**Erasing the East – West Divide Across Mediterranean Shores**

**From Late Antiquity to the Late Renaissance.**

**Team:** Jeannette Marchand, Suzanne Marchand, Nasser Rabbat, Christina Maranci, Carla Keyvanian (lead organizer), Il Kim.

Proposal

The cultural and artistic traditions that developed around the shores of the Mediterranean have traditionally been studied as autonomous developments. When exchanges or borrowing were acknowledged, they usually focused on the influence that European motifs had on the Eastern Mediterranean, starting in the eighteenth century. The aim of this project is to focus on preceding centuries, illuminating the rich web of cultural, artistic and especially architectural exchanges that crisscrossed the Mediterranean before modernity.

The current of such borrowings, adaptations and reinterpretations crossed the Mediterranean, frequently flowing westward rather than eastward. The anecdotal evidence that has been offered for the direction of that flow, which crossed religious as well as national and geographic boundaries, has encountered ideological resistance. Our aim is to focus on the architectural evidence to lay a first systematic and unequivocal basis for the argument that borrowings and cross-pollination gave rise to multiple but related architectural languages across a region roughly extending from the Caspian Sea to the European shore of the Atlantic.

While we will rely on visual evidence to remedy the scarcity of textual documentation for such early periods we do not aim to offer formal or typological comparisons. Rather, we intend to ground our discussion historically, formulating hypothesis concerning the physical routes, nodes, workshops and forms of transmission along which ideas, including architectural ones—schemes, motifs, structural systems—traveled, were adopted and adapted.

**Deliverables:** Out team will craft a set of six PowerPoint lectures, each team member working on his or her field of expertise. Five of the lectures will each focus on a theme contributing to the overarching argument. A sixth lecture will draw a broad synthesis, culling examples from the five preceding PowerPoints to make the same argument. Our intended audience is instructors of surveys of Art and Architectural History as well as of World History. Such instructors can decide to use one or more of the thematic lectures, according to their teaching needs, or to use the Synthesis lecture to make the same argument in a broader manner. Each of the lectures is self-contained, making the point about borrowings and cross-pollination within its specific topic and set of examples. Thus, the lectures can constitute a module or portion of a course, or be individually inserted into an existing course as the instructor sees fit.

**Timeline:** We plan to meet once in Boston, where two of our team members already reside, in late May 2015, to discuss and define our project. We propose to present “work in progress” to the GAHTC Annual Meeting in October, and to deliver the complete set of lectures by 31 December 2015.

The following is the list of the lectures we propose to deliver, together with a brief definition of its purpose and the place it occupies in the overall scheme of the project. A more detailed explanation of each lecture, followed by a list of the monuments examined, is attached.

**1.** **Antiquity:** *Ancient Road Systems from the Greek Argolid to the Silk Route* (Jeannette and Suzanne Marchand)

Prehistoric paths, incorporated into vast road systems, remained in use for centuries, linking the shores of the Mediterranean: along them ideas, including architectural ones, traveled.

**2.** **Early Islamic:** *Another Road Out of Antiquity* (Nasser Rabbat)

Early Islamic architecture shared with Early Christian architecture common roots in the legacy of Late Antiquity: its diverging interpretations gave rise to distinctive yet related architectural languages.

**3.** **Early Christian:** *Tracking the Hagia Sophia: Architectural Responses to the Great Church from Ravenna to Armenia* (Christina Maranci)

Focuses on the architectural influence of one great building on both Christian and Islamic structures, an influence tracked all the way to the Ottoman period.

4. **Medieval:** *Before and After the Crusades* (Carla Keyvanian)

The Crusades renewed contact between the Western and Eastern shores of the Mediterranean, but a comparison of some of the architecture in Armenia and northern Italy points to direct influences even earlier.

5. **Renaissance**: *Eastern Influences on Central-Plan Churches in Renaissance Italy* (Il Kim)

The fascination with central-plan churches in Renaissance Italy has been traditionally attributed to the revival of antiquity and the imitation of ancient models—this lecture traces instead the influence of the Eastern Mediterranean on a tenet of the Western canon.

