Introduction

1/24 R: “Islamic Art:” the art of a religion, or of a civilization? The “emic” historical paradigm
READ: Bloom and Blair, Islamic Arts, “Introduction”, pp. 5-11; and “The Rise of Islam”, pp. 15-20
Grabar, Formation of Islamic Art, chapter 1, “The Problem”

1/29 T: The “critical historical” paradigm and its dilemma: the value of material cultural sources
READ: [do the reading assigned for previous class]

Formative Period (600-900)
READ for this unit: Bloom and Blair, Islamic Arts, chapters 1 through 4

*1/31 R: Numismatic art: money, economy, and propaganda under the Umayyads
QUIZ at start of class.
READ: Bloom and Blair, pp. 59-62; 66-67(to end of 1st para.)

*2/5 T: ‘Abd al-Malik’s Dome of the Rock: the earliest surviving work of Islamic architecture
READ: Chase Robinson, ‘Abd al-Malik (entire)
Bloom and Blair, Islamic Arts, pp.23-31(to end of first para.)
Grabar, Formation of Islamic Art, chapter 3 “The Symbolic Appropriation of the Land”
**Paper # 1 assigned

READ: Bloom and Blair, Islamic Arts, pp. 31(2nd para.) – 35 (through 2nd para.)
Grabar, Formation, chapter 5 “Islamic Religious Art: The Mosque”

READ: Bloom and Blair, Islamic Arts, pp. 35(3rd para.) – 40 (1st para.); 49 (last para.) – 56
Grabar, Formation, chapter 6 “Secular Art: Palace and City”, pp. 132-169)

2/14 R: Umayyad Palaces, iconography and decoration: Qasr al-Hayr West, Qusayr Amra, Mshatta
READ: Garth Fowden, “The Six Kings”, chapter 7 of Qusayr ‘Amra: Art and the Umayyad Elite in Late Antique Syria, pp. 197-226 (MOODLE)

*2/19 T: The Abbasid revolution: Abbasid mosques and palaces; the founding of Madinat al-Salam
READ: Bloom and Blair, Islamic Arts, pp. 40 (2nd para.) – 56.
**Paper #1 due, 4:00pm

2/21 R: Early Qur’ans: making God’s speech visible
READ: Bloom and Blair, Islamic Arts, pp. 67 (2nd para.) – 78
2/26 T: Art of the middle class: early Islamic ceramics and identity  
READ: Bloom and Blair, Islamic Arts, pp. 101-127
Grabar, Formation, chapter 6 “Secular Art: Palace and City”, pp. 169-177
Richard W. Bulliet, “Pottery Styles and social Status in Medieval Khurasan”, in Archaeology, Annales, and Ethnohistory, ed. A. Bernard Knapp (Cambridge Univ. Press, pp. 75-82 (MOODLE)

2/28 R: DISCUSSION: Islamic Attitudes to Images and the Formation of Islamic Art  
READ: Grabar, Formation, chapters 4,7,8, and “Postscriptum”

Classical Period (900-1500)  
READ for this unit: Bloom and Blair, Islamic Arts, chapters 5 through 8

3/5 T: The “Shi’i Century” and the Sunni Revival  
READ: Bloom and Blair, Islamic Arts, pp. 131-138  
Tabbaa, Transformation of Islamic Art, pp. 3-24

*3/7 R: Regulating the Arabic script: the reforms of Ibn Muqla and Ibn al-Bawwab  
READ: Bloom and Blair, Islamic Arts, pp. 193-197 (1st para.)  
Tabbaa, Transformation, pp. 25-52  
**Midterm Study Guide distributed

[Spring break, 3/8-3/25]

3/26 T: Classical architecture I: new developments in plan and design  
READ: Bloom and Blair, pp. 153(2nd para.)· 183 (1st para.)  

*3/28 R: Classical architecture II: new developments in architectural ornament  
READ: Tabbaa, Transformation, pp. 73 – 136  
**TAKE-HOME MIDTERM EXAM assigned

*4/2 T: Architecture on the edges of the Islamic World, I: Spain, 711-1492  
READ: Bloom and Blair, pp. 141· 146 (2nd para.); 183 (2nd para.)· 190  
Tabbaa, Transformation, pp. 137-162  
**TAKE-HOME MIDTERM DUE

*4/4 R: Architecture on the edges of the Islamic World, II: India, 711-1500  
READ: Bloom and Blair, pp. 146 (3rd para.) – 153 (1st para.)  
**Paper # 2 assigned

4/9 T: Classical Painting I: Arab Painting in the 13th century  
READ: Bloom and Blair, Islamic Arts, pp. 197-200 (1st para.)

