

Globality in Teaching Art and Architectural History: A Case Study of the Glossary Assignment

Pat Seeumpornroj

Faculty of Architecture, Chulalongkorn University, Thailand

Email: pat.s@chula.ac.th

Received 2021-06-16; Revised 2021-07-06; Accepted 2021-07-07

ABSTRACT

In consideration of the research problem associated with the need for globality and inclusive vision in art and architecture history pedagogy, this research proposes an alternative research framework that entails the globality and inclusion of non-Western content in studying and teaching art and architecture history, as well as the use of interpretive-historical research methodology in conducting cross-cultural and comparative studies for a glossary assignment. This research provides a glossary assignment in which students conduct cross-cultural and comparative investigations of Western and non-Western art and architecture. The study approaches, tactics, and themes employed by students to do cross-cultural comparisons are systematically examined. Common glossary terms from conventional Western art and architecture history, namely, *composite image*, *ziggurat*, *contrapposto*, and *still life*, are critically used to demonstrate that they are universal and also existent in Southeast Asian art and architecture. Inductive rather than a *priori* analytical framework reveals new themes derived from cross-cultural comparisons. By juxtaposing original redrawn images of art and architecture from Western traditions and non-Western contexts, this research creates a significant visual impact on the usage of illustrations as tactics that transcend conventional maps and timelines. Application of the alternative study framework reveals the universality of the human desire to create art and architecture that transcends chronology and cultural boundaries.

Keywords: art and architectural history, cross-cultural and comparative studies, global history, glossary of art and architecture, interpretive-historical research methodology

INTRODUCTION

Since the 1960s, there have been calls for the global vision and expansion of boundaries on writing about art and architectural history. Specifically, John Maass, in his 1969 article published in the *Journal of the Society of Architectural Historians (JSAH)*, criticized the journal for the rare inclusion of non-Western and vernacular content. He also demonstrated the increasingly narrow scope of the field of publications of the journal during the 1950s and 1960s. Since then, we have seen some new art and architectural histories written with a global approach, rather than the conventional historiography in chronological order and with cultural boundaries (Chattopadhyay, 2015; Maass, 1969). Considering the issues of the insufficient global and inclusive vision of art and architectural history, this research is an attempt to address not only the methodological but also the pedagogical problems of the discipline. Particularly, a comparative study of cross-cultural works of art and architecture cannot be limited to a chronological or cultural perspective, nor to a global or thematic approach. To ensure global integration and cross-cultural connections in writing and teaching art and architectural history, the researcher should be able to perform a comparative analysis of Western and non-Western works using a combination of the aforementioned approaches, as well as numerous tactics and themes.

The purpose of this research is to offer an alternative study framework that will help increase the globality and the inclusion of non-Western content in studying and teaching the history of art and architecture. The study framework offered by this research has been developed by teachings in a History of Art and Architecture course, specifically from the Prehistoric to Roman Era, which the author has co-taught since 2015. *Janson's history of art: The ancient world*, eighth edition is used as a reference for the course (Davies et al., 2012). Due to the large scope of content covered from the Prehistoric to Roman art and architecture in three classes, to expand the already large content by directly adding non-Western examples may lead to overwhelming content and the exclusion of others. Therefore, the glossary assignment is designed by the author as an

additional exercise. On the one hand, this aims to address the concerns of the discipline regarding global vision and inclusion of non-Western content. On the other hand, it aims to help students with diverse backgrounds to be able to relate the history of art and architecture taught in the Western traditions to their own cultural region and country, in this case, Southeast Asia and Thailand.

For the glossary assignment, each student is required to choose a term from the glossary in *Janson's history of art: The ancient world*, eighth edition. The list of terms is provided for students to choose from, based on their own interests. The terms are organized into the period from which they are chronologically introduced in Janson's book, namely, the Prehistoric, Ancient Near Eastern (Mesopotamian), Egyptian, Aegean, Greek, and Roman eras. After selecting a term, two students are voluntarily paired for the purposes of mutual peer review while working on the assignment. Students select two examples of art or architecture related to the selected term. The first example is from the history of art and architecture in the Western tradition. The second example is from Southeast Asia or Thailand. Then, the two examples are individually and comparatively analyzed. The comparative analysis required for this assignment transcends either cultural boundaries or chronological order (Seeumpornroj, 2021). By completing the glossary assignment, students learn the importance of using the common glossary terms from conventional Western art and architecture history (e.g., composite image, ziggurat, contrapposto, and still life) for cross-cultural comparisons.

The methodology for cross-cultural comparative studies of art and architectural history beyond Western traditions has not been articulated. Therefore, this research systematically examines the 2021 classwork of the glossary assignment to see how students individually and comparatively analyzed the cross-cultural works of art and architecture. In other words, the research question is: what are the study approaches, tactics, and themes employed by students in carrying out a comparative analysis between the Western and Southeast Asian works of art and architecture? This research aims to find an alternative study approach in art and architectural history, and to identify new possibilities for

employing multiple approaches in combination, such as chronological, global, and thematic approaches.

LITERATURE REVIEW ON METHODOLOGY IN ART AND ARCHITECTURAL HISTORY

The objective of this literature review is to find an analytical framework for the systematic examination of the 2021 classwork of the glossary assignment. It is also to identify *study approaches*, *tactics*, and *themes* used by the textbooks in presenting and organizing art and architectural history. For this research, the term *study approaches* is defined as systems of inquiry within which choices of strategies (methods) and tactics (techniques) are made (Groat, 2002; Zeisel, 2006). The term *strategies* is defined as skillful management and a plan for moving from the research question(s) to the knowledge derived from the research. The term *tactics* is defined as specific tactics used, such as data collection tools, analytical procedures, and archival treatment (Groat & Wang, 2002, pp. 10-12). The term *themes* is defined as the subjects explored in a work of art and architecture over time and across cultures (Katz et al., 1995; Oxford University Press, 2021c). Themes are used in two processes. The first is the process of theme identification, which is a process of content analysis in which the primary themes and sub-themes are identified. The second is the process of discovery, which is the analysis of the subject in a work of art or architecture. There are two types of themes. *Priori themes* refers to themes identified from a literature review. *Inductive themes* refers to themes discovered from the data of the 2021 classwork of the glossary assignment (Cranz, 2016, pp. 76-80).

The issue of global vision raised in the discipline of art and architectural history has resulted in various new methodologies seen in newly written or revised editions of textbooks on art and architectural history. In this review, three books of interpretive historical research -- *Janson's history of Art: The ancient world*, eighth edition (Davies et al., 2012), *Themes and foundations of art* (Katz et al., 1995), and *Exploring art: A global, thematic approach*, second edition (Lazzari &

Schlesier, 2005) -- are selected based on certain criteria. First, the books are textbooks used in teaching art and architectural history courses. Second, the three textbooks reveal the limits of chronology and place-based histories, two of which provide alternative histories (revisionist histories) to Janson's conventional art history of the Western tradition by organizing cross-cultural artifacts thematically. Third, a combination of the books represents a variety of study approaches, tactics, and themes. Strategically, the three textbooks employ the same research strategy, which can be generally termed *interpretive historical research*. The term is defined as "investigations into social-physical phenomena within complex contexts, with a view toward explaining those phenomena in narrative form and in a holistic fashion" (Groat & Wang, 2002, p. 136). It is interpretive because the research involves interpretation. It is historical because the phenomena are past conditions relative to the researcher.

