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### Introduction to Islamic Art & Architecture

Abby M. Kornfeld  
*CUNY City College*

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Abby Kornfeld, PhD  
The City College of New York  
[akornfeld@ccny.cuny.edu](mailto:akornfeld@ccny.cuny.edu)  
Office: Compton & Goethals, 109-B

## **ISLAMIC ART & ARCHITECTURE**

Art 21052, Sec. 2PR  
Tuesdays 2-4:50PM, CG 252

This course surveys the foundations of Islamic art and architecture in the Middle East and then traces these artistic forms across the Mediterranean and into Central Asia. We will work our way from the seventh through the sixteenth centuries, studying everything from mosques to palaces, from holy texts to vividly depicted tales of love, friendship, and behavior, from shimmering mosaics to stuccoed vaults. Class discussion will be focused on the making, meanings, and social resonances of Islamic art. Together, we will work to define and redefine the term “Islamic Art,” as we consider the following topics: the religious, political, and economic contexts of works of art, the impact of aniconism and iconoclasm on artistic production, the differences between regional and dynastic styles, and the forms of domestic and secular art. In addition, we will focus on the presentation and collection of Islamic art in Western museums, and the influence of Islam on the intellectual and cultural life of the West.

### **LEARNING OBJECTIVES:**

- *Gain* familiarity with the geography and history of the Islamic world.
- *Identify, analyze* and *compare* key works of art and architecture.
- *Evaluate* secondary sources that revisit or interpret important works of art.
- *Read* critically and *assess* a wide range of eyewitness and primary sources.
- *Formulate* new, creative approaches to relevant works of art housed in New York City collections based on independent research.

### **REQUIRED TEXTS:**

All required readings are available on the Course Blackboard or on the web.

## RECOMMENDED TEXTS & RESOURCES:

- Barnet, Sylvan. *A Short Guide to Writing About Art*, Eighth Ed. New York: Pearson/Longman, 2005.
- Blair, Sheila and Jonathan Bloom. *Islamic Arts*. London: Phaidon Press, 1997.
- Brend, Barbara. *Islamic Art*. Cambridge, Mass: Harvard University Press, 1991.
- Canby, Sheila R. *Islamic Art in Detail*. Cambridge, Mass: Harvard University Press, 2005.
- Ettinghausen, Richard, Oleg Grabar, and Marilyn Jenkins-Madina. *Islamic Art and Architecture, 650-1250*. New Haven: Yale University Press, 2001.
- Grabar, Oleg. *The Formation of Islamic Art*. Revised and enlarged edition. New Haven: Yale University Press, 1987.
- Stanley, Tim. *Palace and Mosque: Islamic Art from the Middle East*. London: Victoria & Albert Publications, 2004.
- Tabbaa, Yasser. *The Transformation of Islamic Art during the Sunni Revival*. Seattle: University of Washington Press, 2001.

For additional articles on works of Islamic art and architecture:

<http://archnet.org>  
<http://www.islamic-art.org/>

For those desiring additional information on the religious and historical contexts of Islam, you may wish to consult the following resources:

- Arberry, Arthur J., trans. *The Koran*. Oxford: Oxford University Press, 1998.
- Esposito, John L. *What Everyone Needs to Know about Islam*. 2<sup>nd</sup> Ed. New York: Oxford University Press, 2011.
- Lewis, Bernard, ed. *Islam: from the Prophet Muhammad to the Capture of Constantinople*, Vol. II: Religion and Society. New York: Oxford University Press, 1987.
- Rippin, Andrew. *Muslims: Their Religious Beliefs and Practices*, London and New York: Routledge, 1990.
- Hodgson, Marshall G. S. *The Venture of Islam: Conscience and History in a World Civilization*. Vol I: The Classical Age of Islam. Chicago: University of Chicago Press, 1977.
- Saunders, J.J., *A History of Medieval Islam*. New York: 1965.

## COURSE REQUIREMENTS:

- 10% Attendance, Preparedness, In-class Assignments, & Class participation
- 10% Discussion Board Participation (10 posts, 1% each)
- 10% 2 Quizzes (5% each)
- 20% Midterm exam: Tuesday, October 17, in class
- 5% Thesis Statement & Preliminary Bibliography, due Tuesday, November 28, on Blackboard
- 20% Research paper, due Tuesday, December 12
- 25% Final exam: Tuesday, December 19 from 1-3:15PM

## ATTENDANCE & PARTICIPATION:

Students are expected to attend EVERY class session and to be on time. Attendance will be taken at the beginning of each class. Students must not arrive late for class and should not leave the classroom during the class session except in cases of emergency. Important announcements will always be made at the beginning of class and will not be repeated. If you miss attendance at the beginning of class, you will be marked late. Two late arrivals equal one absence. In the unlikely event that you miss attendance, make sure to see me after class otherwise you will be marked absent.