4/11 R: Classical Painting II: The Mongol Conquest and the birth of a Persian Style  
READ: Bloom and Blair, Islamic Arts, pp. 200 (2nd para.) – 220
4/16 T: The World of Textiles: Dress Systems and Furnishings
   READ: Bloom and Blair, *Islamic Arts*, pp. 80-98; 222-246

4/18 R: (DISCUSSION) The Transformation of Islamic Art
   READ: Tabbaa, pp. 163 - 167

Post-Classical Period (1500-1800)
   READ for this unit: Bloom and Blair, *Islamic Arts*, chapters 9 through 12

*4/23 T: Introduction to the Age of Three Empires (Ottomans, Safavids, Mughals)
   READ: Bloom and Blair, *Islamic Arts*, pp. 287-292
   **Paper #2 due**

4/25 R: Appropriating the Past, I: Ottoman Hagia Sophia and royal Ottoman mosques
   READ: Bloom and Blair, *Islamic Arts*, pp. 295 – 302 (1st para.)

4/30 T: Appropriating the Past, II: Safavid and Mughal *chihil sutuns*
   READ: Bloom and Blair, *Islamic Arts*, pp. 302 (2nd para. – 328

5/2 R: Encountering the Franks: Europeanism and Empiricism in Later Persianate painting
   READ: Bloom and Blair, *Islamic Arts*, pp. 331 - 360

5/7 T: Painting as Propaganda: Safavid and Mughal tensions in painting
   *No reading assignment*

*5/16 R: FINAL EXAM  7:00 – 10:00 PM*
COURSE REQUIREMENTS

1. Attendance & Class participation: Since much of the information and interpretive structure offered in this course will not be found in any of the readings, you are strongly advised to attend class regularly. Although most class sessions will take the format of lectures, questions and discussion are always encouraged. Several sessions will be devoted entirely to focused discussion. Always bring your questions, doubts, and ideas to class, and be prepared to join in and contribute to our discussions.

2. Assigned Readings: Most of the assigned readings for this course are taken from four books which are available for purchase at Broad Street Books. One copy of each is also available on reserve at the Art Library. The four basic texts for the course are:


   Several additional readings are also assigned; these are available electronically via the Moodle for the course.

   Those desiring more information on the religious and historical contexts of Islamic art and architecture may wish to consult the following volumes. Copies are available on reserve at the Art Library:


   The attached “Reserve List” (see page 7) presents a selection of basic reference works, catalogues, and sources of illustrations that you may wish to consult or browse through as necessary, especially in conjunction with the paper assignments. To ensure equitable access for everyone, these items have been placed on reserve at the Art Library.

3. Papers: There will be two assigned papers. ⇒ Please note that the due dates listed here are not subject to change (read: No extensions!) except in the case of a medical or personal emergency supported by a written communication from your class dean. Otherwise, your grade will be reduced by one letter grade for each day (or part thereof) that the paper is late. (And yes, Saturdays, Sundays, and holidays are also days.)

   You will receive a more detailed assignment for the two papers at a later date, but the general nature of the papers is as follows:

   Paper #1: (DUE: Tuesday, February 19th by 4:00pm: approximately 5-7 pages) Art, Religion, and Politics in the Age of ‘Abd al-Malik: The first significant works of Islamic art and architecture were created through the patronage of the Umayyad Caliph ‘Abd al-Malik (685–705). These included an innovative series of coin types issued between 685 and 697, and the Dome of the Rock in Jerusalem, constructed in 692. For this paper, you are asked to discuss ‘Abd al-Malik’s contributions to the formation of Islamic art. Specifically, you will need to address the questions of how these works relate to earlier, non-Islamic forms and to each other, how they relate to the nascent religion of Islam, and how they relate to the political context in which they were produced: a period of conflict with the Byzantines, under emperor Justinian II, as well as with a rival caliph in Mecca, Ibn al-Zubayr.
Paper #2: (DUE: Tuesday, April 23rd, by 4:00 pm; approximately 5-7 pages) For this paper, there are four options:

A. Develop your own topic: If you have your own idea of a topic or problem you’d like to pursue, please make an appointment to meet with me (NO LATER than Friday April 12th) to discuss your proposal, get approval, and obtain suggestions for bibliography, etc.

