



# AHIS260

## Introduction to Coptic Art and Archaeology

S1 Day 2014

*Ancient History*

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## General Information

Unit convenor and teaching staff

Unit Convenor

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W6A 524

Credit points

3

Prerequisites

12cp or admission to GCertArts

Corequisites

Co-badged status

Unit description

This unit deals with the art and archaeology of Egypt in Late Antiquity. Themes studied include: ecclesiastical and non-ecclesiastical architecture; settlement and cemetery archaeology; paintings and decorative motifs; objects of daily life; and religious iconography.

## Important Academic Dates

Information about important academic dates including deadlines for withdrawing from units are available at <https://www.mq.edu.au/study/calendar-of-dates>

## Learning Outcomes

On successful completion of this unit, you will be able to:

Identify and recall building techniques and patterns, architectural and decorative arts styles.

Assess the relation between historical and artistic developments.

Identify main monuments and artifacts from Christian Egypt.

Recall main historical dates of post-Roman Egypt.

Employ specific terminology.

Explore and appraise relevant reference tools.

## Assessment Tasks

Name	Weighting	Due
<a href="#">Short paper 1</a>	15%	02/04/2014
<a href="#">Short paper 2</a>	25%	07/05/2014
<a href="#">Exhibition catalogue</a>	40%	21/05/2014
<a href="#">Class test</a>	20%	10/06/2014

### Short paper 1

Due: **02/04/2014**

Weighting: **15%**

Please choose one of the following websites (either archaeological projects or museum exhibitions) for evaluation (500 words  $\pm$ 100):

#### *Group A: Museum exhibitions*

Choose one of the following exhibition websites:

(1) Portals to Eternity: The Necropolis at Terenouthis in Lower Egypt

<http://www.lsa.umich.edu/kelsey/galleries/Exhibits/PortalsToEternity/MainPortals.html>

or:

(2) Roman Portraits from Egypt (Virtual exhibition of mummy portraits)

[http://www.bergerfoundation.ch/Home/high\\_fayoum.html](http://www.bergerfoundation.ch/Home/high_fayoum.html)

#### *Group B: Archaeological digs*

Choose one of the following archaeological websites:

(3) *Minnesota in Egypt*, University of Minnesota website on the excavations at the Monastery of Apa Shenoute

<http://egypt.cla.umn.edu/default.htm>

or:

(4) Columbia University Excavation at Amheida (Dakhla Oasis)

<http://www.amheida.org>

Whichever topic you choose, please discuss – briefly – most of the following points:

- Background of the website

- o Who is responsible? What is their relation to the site? Do they identify themselves clearly (including funding agencies, affiliations etc.)
  - Goals and methods
- o Who do you think is the intended audience (e.g. colleagues, funding agencies, children, potential visitors, potential private sponsors)?
- o Is a particular value system recognisable in the exhibition/dig (e.g. religious, aesthetical, political, humanitarian)? Does the website say why the exhibition/dig exists? How does it present the group of artefacts/the site as particularly interesting/worthwhile? Does it make any reference to the modern situation in the area?
- o Are questions of method addressed in the website? Does the exhibition/dig subscribe to particular archaeological/museum science methods?
- o Does the site say anything about the preservation of the artefacts/the site?
  - Contents organisation
- o Is the information too little/sufficient/too much?
- o Is the information clearly structured?
- o Goals and methods: do they become clear from the description of the project?
- o Pictures: is there a working relationship between text and pictures?
- o Does one get access to further information?
  - Technical side
- o Requirements: does the website load fast even with a low-speed internet connection? Does it load equally well in any browser?
- o Do you approve of the choice of layout (e.g. clear, easy to distinguish between important and less important elements or else: too overloaded with information, too busy with gruesome colours and distracting gimmicks)?
- o Graphics: do the pictures load quickly? Is the quality good?
- o Links: Is the navigation easy to use? Do all of the links work? Is the hierarchy of links clearly structured (e.g. pesky little things like: can you navigate back and forth easily or do you need to use the “back” and “forward” buttons of your browser)?
  - Evaluation
- o Do the websites reach their goals?
- o Have a brief glance at the other website in the group. Overall, which one seems the better of the two?
- o If you have any suggestions for improvement, please include them in your paper.

NOTE: Important: do *not* summarise the contents of the information on the website. Just briefly

mention what the topic and the sub-topics are. Only mention details if you want to make a comment or criticism.

The paper must be uploaded in the section "Assignments" of the iLearn webpage of the unit.

Students must print and attach a completed coversheet to all submitted work. A personalised assignment coversheet is generated from the student section of the Faculty of Arts website at:

[http://www.arts.mq.edu.au/current\\_students/undergraduate/admin\\_central/coversheet](http://www.arts.mq.edu.au/current_students/undergraduate/admin_central/coversheet)

Please provide your student details and click the *Get my assignment coversheet* button to generate your personalised assignment coversheet.

On successful completion you will be able to:

- Identify and recall building techniques and patterns, architectural and decorative arts styles.
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- Employ specific terminology.
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## Short paper 2

Due: **07/05/2014**

Weighting: **25%**

Summarize in a short essay (2000 words  $\pm$  250) a period of the history of the Coptic Church as reflected in art and archaeology.

NOTE: 2000 words correspond usually to only 4-6 pages of written text. Please do not exceed the word limit. It is a virtue to be concise – and a much requested skill in these days. Please note that there will be no reward for exceeding the limit.

1. The goal of this short paper is two-fold:

- a. to digest the information that you learned during the first 8 weeks of the course;
- b. to present a summary of this information, choosing one single period of the history of the Coptic Church (late antique, Byzantine, Umayyad, Abbasid, Fatimid, Ayyubid, Mamluk or Ottoman) that you would describe briefly in the light of the material life that characterises it.

2. How to proceed:

- a. First chose the period the most interests you.
- b. Pick up from the Powerpoint slideshows posted on iLearn and from the bibliography of the course the sites, monuments and objects which belong to the period of your choice.
- c. Start your essay by a short historical overview of the period concerned.
- d. Present briefly the sites, monuments and objects that you selected to illustrate this period and

expose the reasons why you chose them.

e. Describe these sites, monuments and objects, insisting on what makes them characteristic of that historical period. If appropriate, say how they encapsulate the spirit of the era they belong to. Think of the possible historical, social and religious reasons which determined particular trends in arts and manufacturing or building techniques.

f. Finish the essay by a short conclusion. Say in few words the general features of the material culture of the period you chose to study.

g. Include images of the objects you described in the essay. Provide short captions for the pictures.

The paper must be uploaded in the section "Assignments" of the iLearn webpage of the unit.

On successful completion you will be able to:

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## Exhibition catalogue

Due: **21/05/2014**

Weighting: **40%**

You have all seen museum exhibitions and consulted or bought museum catalogues. You will make your own exhibition catalogue of First Millennium art. Produce a short exhibition catalogue (2500 words  $\pm$  250 – which should not make more than 10 pages including pictures) on one of the following topics:

1. Funerary stelae from a particular locality of your choice
2. Textiles with biblical motifs
3. Mummy portraits of women

The catalogue needs to have the following elements (with “introduction” and “description”):

1. Introduction
  1. General historical background
  2. Archaeological context (if at all known: which city? from tombs or settlements? dating? status/gender of owner?)
  3. Technical aspects (e.g. weaving techniques)

4. Iconography (the significance of the motifs depicted)
5. Don't forget to mention: Why is the topic so interesting that your museum is hosting an exhibition about it?
6. Description of 10 (max. 15) artefacts (if traceable: including measurements, material, dating, detailed description, bibliography). Use about 100 words for each artefact.
7. List of illustrations (which museum? inventory number? owner of copyright?)
8. Glossary (if necessary, e.g. if you use specialist technical vocabulary such as “fresco” or “flying needle”, you need to give a short explanation).
9. General bibliography

Search the museum websites indicated in the study guide for suitable pieces. Integrate the pictures. Use colour if possible. Write captions for the individual items on the basis of the museum descriptions.

NOTES: you are allowed to copy the technical data for the artefacts from the museum website including provenance, material etc. – this is not considered plagiarism.

Technical advice: Try not to produce too large a file for this assignment. Use low-resolution pictures if available, not high-resolution ones. If you cannot integrate the picture into the text, it is fine to make an appendix to what you have written. If your computer or mail programme has difficulties sending a large file with pictures, send the text file separately from the pictures.

Write for a general public (but always on the basis of sound research findings).

If website construction seems more fun to you or if you can do it faster – you may also submit a website instead of a paper catalogue.

## Essay Guidelines

If you require directions toward more bibliography or need help or further explanations, please consult me as soon as you have chosen an essay topic.

- Basic Literature
- Essay Writing and Presentation

### *Basic Literature*

I expect you to make use of this literature, which is available on e-reserve. Please use also the museum websites indicated in the bibliography below p. 47.

