

## City University of New York (CUNY) CUNY Academic Works

---

Open Educational Resources

City College of New York

---


2018

# Art of Jerusalem: Power and Piety in the Holy Land

Abby M. Kornfeld  
*CUNY City College*

## How does access to this work benefit you? Let us know!

Follow this and additional works at: [https://academicworks.cuny.edu/cc\\_oers](https://academicworks.cuny.edu/cc_oers)

 Part of the [Ancient, Medieval, Renaissance and Baroque Art and Architecture Commons](#), [Biblical Studies Commons](#), [History of Religions of Western Origin Commons](#), [Islamic Studies Commons](#), and the [Jewish Studies Commons](#)

---

### Recommended Citation

Kornfeld, Abby M., "Art of Jerusalem: Power and Piety in the Holy Land" (2018). *CUNY Academic Works*.  
[https://academicworks.cuny.edu/cc\\_oers/64](https://academicworks.cuny.edu/cc_oers/64)

This Syllabus is brought to you for free and open access by the City College of New York at CUNY Academic Works. It has been accepted for inclusion in Open Educational Resources by an authorized administrator of CUNY Academic Works. For more information, please contact [AcademicWorks@cuny.edu](mailto:AcademicWorks@cuny.edu).

Abby Kornfeld, PhD  
The City College of New York  
akornfeld@ccny.cuny.edu  
Office: Compton & Goethals, 109-B

## **THE ART OF JERUSALEM: POWER & PIETY IN THE HOLY LAND**

Jewish Studies 23400 Sec. M  
Tuesdays & Thursdays 11-12:15PM

### **COURSE DESCRIPTION:**

This course will explore the art and architecture of Jerusalem from the reign of Herod through the Crusades, a period in which the city came under successive Jewish, Roman, Byzantine, Islamic, and Latin domination. Particular attention will be given to the repeated transformation of the landscape of Jerusalem through the destruction, construction, and modification of important religious and cultural monuments. We will gauge the role of Jerusalem as an object of desire for the dispossessed and for pilgrims of three faiths. In addition, we will explore how the accretion of myth and memory shaped the city's symbolic identity, and how this imaginary ideal, as expressed in art and architecture, emphasized or denied the physical and political realities of medieval Jerusalem.

### **LEARNING OBJECTIVES:**

- *Gain* familiarity with the geography, topography, history, and layers of significance of the city of Jerusalem.
- *Identify, analyze* and *compare* works of art and architecture.
- *Evaluate* secondary, scholarly works that revisit or interpret important works of art.
- *Read* critically and *assess* a wide range of eyewitness and primary sources.
- *Engage* in new, creative, and independent research in order to write a paper that expands on a topic raised in class.

### **REQUIRED TEXTS:**

All readings for this class will be posted on Blackboard.

## **RECOMMENDED TEXTS:**

\*\*Barnet, Sylvan. *A Short Guide to Writing About Art*, Eighth Ed. New York: Pearson/Longman, 2005.

Boehm, Barbara Drake and Melanie Holcomb, *Jerusalem 1000-1400: Every People Under Heaven*. New York: Metropolitan Museum of Art Press, 2016.

Grabar, Oleg. *The Shape of the Holy: Early Islamic Jerusalem*. Princeton: Princeton University Press, 1996.

Grabar, Oleg and Benjamin Z. Kedar, ed. *Where Heaven and Earth Meet: Jerusalem's Sacred Esplanade (WHAEM)*. Jerusalem: Yad Ben-Zvi Press, 2009

Maalouf, Amin. *The Crusades Through Arab Eyes*, trans. Jon Rothschild. New York: Schocken Books, 1985.

Montefiore, Simon Sebag. *Jerusalem: The Biography*. Vintage, 2012.

Peters, F. E. *Jerusalem: The Holy City in the Eyes of Chroniclers, Visitors, Pilgrims, and Prophets from the Days of Abraham to the Beginnings of Modern Times*. Princeton: Princeton University Press, 1985.

## **COURSE REQUIREMENTS:**

10% Attendance, Preparedness, & Class Participation

10% Discussion Board Portfolio: Tuesday, December 5

30% 2 Exams (15% each): Tuesday, October 3; Tuesday, November 14

5% Thesis Statement and Preliminary Bibliography: Tuesday, October 31

25% Research Paper: Tuesday, December 12, in class

20% Final exam: Thursday, December 14, 10:30-12:45PM

## **ATTENDANCE & PARTICIPATION:**

Students are expected to attend EVERY class session and to be on time. Attendance will be taken at the beginning of each class. Students must not arrive late for class and should not leave the classroom during the class session except in cases of emergency. Important announcements will always be made at the beginning of class and will not be repeated. If you miss attendance at the beginning of class, you will be marked late. Two late arrivals equal one absence. In the unlikely event that you miss attendance, make sure to see me after class otherwise you will be marked absent. Please, make every effort to come to class on time.

