

Tutorials: History of art

OXFORD IS A VIBRANT CENTRE for the study of the history of art. The collection in the Ashmolean is particularly rich, ranging across many centuries and many cultures. There are in addition important collections at the Christ Church picture Gallery and the Bodleian and other libraries. The architecture of the city is also rich and membership of Wycliffe Hall allows SSO students to see inside many distinguishing buildings not normally open to the public. Access to London galleries is easy, and field trips show students other cities of architectural note.

With the exception of a handful of courses, the descriptions below are copyright University of Oxford and cover tutorial courses offered by the University to matriculated undergraduates. SSO students follow such courses as closely as is practicable, though there may be scope for minor variation to take into account students' previous experience. Students will not necessarily cover all the material cited in the description (especially when they take the course as a secondary tutorial). All tutorials involve in-depth study: where the title might suggest a survey course, the content of the tutorial will involve focused study on part of the syllabus.

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Anglo-Saxon Archaeology of the Early Christian Period, 600–c.750

In 600 the peoples who came to be known as 'the Anglo-Saxons' were ethnically diverse, politically fragmented and largely pagan; by 750 they had emerged as one of the major cultures of post-Roman Europe, with towns, a complex economy and a network of richly-endowed churches. The fusion of Germanic, Celtic and Mediterranean traditions produced a material culture of astonishing richness and originality, including

such internationally famous works as the Sutton Hoo grave goods, the Ruthwell and Bewcastle crosses, and the Lindisfarne Gospels. This is currently one of the most lively areas of medieval history, as old discoveries are reassessed, and new ones (especially in the areas of economy and settlement) overturn accepted views. The excitement of this subject is to trace the remarkable growth of English society and culture in response to external stimuli. Archaeology is defined in the widest sense, to include

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illuminated manuscripts, precious objects, coins, sculpture and buildings as well as sites and finds. The subject-matter covers a spectrum from the primary (e.g. photographs and excavation reports) to the secondary (e.g. interpretative books and articles). A series of specific sites, structures and objects are prescribed for detailed study, but the bibliography also contains a range of other 'primary' material which illuminates the wider context, and which is revised from year to year as new discoveries are made. Mastering the art of using physical evidence, and of reading and criticising excavation reports, involves some initial intellectual effort but is highly rewarding. A selection of (very brief) extracts from contemporary written sources (amounting to some 5000 words) is also set for study.

By the end of the course, students should have gained knowledge of sites, buildings, sculptures, manuscripts, coins, and other artefacts from c.600 to c.750, with special reference to the following:

- (a) The Sutton Hoo cemetery;
- (b) The sixth and/or seventh-century cemeteries at Snape, Dover, Castledyke (Barton-on-Humber), Finglesham, Leighton Buzzard, Asthall, Winnall, and Swallowcliffe Down;
- (c) The Cuthbert burial;
- (d) The ecclesiastical sites at Wearmouth, Jarrow, Hexham, Ripon, Hartlepool, Whitby, Winchester, Canterbury, Reculver;
- (e) The Lindisfarne Gospels and the Lichfield Gospels;
- (f) The Ruthwell and Bewcastle Crosses;
- (g) The secular sites at Yeavinger, Mucking, West Stow, Chalton, Cowdery's Down, Thirlings, Hamwic, Ipswich, London, York, and Northampton;
- (h) The following rich objects: The Desborough necklace, the Ixworth, Wilton, Cuthbert and Milton Regis crosses, the St Martin's, Canterbury hoard, the Canterbury Pendant, the Franks Casket, the Monkton and Amherst Brooches;
- (i) The coins of the period.

Approaches to the History of Art

Description in preparation

Art in China since 1911

Description in preparation

Art under the Roman Empire

The long imperial Roman peace has left the densest and most varied record of artistic and visual representation of any period of antiquity, and at the height of the empire more cities, communities, and individuals than ever before came to invest in the 'classical' culture of monumental representation. This course studies the art and visual culture of the Roman empire in its physical, social, and historical contexts. The period saw the creation of a new imperial iconography: the good emperor portrayed in exemplary roles and activities at peace and war. These images were deployed in a wide range of media and contexts in Rome and around the empire, where the imperial image competed with a variety of other representations, from the public monuments of city aristocrats to the tombs of wealthy freed slaves. The course studies the way in which Roman images, self-representation, and art were moulded by their local contexts and functions and by the concerns and values of their target viewers and 'user-groups'.