**If you miss more than two classes you will automatically fail this class as per CCNY policy. Two late arrivals will count as one missed class. Unexcused absences and latenesses will negatively impact your grade.**

Grades on assignments will inevitably suffer from any absence. Most of the information you will need to absorb, interpret, and analyze for your exams will come from classroom lectures and discussions. **Therefore, it is crucial that you take plentiful notes during class and that you do not miss any lectures.** Part of your participation grade will reflect your ability to take notes in class.

If you miss class, it is imperative that you obtain the notes from a fellow student. You are responsible for any information, assignments, or materials that you missed. **It is YOUR responsibility to keep up with all the coursework throughout the semester. Being absent on the day an assignment is due does not preclude you from handing it on time.**

To be successful, this class must be fueled by the dynamic conjunction of my ideas, your ideas, and the ideas we discover together in images and in texts. You are expected to be an active and thoughtful participant in the class: asking questions, answering questions, engaging with each other as well as with the material.

Please refrain from eating and drinking in the classroom. And, turn off all cellphones.

## **CLASSROOM ENVIRONMENT:**

Our class is a community based on intellectual engagement. Preparation of assigned material before coming to class, consistent attendance, and active participation in class discussions are essential. Active participation may include listening intently to others, taking notes on lectures, and asking questions, as well as sharing interpretations and opinions.

Please help to maintain a respectful and collaborative classroom environment, during both lecture and discussion. This includes everything from respecting other students' comments during discussions, abstaining from chitchatting, and turning off your cell phone and music when you enter the room.

The subject of this course is the art of Islam. Many aspects of Islam are commonly misunderstood and misinterpreted in the West. In this country, very few people know that Islam is related to Judaism and Christianity and that Abraham, Moses, Jesus, and Mary all appear in the Qur'an. Even fewer know that we study the writings of Aristotle, Plato, and Dioscurides at CCNY because the original Greek works were translated into Arabic and then from Arabic into Latin. All too often, an extreme viewpoint is mistaken for standard practice. For example, many people believe that it is absolutely forbidden to create a representation of Muhammad. However, we will look at gorgeous depictions of the Prophet Muhammad in Mi'rajname manuscripts. These images were produced for the rulers of the Timurid and Safavid dynasties. We will delve into the role of image making and figural representation in Islam, discovering that it is a rich subject for exploration.

As we move throughout the semester, our discussions will touch on cities like Jerusalem, Baghdad, Iraq and Aleppo, Syria, etc. These places are all the subject of national and sovereign struggles today. There are a lot of strongly held emotions about what is / should / and could be done in these zones of conflict. **You may not always agree with your classmates. When we disagree, as I hope we will, courteous dialogue is demanded.**

Cell phones must be on silent during class and use of the Internet is only permitted when it is related to the subject matter at hand. There is no eating in our classroom.

## **BLACKBOARD & COMMUNICATION:**

There will be important class announcements made via Blackboard. Assignments, handouts, study guides, and other important class material will be posted to Blackboard on a regular basis. Therefore, it is mandatory that you **check your CCNY email account and Blackboard (BB) every day for periodic updates regarding assignments.**

1. When writing an email to your professor, always begin your email with "Dear Professor Kornfeld," or "Dear Prof. Kornfeld," or "Dear Dr. Kornfeld" or "Dear Dr. K," etc.
2. Please be aware of the tone of your email. Your email should sound like a formal letter, not like a text message or a chat. For example:

Dear Professor Kornfeld, I cannot come to your office hours this week. Are you available at any time on Monday instead? Sincerely, Jane Doe.

**Do NOT write:**

Hi, I need to talk to u about the paper. Can I come by Mon? Thx, Jane

This is Jane. I need to know whether the midterm has been moved to next week. Please get back to me ASAP.

3. If you have questions or concerns regarding assignments, course material, or your progress, please email me in a timely matter, not the night before a final deadline. It may take me up to 48 hours to respond to your email. Please be patient and plan accordingly.

