



**ASA**  
CULTURAL TOURS

AUSTRALIANS STUDYING ABROAD

# MAGAZINE



November 2014 Edition

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## TRAVEL TIP

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### Travel Jug

In many countries, a kettle is not provided in your room. Take a water boiler/travel jug for your convenience when next you travel. The capacity is 400ml and fills 2 ample cups (cups included). It has an automatic safety cut out, reset button and on/off light. It is lightweight (400g) and compact. and boils 2 cups in approximately 4 minutes. (purchase price is approximately \$60.00, but may vary)

"TRUE" dual voltage: 650W on 110V and 240V

There are several options available and most can be found at good adventure or travel stores, like Snowgum or Katmandu.

*The information and image shown here is based on the Korjo Jug.*



As you move through the magazine, click on the icon for more about each article or tour

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## Structure and Beauty: The Triumph of Italian Art

28 December 2014 – 12 January 2015

### Leader Em. Prof Bernard Hoffert

Art historian & artist, former World President of International Assoc. of Art-UNESCO, Assoc. Dean, Monash University. Established Monash art & design programs in Prato, Italy.

**16 Days** Rome (6 nights) • Prato (6 nights) • Venice (3 nights)



This tour will explore the balance between continuity and change in the art and architecture of Italy from classical antiquity to the 18th century. In Rome, Pompeii, Assisi, Florence, Siena, Arezzo, Sansepolcro, Ravenna and Venice, we examine how the giants of Italian visual culture, such as Giotto, Brunelleschi, Leonardo, Michelangelo, Raphael, Piero della Francesca, Bramante, Bernini, Titian and Caravaggio shaped the Western tradition. In monuments and museums, we see how Roman heritage, integrated with Byzantine elements, is midwife to world shattering ideas and artistic forms. We begin with the great monuments of ancient Rome, then examine Rome's Early Christian churches, High Renaissance and Baroque masterpieces of painting, sculpture and architecture and see one of the wellsprings of European artistic traditions in the sublime ruins of Pompeii. We examine how Michelangelo brought an exquisite monumentality to art and architecture, and how architect Borromini, painter Caravaggio, and polymath Bernini all innovated with classical antiquity. We explore the genesis of Renaissance visual clarity and proportion in Giotto's Assisi cycles, paintings by Masaccio, Uccello, Botticelli, Fra Filippo Lippi and Leonardo, sculpture by Donatello and Michelangelo, and the architectural wonder of Filippo Brunelleschi. In Siena we contrast Florentine gravitas to Siennese grace and pay homage to Piero della Francesca through his fresco cycle of the Story of the True Cross in Arezzo and his masterful the Resurrection and Madonna of Mercy in Sansepolcro. We explore Eastern mysticism through the scintillating, brilliantly coloured Byzantine mosaics of Ravenna, and then consider how the rich impasto of Venetian masters like Giorgione, Titian and Tintoretto posed an alternative to Florentine linear clarity by reconciling classical form to the Byzantine colouristic tradition. Their paintings captured the refractive light of the lagoon, also exploited by the colourism of Venetian architects. An affordable option, our tour utilises 2 and 3-star accommodation – including the historic Convent of San Trovaso in Venice. Monash art & design programs in Prato, Italy.

BI-ANNUAL  
DEPARTURE

# LAST OPPORTUNITY LIMITED AVAILABILITY

Travel in  
December 2014  
- January 2015

# Ivan The Great

## *The man who made the KREMLIN*

The Kremlin is Moscow's red heart. How this trading post on a swampy bend of the river Moscow rose after the disastrous 13th century Tatar invasion to draw together Russian speakers in a tsarist empire, is a remarkable and unpredictable story. Moscow's red citadel has come to embody the essence of Russian state power. Its identity as a symbol of both spiritual and secular authority has been re-imagined by Russia's rulers up to the present-day. For centuries the Kremlin has shimmered, to deceive, like a golden mirage. But its appearance is not as timeless and unchanging as the Kremlin's modern appearance suggests. More curiously, this most Russian of locations has foreign foundations. In the 15th century, Tsar Ivan III, transformed the citadel of his capital city: the story of the Moscow Kremlin should start with his labours.



The consolidation of Russian princedoms under the rule of Muscovy earned Ivan III (1462-1505) the title 'Great'. (The soubriquet was later conferred on Peter I, 1682-1725, and Catherine II, 1762-1796) Patient, prudent, thrifty and judiciously aggressive, he trebled the size of the territory belonging to Moscow, bringing together Russian princedoms under his rule, and ending their subjection to the Golden Horde. Ivan had broader imperial ambitions: to promote cultural self-confidence and legitimise Moscow's position in the world. In 1453, Constantinople, the '2nd Rome' and capital of the Byzantine empire, the city which had brought Christianity to pagan Russia, fell to the Muslim Ottoman Turks. Dismayed Orthodox Christians were inclined to see the Grand Princes of Muscovy as the legitimate successors to the Byzantine emperors.

