

TST2111 ORTHODOX ICONOLOGY Fall 2018 ICONOGRAPHY WITHIN THE CONTEXT OF WORSHIP

The Word is to hearing what the Image is to the sight [John of Damascus]
What we have heard, we have seen [Nicea II]

Be renewed in the spirit of your minds, and put on the new nature, created after the likeness of God (Eph 4: 23-4)

Recognition of the agendas lying behind many individual [art]works designed to expound and claim their various versions of orthodox doctrine, and their capacity to enunciate complex theological themes in visual terms, has been part of the move among Byzantine art historians toward a highly contextual exposition and away from stylistic analysis. To be a Byzantine art historian at this juncture requires a highly sophisticated theological awareness combined with the deployment of complex and often obscure theological texts. And since so much Byzantine writing of this kind remains imperfectly edited or is even unpublished, this means that they must be philologists, theologians, and liturgists too.

Averil Cameron, Byzantine Matters (Princeton University Press) 83-84.

INTELLECTUAL AND THEOLOGICAL RATIONALE AND AIMS

Visual language—*figura* in rhetoric -- has always been an essential dimension of Orthodox liturgy and prayer. Every Christian assembly, whatever its ecclesial theology, has some elements of the “visual” incorporated into its liturgical worship – provided that we look beyond just pictorial imagery and include architecture as “visuality,” together with the movements, postures, garments, and behaviour of the worshippers – but only the Orthodox emphatically insist on the dogmatic significance of the visual, and only the Orthodox venerate visual images. **Iconology**, the **theology of iconography**, is, in one word, the question about why visual imagery is so meaningful – i.e., so evidently a revelation of the Word of God – that we find it worthy of veneration and useful, nay essential, in our prayer life. The course will show that the visual element is as vital an aspect of the expression of worship and truth as are the words said and the music; in fact -- as the course will demonstrate -- all of these elements are linked together in an inextricable circle of meaning.

Such an approach to Christian iconography requires first of all a grasp of how the visual language works, how to “read” its basic elements of image, figure, compositional values, etc. as if they were the vocabulary, grammar, and syntax of a living language. As well, the close link between iconography, visual style, and verbal rhetoric needs to be understood. But the course aims to probe more deeply than the rudiments of the iconographic surface; our true goal is to ask how the visual context in our worship communicates **meaning**; we want to grasp the **iconology** of the visual in Orthodox worship even at the moment of prayer and liturgical action. This requires three further dimensions in our study: (1) we must link our visual examples to verbal primary texts, especially Biblical, liturgical, and hagiographical texts, but also dogmatic texts and sermons. (2) we must consider not just sign and symbol in iconography, but also the meaningful significance of **structure** and **placement**; for this reason, we must pay some attention to architectural design of worship space, and to the primacy of monumental wall programmes in mosaic and fresco, followed by consideration of the role of portable panel icons in worship, and then liturgical furniture, and finally the visual iconology -- vestments, gestures, etc. -- of living humans engaged in worship within the framework designed by the visual programme. (3) Our study must include some critical attention to recent secondary literature which attempts to offer a theological iconology, especially to unexamined clichés. When appropriate, we will compare and contrast Eastern and Western notions and examples of Christian iconography and theological iconology, noting both intersections and oppositions; in particular, we must examine the special impact of the Iconoclast Controversy on Orthodox thinking about images; is post-Iconoclast theology continuous with Patristic ideas, or changed in emphasis?

These considerations show that iconography cannot be thought about in the abstract, as a philosophical subject. Imagery must be understood *in situ*, which means not only the framing structure – the architecture in which the images are placed – but also the “use-structure,” what people are doing in action and words, prayer and liturgy. And liturgy engages movement, time, calendar, the aural environment – all of this is semiotic for the meaning and message of the iconography.

The history of Orthodox iconology -- closely linked to the central Orthodox issue of Tradition vs. traditionalism -- is very important to us, because historical study teaches the all-important point that **iconography and programming are a living, ever-developing language which responds to contemporary culture.** The historical-theological aspect of the course will give students the opportunity to develop some methodology to discuss critically such moot aesthetic issues as “good vs. bad” or “right vs. wrong” iconographies and styles, as well as the theological question of whether an “icon” is a special, unique kind of image and art-object. **This aspect of the course will also have pastoral implications;** nothing raises more questions – and quarrels -- among Orthodox than “appropriateness” in iconography, and as church leaders you will be called on to deal with such questions. But the aim of the course is *not* art-historical, nor will we attempt a complete survey of the history of Orthodox visual culture. Instead, students will study selected key monuments in great detail, searching for a deep grasp which can inform their present-day theological and devotional sensitivity.

A SPECIAL NOTE -- the iconology of liturgy within church architecture

Orthodox liturgy is a gloss on the revelation of Christ in Holy Scripture; the liturgical gloss on Scripture serves as well as a gloss on the central poles around which liturgy develops: reading of the Word and Eucharistic sacrament. For this reason, liturgy requires a “sacred space” – which is an ordinary architectural space whose sacrality is revealed, made manifest, by ritual action and an iconographic program; the iconography provides “signs” of the meaning of the space. The cyclical yet ever-changing church calendar provides more meaning to the space; church *ordo* is an iconography of the stages of life. Other rites performed in the “sacred space” are similar, i.e. are elaborate glosses of other sacraments. The whole is related by the connection of those sacraments (and their rites) to the central ritual of Liturgy, from our entry into the liturgical communion (through Baptism) to our exit from it (final communion). Even after the exit, the funeral rites which consecrate our corpses and mark our liminal transition, to a new “sacred space” (“where the just repose”) take place within the space-defining walls and the meaning-defining iconographic program of church. “Church” – iconologically manifested in the building and its illumination by iconography – defines and identifies the praying community as a true social nexus, the “communion of saints” in the True Body of Christ. The iconological structure of a church building is a signifier of this greater reality; the iconological function of a church building is to engineer the accomplishment of this reality. This calls into exegetical play the elements of large-scale iconographic programming: significant positions, distribution of various forms and iconographic subjects in three-dimensional space, order and coherence created by relationships within the programme. Thus, the iconology of large-scale iconographic programs is as vital to the aims of this course as is the study of buildings as such.

EVALUATION AND REQUIREMENTS

(1) Journal: three entries (6pp total)

30% (Due Oct 3, Oct 31, Nov 14)

An entry is 2 typed pages of personal response to thought-provoking or issue-based questions about general iconographic problems or displayed examples (*see next page*); but **your entry should be keyed to one concrete example which you discuss in light of the question.** There are three general areas of questions, and **you must do one from each:** iconography in relationship to **liturgy**, to **theology**, and to **practical pastoralia**. The aim is thoughtful reflection.. [*see definition below plus instructions, pp. 3-4*]

(2) class participation 20%

Not a test of skill, but rather an encouragement to learn by active participation, engaging in the dialogue by searching and active practice. NB: this is sine qua non for a mark of B or higher.