### *Mummy Portraits*

Bierbrier, M. L. (ed.), *Portraits and Masks, Burial Customs in Roman Egypt*, London 1997.

Corcoran, Lorelei H., „Evidence for the Survival of Pharaonic Religion in Roman Egypt: The Portrait Mummy“, in: Wolfgang Haase (ed.), *Aufstieg und Niedergang der römischen Welt*, Bd. II.18.5, Berlin und New York 1995, 3316-3332.

Walker, Susan and Morris Bierbrier, *Ancient Faces. Mummy Portraits from Roman Egypt*,

London 1997.

Roman Portraits from Egypt (Virtual exhibition of mummy portraits)

[http://www.bergerfoundation.ch/Home/high\\_fayoum.html](http://www.bergerfoundation.ch/Home/high_fayoum.html)

### *Textiles*

Age of Spirituality, ed. Kurt Weitzmann, New York: Metropolitan Museum, 1979, pp. 126-131, 137-139.

Art and Architecture, Coptic, in: *Coptic Encyclopedia* (1991), 261-278.

Biblical Subjects in Coptic Art, in: *Coptic Encyclopedia* (1991), 382-390.

Christian Subjects in Coptic Art, in: *Coptic Encyclopedia* (1991), 526-544.

Mythological Subjects in Coptic Art, in: *Coptic Encyclopedia* (1991), 1750-1768.

Symbols in Coptic Art, in: *Coptic Encyclopedia* (1991), 2160-2171.

Textiles, Coptic: Iconography of Woven Textiles, in: *Coptic Encyclopedia* (1991), 2221-2227.

Textiles, Coptic: Iconography of Resist-Dyed Textiles, in: *Coptic Encyclopedia* (1991), 2227-2230.

Textiles, Coptic: Types of Fibers, in: *Coptic Encyclopedia* (1991), 2211-2213.

Textiles, Coptic: Manufacturing Techniques, in: *Coptic Encyclopedia* (1991), 2213-2218.

Textiles, Coptic: Organization of Production, in: *Coptic Encyclopedia* (1991), 2218-2221.

### *Funerary stelae*

NOTE: Some of the literature is in French. This is to provide you with more artefacts to look at and to decide whether you want to use them for your catalogue. If you wish to use any for your essay, please let me know with due notice (at least two weeks before you need them) which ones and I will produce digital photographs of the stelae in question.

AA.VV., New Stelae from the Terenuthis Cemetery in Egypt, *Archiv Orientalní* 48 (1980) 330-355.

Ahnas, in: *Coptic Encyclopedia* (1991), 73-76.

Brown, S. Kent, Coptic and Greek Inscriptions from Christian Egypt. A Brief Review, in: Birger A. Pearson and James E. Goehring (eds.), *The Roots of Egyptian Christianity*, Philadelphia 1986, 26-41.

Coquin, R.G. and M.-H. Rutschowskaya, Les stèles coptes du département des antiquités égyptiennes du Louvre, *Bulletin de l'Institut Français d'Archéologie Orientale* 94, (1994), 107-131

Hooper, Finley, *Funerary Stelae from Kom Abou Billou*, Ann Arbor 1961.

Inscriptions, in: *Coptic Encyclopedia* (1991), 1290-1296.

Portals to Eternity: The Necropolis at Terenouthis in Lower Egypt

<http://www.lsa.umich.edu/kelsey/galleries/Exhibits/PortalsToEternity/MainPortals.html>



Sauneron, S., R.-G. Coquin, Catalogue provisoire des stèles funéraires coptes d'Esna, in: J. Vercoutter (ed), *Livre du Centenaire de l'IFAO*, MIFAO 104 Le Caire, IFAO, 1980, 239-277.

Stela, in: *Coptic Encyclopedia* (1991), 2149-2153.

### *Essay Writing and Presentation*

Please consult the guidelines on essay presentation and historical writing provided below. I expect everyone to consult the “Guide to Writing on Historical Subjects” compiled by Patrick Rael. This guide covers all important issues in writing essays and papers, such as the correct reading and interpretation of primary (ancient) sources, the correct reading, use and quotation of secondary (modern scholarly) sources, footnotes, bibliography and much more.

### *Essay Presentation*

Students will be expected to read and apply the guidelines on essay presentation (including guidelines on quoting) provided by the Department of Ancient History:

[http://mq.edu.au/about\\_us/faculties\\_and\\_departments/faculty\\_of\\_arts/departments\\_of\\_ancient\\_history/teaching\\_materials/](http://mq.edu.au/about_us/faculties_and_departments/faculty_of_arts/departments_of_ancient_history/teaching_materials/)

### *Guide to Writing on Historical Subjects*

A web-based guide that I have found very useful for teachers and students is “Reading, Writing, and Researching for History: A Guide for College Students” by Patrick Rael, Bowdoin College:

<http://academic.bowdoin.edu/WritingGuides/>

#### · Plagiarism

Also please note that the university’s policy on plagiarism applies:

([http://www.mq.edu.au/policy/docs/academic\\_honesty/policy.html](http://www.mq.edu.au/policy/docs/academic_honesty/policy.html)). Every recognisable string of words taken from an ancient or modern source must be put in quotation marks and credited in the proper way (footnotes or endnotes). Every thesis, hypothesis or thought taken in full or in summary from an ancient or modern sources or an oral communication (e.g. by a fellow student) must also be credited to the author. This said, you are not only welcome to use the materials provided by others, this is absolutely indispensable and part of any scholarly writing. We cannot (and should not) reinvent the wheel every day – it is just about giving due credit.

#### · Extensions

Extensions on all assignments' due dates are granted only in case of a real emergency. So please get a head start on working on the assignments and the essay. In case of a medical condition, a certificate will need to be presented. Please consult me immediately after an emergency arises in order to work out an alternative plan.

Without documentation (medical or counselling certificates) or prior staff approval, a penalty of 2% a day, including weekends, will be applied.

The exhibition catalogue must be submitted on-line in the section "Assignments" of the iLearn webpage of the unit. Hardcopies will not be accepted.

On successful completion you will be able to:

- Identify and recall building techniques and patterns, architectural and decorative arts styles.
- Assess the relation between historical and artistic developments.
- Identify main monuments and artifacts from Christian Egypt.
- Recall main historical dates of post-Roman Egypt.
- Employ specific terminology.
- Explore and appraise relevant reference tools.

## Class test

Due: **10/06/2014**

Weighting: **20%**

The class test will consist in 10 questions covering all the subjects discussed during the semester. The class test will take 10 minutes. External students will do the test on skype.

On successful completion you will be able to:

- Identify and recall building techniques and patterns, architectural and decorative arts styles.
- Assess the relation between historical and artistic developments.
- Identify main monuments and artifacts from Christian Egypt.
- Recall main historical dates of post-Roman Egypt.
- Employ specific terminology.
- Explore and appraise relevant reference tools.

## Delivery and Resources

### Delivery mode

AHIS260 will be delivered both face-to-face and online to distance students.

### Lecture times and locations

The unit will be taught both internally and to distance students. For internal students, it will be taught every Wednesday from 3-5 pm and 5-6 pm. The venue is C5A 307.

For current updates, lecture times and classrooms please consult the MQ Timetables website: <https://timetables.mq.edu.au/Scientia/Web/index.html>.

### Completion of the unit

In order to complete the unit all assessments must be submitted and an overall mark of 50% or above is required.

### **Technology used and required**

PC and Internet access are required. Basic computer skills (e.g. Internet browsing) and skills in word processing are also a requirement. Please consult the Course Convenor for any further, more specific requirements.

### **Required and recommended resources**

The unit materials consist of four parts:

- Readings
- Audio Recordings
- Website
- E-reserve

#### *Readings*

There is no comprehensive and accessible English-language textbook which covers the entire field of Coptic art and archaeology. Those who wish to purchase a book related to the topics dealt with in this course can choose the following one:

- Roger S. Bagnall and Dominic W. Rathbone, *Egypt From Alexander to the Copts - An Archaeological and Historical Guide*, London: The British Museum Press 2004. (also available in a US edition: *Egypt: from Alexander to the early Christians: an archaeological and historical guide*, Los Angeles : J. Paul Getty Museum, 2004)

This book contains an overview of all the archaeological sites of Egypt from the Ptolemaic, Roman and Christian period, and contains brief description of the important sites from the Christian era drawing both on archaeological and literary sources.

Because many of the sites discussed in this book are monastic, it will also be a useful investment for students intending to enrol in AHIS360 Monasticism in Egypt.

The absence of the textbooks will be supplemented by readings from books, journals, and encyclopedias. These will be available either on e-reserve (see below), freely on the web or through the subscriptions to electronic journals and other electronic resources Macquarie University Library has entered into and which students can access from their own computers. Readings not accessible via these avenues of access are available in the collection of materials students will be able to download from the electronic reserve part of the unit's website (see below "Accessing the unit on-line").