Janson's history of art: The ancient world, eighth edition presents a history of styles and stylistic changes of Western art from Prehistoric to Roman art. Janson's text is selected to represent the chronological and cultural approach in art and architectural history of the Western tradition. H.W. Janson wrote in the Preface to the first edition of History of Art, "The history of art is too vast a field for anyone to encompass all of it with equal competence" (as cited in Davies et al., 2012, p. VI). Even though some parts of Asia and Africa are included, the eighth edition continues to offer a strong focus on art and architectural history of what is described as the Western world. The revision remains current with new discoveries and new interpretations, such as the reidentification of the Porticus Aemilia as the Navalium, or Roman fleet shipyard (p.186). Janson's text emphasizes a clear point of view, and technique and style. Chronological and cultural periods are treated as distinct entities that are reinforced by maps and timelines. Seven chapters are organized into seven distinct categories; that is, Prehistoric, ancient Near Eastern (Mesopotamian), Egyptian, Aegean, Greek, Etruscan, and Roman art are presented independently. Accordingly, the Etruscan art and architecture is treated as evidence of Etruscan culture rather than as a forerunner to Roman or a follower of Greek art and architecture. Tactics

comprise data collection of archival images, reconstruction images, and architectural drawings used in formalist and visual analyses. Maps and timelines are used in contextual analysis to draw connections among works of art and architecture in order to write a history of styles and stylistic change. Methods used by the art historians to interpret cultures and to develop historical arguments are presented. Primary sources are incorporated to support the analysis and interpretation of cultures. Themes consistently found throughout chapters include subject and content, context, women, materials and techniques, and art and architectural composition.

Katz, Lankford, and Plank's *Themes and foundations of art* is selected to represent an integrated and thematic approach in writing art and architectural history (Katz et al., 1995). The textbook offers an integration of aesthetics, art theory and criticism, art history, multiculturalism, and art career education. In the art history section, cultures are not treated as distinct entities. Although the examples of art and architecture in this book are not large in numbers relative to the other two, they integrate these examples from around the world. Katz et al., in contrast to chronological and cultural order, present examples that are organized by three main themes: nature and art, cities and art, and the human image in art. Tactics include data collection of archival images and illustrations used in formalist and visual analyses. Art resource maps are only included in an appendix. Maps include Mesopotamia, the Roman Empire, Mexico, Central and South America, Africa, India, China and Japan, Cambodia, Java and New Guinea, and Western Europe. There are no timelines, but the works are presented chronologically.

The book *Exploring art: A global, thematic approach* by Lazzari and Schlesier (2005) is selected to represent a global and thematic approach in writing art and architectural history. Lazzari and Schlesier discuss art and architecture from around the world organized by themes, rather than chronology or geography. Such a global and thematic approach enables readers to see similarities and differences that connect cultures. Four primary themes (sub-themes) include, first, survival and beyond (food and shelter, reproduction and sexuality); second,

religion (deities and places of worship, mortality and immortality); third, the state (power, politics, and glory, social protest/affirmation); fourth, self and society (the body, race, gender, clan, and class, nature, knowledge, and technology, entertainment). Tactics are formalist and visual analyses, which make use of archival images and illustrations. World maps and timelines of world history in the context of integrated art and architecture examples from around the world accompany each thematic chapter.

Derived from the literature review, an analytical framework for this research is comprised of three sets of keywords that will be used in data analysis to find study approaches, tactics, and themes that are used in cross-cultural comparative analyses between Western and non-Western works of art and architecture. First, study approaches can be identified as a chronological, cultural, geographical, global, integrated, or thematic, or a combination of any of the aforementioned. Second, tactics are identified in data collection of archival images, illustrations, or architectural drawings for formalist and visual analyses of art and architecture works. Maps and timelines are also used for looking at art and architecture works in their context and for identifying connections among them. Third, keywords for theme identification are a priori themes including subject and content, context, materials and techniques, art and architectural composition, survival and beyond (food and shelter, reproduction and sexuality), religion (deities and places of worship, mortality and immortality), the state (city, power, politics, and glory, social protest/affirmation), and self and society (women, human, the body, race, gender, clan, and class, nature, knowledge, and technology, entertainment).

RESEARCH HYPOTHESIS AND INTERPRETIVE HISTORICAL RESEARCH METHODOLOGY

The hypothesis of this research is that a comparative analysis of cross-cultural works of art and architecture cannot be limited to either a chronological and cultural approach or a global and thematic approach. A combination of the mentioned approaches, along with multiple

tactics and themes enable the researcher to conduct a comparative analysis of Western and non-Western works that will entail the global integration and cross-cultural connection in writing and teaching art and architectural history.

The research methodology of this study is derived from interpretive-historical research, which means investigations of social-physical phenomena of the past (Groat & Wang, 2002). Such methodology involves a process of interpretation, which is comprised of data collection, identification, organization, analysis, and narration (Table 1). The process of interpretation is applied to two sets of data. The first is a dataset of three selected textbooks that have already been demonstrated in the literature review section. The second is a dataset of the 2021 students' manuscripts of the glossary assignment in a History of Art and Architecture course co-taught by the author at Chulalongkorn University. The 2021 students' assignments are

primary sources identified as unpublished manuscripts, in which study approaches, tactics, and themes in cross-cultural and comparative analyses are identified. In organizing data, 170 terms from the glossary of *Janson's history of art: The ancient world*, eighth edition are organized by chronological order when the term is first introduced in each cultural period, from the Prehistoric to Roman Period, and then by alphabetical order. Thirty-eight of the 170 terms were selected by the students based on their own interests. The 38 terms and comparisons from students' manuscripts are also organized in the same chronological and alphabetical order as the selected terms. The selection criteria are set to find the qualified comparisons for further analyses. Four of 38 comparisons are qualified by the following criteria. Definitions of the selected terms are accurate. The cross-cultural examples are relevant to the terms. Comparative analyses are clearly stated. Citations are provided.

Table 1

Interpretive-historical research methodology

Interpretation				
Data/Evidence collection	Identification	Organization	Evaluation/ Analysis	Narration
Selected textbooks on art and architectural history	Published manuscripts used as primary sources for examining the study approaches, tactics, and themes used in organizing the book's content or themes	Compilation by study approach and by logic used in the organization of the book's content or themes Note-taking Selected textbooks based on current references used in the History of Art and Architecture class, as well as the research problem that the books address the same issues as this study	Coding the data of selected comparisons Identification of study approaches Difference between study approaches Difference between the organization of themes	Description of different study approaches and organization of themes found in the selected textbooks

Table 1 Continued

Data/Evidence collection	Identification	Organization	Evaluation/ Analysis	Narration
Students' manuscripts of the glossary assignment	Unpublished manuscripts used as primary sources for examining various study approaches, tactics, and themes used in cross-cultural comparative analysis of art and architecture	Compilation by topic and by chronological order of the terms organized in <i>Janson's history of art: The ancient world</i> , eighth edition Case selection based on excellent quality and completion of the response to glossary assignment inquiry Note-taking Verification of data (definition, examples of art and architecture, etc.)	Identification of study approaches, tactics, and themes by coding Differences and similarities between Western and non-Western examples from comparative analysis	Description of a combination of study approaches, tactics, and themes employed in the students' manuscripts of glossary assignment Narrative and analytical description of strengths and limitations of each study approach, tactic, and theme

Note. This table is built on the interpretive-historical research methodology. Adapted from “Interpretive-historical research,” by Wang, D., *Architectural research methods* (pp. 135-172), 2002, John Wiley & Sons. Copyright 2021 by Pat Seeumpornroj.

For data analysis, the qualified comparisons will be identified for study approaches, tactics, and themes by a process called coding in a qualitative research. Differences and similarities between Western and non-Western examples from comparative analysis will also be identified.

For narration, description of a combination of study approaches, tactics, and themes derived from an analysis of the 2021 students' glossary assignment will be narrated. Differences and similarities in art and architecture created in different cultural and geographical contexts will be analytically discussed.

FOUR CROSS-CULTURAL COMPARISONS

Four of 38 cross-cultural comparisons are qualified by the following criteria: 1) definitions of the selected terms are accurate; 2) the cross-cultural examples are relevant to the terms; 3) comparative analyses are clearly stated; 4) citations are provided. For this section, the data of these four comparisons are verified, corrected, expanded, and rewritten by the author. The four comparisons are organized in the chronological and alphabetical order of the terms introduced in *Janson's history of art: The ancient world*, eighth edition. Each comparison offers definitions of the term and descriptions of Western and non-Western examples relevant to the term. A comparative analysis draws connections between Western and non-Western examples, specifically the differences and similarities in art

and architectural creation beyond cultural boundaries.

