



AHIS260

Introduction to Coptic Art and Archaeology

S1 External 2015

Dept of Ancient History

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General Information

Unit convenor and teaching staff Korshi Dosoo korshi.dosoo@mq.edu.au
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:

Assess the relation between historical developments and material culture.

Recall the main historical phases and dates of post-Roman Egypt.

Master specific terminology relating to art and architectural history.

Be able to identify artistic and architectural styles, as well as significant monuments and artifacts from Christian Egypt.

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

Explore and appraise relevant texts and tools.

Understand and assess the role of modern institutions in curating historical sites and artefacts

General Assessment Information

Submission and Extensions

Assignments are to be submitted online, using Turnitin. The class test will be administered in-class for internal students, and on iLearn for external students.

Extensions are available on medical grounds and may be requested under other special circumstances. Apply direct to the Convener.

Penalties for Late Submission

A penalty of 2% per day (including weekends) will be imposed for late submission of assessment tasks unless medical grounds or other special circumstances apply.

Assessment Tasks

Name	Weighting	Due
Short paper 1	15%	Week 5
Short paper 2	25%	Week 8
Exhibition catalogue	40%	Week 10
In-class test	20%	Week 13

Short paper 1

Due: **Week 5**

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) *Byzantine and Islam: Age of Transition*, The Metropolitan Museum, 2012: <http://www.metmuseum.org/exhibitions/listings/2012/byzantium-and-islam>

or:

(2) *Coptic Art Revealed*, Palace of Amir Taz, 2010-2011: <http://copticartrevealed.coptic-cairo.com/index.html>

Group B: Archaeological digs

Choose one of the following archaeological websites:

(3) IFAO, Baouït excavation page: <http://www.ifao.egnet.net/archeologie/baouit/>

or:

(4) Archaeological Museum in Kraków, Marea excavation page: <http://www.pcma.uw.edu.pl/pl/newsletter-pcma/2006/late-roman-byzantine-and-medieval/marea-egypt/>

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

Background of the website

- Who is responsible? What is their relationship to the site? Do they identify themselves clearly (including funding agencies, affiliations etc.)?

Goals and methods

- Who do you think is the intended audience (e.g. colleagues, funding agencies, children, potential visitors, potential private sponsors)?
- Is a particular value system recognisable in the exhibition/dig (e.g. religious, aesthetic, 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?
- Are questions of method addressed in the website? Does the exhibition/dig subscribe to particular archaeological/museum science methods?
- Does the site say anything about the preservation of the artefacts/the site?
- Contents organisation
- Is there too little/sufficient/too much information?
- Is the information clearly structured?
- Goals and methods: do they become clear from the description of the project?
- Pictures: is there a working relationship between text and pictures?
- Does one get access to further information?

Technical side

- Requirements: does the website load fast even with a low-speed internet connection? Does it load equally well in any browser?
- 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)?
- Graphics: do the pictures load quickly? Is the quality good?
- 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

- Do the websites reach their goals?
- Have a brief glance at the other website in the group. Overall, which one seems the better of the two?
- If you have any suggestions for improvement, please include them in your paper.

Do not simply summarise the contents of the information on the website, briefly mentioning what the topic and the sub-topics are. Specific details should be discussed in order to make a comment or criticism.

The assessment criteria against which this task will be assessed are clarity of expression, and degree and sophistication of analysis.

On successful completion you will be able to:

- Master specific terminology relating to art and architectural history.
- Explore and appraise relevant texts and tools.
- Understand and assess the role of modern institutions in curating historical sites and artefacts

Short paper 2

Due: **Week 8**

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.

The goal of this short paper is two-fold:

1. to digest the information that you learned during the first 8 weeks of the course;
2. 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.

How to proceed:

1. First chose the period the most interests you.
2. 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.
3. Start your essay by a short historical overview of the period concerned.
4. Present briefly the sites, monuments and objects that you selected to illustrate this period and expose the reasons why you chose them.
5. Describe these sites, monuments and objects, explaining why you believe them to be

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.

6. 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.
7. Include images of the objects you described in the essay. Provide short captions for the pictures.

The assessment criteria against which this task will be assessed are accuracy of information presented, coverage of required content, and sophistication, clarity and originality of the argument.

On successful completion you will be able to:

- Assess the relation between historical developments and material culture.
- Recall the main historical phases and dates of post-Roman Egypt.
- Master specific terminology relating to art and architectural history.
- Be able to identify artistic and architectural styles, as well as significant monuments and artifacts from Christian Egypt.
- Identify and recall building techniques and patterns, architectural and decorative arts styles.

