of Africa
- cultures across the massive continent of Eurasia, and some of its important offshore island systems like those of Japan and Britain, islands in the Mediterranean, etc.
- and perhaps a few more zones, another continent or two this year .... TBA. Not sure whether I can fit in the ancient Americas, which no prior version of 1010 has done.

### **More comments:**

Some of the cultures we study are **connected** in one way or another across space and time; others present **parallel developments** without necessarily having those connections, just as you would meet in **case study** series in anthropology or political science or finance. People in art history and **archaeology** talk a lot these days about 'world art' and 'global art history', as you see reflected in your textbook and others like it: this course tests those models.

Throughout this course a key issue is that of **'how we know what we think we know'**. What is evidence evidence of? What constitutes evidence?

You will get a look at what it means to **make histories** of any kind, including those of what people make and account for how they look and are shaped and were located - but those narratives include many other forms of history. You will also meet people of the past in their own **surviving texts** that touch on the arts. The things we study need contexts of society, politics, religion, trade and economy, social history, ethnicity and race, and more, and sometimes they are themselves key evidence of those things, or challenge modern categories.

Artifacts are events, not just illustrations; you will often consider the nature of a society, and situations of cultural exchange, interchange and conflict. **No extra reading is involved!!** Instead, we get to try out together how even just a few facts and bits of knowledge can very much help or change one's understanding of the material and visual culture we study.

Much of this course is on the very distant past, for which much of what people know comes from literally unearthing its traces, or finding things in ruins and in later re-use. So we ask: **what is archaeology? what is an art history?** How does one **reconstruct** a damaged artifact, or a whole past culture, from the vantage point of one's own time and culture?

**Actual things and the museum and heritage institution:**

**'Who owns the past?'** is a big question for this course. This course will put you with **museum and archive** holdings at Penn several times, as well as with online museum archives and database,

We ask often about the nature of museums and their relation to heritage, up to the present day, and about access/ exclusion. When we meet buildings, and sites, we think about their life in time and how they come down to us now. **A lot that you see is no longer in the place it was once made and used**, sometimes very far away, and serious controversies occur about that movement. Some archaeology and collecting has a past tangled in imperialisms, and collecting and the art market have often done damage to heritage -- and countries and empires change boundaries over time. How people now put bits of the past into a box of 'this people', 'this country', has to be thought about, whether in a museum or in scholarship. In fact, how special exhibitions try to light up the past in bringing together things from many museums and private collections is something you will sometimes look at.

**The digital museum:** many major museums, and smaller ones too (like the Penn Museum), have digitized much of their collections, and temporary exhibitions sometimes live on their rich original websites. Your tasks will sometimes send you to online collections sites (especially for images), and I will indicate museum study resources. I will ask you to think with me about the possibilities of the digital museum and the online exhibition as well as their limits.

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### 3. How does the class use the textbook?

Sometimes it looks straightforward: a period, a part of the world (sometimes identified as a country), that = a chapter in the book. But sometimes, not - some chapters get very slimmed down. The book is pretty good as textbooks go; however, for some of our themes, and for large parts of the worlds of the past that don't fit neat textbook divisions, you will see that I ask you to put together pieces of several chapters and jump around.

There are some large imbalances in this book, and all art history textbooks, in how much space is given to parts of the world and particular cultures - and some that defy standard chapter divisions don't get into books at all. But you will see some of them. Check out [the Sogdians](#), who dominated the Late Antique and Medieval Silk Road territory across central Asia into China, for instance! And did you know that Sicily had for a while a brilliant medieval culture evolved from a mix of [Islamic](#) and western medieval and Byzantine art for [rulers who came from Scandinavia via France to colonize Sicily](#)? This course should show you connections between cultures of study - so it does. And cultural worlds like those of the 'Hellenistic' and the 'Late Antique' in westerly Eurasia, northern Africa, and West Asia defy a lot of the tidy chapter definitions (like Greek/ Roman/ Byzantine/ Islamic etc) in classic 1010 handbooks, including ours; so, on the Calendar you will see weeks where the lecture and readings moves around chapters for that reason.

\*Reuse: there are things in this course that will come up for their origin period, but they will also come up again for the culture that took and recycled them, sometimes many centuries later. Your book does not always explain that things have been appropriated and talk about why: [this course does](#).

\*Things to add: I work to show you, sometimes, things that have become famous from archaeology though they have not hit the textbooks, or a fascinating thing often left out of master narratives.

\*The whole thing: the book, like all books, illustrates often only one view of a 3D thing like a statue or building, or one painting of a set, or one detail of a big decorated room: but in this course we look at both sides of a decorated pot, and our slides fill out the big picture from which a bit of detail has been cropped.

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### Thinking broadly, digging deep:

**The structure of each week** is designed to help you learn a panorama of a culture's arts, on the one hand, and, on the other, to share writings that scholars and others make on a focused topic that can be so much more thoughtful than a textbook. Discussion, written and live, is especially centered on such readings.

**1. -- On Mondays I'll lecture a great deal**, though your voices are welcome. I will be telling a story, demonstrating skills and unpacking the assigned material a bit. This session will be largely keyed to some of the textbook, and also will ask you to sometimes look & read a bit in potentially interesting digital resources.

The course calendar will list the reading & looking task for the week. If I aim to show only some things in the chapter, you will have a monument list. For some monuments I show that are not in our textbook I will set up a PPT or digital source to look at.

*The captioned **Powerpoints** from lecture and recitation will be stored on Canvas for you, so that you can review from them and get thoughts for discussions, exam answers, and, eventually, your final research project.*

Lectures aim to tease out threads for you that might tie the various weeks together - the rise of complex states and the relations of art to power and status, ideas of the sacred, human understanding of landscape and the environment, issues of class and gender, concepts of identity, the status of makers, the role of the viewer, movement in space, etc. Lectures will also work to thread together the connections between the visual and material culture of societies which in some way knew of another's arts.

**2. -- For Wednesdays**, we will usually read more secondary sources - an article, a book chapter, some other things - on an important monument or site or artifact, **and talk it over in class**.

**3. -- On Friday you have a recitation**. This lets you relax with a smaller group in a more intimate setting, in a classroom, museum gallery, archive, etc., to talk over with your TA our material and approaches to it, and to practice analysing, coming up with fruitful questions, and answering them. Occasionally the TA will share with you some images and things additional to those covered in lecture. You see in the assignments from 2023 that some of the course readings were shifted to Friday discussions so that people could discuss them seminar-style with the TA's guidance.

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#### **4. Tasks and evaluation:**

**This class is \*not\* graded on a bell curve.**

##### **draft, March 2024**

Midterm

20%

Final exam (non-cumulative)

20%

The midterm and final exam tasks will test you on image recognition a bit, in addition to essay prompts. For the final, only material after the midterm will be tested.

First, short takehome task

10%

Small response tasks, graded, assessed as portfolio at semester's end

15%

Final project (ca. 8 pages of writing of some kind), involving guided research

20%

Participation

5% committed recitation participation. The TA and I will work to make sure that people find a way to contribute their voices.

**Participation** in class sessions: generative questions and comments will be recognized. I and the TA will work to facilitate your contributions, sometimes going down a row or around the room to brainstorm. You

can email us with comments too, or come to visit us and talk. No one will suffer grade reduction for being a quiet person. However, especially committed and well-prepared participation in recitation discussion, and bravery in trying out thoughtful comments in the main class, can be credited when a final evaluation is on a half-point borderline, as happens.

**Attendance is required** - attendance at lecture, attendance at recitation. These are the heart of the course.

Lectures will be recorded for review and for those who are unable to attend (illness, emergency, etc). But this is **not** a hybrid course.

**Chances to up the grade:** the course is about where you end up, not where you start from, in terms of skills and insight. Our material, and art history itself, are new for many 1010 students. This may even be your first semester in college. For those who struggle at first but improve over time, the grading can take account of large improvement when a final grade is on that half-point borderline.

#### **Other tasks, look/write**

- The first, short task, set after a few weeks of the course, will incorporate practice at visual analysis and visual imagination, and have a written component.
- The small, contained response tasks range from a few sentences to a paragraph to a page. They may take on some stuff, or a reading, or both.
- The longer task, due at the end of the semester, will have you practice research skills and critical thinking, and will involve a written component. You will be mentored in your research by me and the TA. It will have an AI component, TBD.

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### **5, SAMPLE CALENDAR - this is the course as taught in 2023, edited. I will narrow down the monument lists ....**

**The class reads:** material from **the textbook**, scholarly **essays from books and journals**, and selected **websites**. Texts written by our cultures of study are **'primary texts'**, and you will occasionally read some. Assignments sometimes include **looking at** photographs and websites in advance of the class sessions.

All article and chapter pdfs, and any other documents, are in the Canvas site's Files. Pdfs and documents of any kind assigned for week X are crosslinked to/ the Module for that week. Lecture PPTs and recitation PPTs are added to that Module when they are presented.

The **slide captions in the powerpoints for lecture** and recitation often have captions with key information: read and study.

**After the class session:** download the lecture PPT. Review these with your notes, often. Do not leave review until midterm week

Suggested: look at the week's PPTS again by the end of the week, and **print out the PPT**, at 4-9 slides per page, for a study guide. (When in the PPT, and selecting print: look at the option for x slides per page.)

In reviewing a PPT, look at it in thumbnail/ gallery view, where you can see the shape of the lecture again. You can make **screen-shots of this thumbnail screen** to keep and to **print** as a reference image, lecture by lecture.

