

Dr. Stephanie M. Langin-Hooper
SYLLABUS: ARHS 3310 / HRTS 3320
War, Looting, and Collecting of Art in/of the Ancient World
May Term 2017 (May 17 – June 1, 2018)

Monday-Friday, 9AM – 1PM
Room To Be Determined

Course Fulfills the Following UC Requirements:

UC 2012: Pillars/Philosophical/Religious/Ethical Inquiry (Level 2)
Pillars/Historical Contexts (Level 2)
Proficiencies & Experiences/Global Engagement

UC 2016: Depth/Humanities & Fine Arts
Depth/History, Social, & Behavioral Sciences
Proficiencies & Experiences/Global Engagement



Course Overview: In the last three years, images of ISIS destroying important archaeological sites and priceless ancient artworks have shocked and horrified people around the world. While most of us are aware that these atrocities are occurring, the original importance of these artworks – as well as the long history of warfare, looting, and collecting of ancient artworks – is often less well-known. This course will explore these complex, fascinating, and troubling issues. The first half of the term will focus on instances in the ancient world where artworks were deliberately stolen as “prisoners” of war, destroyed to punish enemies, remade or appropriated for the glory of the victors, or otherwise used as cultural heritage “pawns” in the chess game of war. The second half of the semester will investigate how these artworks and archaeological sites have been used, studied, collected, looted, and sometimes destroyed in more modern times. We will investigate museum collecting practices and ethics, analyze the modern antiquities market, and conclude the course with a close examination of the destructions that ISIS has wrought across the Middle East and the worldwide responses to these atrocities.

Contact Information: Dr. Stephanie M. Langin-Hooper
Office: 1621 Owen Fine Arts Center

Office hours: Tu/W/Th 1-2pm
Email: langinhooper@smu.edu

I am also available for appointments if you cannot come in during my posted hours.

Instructor Biography: Dr. Stephanie Langin-Hooper is the Assistant Professor and Karl Kilinski II Endowed Chair of Hellenic Visual Culture in the Department of Art History. She is trained as both an art historian and an archaeologist, primarily focusing on ancient Greece and the Ancient Near East (particularly Iraq). She has excavated in an active war zone, and she was a primary researcher involved in a repatriation dispute involving twelve Roman mosaic fragments (see <http://america.aljazeera.com/articles/2015/7/19/ohio-university-grapples-with-the-case-of-the-missing-mosaics.html>). She has occasionally served as a consultant to the FBI regarding looted antiquities. Her first-person experience and extensive international connections bring a unique expertise to the teaching of this course.

How Students Will Benefit From Taking This Course:

From a review of past teaching evaluations, SMU students find the following to be the most beneficial aspects of this course. Students will:

- Gain a better understanding of the art world, antiquities market, and other real world issues related to Art History. The deep historical and global perspective on contemporary issues, like atrocities being committed by ISIS and other groups in the Middle East, helps students become more informed global citizens.
- Cultivate an aesthetic and historical appreciation for artworks and monuments from the ancient world, both to appreciate what we have lost and to inspire the preservation of antiquities that still survive.
- Discuss human rights issues, especially as they relate to cultural heritage, and review in detail some of the key UNESCO and UN Human Rights documents.
- Develop better speaking and logical argumentation skills through the in-class debates. These are NOT free-for-all arguments, but very structured and procedural deliberations like what you might experience in a courtroom. Great preparation for pre-law students.
- Reflect on the ethical issues involved with art collecting. Students will develop and refine their own personal code of ethics, and learn how to balance cultural heritage concerns with financial motivations, legal codes, and aesthetic appreciation for ancient artworks.
- Become informed about the international treaties and negotiations concerning the ownership and repatriation of ancient artworks. Both the ethical and legal sides of these diplomatic agreements will be discussed, as well as their historical foundations.
- Overall, the course is good training for any students who may possibly encounter ancient artworks or the antiquities market in their future careers. This includes not just art historians and archaeologists, but also law enforcement, lawyers, government jobs (especially in the FBI or State Department), international relations / diplomats, museum administrators / trustees, studio artists (who are sometimes asked to create forgeries), art investors, and private collectors.

