

RELIGION, LITERATURE, AND VISUAL CULTURE AREA GUIDELINES

I. Purpose and Nature of the Area

The Divinity School's program in Religion, Literature, and Visual Culture represents the oldest and longest-standing program of its kind in the country. Created by Preston Roberts and consolidated under the leadership of Nathan Scott under the title "Theology and Literature," the program became "Religion and Literature" in the 1960s and retained that name while extending its ambit to include comparative study, literary theory (including hermeneutics and aesthetics), and the boundaries between literature and other aesthetic and critical human endeavors. Its most recent change in name reflects the appointment of colleagues in art history, and growing interest among faculty and students in that field but also in cinema studies. Throughout its history the program has always been and remains today resolutely engaged with both other areas of study in the Divinity School and other divisions and departments of the University. Put prosaically: while the program presses the crucial question of the "and" in the area's title, it predicates no single formulation of the "and".

The area is concerned, in courses and examinations, with the historical background of the myriad intersections of religion, literature, and visual culture – a history that reflects both perennial issues in the world's cultures, and the 20th-century academic discipline – and with the methods and theories that have been developed in exemplary critical and historical studies. Students are encouraged to take courses in English, Comparative Literature, Cinema and Media Studies, Art History, and other departments of languages and literatures as needed for their research. Resources of the Divinity School and the University at large also afford extensive possibilities for students to pursue studies that are comparative and cross-cultural. Over the years, degree candidates in this area have written dissertations on a great variety of topics. (A constantly updated list of these dissertations may be obtained from members of the area faculty.)

II. Ph.D. Matriculation

(For general requirements and application procedures, please see the Announcements of the Divinity School. (For an outline of this application process, see "Guidelines of the Committee on Degrees".)

Entering M.A. or M.Div. students must complete, by the end of the autumn quarter of their final year of residence in their master's program, three courses in the area. To facilitate admission to doctoral studies, students should consult with faculty members in the area with a view toward designing a course of study and selecting appropriate Ph.D. qualifying examinations. When applying for doctoral admission, the student must also submit a paper written to complete the requirement for a course offered in Religion, Literature, and Visual Culture. This paper will be reviewed, along with the student's transcript and course of study petition, by the area faculty.

Entering Ph.D. students (who already hold a master's degree in either the study of religion or a cognate discipline in the humanities or social sciences) will be required, in consultation with faculty members in this area, to select four Ph.D. qualifying examinations (two of which will be RLVC 1 and RLVC 2) appropriate to their projected program of specialized studies. Their admission to doctoral studies is completed when the Committee on Degrees of the Divinity School accepts the petition of the student to take (1) a certain course of studies as outlined in the petition and (2) such selected examinations. This petition must be approved in either the third or the fourth quarter of residency. (Students who matriculate in the Ph.D. program must only submit the petition; they are not required to submit a course paper.)

III. Requirements

A. Courses

All students with a concentration in Religion, Literature, and Visual Culture are expected to make full use of courses offered in The Divinity School and in the appropriate graduate divisions of the University. Since the area has as its ideal the student's competence in both religious and other humanistic fields of study, it expects them to make a balanced selection of courses designed to complement their academic backgrounds, to redress any deficiencies, and to prepare them for doctoral specializations. In general, students are strongly encouraged to take a minimum of three courses in each of the following areas:

- (1) History of criticism and theories of interpretation: courses in this area should focus on the theoretical aspects of criticism, including philosophical hermeneutics, aesthetics, and biblical interpretation.
- (2) Practical literary criticism: courses in this area should focus on the analysis of figures, texts, and/or specific genres.
- (3) General studies in religion: courses in this area should cover such topics as the theories of religion, the relation of religious inquiry to the human sciences, and specific philosophical, theological, and historical problems.

B. Pre-Exam Advising Conference

A student's advisor, together with the faculty who agreed to write qualifying examinations for the student, will convene a conference with the student by the end of the second year of residency. Per existing guidelines for qualifying examinations the faculty cohort must number no less than four and include at least one examiner from outside Religion, Literature, and Visual Culture. The faculty will evaluate the student's overall academic progress to date and assess her or his preparation for the planned qualifying examination. As part of the meeting the student will circulate, at least one month in advance of the meeting, a paper that represents their evolving research interests. A record of the conference will be placed in the student's academic file, and will include a proposed quarter for taking the qualifying examination. In rare cases, the student may be advised to transfer to another academic program, or to withdraw from the Ph.D. program.

