

The Ohio State University
Colleges of the Arts and Sciences New Course Request

Near Eastern Languages and Cultures (NELC)

Academic Unit

Hebrew

Book 3 Listing (e.g., Portuguese)

345 Art and Ancient Judaism

Number

Title

U

5 cr hrs

18-Character Title Abbreviation

Level

Credit Hours

Summer

Autumn

Winter X

Spring

Year 2009

Proposed effective date, choose one quarter and put an "X" after it; and fill in the year. See the OAA curriculum manual for deadlines.

A. Course Offerings Bulletin Information

Follow the instructions in the OAA curriculum manual. If this is a course with decimal subdivisions, then use one New Course Request form for the generic information that will apply to all subdivisions; and use separate forms for each new decimal subdivision, including on each form the information that is unique to that subdivision. If the course offered is less than a quarter or a term, please complete the Flexibly Scheduled/Off Campus/Workshop Request form.

Description (*not to exceed 25 words*): An exploration of the nature and function of art in ancient Judaism from the standpoints of history, cultural history, and material culture.

Quarter offered: Winter

Distribution of class time/contact hours: 2 2-hr cl.

Quarter and contact/class time hours information should be omitted from Book 3 publication (yes or no):

Prerequisite(s):

English 110

Exclusion or limiting clause: none

Repeatable to a maximum of _____ credit hours.

Cross-listed with:

Grade Option (Please check): Letter X S/U Progress What course is last in the series? _____

Honors Statement:

Yes No X

GEC: Yes No

Admission Conditions Course:

Yes No X

Off-Campus:

Yes No X

EM: Yes No X

Honors Embedded Statement:

Yes No X

Service Learning Course:

Yes No X

Other General Course Information:

(e.g. "Taught in English." "Credit does not count toward BSBA degree.")

B. General Information

Subject Code _____ 161103 _____ Subsidy Level (V, G, T, B, M, D, or P) _____ G _____

If you have questions, please email Jed Dickhaut at dickhaut.1@osu.edu.

1. Provide the rationale for proposing this course:

See attached syllabus. This course has been developed in conjunction with a special grant from the ASC Clusters Pilot Program.

2. Please list Majors/Minors affected by the creation of this new course. Attach revisions of all affected programs. This course is (check one): Required on major(s)/minor(s) A choice on major(s)/minors(s)
 An elective within major(s)/minor(s) X A general elective

3. Indicate the nature of the program adjustments, new funding, and/or withdrawals that make possible the implementation of this new course.
 The faculty proposer plans to offer this course in a rotation with other undergraduate-level Hebrew courses and in coordination with the instructors of the other Cluster courses.

4. Is the approval of this request contingent upon the approval of other course requests or curricular requests?

Yes No List: _____

5. If this course is part of a sequence, list the number of the other course(s) in the sequence: Classics 327, History of Art 301

6. Expected Section Size: 45 Proposed number of sections per year: 1

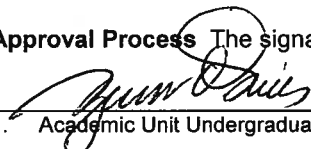
7. Do you want prerequisites enforced electronically? (see OAA manual for what can be enforced) Yes No


8. This course has been discussed with and has the concurrence of the following academic units needing this course or with academic units having directly related interests (*List units and attach letters and/or forms*): Not Applicable
 Classics, History of Art

9. **Attach a course syllabus that includes a topical outline of the course, student learning outcomes and/or course objectives, off-campus field experience, methods of evaluation, and other items as stated in the OAA curriculum manual and e-mail to asccurrofc@osu.edu.**

CONTACT PERSON: Stafford Noble E-MAIL: noble.3@osu.edu PHONE: 2-7758

Approval Process The signatures on the lines in ALL CAPS (e.g. ACADEMIC UNIT) are required.