#### *Audio Recordings*

There will also be a set of audio recordings sent out to distance students. These recordings contain the lectures given each week on campus. They will also be provided as iLectures in digital form on the unit website (Echo 360).

For any question relating to the distribution of the recordings refer to the Student Handbook provided to you by the Centre for Open Education.

### *Website*

The website (see the next section) will be

- a privileged means of communication both for the students and the lecturers and among the students themselves. This is especially important for distance students;
- a way to provide information and materials to students quickly and accessibly;
- the tool for the submission and retrieval of assignments.

### *E-reserve*

The electronic materials for this unit placed on e-reserve can be accessed directly from the reserve page of Macquarie University Library at:

<http://www.library.mq.edu.au/reserve/>

Just enter the unit code (AHIS260).

### **Unit webpage**

- Accessing the website
- Contents of the website
  - Typing Coptic or Greek
- Technical Help
  - Macquarie University Library
  - Centre for Open Education

### *Accessing the website*

There are different ways in which to access the unit and the electronic resources it contains:

For an online guide to using the website, see: [http://www.mq.edu.au/iLearn/student\\_info/getting\\_started.htm](http://www.mq.edu.au/iLearn/student_info/getting_started.htm)

For all login varieties you will need your Macquarie Student ID number and your myMQ student portal password (see <https://ilearn.mq.edu.au/login/MQ/>).

The iLearn page of this unit is available at the url indicated above: <https://ilearn.mq.edu.au/login/MQ/>. Login directly to the units accessible to you

### *Contents of the Website*

Some of the tools provided on the website are:

- A discussion tool, where all students enrolled in this unit can post questions to the group and participate in the compulsory online tutorial discussions. The conveners will check the discussion tool at least twice a week to post new materials, follow the threads of the discussion etc. Please remember to post questions as soon as they occur to you – do not put them all off until the last week before the essay is due!
- An e-mail tool, which will be used for one-to-one communication between students and lecturers. Please e-mail your questions via this mail tool rather than sending it to my usual office e-mail. This will make it easier

to keep track of the mail which belongs to this particular unit only.

- The “Echo 360” tool from which you can listen to or download the audio recordings of the face-to-face teaching.
- This study guide will also be provided on the website (on top of the webpage of the unit).
- An assignments tool where you can submit your essay electronically.

#### *Typing Coptic or Greek*

While communicating with your lecturer and your fellow students, you will need to type words in Coptic or Greek. Now most ancient language fonts – even if they are of the same language – have a different distribution of characters on the keyboard. So if members of the group use different fonts, this will lead to misunderstandings. I suggest therefore that you download the public domain Coptic and Greek fonts “Ifao N Copte” and “IFAO-Grec Unicode” or “New Athena Unicode”.

#### *Ifao N Copte and IFAO-Grec Unicode*

They are available for both PC and Macintosh computers on the following website:

<http://www.ifao.egnet.net/publications/outils/polices/>

Please take also note of the copyright notice on the website indicated. The fonts are available for a wide range of use, even for publication, however, commercial use is not permitted.

They are accompanied by a readme file, which explains the keyboard distribution of the letters and diacritics (accents, punctuation marks). They are professional fonts and give most of the diacritics and graphemes encountered in Coptic texts.

#### *Coptic Unicode: New Athena Unicode*

It is only in 2005 that a separate Unicode standard for Coptic has been defined. Before it has just been treated as an appendix of Greek. A free unicode font (New Athena Unicode) is available at:

<http://socrates.berkeley.edu/~pinax/greekkeys/NAUdownload.html>. For information on Coptic input using New Athena Unicode see: <http://socrates.berkeley.edu/~pinax/coptic.html>.

If you wish to use type Coptic or Greek in an assignment or essay, install one of these fonts on your computer. To type Coptic or Greek in the online discussion forum use the following procedure:

- When you create a discussion message, in the right upper corner of your window a little box should appear that reads "enable HTML creator".
- If you click this box, the HTML editor should appear on your screen. Make sure you have selected “WYSIWYG” (“What you see is what you get”) at the bottom of the box.
- Among the options at the top of the box there is a drop down menu with all the fonts installed on your computer. Choose SPAchmim from the list and try typing some Coptic (or SPInic for Greek): you should see the words in this font, and anyone who has this font installed on their computer can see them in that font too.

### *Technical help*

Technical help is provided by the following institutions:

- Macquarie University Library
- Centre for Open Education

### *Macquarie University Library*

The website of the Macquarie University Library ([http://www.mq.edu.au/on\\_campus/library/](http://www.mq.edu.au/on_campus/library/)) offers a wealth of information for all students and not only on the holdings of the library. Under the section “Ready Reference” you will find Citation and Style Guides, under the section “Research Guides” you will find suggestions how to go about researching, evaluating, and presenting the information for your assignment. These suggestions are tailored to the needs of the various fields, so choose “Ancient History” from the list of subject areas. Students also have access to a vast selection of electronic journals and databases which the university subscribes to. Please see below for instructions how to access these sources for your research.

### **IT HelpComputers**

- IT Help provides information technology support and information and helps, among others, with general computer issues, access to unit pages and online material, and remote access to Library databases.

Contact:

IT Help Desk Level 1, University Library

Phone: +61 2 9850 HELP (4357)

Freecall: 1800 063 191 (within Australia)

Internet Chat: ICQ#: 32801246

Face to Face: IT Help Desk

E-mail: Just Ask form <http://www.libanswers.mq.edu.au/>

24x7 Follow the Sun Helpdesk email: [ithelp@mq.edu.au](mailto:ithelp@mq.edu.au)

### *Remote Access to Databases and Journals*

- To access databases and e-resources directly from an off-campus location, please go to the university library homepage ([http://www.mq.edu.au/on\\_campus/library/](http://www.mq.edu.au/on_campus/library/)).

### **Distance education students may find help also through:**

#### **Library Distance Education Service**

- Macquarie University Library provides numerous services for distance students, including online access to the Library’s Web catalogue and databases, reference assistance, IT help, online IT training, reciprocal borrowing and letters of introduction to other libraries.

Contact:

Library Distance Education Service

[http://www.mq.edu.au/on\\_campus/library/borrowing/distance\\_education\\_students/](http://www.mq.edu.au/on_campus/library/borrowing/distance_education_students/)

Macquarie University Library

NSW 2109

Australia

E-mail: [lib.libed@mq.edu.au](mailto:lib.libed@mq.edu.au)

Phone: +61 2 9850 7558

Fax: +61 2 9850 7504

Free Phone (within Australia): 1 800 632 743

The Library also provides Delivery Services to Distance Education students living outside the Sydney metropolitan area (this includes Macquarie University students residing overseas.) Please note that books and some other media will not be posted to addresses outside Australia.

*Centre for Open Education*

[http://www.mq.edu.au/about\\_us/offices\\_and\\_units/centre\\_for\\_open\\_education/](http://www.mq.edu.au/about_us/offices_and_units/centre_for_open_education/)

Macquarie University

NSW 2109

Australia

Phone: +61 2 9850 7470

Fax: +61 2 9850 7480

The Centre for Open Education is the primary point of contact between distance students and the University. It organizes and distributes the various forms of teaching materials, the electronic registration of the receipt and return of distance education assignments. Guidance for students is provided through the Distance Education Student Handbook distributed to all students enrolled in distance education.

External students enrolled in this unit will receive this study guide and the audio registrations on CD through the COE (in addition to having the possibility to listen to the registrations on the web and download them). However, you will be submitting your assignments directly to your lecturers using the assignments tool on the unit website.

## Unit Schedule

### Week 1 (Mar 3)

#### *Topic*

Introduction: General background on Roman, Byzantine and Early Islamic Egypt; the history of research on Coptic art and archaeology

#### *Reading*

· Frend, W. H. C. *The Archaeology of Early Christianity*, Minneapolis 1996, 144-156 and 299-323.

#### *Tutorial*

Please visit the website of the course and introduce yourself briefly to your fellow students. No on-campus tutorial today.

## **Week 2 (Mar 12)**

### *Topic*

Architecture: Construction materials and elements

### *Reading*

- Architectural Elements of Churches, in: *Coptic Encyclopedia* (1991), 194-226.

### *Tutorial*

There will be no formal tutorial today. On-campus students will meet for discussion of building in a climate like Egypt's. External students are invited to join an online discussion about the advantages and disadvantages of mud brick vs. burnt brick and stone. Everyone: take a look at this interesting website: <http://www.eartharchitecture.org/>

It has overviews about the history and modern uses of "earth" as a building material. Let's have our own discussion on what is "dirt".