C. Examinations

(1) Languages

See Announcements. In the event that a student's specialization involves languages other than French and German, competency may be established by means of course work and examination.

(2) Ph.D. Qualifying Examination

The Ph.D. Qualifying Examination consists of four written exams and an oral examination based on a research paper submitted for the occasion. See the Divinity School Announcements for general guidelines.

(a) Written Exams

All doctoral students take four examinations selected from those offered by the areas of study in the Divinity School. RLVC students are required to take RLVC 1 and RLVC 2. Given the demands of the academy, students concentrating in RLVC should develop substantial expertise in a more traditional field in the academic study of religion. Such expertise should be reflected in the other two exams the student selects.

Students concentrating in Religion, Literature and Visual Culture select their exams in consultation with their faculty advisor. When doing so, the student establishes a provisional list of readings for the RLVC written exams. This list may undergo revision as the student proceeds through the course of study. Because all RLVC faculty participate in the writing of all exams for students concentrating in the area, RLVC students should consult each RLVC faculty member concerning their bibliographies after consulting with their advisor and prior to finalization in the course of study petition. No later than the quarter preceding the examination, the student finalizes the reading lists for Religion and Literature exams with the advisor, and distributes copies of these to all members of the Religion and Literature faculty.

Students concentrating in another area who elect to take an exam in RLVC may elect to take any one of the available RLVC examinations; in this case, the student will work with one RLVC faculty member to develop a book list appropriate for a particular exam, and that faculty member will be the sole examiner. No later than the quarter preceding the examination, the student finalizes the reading lists for Religion, Literature, and Visual Culture exams with the examiner.

All written examinations are open book and four hours in length, and will involve answering at least one, but no more than three questions.

(b) Oral Exam

The oral component of the qualifying examination is based both on the written exams and on the paper submitted by the student for the occasion. One section of the exam will be devoted to clarifying and expanding on material from the written exam and the other section will be devoted to discussion of the paper. The paper should demonstrate the student's capacity for research (including, where appropriate, the use of foreign language materials), analysis, and argumentation. This essay, which should be written from an interdisciplinary perspective, may

focus on certain theoretical, historical, or comparative problems, the critical analysis of texts, or a constructive argument concerning inter-disciplinary study. The paper is to be submitted to the student's advisor for review in the quarter preceding the examination, and to all members of the examining committee by the first week of the quarter of the examination.

The examining committee for students concentrating in RLVC normally will consist of relevant members of the RLVC area faculty and at least two other professors appropriately drawn from members of the Divinity and University faculty.

C. Dissertation

- (1) Preparation of the dissertation proposal and completion of the colloquium. Upon successful completion of the Ph.D. Qualifying Examinations, the student, in consultation with the faculty person with whom he or she wishes to work, will prepare a dissertation proposal in accordance with the School's established guidelines (see "Guidelines of the Committee on Degrees"). Frequently one member of the student's dissertation committee may be from one of the literature departments of the University. After the proposal has been approved by the advisor and readers at an informal colloquium, and after approval of the proposal by the Committee on Degrees, the student is formally admitted to candidacy for the Ph.D. degree in the Divinity School.
- (2) Oral Review. After the proposal has been accepted, the candidate will continue research and begin to write the dissertation. When a representative portion of the thesis (usually approximately half) is completed, the student will arrange for the scheduling of a dissertation oral review. The purpose of this review is to provide evaluation and guidance for the candidate at the midpoint of the writing process. For this occasion the candidate will distribute to the committee either the completed portions of the thesis. During the review the candidate will be encouraged to complete the dissertation as planned, or advised to make appropriate revisions or remedy deficiencies.
- (3) Defense of the Dissertation. The final requirement of the doctoral program is the successful defense of the dissertation before the student's dissertation committee. It is customary at the Divinity school for the committee to waive this requirement. However, committee may recommend to the Dean that the defense be held.