Exhibition catalogue

Due: **Week 10**

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:

- Funerary stelae from a particular locality of your choice
- Textiles with biblical motifs
- 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. Why is the topic so interesting/important that your museum is hosting an exhibition about it?
2. Description of 10 (max. 15) artefacts (if traceable: including measurements, material, dating, detailed description, bibliography). Use about 100 words for each artefact.
3. List of illustrations (which museum? inventory number? owner of copyright?)
4. Glossary (if necessary, e.g. if you use specialist technical vocabulary such as “fresco” or “flying needle”, you need to give a short explanation).
5. 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.

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

Write for a general audience, but ensure that your information is accurate and rigorously researched.

The catalogue may be submitted as a word document, image (jpeg, tiff etc.), PDF, or website. If you need technical help with this task contact the convener. The focus of this assessment is research and writing skills rather than design ability.

The assessment criteria against which this task will be assessed are accuracy in the information presented, clarity, insight and originality of expression, and fulfilment of bibliographical and presentation requirements.

On successful completion you will be able to:

- Assess the relation between historical developments and material culture.
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- Master specific terminology relating to art and architectural history.
- Be able to identify artistic and architectural styles, as well as significant monuments and artifacts from Christian Egypt.
- Identify and recall building techniques and patterns, architectural and decorative arts styles.
- Understand and assess the role of modern institutions in curating historical sites and artefacts

In-class test

Due: **Week 13**

Weighting: **20%**

The in-class test will consist of a short (20 minute) test covering all of the subjects discussed during the semester. For external students, the test will be available on iLearn.

The assessment criteria against which this task will be assessed are accuracy, clarity of expression, recall of key information, and demonstration of insight into the key themes of the course.

On successful completion you will be able to:

- Assess the relation between historical developments and material culture.
- Recall the main historical phases and dates of post-Roman Egypt.
- Master specific terminology relating to art and architectural history.
- Be able to identify artistic and architectural styles, as well as significant monuments and artifacts from Christian Egypt.
- Identify and recall building techniques and patterns, architectural and decorative arts styles.
- Explore and appraise relevant texts and tools.
- Understand and assess the role of modern institutions in curating historical sites and artefacts

Delivery and Resources

Delivery mode

This course will consist of a two-hour lecture and a one-hour tutorial each week. Attendance at all classes and lectures is compulsory. The lectures and tutorials will be recorded via the Echo360 system, and made available for download on iLearn: <https://ilearn.mq.edu.au/>

Students are required to have regular access to a computer and the internet, not only for iLearn and e-reserve content, but also to access online catalogues for assessment. Mobile devices alone are not sufficient.

For technical support go to: http://mq.edu.au/about_us/offices_and_units/informatics/help

For student quick guides on the use of iLearn go to: http://mq.edu.au/iLearn/student_info/guides.htm

For lecture times and classrooms please consult: <https://timetables.mq.edu.au/2015/>

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.

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").

Another important resource is the *Claremont Coptic Encyclopedia*. References to this work in the unit schedule refer to the printed version, but students may wish to use the free on-line version instead, which has the same articles: <http://ccdlibraries.claremont.edu/cdm/landingpage/collection/cce>

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 Schedule

Week 1: 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: Introduction to the unit and to one another

Questions to consider and discuss:

- Why did you choose a course on Coptic art and archaeology?
- How do we define "Coptic"?
- What particular challenges do we face in studying Coptic art and archaeology?

Week 2: Architecture: Construction materials and elements

Reading

- Architectural Elements of Churches, in: Coptic Encyclopedia (1991), 194-226.
- <http://www.eartharchitecture.org/>

Tutorial

Questions for consideration this week:

- What challenges does Egypt's climate create for building?
- What are the advantages and disadvantages of mud brick, burnt brick, and stone?
- What do we know about the history and modern uses of “earth” as a building material?

Week 3: Church architecture

Readings

- Architectural Elements of Churches, in: Coptic Encyclopedia (1991), 194-226.
- Gabra, *Coptic Monasteries*, 96-100, in: Coptic Encyclopedia (1991), 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 consider 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: 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 the excavation report by Quibell, esp. pp. 1-30, and consider 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: 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: 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/Terenouthis 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?

Week 7: 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 2nd to 7th 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 Oxyrhynchus, 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 (Oxyrhynchus)

Additional Readings

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

Tutorial: What is Coptic? What is Coptic Art?

