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**AH/RL350 THE IBERIAN PENINSULA: CULTURE AND RELIGION THROUGH THE ARTS**  
**IES Barcelona Syllabus – Last updated: April 16th, 2008**

**DESCRIPTION:** This course aims to apply visual arts techniques to the interpretation of the Spanish and European experience of Islam, both in the past (the eight centuries of Islamic presence in Spain) and in Modern and Contemporary times; therefore, the timeframe of the course goes from the Middle Ages to the 21<sup>st</sup> Century. The course proposes a historical as well as contemporary approach to the subject in order to analyze the connections between past and present in the European experience of Islam, focusing on moments of conflict, tolerance or coexistence. The classes and field studies will help to analyze the evolution of these relations through the analysis of artistic images, architecture, popular imagery and film. (3 credits)

**INSTRUCTOR:** Carlos Martín

**METHOD OF PRESENTATION:**

LECTURES: delivery of core course content and the opportunity to clarify issues.

READER: a selection of key texts designed to develop a general understanding of the subject matter and encourage discussion. All required readings can be found in the course reading package. The readings listed for a particular session must be completed BEFORE coming to class that day.

CLASSES ON SITE: first hand appreciation of artworks that reveal the relationships analysed in class.

STUDENT PRESENTATIONS AND CLASS PARTICIPATION: an opportunity to approach Art History from an original point of view and encourage group discussion. The achievements of the students' research will be part of the class content.

**LANGUAGE OF PRESENTATION:** English

**REQUIRED WORK AND FORM OF ASSESSMENT:** Midterm exam (25%); Final exam (30%); Term paper (20%); Class presentation (10%); Participation (15%)

EXAMS: essay questions for discussion and analysis of images viewed in classes and visits.

TERM PAPER: the student and the teacher will choose one topic that is suitable for a research paper. The student can undertake the research alone or maximum in groups of three. The teacher will assess where to find good sources (libraries, museums, etc). This paper has a minimum length of 3,000 words. The paper is due on March 31st (session 19).

CLASS PRESENTATION: Groups of 5-6 students will be formed according to the links between the different research topics. These groups will meet before the session to discuss their thesis and conclusions and report them back to the class for 15-20 min. A debate led by the professor will follow these presentations.

PARTICIPATION: this includes attendance and active participation in class: discussions, interesting questions, readings and a personal and unique approach to the subject.

**IES ATTENDANCE POLICY:** Attendance is mandatory for all IES classes, including field studies. Students are permitted 3 absences in IES area studies courses and 5 absences in IES Spanish language courses with no impact on the final grade. These include absences due to illness, delayed flights, interviews, family celebrations, or any other personal commitments. Beyond these absences, one half of a letter grade will be deducted from the final grade for each additional absence. If a student is absent more than 7 times for area studies courses or 10 times for language courses, the student will receive an F for the course.

**LEARNING OUTCOMES:** By the end of the course, students are able to:

- apply basic art history tools to analyse historical / cultural facts;
- identify the key moments of the relationship between Europe and Islam;
- distinguish the key features and symbols that appear in the artworks and interpret their meaning;
- describe the different meanings of each visual element according to the class content;
- measure the importance of visual arts in the construction of religious and cultural identities.

**CONTENT:**

Session 1: Presentation of the course. Structure and methodology.

Session 2: The birth of Islam and the formation of Islamic Art

*Required Readings:*

Blair, Sheila S. and Bloom, Jonathan M. (2003). The Mirage of Islamic Art: Reflections on the Study of an Unwieldy Field. *The Art Bulletin*, Vol. 85, No. 1. 152-184.

Session 3: Visual Arts Techniques as a Means to Interpreting Cultural Exchange

*Required readings:*

Ali, Princess Widjan (2006). *Islamic Art as a Means of Cultural Exchange*.

Available: <http://www.muslimheritage.com/uploads/>

Islamic\_Art\_Means\_of\_Cultural\_Exchange3.pdf. Accessed: October 13th 2008

Session 4: Islamic Art as Seen Through Western Eyes I

*Required readings:*

Grabar, Oleg (2006). What Makes Islamic Art Islamic? In Grabar, Oleg, *Islamic Art and Beyond*. Aldershot: Ashgate-Variorum. 247-251

Grube, Ernst J. (1995) What is Islamic Architecture? In Michell, George (ed.) *Architecture of the Islamic World*. New York: Thames and Hudson. 10 - 14

Session 5: Islamic Art as Seen Through Western Eyes II

*Required readings:*

Grabar, Oleg (1987) *The formation of Islamic Art*. New Haven, Yale University Press: 85 - 109

Grabar, Oleg (2006) "Islamic Ornament and Western Abstraction". In Grabar, Oleg, *Islamic Art and Beyond*. Aldershot: Ashgate-Variorum. 247 -251

Session 6: Spain: A Western Country?