THE PH.D QUALIFYING EXAMINATIONS IN RELIGION, LITERATURE, AND VISUAL CULTURE

RLVC Examination 1: Theories of Criticism

This exam surveys major statements in the theory of interpretation in the West. It has three components, of which students in RLVC should choose two. The first component concerns the history of criticism through the nineteenth century, the second focuses on twentieth century literary theory and the third focuses on theories of visual culture. For the twentieth century

students select three (3) of the six designated areas to complete their bibliography.

This exam is required of students concentrating in RLVC. Students concentrating in other areas who wish to take this exam may do so with any faculty member(s) in RLVC, and the list may be adapted in consultation with the examiner. A student may, for example, pursue an exam that emphasizes visual theory or philosophical approaches to interpretation, or may pursue a comparison of select materials from this bibliography with another major interpretive history, e.g., Indian hermeneutics.

Students taking this exam should have completed at least two (2) courses from the RLVC sequence on the history of literary theory and interpretation.

Bibliography

A. Theory of Literature (Plato to 18th Century):

Examiner: Richard Rosengarten

Plato, *Symposium* or *Republic* or *Gorgias* or *Cratylus*

Aristotle, *Poetics*

Demetrius, *On Style*

Longinus, *On the Sublime*

Origen, *On First Principles* (Bks 1 & 4)

Augustine, *On Christian Teaching*

Either Plotinus, *Enneads* (selections) or Pseudo-Dionysius, *The Divine Names*

Cassian, *Three Treatises on the Divine Images*

Maimonides, *Guide to the Perplexed*

Dante, *De Vulgari Eloquentia*

Luther, "Babylonian Captivity"

Translators' Preface, *King James Bible*

Vasari, *Lives of the Artists*

Sydney, "Defense of Poetry"

Spinoza, *Tractatus*

Addison & Steele, *The Spectator* (selections)

Burke, *On the Sublime*

Pope, *Essay on Man*

Hume, "Of the Standard of Taste"

Johnson, "Preface to Shakespeare"

Lowth, *Lectures on Hebrew Poetry*

Mendelsohn, *Jerusalem*

Kant, *Critique of Judgment*

B. Theory of Literature (19th & 20th Centuries)

Examiner: Sarah Hammerschlag

Herder, "Treatise on the origins of Language" in *Philosophical Writings*

Schlegel, *Fragments*

Hegel, *Lectures on Aesthetics*
Kierkegaard, *Concept of Irony*, or *Either/Or*
Wordsworth, "Preface to Lyrical Ballads"
Mallarme "Crisis of Verse"
Valery, Paul, "Poetry and Abstract thought"
Nietzsche, *Birth of Tragedy*, "On Truth and Lies in an extra-moral sense"

[For the 20th Century works that follow, student will choose three subsections on which to focus.]

20th Century classics in Religion and Literature

T.S. Eliot "Religion and Literature"
James, Henry, *Art of Fiction*
Richards, *Principles of Literary Criticism*
Frye, *Anatomy of Criticism*
Auerbach, *Mimesis*
Wallace Stevens, "The Necessary Angel"
Nathan Scott, *Negative Capability* or *The Broken Center*
George Steiner, *Real Presences*

Structuralism

Saussure, *Course in General Linguistics*
Bakhtin *Dialogical Imagination*
Levi-Strauss, "Myth and Meaning,"
Barthes, *Mythologies*

Psychoanalysis

Freud, "The Uncanny," "Creative Writers and Daydreaming"
Lacan "The Mirror Stage," "The agency of the letter in the Unconscious or Reason since Freud,"
Feminine Sexuality
Irigary, *The Sex which is not One, Speculum of the Other Woman*
Abrams, Nicolas, *The Shell and the Kernel: Renewals of Psychoanalysis*

Marxism/Materialists

Benjamin, "On language as such and the language of Man"
"Art in the Age of Mechanical Reproduction"
Lukacs, *Theory of the Novel*
Williams, *Marxism and Literature*
Adorno, *Aesthetic Theory*
Ranciere, *Disagreement or Aesthetics and its Discontents*

Phenomenology/Hermeneutics, Post-Structuralism

Bataille, *Inner Experience*
Sartre, *What is Literature?*
Heidegger, *Poetry, Language, Thought*
Maurice Merleau-Ponty, *Signs*

