
ARCH 0030
ART IN ANTIQUITY
AN INTRODUCTION

Brown University, Fall 2008
Joukowsky Institute for Archaeology and the Ancient World

Syllabus

Course website (wiki) <http://proteus.brown.edu/artinantity2013/Home>

Meets Mondays, Wednesdays, Fridays 11:00-11:50 am at Rhode Island Hall 108
Instructor Ömür Harmansah (Assistant Professor of Archaeology and Egyptology and Ancient Western Asian Studies)

Office Hours Wed 1-3 pm. (and by appointment-please e-mail Ömür)

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Course Description

What went into the creation of the Parthenon? Who lived in the Tower of Babel? Why do we still care about the buildings, cities, and art of the ancient past? This course offers an introduction to the art, architecture, and material culture of the ancient world in Western Asia and the Eastern Mediterranean worlds. We will explore a diversity of powerful things and monuments from Egyptian pyramids and Near Eastern palaces, to the 'classical' art of Greece and Rome.

This course offers a survey of the art of the ancient Mediterranean world. We will explore important architectural monuments, artifacts and works of art from Mesopotamia, Egypt, prehistoric Aegean and the Eastern Mediterranean, Greece and Rome, through visually rich, chronologically structured lectures. The intention is to give students a well-rounded background in the art, visual culture, architecture and archaeology of the Western Asian and Eastern Mediterranean worlds. The course starts with the monumental stone-henge like ritual architecture of the Near Eastern

Neolithic, and stretches all the way to the late antique-early Islamic Jerusalem and Byzantine Istanbul/Constantinople. The survey will highlight monuments such as the Hanging Gardens of Babylon, Assyrian Palaces, Minoan palaces and frescoes, Egyptian pyramids and mortuary complexes, the Acropolis and the classical city of Athens, Ephesus, Alexandria and Pergamum, ceremonial capitals of the Persian empire in Persepolis and Pasargadae, cities and victories of Alexander the Great, Hellenistic altar of Zeus from Pergamum, Mausoleum of Halicarnassus and the Seven Wonders of the World, Republican and imperial monuments in Rome, Pompeii, and the great North African cities of the Roman Empire and finish with Istanbul's Hagia Sophia.

Goals and Objectives of the Course

The course has two major goals: to give you the necessary skills and intellectual tools to study and unpack ancient objects and works of art, and to provide you a geographically informed, historically well contextualized overview of the art of the Eastern Mediterranean in antiquity. How do art historians approach ancient artifacts and works of art, how do they interpret them thinking through their function, materials and techniques, style, and iconography? How can we have access to the cultural meanings and social significance of ancient objects that are housed in museums and archives today? Why are they relevant to us in the 21st century, why do we care? Why do communities around the world care about antiquities and consider them as their heritage, and how does this shape their identity? How does globalization and the gradual breaking of national boundaries impact the status of ancient objects as heritage? We will seek answers to some of these questions.

Our central objectives for the course is to help you critically analyze objects of art, crafts and architectural monuments, on the one hand, and to gain the necessary skills and conceptual vocabulary to write about them critically. These skills then involve both *looking*, as well as *thinking*, as well as *reading critically* and *producing creative ideas about creative objects*.

Course wiki

A wiki page is created for this course on the web and we will use this site actively throughout the semester. There is a public and a password protected section to the wiki. The syllabus, assignments, useful links, and the weekly schedule will be available on the wiki. The password protected section is where the weekly discussion readings (pdfs) and powerpoints of lectures will be posted. We may use the wiki for carrying out follow-up discussions, posting comments and assignments, weekly communication, group work and co-authoring and the like. At the end of the semester, our collaborative work within the frame of this seminar will be accumulated in the wiki. Please familiarize yourself with the wiki, and make sure to check the site regularly, at least a few times every week.

