

OTTOMAN ART
ARTH 430-001/599-003

PROF. LAWRENCE BUTLER
FALL 2017

The vast, polyglot Ottoman Empire was one of the great world empires in the early modern period, with unique achievements in architecture and the decorative arts built on earlier Turkic and Islamic traditions. In this graduate seminar, we will investigate the cultural history of Ottoman art and architecture, taking advantage of a new wave of scholarship on its princely arts, domed architecture, textiles, ceramics, and trade relations. We will also consider related cultural issues such as the palace and harem, poetry, music, minority communities, and its dynamic relationships with Renaissance Italy and nineteenth century Europe.

COURSE GOALS AND OBJECTIVES. In this course, students will:

- Learn the major periods, monuments, personalities and significant media of Ottoman art.
- Read and discuss major primary sources from different historical periods.
- Read critically from recent works of secondary scholarly literature on the Ottomans.
- Become familiar with the extraordinary holdings of the Freer, Sackler and Textile Museums.
- Research, write and present topics of individual interest for a peer audience.

COURSE REQUIREMENTS:

- Class attendance, active participation, and discussion leadership as assigned.
- Assigned readings from books, Blackboard .pdfs, JStor, and GMU library reserves.
- Four two-page weekly reading summaries.
- One quiz on terms and historical geography.
- Research using primary and secondary sources.
- One substantial research paper, including a draft and annotated bibliography.
- One 20 min. Powerpoint presentation on one's research topic.
- Graduate students will be expected to do somewhat longer research papers.

TECH REQUIREMENTS: GMU email, Powerpoint, Blackboard, and online research tools.

HOW TO REACH ME:

- Best: by email: lbutler@gmu.edu. Or try leaving a message at 703-993-1350.
- Mailbox: in the HIST/ARTH Dept. office, Robinson B359.
- Office: **Robinson B340**, deep inside the History and Art History Department.
- Office hours: **Mondays and Fridays, 12:00 to 1:00 PM.**

REQUIRED TEXTBOOKS:

- Douglas Howard, *A History of the Ottoman Empire*. Cambridge Univ. Press, 2017.
 - *Palace of Gold and Light*. Exhibition catalogue. Palace Arts Foundation, 2001.
 - Esin Atil, *Turkish Art of the Ottoman Period*. Exhibition catalogue. Freer, 1973. Free download as a .pdf from the Smithsonian: <https://archive.org/details/exhibitioncatalo00atle>
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HIGHLY TENTATIVE CLASS AND READING SCHEDULE

- Class meets on Fridays from 1:30 to 4:10 PM in Music/Theatre 1008
- **This schedule is preliminary.** Seminars have a way of evolving over time.
- **Readings are to be done before the class. A two-page critical reading summary will be due in class four times during the semester.**
- **Discussion leadership.** Each week two people will lead the discussion of the week's readings or presentations. All class members will contribute to the discussion.
- **Due dates for the paper and presentation** will be negotiated for each student, so that no one has to submit a paper and present a lecture on the same day!

READING ABBREVIATIONS:

- **Howard** = Douglas A. Howard, *A History of the Ottoman Empire* (Cambridge, 2017).
- *Palace of Gold and Light: Treasures from the Topkapi*. Exhibition catalogue, 2001.
- **JSTOR** = Database of full-text journal articles, through the GMU Libraries homepage.
- **Blackboard** = Passworded class website: <http://courses.gmu.edu>

Sept 1: Intro/Review: Islamic Art, and the Ottoman Turks

Reading:

- Howard, chapter 1: "Ottoman Genesis, 1300-1397."
- Review reading on Islamic art, to be done as you can, or as you need:
- Robert Irwin, *Islamic Art in Context*, 1: "The Historical Background," pp. 17-37.
- For review only: Marilyn Stokstad, *Art History* (4th ed., 2005), 8: "Islamic Art."
- For review only: my powerpoint on Islamic art for ARTH 601, spring 2016.

Sept 8: Ottoman Sufi culture, Mehmet II and Constantinople.

First reading summaries due—use the following readings:

Reading:

- Howard, chapter 2: "A Blessed Dynasty, 1397-1494."
- *Palace of Gold and Light*: "Accessing Ottoman History" and "Periods, Functions, Messages," both by Tülay Artan.
- Halil İnalcık, "The Policy of Mehmet II Toward the Greek Population of Istanbul and the Byzantine Buildings of the City," in *Dumbarton Oaks Papers* 23 (1969-70). On JSTOR.
- Jalal ad-Din Rumi's poems and Sufi Dervish *Sema* pamphlet, on Blackboard.

