

Final Review Session

December 10, 2015

9:56 AM

Final is exactly like the midterm

- New images, new terms from second half of term
- Both format and number of questions will be the same

· 4

terms - Part I

- Image ID's - Part II
- Comparison - Part III
- **There will be one object that appeared on the midterm that will be on the final.**

Issues with midterm

- Comparison - how to come with a **good essay?**
 - **Discussion of style** - essential

Basilica of Santa Maria Magore

- Rome
- Patronized by **Pope Episcos?** The third
- **Lower part of image - trample arch**
 - Narratives from **Christ's childhood**
- In the nave are **images from old testament**
- Themes?
 - **Narrative shown within the image**
 - Monumental narrative
 - Permanent medium, very expensive
 - Little stones are called **teserite?**

Diptac of Silico, Ivory, 400

- Made of ivory
- Dated for the year 400
- This time Rome has fallen to the hands of the barbarians, **invading tribes from the roman empire**
- Silico (consul) and their wife serena
 - They were **vangoths**
- Speaks of **shifting political climate and how Rome is ruled by military leaders.**
- **Consul** is the **leader of an army**
 - Has a clasp - **fibulae** - **only elite members of society wear this**

- Serena is the **niece of emperor Cudoshous in the east**. This commemorates their marriage and shows **how high the barbarians have risen**
- Similar to the **5 piece ivory plaque of Jesus**
- This is a **political statement**.

Book - Gospel of Augustine, late 6th century,

- **Late 6th century**
- Augustine converted the **anglo-saxons** carrying an **icon and a book**
 - He supposedly **converted all the Englishmen**
- Depicting **Luke the evangelist**
 - In an **author/philosopher** pose
 - **Seated on a throne** - invokes his **high status**
 - Small **narrative scenes of Christ's passion depicted on either side of him**
 - Similar to **synagogue of Dura Europus** and
 - **Descriptive narrative can travel across distance and time**
 - § **Not a style, but theme**
 - Images in **England had a lot of power**
- Every evangelist has symbol associated with him
- This particular book evokes 2 things
 - The role that images had in converting the English people.
 - Shows the **visuality, the power that images had**
 - Images showing up in England from Rome
 - **Influx of Italian art**
 - In turn affects their architecture
- Style: Rome has its **way of making art**. And when you see **roman elements being copied** and modified and ignored each of those things are **very important and indicative of a stylistic choice**. Rome with its **burden, history, has a great role in the start of Christianity**.

Solid Gold Belt Buckle

- Discovered in Sutton Ho
- **Burial of Sutton Hoo, around 620-655**
 - Know this from coins
- **Interlaced** snake - knot work
- Birds curving around the gold
- Snakes
- All **objects in this kind**, there will be a creature forming the interlace.
- Not quite abstract, not quite figural
- He is buried with this **belt, spoons ingrained with names Peter and Saul**, clasps
 - Doesn't mean he was Christian specifically
 - Tells us that objects circulated and metal work is highly desired and expensive
 - Role that objects had in conversion - efforts to convert him

- Evidence of how visual culture played an important role in Christianising
- Purely **insular, indigenous, visual culture**

Book - Lindisfarne gospel, 715

- **Insular**
- **Image of Matthew comes from this book**
- Made in **monastery of lindisfarne**
 - Large, elite monastery
- Shows **how well christianisation went in British Isles**
- Dates to 715
- Produced by a single person - **abbot of lindesfarne**
- Stylization of **text is very important**
- Opening of the **book of Matthew**
 - The **opening symbol is three letters in one unit**
 - The **Frontus Piece** of the book of **Matthew** depicts his portrait
 - **Letters decrease in size**
 - Every letter is **patterned and stylized to look as beautiful as possible**
- Can compare to **belt buckle**
 - There is **interlace in the letters**
 - **Serpents**
- letters look like **metal work**
 - **Merging of cultures, styles (Christian letters depicted in Roman style)**
 - Speaks to **value of written word**. How important **language was for Christians. Words were precious**
 - Status of **the written word**

Book -

- **Fonz Vitae - Fountain of Life**
 - **Animals gathered around**
- Depicts **Lateran baptistery**
- Dated **781-783**
- Patronized by **Charlemagne**
- Made in **celebration of the baptism of Charlemagne's son, at the Lateran baptistery.**
 - Important for Charlemagne to **commemorate this event to establish power**. Appropriate **Roman visual culture**. **Not everyone can be baptized by the pope at the Lateran**. Speaks to Char's claim to **Roman authority**. A political power that is also viewed with spiritual power.
- Located in Achen, Germany
- Background is painted purple to show his ambitious desire to be emperor. Purple is also colour of royalty. Lettering is in gold. A royal book
- 20 years before Char got the crown - shows ambition.
- Style is very important - self-image of char

- Value of book - book is valued because it's a book.

Column

- Germany
- Burnart is the patron
- Dated 1010
- Modelled after Trajan's column
 - Spiral narrative
 - Subject is life of Christ.
 - Triumphal column
 - Commemorative monument
- In St. Michael's church
- Adaptation of classical style for Christian use. Speaks to continued value of classical antiquity for the patrons of Christian arts. **Continuous existence of classical and late antiquity**
- This isn't spolia. Style is a form of spolia
- Made of bronze
- Much smaller than Trajan's column

Comparison between gospel of Matthew and Charlemagne's chapel

- Juxtaposition of two barbarian cultures using Roman/Christian style merging into their own culture
 - Gospel - interlace of angel wings, not as naturalized, philosopher pose, halo. Code of entise??? Is similar.
 - Man behind the curtain with closed book - is the closed Old Testament. With Christ's arrival is the new testament that Matthew is writing in his open book.
 - Achen - **ablaq** alternating between black and white. Reference to san vitale in Ravenna
 - San vitale patron is a Roman emperor. In referencing that church he is structuring his chapel as another form of an imperial chapel.
 - Columns are spolia from Ravenna
 - § There is stylistic spolia and physical spolia
 - Continuity of Roman Style and how it was used for various political and cultural purposes

Comparison between 4th century fibula and front cover of balinda/lindar? gospels 870-880

- Similarities
 - Integration of gems
 - Both symbols of luxury, owned by rich people
 - Both Christian
- Fibula has interlace with birds and serpents
 - Insular metalwork
 - Purely decorative
 - Back is in Latin. States that this was made for female patron. It was signed by the artist

- "May rufula live happily in God"
- Cover of gospel
 - Clearly Christian
 - Craftsmanship is very impressive.
 - Court workshops - best metalworkers in the empire.
 - Solid gold, precious gems
- Different uses of luxury goods. Can be decorative and ornamental for a person's body as well as a Holy Book.

Comparison between projecta casket and stone (jugglestone?)

- How different cultures integrate Christianity into their styles.
- Rock
 - Crucifixion depicted
 - Interlace
 - Denmark
 - Made by and for the Vikings. Commemoration of his parents.
 - Shows how wide ranging Christianity is becoming
- Style - merging of cultures and how as various cultures are introduced to Christianity how its integrated into their vocabulary. Be it in projecta casket or the stone.

Unknown - **Book of Kells**

- **Style - insular**
 - Similar to **lindisfarne gospel**
- **Christian**
 - **4 images representing 4 evangelists**
 - Cross in the centre uniting them
 - **Gospel book most likely**
 - 4 parts of the same story
- 8th century - we know Christianisation happened circa 600
- Very sophisticated and expensive work
 - Gold, intricate
 - Must have been created in monastery

Read the textbook

II: Complete Lecture Notes

Part 1: Post Midterm Material

- Lecture 5- Lecture 12

LECTURE 5: “Christian Narratives”

Beginning of 5th century by which time Constantine converted to Christianity and throwing the power of imperial family behind Christianity initiating large scale building project specially the first large public churches and moving capital of the roman empire to what's now Istanbul or what was called Constantinople which led to a break between eastern (byzantine) and the western empire which we'll talk about. Over the course of the 4th century the rising expression of a public Roman civic form of Christianity but as books like the Vatican vergil showed us ppl like simicus did not instantly abandon their practices but 400 in rome marks the twilight of that world. There are still plenty of non-christians but in rome we can see the increasing expression of Christian religion and thought and culture. We'll talk about the first Christian books and increasing power and prestige of Christian pope as manifested in one church in particular. We begin with a transition:

- **The Vatican Vergil, 400, Vatican City:** is the earliest accent illustrated book. Previously in the Roman world written material came in scrolls or rolls and it took them some hundreds of years to invent books or what they called 'codex' back then. Around 400 we have earliest illustrated books. This book tells the story of the founding epic of Rome.
- **Quedlinburg Itala, The events of 1 Samuel 13-34, first half of 5th century, Berlin Germany, manuscript, artist unknown:** here we have a different book made sometime in the beginning of 5th century (hard to date it) a bible manuscript an illustrated page in **the book of kings** the Jews had their scriptures then Christianity accepts all those as authentic word of god and prophets but we add a new testament (the 4 gospels) to the old testament. For Christians there are two halves (old and new testaments) whereas for Jews it's only one. This is a manuscript we call it Quedlinburg Itala. Quedlinburg is a city in Germany where these fragments were found. It's an early 5th century bible manuscript. Itala is a term for a particular Latin version of the bible. The exciting thing is that it has full page pictures -à different from the older ones. Here we have a full page divided of picture and text with a red box called '**minium**' is a term that gives us the term miniature. The designer of the book made a different choice removed all of the images from text and gathered them together in a full-[age composition but has border around it. Not only the framing of the pics but also in the basic visual vocab of the images we can see corresponding visual elements between that and Vatican Vergil. Here you can see **how in the Vatican vergil green line representing ground then fades into atmospheric pink and dark again to give us a sense of depth** the same thing happens in Quedlinburg Itala. Also **the outfits are similar roman togas**, the buildings little sense of treet similar to Vatican even sense of **shadow casting is replicated in the second piece**. What we have is a clear demonstration of producing illustrated texts no matter what it is the craftsmen attend to the job in the same visual language of the time. This makes sense because we already seen this phenomenon in other media where the producer makes it certain way and client is fine with it because of the era

taste and shared visual culture. it also demonstrates a probably Christian patron wants an illustrated copy of scriptures. We'll notice writing says "Soll" little captions written painted over but the cost of the process of the binding became visible again and represent instructions for the craftsman (put this one here). It suggest that unlike the Vergil which has presumably a long history of textual transmission and pictorial tradition but with the Quedlinburg as it was a **new (first) Christian illustrated manuscript there was no model to make after so patron had to instruct craftsman how to make it. Quedlinburg Itala represents the dawn of Christian illustrated book.**

- **Cotton Genesis, God, Adam and Eve, (no date), England, an early manuscript fragment :** A fragment from a manuscript that once was the book of Genesis. In the 17th century was owned by a Greek book collector so the nickname is the Cotton genesis. There's text here as well just like Vatican Vergil in terms of layout. There were hundreds of pictures densely illustrated so it's monumental. This is not just charred it was dyed purple. It tells us that it's an imperial production. We can't even be sure that there was purple monopoly. Regardless it was a rich production. It's Christian. Why? Because the first interesting thing about the cotton genesis is that we have a record of it that helps of reconstruct it.
- **Cathedral of San Marco, 1063, Italy, mosaic,middle and late byzantine :** The good ppl of Venice decided to illustrate the dome of St. Marco. The pictures of genesis creation model that matches genesis' closely except that they had the cotton genesis at their disposal and mosaicist copied the creation cycle in their mosaic. God introducing Eve and Adam that you can see in the genesis. Even if we didn't have St. Marco we have a colored copy before the genesis was burnt. There's a detail in the cotton genesis that makes us confident to say it's Christian. We can see him pushing Eve over. Halo that has repertuprinces which is a standard iconographic device to indicate that this is non other than Jesus. When you open the book of Genesis the first line says: in the beginning god created the heavens and the earthà text says god but picture is Jesus à for Christians it's the same thing (god and Jesus). Even though cotton genesis doesn't have the word Jesus but as a Christian everytime you read 'god' it means Jesus. Although he was born from Mary he was co-eternal with god from the very beginning of life which is illustrated here that proves Christian dogma. Pictures aren't necessarily representing text but a choice on artists side who's responding to the text in close proximity. they're sometimes supplementary like here making a theological choice about the eternal life of Jesus.

Image of Jesus in Cotton Genesis: **Cotton Genesis (London, BL Cotton MS Otho B. VI), dated to the late 5th century, painting, manuscript.**

Scene where we have the halo cross above christ's head.

- **Cotton Genesis (London British Library), 475-525 late 5th or early 6th century:** A modern scholarly reproduction of what the Cotton Genesis would look like then

Venice, Basilica of San Marco, 13th-14th century, architecture, mosaic

- Rossano Gospels, Raising of Lazarus, 6th century, unknown artist, early byzantine** The other early Christian book is a Gospel book containing text of four gospels. Each text was preface by what you can call a frontace piece that shows the author à evangelist mark. The text of Mark is introduced by a pic of author à concept of an author portrait rooted in ancient roman tradition à it was normal to have pic of author in the beginning in portrait in roman tradition. So mark is represented as a kind of Roman author (the chair and toga and bearded looks like a philosopher). It's possible from a historical point of view to make the claim that they were simple rusted people but they're just as good as Aristotle and Socrates that's represented here. It's the first evangelist portrait we have. The personification is deeply roman the woman looks like a source of wisdom and inspiration. There were also 3 more evangelist portraits we only have this one
- The narrative imageryà luxurious product here shown with colors and silver. A scene of Gospel here raising of Lazarus. This page isn't embedded but at the beginning of the gospel book. 4 individuals pointing up they are not evangelists but 4 old testament prophets with the text that Christian was able to match up with lazarus event à old testament witnesses proclaiming the truth of Christian storyà expresses textually and visually the idea that the gospels are the revelation of the old testament prophecy and of course they could've picked 2 prophets but they picked 4 to make intrinsic relationship between 4 prophets and 4 evangelists also 4 hammered at over and over again in early Christian world to stimulate you to think about the evangelists. Showing what's to come later in time and later in turning pages. Even if we don't know who the patron is but wanted to reflect himself and ideas obviously. *This tool of the old fathers is used to show that the old testament is justifying the beliefs of the new testament- an occurring theme
- Pair of five-part ivory diptychs, 450, Milan Italy, unknown artist:** In this ivory you can see representation of number 4 in different visual choicesà the four bearded people in the bottom. Also the unity of the piece is meant to claim a certain harmony between the 4 gospels and that they're all telling the same story even though they're 4 different texts. Multiple ways of illustrating books: literal like Cotton Genesis or textual like Vatican Vergil. These diptychs **were used as coverings of the book.**
- Basilica of Santa Maria Maggiore, 5th century, Italy (drawing floor plan):** large massive church with a suggestion of how it looked with basilica form from Spolia still around the year 432-440. It had a pitched roof, that was actually transported from place to place to get here (as a gift) (not important in final). Triamphal arch with a 5th century mosaic with panels from that time.
- Basilica of Santa Maria Maggiore, triumphal arch dates to 5th century, Rome Italy:** What we have is a large church built in Rome by the bishop Xystus (sixtus) the third and is the first great church built by bishop of Rome. He takes the trouble to tell us he built it. The first thing this tells us is that the bishop of rome is the kind of person who has the funds to build a large basilica church and this is one aspect of the increasing power, prominence and prestige of the bishop of rome especially because Constantine shifted the capital of Rome to the east and

made it the capital roman administrative center. There's still stuff going on in west but **this is an important event à church built by bishop that later we come to call the '**

'. The church shows his power. First major church built and dedicated to Mary.

- **Santa Maria Maggiore, Triumphal arch mosaic showing New Testament scenes, 432, Rome Italy:** The iconography of triumphal arch staying in the apseà first is Xystus four symbols of the evangelist, pete and paul. Then we have a big jeweled throne with a jeweled cross on it. It's highlighted in the central spot. Theologically the jeweled cross is symbol of the second comingà end of time vision. But this is a throneà cathedraà symbol of the bishop cathedra (throne) emphasizing that in the beginning of 5th century this was readable. The representations are one of a kind here you can't find anywhere else because it's a beginning of a tradition expressing their theological ideas in ways that make sense to them but knew what they're looking atà but these iconographic formuli didn't become very popular and ppl after them used different visual representations to tell the stories. We're in a time of initial theological and visual formation.
- On the walls of Basilica of Santa Maria Maggiore we can see a long series of old testament scenes. The are the **Nave Panels, portraying Old Testament scenes. (d. 432- 440, these are mosaics- for individual titles of mosaics- see individual carosels)** Originally 42 panels but only 27 are preserved. The stories are Abraham Isaac Jacob Moses and Joshua (not Joseph)àold testament figures. There's a theological emphasis, a program that's developed here. Taken as a group what these stories represent is the promise given to Abraham by god in the old testament in the book of Genesis exemplified in this image in which the 3 angels Abraham greets them exem sarah is back in the tent she helps him out and among the things that 3 angels holding up is that sarah will give birth to a son Isaacàidea that god makes promises and delivers on his promises to his ppl. But of course in Christian ideology there's a twistà true fulfilmentà the 3 angles here are symbols of the three parts of the trinity and the promise given to Abraham eventually gets transferred to Christians à exemplified in this image in which Abraham is victorious over enemies and gets a lot spoilt by offers says he doesn't want them and gives them to someone called Melchizedek (king of Salem priest of the lord) so here he is. Abraham is the only Jew in town so the bible is talking about a non-jewish priest it suggests that you don't have to be Jewish to relate to god. If you go back the story is shifted to the first panel (out of chronological sequence) to make it closer to the alter because at the alter what happens is the Eucharist (bread and the wine) the energy the body and the blood. What this panel represents is Abraham's recognition of a non-Jewish priest which all together does two thingsà transfer of promise from god from Jewish to Christians and serves as a kind of validation for the priestly activity that happens in this space.

Battle of Jericho, mosaic, 432.