Paul Ricoeur, *Hermeneutics and the Human Sciences, Time and Narrative*
Blanchot, "Literature and the Right to Death" and other essays in consultation..
Barthes, Roland, *Writing Degree Zero*, "Death of the Author"
Derrida, *Of Grammatology* or
 "Force & Signification"
 "Structure, Sign & Play"
 "Literature in Secret"
Foucault, "What is an Author"
Paul DeMan *Aesthetic Ideology* or *Allegories of Reading*
Lacoue-Labarthe and Nancy, *The Literary Absolute*

Identity and Politics (Gender/Race/Post-colonial criticism)

DuBois, *Souls of Blackfolks*
Said, Edward, *Orientalism, The World, The Text and the Critic*
Butler, *Gender Trouble*
Sedgwick, Eve, *Tendencies*
Derrida, *Monolingualism of the Other*
Spivak, "Can the subaltern speak"

C. Theory of Visual Images

Examiner: Karin Krause

Plato, *Republic* 10; *Phaedrus* 275d
Aristotle, *Poetics* I-III
Plutarch, *Moralia* IV, 345-348
Tertullian, *On Idolatry*
Eusebius, *Letter to Constantia*
Epiphanius of Salamis, *Letter to the Emperor Theodosius*
Gregory of Nyssa, *Homily on Theodore the Recruit*
Horos of the Iconoclastic Synod of Hieria
John of Damascus, *Three Treatises on the Divine Images*
Acts of the Seventh Ecumenical Council (The Second Council of Nicaea)
Theodore the Studite, *On the Holy Icons (Antirrhetics); Seven Chapters against the Iconoclasts;*
Letter to Plato
Patriarch Nikephorus, *Antirrhetics*
The *Synodikon of Orthodoxy*
Photius, *An Image of the Virgin in St. Sophia (Homily 17)*
Michael Psellus, *Homily on the Crucifixion*
Eustratius of Nicaea, *Dialogue; Demonstration*
Dionysius of Fourna, *The 'Painter's Manual'*

RLVC Examination 2: Genres of Literature and Case Studies

This examination is designed to test the student's ability in the interpretation of works of art. Twelve to fifteen texts are to be selected, representing either two genres that may embrace traditional literary categories (e.g. comedy, tragedy, lyric poetry, epic, romance, and the novel), visual cultural practices such as film and painting, etc or a genre and a case study. If the student chooses a case study, the exam should be circumscribed to reflect a historical or formal problem, a specific author, or a literary trope. The bibliographies for the selected genres should ensure substantial coverage of each form or case, and enable comparison between them. The exam also offers students the opportunity to think critically about genre and canon formation itself.

In some cases, the number of texts diverges from the stipulated norm due to these considerations: so, e.g., two texts normally suffice for the genre of epic, while for lyric poetry a substantial group of lyrics constitutes the equivalent of a book.

Below are some examples of possible RLVC 2 exams:

Genre: The Modern Novel
Examiner: Richard Rosengarten

Required Texts

Cervantes, *Don Quixote*
Richardson, *Pamela*
Flaubert, *Madame Bovary*
Joyce, *Ulysses*

Exemplary Texts from a National Tradition

(America)

Hawthorne, *The Scarlet Letter*
Melville, *Moby-Dick*
Stowe, *Uncle Tom's Cabin*
James, *Wings of the Dove* or *The Ambassadors*
Hurstun, *Their Eyes Were Watching God*
Ellison, *Invisible Man*
O'Connor, *The Violent Bear It Away*
Spiegelman, *Maus*

(England)

Behn, *Oroonko*
Defoe, *Robinson Crusoe* or *Moll Flanders* or *Roxana*
Richardson, *Pamela* or *Clarissa*
Fielding, *Joseph Andrews* or *Tom Jones*

Austen, *Pride and Prejudice* or *Emma*
Eliot, *Middlemarch* or *Daniel Deronda*
Dickens, *Great Expectations* or *Bleak House*
Woolf, *To the Lighthouse*
Joyce, *Portrait of the Artist as a Young Man*

Genre: Tragedy

Examiner: Richard Rosengarten

Ancient Greece

One text each from Sophocles, Aeschylus, and Euripides

Renaissance England

Two texts from Shakespeare; two others from Marlowe, Webster, etc.

