

## **Course GA-13 ART OF ISLAMIC SPAIN**

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### **45 CONTACT HOURS/3 SEMESTER CREDITS**

### **THIS CLASS MEETS: TUES/THURS 1-3PM**

#### **OBJECTIVES**

The presence of the culture of Islam in the Iberian Peninsula lasted for eight centuries, resulting in the creation of the dominion known as Al-Andalus. This basic aim of this Course is to study the key artistic manifestations that emerged within this territory, while offering an appreciation of them in terms of the culture out of which they were shaped. Secondly, consideration will be given to the deep mark left by andalusí art and culture upon Christian Spain even after the disappearance of Islam itself from the Peninsula.

#### **METHODOLOGY**

In order to attain the objectives of the Course, class sessions will be of two kinds:

- The main core of the Course will be made up of theoretical-practical sessions centred on the exploration of fundamental concepts corresponding to each period, together with the study of the character of representative works of art from each. At different points, sessions will be based on visual back-up, as well as being enriched by access to a range of documents and a specific bibliography that will take students beyond the basic texts recommended at the start of the semester.
- Visits to Sevilla will be undertaken as a key part of the Course so that a deeper understanding of the heritage of andalusí art within the city may be achieved, while also allowing for the verification of general technical and formal matters beyond the limitations of the classroom. Direct contact with works of art will constitute, therefore, a fundamental aspect of the Course. In fact, the whole Course finds its justification in the close relationship between the contents of class sessions and the conservation of an outstanding patrimonial heritage characterized by its rich variety.

#### **SYLLABUS**

##### **I. INTRODUCTION**

##### **1. Basic Notions of the Culture of Islam and its Artistic Output.**

Islam as a Religious and Cultural Phenomenon.

The Sources of Islamic Art.

The Principal Themes of Islamic Art.

## **2. The Expansion of Islam and the Birth of Al-Andalus.**

The Introduction of Islam into the Iberian Peninsula.

The Art and Culture of Al-Andalus.

### II. THE CORDOVAN HORIZON

#### **3. The Art of the Emirate of Córdoba.**

The Córdoba of the Omeyyas.

The Mosque of Córdoba and Other Religious Centers.

Military Architecture: the Citadels of Mérida and Sevilla.

#### **4. The Art of the Caliphate of Córdoba.**

The Splendor of the Court. Madinat-al-Zahra.

The Mosque of Córdoba (II).

Religious and Military Architecture Elsewhere in Al-Andalus.

Decoration and Sumptuous Art.

#### **5. The Art of the Taifas Kingdoms.**

The New Order and the Arts.

Architecture in the Kingdoms of Zaragoza and Toledo.

Architecture in the Kingdoms of Almería and Granada.

Architecture in the Sevilla of the Abadís.

The Sumptuous Arts.

### III. THE DOMINION OF THE BERBERS.

#### **6. Almoravid Art.**

The Almoravid Movement and its Artistic Vision.

Almoravid Architecture and its Projection within Al-Andalus.

The Sumptuous Arts.

#### **7. Moroccan Art.**

The Outstanding Patronage of the Wolf King.

The Architecture of Ibn Mardanis.

Painting and the Sumptuous Arts.

#### **8. Almohad Art.**

Almohad Art and its Manifestations in Africa.

The Great Project of the Sevilla Almohad.

Further Architectural Undertakings in Al-Andalus.

The Sumptuous Arts.

### IV. THE FINAL PHASE OF ANDALUSÍ ART

#### **9. Nazaritan Art.**

Art and Culture in the Kingdom of Granada.

The Alhambra Palace.

Further Architectural Undertakings.

The Sumptuous Arts.

#### **10. Spain's Islamic Heritage: Mudejar Art.**

The Christian Conquest and the Andalusí Legacy.

The Concept of Mudejar Art.

The Diversity of Mudejar Art.

## New Criteria for an Appreciation of Andalusí Art.

### **BIBLIOGRAPHY**

#### **REFERENCE WORKS**

MAÍLLO SALGADO, F. *Vocabulario básico de Historia del Islam*. Madrid: Akal, 1987.

THORAVALL, Y. *Diccionario de civilización musulmana*. Barcelona: Larousse-Planeta, 1996.

VARIOUS AUTHORS. *Encyclopédie de l'Islam*. Leiden: Brill, 1991.

#### **HISTORY OF ISLAM**

ANDRAE, T. *Mahoma*. Madrid: Alianza Editorial, 1994 (3<sup>a</sup> ed.).

CAHEN, C. *El Islam. I. Desde los orígenes hasta el comienzo del imperio otomano*. Madrid: Siglo XXI, 1972.

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MENÉNDEZ PIDAL, Ramón, dir. *Historia de España*. Madrid: Espasa-Calpe, 1950-2000.

#### **ISLAMIC ART**

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MARÇAIS, G. *El arte musulmán*. Cuadernos de Arte Cátedra, n<sup>o</sup> 16. Madrid: Cátedra, 1985.

MICHELL, G., dir. *La arquitectura del mundo islámico*. Madrid: Alianza Editorial, 1985.

PAPADOPOULOU, A. *El Islam y el arte musulmán*. Barcelona: Gustavo Gili, 1977.

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#### **ANDALUSÍ ART**

BARRUCAND, M. *Arquitectura islámica en Andalucía*. Colonia: Taschen, 1992.

BORRAS GUALIS, G. M. *El Islam, de Córdoba al Mudéjar*. Madrid: Silex, 1994.

GÓMEZ MORENO, M. *Arte árabe español hasta los almohades. Arte mozárabe*. "Ars Hispaniae", III. Madrid: Plus-Ultra, 1951.

TORRES BALBÁS, L. *Arte almohade. Arte Nazarí. Arte Mudéjar*. "Ars Hispaniae", vol. V. Madrid: Plus-Ultra, 1949.

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Metropolitan Museum of art/Ediciones el Viso, 1992.

VARIOUS AUTHORS. *La arquitectura del Islam Occidental*. Barcelona: Legado Andalusi/Lunweg, 1995.

### **ASSESSMENT**

Final grading will be based on two criteria: on regular class attendance and on the average score obtained from the two grades related to the two exams which will be set, one mid-way through the semester, and the other at its close. Complementary optional assignments carried out as the Course develops will contribute to the raising of final grades. The final exam will be made up of two parts, the first consisting of a general question of a theoretical kind, and the second, of a practical and more specific kind in terms of syllabus content, involving the commentary of six photographic slides.