- You've got old testament scenes in the nave -Joshua in the battle with Jerico which stylistically **is like the manuscript illustrations like this battle from the Iliad manuscript.** You can see a **lot of action or like the crossing of the red sea just like the Vatican vergil** (made roughly

same time). When you get to the triumphal arch the imagery is static very frontal not a lot of activity symbolic and hierarchic so makes a contrast in space and time that just like we saw stylistically looked like other imagery epic stories the claim is that the old testament is also like an epic story that unfolds in time and space and as you walk your way down the nave you come to the logical conclusion of the story on the triumphal arch where the old testament leads into the new testament story that's an eternal static truth and ultimately in its fulfillment in the second coming.

Looks similar to: **Milian Iliad, information forms, Medieval Medieval Forms**

- **Santa Pudenziana, apse mosaic with Christ enthroned among the apostles in the Heavenly City, 400, Rome Italy:** Last church: apse mosaic of another early Christian church Santa Pudenziana an enthroned Christ beneath the jeweled cross of the second coming, evangelist symbols, apostles. **But the image of Christ looks just like the Olympian Zeus, full mature bearded figure the triumph of Christianity over Paganism is completed here as it's shown.**
- Church of S maria as architectural project that not only **shows the importance of the bishop of rome** but the sophisticated theological claim as we saw in the orsana gospel and the cotton genesis of the relationship of the new and old testament in architectural language with the unity of nave and triumphal arch and the transfer of the promise of the jews to the gentiles.

Santa Pudenziana, apse mosaic of Christ in Majesty,,Date 410 to 417, Mosaic (detail of Christ's head)

Lecture 6: "The Seventh Century"

- History of the 5th-7th Century

410AD

*Rome sacked by Visigoths

*Romans leave Britain

455AD

*Rome sacked by Vandals

-Overall impression of the 4th-7th centuries: lots of groups are moving around

"Barbarians" -Greek for people who speak like bababa... not Greek

-"Idioti"- Latin for non-Latin speakers

-Politically correct term we will use is Migration period. Non-Latin speakers aren't necessarily barbaric...

-These groups did not particularly express themselves via architecture or literature. They relied on oral tradition. It didn't make sense to build architecture in the Roman sense because they moved around a lot

Dissolution of Roman Empire

- Rome is under threat from various groups represented in the map: (don't need to distinguish the groups) but these different groups move around a lot migratory peoples. The relationship of all these people to the Roman Empire is important. Roman Emperors did business with people on the borders and reached understandings about these groups to operate as a kind of satellite and agent: to protect themselves from those vandals! Interesting scenario: peoples who have their own history, make their own art but don't build monumentally or read and write like Romans (Romans are literate, administrative society, literary culture). We call these people barbarians (idiot, don't speak Latin or Greek).
- All kinds of mixing and transfer between Roman culture and others. We're going to trace the continuing fortune of that part of Western Empire and we look at the artistic culture of these different groups. Counter balance on our understanding of Rome. Those migratory people begin with non-Roman but with exceeding contact they start picking up the culture.

- Relationship between these groups (the barbarians) & late Roman Empire

- During the late 4th century, emphasis shifted to Constantinople

- Romans tried to reach an accommodation and make them "clients" – there was a very uneasy shifting of alliances

- For a while people from these groups could actually be successful in the Roman Empire
ex. A man named Stilicho, who was a Vandal chieftain, rose to the position of commander in chief in the Western Roman armies. He married Constantine's niece, so their resulting son could technically aspire to be emperor.

Diptych of Stilicho and Serena, c.400, Ivory

- Ivory Diptych: ivory has cultural meanings in the world of Roman Empire. It's aristocratic symbol as a way of self-representing one's status and authority in society. We have a representation of a general Stilicho and his wife and their son. Stilicho was a barbarian but he was an agent in the Roman Empire. So these guys have the real power so he rises the ladder in the empire and marries the daughter of Emperor and knows that the son will inherit the empire. Around the year 400 politically an outsider rises to the top of society part of how he expresses who he is, is this diptychà keeps his cloak up with a fancy figulaeà polychrome style of the decorations you can tell there are different ways of making these figulae (pins) communicate basic idea of classic objects à graves in Austria è these are objects that even when they are representatives (like eagles) are not objects meant to tell a story or represent but they are rich items that functionally are unnecessaryà exquisite workmanship that show money, resources and time and represent status symbol.

- His cloak is held up by a fibulae, a decorative status symbol.

Fibula/Fibulae:

-A fibula is a type of clasp that helps to keep the draping cloak up on the shoulder

*Pair of bow Fibulae, Austria, unknown, early 5th C; Gold, colored glass and semi-precious stones

-A fibula is not only practical, but it is also a status symbol. It keeps your clothes up but not just in any old way

-It is an object shared by both Roman and migratory aristocracy

Eagle Fibulae 6th Century

--Eagle has a strong meaning to both cultures

-Ornamental objects would sometimes allude to mythology.

-What was the theology of Visigoths/Ostrogoths? We will never know since they didn't write anything down.

-These cultures were different from each other, but these categories were not as black and white

-Luxury art for migratory people who communicated their status through such objects, which we discover

usually from a funerary context.

Ø We associate these fibulae with the migratory peoples who were more invested in these items as status symbols. For the most part they are non-representational à there's a spectrum from completely non-figural to figural or something in between à like the next pic (uffila) we can see that it's colored glass, the shapes are hard to see but we can see figural stuff so it's not the artist's intent to make you read it so it's been abstracted.

Bow fibula from wealthy female grave, Wittislingen, unknown, Late 6th

– early 7th C

--exceptional feature is that it has an inscription on it

--shares basic characteristics of other fibulae

--Delicate gold, lace framework into which colored glass is poured and fired

--Cloisonne technique and gold relief

--very sophisticated

--Admiration of the piece shown in inscription: "May Uthula live happily in God, Wigering made this."

Both patron and the artist mentioned!

--Wigering was probably an artist of some repute since they bothered to write the name

-Usually we have no idea who the wearer is

-The iconography here is very abstract. Hard to tell if it is a wing, a beak or a talon...

Abstractness is common among migratory groups

- We can say that primary point of such objects is to communicate the status of the individual wearing it. It's exceptional this one has writing on it à "may uffila live happily in god, wigering made it" must be a woman of high status. We presume that in the year 600 wigering was an important figure just to the fact that he can put his name down. We see the reference to God here. Transition between the world of non-literacy and deities. This god may be Christian god.

Meanwhile...

- **Theodoric**

- An Ostrogoth leader who settled down in Northeast Italy

- Ravenna already had a Roman aura

- The first things he did was to (a) convert to Christianity and (b) begin emulating the Roman lifestyle

> Provincial capitals of Roman Empire in northern Italy in Ravenna. Some migratory people settled there. A pair of structures connected to an Ostrogoth named Theodoric, the leader of the Ostrogoths. He establishes a kind of capital or a fixed court in Ravenna by building monumental stone structures which is not a kind of thing these people traditionally did it, it was a **roman thing**. He acted in a way that made him look like an Emperor.

Mausoleum of Theodoric ca.520 – built his own Mausoleum

. Mausoleum is in a round shape just like costa costanza. Around the year 500à to be an emperor in this age means that he'd be Christian.

San Apollinaire Nuovo, c.500

- basilica-formatted church with spolia columns and mosaics
- Like Constantine he build a big fancy church. Marble columns and an apse. It's a demonstration of a migratory group settling down and adopting many of the cultural values of the Roman Christian Empire

Byzantine:

- In the east in the Roman Empire in the beginning of 6th century, an Emperor named Justinian who wants to revive the great Roman Empire managed to reconstitute the power throughout the Mediterranean.

San Vitale, 546-548

- (floor plan)
- **-Round plan rather than a basilica**
- -Chose this plan because it **was the burial place of Saint Vitalis**
- -The outside isn't spectacular but the **inside is covered in colorful mosaics**
- **-Focus is on the apse**
- -2 of 4 evangelists depicted

- A church in Ravenna called San Vitale is a church dedicated to Saint Vitales (not important) we can see something important about the shape so it's basically an octagon a centrally planned buildings → circular forms are for mausolia → a shrine in the form of mausoleum to represent the death of this saint. Outside it's nothing interesting but inside it's a different world → a blaze in mosaic, rich marble work, all spolia from earlier roman buildings. Most of these are in sanctuaries. A rich iconographic program in some panels

Panel with Justinian & a procession of ecclesiastical figures carrying bread for Eucharist

- --"Secular" figure is actively involved with the church
- --Justinian managed to reconquer Roman land – this was roughly the moment when San Vitale was being
- built
- --Bishop Maxentius labeled above his head
- -This is an idealized situation – Justinian was never actually in Ravenna
- --All looking out eerily at something. Perhaps the altar?
- --Hard to tell who is the most important – very ambiguous
- -No depth of perspective – what is important is the figures, what they are doing and their relationship- the Bishop and Justinian's body positions are "fighting" for power"
- -Subtly manipulated to suggest greater ideas
- In the sanctuary the panel very close to the altar represents Justinian. Attitude toward access was not so free so it's clear who gets where. He is participating in the service. Some are carrying the gospel, maximianos the bishop of Ravenna then Justinian with the big gold bowl who's carrying the red or the Eucharist everything's in bold, two more church figures and two of Justinian's men. In the other panel we have Justinian's wife who's also carrying the golden object to which is the charis so we have all the symbols. He has a halo → he's not a saint but special it's an attribute of the roman emperor then → he's the most important figure he's got a lot he's wearing gold and purple, he gets to hold the bread and wearing purple shoes. Two things wrong with the image → maximianus is the only one labeled, he wants you to know who he is → making sure everyone who comes to church will know him. The bottom of the pic we can see ambiguity over the importance of the figures → which one is more important? There's a tension but there's also it's a tetrarchal unity with the joining figures but it's not very clear who has primacy here → historical information: Justinian was never in Ravenna so he never participated in the ritual → idealized image projected by maximianus to demonstrate his connection to the roman empire Justinian → expression ultimately may be central point of Justinian it might help us understand Emperor's position in the religious hierarchy → ideology that the ruler is Christian and a fundamental part of the religious ceremony of Eucharist processor. Also shows the ambiguous relationship between Maximianus and Justinian.

Panel with Theadora (his wife) located on the opposite wall within the apse

- --If you look carefully at her cloak, she has the 3 magi decorated on it. They are bringing a gift to Jesus,
- just as she is bringing the chalice as a royal gift to mass. Therefore, her action is more meaningful.

- Imitation of the Magi, principle of modeling your action on the gospels
- Three loafs for the three angles that is carried by Justinian in the other panel. Old Testament story for the Eucharistic sacrifice, the lergy of the bread. Sacrifice of Isaac is also connected. All connected to the activity that's illustrated in the other panels.
- Up there we have images of the evangelists (4 gospel authors) and we have the symbolic signs the beasts.

Moving away from Northern Italy –The Art of the Migratory People

-Various migratory people, over the course of 5th, 6th, 7th, centuries begin to come together in larger, political entities that we can now call kingdoms, (territory-wise.. the concept of France was non-existent until, at least, the 12th C.)

They stop moving around so much and established themselves as stable political entities.

-Slowly adopted Christianity

-Council of Ephesus - As the Christian church became stronger, there was a need for councils to figure out the theology. Ex, what does it mean to say Mary is a virgin?

-After the council of Ephesus there were churches dedicated to Mary

-Bishop Arius – people following his teachings were “Arians” – this was the Christianity of Ostrogoths and Visigoths.

-The Arians didn't end up winning, theologically. There are consequences and choices to be made.

-Franks- specifically, the Merovingians, choose Roman Christianity. In the end, that is a winning choice.

Gives them a special status to follow the “original” Christianity.

*Sword and Scabbard mount of King Childeric, 482

---Childeric's power came from the „power of a sword“

---Gold, cloisonné, fine piece of work

---funerary context

- Among the first migratory people to convert to Christianityà decision of the ruler to convert doesn't mean that all pagan practices are stopped immediately. Stuff on the sword of childeric who was a king died and converted Christianity but didn't cease being buried with all his stuff.

Anglo Saxon England

-Kingdoms of Essex, Kent, Kingdom of the Picts, Vernitians, etc... are all lost in the midst of early

medieval history. However they remind us of a time when “England” didn't exist.

-On a broader, historical perspective, these kingdoms were not very great, but for them this was everything. Each mind fought for as much power and status as they could get.

-Roman province called Britania: home to a rich roman culture once upon a time. Silver plates in the 4th century could've been found anywhere but were dug up in England so proves Roman presence.

-5th-7th c: century (Hadrian's wall) – There were standard Roman villas where you can for instance, find silver plates in a classicizing style, and roman iconography... at the same time, there exists an indigenous, non-roman culture on the other side.

Ex. Compare

Indigenous: **Celtic Shield, Battersea, 2nd Century Bronze; Hand-Mirror, Desborough, 1st Century BCE**

- The Battersea shield is a piece of metal work that emphasizes geometry ornament organic non-figural non-representative. No iconography but a remarkable piece of craftsmanship and it's not a practical shield it's a ceremonial object for hanging in the court a status symbol. We can contrast between the Roman way and the indigenous way of doing so.
- Next is the tropic swirls makes these fantastic ornamental pattern on the bronze.

w. Classical: **Platters, Mildenhall, 4th Century, Silver relief with decorations.**

Both are high status pieces of metalwork, however one is figural/classicizing while the other is abstract

-2 strands coexisting: Roman and indigenous-Celtic... then, Rome disappears, and you are left with a

myriad of small cultures battling for power

-During the 6th century, we see an intertwining of these 2 strands

- Encounter between the two radically different ways of expressing values through art. On one hand we have the traditional format of metal work of exquisite craftsmanship ornament and abstract patterns. On the other hand we see the book (gospel) brought representation of the evangelist luke with imagery from the gospels roman literate images introduced to England around the year 600. Similarity: both associated with England but different in every imaginable way.

-597 – Gospel of St Augustine brought Christianity into the British Isles

Sutton Hoo 620-655- The 7th Century

- An insight into life in the early 7th century by looking at a site called Sutton Ho. Mrs pretty who found the mounds in the site. Hired the local archeologist to dig in 1939. They found the most incredible thing a the impression of a great ship with all kinds of goodies there
 - Burial mound in what was once East-Anglia
 - Home of a couple named Frank and Edith Pretty
 - Edith was out riding when she saw some mounds, went into town and commissioned the local amateur archaeologists to come excavate
 - When they started digging at burial mound #1, he was shocked by his findings and decided to call for some experts. -He called the British museum, who sent in a team in July 1939, worked for 17 days. Before they had to stop and fill it in due to WW2.
 - Mound 1 had an enormous amount of artifacts that tell us about 7th century England
 - (Photographs of Excavation) original excavation in 1939 and the next one in 1967. There were later campaigns in the 80"s, the 90"s, 2000"s...

-Different generations have different methods and ask different questions and come to different conclusions

-What they found in Mound 1 was the remains of a great ship... only the outline actually remained. Most of it had disintegrated.

-Nonetheless, they managed to dig up 263 objects in items of every material, from precious gold to bone and feather

-People thought this seemed a lot like Beowulf, so connections were made

- Digging of Sutton Ho: The date 1939 is the beginning of the WWII. In 2 weeks under the shadow of war they did this remarkable excavation but they didn't do a thorough job. The modern connection to the plates. The changing ideas of women at work. They found ships. Peoples would hauled the ship over to the spot where an important person was buried. So much work and resource into this action. Who is this person what does this action represent about him or the society. They all were dug up out of the ground in the 20th century. The objects come from context- it's important where it was found and how it got there. Continued to be status symbols after death → this changes under Christianity → societal values change and people say it's better to donate my stuff than taking it with me to the grave. It doesn't happen over night but over time some do both some still take everything with them to the grave. This site represents (like the pompeii of the north) fixes a moment in time that we have a society east Anglo-Saxon migratory non-Christian society that puts a lot of resources into the burial of the king and does so in the context of a society that is on the verge of becoming increasingly Christian we will see that each object is a remarkable piece of work that articulates something about the status of the buried person. At the same time burial will represent a society that's on the verge of converting to Christianity.

Burial Chamber, Sutton Ho

-Much of the good stuff came from the burial chamber (although they didn't actually find the body)

-Who is this person? First question archeologists asked. Nothing really had a name on it, but we can date coins.

-Coins date to 622-629... this burial must be after 629... sometime in the beginning of the 7th C

-not very many textual records, but we do have an 8th century writer, Bede.

-He writes a Christian history of England (since he was a monk) – tells us a story of a king who ruled in this area around 625 named Raedwald. Bede writes that he was king of the East Anglians, who starts of as a pagan, then adopts Christianity. This man wasn't really sure so he built a sanctuary with 2 altars for both pagans and Christians.

-Now, in the Sutton Hoo treasure there was:

A pair of silver spoons inscribed in the Greek alphabet with the names of Saul and Paul, unknown,

- An artifact that was believed to have links with Christianity: the celtic bowls with the cross are also "Christian" but it is believed that these products are just shipped over as luxury goods.

--A guy named Saul becomes Paul (now a Christian) – bible story

--Paul was the one who really helped Christianity explode

--For a long time, it was theorized that this was the burial mound of King Raedwald

-After ww2, they excavated the other mounds. There was found a horse burial and „sandmen“ impressions

(acidic soil destroyed traces of many of the bodies).

-Image – of a person who had been decapitated, and was most certainly a slave. This entire complex has little to do with Christianity. The burial practices are very pagan, and can be compared to other burials in Norway and Demark. -This was an expression of honor and respect given to the leader of the group.

There was value in giving the person the goods that he/she needs in the afterlife (same basic concept of ancient Egyptians).

-People like Raedwald come from a society where Christianity is a brand new thing.

- Huge investment of material objects and human labor – this ship had to be dragged, on to the land,

showing that this ship burial is very important

-Huge cultural investment in a burial of the old fashioned traditional way, a repudiation of the Raedwald

story. It's an ejection of Christianity. Then why the spoons and the bowls, one may ask?

(Stamped with

Roman imperial symbol showing it is Byzantine Silver).