The Theories of Américo Castro and Sánchez Albornoz

*Required readings:*

Castro, Americo (1971) *The Spaniards. An Introduction to Their History*. Berkeley, Los Angeles & London: University of California Press. 209 - 236

Session 7: Field Study: Museu d'Història de Catalunya

*Required readings:*

Glick, Thomas F. (1995) *From Muslim Fortress to Christian Castle:*

*Social and Cultural Change in Medieval Spain*. Manchester: Manchester University Press. 1- 14

Session 8: Al-Andalus: The Blend of Identities in the Iberian Peninsula. Christians, Jews, Muslims, Mozarabes, Moriscos

*Required readings:*

Kogman-Appel, Katrin (2002). Hebrew Manuscript Painting in Late

Medieval Spain: Signs of a Culture in Transition. *The Art Bulletin*, Vol. 84, No. 2. 256-272.

Burckhardt, Titus (1972) *Moorish Culture in Spain*. London: George Allen & Unwin. 23-30

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Session 9: A Golden Age: the Caliphate of Cordoba

*Required readings:*

Menocal, María Rosa (2002) *The Ornament of the World. How Muslims, Jews and Christians Created a Culture of Tolerance in Medieval Spain*. New York: Back Bay Books. 53-65

Grabar, Oleg (1992) "Two paradoxes in the Islamic Art of the Spanish Peninsula". In Jayyusi, Salma Khadra (ed.). *The Legacy of Muslim Spain*. Leiden: Brill. 583–591

Session 10: A Case Study of Visual Acculturation: I. The Great Cordoba Mosque

*Required readings:*

Burckhardt, Titus (1972) *Moorish Culture in Spain*. London: George Allen & Unwin. 9-20

Dodds, Jerrylinn (1994) The Arts of Al-Andalus. In Salma Khadra Jayyusi (Ed.) *The Legacy of Muslim Spain*. Leiden: Brill. 599 - 620

Session 11: Class debate: The Representation of the Past as a Means to Discuss Current Conflicts

Film Viewing: Chahine, Youssef (1997) *Destiny*. Egypt. Misr International

Session 12: The End of an Era: Nasrid Granada

A Case Study of Visual Acculturation: II. The Alhambra

*Required readings:*

Grabar, Oleg (2006). Graffiti or Proclamations: Why Write on Buildings?

In Grabar, Oleg. *Islamic Art and Beyond*. Aldershot: Ashgate-Variorum. 239-244

Cammy Brothers, C. (1994). The Renaissance Reception of the Alhambra: The letters of Andrea Navagero and The Palace of Charles V. *Muqarnas*, Vol. II. 79 -102

Session 13: Islamic Forms in a Christian Context

1492. Denial of the Past. A New Visual Program for a New Empire

*Required readings:*

Grabar, Oleg (2006). Islamic Architecture and the West: Influences and Parallels. In Grabar, Oleg, *Islamic Visual Culture 1100-1800*. Aldershot: Ashgate-Variorum. 381-387

Session 14: Field Study: Islamic Center in Barcelona

Session 15: **Midterm Exam**

Session 16: Re-discovery (18<sup>th</sup> & 19<sup>th</sup> Centuries): the Ottoman Empire. Napoleon's Campaigns. Images of Threat.

*Required readings:*

Irving, Washington (2002) Legend of the Three Beautiful Princesses. In *Tales of the Alhambra*. Granada: Miguel Sánchez. 139-162

Lowe, Lisa (2000) Turkish Embassy Letters.

In Macfie, Alexander Lyon (ed.) *Orientalism: A Reader*. Edinburgh: Edinburgh University Press. 324-325.

Session 17: ...

Session 18: Orientalism. The Other From a Distance

*Required readings:*

Said, Edward (1995) *Orientalism*. London: Penguin Books. 31-49

Session 19: Field Study: Orientalism within the MNAC (Museu Nacional d'Art de Catalunya)

**FINAL PAPER DUE**

*Required readings:*

De Botton, Alain (2002). *The Art of Travel*. New York: Vintage Books. 67 -98

Session 20: Spanish Colonialism and the Civil War. The Image of Islam During the Franco Period. Popular Imagery.

