

**DEREE COLLEGE SYLLABUS FOR: AT 3019 ISLAMIC ART AND ARCHITECTURE**

(updated Fall 2022)

**UK LEVEL 5**  
**UK CREDITS: 15**  
**US CREDITS: 3/0/3**

**PREREQUISITES:**

None

**CATALOG DESCRIPTION:**

The art and architecture of the Islamic world, beginning in the seventh century with the early Arab Caliphates.

**RATIONALE:**

The course examines a selection of the artistic and architectural works of the Islamic world, with an emphasis on the formation of Islamic art and architecture, the particular role of writing/text, Islamic aesthetics, and the construction of sacred space.

**LEARNING OUTCOMES:**

- As a result of taking this course, the student should be able to:
1. Effectively analyze works of art and architecture discussed in class or in course readings.
  2. Interpret assigned art and architecture in relation to the cultural environment and the historical context.
  3. Demonstrate detailed knowledge of key issues that inform the study of Islamic art and architecture.

**METHOD OFTEACHING AND LEARNING:**

- In congruence with the teaching and learning strategy of the college, the following tools are used:
1. Classes consist of lectures accompanied by visuals, and class discussion.
  2. Use of field trips when possible.
  3. Office hours: students are encouraged to make full use of the office hours of their instructor, where they can ask questions and go over lecture material.
  4. Use of a Blackboard site, where instructors post assignment instructions, timely announcements, as well as additional resources.
  5. Use of library facilities: students are encouraged to make use of the library facilities for their assignments as well as for preparation for the exams.

**ASSESSMENT:**

**Summative:**

First Assessment: Essay (2000-2500 words)	50%
Final Assessment: Exam (in-class, comprehensive)	50%

**Formative:**

Essay	0

The formative essay aims to prepare students for the examination.

	<p>The essay tests Learning Outcomes 1-3.  The final exam tests Learning Outcomes 1-3.  <i>The final grade for this module will be determined by averaging all summative assessment grades, based on the predetermined weights for each assessment. If students pass the final summative assessment that tests all Learning Outcomes for this module and the average grade for the module is 40 or above, students are not required to resit any failed assessments.</i></p>
<p><b>INDICATIVE READING:</b></p>	<p><b>REQUIRED READING:</b></p> <p>Bloom, Jonathan, and Sheila Blair. <i>Islamic Arts</i>. London: Phaidon, 1997.</p> <p><b>RECOMMENDED READING:</b></p> <p>Akkach, Samer. <i>Cosmology and Architecture in Premodern Islam: An Architectural Reading of Mystical Ideas</i>. Suny Series in Islam. Albany: State University of New York Press, 2005.</p> <p>Behrens-Abouseif, Doris. "The Lion-Gazelle Mosaic at Khirbat al-Mafjar." <i>Muqarnas</i> 14 (1997): 11-18.</p> <p>_____. "The Façade of the Aqmar Mosque in the Context of Fatimid Ceremonial." <i>Muqarnas</i> 9 (1992): 29-38.</p> <p>Bierman, Irene. <i>Writing Signs: The Fatimid Public Text</i>. Berkeley: University of California Press, 1998.</p> <p>Blair, Sheila S., and Jonathan M. Bloom. <i>The Art and Architecture of Islam 1250-1800</i>. New Haven: Yale University Press, 1994.</p> <p>Branfoot, Crispin, ed. <i>Portraiture in South Asia Since the Mughals: Art, Representation and History</i>. Library of South Asian History and Culture, 8. London: I.B. Tauris &amp; Co, 2018.</p> <p>Canby, Sheila R, Deniz Beyazit, and Martina Rugiadi, eds. <i>The Seljuqs and Their Successors: Art, Culture and History</i>. Edinburgh Studies in Islamic Art. Edinburgh: Edinburgh University Press, 2020.</p> <p>Crane, Howard, Esra Akın, and Necipoğlu Gülru. <i>Sinan's Autobiographies: Five Sixteenth-Century Texts</i>. Studies and Sources in Islamic Art and Architecture, V. 11. Leiden: Brill, 2006.</p> <p>Elias, Jamal J. <i>Aisha's Cushion: Religious Art, Practice, and Perception in Islam</i>. Cambridge, Mass.: Harvard University Press, 2012.</p> <p>Ettinghausen, Richard, Oleg Grabar and Marilyn Jenkins-Madina. <i>Islamic Art and Architecture 650-1250</i>. New Haven: Yale University Press, 2001.</p>

Evans, Helen C., and Brandie Ratliff, eds. *Byzantium and Islam: Age of Transition, 7<sup>th</sup>-9<sup>th</sup> century*. New York: Metropolitan Museum of Art, 2012.

Firat Begüm Özden. *Encounters with the Ottoman Miniature: Contemporary Readings of an Imperial Art*. International Library of Visual Culture, 11. London: I.B. Tauris, 2015.