Answer – valued for their expensive material and exoticism, perhaps, rather than religious reason

- These artifacts are shipped over, so they are exotic...its more about material wealth and exoticism. It is the conclusion by scholars that Sutton Ho isn't that Christian because it follows many pagan burial practices.
- Therefore- it was pagan but Raewald had a lot of wealth caus he shipped all these goods over from Byzantine, etc.

Sutton Hoo Con't

- Sutton Hoo figure is decapitated – low social class?- **a slave ...it was a common pagan practice to sacrifice**
- What the site suggestions is that the burial practices do not conform to what we would expect from a Christian context – this is important for indicating that this society is one that is still for the Germanic/Anglo Saxon traditions
- 7th century piece
- There were coins (622-629) in the pursecover in Sutton Hoo
- Byzantine silver was all stamped with the imperial texts/name of their ruler
- Whoever is buried with these bowls is at the pinnacle of this byzantine society
- We can also presume he is a warrior, the remains of a helmet were found there
- Bede – wrote a history of the English church. Writes about an east Anglian kind named Redwald

- Was a pagan who converted to Christianity who nevertheless maintained two alters – one dedicated to Jesus, and one dedicated to the Pagan Gods
- We don't know how he felt, maybe he thought he could worship two at once
- These two silver spoons are inscribed with the Greek names Saulis and Paulis
- Saul converted his name to Paul – influence of Christianity
- The spoons are a microcosm of Redwalds own conversion to Christianity
- It's true that Saul converted and changed his name to Paul if Bede's writings are to be trusted there was a king in East Anglia who had his foot in both worlds
- The impression we get is not of a king who is full Christian and whose burial reflects the practices of Christianity – the bowls and the spoons are as small part of the 263 different items found in mound 1
- Reflects more of the ideas of the society than the individual who is buried
- Burial is a social practice
- His burial was an investment of vast resources, worth a tremendous amount of money and they are essentially being buried- not being given to a church
- Purseover is perfectly symmetrical
- Geometric stability, the intricacy is outstanding but then the object as a whole is perfectly symmetric
- Even though this is not a representational composition in the style of Roman narrative art like the Vatican or Basicilia of Sana Maria– there is this sort of artistic sensibility at play here
- The goal of the artist is certainly to capture those representational qualities to make it easier to identify
- The craftsperson wants you to be able to distinguish between a beast a human
- The purse represents conflict between beast and man, beast and beast, sense of power, domination and struggle – recurring themes in Scandinavian art
- Number one problem in interpreting these things is the fact that we have no texts what they are supposed to mean
- Shoulder clasp, there seems to be a menagerie here

Sutton Ho, con't.

- July 1939 -team of archaeologists from the British museum uncovered from mound 1, the remains of the ship burial that unearthed 263 objects in gold, garnet, silver, bronze, enamel, wood, iron, etc.

August 25 -finished recording info about boat which had by that point completely disintegrated leaving only the rivets and the impression in the sand.

September 3 -Britain declared war on Germany and the site was covered up only to be re-excavated in the following decades.

- One of the approaches of the subsequent excavations was to situate Mound 1 within the larger context of the rest of the topography.
- In burial grounds one could find the impressions, phosphate remains of people. They are very revealing about the cultural morays about the people responsible for burials at Sutton Hoo

No gold, no garnets

Probably a slave or captive

- Person on the left was decapitated
- Horse buried at Sutton Hoo

- Taken in aggregate what the site as a whole suggests is that the burial practices do not conform to what we would expect in a Christian Context.
- Important for indicating east Anglian society at beginning of 7c is one that is still adhering to the traditional Germanic/Scandinavian traditions
- Belt buckle and purse with him

Mound 1 Chamber -where "the guy" was buried

White backing replaces the original backing that would've served as the mount for these gold and garnet pieces

Nice balance -perfectly symmetrical. Each element has a geometric solidity. The intricacy is outstanding

Object as a whole is perfectly symmetrical

Even though this isn't a representational composition in the style of roman narrative art, there is a remarkable artistic sensibility at play

Even when representational elements are introduced, like a man, beasts, bird, the goal of the artist is to capture those representational qualities that will make it possible for you to identify them.

Craftsmen want you to be able to distinguish between beast and human. However human isn't represented in any optically correct, 3d, or convincing way with a sense of organic unity of weight, mass, volume. The drape isn't hanging convincingly over arms, knees, etc. it's completely flat and ornamental.

The figures are created with the same kind of geometric patterning that is used for the other elements -stylistic. Iconographically, the purse represents conflict between man and beast. Power struggle, domination between best and beast . These are recurring themes in Scandinavian art.

- When you see a crucifixion of Jesus you can identify it because there is a gospel to go along with it
- These people are illiterate, an oral culture.
- Not until the 12th century do they start recording things

The number 1 problem with interpretation is the fact that we have no texts that tell us what they're supposed to mean

- This northern pagan ideology, Asgard, Thor, etc, is what they're talking about. Conflict between man and beast.
- Can be a challenge to interpret/recognize them

Coins in the purse

- Purse all cleaned up

Conflict between man and beast.

-Can be a challenge to interpret/recognize them

Coins in the purse Dated between 622-629

Because they have inscriptions -names

Most coins are from Frunkia, Gull -they've travelled

Assemblage of byzantine silver bowls

Know they're byzantine because byzantine silver on the authority of the emperor was all stamped with the imperial tax (name of ruler)

□Two byzantine spoons

-Other objects in burial chamber:

-Put together it suggests the person buried here somehow brought these over English Channel.

These are precious objects because of intrinsic material value (silver) and by virtue of having come from a really long distance (exotic objects) not everyone in east Anglia is serving dinner in byzantine silver bows. Must've been exceptional object

Remains of a helmet were found there

shield

Whoever buried here is somehow who is at the pinnacle of east Anglian society. Control the most precious resources that are available. Can presume he is a warrior.

-Gold belt buckle also found in chamber

Made of solid gold

-The person had a lot of bling

He maintained two altars; one dedicated to Jesus and one dedicated to the pagans

-These are hanging bowls, which is what was mostly found in the burial grounds

Long visual aesthetic tradition of the Anglo-Saxons, Celts, in the British Isles

-Nothing to do with Christianity

-Burial reflects value of the society more than the value of the individual who was being buried

Burial is a social practice and Raewald may have been the most Christian of Christians, hypothetically, but when push came to shove, his burial was a representation of an investment of vast resources. Both resources of the things being put in the ground, but also human resources to drag the ship up and to bury it. The overwhelming impression is a pagan polytheistic tradition and this is what is represented in most of the objects

- It is still up for interpretation

-Presumably all the things buried with him aren't all the good things in society. All the other things must have been amazing

-Nobody really knows how/why the things were buried with him. War spoils?

-When they unearthed the ship, archaeologists just assumed it was a burial

Summary: for the purposes of the narrative of this course -Sutton Hoo, **as an extensive aristocratic burial site with tremendous investment of objects with portable luxury art, represents a tipping point between one world and another.** What we've been charting is the transformation of the Roman world, which was in retreat, as the Roman army and central administration of the empire constricted, various groups filled the void. Some had more success, some had less success, some assimilated into Roman culture more, some less. What unites them all -they're all illiterate, all slowly converted to Christianity, often moving from paganism to a form of Christianity called Aryanism, before becoming Christians following the authority of the bishop of Rome (pope). There is also a material transition as that religious transition happens. The practice of burying things as grave goods to a practice of donating things to the church,

- Shoulder clasps to help keep the cloak up
 - These are the most exquisite clasps they have, in terms of craftsmanship.
 - They conform to the stylistic predilection and iconographic choices of pagan, quasi, migratory people we talked about
 - Menagary. The focal point are the rectangle fields filled with those little glass rods to make a pattern. Those are purely geometrically and abstract
 - Intertwined snakes, biting each other or themselves
- Demonstrates how the craftsman really abstracts the representational imagery. Its important to have 2 boars, but not important to render it in an optically correct way.
- Boars -hard to see
- Cenotaph -memorial

The practice of burying things as grave goods to a practice of donating things to the church, broadly speaking. Moving forward, precious items will become associated with church treasuries. Stylistically we will also see a tension between traditional indigenous northern forms and imported Mediterranean forms.

Lecture 7: Insular Manuscripts

The practice of burying things as grave goods to a practice of donating things to the church, broadly speaking. Moving forward, **precious items will become associated with church treasuries.** Stylistically we will also see **a tension between traditional indigenous northern forms and imported Mediterranean forms.**

What happens when Christianity inserts itself into this culture? – next lecture

Lecture 7: Insular Manuscripts

(intro from previous lecture)

What happens when Christianity inserts itself into this culture?

- **Insular – having to do with the Latin word for “island”**
 - **Insular art is the art from the british isles- monastery art from this period**
 - **Group of manuscripts, made in the region of England. Insular -having to do with islands**
 - **Anglo-Saxons: rich textual sources that described the process of Christianity**
 - **Bead: History of the England People (year 730)**

***Social Context**

Introduction of **Christianity into the northern part of Europe**

- St. Patrick sends **missionaries to England**, sends them to the continent too
- In France, they have close connections to **Southern England**. The King of Kent is named **Ethelburt**, is Pagan. For political reasons, he marries a Frankish princess, Bertha. She happens to be Christian
- There is **Christian movement up from France**
- The third strand is from **Rome itself**. Pope Gregory was walking through town one day and as he passed by **Rome he ends up in the neighbourhood of the slave market**. On the trading block, there were strapping, young, blonde men. His aids told him those are “engeles” , or “angels”

Missionary named St. **Patrick. Sends missionaries to England**

Merovingians in France have close connection to southern England. King of Kent, ethelburt -very pagan-marries a Christian Francis Merovingian princess , so Christian movement up from France

So, there's 3 ways Christianity gets here:

- 1) Missionary named St. Patrick. Sends missionaries to England
- 2) Merovingians in France have close connection to southern England. King of Kent, ethelburt -very pagan-marries a Christian Francis Merovingian princess , so Christian movement up from France
- 3) Rome itself. Pope Gregory noticed a bunch of blonde slaves and was curious about them. And that's how he discovered the Anglos. Gregory called them angels. There was something about those slaves that made them think they were angelic. Therefore **made further inquiries about them and if they're Christian**. Sends his assistant, **Augustin, with a group of men, to bring the word of the lord to the Anglos**. He lands in **Kent in 597 and converts Ethelburt**

Gospel of Augustine

- Augustin brought with **him books to England**: also influenced the spread of Christianity
- Christianity is a religion of literacy. The Book is the major art form.**
- John begins gospel with "the word was God"
- Christianity **Emphasizes value of words**
- These words are somehow God. Incredibly powerful thing
- The book that Augustine brought with him to **England is still available**
- St. Augustine Gospels
- **12 series of Christ**
- Box of Relics from **the Holy land is similar to the St. Augustine Gospels**
- Narrative scenes on the box connect directly with the relics scenes, and vice versa
- Images are sharing in the sanctity with the associated relics or associated text
- It's also similar to the Quedlinburg Itala
- **Roman book (12 scenes), is the continuation of the tradition of early Christianity narrative**
- One of the books Augustin brought with him -2 images

Luke, the Evangelist

Ø This manuscript is a Gospel book

Ø A gospel book is a separate kind of manuscript, different from the bible

- Ø Gospel books were essential for the Eucharist
- Ø The performance of the mass required a reading from the Gospel- that reading would change everytime you read at the mass
- Ø These 6th and 7th century portraits comes from the classical tradition of author portraits
 - Representation of Luke
 - Has symbol of evangelist. Dressed as philosopher.

Mathew -man mark -lion luke -ox john -eagle

From one of the book Augustin brought with him to Kent. It had 2 images

Representation of Luke

- Has symbol of the evangelist. Dressed as philosopher
- Hallmarks of architectural composition of pantheon -pillars on either side of Luke
- Not the only 6th century portrait of evangelist. Shows once upon a time there were many evangelist portraits.
- Can take Augustin gospels as a representative of a **wider spread phenomenon of book illustration of evangelist portraits from Italy, Mediterranean, from the roman-Christian world**. Which now is being imported into England. Which has no tradition of books, evangelist portraits.
- Counterpoint to things that then begin to be **produced in the insular world** when conversion proceeds and there are **more Christians and religious foundations**. They will begin to produce their own books.

recap: Gospels of Augustin

Augustine converted the **anglo-saxons** carrying an **icon and a book**

- He supposedly **converted all the Englishmen**
- Depicting **Luke the evangelist**
 - In an **author/philosopher** pose
 - **Seated on a throne** - invokes his **high status**
 - Small **narrative scenes of Christ's passion depicted on either side of him**
 - Similar to **synagogue of dura europus** and
 - **Descriptive narrative can travel across distance and time**
 - § Not a **style, but theme**
 - Images in **England had a lot of power**
- Every evangelist has symbol associated with him
- This particular book evokes 2 things
 - The role that images had in converting the English people.
 - Shows the **visuality, the power that images had**
 - Images showing up in England from Rome
 - **Influx of Italian art**
 - In turn affects their architecture

- Style: rome has its **way of making art**. And when you see **roman elements being copied** and modified and ignored each of those things are **very important and indicative of a stylistic choice**. Rome with its **burden, history, has a great role in the start of Christianity**.

The Book of Durrow

One of the earliest illustrated is the **book of Durrow 660-680**

Representation of Matthew

Not a very nice representation.

Artist is not somebody who is trained in the classical Mediterranean style that we see in the St.

Augustin gospels. Representation of the figure looks lot more like contemporary metal work.

Like the clasps buried in Mound 1

Essentially a piece of metal work the artist such a head to

◇Flat, decorative, ornamental

◇Interlace -seen in metal work

Book of Durrow

First of these insular manuscripts

made at the Monestary of Durrow

Was a columban house

Just like the St. Augustine gospel book

Complete illuminated gospel book made in this location

This book is fairly small (pocket size, meant to be carried by missionaries, to be used in the process of Christinization)

The uncertainty that some scholars have about where this book was made..extent that book production was very similar

Associated with the figure of St. Columba himself

Became a relic of St. Columba

This book was so important that he had to make a metalwork shrine for it

Lough Kinale book shrine (cumhdach)

Once this book was put into a metal shrine, you couldn't open the shrine

The book was something you couldn't read anymore

Insular context, this is a special category of a relic—a book relic—because it doesn't exist in other places

Undermines HOW important books and written words were

Book of Durrow representation of Mark

Colouristically, ornament is fantastic

Product of an artist who is trained to do things like metalwork is asked to take that aesthetic to a new phenomenon. An illustrated gospel book.

Various foundations, that go missionize the North of Europe and they bring their religion, customs, art with them.

- Manuscript from Germany looks very similar to book of Durrow . These things have a beauty, but also a power.
- · The book of Durrow, Matthew: flat, decorative, ornamental, looks like metal work. Interlace of strands that look like what you might see in contemporaneous metal work

Trier gospels

-Scholars argue whether it was created in Germany or brought to Germany

- Trier Gospels: who was Thomas? He wanted to inscribe himself onto the page
- We want to know more about the person who made this book
- These books are treated as objects of power, to indicate the precious content within
- The image of four evangelists & central symbol of the cross all on one page
- Idea of this is the unity of the gospels. That although they tell slightly different versions, they all are unified in telling the story of Jesus.

All evangelists combined into one figure. Theologically it is very effective of communicating this same idea of the ultimate harmony of the gospels. It says Thomas wrote it.

We have no idea who Thomas is, but h wanted to scribe himself on the page.

These books are treated as objects of power. Put in fancy covers to indicate precious content within.

St. Peters Church, 650-mid 7th c. Bradwell, Essex, England

- Irish, Romans, Anglos don't see eye to eye on certain things
- A woman convenes a council at Whitby. All churchmen get together and agree to accept the Roman way of doing things.
- The church hierarchy in the British Isles says we're going to turn to Rome for instruction.
- The abbot, Benedict Biscop, goes to Italy, and brings people back to teach them how to perform liturgy properly. Brings back books, painted panels

The idea of building a stone permanent structure is patterned after Rome.

Monkwearmouth-Jarrow, Northumbrian double monastery

- When benedict builds his monastery he dedicates it to Peter. And then second church is dedicated to St, Paul.

He does this in a place called Monkwearmouth and Jarrow

The whole idea of building in stone, comes from Rome. It's part of the emerging Christianity in the insular world.

Christianity in the insular world.

Codex Amietinus

- Old Testament figure Ezra
- For the longest time scholars thought it was a Roman product.
- Looks like an evangelist image. Some what sense of space, 3D illusionism the text itself is a very pure text of the bible.
- Made in Monkwearmouth and Jarrow, which the abbot Coelfrith, brought the book as an offering to the papacy in Rome.

-He died on the way

They made 3 of these. One for Monkwearmouth, one for Jarrow, and one for Rome

-515 pages -very large book. One of 3 original.

-Takes 3 people to carry this. Very massive and monumental

-These books are made from parchment (cows)

-The people in northern England, are very conscious of the fact that they are a very long way from Rome. Yet they can produce something, that is so Roman. Part of this is a demonstration that the monks of England are equal members of the roman Christian church and they had the skills, as well as material resources to make this. Tremendous investment into this book. A way to forge a connection with Rome.

Author portrait of Ezra

The monks of North Umbrea used these imported books and use them

Ø The founder of St. Paul's church in Jarrow, England **The founder had a concern of establishing a library (abbott benedict biscop)**

Ø He loved books

Ø We know that it's likely that the entire library...