*Required readings:*

Said, Edward (1995) *Orientalism*. London: Penguin Books. 284-293

Session 21: The Postcolonial Response: Contemporary Islamic Symbols Among Us  
A Case Study. The Great Mosque of Casablanca and Other Western Mosques

*Required readings:*

Grabar, Oleg (2002) The Mosque in Islamic Society Today. In Frishman, Martin & Khan, Hassan-Udin *The Mosque. History, Architectural Development & Regional Diversity*. London: Thames & Hudson. 242–245

Arkoun, Mohammed (2002) The Metamorphosis of the Sacred. In Frishman, Martin & Khan, Hassan-Udin *The Mosque. History, Architectural Development & Regional Diversity*. London: Thames & Hudson. 268–272

Session 22: Student presentations

Session 23: New Conflicts and Their Images I

*Required readings:*

Esposito, John L. (1999) Clash of Civilizations? Contemporary Images of Islam in the West. In Martín Muñoz, Gema (ed.) *Islam, Modernism and the West*. London / New York: I.B. Tauris. 94–108

Ali, Princess Widjan (1992) The Status of Islamic Art in the Twentieth Century. In *Muqarnas* XI. 186 – 188

Session 24: New Conflicts and Their Images II

Short Film Viewing: López, Valeriano (1996) *Estrecho Adventure*. Unreleased film.

*Required readings:*

Rushdie, Salman (2002) *Step Across This Line. Collected Nonfiction*. New York: The Modern Library, 2002. 286–288; 336-341

## Final Exam

### REQUIRED READING:

Ali, Princess Widjan (1992) The Status of Islamic Art in the Twentieth Century. In *Muqarnas* XI. 186 - 188

Ali, Princess Widjan (2006). *Islamic Art as a Means of Cultural Exchange*.

Available: [http://www.muslimheritage.com/uploads/](http://www.muslimheritage.com/uploads/Islamic_Art_Means_of_Cultural_Exchange3.pdf)

*Islamic\_Art\_Means\_of\_Cultural\_Exchange3.pdf*. Accessed: October 13th 2007

Arkoun, Mohammed (2002) The Metamorphosis of the Sacred. In Frishman, Martin & Khan, Hassan-Udin *The Mosque. History, Architectural Development & Regional Diversity*. London: Thames & Hudson. 268-272

Blair, Sheila S. and Bloom, Jonathan M. (2003). The Mirage of Islamic Art: Reflections on the Study of an Unwieldy Field. *The Art Bulletin*, Vol. 85, No. 1. 152-184

De Botton, Alain (2002). *The Art of Travel*. New York: Vintage Books. 67 -98

Said, Edward (1995) *Orientalism*. London: Penguin Books. 284-293

Dodds, Jerrylinn (1994) The Arts of Al-Andalus. In Salma Khadra Jayyusi (Ed.) *The Legacy of Muslim Spain*. Leiden: Brill. 599 - 620

Burckhardt, Titus (1972) *Moorish Culture in Spain*. London: George Allen & Unwin. 9 – 20, 23-30