In 1472 Ivan chose as his second wife, Sofiya Palaeologue, niece and nearest living heiress to the last Byzantine emperor, who had grown up at the papal court in Rome. According to the chronicle, she was very ugly and, weighing some 350 pounds, broke the bed on her first

night in Moscow. In a highly intimate discussion with an adviser, Ivan gloomily expressed doubts about his ability to father a child with the princess although he took heart from the several children of his first marriage. On the other hand, Ivan had his own imperfections: drinking to extremes at dinner and showing such hostility at the unexpected sight of women that they fainted with terror. Sofiya was also intelligent and ambitious, exercising great influence over her husband in their 21 year marriage, as well as producing 11 children. She also brought in her train renaissance culture and imperial tradition. The Byzantine double-headed eagle was adopted as an emblem (and was re-adopted in 1993 after the fall of communism) along with elaborate court ceremonial including bowing to the ground and the use of titles such as 'tsar' (Caesar) and 'autocrat'. The idea also took root that Moscow had a sacred mission to save the Christian world: '...for two Romes have fallen, the third (Moscow) stands and there will be no fourth'.

In keeping with his grander vision of Moscow's rank, Ivan carried out an ambitious building programme that

transformed his shabby-looking citadel. He endowed it with new cathedrals and palaces, all defended by sturdy modern walls and towers that replaced older crumbling fortifications. Ivan gave the Kremlin much of its current appearance and it is remarkable that the most famously Russian buildings within the Kremlin have Italian foundations.

A first attempt to replace the decrepit Dormition Cathedral, where Moscow's rulers were crowned, ended badly in 1472 when most of the structure collapsed, either as result of flawed calculations or the effects of a modest earthquake or, perhaps, both. For the tsar, completing the cathedral central to dynastic life became a matter of state. Influenced by his wife Sofiya, an embassy was sent to Italy to recruit the best architectural talent. It returned, in 1475, with Aristotele Fioravanti, a true renaissance man in his gifts as an architect, artist, hydraulics expert, metal-caster and military engineer as well as an amusingly-talented magician. He had worked extensively in northern Italy, earned papal approval and a Europe-wide reputation. A very generous contract was offered to



Photo Credit Photographer

work in distant, barbarous Russia but Fioravanti's decision to leave Rome may also have been influenced by an accusation of counterfeiting, for which the penalty was ingesting molten lead. Working on the new cathedral within the precepts of traditional Russian religious styles, Fioravanti brought fresh Italian technical innovation, from a machine that demolished in a week what had taken three years to build to better types of mortar and, even, the use of new-fangled metal spades. He established his own brickworks which produced larger well-fired products for building. The Dormition Cathedral, lofty, light and delicate, with much deeper foundations and walls strengthened by iron tie-rods, rose to completion in 1479, after less than five years of work. Sadly, its creator became a victim of his own success; his skills had made him too valuable for Tsar Ivan to permit departure. After Fioravanti's death in 1486, more Italians were recruited over the next 30 years to continue rebuilding the Kremlin, leaving hints of their homeland on traditional Russian architectural styles.