6. **Synthesis Lecture:***Erasing the East – West Divide Across Mediterranean Shores: From Late Antiquity to the Late Renaissance* (Suzanne Marchand and Carla Keyvanian)

**Lecture 1. *Ancient Road Systems from the Greek Argolid to the Silk Route*** (Jeannette Marchand and Suzanne Marchand)

This lecture will present evidence for ancient road systems in the east and west, with an emphasis on the construction methods, concomitant architectural features, use, and purpose of these significant feats of engineering. The process of reconstructing roads from imperial China in the east, across the Near East, and through Greece to the west, will illustrate both the degree to which these cultures borrowed from and built on the infrastructure of the others, and the degree to which the differences between systems, when detectable, result not from an east/ west divide, but from the diverse landscapes, both geographical and political, which they traverse. The Romans, the greatest road builders of antiquity, brought it all together not only by utilizing in new ways architectural forms borrowed from its predecessors, but literally by uniting the systems into a unified whole, which in turn became a conduit for the sharing of architectural ideas across the ancient world. But it was the Silk Road that provided linkages between Eurasian systems, and shows that whatever their political and cultural differences, these worlds remained in conversation for centuries.

List of Monuments:

Persia Royal Road

Imperial highway, China / Road of Mules and Horses/ Great Wall of China

Roads in ancient Egypt/ King’s “highway”

Mycenaean Roads/ Kazarma bridge

Roads in Greece/ Diolkos/ Ancient Kleonai

Roman Roads/ Bridges: Via Appia, Via Ignatia, roads in Pompeii/Pons Fabricius/ Alconetar bridge, Spain

The Silk Road: An Ancient Interstate

**Lecture 2**. ***Another Road Out of Antiquity*** (Nasser Rabbat)

This lecture presents early Islamic, or Umayyad, Architecture and its relationship to Antiquity.  It examines the sequence of well-known Umayyad monuments, which appear to have engaged in a vibrant referencing exercise that treated Antiquity as a model to copy, build upon or, sometimes, to deconstruct.  This will allow us to begin to understand the patterns of appropriation, modification, transposition, scaling, and distortion of post-classical elements in Umayyad architecture as a conscious process to chart a new, or perhaps more accurately, a post Post-Classical architecture.

List of Monuments:

Diocletian's Palace, Split, Croatia, 3rd-4th century

The Chalke Gate (Chalkoprateia, Χαλκή Πύλη,"Copper Gate"), Constantinople (ca. 337)

The Façade of the Palace of Theodoric the Ostrogoth (from S. Apollinare Nuovo, Ravenna, late 5th-early 6th century)

Qasr Ibn Wardan (561-64 CE)

Basilica of al-Mundher bin al-Harith, King of Ghassan (569-81) Rusafa (Sergiopolis)

Church of St. Stephen, Umm al Rasas (Kastron Mefa'a), Jordan (8th c. CE)

The Dome of the Rock, Jerusalem (692)

The Umayyad Mosque, Damascus (705-15)

Qusayr ‘Amra, Jordan (711-15)

Qasr al-Hayr al-Sharqi (East), Syria (728-29)

Khirbet al-Mafjar, Jericho (743)

Qasr al-Mshatta, Amman (743)

Madinat al-Zahra, Cordoba (936-78)

Minaret of the Great Mosque of Aleppo (1090s)

Bimaristan of Nur al-Din, Damascus (1154)

**Lecture 3.** ***Tracking the Hagia Sophia: Architectural Responses to the Great Church from Ravenna to Armenia*** (Chistina Maranci)

Considered the most impressive of Byzantine imperial buildings, the Hagia Sophia was massive in size, complex in plan, and sumptuous in decoration. Medieval and modern sources often note the difficulty of describing the interior, with its interlocking spaces, multiple levels, and glittering marble surfaces. But medieval monuments across the Mediterranean and Near East testify to its impact. This lecture tracks multiple responses to the Hagia Sophia from the sixth to the sixteenth century across the Mediterranean and Near East, demonstrating how a single building could inform a broad and diverse architectural corpus. In so doing, it highlights both shared traditions across a wide geography but also the culturally specific nature of architectural representation.

List of Monuments

San Vitale, Ravenna, c. 547

Zuart‘noc‘, Armenian Republic, c. 641-661

Hagia Sophia, Constantinople, 537

Hagia Sophia, Thessaloniki, 8th c.

Hagia Sophia, Trebizond (Trabzon) 13th century

Edirne Mosque of Selim II, Sinan, 1568-1575 (as a conclusion)

**Lecture 4. *Before and after the Crusades*** (Carla Keyvanian)

The period of the Crusades was one fraught with conflict, but also one that witnessed intensive exchanges between the Latin West and the Eastern Mediterranean. New building types, structural and decorative motifs appeared in the West. Among these were vast infirmary halls, Lombard *tiburi*—polygonal domes raised on tall drums supported by squinches rather than the more common pendentives—and decorative geometric mosaic patterns that do not find precedents in ancient Roman examples. Certain indications, however, point to cultural exchanges in an even earlier period. This lecture identifies the Armenian, Byzantine and Islamic sources for the emergence of new forms in twelfth- to thirteenth-century Western Europe, and formulates hypothesis about the likely paths of transmission of certain forms and structures in the centuries immediately preceding the Crusades.