Late 19th/20th Century Europe

One text each from Ibsen, Synge, Beckett, Brecht

Genre: Aphorisms and Fragments

Examiner: Sarah Hammerschlag

Hebrew Bible: *Ecclesiastes*, *Book of Proverbs*

Heraclitus, *Fragments*

Pascal, *Pensées*

Adorno, T., *Minima Moralia*

Bataille, G., *Inner Experience*

Benjamin, W., *Arcades Project*, “Theses on the Philosophy of History”

Blanchot M., *Writing the Disaster*

Derrida, “Faith and Knowledge”

Jabès, E., *Le Livre des Questions (The Book of Questions)*

Kafka, F., *Die Zûrauer Aphorismen*

Kierkegaard, *Philosophical Fragments*

Nietzsche F., *Twilight of the Idols*, *Human all too Human*

Novalis, *Philosophical Writings*

Schlegel F., *Philosophical Fragments*

Weil, S. *Gravity and Grace*

Wilde, O., *Epigrams and Aphorisms*

Theory of the Fragment:

Lacoue-Labarthe, P., *The Literary Absolute: The theory of literature in German Romanticism*

Lyotard, J-F., "The Postmodern Condition," *The Differend*

Case Study: Holocaust Memory in Postwar Literature

Examiner: Sarah Hammerschlag

Levi, P., *Drowned and the Saved* and *Survival in Auschwitz*

Wiesel, E., *Night*

Amery, J., *At the Mind's Limit*

Rajchman, C., *The Last Jew of Treblinka: A Memoir*

Antelme, R., *L'espèce humaine*

Blanchot, M., *Writing the Disaster*

Ozick, C. *The Shawl*

Perec, G., *W or the Memory of Childhood*

Kofman, S., *Rue Ordener, Rue Labat*

Modiano, P., *Dora Bruder*

Spiegelman, A., *Maus*

Sebald, W.G. *Austerlitz*

Paul Celan

Nelly Sachs

A Few Secondary Sources:

Hirsch, Marianne, *Family Frames: Photography, Narrative and Postmemory*; Eric Santner and Moïche Postone, *Catastrophe and Meaning: The Holocaust and the Twentieth Century*, Berel Lang, *Holocaust Representation: Art Within the Limits of History and Ethics*, Agamben, G. *Remnants of Auschwitz: The Witness and the Archive*, Suleiman, S., *Crises of Memory and the Second World War*.

Genre: Icons

Examiner: Karin Krause

Bibliography

- Paul Julius Alexander, *The Patriarch Nicephorus of Constantinople: Ecclesiastical Policy and Image Worship in the Byzantine Empire*. Oxford: Clarendon Press, 1958.
- Clemena Antonova, *Space, Time, and Presence in the Icon. Seeing the World with the Eyes of God*. Farnham–Burlington: Ashgate, 2010.
- Moshe Barasch, *Icon: Studies in the History of an Idea*. New York: New York UP, 1992.
- Charles Barber, *Figure and Likeness. On the Limits of Representation in Byzantine Iconoclasm*. Princeton—Oxford: Princeton UP: 2002.
- Charles Barber, *Contesting the Logic of Painting: Art and Understanding in Eleventh-Century Byzantium*. Leiden—Boston: Brill, 2007.

