

<b>CODE:</b>	THO 6392	<b>TITLE:</b>	The History of Eastern Christian Institutions, Movements, Persons: <i>The Spiritual Tradition of Hesychasm and Its Influence on the Development of Iconography</i>
<b>CREDITS:</b>	3 cr.		
<b>TERM:</b>	Winter 2010	<b>PROFESSOR:</b>	Nazari Polataiko

<b>DESCRIPTION</b>	<p>This course will examine the Eastern Christian spiritual tradition of Hesychasm in Byzantium and the role and influence of the Byzantine hesychastic tradition and art system on the iconography of the nations and states within the Byzantine realm. It will discuss the rise of Slavic sacred art, introduce the theology and spirituality of Hesychasm, and the achievements of its ecclesiastical art. Theophane the Greek, St. Andrew Rublev, and Master Deonysius and his sons; the writings of St. Joseph of Volotsk and the development and symbolism of high iconostasis in Rus' – all of these will be analyzed.</p> <p>The influence of Western European religious art on the iconography of Rus', the introduction of allegorism and its distinctive features and the conclusion of the hesychastic period (16-17 cc.) will also be explored.</p> <p>Lectures will be illustrated with slides showing the Byzantine iconography of the Palaeogan Renaissance period, Greek iconography after the fall of Byzantium, and Slavic iconography of the 12th-17th cent. Demonstrations of techniques and explanation of their spiritual symbolism in traditional Rus'-Byzantine iconography are part of this course.</p>								
<b>OBJECTIVES</b>	<ul style="list-style-type: none"> <li>- To increase the students' knowledge of the significance of Hesychasm in the development of the iconographic tradition of Eastern Christianity.</li> <li>- To present how Byzantine Hesychasm combined noetic prayer and the asceticism of the acquisition of the Holy Spirit and influenced the development of sacred art.</li> <li>- To develop the students' analytical skills as well as research methods and techniques.</li> </ul>								
<b>WORKLOAD</b>	<p>Research paper 15 pages on a selected topic due March 31</p> <p>Final oral exam</p>								
<b>EVALUATION</b>	<table> <tr> <td>Research paper:</td> <td>45%</td> </tr> <tr> <td>Class presentation (with a written component):</td> <td>15%</td> </tr> <tr> <td>Class participation:</td> <td>10%</td> </tr> <tr> <td>Final oral exam:</td> <td>30%</td> </tr> </table>	Research paper:	45%	Class presentation (with a written component):	15%	Class participation:	10%	Final oral exam:	30%
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<b>REQUIRED TEXTS</b>	<p>Leonid Ouspensky, <i>Theology of the Icon</i> (Crestwood, NY 1992).</p> <p><i>A History of Icon Painting</i> (Moscow, 2005).</p>								
<b>RECOMMENDED TEXTS</b>	<p>Eugene N. Trubetskoi, <i>Icons: Theology in Color</i> (Crestwood, NY 1973).</p> <p>Paul Florenskij, <i>Iconostasis</i> (Crestwood, NY 1999).</p> <p>V. Lasareff, <i>Russian Icons from the Twelfth to Fifteenth Century</i> (New York-Milano, 1962).</p> <p>John Meyendorff, <i>Byzantine Theology: Historical Trends and Doctrinal Themes</i> (New York, 1973).</p> <p>John Meyendorff, <i>St Gregory Palamas and Orthodox Spirituality</i> (Crestwood, NY, 1974).</p> <p>John Meyendorff, <i>Byzantine Hesychasm: Historical, Theological and Social Problems: Collected Studies</i> (London, 1974).</p>								