List of Monuments

Hospital of the Knights of St John in the Muristan, Jerusalem, ca. 1070 – 1080

Cosmatesque Pavement, S. Clemente, Rome, ca. 1099 – 1120

Cosmatesque Pavement, St John Lateran, Rome, ca. 1290

Maison-Dieu St. Jean, Angers, ca. 1190

Maison-Dieu à Coeffort (Le Mans), ca. 1190

S. Stefano, Verona, 12th century

S. Maria, abbey church of Cistercian monastery in Fossanova, Latium, ca. 1200

Abbey church of S. Salvatore a Capo di Ponte (Lombardy), 9th or 10th century.

Monastery of Sevanavank, Armenia, 9th century

Church of Odzun, 7th century, Armenia

**Lecture 5. *Eastern Influences on Central-Plan Churches in Renaissance Italy*** (Il Kim)

The fascination with central-plan churches in Renaissance Italy has been traditionally attributed to the revival of antiquity and the imitation of ancient models—in particular, to the influence of the ancient Roman tombs on the Via Appia, the plans of which remain in architects’ sketchbooks such as the *Codex Barberini*. The design of Italian central-plan churches, however, rapidly became more complex than the lesson of ancient buildings warrants. This lecture clarifies the similarities in plan between Armenian/Byzantine precedents and Italian examples, revealing the influence exerted on Italian architects by the artists and intellectuals fleeing the Ottoman Empire for Italy even before the Conquest of Constantinople in 1453. Tracing the appearance of central-plan designs from early, small-scale examples to the projects for St Peter’s, the lecture offers a transformed view of a period that is at the heart of the western canon.

List of monuments:

Brunelleschi, Santa Maria degli Angeli, Florence, 1430s

Bramante, San Pietro in Montorio, Rome, 1502

Alberti, San Sebastian in Mantua, 1470s.

Giuliano da Sangallo, Santa Maria delle Carceri, Prato, 1485

Bramante, Projects for St Peter’s, 1506

Bramante (?) Santa Maria della Consolazione in Todi, ca. 1508

Bramante/Raphael, San Eligio degli Orefici, Rome, 1514

Antonio da Sangallo the Elder, San Biagio in Montepulciano, 1518-45

Antonio da Sangallo the Younger, S. Pietro, ca. 1546

Michelangelo, S. Pietro, 1547ff

Church of Irind, Aragatsotn Marz, Armenia, 10th century

Hexagon of Gregor Abughaments, Ani, Armenia, 11th century

Cathedral of Ejmiacin, Armenia, 5th century.

Church of Hrip’sime, Vagharshapat, Armenia, 7th century.

Church of St John (Surb Hovhannes), Mastara, 7th century.

Audience Hall of Al-Mundhir, Resafa, Northern Syria, 7th century.

**Lecture 6. Synthesis: Erasing the East – West Divide**

This lecture provides a synthesis of the previous five. Selecting a set of examples from each of the preceding lectures, it will make the overall argument of the project—that the Mediterranean witnessed a thick web of exchanges between its shores—in a succinct manner.

List of Monuments

Roman Roads and Bridges: Via Appia, Via Ignatia, and Pons Fabricius

The Silk Road: An Ancient Interstate

Palace of Theodoric (in S. Apollinare Nuovo, Ravenna, late 5th-early 6th century)

The Dome of the Rock, Jerusalem (692)

The Umayyad Mosque, Damascus (705-15)

Zuart‘noc‘, Armenian Republic, c. 641-661

Hagia Sophia, Constantinople, 537

Hagia Sophia, Thessaloniki, 8th c.

Abbey church of S. Salvatore a Capo di Ponte (Lombardy), 9th or 10th century.

Monastery of Sevanavank, Armenia, 9th century

Brunelleschi, Santa Maria degli Angeli, 1430s

Bramante, San Pietro in Montorio, Rome, 1502

**Jeannette Marchand** is an associate professor of Classics at Wright State University in Dayton, Ohio. She earned her undergraduate degree in Classics from Pomona College, Claremont, and her PhD. from the Graduate Group in Ancient History and Mediterranean Archaeology at the University of California, Berkeley. Her research focuses on elucidating the topography of the ancient Corinthia, Greece, and she has published articles on ancient roads in the region, and been involved in numerous surface survey and excavations in the region, at the polis of Kleonai, the sanctuary of Zeus at Nemea, and the Bronze Age settlement of Dorati.