<http://proteus.brown.edu/artinantity2013/Home>

Images and Library support

Ömür and Tim will be posting the class lecture powerpoints on the wiki, and you will be able to review them anytime. You can also have access to several study collections on ArtSTOR, a massive image database that Brown Libraries are subscribed to:

<http://www.artstor.org/index.shtml>

Karen A. Bouchard, the Scholarly Resources Librarian for Art and Architecture has kindly offered to help *Art in Antiquity* students, and she is accessible:

Address: Rockefeller Library, Box A, 10 Prospect Street

Phone: [\(401\) 863-3218](tel:(401)863-3218) **E-mail:** Karen_Bouchard@Brown.edu

Brown Image Collection Resources:

<http://libguides.brown.edu/profile.php?uid=56435>

Books available at Brown Bookstore

The following two books are available for purchase in used and new form at the University Bookstore's Textbook Department. These are our textbooks books from which you will have to read sections every week. A limited of copies of these books are also available at Rock Reserve Desk (available for 3 hour building use).

Marilyn Stokstad and Michael W. Cothren, *Art History Portable Edition, Book 1: Ancient Art* (4th Edition, Paperback) Pearson Prentice Hall, 2010.

Spiro Kostof, *A History of Architecture: Settings and Rituals* (2nd Edition, Paperback). Oxford University Press, 1995.

Course Requirements

Students are expected to do weekly readings listed in this syllabus regularly and comprehensively. Depending on the class size, we will have discussion sessions on Fridays following the lectures and based on the readings listed below (under the Weekly Schedule) as "Friday Discussion Readings". These discussion readings will be posted in pdf format on the course wiki page. Attendance is very critical for this class, as most essay questions, IDs and comparisons will only be covered in the lectures and discussions.

During the semester, there will be two short writing assignments (4-6 pages each).

- **Paper 1: Object/Museum Paper (4-6 Pages) Due:** February 25th, 2013

This paper will involve a visit to the Rhode Island School of Design Museum in Providence (down the hill from College Hill), or Museum of Fine Arts in Boston. You will have the option to write about a museum exhibit and/or object of your choice from those museums, however the exhibit or the object will have to relate to the periods and geographies covered in this class. This may involve a formal analysis of an object, or a critical analysis or review of an exhibition.

- **Paper 2: Monument Paper (4-6 Pages) Due:** April 22nd, 2013

For the topic of the second paper, Omur will have many suggestions- but it will primarily be geared towards writing about a specific architectural monument or art historical question that will involve library research. You will have the option of writing on questions of heritage, conservation, and exhibition concerning a particular work of art or monument. The due dates for each are listed in the syllabus under weekly schedule.

- **Midterm and Final Exams (March 15th and May 16th)**

There will be a midterm exam halfway through the semester (March 15th) and a final exam at the end during the officially allotted time in the finals week (May 16th). Each of these will involve two sections

(a) **image comparisons** where you will be asked to identify the objects/works of art/monuments and compare them briefly. The objects/works of art/monuments and their comparisons will have been discussed in class and/or during reviews that will take place just before the exams;

(b) **essay questions** that you will selectively respond (2 out of 5 usually) which will mainly draw on the readings you have done during the semester and the Friday discussions.

Grading

- Class participation and attendance 15 %
- Midterm (involves short essays and slide comparisons) 25%
- Final exam (involves short essays and slide comparisons) 30 %
- Two short paper assignments (4-6 page papers) 30%

Deadlines for papers and exam dates are listed under Weekly schedule below.

Weekly Schedule and Reading List

Please note that there may be slight adjustments in the reading list throughout the semester, so continue to keep an eye on wiki on a weekly basis.

WEEK 1. JANUARY 23-25

Introduction: What is art, architecture, visual culture, material culture? Introducing the "things" of the ancient world.

Friday Discussion Readings:

John Berger, *Ways of Seeing*. (Penguin Books 1973), Chapter 1 (7-34). (Handout). Also skim through: Stokstad and Cothren, "Introduction" xviii-xxxiii.

WEEK 2. JANUARY 28-FEBRUARY 1

Prehistoric Art: Cave Paintings, Megalithic Monuments and Early Villages.
Introduction to Ancient Mesopotamia: cultures of the Tigris and Euphrates -cities of Sumer and Akkad in the Early Bronze Age.

Readings: Stokstad and Cothren 1-37. Kostof, "The rise of the city: architecture in Western Asia" 43-65.

Friday Discussion readings:

Hodder, Ian; 2006. "Materiality, art and agency" in *Leopard's Tale*. Thames and Hudson, 185-206.