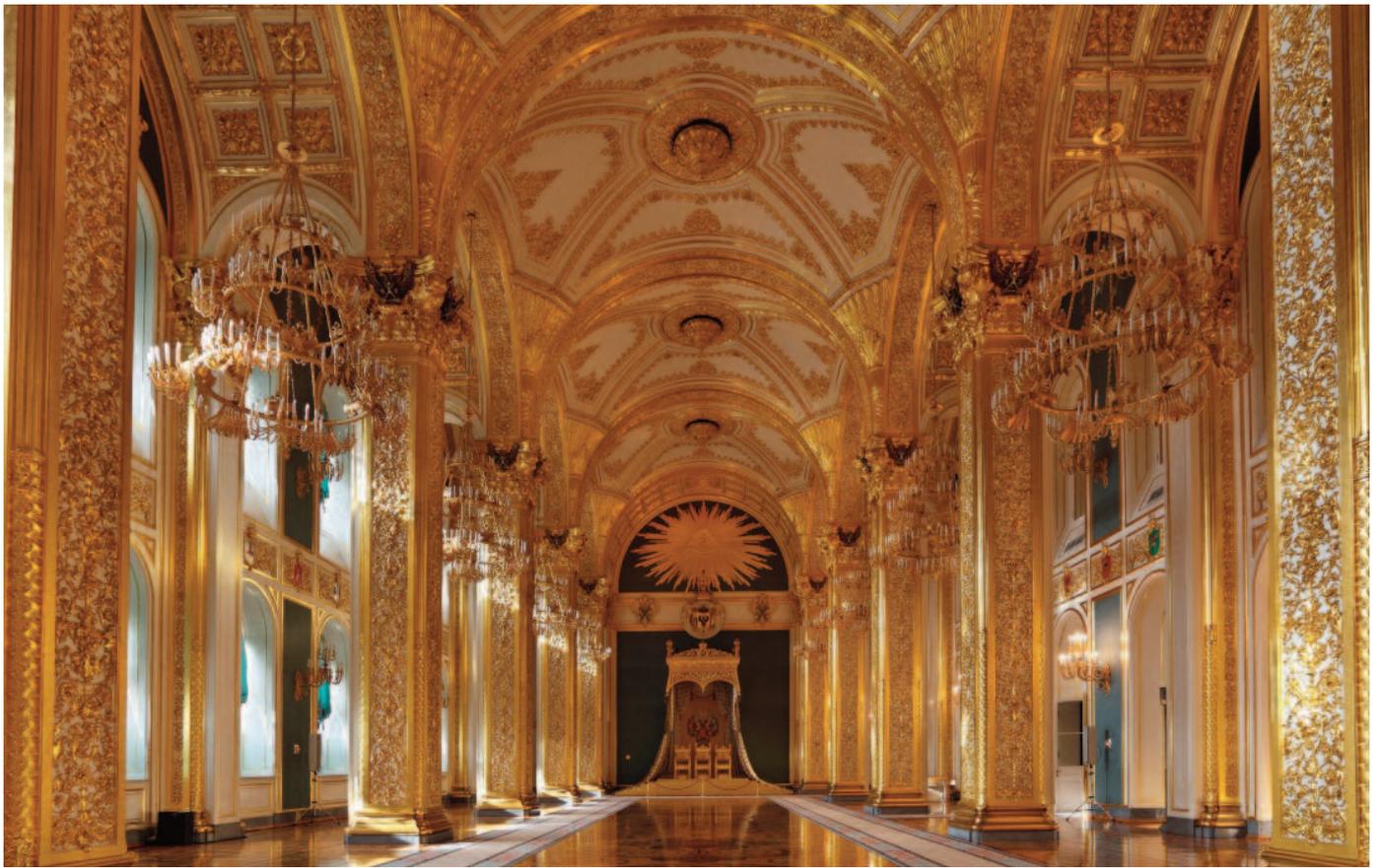
The Kremlin's Cathedral Square was

refashioned by Ivan, creating the current skyline of golden domes that rise over red crenellated walls. The Dormition Cathedral, with five cupolas, is the most important, being the coronation seat of tsars, the place of investiture for church leaders and finally their honoured burial place. Its interior is filled with magnificent frescoes painted on gold backgrounds in the Byzantine style which have been darkened over centuries by the smoke of candles and incense. The cathedral was the place to venerate Russia's finest icons, encased in gold and silver with adornments of precious stones. Pride of place went to the Virgin of Vladimir, a tender portrait of motherly love, whose origins lay in Byzantium before embarking on a singular journey that led to Moscow in 1395 and on to the famous Tretyakov Gallery, although the cathedral still holds a later copy. Here was a grand theatre for the great occasions of state life: coronations and weddings.

Shortly before his death in 1505, Ivan commissioned another Italian architect, Alevisio Lamberti da Montagnana, to rebuild the Cathedral of the Archangel Michael in stone. The Venetian had reached

Moscow as a wedding gift to the tsar from the Crimean khan. His finished cathedral had an Italianate exterior, with limestone scallop-shells under one gold and four silver domes. It was meant to be the final resting place of Russia's rulers. The cathedral's dark frescoed interior, contrasting with the pale façade, holds the tombs of 46 rulers. Their tombs, like the collection of sacred icons from all regions of Russia in the Dormition Cathedral, emphasised Moscow's imposition of unity on heaven and earth.

The third of the new stone churches built by Ivan in the 1480's was the Cathedral of the Annunciation. Small and intimate, it was to be a private baptismal and marriage chapel for the tsar's family. The work of Russian masters, perhaps to avoid the taint of foreign influence, the frescoed cathedral was a perfect jewel-box of colour, with a striking mosaic floor inlaid with jasper and agate. Flames and restorations have destroyed much of the original painting. One precious survivor of a devastating fire in 1547 was the iconostasis (a wall of icons and religious paintings separating the body of the church from the altar)



(from top clockwise)

Throne Room, Kremlin

Kremlin Museum Exhibition

Onion Domes, Kremlin

with images created by the great master Theophanes the Greek and the more famous Andrei Rublev, 'the Russian Fra Angelico'. In rebuilding the cathedral, Ivan the Terrible (1533-84), ordered some striking changes. He added four new domed chapels, all gilded with loot from his destruction of Novgorod. In 1572 a new porch was built on the south-east corner for use by the tsar himself as he was required to enter the church by a separate entrance,

having exceeded the Church's approved number of three consecutive marriages.

Towering high over other Kremlin buildings, the gleaming-white Bell Tower of Ivan the Great on Cathedral Square replaced an earlier church and bell-tower on the same site. It was ordered by Ivan III, around 1505, to complement his imposing array of cathedrals, although the construction took its name from an adjoining church, St

John (or Ivan, in Russian) of the Ladder, rather than the reigning tsar. It was designed by Bon Fryazin ('Frank' the generic Russian name for Italians), an otherwise unknown foreigner. His handiwork had deep foundations and thick walls which soared in two tiers to a height of 60 metres. Tsar Boris Godunov (1598-1605) raised it a further 20 metres, partly as a job creation scheme during a time of economic crisis, and partly as an elevated notice-board

for an inscription that proclaimed his legitimacy as a ruler. The tallest structure in Russia, it dominated the Moscow skyline. It is a testament to the quality of Bon Fryazin's architectural skills that his belltower survived later attempts to destroy it with explosives by Napoleon Bonaparte's retreating French army in 1812.

