

*JEWISH, CHRISTIAN, and ISLAMIC ART
AND ICONOGRAPHY
IN CULTURAL CONTEXTS*

TR709 – WINTER 2008

United Theological Seminary of the Twin Cities

1:00 PM-4:15 PM M-T, R-F

Clyde Steckel Learning Center



He Qi,
Ruth and Naomi ©
<http://www.heqigal>

Professor: Jann Cather Weaver

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(Email is the best way to reach the instructor)

Office hours: By Appointment

I. COURSE OVERVIEW

Religious art, rather than illustrating, serves as an illuminating medium in which people connect current, cultural realities with the grand narrative events and themes of scripture. This course looks at a cross-cultural, Jewish, Christian, and Islamic body of religious art, examining how culturally distinct religious symbols and realities express theological meaning. Juxtaposition of culturally linked images will enhance a global theological understanding of Jewish, Christian, and Islamic faith. The purpose of this course is to widen each student's spiritual and theological imagination through the rich cultural interplay of Jewish, Christian, and Islamic artistic expressions.

II. OBJECTIVES OF THE COURSE

- To learn the basics of style and content of Jewish, Christian, and Islamic art
- To examine a work of religious art with an understanding of form and composition
- To see theological meaning in interfaith art as stated by style and content, form and composition
- To identify the iconography, signs and symbols in Jewish, Christian, and Islamic art
- To identify biblical/qur'anic narratives and themes in Jewish, Christian, and Islamic art
- To understand the relationship of cultural contexts to Jewish, Christian, and Islamic art
- To be exposed to a vast variety of culturally contextual Jewish, Christian, and Islamic art

To recognize the art work and style of key Jewish, Christian, and Islamic artists:
Cameroun/Cameroon 'Mafa' ethnic art; Marc Chagall; Salvador Dali;
Ismail Gulgee; Jacob Lawrence; Robert Lentz; Michelangelo; He Qi;
Solomon RAJ, Rembrandt; Rouault; Sadao Watanabe

III. FORMAT OF THE COURSE

Students come prepared by reading class assignments and independent internet work
Opening Worship
Lecture, presentation of Jewish and Christian art, and class discussion

*******Please bring a Bible to each class session. *******

IV. COURSE REQUIREMENTS

Required Readings from the following Texts (All on Reserve)

Dillenberger, Jane. *Style and Content in Christian Art*. New York: Crossroad, 1988.
Ferguson, George. *Signs and Symbols in Christian Art*. London: Oxford University Press, 1961.
MacGregor, Neil and Erika Langmuir. *Seeing Salvation: Images of Christ in Art*. New Haven: Yale University Press, 2000. **(ON RESERVE)**
O'Grady, Ron, ed. *Christ for All People: Celebrating a World of Christian Art*. New York: Orbis books, 2001.

Resources on Reserve

All required texts.
Dillenberger, Jane. *Image and Spirit in Sacred and Secular Art*. Ed. Diane Apostolos-Cappadona. New York: Crossroad, 1990.
Imaging the Word. Vols. 1-3. United Church Press.
Küster, Volker. *The Many Faces of Jesus Christ: Intercultural Christology*. Trans. John Bowden. New York: Orbis Books, 2001.
Takenaka, Masao and Ron O'Grady. *The Bible through Asian Eyes*. Ausland, New Zealand: Pace Publishing in association with Asian Christian Art Association, 1991.

Required Class Work and Papers

Class attendance and participation in discussions
Lead a 3-5 minute opening worship or theological/spiritual reflection
Reading of assigned material
Three (3) In-Class Identification Exams:
Friday, Jan. 11; Friday, Jan. 18; Friday, Jan. 25

Components of Exams:

- 1) Identify Subject Matter: Be as precise as possible
 - 2) What iconography is present?
 - 3) Identify Cultural Context, (e.g., European, Asian, faith tradition, socio-cultural context)
 - 4) Describe style and content.
- *****Extra % for naming artist*****

Papers: 1) Due Thursday, January 17: Juxtaposition and theological/biblical analysis of two (2) pieces of art of the same or similar subject from two different cultures and/or faith traditions. The art should be from those pieces studied in class. **SIX PAGES**

2) Due Thursday, January 24: A study of one artist's religious art. Limit paper to two or three pieces of art. The artist and their culture should be one studied in class and relatively new to you. Emphasis should be placed on theological and biblical analysis in cultural context. **FIVE TO EIGHT PAGES**

*****PLEASE PUT YOUR BOX NUMBER ON THIS PAPER*****

N.B:

All papers are to be double-spaced, 12 point, in a font no smaller than Times New Roman.