Student Learning Outcomes:

1. Students will be able to demonstrate an understanding of the material culture, underlying values, beliefs, or practices that are central to the culture(s) being visited or studied (Ancient Mediterranean and Middle Eastern cultures).

2. Students will analyze and construct clear and well-supported interpretations of creative or innovative works within a particular discipline (Art History and Archaeology of Ancient Mediterranean and Middle Eastern cultures).
3. Using primary and secondary historical sources, students will situate disciplinary/professional subject matter within its changing historical context.
4. Students will be able to identify ethical issues within a particular domain, and to explain and evaluate responses to those issues in terms of both their factual and ethical presuppositions.
5. Students will be able to recognize and discuss the role of artwork looting and destruction in the establishment of political control and the disenfranchisement of cultural communities. Students will be able to articulate how the removal of ancient artworks from their cultural contexts (both past and modern events, both authorized “collecting” and unauthorized “looting”) can result in a loss of scientific information, depletion of world heritage, and specific human rights infringements perpetrated against the communities of origin.
6. Students will be able to debate the contested nature of cultural heritage, focusing on such issues as: authenticity, identity, appropriation, ownership, commodification, culture and conflict, trauma and memorialization, cultural/ indigenous/ minority rights, hybridity and cosmopolitanism, human decency and human dignity.

Readings: All course readings are posted on **Canvas**.

Student learning activities Students are responsible for:

- attending class, listening attentively, and participating during lectures.
- completing all reading assignments, and for comprehending all the material included therein.
- preparing for, participating in, and writing reflections upon the in-class debates.
- completing all assignments, including the midterm and final exam.

Procedures for Evaluating Student Performance:

You are expected to attend lectures regularly, complete the assigned readings before class, and participate in any in-class discussions or activities.

- **Participation and Attendance** are worth 10% of your grade.
- Four **in-class debates (participation and written reflection afterwards)**, each of which is worth 10% of your grade (for a combined total of 40% of your grade)
- One take-home **midterm**, worth 25% of your grade.
- One **final exam**, worth 25% of your grade.

All assignments (including all debates) must be completed in order for you to receive credit for the course. If you do not complete any one of the assignments, you will automatically fail the course.

Readings

Much of our course will be discussion-based, centering on in-class analysis of case studies and concepts presented in your readings. Primary historical sources will also be analyzed in-depth. It is therefore absolutely crucial that you keep up to date on the assigned course readings. **Please complete assigned readings BEFORE the class period to which they are assigned!**

Absences

Attendance will be taken at every lecture, by means of a circulating sign-in sheet. You must personally write your own name on this sign-in sheet, using legible handwriting, at every lecture in order to get credit

for attending class. **DO NOT WRITE SOMEONE ELSE'S NAME ON THE SIGN-IN SHEET!**

Participation and attendance are worth a combined 10% of your grade, so I encourage you to come to class! One lecture (defined as a 9-11am period OR a 11am-1pm period on a single day) may be missed without penalty to your attendance grade. After one lecture is missed, a penalty to your attendance grade will be incurred for each additional unexcused absence (up to 4 missed lectures).

If you miss 5 lectures, you will automatically Fail the course.

If you need to miss class for any reason, please email me BEFORE CLASS (langinhooper@smu.edu). Excused absences will be granted solely at my discretion.

I encourage all students who need to miss class for ANY reason to make friends with someone else in the class, in order to copy his/her notes for the days you are absent.

Disability Accommodations

Students needing academic accommodations for a disability must first register with Disability Accommodations & Success Strategies (DASS). Students can call 214-768-1470 or visit <http://www.smu.edu/Provost/ALEC/DASS> to begin the process. Once registered, **students should then schedule an appointment with the professor as early in the semester as possible, present a DASS Accommodation Letter, and make appropriate arrangements.** Please note that accommodations are not retroactive and require advance notice to implement.