**If you miss more than four classes you will automatically fail this class as per CCNY policy. Two late arrivals will count as one missed class. Unexcused absences and latenesses will negatively impact your grade.**

Grades on assignments will inevitably suffer from any absence. Because we do not have a textbook for this class, most of the information you will need to absorb, interpret, and analyze for your exams will come from classroom lectures and discussions. **Therefore, it is crucial that you take plentiful notes during class and that you do not miss any lectures.** Part of your participation grade will reflect your ability to take notes in class.

If you miss class, it is imperative that you obtain the notes from a fellow student. You are responsible for any information that you missed. **It is YOUR responsibility to keep up with all the coursework throughout the semester. Being absent on the day an assignment is due does not preclude you from handing it on time.**

Writing will form a significant part of this course. There will be some unannounced in-class writing, some of which will be handed in and some of which will be shared with your classmates. Please come to class prepared with a pen and paper.

To be successful, this class must be fueled by the dynamic conjunction of my ideas, your ideas, and the ideas we discover together in images and in texts. You are expected to be an active and thoughtful participant in the class: asking questions, answering questions, engaging with each other as well as with the material.

## **CLASSROOM ENVIRONMENT:**

Our class is a community based on intellectual engagement. Preparation of assigned material before coming to class, consistent attendance, and active participation in class discussions are essential. Active participation may include listening intently to others, taking notes on lectures, and asking questions, as well as sharing interpretations and opinions.

Please help to maintain a respectful and collaborative classroom environment, during both lecture and discussion. This includes everything from respecting other students' comments during discussions, abstaining from chitchatting, and turning off your cell phone and music when you enter the room.

The subject of this course is Jerusalem, a city “holy” to Jews, Christians, and Muslims, a place of national and sovereign struggle, and a focus of intensely polarizing public interest, scrutiny, battle, and emotion. No other city on earth is more controversial. **There are always multiple ways to interpret the art, architecture, and sources of Jerusalem. You may not always agree with your classmates. When we disagree, as I hope we will, courteous dialogue is demanded.**

Cell phones must be on silent during class and use of the Internet is only permitted when it is related to the subject matter at hand. No eating in our classroom.

### **BLACKBOARD & COMMUNICATION:**

There will be important class announcements made via Blackboard. All assignments, handouts, study guides, and other important class material will be posted to Blackboard. Therefore, it is mandatory that you **check your CCNY email account and Blackboard (BB) every day for periodic updates regarding assignments.** If you have questions or concerns regarding assignments, course material, your progress, please email me in a timely matter, not the night before a final deadline.

### **RULES OF EMAIL ETIQUETTE:**

1. When writing an email to your professor, always begin your email with “Dear Professor Kornfeld,” or “Dear Prof. Kornfeld,” or “Dear Dr. Kornfeld” or “Dear Dr. K,” etc.
2. Please be aware of the tone of your email. Your email should sound like a formal letter, not like a text message or a chat. For example:

Dear Professor Kornfeld, I cannot come to your office hours this week. Are you available at any time on Monday instead? Sincerely, Jane Doe.

#### **Do NOT write:**

Hi, I need to talk to u about the paper. Can I come by Mon? Thx, Jane

This is Jane. I need to know whether the midterm has been moved to next week. Please get back to me ASAP.

3. If you have questions or concerns regarding assignments, course material, or your progress, please email me in a timely matter, not the night before a final deadline. It may take me up to 48 hours to respond to your email. Please be patient and plan accordingly.

## **DISCUSSION BOARD & PORTFOLIO:**

**Over the course of the semester, you will be required to post a total of 10 reading-based questions or comments on the Blackboard Discussion Board. Your question must be posted by 12AM the night before our class.**

Your question or comment must be based on the assigned reading for the upcoming class. As the semester progresses, you are encouraged to draw connections between current and previous readings, provided that your question addresses the current week's topic and assigned readings.

