

## **EARLY MEDIEVAL ART**

(G 4319)

Fall 2002

Tuesdays, 6:10-8:00 pm

Schermerhorn Hall, Room 612

Prof. Holger Klein

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903 Schermerhorn Hall (854-3230)

Office Hours: Wednesday, 9:00-11:00 a.m. or by appointment

### **BULLETIN DESCRIPTION**

A survey of the art and culture of Medieval Europe from the late 5<sup>th</sup> through the late 11<sup>th</sup> centuries with particular emphasis on the arts and culture of the Carolingian and Ottonian empires.

### **COURSE RATIONALE**

While the Department of Art History and Archaeology has offered lecture courses on 'Early Christian and Byzantine Art', 'Early Christian and Early Medieval Art', and 'Gothic Art' in the past, there has not yet been a course that focused exclusively on the history, art, and culture of Early Medieval Europe. Designed as a course for graduate and advanced undergraduate students, the aim of this lecture course is two-fold: on the one hand it will provide a comprehensive survey of the most important monuments of Early Medieval art and architecture from the fifth through the eleventh centuries, on the other hand it will challenge the modern concept of Medieval art (as opposed to Classical and Renaissance art) by exploring the continuing importance of Classical themes and traditions in the arts of Carolingian and Ottonian Germany. As such, the course will lay the historical and art historical basis for a graduate seminar entitled 'Continuity and Change between Late Antiquity and the Middle Ages' offered by Professor Richard Brilliant and myself in the Spring of 2003.

### **COURSE DESCRIPTION**

This lecture course, designed for graduate and advanced undergraduate students, offers a survey of the most important monuments, themes, and developments of Early Medieval art, spanning chronologically from the collapse of the Western Roman Empire in the fifth century to the Investiture Conflict at the end of the eleventh and beginning of the twelfth centuries. The course will explore the formation of Western Medieval culture and its relationship to the Late Antique tradition, the establishment of a Western Roman Empire under Charlemagne and its cultural and artistic implications, and the continuation of the Carolingian cultural and artistic achievements under the Ottonian and Salien emperors of

the tenth and eleventh centuries. Topics of special interest will include the function of art and architecture as a means of imperial self-representation, the role of bishops, abbots, and abbesses as patrons of the arts, the problem of cultural exchange between the Byzantine and the German empires, the development of Medieval church architecture and its function as a liturgical space, and the production methods and use of liturgical books and sacred vessels. The lecture will end with an exploration of the emergence of the 'Romanesque' as a decidedly European stylistic phenomenon.

### **EVALUATION**

*For undergraduate students:* The final grade will be determined by a formal midterm (30%) and a final exam (50%). Regular attendance and participation in class and discussion sections is required and will amount to 20% of the final grade.

*For graduate students:* The final grade will be determined by a formal midterm (30%), two response papers (20%) and a final research paper (18-20 pages) on a topic related to the lecture course (50%). The deadline for the submission of the final paper is Dec. 13. Students taking the class for r-credit are required to take the midterm and final exam.

### **DISCUSSION SECTION**

All undergraduate students are required to attend a discussion section that will meet once every week in addition to the lecture. Times and rooms for these sections will be announced in the first week of the semester.

### **READINGS**

The texts required for the preparation of the class are available at the Reserve Desk at Avery Library. The following books, related to the topic of the class, are available for purchase at **Labyrinth Books**, 536 West 112<sup>th</sup> Street.

- W. DIEBOLD, Word and Image. An Introduction to Early Medieval Art, Oxford 2000
- L. NEES, Early Medieval Art, Oxford 2002
- R. STALLEY, Early Medieval Architecture, Oxford 1999
- D.A. WARNER, The Chronicon of Thietmar of Merseburg, Manchester 2001

### **CALENDAR**

Sept. 3

**WEEK 1: Introduction**

Sept. 10

**WEEK 2: From Late Antiquity to the Middle Ages**

- P. GEARY, Before France and Germany, New York 1988, pp. 3-38
- J. HERRIN, The Formation of Christendom, Princeton 1987, pp. 19-53
- I. WOOD, "Culture", in: R. MCKITTERICK (ed.), The Early Middle Ages, 400-1000, Oxford 2001, pp. 167-198

Sept. 17

**WEEK 3: Art and Culture in the Frankish Kingdom**

- T. REUTER, Germany in the Early Middle Ages c. 800-1056, London 1991, pp. 21-69
- R. MCKITTERICK, "Town and Monastery in the Carolingian Period", in: The Frankish Kings and Culture in the Early Middle Ages, Aldershot 1995, Study II, pp. 93-102
- M. MCCORMICK, "The Liturgy of War in the Early Middle Ages: Crisis, Litanies and the Carolingian Monarchy", in: Viator 15 (1984), pp. 1-23

Sept. 24

**WEEK 4: Charlemagne and the idea of a Christian Empire**

- J. HERRIN, The Formation of Christendom, Princeton 1987, pp. 445-476
- P. GRIERSON, "Money and Coinage under Charlemagne", in: H. BEUMANN (ed.), Karl der Große. Lebenswerk und Nachleben, Düsseldorf 1965, pp. 501-536
- R. MCKITTERICK, "Text and Image in the Carolingian World", in: The Frankish Kings and Culture in the Early Middle Ages, Aldershot 1995, Study VIII, pp. 297-318