September 15: The Ottomans and Venice

Reading:

- Jean-Claude Hocquet, "Venice and the Turks," from *Venice and the Islamic World 828-1797*. Metropolitan Museum catalogue, 2007.
- Rosamund Mack, *From Bazaar to Piazza*, excerpt on Blackboard.
- Gülru Necipoğlu, *The Age of Sinan: Architectural Culture in the Ottoman Empire* (Reaktion, 2005): "Architecture in the Islamic East and Renaissance Italy," pp. 77-92.
- *Bellini and the East* (National Gallery, 2005). Excerpts on Blackboard.

September 22: Topkapı Palace

Quiz on terms and historical geography.

Reading:

- Gülru Necipoğlu, *Architecture, Ceremonial and Power: Topkapı Palace in the 15th and 16th centuries* (MIT, 1992), excerpts.
- Ottaviano Bon, description of the harem in the early 17th cent.
- Walter Denny, “The Palace, Power, and The Arts,” from *Palace of Gold and Light*.

September 29: Ottoman Arts of the Book

Reading:

- Massumeh Farhad, “Introduction” to *The Art of the Qur’an: Treasures from the Museum of Turkish and Islamic Arts*. Sackler/Smithsonian, 2016.
- Mohamed Zakariya, “Islamic Calligraphy: A Technical Overview.” From *Brocade of the Pen: The Art of Islamic Writing* (Michigan State Univ, 1991), pp. 3-17.
- Esin Atıl, *Age of Süleyman the Magnificent*: “The Nakkaşhane,” pp. 29-111.
- Esin Atıl, *Süleymanname: The Illustrated History of Süleyman the Magnificent*. NGA, 1986. Excerpt on Blackboard

October 6: Film: “The Age of Sultan Süleyman the Magnificent.”

- Howard, chapter 3: “A World View, 1494-1591”
- Gülru Necipoğlu, *The Age of Sinan: Architectural Culture in the Ottoman Empire* (Reaktion, 2005), Chapter 1: “Imperial territory, social hierarchy, and identity,” 27-46.
- *Ottoman Lyric Poetry: An Anthology*, transl. & edited by Mehmet Kalpaklı & Walter G. Andrews. Excerpts.

October 13: Ottoman Decorative Arts in the 16th Cent.

- Filiz Çağman, “Behind the Ottoman Canon: The Works of the Imperial Palace,” in *Palace of Gold and Light*: 46-56.
- Walter Denny, “Ceramics,” in *Turkish Art*, ed. Esin Atıl. Smithsonian, 1980.
- Lisa Golombek, “The Draped Universe of Islam,” orig. published in *Content and Context of the Visual Arts in the Islamic World* (College Art Assoc., 1988).
- W. Denny & S.B. Krody, *The Sultan’s Garden: Blossoming of Ottoman Art* (Textile Museum, 2012). Excerpts on Blackboard, and look at it on reserve.

October 20: Freer Gallery of Art. It’s reopening! Let’s meet there at 2:30.

Bring your **research project proposal**.

Reading:

- **Esin Atıl, Turkish Art of the Ottoman Period. Freer exhibition catalogue, 1973** (available as a free .pdf to download from the Freer/Sackler Bookshelf)
- *Palace of Gold and Light*: study the catalogue.

October 27: The Architecture of Sinan.

Reading:

- Gülru Necipoğlu, *The Age of Sinan: Architectural Culture in the Ottoman Empire* (Reaktion, 2005), excerpts.
- *An Ottoman Traveller: Selections from the Book of Travels of Evliya Çelebi*, transl. and commentary by Robert Dankoff & Sooyong Kim. Eland, 2010. Excerpts.
- TBA.

November 3: Ottomans, Europeans and the “Tulip Period.”

Research topic annotated bibliography due in class.

Reading:

- Howard, chapter 5: “The Global and the Local, 1688-1785”
- Lady Mary Wortley Montagu, *The Turkish Embassy Letters*. Excerpt on Blackboard.
- *The Turkish Letters of Osier Ghiselin de Busbecq. Imperial Ambassador at Constantinople, 1554-1562*. Excerpt on Blackboard.
- Domestic architecture & textiles, TBA.

November 10: Reserve date for exciting future developments (Textiles?)

November 17: Istanbul in the 19th cent.

