

MEDIEVAL STUDIES 5325

**EMOTIONAL SPACES:
COMPARATIVE APPROACHES TO ARCHITECTURE, LANDSCAPE AND THE CITY**

In virtually all scholarly disciplines in the humanities and social sciences, there has been a growing recognition of emotions as a dimension of human life that needs to be better understood and taken into account. This has been the case as well in those fields pertaining to the study of physical spaces and the visual and environmental arts. This development has enriched and complicated the study of the past, highlighting the dynamic relationship between cultural artifacts and practices, on the one hand, and the historical reality that gave rise to them, on the other. This course addresses this two-way relationship, examining writings about architecture, landscapes, gardens and cityscapes as sources for understanding how past thinkers made sense of the role of emotions in moral, social and political life. In particular, it considers how the shifting discourse of emotions was bound up with ideas and assumptions about the self, the nature of cognitive and practical agency, and the relationship of the individual to the larger social and political community. The course will begin with an examination of important theoretical and methodological works that will lay out the contours of the field as it has been approached in recent years. The bulk of the course will be devoted to the study of primary sources (and relevant secondary literature) drawn from diverse cultural traditions (China, Byzantium, and Western Europe [INDIA?]), which we will endeavor to consider on their own terms, as well as for their comparative implications.

Instructor

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E-mail policy

I will try to respond to e-mails within 24 hours. E-mails arriving over the weekend will be answered by the following Monday.

E-Learning

On the e-learning site you will find handouts, readings, and announcements. We may also use the website for discussions outside the classroom and for posting short assignments.

Learning outcomes

1. To achieve familiarity with important strands of current theoretical and historical approaches to the emotions in relation to the themes of the course;
2. To learn about the diverse ways in which the matrix of emotions, space and power played out in history;
3. To achieve, through engagement with multiple traditions, a better understanding of the role of emotions in the study of visual and environmental culture, as well as in architecture and urban landscapes;
4. To develop new methods, tools and ideas for research by thinking across disciplines and cultures;

5. To enhance skill in the analysis and interpretation of texts, and in the effective communication of ideas in writing and in class discussions

Course requirements and assessment

1. Attendance and participation: 20%
2. Short presentation: 10%
3. Short essay (1200-1500 words): 25%
4. Long essay (2200-2500 words): 45%

1. Participation: Attendance, preparation, and active engagement in class discussions. Students may miss up to one class without penalty. Further absences should be cleared with instructor and made up with a written synopsis and critical reflection on readings.

2. Presentations of readings: Each student will select one class meetings in which to give a short presentation (10-15 minutes). These should include

- a) a statement about major points covered in the texts and their significance
- b) highlighting of issues of particular interest/value in these texts
- c) presentation of 2-3 questions for further discussion in class

Please distribute a 1-2 pp handout at the beginning of the class covering the above.

3. Final paper presentations (8-10 mins.)

4. Short essay (1200-1500 words) on a topic of your choice, due on the e-learning site by **Week 6**.

5. Long essay (2200-2500 words) on a topic of your choice, due on the e-learning site **the week after the final class**.

Successful papers will contain the following elements:

1. Persuasive and compelling argument
2. Thoughtful use and analysis of relevant source material
3. Clear and methodical presentation
4. Engagement of issues of broader conceptual/historical significance
5. Correct grammar and syntax.

SCHEDULE OF TOPICS

Class	Date	Topic	Readings
1	1/9	Course introduction	
2	1/16	Rethinking Emotions	1. Robert Nozick, <i>The Examined Life. Philosophical Meditations</i> . Chs. 9 and 10.