- Norman H. Baynes, "The Icons before Iconoclasm," *Harvard Theological Review* 44 (1951), 93-106.
- Alain Besançon, *The Forbidden Image. An Intellectual History of Iconoclasm*. Chicago–London: The University of Chicago Press, 2000.
- Peter Brown, "A Dark Age Crisis: Aspects of the Iconoclastic Controversy," in Averil Cameron and Robert Hoyland (eds.), *Doctrine and Debate in the East Christian World, 300–1500*. Farnham: Ashgate Variorum, 2011, 237-270.
- Leslie Brubaker and John Haldon, *Byzantium in the Iconoclast Era (ca. 680-850): The Sources. An Annotated Survey*. Aldershot: Ashgate, 2001.
- Leslie Brubaker and John Haldon, *Byzantium in the Iconoclast Era, c. 680-850: a History*. New York: Cambridge University Press, 2011.
- Annemarie Weyl Carr, "Court Culture and Cult Icons in Middle Byzantine Constantinople," in Henry Maguire (ed.), *Byzantine Court Culture from 829 to 1204*. Washington, DC: Dumbarton Oaks, 1994, 81-99.
- Annemarie Weyl Carr, "Icons and the Object of Pilgrimage in Middle Byzantine Constantinople," *Dumbarton Oaks Papers* 56 (2002), 75-92.
- Archbishop Damianos, "The Icon as a Ladder of Divine Ascent in Form and Color," in Helen C. Evans (ed.), *Byzantium. Faith and Power (1261-1557)*. New York: The Metropolitan Museum of Art, 2004, 334-340.
- Jas Elsner, "Iconoclasm as Discourse from Antiquity to Byzantium," *Art Bulletin* 44 (2012), 368–394.
- Stephen Gero, *Byzantine Iconoclasm during the Reign of Constantine V*. Louvain: CSCO, 1977.
- Ambrosios Giakalis, *Images of the Divine: the Theology of Icons at the Seventh Ecumenical Council*. Leiden–Boston: Brill, 2005.
- Mark Guscini, *The Image of Edessa*. Leiden: Brill, 2009.
- *St John of Damascus, Three Treatises on the Divine Images*. Translation and Introduction by Andrew Louth. Crestwood: St Vladimir's Seminary Press, 2003.
- Ernst Kitzinger, "The Cult of Images in the Age before Iconoclasm," *Dumbarton Oaks Papers* 8 (1954), 85-150.
- Gerhard B. Ladner, "The Concept of the Image in the Greek Fathers and the Byzantine Iconoclastic Controversy," *Dumbarton Oaks Papers* 7 (1953), 3-34.
- Andrew Louth, *St John Damascene: Tradition and Originality in Byzantine Theology*. Oxford Scholarship Online, November 2003, Part III: "Faith and Images."
- Henry Maguire, *The Icons of Their Bodies: Saints and Their Images in Byzantium*. Princeton: Princeton UP, 1996.

- Cyril Mango, *The Art of the Byzantine Empire 312-1453*. Englewood Cliffs: Prentice-Hall, 1972, ch. 5: “The Period of Iconoclasm (726-842).”
- Thomas F. Mathews, *The Clash of Gods. A Reinterpretation of Early Christian Art* (revised and expanded edition). Princeton–Oxford: Princeton UP, 2003, ch. 7: “The Intimate Icon.”
- Thomas F. Mathews, “Early Icons of the Holy Monastery of Saint Catherine at Sinai,” in Robert S. Nelson and Kristen M. Collins (eds.), *Holy Images, Hallowed Ground. Icons from Sinai*. Los Angeles: The J. Paul Getty Museum, 2006, 39-55.
- John Meyendorff, *Byzantine Theology. Historical Trends and Doctrinal Themes* (New York: Fordham University Press, 1974), ch. 3: “The Iconoclastic Crisis.”
- Andrea Nicolotti, *From the Mandylion of Edessa to the Shroud of Turin: The Metamorphosis and Manipulation of a Legend*. Leiden: Brill, 2014.
- Kenneth Parry, *Depicting the Word. Byzantine Iconophile Thought of the Eighth and Ninth Centuries*. Leiden: Brill, 1996.
- Bissera Pentcheva, *Icons and Power: The Mother of God in Byzantium*. Pennsylvania: Pennsylvania State UP, 2006.
- Nancy Patterson Ševčenko, “Icons in the Liturgy,” *Dumbarton Oaks Papers* 45 (1991), 45-57.
- Nancy Patterson Ševčenko, “The Vita Icon and the Painter as Hagiographer,” *Dumbarton Oaks Papers* 53 (1999), 149-165.
- *Theodore the Studite, Writings on Iconoclasm*. Translated and introduced by Thomas Cattoi (Ancient Christian Writers, 69). New York: Newman, 2015.
- Alice-Mary Talbot (ed.), *Byzantine Defenders of Images: Eight Saints’ Lives in English Translation*. Washington, D.C: Dumbarton Oaks Research Library and Collection, 1998.
- Cornelia A. Tsakiridou, *Icons in Time, Persons in Eternity. Orthodox Theology and the Aesthetics of the Christian Images*. Farnham: Ashgate, 2013.
- Daniel J. Sahas, *Icon and Logos: Sources in Eighth-Century Iconoclasm*. Toronto UP, 1986.