Familiar hazards of fire and, equally deadly, changes in taste have meant that less survives of the secular buildings that Ivan added to the Kremlin than of his churches. The complex of small, mostly wooden structures that made up the tsar's residence must have seemed very modest to Ivan's wife Sofiya Palaeologue, raised in opulent Roman palaces. Ivan, too, needed a more imposing stage on which to celebrate the increasingly elaborate rituals attaching to court ceremonial, state banquets and the reception of ambassadors. The construction of this new palace complex was started in 1487 by one Italian, Marco Ruffo, and completed by another, Pietro Antonio Solari in 1491. Only the attractive Faceted Palace has survived, making it the oldest secular building in the Kremlin. Unhampered by the native religious traditions that influenced church architecture, the foreign architects created a distinctive two-storey structure with Italianate features. The upper chamber was a huge reception hall, covering some 500 square metres, reaching a height of 9 metres and supported by a massive central pillar. Here was a throne-room worthy of a Russian tsar. It is still used as an official reception room by Russia's president. The Faceted Palace takes its name from the diamond-pointed rustication of the limestone main façade, a nod to the fashionable style of contemporary Italian palaces.

Entrance to the palace from Cathedral Square was by the imposing Red Staircase, decorated with carved lion-heads and an archway of double-headed eagles. Like Red Square, the name derived from an old Russian word for 'beautiful', rather than an indication

of colour. It was used only by members of the royal family. From this staircase in 1682, the future Peter the Great, aged 10, witnessed rebellious guards hack his mother's relatives to death. It was also the place from which Napoleon is said to have watched the spread of flames that would eventually consume the city in 1812, although, in truth, better vantage points were available. Destroyed by the Soviets in 1934 to make way for a canteen and toilets, the Red Staircase was rebuilt to celebrate Moscow's (supposed) 850th anniversary in 1997. Through a string of disputes over costs, corruption and damage to other buildings, the Kremlin had again served as a mirror for Russia's rulers.

Ivan III turned to Italian military engineers, the finest of their time, to enclose his rebuilt Kremlin with fortifications suitable for a new age. By the mid-15th century, it was clear that the medieval walls and towers which had deterred, not always successfully, mobile armies of horsemen from the steppes, were poorly-suited to challenges posed by the new age of gunpowder. Such new walls needed to be a platform for artillery. They needed to protect vital water supplies and store essential foodstuffs during a siege. In the event of disaster, they were to hide away the tsar's treasures in secret chambers.

Work began in 1485 and was continued by a team of Italians until 1516, a decade after Ivan's death. The older walls were cleared away and deep foundations excavated for the new defences. Eventually, the new walls, built from heavy red brick, extended for 2235 metres with a thickness that varied from 3.5 to 6.5 metres, and a height that reached from 8 to 19 metres. They were capped with 2 metre tall 'swallow-tail' battlements that brought the aesthetic flair of northern Italy to Russia. The roughly triangular Kremlin was protected on two sides by the rivers Neglinnaya and Moscow as natural moats. The threat from flames on the third side led to the creation of Red Square as

a huge fire-break in front of the facing walls. In 1508 extra protection was given to this vulnerable stretch of wall by excavating a gigantic brick-lined moat, over 12 metres deep and 40 metres wide, defended by low walls and crossed only by drawbridge. Now, the Kremlin was an artificial island cut off from Moscow itself physically by water and its emblematic red-brick walls as much as by ways of ideology.

The walls of the Kremlin are studded

## Russia's Romantic Soul: Moscow & St Petersburg



7 – 22 June 2015

16 Days: Moscow (7 nights) • Overnight Train Moscow – Novgorod (1 night) • Novgorod (1 night) • St Petersburg (6 nights)

with 20 towers, five of which serve as gate-houses. The cornerhouses and the gate-towers are taller than the intermediate towers which are more strictly defensive in purpose, with the distances in-between dictated by the range of 15th century firearms. Over the centuries, peaked and tent-shaped roofs were added to the towers and, under Stalin, five were capped with red stars to replace tsarist double-headed eagles. One of the oldest, the Secret Tower, covered an underground passage to the river Moscow to secure supplies of water during times of siege. The Saviour Gate, named after the icon which hung before it, is the best known, or most photographed of the Kremlin's towers. Rising almost 70 metres over Red Square, it carries an inscription to honour its Milanese builder Pietro Antonio Solari. This was the main entrance to the Kremlin used only by the tsars, now it is restricted to use only by modern presidential motorcades. Each of the towers has its own name and history. All are steeped in legends of lost libraries and secret store-rooms although these may be no more

fantastical or unreal than rumours of tunnels and bunkers built beneath the Kremlin by Joseph Stalin.

Ivan III's energetic building programme transformed the face of the Kremlin. By the time of his death in 1505, Moscow's citadel revealed the spiritual and secular power of the Russian state. The years from the 16th to the 17th centuries were to be a golden age for the Kremlin. The tsar occupied three well-guarded palaces that were linked by gardens, walkways and terraces. Within this complex a maze of interlinking corridors connected small dimly-lit

rooms and huge vaulted chambers, all decorated in gaudy-coloured frescoes. Life here was dictated by the stiff protocols of Byzantine court ritual. A reclusive tsar, robed in full majesty, would appear before his overawed subjects on important state occasions. Close by the tsarist palaces were the mansions and private chapels of the more influential boyar nobility. In 1500 the Kremlin's first internal road sliced its way from the Saviour Gate through this jumble of buildings to reach the Cathedral Square, Russia's spiritual heart. Here were Ivan's three great cathedrals, as well as, nearby, seven

other churches, a convent, a monastery and the metropolitan's palace. It was a closed society that brought together elements of a bazaar, night-club and monastery. Behind thick intimidating walls and beneath tall golden domes, the secret life of the Kremlin, with its deadly intrigues and unpredictable drama, played out in a golden age up to the 16th century.