The discussion board is designed to help you clarify and record your thoughts about the articles you read, and should prompt you to think about ways in which the articles relate to the images, themes and topics we will address in class. Your posts to the board will be records of your thoughts and questions, and should be helpful to review as you study for the final exam. Your questions should demonstrate that you are thinking critically about the history of Jerusalem and about the ways that scholars interpret historical events, trends, and sources. In other words, avoid posting a question that can be easily answered by consulting a textbook or another authoritative source.

You are also welcome to identify a quote or brief passage from the assigned source and explain why, in historical terms, the selected passage merits further exploration and discussion.

Questions and comments should be clearly worded, grammatically correct, and free of typos.

### **Grading of Discussion Posts & Portfolio:**

There is assigned reading for every class; however, you are only required to post to the discussion board 10 times during the semester. All questions must be posted no later than 12AM on the night before our class. You will only get credit for one post per class, so **PLAN ACCORDINGLY**. Late posts will be marked down (a question posted after midnight will start with an A-, and continue losing credit by day). You must post 10 questions: a missing post will count as a '0' for one assignment.

At the end of the semester, you will compile all of your questions into a chronological portfolio prefaced with a 2-3 page paper that reflects on your work for the semester. More details on the reflection paper will be distributed in class. I will not accept your portfolio by email.

## **EXAMS:**

For the first two exams, you will need to know the name of the works of art that you've seen in class, the date of these works (within 20 years), and the name of the artist or architect (if known). You will then be asked to discuss the main features of the work of art or architecture as it pertains to the history of Jerusalem. When studying, ask yourself: what does this work of art tell us about the people who made it? How is its religious, political, and historical context important? Since you will be writing quickly in a timed exam, you will not be penalized for editorial or spelling errors, as long as the word is recognizable. A **study guide** will be posted on Blackboard and distributed in class

one week before each of the exams. For the final exam, you will be answering one open-ended essay question.

If you miss the exams for health reasons or for a family emergency, you must provide me with a written note from a doctor or guardian. **Failure to do will result in a '0'.**

## RESEARCH PAPER

You will be expected to formulate, research, and write an individual research paper (6-8 pages) that examines a topic of your choice related to the major questions of our class.

The paper is due at the beginning of class on Thursday, May 12. **I will not accept papers by email. Failure to complete the assignment will result in the failure of the entire course. Papers turned in after class will be considered late and will be marked down. (A late paper will start with an A- for the first day, B+ for the second, and so on).**

Detailed instructions for the paper will be given in class. All papers must include a title, thesis statement, images of the work(s) of art that are properly labeled (artist/culture, title, date, medium, and museum accession number). Papers must be double-spaced, typed in 12-point Times New Roman font, with standard (one-inch margins) and be stapled in the upper left corner. Writing a paper is a process and should consist of extensive note-taking (what do you *see?*), brainstorming, pre-writing, outlining, drafting and revising. No one can write a successful research paper in a night.

Proof-read. Edit. Spell-check. Avoid contractions. Avoid writing in the first person: "I think," etc. Instead, use "the viewer," "the reader," "one," etc. **Poorly edited papers will be marked down.**

For assistance with writing (recommended for ALL students): The Writing Center at the Samuel Rudin Academic Resource Center, Upper NAC Plaza off Amsterdam. Appointments can be made online at [www.ccnycuny.edu/writing](http://www.ccnycuny.edu/writing) with your CityMail username and password. You can also make an appointment by calling the office at 212-650-8014.

## THE WRITING CENTER

For assistance with writing (recommended for ALL students): The Writing Center at the Samuel Rudin Academic Resource Center, Upper NAC Plaza off Amsterdam. Its hours are: M-TH 10AM-5PM, F 10AM-4PM. Appointments can be made online at [www.ccnycuny.edu/writing](http://www.ccnycuny.edu/writing) with your CityMail username and password. You can also make an appointment by calling the office at 212-650-8014.

For a complete list of student support services see [http://www1.ccnycuny.edu/current/tutoring\\_services.cfm](http://www1.ccnycuny.edu/current/tutoring_services.cfm)

## PLAGIARISM: ACADEMIC INTEGRITY

For your paper, you are required to cite all sources: your notes, the texts you read, the museum's wall/object labels and audio guides. Cite any information that comes from the Internet (more later on what sources are acceptable), and be wary of e-sources in general; some of them are of questionable scholarly merit. You must use quotation marks around direct quotes. If you are unsure about proper citation forms, consult *A Short Guide to Writing About Art*, beginning on p. 303, or see me. **A plagiarized paper will result in a failing grade for the assignment.**