## **Week 3 (Mar 19)**

### *Topic*

Church architecture

### *Readings*

- Gabra, *Coptic Monasteries*, 96-100.
- Dayr Anba Shinudah, in: *Coptic Encyclopedia* (1991), 761-770
- Bagnall/Rathbone, 179-182 (Monastery of Apa Shenoute)
- The Monastery of Shenouda the Archimandrite (at the St Shenouda Center)

<http://www.stshenouda.com/stshenda/shenmon.htm>

- *Minnesota in Egypt*, University of Minnesota website on the excavations at the Red and White Monasteries: <http://egypt.cla.umn.edu/default.htm>

### *Additional Readings*

- Art and Architecture, Coptic, in: *Coptic Encyclopedia* (1991), 261-278
- Bagnall/Rathbone, 163-167 (Hermopolis), 210-214 (Dendara)
- Church architecture in Egypt, in: *Coptic Encyclopedia* (1991), 552-555
- Grossmann, Peter, The Triconchoi in Early Christian Churches of Egypt and their Origins in the Architecture of Classical Rome, in: *Roma e l'Egitto nell'Antichità Classica* 1992, 181-190.

### *Tutorial*

The Church of the Monastery of Apa Shenoute (the so-called White Monastery)

Have a look at the plan and photos of the church of the monastery of Apa Shenoute and address one or more of the following questions:



- When was the church built and by whom?
- Which elements of church architecture are present in the church?
- What building materials were used?
- Why is the church a typical example of early Christian church architecture in Egypt?
- What were the later modifications made to the church? To which purpose?

#### **Week 4 (Mar 26)**

##### *Topic*

Monastic architecture

##### *Reading*

- Gabra, *Coptic Monasteries*, 120-123.
- Gabra and Eaton-Krauss, *Treasures of Coptic Art*, 63-79.
- Dayr Apa Jeremiah, in: *Coptic Encyclopedia* (1991), 772-779
- Bagnall/Rathbone, 105-106 (Monastery of Apa Jeremia),
- Quibell, J.E., *Excavations at Saqqara, v.4. 1908-1909, 1909-1910. The monastery of Apa Jeremias*, Cairo 1912, pp. 1-30, 129-142 and pls. I-LVIII.

##### *Additional Readings*

- Bagnall/Rathbone 108-115 (Nitria, Kellia, Wadi Natrun), 179-182 (Monastery of Apa Shenoute), 238-242 (Monastery of St Simeon)

##### *Tutorial*

The Monastery of Apa Jeremias

Please read the general background articles and, based on the excavation report by Quibell, esp. pp. 1-30, address one or more of the following questions:

- Excavation and method
  - What reasons does Quibell give for his abandoning the excavation?
  - What is the area he has excavated? How long do you think would it take today to excavate the same area?
- Monastic lifestyle
  - Which informations, if any, do Q.'s descriptions of the rooms give us about the lifestyle of the monks? E.g. was it a cenobitic or eremitic type of monastery?
  - Do we learn, e.g. how many monks lived in a cell? How was the eating, work and care of the sick organised? What about hospitality?
- Tomb Church
  - Look at Room 1823. What reasons does Quibell give for identifying this room as a church?

- How is it different from other churches (especially if you remember the lecture on church architecture)? (This has lead later scholars to contest Quibell's identification).

## **Week 5 (Apr 2)**

### *Topic*

The architecture of pilgrimage and domestic architecture

### Readings

- Gabra and Eaton-Krauss, *Treasures of Coptic Art*, 115-117.
- Hölscher, Uvo, *The Excavation of Medinet Habu, Vol. V. Post-Ramessid Remains*. Oriental Institute Publications 66, Chicago 1954, 45-58: (The Coptic Town of Jême) and pls. 36-48.
- Kosciuk, Jacek, Some Early Medieval Houses in Abû Mînâ, in: M. Rassart-Debergh and J. Ries (eds.), *Actes du IVe Congrès Copte, Louvain-la-Neuve, 5-10 septembre 1988*. 2 vols, Publications de l'Institut Orientaliste de Louvain 41, Louvain-la-Neuve: Institut Orientaliste 1992, vol. 1, 158-167.
- Mond, Robert, *Temples of Armant*, 2 vols., vol. I, 36-39, plan 4, vol. II pls. XII-XIV and pls. XXXIV-XXXIX.

### Additional Readings

- Bagnall/Rathbone, 114-119 (Abu Mina); 131-134 (Karanis) 183-204, esp. p. 193 (Medinet Habu), 208 (Armant)
- Grossmann, Peter, *Abu Mina, a Guide to the Ancient Pilgrimage Center*, Cairo 1986, chapter 1 (the English part, including plates).
- Wilfong, Terry G., Western Thebes in the Seventh and Eighth Centuries: A Bibliographic Survey of Jême and Its Surroundings, *Bulletin of the American Society of Papyrologists* 26 (1989), pp. 89-145
- Wilfong, T. G., *Women of Jeme. Lives in a Coptic Town in Late Antique Egypt*, Ann Arbor 2002, 1-22 (will be provided on the website)

### Tutorial

#### Private houses

Compare the layout of the houses excavated in the city of Jeme and Armant and in the pilgrimage centre of Abu Mina and address one or more of the following questions:

- Are there any differences in the layout of the houses between the sites (what about size? number of rooms? facilities? building materials? preservation?)
- If so, can you gain any information from the articles to what these differences could be due, e.g. to:
  - the different historical period the sites belong to (Roman? Byzantine? Early Islamic?)
  - the different social stratum the owners of the houses belong to (rich? poor? middle class?)
  - the different geography which influences the resources at the disposal of the builders (e.g. availability of building materials such as stone, wood)

- the different states of preservation or excavation of the sites (how much was preserved? how much could be excavated? in which part of the locality? what kind of techniques were available at the time of excavation? how much time did the archaeologists have to excavate?)

### **Week 6 (Apr 9)**

#### *Topic*

Funerary architecture

#### *Readings*

- Portals to Eternity: The Necropolis at Terenouthis in Lower Egypt

<http://www.lsa.umich.edu/kelsey/galleries/Exhibits/PortalsToEternity/MainPortals.html>

#### *Additional Readings*

- Martin, M. J., "The Necropolis of El Bagawat...", in: M. Immerzeel, J. van der Vliet, eds., *Coptic studies on the threshold of a new millennium*. Proceedings of the seventh International congress of Coptic studies, Leiden, 27 August-2 September 2000, *Orientalia Lovaniensia Analecta*; 133. Louvain (etc.): Peeters, 2004, 1415-1423
- McCleary, Roger V., "Ancestor Cults at Terenouthis in Lower Egypt: A Case for Greco-Egyptian Oecumenism", in: Janet H. Johnson (ed.), *Life in a Multi-Cultural Society. Egypt from Cambyses to Constantine and Beyond*. Studies in Ancient Oriental Civilization. no 51. The Oriental Institute of the University of Chicago. Chicago, IL. 1992, pp. 221-231.

#### *Tutorial*

The necropolis of Kom Abu Billu/Terenuthis in Lower Egypt

Please look at the exhibition "Portals to Eternity: The Necropolis at Terenouthis in Lower Egypt" and address one or more of the following questions:

- What tomb types have been excavated?
- What kind of funerary beliefs do the tombs reflect?
- Which elements of the tomb in particular reflect these beliefs?
- What population group or social stratum was buried in the necropolis?
- Why is it that so many gravestones from the site are in museums today and the site itself is virtually destroyed?

*Recess from 12 April to 27 April*

Use the time wisely to revise all vocabulary and grammar learned so far!

### **Week 7 (Apr 30)**

#### *Topic*

Sculpture

## Readings

- Gabra and Eaton-Krauss, *Treasures of Coptic Art*, 7-35.
- Messiha, Hishmat, A New Periodization in the History of Coptic Art, in: T. Orlandi, F. Wisse (eds.), *Acts of the Second International Congress of Coptic Studies*, Roma: CIM, 1985 pp. 179-192
- Thomas, Thelma K., "An Introduction to the Sculpture of Late Roman and Early Byzantine Egypt", in: Florence D. Friedman (ed.), *Beyond the Pharaohs: Egypt and the Copts in the 2<sup>nd</sup> to 7<sup>th</sup> Centuries A.D.*, Providence 1989, pp. 54-64.
- Thomas, Thelma K., "Greeks or Copts? Documentary and Other Evidence for Artistic Patronage during the Late Roman and Early Byzantine Periods at Herakleopolis Magna and Oxyrhynchos, Egypt", in: J. H. Johnson (ed.), *Life in a Multi-Cultural Society: Egypt from Cambyses to Constantine and beyond*. SAOC 51 (Chicago 1992), pp. 317-322 (including pls. 39.1 and 39.2)
- Thomas, Thelma K, *Late Antique Funerary Sculpture. Images for this World and the Next*, Princeton 2000, Chapter 1 = pp. 3-21 and 92-101.
- Bagnall/Rathbone 158-161 (Oxyrhynchos)

## Additional Readings

- Török, Laszlo, "Notes on the Chronology of Late Antique Stone Sculpture in Egypt", *Acts of the 3<sup>rd</sup> International Congress of Coptic Studies*, Warsaw 1984 (BX136.2.158/1984), pp. 437-485.

