**ARCH 1160: WORLD OF MUSEUMS: DISPLAYING THE SACRED**

*Class Meeting: Friday 1:00-3:20pm*

*Location: Rhode Island Hall Room 008*

*Wiki:* <http://proteus.brown.edu/worldofmuseums11/home>

Wiki Password: museumsprivate

**Instructor: Claudia Moser**

Joukowsky Institute for Archaeology and the Ancient World

Rhode Island Hall, 60 George Street, E-mail: Claudia\_Moser@Brown.edu

Office hours: Thursdays 11:00-12:00pm, Fridays 12:00pm- 1:00pm, and/or by appointment.

**Course Description:**

This course will examine critically, from institutional, historical, material and historical perspectives, the relationships between the native cultural contexts of objects and their use by museums. This is not a lecture-based course – emphasis is on class participation, discussion and presentations.

This seminar is divided into two sections. Throughout the first half of the semester, we will explore many of the logistical, institutional aspects of museums, including the laws and mission statements which guide their practices. We will also examine the legal and ethical features of museums. Case studies, guest lectures and site visits (virtual and real) will be used to demonstrate evolving theory, practice, legal and ethical implications of collecting archaeological objects. In the second half of the semester, we will focus on issues concerning the display of religious objects in secular museums. We will draw on our general, background knowledge of museums from the first half of the semester and apply it to unpacking ways of displaying the sacred and how the architectural spaces of a museum, though avowedly a secular institution, can take on the characteristics of a sacred space. Each week, we will focus on the religious objects of a different culture (including religions that are still practiced today and those that are no longer practiced). We will look at Egyptian, Greek and Roman, Indian, and Byzantine and medieval European religions and their objects. Using case studies taken from both historical and contemporary museums and displays, we will investigate the issues surrounding the presentation of religious objects from each culture.

**Course Objectives**:

At the end of the course, the student will be able to:

• Demonstrate an understanding of the history and organization of museums

• Understand the historical but changing roles of objects for museums

• Debate ethical issues pertaining to museums

• Discuss critically, in written and verbal form, current issues in the philosophy of museums, museum missions, representations of the past, interpretations of cultural objects, and the role of museums in society

• Evaluate critically a museum exhibition

• Understand the issues surrounding the display of sacred objects in a museum

• Understand the basic principles of the different religions studied

• Locate core museum studies literature, principal museum organizations, and museum reference sources, including on-line resources

• Conduct original research on a topic related to museums and religion and present that research in a poster or exhibit panel

• Work collaboratively with others in team-based learning and problem solving

The course will require students to develop and demonstrate core communication and quantitative skills; critical thinking; integration of knowledge; intellectual depth, breadth, and adaptability; understanding of society and culture; and the ability to make informed value and ethical judgments.

Students will be expected to conform to academic honesty codes of conduct. Cheating includes dishonesty of any kind with respect to exams or assignments. Plagiarism is the offering of someone else’s work as your own: this includes taking un-cited material from books, web pages, or other students, turning in the same or substantially similar work as other students, or failing to properly cite other research. Please consult with me if you have any questions.

**Prerequisites:** None.

**Course format and requirements:**

Classes will be a mix of lectures, guest speakers, field trips, films, discussion, debates, and student presentations. This course requires active and consistent participation through steady reading, writing, and participation. Students are expected to attend class, read the articles as assigned, participate in field trips, and discuss the course content.

In the first half of the semester, each week, students will be responsible for presenting a short summary of one of the assigned readings. This 5-minute presentation will include a brief summary of the article or book chapter as well as three discussion questions for the class. Students will have to present twice during the first half of the semester. All students are required to do all the readings and to participate in the discussion; each student, though, will be the point person for a particular reading.

In the second half of the semester, each week, 2-3 students will act as the “expert curators” on the particular religion that is the focus topic of that week (students will get to choose between Egyptian, Greek and Roman, Indian, or Byzantine and medieval). All students are required to do all the readings assigned for that week. The “expert curators” will be asked to come to class prepared with 2 discussion questions. Through these class discussions and the readings, students will develop their individual research projects on and investigation into the particular selected culture and its religious objects for the final poster and paper at the end of the semester (see description of assignment below)

**Required reading:**

There is no textbook for this class, but various articles are assigned. All of the assigned readings are available on the wiki.