Students learn about major monuments in Rome and Italy and other leading centres of the empire (such as Aphrodisias, Athens, Ephesus, and Lepcis Magna) and about the main strands and contexts of representation in the eastern and western provinces. They will become familiar with the main media and categories of surviving images — statues, portrait busts, historical reliefs, funerary monuments, cameos, wall-paintings, mosaics, silverware, and coins — and learn how to analyse and interpret Roman art and images in well-documented contexts and how to assess the relation between written and visual evidence.

The following give a good idea of the material and of varied approaches to it: E. D'Ambra, *Roman Art* (Cambridge 1998); J. Elsner, *Imperial Rome and Christian Triumph: The Art of the Roman Empire, AD 100-450* (Oxford 1998); P. Zanker, *Pompeii: Public and Private Life* (Cambridge, Mass. 1998).

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Byzantine Art: the Transition from Antiquity to the Middle Ages, 500–1100

Description in preparation

Court Culture and Art, 1580–1700

This subject is intended for students who wish to combine an interest in the structures of courts and court culture with an introduction to some of the major issues and methodological challenges involved in studying the history of art in a courtly context. The study of courts as the focus of political, social and cultural authority within the early modern state has been a dynamic and exciting area of historical enquiry in the last few decades. No less important has been the impact of both art-historical and historical scholarship in exploring the practical mechanisms of art patronage, the use of art by rulers and other élites to construct justifications for the legitimization of authority, and the respective role of artists, patrons and scholars in the formulation of ideological programmes within a court context. The course will seek to bring these two areas together in a study that will focus on a number of specific courts and on wider issues connected with court patronage of the arts, the resources and aims of patrons, and the reactions of both courtly and non-courtly élites to these initiatives. The course will examine some of the historiographical and methodological problems involved in studying courts and in coming to terms with what will be for most students the unfamiliar context of art-historical scholarship, and will then look at a range of European courts, from Papal Rome, through the early Stuarts, the Habsburg court at Brussels, and Louis XIV's Versailles, while additional topics will include the role of female patrons, the place of collecting in court patronage and the use of theatrical, musical or other staged performances in court culture.

The prescribed texts and documents will introduce the student to a variety of texts and documents concerning the detail of commissions and execution of works of art, inventories of collections, correspondence between artists, courtiers. Near-contemporary writings about artists give insights into issues such as factional rivalries, political or familial strategies, perceptions of artistic merit, and the status of artists in court culture. There are no prescribed

images for this course, though students will be encouraged to analyse particular works of art as case studies in understanding the workings of patronage, the politics of display or the operations of court ritual and etiquette. In a number of cases, holdings in the major Oxford art galleries will be used to supplement this visual evidence.

Culture and Society in Early Renaissance Italy, 1290–1348

This subject engages with Italian society in a period of extraordinary flux and creativity. As the city-communes came to the end of their period of dominance in Italian politics, several amongst them – including Florence, Siena and Padua, studied here – produced the most elaborate manifestations of civic pride and republican identity. These took the form not simply of governmental and financial institutions, but of newly created piazzas and town halls, statues and frescoes, church building and the elaboration of civic ceremony. In addition, the writing of history and of political and religious polemic contributed to current debate about the character and purpose of life in the cities – a debate which was conducted against a background of conflict and often extreme violence. All of these aspects of urban culture are represented amongst the various texts and images prescribed for the course.

Linking many of these themes is the career and work of Dante, whose *Comedy* is both an extraordinary creative achievement and a sustained critique of contemporary society. The psychological realism introduced into literature by Dante's vast panorama finds a miniature successor in Petrarch's *The Secret*, the witty self-analysis of a Christian man of classical letters. The transformation of the visual arts which also occurred at this time is represented by Giotto, Duccio, and their contemporaries, whose painting and sculpture is examined both with respect to its style and technique, and in relation to its patrons, setting and audience. The textual sources are prescribed in translation. A rich secondary literature exists in English.

