



**AH/RL 350-01 THE IBERIAN PENINSULA: CULTURES AND RELIGIONS THROUGH THE ARTS**  
IES Abroad Madrid

**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 21st 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 course-related excursions will help to analyze the evolution of these relations through the analysis of artistic images, architecture, popular imagery and film.

**CREDITS:** 3 credits

**CONTACT HOURS:** 45 hours

**LANGUAGE OF INSTRUCTION:** English

**INSTRUCTOR:** Lucas Montojo

**PREREQUISITES:** None

**ADDITIONAL COST:** None

**METHOD OF PRESENTATION:**

- Lectures
- Class discussions
- Course-related Excursion
- Class participation

**REQUIRED WORK AND FORM OF ASSESSMENT:**

- Midterm exam - 25%
- Final exam - 25%
- Term paper - 20%
- Class presentation - 20%
- Participation - 10%

**Midterm Exam**

The midterm exam will cover the material from lectures, videos, our readings and our class discussion.

**Final Exam**

The Final Exam will cover the material from lectures, videos, our readings and our class discussion.

**Term paper**

On the day listed in the syllabus, students must turn in a 10-page original critical analysis paper (double-spaced, 12-point font, Calibri). This paper is to have a clear introduction and historical thesis, and it will demonstrate students' use of knowledge from the reading and class materials to answer the question posed by the professor on the syllabus. All response papers must use proper historical citation (Chicago style).

**Class presentation**

The presentation in class will deal with a topic assigned by the teacher and will be adjusted to the established time.

### Participation

You must attend each class and actively participate in the dialogues and discussions. Students with special circumstances affecting their attendance must discuss them with the professor in advance or as soon possible noting the circumstances in a written document.

### LEARNING OUTCOMES:

By the end of the course, students will be 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.

### ATTENDANCE POLICY:

Attendance is mandatory for all IES Abroad classes, including course-related excursions. Any exams, tests, presentations, or other work missed due to student absences can only be rescheduled in cases of documented medical or family emergencies. The IES class attendance policy is available in Moodle.

### CONTENT:

| Session   | Content  | Assignments   |
|-----------|--|---|
| Session 1 | <b>Presentation of the course. The birth of Islam.</b><br><b>Recommended film viewing: Empire of Faith, p. 1.</b>  | <ul style="list-style-type: none"> <li>• Recommended film viewing: Empire of Faith</li> </ul>   |
| Session 2 | <b>The birth of Islam and the formation of Islamic Art:</b><br><b>What is Islamic Art? Is Islamic Art connected somehow to Islam? Should the category even exist?</b>                  | <ul style="list-style-type: none"> <li>• 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.</li> </ul>  |
| Session 3 | <b>Visual Arts Techniques as a Means to Interpreting Cultural Exchange: the Dome of the Rock (Jerusalem), the Great Mosque of Damascus (Syria) and the mezquita of Córdoba (Spain)</b> | <ul style="list-style-type: none"> <li>• Ali, Princess Widjan (2006). Islamic Art as a Means of Cultural Exchange.</li> </ul>   |
| Session 4 | <b>Islamic Art as Seen Through the Western Eyes I: Unity and Plurality</b>   | <ul style="list-style-type: none"> <li>• Grabar, Oleg (2006). What Makes Islamic Art Islamic? In Grabar, Oleg, Islamic Art and Beyond. Aldershot: Ashgate-Variorum. 147-151.</li> <li>• Grube, Ernst J. (1995) What is Islamic Architecture? In Michell, George (ed.) Architecture of the Islamic World. New York, Thames and Hudson, 10 – 14.</li> </ul> |
| Session 5 | <b>Islamic Art as Seen Through Western Eyes II: Aniconism, Paganism and Luxury</b>   | <ul style="list-style-type: none"> <li>• Grabar, Oleg (1987) The formation of Islamic Art. New Haven, Yale University Press: 75 – 103.</li> </ul>   |