Flood, Finbarr Barry. "Pillars, Palimpsests, and Princely Practices: Translating the past in Sultanate Delhi." *RES: Anthropology and Aesthetics* 43 (2003): 95-116.

Ganz, David, and Barbara Schellewald, eds. *Clothing Sacred Scriptures: Book Art and Book Religion in Christian, Islamic, and Jewish Cultures*. Manuscripta Biblica, 2. Berlin: De Gruyter, 2018.

Gonzalez, Valerie. *Beauty and Islam: Aesthetics in Islamic Art and Architecture*. London: I.B. Tauris, 2001.

Grabar, Oleg. *The Formation of Islamic Art*. New Haven: Yale University Press, 1987.

Gruber, Christiane. "Between Logos (*Kalima*) and Light (*Nur*): Representations of the Prophet Muhammad in Islamic Painting." *Muqarnas* 26 (2009): 229-62.

Hamdouni Alami, Mohammed. *The Origins of Visual Culture in the Islamic Tradition: Aesthetics, Art and Architecture in Early Islam*. Library of Middle East History, 55. London: I.B. Tauris, 2015.

Hoffman, Eva R. "Pathways of Portability." *Art History* 24 (2001): 17-50.

Hoffman, Eva R., ed. *Late Antique and Medieval Art of the Mediterranean World*. London: Wiley-Blackwell, 2007.

Kia, Chad. *Art, Allegory and the Rise of Shi'ism in Iran, 1487-1565*. Edinburgh Studies in Classical Islamic History and Culture. Edinburgh: Edinburgh University Press, 2019.

Koch, Ebba. "The Taj Mahal: Architecture, Symbolism, and Urban Significance." *Muqarnas* 22 (2005): 28-49.

Leaman, Oliver. *Islamic Aesthetics : An Introduction*. New Edinburgh Islamic Surveys. Edinburgh: Edinburgh University Press, 2004.

Necipoglu, Gülru. "Challenging the Past: Sinan and the Competitive Discourse of Early Modern Islamic Architecture." *Muqarnas* 10 (1993): 169-80.

\_\_\_\_\_. *The Age of Sinan: Architectural Culture in the Ottoman Empire*. Princeton: Princeton University Press, 2005.

	<p>_____ <i>Architecture, Ceremonial, and Power: The Topkapi Palace in the Fifteenth and Sixteenth Centuries</i>. Cambridge, Mass.: Harvard University Press, 1992.</p> <p>Porter, V., and M. Rosser-Owen, eds. <i>Metalwork and Material Culture in the Islamic World: Art, Craft, and Text</i>. New York: I.B. Tauris, 2012.</p> <p>Prado-Vilar, Francisco. "Circular Visions of Fertility and Punishment: Caliphal Ivory Caskets from al-Andalus." <i>Muqarnas</i> 14 (1997): 19-41.</p> <p>Ruggles, Fairchild D. "The Eye of Sovereignty: Poetry and Vision in the Alhambra's Lindaraja Mirador." <i>Gesta</i> 36 (1997): 180-89.</p> <p>Sinclair, Susan, C. H Bleaney, and García Suárez Pablo. <i>Bibliography of Art and Architecture in the Islamic World</i>. Volume 1, Art /. Vol. Volume 1, Art /. Supplements to the Index Islamicus. Leiden: BRILL, 2012.</p> <p>Vernoit, Stephen, ed. <i>Discovering Islamic Art: Scholars, Collectors and Collections, 1850-1950</i>. London: I.B. Tauris, 2000.</p>
<b>INDICATIVE MATERIAL:</b>	
<b>COMMUNICATION REQUIREMENTS:</b>	Ability to use the appropriate technical language when discussing or writing about art and architecture.
<b>SOFTWARE REQUIREMENTS:</b>	Word
<b>WWW RESOURCES:</b>	<p>Freer and Sackler Galleries: The Smithsonian's Museums of Asian Art - <a href="http://www.asia.si.edu/collections/islamic.asp">http://www.asia.si.edu/collections/islamic.asp</a> Thesaurus Islamicus Foundation: Islamic Art Network - <a href="http://www.islamic-art.org/">http://www.islamic-art.org/</a></p> <p>Benaki Museum of Islamic Art - <a href="https://www.benaki.org/index.php?option=com_buildings&amp;view=building&amp;id=15&amp;Itemid=525&amp;lang=en">https://www.benaki.org/index.php?option=com_buildings&amp;view=building&amp;id=15&amp;Itemid=525&amp;lang=en</a></p>
<b>INDICATIVE CONTENT:</b>	<ol style="list-style-type: none"> <li>1. Early Islamic Art and Architecture 600-900</li> <li>2. Medieval Islamic Art and Architecture 900-1500</li> <li>3. The Great Empires 1500-1800</li> </ol>