There are also a number of books on reserve at the Rock

**Assesment (descriptions of assignments below):**

Class Participation: 20 %

Night at the Museum Movie Review (**Due Feb. 4th**): 5%

Virtual Museum Review (presentations and discussion in class **Feb. 18th):** 5%

Student Presentations on Readings (2 throughout the first half of the semester): 5% each

Student Discussion Leader (once in the second half of the semester): 10%

Short Essay on the Displays at RISD and MFA: (**Due via e-mail March 25th)**: 10%

Final Poster Presentation (**Due in class April 29th)**: 15%

Final Paper (**Due in class April 29th)**: 30%

**Seminar Participation**

The ability to participate in seminar discussions is an essential skill. Seminars will take a variety of forms including short presentations, debates, question and answer sessions with guest speakers, field trips, and open discussions.

**Emergency-related absences must be communicated to me via e-mail or phone BEFORE THE CLASS MEETS!**

**Unavoidable Realities**

If you cannot complete an assignment on time for any reason, you are responsible for contacting me as soon as possible. Exercises that are turned in late will be penalized for each day they're late if you do not negotiate an extension with me beforehand. You are responsible for knowing all due dates on the syllabus. The final syllabus posted at the beginning of the term will include deadlines for all assignments: it is your responsibility to know when assignments are due. There will be no extra credit material. If you do not complete course work by term's end, you will receive no credit for unfinished work.

**Assignments**

**ASSIGNMENT #1: WATCH “NIGHT AT THE MUSEUM” (THE ORIGINAL)**

DUE February 4th, 2011

Writing and discussion assignment

“Night at the Museum” is a 2006 American adventure comedy film based on the 1993 children's book with the same name by Milan Trenc. It follows a divorced father trying to settle down, impress his son, and find his destiny. He applies for a job as a night watchman at New York City's American Museum of Natural History and subsequently discovers that the exhibits, animated by a magical Egyptian artifact, come to life at night.” (<http://en.wikipedia.org/wiki/Night_at_the_Museum>)

The movie is available from Netflix, libraries, and local video rental stores. We will use the film for class discussion about perceptions about the value of museums, stereotypes of museum professionals, and other themes. Keep in mind the YouTube video by Mimi and Kim (http://www.youtube.com/watch?v=gaFbmuEUdwI) and the issues that are raised in that video when answering the questions.

**Night at the Museum Discussion Questions**

1. What are some of the stereotypes about museums in the film?

2. What staff members are evident in the film, and what are their roles in the Museum?

3. What inaccuracies do you notice (examples: things in the wrong time or place)?

4. Where are issues of gender and race evident in the film?

5. Though it changes by the end, what is the nature of this museum in its relationship to the community?

6. People seem to have fantasies about staying overnight in a museum (think Lisa Simpson and

others as well as characters in this film). Why?

7. What other observations would you make about the film?

8. Does this film help or harm the reputation of museums? Why?

**Be prepared to discuss these questions in class and have a 2-3-page essay addressing the**

**questions. DUE February 4th, 2011**

**ASSIGNMENT #2 THE VIRTUAL MUSEUM VISIT**

**DUE Feb.18th**

1. Choose a museum and visit virtually. Make sure that the museum you choose has a mission statement (either posted on its website or available if you contact the museum Director). Explore its activities, programs, collections, and displays to see how they meet the museum’s mission.

2. Choose a museum (online) that meets each of the following criteria. You will be asked to explain your rationale with supporting evidence from the class readings and the museum website.

- A museum you think provides the greatest benefit to its community

- A museum you think should not exist

- A museum you find inspiring

- A museum you find bizarre

- A museum in which you would most like to work

**IN CLASS DISCUSSION AND PRESENTATION AND 1-PAGE SUMMARY DUE: February 18th, 2011**

**ASSIGNMENT #3: SHORT ESSAY ON RISD AND MFA DISPLAYS**

After visiting the Greek and Roman galleries at the RISD Museum and at the Boston Museum of Fine Arts, students will write a brief (2-3 pages) critical review of the displays in both museums. Questions to consider (among others) are:

* How are the galleries arranged and organized? Geographically? Chronologically? Thematically?
* Does the organization of the galleries aid the visitor in any way?
* Are the galleries educational?
* How are objects grouped?
* Are the history of objects and their provenances made clear?
* What are the collection polices of the museums and are they posted publicly?
* What might you do differently in each museum?
* Is there a particular type or material of artifact that receives the most attention?