Ø The books that were originally with **Casiodory's library** came with Benedict to Rome

Ø Author portrait of Ezra

High quality copies of these Italian books were available to the monks

Figure: Prophet Ezra. He's sitting here working away, seated in his study, surrounded by his cabinets of books

It was thought for many years that this book was made in Italy

It was in the last 100 years, it was proven that this book was made in England

What were the reasons for people thinking this book could not be English? : the artist has tried to render a sense of depth, trying to convincingly

The image of Codex Amiatinus, lives in Florence

- For the longest time scholars thought that this was a Roman product
- It has emerged that in fact, is a book that it was an English book
- Coelfrith, brought the book as an offering to the papacy, to Rome
- He died on the way there and the book had whatever fate it ended up having
- According to Bede, **they named three of these, one for the two cities and one for the Pope**
- **515 pages, and is one of three originals**
- Made of parchment, skin of cow
- One of the things that the codex indicates, **is that the people in Northern England are very conscious of the fact that they are a long way from Rome**
- On the "edge" of the Christian world, on the "frontier" essentially
- They **can produce something that well into the 20th century could convince scholars that it was made in Rome**

- Ichnographically, intellectually, the Lindsama gospels are copying the codex, except the illusionistic space and gravity is lost in the first one. The colour is phycadelic, there is no shadowing or organic quality to the gospel and the figure within it

- **Codex, northern, Mediterranean**
- The gospels is somewhere in between
- Is also looking at the same thing, but he is casting it more in his native, northern aesthetic

Lindisfarne Gospels

- Splits the difference between the book of Durrow and Codex Amietneus in terms of style.
- Copying the same thing as codex
- Lost sense of gravity, depth, no shadows, no organic quality to the figure. Not very convincing in an illusionistic way.
- Looking at the same thing that Codex artist is looking at. However he's casting it in a native northern aesthetic.
- The angel represents symbol of Matthew.
- Man behind curtain is an old testament figure and he's holding the Old Testament with covered hands
- Matthew is writing the New Testament with open hands.

Lindisfarne

The **Life of Cuthbert is important (Cuthbert is a saint)**

- End of the Lindisfarne gospels an additional piece of writing, colophon, **scribal adaptation that tells us something about the book's creation.**
- Tells us a lot about the **creation of the gospels**
- **Made this book in honour of God, St Cuthbert, and all the saints**
- Aldred, put the translation **in between the lines from Latin to Anglo-Saxon**
- **Aldred lived around 955**, but Aesfrith who wrote the book, was a bishop around the year 700. Therefore scholars question how accurate this is.

This could just be a consistent oral tradition

We know a lot of **Cuthbert**

- He was the **Head of monastery**
- Led **institution (monastery) is an outpost**. Doesn't necessarily have to be far away. Where **individual go to raise their spiritual being**. They **leave behind the world** to be **more connected to God** in the hopes of being accepted into heaven in the afterlife. It's a pure life. Getting away from materiality, physicality.
- **Cuthbert was so holy**
- Lindisfarne the tide comes in and cuts it off from the rest of the mainland.

Not good enough for Cuthbert

- He goes to a different part of the island half the time- to be in spiritual isolation

Dies in 687 and is buried **somewhere where he goes to get away from it all.**

698 bring his body back and at that moment they decide to make a magnificent book for God, Cuthbert, and the saints.

Whatever else the **art of the gospel tells us** -it's a demonstration for the **desire to honour and to have tangible connection to the saint**. The cult of saint, the presence of saints and their relic. Part of a larger phenomenon of honouring and **connecting to the saints of whom Cuthbert is one**

manuscripts being connected to the lives of the saints

- Historian "Bede" tells us about the Lindisfern Gospel's Holy island
- Cuthbert dies in 687, and is buried, even away from the monastery
- They bring back his body to the church in 698
- Book is the demonstration of the desire to honour and have connection to the Saints and the presence as well as their relics
- The book is apart of this larger social context

Lindisfarne: **text and image are fused into a single sacred object**

Literally one man who did everything -> Bishop of Lindisfarne- **EADFRITH (artist)**

Books were of **special significance**, being **closely connected to saints**

Cuthbert himself was **ascribed**

Written in his hand

Author portrait of Matthew

Sitting and writing away in his book

This portrait is different from the authored portrait from the codex Amiatinus

Both were made in late 700

Both in same iconography

Clearly the artists both images are **engaging with their role models in completely different way**

(HINT: compare for exam)

Portrait of Matthew

more focused on figure himself, and right image is more spatial/environment (naturalistic space he's part of: a library setting)

Matthew: **privileged view behind the curtain**

Ezra is alone. Matthew has an angel, hence more holier, because they're validating his writing.

Ezra is more pragmatic image.

Matthew is more detached from reality

South of England: direct contact with Pope

Late 8th century: **Christianity has been in Ireland and Scotland since 6th century (Matthew picture)**

same visual concerns as the metalwork objects

Lecture 7: Repeat

Last part of 7th century: The ages of the medieval West

Last week introduced about the remarkable finds of ship burials at the site Sutton Hoo, Norfolk, England in July 1939. One of the approach of the subsequent excavations was to situate mound 1 which consist quiet a few burial mounds. Execution victim from the eastern group of burials were found, some of them were slaves, some of them were horses. Also there are also objects like **hanging bowl** and **Hanging bowl escutcheon** indicates that the site is associated with Anglo-saxons (fragmented and diverse groups living in the British isles) .

Sutton Hoo, Norfolk (England)

- May look like bumps, but filled with archaeology materials
- 56 burials, 2 of these were highly status individuals
- Mound 1 : MIGHT have been the early medieval King- died early 7th century (**Raedwald, a king of East Anglia** who was converted to christianity but maintained also as pagan.

Pursecover, Sutton hoo

- **perfectly symmetrical,decorative,geometric patterns**
- oral language was not recorded till 12th century so not confident with the meanings of images
- In the purse there were **coins** which were dated roughly between **622 and 629 because they have inscriptions and names.**

***COINS WERE FOUND IN THE PURSECOVER**

- Most of the coins traveled a bit like other objects in the burials
- including the **byzantine silver bowls** with crosses on them
- and **2 byzantine spoons**(inscribed in the Greek alphabet with the names of Saul and Paul)
- we know they are byzantine not only because the style but also because the silver on authority of the emperor was all stamped with the imperial texts
- those indicate that who buried here controls the precious resources
- the **Helmet in Sutton Hoo** indicates he's also a warrior
- oral language was not recorded till 12th century so not confident with the meanings

Gold buckle, Mound 1, Sutton Hoo

- Style 2 metal work: abstract animal form – pair of serpent and bird/eagle heads

Imperial style shoulder clasps

- displays **remarkable artistry and skill in putting in together**
- Rectangular portion: filled with red garnet
- Garnet has been covered with a thin layer of gold
- Supreme technical achievement: curved end pieces-> constitute a medieval magic eye
- Two wild boars fighting with one another: curly tail, hind hooves, angry back of the boar on top, eye, ear and face at the bottom
- It's recognizable: the person who made this is clearly a virtuoso and good at cutting garnets

Insular Art: Word and Image in the British Isles, 7th to 9th Century, Manuscripts

Introduction

- Insular: Ireland or Britain
- **Ireland had been Christianized from the 5th century**
- Christianity is a religion with literacy and they write books
- Anglo-Saxons: **rich textual sources that described the process of Christianity**
- Icon: **contains a depiction of specific holy figure: Peter, Paul, Christ, Mary, etc.**
- Iconography: within Christian world
- **Synod of Whitby: church meeting**

the tradition of Irish Christianity was put on the **backburner in favour of the Roman Feast of Easter: one of the most important in the Christian liturgical year**
You have to calculate it based on the moon (Lunar), for Easter

- Begins in South region of Kent
- Ø Augustine and his monks arrived on an island off the coast of Kent
- Ø King of Kent came to greet them
- Ø Bede tells us King was suspicious of any type of magic
- Ø Instead of the kind of magic Kent was familiar with, instead he **got image of Christ painted on wooden board**
- Ø Taken with **missionaries like Augustine, to convert people to Christianity**
- Ø **Cult of images: images painted of the Holy figure**

- When Augustine and his monks arrived to Kent they brought **numerous books with them**
- Ø **Exportation of Rome culture to England, along with Christianity**
- Ø Common for Augustine and other missionaries to **display missions in book, so it's a teaching function**
- Ø **It shows how important pictures and images were**
- Ø **Role of images in the process of conversion**
- Ø **Pictures become books for the illiterate**
- Ø People who don't know the story, who aren't Christians, images would be good for them
- Ø **Images should teach about the Bible and Christianity**

- Manuscripts are **treated as objects of power and putted in fancy covers to indicate the precious content within**
- Evangelic churches

Gospels of St Augustine, St Luke enthroned in an Arcade, compare to **San Vitale**

- says luke and has Evangelists symbols
- Matthew is Human/Angel, Mark/Lion, Luke/Ox John/Eagle
- **12 series of Christ**
- **Narrative scenes on the box connect directly with the relics scenes, and vice versa**
- Images are **sharing in the sanctity** with the associated relics or associated text
- It's also similar to the **Quedlinburg Itala**

- **Roman book (12 scenes), is the continuation of the tradition of early Christianity narrative**

Book of Durrow

- First of these insular manuscripts
- Monastery of Durrow
- Was a Columban house
- Complete illuminated gospel book made in this location
- This book is pocket size, meant to be carried by missionaries, and used in the process of Christianization
- Associated with the figure of St. Columba himself
- Became a relic of St. Columba
- This book was so important that he had to make a metalwork shrine for it
- **carpet page with scroll work** filled entirely with patterns can be compared with **Imperial style shoulder clasps** and **Hanging bowl escutcheon** in style show that the style and art was inherited and applied to this new phenomena- manuscript

Trier Gospels

- **Evangelist symbols** page shows idea of **it is the unity of the gospels of telling the story of Jesus**
- **The Tetramorph** page has **names of Mark, Luke, John but combined with a single figure, theologically effectively at communicating the idea of 4 gospels representing 1 story**

Monastery of St. Peter, Monwearmouth (England)

- combination of different features
- He went to **Rome and brought back lots of stuff! Like books**
- Building things out of stone, as opposed to building them out of timber and wood
- These churches were **built out of stone in the Roman manner**
- Benedict Biscop brought over stone-workers from France, to help him work on these buildings
- We see a combination. These columns were made for this building, not reused.
- Column shafts were used from Roman sites, but the capitals carved on top were carved by the French craftsmen, depicting Roman culture
- columns are made fresh, not reused
- interlace pattern, similar to the metalwork on the right (6th century)

St. Paul's Church, Jarrow (England)

- Send Ceolfrith a few km and found this church
- Fabric of the building: a big portion dates to the 7th century
- Dedication of the church
- In addition to having surviving wall, the windows are also original
- We also know that they had workers on sight making stained glass
- They had people on sight making stain glass
- **Fascinating combination of local talent, as well as an interest in creating a whole workshop where people are working in stained-glass**
- The founder had a concern of establishing a library, he loved books
- The books that were originally **with Casiodory's library came with Benedict to Rome**

Codex Amiatinus, Author portrait of Ezra

- The monks of North Umbria used these imported books and use them
- High quality copies of these Italian books
- Figure: Prophet Ezra. He's sitting here working away, seated in his study, surrounded by his cabinets of books
- It was thought for many years that this book was made in Italy
- It was in the last 100 years, it was proven that this book was made in England
 - What were the reasons for people thinking this book could not be English? The artist has tried to render a sense of depth, trying to convincingly

Saint Matthew in Lindisfarne Gospels compare with Codex Amiatinus

- more focused on figure himself, and right image is more spatial/environment (naturalistic space he's part of: a library setting)
- Matthew: privileged view behind the curtain
- Ezra is alone. Matthew has an angel validating his writing, hence more holier
- Ezra is more pragmatic image.
- Matthew is more detached from reality
- South of England: direct contact with Pope
- Late 8th century: Christianity has been in Ireland and Scotland since 6th century (Matthew picture)
- same visual concerns as the metalwork objects

Summary: Text and image within insular world: books and images were crucial to the process of conversion of Christianity

- images could be books for the illiterate
- Books, images, and script used often have much more than the simple dyadic
- These images transformed into relics, and scripts turned into icons
- Explored parallels in terms of technique and formal elements
- Books and images had more than just an educational purpose
- How the complex meanings could challenge the strict division between the different kinds of insular art work
- importance of the legacy of Rome
- These books in the form of models
- **Monks in northern England, studying and copying books from Rome, looking at classical models**
- **Importance of Rome as a source of icon, ex. book of Durrow and Kells**

The Lindisfarne Gospels, con't.

- The book of **Lindisfarne, made by the Abbott of Lindisfarne**
- The entire book is 258 pages
- Lindisfarne gospel, **written in Latin, but the words are Greek**
- There's an **emphasis on the symbolism of the cross in the gospels**
- What purpose does this serve?
- Frontal piece: (big letter opening a section of the text)- Says that something big, or spectacular is here
- Cross symbolism
- **Jesus dies on the cross, which may seem bad, but the crucifixion is a victory because he is resurrected, and here comes forgiveness and salvation**
- **Victory over sin and death: the cross as a whole becomes a symbol of protection**
- The idea that **someone would be stimulated by these pages in a spiritual contemplation**
- Four arms of the cross: 4, gospels
- **Medallions, cross crosses in the arms**
- The one in the center is different
- Perhaps this **represents Christ**, this might be an invitation for a viewer to spend time in a kind of meditative spiritual contemplation, thinking about the details –not just for an aesthetic appreciation but to consider truths about Christianity
- Another theological point: the decorative program is **composed of the introductory material to each gospel, this consists of evangelist portrait, and a fancy opening text page**
- Page of the canon table, another device for showing the harmony of the gospels
- Typical of medieval gospel books, **canon tables are standard features**
-

(Dec 19)

Book of Lindisfarne (manuscript):

- Pilgrimage to the holy place of saint. We talked last week about the social context that motivated the production of the Lindisfarne gospel. **Lindisfarne is off the coast of North**

Umbria. A monastery there named by Cuthbert who was the abbot of the Lindisfarne in order to leave a life of seclusion and prayer and spiritual contemplation without material possession or sex or drugs or materiality in general and Cuthbert was regarded as a saintly figure during his life very spiritual he would travel all over the island was buried 607 and short time after moved in 698 to god monastery- translation of his relics relocation of his body to a new shrine in the church was one way of elevating the presence of the now revered fully as a saint in the church this part was a broader phenomenon in the middle-ages in many other ways. The cult of the saintsà the special burials. This belongs to a woman named ... and these physical remanence to **saintly people were thought to have spiritual power: a link between materiality of this world in which the saint lived and the spiritual realms of heaven in which the saint now lives.** * **saints were a Medieval construction**

- **Cuthbert** is one of the **many saints another aspect of this fact is the creation of this luxurious book: Lindisfarne gospels.** Based on the colophon written in 955 by Aldred who provided the Anglo-Saxon the translation to the text and tells us that it was written by Aedreth the bishop and abbot of Lindisfarne. It's important before knowing iconography to appreciate the context in which the evidence points to the fact that the entire book (258 sheets/folios) as we said last week that's a lot of cows to produce all those sheets an important material investment and the **script of Lindisfarne Gospel** and the style of the pages all suggest that the entire book of the **4 gospels** with its illustrations was made by one person maybe Aedreth which is not only material investment but time investment must've taken him years to write it specially with his responsibilities. It is a sign or expression of Aedreth's devotion to god and st Cuthbert and all saints. **Even if no one saw the book it still had power as an expression of this individual's devotion.**
- Question of **style:** The stylistic choice comparing it with the Codex Amiatinus figure of izra based on evangelist portrait from the mediteration from Italy very classicizing is one side of the spectrum and compared it with the book of Durrow symbol of the angle for Mathew which **represents the other end of the stylistic spectrum and suggesting that Lindisfarne gospel ichnographically is clearly based on the same model as the Amiatinus figure.**
- Also **Lindisfarne stylistically has much in common with the indigenous Celtic based preference for color pattern abstraction** which we see in the great cross carpet pages. Cross should be an obvious term each of these 4 one in front of each gospel focuses in some way on symbolism of cross. **We call them carpet pages because scholars thought it reminded them of Persian carpets. But carpets have nothing to do with the matter.**
- In the left pic you know pretty clearly what it says : evangelist writing the gospel and a Greek script is written in Latin letters which unusual in North Ambria that's showing off in reaching antiquity exotic and old figure representing in old testament covered up incomplete only to be revealed with the coming of the gospels. Ichnographically it's really hard to read it. It's clear that there's a focus on the symbolism of cross but what function does it serve within the structure of the book

- part of package of **frontal pieces (the opening page with the letter of a section of the gospel) is an introductory illustrations before the text that in a way announces that something special is about to happen-** less as a carpet but as a doorway or portal

- the cross symbolism is central to the idea of gospels as revelation of god in person of Jesus becomes an essential symbol. There are other proposed interpretations: one is that they serve doorway to the gospels they might represent a kind of protection at a liminal space/ transition from one space to other from outside to inside from profane to sacred. In traditional societies **doorways are considered liminal spaces of potential danger where things can happen**

and need to be protected and it could be that the incredible knot work are kind of talisman against evil eye and danger. Cross is a symbol of power and victory referring to crucifixion (resurrecting Jesus leading to salvation) victory over sin and death

-here also becomes **symbol of protection placed in all the knot forms**. Another interpretation: **you would be stimulated by these pages in a kind of spiritual contemplation that you would say this is a work of an angel and not a man because of delicacy and subtleness. When you look carefully at the intricacies you see abstracted animals and birds and snakes.** you begin to see **all kinds of patterns hidden symbolism and symmetry** -makes you think of gospels and evangelists. All the time that had to be put into creating these different compositions. Output is looking and contemplating making one think of the gospels. Details are showing that the central form is **not a cross but a flower which might be references to the gospel suggesting Christ not sure but the point is that this is an invitation for a viewer to spend time in a kind of meditated spiritual contemplation pondering about the details and exploring symbolisms in the intricacies**

- this refers to the **kind of activities common in the monastic culture of early middle-ages with both text and pictures.**
- Another theological point is that the decorative program of Lindisfarne is composed of **introductory pages for each gospel that consists of cross-carpet page, an evangelist portrait and a fancy opening text page and this series of pages of canon table: another device for showing the harmony of the gospels because the gospels are not entirely consistent so they have to be harmonious.** One way is creating this concordance where we have 4 gospels which tells you which chapter of each gospel correspondence to which part of others. **These canon table are very standard in medieval times.**
- Incipit page of text- very colorful incredible aesthetic approach to text becomes decorative organic living form each letter filled with decoration starts from more decorated and big to less decorated and small. **He announces Liber (book) takes the whole height of page to deserve words of god.** (the first letter of that page) Visually a clarion call to announce the beginning. Then it takes your eyes to the **end of the line getting smaller** and frame **opens up to let you into the next page and the text.** On the bottom you can see intertwined abstract birds and trumpet spirals that are exactly what we see in contemporary gospels. This detail shows us his remarkable fusion of style in which you got Mediterranean elements as well as local traditional aesthetics blended in together all in the honor of St. Cuthbert.
- All was well in Lindisfarne until 793 when Vikings attacked and again two more times sacked it and the monks had to run away. **The monks take two things with them the body of St. Cuthbert and the Lindisfarne manuscript eventually end up near Durham at Durham Cathedral.**
- **Durham Cathedral, 1093-1133: Body of Cuthbert was moved there in 1104 and it remains there to this day.** In some ways is all built for the purpose of **honoring Cuthbert** among other purposes.