Set texts (texts marked* to be studied in English translation): *Dante, *La Divina Commedia*; Dante,

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Monarchy; Marsilius of Padua, *The Defender of Peace*, tr. A. Gewirth (1951), *Dictio I and Dictio II*, pp. 102–56.; *Selections from the Chronicle Fiorentine of Giovanni Villani*, trans. R. E. Selfe and P.H. Wicksteed (1896); *Dino Compagni, *Cronica Fiorentina*; *Petrarch's Secret*, tr. W.H. Draper (1911); R.S. Lopez and I.W. Raymond, *Medieval Trade in the Mediterranean World* (1955), pp. 61–9, 71–4, 102–3, 166–7, 191–2, 244–5, 252–4, 256–7, 273–6, 281–9, 291–6, 298–302, 305–15, 318–21, 322, 325–6, 353–8, 364–71, 394–9; *G. Vasari, *Le Vite de'pui Eccellenti Pittori Scultori ed Architettori*: Cimabue, Arnolfo di Lapo, Niccola e Giovanni Pisani, Giotto, Ugolino da Siena, Andrea Pisano, Ambrozo Lorenzetti, Pietro Cavallani, Simone Martini, Lippo Memmi, Taddeo Gaddi; J. H. Stubblebine, *Giotto: the Arena Chapel Frescoes* (1969), pp. 103–8; J. White, *Duccio* (1979), pp. 185–200.

The following photographs of works of art are prescribed: J. H. Stubblebine, *Giotto: the Arena Chapel Frescoes*, pls. 7–74; J. White, *Duccio*, Portfolio of Duccio's Works, pls. 10–63; A. Smart, *The Assisi Problem and the Art of Giotto* (1971), pls. 42, 45–6, 48, 52–3, 55–6, 58, 61–4, 68, 70, 74–7, 81–3, 85, 88, 90–1, 93; J. White, *Art and Architecture in Italy 1250–1400* (1966), pls. 3, 30–44, 74, 100.

Egyptian Art and Architecture

This course surveys ancient Egyptian art from around 3000 BC to Græco-Roman times, with examples and detailed material being drawn mainly from the second half of the period. The approach ranges from discussion of the position of art in Egyptian society to detailed study of individual artefacts and types. The Egyptian collections in the Ashmolean Museum are used for part of the course. Topics covered include architecture - notably temples and tombs - within which works belonging to other genres were sited, plus relief, painting, statuary, decorative and ephemeral arts, genres such as the stela and the sarcophagus, and the legacy of Egyptian art in the West. Issues raised by the material include the nature of artistic traditions, art and agency, representational forms, text and image, and approaches to iconography.

European Cinema

Knowledge of relevant modern language required. The course consists of two parts. The first part of the course is an introduction to the language of film. How do we study the film image? How does one tell a story in images? The beginning of the course is devoted to some of the basic elements of film form: the frame, the camera, the cut and, most importantly, the so-called *mise en scene*: this term designates all that takes place in front of the camera, the relationship between light, location, objects, and characters as they populate the frame. We look at these notions through examples from Russian and German avant-garde cinema and from French cinema in the period 1930–1960. The course then looks at how European post-war cinema used these basic elements of film form to go further than just telling a story. We examine different ways in which the film image or the film as a whole can convey meaning beyond the presentation of a story line. The examples are taken from Italian neo-realism and from a range of directors working in the 1960s and 1970s, such as the Spanish Carlos Saura or the Swedish Ingmar Bergman. In order to prepare for this part of the course you should acquire and read in David Bordwell and Kristin Thompson: *Film Art, An Introduction*, particularly chapters 6–8 on *mise en scene*, the photographic image, and editing.

The course continues its historical trajectory by studying some of the filmmakers of the 1970s and 1980s. The focus is now not just on the film in itself, on how it forms a coherent pattern, but on how it addresses its viewers and how it conveys political ideas. These themes will be presented in connection with an introduction to some of the key concepts from contemporary film theory.

Reading and viewing: It is a good idea to watch some European films before the course begins. There is also a list of particularly relevant directors below. The historical focus of the course is European art cinema roughly from the period 1950 to 1980 although a number of films prior to and later than this period are also discussed. But for the purpose of preparation, the best starting point would be to watch films by directors such as Rossellini, Visconti, Fellini, Antonioni, Renoir, Truffaut, Godard, Lang,

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Murnau, Fassbinder, Herzog, Buñuel, Saura, Dreyer, Bergman, Eisenstein, Tarkovsky. This list is by no means exclusive, you can watch other films as well, but it gives an idea of the kind of cinema we will be studying in the course. As for reading, the best starting point is the book by David Bordwell and Kristin Thompson mentioned above: *Film Art, An Introduction* as well as Geoffrey Nowell Smith: *The Oxford History of World Cinema*. General histories of national cinemas such as Rene Prédal: *50 ans de cinéma français*, Peter Bondannella: *Italian Cinema from Neo-realism to the present*, Roman Gubern ed.: *Historia del cine español* or Tim Bergfelder: *The German Cinema Book* are also useful. If you like a particular director, individual works on that director will also be relevant to the course. But the main preparation for the course is to watch a number of films and think about them with the book by Bordwell and Thompson at hand.