Computer and Electronic Device Policy

The use of computers and electronic devices in this class is not allowed, except during the in-class debates. If you are seen using an electronic device during class, you may be asked to stop. If you persist in using the device, you may be asked to leave the classroom. Exceptions to this policy will only be granted if a formal request is made to the professor in advance.

Religious Observance

Religiously observant students wishing to be absent on holidays that require missing class should notify their professors in writing at the beginning of the semester, and should discuss with them, in advance, acceptable ways of making up any work missed because of the absence. (See University Policy No. 1.9.)

Excused Absences for University Extracurricular Activities

Students participating in an officially sanctioned, scheduled University extracurricular activity should be given the opportunity to make up class assignments or other graded assignments missed as a result of their participation. **It is the responsibility of the student to make arrangements with the instructor prior to any missed scheduled examination or other missed assignment for making up the work.** (University Undergraduate Catalogue)

Official statement regarding the "Campus Carry" law

In accordance with Texas Senate Bill 11, also known as the "campus carry" law, following consultation with entire University community SMU determined to remain a weapons-free campus. Specifically, **SMU prohibits possession of weapons (either openly or in a concealed manner) on campus.** For more information, please see: http://www.smu.edu/BusinessFinance/Police/Weapons_Policy.

This means that you are NOT allowed to bring a weapon to class or my office.

Respectful Discussion

We will be discussing topics in this class that are culturally sensitive and can be emotionally charged. While I encourage you to share your knowledge and opinions during our classroom discussions, please make an effort to also allow others to voice their views. You do not need to agree with what your classmates have to say, but you do need to respect their right to speak. Unpopular and non-mainstream views have a welcome place in our discussion, but please be aware that disrespectful, rude, or insulting speech will NOT be tolerated. Personal attacks are absolutely forbidden, and will result in dismissal from the classroom (with your attendance stricken for that day).

Graphic Content

In this class, we will be viewing ancient artistic depictions of warfare and violence, as well some documentary photography of contemporary warfare and violence. All of these images will be shown for the exclusive purpose of furthering the educational endeavor of this class; none of these images are being shown gratuitously. We will endeavor to respect the victims of warfare and violence, both ancient and modern, throughout this course. If you anticipate that the viewing and discussion of such images will be offensive or upsetting to you, I encourage you to speak with me about your concerns.

Course Content

Semester Section One: Warfare, Looting and Collecting of the Past, in the Past

Thursday, May 17

Lecture 1 (9am-11am): Introduction and What is Cultural Heritage?

- Reading:
1. Butler, Beverly. "Heritage and the Present Past," *Handbook of Material Culture* (ed. C. Tilley), pp. 463-479.
 2. Stavenhagen, Rodolfo. "Cultural Rights: A Social Science Perspective", *Cultural Rights and Wrongs: A Collection of Essays in Commemoration of the Fiftieth Anniversary of the Universal Declaration of Human Rights* (ed. H. Niec), Paris: UNESCO, pp. 1-20.
 3. Singh, Kishore. "UNESCO and Cultural Rights", *Cultural Rights and Wrongs: A Collection of Essays in Commemoration of the Fiftieth Anniversary of the Universal Declaration of Human Rights* (ed. H. Niec), Paris: UNESCO, pp. 146-160.

Lecture 2 (11am-1pm): Two Wrongs make a Right? Copper Head and Stele of Naram-Sin

- Reading:
1. Winter, Irene. [1999] 2010 "Tree(s) on the Mountain: Landscape and Territory on the Victory Stele of Naram-Sin of Agade," *On Art in the Ancient Near East, Volume II From the Third Millennium B.C.E.*, Lieden: Brill, pp. 109-131.
 2. Glatz, Claudia. 2014 "Monuments in the Landscape: Exploring Issues of Place, Distance, and Scale in Early Political Contest," *Approaching Monumentality in Archaeology* (ed. J. Osborne). Albany: SUNY Press, pp. 109-134.

