

CROSS-CULTURAL ARTISTIC EXCHANGES: ISLAMIC AND EUROPEAN COURTS

HAA 226e, Fall 2007
 Thursday 3-5, Sackler 119
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Readings

Books and articles listed for each meeting are on reserve in the Fine Arts Library. Additional bibliography for research projects will be provided.

Requirements

Seminar slide presentation on a research topic and a 20-25 page research paper due during examination period. Selected topic must be discussed with GN (abstract and preliminary bibliography due before midterm). Although the seminar focuses on the early modern era (14th to 18th centuries), with special emphasis on the Mediterranean world and to a lesser degree on Iran and India, student papers can to cover other regions and periods (medieval and modern).

SYNOPSIS OF MEETINGS

Sept. 20 INTRODUCTION: AN OVERVIEW OF RECENT EXHIBITIONS AND PUBLICATIONS WITH CROSS-CULTURAL PERSPECTIVES

Eva R. Hoffman ed., *Late antique and medieval art of the Mediterranean world* (Malden, MA, 2007).

Stefano Carboni ed., *Venice and the Islamic World 828-1797* (exhibition cat., New Haven and London, 2007).

Campbell, Caroline and Alan Chong eds., *Bellini and the East* (exhibition cat., Boston and London, 2006).

Gerald MacLean ed., *Re-Orienting the Renaissance: Cultural Exchanges with the East* (London, 2005)

H. C. Evans ed., *Byzantium: Faith and Power, 1261-1557*. (exh. cat., New Haven, 2004), pp. 389-415.

Ousterhout, Robert and D. Fairchild Ruggles eds., *Encounters with Islam* (special issue of *Gesta* XLIII/2, 2004).

Jerry Brotton, *The Renaissance Bazaar: From The Silk Road to Michelangelo* (London, 2002).

Rosamund Mack, *Bazaar to Piazza: Islamic Trade and Italian Art, 1300-1600* (Berkeley, Los Angeles, London, 2001).

Deborah Howard, *Venice and the East: the Impact of the Islamic World on Venetian Architecture 1100-1500* (New Haven, 2000).

Lisa Jardine and Jerry Brotton, *Global Interests: Renaissance Art between East and West* (Ithaca, 2000).

Charles Burnett, and Anna Contadini eds., *Islam and the Italian Renaissance* (London, 1999).

G. Sievernich and H. Budde eds., *Europa und der Orient 800-1900* (Berlin, 1989).

Sept. 27 LATE MEDIEVAL ARTISTIC EXCHANGES (1250-1450): THE MEDITERRANEAN AND EASTERN ISLAMIC LANDS

Scott Redford, "Byzantium and the Islamic World, 1261-1557", in *Byzantium:*

Faith and Power, 1261-1557, ed. H. C. Evans (New Haven, 2004), pp. 389-415.

Essays by O. Pancaroglu, E. Hoffman, C. E. Nicklies, and D.F. Ruggles in *Encounters with Islam* (special issue of *Gesta* XLIII/2, 2004), ed. by R. Ousterhout and D. F. Ruggles.

Deborah Howard, "Venice as an 'Eastern City'"; "Venice and the Mamluks," in *Venice and the Islamic World*, ed. S. Carboni, pp. 59-89.

RECOMMENDED READINGS:

Abu-Lughod, Janet, *Before European Hegemony: The World System A.D. 1250–1350* (New York, 1989).

Linda Komaroff and Stefano Carboni eds., *The Legacy of Genghis Khan: Courtly Art and Culture in Western Asia, 1256-1353* (Exh. cat., New York, 2002).

Heinz Götze, *Castel del Monte: Geometric Marvel of the Middle Ages* (Munich, New York, 1998).

Cynthia Robinson, *Medieval Andalusian courtly culture in the Mediterranean: Hadith Bayad wa Riyad* (London, New York, 2007).

Slobodan Curcic and Evangelia Hadjistryphonos eds., *Secular Medieval Architecture in the Balkans, 1300-1500* (Thessaloniki, 1997).

Rosamund Mack, *Bazaar to Piazza: Islamic Trade and Italian Art, 1300-1600* (Berkeley, Los Angeles, London, 2001).

Sylvia Auld, *Renaissance Venice, Islam and Mahmud the Kurd: A Metalwork Enigma* (London, 2004).