Flanders and Italy in the Quattrocento, 1420–80

This subject offers students the possibility of studying and comparing themes in cultural history which are often considered apart. Its aim is to examine aspects of the civilizations of both the 'Gothic' North and 'Renaissance' South in fifteenth-century Europe. In the North, the Low Countries witnessed the emergence of an art of remarkable naturalism (represented by Jan van Eyck, Roger van der Weyden and Hans Memling). Meanwhile, the Italian peninsula saw the development of a more idealized vision of the world, beginning with the works of Masaccio and drawing increasingly on Greek and Roman antiquity for both subject-matter and inspiration. Beside these apparently divergent tendencies, some common ground existed between the two cultures: urban life, the rise of princely courts and households, mercantile and financial contacts, and important movements in devotional religion. One purpose of the subject is therefore to examine the relationship between the visual art of these regions and the societies from which it emerged.

The prescribed texts and documents introduce the student to the theoretical literature of the arts as well as to the study of patronage and purchase: humanist treatises, contracts, inventories and

correspondence between patrons and artists. Devotional trends are illustrated by saints' lives and by texts emanating from the *devotio moderna* of the age. Intermediaries between North and South such as diplomatic envoys, the agents of the Medici bank and foreign observers are also represented. A selection of photographs of works of art, chosen to illustrate both differences and affinities, forms an important part of the source material. By studying visual and documentary evidence together, a reappraisal of the comparisons and contrasts between Netherlandish and Italian culture can be undertaken. In the process, material from cities other than Florence (e.g. Milan, Ferrara, Mantua and Urbino) is studied and the role of princes as patrons emphasized.

The prescribed texts (with one exception) are available in English translation, and in practice no foreign language is required for the course.

Candidates will be required primarily to study and compare cultural and artistic developments in the Low Countries and Italy during the fifteenth century, but attention should also be given to political, economic, social, and religious issues.

German Expressionism in Literature and the Visual Arts

Knowledge of relevant modern language required. Expressionism (1910–1922), which ranges across literature, the visual arts and architecture, is a major German avant-garde movement of the so-called 'Modernist' period (1885–1933).

Introductory reading: Patrick Bridgwater, *The German Poets of the First World War* (London, 1985); Silvio Vietta and Hans-Georg Kemper, *Expressionismus*, 3rd. edn. (Munich, 1985); Thomas Anz and Michael Stark, *Die Modernität des Expressionismus* (Stuttgart, 1994); Karl Ludwig Schneider, *Zerbrochene Formen* (Darmstadt, 1967); Richard Sheppard, *Modernism - Dada - Postmodernism* (Evanston, 2000).

Gothic Art through Medieval Eyes

Description in preparation

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Greek Art and Archaeology, c.500–300 BC

The images and monuments of the fifth century B.C. made a decisive break with the visual modes of the archaic aristocracy and established the influential idea that images should try to look like what and whom they represent. This subject involves the study of the buildings of classical Greek cities and sanctuaries as well as the images and artefacts that were displayed in them, and one of its major themes is the swift emergence and consolidation of the revolutionary way of seeing and representing that we know as 'classical art'. The images and objects are best studied in their archaeological and broader historical contexts, and typical questions to ask about them would include: What were they used for? Who paid for them, made them, and looked at them? And what ideas and priorities did they express in their local settings?

The course looks at the full range of ancient artefacts, from bronze statues and marble temples to painted pots and clay figurines. The Ashmolean Museum has a fine collection of relevant objects, especially of painted pottery, and the Cast Gallery houses plaster copies of many of the key sculptured monuments of the period, from the Delphi Charioteer and the Olympia sculptures to portrait statues of Demosthenes and Alexander the Great.