## Tutorial

### What is Coptic? What is Coptic Art?

(1) Thelma Thomas takes issue with the traditional use of the word "Coptic" in discussing the art and architecture of post-Pharaonic Egypt

Please address one or more of the following questions:

- What type of art and artefact have traditionally been designed as "Coptic"?
- What are their main characteristics?
- Which scholars have mainly been involved in this discussion?
- Why does Thomas take issue with the traditional designation?
- What alternative does she suggest?

(2) In how far do the periods of Coptic Art History as advanced by Du Bourguet in his article "Art and Architecture, Coptic" and by Messiha overlap? Which definition of Coptic art is at the basis of the classification of either?

## Week 8 (May 7)

### Topic

### Funerary stelae

### Readings

- Gabra and Eaton-Krauss, *Treasures of Coptic Art*, 169-183.
- Brown, S. Kent, Coptic and Greek Inscriptions from Christian Egypt. A Brief Review, in: Birger A. Pearson and James E. Goehring (eds.), *The Roots of Egyptian Christianity*, Philadelphia 1986, 26-41.
- Inscriptions, in: *Coptic Encyclopedia* (1991), 1290-1296

### Additional Readings

- Bagnall/Rathbone, 81-82
- Online Article on Funerary Stelae: Vandy Bennett, Coptic Funerary Stelae in the Metropolitan Museum of Art

<http://www.inq.pdx.edu/journal/article5.html>

(Attn: pictures do not seem to load)

- Stela, in: *Coptic Encyclopedia* (1991), 2149-2153
- A comprehensive annotated bibliography on stelae from Egypt will be provided for your interest on the website.

### Tutorial

The sociology of death

In addition to the readings indicated above, examples of stelae and texts of inscriptions will be provided on the website.

Please address one or more of the following questions:

- Which elements does a funerary inscription contain and why do you think they are important?
- What religious elements do funerary inscriptions contain?
- Are statements made about the group the tomb owner belongs to (e.g. age, gender, wealth)?
- From your own cultural background, are funerary inscriptions used?
- If so, what information do they give about the deceased (e.g. profession, date of birth)?

### **Week 9 (May 14)**

#### Topic

Painting

#### Readings

- Gabra, *Coptic Monasteries*, 73-86 (see esp. the colour plates following p.80).
- Bolman, Elizabeth, *Monastic Visions, Wall Paintings in the Monastery of St. Antony at the Red Sea*, New Haven: Yale University Press 2002, pp. 31-36 and 77-102
- Bolman, Elizabeth S., Mimesis, Metamorphosis and Representation in Coptic Monastic Cells, *Bulletin of the American Society of Papyrologists* 35 (1998), 65-77.
- Gabra and Eaton-Krauss, *Treasures of Coptic Art*, 86-87, 92, 196-205

- Painting, Coptic mural, in: Coptic Encyclopedia (1991), 1872-1875

*Additional Readings*

- Badawy, Alexander, *Coptic Art and Archaeology*, Cambridge 1978, 240-281
- Bagnall/Rathbone, 120-123 (Monastery of St Paul and Monastery of St Antony), 175-178 (Bawit)
- Portraiture, Coptic, in: Coptic Encyclopedia (1991), 2001-2007

*Tutorial*

The Monastery of St Antony and its paintings

Based on the reading of Gabra and Bolman's work, please address one or more of the following questions:

- What is the overall decoration programme of the monastery of St Antony?
- How do the different stages of wall painting in the monastery differ?
- What precursors does the 13<sup>th</sup> cent. decoration programme build on?

**Week 10 (May 21)**

*Topic*

Book art, woodwork and ivory

*Readings*

- Gabra and Eaton-Krauss, *Treasures of Coptic Art*, 119-129, 152-157, 194-195, 206-11, 216-217
- See below "Tutorial"

*Additional Readings*

- Bookbinding, in: Coptic Encyclopedia (1991), 407-409
- Bone and ivory carving, Coptic, in: Coptic Encyclopedia (1991), 405-407
- Illumination, Coptic, in: Coptic Encyclopedia (1991), 1282-1284
- Woodwork, Coptic, in: Coptic Encyclopedia (1991), 2325-2347

*Tutorial*

What can we learn from reading a museum catalogue (what it does and what it doesn't want to tell us)?

Please look at the following museum websites, click on a few pictures of artefacts to expand, read the descriptions and address one or more of the following questions:

Images from the Dumbarton Oaks Collection, including textiles from Egypt

<http://www.doaks.org/ByzImages/byzartLREB.html>

<http://www.doaks.org/ByzImages/byztex.html>

Cleveland Museum of Art

<http://www.clevelandart.org/explore/searchlist.asp?searchText=coptic&display=list&recNo=0&tab=2>

- What types of information are given?
- Who are they for?
- What expectations do the descriptions have of their public?

Compare with the original paper labels in an ancient and underfunded museum with more artefacts than could possibly be exhibited (just for the record, the Coptic Museum has a new website now: <http://www.coptic-cairo.com/museum/museum.html>):

Coptic Museum, Cairo, (at ArtServe; the photographs include the original legends affixed to the exhibits in the museum in French and English)

[http://rubens.anu.edu.au/raid5/egypt/cairo/museums/coptic\\_museum/ivories/](http://rubens.anu.edu.au/raid5/egypt/cairo/museums/coptic_museum/ivories/)

[http://rubens.anu.edu.au/raid5/egypt/cairo/museums/coptic\\_museum/manuscripts/](http://rubens.anu.edu.au/raid5/egypt/cairo/museums/coptic_museum/manuscripts/)

[http://rubens.anu.edu.au/raid5/egypt/cairo/museums/coptic\\_museum/woodwork/](http://rubens.anu.edu.au/raid5/egypt/cairo/museums/coptic_museum/woodwork/)

- What kind of information did these older style labels give?
- Did they have different expectations of their public?

## **Week 11 (May 28)**

### *Topic*

Ceramics, metalwork and glass

### *Readings*

- Winlock, H. E. and W. E. Crum, *The Monastery of Epiphanius at Thebes*. 2 vols. The Metropolitan Museum of Art Egyptian Expedition, New York 1926, vol. 1, pp. 51-97 (esp. pp. 78-97) and pls. XV-XXXV.
- Ceramics, Coptic, in: *Coptic Encyclopedia* (1991), 480-504

### *Additional Readings*

- Ampulla, in: *Coptic Encyclopedia* (1991), 116-118.
- Bagnall/Rathbone, 203-204 (Monastery of Epiphanius).
- Glass, Coptic, in: *Coptic Encyclopedia* (1991), 1142-1147.

### *Tutorial*

Ceramics

Please read Winlock and Crum pp. 78-97 and study the plates mentioned in the main text. Discuss the importance of ceramic production under one or more of the following aspects:

- What ceramic types were found in the monastery? What did the monks use them for?
- What is the importance of ceramics for the daily life of the monks?
- When the archaeologists found (the excavation was before World War I) ceramics, how did they treat them?
- What questions have the archaeologists asked and what kind of information have they drawn from the ceramics they found?
- Read the encyclopaedia entry “Ceramics”. Does the entry put more questions to the ceramic material than Winlock did in the early 20<sup>th</sup> century? If so, which?
- Can you think of more questions that could be answered by looking at ceramics from different angles? In other words, are there interesting questions that the modern encyclopaedia does not address?

### **Week 12 (Jun 4)**

#### *Topic*

Textiles

#### *Readings*

- Biblical subjects in Coptic Art, in: Coptic Encyclopedia (1991), 382-390
- Mythological Subjects in Coptic Art, in: Coptic Encyclopedia (1991), 1750-1768

#### *Additional Readings*

- Christian subjects in Coptic Art, in: Coptic Encyclopedia (1991), 526-544
- Symbols in Coptic Art, in: Coptic Encyclopedia (1991), 2160-2171
- Textiles, Coptic: Iconography of Woven Textiles, in: Coptic Encyclopedia (1991), 2221-2227
- Textiles, Coptic: Iconography of Resist-Dyed Textiles, in: Coptic Encyclopedia (1991), 2227-2230
- Textiles, Coptic: Types of Fibers, in: Coptic Encyclopedia (1991), 2211-2213
- Textiles, Coptic: Manufacturing Techniques, in: Coptic Encyclopedia (1991), 2213-2218
- Textiles, Coptic: Organization of Production, in: Coptic Encyclopedia (1991), 2218-2221

#### *Tutorial*

Textiles

Please address one or more of the following questions:

- Why do you think would anyone wear a textile with mythological decorations (or Christian decorations) or have them in their homes? What is the rationale behind this?
- From which areas of Greek/Roman mythology were the decorative elements of Coptic textiles taken? Can you think of any general areas that are not represented at all?



- Which are the preferred individual motifs (which gods/animals/plants) depicted on textile decorations?
- What reasons are given for the persistence of some mythological themes way into the Christian period?
- Compare the use of decorated clothing and home textiles to modern uses. Where are decorations appropriate? What motifs are common? What statements do the owner want to make?