| Session    | Content  | Assignments  |
|------------|--|--|
| Session 6  | Islamic Art as Seen Through Western Eyes III: Geometry, Abstraction and Morality                             | <ul style="list-style-type: none"> <li>Grabar, Oleg (2006) "Islamic Ornament and Western Abstraction". In Grabar, Oleg, Islamic Art and Beyond. Aldershot: Ashgate-Variorum 81-4.</li> </ul>   |
| Session 7  | Spain: A Western Country? The Theories of Américo Castro and Sánchez Albornoz                                | <ul style="list-style-type: none"> <li>Glick, Thomas F. (1995) From Muslim Fortress to Christian Castle: Social and Cultural Change in Medieval Spain. Manchester: Manchester University Press. 1-14.</li> </ul>   |
| Session 8  | Al-Andalus: The Blend of Identities in the Iberian Peninsula- Christians, Jews, Muslims, Mozarabes, Moriscos | <ul style="list-style-type: none"> <li>Al-Andalus: The Blend of Identities in the Iberian Peninsula- Christians, Jews, Muslims, Mozarabes, Moriscos</li> </ul>   |
| Session 9  | A Golden Age: the Caliphate of Cordoba   | <ul style="list-style-type: none"> <li>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.</li> <li>Grabar, Oleg (1992) "Two paradoxes in the Islamic Art of the Spanish Peninsula". In Jarryusi, Salma Khadra (ed.). The Legacy of Muslim Spain. Leiden: Brill. 583–591.</li> </ul> |
| Session 10 | Class debate: The Representation of the Past as a Means to Discuss Current Conflicts                         | <ul style="list-style-type: none"> <li>Film Viewing (prior to session): Robert Gardner, prod. Islam Empire of Faith, p.2</li> </ul>  |
| Session 11 | A Case Study of Visual Acculturation: I. The Great Cordoba Mosque  | <ul style="list-style-type: none"> <li>Burckhardt, Titus (1972) Moorish Culture in Spain. London: George Allen &amp; Unwin. 9-20.</li> <li>Dodds, Jerrylinn (1994) The Arts of Al-Andalus. In Salma Khadra Jarryusi (Ed.) The Legacy of Muslim Spain. Leiden: Brill. 599–620.</li> </ul>   |
| Session 12 | Course-related excursion: Toledo   | <ul style="list-style-type: none"> <li><a href="#">Overview lonely planet</a></li> <li><a href="#">Sights in Toledo</a></li> </ul>   |
| Session 13 | Islamic Forms in a Christian Context.<br>1492: Denial of the Past<br>A New Visual Program for a New Empire   | <ul style="list-style-type: none"> <li>Grabar, Oleg (2006). Islamic Architecture and the West: Influences and Parallels. In Grabar, Oleg, Islamic Visual Culture 1100-1800. Aldershot: Ashgate-Variorum. 381-387.</li> <li>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.</li> </ul>        |

| Session    | Content  | Assignments   |
|------------|--|---|
| Session 14 | Review Session   |   |
| Session 15 | Midterm Exam   |   |
| Session 16 | Re-discovery (18th & 19th Centuries): the Ottoman Empire<br>Napoleon's Campaigns<br>Images of Threat | <ul style="list-style-type: none"> <li>Irving, Washington (2002) Legend of the Three Beautiful Princesses. In Tales of the Alhambra. Granada: Miguel Sánchez. 139-162</li> </ul>  |
| Session 17 | Class debate: The Artistic Representation of Minorities  | <ul style="list-style-type: none"> <li>Film Viewing (prior to session): Welles, Orson (1952) The Tragedy of Othello, the Moor of Venice. USA. Manga Films.</li> </ul>   |
| Session 18 | Orientalism: The Other From a Distance   | <ul style="list-style-type: none"> <li>Said, Edward (1995) Orientalism. London: Penguin Books. 31-49</li> </ul>   |
| Session 19 | Peer Review Session on Paper writing   | <ul style="list-style-type: none"> <li>Thesis Statements</li> <li>Lepore, Jill. "How to write a paper for this class" Harvard History Department. September 2009.</li> </ul>  |
| Session 20 | The Exotic: The Appropriation of the Other<br>Final Paper Due  | <ul style="list-style-type: none"> <li>De Botton, Alain (2002). The Art of Travel. New York: Vintage Books. 67 -98.</li> </ul>  |
| Session 21 | Islamic Art in the 20th Century  | <ul style="list-style-type: none"> <li>Grabar, Oleg (2002) The Mosque in Islamic Society Today. In Frishman, Martin &amp; Khan, Hassan-Udin The Mosque. History, Architectural Development &amp; Regional Diversity. London: Thames &amp; Hudson. 242–245.</li> <li>Ali, Princess Widjan (1992) The Status of Islamic Art in the Twentieth Century. In Muqarnas XI. 186 – 188.</li> </ul> |
| Session 22 | Other Visions of Islam in 20th Century Art   | <ul style="list-style-type: none"> <li>Esposito, John L. (1999) Clash of Civilizations? Contemporary Image of Islam in the West. In Martín Muñoz, Gema (ed.) Islam, Modernism and the West. London / New York: I.B. Tauris. 94–108</li> </ul>   |
| Session 23 | New Conflicts and Their Images<br>Review Session   | <ul style="list-style-type: none"> <li>Said, Edward (1995) Orientalism. London: Penguin Books. 284-293.</li> <li>Rushdie, Salman (2002) Step Across This Line. Collected Nonfiction. New York: The Modern Library, 2002. 286–288; 336-341.</li> </ul>   |