(All papers and/or liturgies will be returned if submitted single-spaced and/or in small font for re-formatting before *La Professora* will be able to read said paper.)

Papers are to be written in an academic style with footnotes and bibliography.

Required Styles: *A Manual for Writers of Term Papers, Theses, and Dissertations*, by Kate L. Turabian, 7th Edition, or APA.

Accurate use of academic style notations is expected and used in grade evaluation.

(Accurate use of academic style notations is a *sine qua non* of graduate level work.)

V. BASIS FOR CLASS EVALUATION

Participation, Worship Leadership, and Attendance: **25%**

In-Class Identification Exams (Taken latter part of class): 10% (Jan. 11); 15% (Jan. 18); 15% (Jan. 25) = **45%**

Papers: 15% each = **30%** (Jan. 17 and Jan. 24)

*****Please bring a Bible to each class session. ****

Criteria for Overall Course Evaluation

Integration of assigned reading materials, material presented in class, and scripture or other theologically significant resources as exhibited in class discussions, identification exams, and papers
Attendance and participation in class
Depth and clarity in work
Accurate use of academic style notations and grammar.

VI. SCHOOL POLICIES

Extensions are given for extreme circumstances. Not completing the work due to usual circumstances will not qualify for an extension. Extensions beyond the last day of class will not be graded until May. Requests for extension will have to be filed with the registrar's office with consent of the professor before the last day of the class.

See UTS policy on extensions below or in the Masters Student Handbook (42):

Extensions: (4/28/00; Revised 1/17/01)

*The work for a course is terminated at the end of the final class session. The performance in the course is evaluated on the basis of the work submitted by that time, unless an exception is made by the instructor, in which case a formal petition for extension must be approved by the instructor by the end of the final class session. Extensions (of course work) beyond the end of the semester will be approved only under **extraordinary** circumstances. Each instructor will include this policy on each course syllabus as well as the criteria by which she or he will grant such an exception. (Serious illness; Serious injury; Death or serious illness in family.)*

In the event such as exception is agreed to, the student shall complete the petition for extension form and the instructor shall file the extension form with the registrar by the date grades are due. The Student Review Committee shall monitor extensions. If no petition for extension is filed, a final grade will be submitted.

An extension may be granted for a period not to exceed six months from the end of the term. If the work is not completed by the date petitioned, a final grade will be submitted. Any renewal of an extension must be approved by the instructor and filed with the registrar prior to the due date on the original petition. No extension or its renewal will exceed six months from the end of the term in question.

N.B.: All work in this class is expected to follow the Copyright Compliance Policy in the Masters Student Handbook (97).

All work in this class is expected to follow the Academic Integrity Policy in the Masters Student Handbook (46).

All work in this class is expected to follow the Inclusive Language Policy in the Masters Student Handbook, with opportunities for discussion on differences (108).

All work in this class is expected to follow the Policy Regarding Confidentiality and Disclosure within Small Group Settings in the Masters Student Handbook (119).

Regarding Professorial Boundaries, see Statement on Boundaries in the Masters Student Handbook (110).

VII. CLASS SCHEDULE AND READING ASSIGNMENTS

WEEK I

Monday, January 7

Worship
Introductions
Review of Syllabus and work expectations
Definition of Iconography
Definition of Culture, Cultural contexts and Religious Expression
Video: *The Portrait of Jesus: A Shade of Difference* (Manhattan Center Studios, 1994)
“... no theological depth without aesthetic excellence.” (Jane Daggett Dillenger)
Religious Art in Style and Content:
WTC painting v. Rembrandt

Tuesday, January 8

Reading:

Dillenger (*Style and Content*), Chapters 1-2, pages 196-199 Plates 1, 2, 17, 18, 52, 60, 62, 70, 71.
Ferguson, (Be Aware of Anti-Judaism in Ferguson's descriptions)
Section I: Ass, Birds, Butterfly, Camel, Cock, dog, Dove, Dragon (Serpent), Eagle, Egg, Fish, Goldfinch, Lamb, Leopard, Lion, Ox, Peacock, Phoenix, Ram, Sparrow, Unicorn, Whale
Section II: Apple, Grain, Grapes, Iris, Lily, Palm, Pomegranate, Rose, Thorn, Tree, Tree of Jesse, Vine, Wheat
Section III: Ashes, Clouds, Darkness, Dawn, East, Fire and Flames, Garden, gold, Light, North, Oil, Rainbow, Rocks, South, Star, Sun and Moon, Water, Well, West, Wings
Section IV: Eye, Foot, Hair, Hand, Head, Skull, Stigmata

Worship

Ways to See: *The Resurrection*, Piero della Francesca
The Risen Lord, He Qi, China

Typologies in Christian Art of Jewish Narratives and Figures
Art and Iconography in Cultural Contexts and Traditions of Faith:

Genesis 18:1-15

Marc Chagall – *Abraham and the Three Angels* (1956)
Andrei Rublev – *The Holy Trinity* Icon ca. 1410

Genesis 22:1-19

Akedah/Akeidah = “The Binding of Isaac”
(Jewish, Christian, and Islamic Interpretations)

Michelangelo Caravaggio – *The Sacrifice of Isaac* 1603
Christian Italian

Marc Chagall – *The Sacrifice of Isaac* 1960-65
Jewish Russian

He Qi – *The Sacrifice of Isaac* ©.2001 Chinese Christian

Thursday, January 10

Reading:

Dillenberger (*Style and Content*) 29-32.5, 38-46.75 (Be aware of anti-Judaism in text.) Plates, 6, 7, 8 14, 40, 41

Ferguson, Section V

Worship

Continue with Older Testament/Jewish Narratives and Themes in Cultural Contexts

Adam and Eve: The Garden and Expulsion – Islamic Narrative
Creation

Hagar, Ishmael, Abraham, Sarah

Friday, January 11 – IN-CLASS IDENTIFICATION EXAM at end of class

Worship

Review of Older Testament/Jewish Narratives and Themes in Cultural Contexts

Exam

Components of Exam:

- 1) Identify Subject Matter: Be as precise as possible
- 2) What iconography is present?
- 3) Identify Cultural Context, (e.g., European, Asian, faith tradition, socio-cultural context)
- 4) Describe style and content.

*****Extra % for naming artist*****

WEEK II

Monday, January 14 –

Reading:

Dillenberger, 206-213.125, 167.75-173.25
Ferguson, Sections VI-VIII, XI
MacGregor, 99.25-104.5; Plates 1-25, 31, 37, 71
(Use page 234 for illustration locations)
O’Grady, 7-67

Worship

Newer Testament Narratives and Themes in Cultural Contexts

Faces of Christ:

Popular Mechanics vis-à-vis Rouault

Annunciation

Madonna and Child

Japanese Madonnas

The Black Madonna

Our Lady of Guadalupe

Baptism of Jesus

ART EXHIBIT TOUR: TBD

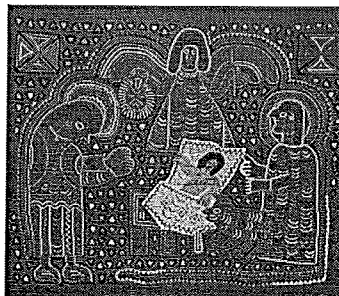
(The works of Sadao Watanabe (Japanese), UTS Portfolio, donated by Liz Heller; or UTS current exhibit of work and art collection by Sandra Bowman; He Qi exhibit at Luther Seminary)

Tuesday, January 15 –Field trip to Westminster Presbyterian Church
Art Gallery of Cross-Cultural Religious Art

Reading:

Dillenberger (*Style and Content*), 115-120.5, 125.75-127, 200-206.75
(Plates of Michelangelo *Pietà*'s are in MacGregor, plates 51-53.)
MacGregor, 104.5-106.75; 142-142.5 (*Ecce Homo*), Plate 42; 161 – 175, Plates
28, 30, 32, 35-36, 38-45, 47-57, 66, 68, **(On Reserve)**
O’Grady, 68-152

The Westminster Gallery: “And His Name shall be Called . . .”