Comparison 1: Ti Watching a Hippopotamus Hunt, Egypt, and Men and Dogs, Thailand (Wannasirikul & Phayakharasmit, 2021)

The word “composite” means to be made of different parts or elements (Oxford University Press, 2021a), while an image refers to a picture, photograph or statue that represents somebody or something (Oxford University Press, 2021b). Therefore, a composite image refers to an image created by integrating multiple views or perspectives of an object. This is the opposite of an optical image, which refers to an image made up of what the eye sees, rather than from memory. In this context, a composite image has the same meaning as a composite view, composite pose, or twisted perspective.

A composite image can be found in an Old Stone Age cave painting. It is usually an animal image that is stiff and viewed from the side where each of the front and back legs can be seen, but with the head and horns shown in a frontal view. This is called twisted perspective (Soonpongsri, 2552, p. 9). The composite image was also a common style in Ancient Near Eastern and Egyptian Art. The head, hips, legs, and feet of a figure in a composite pose are normally turned to the side, but the torso is facing forward (Terry, n.d.).

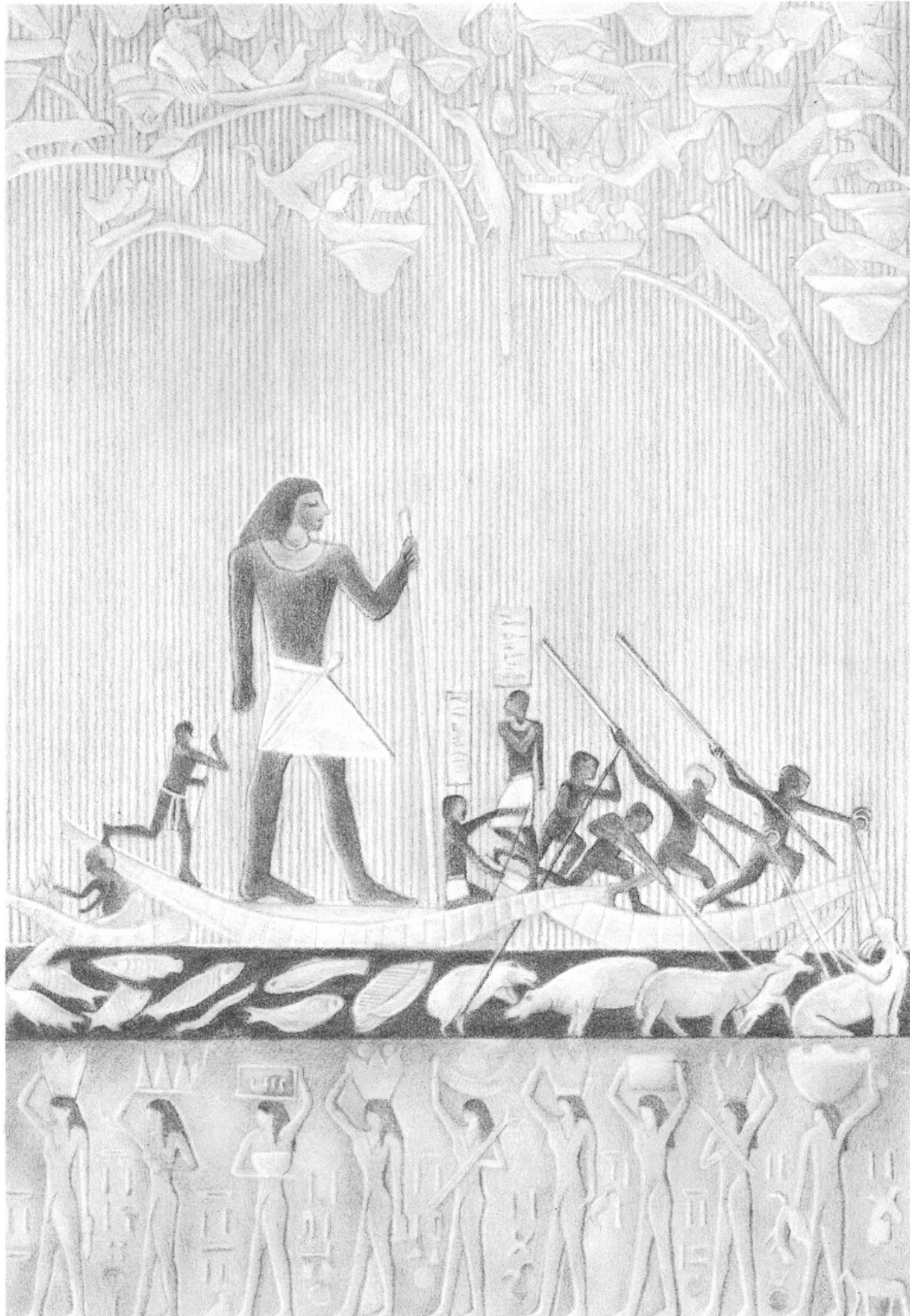
An example often mentioned in Western art history is *Ti Watching a Hippopotamus Hunt* in the Cemetery of Ti at Saqqara, Giza, Egypt, which dates back to ca. 2500 BCE (Figure 1). Paint was applied to a 122-cm-tall limestone bas-relief sculpture during the Old Kingdom period (2686-2181 BCE). In those days, the walls were painted in various rooms in a pyramid. Egyptian painters often carved low bas-relief, and when finished carving, they painted over another layer thus creating confusion as to whether the artworks were paintings or sculptures. However, power, awe and solemnity were ideally embedded. Most of the paintings depicted

farming and hunting scenes, man and nature, the spirits of the dead who were loyal to the gods, and the stories of the gods themselves. The artists focused on proportions; that is, important people were big and commoners were small. Painters of the Old Kingdom created many theories of painting that later developed into a model for traditional art that has been passed down for thousands of years. For example, images are shown by clear outlines, and not drawn expressively, but meticulously sketched from memory, furthermore, figures cast no shadow, and there is no use of perspective, of which is why the paintings appear flat. Paints at that time were made of natural materials, and there were two methods of painting. One was on dry plaster walls, called *secco*, and the other was on wet plaster walls, called *fresco*. In conclusion, painting and sculpture in the Old Kingdom was considered the perfect classical Egyptian art. It was a work that later artists took as a prototype and carried on as a tradition for thousands of years without any structural changes at all (Soonpongsri, 2552, p. 36).

The picture *Ti Watching a Hippopotamus Hunt* shows Ti, a high-ranking official, who is taller than the other hunters in the picture in order to represent the hieratic scale, illustrating his elite status. Ti's elite status and wealth are further depicted in an exquisitely designed tomb, despite the fact that he was not a pharaoh. These figures were carved and painted on the walls of his tomb to assure his perpetual success in the afterlife (Sarathy, n.d.). The grooves carved into the background depict the stems of the papyrus at the water's edge. At the top of the picture, animals such as foxes or wild cats are stalking birds and lizards. The swamps are characterized by zigzag lines, represented in abstraction, while fish and hippopotamuses swim, portrayed in naturalism. The hunters on the boat are busy hunting hippopotamuses while Ti is standing on the other boat alone. He has broad shoulders and narrow hips, which is more idealistic than realistic, while the scene looks more naturalistic, lively and dynamic. For the composite image, the eye, head, and legs of the Ti are viewed sideways, but Ti's torso is facing towards the viewers.

Figure 1

Ti Watching a Hippopotamus Hunt, Tomb of Ti, Saqqara, Giza, Egypt, ca. 2510-2460 BCE. Painted limestone relief, height approx. 114.3 cm



Note. A redrawn image by Nuntuchaporn Yansukon. Adapted from *Janson's history of art: The ancient world (8th ed.)* (p. 61), by Davies, P. J. E., Janson, H. W., Denny, W. B., Hofrichter, F. F., Jacobs, J., Roberts, A. M., & Simon, D. L., 2012, Prentice Hall. Copyright 2021 by Pat Seeumpornroj.

Figure 2

Men and Dogs, Prathun cave, Plara mountain, Thailand, ca. 3000 BCE. Paint on limestone, approx. 70 x 110 cm



Note. A redrawn image by Nuntuchaporn Yansukon. Adapted from *Khao Plara* [Plara Mountain] by Sarikkabut, P., (n.d.), <http://www.era.su.ac.th/Rockpainting/central/Khao-plara/index.html>. Copyright 2021 by Pat Seeumpornroj.

