EARLY MEDIEVAL ART
(G 4319)
Fall 2002
Tuesdays, 6:10-8:00 pm
Schermerhorn Hall, Room 612

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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 5th through the late 11th 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 112th Street.


**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

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

Sept. 24
WEEK 4: Charlemagne and the idea of a Christian Empire

Oct. 1
WEEK 5: The Carolingian Renascence: Means and Ends
• E. PANOFSKY, Renaissance and Renascences, Stockholm 1960, pp. 42-113
• B. BRENK, “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
• R. KRAUTHEIMER, Rome. Profile of a City, 312-1308, Princeton 2000, pp.109-142

Oct. 15
WEEK 7: Carolingian Tradition and Ottonian Innovation

Oct. 22
WEEK 8: Midterm Exam

Oct. 29
WEEK 9: Byzantine Art and the West: The Case of Empress Theophanu
• 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

Nov. 19
WEEK 12: Bishops as Patrons: Egbert, Bernward, et aler
• 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 Mütterich, München 1985, pp. 87-100

Nov. 26
WEEK 13: Henry II – Emperor, Saint, and Patron of the Arts

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