

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

TR709 – WINTER 2011

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*  
©

Professor: Jann Cather Weaver

651.255.6135 (Only for class absences)

[jweaver@unitedseminary.edu](mailto:jweaver@unitedseminary.edu)

(Email is the best way to reach the instructor)

Office hours: By Appointment

[jweaver@unitedseminary.edu](mailto:jweaver@unitedseminary.edu)

*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 examine a work of religious art with an understanding of form and composition, style and content

*To be able to identify the differences between form, composition, style, and content in a work of art*

To learn the basics of style and content of Jewish, Christian, and Islamic art

*To identify the distinct differences between form, composition, style, and content in religious art of Jewish, Christian, and Islamic traditions*

To see theological meaning in interfaith art as stated by style and content, form and composition

*To be able to articulate distinctive theological meanings as seen in style and content, form and composition of interfaith religious art*

To identify the iconography, signs and symbols in Jewish, Christian, and Islamic art

*To be able to point out the iconography and articulate its meaning in Jewish, Christian, and Islamic art*

To identify biblical/Qur'an narratives and themes in Jewish, Christian, and Islamic art

*To be able to tell the narratives and themes in Jewish, Christian, and Islamic art to others.*

To be exposed to a vast variety of culturally contextual Jewish, Christian, and Islamic art

*To articulate the relationship of cultural contexts to Jewish, Christian, and Islamic art*

To identify key artists in the Jewish, Christian, and Islamic traditions

*To recognize the art work and style of the following Jewish, Christian, and Islamic artists: Cameron/Cameroon 'Mafa' ethnic art; Marc Chagall; Ismail Gulgee; Jacob Lawrence; Robert Lentz; Michelangelo; He Qi; Solomon RAJ, Rembrandt; Rouault; Sadao Watanabe, and art that is distinctively Islamic*

### III. FORMAT OF THE COURSE

Students come prepared by reading class assignments and independent web work

Opening Worship by members of the class

Lecture, presentation of Jewish, Christian, and Islamic art, along with class discussion

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

#### IV. COURSE REQUIREMENTS

##### **Required Readings from the following Texts (All on Reserve)**

- Canby, Sheila R. *Islamic Art in Detail*. Harvard University Press, 2006.
- Dillenberger, Jane. *Style and Content in Christian Art*. Wipf & Stock Publishers. 2005.
- Ferguson, George. *Signs and Symbols in Christian Art*. London: Oxford University Press, 1966.
- MacGregor, Neil, and Erika Langmuir. *Seeing Salvation: Images of Christ in Art*. New Haven: Yale University Press, 2000. (Sections)  
**(ON RESERVE)**
- Pongracz, Patricia C. *The Christian Story: Five Asian Artists Today*. First Edition. D. Giles Ltd., 2007.

##### **Resources on Reserve**

All required texts.

- Blain, Susan. *Imaging the Word: An Arts and Lectionary Resource*. Vol. 2. Cleveland: Pilgrim Press, 1995.
- De Borchgrave, Helen. *A Journey into Christian Art*. Minneapolis: Fortress Press, 2000.
- Dillenberger, Jane. *Image and Spirit in Sacred and Secular Art*. Edited by Diane Apostolos-Cappadona. New York: Crossroad, 1990.
- Hillenbrand, Robert. *Islamic Art and Architecture*. London: Thames and Hudson, 1999.
- Gouwens, Sharon Iverson, et al, eds. *Imaging the Word: An Arts and Lectionary Resource*. Vol. 3. Cleveland: Pilgrim Press, 1996.
- MacGregor, Neil, and Erika Langmuir. *Seeing Salvation: Images of Christ in Art*. New Haven: Yale University Press, 2000.
- O'Grady, Ron, ed. *Christ for All People: Celebrating a World of Christian Art*. New York: Orbis books, 2001.
- Pelikan, Jaroslav Jan. *Mary: Images of the Mother of Jesus in Jewish and Christian Perspective*. Minneapolis, MN: Fortress Press, 2005.
- Soltes, Ori Z. *Our Sacred Signs: How Jewish, Christian, and Muslim Art draw from the Same Source*. New York: Westview Press, 2005.
- Takenaka, Masao, and Ron O'Grady. *The Bible through Asian Eyes*. Auckland, New Zealand: Pace Publishing in association with Asian Christian Art Association, 1991.
- Weaver, Jann Cather, and Roger William Wedell. *Imaging the Word: An Arts and Lectionary Resource*. Vol. 1. Edited by Ken T. Lawrence. Cleveland: Pilgrim Press, 1994.