Visual Resources, Exhibition Catalogs (etc.) for Consultation

- *Byzantium, 330-1453*, eds. Robin Cormack and Maria Vasilakē. London: Royal Academy of Arts, 2008.
- *Byzantium. Faith and Power (1261-1557)*, ed. Helen C. Evans. New York: The Metropolitan Museum of Art, 2004.

- *Heaven & Earth. Art of Byzantium from Greek Collections*, ed. Anastasia Drandaki, Demetra Papanikola-Bakirtzi and Anastasia Tourta. Athens: Hellenic Republic Ministry of Culture and Sports, 2013.
- *Holy Images, Hallowed Ground. Icons from Sinai*, ed. Robert S. Nelson and Kristen M. Collins. Los Angeles: The J. Paul Getty Museum, 2006.
- *Mother of God: Representations of the Virgin in Byzantine Art*, ed. Maria Vassilaki. Milan: Skira, 2000.
- Konrad Onasch and Annemarie Schnieper, *Icons: The Fascination and the Reality*. New York: Riverside Book Company, 1995.

(Online:)

- Visual Resources Center, Uchicago (LUNA, ARTSTOR): <https://lucian.uchicago.edu/blogs/vrc/>
- DIFAB (Digital Research Archive for Byzantium): <http://difab.univie.ac.at/en/digitales-forschungsarchiv-byzanz/>
- Dumbarton Oaks Research Library and Collection, Resources: <http://www.doaks.org/resources>

Selected Reference Works for Consultation:

- *A Companion to Byzantium*, ed. Liz James. Chichester—Malden: Wiley-Blackwell, 2010.
- *The Cambridge Companion to Orthodox Christian Theology*, eds. Mary Cunningham and Elizabeth Theokritoff. Cambridge: Cambridge UP, 2008.
- *The Oxford Dictionary of Byzantium*, ed. A.P. Kazhdan et al. New York: Oxford UP, 1991.
- *The Byzantine World*, ed. Paul Stephenson. London—New York: Routledge, 2010.

Genre: Ekphrasis: General Literature

Examiner: Jas Elsner

S. Bann, (1989) The True Vine: On Visual Representation and the Western Tradition (Cambridge)

G. Boehm and H. Pfotenhauer (eds. 1995), Beschreibungskunst-Kunstbeschreibung, Munich

L. Dällenbach (1989), The Mirror in the Text, Cambridge

F. De Armas (1998), Cervantes, Raphael, and the Classics, Cambridge

- J. Elkins (1998), On Pictures and the Words that Fail Them, Cambridge
- J.A.W. Heffernan (1993), Museum of Words: The Poetics of Ekphrasis from Homer to Ashberry, Chicago
- J. Hollander (1995), The Gazer's Spirit: Poems Speaking to Silent Works of Art, Chicago
- M. Krieger (1991), Ekphrasis: The Illusion of the Natural Sign, Baltimore
- G. Lessing,(1985) Laocöon: an essay on the limits of painting and poetry, trans. E.A. McCormick, Baltimore
- W. J. T. Mitchell (1994), Picture Theory : Essays on Verbal and Visual Representation Chicago
- V. Robillard and E. Jongeneel (eds.) (1998) Pictures into Words, Amsterdam
- P. Wagner (ed.) (1996), Icons – Texts – Iconotexts, Berlin
- R. Webb, Ekphrasis: Imagination and Persuasion in Ancient Rhetorical Theory and Practice, Ashgate, 2009
- M. Squire (2009), Image and Text in Graeco-Roman Antiquity, Cambridge
- J. Elsner, 'Art History as Ekphrasis' Art History 33.1 (2010) 11-27
- Classical Philology 102 (2007)
- Ramus 31. Nos 1 and 2 (2002)
- Word and Image 15.1 (1999)

Ancient Theory:

Defining ekphrasis: The *Progymnasmata*

Texts:

Aelius Theon *Progymnasmata* (ed. M. Patillon, Paris, 1997), 118.6-120 (pp. 66-9);