Primary Source: Akkadian and Elamite Inscriptions from the Victory Stele of Naram-Sin

Primary Source: Naram-Sin and the Gods inscription

Friday, May 18

Lecture 3 (9am-11am): Mesopotamian Kings as the First Archaeologists: Collecting and Remaking of Art

- Reading:
1. Evans, Jean. 2003. "Approaching the divine: Mesopotamia art at the end of the third millennium B.C.," In *Art of the first cities: the third millennium B.C. from the Mediterranean to the Indus* (ed. J. Aruz and R. Wallenfels), New York: Metropolitan Museum of Art, pp. 417-424.
 2. Langin-Hooper, Stephanie. 2014 "Performance and Monumentality in the 'Altar of Tukulti-Ninurta'," *Approaching Monumentality in Archaeology* (ed. J. Osborne), Albany: SUNY Press, pp. 385-407.
 3. Cheng, Jack. 2007. "Self Portraits of Objects," in *Ancient Near Eastern Art in Context* (ed. M. Feldman and J. Cheng), Leiden and Boston: Brill, pp. 437-448.

Primary Source: Nemedu texts from Ashur

Primary Source: Gudea Cylinders A + B (Temple rebuilding text)

Lecture 4 (11am-1pm): Pillaged from Abroad: Egyptian Tribute-Taking from the Levant and Mesopotamia

- Reading:
1. Faulkner, R.O. 1942. "The Battle of Megiddo," *The Journal of Egyptian Archaeology*, 28: 2-15.
 2. Feldman, Marian. 2004. "Nineveh to Thebes and Back: Art and Politics between Assyria and Egypt in the Seventh Century BCE," *Iraq*, 66: 141-150.

Primary Source: Thutmosis III inscription, "Feasts and Offerings from the Conquests"

Monday, May 21

Debate 1 (9am-11am): Is Appropriation, Restoration, and Remaking of Art a crime?

Does it violate human rights? Does it destroy cultural heritage? Are there instances when the claims of the appropriating culture over a reused/remade object should be privileged over the claims of the originating culture? Should restoration to an object be privileged over keeping its original materiality intact?

- Reading:
1. Mowaljarlai, D., P. Vinnicombe, G. Ward and C. Chippindale, 1988. "Repainting of images on rock in Australia and the maintenance of Aboriginal culture," *Antiquity*, 62: 690-696.
 2. Alivizatou, M. 2011. "Intangible Heritage and Erasure: Rethinking Cultural Preservation and Contemporary Museum Practice," *International Journal of Cultural Property* 18 (1): 37-60.

Primary Source: UNESCO Universal Declaration of Human Rights

Lecture 5 (11am-1pm): Hidden Treasure: Art as Booty, Tribute, and Wealth of Empire in Neo-Assyria

- Reading:
1. Feldman, Marian. 2011. "Assyrian Representations of Booty and Tribute as Self-Portrayal of Empire," In *Interpreting Exile: Displacement and Deportation in Biblical and Modern Contexts* (ed. B. Kelle, F. Ames, and J. Wright), Atlanta: Society of Biblical Literature. pp. 135-150.
 2. Winter, Irene. 1976. "Phoenician and North Syrian Ivory Carving in Historical Context: Questions of Style and Distribution," *Iraq*, 38: 1-22.

Primary Source: Shalmaneser in Ararat

Primary Source: Queen Yaba's curse tablet

Tuesday, May 22

Debate 1 Reflection Papers due at 9am

Lecture 6 (9am-11am): Revenge against Statues: Art as Target of Violence during the Fall of Assyria

- Reading:
1. Nylander, Carl. 1999. "Breaking the Cup of Kingship: An Elamite Coup in Nineveh?" *Iranica Antiqua* 34: 71-83.
 2. Feldman, Marian. 2014. Selection of Chapter 3 ("Stylistic Assyrianization," "Ashurbanipal's Garden Scene," "Assyria and Babylonia"), in *Communities of Style: Portable Luxury Arts, Identity, and Collective Memory in the Iron Age Levant*, Chicago: University of Chicago Press.