Bahrani, Z.; 2002. "Performativity and the image: narrative, representation and the Uruk vase," in *Leaving no stones unturned: essays on the Ancient Near East and Egypt in honor of Donald P. Hansen*. E. Ehrenberg (ed.). Winona Lake, Indiana: Eisenbrauns, 2002: pages 15-22.

WEEK 3. FEBRUARY 4-8

Crossing boundaries: Mesopotamia and Egypt in the Early Bronze Age. Interactions between the Tigris-Euphrates and Nile basins.

Readings: Stokstad and Cothren 49-61.

Friday Discussion readings:

Pittman, Holly; 1996. "Constructing context: The Gebel el-Arak knife — Greater Mesopotamian and Egyptian interaction in the Late Fourth millennium B.C.," in *The*

study of the Ancient Near East in the Twenty-First century, J.S. Cooper and G.M.Schwartz (eds.), Eisenbrauns: 9-32.

Wilkinson, Toby A. H. 2000. "What a King Is This: Narmer and the Concept of the Ruler" *Journal of Egyptian Archaeology* 86: 23-32.

WEEK 4. FEBRUARY 11-15

Pharaohs, pyramids and the Nile: the story of Early Egypt. Architecture of ritual and spectacle in cities, temples and tombs.

Readings: Kostof, "The Architecture of Ancient Egypt" 67-89.

Friday Discussion readings:

Linzey, M.P.T. 1995. "The Duplicity of Imhotep Stone," *Journal of Architectural Education* 48.4: 260-267.

Morris, Ellen; 2007. "Sacrifice for the State: First Dynasty Royal Funerals and the Rites at Macramallah's Rectangle" in *Performing death: social analysis of funerary traditions in the Ancient Near East and Mediterranean*. Nicola Laneri (ed.) Oriental Institute Publications, Chicago, 15-38.

WEEK 5. FEBRUARY 18-22

Hammurabi, Hatshepsut, Akhenaten, Ramses: Monuments and memory in Mesopotamia and Egypt. Ships and seafaring in the Mediterranean, linking the Aegean, Egypt, the Levant and Anatolia.

Monday no class- Long weekend.

Readings: Stokstad and Cothren 62-79.

Friday Discussion readings:

Feldman, Marian; 2010. "Object Agency? Spatial Perspective, Social Relations, and the Stele of Hammurabi." Pp. 149-165 in *Agency and Identity in the Ancient Near East: New Paths Forward*, ed. S. Steadman and J. Ross. London: Equinox, 149-165.

Young, James; 2003. "Memory/Monument" in *Critical terms for art history*. R. Nelson and R. Shiff (eds.) Chicago: Chicago University Press, 434-247.

February 25 Monday. First (museum) papers due.

WEEK 6. FEBRUARY 25-MARCH 1

The Mediterranean Sea as a maritime geography of exchange, politics and cultural contact. Between the Aegean and the Anatolian countryside: Hittites, Minoans and Myceneans. Knossos, Thera, the ages of Homer, the walls of Troy.

Readings: Stokstad and Cothren 37-39 and 81-99. Kostof, "Bronze Age Cities: The Aegean and Asia Minor" 91-113.

Friday Discussion readings:

Feldman, M. H.; 2002. "Luxurious forms: refining a Mediterranean 'international style,' 1400-1200 BCE," *Art Bulletin* 84: 6-29.

Charpin, Anne P.; "Power, Privilege, and Landscape in Minoan Art" *Hesperia Supplements, Vol. 33, XAPIΣ: Essays in Honor of Sara A. Immerwahr*, 47-64.

WEEK 7. MARCH 4-8

Assyrian and Babylonian Empires of the Near East: Iron Age in the Near East from Nimrud to Babylon and to Gordion.

Readings: Stokstad and Cothren 40-42. Michael Roaf, *The cultural atlas of Mesopotamia and the Ancient Near East*. Facts on File, 1990: 158-203 (pdf on the wiki).

Friday Discussion readings:

Winter, Irene J.; 1997. "Art in empire: The royal image and the visual dimensions of Assyrian ideology," in *Assyria 1995. Proceedings of the 10th Anniversary Symposium of the Neo-Assyrian Text Corpus Project*. Simo Parpola & R.M. Whiting (eds.). Helsinki: The Neo-Assyrian Text Corpus Project, 359-381.