### **Week 13 (Jun 11)**

Topic

Summary and general discussion

No tutorial today

## **Policies and Procedures**

Macquarie University policies and procedures are accessible from [Policy Central](#). Students should be aware of the following policies in particular with regard to Learning and Teaching:

Academic Honesty Policy [http://mq.edu.au/policy/docs/academic\\_honesty/policy.html](http://mq.edu.au/policy/docs/academic_honesty/policy.html)

Assessment Policy <http://mq.edu.au/policy/docs/assessment/policy.html>

Grading Policy <http://mq.edu.au/policy/docs/grading/policy.html>

Grade Appeal Policy <http://mq.edu.au/policy/docs/gradeappeal/policy.html>

Grievance Management Policy [http://mq.edu.au/policy/docs/grievance\\_management/policy.html](http://mq.edu.au/policy/docs/grievance_management/policy.html)

Disruption to Studies Policy [http://www.mq.edu.au/policy/docs/disruption\\_studies/policy.html](http://www.mq.edu.au/policy/docs/disruption_studies/policy.html) *The Disruption to Studies Policy is effective from March 3 2014 and replaces the Special Consideration Policy.*

In addition, a number of other policies can be found in the [Learning and Teaching Category](#) of Policy Central.

## **Student Code of Conduct**

Macquarie University students have a responsibility to be familiar with the Student Code of Conduct: [https://students.mq.edu.au/support/student\\_conduct/](https://students.mq.edu.au/support/student_conduct/)

## **Student Support**

Macquarie University provides a range of support services for students. For details, visit <http://students.mq.edu.au/support/>

## **Learning Skills**

Learning Skills ([mq.edu.au/learningskills](http://mq.edu.au/learningskills)) provides academic writing resources and study

strategies to improve your marks and take control of your study.

- [Workshops](#)
- [StudyWise](#)
- [Academic Integrity Module for Students](#)
- [Ask a Learning Adviser](#)

## Student Services and Support

Students with a disability are encouraged to contact the [Disability Service](#) who can provide appropriate help with any issues that arise during their studies.

## Student Enquiries

For all student enquiries, visit Student Connect at [ask.mq.edu.au](http://ask.mq.edu.au)

## IT Help

For help with University computer systems and technology, visit <http://informatics.mq.edu.au/help/>.

When using the University's IT, you must adhere to the [Acceptable Use Policy](#). The policy applies to all who connect to the MQ network including students.

## Graduate Capabilities

### Capable of Professional and Personal Judgement and Initiative

We want our graduates to have emotional intelligence and sound interpersonal skills and to demonstrate discernment and common sense in their professional and personal judgement. They will exercise initiative as needed. They will be capable of risk assessment, and be able to handle ambiguity and complexity, enabling them to be adaptable in diverse and changing environments.

This graduate capability is supported by:

### Learning outcomes

- Identify and recall building techniques and patterns, architectural and decorative arts styles.
- Assess the relation between historical and artistic developments.
- Employ specific terminology.
- Explore and appraise relevant reference tools.

### Assessment tasks

- Short paper 1
- Short paper 2
- Exhibition catalogue

- Class test

## Commitment to Continuous Learning

Our graduates will have enquiring minds and a literate curiosity which will lead them to pursue knowledge for its own sake. They will continue to pursue learning in their careers and as they participate in the world. They will be capable of reflecting on their experiences and relationships with others and the environment, learning from them, and growing - personally, professionally and socially.

This graduate capability is supported by:

### Learning outcomes

- Identify and recall building techniques and patterns, architectural and decorative arts styles.
- Assess the relation between historical and artistic developments.
- Identify main monuments and artifacts from Christian Egypt.
- Recall main historical dates of post-Roman Egypt.
- Employ specific terminology.
- Explore and appraise relevant reference tools.

### Assessment tasks

- Short paper 1
- Short paper 2
- Exhibition catalogue
- Class test

## Discipline Specific Knowledge and Skills

Our graduates will take with them the intellectual development, depth and breadth of knowledge, scholarly understanding, and specific subject content in their chosen fields to make them competent and confident in their subject or profession. They will be able to demonstrate, where relevant, professional technical competence and meet professional standards. They will be able to articulate the structure of knowledge of their discipline, be able to adapt discipline-specific knowledge to novel situations, and be able to contribute from their discipline to inter-disciplinary solutions to problems.

This graduate capability is supported by:

### Learning outcomes

- Identify and recall building techniques and patterns, architectural and decorative arts styles.
- Assess the relation between historical and artistic developments.
- Identify main monuments and artifacts from Christian Egypt.

- Recall main historical dates of post-Roman Egypt.
- Employ specific terminology.
- Explore and appraise relevant reference tools.

## **Assessment tasks**

- Short paper 1
- Short paper 2
- Exhibition catalogue
- Class test

## **Critical, Analytical and Integrative Thinking**

We want our graduates to be capable of reasoning, questioning and analysing, and to integrate and synthesise learning and knowledge from a range of sources and environments; to be able to critique constraints, assumptions and limitations; to be able to think independently and systemically in relation to scholarly activity, in the workplace, and in the world. We want them to have a level of scientific and information technology literacy.

This graduate capability is supported by:

## **Learning outcomes**

- Identify and recall building techniques and patterns, architectural and decorative arts styles.
- Assess the relation between historical and artistic developments.
- Identify main monuments and artifacts from Christian Egypt.
- Recall main historical dates of post-Roman Egypt.
- Explore and appraise relevant reference tools.

## **Assessment tasks**

- Short paper 1
- Short paper 2
- Exhibition catalogue
- Class test

## **Problem Solving and Research Capability**

Our graduates should be capable of researching; of analysing, and interpreting and assessing data and information in various forms; of drawing connections across fields of knowledge; and they should be able to relate their knowledge to complex situations at work or in the world, in order to diagnose and solve problems. We want them to have the confidence to take the initiative in doing so, within an awareness of their own limitations.

This graduate capability is supported by:

## Learning outcomes

- Identify and recall building techniques and patterns, architectural and decorative arts styles.
- Assess the relation between historical and artistic developments.
- Explore and appraise relevant reference tools.

## Assessment tasks

- Short paper 1
- Short paper 2
- Exhibition catalogue
- Class test

## Creative and Innovative

Our graduates will also be capable of creative thinking and of creating knowledge. They will be imaginative and open to experience and capable of innovation at work and in the community. We want them to be engaged in applying their critical, creative thinking.

This graduate capability is supported by:

## Learning outcomes

- Assess the relation between historical and artistic developments.
- Explore and appraise relevant reference tools.

## Assessment tasks

- Short paper 1
- Short paper 2
- Exhibition catalogue

## Effective Communication

We want to develop in our students the ability to communicate and convey their views in forms effective with different audiences. We want our graduates to take with them the capability to read, listen, question, gather and evaluate information resources in a variety of formats, assess, write clearly, speak effectively, and to use visual communication and communication technologies as appropriate.

This graduate capability is supported by:

## Learning outcome

- Employ specific terminology.

## Assessment tasks

- Short paper 1
- Exhibition catalogue
- Class test

## Engaged and Ethical Local and Global citizens

As local citizens our graduates will be aware of indigenous perspectives and of the nation's historical context. They will be engaged with the challenges of contemporary society and with knowledge and ideas. We want our graduates to have respect for diversity, to be open-minded, sensitive to others and inclusive, and to be open to other cultures and perspectives: they should have a level of cultural literacy. Our graduates should be aware of disadvantage and social justice, and be willing to participate to help create a wiser and better society.

This graduate capability is supported by:

### Assessment task

- Short paper 1

## Coptic Art and Archaeology on Internet

NOTE: the availability of pictures and information varies considerably between museum and museum. The Coptic Museum, e.g. has a website that allows access to a large number of artefacts, others will only show a few selected pieces. All links were active on Jan 15, 2006.