**Suzanne Marchand**

Suzanne Marchand is LSU Systems Boyd Professor of European Intellectual History at Louisiana State University, Baton Rouge. She is the author of *Down from Olympus: Archaeology and Philhellenism in Germany, 1750-1870* (Princeton University Press, 1996) and *German Orientalism in the Age of Empire: Race, Religion, and Scholarship* (Cambridge University Press, 2009), which won the George Mosse Prize of the American Historical Association. She is also the coauthor of two textbooks: *Worlds Together, Worlds Apart* (W.W. Norton, 4th ed., 2013) and *Many Europes* (McGraw Hill, 2013), and a member of the GAHTC Board.

**Nasser Rabbat** is the Aga Khan Professor and the Director of the Aga Khan Program for Islamic Architecture at MIT.  An architect and a historian, his scholarly interests include the history and historiography of Islamic architecture and cultures, urban history, modern Arab history, contemporary Arab art, and post-colonial criticism.  Professor Rabbat has published more than 100 scholarly articles.  His most recent books are: *Mamluk History Through Architecture: Building, Culture, and Politics in Mamluk Egypt and Syria* (London, 2010), which won the British-Kuwait Friendship Society Prize in Middle Eastern Studies, 2011, *al-Mudun al-Mayyita: Durus min Madhih wa-Ru’an li-Mustaqbaliha (The Dead Cities: Lessons from its History and Views on its Future)* (Damascus, 2010), an edited book, *The Courtyard House between Cultural Reference and Universal Relevance* (London, 2010)*,* and *al-Naqd Iltizaman: Nazarat fi-l Tarikh wal ‘Ururba wal Thawra (Criticism as Commitment: Viewpoints on History, Arabism, and Revolution)* (Beirut, 2014).   He regularly contributes to a number of Arabic newspapers, consults with international design firms on projects in the Islamic World, and maintains several websites focused on Islamic architecture and urbanism.

**Christina Maranci** is the Arthur H. Dadian and Ara Oztemel Chair of Armenian art and architectural history at Tufts University. Her books include *Medieval Armenian Architecture: Constructions of Race and Nation* (Peeters, 2001), and *Vigilant Powers: Three Churches of Early Medieval Armenia* (Brepols, 2015).  Her articles have appeared in *Dumbarton Oaks Papers*, *Gesta*, the *Journal for the Society of Architectural Historians*, the *Art Bulletin*, the *Oxford Companion to Architecture*, and the *Oxford Dictionary of the Middle Ages*. She is now working on a history of Armenian art and architecture, entitled *The Art of Armenia: A Critical Introduction* (Oxford University Press, forthcoming).

**Carla Keyvanian** is Associate Professor in the School of Architecture at Auburn University. She has recently completed her first book, *Hospitals and Urbanism in Rome 1200 – 1500* (Brill, 2015) and is working on a monograph on fifteenth-century architecture in that city, titled: *An Architecture of Reason: Fra Giocondo and Leon Battista Alberti in Sistine Rome.* She has published articles, book chapters and catalog entries on Roman architecture and urbanism, as well as on European’s views of Islamic cities as evidenced in the production of maps (“Maps and Wars: Charting the Mediterranean in the Sixteenth Century”in *Cities of the Eastern Mediterranean*, 2010), *Journal for the Society of Architectural Historians*, the *Journal of Architectural Education*, and the *Oxford Companion to Architecture*, and the *Cambridge World History of Religious Architecture*.

**Il Kim** is Visiting Assistant Professor in the School of Architecture at Auburn University. He received his Ph.D. in architectural history from Columbia University’s Department of Art History and Archaeology, with a dissertation on the intellectual relationship between Alberti and Nicholas of Cusa.  Born and raised in Tokyo, he is an architect and an architectural historian specializing in eastern architecture and engaged in making connections between western and eastern traditions.  In addition to publishing articles on his dissertation topic, he co-edited the catalogue raisonné of the Burke Foundation (the most important private collection of Japanese art outside Japan), titled: *Art Through a Lifetime* (University of Washington Press, 2013), examining the significant impact of Japanese design on western forms in the late nineteenth and twentieth centuries.