George, Andrew R.; 1993. "Babylon revisited: archaeology and philology in harness," *Antiquity* 67: 734-46.

WEEK 8. MARCH 11-15

Seafring Peoples of the Iron Age: Phoenicians, Greeks and the Barbarians: an early colonization of the Mediterranean world. Orientalizing Period and Archaic Greece in perspective. Sanctuaries of the Aegean, patron saint of sailors: Perachora, Samos.

Readings: Stokstad and Cothren 101-128. Kostof, "Greek Temple and Barbarian Alternatives" 115-135.

March 15. Midterm Examination

WEEK 9. MARCH 18-22

Athens, Persepolis and the world in-between: cultural interactions in the Late Iron Age. The Classical world of Greece: the making of the monumental temple and the birth of the polis. Parthenon and the question: who owns the Elgin Marbles. Persian Empire and Persepolis.

Readings: Stokstad and Cothren 44-47 and 128-148.

Friday Discussion readings:

Root, Margaret Cool; 1985. "The Parthenon Frieze and the Apadana Reliefs at Persepolis: Reassessing a Programmatic Relationship" *American Journal of Archaeology*, 89/1: 103-120.

Diebold, William J. 1995. "The Politics of Derestoration: The Aegina Pediments and the German Confrontation with the Past," *Art Journal* 54.2: 60-66

March 23-31 Spring Break ☺

WEEK 10. APRIL 1-5

Classical Greece and Asia Minor: Athens, Delphi, and the Hippodamian plan of Western Anatolian cities and the Aegean Islands- Priene, Miletus, Rhodes, Delos.

Readings: Kostof, "Polis and Acropolis" 137-159.

Friday Discussion Reading:

Barringer, Judith M.; 2008. "Myth and religion at Delphi" in *Art, myth and ritual in Classical Greece*. Cambridge: Cambridge University Press, 144-170.

Small, Jocelyn Penny; 1999. "Time in Space: Narrative in Classical Art" *The Art Bulletin*, Vol. 81, No. 4 (Dec., 1999), pp. 562-575.

WEEK 11. APRIL 8-12

The Hellenistic world: the flourishing of Hellenistic art in Asia Minor and the Aegean islands- The city of Pergamum and the idea of theatricality, and urban drama.

Readings: Stokstad and Cothren 149-157. Kostof, "The Hellenistic Realm" 161-189.

Friday Discussion Reading:

Pollitt, J.J.2006. "The sculpture of Pergamon" in *Art in the Hellenistic Age*.
Cambridge: Cambridge University Press, 79-110.

WEEK 12. APRIL 15-19

From Etruscans to Romans: the art of the Roman Empire. The city of Rome from Augustus to Mussolini and the perfected art of commemoration in the Roman Mediterranean. In the shadow of a volcano: resurrecting the city of Pompeii.

Readings: Stokstad 159-203. Kostof, "Rome: Caput Mundi" 191-225.

Friday Discussion Reading:

Holliday, Peter J; 1990. "Time, history and ritual on the Ara Pacis Augustae," *Art Bulletin* 72: 542-557.

Brilliant, Richard. 1984. "The column of Trajan and its heirs: helical tales, ambiguous trails" in *Visual narratives : storytelling in Etruscan and Roman art*. Ithaca : Cornell University Press, 90-123.

April 22 Monday. Second ("Monument") paper due.

WEEK 13. APRIL 22-26

Roman Provinces: cities of the Roman Empire in the North Africa, Asia Minor and Syria. Late Antiquity and the rise of Christianity: Byzantium/Constantinople and the Byzantine Empire. Iconoclasm and the preservation of memory.

Readings: Stokstad and Cothren 218-224. Kostof, "The Triumph of Christ," 245-267.

Friday Discussion Reading:

Nelson, Robert S. ; 2003. "Tourists, terrorists, and metaphysical theater at Hagia Sophia," in *Monuments and memory: made and unmade*. R.S.Nelson and M. Olin (eds). Chicago and London: The University of Chicago Press, 59-82.

April 26-May 7: Reading Period

April 29 Monday: Review session. (Optional)

Final exam: May 16th, at 2 pm. (Location TBA)