B. Comparison of Grabar and Tabbaa on Islamic ornament: Both Oleg Grabar and Yasser Tabbaa have developed theories about the nature and interpretation of Islamic ornament. Write an essay summarizing and assessing these two theories, highlighting their primary differences and evaluating their respective strengths and weaknesses. Do you find one account more persuasive than the other, and if so, why? To what extent do the differences seem to be a product of the different periods being dealt with by each author, and to what extent do they seem to stem from other factors (differences in personal approach, changes in the historiography of Islamic Art between 1973 and 2001, etc.)?


C. A critical analysis of treatments of Islamic art in World Surveys of Art: Write an essay discussing the way in which Islamic Art has been conceived and presented in standard introductory surveys of art history. How and to what degree does the picture presented by these surveys differ from the understanding of Islamic art you have gained from this course and the specialized studies of Islamic art you have read? You may decide to focus on just one or two of the accounts listed below, or you may wish to be more comprehensive. In order to comprehend the author’s general “take” on Islamic art, it may be effective to begin by asking some higher order questions: for example, where does Islamic art “fit” in the larger “plot” of the survey? What role is played by Islamic art in this drama? To what extent is Islamic art “othered”, i.e. held up as an opposing non-Western standard against which “Western” art is explicitly or implicitly defined? To what extent are its connections with earlier and later “Western” art stressed? To what degree is it characterized in essentializing, generalizing terms? What are its essential qualities? Etc. etc. You should not feel compelled to address all of these questions in your essay, nor should you feel constrained by these if you think of other good ones.

D. Temple to mosque conversion project: This option is conceived as an exercise in the creative historical imagination. You are asked to assume the persona of an architect employed by Ulugh Khan, the son of the Sultan of Delhi, who has been commissioned to design a mosque to be constructed in newly annexed territory in southern India, on the site of a temple occupied by the state deity of a defeated Hindu ruler. The brief given by Ulugh Khan is to produce a building that will 1) establish his authority as the Sultan’s representative, 2) commemorate the expansion of Dar al-Islam into this new territory, and 3) beckon and encourage the more open-minded Hindu dhimmis to convert to Islam and join the community of Muslims. You are asked to draw up a simple sketch plan of your design, and to write a letter to Ulugh Khan, explaining your design and the reasons for the various choices you have made.

For further details on options C and D, see the document “Paper 2 Topics” on Moodle.

4. Exams: There will be one short quiz, a take-home mid-term, and a final, on the dates scheduled in the syllabus. ⇒ There will be no rescheduling of quizzes and exams except in the case of a medical or personal emergency supported by a written communication from your class dean. Otherwise, if you are not present for the exam at the scheduled time, your grade for that exam will be 0 (zero).

The Quiz will be given at the beginning of class on Thursday 1/31, and should only take 5 minutes. It will cover only the information on the “Chronological Scheme” page (see p. 8 of this syllabus).

The Midterm and the Final cover material and ideas introduced in the class sessions and in the readings.
The Midterm is a take-home, and must be completed within a 24 hour period; the Final will be given during the regularly scheduled final exam period, although it should only require 90 minutes and not the full three hours. Both exams will consist of the following three sections:

A) image identification section, for which you will need to be able to recognize and identify the monuments in the Key Monuments lists. You will be asked to give the following information as it is listed on the Key Monuments sheets: 1) brief descriptive name or title of work; 2) site or region of provenance; 3) date.

B) definitions of key terms (from lists handed out in class), and short-answer questions.

C) slide comparison questions (2 per exam), for which you will be shown images of a pair of works (taken from the key monuments list) and asked to discuss the similarities/differences in style, use, and/or meaning of the two works, or to discuss their historical relationship.

For both exams, you will receive detailed study guides approximately 2 weeks before the exam date.

5. Grading: Your grade for this course will be calculated as follows:

   Quiz: 10%
   Paper #1: 20%
   Midterm: 20%
   Paper #2: 20%
   Final: 20%
   Participation: 10% will be reserved for such factors as regular participation in discussions, and improvement over the course of the semester.