Make your own specially themed review PPTs: open a new PPT, go to gallery view, open a class PPT, go to gallery view: now, drag and drop an existing slide into your new PPT. In gallery view you can also move slide order easily, dragging slides around.

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**Textbook:** Stokstad and Cothren, **Art History, Volume 1**, 6th edition. If you see chapter and figure numbers without a title given, that means they come from this book.

**Readings as essays and good web texts** are chosen to juxtapose with the other materials of the week. They should be read in advance for Wednesday discussions, and/ or sometimes for Friday recitation discussions.

Links:

- \*Wikipedia: some entry texts are good, some are not, but I often send you to wiki for photographs
- \*Khan Academy/ SmartHistory is a decent and sometimes very good online textbook based around key objects; I often send you here for images and information
- \*Museum databases: for images, sometimes for information. Reflect on where things have ended up.
- \*Exhibition websites, for the installation as such, and for objects and information

and more.

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### **The preparation instructions:**

**Read** means I assume you read fully and closely.

\* `read **at xx-xx**` means reading indicated pages only, rather than a whole chapter or essay - you will sometimes see this indication

**Skim** means read over swiftly, observing images and evidence of arguments, stopping to read portions.

*\*Learning to skim texts and images well is essential to the craft of research, and a good life-skill.*

**Look** means observe X, look it over. Try to figure it out for a few moments. This will make the class sessions more enlightening, because you won't be as distracted from lecture and discussion by trying for the first time to figure out what you see.

*Looking alertly is informative: observation is key to the arts and sciences, and an essential life-skill.*

With a predistributed PPT, move through the slides as if in a visual essay. Sent to a digital site for images: when it has identifying text, read that.

**Primary text:** read closely this text from the cultures and eras we study. Try to think of the uses it might serve in making sense of a culture's material traces.

**ONL** means online, at Franklin unless otherwise specified.

**Reference** means that - you don't have to read it now, but you might like to look at some point to open some doors.

**Discuss** means that our collective will talk over things you have been assigned to read/ skim/ look at, in full session and in recitations. Prepare yourself to engage by marshaling points of inquiry, bafflement, enlightenment, assent, critique, departure, curiosity, and any other response.



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## Week 1 (2023)

Wed. Welcome to the past in the present

FRIDAY: NO RECITATION

September

## Week 2 Neolithic Creations: Peoples of Stone, Clay and Bone

MONDAY 4th LABOR DAY HOLIDAY

**Wed.:** Read ch. 1 (Prehistoric Art), 13-23, on Neolithic things

**Skim** to get a sense of the object, a spectacular necklace of precious stones and shell, and its significance:

[Alarashi, Hala et al., 2023](#): 'Threads of memory: Reviving the ornament of a dead child at the Neolithic village of Ba`ja (Jordan)', **PLoS ONE** 18.8 August at 1-10, 39-45, and look at the images.

8th: Friday recitation **Göbekli Tepe**

**Read:** Fagan, Anna, 2017: 'Hungry Architecture: Spaces of Consumption and Predation at Göbekli Tepe', **World Archaeology** 49.3 318-37

**Look:**

- Google for images of Göbekli Tepe. Scroll and look at what comes up for ca. 5 minutes (plus)
- Images in the [fairly good wiki](#), written by scholars with a good bibliography

**Reference:**

*Dietrich, Oliver, et al, 2012: 'The Role of Cult and Feasting in the Emergence of Neolithic Communities. New Evidence from Göbekli Tepe, South-Eastern Turkey', **Antiquity** 86 674-95.*

*Hodder, Ian and Lynn Meskell 2011: 'A "Curious and Sometimes a Trifle Macabre Artistry": Some Aspects of Symbolism in Neolithic Turkey', **Current Anthropology** 52.2 235-63.*

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## Week 3 West Asia Rises: Visiting the 'Ancient Near East'

**Monday** Read ch. 2, Art of the Ancient Near East

**Primary text - skim:** [The Cylinders of Gudea](#), ruler of Lagash - the building of the temple of Ningursu, at **The Electronic Text Corpus of Sumerian Literature**. Faculty of Oriental Studies, Oxford University. [Online](#) and also pasted into a posted document. Get a sense of how this sacred text is structured, and its rhythm of repetition and variation. It uses emphatic lists and metaphors for poetic effects. Observe how Gudea is described as if architect and craftsman himself, and how materials come to him from far and wide.

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**Wed.** [Museum Takehome Task set](#)



**Read:** Winter, Irene, 2007: 'Agency Marked, Agency Ascribed: The Affective Object in Ancient Mesopotamia' in Robin Osborne and Jeremy Tanner (eds.), **Art's Agency and Art History**. Oxford, Malden: Blackwell Publishing. 42-69. ONLINE and attached.

> **Go online to the book** and look at the Table of Contents. After reading Winter's piece: if you were to pick one other essay to read in this volume, which one would it be, and what would you hope its author would talk about?

#### **Cylinder seals:**

**Look** at [this cylinder seal in the British Museum](#), with Gilgamesh and Enkidu killing the Bull of Heaven (the photos include a printed impression of the seal, just as it would have looked when rolled into clay to seal documents and objects).

**Look and rotate these cylinder seals** (as if you could handle them yourself) in the collections of the Morgan Library and Museum, [here](#) where a hero and a lion fight over a bull's body, [here](#) where a hero hunts an ostrich and [here](#), where deities process with booty or offerings to their divine master.

**15th Friday recitation - Penn Museum, Middle East Gallery**

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#### **Week 4 Arts Along an African River: Egypt**

**Monday** Read ch. 3, **at** 49-80. Study the 'Closer Look' section (Palette of Narmer).

**Wed. Close Looking: the wall paintings of the Tomb of Nebamun** (fig. 3.26) - persona, pleasure, power. program, preservation

**Read** the two web essays from [Smarthistory](#) and [Khan Academy](#) - they are closely related but have slightly different image sets and exposition,.

**Read** Harrington, Nicola, 2014: 'The Eighteenth Dynasty Egyptian Banquet: Ideals and Realities', in C.M. Draycott (ed.), **Dining and Death: Interdisciplinary Perspectives on the "Funerary Banquet" in Art, Burial, and Belief**. Leuven: Peeters.

**Look and read** - British Museum websites.

- [here](#), about the installation; what do you think of its appeal to a general public?

<https://www.britishmuseum.org/collection/galleries/egyptian-life-and-death>

- and the main wall painting fragments we study: look and zoom in on the [garden](#), and the [hunt in the marshes](#). Also look over the whole set of fragments, with banqueting, agricultural scenes and more, reachable [here](#), by clicking 'Related Objects' in the tomb entry on this page.

**Reference:** in the mainstream media, in the Guardian newspaper, [this review](#) of the re-installation of the wall paintings in 2009, 'Raiders of the Lost Art'

Darnell, John, 2016: 'The Rituals of Love in Ancient Egypt: Festival Songs of the Eighteenth Dynasty and the Ramesside Love Poetry, *Die Welt des Orients* 46, 22-61

Reichart, Jayme, 2009: *Pure and Fresh: A Typology of Formal Garden Scenes from Private Eighteenth Dynasty Theban Tombs Prior to the Amarna Period*. MA Thesis, American University in Cairo.

**22nd: Friday recitation** **Museum Takehome Task due**

#### **The 'dark dynasts' in and bordering Egypt: Nubia, Kush, Meroe**

**Read** ch. 2 (Egypt) **at** 80-81 ('Foreign Domination'); ch. 14 (Africa) **at** 418-19 (Nubia).

- for fig. 3.9, the portrait-sphinx of Taharqo, look at its British Museum [page](#), with its details, and read the Curator's Comments section

**Skim and look:** SmartHistory's [section on the ancient Sudan](#), all but the Medieval Nubian Kingdoms entry

**Look:** 'Lion Subduing a Prince of Kush' tile for the Palace of Ramesses II, Metropolitan Museum of Art, [here](#), with its explanation text

**Look:** Head of the Roman emperor Augustus buried at a temple in Meroe, now [in the British Museum](#), as a trophy of victory over Romans

**Watch** British Museum, [Objects of Crisis: The Meroe head of Augustus](#)

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## Week 5 People of Bronze, Clay and Silk: East Asia from the age of the Shang to the Han Empire

This week I am asking you to look at a lot of images to back up relatively brief assigned readings (8 pp. in your book, 21 pp. of article text, some website texts, and some brief primary text, a 7 minute video). I would like you to reflect on how photographic and digital and virtual documentation impact possibilities for seeing and for making knowledge.

**Small task:** from the readings for Wednesday's discussion, **by Tuesday 26th at midnight** suggest a point or two of comparison with what we did in prior lectures up through Monday (and even in your takehome project). Write a short paragraph explaining this. Send it to me and Lynette by email (akuttner@sas.upenn.edu and qshen73@sas.upenn.edu). You can send a Word doc, or you can just put your text into the email.

## Monday

**Read** ch. 11 **at 338-46** (up to the start of the Six Dynasties age)

-- **Shang bronze vessels:** Fig. 11.5 is [this, in the Harvard Art Museums](#) - go and look around at different sides of it,

**Watch** [this 7-minute video](#) discussion of a Shang Dynasty ewer in the National Museum of Asian Art, (Its still photos are [here](#))

-- **Wu Family Shrines:** Fig. 11.9 has a sharp downloadable image [here](#), the rubbing in the Philadelphia Museum of Art

- Prof. Anthony Barbieri's **Computer Reconstruction of the Wu Family Cenetery**, with gateway page [here](#).