Oct. 1

**WEEK 5: The Carolingian Renaissance: Means and Ends**

- E. PANOFKY, Renaissance and Renascences, Stockholm 1960, pp. 42-113
- L. NEES, "The Plan of St. Gall and the Theory of the Program of Carolingian Art", in: Gesta 25/1 (1986), pp. 1-8
- B. BRENN, "Spolia from Constantine to Charlemagne", in: DOP 41 (1987), pp. 103-109

Oct. 8

**WEEK 6: Rome in the Carolingian Age: Aspects of Papal Patronage**

- C. WALTER, "Papal Political Imagery in the Medieval Lateran Palace", in: Cahiers Archéologiques 20 (1970), pp. 157-160; 170-176
- R. KRAUTHEIMER, "The Carolingian Revival of Early Christian Architecture", in: Art Bulletin 24 (1942), pp. 1-38
- R. KRAUTHEIMER, Rome. Profile of a City, 312-1308, Princeton 2000, pp. 109-142

Oct. 15

**WEEK 7: Carolingian Tradition and Ottonian Innovation**

- R. MCKITTERICK, "Continuity and Innovation in Tenth-Century Ottonian Culture", in: The Frankish Kings and Culture in the Early Middle Ages, Aldershot 1995, Study XII, pp. 15-24
- T. ZOTZ, "Carolingian Tradition and Ottonian-Salian Innovation", in: A.J. DUGGAN (ed.), Kings and Kingship in Medieval Europe, London 1993, pp. 69-100

- K. LEYSER, *Ritual, Ceremony and Gesture: Ottonian Germany*, in: K. LEYSER, Communications and Power in Medieval Europe, London 1994, pp. 189-213

Oct. 22

**WEEK 8: Midterm Exam**

Oct. 29

**WEEK 9: Byzantine Art and the West: The Case of Empress Theophanu**

- R. MCKITTERICK, "Ottonian Intellectual culture in the tenth century and the role of Theophanu", in: The Frankish Kings and Culture in the Early Middle Ages, Aldershot 1995, Study XIII, pp. 53-74
- K. LEYSER, Theophanu Divina Gratia Imperatrix Augusta, in: K. LEYSER, Communications and Power in Medieval Europe, London 1994, pp. 143-164
- H. WESTERMANN-ANGERHAUSEN, Did Theophano leave her mark on the Ottonian sumptuary arts?, in: Empress Theophano: Byzantium and the West at the turn of the first millennium, Cambridge 1995, pp. 244-264

Nov. 5

**WEEK 10: Election Day (no class)**

Nov. 12

**WEEK 11: Ottonian Illuminated Manuscripts**

- H. MAYR-HARTING, Ottonian Book Illumination, London 1999, pp. 157-201
- H. BUCHTHAL, "Byzantium and Reichenau", in: M. CHATZIDAKIS (ed.), Byzantine Art. An European Art, Athens 1966, pp. 43-58
- F. MÜTHERICH, "Ottonian Art: Changing Aspects", in: Studies in Western Art, Princeton 1963, I, pp. 27-39

Nov. 19

**WEEK 12: Bishops as Patrons: Egbert, Bernward, et alteri**

- A. COHEN and A. DERBES, "Bernward and Eve at Hildesheim", in: Gesta 40/1 (2001), pp.19-38
- Th. HEAD, "Art and Artifice in Ottonian Trier", in: Gesta 36 (1997), pp. 65-82
- C. NORDENFALK, Archbishop Egbert's "Registrum Gregorii", in: Studien zur mittelalterlichen Kunst. Festschrift für Florentine Müttherich, München 1985, pp. 87-100

Nov. 26

**WEEK 13: Henry II – Emperor, Saint, and Patron of the Arts**

- D.A. WARNER, The Chronicon of Thietmar of Merseburg, Manchester 2001, pp.205-234; 306-321
- E. Garrison, "Henry II's Iconographic Renovatio: The Dedicatory Images of the Pericope Book and Regensburg Sacramentary", in: N. Hiscock (ed.), The White Mantle of Churches. Architecture, Liturgy, and Art around the Millennium, Brepols 2002, in press

- S. WEINFURTER, “Authority and Legitimation of Royal Policy and Action. The Case of Henry II”, in: ALTHOFF/FRIED/GEARY (ed.), Medieval Concepts of the Past. Ritual, Memory Historiography, Cambridge 2001, pp. 19-37

Dec. 3

**WEEK 14: The Birth of an International Style, or: What is Romanesque?**

- R. STALLEY, Early Medieval Architecture, Oxford 1999, pp. 191-211
- C.R. DODWELL, The Pictorial Arts of the West, 800-1200, New Haven 1993, pp. 32-44

Dec. 10

**WEEK 14: Reading/Study Days**

Dec. 17

**WEEK 15: Final Exam**