This is an excerpt from an article **'The Red Heart of Russia'** by **John Wreglesworth** which can be found in the ASA Library



## The UNESCO World Heritage Listed Historical City of Tallinn is a must-see destination.

A medieval walled city, the Old Town is more than eight centuries old and, with its twisting cobbled lanes, guard towers and Gothic spires, it is like stepping into a fairytale.

Tallinn joined the Hanseatic League towards the end of the thirteenth century and flourished on Baltic trade. The location made it appealing to multiple invaders over the centuries. The Danes, Swedes, Russians, Nazis, the Russians

again, have all conquered Tallinn. As a result of constant invasion, the inhabitants built a system of high walls, guard towers and gates. By the 16th century Tallinn was one of the most fortified cities in northern Europe, complete with a network of secret underground tunnels, which you can still tour today. Of the 46

towers originally built about half remain and about 2 kilometres of the walls are still available to explore.

The town square is still surrounded by beautifully restored 15th - 18th century merchant houses. Russian summer palaces also lend a touch of grandeur.

## Heritage Cities of the Baltic:

Vilnius, Kaunas, Riga, Tartu & Tallinn

23 June - 7 July 2015

15 DAYS LITHUANIA Vilnius (3 nights) • Kaunas (2 nights); LATVIA Riga (4 nights); ESTONIA Tartu (1 night) • Tallinn (4 nights)



## Feature Hotel

# *Location, Location, Location, Location....*

## **Marmont Hotel, Split, Croatia**

Hotel Marmont was named after French General and Marshal August Frédéric Marmont, who during the 19th century significantly contributed to the building of Dalmatia's first roads. Despite his role as a conqueror, he began the process of urbanization of Dalmatian cities, and in thanks citizens of Split named its most beautiful street after him.

With its true spirit of the Mediterranean, a blend of traditional, modern and luxurious, Hotel Marmont is the perfect choice to fully experience Split's cultural heritage and the easy way of life, as it is in the heart of the old city.



## **An Adriatic Journey:**

from Trieste to  
Dubrovnik

4 - 20 May 2015

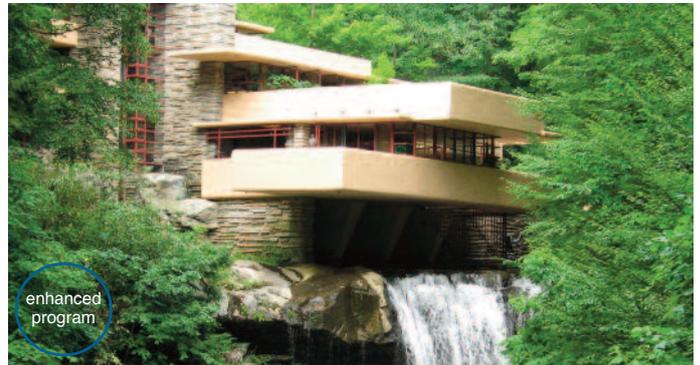


## New Programs for 2015



### Southern Charms and Comforts: A Literary Tour of the Deep South of the USA

7 - 29 April 2015 *Waitlisted*  
5 - 27 April 2016 *Accepting reservations*



enhanced  
program

### Art & Architecture in the USA: Chicago, Boston, New York, Philadelphia, Washington & 'Fallingwater'

30 April - 18 May 2015 *Waitlisted*  
5 - 23 May 2016 *Accepting reservations*



### Gardens of Italy: The Italian Lakes, the Piedmont, Tuscany, Umbria & Rome

5 - 27 May 2015 *Limited room categories available*



### Turkey Beyond the Euphrates: Discovering the Eastern Frontier

8 - 27 May 2015 *Waitlisted*  
11 May - 1 June 2016 *Accepting reservations*



### Cultural Landscapes of Southern France: The Côte D'Azur, Provence & the Cévennes

2 - 17 May 2015 *Available*



### Great Castles, Country Houses & Gardens of Yorkshire, Derbyshire and Wales

2 - 21 June 2015 *Waitlisted*  
31 May - 19 June 2016 *Accepting reservations*





## A Travel Sketchbook: Painting Paris in Watercolour

11 - 20 May 2015



*..the genius of painting still hovers over Paris, and must be wooed on the banks of the Seine. Walter Sickert*

This tour will integrate museum visits with a series of fully tutored outdoor watercolour painting workshops in and around Paris. This most evocative of cities has one of the greatest concentrations of art museums to be found anywhere in the world. For all tour participants, this will present an opportunity to sample the wealth and diversity of Paris's visual culture; for those who wish to paint, a close study of a number of specific works will relate directly to questions of composition, technique, and the challenges specific to representing the landscape. Most of the painting sessions will take place near the city centre, while others will be held at places bearing some of Impressionism's best-known names, such as Pontoise and Montmartre. These visits will not only place superb subject matter before us, but provide insights into the lives and works of the celebrated painters who