The university has a published policy on academic integrity that may be found at <http://www1.ccnycuny.edu/current/integrity.cfm>

The CUNY Policy on plagiarism states the following: Plagiarism is the act of presenting another person's ideas, research or writings as your own. The following are some examples of plagiarism, but by no means is it an exhaustive list:

1. Copying another person's actual words without the use of quotation marks and footnotes attributing the words to their source.
2. Presenting another person's ideas or theories in your own words without acknowledging the source.
3. Using information that is not common knowledge without acknowledging the source.
4. Failing to acknowledge collaborators on homework and laboratory assignments.
5. Internet plagiarism includes submitting downloaded term papers or parts of term papers, paraphrasing or copying information from the internet without citing the source, and "cutting and pasting" from various sources without proper attribution.

The City College Faculty Senate has approved a procedure for addressing violations of academic integrity. **Papers that are partially or fully plagiarized will result in a failing grade (F) for the entire course, and the possibility of further sanctions as determined by the CCNY Faculty Senate.** Plagiarizing or cheating does not benefit your learning in any way. If you are having trouble understanding a paper or assignment, I am here to help you.

## DISABILITY STATEMENT:

In compliance with CCNY policy and equal access laws, appropriate academic accommodations are offered for students with disabilities. Students must register with the AccessAbility Center for reasonable academic accommodations. The AccessAbility Center is located in the North Academic Center, Rm. 1/218. Tel: (212) 650-5913. Under the Americans with Disability Act, an individual with a disability is a person who has a physical or mental impairment that substantially limits one or more major life activities. If you have any such issues, I encourage you to visit the AccessAbility Center to determine which services may be appropriate for you.



## COURSE SCHEDULE

(subject to change)

\*\*\*Readings are listed on the day they will be discussed in class\*\*\*

<b>Aug. 29</b>	<b>Introduction</b>
<b>Aug. 31</b> [Last day to drop class for 75% refund]	<b>Biblical Jerusalem</b> <u>Read:</u> S. Goldhill, "Solomon's Temple: The Glory and the Destruction" in <i>The Temple of Jerusalem</i> , 19-41.
<b>Sept. 5</b>	<b>Biblical Jerusalem</b> <u>Read:</u> J. Magness, "The Topography and Early History of Jerusalem (to 586 B.C.E.)" in <i>The Archaeology of the Holy Land</i> , 20-45.
<b>Sept. 7</b> [Last day to drop class for 50% refund]	<b>Herod's Jerusalem</b> <u>Read:</u> J. Patrich, "538BCE-70CE: The Temple (Beyd Ha-Miqdash) and Its Mount" in <i>Where Heaven and Earth Meet</i> , 37-71
<b>Sept. 12</b>	<b>Herod's Jerusalem</b> <u>Read:</u> F.E. Peters, <i>Jerusalem</i> , 42-87
<b>Sept. 14</b> [Last day to drop for 25% refund & without a 'W']	<b>The Destruction of the Temple</b> <u>Read:</u> M. Friedman, "Jewish Pilgrimage after the Destruction of the Second Temple," in <i>City of the Great King</i> , 136-146.
<b>*Sept. 19</b>	<b>Second Commandment [Thursday Schedule]</b> <u>Read:</u> J. Gutmann, <i>No Graven Images: Studies in Art and the Hebrew Bible</i> , 3-16.
<b>*Sept. 21</b>	<b>Rosh Hashanah [NO CLASSES]</b>
<b>Sept. 26</b>	<b>Loss, Diaspora, and Jewish Art</b> <u>Read:</u> L. Levine, "Why did Jewish Art Flourish in Late Antiquity," in <i>Jewish Art in its Late Antique Context</i> , 49-74
<b>Sept. 28</b>	<b>Aelia Capitolina</b> <u>Read:</u> B. Zissu and H. Eshel, "Religious Aspects of the Bar Kokhba Revolt: The Founding of Aelia Capitolina on the Ruins of Jerusalem" in <i>The Religious Aspects of War in the Ancient Near East, Greece, and Rome</i> , 387-406.
<b>*Oct. 3</b>	<b>**EXAM 1**</b>
<b>Oct. 5</b>	<b>Jesus' Jerusalem</b> <u>Read:</u> H. Shanks, <i>Jerusalem: An Archaeological Biography</i> , 179-213 <u>Read:</u> E. Cline, <i>Biblical Archaeology: A Very Short Introduction</i> , 98-129