1. **Watch** at the little tour, [here, a good explanation](#) . Then, look closely at a particular shrine:

2. **Look:** from that page go into one of the shrine icons at left to **Shrine 1** - your book's example is the back of the niche on the first screen - and explore the effect of the chambers carved all over the walls and the ceilings. (\*\*Clicking on a relief = voice and text explaining some details.)

**Primary text:** Sima, Qian [145-86 BCE, Grand History] 2007 transl.: **The First Emperor: Selections from the Historical Records**. Translated and with an introduction and notes by Raymond Dawson; preface by K.E. Brashier. Oxford, New York: Oxford University Press. ch. 5, 'The Annals of Qin', (attached), **at 64-6**, Qin's organization of empire and its monuments; **at 75**: the First Emperor's palace and tomb; **at 82-83**: the tomb of the First Emperor again and his mortuary cult

*Reference: Sima Qian (145-86 BCE): cf this very scholarly wiki, [https://en.wikipedia.org/wiki/Sima\\_Qian](https://en.wikipedia.org/wiki/Sima_Qian)*

**See below for the Friday recitation task:** this recitation concentrates on the tomb of the emperor Qin, famous for its 'Terra Cotta Army', which your primary text describes. The textbook says very little.

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**Wed. Close Looking:** making sense of the Han *boshan lu* (mountain incense burners)

Think [about Stokstad 11.8](#), the bronze and gold incense burner from the Tomb of Prince Liu Sheng.

What was its role like in the earthly life of Liu Sheng and those like him? We will look together at an additional incense burner of this kind, which you can study much more closely as it has in multiple images online. And we will compare the ceramic "hill jar" incense burners so widely used across Han society. Your pair of readings this week show diverse ways of making sense of these artifacts and the experience of them by Han people.

**Skim:** Rawson, Jessica, 2006: 'The Chinese Hill Censer, *boshan lu*: a Note on Origins, Influences, and Meanings', *Arts Asiatiques* 61 75-86 [at 74\(abstract\)-83](#).

**Read:** Kirkova, Zornica, 2018: 'Sacred Mountains, Abandoned Women, and Upright Officials: Facets of the Incense Burner in Early Medieval Chinese Poetry', *Early Medieval China* 24 53-81 [AT 53-65](#)

**Look and explore:** [this bronze incense burner](#) with inlays of gold, silver, and gems in the National Museum of Asian Art; spend a few moments using the zoom function to examine its details and its facture.

**Look and compare** [this ceramic boshan lu](#) in the British Museum, with its animal motifs, for more ordinary people, and [this one](#) in the Brooklyn Museum, reading the catalogue entries

**Look** Penn has the [lid of such a hill jar](#) on display in the Chinese art gallery in the Rotunda

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**Friday recitation - classroom :** look around the remains of **the Tomb of Emperor Qin Shihuang**

**Look :** for the Tomb of Emperor Qin Shihuang and its terracotta and other statues go to the Smithsonian Museum's [Learning Lab project](#), a collaborative between several Smithsonian museums and the Emperor Qin Shihuang's Mausoleum Site Museum (China). Here,

**Look AT** [this section](#) - check out some of the terracotta statues of soldiers and horses (click on the thumbnails) and the interactive hotspots.

**Reference:** for the Tomb of Emperor Qin Shihuang and its 'terracotta army',

- This short essay in [Smithsonian Magazine](#). '*Terra Cotta Soldiers on the March*', clicking through its annotated slide set at the top to see the finds, from ceramic servants to bronze birds
- (One can sample the Unesco video (2 minutes), [here](#) on Khan Academy
- the SmartHistory entry '[The Terracotta Warriors](#);
- Wiki has [an image set](#)

**October**

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**Week 6 Local and Global in the Mediterranean World I: Greek Things**

\*\*\*The chapter on Greek art - chapter 5 - is almost twice as long as those you have read so far. I have probably kept too much here, but I have tried to slash radically what we will cover in class. To help this:

Monument list will come to you of what will likely come up in class this week.

**Monday What, where, when, why?**

### Wednesday Close look: image and victory

**Read:** Stewart, Andrew, 1985: 'History, Myth, and Allegory in the Program of the Temple of Athena Nike, Athens', **Studies in the History of Art** 16, Symposium Papers IV: Herbert Kessler and Marianna Shreve Simpson eds., **Pictorial Narrative in Antiquity and the Middle Ages**, 53-73.

We will look closely at the Alexander Mosaic (5.57), the monuments of Pergamon (5.62), and the Nike of Samothrace (5.66); the focus monument to start us off is the Temple of Athena Nike and its frieze of personified Victories (Nike, pl. Nikai) (5.47).

Reflect: how does style in these monuments relate to their content and (when we know it) their setting, to make an impression on spectators in the service of the ideology of city-states and kingdoms? What is the relation in them between the 'mythical' and the historical? How do they tackle the project of telling a story? Your article for this session explores those questions closely. Think about what could be relevant here from the material covered Monday.

**Look: PPT** with more, and more detailed, visual documentation for our monuments.

**Friday recitation:** *emotion and affect*

### CHAPTER 5: look and read

- 5.5-.8

#### **Siphnian Treasury at Delphi**

- 5.10-.12, pp. 113-16

#### **Aigina, Temple of Aphaia** and its pedimental sculpture

- p. 131 ff on the 5th-c. architecture and images at **the Akropolis of Athens**

-- pay close attention to: 132-36, the **Parthenon**, its architectural sculpture and cult image; 139-40, the **Temple of Athena Nike** and the detail of its parapet frieze ('Sandal Binder', 5.47)

p.152-4 and 5.63-64

#### **Pergamon, Great Altar**

**Look at the PPT** that explains the monument in more detail, to grasp where the detail in your book fits in

### **Graphic arts**

**Vase-painting:** [compress for 2023]

5.1, **amphora painted by Exekias showing Achilles and Ajax** playing a boardgame, during the Trojan War. p. 103 and p. 121

5.26, **krater painted by Euphronios, with Sleep and Death rescuing the corpse of Trojan ally Sarpedon** during the Trojan War ['A Closer Look', pp. 121-22]

5.28, **cup painted by the Foundry Painter showing a bronze sculpture workshop**

5.31, **psykter painted by Douris, with satyrs at play**

5.49 **amphora painted by the Priam Painter, with women at a fountainhouse**

### **Mosaic/ painting:**

5.57 **Alexander Mosaic** [floor in a house at Pompeii in Italy, 2nd c. BCE, that copies a monumental painting made for Alexander the Great in the late 4th c. BCE in Macedon]

**Look at Wed, master PPT with details**

### **Adornment/ metalwork**

5.56, **earrings showing the Rape of Ganymede** from the 'Ganymede Treasure' now in the Metropolitan Museum of Art.

**Look** at the hoard [here](#), and read the museum entry. (You can listen to the podcast too.)

**Look** at good photos of the earrings [here](#),.

### **Free-standing sculpture:**

at p. 116-19 concentrate on 5.20, the '**Anavyssos Kroisos**' and 5.21, the '**Peplos Kore**'  
5.30 **Riace Warrior**, at 126-27

**Look [here](#)** to see the other statue with which this formed a pair, and to see a reconstruction of what they looked like with their now missing weapons and shields, with [more shown here](#) - not a great wiki essay but use the image of a color reconstruction, by Vincent Brinkmann, also at this [link](#) (*from the better, French wiki on the Riace Bronzes*). This reconstruction shows you Brinkmann's hypothesis of the fox-skin cap of a Thracian, that is, here a Thracian king, on Riace B.

*If this reconstruction of polychromy and the ancient evidence for colored (Greek) bronze statuary interests you, [see this online journal article](#) by Vinzenz Brinkmann and Ulrike Koch-Brinkmann.*

5.43, Roman copy of the **Spear-Bearer by Polykleitos** [at](#) 136-7

5.53-4, **Praxiteles' Hermes and Dionysos, and the Aphrodite of Knidos**, in Roman copies

5.62, "**Dying Gaul**", Roman copy/version of an Attalid victory monument of the late 3rd c. BCE-early 2nd c. BCE

5.66, **Nike of Samothrace**

**Look at Wed, master PPT with details**

## **Week 7**

**Monday Workshop: Observe, Inquire, Explain**

**Wed. MIDTERM**

**NO RECITATION  
FALL BREAK**

## **Week 8 Local and Global in the Mediterranean World II: 'Rome' in War and Peace**

**Small response due Friday by 9 AM, [WORD DOC \[not pdf\] in Canvas Assignment](#).** *clear photo of the page.*

**Task instructions, posted in Canvas Assignments.**

### **Monday Sampling Hellenistic and Roman Habits**

**In chapter 5** (Ancient Greece) the Great Altar at Pergamon, 152-4, 5.63-4, and 154-55 the Laocoon, 5.65 made at Rome in the 1st c. BCE, and 156, 5.67, 'Old Market Woman' (Old Worshipper, in the Metropolitan Museum of Art, [good images and entry](#)) made at Rome in the 1st c. BCE

- *and watch [again] the lecture recording for Week 6-7 on victory monuments, about the Dying Gaul and the Alexander Mosaic (as replica objects, Roman)*

- **in ch. 6**, 200-1, 6.55, Unswept Floor Mosaic, Roman version of a 2nd c. BCE Hellenistic mosaic by Sosos

### **In ch. 5, Rome**

158-59, 6.1 Ficoroni Cist

Portraits: 6.10, so-called Brutus, 6.13 Aulus Metellus, 6.18 Prima porta Augustus, 6.34, the double portrait of a married couple from the so-called House of the Baker at Pompeii, 6.39-41, Flavian Women, 6.56 Equestrian Marcus Aurelius, 6.34

Imperial monuments: 6.35-36, Arch of Titus, and 6.46-47, Column of Trajan

Funerary art: 204, 6.58 (Closer Look), Sarcophagus with the Indian Triumph of Dionysos, in the Walters Art Museum in Baltimore - [GOOD photo here](#).