set up their easels under the sparkling light of the Île de France. We shall consider the genre of landscape throughout the history of art in its broadest sense, whether a Post-Impressionist city view or the background to a Renaissance altarpiece. There will of necessity be an emphasis on French painting: by the end of the eighteenth century Paris was Western art's vital hub, remaining so until the Second World War. Its ascendancy corresponds with a period of social, political and technological upheaval, in which a series of epoch-making art movements emerged, many of them favouring direct observation of nature, realism and landscape. The best-known aspect of the art movement known as Impressionism is the practice of *plein air* painting. What is perhaps less known is that these painters were not the first to observe the fleeting effects of landscape first hand. The sketch made out of doors was always a component of the preparatory work of the academic history painter. What most provoked contemporary

audiences about Impressionism was not the fact that artists left their studios to record the appearance of nature, but that their swiftly executed landscapes were presented as works of art in their own right – rather than mere preliminary studies. The loose handling of paint and unexpected juxtapositions of colour were seen as a direct challenge to the academy's ideals of smooth finish and harmonious composition. The technical freedom of Impressionism provided subsequent generations with a point of even more radical departure from traditional notions of painting. While their influence is still with us today, it should not be forgotten that art from all historical periods has the potential to provide today's painters with valuable lessons. Our tour will conclude with visits to the working and exhibition spaces of some living French artists, to see how they regard the challenges of representational painting, the legacy of the past and the task of developing a personal visual language.

## New Programs for 2015



### Inside Great Collections of Istanbul, Budapest, Vienna & London: Textiles, Design & Art

29 August - 15 September 2015  
*Limited room categories available*



On this tour we sample the extraordinary collections of four cities renowned for their holdings of artistic treasures from both East and West. As we travel we'll learn how the great oriental and European carpet, textile and art collections grew from lavish palace and religious treasures to the preserve of museums and the public domain.



### Hidden Rome: Private Spaces of the Eternal City

14 - 29 September 2015 *Limited room categories available*



### The Renaissance in Florence & Tuscany

15 - 29 September 2015 *Limited room categories available*



### Great Libraries of England

5 - 20 October 2015 *Limited room categories available*



### Temples, Monasteries and Tea Gardens: Sikkim, Darjeeling, Dharamsala and Beyond

8 - 24 November 2015 *Accepting reservations*





“Clothed in mystery and lost in uncharted seas, the Spice Islands of the early sixteenth century tantalized European imagination to the point of obsession. As the only place on Earth where grew the “holy trinity” of spices – cloves, nutmeg, and mace – these minuscule islands quickly became a wellspring of international intrigue and personal fortune, occasioning the rise and fall of nations across the globe.” Charles Corn, *The Scents of Eden: A History of the Spice Trade*.

## The Scents of Eden: Trade in the Spice Islands

29 November - 12 December 2015



# Travelling The Silk Route



Clockwise:  
Catalan Atlas, Kyrgyzstan  
Landscape at Torugart Pass,  
Kashgar Market,  
Shah i-Zindeh

“The Silk Route” conjures images of forbidding sand dunes, camel caravans, frozen mountain passes, clashing empires, bazaars filled with exotic peoples and goods. It was and still is, a network of trade routes on the Eurasian land mass linking East and West, North and South – networks that have existed for thousands of years. The words also evoke a sense of great wealth, knowledge, religion and art.

With these images in mind I first travelled “The Silk Route” in 2005. I had previously travelled many side branches in Iran, Turkey, Syria and Jordan – but never the “main” route from Xi’an toward Samarkand and Bukhara. Would I, as a 21st century traveller – travelling by airplane and air conditioned coach – truly experience “The Silk Route” as it existed 2,000 years ago, 1,000 years ago or even 600 years ago? The answer is YES. After travelling the route a number of times, I haven’t changed my mind.

Travellers on “The Silk Route” today have a lot in common with those who travelled the route in the past. We seek adventure (stories to tell back home); exotic goods; an understanding of other peoples, their

religion and culture; or just to see what is on the other side of the mountain.

Today, I still watch farmers smuggling their lambs past ‘tax’ officials into the animal markets in Kashgar; I walk on high mountain plains dotted with yurts, herds of horses, sheep, goats and yaks; I am delayed at border crossings by grumpy, obstructive border officials; I listen to buyers and sellers in the markets trading in multiple languages – traders born with honey on their tongues and honey on their hands; I watch ancient arts and crafts still being produced the same way – woven textiles, metal work and miniature painting; I ride a camel across the Mingsha sand dunes; I watch people fossick, as

**The Silk Route:  
from Xi’an to  
Tashkent**



1 - 28 September 2015



they have always done, for white jade in the Yurungkash (White Jade) River, Hotan.

Looking into the face of a 3,000-plus-year-old mummy I see a familiar face looking back.

I see people, after adopting a new religion, not completely abandoning their old beliefs – Uyghurs (now Sunni Muslims) still undertaking pilgrimage to burial sites, seeking the help of holy people buried there. Close to Hotan, lies the burial site of Imam Asim, a Sufi general in the Karakhanid army. A place of pilgrimage marked by flags and the skins of sheep – a practice not endorsed by orthodox Sunni Islam.

I look at grand old architecture, built to demonstrate the power of a past ruler, and at grand new architecture, built to demonstrate the power of the current ruler. I see history repeating itself, with empires still attempting to control Central Asia, the hub of “The Silk Route”. The Great Game, or Tournament of Shadows as the Russians call it, still continues today – with new and old players.

article by [Russell Casey](#)



# Perth | Scholars Lecture Series

Tuesday 11 November 2014

This lecture is jointly presented by Friends of the Art Gallery of WA and ASA Cultural Tours.