Good brief introductions are: J. J. Pollitt, *Art and experience in Classical Greece* (Cambridge, 1972), and R. Osborne, *Archaic and Classical Greek Art* (Oxford 1998). For different modern approaches, you might try: T. Hölscher, 'Images and political identity: The case of Athens', in D. Boedeker, K. A. Raafaub, *Democracy, Empire, and the Arts in Fifth-Century Athens* (Cambridge, Mass 1998; Paperback 2003), 153-83, and R. R. R. Smith, 'Pindar, athletes, and the early Greek statue habit', in S. Hornblower, C. Morgan (eds), *Pindar's Poetry, Patrons, and Festivals: from Archaic Greece to the Roman Empire* (Oxford 2007), 83–139.

Intellect and Culture in Victorian Britain

This subject aims to study the ideas and culture of the Victorians with some reference to their analytical content and social context. The topics

covered range from progress and faith, through natural and social science, to fine art and gender. There are many common themes running through the texts, such as the tension between materialism and idealism, and between historical and positivist modes of thought.

The set texts are grouped under headings which suggest the major issues to be explored. (1) Historical writings introduce the concept of 'Whig' history and the interaction between religious beliefs and the claims made for the value of the study of the past. (2) Social and economic thought examines the attempt to advance beyond the apparently well-established principles of political economy towards a 'general science of society' or sociology. (3) The religious texts embrace the spectrum from Catholicism and natural religion to agnosticism and secularism. (4) The section on art and society assesses the enormous influence of 'cultural critics', Carlyle, Ruskin, Matthew Arnold, and William Morris, whose perspectives were distinct from those of churchmen and sociologists. We are particularly fortunate in having a grand Ruskinian project – the University Museum – in Parks Road, and Ruskin's own collection of drawings and watercolours, used in his teaching, in the Ashmolean Museum. (5) Education is important in raising directly the question of the role of women in Victorian culture, and shows how many of the intellectual developments of the period were reflected in the reform of the universities and public schools, and in the professionalization of study. (6) The scientific texts focus on Darwin and the impact of evolutionary thinking.

Literature and the Visual Arts in France

Knowledge of relevant modern language required. This course offers students the opportunity to explore the different relations between literature and the visual arts from medieval times to the nineteenth century, focusing on a wide range of writers, artists and movements. Among the topics explored will be the way(s) language conveys images, and images tell stories; the uses of realism and fantasy in literature and art; and the links between word, picture and 'message' (including book illustration in manuscripts and early printed editions).

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Writers and artists examined include Guillaume de Lorris and Jean de Meun, Guillaume de Machaut, the Limbourg brothers, Poussin, Lebrun, Watteau, Marivaux, Diderot, Greuze, David, Baudelaire, Manet, Zola, and Courbet.

Introductory reading: J.J.G. Alexander, *Medieval Illuminators and their Methods of Work* (New Haven: Yale University Press, 1992); Andrew Taylor, 'Authors, scribes, patrons, books', in *The Idea of the Vernacular: An Anthology of Middle English Literary Theory, 1280–1520*, ed. Jocelyn Wogan-Browne, Nicholas Watson, Ruth Evans, and Andrew Taylor (Philadelphia: Penn State University Press, 1999), pp. 353–65; Alain Mérot (ed), *Les Conférences de l'Académie Royale de peinture et de sculpture* (2003); Jacqueline Lichtenstein, *La couleur éloquente* (1989); Denis Diderot, *Salons* (1765–67); Philip Conisbee, *Painting in Eighteenth-Century France* (1981); Louis Hautecoeur, *Littérature et peinture en France du XVIIIe au XXe siècles* (1963); Baudelaire, *Curiosités esthétiques* (collected as *Critique d'art*, Folio); J.A. Hiddleston, *Baudelaire and the Art of Memory* (1999); Scott, David H.T., *Pictorialist Poetics: Poetry and the Visual Arts in Nineteenth-Century France* (1988); Peter Collier and Ross Lethbridge (eds), *Artistic Relations: Literature and the Visual Arts in Nineteenth-Century France* (1994); Zola, *Le Ventre de Paris*, and *L'OEuvre*, plus his art criticism, *Ecrits sur l'art*; William J. Berg, *The Visual Novel: Zola and the Art of his Times* (1992).

Material Culture Studies

This course will examine the ways in which material things are examined in relation to human life in archaeology, anthropology and related social sciences. Using the archaeological and ethnographic collections of the Pitt Rivers Museum, a series of key themes in studies of materials, material culture and materiality will be explored, including collecting, cultural property, technology, historical process, object biographies, and aesthetics and enchantment. The course will introduce the main contemporary debates in material anthropology and museum ethnography. Students will gain a broad understanding of the major approaches to, and contemporary debates about, the role of material things in human life. They will gain familiarity with the range of theoretical approaches to

objects in anthropology and archaeology, and with the practice and social and historical contexts of collections-based research.