## ***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. 7; Friday, Jan. 14; Friday, Jan. 21**

**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\*\*\*\*\*

**Course Work: 1) Paper, due Thursday, January 13:** 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. Include copies of the artwork, marked "Do Not Reproduce©" on them.  
**SIX PAGES.**

**N.B. If you are a Masters student who will be writing a thesis, this paper must be written in the thesis format required by UTS. See Moodle for those directions.**

- 2) Due Thursday, January 20:** A course design for two or three one-hour course sessions, teaching to an audience of your choice, the theological and contextual nature of cross-cultural religious art.
- a) Note your focus or theme of the class
    - i.) E.g., women in the Older Testament as seen in cross-cultural religious art.
    - ii.) Moses as depicted by Jewish and Christian artists in cross-cultural religious art
    - iii.) The ethnic depiction of Jesus in cross-cultural art
  - b) Present an outline and timeline for each session.
  - c) List equipment needed given your context of teaching.
  - d) List overall course learning goals and each hour's learning goals
  - e) Submit the course and its sessions by email to [jweaver@unitedseminary.edu](mailto:jweaver@unitedseminary.edu). Possible formats are doc, docx, office 2010 doc, PDF, Excel, and Publisher. Do not submit in AppleWorks. If you are on a Mac Computer, the print function contains a PDF converter if you are using AppleWorks.

**N.B:**

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

Submitted by email to [jweaver@unitedseminary.edu](mailto:jweaver@unitedseminary.edu). Hard copies of papers will not be accepted.

Papers are to be written in an academic style with footnotes and bibliography. This applies to your course design.

Required Styles: *A Manual for Writers of Term Papers, Theses, and Dissertations*, by Kate L. Turabian, 7<sup>th</sup> Edition.

Accurate use of academic style notation 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. 7);  
15% (Jan. 14); 15% (Jan. 21) = **45%**

Paper: 15% (Jan. 13)

Course Design: 15% (Jan. 20)

**\*\*\*\*\*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 (99-100). The full Copyright Policy is at the Circulation desk in the Spencer library.

All work in this class is expected to follow the Academic Integrity Policy in the Masters Student Handbook (50).

All work in this class is expected to follow the Inclusive Language Policy in the Masters Student Handbook, with opportunities for discussion on differences (110).

A selection from Implications of Inclusive Language Policy

3. Racially and ethnically inclusive language rejects the equating of color with virtue and does not equate darkness with negative qualities or lightness with positive qualities. It also rejects the use of or construction of "otherness" in language that connotes superiority of the dominant group.

All work in this class is expected to follow the Policy Regarding Confidentiality and Disclosure within Small Group Settings in the Masters Student Handbook (120-121).

Regarding Professorial Boundaries, see Statement on Boundaries in the Masters Student Handbook (111-113).

VII. CLASS SCHEDULE AND READING ASSIGNMENTS

**WEEK I**

Monday, January 3

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 4

**Reading:**

Dillenger, *Style and Content*, Chapters 1-2, pages 196-199. Plates 1, 2, 17, 18, 52, 60, 62, 70, 71.  
Ferguson, *Signs and Symbols*. (Be aware of unintended Anti-Judaism in Ferguson’s descriptions. These iconographic descriptions are for Western Christianity.)

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 Christian  
Chinese

Thursday, January 6

**Reading:**

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

Ferguson, *Signs and Symbols*, Section V.

Heller, “Preface,” in Pongracz, et al, *Christian Story: Five Asian Artists Today*, 7—9.

Pongracz, “Religious and Aesthetic Questions? The Bible Illustrated by Asian Artists, in Pongracz, et al, *Christian Story: Five Asian Artists Today*, 13—27.

Pongracz, et al, *Christian Story: Five Asian Artists Today*, Plates 1—12, including plate between plate 2 and 3.

Worship

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

Adam and Eve: The Garden and Expulsion – Islamic Narrative

Hagar, Ishmael, Abraham, Sarah

Artist’s Themes in Pongracz, et al.

Friday, January 7 – IN-CLASS IDENTIFICATION EXAM at end of class

**Reading:**

Küster, “Christian Art in Asia: Yesterday and Today,” in Pongracz, et al, *Christian Story: Five Asian Artists Today*, 29—43.