## An Evening with Kenneth W Park

Kenneth W. Park is Curator of Collections, Wesley College Melbourne and is a consultant art curator, presenter, fund-raiser, tour leader, writer and inveterate traveller, living by the motto: 'life is a grand tour, make the most of it'. With tertiary qualifications in fine arts, museum studies, history and international relations, Kenneth lectures across Australia at universities, museums, conferences and for cultural organisations. He joined ASA in 2004 and has since led over 30 tours.

## Lecture | 6.00 – 8.00pm

### Great Royal Collections and Palace Museums of Europe

This richly illustrated lecture examines some of Europe's finest palace museums and great royal collections. We will crisscross Europe from London to St Petersburg and Prague to Paris on a grand journey highlighting some of the finest palace museums including the Château de Versailles; the Belvedere, Vienna; and Peterhof, St Petersburg. Kenneth will introduce extraordinary royal collections including the Royal Collection, UK; the Hermitage, St Petersburg; the Prado, Madrid; the Louvre, Paris; and many more.

## Bookings Essential

Please book online, or contact Friends of the Art Gallery of Western Australia

Tel (08) 9492 6750

Email [friends@artgallery.wa.gov.au](mailto:friends@artgallery.wa.gov.au)

Booking reference: F1418

### Cost

Members \$30/ Non-members \$40 including refreshments

### Venue

Central Institute of Technology  
Lecture Theatre, Building 1  
(Entry off Museum Street)  
NORTHBRIDGE, WA 6003

# Melbourne | Visiting Scholars Lecture

Wednesday 12 November 2014

This lecture is jointly presented by The University of Melbourne Library and ASA Cultural Tours.

## A Lecture by Giles Mandelbrote

Giles Mandelbrote is the Librarian and Archivist of Lambeth Palace Library. He previously worked for nearly 15 years at the British Library as one of the curators responsible for the national collection of books printed in Britain during the sixteenth, seventeenth and eighteenth centuries. Among his publications are *Out of print & Into Profit: A history of the rare and secondhand book trade in Britain in the 20th century*, and volume II (1640-1850) of *The Cambridge History of Libraries in Britain and Ireland*, edited jointly with K.A. Manley.

## Lecture | 5.00 – 6.00pm

### The Historic Collections of Lambeth Palace Library

Lambeth Palace Library is the historic library of the Archbishops of Canterbury and the principal archive for the Church of England. Its collections today comprise: almost 5,000 volumes of manuscripts, including medieval illuminated masterpieces such as the giant twelfth-century Lambeth Bible, archival records of bishops, churchmen and missionary societies, and over 200,000 printed books. This illustrated lecture will trace the history of the foundation and growth of the library and explore some of the treasures of its early collections.

## Bookings Essential

Please book online, [www.trybooking.com/102626](http://www.trybooking.com/102626)

### Email

[outreach@snac.unimelb.edu.au](mailto:outreach@snac.unimelb.edu.au)

Telephone (03) 9342 1614

Cost Complimentary

### Venue

The Oratory, Newman College,  
University of Melbourne, 887  
Swanston Street, Parkville

Images - Left to Right  
Blessed Ludovica Albertoni by Gian Bernini  
Temptation of Christ, San Marco

# Melbourne | Special Event

Saturday 22 November 2014

## An Afternoon Exploring the 'Meaning In' and the 'Intimacy of' Art with Professor Bernard Hoffert

### An afternoon with Emeritus Professor Bernard Hoffert

Em. Prof. Bernard Hoffert has had a distinguished career in the fields of art and education, including time as the World President of the International Association of Art-UNESCO (1992-95), of which he is still an Honorary President. In addition to being the Associate Dean in the Faculty of Art and Design at Monash University, he has worked with the Asia-Pacific Regional Council of the International Association of Art – UNESCO, the International Society for Education through Art (InSEA), the Global Advisory Board of the Human Dignity and Humiliation Studies Network, the Academic Board of Monash University, and on the review board of many scholarly journals and publications.

#### Bookings Essential

Please book online,  
or contact ASA on: (03) 9822 6899

Cost \$26.00 for the afternoon  
including refreshments

#### Venue

Theatre, Lauriston Girls' School,  
38 Huntingtower Road, Armadale.

### Lecture I 1.00 – 2.00pm

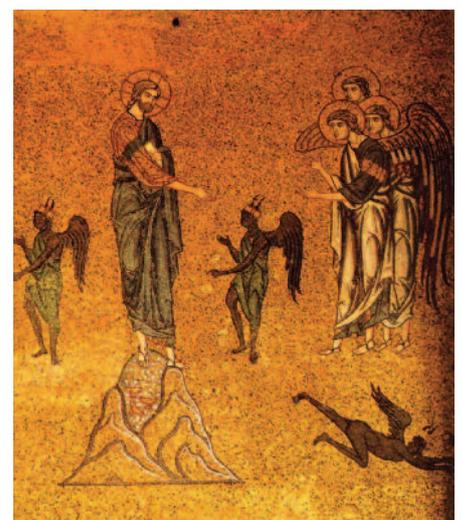
#### Experience and Meaning in Art

This provocative statement argues that the appreciation of art, design, architecture, visual culture in general, relies on intellectual but also emotional insights to the content of the work. Knowledge about the work elucidates its meaning, but it is an expressive appreciation which enables any creative work to offer a full aesthetic experience. This dimension of the arts is often eclipsed by details on the time, place, style, authorship and cultural context of a work, with small attention paid to the experience it offers. In most cases it is the experience which is the rationale for the work's existence and the contextual detail is the explanation of how it came about. To stand in a gothic cathedral and understand it in terms of its religious symbolism, period of construction, style, etc adds to the overall understanding of the building, but it is the experience of the chiasmic spaces, the echo of heaven in its vaults and the privacy within its forest of columns which defines its religiosity. This lecture uses examples of painting, sculpture, architecture and jewellery to demonstrate the importance of entering into the emotional evocation great art offers.