(3) skills quiz (Nov 28) 25%

This is not interpretative, but rather a check on your mastery of the technical skills taught in the classes. [see below p. 12 for the questions on the quiz]

(4) summative critical review essay (4 pp) 25% DUE last day of exams

an evaluative and methodological critique of Leonid Ouspensky, *Theology of the Icon*, 2 vols. (SVS) a famous book which presents a key historical-theological-conceptual definition of "Icon"; the critique must include reference to other books, articles, etc. read during the course. [see below, p. 13]

PEDAGOGICAL OUTCOME: What should students accomplish? (see also p. 15)

- Train and sensitize your visual skills; "truth is in the details" -- think with your eyes
- Awaken and enlighten your mind, judgment, and imagination; nuance your methodological acumen
- Acquire knowledge of the dogmatics and theology of iconography, and of false clichés, too
- Increase your sensitivity to icons as a didactic link between heaven and earth, and learn that knowing/loving God in The Orthodox Manner is beauty, with iconography as the mimetic mirror of that beauty.
- Think about ways to use all this learning for the enhancement of pastoral care

DIRECTIONS FOR JOURNAL ENTRIES

A journal is your thoughtful personal reflection upon a provocative question -- you have a wide range of choices of questions -- concerning the role of iconography in Orthodox worship, and a proper iconological evaluation of what constitutes a "good" answer to the question. While the emphasis is entirely on your views, insights, and personal theologizing, you may not simply be speculative; your discussion should reflect that you have been doing the reading in the course and thinking about it.

EXCELLENT SOURCES OF IMAGES FOR YOUR STUDY AND FOR JOURNAL USE

You need to practice constantly the skill of iconological seeing and thinking, and this means weekly working with concrete visual objects; as well (see next) **each journal entry is to be based on one concrete object** as the springboard for your reflections. **These are to be found in books, not on the internet, and the information the book provides is to be incorporated in your thinking;** NO internet source provides adequate contextual information (except e-books). Your best sources for fully identified, iconographically explained, objects are some of the catalogues of recent great exhibitions; the following have been placed on reserve:

Helen C. Evans and William D. Wixom, eds. *The Glory of Byzantium: Art and Culture of the Middle Byzantine Era A.D. 843-1261*. NY: Metropolitan Museum of Art and Harry Abrams, 1997

http://www.metmuseum.org/research/metpublications/The_Glory_of_Byzantium_Art_and_Culture_of_the_Middle_Byzantine_Era_AD_843_1261

Helen C. Evans, ed. *Byzantium: Faith and Power (1261-1557)*. NY: Metropolitan Museum of Art/ New Haven: Yale U. Pr., 2004

http://www.metmuseum.org/research/metpublications/Byzantium_Faith_and_Power_1261_1557

Robert S. Nelson and Kirsten M. Collins, eds. *Holy Image, Hallowed Ground: Icons from Sinai*. Los Angeles: J. Paul Getty Museum, 2006

JOURNAL QUESTIONS

These are examples; if other questions would interest you personally, freely suggest them

GROUND RULES:

1. All entries must be typed, 2 pp. in length; you are expected to identify clearly the source(s) of the image(s) upon which you are reflecting. Leave a 2" left margin. NOTE: **Avoid** using Ouspensky and Lossky, *The Meaning of Icons* (Crestwood: SVS Pr., rev. ed. 1982) as a resource; see the catalogues above, or else use monographs
2. In your reflections on your chosen object(s) be sure to refer to verbal texts, especially to the Bible and to texts of the liturgies, and also to primary texts, esp. those in Mango when relevant, but also to your own knowledge of liturgical texts, Scripture, etc. **You also must include material from the "A" list of readings each time.**
3. **Include a photocopy** of the one visual object which is the focus of your reflections. **Identify its source properly.**

(a) iconography and theological issues

- ___ discuss the relationship between "light" and iconography/iconology [Hint: read the Proper texts for the Feast of Transfiguration as a starting point]
- ___ historically there is such a phenomenon as "new", first-appearance iconographies; how can "the Tradition" incorporate these objects, especially liturgically?
- ___ If you were teaching dogmatics or catechizing, would you use slides/paper reproductions – as opposed to "the real thing" -- to teach? (This is intended here as a theological, not a pastoral, question)
- ___ Iconologically discuss miracles in connection with iconography (incorporate Mango, pp.210-14 and 222-4)
- ___ evaluate three different choices of subjects appropriate for the Holy Doors and Deacon Doors. Justify your choices and evaluations
- ___ Present iconological /theological /liturgical arguments (and source-references) for both sides of the debate about whether Orthodox liturgy should use a box-altar or a table-altar
- ___ Is there a good iconological reason for preserving in our usage the names of older architectural features that no longer are found in most modern Orthodox churches (solea, nave, ambo, etc.)? Could we foster a better liturgical-ecclesiological-pastoral understanding for modern parishioners by re-naming places and positions in the church building? Or vice versa, would we do better to restore the now-abandoned older structures (e.g. the ambo)?
- ___ What is your theological evaluation of the arguments for and against the iconography of the "New Testament Trinity"? (Note: evaluation of the pros and cons of this question involves pastoral-theological issues in addition to dogmatics; you are reflecting on the "divine economy".)
- ___ contrary to the view of St. Germanos of Constantinople, can a Christian still be an idolator? [see Leslie Barnard, week (3) op. cit., p. 10 and n.27]

(b) liturgical-iconological issues

1. The "verbal iconography" of the Vigil of Dormition presents a very large crowd of characters who are only rarely included in the visual icons of the Feast; why? Is such "reductionism" wise iconology, or would you as programmer advise your iconographer to enrich the recension by putting in the subsidiary figures?
2. During the Great Blessing of the Waters the priest recites a prayer by Sophronios of Jerusalem which is in part composed using vivid *ekphrasis* together with typologies; could you imagine a programme for the Festal Icon which would "illustrate" this prayer so as to reflect the cosmic

theology of this Feast? Would such an iconology detract from the soteriological import of this icon's recension?