Textbook Notes on insular manuscripts:

Anglo-Saxons: rich textual sources that described the process of Christianity
Bede: History of the England People (year 730)

Begins in South region of Kent

Bead tells us that **Pope sent us missionaries sent by St. Augustine**

Augustine and his monks arrived on an island off the coast of Kent

King of Kent came to greet them

Bead tells us King was suspicious of any type of magic

Instead of the kind of magic Kent was familiar with, instead he got image of Christ painted on wooden board

Taken with missionaries like Augustine, to convert people to Christianity

Cult of images: images painted of the Holy figures...the images treated themselves as Holy

Burial ad sanctos (next to the saints) in Anglo-Saxon Canterbury: Augustine's foundation of Sts.

Peter and Paul

Burial near the saints gave them direct contact with the Holy, throughout eternity

When Augustine and his monks arrived on Cant., they brought numerous books with them

Exportation of Rome culture to England, along with Christianity

Common for Augustine and other missionaries to display missions in book, so it's a teaching function

It shows how important pictures and images were

Role of images in the process of conversion

None other than Pope Gregory the Great (from Old st. peters), provides a rationale for the use of images for conversion

He thought people were worshipping the images rather than the people in the images so he had the images destroyed

Pictures become books for the illiterate

People who don't know the story, who aren't Christians, these images would be good for them
Images should teach about the Bible and Christianity

Book of Kels

Although **it's the most famous, it's also very problematic**

Theory now goes that **it was made in sometime 800's**

Iona was a Columban foundation

Virgin and Child

Monastic founders brought images and books from Rome

This image was popular, **but this is a very different version of an icon**

The style is so different

The coffin: also had an image of the virgin and child

This suggests that **this particular iconography functioned as an icon. Making them present for the viewers. Turning this into an act of devotion**

This is not a page of ornament. It's a page of text, a text that's been transformed into an image. It's hard to recognize where the letters are.

Chyro page.

Summary: **Text and image within insular world: books and images were crucial to the process of conversion of Christianity**

images could be books for the illiterate

Books, images, and script used often have much more than the simple dyadadic script

These images transformed into relics, and scripts turned into icons

Explored parallels in terms of technique and formal elements

Books and images had more than just an educational purpose

How the complex meanings could challenge the strip division between the different kinds of insular art work

importance of the legacy of Rome

These **books in the form of models**

Monks in northern England, studying and copying books from Rome, looking at classical models

Importance of Rome as a source of icon, ex. **book of Dura and Kels**

The Carolingians Renovatio

The Carolingian Renovatio: Art and Architecture, 8th -9th century

By the 8th century, Carolingians were declined

The **aristocrats began to take over more and more power and authority from the King himself**

Charles was actually working for the King but gradually was taking all the King's power

Pippin III: he consulted the Pope in Rome, asking for people's blessing for his coupe. Signals

another important aspect of Carolingian culture. Relationship between Pope in Rome and the Carolingian King. Sacred and secular authority connection. Pippin asked who had the right to rule "should I do this"??.

Pope acknowledged Pippin's right to rule. In return, **Pippin**

acknowledged Pope's power for the whole country, so this was a good trade. Pippin was looking for **legitimacy, so they both got what they wanted.**

Eligius made a giant jewel cross: Abbey Church was a foundation from the 6th century, dedication to St. Denise -> **first bishop of Paris who was murdered on site.**

St. Genevieve: Female Marivingsins...

This was the trend: **building churches over the burials over big religious leaders**

LECTURE 8: CAROLINGIANS

Who are the Carolingians? Frankish noble medieval family, beginning with Charles Martel. the dynasty began to rule in the 8th c, and its height was the rule of Charlemagne - first emperor in the west in over 3 centuries. he was crowned in the 8th c... date? The area of west franca (now france) grew in prosperity because of the economic and cultural popularity and the Carolingian period brought to France.

Dynasty of Charles, Family of Charles

- **Charles Martel** is the founding member of this family
- **Moving from the English channel to the continent**

Not just talking about dynasty, but also a coherent time , **great cultural and artistic unity-> derived from a Carolingian influences**

Charles Martel was an important political office -> kind of a Prime Minister (or less) for the Carolingians

Charles Martel: Frankish statesman and military leader who and duke and prince of Franks was the de facto ruler of Francia in 718- his death

Charles **takes over territories in Frank** from his father–

- To make a **unified realm in Western Europe**
- In order to do this he **has to do two things, has to defeat the Muslims who are coming up from Spain and has to put an end to Viking excursions**
- He does this, and consolidates this entire region
- **Coin of Charlemagne**
- Has wreath often associated with emperors
- No one has the audacity to call themselves Roman emperors
- Isn't just reviving the idea of the Roman empire, but specifically **the Roman CHRISTIAN empire**
- Lived in Aachen
- **Big complex**, that Charlemagne called The Lateran palace – something else that linked him to Rome

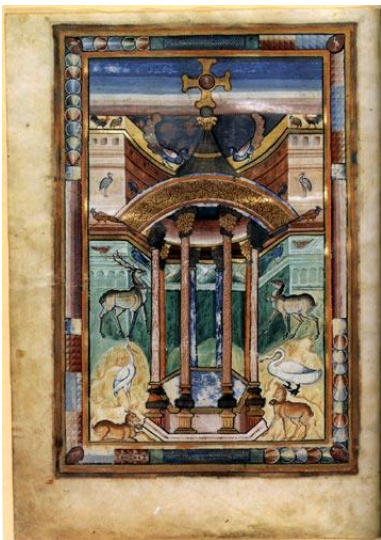
- Charles inherits Frankia in 771 from his non-Merovingian father Pepin. Before that they were under control of Merovingians. Charles wants to do more. To make a unified realm in Western Europe he takes over all these other countries. In order to do this he has to do two things, has to defeat the Muslims who are coming up from Spain and has to put an end to Viking incursions into western Europe. He does this, and allows him to consolidate this entire region which includes Italy and Rome.

- **Coin of Charlemagne**: only crystal clear representation of **Charles** known to us as Charlemagne which means 'Charles the great'. They called him David as nickname. On the coin says 'KAROLUS IMPERATOR' abbreviation of Emperor Augustus or Augustus Emperor. On Christmas day year 800 Charles goes to Rome and is crowned by the pope and given the title Emperor and this is phenomenal and there hasn't been an emperor in Europe for over 300 years. The continuation of Roman Empire is the western emperor Byzantine in Constantinople who **wasn't happy about Charlemagne being an emperor**. It's the first demonstration of **important theme that connection between him and his descendants whom we call Carolingians who sought to revive the idea of the Roman Empire in the west**. In this coin we see him with a floral leaf associated with the Roman Empire not to mention the title that he gives himself which no one else had the audacity to have over the last 300 years. On the other side of the coin we see a **representation of a shrine with a cross in the center and words 'RELIGIO CHRISTIANA' or 'Christian Religion'** and the shrine may be reference to Jerusalem but not important. Simply recognize the two sides of the same coin: Roman Empire and Christian religion. Charlemagne didn't just want to revive Roman Empire but specifically Christian empire.

- **Godescalc Gospel Lectionary, 781-783**: A manuscript of a gospel book. Made by a member of Charlemagne's court Godescalc and in this front cover piece we see on one side part

of Gospel lectionary. Lectionary is parts of gospels that are set out in clear order to be read for the mass. In the fountain is a paradise image of the flowing waters à we have texts talking about gospels as nourishing flowing waters. This is a picture of 'Fons Vitae' or 'fountain of life' which on one level is the gospels on other level Jesus himself. So clearly is a **Religious symbolic image**. But with the picked roof and rounded top and classicizing columns and Corinthian tops remind us of the shape of the Lateran Baptistery originally built under the patronage of Constantine. Here in the Lectionary we have a reference to the particular shape of a specific Baptistery that is a kind of Fons Vitae (life giving water in which ppl are baptized) **and the lateran Baptistery is important because: it was built by the bishop of Rome who is the head of Christian church in the west and is the one that in 781 Charlemagne's son Peppen was baptized in which is also the same year that the manuscript was made in.** This representation of the **Fountain of Life** is not just a **theological statement about baptism** but **its very specifically a reference to Charlemagne's connection to the head of church in Rome: his own son was baptized by the pope.** His connection is already made 20 years before he's crowned and it wasn't a big surprised because of his ongoing connection. He is the power but **his recognition of the spiritual authority of the Pope and the idea that he is the guy controlling the thing but still on symbolic level pope has the authority.** 500 years of the retreat of the empire to the west and the **rise of papacy as a kind of intellectual continuation in the west.**

Fons Vitae- Manuscript



Another image made by member in the circle of Charlemagne that is attempting to show the same thing as this Fons Vitae where the artist has made a **more convincing 3d illusion of space and is a more optically correct rendering that the gospel artist is trying to communicate.**

Copy of a Carolingian mosaic in the Lateran, after 1596: Next image is a 16th century drawing of the mosaic that was originally in the Lateran church (where the pope lives) connected to the Lateran Basilica. In it we see St. Peter enthroned and handing symbols of authority to the pope on the one hand and to the Charlemagne on the other. Suggests that both of figures derive their authority from Christ's representative St. Peter buried in rome in St peters. Charlemagne has a flag symbolizing him being a warrior in the church giving him empirical crown representing the **idea of protecting the church****

Palace Chapel of Charlemagne (the Lateran), 785:

Charlemagne lived in Aachen. **Big complex, that Charlemagne called The Lateran** – something else that linked him to Rome. Here is the palace chapel and model shows us the rest of complex that no longer exists.

The plan of Palace Chapel, Aachen, completed in 805: a strange choice for the church we expected a basilica. A debate about the precise sources for the idea of octagonal palace chapel: most compelling: **the ground plan of the church of San Vitale in Ravenna.** We make this

comparison not just because of formal similarity but also because we know from Charlemagne's biographer that **Odo of Metz the constructor brought some of the marble columns from remnants of Ravenna which is not easy to transport.** You need legitimacy and authority to take spolia of the empirical roman heritage from Ravenna and bring them to your palace in **Aachen and Charlemagne did.** They were perfectly aware of the connection between **Charlemagne and Roman empire so used the spolia to show this connection and his authority as the renovation of the roman empire.**

- **The altar of Palace Chapel:** Charlemagne had the luxury of **looking down to the altar which no one else has access to.** There are **bronze doors and railings which are the first monumental bronze work created in over 500 years:** evident of his role in the renovation. Not all of these details are **exactly connected to him but to his team.** The idea of **standardizing things: unifying a realm not just militarily or politically but also religiously and intellectually and administratively- all kinds of activities that emanated from the court of Charlemagne (not just personally him).** There were all kinds of initiatives to merge this Christian realm of the revival of roman empire.
- **Terence manuscript, 825:** this script is a clear paleography that was invented by Carolingian strikes we call it **Carolingian miniscule is the same way form of letter we use today.** This was **another way of unifying the realm** -same font so we can all read everything- effort to harmonize and standardize gospel texts. You need **models to do this: here is a manuscript of the plays of the roman play-write Terence copied** around **825 (under Charlemagne's son Loui)** but is a demonstration of this Carolingian interest in Latin (although Charlemagne didn't speak Latin) à to **understand the language of the church you need to learn Latin à inherited from the Roman Empire** à demonstration of intellectuality. If we have **classical literature (like Terence plays)** is because someone **copied some ancient roman manuscript.** This book is **illustrated: two actors holding up a big medallion of Terence** à author portrait à these pics not only preserve text but the ancient traditions (from the model that it was made from) of having **author portraits** and so on. If it weren't for this, we **wouldn't know about those traditions.** Archeological remnant for reconstructing an older Roman past not just context but **the way things were done.**
- **The Leiden Aratea, 850:** Demonstrate the **intense interest on side of carolingians of classical matters.** This piece lives in Leiden, Netherland. Stylistically the Carolingian artist **copying some older model** not just narrative and composition but the style which you can see in all details (**shadow casting, hairstyles, outfits**) demonstration of in some instances the **artist being able to replicate the stylistic techniques of the classical world.**
- **Aachen Gospels, four evangelists, 800, Aachen Germany:** this technique also was applied to **the gospel books.** You can see the evangelists rendered in spectacular classicizing renderings- convincing landscape from light to dark, the drapery gives you the sense of organic body structures, shadow casting is illusionistic goes back to the classical world. There are other choices that artist can make. People in Aachen geographically are a lot closer to Durrow than

Italy. There was extraordinary effort on part of Carolingians (in Charlemagne's circle) to capture the aesthetic principles of classical Greece and Rome.

- **Schatzkammer Gospels (Coronation Gospels or the Gospel Book of Charlemagne), Mathew, 800, Vienna, Austria: same stylistic techniques as the last piece** (modeled after the classical styles). this is an example of an author portrait (evangelical portrait) artist displays knowledge of traditional roman painting- modelling form, shading of the face, hands and feet, wet drapery, the wide frames makes it seem like a window. the artist is from byzantium or italy. classical style.
- **Schatzkammer Gospels (Coronation Gospels or the Gospel Book of Charlemagne), John, 800, Vienna VS. Ivory Dyptich of Rufius Probianus, 400: we can see the figure frontally pose, the drapery is recreated in the evangelist gospel book.** Organic representation of the body, atmospheric illusion, etc all familiar. There was **specific interest and the ability to express themselves in a way that demonstrates a connection to classical techniques.**
- **Coronation Gospels of Charlemagne, 800, Vienna:** This book is in Vienna and we think it's the gospel book made on the occasion of Charlemagne's coronation in the year 800 on Christmas day. One of the richest products ever made. The pages aren't just painted but dyed in purple. The entire thing is written in gold. Canon tables. Then the first page of gospel of Mark titled 'Initsium' written in gold. Two elements: **intrinsic value of the gospels (word of god) with god and is god so it has to be precious and rich.** There's also the **patronage view: a status symbol that reflects on the ability of the patron to have such a thing makes him look good.**
- **Comparison between Lindisfarne Gospels and the Gospel Book of Charlemagne:** Stylistically we can see once again the Carolingian **intelligent interest in adhering to a classical aesthetic in writing and in layout.** Comparing two beginnings : begin with big 'IN', so the artist is familiar with the organization of both pieces starting with two big letters then the innuendo. In charlemagne's piece we see **more restrained muted repressed letters that are clear and linear.** You can decide **which you like better.** There's a **clarity to it.** What was more important for the artist was a **sense of clarity derived from classical culture** as opposed to the more **decorative insular world** that he is a part of. So you can see the connection.
- **Jesus Trampling the Beasts, 800, Oxford England VS Pair of five-part ivory diptychs, 450, Milan Italy: Carolingian book-cover in ivory from the year 800.** The idea of a **ivory book cover with a small narrative scenes** is one that comes from the **early Christian late antique environments.** Another demonstration of this **Carolingian Christian renovation.** **taking a stylistic motif/ trend from rome (late roman chrisitinaity) and placing that style on a contemporaneus book cover.**

Lecture 9: Carolingians II

the **partition of Western Europe** made by the **Treaty of Verdun**

843

- divided the **Carolingian Empire into three kingdoms** among three sons of Louis the Pious
- ended the **three-year Carolingian Civil War**

2

Codex Aureus, or "Golden Gospel" of St. Emmeram

c.870

manuscripts

- first page of a book, splendid opening
- Charles as the central figure sitting under canopy, enthroned, flanked by two soldiers showing his military aspect
- female figures are the image holding cornucopia representing the territories
- angels: representing Charles's good quality, blessed, divine right, unity of the entire cosmos in celebrating his wonderful rule
- lines of text: gold letters in deep red on parchment, telling Charles is looking in wonder at the composition across the page
- usual two pages: versal; unified composition (like a diptych)
- Charles is on surface looking at the Lamb of the God surrounded by 24 elders holding their crowns (reference to John), showing Charles is having a vision (apocalypse as Christ ruling the cosmos)
- circular: reference to Aachen which also has a circular and a mosaic with the 24 elders
- the page is a representation of the dome at Aachen
- picture represents Charles sitting in the throne of Charlemagne looking up at the dome, communicating his legitimacy through his connection with his grandfather; he can claim over his brother not only because of his name (no other pieces like Codex Aureus have articulated the connection between Charlemagne and themselves)

3

Aachen (Aix-la-Chappelle)

completed 805

architecture

medieval carolingian

-based in Germany and was modeled after San Vitale.

-Charles had a biographer named Eienhart, trying to show himself as one with Constantine because he had his own personal biographer

-according to Eienhart many of the marble pieces were brought from Ravenna(some brought from conquest)

-reminds us of the imperial function of San Vitale

4

Royal Chapel, Aachen, Germany

c.785- 805

5,6, 7

The Vivian Bible (First Bible of Charles the Bald)

c. 840

manuscript

Four bibles from Genesis

5: King David surrounded by important people

-the face of David and the face of Charles (6) the Bald look exactly alike: making a subtle connection of David King and King Charles (Charlemagne's nickname: David-king of Israel) and carolingian begins with Charlemagne.