Introductory reading: Gell, A. 1998. *Art and Agency*. Oxford: Clarendon; Gosden, C. and C. Knowles, 2001, *Collecting Colonialism*. Oxford: Berg; Ingold, T., 2007, Materials against Materiality. *Archaeological Dialogues* 14:1–16; Latour, B., 2005 *Reassembling the Social: An introduction to actor-network theory*. Oxford: Oxford University Press; Miller, D. 1987, *Material Culture and Mass Consumption*. Oxford: Blackwell; Pearce, S., 1995, *On Collecting: An investigation into collecting in the European tradition*. London: Routledge; Swain, H., 2007, *An Introduction to Museum Archaeology*. Cambridge: Cambridge University Press; Tilley, C., Keane, S., Rowlands, M., and Spyer, P. (eds.), 2006, *Handbook of Material Culture*. London: Sage

Modernism and After (20th-Century Art in Europe and North America)

Description in preparation

Northern European Portraiture, 1400–1800

Description in preparation

The Carolingian Renaissance

'Carolingian Renaissance' is a term of convenience used to describe the cultural, intellectual and religious awakening of Western Europe in the eighth century which in due course found its natural centre in the court school of Charlemagne and thence returned, in the ninth century and under fresh stimulus, to the churches and monasteries equipped to realize its implications. It thus gathers up what of Antiquity and Patristic learning had been preserved and hands it on, transmuted, to become the basis of European thinking about the aims of society till comparatively recent times. Its range is so great, and its implications so vast, that no set of prescribed texts could in practice cover it. Those that have been chosen (all in English or French translation) illustrate some of its principal themes and some of the ways in which those themes were modified in the course of a century's experiment, as a result, first, of the directing force

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of Charlemagne and his advisers and, thereafter, of the widely differing interpretations placed on the royal programme by bishops, monks and others left to their own devices. The texts include a generous selection of the revealing correspondence of two scholars at the centre of affairs, Alcuin and Lupus of Ferrières; biography and narrative material; an educational manual; several Carolingian capitularies (the programmatic foundation of the Renaissance); some charters; a little theology and liturgical material; and a selection of poetry. Special attention is paid to the artistic and architectural aspects of the Renaissance.

The Experience of Modernity: Visual Culture, 1880–1925

Description in preparation

The formation of the Islamic world, 550–900

This course traces, through the material evidence, the emergence and development of the Islamic world, from the Near East in late antiquity to the vast Abbasid empire in its heyday. The origins and early development of Islam are a controversial subject, and scholars, unable to agree upon the value of the historical tradition, are increasingly turning to material evidence. Islamic archaeology, until recently in its infancy, has now grown to maturity, and represents one of the most exciting new developments in Old World archaeology. Islamic art history has largely freed itself from the constraints of the connoisseur tradition, and historians of Islamic art and architecture now study objects and buildings in context. Those taking this subject will become familiar with the material evidence, and the rich collections of the Ashmolean Museum -- ceramics, metalwork, and coins -- will be considered. The most important sites and monuments will be studied in detail, including the holy places of Islam (Mecca, Medina, and Jerusalem), the great imperial capitals of the early Islamic empire (Damascus, Baghdad, and Samarra), the so-called 'desert castles' of Greater Syria, and many less well known sites. The approach is largely thematic, and the thrust of the course historical. No knowledge of Arabic is required, but students must familiarise

themselves with the geography and history of the Near East in the relevant period, and must be prepared for an initial struggle with unfamiliar personal and place names.

By the end of this course, you should possess a good basic knowledge of the formative and classical periods of Islam as seen through material culture. You will develop skills in selecting and marshalling material and written evidence to construct a cogent argument, and in analysing critically the arguments of others. You will also gain an appreciation of the potential and limitations of material evidence for resolving historical problems arising out of the written tradition.

Recommended reading: Crone, P., 1996, The rise of Islam in the world, in *The Cambridge Illustrated History of the Islamic World*, Cambridge University Press, pp.2–31; Ettinghausen, R. & Grabar, O., 1987, The Art and Architecture of Islam 650–1250, in *The Pelican History of Art*, Penguin, Harmondsworth; Irwin, R., 1997, *Islamic Art*, Laurence King, London.