Sylvia Auld, "Master Mahmud and Inlaid Metalwork in the 15th Century," in *Venice and the Islamic World*, ed. S. Carboni, pp. 212-25.

Deborah Howard, *Venice and the East: the Impact of the Islamic World on Venetian Architecture 1100-1500* (New Haven, 2000), esp. pp.1-65, 217-18.

Oct. 4 NORMAN SICILY

Ernst J. Grube and Jeremy Johns, *The Painted ceilings of the Capella Palatina* (Genova, New York, 2005).

Jeremy Johns, *Arabic Administration in Norman Sicily: the royal diwan* (Cambridge U.K., 2002).

R. Ettinghausen, O. Grabar and M. Jenkins-Madina, *Islamic Art and Architecture 650-1250* (New Haven and London, 2001), Chapter 8 "Islamic Art and non-Muslims," pp. 291-302.

RECOMMENDED READINGS:

O. Grabar, "The Experience of Islamic Art," in *The Experience of Islamic Art on the Margins of Islam*, ed. by I. A. Bierman (Reading, 2005), pp. 11-61.

William Tronzo, *The cultures of his kingdom: Roger II and the Capella Palatina in Palermo* (Princeton, N.J, 1997).

Mirjam Gelfer-Jorgensen, *Medieval Islamic Symbolism and the Paintings in the Cefalu Cathedral* (Leiden, 1986).

Oct. 11 ITALIAN ARTISTS IN THE COURT OF OTTOMAN SULTAN MEHMED II (1453-1481)

Alan Chong, "Gentile Bellini in Istanbul: Myths and Misunderstandings" in

Bellini and the East, pp. 98-129.

Raby, Julian, "Mehmed the Conqueror's Greek Scriptorium," *Dumbarton Oaks Papers*, 37 (1983): 15–62.

_____, "A Sultan of Paradox: Mehmed the Conqueror as a patron of the arts," *Oxford Art Journal*, 5: 1 (1982): 3–8.

_____, "Pride and Prejudice: Mehmed the Conqueror and the Portrait Medal" in *Italian Medals*, ed. J. G. Pollard (Washington, D.C., 1987), pp. 171–196.

Jerry Brotton, "Disorienting the East: The Geography of the Ottoman Empire," in *Trading Territories: Mapping the early modern world* (London, 1997), pp. 87-118.

RECOMMENDED READINGS:

Gülru Necipoğlu, *Architecture, Ceremonial, and Power: The Topkapi Palace in the Fifteenth and Sixteenth Centuries* (Cambridge, MA, 1991), pp. 3-30, 210-18, 242-58.

Lisa Jardine and Jerry Brotton, *Global Interests: Renaissance Art between East and West* (Ithaca, 2000), pp. 11-131.

Kritovoulos of Imbros, *History of Mehmed the Conqueror*, trans. Charles T. Riggs (Princeton, 1954).

Babinger, Franz. *Mehmed the Conqueror and His Time* (Princeton, 1978).

Oct. 18

SIXTEENTH-CENTURY OTTOMAN-EUROPEAN VISUAL DIALOGUES AND GIFT EXCHANGE

Necipoğlu, Gülru, "Süleyman the Magnificent and the Representation of Power in a Context of Ottoman-Hapsburg-Papal Rivalry," *Art Bulletin*, 71 (Sept., 1989): 401–427.

Julian Raby, "The Serenissima and the Sublime Porte: Art in the Art of Diplomacy, 1453-1600," in *Venice and the Islamic World 828-1797*, ed. by S. Carboni, pp. 90-119.

Anna Contadini, "Middle Eastern Objects," in *At Home in Renaissance Italy*, ed. Martha Ajmar-Wollheim and Flora Denis (exh. cat, London, 2006), pp. 308-21.

The Sultan's Portrait: Picturing the House of Osman (Istanbul, 2000) exhibition cat., essays on pp. 22-61, 96-163.

Gottfried Mraz, "The Role of Clocks in the Imperial Honoraria for the Turks," in Klaus Maurice and Otto Mayr eds., *The Clockwork Universe: German Clocks and Automata 1550-1650* (New York, 1980), pp. 37-48.

RECOMMENDED READINGS:

Ernst J. Grube, "Venetian Lacquer and Bookbindings of the 16th Century," in *Venice and the Islamic World 828-1797*, ed. by S. Carboni, pp. 230-43.