Thelma Thomas takes issue with the traditional use of the word “Coptic” in discussing the art and architecture of post-Pharaonic Egypt. Consider 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?

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: 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>
- 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 consider 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)?
- In 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: 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 13th cent. decoration programme build on?

Week 10: Book art, woodwork and ivory

Readings

- Gabra and Eaton-Krauss, *Treasures of Coptic Art*, 119-129, 152-157, 194-195, 206-11, 216-217
- You will be required to look at several websites; see below under tutorial information

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: Museum catalogues - what they reveal and conceal

Please look at the following museum websites, click on a few pictures of artefacts to expand, read the descriptions and consider 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 old 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/manuscripts/

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: 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. Consider the following questions:

- 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 20th 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: 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: Summary and general discussion

Readings

None for this week

Tutorial

There are no set questions for this week. We will reflect on the course, and try to draw some general conclusions.

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

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

Disruption to Studies Policy 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/

Results

Results shown in *iLearn*, or released directly by your Unit Convenor, are not confirmed as they are subject to final approval by the University. Once approved, final results will be sent to your student email address and will be made available in [eStudent](#). For more information visit ask.mq.edu.au.

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) 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

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

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

- Explore and appraise relevant texts and tools.
- Understand and assess the role of modern institutions in curating historical sites and artefacts

Assessment tasks

- Short paper 1
- Exhibition catalogue
- In-class test

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

- Assess the relation between historical developments and material culture.
- Explore and appraise relevant texts and tools.
- Understand and assess the role of modern institutions in curating historical sites and artefacts

Assessment tasks

- Short paper 1
- Short paper 2
- Exhibition catalogue
- In-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

- Assess the relation between historical developments and material culture.
- Recall the main historical phases and dates of post-Roman Egypt.
- Master specific terminology relating to art and architectural history.
- Be able to identify artistic and architectural styles, as well as significant monuments and artifacts from Christian Egypt.
- Identify and recall building techniques and patterns, architectural and decorative arts styles.
- Explore and appraise relevant texts and tools.
- Understand and assess the role of modern institutions in curating historical sites and artefacts

Assessment tasks

- Short paper 1
- Short paper 2
- Exhibition catalogue
- In-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

- Assess the relation between historical developments and material culture.
- Recall the main historical phases and dates of post-Roman Egypt.

- Master specific terminology relating to art and architectural history.
- Be able to identify artistic and architectural styles, as well as significant monuments and artifacts from Christian Egypt.
- Identify and recall building techniques and patterns, architectural and decorative arts styles.
- Explore and appraise relevant texts and tools.
- Understand and assess the role of modern institutions in curating historical sites and artefacts

Assessment tasks

- Short paper 1
- Short paper 2
- Exhibition catalogue
- In-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

- Assess the relation between historical developments and material culture.
- Be able to identify artistic and architectural styles, as well as significant monuments and artifacts from Christian Egypt.
- Identify and recall building techniques and patterns, architectural and decorative arts styles.
- Explore and appraise relevant texts and tools.
- Understand and assess the role of modern institutions in curating historical sites and artefacts

Assessment tasks

- Short paper 1
- Short paper 2
- Exhibition catalogue
- In-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

- Assess the relation between historical developments and material culture.
- Explore and appraise relevant texts and tools.
- Understand and assess the role of modern institutions in curating historical sites and artefacts

Assessment tasks

- Short paper 1
- Short paper 2
- Exhibition catalogue
- In-class test

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 outcomes

- Assess the relation between historical developments and material culture.
- Master specific terminology relating to art and architectural history.
- Understand and assess the role of modern institutions in curating historical sites and artefacts

Assessment tasks

- Short paper 1
- Short paper 2
- Exhibition catalogue
- In-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:

Learning outcomes

- Assess the relation between historical developments and material culture.
- Explore and appraise relevant texts and tools.
- Understand and assess the role of modern institutions in curating historical sites and artefacts

Assessment tasks

- Short paper 1
- Short paper 2
- Exhibition catalogue
- In-class test

Socially and Environmentally Active and Responsible

We want our graduates to be aware of and have respect for self and others; to be able to work with others as a leader and a team player; to have a sense of connectedness with others and country; and to have a sense of mutual obligation. Our graduates should be informed and active participants in moving society towards sustainability.

This graduate capability is supported by:

Learning outcomes

- Assess the relation between historical developments and material culture.
- Understand and assess the role of modern institutions in curating historical sites and artefacts

Assessment tasks

- Short paper 1
- Short paper 2
- Exhibition catalogue
- In-class test