Reading:

- Howard: finish.
- Nancy Micklewright, “Harem/House/Set: Domestic interiors in photography from the late Ottoman world,” from *Harem Histories* (Duke, 2010).
- Zeynep Çelik, “Architectural Pluralism and the Search for Style, from *The Remaking of Istanbul: Portrait of an Ottoman City in the 19th Century*. U. Washington, 1982.
- Look at: Barillari & Godoli, *Istanbul 1900: Art Nouveau Architecture and Interiors*.

Nov. 24: No class, Thanksgiving Break.

December 1, 8 and 15: Student final reports.

SUMMARY OF IMPORTANT DATES

Last day to add classes: Tuesday, September 5.

Last day to drop classes without a tuition penalty: Tuesday, September 5.

Quiz on terms and historical geography: Friday, Sept. 22

Last day to drop classes: Friday, September 29.

Meet at the Freer Gallery, 2:30 PM, Friday October 20.

Research topic proposal due on October 20.

Research topic annotated bibliography due on November 3.

On some dates we will plan to meet at the Freer Gallery lobby or elsewhere, to be announced.

Dates for term papers and presentations will be determined in individual conferences.

The first draft of the paper will be due two weeks before the final draft is due.

The four **reading summaries** will be due about every two or three weeks (adjusted for reality).

There will be no final exam. We will use the final exam date (Dec. 15) for student reports.

MY GENERAL CLASS POLICIES

Attendance and active participation are necessary; this is a seminar with discussion.

Written work is a major part of the course, and will count heavily towards your final grade. Please study the explanation of my writing standards, attached to this syllabus. In short: **Papers must be written in good formal English, with full documentation** in a standard format such as MLA or Chicago. **All students are expected to use word-processors with spell-checkers. Spelling and grammar count.** Please submit papers typed, double-spaced, and PROOFREAD. **Badly written work will be downgraded, returned for a rewrite, or flunked**, as I see most appropriate.

No email submissions of papers, except in special cases with my prior permission. Sorry—I've tried—it causes too many problems. **Written work is due in hard copy in class on the due date.** Papers will not be considered "on time" unless and until I receive them in hard copy.

Laptop computers are fine for taking notes in class. No Facebook, Solitaire, etc. No computers or telephones may be used during tests. Phones will be turned off at all times, of course, as a courtesy to all.

Late work will be graded down five points per day and ten points over a weekend. Plan ahead--last-minute hard-disk and printer failures are your problem, and do not constitute legitimate excuses. **By the final exam date, all missing work becomes F work.** Make-up tests and elaborate medical excuses will require verification with a physician's or associate dean's excuse.

English as a Second Language: If English is not your first language, I will be happy to help you do your best in the writing assignments--by previewing papers, offering extra help, that sort of thing. But the final result must be written in good standard English. Please work with **The Writing Center** in Robinson I, Room A116. Call them at (703) 993-1200, or see their web page for English language help, at: <http://writingcenter.gmu.edu/>. Look for the ESL (English as Second Language) tab.

Learning disabilities. If you are a student with disabilities, and you need academic accommodations, please see me *and* contact the Office of Disabilities Services (ODS) or 703-993-2474. All academic accommodations must be arranged through that office. Visit their website: <http://ods.gmu.edu>.

Religious holidays. I have planned this course according to the George Mason University calendar. If you observe a religious holiday that the University does not, please let me know and I will make necessary accommodations for you (but not for the whole class).

Academic honesty is expected in all tests and writing, according to the GMU Honor Code. "Student members of the George Mason University community pledge not to cheat, plagiarize, steal, or lie in matters related to academic work," according to the official website, <http://academicintegrity.gmu.edu/honorcode/>. Please respect the Honor Code, our classroom standards, your fellow students, and yourself. Please report violations to the Honor Committee, using the procedures explained in the website. See the explanation of plagiarism, and how to avoid it, in the guidelines for writing.

GRADING POLICIES

Grades will be calculated as follows:

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|----|------------------------|----|------------------------|---|------------------------------------|
| A | = 100% to 93%, or 4.00 | B- | = 82% to 80 %, or 2.67 | D | = 60% to 66%, or 1.0 |
| A- | = 92% to 90%, or 3.67 | C+ | = 79% to 77 %, or 2.33 | F | = below 60% and receives no credit |
| B+ | = 89% to 87%, or 3.33 | C | = 76% to 73 %, or 2.00 | | |
| B | = 86% to 83 %, or 3.00 | C- | = 72% to 70 %, or 1.67 | | |

I may award a final A+ in rare instances: 4.0 average *plus* unusually good writing *and* class participation.