Lecture 7 (11am-1pm): Collecting Empire: Babylonian kings, the Sun God Tablet, and the Ishtar Gate "Museum"

- Reading:
1. Selection from Beaulieu, P-A. 1989. *The reign of Nabonidus King of Babylon 556-539 BC*. New Haven: Yale University Researches, pp. 137-147.
 2. Winter, Irene. 2000. "Babylonian Archaeologists of the(ir) Mesopotamian Past," *Proceedings Of The First International Congress On The Archaeology Of The Ancient Near East, Rome, May 18th-23rd 1998, Volume II*, (ed. Mathaie et al), Rome: Dipartimento Di Scienze Storiche, Archeologiche E Antropologiche Dell' Antichita, pp. 1785-1800.

Primary Source: The Sun God Tablet Inscription

Wednesday, May 23

Lecture 8 (9am-11am): Achaemenid Persia: First to Value Human Rights or Cultural Appropriators?

- Reading:
1. Kuhrt, Amelie. 1983. "The Cyrus Cylinder and Achaemenid Imperial Policy," *Journal for the Study of the Old Testament*, 25: 83-97.
 2. Kuhrt, Amelie. 1987. "Usurpation, conquest, and ceremonial: from Babylon to Persia," *Rituals of Royalty: Power and Ceremonial in Traditional Societies* (ed. D. Cannadine and S. Price), Cambridge: Cambridge University Press, pp. 20-55.
 3. Feldman, Marian. 2007. "Darius I and the Heroes of Akkad: Affect and Agency in the Bisitun Relief," in *Ancient Near Eastern Art in Context: Studies in Honor of Irene J. Winter by her Students* (ed. J. Cheng and M. Feldman), pp. 265-293.

Primary Source: Cyrus Cylinder

Primary Source: The Edict of Cyrus in Ezra I

Lecture 9 (11am-1pm): From Alexander the Great to Imperium Romanum: Greek and Roman Empires in the Near East

- Reading:
1. Langin-Hooper, Stephanie. 2013. "Terracotta Figurines and Social Identities in Hellenistic Babylonia," in M.H. Feldman and B. Brown (eds): *Critical Approaches to Ancient Near Eastern Art, De Gruyter*, Berlin and Boston. pp. 451-479.
 2. Kleiner, Fred. 1992. "Review of *The Spoils of Jerusalem on the Arch of Titus: A Re-Investigation* by Leon Yarden," *American Journal of Archaeology*, 96(4): 775-776.
 3. Schlude, Jason. 2013. "Pompey and the Parthians," *Athenaeum*, Vol 1, pp 163-181.

Primary Source: Hellenistic-period Astronomical Diaries from Babylon

TAKE HOME MIDTERM HANDED OUT AT THE END OF CLASS

Semester Section Two: Warfare, Looting and Collecting of the Past, in the Present

Thursday, May 24

Debate 2 (9am-11am): Evil Empire or Justifiable Nation-building? Are human rights "universal" through time as well as space, and is there room for nuance in our condemnation of ancient atrocities? Do the visual/artistic celebrations of atrocities also qualify as "cultural heritage"? Should such artworks be protected as cultural heritage, even if offensive to the victimized people/group?

- Reading:
1. Meskell, Lynn. 2002. "Negative heritage and past mastering in archaeology," *Anthropological Quarterly*, 75(3): 557-574.
 2. Brown, Michael. 2008. "Cultural Relativism 2.0," *Current Anthropology*, 49(3): 363-383.

Lecture 10 (11am-1pm): Collecting from the Medieval Period through the "Grand Tour", and the beginning of "Archaeology"

- Reading:
1. Hingley, R. 2000. Chapter 1 of *Roman Officers and English Gentlemen: the imperial origins of Roman Archaeology*, New York: Routledge, pp. 1-15.
 2. Hook, Holger. 2007. "The British State and the Anglo-French Wars over Antiquities, 1798-1858," *The Historical Journal*, 50(1): 49-72.
 3. Malley, Shawn. 2008. "Layard Enterprise: Victorian Archaeology and Informal Imperialism in Mesopotamia," *International Journal of Middle East Studies*, 40(4): 623-646.