### Research Guides

Reference Resources for Early Christian Art and Architecture

<http://ica.princeton.edu/reference/bibresearchguide.htm>

Research Guide for Byzantine Art and Archaeology

<http://ica.princeton.edu/reference/brown.htm>

Selected Museums with Coptic Artefacts

[Images from the Dumbarton Oaks Collection, including textiles from Egypt](http://www.doaks.org/byzcollimages.html)

<http://www.doaks.org/byzcollimages.html>

Coptic Art from the Benaki Museum, Athens

<http://www.benaki.gr/index.asp?id=10104&lang=en>

Art in Egypt during the Byzantine Period: Coptic Art (University College, London)

<http://www.digitalegypt.ucl.ac.uk/art/coptic.html>

Coptic Textiles from the Rietz Collection (Department of Anthropology, California Academy of Sciences)

<http://www.calacademy.org/research/anthropology/coptic/>

Louvre Museum, Paris, Roman Egypt and Coptic Egypt

<http://www.louvre.fr/llv/commun/home.jsp> (search for Rman Egypt or Coptic)

Cleveland Museum of Art

<http://www.clevelandart.org/exhibcef/consexhib/html/coptic.html>

<http://www.clevelandart.org/explore/searchlist.asp?searchText=coptic&display=list&recNo=0&tab=2>

Badisches Landesmuseum, Coptic Textiles (at ArtServe)

[http://rubens.anu.edu.au/raider4/europe.0602/germany/karlsruhe/badisches\\_landesmuseum/textiles/coptic/](http://rubens.anu.edu.au/raider4/europe.0602/germany/karlsruhe/badisches_landesmuseum/textiles/coptic/)

Hermitage Museum, St. Petersburg

[http://www.hermitagemuseum.org/html\\_En/04/b2003/hm4\\_1o.html](http://www.hermitagemuseum.org/html_En/04/b2003/hm4_1o.html)

Coptic Museum, Cairo (Official Website)

<http://www.copticmuseum.gov.eg/welcome.htm>

Coptic Museum, Cairo, (at ArtServe; the photographs include the original legends affixed to the exhibits in the museum in French and English)

[http://rubens.anu.edu.au/raid5/egypt/cairo/museums/coptic\\_museum/arms\\_and\\_armour/](http://rubens.anu.edu.au/raid5/egypt/cairo/museums/coptic_museum/arms_and_armour/)

[http://rubens.anu.edu.au/raid5/egypt/cairo/museums/coptic\\_museum/bible\\_cases/](http://rubens.anu.edu.au/raid5/egypt/cairo/museums/coptic_museum/bible_cases/)

[http://rubens.anu.edu.au/raid5/egypt/cairo/museums/coptic\\_museum/ivories/](http://rubens.anu.edu.au/raid5/egypt/cairo/museums/coptic_museum/ivories/)

[http://rubens.anu.edu.au/raid5/egypt/cairo/museums/coptic\\_museum/jewellery/](http://rubens.anu.edu.au/raid5/egypt/cairo/museums/coptic_museum/jewellery/)

[http://rubens.anu.edu.au/raid5/egypt/cairo/museums/coptic\\_museum/manuscripts/](http://rubens.anu.edu.au/raid5/egypt/cairo/museums/coptic_museum/manuscripts/)

[http://rubens.anu.edu.au/raid5/egypt/cairo/museums/coptic\\_museum/metalwork/](http://rubens.anu.edu.au/raid5/egypt/cairo/museums/coptic_museum/metalwork/)

[http://rubens.anu.edu.au/raid5/egypt/cairo/museums/coptic\\_museum/painting/](http://rubens.anu.edu.au/raid5/egypt/cairo/museums/coptic_museum/painting/)

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[http://rubens.anu.edu.au/raid5/egypt/cairo/museums/coptic\\_museum/woodwork/](http://rubens.anu.edu.au/raid5/egypt/cairo/museums/coptic_museum/woodwork/)

Metropolitan Museum, New York

<http://www.metmuseum.org/toah/ht/05/afe/ht05afe.htm>

and:

<http://www.metmuseum.org/toah/ht/06/nfe/ht06nfe.htm>

(Objects from Egypt, 1-500 and 500-1000 [click on thumbnail pictures to enlarge], among others:)

[http://www.metmuseum.org/toah/ho/06/nfe/ho\\_27.94.19.htm](http://www.metmuseum.org/toah/ho/06/nfe/ho_27.94.19.htm)

(Menas ampulla)

[http://www.metmuseum.org/toah/ho/06/nfe/ho\\_29.9.2a-v.htm](http://www.metmuseum.org/toah/ho/06/nfe/ho_29.9.2a-v.htm)

(Arch from Bawit?)

[http://www.metmuseum.org/toah/ho/06/nfe/hod\\_36.2.6.htm](http://www.metmuseum.org/toah/ho/06/nfe/hod_36.2.6.htm)

(Coptic Stela from Armant)

### **Exhibitions on Specific Sites/Groups of Objects**

Portals to Eternity: The Necropolis at Terenouthis in Lower Egypt (at the University of Michigan)

<http://www.lsa.umich.edu/kelsey/galleries/Exhibits/PortalsToEternity/MainPortals.html>

Kellis (at Monash University)

<http://www.lib.monash.edu.au/exhibitions/egypt/xegy.html>

Oxyrrhynchus (at the Oriental Institute, Oxford)

[http://www.csad.ox.ac.uk/POXY/VExhibition/vexhframe\\_hi.htm](http://www.csad.ox.ac.uk/POXY/VExhibition/vexhframe_hi.htm)

Karanis

Exhibition catalog: *Karanis: An Egyptian Town in Roman Times. Discoveries of the University of Michigan Expedition to Egypt (1924-1935)* edited by Elaine K. Gazda:

<http://www.umich.edu/~kelseydb/Exhibits/Karanis83/KaranisExcavation/KaranisExcavation.html>



Roman Portraits from Egypt (Virtual exhibition of mummy portraits at the Berger Foundation)

[http://www.bergerfoundation.ch/Home/high\\_fayoum.html](http://www.bergerfoundation.ch/Home/high_fayoum.html)

### **Other sites of Interest**

World Art Treasures (at the Berger Foundation)

<http://www.bergerfoundation.ch/index.html>

Click on “Country, Region, City Slide Library”, then on “Africa”, then on “Egypt”

You will find pictures, sometimes with short description on various sites from the Roman/Byzantine period and from museums with Coptic Collections. Click, e.g. on “St Simeon” to see slides from the monastery, or “Le Fayoum” to see a number of mummy portraits.

Online Article on Funerary Stelae Vandy Bennett, Coptic Funerary Stelae in the Metropolitan Museum of Art

<http://www.inq.pdx.edu/journal/article5.html>

NOTE: pictures do not seem to load

Coptic Embroidery (at Historical Needlework Resources)

[http://medieval.webcon.net.au/loc\\_middle\\_east\\_coptic.html](http://medieval.webcon.net.au/loc_middle_east_coptic.html)

## **Glossary of terms**

(This glossary is based for the most part on the glossary in Alexander Badawy, *Coptic Art and Archaeology*, Cambridge, Mass. 1978)

*agape*: ceremonial banquet

*ambo*: pulpit

*arcosolium*: square room with arched sides

*basilica*: a Roman architectural form (a covered rectangular public building, often with colonnades) adopted for Christian church buildings

*bema*: stepped part of church containing the altar and *synthronon*

*bullae*: thick medaillon with embossed sides used as a pendant

*castrum*: fort

*clavus*: ornamental strip on a garment

*clipeus*: pointed oval enclosing a scene

*contrapposto*: stance of human figure that throws the weight of the body on one leg

*crux ansata*: looped cross derived from the Egyptian ankh

*crux clipeata*: cross within a clipeus

*deir*: "enclosure" monastery

*diaconicon*: sanctuary of the north side of the bema

*haikal*: chancel formed by three contiguous chapels in a row in a Coptic church

*horror vacui*: tendency to avoid vacant area in design

*kline*: couch or bed on or in which a corpse was buried in a Greco-Roman tomb

*madonna lactans*: madonna suckling

*mandorla*: oval enclosing a scene

*mensola*: horizontal bracket carved with a scene

*narthex*: entrance hall to a basilica, transverse or along the main body

*orans*: frontal figure with arms raised in oration

*orbiculus*: ornamental circle (or oval) on a garment

*prothesis*: sanctuary on the side of the bema, balancing the *diaconicon*, where bread and wine were placed

*segmentum*: ornamental square on a garment

*stela*: funerary or commemorative slab, usually of stone, with inscription and/or decoration

*synthronon*: built-in bishop's throne flanked by clergy's stalls behind the altar

*tabula ansata*: broad rectangular plaque with a trapezoid lug at each small side

*transenna*: enclosure or screen around a shrine

*tribelon*: three doorways connecting narthex to main body of church

*virgo lactans*: Virgin suckling

*xenodocheion*: hostel for guests

## Roman, Byzantine and Early Islamic Egypt: Outline of Events

(This timeline is provided for the orientation of those students without previous familiarity with the history of Egypt in the First Millennium. Underlined names and other terms will appear as hyperlinks in the electronic version of this timeline.)