	Margaret Mills	5/20/08
1. Academic Unit Undergraduate Studies Committee Chair	Printed Name	Date

	Dick Davis	5/22/08
3. ACADEMIC UNIT CHAIR/DIRECTOR	Printed Name	Date

4. After the Academic Unit Chair/Director signs the request, forward the form to the ASC Curriculum Office, 4132 Smith Lab, 174 West 18th Ave. or fax it to 688-5678. Attach the syllabus and any supporting documentation in an e-mail to asccurrofc@osu.edu. The ASC Curriculum Office will forward the request to the appropriate committee.

5. COLLEGE CURRICULUM COMMITTEE	Printed Name	Date
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6. ARTS AND SCIENCES EXECUTIVE DEAN	Printed Name	Date
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7. Graduate School (if appropriate)	Printed Name	Date
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8. University Honors Center (if appropriate)	Printed Name	Date
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9. Office of International Education (if appropriate)	Printed Name	Date
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10. ACADEMIC AFFAIRS	Printed Name	Date
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Hebrew 345
ART AND ANCIENT JUDAISM
PROPOSED SYLLABUS
Michael D. Swartz, instructor

This course is one in a three-course cluster offered by the College of Arts and Sciences entitled, "Image, Presence, and Religious Identity," developed in conjunction with a special grant from the ASC Clusters Pilot Program. It is designed in continuity with Ancient Gods, Changing Identities (Classics 327) and Christian Art (History of Art 301). This course will be an exploration of the nature and function of art in ancient Judaism from the standpoints of history, cultural history, and material culture.

Ancient Jews have sometimes been thought of as a "nation without art," who discouraged art, iconography and the visual. However, the reality is very different. Ancient Judaism had a rich tradition of architecture, mosaic and sculptural arts, and a history of discourse on the role art and iconography should play in religious life. We will examine whether the image of Jews as aniconic is an accurate one and look closely at aspects of architecture in the Hellenistic and Byzantine periods, the art of the ancient synagogue, and the social location of Jewish art.

I. Texts:

- A. These required texts are available at the Student Book Exchange (SBX) on High Street and will be placed on reserve in Sullivant Library:
1. Steven Fine, *Art and Judaism in the Greco-Roman World*
 2. Ehud Netzer and Zeev Weiss, *Promise and Redemption*
 3. Some readings will be placed on electronic reserve or will be available through CARMEN. These are marked with an asterisk (*).
 4. Other readings are in journals available online OSCAR through JSTOR and other services. To access these readings:
 - Log on to OSCAR at <http://library.ohio-state.edu>
(You will need to log on with your password if you are off campus.)
 - Do a title search for the journal.
 - Find the listing that includes the word "(online)."
 - Follow the links to the journal, choose "browse," and find the volume and page numbers listed in the syllabus.
 - It is recommended that you print out a copy of the article to bring to class.
 - Alternatively, you may find the printed copy of the journal in the Main Library and copy the article.

II. Class requirements

- A. **Preparation of assigned readings and participation in class discussion.**
Much of the class time will be spent discussing issues raised by the readings, by the instructor, and by fellow members of the seminar. The extent to which you take part in informed discussion will be a significant indicator of your success in this class..

- B. **One 5-page essay** will be required from each student on a topic assigned by the instructor. The essay will address a key issue in the interpretation of ancient Jewish art, using an ancient synagogue or other site as an example. You may do outside reading in preparation for this essay; however you must consult with me about a bibliography. Further details about the essay will be provided by the fourth week of class, and it is due on **February XX at the beginning of class. There will be no exceptions.** The paper must be typed or word-processed and *stapled*. You are required to meet with me at office hours or another arranged time to discuss your selection and how to approach the assignment.
- C. **Four short (10-15 minute) quizzes** will be held at the beginning of class. In these quizzes you will be asked to identify important concepts and locations briefly. No allowances will be made for taking it afterward.
- D. **One 10-page paper**, due at the NELC department office at **12:00 noon on the designated day of the final.** The paper may take several forms, including:
1. An analysis of a particular image or class of images (for example the representation of a particular biblical figure in synagogue art), analyzing their significance for the history of art and Judaism, their function in context, or the larger questions about aesthetics, sacred space, and culture that they raise;
 2. A deeper exploration of an archaeological site (for example the Bet Alpha synagogue or one of the monumental Hellenistic tombs in Jerusalem), or type of artifact (such as carved lintels). Describe it to the class, and analyze its features, historical background and any issues important to understanding it.
 3. Analysis of a text or a set of texts related to the history of Jewish art, biblical interpretation, or the liturgy of the synagogue in relation to the topics covered in this seminar (for example, an analysis of ancient textual sources relating to Jewish art or a topic in its historical context)
 4. A presentation on the theory or methodology of the study of art, iconography, ritual, or sacred space in relation to issues raised in this class.