- Cammy Brothers (1994). The Renaissance Reception of the Alhambra: The letters of Andrea Navagero and The Palace of Charles V. *Muqarnas*, Vol. II. 79 -102
- Castro, Americo (1971) *The Spaniards. An Introduction to Their History*. Berkeley, Los Angeles & London: University of California Press. 209 - 253
- Esposito, John L. (1999) Clash of Civilizations? Contemporary Images of Islam in the West. In Martín Muñoz, Gema (ed.) *Islam, Modernism and the West*. London / New York: I.B. Tauris. 94–108
- Glick, Thomas F. (1995) *From Muslim Fortress to Christian Castle: Social and Cultural Change in Medieval Spain*. Manchester: Manchester University Press. 1 - 14
- Grabar, Oleg (1987) *The formation of Islamic Art*. New Haven, Yale University Press: 85 - 109
- Grabar, Oleg (1992) Two paradoxes in the Islamic Art of the Spanish Peninsula. In Jayyusi, Salma Khadra (ed.). *The Legacy of Muslim Spain*. Leiden: Brill. 583–591
- Grabar, Oleg (2002) The Mosque in Islamic Society Today. In Frishman, Martin & Khan, Hassan-Udin *The Mosque. History, Architectural Development & Regional Diversity*. London: Thames & Hudson. 242–245
- Grabar, Oleg (2006) Islamic Ornament and Western Abstraction. In Grabar, Oleg, *Islamic Art and Beyond*. Aldershot: Ashgate-Variorum. 247 -251
- Grabar, Oleg (2006). What Makes Islamic Art Islamic? In Grabar, Oleg, *Islamic Art and Beyond*. Aldershot: Ashgate-Variorum. 247-251
- Grabar, Oleg (2006). Islamic Architecture and the West: Influences and Parallels. In Grabar, Oleg, *Islamic Visual Culture 1100-1800*. Aldershot: Ashgate-Variorum. 381-387
- Grabar, Oleg (2006). Graffiti or Proclamations: Why Write on Buildings?. In Grabar, Oleg. *Islamic Art and Beyond*. Aldershot: Ashgate-Variorum. 239-244
- Grube, Ernst J. (1995) What is Islamic Architecture? In Michell, George (ed.) *Architecture of the Islamic World*. New York: Thames and Hudson. 10 – 14
- Irving, Washington (2002) Legend of the Three Beautiful Princesses. In *Tales of the Alhambra*. Granada: Miguel Sánchez. 139-162
- Kogman-Appel, Katrin (2002). Hebrew Manuscript Painting in Late Medieval Spain: Signs of a Culture in Transition. *The Art Bulletin*, Vol. 84, No. 2. 256-272.
- Lowe, Lisa (2000) Turkish Embassy Letters. In Macfie, Alexander Lyon (ed.) *Orientalism: A Reader*. Edinburgh: Edinburgh University Press. 324-325
- Menocal, María Rosa (2002) *The Ornament of the World. How Muslims, Jews and Christians Created a Culture of Tolerance in Medieval Spain*. New York: Back Bay Books. 53-65
- Rushdie, Salman (2002) *Step Across This Line. Collected Nonfiction*. New York: The Modern Library, 2002. 286–288; 336-341
- Said, Edward (1995) *Orientalism*. London: Penguin Books. 31-49, 284 - 293

#### RECOMMENDED READING:

- Barrucand, Marianne and Bednorz, Achim (2002). *Moorish Architecture in Andalusia*. Köln: Taschen.
- Castro, Americo (1971) *The Spaniards. An Introduction to Their History*. Berkeley: University of California Press.
- Dodds, Jerrylinn (1992) *Architecture and Ideology in Early Medieval Spain*. University Park: Penn State University Press.
- Dodds, Jerrylinn (1992) *Al-Andalus: The Art of Islamic Spain* (Exhibition Catalogue). New York: The Metropolitan Museum of Art.
- Ecker, Heather (2004). Contemplate My Beauty. Perceptions of al-Andalus and the Arts. In *Caliphs and Kings: The Art and Influence of Islamic Spain* (Exhibition Catalogue). New York: New York Hispanic Society.
- Goffman, Dan (2002) *The Ottoman Empire and Early Modern Europe*. Cambridge: Cambridge University Press.
- Grabar, Oleg (1987) *The Formation of Islamic Art*. New Haven: Yale University Press.
- Jayyusi, Salma Khadra (1992) *The Legacy of Muslim Spain*. Leiden: Brill.
- Maalouf, Amin (1989) *The Crusades through Arab eyes*. Random House.

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- Martín Corrales, E. (2002) *La imagen del magrebí en España. Una perspectiva histórica, siglos XVI – XX*. Barcelona: Bellaterra.
- Montagu, Mary (1961) *Turkish Embassy Letters*. London: Henry G. Bohn.
- Ali, Tariq (2002) *The Clash of Fundamentalisms: Crusades, Jihads and Modernity*. London: Verso Books.
- Fregosi, Paul (1998) *Jihad in the West: Muslim Conquests from the 7th to the 21st Centuries*. Amherst, NY: Prometheus Books.
- Goody, Jack (2004) *Islam in Europe*. Cambridge: Politypress.
- Goytisolo, Juan (2002) *España y los españoles*. Barcelona: Lumen.
- Lewis, Bernard (1993) *Islam and the West*. New York: NY University Press.
- Ramadan, Tariq (2003) *Western Muslims and the Future of Islam*. Oxford University Press.
- Said, Edward (1993) *Culture and Imperialism*. New York: Knopf.
- Todorov, Tzvetan (1991) *Nosotros y los otros*. Mexico: Siglo XXI
- Zuylen, G. (1999) *Alhambra: A Moorish Paradise*. London: Alsaqi Books.