### Lecture I 2.10 – 3.10pm

#### Entering the Intimacy of Art

The essence of great art is in the intimacy it offers; not just the sensual or erotic intimacy of popular terminology, although this is certainly an aspect of appreciation, but the emotional depth of any close and meaningful emotional encounter. Intimacy stirs the heart and fires the imagination; we love and we hate, we are exalted and we are afraid, we find despair and we come to know ecstasy, all within the realm of this intimacy. Using examples of art, architecture and the decorative arts, this lecture argues that art is no different; it is the outcome of the same qualities of intimacy we experience in other aspects of our lives, which an artist has transposed into visual form-given an embodiment to those depths of personal experience which make us human. It is these which are at the core of what any great work offers and it is the reason that important art straddles time, transcending its origins and authorship.



# Garden Inspiration through travel with Sabrina Hahn

It is currently the time of the year we are in our gardens planning and revamping. While we take inspiration from magazines, joining a garden tour shows us a world of options which we can creatively adapt or recreate. In our unique climate I think we can plan our outdoor spaces with a bit more panache.

I have been very fortunate to take garden tours around Europe and see firsthand how different cultures have influenced garden design in Australia over the years. Admittedly it's a bit tricky getting your hands on an authentic Roman statue or French fountain we can however, become inspired by the simplicity of a good design and well planned garden.

One of my favorite places to visit for such inspiration is Spain, particularly southern Spain. The climate is similar – very long hot, dry summers and at every turn you can see the influence of the Moors on garden design and their great respect for water. The Spanish garden is an interesting mix, the restraint of Moorish design in private courtyards blended with the flamboyance of the Spanish love for colour, but there are also examples of the formal French parterre and the English romantic style woven into the landscape. There is so much we can learn from the gardens in Spain to redefine the Australian garden.

As I lead my next tour “Gardens in Spanish Culture” from 5 to 28 May 2015 we will have an opportunity, not only to see a great diversity of gardens but to meet with Spain's leading contemporary garden designers and visit their personal gardens. Fernando Caruncho will host lunch and give us a private tour through his studio and garden. Eduardo Mencos, author of *The Hidden Gardens of Spain*, takes us to his family farm in Extremadura where we get a taste of real life in a rural setting.

Apart from having the opportunity to visit many private gardens that are not open to the public, we explore the distinctive gardening tradition of Iberia, shaped by its climatic diversity and its Islamic heritage.

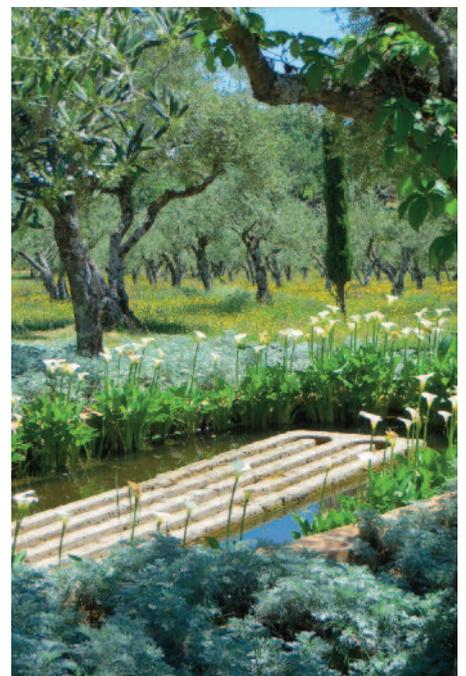
As more and more Australians are living in smaller spaces, many tour members enjoy the time we spend at the Cordoba Patio Festival. There people open up their private courtyards to the public and I know from past tours many have adopted some of the designs seen in these courtyards. It's loads of fun as people come from everywhere, and in typical Spanish style the mood is festive, the gardeners proud and the streets and restaurants are buzzing with excitement and entertainment. It's a much better option than being chased by young bulls in narrow streets.



## Gardens in Spanish Culture: from the Alhambra to Gaudi

5 - 28 May 2015

24 DAYS Santiago de Compostela (2 nights) • Barcelona (4 nights) • Seville (3 nights) • Córdoba (2 nights) • Ronda (1 night) • Granada (3 nights) • Toledo (2 nights) • Jarandilla de la Vera (2 nights) • Segovia (1 night) • Madrid (3 nights)





Clockwise - Alcazar gardens and wall, Cordoba patio, Alhambra Gardens, Trujillo Garden and Castle, Eduardo Mencos Farm  
Back page - Echmiadzin Cathedra, Armenia

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