3. In the stichera for "Lord, I call upon Thee" for Nativity a large number of *figurae* are brought into play by the hymnographers; are they utilized in your exemplar(s) of the Festal Icon, or not? Why? [Does the recension seem to be quite uniform, or quite variable?]. How is the key term "Image" used in these stichera? Would that usage allow you to include new *figurae* – even non-Biblical types, maybe even present-day types!? – if you were programmer for a new icon for Nativity?
4. Does the typical iconography for the Festal icon of the Meeting of Our Lord make "adequate" use of the rich iconology of the verses for Litya and Aposticha? Why do you say so? Thinking about both pastoral and theological issues – and issues of clarity and "readability" as well -- are you more in favor of a "reductionist" approach emphasizing essential iconography, or an "enriched" approach manifesting the gloss as well as the text?
5. The normal recension of the Festal Icon for the Exaltation of the Cross emphasizes the historical-miraculous event-narrative dimension of the Feast; in light of the iconological implications of the text of the Vigil, would you design a different programme for this icon, with perhaps more emphasis on typology, ordo, and so on? Should you do so? [*this latter is both a pastoral and a theological question*]. How would you design the Cross which will be carried out from the altar for the Veneration?
6. If you were going to give a newly-ordained priest an icon as a gift to commemorate the day of his Ordination, what subjects/themes would be iconologically appropriate?

And so on. There are hundreds of possible questions for this unit – study the Menaion, the Triodion, the Euchologion, the Pentekostarion, etc. – even the Oktoechos – using your iconological eyes/ears/imagination and such issues will spring to life. **The rhetorical iconology of the Scriptures + liturgy is the primary well-spring of visual iconography and its understanding through Iconology.**

(c) pastoral issues

1. You have a wealthy mission with a 3-stage development plan; how will you commission iconography for each stage so as to end with a coherent programme? (HINT: remember that this includes all media, genres, and types of objects)? What will you do when someone randomly donates a favorite panel?
2. Is ongoing visual development of the church-space an appropriate/essential line-item for the standard annual parish budget? What forms of devotion through icons would you encourage, foster, and teach to parishioners -- liturgical? contemplative (i.e., Icon as *Andachtsbild*)? mystical? etc.
3. you have a copy of a 19th-C. photograph of St. Seraphim of Sarov (or of St. Alexis Toth, or etc.); could this be used as an icon? As a liturgical icon?
4. If you had responsibility for curriculum or classroom in Orthodox Christian education, how would you use icons / iconology to teach? Esp. consider the particular cases of not-yet-reading preschoolers, of teenagers, and of cradle-Orthodox elders with cultural roots.
5. is there an "American iconography" -- NOTE: not just subject-matter -- which the OCA could/should foster?
6. There are in many churches 19th c. icons in "Renaissance" style, and some even with Westernizing iconography (including the Sacred Heart); can/should -- NOTE: two separate issues -- these function canonically as icons for use with orthodox worship?

BOOKS FOR PURCHASE – order from Amazon

John of Damascus. *Three Treatises on the Divine Images*. Translated by Andrew Louth. Crestwood, NY: SVS Press, 2003.

Mango, Cyril. *The Art of the Byzantine Empire 312-1453: Sources and Documents*. Toronto: University of Toronto Press, 1972 [NB: page numbers used in syllabus are from 1997 reprint]

Saint Augustine. *Teaching Christianity: De Doctrina Christiana*. Translated by Edmund Hill, O.P. Hyde Park: New City Press, 1996. OR *On Christian Teaching*, tr. R. Green (Oxford U. Pr.)

recommended for purchase:

Leonid Ouspensky, *Theology of the Icon*, 2 vols. Crestwood, NY: SVS Press, 1978 *a classic standard, basis for final essay; you can get at bookstore for 40% student discount*

Safran, Linda, ed. *Heaven on Earth: Art and the Church in Byzantium*. Penn State University Press. 978-0-271-01670-2. [ONLY if you find a good-price used copy]

SYLLABUS OF READINGS

Note on Reading assignments:

A-level: everyone must do these before class; comment on these reflectively in discussion and writing

This level of reading is sufficient for all performance marks up through A

B-level: not required, but some must be shown to be done to earn a full A+

C-level: for pursuing your future fascinations

(1) Sept 12 opening session: the aims and tasks of the course; iconographic “seeing”

A: Anna Kartsonis, “The Responding Icon” (**Safran** #3, pp. 58-80, *on reserve*)
use a Bible concordance to find the vocabulary-field of “image” and “sign”

(2) Sept. 19: opening your eyes – learning to really look; rudiments of iconographic order and composition

A: Learn class handouts: vocabulary of technical terms; practice with examples.

John Chrysostom, *Encomium for Meletius*; George the Presbyter; *Life of St. Theodore of Sykeon*; *Life of St. Theodora of Thessalonika*; Christophoros Mitylenaios (**Mango** pp. 39-40, 143-4, 210-11, 220).

B: Eric Auerbach, “Figura,” in his *Scenes from the Drama of European Literature* (handout)

(3) Sept. 26 formal semiotic and theological vocabulary of image: the forgotten medieval way of reading: text/glose, *figura/schema*, *eikon*, *morphé*; sign; typology and symbolism; memory, *anamnesis*, and recension – which together create Tradition (*paradosis*)

A: Augustine of Hippo, *DDC* Bk II in overview; key passages for close attention: **Bk II**: 1.1 - 8, 12; 15.22 – 18.28; 25.38 – 31.49; 38.56 – end) [*see the note which follows, about optional background*]

Nilus of Sinai, *Letter*; Joannes Diakrinomenos; John Chrysostom (2 excerpts);; Evagrius; Quinisext Council *Canon 82*; John of Thessalonica (**Mango** pp. 32-3, 43-4, 47-8, 114, 139-41)

B: Robert S. Nelson. “The Discourse of Icons, Then and Now,” *Art History* 12 (1989): 144-57, reprinted in Robert S. Nelson. *Later Byzantine Painting: Art, Agency, and Appreciation*. Aldershot/ Burlington VT: Ashgate Variorum, 2007, XI.

Optional Background for St. Augustine *De Doctrina Christiana*: Begin with

- Frances M. Young, 'Towards a Christian *Paideia*,' in Margaret M. Mitchell and Frances M. Young, eds. *Christianity: Origins to Constantine*. (Cambridge: Cambridge U. Pr., 2007; [*The Cambridge History of Christianity*, vol. 1]), pp. 485-500¹
- Paul M. Blowers, "Interpreting Scripture," in Augustine Casiday and Frederick W. Norris, eds., *Christianity: Constantine to c. 600*. (Cambridge: Cambridge U. Pr., 2006; [*The Cambridge History of Christianity*, vol. 2]), pp.618-36²
- various authors, "Introduction" (pp. 11-94) in Hill's edition of *DDC* [*excellent overview of this topic*]

Then read the text of DDC as assigned in the A. list for Sept. 26

(4) Oct 3 continuation of the same topic. Journal 1 due

- A:** read the rest of the text of DDC in overview; pay close attention to these sections:
Prologue 9; Bk I: 2.2 – 4.4; 12.11-12; 22.20-21; 27.28; **Bk III:** 1.1; 5.9 – 16.24; 24.34 – 29.41; [*recomm 30,42 – end*]. [*Hill's endnotes very useful too*]
 compare Augustine to, or contrast with, Cyril of Alexandria, *Letter XVI*; Basil the Great, *On the Holy Spirit*; Hypatius (**Mango**, p. 34, 47, 116-7.)
- B:** Wendy Olmstead, "Rhetoric and the Search for God: Augustine's *On Christian Doctrine* and *Confessions*," in her *Rhetoric: an Historical Introduction* (Oxford: Blackwell, 2006), ch. 3

(5) Oct 10: architecture/hierotopy: order/place/locus, programming; formal strategies; number/geometry.