**READINGS:**

Readings complement and supplement the class lectures. You are responsible for doing all of the reading assigned for each class meeting before coming to the lecture. This way, you will already be familiar with the works and issues discussed. **You must complete ALL of the assigned readings in advance of class.**

**DISCUSSION BOARD:**

Over the course of the semester, you will be required to **post a total of 10 reading-based questions or comments on the Blackboard Discussion Board. Your submission must be posted by 10AM on the day of our class.**

Your question or comment must be based on the assigned **article** for the upcoming class. As the semester progresses, you are encouraged to draw connections between current and previous readings, so long as your question addresses the current week's topic and assigned readings.

The discussion board is designed to help you clarify and record your thoughts about the articles you read, and should prompt you to think about the images, themes and topics we will address in class. Your posts will serve as records of your thoughts and questions, and should be helpful to review as you study for exams. Your submissions should demonstrate that you are thinking critically about Islamic Art and about the ways that scholars have interpreted an important idea or monument. In other words, avoid posting a question that can be easily answered by consulting a textbook or another authoritative source (or even google!).

Your post should not simply summarize the article. Of course, you may refer to the author's findings and argument in your analysis. Discuss or critique the author's method, explain why you found the argument convincing or unconvincing. Or, you may choose to discuss a theme or issue raised in the article that you found interesting and explain why. Discussion posts must demonstrate that you are thinking critically about the assigned article. Ask questions. Draw connections between current and previous readings.

You are also welcome to identify a quote or brief passage from the assigned source and explain why, in historical terms, the selected passage merits further exploration and discussion.

Questions and comments should be clearly worded, grammatically correct, and free of typos.

### **Grading of Discussion Posts:**

There is reading assigned for every class; however, you are only required to post to the discussion board **10** times during the semester. All submissions must be posted no later than **10AM** on the day of our class. You will only get credit for one post per class, so **PLAN ACCORDINGLY**.

Late posts will be marked down (a question posted after 10AM will start with an B, and continue losing a letter grade each day). You must post 10 times: a missing post will count as a '0.'

Summary: All *thoughtful* questions or reflections posted on Blackboard will receive full credit (provided that it is posted by 10AM). If I can type your question into Google and get the answer, you will not receive credit for the post.

### **READINESS QUIZZES:**

For each quiz, you will need to be able to define and use key terms that we have covered in class. These assessments are intended to reinforce important art historical, architectural, technical, and theological terms necessary for the study of Islamic art. A study guide will be posted on Blackboard and distributed in class one week before each quiz.

If you miss the quizzes or final exam for health reasons or for a family emergency, you must provide me with a written note from a doctor or guardian. **Failure to do will result in a '0'.**

### **MIDTERM & FINAL EXAMS:**

Both the midterm and final exams will consist of shorter single slide identification questions, and two pairs of slide comparison-contrast questions requiring longer essays. You are expected to provide the name(s) of the artist(s) (if known), the title of the work, the date (within 10 years), the location of the work, or the location for which the work was made (if known), and the style/period (i.e. Umayyad, Abbasid, Fatimid etc.). Your answer should address the main features of style, iconography, patronage, and social, religious and political context, as relevant. Since you will be writing quickly in a timed exam, you will not be penalized for editorial or spelling errors, as long as the word is recognizable.

You will receive a **study guide** in class two weeks before each exam.

If you miss the midterm or final exam for health reasons, or for a family emergency, you must provide me with a written note from a doctor or guardian. **Failure to do so will result in a '0' and a failing grade in the class.**

## RESEARCH PAPER:

You will be expected to formulate, research, and write an individual research paper (6-8 pages) that examines a topic of your choice related to the major questions of our class.

Detailed instructions concerning the paper will be given in class. The paper should be 6 to 8 pages in length, typed (12-point font), double-spaced, paginated, have standard (one-inch) margins, and be stapled in the upper left corner. Papers should be proofread for grammar and spelling before being handed in. No emailed papers will be accepted. Plagiarized papers will automatically receive an F and be submitted, according to CCNY procedure, to the Office of Academic Standards.

**This paper is due at the beginning of class on Tuesday, December 12. I will not accept papers by email. Failure to complete the assignment will result in the failure of the entire course. Papers turned in after class will be considered late and will be marked down. (A late paper will start with an A- for the first day, B+ for the second, and so on).**

## THE WRITING CENTER

For assistance with writing (recommended for ALL students): The Writing Center at the Samuel Rudin Academic Resource Center, Upper NAC Plaza off Amsterdam. Its hours are: M-TH 10AM-5PM, F 10AM-4PM. Appointments can be made online at [www.ccnycunyu.edu/writing](http://www.ccnycunyu.edu/writing) with your CityMail username and password. You can also make an appointment by calling the office at 212-650-8014.