Worship

Review of Older Testament/Jewish/Islamic 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 10 –

**Reading:**

Cook, “Introducing Asian Biblical Art to a Western Audience,” in Pongracz, et al, *Christian Story: Five Asian Artists Today*, 45—65.  
Dillenberger, *Style and Content*, 206—213.125, 167.75—173.25.  
Ferguson, *Signs and Symbols*, Sections VI-VIII, XI  
Pongracz, et al, *Christian Story: Five Asian Artists Today*, Plates 13—18.

Worship  
Newer Testament Narratives and Themes in Cultural Contexts  
Faces of Christ:  
    Popular Mechanics vis-à-vis Rouault  
Annunciation  
Madonna and Child

ART EXHIBIT TOUR: TBD

(The works of Sadao Watanabe (Japanese), He Qi (Chinese) UTS Portfolio, donated by Liz Heller and others.)

Tuesday, January 11 –

**Reading:**

Dillenberger, *Style and Content*, 115—120.5, 125.75—127, 200—206.75.  
(Plates of Michelangelo *Pietà*'s are in MacGregor, **(On Reserve)** Plates 51-53.)  
Pongracz, et al, *Christian Story: Five Asian Artists Today*, Plates 19—24.

Worship  
Continuing Newer Testament Narratives and Themes in Cultural Contexts  
    Ministry of Jesus in Cross-Cultural Art  
Study of Icons: Orthodox and Contemporary  
    Origin and History  
    Criteria  
    Theological Elements

Thursday, January 13

**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:** Dillenberger, *Style and Content*, 128—131.25, 143.5—154, 190—196.25, and appropriate plates.

Pongracz, et al, *Christian Story: Five Asian Artists Today*, Plates 25—34.  
Review Ferguson, *Signs and Symbols*, “Christ’s Passion” (84-86.5)  
Review Ferguson, *Signs and Symbols*, 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

*Ecce Homo* (Behold the Man)

Crucifixion

Deposition/Descent from the Cross

Pietà

Lamentation

Entombment

Resurrection

Emmaus

Ascension

Pentecost

Friday, January 14 – IN-CLASS IDENTIFICATION EXAM at end of  
class

**Reading:** Review Ferguson, “Stations of the Cross” in *Signs and Symbols*,  
87.75—88.25.

Dillenberger, *Style and Content*, 218—234.5.

Pongracz, et al, *Christian Story: Five Asian Artists Today*, Plates 35—40.

Worship

Continue with Newer Testament Narratives and Themes in Cultural  
Contexts

Stations of the Cross: Kenya

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 17—No Class: Martin Luther King, Jr. Day Holiday

**Reading:** Canby, Sheila R. *Islamic Art in Detail*, Preface, Chapters 1 – 2.

**Begin working on paper due on Thursday.**

Tuesday, January 18

**Reading:** Canby, Sheila R. *Islamic Art in Detail*, Chapters 3 –4.

To be determined

Wednesday, January 19 –No class

**Reading Optional:** Canby, Sheila R. *Islamic Art in Detail*, Chapters 7 – 9.

**Work on paper and final in-class exam. See January 21 for the names of artists who need to be identified (point 5).**

Thursday, January 20

**Course Design Due: 2)** A course design for two or three one-hour course sessions, teaching to an audience of your choice, the theological and contextual nature of cross-cultural religious art. **See syllabus above, page 4.**

Worship

Islamic Art

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

Islamic

رَبِّهِمْ يَوْمَ يُكَيِّتُ مِنْهُمْ قُلُوبًا صَرَتْ فِي غَيْرِ كَيْفِيَّةٍ عَلَيْهِ

Calligraphy

Arabic/Farsi

Font

Islamic Math/Architecture

Friday, January 21 – IN-CLASS IDENTIFICATION EXAM at end of class

Worship  
Catch up  
Exam  
Evaluations

**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.
- 5) **Identify the following artists: \*\*\*\*\***

**Chagall, Marc**  
**Gulgee, Ismail**  
**He Qi**  
**Lawrence, Jacob**  
**Lentz, Robert**  
**Mafa Cameron Art**  
**Michelangelo**  
**RAJ, Solomon**  
**Rouault, Georges**  
**Rembrandt**  
**Watanabe, Sadao**  
**Art that is distinctively Islamic**



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