<b>Oct. 10</b>	<b>Constantine's Jerusalem</b> <u>Read:</u> B. Baert, <i>A Heritage of Holy Wood: The Legend of the True Cross in Text and Image</i> , pp. 15-41. <u>Read:</u> J. Taylor, "Golgotha: A Reconsideration of the Evidence for the Sites of Jesus' Crucifixion and Burial," <i>New Testament Studies</i> (1998): 180-203.
<b>Oct. 12</b>	<b>Justinian's Jerusalem</b> <u>Read:</u> N. Avigad, "The Nea: Justinian's Church of St. Mary, Mother of God, Discovered in the Old City of Jerusalem", <i>ACR</i> , 128-139.
<b>Oct. 17</b>	<b>Early Christian Pilgrimage to Jerusalem</b> <u>Read:</u> J. Wilkinson "Jewish Holy Places and the Origins of Christian Pilgrimage," <i>Blessings of Pilgrimage</i> , 41-53. <u>Read:</u> G. Bowman, "A Textual Landscape: the Mapping of a Holy Land in the Fourth-Century Itinerarium of the Bordeaux Pilgrim," in <i>Unfolding the Orient</i> , 7-40.
<b>Oct. 19</b>	<b>The Rise of Islam</b> <u>Read:</u> O. Grabar, <i>The Shape of the Holy</i> , 21- 51.
<b>Oct. 24</b>	<b>The Dome of the Rock</b> <u>Read:</u> O. Grabar, "The Umayyad Dome of the Rock in Jerusalem," <i>Ars Orientalis</i> 3 (1959): 33-62.
<b>Oct. 26</b>	<b>The Haram and Its Buildings</b> <u>Read:</u> N. Rabbat, "The Meaning of the Umayyad Dome of the Rock," <i>Muqarnas</i> 6 (1989): 12-21.
<b>*Oct. 31</b>	<b>The Meaning of Jerusalem in Islam</b> <b>**THESIS STATEMENT &amp; PRELIMINARY BIBLIOGRAPHY DUE**</b> <u>Read:</u> A. Neuwirth, "The Spiritual Meaning of Jerusalem in Islam," <i>City of the Great King</i> , 93-116.
<b>Nov. 2</b>	<b>The Crusades</b> <u>Read:</u> A. Boas, <i>Jerusalem in the Time of the Crusades</i> , 1-40
<b>Nov. 7</b>	<b>The Crusades</b> <u>Read:</u> D. Nirenberg, "The Rhineland Massacres of Jews in the First Crusade: Memories Medieval and Modern," in <i>Medieval Concepts of the Past</i> , 279-310.
<b>Nov. 9</b> [Last Day to withdraw from class is Nov. 10]	<b>The Crusades</b> <u>Read:</u> A. Maalouf, <i>The Crusades Through Arab Eyes</i> , 1-37 <u>Read:</u> C. Hillenbrand, <i>The Crusades: Islamic Perspectives</i> , 282-327
<b>*Nov. 14</b>	<b>**EXAM 2**</b>
<b>Nov. 16</b>	<b>Jerusalem Pilgrimage</b> <u>Read:</u> M. Rosen-Ayalon, "Three Perspectives on Jerusalem: Jewish, Christian, and

	Muslim Pilgrims in the Twelfth Century” in <i>Jerusalem: its Sanctity and Centrality</i> , 326-346.
*Nov. 21	<b>Friday Schedule [No Classes]</b>
*Nov. 24	<b>Thanksgiving [No Classes]</b>
Nov. 28	<b>Objects of Translation</b> Read: E. Hoffman, “Christian-Islamic Encounters on Thirteenth-Century Ayyubid Metalwork: Local Culture, Authenticity, and Memory” <i>Gesta</i> 33 2 (2004): 129-142.
Nov. 30	<b>Fragmented Jerusalem: City as Gift</b> Read: A. Wharton, <i>Selling Jerusalem</i> , 9-47
*Dec. 5	<b>Heavenly Jerusalem</b> <b>**DISCUSSION PORTFOLIO DUE**</b> Read: A. Kornfeld, “Seeking the Eternal Jerusalem: Gates That Face the Open Gates of Heaven,” in <i>Jerusalem 1000-1400: Every People Under Heaven</i> , 271-277.
Dec. 7	<b>Displaying Jerusalem</b>
*Dec. 12	<b>Displaying Jerusalem</b> <b>**RESEARCH PAPER DUE**</b>
*Dec. 14	<b>**FINAL EXAM, Thursday, December 14, 10:30am–12:45pm**</b>