**Due via e-mail March 25th by midnight**

**ASSIGNMENT #4: FINAL PROJECT (POSTER AND PAPER)**

**DUE April 29th**

Each student will play the role of a curator who is the expert on one culture’s religion and its artifacts (choices from Egyptian, Greek and Roman, Indian, or Byzantine and medieval). From the readings and class discussions in the second half of the semester, each student will become an ‘expert’ on the key components of his or her specific culture’s religion and religious values and beliefs, and what objects or types of objects might be most representative of those beliefs and acts.

POSTER: Based on each student’s understanding of the major tenets of his or her selected religion of study, each student will “curate” his or her own “case” on religious objects from one of the cultures focused on in the second half of the semester. Each student will be required to use 2 objects from the RISD Museum (images and object label information) and collect at least 10 other objects (images and object label information) from collections available online. Students will get to select any religious objects they wish from museums around the world. This “case” will take the form of a 2D poster, designed as a display case, and exhibiting the selected photographs of religious artifacts from that culture. Students will not be asked to create labels for each individual object in their case (they will take this information from the museum’s websites or from the museum itself). They will be asked to create a ‘wall text’ (a short narrative description of the themes of the case and what they represent) to accompany their display cases.

PAPER: Students will write a final paper to accompany their poster display case (ca.10pages). This paper must include research on and an explanation of the religion for which the student is the “expert curator.” The paper must also discuss the specific selection of the objects chosen for their case and the rationale behind such a selection (i.e., does the case represent that culture’s religion in general? Or is it representative of a more specialized aspect of that religion- funerary practice, sacrifice, divination, etc.?). Students will consider such questions as:, How does their case differ from or resemble displays of religious objects from the same culture in other museums?; Might there be any legal or controversial issues concerning the display of any of the objects in their case?; How representative of the particular religion is their case?; Does their case it represent a specific era or time period of that culture? Do contemporary belief systems need to be taken into account?

This paper will require some research about the specifics of the religion studied as well as analysis of articles on case studies concerning the display of sacred objects in a museum. You may use the articles included in the course readings, but you need to use at additional sources. You must use at least properly cited sources. Please feel free to get in contact with me regarding topics or areas of research.

**COURSE CALENDAR**

Note: All readings should be done before the class for which they are assigned.

All readings are available on the wiki: <http://proteus.brown.edu/worldofmuseums11/home>

(username is your own name, the password is “museumsprivate”)

**Week 1 (Jan. 28)**

Introduction:

*Introduction to the World of Museums*

*What the class is all about and what to expect*

*Short History of Museums—What we think of when we think of museums, museums without walls, what defines a museum (for example: Roman temples with statues as museums, Alexandria’s Library as a museum)*

No Readings Assigned.

In Class We will watch *We Love Museums to they love us back, with pinky and kim* http://www.youtube.com/watch?v=gaFbmuEUdwI

**Week 2 (Feb. 4)**

Logistics: what is a museum?

*Museum mission statements, who makes up a museum and how it is organized, issues of curatorial authority, and questions of the subjectivity of display.*

*Night at the Museum class discussion*

Readings:

* E.G. Burcaw, (1995). “Museum Defined.” In *Introduction to Museum Work*, pp. 3-13.
* P. Gerstenblith, (2006). “Museum Practice: Legal Issues.” In *A Companion to Museum Studies*, S. Macdonald editor, pp. 442-456.
* H. Gurian (2006). “Choosing Among the Options” (pp. 48-56, chapter 5) *Civilizing the* *Museum*. Routledge.
* Hein, H.S. (2000). “Introduction: From Object to Experience.” *The Museum in Transition. A* *Philosophical Perspective*. Smithsonian Press.
* J. Terrell (1991). “Disneyland and the Future of Museum Anthropology.” *American Anthropologist* 93 (1): 149-153
* C. Kreps (2006).” Non-Western Models of Museums and Curation in Cross-cultural Perspective.” In *A Companion to Museum Studies*, S. Macdonald editor, pp. 457-472.
* Mission Statements and Websites of ICOM (International Council of Museums), AAM (American Association of Museums), AAMD (American Association of Museum Directiors)

Assignment due Feb.4th:

* Night at the Museum Movie Review.