WRITTEN WORK may be graded by points, or by the following criteria, as appropriate:

A = Startlingly good, exceeding our expectations, and well-written. Must be imaginative; NOT given for simply following directions.

B = Good effort with a good result.

C = Perfunctory; or, tried but missed the point; or, did something well but it wasn't the assignment; or, good idea but careless or sloppy.

D = Warning: accepted under protest.

F = Unacceptable as college-level work.

Paper grades will be lowered for lateness, sloppiness, lack of proofreading, bad English, lack of necessary documentation, faulty logic, or failure to follow directions for the assignment. Please study the directions for writing assignments, elsewhere in this syllabus.

Late written work: Papers are **due in class in hard copy** on the day specified. After that, late papers will be lowered five points a day, or half a grade, during the work week (Mon-Fri) and lowered ten points over a weekend. Note that this makes even the best work "F" work after about ten days. **If you need an extension, you must ask for it *before* the due date, not on or after**, if you want to avoid a penalty.

Class participation grade: Normal class participation will be figured as "B" level. Great class participation will be graded "A". Problematic will be graded "C" or lower. Absences matter: one absence is excused; more will result in a lowered class participation grade.

FINAL GRADES will be based on the average of your paper, test and class grades. Each assignment will be weighted thus:

Class participation: 20 %

Reading summaries, 20% total

Quiz on terms and geography: 10%

Research annotated bibliography: 10%

Research paper: 20%

Research presentation: 20%

DIRECTIONS AND GUIDELINES FOR ALL WRITING ASSIGNMENTS

There will be four short reading responses and one long research paper required for this class, with a first draft and a rewrite. Specific directions will be handed out when the papers are assigned. In general, all written work for me, or for Art History in general, should be finished, professional-looking, and must observe the following rules:

Organization: College-level essays are to be carefully constructed and presented as finished products. They are not just journal entries or stream-of-consciousness. This means they must have a thesis of some sort, and present reasoned arguments through the examination of evidence. There should be an introductory thesis statement and a conclusion. Paragraphs should be used as a way to structure the argument so a reader can follow your thinking. An interesting or informative title is expected.

Mechanics: All papers must be typed and double-spaced, using a standard font in 10 or 11-point size. Please stick to plain old white paper and standard fonts. Handwriting is *not* OK. Single-spacing is *not* OK. Triple-spacing is *not* OK. Pictures are nice, but strictly optional unless specifically required.

Spelling and grammar are expected to be excruciatingly correct. Use the spell-checker. I will mark down work for sloppy spelling and grammar. If the writing is really awful—ungrammatical, no evidence of proofreading, horrible spelling, or laughably short—I will not read it. I'll return it as unacceptable, with an F. I may allow rewrites, depending on the class, but the highest grade for a rewritten F paper is C.

Page limits should be observed, and should be your guide to the depth of writing: a one-to-two page paper is pretty much a quick observation, with thesis and conclusion. Three-to-five pages means there is time to develop a thesis and argue it through several paragraphs, considering several different questions, angles or pieces of evidence. An eight-to-ten page paper usually includes research, as will be made clear.

Citations. All papers, whatever length, must include the complete and correct citation of any sources of information to avoid the appearance of plagiarism. Generally-known facts are not normally cited. Anything else is, including a long summary of facts from one source, a single opinion stated by another author, and any direct quote. If you are using information from museum labels or pamphlets, cite that too.

When you do citations, please use one of these two standard forms, as you have learned here in college:

- **MLA style**, using parenthetical page references and list of works cited at the end of the paper.
- **Chicago style**, using correctly-done footnotes and a bibliography.

Both of these are explained in detail in the Infoguides available on the University Libraries website: <http://infoguides.gmu.edu/humcites>

Do citations carefully and correctly! Points will be deducted for missing citations of information, missing page numbers, missing list of "works cited" at the end, or just messed up mechanics.