For a complete list of student support services see [http://www1.ccnycunyu.edu/current/tutoring\\_services.cfm](http://www1.ccnycunyu.edu/current/tutoring_services.cfm)

## PLAGIARISM: ACADEMIC INTEGRITY

For your paper, you are required to cite all sources: your notes, the texts you read, the museum's wall/object labels and audio guides. Cite any information that comes from the Internet (more later on what sources are acceptable), and be wary of e-sources in general; some of them are of questionable scholarly merit. You must use quotation marks around direct quotes. If you are unsure about proper citation forms, consult *A Short Guide to Writing About Art*, beginning on p. 303, or see me. **A plagiarized paper will result in a failing grade for the assignment.**

The university has a published policy on academic integrity that may be found at <http://www1.ccnycunyu.edu/current/integrity.cfm>

The CUNY Policy on plagiarism states the following: Plagiarism is the act of presenting another person's ideas, research or writings as your own. The following are some examples of plagiarism, but by no means is it an exhaustive list:

1. Copying another person's actual words without the use of quotation marks and footnotes attributing the words to their source.
2. Presenting another person's ideas or theories in your own words without acknowledging the source.
3. Using information that is not common knowledge without acknowledging the source.
4. Failing to acknowledge collaborators on homework and laboratory assignments.
5. Internet plagiarism includes submitting downloaded term papers or parts of term papers, paraphrasing or copying information from the internet without citing the source, and "cutting and pasting" from various sources without proper attribution.

The City College Faculty Senate has approved a procedure for addressing violations of academic integrity. **Papers that are partially or fully plagiarized will result in a failing grade (F) for the entire course, and the possibility of further sanctions as determined by the CCNY Faculty Senate.** Plagiarizing or cheating does not benefit your learning in any way. If you are having trouble understanding a paper or assignment, I am here to help you.

#### **DISABILITY STATEMENT:**

In compliance with CCNY policy and equal access laws, appropriate academic accommodations are offered for students with disabilities. Students must register with the AccessAbility Center for reasonable academic accommodations. The AccessAbility Center is located in the North Academic Center, Rm. 1/218. Tel: (212) 650-5913. Under the Americans with Disability Act, an individual with a disability is a person who has a physical or mental impairment that substantially limits one or more major life activities. If you have any such issues, I encourage you to visit the AccessAbility Center to determine which services may be appropriate for you.

## COURSE OUTLINE

(subject to change)