\*\*

**WED. Close Looking: we will look hard at the Ara Pacis** - textbook 175-7, 6.19-21, both as Elsner analyzes, and a bit more.

**READ** Elsner, Jas, 1991: 'Cult and Sculpture: Sacrifice in the Ara Pacis Augustae', **Journal of Roman Studies** 81, 50-61. (You are going to need this for the Small Response due Friday.)

Thinking about the Ara Pacis, whose design has some close ties to wall-painted rooms, we will also look at 6.29, the Dionysiac hall in the Villa of the Mysteries, 6.31, the 'Garden Room' of the Villa of Livia at Prima Porta, and 6.26- 28, the House of the Vettii at Pompeii and its 'Ixion Room'. Look also at 6.33, the still-life in the House of the Stags at Herculaneum.

**Bring** to class one paragraph in Elsner that strikes you, after you have read, and looked. You can copy it by hand, or print and mark up that page of the essay. You can carry it into class, or email me and Lynette what you wrote out, in the body of the email. Do NOT send as a Google Doc.

*Tip: in a pdf, read in Preview mode, not in Adobe to see the pages at left which you can scroll vertically.*

**LOOK 20 minutes:** some of the session slides will be drawn from these.

- 5-10 minutes: **Look** at the Ara Pacis prequel PPT, to get a sense of the whole and help you figure out Elsner.

- 5-10 minutes: **Look** at the PPT for the Dionysiac hall of the Villa of the Mysteries at Pompeii (book 6.29), the 'Garden Room' of the Villa of Livia at Prima Porta (book 6.31), and the images for the 'Ixion Room' of the House of the Vettii (book 6.28)

Bosc coreale, Villa of P. Fannius Synistor - topic for the task due Friday (guided comparison to the Ara Pacis, see Canvas Assignment)

- 5 minutes: **Look** at the wall paintings from Bosc coreale room M (book 6.30) in the Metropolitan Museum of Art here: for the cubiculum in your book, all the images [here](#)

- 3 minutes: [The Met's Artist Project: Diana Al-Hadi](#)

- 2 minutes [and this other room's wall](#)

Why am I putting these with the Ara Pacis? Can you discern the references to religion and ritual, and perhaps other themes to relate to the Ara Pacis? how do the images convey the place of gods in house, countryside and city? How do these rooms put people in touch with the natural and the human world? Thinking about how they format the wall as window/ support for pictures, how would you compare the Ara Pacis (and the Arch of Titus)?

**20th: Friday recitation - Penn Museum, Roman Gallery**

**TURN IN by 9:00 AM your task response, in Assignments on Canvas**

\*\*\*\*

**Week 9 From Damascus to Sutton Hoo: Late Antiquities, New Splendors, and the Peoples of the Book**

*In this week, we are going to sample the rich remains of cultures that grew organically out of the world of the Roman Empire from the 3rd c. CE onwards, and also the cultures of the new peoples who moved into and conquered much of the Roman Empire's former territories and peoples in its last centuries. This is the sphere of what scholars call the world of Late Antiquity, in its longest sense; some of what you will see would be, to someone who works on Medieval art, in the westerly end of Western Eurasia, 'early*

medieval', to others, 'early Byzantine', and certainly, 'early Islamic'. But meaningful connectivities remained on networks of economic, religious and cultural exchange. It makes sense to make this large sweep, which means, as so often in this course, cutting across your textbook's chapters.

*The things these peoples made and the things they used were sometimes very different to Late Roman practices, even in what remained Roman territory, but others had a close cultural tie to the rich artistic legacy that newcomers could see and whose artisans they could hire. You now meet, also, the religious arts of the 'Peoples of the Book' - Jewish, Christian, Muslim. Roman emperor Constantine made Christianity the religion of his state, in the early 4th c. CE, and polytheist images were turned to hated objects, or else into lovely fictions. In the west, new peoples Christianized also, at least partly. The sweeping Islamic conquests of the Middle East and Northern Africa in the 7th c. launched the Ummayyad caliphate with its splendid mosques and shrines and palaces.*

### **Monday What is 'Late Antiquity'?**

(Mosaics at churches and mosques: Wednesday)

I would like you to think about how your book distributes cultures and places across the chapters we see this week.

"Roman Art"

#### **Ch. 6**

pp. 205-215 - read this over.

"Jewish and Early Christian Art"

#### **Ch. 7**

216-18 (Intro., and 7.1, catacomb painting), 5.5 and p. 221 (synagogue mosaic floor), pp. 225-27 (grasp the general development of the early Christian basilica - compare the Trier Basilica/ palace hall in ch. 6,); at 228-29 observe the sarcophagus of the princess Constantina, 7.17, at her mausoleum church; 230-31 look at 7.18 the sarcophagus of the powerful aristocrat Junius Bassus. Get a sense of its main patterns.

\*P. 230-31 is a very, very handy outline of the Life of Jesus that will help you with Christian art of later centuries.

"Byzantine Art"

#### **ch. 8,**

237-38, "David Plate" fig. 8.1 and historical introduction; p. 248-50, 'Luxury Objects'. including 8.12, the ivory diptych with the archangel Michael and 8.13, the Vienna Genesis page; 250-51, icons and the icon 8.14.

\*P. 249 explains what a codex is, and how made, handy for Friday.

"Early Medieval Art in Europe"

**ch. 15** - you will look at the illuminated manuscripts of p. 440-41 AND 447-540 on Friday!

442-43, historical introduction

Body art: (this section on luxury metalwork sets you up for the manuscripts you see Friday)

443-4 Merovingians and 15.2, the jewelry of Queen Arnegund

445-47 Celts and Anglo-Saxons in Britain, and the finds from Sutton Hoo - 15.4 clasp with garnet and glass, and text-box,

**15.4, p. 445-47: The shoulder clasps from Sutton Hoo:**

[here](#), and

**Look at** British Museum [entry](#) with additional photos of the full set of clasps, **and what they look like closed**) and [the second one](#)

**Look at: Compare the 'Anastasius Platter'** from Byzantium in the same burial treasure (it was laid across the deceased man's legs - look at some of the little details of the ornament that so pleased its last owner.



**Reference:**

The British Museum site, '[The Anglo-Saxon ship burial at Sutton Hoo](#)', note the presence of Byzantine silver wares, a huge platter and 10 nested bowls, and a pair of inscribed spoons. Compare the [famous Anglo-Saxon helmet](#)!

Adams, Noël, 'Rethinking the Sutton Hoo Shoulder Clasps and Armor', in Chris Entwistle and Noël Adams eds., 2010: *Intelligible Beauty: Recent Research on Byzantine Jewellery*. London: British Museum Press. 87-116

- Compare the Byzantine silver bowls - 10 nested bowls - and inscribed spoons with perhaps Christian inscriptions, [a view here](#), and British Museum items [here](#), a bowl, and [here](#), the spoon engraved with what might be the name of the Christian apostle Saint Paul (once Saul)
- Compare [the basin with a woman's head](#)

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### **Wed. Close Looking: holy halls, mosaic splendors, divine light**

How is wall and ceiling mosaic exploited to add ornament, color, and significance to the spaces of churches and mosques? What is its interaction with structure? Is 'ornament' meaningful, and if so, how? How is the architecture and mosaic decoration of the Umayyad Dome of the Rock like and not like those of the 4th-6th c. churches in this list?

ch. 7 ('Jewish and Early Christian Art')

**228-29** Rome, Santa Costanza; **234-35**, Thessaloniki, St. George

ch. 8 ('Byzantine Art')

**239-42**, Istanbul/ Constantinople, Hagia Sophia

**242-46** Ravenna, San Vitale

ch. 9 ('Islamic Art')

Read **269-72**, on the Islamic conquests and the Pillars of Islam

**272-73** Jerusalem, Dome of the Rock; **273-75**, Damascus, Great Mosque

**Primary texts**

- Procopius' description of the effect of seeing Hagia Sophia (attached on Canvas)

- Ibn Battuta (1304-1368/69), [Travels in Asia and Africa], 1325-1354], [excerpt](#)

**Read:** introductory paragraph (Ibn Battuta leaves his home in Tangier). Then for his praise of the Dome of the Rock and Al-Aqsa Mosque, [hit Find for 'Dome'](#), to the paragraph headed 'Jerusalem and its holy sites'. Read this, and the next sections through, at Damascus, 'The Umayyad Mosque'. You can skim the details of the fine bazaars beyond the mosque gates.

**Recommended - before class, or after class.** Van Loan, Theodore, 2018: *Umayyad Visions: Charting Early Islamic Attitudes Toward Visual Perception*. PhD. dissertation, University of Pennsylvania (online, and attached on Canvas): 46-48, on F.B. Flood on the Great Mosque at Damascus, and 122-31 on that monument.