Friday, May 25

Debate 2 Reflection Papers AND Take Home Midterm due at 9am

Lecture 11 (9am-11am): Case Study: The Elgin Marbles (the Parthenon friezes and pediment sculptures)

- Reading:
1. Merryman, John. 1985. "Thinking about the Elgin Marbles," *Michigan Law Review*, 83(8): 1880-1923.
 2. Divari-Valakou, Nicoletta. 2008. "Revisiting the Parthenon: National Heritage in A Global Age" in Mille Gabriel & Jens Dahl, (eds.) *Utimumut : past heritage – future partnerships, discussions on repatriation in the 21st Century*, Copenhagen : International Work Group for Indigenous Affairs and Greenland National Museum & Archives, pp. 116-121.

Primary Source: "The return of the Parthenon Marbles" (Memorandum submitted by the Greek Government to the UK)

Primary Source: British Parliament Statement on "The Parthenon Sculptures"

Primary Source: British Museum Statement on "The Parthenon Sculptures"

Lecture 12 (11am-1pm): Case Study: The Rosetta Stone and the Bust of Nefertiti

- Reading:
1. Brier, Bob. 1999. "Napoleon in Egypt," *Archaeology*, 52(3): 44-53.
 2. Bohrer, F. 2003. "Chapter 8: Germany's Mesopotamia, 1899 to 1915: Beyond the Nineteenth-Century Horizon," in *Orientalism and Visual Culture: Imagining Mesopotamia in Nineteenth-Century Europe*, Cambridge: Cambridge University Press. pp. 272-313.

Primary Source: Press announcements of 2011 Egyptian petition for return of Bust of Nefertiti from Germany

Monday, May 28: NO CLASS (Memorial Day)

Tuesday, May 29

Debate 3 (9am-11am): Who owns objects? Can modern countries lay an unambiguous claim to the archaeological artifacts found in their soil? Can a modern community with no definitive biological or cultural link to an archaeological site lay claim to that site as their cultural heritage if they have incorporated the landscape and objects into their own cultural practices or narratives? What if their community is using ancient art for symbolic, ideological, or political ends?

- Reading:
1. Hall, Stuart. 2000. "Whose heritage?: un-settling 'the heritage', re-imagining the Postnation" *Third text*, 49: 3-13.
 2. Singh, K, 2010, "Repatriation Without Patria: Repatriating for Tibet," *Journal of Material Culture*, 15(2): 131-155.
 3. Holtorf, C. & Fairclough, G., 2013. "The New Heritage and re-shapings of the past," in *Reclaiming Archaeology: Beyond the Tropes of Modernity* (ed: A. Gonzalez-Ruibal). London & New York: Routledge, pp. 197-210
 4. King, Jaime Litvak. 1989. "Cultural Property and National Sovereignty," in *The Ethics of Collecting Cultural Properties: Whose Culture? Whose Property?* (ed. P. Messenger), Albuquerque: University of New Mexico Press, pp. 199-208.

Lecture 13 (11am-1pm): Rise of Looting in the 1960s and the Museum Ethics Movement

- Reading:
1. Meyer, Karl. 1973. Chapter One of *The Plundered Past*, New York: Atheneum. pp. 3-43

2. Miller, Arthur. 1982. "Archaeological Looting: A New Approach to the Problem," *Expedition* 24: 35-45.

3. Langin-Hooper, Stephanie, S. Rebecca Martin, and Mehmet Önal (with R. Molholt). 2013. "Zeugma as the Provenance of 12 Mosaic Fragments at Bowling Green State University," *Journal of Roman Archaeology*, 26: 439-455.

Primary Source: 1970 UNESCO Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property

Primary Source: US Convention on Cultural Property Implementation Act

Primary Source: 1995 UNIDROIT Convention

Wednesday, May 30

Debate 3 Reflection Papers due at 9am

Lecture 14 (9am-11am): Conundrum of Post-Looting Art (Legal Loot & "Orphaned" Objects) and Museum Collections in the Era of Repatriation

- Reading:
1. Chippindale, Christopher and David Gill. 2000. "Material Consequences of Contemporary Classical Collecting," *American Journal of Archaeology*, 104(3): 463-511.
 2. Shestack, Alan. 1989. "The Museum and Cultural Property: The Transformation of Institutional Ethics," in *The Ethics of Collecting Cultural Properties: Whose Culture? Whose Property?* (ed. P. Messenger), Albuquerque: University of New Mexico Press, pp. 93-101.
 3. Koczka, Charles. 1989. "The Need for Enforcing Regulations on the International Art Trade," in *The Ethics of Collecting Cultural Properties: Whose Culture? Whose Property?* (ed. P. Messenger), Albuquerque: University of New Mexico Press, pp. 185-198.