Compare with 6:

-Similar things with codex

-both secular and religious figures

-God chose Charlemagne and Charles the Bald to rule the world

-Only two circular compositions in the book

-Military figures surrounded by musicians

-Activity as a ruler has sacred layers to it

-Charles images at the end of this bible shows him being embedded in sacred history. Uses other images to show the culmination of the New and Old Testament

Compare with 7:

-Christ in Majesty surrounded by the four symbols of evangelists and evangelists themselves and four Old Testament prophets.

-Clouds or rivers the background emphasis on the unity of the Old Testament and New Testament figures (also reference to Bible story)

8

Prayer book of King Charles the Bald

c. 846-869

manuscript

the Bald: being bald means mature, wise;

-Charles looking at a picture of himself praying (to the Christ on the cross); the picture is both a crystallization of his activity;

-on the bottom: a dragon like creature representing sins and devils, transfixed and defeated by the cross

-the god reaching down with a wreath: victory (ancient Roman iconography)

-Christ is simultaneously the victim on the cross who dies and suffers, and the victor who through that sacrifice who brings salvation to the world (basic christian ideology)

-Charles: kneeling, the expression of humility;

-right: out loud himself to be crucified; the model of Charles

-synthesis of the idea of humility and victory on a regal level, a fantastic model for Charles (idea by some churchmen in his circle maybe): the king's own praying book

-Charles as a pious Christian emperor; (father: Louie the Pious)

9

High Cross

c. 900

Ireland

Stone Sculpture

-high cross: large monumental sculpture which has a great number of public audiences

-richly carved with all kinds of imageries

-time and money consuming; arrange scenes on purpose

-important element: central imagery- on one side of the cross, Christ on the cross crucifixion (reasonable, expected); on the other side, large central figure holding a cross (means victory and triumph) Christ at the end of time

-past and future, the original and ultimate potential for salvation

-reminder: what is critical, what you should be aiming for; at the end of days, your soul hangs in the balance

-Muiredach who built the high cross; the cross is for his personal salvation; himself at the photo of the cross; at the foot/base of the cross, inscription showing that the cross is made for a specific person and his hope for eternal salvation

11&12

Altar of Ambrose

by Wuolvinuis, Milan

824 to 859

-on the back: the donor Archbishop Angilbert and the artist Wolvinus flanked by 12 scenes from the life of St Ambrose

-on the front: (believed to be attributed to another master) Christ in Majesty and scenes from Christ's life

-whole: great honor to the saint, the greatest honor goes to the god: Christ

-Shows the central piece of the cross by the four evangelists. Shows on the altar the giving up of the blood and body of Christ shows that connection.

-Many panels show the work of Ambrose himself another way of promoting the areas inclusion of holy me to the religion. Made by Vuolvinuis who is indicated on a panel on the back being blessed

Cross symbolism

Gold sheep work in representation

Images from life of the Christ

13&14

Halo shows holy figures

15

Lindau Gospels Book Cover

c. 760-790

Metalwork

-shows that the inside is the word of God with its deception of the cros signifies the word of God should be contained within a beautiful template in order to put forth its importance

-has significant Anglo-saxon influence in its abstractness

FAH215H1 – LECTURE 9 – Carolingians II

Lecture starts with a continuation from lecture 8.

(Image 1&2 - 2 ivory diptychs)

- The first pair from the early Christian period, the latter from the Carolingian period
- The Carolingian: in its material and format replicates the early Christian Mediterranean,
 - o The golden age of the early Christian Roman Empire, which we saw, Charlemagne and his advisors try to capture.
 - o An eagerness to attach to the glory and the grandeur of the empire
 - o To standardize unify a whole range of practices in the year 800
- An important comparison is the substitution in the center
 - o The central image in the Carolingian doesn't focus on an image of an abstract cross
 - o it is instead a representation of Christ, holding a cross and stepping on beasts – this is a metaphor for the majesty of Christ and his victory over evil.
 - o The concept of an abstract cross and it being an active symbol in the latter.

(Image 3 - Illustration of Louis the Pious – Ludovicus)

- The emperor is represented as a soldier holding a crossed staff (compare to the ivory)
- The staff is the most important symbol in this iconographic representation, which suggests that he is a soldier of Christ.
 - o It's a clear demonstration of the Carolingian ideology of kinship in the service of Christ and the church.
- The Manuscript itself
 - o Its treatise, written by a monk Hrabanus Maurus of Fulda
 - § Monks devoted spiritually to god, and exclude themselves from the exterior world
 - o Carefully constructed so that at certain points the overlaid images pick out letters that would mean something.
 - o (Zoomed in on Louis)
 - § "You Louis are crowned with Christ"
 - o (Zoomed in the cross)
 - § You can read the writing normally, as well as the letters within the illustration
 - § Figure at the bottom, the writing in red is a poetic couplet that is taken from a passage in the Vergil.
 - The monk Associates himself with Vergil
 - o The overall message is the devotion to the cross, praises to the cross, with multiple layers of symbolism.
 - § Figure praying to the cross
 - An expression of his own humility towards the cross
 - § The soldier of Christ that bares the symbol of Christian victory in his hand.
 - o Achieved through the intellectual complex marriage of imagery and text, which shows the highest level of learning and sophistication possible in the Carolingian period.

Question asked in class: regarding the uniqueness of the manuscript and whether something like it exists

Answer: yes and no, the Carolingians get their influence from the romans, and there is a 4th century poet who does a similar thing though not with figures but with geometric shapes over lined.

Lecture 9 Starts

(Image 1 - Map of Split Empire – 3 sons)

- Charlemagne constitutes the Carolingian empire and he gives it to his son Louis
- Louis has 3 sons, which causes trouble, as each son wants to be emperor, and to get the whole empire to himself (years of fighting occurred cause each got a chunk)
- In 833 two brothers had peace
- The big prize is either Rome, or Aachen. You want the crown jewel of the city and the recognition of the pope.
- Focus on the western sides – Charles the bold
 - o He is of the three sons, the one who have sought the most to express his ideology in visual terms
- This shows the geographical state, where the empire is beginning to splinter
- The desire of the 3 sons for rule

(Images 2-4 – Charles the bold and the codex)

- Splendid opening in a book so rich it got the nickname Codex Aureus (it is a gospel book)
 - o Translates to the golden book
 - o Made by Charles bold? For Charles the bold? Unknown due to its every changing movement within history
- Shows Charles seated in majesty, enthroned in this canopy, flanked by soldiers, as well as personification holding cornucopias; two angels bearing gifts; being blessed by the hand of god.
 - o This demonstrates Charles divine right
 - o The unity of the entire cosmos in celebrating his wonderful rule
 - § Both picture and lines of text are portraying that theme
 - o The text mentions that Charles is looking in wonder and admiration
 - o It is a unified composition as he looking on to the next page
 - o On the surface he is looking at an image of the lamb of god surrounded by the 24 elders holding their head and crowns, which is a reference drawn from the book of revelations from the apocalypse and is a vision of the end times
 - o However, Charles is having a vision
 - § On one level its theological, situating his rule not only in a cosmos framework but in a temporal framework as it is tied to the restoration of Christ and his return to his throne on earth
 - § On a contemporary reference, the odd circular shape of the composition which some think that it is a reference to Aachen which also has a circular (octagonal) mosaic with the 24 elders, and the lamb was placed in the central medallion before the alteration of including a chandelier
 - § Thus it is representation or a reference to the dome of Aachen, and so it's a representation of Charles sitting in the throne of Charlemagne looking up at the dome. Thus arguing his legitimacy and claim over his brothers to the throne.

*There are other images of Charles the bold that help prove this case of him tying the visual means to his ideology and claim over the throne

(Images 5-7 – The Vivian Bible)

- We know it was made for Charles by the monastery of
- It is a full bible from genesis to revelations.
- At the back image of Charles being brought the book, with similar themes seen in the codex Aureus
 - o What's notable is its similarity to another page in the same bible
 - o Known as the Vivian Bible but should be called The first bible of Charles the Bold (call it whatever you want)
 - o The frontis piece to the book of Psalms
 - § Understood as the work of King David with military figures and musicians flanking him in a circular compositions
 - o The figure of David and Charles are drawn to look exactly alike
 - § It seems clear that the artist is making a subtle connection between "KING DAVID" and "KING CHARLES"
 - § Charlemagne's nickname in Aachen was David.
 - § David is the king of Israel, a handpicked soberine of god, meant to rule the Israelites "god's chosen people" and the Carolingians adopt this ideology to themselves with the difference of Christ as their savior.
 - § His activity as a ruler has sacred layers to it.
 - *Discussed in greater length later (now used in comparison)
- Grand picture of Christ in majesty,
 - o Surrounded by the four symbols of the evangelists and the evangelists themselves,
 - o As well as four old testament prophets; Isaiah, Jeremiah, Ezekiel, and Daniel
 - o These coruscating clouds, or rivers,
 - o Emphasis on 4s and the unity of the old and new testament figures
 - o Christ enthroned in a globe, which is a reference to Isaiah: 66 "heaven is my throne and earth if my footstool"

(Image 8 – Charles the bold)

- Charles was not actually bold, it was a referencing to maturity, wisdom etc. hence the nickname
- This image does not show Charles in majesty but Charles kneeling in prayer
 - o It is more humble and personal
 - o It appears not in a gospel book, or a bible, but in small private prayer book
- *Pandect, all the books of the bible in one volume (genesis to revelations)
 - o Praying while looking at a picture of himself praying, thus the picture is a crystallization of his activity and a model to stimulate him to have a particular frame of mind
 - o Charles is praying to an image of Christ on the cross
 - § On the bottom there is a little dragon-like creature (sith, and the devil) being defeated by the cross,

- § On the top it is the hand of god reaching down with a reef, which is an ancient roman iconography (the victor gets the reef)
- § Thus it is communicating the idea that Christ is simultaneously the victim on the cross, and the victor who through the sacrifice brings potential salvation to the world.
- In context with Charles
 - § Charles is showing humility, just as Christ is showing humility through his crucifixion,
 - § A model for Charles and humility
 - § However the result of the humility is the victory crown, and for Charles it would be the crown on earth.
 - § It is a synthesis of the idea of humility and victory on a regal level that is model for Charles in his attempts (not saying it is completely his idea) to reflect his ideology of himself as a Pious Christian Emperor son of Louis the Pious.

* Taking all the previous books, there is this type constellation of these books with images that communicate in different ways the power, grandeur, status of the Christian enterprise of Carolingian kingship.

(Image 9-10 – High Cross)

- A high cross in Ireland
- They are **monumental objects** that has a **greater audience than the books mentioned which have a limited audience**
- Most people, who would have fully understood these monuments, were **the monks in the institutions where they were placed.**
- It can be seen that they are richly carved with imagery
- Resources spent on the creation, as well as the decisions made on the stories to depict,
 - However they did not leave a guide behind the imagery
 - Scholars still argue about some of the scenes on the crosses
 - Thus the focus will be on two elements
 - § The central iconography
 - **Shows on one side of the cross, Christ's crucifixion surrounded by roman soldiers sticking the spears**
 - The other side shows a large central figure holding a cross staff which is a sign of victory and triumph,
 - This is another representation of Christ, **but the whole thing is a whole composition of the last judgment (Christ at the end of time)**
 - Past and future
 - Grand statement reminding what is critical = SOUL HANGS IN THE BALANCE
- § At the base of the cross

- Inscription; “a prayer from Muredach For whom the cross was made”
 - **We know why/whom it was made for**
 - **Probable that Muredach was the abbot of this monastery**
- § **This whole cross is an expression on his part for his own salvation (personal; similar to the piece of Charles the bald kneeling in prayer)**
- § **The cross can be read as a symbol for the importance of monasticism**

(Image 11-14 – Altar of Saint Ambrose)

Altar is located in Milan

- again the **centrality of cross symbolism is evident**
- an **altar covered in gold sheets**
- The center is Christ in majesty, surrounded by the evangelists etc. it's a theme followed during this time
- What makes it remarkable is there are **images of the people responsible for it** (Details above)- images of the people involved in the creation of the work of art *
 - Bishop Anglibertus (left)
 - § **Squared halo, signifying he is a holy figure** even though he is not a saint
 - Vuolvinius (right)
 - § **Fabare?, which is Latin for maker**
 - § **His talents and efforts were appreciated enough that it was considered okay for him to appear on the altar**
- This is an **unusual visual commemoration of the artist**
- Craftsmen and patron both given credit within the altar piece itself – the side panels
- The altar will exist long after Anglibertus and Vuolvinius are gone – **hence why the names are inscribed down as well as using metaphorical images that are universally understood.**
 - Figure carrying a model is a **symbol for the donor, patronage**
 - Halo for sainthood etc
- It was a **method for them to get the blessings of Saint Ambrose**
- ****method to gain the blessing of Saint Ambrose**
 - Heavy weights of **early christian theology and church hierarchy**
 - § **The telling of the life of the saint of this place.**
- The greatest honor **ultimately goes to Christ** however, even though it's a celebration of Saint Ambrose.
- An **appropriate way to show honor and respect of the process of the mass that happens with this piece of furnishing.**

(Images 15-16 - Lindau Gospels Book)

- The cover of a gospel book
 - Done in gold and gems

- What it could have looked like
- Devoting the most precious materials to an object that is essentially the words of God
- 100 years later – they put the front cover on the back and gave it a new front cover (image on left)
 - This was done under the patronage of Charles the Bold
 - Both gold both jeweled etc.
 - The 3d sculptural representation of Christ,
 - Not as abstract as the old cover in terms of imagery
- We can look at things like the Milan altar and the Lindau gospel covers as representative of a larger phenomenon of adorning objects as richly as possible.
- There is a whole range of artifacts and those were examples of highly sophisticated objects
 - Patronage and the strength of institutions determines the level of the object, artifact crafted.

(Image 17 – Map)

- Charlemagne gave his empire to Louis the Pious who gave a part to each of his 3 sons, which in turn gave parts to their own sons
- Over the course of the 9th century, the empire is getting splintered to more and more pieces.
- Vikings, Slobs, the Pols, the Hungarians (the Saxons were converted by Charlemagne) also all want a piece thus THE EMPIRE CRUMBLES
- A new family Henry and son Otto the first
 - Saxons
 - § They are not blood descendants of the Carolingians
 - In 955 Henry and Otto fight a battle near Auxeburg, defeating the Hungarians, and proclaimed King of the former eastern half of the Carolingian empire
 - Otto through force of arms establishes a new kingdom and goes down to rome and gets crowned Roman Emperor
 - § The weak Carolingian line in the west is no longer sufficient, while Otto is the protector of the land and church etc.
 - Ideologically it's a big deal, as the crown belongs to the Carolingians.
 - § Otto and his successors work to graft themselves onto the heritage of the Carolingian Empire to legitimize themselves as the valid successors of the Empire and thus be worthy of the roman crown.
- They thus begin to look at the tri-pod that constitutes the empire
 - The Contemporary Roman (byzantine) empire (east)
 - The Carolingians (west)
 - Ancient Rome.

(Image 18-19 – Ivory Placks Byzantine Ties)

- Ivory plack which shows Christ crowing the king and the queen

- Otto the second and his wife Theophano
- Otto the first negotiated for the marriage of a byzantine princess to his son Otto the second.
- Legitimize by marrying up
- The Byzantine ivory plack of Christ crowing the couple with Otto dressed like a byzantine emperor.
- Making a claim that they have unbroken authority reaching all the way back to the Roman Empire due to Constantine.

(Images 20-23 – Codex - Roman Ties)

- Lectionary - a list or book of portions of the Bible appointed to be read at a church service
- Nicknamed Codex Egberti, (Egbertus, the bishop of trier)
- A representative image of the narrative of Christ's life along with the narrative from Luke
 - In the clear script with the format of the page with its red border etc.
 - Representation of the figures with the classicized structures, the atmospheric landscape
 - § Vatican Vergil (image 21)
 - The artists had a similar codex to the Vatican Vergil or the Vergil itself as the influence for this codex
 - The content is different though as it now tells the stories of the gospels etc.
 - Trier is important as it is where Constantine was born
- Roman basilica still standing in trier (image 22)
 - Thus an unbroken connection to its roman past
 - He built on this concept to demonstrate the importance of his city
- Codex Egberti (Image 23)
 - The page shows him enthroned, with a square halo
 - Two images of Keraldus and Heribertus, monks of Reichenau
 - Which connects to the painting style of the roman past in a location directly linked to the roman past.

(Image 24-25 Egmond Gospels)

- Egbert is also the son of Theodoric and Hildegard
 - Noblemen up in the area that is now known as Holland
 - Thus his parents were also pictured in a book, so concept is not foreign to Egbert.
 - § He may have had more resources at his disposal
 - Two secular people making a religious donation of a book on an altar of a church they sponsored the rebuilding of.
 - On one side of the opening their action of giving the book

- The other side is the hoped for consequence where they are kneeling to the Saint Adelbert
 - § Gives them one hand of blessing gesture and the other hand he is gesturing up to the apocalyptic Christ
 - Alpha and omega of the book of revelations.
 - § The saint is the intermediate between the patrons and Christ.
 - § Good work in hope of reward.

LECTURE 10: THE YEAR 1000

Lecture 9 cont'd:-

(starting at image 1 from week 9 carousel)

Ottonians: new dynasty that established a new political military economic entity. (in what had been the eastern part of Charlemagne's old Carolingian empire.

3 planks in Ottonian platform:

1- Looking to contemporary Byzantium as a model for what it means to be an emperor.

[IMAGE 19 & 20] Ottonian's aspired to and attained the title of 'Roman emperor' (like Carolingian's before them).

NOTE:- The term holy roman empire only came into fashion in early 12th century. Ottonians and Carilingian's did not associate with this term. [DO NOT USE THE TERM 'HOLY ROMAN EMPIRE' ON EXAM!!!!]

IMAGE 21/22: KODEX EGBERTI

Book of gospel readings made for bishop of Trier. Style and layout evokes and is modelled on late antique manuscripts e.g.

VATICAN VERGIL! [image 23/24] which we know survived in Western Europe during the middle ages.

IMAGE 24: AULA PALATINA, TRIER c. 300

Constantinian-period basilica (NOT A CHURCH AT THE TIME OF CONSTANTINE!)