Reference: Grabar, Oleg, 1959: 'The Umayyad Dome of the Rock in Jeruslaem', *Ars Orientalis* 3 33-62  
Necipoglu, Gulru, 2008: 'The Dome of the Rock as Palimpsest: Abd Al-Malik's Grad Narrative and Sultan Süleyman's Glosses', in special issue of *Muqarnas*. Julia Bailey and Gülru Necipoglu eds., *Frontiers of Islamic Art and Architecture: Essays in Celebration of Oleg Granar's Eightieth Birthday*, 17-105

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**27th: Friday recitation**

## Ornament and image in the far west: the illuminated codex manuscripts of Ireland and Anglo-Saxon Britain, 7th-9th c CE

Here are GOOD photographs for the codices in Stokstad pp. 440-41 and 447-50 : [Read](#).

Looking at the books:

*For today you get to meet one of the great triumphs in digital humanities, the sharing of fragile and priceless historical manuscripts by the great world libraries that have scanned their treasures to democratize access - and, often, to make very, very close scrutiny possible. This lets you get a sense of the book as a thing, where the textbook pulls a page - the rhythm of plain text and elaboration. (These books are also written in a lovely calligraphy by highly trained scribes - look at some text.) . These projects in fine digitization mark triumphs of photographic record. For one of the books I send you to the Library of Congress site for its excellent facsimile, which they digitized. Pre-web, specialty presses were permitted, and still are, to commission photographs of a complete manuscript to scale, so that one is holding 'the' book as exact replica; this is called a facsimile of a book. Some are better than others. Lynette will share with you the partial facsimile that I own of the Book of Kells.*

We want you to think about these objects. They were functional: written to be read, as sacred text, in contemplation, at rituals by clergy. Some are huge. But the painted pages, even of illuminated text, are functional in a different way. You have seen how your book talks about Islamic ornament. What do these books suggest to you about the power of ornament in this other Late Antique/ Early Medieval culture, and the status of decoration? Similar questions came up earlier this week.

Go in, at the urls given, to find the page the task spells out: enlarge to full screen (all the sites have an icon to let you do this, typically a double-arrow or a schematic frame) and crawl through in zoom view. On a track pad often you can just use your fingers to expand, or use the + and - keys at the website page.

Try following the patterns as their makers would, or a fascinated monk or priest. Try meditating on a highly decorative page for a full couple of minutes (set your phone timer).

Lindisfarne Gospel Book, 15.6, 'carpet page' and 15.7, the beginning of Matthew's Gospel, and 15.8, Matthew writing his gospel.

**LOOK** and **READ** [here](#), in the digitized manuscript at the British Library web site (see link in red at lower right to the page set).

Read the little essay, and think about the **colophon inscription** by the priest Aldred! **Click through the set of 21** images to see how text and decoration are woven into the book. Come back to the ones in Stokstad (6, 7, 8).

Book of Durrow, page from the Gospel of Matthew, 15.5

Go to the [book here, the scan](#) of the Trinity College, Dublin library (it might load slowly)

At left scroll **to folio 21** = Stokstad 5.6

**Open it and explore.** Look at the facing **page, 22r**, and think about the juxtaposition of icon and image.

**Codex Amiatinus**, Stokstad 15.9, Ezra working on the Scriptures:

**WATCH** It has this [6-minute video](#)

Go here, to [the Library of Congress website](#), and **look at the little essay** to learn about the book, as a library compresses it for catalogue. You will glimpse something of the history of copying and of wandering books.

Then, to look, go [here](#), (you can see how varied the codex contents are) and go **to Image 8** in this facsimile that the Library of Congress has scanned.

OR go to [the scanned version at its library site](#), the Bibliotheca Medicea Laurenziana, to carta 5r

(If you would like a little more about this book, which needed at least 515 skins to make, see the essay [here](#) at the British Library site.)

### Book of Kells

Stokstad 15.1, the Chi Rho Iota page, folio 34r

Trinity College Library, Dublin, displays the famous book. Look at the page currently on view and its little essay [here](#)

**Read** the **primary text** description of the book by the 12th-c. Gerald of Wales, [here](#) (scroll down)

**Look:** at its library, [here](#) then go to the bottom and click on the colored page icon. Now you are in. It takes about a minute to load. Now go to

**folio34r** in the left-hand bar, go to full-screen, and start to Zoom in

*If you would like a photo to keep on your device, go to the download icon at lower left. You will get a screen from which you can drag the image.*

Then look at **folio 7v, with the Virgin and Child Jesus with angels**. How would you compare the icon **Stokstad 8.14?**

*If you like exploring the book, scroll around - hit the different painted pages....*

**Reference** <https://www.nts.org.uk/stories/the-book-of-kells>

<https://www.youtube.com/watch?v=QWxIE-SwxQo> a 6-minute **video** visit

A good wiki, [https://en.wikipedia.org/wiki/Book\\_of\\_Kells](https://en.wikipedia.org/wiki/Book_of_Kells)

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## Week 10 Local and Global III: Southern Asia as Center and as Border

### Monday Some overviews: power, prayer, and the image in a Buddhist and Hindu world

\*The Metropolitan Museum of Art has a stunning exhibition, through Nov. 13, **Tree & Serpent: Early Buddhist Art in India, 200 BCE–400 CE** [Website remains, 2024]

Its intro video is embedded on [the main page](#)

Riffle [the object images](#)

**Small response** two paragraphs --- page, due Friday at 9 PM on Camvas Assignments

**Select [an object](#) from the exhibition,**

- and you are allowed to select one from the audio guide set at the [main page](#),

You are a graduate student in a course on S. Asian art, working on a seminar project. The exhibition shows material you have not worked on. Using the readings for this week, below, apply their methods and propositions to the object you select. How will you compare your object to what is in one or more of them? Make use of what the museum site tells you about your piece, if that is useful.

**PUT ITS IMAGE** into your submission, ie drag and drop into a Word document

**AND PUT IN copied text** from the entry: first when you go click into that window, then what might be additional in 'Full Object Record.

You are encouraged, for this and our other work with Buddhist art later, to watch [this video](#) of monks from the New York Buddhist Vihara Foundation chanting sutras, filmed for this event. In the museum it is played in a stupa.

**Read** ch. 10, 'Art of South and Southeast Asia' at 209-301, with 10.1, The Ashokan Pillar and short geocultural introduction; 303-318 (up through 10.21, the painted citadel of Sigiriya), and 323-27 (up through the Chola period sculpture 10.33

-

**For the Bamiyan Buddhas, 10.20**, to see both, some of their paintings, and their current destroyed state: [Look at the images](#) at this wiki (and read if you have time)

and [read this](#)

**Watch** [the video of the Taliban destruction](#) and the current [Taliban stewardship of the site](#)  
- that [slow archaeological crisis](#), as of 2022  
and in a 2023 piece in the MSM, [in the Washington Post](#),

**Recommended:** *Before the Taliban gained control of Afghanistan once again, in the interval, [this heritage curation project was meditated](#), and still has points on which to reflect; Harvard has kept the site up.*

#### Add

- Yakshi or courtesan, ivory, found at Pompeii and the Kolhapur Poseidon: listen in the Audio guide to [podcast 676. The Pompeii Ivory Yakshi and the Kolhapur Poseidon](#) and look at their images in the photos of objects from the exhibition

- **Buddhist** reliquaries

> The [Kanishka Casket](#)

**Look** ([British Museum replica](#))

More photos, and inscription, [here](#)

-- Compare the gold and garnet [Bimaran Reliquary](#) in the British Museum. Skim the its detailed description (skim) and short useful curator's note

More images [here](#), and showing the inscribed steatite container and its inscription

- Compare the relics from the Piprahwa stupa, shown in the [Tree & Serpent exhibition](#), at [here](#)

#### Reference

Asher, Frederick, 2012: 'Travels of a Reliquary, Its Contents Separated at Birth', **South Asian Studies** 28 147-56

Classical Art Research Centre, University of Oxford, Gandhara Connections blog ['The pyxis-cum-reliquary'](#)

Myer, Prudence, 1966: 'Again the Kanishka Casket', **Art Bulletin** 48 396-403

#### November

##### Wed. Aquiring Merit: The Buddhist Stupa

#### Read:

- Stokstad 306-9 and the Great Stupa at Sanchi, 10.8-10

- Whitfield, Susan, 2018: Silk, Slaves, and Stupas: Material Culture of the Silk Road, ch. 4, 'Amulka Dara Stupa', 81-110 (attached) (with illustrations pdf)

**Reference, recommended**

- Khan Academy [entry](#) on the Buddhist stupa and its little video
- and its [entry](#) on Buddhist images **of** stupas and other aniconic depictions of Buddha
- **Look closely** at the Smithsonian Museums reliefs in this entry

- a contemporary Nepalese Buddhist monastery's practice of stupa circumambulation, [with, as a primary text, the stupa sutras](#)

3rd: Friday recitation

Museum recitation in the special classrooms:

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## Week 11 Medieval China, Korea, and the Silk Roads

**One thing you encounter again this week: a catalytic exhibition.**

*Careful exhibitions, especially by major museums in important big cities, can change the course of art history when they showcase the visual and material culture of a major and (in many art histories' current cultures of context) understudied, little-known culture and region. You will read in a born-digital exhibition about the Sogdians, and in references I let you encounter a major show about ancient and medieval Korean art. The Korean political and cultural authorities were eager to lend their objects, many of which are National Treasures that will not travel again for a very, very long time. Many loans have that character: museums do not want to risk damage to their pieces or even loss in transit.*

**Research Project:** Start to set up your initial research project this week. Reflect on what kinds of things, themes and questions intrigue you. Your project is going to incorporate some deep description of stuff, and some scholarly research towards which I can help guide you. We will discuss how to use, and how not to use, generative AI for your project. **By next Monday the 13th write me and Lynette with your thoughts, no matter how general they are at this point. You can ask me things along the way.** If you have relatively clear ideas, or are exploring, you can include some initial bibliography that you have discovered. Anything we have studied so far (and left out from the book) and will study (look ahead in Stokstad) is fair game, and so are other things that you might find out yourself. If you would like to work on things that had a later early modern and modern reception to discuss, you can do this.