\*\*\*Readings are listed on the day they will be discussed in class\*\*\*

<b>Aug. 29</b>	<b>Introduction to Islamic Civilization &amp; Material Culture</b> <i>Introduction and Course Overview</i>
<b>Sept. 5</b> [Last day to drop class for 50% refund is Sept 7]	<b>Art of the Late Antique Mediterranean: Arab, Sassanian, &amp; Byzantine</b> <u>Watch:</u> Islam: Empire of Faith, Part I, The Messenger <a href="https://archive.org/details/IslamEmpireOfFaithCompletePart12And3-PBSDocumentary/Islam+Empire+of+Faith+-+The+Messenger+-+Part+1.mp4">https://archive.org/details/IslamEmpireOfFaithCompletePart12And3-PBSDocumentary/Islam+Empire+of+Faith+-+The+Messenger+-+Part+1.mp4</a> <u>Watch:</u> <a href="https://www.khanacademy.org/humanities/ap-art-history/early-europe-and-colonial-americas/medieval-europe-islamic-world/v/hagia-sophia-istanbul">https://www.khanacademy.org/humanities/ap-art-history/early-europe-and-colonial-americas/medieval-europe-islamic-world/v/hagia-sophia-istanbul</a> <u>Read:</u> (BB) Ettinghausen, <i>From Byzantium to Sasanian Iran and the Islamic World: Three Modes of Artistic Influence</i> , 1-10.
<b>Sept. 12</b> [Last day to drop w/o the grade of 'W' is Sept 14]	<b>The Dome of the Rock</b> <u>Read:</u> <a href="https://www.khanacademy.org/humanities/art-islam/islamic-art-early/a/the-dome-of-the-rock-qubbat-al-sakhra">https://www.khanacademy.org/humanities/art-islam/islamic-art-early/a/the-dome-of-the-rock-qubbat-al-sakhra</a> <u>Read:</u> (BB) Grabar, "The Umayyad Dome of the Rock in Jerusalem," <i>Ars Orientalis</i> 3 (1959): 33-62. <u>Read:</u> (BB) Rabbat, "The Meaning of the Umayyad Dome of the Rock," <i>Muqarnas</i> 6 (1989): 12-21.
<b>*Sept 19</b>	<b>Thursday Schedule [No classes]</b>
<b>Sept. 26</b>	<b>Early Mosques and Minarets: Medina, Damascus &amp; Cordoba</b> <u>Read:</u> <a href="https://www.khanacademy.org/humanities/art-islam/beginners-guide-islamic-art/a/introduction-to-mosque-architecture">https://www.khanacademy.org/humanities/art-islam/beginners-guide-islamic-art/a/introduction-to-mosque-architecture</a> <u>Watch:</u> "Muslim Journeys   Item #220: Mosques and Religious Architecture", <a href="http://bridgingcultures.neh.gov/muslimjourneys/items/show/220">http://bridgingcultures.neh.gov/muslimjourneys/items/show/220</a> . <u>Read:</u> (BB) Khoury, "The Mihrab from Text to Form," <i>International Journal of Middle East Studies</i> 30, 1 (1998): 1-27. <u>Read:</u> (BB) Georgopoulou, "Geography, Cartography & the Architecture of Power in the Mosaics of the Great Mosque of Damascus," <i>The Built Surface</i> , 47-74.
<b>Oct. 3</b>	<b>The Private Sphere: Desert Palaces</b> <b>*QUIZ #1</b> <b><i>Midterm study guide distributed and discussed</i></b> <u>Read:</u> <a href="http://www.muslimheritage.com/article/khirbat-al-mafjar-palace-740-750">http://www.muslimheritage.com/article/khirbat-al-mafjar-palace-740-750</a> <u>Read:</u> (BB) MacGregor, "Gold Coins of Abd al-Malik," in <i>A History of the World in 100 Objects</i> , pp. 295-300. <u>Read:</u> (BB) Behrens-Abouseif, "The Lion-Gazelle Mosaic at Khirbat al-Mafjar" <i>Muqarnas</i> 14 (1997): 11-18.
<b>Oct. 10</b>	<b>The Abbasid Revolution: Creating a Palace City</b> <u>Watch:</u> Islam: Empire of Faith, Part II, The Awakening <a href="https://archive.org/details/IslamEmpireOfFaithCompletePart12And3-">https://archive.org/details/IslamEmpireOfFaithCompletePart12And3-</a>