Roman past was evident in Trier (something that bishop Egbert was keen to demonstrate).

IMAGE 25/26: EGMOND GOSPELS c. 950

Bishop Egbert's parents: Theoderic and Hildegard

Clear demonstration of the kind of salvation economy. Their dedication to refurbishing the church is what they hoped that their gift will produce rewards in this life and the next. Gift is crystallized in object of book (held by both husband and wife) and placed on the altar.

Image 25: Symbolic representation of the general act of support that these people provided to the church (in hope for reward).

Term – Theopolitics: connection between theology and political theory among the Ottonian elite.

IMAGE 27/28: Abbey Church of Saint Michael, in Hildesheim c. 1000

Patron: Bishop Bernward (was personally involved in the production of artwork).

[image 29: components of Romanesque religious arch.] notice geometric clarity.

12th century painted ceiling

Where Bernward wanted to be buried.

[image 30 bronze column, abbey church, c. 1015] Bernward created a 12 foot bronze column in this church.

- o Displays a narrative, from bottom to top.

- o Miracle scenes from life of Christ.

- o Demonstration of Christ's power.

- o Comparison: **TRAJAN'S COLUMN!** [image 31 c. 113]

100 ft high. And carved. difference in scale and material.

We know that Bernward went to Rome. He transforms the iconography of the Roman column into something for a church.

Bernward was also part of the Ottonian ruler's entourage (Otto III) who went to Rome to be crowned emperor

Bernward also created.. **[image 32 doors c. 1015]** located in the cathedral (4 mins away from St Michael's church).

- o Probably made for St Michael's, although it was placed in the cathedral

Huge scholarly question as to whether these doors belonged in the cathedral or in St Michael's.

- o Bronze doors

- o 16 ft high

- o Each of two door halves are cast in a single piece of bronze. super

THIN

- o Tremendous craftsmanship required to produce. NOTHING like this since the Roman empire. Nothing at this scale. Very difficult to cast this material.

It's a wonder. Shows Bernward's technical skill

- o LEFT door: scenes from Genesis (old testament) represents introduction of sin to the world

- o RIGHT door: represents New Testament and the potential for removing sin from the world. through salvation that comes with Christ

- o Door as a whole: statement about relationship between Old and New Testament.

- o Based on Carolingian manuscript

- o Bottom to top reading layout mimics the bottom to top layout of the Book of Illumination. This layout represents the ascension. From sin resurrection and salvation at the top.

- o The doors look to Carolingian models for raw materials, to form their ideas.

[image 33 Grandval Bible genesis scenes c.840] Old testament scenes of creation were based on the Carolingian manuscript

- o Genesis scenes show creation of Adam and Eve etc. God in the person of Jesus telling Adam and Eve not to eat from the tree etc.

This scene is depicted on the Abbey Church of Saint Michael doors [image 32] c. 1015

- o Scraps from a Carolingian Bible were present in Hildesheim. That's where Bernward got his inspiration for the door in Abbey Church of Saint Michael.

- o Scenes in this Bible are read from top to bottom. This is not the same as the layout order of the scenes on the Hildesheim doors (Abbey Church of Saint Michael) [image 32] c. 1015

[IMAGE 34] Scene depicting moment after Adam and Eve eat from the tree

- o Crucial moment when sin is introduced

- o Symbolism of the trees: central tree is in the shape of a cross.

Across from this depiction of the opposite door is a depiction of Christ on the cross (cross is made out of wood and tree is also made out of wood). Juxtaposition!!! Theme of sin and redemption.

- o Another scene on this door

Eve nursing her baby juxtaposed with a New Testament scene on the right door of Virgin Mary with baby Jesus. Theme of sin and redemption back to back.

- o Another scene on this door

God confronting Adam and Eve after they eat from the tree.

Symbolism of the tree is present again

[IMAGE 35] Aachen Gospels of Otto III: glorification of Emperor Otto c. 996

- o Otto III was a former pupil of Bernward

Otto III's mother is a Byzantine princess, Theophano [image 19 – Christ blessing Emperor Otto II and Theophano ivory]. And his father is Otto II: this made him a very important ruler.

- o Depicts Otto being touched by the hand of God (God in the form of Christ who is in the form of Christ).

- o Otto covered in cloth (representation of the Gospels) by four symbols of the evangelists.

- o Otto enthroned above personification of the earth lifted into heaven within a mandorla

TERM: Mandorla: a pointed oval figure used as an architectural feature to enclose figures such as Jesus Christ and the Virgin Mary in medieval art.

- o Composition is based on [image 36 - Vivian Bible Christ in Majesty c. 840] reference to Charles the Bald.

Christ enthroned surrounded by symbols of the evangelists in Mandorla, raised up into heaven. Diamond form also present

- o Composition of Otto in Majesty based on idea of Christ in Majesty.

- o If you were to open the Aachen Gospels, when you turn the page after the canon tables you expect to see the traditional image of Christ in Majesty but you see Otto in Majesty... basically: This emphasizes the importance of Otto as the expression of religious rule (THEOPOLITICS). He

represents Christ. This picture demonstrates the divine rights of kings.

- o Otto's head extends into the 'heavens'. His body is below. Otto is elevated by the hand of God. This goes to say that he is Christ's representative on Earth.

- o This book is a gospel book for Aachen, which is the home of Charlemagne.

There is a textual account of Otto going to Aachen and opening the tomb of Charlemagne in the year 1000. This demonstrates his deep desire for an intimate connection to Aachen and Charlemagne and hence to acquiring the legitimacy of the Carolingian empire for himself.

This marks the third plank of the Ottonian platform.

This entire idea comes together again in...

IMAGE 37 & 38 – Lothair Cross, front and back view (respectively) c. 1000

- o Made for Aachen by Otto III (patron: Otto III)

- o Depicts Christ on the cross [image 38 on the back] getting the floral on his head. Dualism of death and victory.

- o Processional cross (as in the mosaic of Justinian in Ravenna c. 546)

- o Called Lothair because it holds a cameo gem from a Carolingian ruler called Lothair.

- o On the front side of the cross [image 37] is Otto represented in the form of Augustus Caesar (the original great Roman emperor) on a cameo on the cross.

TERM: Cameo: piece of oval jewelry with a portrait carved in profile.

This shows layers of Roman imperial ideology

Idea of Carolingians

Christ and his victory, celebrated through a jeweled cross.

Aachen

COMPARISON: IMAGE 8 – Prayer book of King Charles

the Bald c. 846 (depicts Charles the Bald on one side before Christ on the cross on the other side). The images are placed together, just like the image of

Augustus/Otto/great Roman emperors is placed with (on the opposite side of) Christ on the cross.

LECTURE 10 The year 1000

Vague background info:

In the South of England, the Vikings are stopped and in the second half of the 10th century, there is a new law implemented which brings security to the land and its inhabitants.

EXAM NOTE: EVERYTHING ANGLO-SAXON IS C. 975

IMAGE 1 & 2

- o Image 1 shows Edgar holding a golden book which is a charter. A refoundation document for an institution in Winchester called the New Minster (the new church) whose head was Ethelwold.

This image is for Ethelwold's foundation of the New Minster with Edgar doing the refounding.

o Image 2

Edgar is flanked by two bishops, arch bishop of Canterbury and the bishop of Winchester: Ethelwold. Below them is a figure symbolizing the acceptance of the new rule, on behalf of all the monks.

Image demonstrates cooperation between Edgar and Ethelwold (notice the band that all 3 figures hold) in putting forward a new document that calls for a renovation of the Christian church through the monasteries throughout southern England.

o SIMILARITY b/w image 1 & 2: Both images show monastic documents create images that highlight the King as the central part of restoring the monasteries.

o Therefore like Otto III who connected himself closely with Christ, Edgar does the same thing. Edgar is shown on axis with Christ, bigger than Mary and Peter. He is the King who acts as a Christian monarch by leading the renewal of the church. Through the renewal of the church, Edgar is deemed the important Christian monarch in England. He does this to be a Christian ruler because he believes doing so will be effective in helping him maintain his kingdom.

o These two images show the King and the church in perfect harmony supporting each other. Unified Christian nation

IMAGE 3 – Etherlwold's entry

o Ethelwold himself, on his own book/manuscript with the prayers that are to be recited by the bishop.

TERM: Benediction: the reciting of a blessing/prayer at the end of a religious service.

o The last picture

Intended to look unfinished to make a statement about the status of Ethelwold.

Artist uses his art to make a theological statement about our world and the world of gospel history and the world of saints etc.

IMAGE 9 & 10 – The jelling church and Jelling stone c. 975

o Something important begins to happen in the middle of the 10th century which is represented by an object called the Jelling stone.

o Jelling stone has an inscription which tells us its story.

He highlights only two of his achievements in his story:

Making the Danes Christian

o (not suddenly, but he started the conversion because he converted).

Won all of Denmark and Norway; he was a great military victor

- o King Harald ordered the monument in memory of Gorm (his father) and his mother Thyra. He made the Danes Christian.
- o What we see in the Jelling stone is a monument that clearly represents the fusion of two worlds.
- o It's a Norse memorial stone with runes.
- TERM: Runes: Scandinavian system of writing.
- o Shows Christ on the cross.
- o Flat, decorative, ornamental depiction of Christ on the cross. Interlace and rope design. It is local Scandinavian traditional aesthetics. It is different from previous depictions of Christ on the cross (Charles the Bald's and the Ottonians' depictions)
- This new demo symbolizes Harald's new allegiance to the Christian faith, which he is proud of because it is one of the only 2 achievements he mentions it in the inscription.

IMAGE 13 – Beatus Commentary on the Apocalypse, Treasure of the Cathedral of Gerona, (Crucifixion) c. 975

- o Spain

IMAGE 14 – Beatus Commentary on the Apocalypse, Treasury of the Cathedral of Gerona, (Christ in Majesty) c. 975

- o Approaching the year 1000, the Spanish show that they are aware of Carolingian models (through art pieces such as image 13 and 14. (just like the Ottonians used Carolingian models and the Anglo-Saxons.)
- o Shows Christ in majesty in the mandorla and a lozenge, surrounded by figures of the evangelists.
- TERM: Lozenge: rhombus or diamond shape typically used in the layout of Carolingian art pieces.
- o Looks like the image of Christ in majesty from the first bible of Charles the Bald.
- o Lack of depth, and quality to figures is a stylistic preference of the Spanish manuscript's

IMAGE 13 & 14

- o Both appear in a **Beatus (book)** which is actually the name of a churchman who wrote a commentary on the apocalypse (the last book of the new testament talking about the end of days.)
- The last quarter of the 10th century (just before the year 1000) brought about an explosion of Beatus manuscripts about the end of days, in Spain. This was because people were afraid the end of the world was near.

IMAGE 14 – THE WOMAN AND THE DRAGON c. 975

- o Dragon representing the devil

- o Weird iconography

Spain/Iberian Peninsula is a contested area

- o Islamic presence in much of the peninsula until the year 1000.

- o The emergence of these manuscripts concerned with the end of the world

in an area of conquest (muslims in the south etc.) caused fear in Spain

and people wanted to repent

What's important about the year 1000 (as shown in image 18) is that the

Christians in the Iberian Peninsula go on the offensive (on attack). Mostly for political reasons,

because the kingdoms wanted to expand, and this happened at the expense of the Muslim

rulers located in the south.

IMAGE 19 – MAP OF EUROPE AND BYZANTIUM C. 1000

- o Christian holdings in Iberia expand. Mass conversion

Iceland converts

The poles convert, through contact with the Ottonian Saxons.

The Hungarians convert c. 1000 when King Steven marries the

sister of Otto III's successor, Henry II. C. 1000

Kiev converts

- o Not everyone converts though, but mostly.

- o However Europe becomes a fully Christian realm which completes a process that started with the spread of Christianity around the Mediterranean and into the Roman Empire.

2 fundamental consequences:

Once everyone in western Europe is Christian, where will you find opponents?

- o Either go East, to the holy land. Therefore, after the year 1000 Europe starts to look beyond itself. Outside its continent.

- o Or look inside, at the heretics. Focus on fixing/perfecting the practice of Christianity/enforcing the proper practice of Christianity within Europe.

TERM: HERESY: BELIEF OR OPINION CONTRARY

TO ORTHODOX RELIGIOUS DOCTRINE.

- o Or look at pilgrimage

Instead of going to Jerusalem, (because it was too far) new holy locations were established such as...

IMAGE 27 & 28 & 29. Reliquary statue of Sainte Foy (image 27) c. 983, and Abbey church of Sainte Foy (image 28) c. 1050 and Abbey church of Sainte Foy's, west portal

- o These were in Conque.

- o Romanesque pilgrimage churches would lead to the great gothic cathedrals like...

IMAGE 31 & 32 Cathedral of Notre-Dame, Reims. C. 1230

- o These became great pieces in art and architecture as

a consequence of the uniting of Europe as a mostly Christian continent in the year 1000.

Overview: small units of hristianity tried to gain political power in small parts in different areas, until they all closed in together.

EXAM NOTE: S I P F A

S: STYLE

I: ICONOGRAPHY

P: PATRONAGE

F: FUNCTION

A: AUDIENCE-RECEPTION

II. Pre- Midterm material

- 1 artwork will be on the final that was in the midterm *may be helpful to review this material

FAH215 Lecture 1:

Intro:

- Explore the art and architecture of the middle-ages, by which we mean that period of history in between the classical world and the renaissance.
- When did the middle ages begin and end, when did the renaissance begin and end, and what are the differences/similarities?
- History of the ideas of the middle-ages as it was thought of in the middle ages...
- Years 200-1000...
- In this course, we will look at the early middle ages, 200-1000 in the area of Europe, that emerges from the late roman empire

Map1: Mediterranean, northern Europe

- One of the world is split into two parts, one part controlled by Rome (Roman Empire), other non-Roman peoples
- Third century, period of great political, military, economic turmoil as this grand entity the roman empire starts to crumble and as the people non roman people expand their own territories they encompass the roman empire
- Map 1 looks a lot like map 2, which shows the spread of Christianity, which at the time spreads from Palestine slowly throughout the Mediterranean (patterns are the same).
- In the early 4th century, Constantine changed the course of human history, he will accept Christianity until 310-320,
- Tell the story of the earliest years of Christianity and the beginning of Constantine.

Story of spread of Christianity from its earliest years:

- At the beginning of the story, no one knows how its going to end so they ju
- In the earliest years there is a marketplace of religion, Christianity is only one of the religions
- We get a good example of this from architectural records which from before the year 200, we have no information about how Christianity operated in terms of its built environment, we have this idea that because Christianity was an illegal religion, people met in small private houses, for prayers etc.
- First surviving Christian structure comes from place called Duro Europus. Duro, is on the edge of the Roman Empire, small frontier town.
 - In the year 256, the Persians came and sacked it, and it was covered until ww1 when turkey shelled it and British soldiers they discovered it and excavated it
 - Almost like a Pompeii, in the sense that everything was preserved and by excavating the whole city archeologists have been able to reconstruct what life was like in an average town, on the outskirts of the Roman Empire before the middle of the third century, and we have some of the basic elements that wed expect to find in any roman city, temples of zues, temple of artemis, public baths, private homes. Theatre
 - Other houses of worship, Christian places of worship as well as Jewish places,
 - Cult sites, Zeus, artemis, cluster in the center of the city because that is roman tradition
 - Other places of worship, in the surrounding areas, Christian and Jewish places as well
 - New religions, following Jesus among other things, what the plan of duro europus is the relative status of these different groups in the first half of the 3rd century so were going to focus on the Mithra and the synagogue and the Christian building which includes a baptistery and is the first extant structure that we have related to Christian practice.
 - One of the things you can see is that the synagogue is bigger than the Christian building and that might have something to do with the fact that the romans didn't necessarily have a problem with the Jewish people practicing their faith so much so as the they did with the Christians.
- Architecture:
- Synagogue:
 - Plan of the synagogue which is part of a larger block of apartments
 - What they did was the jews got together and bought some houses and remodeled the houses to build their sanctuary, right up against the city wall
 - Important because during the siege of 256, the people of europus said we need defence so they build a fenced structure up around the outer wall, which meant that any buildings built on the wall would be preserved
 - Image 1 of interior: looking into a large rectangular room with long side up against the wall, windows at the top look out through the wall, rampart build in the dark section of image...
 - Shrine with Torah scrolls, places for people to sit, notice how the walls are richly decorated
 - When archeologists first started excavating this back in the 1920s, they found this large house of worship with scenes from the bible, and the archeologists thought it must have been a church
 - Image 2: detail of the Torah shrine

- * in this roman frontier town before the year 256, there is a substantial enough Jewish community that they can buy a bunch of houses, make a large synagogue and paint it. An that painting costs money so they have financial resources.
- *they have no problem with the second commandment with regards to painting the synagogue
- *all these different scenes, it must have a program, cohere to communicate some messages that were of vital importance to this Jewish community
- Christian worshippers, people who say that the Jewish prophecies of the coming of a messiah are starting to come true in the person of Jesus Christ. Who was born to a woman named mary, crucified, resurrected, Christians have jewish scriptures, and new scriptures which they call the new testament. The gospels are central to Christian theology...
- Old testament and the new testament
- Down the road from the synagogue is this smaller community of Christians, their building isn't that big, they don't have as much money, but nonetheless they have a place where they meet, and in this place is one room "the baptistry" –image 3: section of room in Christian building
 - In this room people can dip in the water and be initiated into the religion...
 - Image 4: similarly to the synagogue there are also pictures; in the little room there are frescos painted on the wall that have survived
 - Earliest Christian art
 - Now this is at Yale university...
 - Like the synagogue, there is a longitudinal space, with a Mithra and columns, etc. they share the same layout...
 - For to focus your mind into a certain space, maybe at some pictures
 - Image 5: close up of fresco in Baptist site under the arch
 - Image is of Adam and Eve (from old testament), and represents in Christian theology the introduction of sin into the world, the sin is taken away by jesus, who is also in the image carrying a lamb, represents the guise of the good sheppard (comes from roman ideology)
 -
 - Image 6: mithraem
 - Long longitudinal safe, with paintings and a niche, and image of mithros slaying the bull
 - Image 7: disk showing mithros slaying the bull
 - Fascinating because there are parallels between Christian ideology except here rather than diefy sacrificing the bull, in christianity what happens is diety becomes the sacrifice
 - But you can see in the synagogue we see the image of the temple and the temple is where the animal is sacrificed, and so the ideas of sacrifice are central to ancient religions
- Catacombs
 - Spread of Christianity (Rome), specifically catacombs
 - Purpose of catacombs was not to provide hiding for early Christians to worship that would be in small house structures like in duro europus
 - Catacombs are places to bury people
 - Catacombs are relatively new concept in this late antique period, (late Roman Empire period). Catacombs represent increasing interest on the part of individuals to preserve their bodies after death
 - In roman life person died, person was cremated, and that was the end