Walter B. Denny, "Oriental Carpets and Textiles in Venice," in *Venice and the Islamic World 828-1797*, ed. by S. Carboni, pp. 174-91.

Rosa Barovier Mentasi and Stefano Carboni, "Enameled Glass between the Eastern Mediterranean and Venice," in *Venice and the Islamic World 828-1797*, ed. by S. Carboni, pp. 252-75.

Maria Vittoria Fontana, "Islamic Influence on the Production of Ceramics in Venice and Padua," in *Venice and the Islamic World 828-1797*, ed. by S. Carboni, pp. 280-93.

- Deborah Howard, "Venice Between East and West: Marc'Antonio Barbaro and Palladio's Church of the Redentore," *Journal of the Society of Architectural Historians* 62/3 (2003): 306-25.
- Gulru Necipoğlu, *The Age of Sinan: Architectural Culture in the Ottoman Empire* (London and Princeton, 2005), esp. pp. 27-46, 77-147.
- Kunt, Metin and Christine Woodhead eds., *Süleyman the Magnificent and his Age: The Ottoman Empire in the Early Modern World* (London, New York, 1995).
- Otto Kurz, *European Clocks and Watches in the Near East* (London, 1975).

Oct. 25

IMAGES OF THE SELF AND THE "OTHER": REPRESENTATIONS OF THE MAMLUKS AND OTTOMANS IN THE "ORIENTAL MODE"

- Julian Raby, "The European Vision of the Muslim Orient in the 16th Century" in *Venezia e l'Oriente Vicino*, ed. by Ernst J. Grube (Venice, 1986), pp. 41-46.
- Catarina Schmidt Arcangeli, "'Orientalist' Painting in Venice, 15th to 17th Centuries," in *Venice and the Islamic World 828-1797*, ed. by S. Carboni, pp. 120-139.
- Deswarte-Rosa, Sylvia, "L'Expédition de tunis (1535): images, interpretations, repercussions culturelles," in *Chrétiens et musulmans à la renaissance*, eds. B. Bennassar and R. Sauzet (Paris, 1994), pp. 75-132.
- Erik Fischer, ed., *Melchior Lorck Drawings* (Copenhagen, 1962).
- _____, "A Dane as Imperial Draughtsman in Constantinople in the 1550s" in *The Arabian Journey: Danish Connections with the Islamic World* (1996), pp. 30-45.
- Stirling-Maxwell, W. S., *The Turks in MDXXXIII: A Series of Drawings Made in That Year at Constantinople by Peter Coeck of Aelst* (London and Edinburgh, 1873).
[Available on internet, see Steve Goddard, "Journey to Constantinople," <http://www.research.ku.edu/explore/v2n1/woodcut.html>]

RECOMMENDED READINGS:

- Alain Servantie, Ramon Puig de la Bellacosa eds., *L'Empire ottoman dans l'Europe de la Renaissance* (Leuven, 2005).
- Frédéric Tinguely, *L'écriture du Levant à la Renaissance: Enquête sur les voyageurs Français dans l'empire de Soliman le Magnifique* (Geneva, 2000).
- Julian Raby, *Venice, Dürer, and the Oriental Mode* (London, 1982).
- Brown, Patricia Fortini, *Venetian Narrative Painting in the Age of Carpaccio* (New Haven, 1988).
- Rosamund Mack, *Bazaar to Piazza*, pp. 149-70.
- Wilson, Bronwen, "Reflecting on the Turks in late sixteenth-century Venetian portrait books", *Word and Image* 19/1&2 (2003):38-58.

FACSIMILES OF PRINTS, DRAWINGS AND PICTURE ALBUMS:

- William Stirling-Maxwell, *Solyman the Magnificent Going to Mosque: From a Series of Engravings on Wood Published by Domenico De'Franceschi at Venice in MDLXIII* (Florence, Edinburgh, 1877).
- Nicolas de Nicolay, *Dans l'empire de Soliman le Magnifique*, edited by M.C. Gomez-Geraud and S. Yerasimos (Paris, 1989).