- A.** Robert Ousterhout, "The Holy Space: Architecture and the Liturgy," (**Safran #4**, pp. 81-120)
 Henry Maguire, "The Cycle of Images in the Church" (**Safran #5**, pp. 121-51)
 John Chrysostom *On the inscription of the altar*; Agnellus, *Bp Agnellus; The Greek Anthology* on the Chisotriklinos; Leo VI, *Sermon 34*; Choricus of Gaza, *Laudatio 1,17ff*;
 Photios the Great, *Homily X* (**Mango** pp. 48, 107-8, 184, 203-5, 60-8, 185-6)
- B.** Robert Ousterhout, "Temporal Structuring in the Chora Parekklesion," *Gesta* 34 (1995):63-76
- C:** Ernst Kitzinger, "Reflections on the Feast Cycle in Byzantine Art," *Cahiers archéologiques* 36 (1988):51-73
- Ruth Webb, "The Aesthetics of Sacred Space: Narrative, Metaphor, and Motion in *Ekphraseis* of sacred Space," *DOP* 53 (1999): 59-74

Scripture as reference point and type for all Orthodox Christian architectural iconological understanding: Biblical ekphrastic images

- Exodus 25:2 - 31:11; cf. the exegesis in Hebr. 8:1-5; 9:1-24; 10:19-22; 12:18-24
 I (III) Kings 5:3 – 8:30 [*cf. 2 Sam (2 Kings) 7:2-13*], cf. 1 Chron (*Paralip.*) 21:18 – 22:19; 23:24-32; 25:1; 26:1, 12, 22; 28:10 – 29:8; 2 Chron (*Paralip.*) 2:1 – 6:13; 7:7, 14-2; Ezekiel 40:1 – 44:5, cf. Rev 21:1-2, 10 – 22:5
- use a concordance for the many **metaphorical** uses of architectural terms and *figurae*:
 Stones, builders, (laying) foundations, house, walls, gates, garden, fountain, door, temple, tower, etc etc. (Look for these in liturgical texts, too, esp. *The Akathist* of 4th Friday of Lent)
- Is the universe of Genesis "architectonic"? cf. *Wisdom of Solomon* 11:21(20), *Prov.* 9: 1

¹Also see the outstanding book by Henri-Irenée Marrou, *Saint Augustin et la fin de la culture Antique*. (Paris: E. De Boccard, 1938, repr. 1949, 1957)

²For further reading, see the classic by Henri de Lubac, *Medieval Exegesis* (Eng tr. 3 vols. Grand Rapids: Eerdmans, 1998-2000)

PREPARATORY NOTE FOR STUDYING RHETORIC AS ICONOLOGICAL THEOLOGY:

Rhetorical criticism and Margaret Mitchell

To prepare adequately to appreciate Mitchell, the study-sequence is: **first**, master the chapters assigned in Henry Maguire, *Art and Eloquence*.... (Wk. 6 below); this should convince you of the necessity and validity of rhetorical analysis in reading both iconography and iconology

Next, try to make the Rhetoric handout (Wk. 6 below); second nature in your mind and reading habits,³ the best way to do this is to **practice** with selected text-passages (or, for the analysis of order and structure and genre and species, entire short texts). Biblical texts and patristic texts – especially sermons and letters – are ideal subjects for this, because they were very self-consciously rhetorical in composition.⁴ The passages in Mango work well, too, and so does hagiography. Even theological treatises use rhetoric – see Gregory the Theologian, *Theological Orations*.⁵ [*What about applying this learning to your own preaching of homilies?*]

While you are studying both the above, constantly look at images and try to apply the concepts you are learning about textual rhetoric to the reading of visual “texts”; to do this you will have to use a nuanced and closely-detailed visual analysis grounded in the visual-exegesis techniques you learned earlier in the course (and summarized on handouts). **Then** you are ready to read and appreciate the genius of Mitchell.

(6) Oct 17: rhetoric: narrative, description, ekphrasis, topoi; relation between visual and verbal texts; genres. Is there an East-West contrast in regard to theology/ terminology of “sign”?

A: Henry Maguire, *Art and Eloquence in Byzantium*, ch. 1-2 (pp. 3-57)

class handout on rhetoric to be learned **in detail** as a practical analytical skill; *practice!*

B: Edward P.J. Corbett, “Classical Rhetoric,” in Julie Rivkin and Michael Ryan, eds., *Literary Theory: an Anthology* 2nd ed. (Oxford: Basil Blackwell, 2004), pp. 142-61.

C: Kathleen Corrigan, “Text and Image on an Icon of the Crucifixion at Mount Sinai,” in Robert Ousterhout and Leslie Brubaker, eds. *The Sacred Image, East and West*, p. 25-44
Ruth Macrides and Paul Magdalino, “The architecture of ekphrasis: construction and content of Paul the Silentiary’s Poem on Hagia Sophia,” *Byzantine and Modern Greek Studies* 12 (1988): 47-82

³A very useful “dictionary-style” handbook giving excellent succinct definitions of terms with examples from all literatures, including modern, is Richard A. Lanham, *A Handlist of Rhetorical Terms* 2nd ed. (Berkeley: U. California Pr., 1991). There are many other such handbooks and textbooks.

⁴Bronwen Neil, “Towards Defining a Christian Culture: the Christian Transformation of Classical Literature,” in Augustine Casiday and Frederick W. Norris, eds., *Christianity: Constantine to c. 600*. (Cambridge: Cambridge U. Pr., 2007; [*The Cambridge History of Christianity*, vol. 2]), pp. 317-42 offers a pithy, useful short summary of facts and genres, but is slightly old-fashioned in not recognizing that various genres reflect varying hermeneutical uses of the same rhetoric; also omits how Christian exegesis transformed classical literature into Christian doctrine. Much more important – and offering much better insight -- is Henri-Irenée Marrou, *Histoire de l'éducation dans l'antiquité* (Paris: Ed du Seuil, 1950), tr. *A History of Education in Antiquity* (New York: Sheed and Ward, 1956); see also his *Saint Augustin*....., cited above, note 2.