During the same era, composite images were found not only in ancient Egyptian art, but also in Thailand. Khao Plara (Plara mountain) is a prehistoric settlement from around 5000 – 3000 years ago, where prehistoric cave paintings that depict ancient ways of living based on ritualistic agricultural communities can be found (The Fine Arts Department of Thailand, n.d.). There are roughly 40 paintings depicting people and animals inside the cave.

There are images of people in motion, showing various gestures, with body decoration, and with what appears to be fabric tied around the waist in the shape of a bow. The head is decorated with what seems like branches or feathers, and the figures are also wearing bracelets around their wrists. The depicted animals are cows or bulls, deer, dogs, chickens, turtles, and frogs, while people are either gesturing or dressed to imitate the animals. The people and animals often appear together, such as a painting of a person leading cows or bulls, or a painting of a person with dogs. On the animal's bodies, there are

decorative patterns of cloth that are draped over the animals' backs. All of them are painted in red and dark red, with some overlapping, and initial sketches done in black. The pictures of people and animals are proportional, indicating an understanding of the human and animal bodies. For example, the representations of men have calf muscles and women have breasts when facing sideways. The portrayed subjects also have visible fingers and toes.

One of the Khao Plara cave paintings is the painting of *Men and Dogs*, located in Prathun cave, Plara mountain, Uthai Thani, Thailand. *Men and Dogs*, painted in red, consists of two people and two dogs, each of which is illustrated differently (Figure 2). The biggest man and the right dog are treated with partial silhouettes like x-ray images. The biggest man is a composite image composed of both profile and frontal views. The depiction twists the perspective to create a dimension in the picture (twisted perspective) showing the side of a leg, face, and arm to present a male figure that is moving

towards the north, while twisting the perspective of the torso to a frontal view in order to show the body decoration and axes. The smaller human on the left side of the painting is painted in solid silhouette, as is the dog in the center. Depicting the smaller figure from the side could be intentional in order to emphasize the visibility of the breast and abdomen, possibly to present a pregnant female figure. Interpretively, they appeared to be performing a ceremony or a ritual, where the smaller female figure is singing, while the larger male figure is dancing.

The reason why these two pictures are chosen for comparison is to show the close relationships between the depiction of people and animals from different civilizations. According to ancient Egyptian beliefs, the male hippopotamus was a symbol of aggression and evil. Archaeological evidence suggests that ancient Egyptians were often attacked by hippopotamuses; this is evidenced in an ancient medicine textbook that explains how to treat wounds inflicted by hippopotamuses. On the other hand, the female hippopotamus is a symbol of fertility, pregnancy, and protection of the baby from harm. This is evidenced by protective amulets that resemble the figure of a female hippopotamus. In the case of prehistoric cave paintings in Thailand, the dog was believed to be a sacred animal that brought rice varieties from the sky for people to grow for food 2500-3000 years ago (Teerajaruwan, 2549, p. 104).

Comparison 2: Ziggurat of Ur, Iraq, and Suku Temple, Indonesia (Wannasirikul & Phayakharasmit, 2021)

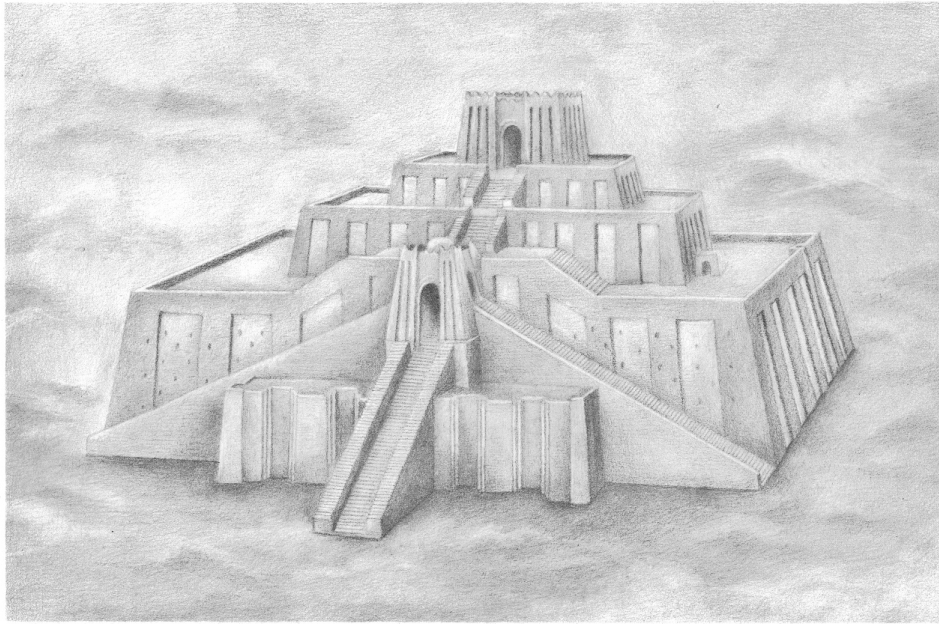
Ziggurat comes from the Assyrian word “ziqquratu,” meaning “mountain peak” or “height.” The term refers to stepped pyramidal temple platforms, which were erected in Mesopotamia's major cities between 2200 and 500 BCE as architectural and religious structures. Sumer, Babylonia, and Assyria have each had about 25 ziggurats discovered. A ziggurat's base was usually rectangular or square. It had no external chambers and was always constructed with mud brick at the core and covered with baked bricks on the exterior (Britannica, 2020).

The Great Ziggurat of King Urnammu, Ur, Muqaiyir, Iraq, also known as the Ziggurat of Ur, is an ancient Egyptian ziggurat, which began construction around 2050–2030 BCE and was completed around 2030–1980 BCE. Its purpose was to bring the temple closer to heaven (Figure 3). The Mesopotamians believed that it was the connection between heaven and earth. It was a sacred space that belonged to everybody, not just the high priests.

In Southeast Asia, similar religious architecture such as the Suku Temple, Indonesia (Figure 4) originated in the same era. This Javanese Temple is one of the most astonishing and distinctive on the island because of its beautiful proportions, just like the ziggurat. Also, stunning bas-reliefs and beautiful façade sculptures adorn the temple. According to archeological dating, the temple was built in 1437 CE, during the decline of the Majapahit Empire in the reign of King Majapahit, around the end of the Hindu and Buddhist civilization on Java Island (*Candi Suku*, 2020). It seems clear that Javanese and Mesopotamian architecture are similar in both shape and religious functions.

Figure 3

The Great Ziggurat of King Urnammu, Ur, Muqaiyir, Iraq, ca. 2100 BCE. Built with solid mud bricks and faced with baked bricks set in bitumen, base is 57.9 x 39.6 m, height is 15.2 m



*Note. A redrawn image by Nuntuchaporn Yansukon. Adapted from *Janson's history of art: The ancient world (8th ed.)* (p. 32), by Davies, P. J. E., Janson, H. W., Denny, W. B., Hofrichter, F. F., Jacobs, J., Roberts, A. M., & Simon, D. L., 2012, Prentice Hall. Copyright 2021 by Pat Seeumpornroj.*

Figure 4

Sukuh Temple, Indonesia, ca. 1437 CE. Built with red andesite stone, trapezium plan laid out on approx. 200 square m, height 6 m



*Note. A redrawn image by Nuntuchaporn Yansukon. Adapted from *Candi Sukuh*, by Sacred sites in Southeast Asia, (n.d.) (<https://asia.si.edu/collections-area/southeast-asian/sacred-sites-in-southeast-asia-candi-sukuh/>). Copyright 2021 by Pat Seeumpornroj.*

Comparison 3: Woman from Frosinone, Roman Era, and Bodhisattva, Plaosan temple, Indonesia (Phokhaw & Chunghom, 2021)

Contrapposto refers to the human standing posture in sculpture where the weight put on the front leg. This causes the body to become asymmetrical in such a way that the hips are tilted down towards the unloaded leg, causing the shoulder blades to tilt in the opposite direction. The standing style is a stance that creates an S-shaped curvature, which makes the figure appear quite natural (*Contrapposto*, 2020; Smarthistory, 2020).