### Monday Medieval China and Korea, and the 'global medieval' turn

**By Wed. read: 346-54**, up to 11.21 (the seated Guanyin), about the 6 Dynasties, Tang and early Song period. We will talk about the Buddhist art; reflect on the Buddhist art of South Asia which you have already met.

ADD 359-62, about arts of Korea, with regard to the Silla pieces 11.27 and .29.

**Close Look:** [The Pensive Buddha/ Maitreya 11.29](#) is, in Korea, a widely cherished national treasure (National Treasure no. 83). In the National Museum it shares a very special room with one other statue, a different meditating Buddha from the same period, also a National Treasure.

**Look** at the additional photos [at this site](#), and the [frontal view here](#) (not a bad wiki) and [riffle its gallery here](#), looking at the great details of drapery and getting a sense of its full three-dimensionality

**More photos** in the [Smarthistory entry](#)

**For the installation in the Room of Quiet Contemplation** and its designers' aims

**Look quickly here** (you can see how the Korean press responds to the importance of the installation) and [here](#)

If you would like to see a visitor's video on line, go to minute 9:10 on

<https://www.youtube.com/watch?app=desktop&v=0nyT1OfsxkM> - and for many more, just Google for youtube room quiet contemplation.

**Reference:**

**I. SmartHistory** now has a long unit on Korean art of the Three Kingdoms period and the Unified Silla Kingdom, with good didactic essays. Get in via [this entry on the crown](#) which is Stokstad **11.27**. Our Maitreya, Stokstad 11.29, is [this](#), with an essay supplied by the Korean National Museum. You will see in the references for entries here how much has been picked up for Google Arts and Culture.

**More Reference:**

The Metropolitan Museum of Art staged an important, seminal show in 2013-14, [Silla: Korea's Golden Kingdom](#). Many Americans were very ignorant about this art, and about Korean art in general. The National Museum of Korea lent many objects. This show paid attention to the archaeological context for the objects, which come from the excavated royal tombs at Gyeongju.

You can have the catalogue for free!

[https://www.metmuseum.org/art/metpublications/Silla\\_Koreas\\_Golden\\_Kingdom](https://www.metmuseum.org/art/metpublications/Silla_Koreas_Golden_Kingdom)

I hope you will riffle it.

This museum [blog](#) (and look at the comments) is our Maitreya, Stokstad 11.29; observe the come-on to visitors, here, about a unique chance to view, and some of the comments.

Exhibition blurb [here](#), with Object slideshow [here](#).

And [more objects](#), with a general essay for you on Silla luxury arts, for the Met Timeline of Art History

The Met [added](#) some interesting digital elements for this show,

How was the show received? The Met home page for the show links to reviews in the MSM. Here is a [2013 NYT review](#) that tells you more about the show (and the Silla world), from a visitor's point of view (note the word "Mysterious" in the title of the review).

\*\*

**Wed. The Silk Road and the Sogdians**

A Close Look: The Funerary Couch of An Qie, 579 CE, tomb at Xi'an, Shaanxi Provincial Institute of Archaeology.

**Read:****first:**

[entry by Julie Bellamare](#), for *The Sogdians: Influencers on the Silk Roads* and then what it links to, skimming this [page](#), to understand An Qie and his tomb. Look hard at those fine images, trying to understand what you are told about them.

**second:** Xu, Jin, 2019: 'The Funerary Couch of An Jia and the Art of Sogdian Immigrants in Sixth-Century China', *Burlington Magazine* 161 820-29.

-- Recommended: **read the conclusion first, then the introduction portion, then riffle the images, then go through the text.**

**How** does this expand your understanding of what the Sogdian online show essays have shown you? Consider how the illustrations here work with the text of the article, to make the author's main points. Reflect on how well they satisfy you as you make sense of this essay and what it describes. Are the references and images to the Sasanians and their art clear to you? **Please do NOT use a pdf bot on this until you are done.** The point is for you to feel more empowered as a reader of art histories. If you want to use a pdf bot (see below) after you are done, to see if it satisfies you or not about the essence and rhetoric of the article and its object, go for it.

**NOW****third**

Let's go to the main site,



<https://sogdians.si.edu/> The Sogdians: Influencers on the Silk Roads. Online exhibition, organized by the Freer Gallery of Art and Arthur M. Sackler Gallery, Smithsonian Institution

Assess its structure. Explore it for 8-10 minutes. You can see it uses hypertext in ways a book could not do.

These are the Objects I would like to show in class; reflect on what kinds of cross-cultural features of the Sogdians' world each thing might illuminate (and set off further questions)

<https://sogdians.si.edu/objects/>

**Read the entries for**

**the Camel with Musicians** your book has

**The Wall Paintings in the Palace at Varakhsha - princes and elephants**

-- Do the click-enlarge-scroll prompt on the main image for a minute or so. What are these images doing for a palace hall ?!

**Reference, optional:** -- synopsis for Cheng, Bonnie, 2010: 'The Space Between: Locating "Culture in Artist Exchange', in Matthew Canepa ed., *Theorizing Cross-Cultural Interaction Among the Ancient and Early Medieval Mediterranean, Near East and Asia = Ars Orientalis* 38 81-120.

**TAKE THIS** and drop it into either

A)

**Claude 2:** <https://www.anthropic.com/index/claude-2> at the link here to claude.ai, which will put you through a 2-step login, and ask it to summarize and analyze the article. (The login email code can be slow to turn up - be patient.)

AND/OR

B)

**ChatPDF** [do not under any circumstances use the Jenni interface to write papers] - drop it into <https://www.chatpdf.com/> and either follow its study questions or perhaps bring your own from what you read already, for a few moments.

\*If you are worried about sites taking your data, stick to ChatPDF.

**10th: Friday recitation -- Penn Museum, Asia gallery and Rotunda**

\*\*\*\*

**Week 12 Enemies and Admirers: Western Medieval, Byzantine, and Islamic Interconnections**

**Monday Legacies of Rome, Byzantium, and the West**

**We are** going to look at an assortment of sites and things!

**ch. 9**

276-78 in Spain, **the Great Mosque of Cordoba**, 9.7-9 and the ornament section on p. 279 (In preparation for Wed., look at images on 279-81 and 284-6 at 'book arts' and Arabic calligraphic scripts, to get a sense of their esthetics)

**ch. 15**

456-58, the Carolingian empire, with the **Carolingian royal portrait** 15.16 and the royal palace church at **Aachen**, 15.17

466-68 **Bishop Bernward's ornamented bronze doors at Hildesheim**, 15.27 (get a sense of how their details make impact and the overall narrative program) (optional: watch [this little video](#))

**ch. 14**

Venice and Byzantium

258, **Cathedral of St. Mark** in Venice, 8.24 (Basilica di San Marco)

> and look at [the facade today](#) and, with original brick and subsequent embellishment, [this angle](#)



261-69, the **Byzantine icon of St. Michael** 8.29 (Closer Look) looted by the Venetians from Constantinople in 1204 and brought to St. Mark's ch. 6

> **LOOK** 207-8 6.62 **the porphyry Tetrarchs** looted by the Venetians from Constantinople in 1204 and brought to St. Mark's: think about these as spolia

> **LOOK** The famous **Horses of San Marco**, looted by the Venetians from Constantinople in 1204, installed on the facade of St. Mark's - now, you see casts, with the Roman originals inside for protection, images [here](#)

\*\*

### **Wed. Sicily at the crossroads: Norman King Roger II and Byzantine-Islamic 'hybridity'**

We will look at a thing, and at a decorated building, for which great Arabic artisans who were trained in the traditions of Muslim North Africa and Egypt and (previously) Sicily worked to exalt Roger II and make his court splendid, in company with builders and artists from other cultural lineages (like the Italian and Byzantine). Roger's own line and his people had come to and conquered in the south - Italy, then Sicily - coming from Normandy in what is now France. (The Normans were originally invaders of France from Scandinavia). A term that scholars in several disciplines would apply to this cultural situation is **"hybridity"**. When you are done thinking over the Cappella Palatina reflect back on the mantle of Roger II, to consider how you would apply the ideas in your reading of that site to the mantle (and vice versa).

**A) Look and read: the Mantle of Roger II of Sicily and Italy**, now in Vienna, 1133/1134 CE

**Watch** (4 minutes)

**Look** at [its very large image here](#) at the Kunsthistorisches Museum website, where you can pull a jpeg - notice the artists' inscription!