⁵See C. Milavanović, “Sailing to *Sophistopolis*: Gregory of Nazianzus and Greek Declamation,” *Journal of Early Christian Studies* 13 (2005): 187-232; also F. Norris, “Your Honor, my Reputation: St. Gregory of Nazianzus's Funeral Oration on St. Basil the Great,” in Thomas Hägg and Philip Rousseau, eds. *Greek Biography and Panegyric in Late Antiquity*. (Berkeley: U. California Pr., 2000), pp. 140-59, plus many papers in Jostein Børtnes and Tomas Hägg, eds. *Gregory of Nazianzus: Images and Reflections* (Copenhagen: Museum Tusulanum Pr, 2006)

NOTE: Oct 22-26 is Reading Week (which gives lots of time for Mitchell, and practicing skills)
 You are stones (λίθοι) of a temple, prepared beforehand for the building of God the Father, hoisted up to the heights by the crane (μηχανής) of Jesus Christ, which is the cross, using as a rope the Holy Spirit.

Ignatius of Antioch, *To the Ephesians* 9

(7) Oct 31: same topic continued; Journ. 2 due

- A:** Margaret M. Mitchell, *The Heavenly Trumpet: John Chrysostom and the Art of Pauline Interpretation*. (Louisville: Westminster/John Knox Pr, 2002). Ideally, read the whole book, but selected key chapters are pp. 20-22, ch. 2, 5, Appendix 2 + plates. [recommended: ch. 3-4, 6 add a lot];
- B:** Henry Maguire, "Two Modes of Narration in Byzantine Art," in Christopher Moss and Catherine Kiefer, eds., *Byzantine East, Latin West: Art-Historical Studies in Honor of Kurt Weitzmann* (Princeton: Princeton U. Pr., 1995), pp. 385-95 [*reserve, e-campus*]
- C:** Henry Maguire, "Truth and Convention in Byzantine Descriptions of Works of Art," *DOP* 28 (1974): 113-40
- Robert S. Nelson. "To Say and to See: Ekphrasis and Vision in Byzantium," in Robert S. Nelson, ed. *Visuality Before and Beyond the Renaissance: Seeing as Others Saw*. Cambridge: Vambridge U. Pr., 2000, pp. 143-68, repr. In Nelson, *Later Byzantine Painting*, op. cit. XII

(8) Nov. 7 theological aesthetics: style; beauty; pathos, emotions, and feelings; rhetoric and truth.

- A:** Maguire, *Art and Eloquence* [*op. cit.*] ch. III-V and Concl. (pp. 57-112)
 Theophanes, *Chronicle*; Gregory of Nyssa *On the divinity of the Son and the Holy Spirit*; Theodore Lector; Asterius of Amaseia; Choricus of Gaza, *Laudatio*; Agathias, in *The Greek Anthology*; Photios, Homilies X and XVII; continuation of Theophanes; (**Mango** pp.33,34, 35-6, 37-9, 60-8, 115, 185-90, 190-91, 115, 137-8)
 handout of patristic theological passages
- B:** Andrew Louth, "Experiencing the Liturgy in Byzantium," in Claire Nesbitt and Mark Jackson, eds. *Experiencing Byzantium [Papers from the 44th Spring Symposium of Byzantine Studies April 2011]*. Farnham/Burlington VT: Ashgate, 2013, pp. 79-88
- C:** Kurt Weitzmann, "The Origin of the Threnos," in *De Artibus Opuscula XL: Essays in Honor of Erwin Panofsky* (1961), pp. 476-90, repr. as item #9 in Weitzmann's retrospective essay anthology *Byzantine Book Illumination and Ivories* (Variorum Press 1980)

(9) Nov 14 Is visual culture only a Sign? Christian Iconography in houses, on personal jewelry (wedding gifts, etc), and as pilgrimage souvenir. Magic? Journal 3 due

- A:** Gary Vikan, "Byzantine Pilgrims' Art," (**Safran ch. 8**, pp. 229-66)
 Gary Vikan. "Art and Marriage in Early Byzantium," *DOP* 44 (1990): 145-63, repr. in his *Sacred Images and Sacred Power in Byzantium*. Aldershot/Burlington: Ashgate, 2009, X
 Encolpia compared to all cross-reliquaries in the Evans catalogues: *Glory* #108-17, 119-25; compare to other worn jewelry: *Glory* #165-74 and 205-18
- B:** Holger A. Klein, "Materiality and the Sacred: Byzantine Reliquaries and the Rhetoric of Enshrinement" in Cynthia Hahn and Holger A. Klein, eds. *Saints and Sacred Matter: the Cult of Relics in Byzantium and Beyond*. Washington DC: Dumbarton Oaks Research Library, 2015, Ch. 12, pp. 231-52
- C:** Brown, Peter. *The Cult of the Saints: Its Rise and Function in Latin Christianity*, 2nd enlarged edition. Chicago: University of Chicago Press, 2014

Nov. 21: NO CLASS ; prepare hard for the Skills Quiz (see p. 12 of syllabus)

(10) Nov. 28: Skills Quiz first 60 min. The Iconoclast Controversy and its Impact on Theology/Style of Icons

A: Robin Cormack, "Painting after Iconoclasm" in Anthony Bryer and Judith Herrin, eds. *Iconoclasm*, pp. 7-13 (*handed out*)

John of Damascus *Three Treatises on the Divine Images* tr. Andrew Louth, (Crestwood: SVS Pr.), First Treatise;

Selections from Council of Nicea II and Liturgy of Triumph of Orthodoxy (*handout*)

Eusebius, *Letter to Constantia*; re-read Nilus of Sinai; Epiphanius of Salamis; re-read Photios Homily XVII (**Mango** pp. 16-18, 32-3, 41-3, 187-90); Eusebius, *Ecclesiastical History* VII, 17-18 (*handout*)

Leslie Brubaker, *Inventing Byzantine Iconoclasm*. London: Bloomsbury Academic (Bristol Classical Pr.), 2012 ch. 6-8 [on reserve]

B: primary sources of iconoclasm in **Mango** pp. 149-77

Daniel J. Sahas, *Icon and Logos = Acta of Session 6 of Nicea II*

Leslie Barnard, "The Theology of Images" in Anthony Bryer and Judith Herrin, eds. *Iconoclasm*, pp. 7-13