Possible specific topics will be discussed in class. The topic, a preliminary bibliography, and an approach to the subject **must be approved by me** by the seventh week of class.

Note: Depending on the class size and schedule, there is a possibility that selected students will have the option of **presenting their paper topics in**

class. If this option is available, those students who do this will be required to submit a 3-page, typed summary along with their presentation.

EVALUATION

Final grades will be assigned on the following basis:

1. Class participation and willingness to learn: 25%
2. 5-page essay: 25%
3. Quizzes: 25%
4. Final paper or presentation: 25%

III. PLEASE NOTE:

A. University Policy regarding academic misconduct such as cheating and plagiarism will be strictly enforced. It is important that you understand what constitutes plagiarism. Please review the student handbook for details on plagiarism and academic misconduct or online at http://studentaffairs.osu.edu/resource_csc.asp. If you have any questions, please contact me.

B. This course is designed so that much of our learning will take place in the classroom. Therefore, your attendance at classes will be critical to your success in the course. **You are responsible for information and assignments given in class, whether you were present or not.** If you missed class, you may try to get in touch with me by phone, at my office, or on e-mail.

C. Any student who feels that he or she may need an accommodation based on the impact of a disability should contact me privately to discuss his or her specific needs. Please contact the Office for Disability Services at (614) 292-3307, or visit 150 Pomerene Hall, to coordinate reasonable accommodations for students with documented disabilities.

III. Class Schedule

Please note that **this schedule is subject to change**; you will be notified in advance. In this schedule, every capital letter (such as A or B) represents a topical unit and every Arabic numeral (such as 1 or 2) designates a class session.

A. Weeks 1 and 2: Art and Ancient Judaism

1. The Idea of Ancient Jewish Art
 - In-class sources
2. What is Judaism?
 - Swartz, “Judaism: An Overview,” in *The Encyclopedia of Religion* (second edition).
 - This article is available online. To access the article:
 - Go online to OSCAR (the OSU online library catalog) and do a title search for **Encyclopedia of Religion**,
 - Click on the link for “**Encyclopedia of Religion (online)**”
 - When you arrive at the encyclopedia of religion entry click on the “**connect to web site**” link.

- This will get you to the Encyclopedia e-book site. Click on the **eTable of Contents** and go to the volume 7 to find the article.

Alternatively, the article is available in the print edition of the *Encyclopedia of Religion*, which is available in the reference section of the Sullivant Library and at the Ackerman Library. The call number is: **BL31 .E46 2005**. You may photocopy the article in the library. Please contact me if you have any difficulty finding the article.

3. A People without Art?

- *Bland, *The Artless Jew*, chapters 1 and 7

4. Image and Reality

- Fine, pp. 1-12, 47-52:
- **Quiz #1**

B. Weeks 3 and 4: Art and Jewish History

5. The Historical Background

- Martin Jaffee, *Early Judaism*, 19-48

6. The Synagogue

- Fine, pp. 53-134
- Baumgarten, “Art in the Synagogue: Some Talmudic Views”
- Rabbinic Sources (selections)

7. What happened in the synagogue?

- *R. Kimmelman, *Rabbinic Prayer in Late Antiquity*

8. Jewish Prayer

- *Alan Mintz, “Siddur”
- *Daily Prayer Book (selections)
- **Quiz #2**

C. Week 5: Sacred Architecture and Sacred Space

9. The Temple

- Eliade, *The Sacred and the Profane*, (excerpts)
- “Temple,” in the *Encyclopaedia Judaica*, Second Edition (online):
 - Do a title search on OSCAR for “Encyclopaedia Judaica [electronic resource]” and follow table of contents to volume 19. The Encyclopaedia is also available at the JDC section of the Ackerman Library.