   TOTAL: 100%

6. Honor Code and Plagiarism: Please be sure you have read and understood the section in the current Student Handbook describing the Honor Code and Plagiarism. In particular, pay special attention to the section on plagiarism, which describes the acceptable ways of quoting, paraphrasing, and citing the works of others, and acknowledging the ideas of others, and to the section on the Pledge, which reads as follows:

   A. The Pledge
   The pledge is an affirmation of each student’s agreement to adhere to the standards of academic integrity set by Wesleyan’s Honor Code. In order to promote constant awareness of the Honor Code, faculty are encouraged to ask students to sign the pledge when submitting any academic exercise for evaluation. The pledges read as follows:

   For papers and similar written work:
   In accordance with the Honor Code, I affirm that this work is my own and all content taken from other sources has been properly acknowledged.

   For tests and other academic exercises:
   In accordance with the Honor Code, I affirm that this work has been completed without improper assistance.

   Any suspected violations of the honor code will be reported to the Honor Board.

7. Students with Disabilities: It is the policy of Wesleyan University to provide reasonable accommodations to students with documented disabilities. Students, however, are responsible for registering with Disabilities Services, in addition to making requests known to me in a timely manner. If you require accommodations in this class, please make an appointment with me as soon as possible, so that appropriate arrangements can be made. The procedures for registering with Disabilities Services can be found at: http://www.wesleyan.edu/deans/disability-students.html

8. Classroom etiquette:
   ● please arrive on time
   ● please turn your cell phone off before you come into the classroom
   ● please do not get up and leave the room before class is over
   ● if you bring food or beverages, please throw your trash away when class is over
Course Texts


Other Books: General Reference, Sources of Illustrations, etc.


ARHA 280: Islamic Art

Chronological Scheme (all dates CE)

Familiarize yourself with the names, dates, and periods in this simplified chronological scheme. Asterisked items should be memorized as quickly as possible, and retained in memory as chronological reference points throughout the course.

YOU WILL BE QUZZED on this information (i.e., asterisked items) on Thursday, January 31st, at the start of class. You will be given a duplicate of this chart, with some blank spaces, into which you will be asked to write the missing names and/or dates.

### *FORMATIVE PHASE: 600-900 CE*

*CLASSICAL PHASE: 900-1500 CE*

*POST-CLASSICAL PHASE: 1500-1800 CE*

<table>
<thead>
<tr>
<th>Event/Period</th>
<th>Date</th>
<th>Notes</th>
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<tr>
<td>Hijra (flight of the community from Mecca to Medina)</td>
<td>622</td>
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<td>Four “Orthodox Caliphs”</td>
<td>632-661</td>
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<td>Umayyad Caliphate</td>
<td>661-750</td>
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<td>Abbasid Caliphate</td>
<td>750-1258</td>
<td>(*Umayyads of Spain 756-1031)</td>
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<td>Abbasid Subordinates:</td>
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<td>Buyid (a.k.a. Buwayhid) amirate</td>
<td>932-1062</td>
<td>(*Fatimids of Egypt 909-1171)</td>
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<td>Seljuq sultanate</td>
<td>1040-1194</td>
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<td>Zangid &amp; Ayyubid Sultanates</td>
<td>c.1127-1258</td>
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<td>Sultanate of Delhi</td>
<td>1192-1526</td>
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<td>Mongol sack of Baghdad</td>
<td>1258</td>
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<td>Post-Mongol Conquest period</td>
<td>1258-1500</td>
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<td>Mamluk Sultanate (Egypt and Syria)</td>
<td>1250-1517</td>
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<td>Ilkhanids (Persia and Iraq)</td>
<td>1256-1353</td>
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<td>Timurids (Persia, Central Asia)</td>
<td>1370-1507</td>
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<td>Nasrids of Granada (Spain)</td>
<td>1232-1492</td>
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<td>Ottoman Empire (Turkey &amp; Middle East)</td>
<td>c.1400-1922</td>
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<td>Safavid Empire (Iran &amp; Iraq)</td>
<td>c.1501-1750</td>
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<tr>
<td>Mughal Empire (Indian subcontinent)</td>
<td>1526-1858</td>
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