| Session    | Content                         | Assignments |
|------------|---------------------------------|-------------|
| Session 24 | Oral Presentations & Final Exam |             |

#### COURSE-RELATED TRIPS:

- Field trip to Toledo.

#### REQUIRED READINGS:

- 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/Islamic\\_Art\\_Means\\_of\\_Cultural\\_Exchange3.pdf](http://www.muslimheritage.com/uploads/Islamic_Art_Means_of_Cultural_Exchange3.pdf) Accessed: October 13th 2007
- 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.
- Burckhardt, Titus (1972) Moorish Culture in Spain. London: George Allen & Unwin. 9-20, 23-30.
- 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.
- Dale, Thomas E. A. (2001) "Monsters, corporeal deformities, and phantasms in the cloister of St-Michel-de Cuxa" in Art Bulletin 83(3):402-36.
- De Botton, Alain (2002). The Art of Travel. New York: Vintage Books. 67 -98.
- Dodds, Jerrylinn (1994) The Arts of Al-Andalus. In Salma Khadra Jayyusi (Ed.) The Legacy of Muslim Spain. Leiden: Brill. 599 – 620.
- 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: 75 – 103.
- 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). Graffiti or Proclamations: Why Write on Buildings? In Grabar, Oleg. Islamic Art and Beyond. Aldershot: Ashgate-Variation. 81-4, 147-151.
- Grabar, Oleg (2006). Islamic Architecture and the West: Influences and Parallels. In Grabar, Oleg, Islamic Visual Culture 1100-1800. Aldershot: Ashgate-Variation. 381-387.
- Grube, Ernst J. (1995) What is Islamic Architecture? In Mitchell, 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.
- Lepore, Jill. "How to write a paper for this class" Harvard History Department. September 2009. <http://scholar.harvard.edu/jleapore/publications/%E2%80%99Chow-write-paper-class%E2%80%99D>
- 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 READINGS:**

- 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, Jerrilynn (1992) Al-Andalus: The Art of Islamic Spain (Exhibition Catalogue). New York: The Metropolitan Museum of Art.
- Goody, Jack (2004) Islam in Europe. Cambridge: Politypress.
- Grabar, Oleg (1987) The Formation of Islamic Art. New Haven: Yale University Press.
- Jarryusi, Salma Khadra (1992) The Legacy of Muslim Spain. Leiden: Brill.
- 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.

**INSTRUCTOR BIOGRAPHY:**

Lucas Montojo holds a PhD in History from the Catholic University of Valencia, a Master's Degree in Lecturer Training from the International University of La Rioja and a Bachelor's Degree in History from the Universidad Complutense of Madrid.

He is currently a professor at IES Abroad, at the Francisco de Vitoria University and at the Anahuac University of Mexico. Dr. Montojo was a lecturer at Catholic University of Valencia (2015-2017) and coordinator of the first degree in History at the Universidad Anahuac México (2014-2015).

In addition, he is the writer of several books and scientific articles.