The Woman from Frosinone sculpture is made from carved marble. It is a figure of a woman draped in cloth (Figure 5). Its overall dimensions are 180.3 × 66 × 49.5 cm with a damaged head, left arm, and right arm from the shoulder. Also, the back of the sculpture is incomplete. Additional information from the Detroit Institute of Arts reveals that this work may represent Calliope, the muse of epic poetry (Detroit Institute of Arts, n.d.).

This work is based on realism, with a proportionate human body and fluidity in the treatment of the fabric. Moreover, this work features a standing pose that follows a contrapposto posture; that is, the female figure is standing with weight leaning on the left leg and

her hips tilted down to the right. This results in the right knee protruding forward. In addition, the left shoulder is tilted downward, which makes the left side of the body narrower.

In Southeast Asia, similar standing posture found in a stone carving of Bodhisattva, Plaosan temple, Indonesia. This high relief sculpture was made by carving the outer stone walls of the temple (*Plaosan*, 2020). It is a figure of a topless man who is wearing ornaments on his head, neck, shoulders, waist, thighs, and ankle, and holding lotus flowers in both hands (Figure 6). This work depicts a Bodhisattva based on Buddhist beliefs. Similar works have also appeared on the periphery of the Plaosan Temple in this shrine (Dlium, 2019).

Analysis shows that this work utilizes the contrapposto pose; that is, the sculpture's weight is borne on the left leg, which makes the hips tilt down to the right. This results in the right leg being bent at the knee, and the left shoulder being tilted downward. However, this work differs from *The woman from Frosinone* as the left side of body is bent instead of being shortened to make the body of the statue curve. Although the work does not have the same realist treatment, it still gives the impression of a natural standing posture. Moreover, this work has more delicate body curvature than the usual male body. This shows that the man is perfect, but not realistic. Furthermore, the halo on the back of the head implies that the person in this artwork is not a normal human.

Figure 5

The Woman from Frosinone, unknown original location, ca. 14-68 CE. Julio-Claudian dynasty, Roman period. A now-headless draped female marble statue, overall 180.3 x 66 x 49.5 cm



Note. A redrawn image by Nuntuchaporn Yansukon. Adapted from “The woman from Frosinone: Honorific portrait statues of Roman imperial womenby,” by Lindner, M., 2006, *Memoirs of the American Academy in Rome*, 51/52(2006-2007), pp. 43-85. Copyright 2021 by Pat Seeumpornroj.

Figure 6

Bodhisattva, Plaosan temple, Indonesia, ca. mid-9th century CE. Stone carving



Note. A redrawn image by Nuntuchaporn Yansukon. Adapted from *Plaosan Bodhisattva*, by Kartapranata, G., 2015 (https://commons.wikimedia.org/wiki/File:Plaosan_Bodhisattva_01.jpg). Copyright 2021 by Pat Seeumpornroj.

Comparison 4: Peaches and Water Jar, Italy, and Jataka illustrations on the wall of the Mandapa, Wat Si Chum, Thailand (Prasitporn & Ngammongkolwong, 2021)

Still life is a drawing or painting that focuses on non-living things. The drawn things -- mostly fruits, flowers, or household objects -- are arranged on a table. The elements that make the picture more realistic and beautiful are the weight of light and shadow, which also make the picture more atmospheric.

Still Life with Peaches and Water Jar (Figure 7) was one of at least ten pictures that decorated the House of the Stags in Herculaneum. This series of paintings features crustaceans, fish, poultry, fruits, meats, vegetables, and drinking containers in front of a neutral brown background.

Still Life with Peaches and Water Jar shows unripened peaches, with their branches cascading off of a shelf, and a glass jar of water in the foreground. One of the peaches has been torn from the branch and bitten into, showing a scarlet pit and white flesh that contrasts dramatically with the peach's yellow-green skin. The artist's ability to register two types of transparency at once is demonstrated by the glass jar, which contains both a transparent glass vessel and clear liquid. While the client may have intended for the glass to be included as a symbol of wealth (glass was one of the most expensive luxuries at the time), the artist used it as an opportunity to show off his ability to render these visually complicated features in perspective.

Still Life with Peaches and Water Jar belongs to the xenia (hospitality) category of still life paintings, which were exhibited to guests who were distant from home to welcome them and provide them with the means to be comfortable (a bed, food, a bath, etc.). For the Greeks, this was more than a matter of courtesy; it was a religious obligation, as they thought that Zeus

Xenios, in his role as a protector of strangers, embodied the moral obligation to be hospitable to foreigners and guests, and he roamed in disguise with travelers, testing the capacity of hosts to be kind and tolerant.

Xenia paintings or mosaics also indicated the wealth of the hosts. The paintings also appeared in the more public areas of houses, where they might be seen by less privileged visitors. The xenia in these situations spoke to the family's wealth and level of generosity in that they could afford to display them to those who were fortunate enough to be invited (Cline, 2017).

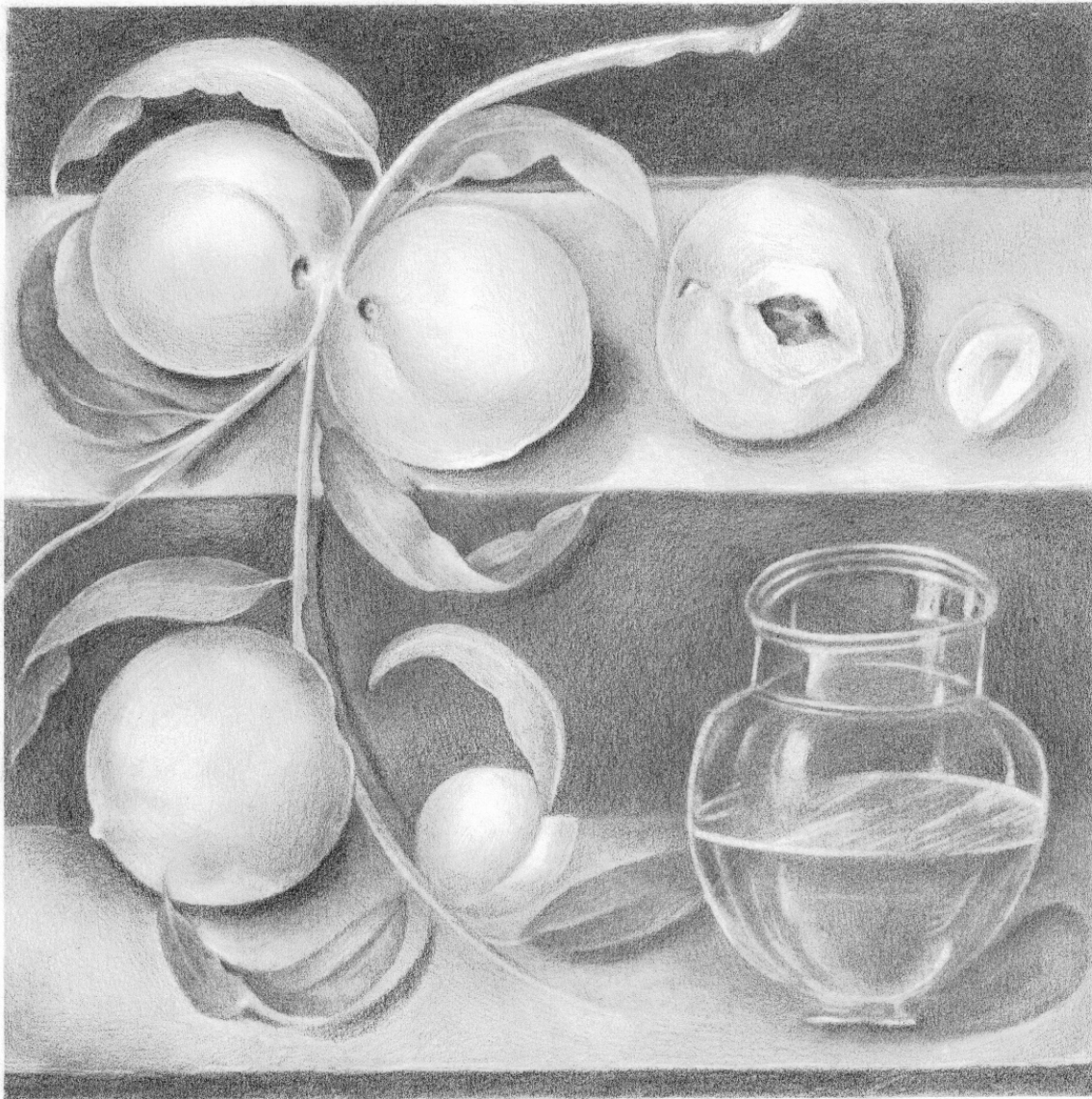
The oldest Thai painting originates from the Sukhothai period (ca. 18-19th Century BE). The art in the previous era had been mostly sculpture and architecture. Jataka illustrations on the wall of the Mandapa, Wat Si Chum, Thailand, illustrate patterned drawings that are prototypical of the Thai style of painting; it features lines engraved in stone slabs at Wat Si Chum (Figure 8). These drawings may have been made in the style of Indian painting, which Sri Lankan monks brought to Sukhothai for the propagation of Buddhism. This drawing is a jataka that was influenced by Lankan art, especially in the images of gods.