### Roman Period

30 BCE Conquest of Egypt by Caesar Augustus; Egypt becomes a Roman Province, with Greek retained as its administrative language

30 BCE - 14 CE The reign of Caesar Augustus

14-37 The reign of Emperor Tiberius

19	Germanicus (adoptive son of Tiberius) travels to Egypt
37-41	<u>Caligula</u>
41-54	<u>Claudius</u>
~ 50	St Mark the Evangelist missionises in Alexandria (various dates given by church historians)
54-68	<u>Nero</u>
69	Year of four emperors; <u>Vespasian</u> acclaimed by the legions stationed in Egypt and visits the temple of Serapis in Alexandria
70	Destruction of the temple in Jerusalem, numerous Jewish refugees come to Alexandria
79-81	<u>Titus</u>
81-96	<u>Domitian</u>
96-98	<u>Nerva</u>
115-117 Hadrian	Jewish rebellions in Egypt; the important community is virtually destroyed under <u>Trajan</u> and Hadrian
117-138	<u>Hadrian</u>
ca. 120	Christians in Egypt documented by papyrus finds
130 Antinoopolis	Travel of Hadrian to Egypt; Antinoos drowns in the Nile and is deified; foundation of Antinoopolis
138-161	<u>Antoninus Pius</u>
172-173	Rebellion in the Delta under the leadership of a priest Isidorus
178-188	Julian first visible archbishop in Egypt
180-192	Commodus
193-211	<u>Septimius Severus</u>
~ 200	Flourishing of Alexandrian theology ( <u>Origen</u> , Clement)
201	First major persecution of Christians
211	<u>Caracalla</u> becomes emperor (after murdering his brother Geta)
212	Roman citizenship given to all free inhabitants of the empire ( <i>Constitutio Antoniniana</i> )
215	Massacre in Alexandria (reason: Alexandrians producing ironic verses on the murder of <u>Geta</u> )
241	Shapur I ascends to the throne of <u>Sassanian Persia</u>
242	Mani (216-276) founds the religion of Manichaeism; Manichaean missionaries diffuse his teaching in Egypt in the second half of the 3rd cent.
249-51 and 257-59	Further persecutions under <u>Decius</u> (249-251) and <u>Valerian</u> (253-260; captured by the Persians in 260)

- ca. 251-356 St Anthony, model for the eremitic lifestyle
- 260 Tolerance edict of Gallienus; the following 40 years of peace enable Christianity to spread rapidly
- 270-272 Egypt under the control of Zenobia, Queen of Palmyra, defeated by Aurelian
- 283/4 Diocletian becomes emperor; important administrative reforms with far-reaching impact on Egypt
- 288-346 Pachomius, model of the coenobitic lifestyle, abbot of a congregation of male and female monasteries
- 293 Tetrarchy established (with Diocletian and Maximian as Augusti, Galerius and Constantius Chlorus as Caesars)
- 296 Revolt in Egypt led by Domitius Domitianus and Aurelius Achilles
- 298 Alexandria reconquered by Diocletian
- 303-311 Major persecutions of Christians (Edicts)
- 305 Diocletian and Maximian abdicate (Diocletian dies in 311/2), Constantius and Galerius become Augusti
- 306 Constantius dies
- 311 Galerius issues decree of tolerance; dies
- 312 Battle of Milvian Bridge; Constantine
- 313 Tolerance edict (Edict of Milan) of Constantine (324-337 sole ruler)
- from 318 Debate on Arianism (the Alexandrian presbyter Arius underlines the subordinate role and different nature of the Son as compared to the Father)
- 325 Ecumenical Council of Nicea, Arius' teaching condemned, Arianism continues to exist in the 4<sup>th</sup> century as the creed of several emperors and some Germanic peoples
- 328-373 Athanasius, leading representative of Antiarianism, exiled several times by Arian emperors
- 330 Constantinople (work started in 324) becomes capital of the Roman Empire
- after 348-465 Shenoute of Atripe, abbot of a congregation of male and female monastic houses in Upper Egypt, important theologian and Coptic language author
- 361.363 Julian, last pagan emperor, killed in battle against the Persians, succeeded by Jovian
- 364 Valentinian (West) and Valens (East)
- 379-395 Theodosius I
- 381 Proscription of Arianism
- 385-412 Theophilus Patriarch of Alexandria
- 391/392 Closure of pagan temples and prohibition of sacrifices by Theodosius I, destruction of the temple of Serapis at Alexandria

## Byzantine Period

- 395 Division of the Roman Empire between the sons of Theodosius; Egypt becomes part of the Eastern Empire (Constantinople) under Arcadius
- 412-444 Cyril Patriarch of Alexandria; Egypt's influence in the Church at its summit
- 415 Murder of the famous neo-platonist philosopher Hypatia by Alexandrian Christians; synagogues converted into churches
- 431 Council of Ephesus
- 451 Council of Chalcedon; in the wake of the council centred around the question of the nature of Christ, large parts of the Egyptian Church separate in a century-long process from the Church in Constantinople, leading to a coexistence of Chalcedonian and non-Chalcedonian (Coptic) patriarch in Egypt
- 474-491 Zeno, emperor in the East (with two interruptions to his rule), attempts to reunite the divided church
- 491 Anastasius (supports the non-Chalcedonian party)
- 527-565 Justinian; attempts to reunite the churches (from a Chalcedonian viewpoint) by political and military means; his wife Theodora (dies in 548) supports the non-Chalcedonian party
- 535-537 Last pagan temple on the island of Philae closed
- ~ 570 Mohammed born
- 603 onwards Persian (Sassanian) invasions of eastern provinces
- 610-641 Heraclius
- 614 Persians besiege and capture Jerusalem; the True Cross is taken
- 619-29 Occupation of Egypt by the Persian Sassanians
- 630 After the defeat of the Persians in 628, Heraclius restores True Cross to Jerusalem, returns in triumph to Constantinople
- 632 Mohammed dies
- 635 Arabs conquer Damascus
- 636 Battle of the River Yarmuk: Byzantine army defeated
- 638 Jerusalem surrendered to the Arabs
- 641-68 Constans II

## Early Islamic Period

- 640.42 Conquest of Egypt by an Arab force under the general <sup>o</sup>Amr ibn al-<sup>o</sup>As; the lower and medium echelons of the administration still in the hands of local Christian dignitaries
- 706 Use of Greek as administrative language abolished; flowering of Coptic as administrative language in the 7<sup>th</sup> and 8<sup>th</sup> centuries

8<sup>th</sup>-9<sup>th</sup> cent. Increasing arabisation (government edicts redacted in Arabic starting in 706); first wave of conversions in the wake of failed rebellions and fiscal pressure in the first half of the 9<sup>th</sup> cent., culminating in the ultimately unsuccessful Bashmuric revolts with the deportation or conversion of many Christians

8<sup>th</sup>-13<sup>th</sup> cent. Production of the majority of Coptic manuscripts known today, copying, redacting and collecting activity in Coptic monasteries

969-1250 Fatimids (until 1171) and Ayyubids (1171-1250): relative tolerance of Christians and Jews with sporadic persecutions (mainly 1010-1020 under al-Hakim); increasing substitution of Arabic for Coptic also in the religious sphere

1250-1390 Bahri-Mameluks: numerous pogroms. Christians becoming scapegoats for a hated foreign rule and a Sunni Muslim revival in Egypt leads to a wave of persecutions and conversions

## Selected Bibliography

The titles listed below form only a selection from the vast bibliography on First Millennium Egyptian art and archaeology available. The selection was made with an emphasis on English language titles (if at all possible – with Coptic art traditionally being firmly in the hands of French or German speaking scholars) and works of general interest. For further reading consult the bibliographical aids listed below.

NOTE: A more general bibliography of Coptic Studies/Roman, Byzantine, and Early Islamic Egypt is available at <http://www.coptic.mq.edu.au/biblio.html>.

The titles marked with an asterisk \* are either in the reference section of the library or are placed on reserve and cannot be borrowed for more than three days.

(NB. Please note also that many of the reference works, such as the *Coptic Encyclopedia*, other encyclopedias and dictionaries, are kept in the reference section of the library in any case and cannot be checked out. Please consult the library catalogue for more information.)

The titles marked \*\* are available on electronic reserve from the website of Macquarie University Library (to access, go to “Reserve” and enter the unit code AHPG855).

More titles may be added to the reserve list or made available on electronic reserve as the semester progresses (also upon request by students - just ask, and it will be done if at all possible!).

Bibliographical aids

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NB: Macquarie University has subscribed to this bibliography. Information about accessing the bibliography

will be found on the internal pages of this unit. The bibliography can be searched according to various criteria, however, you must be aware that the different subfields are named in Italian. I have provided a list of translations to make access easier.

(Translation of the Italian section titles for the Bibliography [although not difficult to guess J]: Bibbia = Bible; Gnosticismo = Gnosticism; Letteratura = Literature; Agiografia = Hagiography; Storia = History; Generalia = General Works; Manoscritti = Manuscripts; Linguistica = Linguistics; Archeologia = Archaeology)

For advanced students there is no possibility to avoid using this bibliography, since the other bibliographies do not cover the last 25 years.

The *acts of the international congresses for Coptic Studies*, held every four years, contain various progress reports on Coptic art and archaeology (and a number of other subjects) appeared in the interval between the congresses.

A short Bibliography of Egypt in the Greek and Roman and Islamic Period, on the site "Digital Egypt for Universities" University College London

<http://www.digitalegypt.ucl.ac.uk/bibliogrero.html>

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