**Week 3 (Feb. 11)**

Laws and Loans: Acquisitions

*Antiquity Trade, Partage, Loans, the “Hot Pot”*

Read for Feb. 11:

* N. Brodie (2006). “US Art Museum Accessions.” *Culture Without Context*, Issue 18.
* J. Cuno (2007). “Art Museums, Archaeology and Antiquities in an Age of Sectarian Violence and Nationalist Politics.” In *The Acquisition and Exhibition of Classical Antiquities*, edited by R. Rhodes, pp. 9-26. and response by Charles Rosenberg.
* P. Gerstenblith (2007). “The Acquisition and Exhibition of Classical Antiquities.” In *The Acquisition and Exhibition of Classical Antiquities*, edited by R. Rhodes, pp. 47-63.
* And response by M. S. Gold (2005) “Death By Ethics.” *Museum News* November/December.
* R. Mead (2007). “Den of antiquity (Metropolitan Museum of Art’s Antiquities Department),” *The New Yorker* (April 9th, 2007) 83: 52-61.
* C. Renfrew (2006). “Museum Acquisition: Responsibilities for the Illicit Traffic in Antiquities.” In *Archaeology, Cultural Heritage and the Antiquities Trade*, edited by N. Brodie, M.M. Kersel, C. Luke and K.W. Tubb, pp. 245-257.
* AAMD New Report on Acquisition of Archaeological Materials and Ancient Art, June 2008, http://www.aamd.org/newsroom/
* Philadelphia Declaration
* T. Hoving (2001). “The Hot Pot,” *ArtNet Magazine*, July 2, 2001.
* B. Magness-Gardiner (2003) “Long-Term Archaeological Loans from Italy: Summary of Roundtable Discussions.” *American Journal of Archaeology,* Vol. 107(3): 477-481
* P.G. Ferri (2009) “New Types of Cooperation Between Museums and Countries of Origin.” *Museum International* Vol. 61 No.1-2: 91-94.

**Week 4 (Feb. 18)**

What is the “traditional” museum?

*Virtual museum class discussion, Anthropology and Museums, visit to Annmary Brown Memorial and Manning Chapel with Steve Lubar (Professor of American Civilization and History)*

***DUE:*** *Virtual Museum Review (1 Page)*

read for Feb.18th

* Collier and H. Tschopik (1954). “The Role of Museums in American Anthropology.” *American Anthropologist* 56: 768-779
* Handler, R. “An Anthropological Definition of a Museum and it Purpose.” *Museum Anthropology* 17 (1): 33-36
* AnnMary Brown Memorial Founding
* Y. Rowan (2004) “Repackaging the Pilgrimage: Visiting the Holy Land In Orlando. “In *Marketing Heritage: Archaeology and the Consumption of the Past*, Y. Rowan and U. Baram, editors, pp. 249-266.
* <http://www.theholylandexperience.com/>
* Williams, Peter (2008). “Creation Museum.” *Material Religion* Vol.4 (3): 373-375
* NY times article on Noah’s Ark Theme Park: <http://www.nytimes.com/2010/12/06/us/06ark.html?scp=1&sq=%22creation%20museum%22&st=cse>

The Virtual Museum:

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| --- |
| * J. Cheng (2009). “Web Site Review: Review of the Virtual Museums of Iraq. “*CSA Newsletter* XXII(2). * P. Petridis, M. White, N. Mourkousis, F. Liarokapis, M. Sifniotis, A. Basu and C.Gatzidis (2004). “Exploring and Interacting with Virtual Museums.” *CAA Portugal*, paper presentation. |

**Week 5 (Feb.25)**

Visit to Boston Museum of Fine Arts with Phoebe Segal, Curatorial Research Associate

**Week 6 (Mar. 4)**

Laws and Loans: Repatriation

*The Great Debate and NAGPRA*

Read for Feb 18.

* T. Besterman (2009) “Returning a Stolen Generation.” *Museum International* Vol. 61 No. 102: 107-111.
* M. Simpson (2009). “Museums and Restorative Justice: Heritage, Repatriation and Cultural Education.” *Museum International* Vol. 61 No. 102: 121-129.