The used of black and red for painting these images is known as monochrome. The most important painting is of a Buddha image in the attitude of subduing Mara, found in the pagoda at Wat Chedi Chet Thaeo, Amphoe Si Satchanalai, in Sukhothai, which was influenced by a mixture of Indian, Lankan and Khmer art. The treatment is overtly typical of Sukhothai art. It is a drawing of the twenty-eight Buddhas sitting in rows, surrounded by gods, angels, and kings (Ardnarong, 2016).

Thai painting in the past was primarily based on Buddhism such as Jataka, gods or imaginary animals, and portraitures. Due to the strong influence and enforcement of beliefs, religions, a lack of praise for individualism, and communal reliability, it was common for the art to uphold and propagate religion rather than to praise in admiration the beauty of an unrelated subject, or individualism.

Figure 7

Still Life with Peaches and Water Jar, detail of a Fourth Style wall painting from Herculaneum, Italy, ca. 62-69 CE. Fresco, 35.6 x 34.3 cm



Note. A redrawn image by Nuntuchaporn Yasukuni. Adapted from *Still life with peaches*, by Cline, L. K., 2017 (<https://www.khanacademy.org/humanities/ancient-art-civilizations/roman/wall-painting/a/still-life-with-peaches>). Copyright 2021 by Pat Seeumpornroj.

Figure 8

Jataka illustrations on the wall of the Mandapa, Wat Si Chum, Thailand, ca. 18-19th Century BE. Stone engraving, approx. 15 cm thick, circa 65 cm broad and 82 cm long



Note. A redrawn image by Nuntuchaporn Yansukon. Adapted from *Phonngan thatsanasin samai sukhothai* [Visual works of Sukhothai period], by Ardnarong, P., 2016 (<https://medium.com/@pasubox>). Copyright 2021 by Pat Seeumpornroj.

ANALYSIS OF FOUR COMPARISONS

The analysis of four comparisons is intended to test the hypothesis of this research by identifying study approaches, tactics, and themes employed in the comparative analyses of cross-cultural art and architecture. Three sets of keywords derived from the literature review will be used for coding the data. Similarities and differences between Western and non-Western examples of art and architecture will also be analyzed. Data from the four comparisons are sourced from the three qualified manuscripts of the 2021 glossary assignment, which include Wannasirikul & Phayakharasmit (W/P), Phokhaw & Chunghom (P/C), and Prasitporn & Ngammongkolwong (P/N). Citations with page numbers from coding their manuscripts are provided in Table 2 with abbreviations. For example, (Wannasirikul & Phayakharasmit, 2021, p. 1) is cited as W/P1. Additionally, data from the four comparisons are

additionally collected from reference books as cited in Table 2.

By analyzing study approaches of the four comparisons, chronological, global, and thematic approaches are identified. A combination of chronological, global, and thematic approaches is used in comparison 1 on the composite images of *Ti watching a Hippopotamus Hunt, Egypt*, and *Men and Dogs, Thailand*. Both examples are deliberately chosen from the same period, ca. 2460-3000 BCE. Rather than a chronological approach, a combination of global and thematic approaches is used in comparisons 2, 3, and 4, in which the cross-cultural examples are not chosen from the same period. In comparison 2 on ziggurats, *Ziggurat of Ur, Iraq*, ca. 2100 BCE and *Sukuh Temple, Indonesia*, ca. 1437 CE were built approximately 3500 years apart. In comparison 3 on contrapposto, the *Woman from Frosinone*, unknown original location from the Roman Era, and *Bodhisattva, Plaosan temple, Indonesia*, were created approximately 850 years apart. In comparison 4 on still life, *Peaches and Water Jar, Italy*, and *Jataka illustrations on the*

wall of the Mandapa, Wat Si Chum, Thailand, were created approximately 1300 years apart.

Tactically, all four comparisons utilize the same methods, involving formalist and visual analyses of archival digital images, which are photographs of the actual art and architectural works. One exception is a digital redrawn image of *Men and*

Dogs, Thailand, which is used to accompany a digital image of the actual *Men and Dogs, the Khao Plara cave paintings*. Maps, timelines, and other kinds of illustrations such as architectural drawings or reconstruction images are not utilized in any of the four comparisons.

Table 2

Analysis of four comparisons to identify study approaches, tactics, themes, and similarities and differences

Four comparisons	Comparison 1 (Wannasirikul & Phayakharasmit, 2021)	Comparison 2 (Wannasirikul & Phayakharasmit, 2021)	Comparison 3 (Phokhaw & Chunghom, 2021)	Comparison 4 (Prasitporn & Ngammongkolwong, 2021)
Term and definition selected by the students as problem-based learning	Composite image. "An image formed by combining different images or different views of the subject" (Davies et al., 2012, p. 235).	Ziggurat. "From the Assyrian word <i>ziqu ratu</i> , meaning 'mountaintop' or 'height.' In ancient Assyria and Babylonia, a pyramidal mound or tower built of mudbrick forming the base for a temple. It was often either stepped or had a broad ascent winding around it, which gave it the appearance of being stepped" (Davies et al., 2012, p. 241).	Contrapposto. "Italian word for 'set against.' A composition developed by the Greeks to represent movement in a figure. The parts of the body are placed asymmetrically in opposition to each other around a central axis, and careful attention is paid to the distribution of weight" (Davies et al., 2012, p. 235).	Still life. "A term used to describe paintings (and sometimes sculpture) that depict familiar objects such as household items and food" (Davies et al., 2012, p. 240).
Period from which the selected term is organized in chronological order, as introduced in <i>Janson's history of art: The ancient world</i>, eighth edition (Davies et al., 2012)	Prehistoric period	Mesopotamian period	Greek period	Roman period

