

SEMESTER AT SEA COURSE SYLLABUS

Voyage: Fall 2015

Discipline: Art History

ARH 3500: Sacred Spaces of the Atlantic

Division: Upper

Faculty Name: Ariana Maki

Pre-requisites: None

Course Description:

For centuries, the Atlantic Ocean was the center of the commercial world, but the cargo that ships carried were not always tangible commodities. Instead, myriad religious traditions and spiritual beliefs were carried between Atlantic ports by traders and adventurers, only to find new converts in faraway lands. These belief systems developed and often subdivided over time, manifesting in new forms both in the homeland and abroad. Each of these elaborations resulted in new sacred spaces dedicated to worship, prayer and ritual, in both public and private settings.

This course will examine sacred spaces associated with the major religious, spiritual and philosophical traditions that we'll encounter during our voyage. Specifically, we will study the ways in which sacred environments—built or naturally occurring—reflect the tenets and beliefs of different spiritual perspectives, encompassing the Abrahamic faiths (Judaism, Christianity, Islam) as well as multiple indigenous and blended traditions. In addition, the course will investigate what role material culture and rituals play in the creation and maintenance of sacred space.

Course Requirements:

Attendance, participation in class, field lab activities and completion of all assignments are required.

- Attendance and participation in class discussions (10% of final grade)
- Two response papers of 3-4 pages each (10% of final grade each, 20% total)
- Midterm and Final Exam (20% of final grade each, 40% total)
- Field Lab Participation and Report (30% of final grade)

Course Objectives:

1. Recognize the ways in which sacred space is defined and maintained in a variety of religious traditions and philosophies
2. Understand key works of material culture as products of their political, social, ritual and religious contexts
3. Students will be exposed to Christianity, Judaism, Islam, indigenous and blended religious traditions and will be expected to recognize and understand each
4. Study and understand the ways in which themes of cultural continuity, cross-cultural contact, adaptation, and innovation can be noted in the visual arts
5. Explore how status and power are communicated through painting, sculpture and architecture
6. Grasp the role that religious and political concerns play in the patronage and creation of art, and in what way those works communicate to the population as a whole

REQUIRED TEXTBOOKS

None; readings will be provided in pdf format

TOPICAL OUTLINE OF COURSE

September 13: Orientation

Lecture One: Introduction to Sacred Space

Readings: Grimes, Chapter 2: "Mapping the Field of Ritual" in *Beginnings in Ritual Studies*, p.19-32; and Kilde, Ch. 1: "A Method for Thinking about Power Dynamics in Christian Space" in *Sacred Power, Sacred Space: An Introduction to Christian Architecture and Worship*, p.3-12.

Assignment: Map of the World

Lecture Two: Early Christian Architecture

Reading: Kilde, Ch. 3: "Imperial Power in Constantinian and Byzantine Churches" in *Sacred Power, Sacred Space: An Introduction to Christian Architecture and Worship*, p. 39-60

Assignment due: Map of the World

Lecture Three: Churches and Chapels of Renaissance Italy

Response Paper One assigned

Citavecchia, Italy Sept. 21-24

Naples, Italy Sept. 25-26

Lecture Four: Introduction to Islam

Reading: Frishman, "Islam and the Form of the Mosque" Chapter 1 in *The Mosque: History, Architectural Development and Regional Diversity*, p. 17-42

Lecture Five: Islamic Architecture in Turkey

Reading: Necipoglu, "Anatolia and the Ottoman Legacy" Chapter 8 in *The Mosque: History, Architectural Development and Regional Diversity*, 140-158

Istanbul, Turkey Sept. 30-Oct. 5

FIELD LAB September 30: Sites of Conversion and Conquest (details below)

Lecture Six: Greek Myths in Art and Architecture

Response Paper One due

Piraeus (Athens), Greece Oct. 8-13

Lecture Seven: Cathedrals Then and Now: La Cathedral and Gaudi's Sagrada Familia

Reading: none; work on your field lab reports

Barcelona, Spain Oct. 18-23

Lecture Eight: North African Islam

Reading: Njoku, Chapter 4: "Art and Architecture/Housing" in *Culture and Customs of Morocco*, 57-75; and Fernandez-Puertas, Chapter 6: "Spain and North Africa" in *The Mosque: History, Architectural Development and Regional Diversity*, 101-118

Casablanca, Morocco Oct. 26-31

Lecture Nine: The Atlantic Slave Trade and the Zong Massacre

Reading: Krikler, "The Zong and the Lord Chief Justice" in *History Workshop Journal*, No. 64 (Autumn, 2007), pp. 29-47

Lecture Ten: African Traditions in Diaspora

Reading: Sullivan, "The Black Hand: Notes on the African Presence in the Visual Arts of Brazil and the Caribbean" in *The Arts in Latin America, 1492-1820*, p. 39-56

FIELD LAB REPORT DUE

Lecture Eleven: The Pre-Colonial Americas, Part 1

Reading: Bailey, *Art of Colonial Latin America* Chapter 1: "First Encounters: The Pre-Hispanic World and the Colonial Scene" 19-68

Lecture Twelve: Review Session

In class activity: The class will break up into discussion groups and each will be assigned an 'unknown' image for which they will have time to assign it an identity, describing its theme and salient characteristics. The groups will then share their findings with the class for larger discussion.