- But Jews, Christians and Romans (pagans), they had a vision that there would be some form of resurrection after death,
- Important to note that people want to hold onto their bodies, law in Rome was that people could not be buried in city, only outside of city
- Graffiti on catacombs hat tells of religious affiliation of the person buried there
- Image 8: most catacombs look like these lockuli, these places for putting the body, but every once in while you get chambers that can host the bodies of a family...
- Image9: fish (Ikthis) in latin sign represents "jesus Christ son of god savior"
- Image 10: earliest representation of jesus on the cross, mock of jesus by giving him the head of a donkey
- Probably written by roman soldier written to make fun of someone he knew..
- Image 11: Painted chambers, different from regular catacombs
- Colour, vs, grey and death
- Whoever was buried in the painted chamber, evidently had money
- Pictures are something that would have not been seen very often,
- A fair amount of art that we look at is important less for how it is received than it is important because it was made
- Image 12: of catacomb chamber ceiling image
 - Early 4th century
 - On the ceiling representation of the good Sheppard
 - Then in the four large sections, narrative of the prophet Jonah
 - Key is the 3 days (in the Jonah story after he gets swallowed by a whale for 3 days)
 - People in the orans position , position in prayer, praying for heaven, salvation and afterlife
 - Jonah is a model for salvation and the good Sheppard is a model of salvation
 - Jesus to look after the individual buried
 - Image 13: another catacomb chamber ceiling with the same images
 - These individual details of the painting are signs put together to create a thematic message
 - Image 14: scene from the new testament of Lazarus, and the miracle of Jesus, he has a wand to indicate miracles, image is situated perfectly for a function because it offers the promise of individual resurrection
 - Image 15/16: phenomenon in the catacombs is not only Christian, one image shows two candelabra (Jewish catacomb), and another catacomb shows Heracles (pagan catacomb)
 - So what we see in the catacombs as a whole is increasing interest taken on the part of broad spectrum in society for personal salvation after death
 -
- Engraved rings first one: Christian ring with fish, other ring with candelabra and palm leaf represents jew
- Roman propaganda, to show although there are different theologies between different faith groups around the Mediterranean at this time in history, they are sharing a visual language, like how to paint a catacomb, or design a ring, or sarcophagus
-

FAH215 Lecture 2:

Last week:

- Discussed earliest Christian arts from around year 200...up to 300

- One main theme was the interchange and the shared visual language among different groups all of whom were under the general administrative, political, economic Roman empire and the cultural umbrella
 - For example: Christians and Jews participated in a general cultural enterprise of engraved gem rings which is part of the Roman world so that no matter what your particular religious affiliation, it didn't prevent you from still being a part of the broader Roman cultural empire...
 - We saw that a little bit with architecture, how there were shared ways of doing things, and catacomb paintings, all were seeing to express similar ideas in similar modes but indicating their religious affiliation
 - We also see it in 3rd c. sarcophagus, most of them show scenes like Dionysus, or four seasons, Roman iconography reflecting Greco-Roman mythology...but we also have an example of a sarcophagus which has an image of a candelabra which suggests the person buried in the sarcophagus was Jewish
 - Some iconography is Roman... personifications having to do with seasons, agriculture, harvesting, symbol of harvest, bounty, life...
 - Ultimate symbol of life after death, style and iconography is Roman
 - Very little difference from Dionysus sarcophagus...
 - Very much a commercial enterprise, sarcophagus carvers catered to all religions but kept same style and iconography...
- Image of Christian sarcophagus:
 - Roman iconography, scenes from the Old Testament,
 - Indicates wealthy person inside because of marble and intricate carvings, something new
 - A rich Christian, Christianity is still an outlawed religion, wealthy individual most likely converted to Christianity
 - Self-representation because man is reading, represents he is educated, scholar/philosopher who is involved in literacy
 - Iconographic sign that would have been familiar to the viewing population...
 - Tells about the increasing status of Christians in the late Roman empire

This week:

Politics in the Roman Empire:

- The Roman Empire was large and expanding, and was getting increasingly difficult to control, so Emperor Diocletian in 284, has an idea
- Decides that empire is too large and divides it into 2 sections west and east, and then 2 subsections and 4 co-rulers, tetrarchy,
- New administrative reality will allow the 4 co-emperors will allow them to have a better grip on their empire and rule more effectively
- Statue image: image of tetrarchs from around year 305
 - Communicates ideology of tetrarch
 - You have 4 individuals idea is that they are united, brothers etc
 - They are together carved on one piece of stone, marble porphyry, purple stone
 - Purple is a symbol of the ruler, hardness of stone represents durable, permanent, bond between those men is unbreakable
 - Idea is all for one, one for all
 - Theory is being communicated in this statue
 - In reality rulers who have a piece of the pie, they always want a larger piece of the pie

- Constantine and Maxentius are co rulers, and they fight for control of the western empire and Constantine wins, 312, becomes the sole ruler of the western empire
 - Image of Constantine head statue:
 - Monumental head
 - Iconography of the image which rejects the recent tradition bearded emperors goes back to Hadrian
 - Constantine shows himself clean shaven
 - His public image is that of a clean shaven ruler which goes back almost 300 years to Augustus
 - Constantine is idealized around 312, by claiming that he will make it like Rome's golden age
 - Statue is massive
 - Medallion of Constantine image: which is a self-representation
 - This one adds another iconographic element, he thanked Christian God after victory over Maxentius
 - Then adopted Christianity as his own religion
 - Radical new concept/ departure from past
- Constantine:
- Monument 1: Arch of Constantine
 - Built in Rome
 - Built as the inscription tells us by the senate of Rome
 - First monumental arch built in Rome, civic monument to show how great the emperor is
 - Testament to the grandeur on the model of the great emperors of the past
 - In the details of the arch... all over the arch are monuments taken from all over Rome, Hadrian etc.
 - Spolia, fragments pieces from the past reused in a new context
 - Not every piece is spolia
 - Friezes that are newly carved at the beginning of the 4th c. representing Constantine himself
 - Sense of optically correct, illusionistic (Trajan)
 - The ruler is the most important
 - Constantine piece is unnatural, because view of ruler is important than details naturalism etc.
 - Vasari talks about the arch of Constantine, said that the carvers sucked,
- Basilica: civic building he constructs in the roman forum
 - A structure built in the heart of the center of Rome in a complex associated with other roman greats
 - Julius Caesar, Augustus, Trajan
 - Constantine is building like those before him
 - In the tradition of where the great roman emperors built the building is built in the traditional style in roman civic architecture
 - Maxentius started it but after Constantine came to power he finished it
 - Longitudinal focus that comes to a head in a niche
 - Basilica is a civic structure, large Constantine statue sits in the semi-circular niche
- German basilica image:

- Civic roman state building
- Arches
- The basilica becomes the basic plan for the earliest churches
- Constantine becomes publically involved in Christianity when he starts building these basilicas
- Builds churches on the outskirts of his own town as well as Palestine
- Church A (On map): the latrine
 - Church given built on behalf of the bishop of Rome
 - Built for church hierarchy
 - Dedicated to St. John
 - Long nave, side isles,
 - In the apse, which now has the altar, which contains the presence of Jesus
 - Basilica form
 - Beginning of the 4th century more Christians
 - Becoming religion affiliated with Roman Empire
 - Until now Jesus is seen as a king/ royal figure
 - Change from Sheppard, to royal figure king of kings
 - Christianity was separate from Roman rulers because they were persecuting them, until Constantine became Christian the religious affiliations and meanings changed, paganism and Christianity were mixed in terms of architecture
 - For example basilica form was used for earliest churches
 - Latrine demonstrates Constantine's public support and support of emporium takes this form of the meeting hall of the civic administrative function and giving it specifically religious meaning, because this is not a shape of Roman temples, they are different affairs
 - Seems clear in building these earliest churches the decision was made to stay away from those architectural structures that were associated with Christianity
 - Second large church in Rome affiliated with Constantine is the shrine dedicated to St. Peter
 - St Peter's also in the basilica shape, but this one has an unusual feature, new idea, a transept
 - Transept is a monumental hall that marks off this part of the church which is marked with a niche
 - We have in this cemetery, the burial spot of a holy figure named Peter who is given architectural focus and then they build this Constantine basilica to give focus to the saint
 -

FAH215 Lecture 3:

Last week:

- Discussion of Constantine and we began to turn our attention to the monumental church building for which he was responsible
- Urban layout planning of Rome, noted that earliest monumental churches were on outskirts of town, situated on catacombs were the earliest of the religious were buried
- First church we looked at was the Latrine, created for bishop of Rome,
- Adoption for the basilica form because it was practical and relatively neutral building type that was not associated with pagan temple format

This week: Continuation...

- Second church was the shrine built on the site of a pre Constantinian burial site which was understood to contain the material remains of St. Peter...
 - famous church of St. Peter...later reconstructed by renaissance
 - Was the most important church in Christendom
 - “Old St. Peters” vs. “New St. Peters”
 - Shrine of St. peter marked with transept which gives architectural direction to significance of the shrine
 - Massive structure over 200 ft, 4 rows of marble columns,
 - Along the wall were paintings
- Under Constantine and his immediate successors a structure was erected that would be conceptually and architecturally the most important church in western Europe
 - Part of the reason for that is because the bishop of Rome, in large part because of his association with the capital city of the great and glorious roman empire was able to graft himself onto that and make a claim that he should be made the head
 - Other historical bishops and other people, didn’t win the conversation, was because they had the material remains of St. Peter
 - St. peter was the “rock where my church would be built” from scripture Jesus saying to St. Peter
- Idea of succession, idea of legitimacy is the critical idea that will animate so much of medieval art in this case it’s an argument about the legitimacy about this particular institution the strand of Christianity headed by the bishop of Rome who’s legitimacy comes from the twins sources of St. peter and who passes it from one bishop of Rome to the next until today
 - Other source of legitimacy is from support and connection to roman imperial heritage
 - Even though we no longer have Constantine’s churches we have archeological and scriptural evidence
 - Materially rich structures, Constantine personally gave so much money to these churches
 - Image of mausoleum of Constantia: circular structures in the time represented burial places
 - Buildings have structural types round = mausoleum in roman tradition
 - Burial edifice for Constantine’s daughter
 - Interesting that although she will over time be considered a saint, there is very little in her burial chamber that communicates her Christian affiliation
 - Purple sarcophagus represents her royal background made out of porphyry
 - Iconographically we see on the sarcophagus themes having to do with pressing grapes agriculture, vines cupid figures work happily in a scene of agriculture bounty/ paradise
 - There is nothing overtly Christian about this
 - Wine making is connected to basic Christian ideology of bread and wine which symbolically represent the body and blood of Jesus
 - The theology of the Eucharist: is the bread and wine on the alter that during the course of the service are the body and blood of Jesus which they faithful can consume
 - Court in front of the church was for non-faithful’s who had to wait outside, court represented distinct architectural between people who are inside and outside
 - If you are member of the faithful you can be inside and participate in the Eucharist
 - Inside the mausoleum: Image taken from outside the ambulatory, you can see the thick marble columns very rich environment...

- Up in the ambulatory are mosaics, we see agricultural theme of wine production, we don't know whether have been picked because they are part of the normal traditional roman way of expressing ideas of bounty living out in the land...
- Pastoral themes are central to roman ideas of living a good life, relaxing life in a cottage etc.
- Sarcophagus and mosaics show roman ideas of living the good life, we can also say the consistent emphasis on wine making and wine must be reference to Jesus and the Eucharist
- Doesn't mean one of the other, perhaps blending of the two
- Mausoleum of Constantia reveals is this theme of the inseparableness, the relatively easy connection that a wealthy roman Christian aristocrat like Constantia could make between the different parts of her identity as both a roman aristocrat and a Christian and that these things are not in conflict
- This theme is further developed not just within members of royal household but also upper class romans who affiliate with the Christian religion
- Image of: sarcophagus belonging to junieus bassus
 - We know about junieus bassus, because of literature and because of inscription on sarcophagus
 - Holder of public office
 - 369 is when he died
 - This sarcophagus was rediscovered in the renaissance
 - Was reworked in the renaissance...
 - Iconography reveals his religious affiliation...here we have some scenes, Daniel in the lion's den, Adam and eve, sacrifice of Isaac, we don't see Jonah and the whale, but many of these scenes are familiar from the early Christian funerary art (early sarcophagus)
 - We do not have one continuous story but rather individually framed scenes that all together that communicate the idea of belief in Christ and salvation which are perfectly reasonable and expected themes that we would look for in a funerary context
 - Mid 4th c. and the funerary art is very much in keeping with what we've been seeing over the last 200 years
 - But there is something dramatically new and that is on the central axis, we have an image of Jesus between two disciples (on the top center)
 - And on the bottom center is the scene of the entry into Jerusalem from gospels
 - There are 10 scenes on the front
 - Junieus bassus a roman aristocrat and Christian and the two central scenes that focus our attention are both of Jesus
 - Top is Jesus on a throne with lion head motifs and his foot in on this bearded man with a cover (kylos) who is representative of the heavens
 - SIDENOTE: Kylos also appears on the chest plate of Augustus statue(20BCE) associate the emperors rule with heaven and earth
 - Rule of Augustus part in partial of the cosmic scheme
 - Imperial iconography has been transferred to Jesus, who is seated above the kyros on a throne...supposed to be majestic cosmic conception of Jesus that is a far cry from the representation of Jesus that we've seen, a miracle worker, a good Sheppard
 - Now it's an image of power

- Bottom image: can be compared to roman iconography as in the arch of Titus where the victorious emperor rides into the city on chariot and four horses
- Besides basic ideas of sin, salvation there is the central motif majesty of Christ of Jesus riding on a donkey into Jerusalem which is a theme that evokes roman military imperial ceremony
- Adventos: ceremony of roman emperor ride into town to acclaim his people
- The artist behind Junius Bassus sarcophagus is trying to make the statement that about the imperialness using a mixture of traditional roman iconography and gospel scenes that resonated with imperial iconography to make a claim about the nature of Christ
- A new claim that would not have been possible in the year 250, the empire was antithetical to Christianity and vice versa
- In a post Constantine world where the ideas of Christianity and imperium are no longer in conflict the door is opened for new ways of thinking about Jesus who may still be the good Sheppard, but now church officials, theologians are able to express new ideas about Christ who in this case is likened to an emperor which can only happen after Constantine
- 4th c, increasing expansion of these intermingling of Christian life and Christian ideology and imperial ideology
- Preyecta casket: small size decorated box...
 - Part of a large ensemble of pieces that constitutes the Esquiline treasure
 - Esquiline because it was found on the Esquiline hill in Rome, this whole ensemble of precious house ware
 - Box has image of proyecta and seccundas her husband
 - Both are named on the casket
 - Iconography suggests that this was her little chest
 - Iconography of Venus goddesses... and just below her is a woman who Is being attended to by her slaves and one of them is holding a mirror to proyecta so she can see herself
 - Shows us that this container must have held jewelry, makeup or any other feminine things for proyecta
 - Projects a well to roman woman being aligned with Venus
 - Writing says "proyecta and secundas may you live in Christ"
 - Nothing n the box suggests they were Christian
 - Ideas of being beautiful and love and Christian... ideas are not conflicting
 - You can only do the proyecta casket style if the roman mythology still has meaning
- What we call paganism doesn't just disappear after Constantine supports Christianity,
- Ivory carving: simmacus family carving priestess performing pagan sacrifice at an alter
 - Style of drapery... Greco roman natural organicness of cloth
 - Carver is trying to capture the folds of drapery
 - Looks like something from 200s
 - Product suggests that the patron asks for something expresses in both content and form good old fashioned Greco roman values
 - Even the choice of the material, ivory plaque
 - (Name): ivory carvings
 - Name at the top of carvings
 - Consul, and is shown seated surrounded by bureaucratic people gesture toward him

- It was the custom that when you attained high office that you would mark the event by commissioning ivory plaques and giving them to your friends
- Ivory is medium associated with roman aristocratic class
- Illustrated book: images of sacrifices at temples
 - Anneas and his friend approaching temple
 - Artist is adhering to conventional roman tradition
 - Vatican Virgil because it's a vigil manuscript and it's in the Vatican
- Shows how there are some people resistant to Christianity and are seeking to maintain the conditional ways of life, the stories, the medium, the practices, the rituals, the education, that in their view made Rome great and should be restored
- As late as the year 400 who continued to make that argument in the heart of Rome as well
- Rising up of people who are indeed affiliating themselves with Christianity...
- Ivory plaque in Munich: Jesus ascending ...
 - Instance where we have some wealthy roman Christian saying he wants to use ivory carving as part of his roman heritage but he is Christian so that will be his theme
- Between 400 and 487 the desire to maintain the full classical style has fallen away in favor of a more abstract and symbolic representation of power
 - Image: Ivory plaque of Boethius
- Conclude: Large scale trends in 4th and beginning of 5th c.
- Large political situation, frontiers of roman empire are collapsing
- 4th century strategy to combat with this was to move the capital from to Constantinople
- Part of Constantine's motivation to found a new city was because he couldn't make a Christian city on Rome like he wanted to, while in a new city he can make it what he wants
- Roman imperial and administrative shifts from Rome to Constantinople, later turns into byzantine empire