Table 2 Continued

Four comparisons	Comparison 1 (Wannasirikul & Phayakharasmit, 2021)	Comparison 2 (Wannasirikul & Phayakharasmit, 2021)	Comparison 3 (Phokhaw & Chunghom, 2021)	Comparison 4 (Prasitporn & Ngammongkolwong, 2021)
Example referred in history of art in the Western tradition and related to the term (work title, location, date, short description)	Ti Watching a Hippopotamus Hunt, Tomb of Ti, Saqqara, Giza, Egypt, ca. 2510-2460 BCE. Painted limestone relief, height approx. 114.3 cm (Davies et al., 2012, p. 61)	Great Ziggurat of King Urnammu, Ur, Muqaiyir, Iraq, ca. 2100 BCE. Built with solid mud brick faced with baked brick set in bitumen, base 57.9 x 39.6 m, height 15.2 m (Davies et al., 2012, p. 32)	The Women from Frosinone, unknown original location, ca. 14-68 CE. Julio-Claudian dynasty, Roman period. A now-headless draped female marble statue, overall 180.3 x 66 x 49.5 cm (Lindner, 2006, pp. 43-50)	Still Life with Peaches and Water Jar, detail of a Fourth Style wall painting from Herculaneum, Italy, ca. 62-69 CE. Fresco, 35.6 x 34.3 cm (Cline, 2017)
Southeast Asian example selected for comparison with the Western example (work title, date, location)	Men and Dogs, Prathun cave, Plara mountain, Thailand, ca. 3000 BCE. Painted limestone, approx. 70 x 110 cm (Sarikkabut, n.d.)	Sukuh Temple, Indonesia, ca. 1437 CE. Built with red andesite stone, trapezium plan laid out on approx. 200 square m, height 6 m (<i>Sacred sites in Southeast Asia</i> , n.d.; The National Library of the Republic of Indonesia, 2004)	Bodhisattva, Plaosan temple, Indonesia, ca. mid-9th century CE. Stone carving (Kartapranata, 2015)	Jataka illustrations on the wall of the Mandapa, Wat Si Chum, Thailand, ca. 18-19th Century BE. Stone engraving, approx. 15 cm thick, circa 65 cm broad and 82 cm long (Ardnarong, 2016; Terwiel, 2013)
Study approach(es)	Global and thematic approach W/P1-5 Chronological approach W/P3	Global and thematic approach W/P6-10	Global and thematic approach P/C2	Global and thematic approach P/N6
Tactic(s)	Formalist and visual analysis from archival digital images, and a redrawn image of Men and Dogs W/P2-4	Formalist and visual analysis from archival digital images W/P 6-8	Formalist and visual analysis from archival digital images P/C1-2	Formalist and visual analysis from archival digital images P/N4-7
Themes 1	Subject and content W/P1, 3	Subject and content W/P6	Subject and content P/C1	Subject and content P/N4-7

Table 2 Continued

Four comparisons	Comparison 1 (Wannasirikul & Phayakharasmit, 2021)	Comparison 2 (Wannasirikul & Phayakharasmit, 2021)	Comparison 3 (Phokhaw & Chunghom, 2021)	Comparison 4 (Prasitporn & Ngammongkolwong, 2021)
2	Form and composition W/P1-4	Form and composition W/P6, 8	Form and composition: pose, body weight transfer, asymmetry P/C1-2	Form and composition: shade and shadow, proportion, orientation, framework, colour, texture P/N4-5, 7
3	Materials and techniques W/P1-3	Materials and techniques W/P6	Material and techniques P/C1, 2	Material and techniques P/N4, 6
4	Context of art in architecture W/P2	Context of art in architecture W/P8	Context of art in architecture P/C2	Context of art in architecture P/N4-6
5	Power, politics, and glory W/P2	Power, politics, and glory W/P8	Not mentioned	Not mentioned
6	Mortality and immortality W/P	Mortality and immortality W/P6	Mortality and immortality P/C2	Not mentioned
7	Self and society: the body, gender, nature, knowledge, wealth, prosperity, and stability W/P2-3, 5	Self and society: class W/P6	Self and society: the body, gender, class P/C1-2	Self and society: class, wealth P/N5, 7
8	Degrees of abstraction: naturalism, abstraction W/P2	Not mentioned	Degrees of abstraction: naturalism, abstraction P/C1-2	Not mentioned
9	Symbolism W/P2, 5	Symbolism W/P6	Symbolism P/C2	Symbolism: food, glass jar representing wealth
10	Survival: reproduction and sexuality, abundance of flora and fauna, food W/P4, 5	Not mentioned	Not mentioned	Survival: food P/N5
11	Religion: human beliefs about animals and nature, rituals W/P5	Religion: deities, beliefs, rituals, and places of worship W/P6, 8	Religion: deities, beliefs, and places of worship P/C2	Religion: deities, beliefs, and places of worship P/N6, 7

Table 2 Continued

Four comparisons	Comparison 1 (Wannasirikul & Phayakharasmit, 2021)	Comparison 2 (Wannasirikul & Phayakharasmit, 2021)	Comparison 3 (Phokhaw & Chunghom, 2021)	Comparison 4 (Prasitporn & Ngammongkolwong, 2021)
Similarities	Religion: human beliefs about animals and nature, amulet W/P5 The abundance of flora and fauna W/P5 Reproduction and sexuality W/P5	Religion: both are places of worship built for religious purposes, although each serves different belief and religion. W/P8	Form and composition: pose, body weight transfer, asymmetrical balance P/C2	Not mentioned [Added by author, symbolism uses expensive objects to symbolize wealth, class; religious representations to symbolize power and class structure]
Differences	Not mentioned [Added by author, differences found in social hierarchy; human-animal relations (differences between a hunted and companion animal); symbolism (different subjects and objects symbolize different meanings in different cultures)]	Not mentioned [Added by author, differences in religious practice]	Body, proportion, and gender of the mortal and immortal P/C2 Degrees of abstraction of the mortal and immortal P/C2	Secular and sacred representations between the objects from everyday life and the imagined subjects from the allegory P/N7

Note. In Table 2, citations with page numbers from students' manuscripts are provided with abbreviations. For example, (Wannasirikul & Phayakharasmit, 2021, p. 1) is cited as W/P1. Additional data collection from reference books is cited in the table.

Eleven themes are found from coding the data of the four comparisons, with seven themes found consistently throughout all comparisons, while the other four themes are found only in some comparisons. The seven themes are primary themes that can be comprised of sub-themes derived from specificities of different examples. The seven themes are subject and content, form and composition, materials and techniques, context of art in architecture, self and society, symbolism, and religion. For example, in the form and composition primary theme, sub-themes found are pose, body, weight transfer, asymmetry, shade and shadow, proportion, orientation, framework, color, and texture. In the

self and society primary theme, sub-themes are the body, gender, nature, class, knowledge, wealth, prosperity, and stability. The other four themes (sub-themes) only found in some comparisons are power, politics, and glory; mortality and immortality; degrees of abstraction (naturalism, abstraction); and survival (reproduction and sexuality, abundance of flora and fauna, food).

Besides identifying themes, similarities and differences in the four comparisons of cross-cultural examples are analyzed. Comparison 1 and 2 mention similarities, but not differences. In comparison 1 on composite images, both *Ti watching a Hippopotamus Hunt, Egypt* and *Men*

and *Dogs, Thailand* similarly portray human beliefs about animals and nature, the abundance of flora and fauna, and reproduction and sexuality. Representations of amulets as devices to ward off evil are also found in both examples in comparison 1. In comparison 2 on ziggurats, both the *Ziggurat of Ur, Iraq* and *Sukuh Temple, Indonesia* are places of worship built for religious purposes, although each serves different beliefs and religions. Comparison 3 on contrapposto mentions both similarities and differences. The *Woman from Frosinone, unknown original location from the Roman Era* and *Bodhisattva, Plaosan temple, Indonesia* are similar in form and composition, i.e., pose, body weight transfer, asymmetrical balance. However, both are different in body, proportion, gender, and degrees of abstraction of the mortal and immortal. Comparison 4 on still life mentions differences, but not similarities. *Peaches and Water Jar, Italy* and *Jataka illustrations on the wall of the Mandapa, Wat Si Chum, Thailand* are different in being secular and sacred representations of objects from everyday life and imagined allegorical subjects, respectively.

CONCLUSION: STUDY APPROACHES, TACTICS, AND THEMES TOWARDS A BECOMING GLOBAL HISTORY OF ART AND ARCHITECTURE

In this research, an alternative study framework has been demonstrated from the design of a glossary assignment that directed students to choose a term based on their interests for a problem-based inquiry involving the application of interpretive-historical research methodology. The identification of study approaches, tactics, and themes from a literature review and from an analysis of four cross-cultural comparisons were utilized to construct an analytical framework. Strategically, interpretive-historical research methodology is used in the selected art and architectural history textbooks, as well as its application in conducting cross-cultural and comparative studies for the glossary assignment. At the study approach level, new study approaches discovered from the analysis of four

cross-cultural comparisons are different from the literature review. These reveal that a combination of multiple approaches enables students to conduct cross-cultural comparisons. Specifically, a combination of chronological, global, and thematic approaches allows for comparative study of Western and non-Western examples that were created in approximately the same period. It reveals evidence that similar art and architecture were created around the same time, in different cultures and geographical contexts. Even without relying on chronological order, a combination of global and thematic approaches enables a comparative study of cross-cultural examples that transcend time and reveal similarities that connect cultures, as well as differences.