Jeffrey C. Anderson, "The Byzantine Panel Portrait Before and After Iconoclasm," in Robert Ousterhout and Leslie Brubaker, eds. *The Sacred Image, op. cit.*, pp. 25-44 [*reserve*]

C: Ernst Kitzinger, "The Cult of Images in the Age Before Iconoclasm," *DOP* 8 (1954):83-150, repr. in his *The Art of Byzantium and the Medieval West*, ed. W. Kleinbauer (Bloomington: Indiana U. Pr., 1976), pp. 90-156

Annemarie Weyl Carr, "Leo of Chalcedon and the Icon," in Christopher Moss and Catherine Kiefer, eds., *Byzantine East, Latin West: Art-Historical Studies in Honor of Kurt Weitzmann* (1995), pp. 579-84

(11) Dec 5: "Modern" Icons? – the issue of "Gospel and Culture." "Modern" icons and the issue of "innovation"; historiography of writing about iconology, and recent attempts at Iconological hermeneutics

A: be ready to discuss Ouspensky's views on this topic

Robert S. Nelson. "The Discourse of Icons, Then and Now," *Art History* 12 (1989): 144-57, reprinted in Robert S. Nelson. *Later Byzantine Painting: Art, Agency, and Appreciation*. Aldershot/ Burlington VT: Ashgate Variorum, 2007, XI (*handout*)

B: Bissera V. Pentcheva, "What is a Byzantine Icon? Constantinople vs. Sinai," in Paul Stephenson, ed. *The Byzantine World* (London/NY: Routledge, 2010), pp. 265-83 [*reserve, e-campus*]

C: Stamatis Skliris, *In the Mirror: a Collection of Iconographic Essays and Illustrations*. N.p.: Western American Diocese of the Serbian Orthodox Church, 2007

Ouspensky essay is due last day of exams (see p. 13 of syllabus)

The image [εικόν] as a mirror (ἑσόπτρον, οὐ)

Now we are seeing a dim reflection in a **mirror**; but then we shall be seeing face to face. The knowledge that I have now is imperfect, but then I shall know as fully as I am known.

1 Corinthians 13:12

1 Cor 13:12 ἑσόπτρου (which lets us see (βλέπο = ordinary mundane seeing) **an enigma rather than *prosopon to prosopon***) ἄρτι δι' ἑσόπτρου ἐν αἰνίγματι;

[βλέπομεν γὰρ ἄρτι δι' ἑσόπτρου ἐν αἰνίγματι, τότε δὲ πρόσωπον πρὸς πρόσωπον.]

Aug DDC II.vi.7-8: (7) Sed multis et multiplibus obscuritatibus et ambiguitatibus decipiuntur qui temere legunt. Vulgate 1 Cor 13:12 is “videmus nunc per speculum in enigmate,” which shows Jerome understood the philology and the theology. Quintilian VIII.6.52: “Illustrative examples also involve allegory if not preceded by an explanation.” [53: “riddles are, after all, intelligible if you can get someone to explain them.”]

To listen to the word and not obey is like looking at your own features in a **mirror** and then, after a quick look, going off and immediately forgetting what you looked like. But the man who looks steadily at the perfect law of freedom and makes that his habit – not listening and then forgetting, but actively putting it into practice – will be happy in all that he does.

James 1:24

*In the First Life, Saint Pachomius – the founder of communal monasticism in the 4th C. – is described “as seeing the Invisible God in purity of heart as in a **mirror**.” The desert father Macarius the Spirit-Bearer is a “**mirror**” to all mankind]*

*St. John of the Ladder, beginning of the 28th rung On Prayer: “Prayer is a **mirror** of progress”*

[Wisdom] is a reflection of the eternal light, untarnished **mirror** of God’s active power, **image** of His goodness.

Wisdom 7:26

Rejoice, O bright **image** of Resurrection glory;

Rejoice, O **mirror** of angelic life!

Romanos the Melode? Akathistos to the Theotokos [5th Friday Great Lent], Ikos 7

We should represent the likenesses of our fathers the saints, and honor and venerate them, because the honor passes to the original, Christ himself, **whose likeness we bear**, and who did not disdain to take on ours.

Nicetas Stethatus, The Life of Symeon the New Theologian no. 88

The following are the questions for the Nov 28 Skills Quiz, exactly as they will be worded on the quiz paper; the only new feature will be the actual examples

TRT 2111 skills quiz, Nov 28 leave a wide left-margin

I. Subject-Matter identification (i.e., state iconography-2 names) [2 min]

- 1) a “known” subject [10 sec]
- 2) a “familiar” unknown [20 sec]
- 3) a “strange” unknown [90 sec]

II. Composition, order, programming [8 min]

Discuss the principles of composition and order, figure types and their placement, positional relationships, and all other features of the design in each of the following

- 1) a “known” subject [3 min]
- 2) a “familiar” unknown – quickly recognizable from Scripture knowledge [5 min]

III. Rhetorical Analysis – texts [20 min]

Do as complete a rhetorical analysis as you can on each of the following brief excerpts:

- 1) *Two separate – i.e. unconnected examples – of Biblical verses*
- 2) *from one of the passages in Mango*
- 3) *a church father*

IV. Rhetorical Analysis – visual [5 min]

Analyze the image you see in terms of rhetorical and communicative aspects, putting to use in your analysis what you have learned from Maguire, the rhetoric sheets, Corbett, Mitchell

V. Iconological Hermeneutics [10 min]

explain the hermeneutic idea you see in each of the following excerpts:

- 1) *from St Augustine, On Christian Teaching*
- 2) *a church father*

VI. Complete iconological analysis [10 min]

Incorporating **all** the given primary source passages offer a complete iconological analysis of the image on the screen

there will be three primary-source passages, from Scripture, liturgy, church fathers

“Complete iconological analysis” means you should bring to bear in one coherent analysis of meaning all of the following:

- what your eyes can see – iconography and composition
- your visual understanding – i.e., apply the Critical Vocabulary handout
- direct, relevant application of the primary source texts to analysis of the object and/or its image
- reading both visual and verbal texts through the lens of rhetorical iconology
- contextualizing by reference to the liturgy

not for the quiz, but in a research essay there would be two more aspects of analysis:

- use of secondary sources for state-of-the-question or for facts
- keep your iconological hermeneutic in theological order by applying the Canon of Truth

VII. Recension [5 min]

Identify as many details of **similarity** or **relationship**, and as many of **difference**, as you see between the two images on the screen; does this suggest any interpretative point? [*The latter question is not essential; the close observation of relationship is the real goal of this question*]

SOME HELPFUL ADVICE FOR OUSPENSKY REVIEW

Your goal is to write a critical review of Ouspensky's iconological thinking.