CASE STUDY READINGS

* Y. Hamilakis (1999). “Stories from Exile. Fragments from the Cultural Biography of the Parthenon (or “Elgin”) Marbles.” *World Archaeology* 31(2): 303-320.
* C. Hitchens (2009). “The Lovely Stones. “*Vanity Fair*, July.
* J. Lobell (2009) “A New Home for the Treasures of the Acropolis. “*Archaeology*, September/October Vol 62 (5)
* D. Rudenstine (2000). “Did Elgin Cheat at Marbles? “*The Nation* May 29, 2000: 43-51.
* Snodgrass (2004). “The Parthenon Marbles as an archaeological issue.” In *Material Engagements: Studies in honour of Colin Renfrew*, edited by N. Brodie and C. Hills, pp. 115-124.
* W. G. Stewart (2001). “The Marbles: Elgin or Parthenon?” IAL Annual Lecture, December 2000. *Art, Antiquity and Law* 6(1): 37-56.
* Anderson (1996). “Reburial: Is It Reasonable? “ In *Archaeological Ethics*, edited by K. Vitelli, pp. 200-208.
* G. A. Clark (1998). “NAGPRA, the Conflict between Science and Religion, and the Political Consequences,” *SAA Bulletin* 16(5): 23-25.
* J. Watkins (1998). “Native Americans, Western Science, and NAGPRA. “*SAA Bulletin* 16(5): 23-25. A response to Clark.
* L. Zimmerman (1998). “When Data Become People: Archaeological Ethics, Reburial, and the Past as Public Heritage.” *International Journal of Cultural Property* 7(1): 69-86.
* <http://www.kennewick-man.com/>
* <http://www.cr.nps.gov/aad/kennewick/>

**Week 7 (Mar. 11)**

Display of The Sacred I: Introduction and the display of Egyptian Sacred Artifacts

*Introduction to the study of religious objects on display in museums (ancient vs. contemporary religions); Museums as sacred spaces*

*The display Egyptian sacred artifacts, issues and controversies of the display of mummies*

Read for Mar. 11

Art Museum as Sacred or Secular Space?

* Duncan C. (1995). *Civilizing Rituals: Inside Public Art Museums.* Routledge, London. Chapter 1,“The Art Museum as Ritual” (pp.7-21)
* Gaskell, Ivan (2003). "Sacred to Profane and Back Again," in A. McClellan, ed. Art and Its Publics: Museum Studies at the Millennium, Malden, MA, 148-62.
* Keane, Webb (2008). “On the Materiality of Religion.” *Material Religion* Vol 4. (2): 230-231

Egyptian Religious Artifacts

* Quirke, Stephen. *Ancient Egyptian Religion.* Read: Introduction pp.7-19 (optional for further reading chs.2, 5)
* Wieczorkiewicz, A. (2005). “Unwrapping mummies and telling their stories: Egyptian mummies in museum rhetoric.” In *Science, Magic, and Religion: The ritual processes of museum magic,* edited by M. Boughet & N. Porto*.* Berghahn Books, New York. pp. 51–74*.*
* Kilmister, Hugh. “Visitor Perceptions of Ancient Egyptian Human Remains in Three United Kingdom Museums.” *Papers from the Institute of Archaeology* 14 (2003): 57-69
* Lohnman, Jack (2006). “Parading the Dead, Policing the Living.” In *Human Remains and Museum Practice,* Vol 918(Unesco) pp.21-24.

**Week 8 (Mar. 18)**

Visit to RISD museum with Gina Borromeo, Curator of Ancient Art

**Week 9 (Mar. 25th) NO CLASS: Instructor Away**

Students will be asked to meet individually with the instructor either the week of March 14-18 or the week of April 4-8th to discuss their final projects

**\*\*REVIEW ESSAY ON RISD AND BOSTON MUSEUM OF FINE ARTS DUE VIA E-MAIL BY MIDNIGHT ON THE 25TH\*\***

**Week 10 (April 1st) NO CLASS, SPRING BREAK**

**Week 11 (April 8th)**

Display of the Sacred II: Greek and Roman Religious Artifacts

*Temples as museums, sacrality of ancient art, ancient views of museums and collecting*

Read for Apr. 8:

* Rüpke, Jörg. (2007) “Roman Religion-Religions of Rome.” In *A Companion to Roman Religion,* edited by Jörg Rüpke. Blackwell Publishing, Oxford. pp.1-10
* Carpenter, T.H. (2010) “Greek Religion and Art.” In *A Companion to Greek Religion,* edited by Daniel Ogden. Blackwell Publishing, Oxford. pp. 398-321
* Elsner, Jas (2007) *Roman Eyes: Visuality and Subjectivity in Art and Text* . Princeton University Press, Princeton. Chapters 2 and 9 (pp. 29-49 and 225-253)
* Elsner, Jas. (1996) “Image and Ritual: Reflections on the Religious Appreciation of Classical Art”. *Classical Quarterly* (1996): 515-531
* Tanner, Jeremy. (2006) *The invention of Art History in Ancient Greece: Religion Society and Artistic Rationalisation.* Cambridge University Press, Cambridge. Selections from Chapters 2 and 5
* Miles, Margaret . (2008) *Art as Plunder*: *The Ancient Origins of Debate About Cultural Property.* Cambridge University Press, Cambridge. Selections from chapters 3 and 4