'Hermogenes' *Progymnasmata* (ed. H. Rabe, Leipzig, 1913), 10.47-50 (pp.22-3):

Aphthonius, *Progymnasmata* (ed. H. Rabe, Leipzig, 1926) 12.46-9 (pp.36-41); Nicolaus, *Progymnasmata* (ed. J. Felten, Leipzig, 1913) pp. 67-71

Translations:

G. Kennedy, *Progymnasmata: Greek Textbooks of Prose Composition and Rhetoric*, Atlanta, 2003

Reading:

S. Bartsch (1989), Decoding the Ancient Novel, Princeton, 7-10

J. Elsner (1995) Art and the Roman Viewer, Cambridge, 24-8

A.Becker (1995), The Shield of Achilles and the Poetics of Ekphrasis, Lanham, MD, 24-31

R. Webb (2001), 'The *Progymnasmata* as Practice' in Y. L. Too (ed.) (2001), Education in Greek and Roman Antiquity, Leiden 289-316

R. Webb (2009), Ekphrasis, Imagination and Persuasion, ch. 2, 39-60

Greek Epic

a. Homer, *Iliad* 18.478-608

Translations: Use Rieu or Lattimore, but glance at Pope and Lang, Leaf and Myers.

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O. Taplin (1980), 'The Shield of Achilles within the Iliad' Greece and Rome 27,1-21

M. Squire (2013) 'Ekphrasis at the forge and the forging of ekphrasis: the 'shield of Achilles' in Graeco-Roman word and image' Word and Image 29, 157-191

b. Hesiod, *Aspis*

Text and Translation: Use the Loeb

Reading:

R. Lamberton (1988), Hesiod, New Haven, 141-4

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a. Catullus 64

Translations: Use Lee or Mitchie or the NEW Loeb

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b. Vergil *Aeneid*

Translations: Use Jackson Knight or West, but look at Dryden and Day Lewis

Reading: e.g.

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B. Boyd, 'Non enarrabile textum: Ekphrastic Trespass and Narrative Ambiguity in the *Aeneid*' Vergilius 41 (1995) 71-92

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c. Ovid:

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Reading:

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Metamorphoses" Ramus 3: 102-142

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Drama:

Euripides *Ion*

Translations: Use the NEW Loeb

Reading:

B. Goff (1988), 'Euripides' *Ion* 1132-65: The Tent' PCPS 34, 42-54

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Ion' PCPS 35, 144-97

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Self-Standing Ekphrasis: epigram

a. General: e.g. Myron's Cow

Text and Translations: Myron's Cow see *Greek Anthology* IX.713-42, 793-8, to which
Posidippus 66 must now be added – with the Loeb

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Text and translation: Use C. Austin and G. Bastianini (eds.) (2002), Posidippi Pellaei quae supersunt omnia, Milan

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Lucian:

Zeuxis (Loeb 6)

The Hall (Loeb 1) with

S. Goldhill (2001) 'The Erotic Eye: Visual Stimulation and Cultural Conflict' in S. Goldhill (ed.) (2001), Being Greek Under Rome, Cambridge 154-94, 160-7

Z. Newby (2004), Testing the Boundaries of Ekphrasis: Lucian's *On the Hall* Ramus 31

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Elsner (2007) 49-66

Essays in Portraiture (Loeb 4) with

K. Korus, 'The Motif of Panthea in Lucian's Encomium' Eos 69 (1981) 47-56

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The Ancient Novel:

Texts: Read the proem of Longus, *Daphnis and Chloe* and as much as you can of Achilles Tatius and Heliodorus. The most handy collection is B.P. Reardon, The Collected Ancient Greek Novels, but some are in the Loeb and OUP has a good Achilles Tatius translated by Whitmarsh. Also Apuleius' *Metamorphoses*, translated by R. Graves

Reading:

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N.Slater (1998) 'Passion and Petrification: The Gaze in Apuleius' CP 93, 18-48

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Text: The Loeb edition is adequate: Read it all!

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Blanchard, J. M. (1978) 'The Eye of the Beholder: On the semiotic status of paranarratives', Semiotica 22: 235-268

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S. Goldhill, Foucault's *Virginit*y: Ancient Erotic

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