Tactically, the formalist and visual analysis, the use of archival images and illustrations (a redrawn image of actual artworks) are found in both the literature review and the analysis of four comparisons. Maps and timelines in conventional historiography with chronological order and cultural boundaries prevent the kinds of cross-cultural comparisons that formalist, and archival visual analysis reveals. However, tactics of using maps, timelines, and other kinds of illustrations as devices in conducting cross-cultural comparisons are found to be lacking in the four comparisons. As a result, cross-cultural comparisons with insufficient use of devices for collecting contextual data lead to a lack of thorough exploration of all possible themes, and incomplete connections among cross-cultural examples.

Thematically, some a priori themes were identified from the literature review, but some are inductive themes discovered from analysis of the four comparisons. This reveals that, although a priori themes are used as an initial analytical framework for identifying themes in the four comparisons, researchers will discover new themes, which derive from new specificities of cross-cultural examples. The themes derived from cross-cultural comparisons are provocative and of contemporary relevance, bringing history alive for students. This research also highlights the universality of themes as a way of seeing all art, regardless of place or historical period. Common glossary terms from conventional Western art and architectural history, such as *composite image, ziggurat, contrapposto*, and

still life, are universal and also existent in Southeast Asian art and architecture. The alternative study framework demonstrated in this research has addressed the methodological and pedagogical problems in the field of art and architectural history. Its application to the future study can reveal the universality of the human desire to create art and architecture.

REFERENCE

Ardnarong, P. (2016). *Phonngan thatsanasin samai sukhothai* [Visual works of Sukhothai period]. Retrieved February 2, 2021, from <https://medium.com/@pasubox>

Britannica. (2020). *Ziggurat*. Retrieved February 2, 2021, from <https://www.britannica.com/technology/ziggurat>

Candi Sukuh. (2020). Retrieved February 2, 2021, from <https://www.lonelyplanet.com/indonesia/gunung-lawu/attractions/candi-sukuh/a/poi-sig/1189560/1322079>

Chattopadhyay, S. (2015). The globality of architectural history. *Journal of the Society of Architectural Historians*, 74(4), 411-415.

Cline, L. K. (2017). *Still life with peaches*. Retrieved February 2, 2021, from <https://www.khanacademy.org/humanities/ancient-art-civilizations/roman/wall-painting/a/still-life-with-peaches>

Contrapposto. (2020). Retrieved February 2, 2021, from <https://en.wikipedia.org/w/index.php?title=Contrapposto&oldid=996477905>

Cranz, G. (2016). *Ethnography for designers*. Routledge.

Davies, P. J. E., Janson, H. W., Denny, W. B., Hofrichter, F. F., Jacobs, J., Roberts, A. M., & Simon, D. L. (2012). *Janson's history of art: The ancient world* (8th ed.). Prentice Hall.

Detroit Institute of Arts. (n.d.). *Draped female figure, between 2nd and 1st century BCE*. Retrieved February 2, 2021, from <https://www.dia.org/art/collection/object/draped-female-figure-46496>

Dlium. (2019). *Plaosan Lor Temple*. <https://www.youtube.com/watch?v=QqEMZ9W3rBQ>

Groat, L. N. (2002). Systems of Inquiry and Standards of Research Quality. In L. N. Groat & D. Wang (Eds.), *Architectural research methods* (pp. 21-43). John Wiley & Sons.

Groat, L. N., & Wang, D. (2002). *Architectural research methods*. John Wiley & Sons.

Kartapranata, G. (2015). *Plaosan Bodhisattva*. Retrieved February 2, 2021, from https://commons.wikimedia.org/wiki/File:Plaosan_Bodhisattva_01.jpg

Katz, E. L., Lankford, E. L., & Plank, J. D. (1995). *Themes and foundations of art*. National Textbook.

Lazzari, M. R., & Schlesier, D. (2005). *Exploring art: A global, thematic approach* (2nd ed.). Wadsworth.

Lindner, M. (2006). The woman from Frosinone: Honorific portrait statues of Roman imperial women. *Memoirs of the American Academy in Rome*, 51/52(2006-2007), 43-85. <http://www.jstor.org.chula.idm.oclc.org/stable/25609490>

Maass, J. (1969). Where architectural historians fear to tread. *Journal of the Society of Architectural Historians*, 28(1), 3-8. <https://doi.org/10.2307/988523>

Oxford University Press. (2021a). *Composite*. Retrieved February 2, 2021, from <https://www.oxfordlearnersdictionaries.com/definition/english/composite>

Oxford University Press. (2021b). *Image*. Retrieved February 2, 2021, from <https://www.oxfordlearnersdictionaries.com/definition/english/image>

- Oxford University Press. (2021c). *Theme*. Retrieved February 2, 2021, from https://www.oxfordlearnersdictionaries.com/definition/english/theme_1
- Phokhaw, T., & Chunghom, S. (2021). *Allegory and contrapposto* [Unpublished manuscript]. Chulalongkorn University.
- Plaosan*. (2020). Retrieved February 2, 2021, from <https://en.wikipedia.org/wiki/Plaosan>
- Prasitporn, P., & Ngammongkolwong, P. (2021). *Rotulus and still life* [Unpublished manuscript]. Chulalongkorn University.
- Sacred sites in Southeast Asia, Candi Sukuh*. (n.d.). Retrieved February 2, 2021, from <https://asia.si.edu/collections-area/southeast-asian/sacred-sites-in-southeast-asia-candi-sukuh/>
- Sarathy, J. (n.d.). *Art of ancient Egypt*. Retrieved February 2, 2021, from <https://arthistoryteachingresources.org/lessons/art-of-ancient-egypt>
- Sarikkabut, P. (n.d.). *Khao Plara* [Plara Mountain]. Retrieved February 2, 2021, from <http://www.era.su.ac.th/Rockpainting/central/Khao-plara/index.html>
- Seeumpornroj, P. (2021). *Assignment 01: Glossary of art and architecture of the ancient world from Prehistoric to Roman Era* [Unpublished assignment handout]. Department of Architecture, Chulalongkorn University.
- Smarthistory. (2020). *Contrapposto explained*. <https://www.youtube.com/watch?v=5vK7Z2Odnc0>
- Soonpongsri, K. (2552). *Prawattisat sinlapa tawantok nueng* [Western art history 1]. Chulalongkorn University Press.
- Teerajaruwan, A. (2549). *Rupkhian duekdamban "Suwannaphum" samphan pi ma laeo tonbaep ngan changkhian patchuban* [Ancient painting "Suwannaphum" 3,000 years ago, the prototype of the current painter work]. Matichon Press.
- Terry, J. (n.d.). *Composite pose*. Retrieved February 2, 2021, from <https://blog.stephens.edu/arh101glossary/>
- Terwiel, B. J. (2013). The hidden jataka of Wat Si Chum: A new perspective on 14th and early 15th century Thai buddhism. *Journal of the Siam Society*, 101, 1-17. https://thesiamsociety.org/wp-content/uploads/2013/04/JSS_101_0b_Terwiel_TheHiddenJatakaOfWatSiChumANewPerspective.pdf
- The Fine Arts Department of Thailand. (n.d.). *Khao Phu Plara (Khao Plara)* [Plara Mountain]. Retrieved February 2, 2021, from <https://www.finearts.go.th/main/view/19367>
- The National Library of the Republic of Indonesia. (2004). *Sukuh Temple*. Retrieved February 2, 2021, from https://candi.perpusnas.go.id/temples_en/deskripsi-central_java-sukuh_temple_26
- Wang, D. (2002). Interpretive-historical research. In *Architectural research methods* (pp. 135-172). John Wiley & Sons.
- Wannasirikul, M., & Phayakharasmit, L. (2021). *Composite image and ziggurat* [Unpublished manuscript]. Chulalongkorn University.
- Zeisel, J. (2006). Research methodology: Approaches, designs, and settings. In *Inquiry by design: Environment / behavior / neuroscience in architecture, interiors, landscape, and planning* (pp. 91-118). Norton.