Ancient Galleries Described

* Petronius’ *Satyricon* (in translation) of Enclopius’ viewing of the picture gallery (83-90)
* Pausanius (in translation), selections

OPTIONAL:

* Barasch, Mosche. (1992) *Icon: Studies in the History of an Idea*. New York University Press, NY. Selections from “Antiquity I: The Animated Image,” pp.23-49
* Kuttner, Ann. “Culture and History at Pompey’s Museum.” *TAPA* 129 (1999):343-373. Read only pp.363-373.

**12 (Apr. 15)**

Display of the Sacred III: Indian Religious Artifacts

*Display of religions that are still practiced.*

*Case Studies: Museums in the East vs. Museums in the West*

Read for Apr. 15:

* Mitter, P. (1992) *Much Maligned Monsters: A History of European Reactions to Indian Art.* University of Chicago Press, Chicago. 1992. pp 48-73, “paganism revealed.”
* Eck, Diana. *Darśan: Seeing the Divine Image in India.* Cambridge University Press, Cambridge 1998.

pp.3-10, 32-59, 59-63.

* Brill's Encyclopedia of Hinduism vol. II. Selections: “Iconography and Image,” “Pūja and Darśana,” and “Temple: Form and Function”
* Guha-Thakurta, Tapati. (2004) Monuments, objects, histories: institutions of art in colonial and Post-colonial India. Columbia University Press, Columbia. pages 187-204.
* Reedy, CL. “Religious and Ethical Issues in the Study and Conservation of Tibetan Sculpture.” *Journal of the American Institute for Conservation* 31 (1992):41-51
* Davis, Richard. “Indian Art Objects as Loot.” *Journal of Asian Studies* 52 (1993):22-48

Guest Discussant: Elizabeth Cecil

**Week 13 (Apr. 22)**

The Display of the Sacred IV: Byzantine and Medieval Religious Artifacts

*Display of religions that are still practiced, holy relics and reliquaries, museums within churches, sacred collections.*

Read for Apr. 22:

* Bassett, Sarah. (2007) *Urban Image of Late Antique Constantinople.* Cambridge University Press, Cambridge. Selections from Chapters 2 (“Creating the Collection) and 5 (“The Lausos Collection”).
* Evans, Helen (editor). (2004) *Byzantium: Faith and Power (1261-1557).* Metropolitan Museum of Art, New York. pp. 5-17 : “Byzantium: Faith and Power,” and pp.65-78: “Religious Settings of the Late Byzantine Sphere.”
* Krueger, D. “The Religion of Relics in Late Antiquity and Byzantium.” In *Treasures of Heaven: Saints, Relics and Devotion in Medieval Europe,* edited by Martina Bagnoli, Holger Klien, C. Griffith Mann, and James Robinson. Yale University Press, New Haven. pp. 5-17
* Klein, Holger. “Sacred Things and Holy Bodies: Collecting Relics from Late Antiquity to the Early Renaissance.” In *Treasures of Heaven: Saints ,Relics and Devotion in Medieval Europe,* edited by Martina Bagnoli, Holger Klien, C. Griffith Mann, and James Robinson. Yale University Press, New Haven. pp. 55-69
* Nagel, A. “The Afterlife of the Reliquary.” In *Treasures of Heaven: Saints Relics and Devotion in Medieval Europe,* edited by Martina Bagnoli, Holger Klien, C. Griffith Mann, and James Robinson. Yale University Press, New Haven. pp. 211-222
* della Dora, Veronica. “Taking Sacred Space out of Place: From Mount Sinai to Mount Getty Through Travelling Icons.” *Mobilities* Volume 4, Issue 2 (2009): 225-248
* Frazer, Margaret English. "Medieval Church Treasuries." The Metropolitan Museum of Art Bulletin, v. 43, no. 3 (Winter, 1985–86):8-56. Skim (lots of pictures); pay particular attention to pp.44-56

**Week 14 (Apr. 29) *Last class***

**final poster presentations**

**final paper due**