Lecture Thirteen: Midterm 1

Response Paper Two assigned

Salvador, Brazil Nov. 12-17

Lecture Fourteen: The Pre-Colonial Americas, Part 2

Reading: Cummins, "To Serve Man: Pre-Columbian Art, Western Discourses of Idolatry, and Cannibalism", p.109-130; and Bailey, Ch. 2, "Eyeing the Other: The Indigenous Response" in *Art of Colonial Latin America*, pp. 69-108

Lecture Fifteen: Importing Faith: Spanish American Religious Architecture

Reading: Bailey, Chapter 5: "Idols and Altars: Missions and Country Churches" and Chapter 6: "A Divine Splendour: Metropolitan Churches," in *Art of Colonial Latin America*, pp. 207-310

Lecture Sixteen: Patronage, Power and Commerce

Reading: Trusted, *The Arts of Spain: Iberia and Latin America, 1450-1700*, Chapter 6: "Trade and Patronage", p.191-204

Lecture Seventeen: Miraculous and "Living" Images

Reading: Peterson, "The Virgin of Guadalupe: Symbol of Conquest or Liberation?" *Art Journal* 51:4 (Winter 1992): 39-47 and Cummins, Tom, "On the Colonial Formation of Comparison: The Virgin of Chiquinquirá, The Virgin of Guadalupe and Cloth," *Anales del Instituto de Investigaciones Estéticas* 74-75 (1999), pp. 51-77

Response Paper Two due

Port of Spain, Trinidad Nov. 26-29

Lecture Eighteen: Pilgrimage and Cultural Exchange

Reading: Freedberg, Chapter 6: "Image and Pilgrimage" in *The Power of Images: Studies in the History and Theory of Response*, p. 99-135

Lecture Nineteen: Images of Christianity under the Spanish Viceroy

Reading: Burke, "The Parallel Course of Latin American and European Art in the Viceregal Era" in *The Arts in Latin America*, p. 71-85

Lecture Twenty: Effects of the 'New World': Material Culture in European Collections

Reading: Trusted, *The Arts of Spain: Iberia and Latin America, 1450-1700*, Chapter 5: "Viceregal America" p.159-189

Puntarenas, Costa Rica Dec. 6-11

Lecture Twenty-one: Sacred Space and Practices in Modern Times

Lecture Twenty-two: Final Review Session

In class activity: The class will break up into discussion groups and each will be assigned an 'unknown' image for which they will have time to assign it an identity, describing its theme and salient characteristics. The groups will then share their findings with the class for larger discussion.

Lecture Twenty-three: FINAL EXAM (Time/Date TBD)

FIELD LAB: Istanbul, Turkey, September 30 (Time TBD)

Hagia Sophia

Suleymaniye Mosque (alternate site: Sultan Ahmed Mosque, aka Blue Mosque)

Pammakaristos Church (Fethiye Mosque)

Important Note: Modest dress is **REQUIRED** to visit mosques. This means all students, regardless of gender, must have their arms and legs fully covered; no shorts, short-sleeved shirts, or skirts above the ankle, etc. Women may wish to bring a scarf to cover their heads, though some sites will provide one on loan. Any student not adhering to the dress code will not be allowed to participate in the field lab and will receive a failing grade for the course. Students are expected to behave respectfully at all times for the duration of the field lab.

Field Lab Description:

In this field lab, we will visit three sites in Istanbul, each of which demonstrate the impacts of power and patronage on religious sites. We will visit the Pammakaristos Church, originally a Christian site built during the Byzantine era (ca. 15th century) and later repurposed into a mosque (Fethiye Mosque). We will also visit the famed Hagia Sophia, another Byzantine church reappropriated by Muslims, but which now serves as a museum rather than a place of active worship. Finally, we will visit the Suleymaniye Mosque, which dates to the Ottoman era (ca. 16th century) and which is a product of the famous Muslim architect Sinan. At each site, we will examine how the ritual environments of previous rulers were—or were not—changed to suit different needs. We'll also consider the roles of patrons and donors in the creation of sacred spaces.