**Reference for facts and technique** [here](#), at the Textile Research Centre (Leiden) site and also [this](#) on the *Sicilian tiraz* genre

**B) Palermo, Palazzo Reale, Capella Palatina of Roger II:**

**Read** [the little site](#) on the Cappella Palatina, at Khan Academy/ Smart History, and think about its core issues. Pay attention to the *muqarnas* ceiling, and the 'royal axis'.

**then skim closely for the gist** this landmark essay on the role of Arabic inscriptions in this church and how they contributed to Roger's ideologies or power:

Johns, Jeremy, 2015: 'Arabic Inscriptions in the Cappella Palatina: Performativity, Audience, Legibility and Illegibility', in Antony Eastmond ed., **Viewing Inscriptions in the Late Antique and Medieval Mediterranean**. Cambridge: Cambridge University Press. 124-44 (attached)

17th: Friday recitation

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## **Week 13**

### **Small response**

#### **Monday Some African Antiquities**

**READ:** 413-15 and fig. 14.1 (Yoruba bronze head)

*Reflect on what is up with the laying out of "Concepts" at 414-15. None of the other "territory" chapters you have read (China, South Asia, Egypt, etc) have a section like this. Why do you think the book authors say these things here, in a 14th chapter? In what you have met, do you feel the traits named set Africa apart or not?*

Ask yourself: does everything on this huge continent belong in one chapter or not? You have met some of the material here, or things like it, in other weeks. This week, I compress for you again.

### Mapungubwe Hill and the Gold Rhinoceros

**READ** 435-6 and fig. 14.23

**GOOGLE** mapungubwe rhinoceros and observe what comes up, scrolling a couple of minutes. Then try this in Images. What do these screens convey to you about the ancient and modern nature of the gold rhinoceros?

**READ** for the importance of the rhinoceros, and of the site, to free South Africa today and the stakes of its exhibition in London in 2016 in the British Museum show **South Africa: The Art of a Nation**, [this review](#) in the Guardian

**Reference:** [https://www.metmuseum.org/toah/hd/mapu/hd\\_mapu.htm](https://www.metmuseum.org/toah/hd/mapu/hd_mapu.htm)

### Ethiopia:

**READ** 419-21, 1.7 Lalibela, Church of St. George; 18.8, Mātre Krestos, Tegray Gospel Book page.

**READ** the small entry for the Tigray Gospel Book at the Walters Art Museum [here](#)

When you look at the thumbnails of the book's illuminated pages you see some arrangements you have met before - and others. **LOOK** at these other two pages, [the Resurrection](#) at the Holy Sepulcher and [the Crucifixion](#)

### Djenné and the empire of Mali: the Great Mosque

**READ** 424-26 14.11 and the horseman 14.12

**Skim** and see images, [here at SmartHistory](#)

**Reference:** [heritage at risk, in Djenne, 2012](#)

### Great Zimbabwe:

**READ** 434-45 and 14.21-2

**LOOK** images here, at [SmartHistory](#)

### Reference:

Shadreck Chirikure, Shadreck, Robert Nyamushosho, Foreman Bandama and Collet Dandara, 2018:

'Elites and Commoners at Great Zimbabwe', *Antiquity* 92 1056-75

Huffman, Thomas, 1985: 'The Soapstone Birds from Great Zimbabwe', *African Arts* 18.3 68-73, 99-100

[Matengwa, Edward, 2011: The Soapstone Birds of Great Zimbabwe: Archaeological Heritage,](#)

*Religion and Politics in Postcolonial Zimbabwe and the Return of Cultural Property*. PhD

dissertation, Uppsala University. *Studies in Global Archaeology* [Introduction, 21-40](#)

[Metropolitan Museum of Art Timeline of Art History entry](#)

### Nigeria's bronzes:

**READ** 427 and 14.14, Roped Pot on a Stand, 14.1 and 413, head; see 428 on process.

**WATCH**, about these images and how they were made, [this 5-minute video](#) by the British Museum for its exhibition **Kingdom of Ife: Ife Uncovered**,

**LOOK**, more

[here](#) for a head in the British Museum.

**ADD** [The Tada statue](#), as shown in the Caravans of Gold exhibition

> **READ** Guérin, Sarah, **AT 107-14** with fig. 5.2 and (at end) plate 5.2

in 2017: 'Exchange of Sacrifices: West Africa in the Medieval World of Goods, c. 1300,' *The Medieval Globe*, special issue on *A World within Worlds? Reassessing the "Global Turn" in Medieval Art History*, eds. Christina Normore and Carol Symes 3.2 97-124 (attached)

**Reference:** Blier, Suzanne, 2013: 'Notes from the Field: Mimesis', *Art Bulletin* 95.2 [193-95](#) [in a long multi-author section]

[Blier, Suzanne, 2012: 'Art in Ancient Ife, Birthplace of the Yoruba', \*African Arts\* 45.4 70-85](#)

Wed. 22 **RECITATION NOT LECTURE** CANCELED

## **THANKSGIVING**

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## **Week 14 What Is This Medieval Thing??**

**Small task** due Friday Dec. 1 at 9 on Canvas. Reading in Hahn 2017 and your book about the Reliquary Statue of Ste. Foy (below), and looking at it in advance (prequel PPT), discuss this query for **2-3 paragraphs**: how would you assess the impact of this reliquary as a statue, rather than just a box shape, in the spectator's and clergy's and worshippers' encounters with it? It is heavy with agency! Make one or more comparisons to analogous things covered this week and earlier ('portrait', religious sculpture, etc). The primary texts for this week (below) may also give you some ideas.

\*\*

## **Monday Sampling Romanesque and early Gothic art**

Today we will look especially at church architecture and the decorations of these medieval structures in mosaic, sculpture, and stained glass.

### Ch. 16, Romanesque Art

471-74 as introduction:

**San Clemente**, 484-85 16.11-12; 491 on the Romanesque church portal; 392-97, the churches at **Moissac and Autun**, 16.21-16.25

### ch. 17, Gothic Art of the Twelfth and Thirteenth Centuries:

Read introduction, and **on St Denis**, 507- 512; 517 on the Gothic church; 515, on master masons; 520-23, on the **Cathedral of Notre-Dame at Reims**

526-27, **Moralized Bible** in the Morgan Library, 17.21-.22 - the '**Saint Louis Bible**' for Louis IX and Blanche of Castile

Morgan Library digitised - 17.21 is [here](#), and cast a look at the full page set of fol. 1-8 to grasp the effect, [here](#) ; Stokstad 17.22 is a bad photo of [this](#), fol. 6r. These images are zoomable.

**Reference**: more explanation of this book, and Blanche's role as patron, in [SmarHistory](#) (discussing 17.21); [Khan Academy](#) explains the genre of the moralized bible, 'Bible Moralisée', and how to take in their images with their texts.

**Look**: **Abbot Suger's Chalice**, in the National Gallery of Art: a Ptolemaic or Roman sardonyx bowl, with other ancient gems, in a 12th-c. mount, [here](#) and look (left menu bar) at the Provenance history

**Reference** [NGA webessay](#), with more from the *Treasure of St. Denis*, including other Greco-Roman and Islamic vessels in crystal and colored stones

**Reference** in the NGA publication, Rudolf Distelberger et al, 1993: [Western Decorative Arts, Part I: Medieval, Renaissance and Historicizing Styles including Metalwork, Enamels, and Ceramics](#) at 5-12 (downloadable)

**Chartres**, stained glass windows: **Window of the Good Samaritan and the windows of the trades - the shoemakers**. = Stokstad 507 17.1 and 518 17.10 (contrast the royal window 17.11) - We will discuss this as a donation by the prosperous master artisans of Chartres, in addition to its Biblical narratives. In the view of the window can you see the shoemakers at the bottom of the window?

In the decent [wiki on the Good Samaritan Window](#) read about the window, one of several trade windows here. You can see these details more closely (in the [wiki Commons set](#), good to browse)

[lower window](#)

with these details, [here](#) and [here](#) and [here](#)

**Primary texts:**

- read 481, 'Art and its Contexts' with the pronouncements of Benedict of Clairvaux and Theophilus
- read 512, some of the words of Abbot Suger on the bronze doors of his church, and note the quotation from his work at 510
- read [Abbot Suger of St. Denis, \*What Was Done During his Administration\*](#), on the Golden Cross, ch. xxxiii, \*to get right to this entry search 'banner'
- > last 6 paragraphs, on why God deserves material splendor and why Suger loves to contemplate gems and gold (get there word-searching 'multicolor')

\*\*\*

**Wednesday Telling histories, celebrating power'****- Bayeux Tapestry** 500-502, 16.31-33

We will discuss in class this now unique object that tells the tale of the Norman conquest of England and the defeat of the Anglo-Saxons. With this work of secular art we will cluster other works of medieval display in your book that served and commemorated the powers of this world even in Christian contexts.

Scroll as directed:

Can you find rhythms in the sequence I assign you to look at, below? (See if you can find the details in the book! )

Knowing no Latin, not knowing the history, how much of the story , or kind of story, could you grasp as a medieval person/ yourself now, even if puzzled on the exact details? And if you did know any of the events and their protagonists, how would you understand the tapestry's narration and its set-pieces? Consider the special circumstances of encounter, Think about analogous monuments we have already met.

At the Bayeux Museum's online site, [in this outstanding project](#)

**LOOK at** the tapestry: [scroll through](#) , zooming into details. The window, 'Explore online' is partway down the first screen. Look at the borders too, the images above and below, which have their own life independent of the main story. (The tapestry is missing its last scene; it currently ends with English soldiers leaving the battlefield.)