2. Matthew Ratcliffe, “The Phenomenology of Moods and the Meaning of Life.” In *The Oxford Handbook of Philosophy of Emotion* (2010).
- 3 1/23 Space, Self and World 1. Alberto Pérez-Gómez, *Built Upon Love. Architectural Longing after Ethics and Aesthetics*. Introduction and Ch. 5.
2. Henri Lefebvre, *The Production of Space*. Trans. Donald N. Smith. Ch. 3, “Spatial Architectonics” (selections)
- 4 1/30 Landscape and Longing 1. Selected rhapsodies (*fu*) from David Knechtges trans., *Wen Xuan, or Selections of Refined Literature*, Vol. 3.
2. Qian Zhongshu, “Saddened by a Height.” In Qian Zhongshu, *Limited Views*. Ronald Egan trans., p.74-82.
3. Kang-I Sun Chang, “Description of Landscape in Early Six Dynasties Poetry,” In S. Lin and S. Owen eds., *The Vitality of the Lyric Voice*, pp. 105-129.
- 5 2/6 Moving Landscapes in Painting 1. Image archive: Song landscape paintings
2. Guo Xi (Kuo Hsi), “The Significance of Landscape” and “On Landscape Creativity,” in Susan Bush and Hsio-yen Shih, *Early Chinese Texts on Painting*, pp. 150-154, and pp. 156-158.
2. Wen Fong, “Monumental Landscape Painting,” in W. Fong and J. Watt eds., *Possessing the Past*, pp. 121-137.
3. James Cahill, “The Imperial Painting Academy (partial),” in *Possessing the Past*, pp. 180-199.
- 6 2/13 Aesthetics of the Sacred: the Hagia Sophia 1. Xanthopoulos, “Ekphrasis of Hagia Sophia,” in Foteini Spingou, ed., *Texts on Byzantine Art and Aesthetics Vol. 3* (draft):83-95.
2. Ruth Webb, “The Aesthetics of Sacred Space: Narrative, Metaphor, and Motion in “Ekphraseis” of Church Buildings.” *Dumbarton Oaks Papers* 53 (1999): 59-74.
3. Nadine Schibille, *Hagia Sophia and the Byzantine Aesthetic Experience*, Ch. 1. “Viewing Hagia Sophia through Sixth-Century Eyes” (pp. 1-42)
- 7 2/20 Ritual Spaces: The Cave Murals 1. Eugene Wang, *Shaping the Lotus Sutra. Buddhist Visual Culture in Medieval China*, Ch. 3.

- of Dunhuang
2. Robert Sharf, “Art in the Dark: the Ritual Context of Buddhist Caves in Western China,” in D. Park et al eds., *Art of Merit: Studies in Buddhist Art and its Conservation*, pp. 38-65.
- 8 3/7 Imperial Rome
1. Ray Laurence, *Roman Passions. A History of Pleasure in Imperial Rome*, Ch. 3. “The Aesthetics of the City” (pp. 33-48)
2. Monica Hellström, “Fast Movement through the City: Ideas, Stereotypes and City Planning,” in I. Östenberg et al eds., *The Moving City. Processions, Passages and Promenades in Ancient Rome*,” pp. 47-58.
3. Amy Russell, “Memory and Movement in the Roman From Antiquity to Metro C.” In *Journal of the Society of Architectural Historians* 73.4 (Dec 2014): 478-506.
- 9 3/6 The Imperial City of Chang’an
1. Heng Chye Kiang, “Visualizing Everyday Life in the City: A Categorization System for Residential Wards in Tang Chang’an.” *Journal of the Society of Architectural Historians* 73.1 (Mar 2014): 91-117.
2. Linda R. Feng, *City of Marvel and Transformation. Chang’an and Narratives of Experience in Tang Dynasty China*, Ch. 3. “Navigating the City Interior,” pp. 68-87.
3. Arthur Wright, “Symbolism and Function. Reflections on Chang’an and Other Great Cities.” *Journal of Asian Studies* 24.4 (1965): 667-679.
- 10 3/13 The Delights of the Byzantine Garden
1. Elizabeth Jeffreys, trans., Niketas Eugenianos (d. after 1158), “Ekphrasis of a Meadow. An Excerpt from *Drosilla a Charikleis*.” In F. Spingou ed., *Texts on Byzantine Art and Aesthetics*, Vol. 3 (unpubl. manuscript)
2. Kirsty Stewart, trans., Andronikos Komnenos Doukas Branas Angelos Palaiologos (?) (ca.1261–ca.1310), The Bathhouse in the Garden of the Dragon’s Castle from *Kallimachos and Chryssorrhoe*, In F. Spingou ed., 192-200.
3. Mary-Lyon Dolezal and Maria Mavroudi, “Theodore Hyrtakenos’ Description of the Garden of St. Anna and the Ekphrasis of Gardens.” In A. Littlewood et al eds., *Byzantine Garden Culture*, pp 105-158.
4. A.R. Littlewood, “Romantic Paradises: The Role of the Garden in the Byzantine Romance,” in *Byzantine and Modern Greek Studies* 5.1 (1979): 95-114.

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| 11 | 3/20 | Passion and Play in the Late Ming Garden | <ol style="list-style-type: none"> 1. Tang Xianzu, <i>Peony Pavilion (Mudan Ting)</i>, Cyril Birch, trans., pp. 1-18, 24-30, 38-62 2. Craig Clunas, "The Represented Garden," In <i>Fruitful Sites: Garden Culture in Ming Dynasty China</i>, pp. 137-176. 3. Philip K. Hu, "The Shao Garden of Mi Wanzhong (1570-1628): Revisiting a Late Ming Landscape Through Visual and Literary Sources," <i>Studies in the History of Gardens & Designed Landscapes</i> (Vol. 19, No. 3/4): 314-342. |
| 12 | 3/27 | Course Wrap-up | <p>Presentations on Final Papers
Discussion</p> |