<http://www.ewestminster.org/gallery.asp>
Mola, cotton, reverse appliqué and embroidery,
Cuna Indians, Panama, 1990s

Directions and Parking: <http://www.ewestminster.org/directions.asp>
Park behind the church (for free) in the adjoining **surface lot** on
Marquette Avenue between 12th and 13th Streets. Buzz in at
the door if necessary by saying you are here with a class to see
the Gallery.

Thursday, January 17

Paper Due: Juxtaposition and theological/biblical analysis of two (2) pieces of art of the
same or similar subject from two different cultures and/or faith traditions. The art
should be from those pieces studied in class.

SIX PAGES. See Syllabus above.

Reading:

Review MacGregor, 166.75 – 175, Plates 51-53 (**On Reserve**)

Review Ferguson, “Christ’s Passion” (84-86.5)

Review Ferguson, 86.5-89.5

Worship

Continuing Newer Testament Narratives and Themes in Cultural Contexts

Last Supper and At the Table

Crucifixion

Deposition/Descent from the Cross

Pietà

Lamentation

Study of Icons: Orthodox and Contemporary

Origin and History

Criteria

Theological Elements

Friday, January 18 – IN-CLASS IDENTIFICATION EXAM at end of class

Reading: Dillenberger, 128-131.25, 143.5-154, 190-196.25, and appropriate plates

Worship

Continuing Newer Testament Narratives and Themes in Cultural Contexts

Possible narratives;

Prodigal Son

Ecce Homo (Behold the Man)

Crucifixion

Deposition/Descent from the Cross

Pietà

Lamentation

Entombment
Resurrection

Exam

Components of Exam:

- 1) Identify Subject Matter: Be as precise as possible
 - 2) What iconography is present?
 - 3) Identify Cultural Context, (e.g., European, Asian, faith tradition, socio-cultural context)
 - 4) Describe style and content.
- *****Extra % for naming artist*****

WEEK III

Monday, January 21—No Class: Martin Luther King, Jr. Day Holiday
Begin working on paper due on Thursday.

Tuesday, January 22

Reading:

Review Ferguson, "Stations of the Cross" (87.75-88.25)
Dillenberger, 218-234.5
MacGregor, Title page (Veronica's Veil), Plates 27-29, 58-60 (On Reserve)

Worship

Continue with Newer Testament Narratives and Themes in Cultural
Contexts

Stations of the Cross: Kenya
Resurrection
Emmaus
Ascension
Pentecost

Wednesday, January 23 –No class

**Work on paper and final in-class exam. See January 24 for the names of
artists who need to be identified (point 5).**

Thursday, January 24

Paper Due: 2) Due Thursday, January 24: A study of one artist's religious art. Limit paper to two or three pieces of art. The artist and their culture should be one studied in class and relatively new to you. Emphasis should be placed on theological and biblical analysis in cultural context. **FIVE TO EIGHT PAGES.** See syllabus above.

Worship

Islamic Art

Ismail Gulgee (1926-Dec. 14, 2007) (Pakistan)

Islamic Calligraphy

رسول پر کلمہ برزقلا حضرت محمد ﷺ علیہ السلام

Arabic/Farsi Font

Islamic Math/Architecture

Friday, January 25 – IN-CLASS IDENTIFICATION EXAM at end of class

Components of Exam:

Worship

Catch up

Exam

Evaluations

- 1) Identify Subject Matter: Be as precise as possible
- 2) What iconography is present?
- 3) Identify Cultural Context (e.g., European, Asian, faith tradition, socio-cultural context)
- 4) Describe style and content.
- 5) **Identify the following artists: *******

Chagall, Marc

He Qi

Lawrence, Jacob

Lentz, Robert

Michelangelo

Rembrandt

Rouault, Georges

Segal, George

Watanabe, Sadao

RAJ, Solomon

Gulgee, Ismail



*Julian of Norwich (14th C.)
Br. Robert Lentz, OFM 1995 ©
<http://www.trinitystores.com/>*