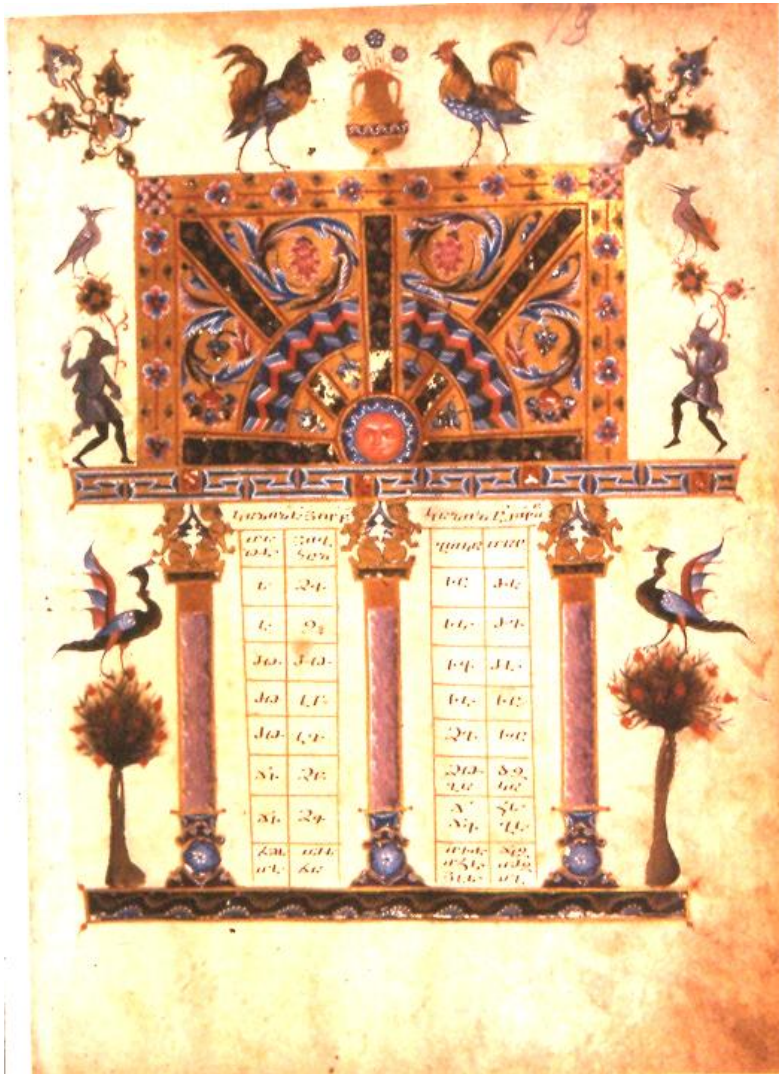


Christina Maranci  
Tufts University  
Spring 2010

**FAH 210:01:**

**Words Beautifully and Usefully Adorned: Armenian Manuscript Art**



This course will explore the manuscript illumination of medieval Armenia, considering not only the illustrated cycles of biblical works but also royal portraiture, magical texts, and a courtly tale. Our discussions will seek to situate Armenia's manuscript art within a complex frame of cultural interaction that included Byzantium, Islam, Central Asia, and Western Europe. We will also explore the relation between text and image, the role of images in contemporary Armenian society, problems of style and artistic personality. Recent theoretical studies in text/image relations, performativity, and visibility will also help frame our critical interpretations. In addition, we will become familiar with codicology (the physical character of the book) in both readings and in assignments.

Provisional Syllabus/ Subject to Change: Please be Alert to Blackboard or Class Updates

**Contact info:**

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Email: christina.maranci@tufts.edu (I check twice daily)

**Goals of the Seminar and Course Assignments:**

The Boston area is home to a considerable number of Armenian manuscripts, many of which are almost completely unpublished. Your goal is to choose a single manuscript and produce an original piece of scholarship. Your work will include a precise and thorough description, and an attempt to place the work within a specific context, whether historical, functional, textual, visual, or otherwise. You may address the work in part or as a whole, and apply any range of approaches or methods. In reaching this goal, you will be responsible for the following:

1. Class Participation: 15% This includes attendance, ability to participate in classroom discussion, and listen attentively to and offer feedback on other students' presentations.
2. Leading Discussion: 20% of grade. You will be responsible for presenting one of the assigned readings for the class. In oral presentation, you will provide a summary of the work, the methods used, a critical evaluation, and a series of leading questions for the class to discuss.
3. Presentation: 30% of grade. This presentation will serve to introduce the manuscript to the class. It should be of approximately 30 minutes in duration, and thoroughly account for the codicology of the manuscript, considering its binding, construction, specific dimensions, pages, texts, and images. Then you will consider a single, coherent scholarly problem that the work raises. Consider this presentation not only a description but an argument.
4. Term Paper: 35% of grade. The term paper will present the culmination of your work on the manuscript. It will include images and bibliography, and endnotes using the Chicago style. It will be no fewer than 20 pages in length and appear ready for publication. You will be graded on content, the effectiveness of your argumentation, and the clarity of your written expression.