Academic Objectives of Field Lab:

1. Study first hand three sites in Turkey that reflect differing phases of patronage and religious dominance
2. Examine the placement, style and functions of art/ritual objects in the environment
3. Analyze how the ritual environment and its material culture reflect the main tenets of particular beliefs and practices
4. Study how function of a particular site changes over time, and how these changes are reflected in the physical environment

Field Lab Report:

During the course of the field lab, students will be expected to demonstrate knowledge of course material, document works of art, note key features in the environment, and be able to perform comparative visual analysis. It is strongly encouraged that students take notes.

Students will write a paper in which they articulate their understanding and analysis of the environment, the way(s) in which locals/practitioners interact with the space (if applicable), and how their experiences in Turkey were impacted through the material covered in this course. Students are encouraged to keep notes and photographs throughout their stay in Turkey and include them as additional, non-field lab experiences in the body of their papers. Students may incorporate comparative material from other parts of the voyage; in particular, Morocco.

Papers will be 6-8 pages in length, 1.5 spaced (not double) with no larger than 12-point font. All written assignments should be well written and researched, including spell-checking and proofreading. Papers must have appropriate documentation (footnotes, bibliography, reproductions of images) and should demonstrate independent thought and a thoughtful engagement with the course materials.

METHODS OF EVALUATION / GRADING RUBRIC

Grades for the course will be calculated as follows:

Exams: 40% (split between midterm and final)

Field Lab Report: 30%

Response papers: 20%

Attendance, Map and Class Participation: 10%

At the beginning of the voyage, students will complete a map exercise based on our upcoming journey. Over the course of the trip, there will be two 2-4 page response papers where the student offers his or her perspective on a particular reading and its associated art. The field lab report will be a 6-8 page paper based on site visits as outlined in the Field Work section above.

The midterm and final exams will consist of identification and comparisons of known and unknown works of art, answered in short essay form. For unknown works, grades will be based on the student's ability to adequately assign a culture of origin to the object, a rough time period, and provide a convincing supporting argument. We will practice for this throughout the semester with in-class exercises, which, along with contributions to class discussions, regular attendance and adequate preparation for class, will constitute the participation component of the final grade. Attendance is required and will be taken every class,

RESERVE LIBRARY LIST

AUTHOR: Blair, Sheila and Jonathan M. Bloom,
BOOK: *The Art and Architecture of Islam: 1250-1800*
DATE/EDITION: 1995 (Reprint)
ISBN: 0300-05888-8

AUTHOR: Barnet, Sylvan
BOOK TITLE: *A Short Guide to Writing About Art*
DATE/EDITION: 2014, 11th edition
ISBN: 020588699X

AUTHOR: Oxtoby, Willard G. and Alan F. Segal
BOOK TITLE: *A Concise Introduction to World Religions*
DATE/EDITION: 2011, 2nd edition
ISBN: 9780195437744

AUTHOR: Taylor, Mark C., ed.
BOOK TITLE: *Critical Terms for Religious Studies*
DATE/EDITION: 1998, 1st edition
ISBN: 0226791572

AUTHOR: Freedberg, David
BOOK TITLE: *The Power of Images: Studies in the History and Theory of Response*
DATE/EDITION: 1991 (paperback)
ISBN: 0226261468

AUTHOR: Fazio, Michael, Marrian Moffett and Lawrence Wodehouse
BOOK TITLE: *A World History of Architecture*
DATE/EDITION: 2014, 3rd edition
ISBN: 9781780671116

AUTHOR: Rishel, Joseph J. and Suzanne Stratton-Pruitt, eds.
BOOK TITLE: *The Arts in Latin America, 1492-1820*
DATE/EDITION: 2006, 1st edition
ISBN: 0876332505

AUTHOR: Grimes, Ronald
BOOK TITLE: *Beginnings in Ritual Studies*
DATE/EDITION: 2010, 3rd edition
ISBN: 1453752625

AUTHOR: Trusted, Marjorie
BOOK TITLE: *The Arts of Spain: Iberia and Latin America, 1450-1700*
DATE/EDITION: 2007, 1st edition
ISBN: 9780271033372

AUTHOR: Kilde, Jeanne Halgren
BOOK TITLE: *Sacred Power, Sacred Space: An Introduction to Christian Architecture and Worship*
DATE/EDITION: 2008, 1st edition
ISBN: 9780195336061

HONOR CODE

Semester at Sea students enroll in an academic program administered by the University of Virginia, and thus bind themselves to the University's honor code. The code prohibits all acts of lying, cheating, and stealing. Please consult the Voyager's Handbook for further explanation of what constitutes an honor offense.

Each written assignment for this course must be pledged by the student as follows: "On my honor as a student, I pledge that I have neither given nor received aid on this assignment." The pledge must be signed, or, in the case of an electronic file, signed "[signed]."