**Skim** down the list of [inscriptions here](#), in wiki, to see how the tapestry traces a story, in words appended to images,

Here are the tituli - the inscriptions - translated and keyed to their scenes.

**Optional: watch** 5 min. [The Bayeux Tapestry - Seven Ages of Britain - BBC One](#) . **For scale**, here you see the narrator at the tapestry as it is now specially displayed.

**Comparisons**

John of Worcester, [the Worcester Chronicle](#), pages with the [Dream of Henry I](#), 500 and 16.30

- The Dream sequence and its enormous political significance is described in a bit more detail by the Bodleian curators [here](#) (scroll down for this section).

**Reference:** the scanned ms. (CCC Ms 157 at the Bodleian) is [here](#), - our pages are p. 382-383, facing pages, zoomable. Note the sunspots of the year 1128 diagramed at p. 380.

**- Tomb of King Rudolf of Swabia** 498-99 16.28**- Chartres Cathedral, North Transept Rose Window** ('House of France'), 518-20 and 17.11

For the North transept rose window (17.11) given by King Louis and Blanche of Castile - the Virgin at the center has a scepter with the fleur de lys of France and its rulers - you can find good jpgs here, for your files, in the [wiki entry for the windows at Chartres](#)

- scroll down to the section 'North (Bay 121)' for a large view and details. Here you can see more clearly the details the book and I discuss with explanation; the gallery set is [here](#), including views (even if blurred) from inside the church hall, looking up, and the ornamental stonework from the outside.

**- Ekkehard and Uta in Naumburg Cathedral** 536-37 17.34

## DECEMBER

*1st: Friday recitation*

### Relics and Reliquaries:

**Read/Skim** Hahn, Cynthia, 2017: **The Reliquary Effect: Enshrining the Sacred Object**. Reaktion Books. ONLINE at Franklin:

ch. 2 (attached) 'Objects of Infinite Power: Relics in the Middle Ages', 50-89, Skim closely, with attention to the Reliquary Statue of St. Foy and her processions and the first part of the essay in particular. (It also tells you about Buddhist reliquaries in South Asia, and Chinese ones.)

Not all the artifacts in here will be learned for class, but think of significant points raised about these things to apply to the medieval reliquaries and relics or today and to other religious art, and the status of things.

**Reliquary Statue of Sainte Foy, Conques, Abbey church, 478** 16.6

**Look** prequel PPT with images

**Virgin and Child**, 498 16.27, Metropolitan Museum of Art: **LOOK** at the [image set at the museum site](#), which tells you as your book does not that this may have contained a relic, and **WATCH** the 2 minute video for it [here](#)

**Listen to the little podcasts!** Suggested: listen to the music Joan Jeanrenaud wrote for her.

**Shrine of the 3 Kings by Nicholas of Verdun, Cologne Cathedral**

535 17.32

Multiple views, from distance shots in the cathedral to close details in the [wiki set](#) and Google Image Verdun Magi for details like [this](#) and [this](#) . You have been looking at decorated churches - here is an architectural fantasy.

*Emperor Otto IV is represented as the donor on the facade and in the scene of the Adoration of the Magi; the shrine's occasions and relics of the Magi (the 'Three Kings' who came to adore the infant Christ at the Nativity) , [large image \(click on thumbnail\) here](#)*

*What was and is in it? [the short wiki](#) gives you a sense.*

\*\*\*

## Week 15 The Long 14th Century in Western Eurasia

### Monday Women's pieties and pleasures - looking north

**Read** Stokstad, ch. 18 pp. 544, 562-66 (introduction, and: **18.17 (Closer Look)**, the tiny **Hours of Jeanne d'Evreux**, Queen of France, painted by Jean Pucelle, probably for a wedding present to the 14-year-old royal bride; **18.18, the gold Virgin and Child**, which held relics, that Jeanne d'Evreux gave to the abbey church of St Denis (look at the wonderful photos [here](#) with their closeups of the decorated base), and **18.19, a woman's small ivory chest with scenes from courtly romances** now in the Walters Museum of Art, along with 569-70, 18.25, the dedication page of the Hedwig Codex now in the Getty Museum, folio 12v.

**Read** the SmartHistory [webessay](#) that explains the Walters casket - the museum had good enlargeable images of the little chest, [here](#), and if you are interested in this box and the others like it, the [wiki](#) is respectable.

**Big image** for Stokstad 18.17, at the Metropolitan Museum of Art website, [here](#), **reading** the little label essay, which has quite valuable information the textbook left out. - The museum has digitized the whole little book, which you can enter from the link above. **Listen to the 2-minute podcast.**

**Look** For the miniature of St Hedwig at [fol. 12v](#) please look closely at it on the Getty Museum site, whose image you can zoom in on, noticing her favored figurine.

**Read primary text**, attached, Hedwig and her healing statuette, and her other statues, as described in the **Life of St. Hedwig** and as illustrated in the 14th-c. codex containing the **Life** now in the Getty. ([Getty Museum website for the manuscript](#))

The handout gives you the sections in the **Life** which describe her relationship to this ivory Virgin and Child, and the hyperlinked references to the other folios in the Getty Codex that show it (and other statues) with Hedwig. You will see these briefly in class as context for fig. 18.25.

To see the kind of Gothic ivory Virgin and Child Hedwig owned, **look for** at [this 14th c. French one](#) in the Louvre, or this very famous [13th-c. French one](#) in the Saint-Chapelle.

*Reference for the Hours of Jeanne d'Evreux:*

Caviness, Madeline, 1993: 'Patron or Matron? A Capetian Bride and a Vade Mecum for her Marriage Bed', *Speculum* 68.2 333-62.

\*\*

### **Wed. The Church and the City - looking south**

To For this day, read 543 and 559-62, on the Italian city-states and **the Campo and Palazzo Civico in Siena (18.15)** with the **frescoes by Ambrogio Lorenzetti in the Palazzo Pubblico's "Hall of Peace", 18.16.** [For more good images look here, Google Arts and Culture](#) and [here](#) and the full set [here](#), with images that explain more of the room.

**Please explore the room in the 3D model** at SmartHistory, [here](#), comparing the 3 painted walls! The video lecture on this room and the Sienese context is good too. .

### **Then for Sienese sacred art**

**read 554-59, on the majestic cathedral altarpiece by Duccio, the Maestà, 18.10-.12, Simone Martini's altarpiece painted with his brother-in-law Lippo Memmi, 8.13, and compare Orcagna's altarpiece, 18.14, for the Strozzi Chapel in Florence.'**

-- **The entrance of the Maestà** into Siena: - **Read** SmartHistory's site with the description of people acclaiming the altarpiece as it was brought into Siena, with a good explanatory video. Large images of what is in Stokstad 18.10 are [here at wiki](#) (along with the distressing story of the altarpiece's dismemberment). The figures around the Madonna include [Siena's special patron saints](#).

**Read:** the Martinin-Memmi altarpiece: the [website label for the Uffizi has useful text](#) explaining the painting for you. Recommended for orientation too, [SmartHistory's video](#). For reference and more image details the wiki is useful, though the text gets clunky.

For a sense of scale, and further images for your collection, ask Google Images for [Simone Martini annunciation](#).

8th: Friday recitation

\*\*\*\*

Week 16 One Last Palace: The Alhambra, Granada

LAST DAY OF CLASSES PAPER DUE AT MIDNIGHT

Read Stokstad 286-87 in ch. 9, with 9.20 (the Court of the Lions) and 9.21

**Courtly love and life, and the painted leather ceilings of the Hall of Justices:**

**Skim/reference** Robinson, Cynthia, and Simone Pinet, 2008: 'Introduction', in the **Medieval Encounters** 14 issue 2-3 [special issue, with essays discussing the Nasrid palace and **LOOK** (attached, with the color plates section)].

**Look** at the good courtyard images at the [wiki entry](#), which includes the Lion Fountain too (but the text is problematic), and you can visit the [image gallery](#) for additional courtyard perspectives (like [this one](#)). Ask Google Images for 'Alhambra palace lions' and, to better understand 9.21, 'Alhambra Abencerrajes'.

**Primary text: Ibn Zamrak and Pietro Lazzaroni on the fountains of the Alhambra palace**, attached.

*The Alhambra complex was the last palace of the last Islamic rulers in Spain, before their permanent overthrow by the Catholic rulers Ferdinand and Isabella. Water installations were key to Islamic shapings of courtyard and garden, and we study one of them at this palace. The poetry about it, for its Muslim patrons shows some of the kinds of responses asked of the sophisticated courtier-viewers of Islamic Spain; you get a glimpse too of the triumphalist view of their inheritance by the first Christian overlords of the Alhambra.*

*Further reference:*

**Look** (and a reference) at the good closeup of the actual Lion Fountain, newly conserved, in Bernhard Schirg, 2017: '(Re)Writing the Early Biography of the Alhambra's Fountain of Lions: New Evidence from a Neo-Latin Poem (1497)', **Muqarnas** 34, 259-71.

Robinson, Cynthia, 2008: 'Marginal Ornament: Poetics, Mimesis and Devotion in the Palace of the Lions' in Julia Bayley and Gülru Necipoglu eds, **Frontiers of Islamic Art and Architecture: Essays in Celebration of Oleg Grabar's Eightieth Birthday** (special issue of **Muqarnas**) 185-214.

FINALS PERIOD: FINAL EXAM