This means you have to read selectively, searching out his examples of critical methodological analysis. Most of his book is an “art history” and for the moment that is not your concern – this course is about iconological meaning, especially iconology-based theology, not about the history of iconography. *However*, do note that buried in what looks like simple art history are a number of his most opinionated value judgments. The critical thinking you are evaluating is scattered throughout the book, and there are no “systematic methodology” chapters (the Introduction and Ch. 10 are as close as he comes to this). As you can imagine, his opinions multiply in ch. 12-13, 16-18.

So what are you looking for?

Your aim is two-fold: (a) ferreting out Ouspensky's implicit hermeneutic so that you can demonstrate his thinking to the world succinctly, and (b) critically evaluating it based on your own growth as an iconologist during the course.

(a) A critical methodology includes:

- Value judgments which let the writer sort out evidence according to his critical categories (so first of all, what are those categories? Can he tell an “icon” from another sort of visual example? Etc. etc. His art history might have critical bearing on his methodology – for ex.m does he identify “icon” with painted panels? With specific media? Etc.)
- Ways of identifying and justifying (“proving”) meaning and significance. How does he – or does he? – support his interpretations with analysis of examples?
- Notions of causation; by the way, these last two always require some axiomatic assumptions – what are his? (For ex, what does he think about secular psychology? About motivations? Truth?)
- In what field of thought – theology? Aesthetics? History? – would you place his overall thought-field? (for ex, is he aware of the exegetical meaning of “typology”?)
- Does he have a unifying over-arching thesis throughout the book?

Besides these aspects of true critical hermeneutics, there are other indefinables, generally entrenched in the writer's personality and cultural context, which do affect judgment: taste, beliefs about “right” and “wrong” etc.

(b) Your critical evaluation of Ouspensky must not just be a matter of your own opinion, but must be grounded in what you have learned in the course about sound iconological thinking and analysis, and how this affects theological reading of visual objects. You must, therefore, ground your evaluation in use of materials – primary and/or secondary – you have studied in the course. [*P.S.: learn the correct forms to use for references in notes and bibliography*]

What you are writing is a “Review Article.” – keep in mind that – even is only 6pp max -- this is a full-fledged essay subject to all the usual expectations in a research essay: organized around a Research Question, the whole is organized as a systematic presentation and defense – through critical analysis of evidence – of a thesis of your own, has an outline that proceeds logically in point-by-point steps, draws a conclusion, etc.

Must be typed, in good English, and proofread by you. Number the pages, and insert line numbers at least every 5 lines – your word processor will do this automatically – because I will type my responses to you.

Due last day of exam week

C list: -excellent further reading to pursue the methodological thinking in this course:

- Jensen, Robin Margaret. *Face to Face: Portraits of the Divine in Early Christianity*. Minneapolis: Fortress Pr, 2002 [imp. Review: Thomas J. Davis, *Church History* 76 (2007): 401-3]
- James, Liz, ed. *Art and Text in Byzantine Culture*. Cambridge: Cambridge U. Pr., 2007 excellent collection of fine essays dealing with art and rhetoric, ekphrasis, inscriptions, psalters
- Kazhdan A.P. And Ann Wharton Epstein. *Change in Byzantine Culture in the Eleventh and Twelfth Centuries*. Berkeley: U. California Pr., 1985, ch. VI "Man, Literature, and Art"
- Peers, Glenn. *Subtle Bodies: Representing Angels in Byzantium*. Berkeley: U. California Pr., 2001
- Maguire, Henry. *Icons of their Bodies: Saints and their Images in Byzantium*. Princeton: Princeton U. Pr., 1996
- Mathews, Thomas S. *The Early Churches of Constantinople: Architecture and Liturgy*. University Park: Pennsylvania State U. Pr., 1971, Part Two: "Planning and Liturgy"
- Dominik, William and Jon Hall, *A Companion to Roman Rhetoric*. Oxford: Blackwell Publishing, 2007, esp. Ch. 13 Robert N. Gaines, "Roman Rhetorical Handbooks" (pp. 163-80) and Ch. 17 Jon Hall, "Oratorical Delivery and the Emotions: Theory and Practice" (pp. 218-34)
- Børtnes, Jostein and Tomas Hägg, eds. *Gregory of Nazianzus: Images and Reflections*. Copenhagen: Museum Tusulanum Pr., 2006 many imp essays; esp. relevant for us are Ch. 3 Jostein Børtnes, "Rhetoric and Mental Images in Gregory" (pp. 37-57) and Ch. 15 Philip Rousseau, "Retrospect: Images, Reflections, and the 'essential' Gregory" (pp. 283-95)
- Parsons, Mikeal C. *Body and Character in Luke and Acts: the Subversion of Physiognomy in Early Christianity*. Grand Rapids: Baker Academic, 2006; excellent -- uses the Progymnasmata [school exercises on rhetoric] of Libanius
- Mitchell, Margaret. *Paul and the Rhetoric of Reconciliation: an exegetical investigation of the language and composition of 1 Corinthians*. Louisville: John Knox Press, 1983
- Studia Patristica* 37 (2001) a special issue on Cappadocians with many imp. articles; esp. relevant here is John Leemans, "A Preacher-Audience Oriented Analysis of Gregory of Nyssa's Homily on Theodore the Recruit" (pp. 140-6)
- Louth, Andrew. *St. John Damascene: Tradition and Originality in Byzantine Theology*. Oxford: Oxford U. Pr., 2002, Part III: "Faith and Images" (pp. 193-282)
- Barber, Charles. *Figure and Likeness: On the Limits of Representation in Byzantine Iconoclasm*. Princeton: Princeton U. Pr. 2002

and for the origins of Ouspensky:

- Florensky, Pavel. *Iconostasis*. tr. Donald Sheehan and Olga Andrejev Crestwood: SVS Pr., 1996
- Florensky, Pavel. "The Church Ritual as a Synthesis of the Arts," [1918], in Pavel Florensky, *Beyond Vision: Essays on the Perception of Art*. ed. Nicoletta Misler, tr. Wendy Salmond. London: Reaktion Books, 2002, pp. 101-111, plus ed.'s introduction (pp. 97-9)

Objectives/Outcomes (as defined on the Quercus site)

Basic Degree Level Outcomes

(A) IN RESPECT OF GENERAL ACADEMIC SKILLS

Students successfully completing this course will be able to demonstrate the following learning outcomes:

- the ability to distinguish primary sources from secondary sources
- the ability to provide a plausible analysis of a primary source in theological studies according to its genre, purpose, assumptions or tendency, and intended audience
- the ability to give an accurate summary of the substance of a secondary source in theological studies, to give a plausible account of its place in the discussions or controversies of an academic or faith community, and to evaluate whether its approach to solving a problem is appropriate
- the ability to pose a clear substantial question for reflection or research in Biblical studies, history, and doctrine
- the ability to gather information in theological studies
- the ability to write an academic essay with a clear thesis statement, an expository outline dependent on the thesis statement, a selection of primary evidence appropriate to the exposition, persuasive interpretations and arguments, and reference to alternative possible interpretations of the primary evidence
- the ability to apply learning from one or more areas outside theological studies
- an understanding of the limits to his or her own knowledge and ability, and an appreciation of the uncertainty, ambiguity and limits to knowledge and how these might influence analyses and interpretations
- qualities and skills necessary for ministry, further study, and community involvement
- the ability to exercise initiative, personal responsibility, and accountability in both personal and group contexts
- the ability to work effectively with others
- the ability to manage his or her own learning
- behaviour consistent with academic integrity and social responsibility

(B) IN RESPECT OF THE UNDERSTANDING OF THE CONTENT OF ONE OR MORE THEOLOGICAL DISCIPLINES

Students successfully completing this course will be able to:

- recognize and identify key components and details within iconographic and other visual forms of religious communication, including architecture
- analyze iconographic communication as communication of meaning
- relate iconographic and visual communication to other aspects of Christian theology, liturgy, and praxis

(C) IN RESPECT OF PERSONAL AND SPIRITUAL FORMATION

Students successfully completing this course will be able to:

- assess and apply iconographic theological insights within the context of spiritual life and personal development

(D) IN RESPECT OF MINISTERIAL AND PUBLIC LEADERSHIP

Students successfully completing this course will be able to:

- assess and apply iconographic theological insights within the context of liturgy and to the work of pastoral care
- display and use Christian iconography in appropriate ways to create meaning

OBLIGATORY RULES OF PROCEDURE AND RESPONSIBILITIES FOR TST

Grading System - Basic Degree Students

1000, 2000 and 3000 level courses use the following numerical grading scale (see section 11.2 of the BD Handbook):

90-100 (A+)	Exceptional
85-89 (A)	Outstanding
80-84 (A-)	Excellent
77-79 (B+)	Very Good
73-76 (B)	Good
70-72 (B-)	Acceptable
0-69 (FZ)	Failure

Please see the appropriate handbook for more details about the grading scale and non-numerical grades (e.g. SDF, INC, etc).

Late work (BD). Basic Degree students are expected to hand in assignments by the date given in the course outline. [The instructor should stipulate the penalty for late work.] The absolute deadline for the course is the examination day scheduled for the course or the last day of exam week for the semester in which the course is taught, whichever is sooner.

This penalty is not applied to students with documented medical or compassionate difficulties or exceptional reasons (e.g., a death in the family or a serious illness); students facing such difficulties are kindly requested to consult with their faculty adviser or basic degree director, who should make a recommendation on the matter to the instructor and request an SDF. The absolute deadline for obtaining an SDF for the course is the examination day scheduled for the course or the last day of examination week, whichever is sooner. An SDF must be requested from the registrar's office in the student's college of registration no later than the last day of exam week in which the course is taken. The SDF, when approved, will have a mutually agreed upon deadline that does not extend beyond the conclusion of the following term. If a student has not completed work but has not been granted an SDF, a final mark will be submitted calculating a zero for work not submitted.

Course grades. Consistently with the policy of the University of Toronto, course grades submitted by an instructor are reviewed by a committee of the instructor's college before being posted to ACORN. Grades are not official until they are posted to ACORN. Course grades may be adjusted where they do not comply with University Assessment and Grading Practices Policy found at www.governingcouncil.utoronto.ca/Assets/Governing+Council+Digital+Assets/Policies/PDF/grading.pdf, policies found in the TST conjoint program handbooks, or college grading policy.

Policies

Accessibility. Students with a disability or health consideration, whether temporary or permanent, are entitled to accommodation. Students in conjoint degree programs must register at the University of Toronto's Accessibility Services offices; information is available at <http://www.accessibility.utoronto.ca/>. The sooner a student seeks accommodation, the quicker we can assist.

Plagiarism. Students submitting written material in courses are expected to provide full documentation for sources of both words and ideas in footnotes or endnotes. Direct quotations should be placed within quotation marks. (If small changes are made in the quotation, they should be indicated by appropriate punctuation such as brackets and ellipses, but the quotation still counts as a direct quotation.) Failure to document borrowed material constitutes plagiarism, which is a serious breach of academic, professional, and Christian ethics. An instructor who discovers evidence of student plagiarism is not permitted to deal with the situation individually but is required to report it to his or her head of

college or delegate according to the TST *Basic Degree Handbook* and the Graduate program Handbooks (linked from <http://www.tst.edu/academic/resources-forms/handbooks> and the University of Toronto *Code of Behaviour on Academic Matters* <http://www.governingcouncil.utoronto.ca/AssetFactory.aspx?did=4871>. A student who plagiarizes in this course will be assumed to have read the document "Avoidance of plagiarism in theological writing" published by the Graham Library of Trinity and Wycliffe Colleges http://www.trinity.utoronto.ca/Library_Archives/Theological_Resources/Tools/Guides/plag.htm.

Other academic offences. TST students come under the jurisdiction of the University of Toronto Code of Behaviour on Academic Matters <http://www.governingcouncil.utoronto.ca/policies/behaveac.htm>.

Back-up copies. Please make back-up copies of essays before handing them in.

Obligation to check email. At times, the course instructor may decide to send out important course information by email. To that end, all students in conjoint programs are required to have a valid utoronto email address. Students must have set up their utoronto email address which is entered in the ACORN system. Information is available at www.utorid.utoronto.ca. The course instructor will not be able to help you with this. 416-978-HELP and the Help Desk at the Information Commons can answer questions you may have about your UTORid and password. *Students should check utoronto email regularly* for messages about the course. **Forwarding** your utoronto.ca email to a Hotmail, Gmail, Yahoo or other type of email account is not advisable. In some cases, messages from utoronto.ca addresses sent to Hotmail, Gmail or Yahoo accounts are filtered as junk mail, which means that emails from your course instructor may end up in your spam or junk mail folder. Students in non-conjoint programs should contact the Registrar of their college of registration.

Email communication with the course instructor. The instructor aims to respond to email communications from students in a timely manner. *All email communications from students in conjoint programs must be sent from a utoronto email address.* Email communications from other email addresses are not secure, and also the instructor cannot readily identify them as being legitimate emails from students. The instructor is not obliged to respond to email from non-utoronto addresses for students in conjoint programs. Students in non-conjoint programs should only use the email address they have provided to their college of registration.