**Readings:**

- a. All on Reserve under FAH 210 course at Tisch, unless on Googlebooks
- b. Should be done prior to class
- c. Have notes and questions prepared

**January 21 Introduction: Course Overview, Organization, Assignments, Goals**

**January 28 Introduction to Medieval Armenia: Land, Language, Faith, Culture**

*Treasures in Heaven. Armenian Illuminated Manuscripts* (ex. cat.): 1-53.

(3 Essays on history, religion, and culture)

**February 4 The ԷՅ miacin Gospel: The Earliest Surviving Manuscript Painting**

Thomas F. Mathews, “The Early Armenian Iconographic Program of the ԷՅ miacin Gospel,” in *East of Byzantium: Syria and Armenia in the Formative Period*, eds. Nina G. Garsoïan and Robert W. Thomson (Washington, DC: Dumbarton Oaks Center for Byzantine Studies, 1982), 119-215.

(Visit to Special Collections, meet in Talbot Seminar Room)

**February 11 Formation and Development of a Tradition, 10<sup>th</sup> to 12<sup>th</sup> centuries**

Thomas Mathews, “The Classic Phase of Bagratid and Artsruni Illumination”, *Treasures in Heaven. Armenian Illuminated Manuscripts*, pp. 54-65.

Thomas Mathews and Christine Daskalakis Mathews, “The Portrait of Princess Marem of Kars,” in *From Byzantium to Iran*, 475-484.

Lynn Jones, *Between Islam and Byzantium: Aght’amar and the Visual Construction of Medieval Armenian Rulership*, 35-51

**February 18 NO CLASS MONDAY SCHEDULE**

**February 25 The Archaeology of the Book**

Sylvie L. Merian, Thomas F. Mathews, and Mary V. Orna, “The Making of an Armenian Manuscript”, *Treasures in Heaven. Armenian Illuminated Manuscripts* (New York: Pierpont Morgan Library, 1994): 124-134.

Michelle P. Brown, *Understanding Illuminated Manuscripts: A guide to technical terms* (1994).

Barbara Shailor, *The Medieval Book* (Toronto, 1991)

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#### **March 4      Cosmopolitanism and Illumination in Armenian Cilicia**

Christopher McEavitt, *The Crusades and the Christian World of the East: Rough Tolerance*.

Helen C. Evans, "Armenian Art looks West: T'oros Roslin's Zetyun Gospels", *Treasures in Heaven: Art, religion, and society*, pp.103-114

D. Kouymjian, "Chinese Elements in Armenian Miniature Painting in the Mongol Period", *Armenian Studies. Études Arméniennes. In Memoriam Haig Berberian*, Dickran Kouymjian, ed. (Lisbon: Calouste Gulbenkian Foundation, 1986), pp. 415-468.

Annemarie Weyl Carr, "Icon-Tact: Byzantium and the Art of Cilician Armenia", *Treasures in Heaven: Art, religion, and society*, pp. 73-109.

#### **March 11      Seeing and Believing**

*Visuality Before and Beyond the Renaissance*, introduction.

"Two Interpretations of the Ten Canon Tables", trans. James R. Russell, *Armenian Gospel Iconography: The tradition of the Glajor Gospel* (Washington, D.C.: Dumbarton Oaks, 1991).

Sirarpie Der Nersessian, "Image Worship in Armenia and its Opponents," *Études byzantines et arméniennes*, Louvain, 1973, vol. 1, pp. 405-415.

James Russell, "Truth is What the Eye Can See: Armenian Manuscripts and Armenian Spirituality," *Treasures in Heaven: Armenian Art, Religion and Society*, 147-162.

#### **March 18      Faith and Identity in the Late Middle Ages**

Alice Taylor, "Armenian Art and Armenian Identity," *Treasures in Heaven: Art, religion, and society*, pp. 133-146

Priscilla Soucek, "Armenian and Islamic Manuscript Painting: A Visual Dialogue"

Benedict Anderson, *Imagined Communities: Reflections on the Origin and Spread of Nationalism* (London and New York: Verso, 1991) introduction, 1-8; chap. 1, 9-36.

**April 1            Memory, Diaspora, Trade, and Technology in the 17<sup>th</sup> and 18<sup>th</sup> C.**

Helen C. Evans and Sylvie L. Merian, "The Final Centuries," in *Treasures in Heaven*, 104-123.

Ina Baghdiantz McCabe, "Trading Diaspora: State Building and the Idea of National Interest," *Views From the Edge: Essays in Honor of Richard W. Bulliet* (@Googlebooks)

Sylvie Merian, "From Venice to Isfahan and Back: The Making of an Armenian Manuscript in Early 18thc. Persia," In *Roger Powell: The Compleat Binder*, ed. John L. Sharpe. *Series Bibliologia* vol. 14 (Turnhout: Brepols, 1996): 280-91.

**April 8:            Presentations**

**April 15:          Presentations**

**April 22:          Presentations**

**April 29:          Presentations**