	<p><a href="#">PBS Documentary/ Islam+ Empire+ of+ Faith+ -+ +The+ Awakening+ -+Part+2.mp4</a></p> <p><u>Read:</u> The Art of the Abbasid Period (750-1258)  <a href="https://www.metmuseum.org/toah/hd/abba/hd_abba.htm">https://www.metmuseum.org/toah/hd/abba/hd_abba.htm</a></p> <p><u>Read:</u> (BB) Marozzi, "The Caliph and His Capital: Mansur and the Foundation of Baghdad," in <i>Baghdad: City of Peace, City of Blood</i>, pp. 1-27.</p>
<b>Oct. 17</b>	<b>*MIDTERM EXAM</b>
<b>Oct. 24</b>	<p><b>Early Qur'ans: Making Allah's Speech Visible</b>  <b><i>Paper assignments will be distributed in class</i></b></p> <p><u>Watch:</u> "Muslim Journeys   Item #219: Calligraphy"  <a href="http://bridgingcultures.neh.gov/muslimjourneys/items/show/219">http://bridgingcultures.neh.gov/muslimjourneys/items/show/219</a></p> <p><u>Read:</u> (BB) Sells, <i>Approaching the Qur'an: The Early Revelations</i>, pp. 1-31.</p> <p><u>Read:</u> (BB) Dodd, "The Image of the Word: Notes on the Religious Iconography of Islam," <i>Berytus</i> 28 (1969): 35-62</p>
<b>Oct. 31</b>	<p><b>The Arts of the Book: Illustrating the <i>Maqamat</i> of al-Hariri and Depictions of the Prophet Muhammad in the <i>Mi'rajnama</i></b></p> <p><u>Watch:</u> "Muslim Journeys   Item #225: The Arts of the Book &amp; Miniature Painting" <a href="http://bridgingcultures.neh.gov/muslimjourneys/items/show/225">http://bridgingcultures.neh.gov/muslimjourneys/items/show/225</a>.</p> <p><u>Read:</u> (BB) Grabar, "The Illustrated <i>Maqamat</i> of the Thirteenth Century: The Bourgeoisie and the Arts," in <i>Islamic Visual Culture, 1100-1800</i>, pp. 207-222.</p> <p><u>Read:</u> (BB) Gruber, "Between Logos (<i>Kalima</i>) and Light (<i>Nur</i>): Presentations of the Prophet Muhammad in Islamic Painting" <i>Muqarnas</i> 26 (2009): 229-262.</p>
<b>Nov. 7</b> [Last day to withdraw from class is Nov. 10]	<p><b>Objects of Exchange &amp; Trade: Metalwork &amp; the Mantle of Roger II</b>  <b>*QUIZ #2</b></p> <p><u>Watch:</u> "Muslim Journeys   Item #221: The Arts of Trade and Travel"  <a href="http://bridgingcultures.neh.gov/muslimjourneys/items/show/221">http://bridgingcultures.neh.gov/muslimjourneys/items/show/221</a>.</p> <p><u>Watch:</u> "Smarthistory   Mantle of Roger II"  <a href="https://www.khanacademy.org/humanities/history/ancient-medieval/medieval/v/coronation-mantle--new">https://www.khanacademy.org/humanities/history/ancient-medieval/medieval/v/coronation-mantle--new</a></p> <p><u>Read:</u> (BB) Hoffman, "Pathways of Portability: Islamic and Christian Interchange from the Tenth to the Twelfth Century," <i>Art History</i> 24, 1 (February 2001): 17-50.</p>
<b>*Nov. 14</b>	<p><b>FIELD TRIP: METROPOLITAN MUSEUM OF ART</b></p> <p><u>Read:</u> (BB) Cotter, "A Cosmopolitan Trove of Exotic Beauty." <i>The New York Times</i>, October 28, 2011, Section C, 27</p> <p><u>Read:</u> (BB) Hillenbrand, "The Major Minor Arts of Islam." <i>Art History</i> 12, 1 (1989): 109-115</p> <p>1000 Fifth Avenue at 82<sup>nd</sup> Street  Enter through the main entrance  Meet at the Group Registration Desk at 2:45PM  Please allow enough time to go through security and to check any big bags  Admission: \$5</p>

*Nov. 21	<b>FRIDAY SCHEDULE [No Classes]</b>
Nov. 28	<p><b>Power, Luxury, &amp; Hybridity in Islamic Spain: The Alhambra</b>  <b>*THESIS STATEMENT &amp; PRELIMINARY BIBLIOGRAPHY DUE</b></p> <p><u>Watch:</u> "Muslim Journeys   Item #222: Islamic Gardens"  <a href="http://bridgingcultures.neh.gov/muslimjourneys/items/show/222">http://bridgingcultures.neh.gov/muslimjourneys/items/show/222</a></p> <p><u>Read:</u> The Art of the Umayyad Period in Spain (711-1031)  <a href="https://www.metmuseum.org/toah/hd/sumay/hd_sumay.htm">https://www.metmuseum.org/toah/hd/sumay/hd_sumay.htm</a></p> <p><u>Read:</u> (BB) Prado-Vilar, "Enclosed in Ivory: The Miseducation of al-Mughira."  <i>Journal of the David Collection</i> 2, 1 (2005): 139-63.</p>
Dec. 5	<p><b>Building Great Empires: Sinan and the Suleymaniyya</b>  <b>Final Exam Study guide handed out</b></p> <p><u>Watch:</u> Islam: Empire of Faith, Part III: The Ottomans  <a href="https://archive.org/details/IslamEmpireOfFaithCompletePart12And3-PBSDocumentary/Islam+Empire+of+Faith+-+The+Ottoman+-+Part+3.mp4">https://archive.org/details/IslamEmpireOfFaithCompletePart12And3-PBSDocumentary/Islam+Empire+of+Faith+-+The+Ottoman+-+Part+3.mp4</a></p> <p><u>Read:</u> (BB) Necipoglu, "Challenging the Past: Sinan and the Competitive Discourse of Early Modern Islamic Architecture," <i>Muqarnas</i> 10 (1993): 169-180.</p>
Dec. 12	<p><b>The Mirage of Islamic Art</b>  <b>**FINAL PAPER DUE</b></p> <p><u>Read:</u> (BB) Blair and Bloom, "The Mirage of Islamic Art: Reflections on the Study of an Unwieldy Field," <i>Art Bulletin</i> 85, 1 (2003) pp. 152-184.</p>
*Dec. 19	<b>**FINAL EXAM, Tuesday December 19, 1 - 3:15PM**</b>