10. The Synagogue as Sacred Space?

- Hachlili, “Synagogues in the Land of Israel”

- Daily Prayer Book (selections)

D. Weeks 6 and 7: Symbols and Stories

11. Symbols, Synagogues and Tombs
 - Fine, 135-163
 - Hachlili, *Ancient Jewish art and Archaeology in the Land of Israel*, selections
12. The Zodiac
 - Morton Smith, “Helios in Palestine”
 - Hachlili, “The Zodiac in Ancient Jewish Art”
 - **Quiz #3**
13. The Bible in the Synagogue: Dura
 - Kraeling, *The Synagogue* (selections)
 - Gutmann, “The Illustrated Midrash in the Dura Paintings” and “Programmatic Painting at Dura”
14. The Binding of Isaac
 - *From Dura to Sepphoris*, pp. 73-91.
 - Read Genesis chapter 22 in the Bible

D. Week 8: Temple and Synagogue

15. Did the Synagogue Imitate the Temple?
 - Fine, 165-205
 - Joan Brahnham, “Sacred Space under Erasure”
16. Temple and Synagogue: The Case of Sepphoris
 - Netzer and Weiss, *Promise and Redemption*

E. Week 9: Style and Substance

17. The Late Antique Aesthetic
 - Michael Roberts, *The Jeweled Style* (selections)
 - Patricia Cox Miller, “Differential Networks”
18. Prayer and Poetry
 - *Yahalom, “Piyyut as Poetry”
 - *Swartz and Yahalom, *Avodah* (selections)
 - **Quiz #4**

F. Week 10: Conclusions

19. Art, Magic, and Culture
 - *Erika Hunter, “Who are the Demons?”
 - *Swartz, “Jewish Magic in Late Antiquity”

20. What was Jewish Art?

- Presentations and class discussion

SUGGESTIONS FOR PAPER TOPICS

This is a list of possible topics for term papers. Others will be suggested during the quarter and can be suggested by students. Please note: Many of the books listed will have to be recalled or ordered through Ohiolink. The first place you may want to go to research a topic is the Encyclopaedia Judaica (available online), which should give you an overview of the subject and some bibliography. Other important resources are available on reserve:

Rachel Hachlili, *Ancient Jewish Art and Archaeology in the Land of Israel*
 Rachel Hachlili, *Ancient Jewish Art and Archaeology in the Diaspora*
Encyclopedia of Archaeological Excavations in the Holy Land
 Lee I. Levine, *The Ancient Synagogue: The First Thousand Years*

You should also consult with me to find sources for research. The topic and a preliminary bibliography should be approved by me by the seventh week. You should choose a topic that is specific enough to do research, but wide enough in its implications that it raises questions relevant to the course. You should consult a variety of scholarly sources and not rely on one book or a few articles. Remember—**please do not do research on the Internet without my express permission!** You may find images on the Internet but please make sure they are from reliable websites—always consult with me. If you are looking for images I may also be able to help you.

The paper can take several forms, including:

1. An analysis of a particular image or class of images (for example the representation of a particular biblical figure in synagogue art), its significance for the history of art and Judaism, its function in context, or the larger questions about aesthetics, sacred space, and culture that it raises;
2. A deeper exploration of an archaeological site (for example the Bet Alpha synagogue or one of the monumental Hellenistic tombs in Jerusalem), or type of artifact (such as carved lintels). Describe it to the class, and analyze its features, historical background and any issues important to understanding it.
3. Analysis of a text or a set of texts related to the history of Jewish art, biblical interpretation, or the liturgy of the synagogue in relation to the topics covered in this seminar (for example, an analysis of ancient textual sources relating to Jewish art or a topic in its historical context)
4. A discussion of a topic in the theory or methodology of the study of art, iconography, ritual, or sacred space in relation to issues raised in this class.