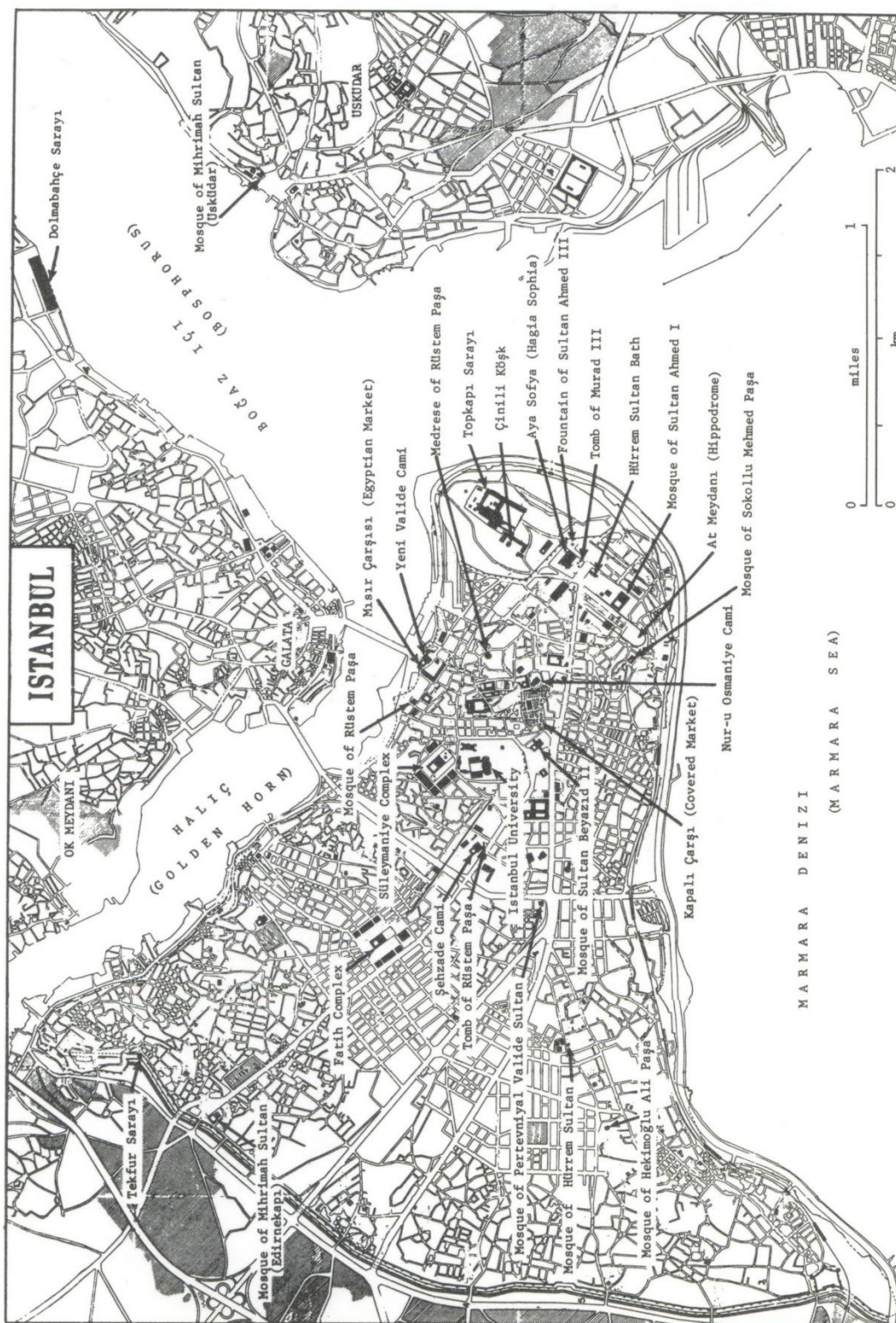
Plagiarism is a serious academic offense. Here is how the GMU Honor Code defines it, as quoted from the University Catalog, <http://www.gmu.edu/academics/catalog/0203/apolicies/honor.html>:

B. Plagiarism encompasses the following:

1. Presenting as one's own the works, the work, or the opinions of someone else without proper acknowledgement.
2. Borrowing the sequence of ideas, the arrangement of material, or the pattern of thought of someone else without proper acknowledgement.

That means **you must acknowledge your source of information**. Museum labels, anonymous pamphlets, and websites all count as sources, and must be acknowledged—even if you are summarizing them with word changes.

Reading responses. Please stick to my page limits for your text, but do add a page of complete bibliographic citations of each work you discuss. It's just good practice. In the compressed space you have, don't summarize but analyze. Explain what question or issue or problem the author is addressing. What sort of evidence or method is used to answer it? How is the reading helpful (or not) in explaining new ideas? How does it relate to other things we have read previously in the course? What is different?



Map of the Ottoman Istanbul and its major sites is from Esin Atıl, *Turkish Art* (Smithsonian 1980), p. 25.