- Cyril Mango, Stephan Yerasimos, *Melchior Lorichs' Panorama of Istanbul, 1559* (Bern, 1999).
- Alberto Arbasino ed., *I Turchi: Codex Vindobonensis 8628* (Parma, 1981).
- Esin Atıl ed., *Images of Imperial Istanbul: facsimile edition of eight panoramic views made by Zacharias Wehme in 1582* (Istanbul, 1993).
- Hans-Albrecht Koch ed. *Das Kostumbuch des Lambert de Vos* (Graz-Austria, 1991)
- Susan Skilliter, *Life in Istanbul 1588. Scenes from a Traveller's Picture Book* (Oxford, 1977).
- Salomon Schweigger, *Ein Neue Reysbeschreibung aus Teutschland nach Constantinopel und Jerusalem*, ed. Rudolf Neck (Graz, Austria, 1964).

Nov. 1

EUROPE AND THE IRANIAN WORLD (1400-1700)

- Sheila Canby, *Rebellious Reformer: The Drawings and Paintings of Riza-yi 'Abbasi of Isfahan* (London, 1996).
- _____. "Farangi Saz: The Impact of Europe on Safavid Painting," *Silk and Stone: The Art of Asia, Third Hali Annual* (London, 1996), 46–59.
- A. A. Ivanov, "The Life of Muhammad Zaman: A Reconsideration," *Iran*, 17 (1979): 65–70.
- Alice Taylor, *Book Arts of Isfahan: Diversity and Identity in Seventeenth-Century Persia* (Malibu CA, 1995).
- Gauvin Bailey, "In the Manner of the Frankish Masters," *Oriental Art*, 40: 4 (Winter, 1994–95): 29–34.

RECOMMENDED READINGS

- David Roxburgh, *The Persian Album, 1400-1600: From Dispersal to Collection* (New Haven, 2005).
- The St. Petersburg Muraqqa Album of Indian and Persian Miniatures From the 16th Through 18th Century*, 2 vols., (Lugano and Milan, 1996).

Nov. 8

EUROPE AND THE INDIAN SUBCONTINENT

- Gauvin A. Bailey, *Art on the Jesuit Missions in Asia and Latin America, 1542-1772* (Toronto, 1999), chapter on the Mughals of India.
- Milo Cleveland Beach, "The Gulshan Album and its European Sources," *Bulletin of the Museum of Fine Arts, Boston*, 63, 332 (1965): 63–91.
- Ebba Koch, "The Hierarchical Principles of Shah Jahani Painting," in *King of the World: The Padshahnama, An Imperial Mughal Manuscript from the Royal Library, Windsor Castle*, M. C. Beach, E. Koch and W. Thackston (Washington, D.C., and London, 1996), pp. 130-43.
- _____, *The Complete Taj Mahal* (London, 2006), Chapters on naturalistic floral Ornament, pp. 91-94, 217-29.

RECOMMENDED READINGS

- Ebba Koch, *Shah Jahan and Orpheus: The Pietre Dure Decoration and the Programme of the Throne in The Hall of Public Audiences at the Red Fort of Delhi* (Graz, 1988).
- _____, "The Baluster Column— A European Motif in Mughal Architecture and its Meaning," *Journal of the Warburg and Courtauld Institutes*, 45

(1982): 251–262.

_____, "The Influence of the Jesuit Missions on Symbolic Representations of the Mughal Emperors," in *The Akbar Mission and Miscellaneous Studies*, ed. Christian W. Troll, *Islam in India: Studies and Commentaries*, 1 (New Delhi, 1982), pp. 14–29.

_____, "Jahangir and the Angels: Recently Discovered Wall Paintings Under European Influence in the Fort of Lahore," in *India and the West, Proceedings of a Seminar Dedicated to the Memory of Hermann Goetz*, ed. Joachim Deppert (New Delhi, 1983), pp. 173–195.

The St. Petersburg Muraqqa Album of Indian and Persian Miniatures From the 16th Through 18th Century, 2 vols., (Lugano and Milan, 1996).

- Nov. 15 STUDENT PRESENTATIONS: EIGHTEENTH- AND NINETEENTH-CENTURY TOPICS
- Nov. 22 THANKSGIVING BREAK
- Nov. 29 STUDENT PRESENTATIONS: MEDITERRANEAN TOPICS
- Dec. 6 STUDENT PRESENTATIONS: TOPICS ON IRAN AND CENTRAL ASIA
- Dec. 13 STUDENT PRESENTATIONS: TOPICS ON THE INDIAN SUBCONTINENT