Here are some possible examples:

Motifs and Images:

Helios and the Zodiac in Synagogue Art

This is an important and controversial topic, which has implications for the religious background of the ancient synagogue, the relationship between Jewish and non-Jewish art, and Jewish liturgy. The article by Rachel Hachlili in *Jewish Studies Quarterly* (posted on Carmen) should give you a good start and a bibliography. See also Stuart Miller in *Jewish Quarterly Review* 94 (2004).

Depictions of the Temple and its implements

The shofar, the incense shovel, and the menorah are all standard symbols taken from the Temple, but the Sepphoris mosaic is particularly detailed. The subject bears on the question of the influence of the Temple on the synagogue (see below) and on the depiction of ritual in ritual spaces.

Art and Midrash

Take an episode or figure from the Bible that is portrayed in one or more examples of ancient Jewish art and analyze how it is interpreted and whether those interpretations correspond to other ancient Jewish textual interpretations. Examples include:

- The Binding of Isaac (Genesis 22)
- Dura-Europas: Exodus, Esther (with connections to Persian culture) and many other episodes
- The installation of the priesthood Leviticus ch. 8) at Sepphoris
- David at Gaza (possible influence of Orpheus motifs)

Hachlili's *Ancient Jewish Art* has good sections on this subject; see also the work of Joseph Guttman. For an overview of rabbinic interpretations of the Bible see Louis Ginzberg, *Legends of the Jews*; please consult me on how to use this book.

Temple and Synagogue

- In what ways does the architecture of synagogues reflect or avoid the influence of the temple as sacred space, ritual site, or source of motifs? There are several essays by Joan Branham, Steven Fine, and others on the subject.

Decorative motifs and techniques:

Such motifs as plants and animals, geometric designs, and sculptural elements also occur in synagogues, tombs, and other structures

The Menorah:

The most prevalent Jewish iconographic motif and the subject of several studies by Carole Meyers, Rachel Hachlili, and Yael Israeli.

The Ark:

Is it a Torah shrine, a depiction of the Holy of Holies or as Bernard Goldman argues in his book, a “Sacred Portal,” or all of the above?

Studies of specific sites:

Sepphoris (Tsiפורי):

Unique for its depiction of Temple motifs as well as its unusual Zodiac. There is already an extensive literature on the synagogue, including Zeev Weiss (ed.), *The Sepphoris Synagogue*, Levine and Weiss (eds.), *From Dura to Sepphoris*

Dura:

The richest and most complex of all ancient works of Jewish art:

Kraeling, *The Synagogue*; Gutmann, *The Dura-Europas Synagogue*; Weitzman and Kessler, *The Frescoes of the Dura Synagogue and Christian Art*; see the bibliography there.

The Hasmonean Tombs in Jerusalem

Texts:

Mishnah and Tosefta Avodah Zarah chapter 3 deal with the permitted and prohibited use of images and whether they constitute idolatry.

The Jewish Prayerbook (Siddur): The synagogue was the setting for Jewish liturgy. Are there affinities between what was sung on a regular basis in the synagogue and the art in those buildings where the liturgy took place?

More general questions:

Jewish and Christian art and architecture in the Byzantine period:

To what extent did Jewish and Christian art and architecture influence each other? Did the chancel screen migrate from Christian churches to synagogues? Do figures like David indicate Christian influence?

The Byzantine aesthetic:

Does Jewish art in late antiquity conform to the general aesthetic values of Byzantine art, or depart from them? Recent research by Michael Roberts (*The Jeweled Style*), Patricia Cox Miller, and others have expanded the study of the aesthetics of late antiquity.

Is the synagogue an example of sacred space? Does it challenge our notions of sacred space?