Primary Source: Museum of Fine Arts Boston Collecting/Provenance Policy

Primary Source: Detroit Institute of Arts Collecting/Provenance Policy

Primary Source: Association of Art Museum Directors (AAMD) Report of the Task Force on the Acquisition of Archaeological Materials and Ancient Art

Lecture 15 (11am-1pm): Collecting and Looting: Supply and Demand of Ancient Art

- Reading:
1. Muscarella, Oscar White. 2013. "Forgeries of Ancient Near Eastern Artifacts and Cultures," in M.H. Feldman and B. Brown (eds): *Critical Approaches to Ancient Near Eastern Art, De Gruyter*, Berlin and Boston. pp. 31-53.
 2. Kila, Joris. 2013. "Inactive, Reactive, or Pro-active?: Cultural Property Crimes in the Context of Contemporary Armed Conflicts," *Journal of Eastern Mediterranean Archaeology & Heritage Studies*, 1(4): 319-342.
 3. Herscher, Ellen. 1989. "International Control Efforts: Are There Any Good Solutions," in *The Ethics of Collecting Cultural Properties: Whose Culture? Whose Property?* (ed. P. Messenger), Albuquerque: University of New Mexico Press, pp. 117-128.

Primary Source: 1954 Hague Convention for the Protection of Cultural Property in the Event of Armed Conflict

Primary Source: Legal Factsheet on the 1954 Hague Convention

Thursday, May 31

Debate 4 (9am-11am): Collecting and Museums. Should the comprehensive, encyclopedic museum be a primary model for museums as civic institutions? How should museums be allowed to collect objects? Should current collections be returned?

- Reading:
1. Winter, Irene. 1992. "Change in the American Art Museum: The (An) Art Historian's Voice," In *Different Voices: A Social, Cultural, and Historical Framework for Change in the American Art Museum* (ed. M. Tucker), New York: Association of American Art Museums, pp. 30-57.
 2. Greenfield, Jeanette. 2007. "Chapter 8: International and regional regulation," In *The Return of Cultural Treasures*, Cambridge: Cambridge University Press, pp. 222-237.
 3. Greenfield, Jeanette. 2007. "Chapter 13: Homecomings: Real and Virtual," In *The Return of Cultural Treasures*, Cambridge: Cambridge University Press, pp. 364-443.

Lecture 16 (11am-1pm): Impact of the 2003 Iraq War and the 2011 Arab Spring on Archaeological Sites

- Reading:
1. Bogdanos, Matthew. 2008. "Thieves of Baghdad," in *The Destruction of Cultural Heritage in Iraq* (ed. P. Stone and J. Bajjaly), Woodbridge: The Boydell Press, pp. 109-134.
 2. al-Gailani Werr, Lamia. 2013. "Archaeology and Politics in Iraq," in M.H. Feldman and B. Brown (eds): *Critical Approaches to Ancient Near Eastern Art, De Gruyter*, Berlin and Boston. pp. 15-30.
 3. Stone, P. and Bajjaly, J. (ed), Chapters 12-14 of *The Destruction of Cultural Heritage in Iraq* (ed. P.G. Stone and J.F. Bajjaly), Boydell Press. pp. 135-155.

Friday, June 1

Debate 4 Reflection Papers due at 9am

Lecture 17 (9am-11am): Destruction of Ancient Sites by the Islamic State (ISIS / ISIL) and Responses to ISIS (Digital and 3-D Printed Reconstructions, "Destruction Porn", and the Antiquities Market)

FINAL EXAM (12pm-2pm)