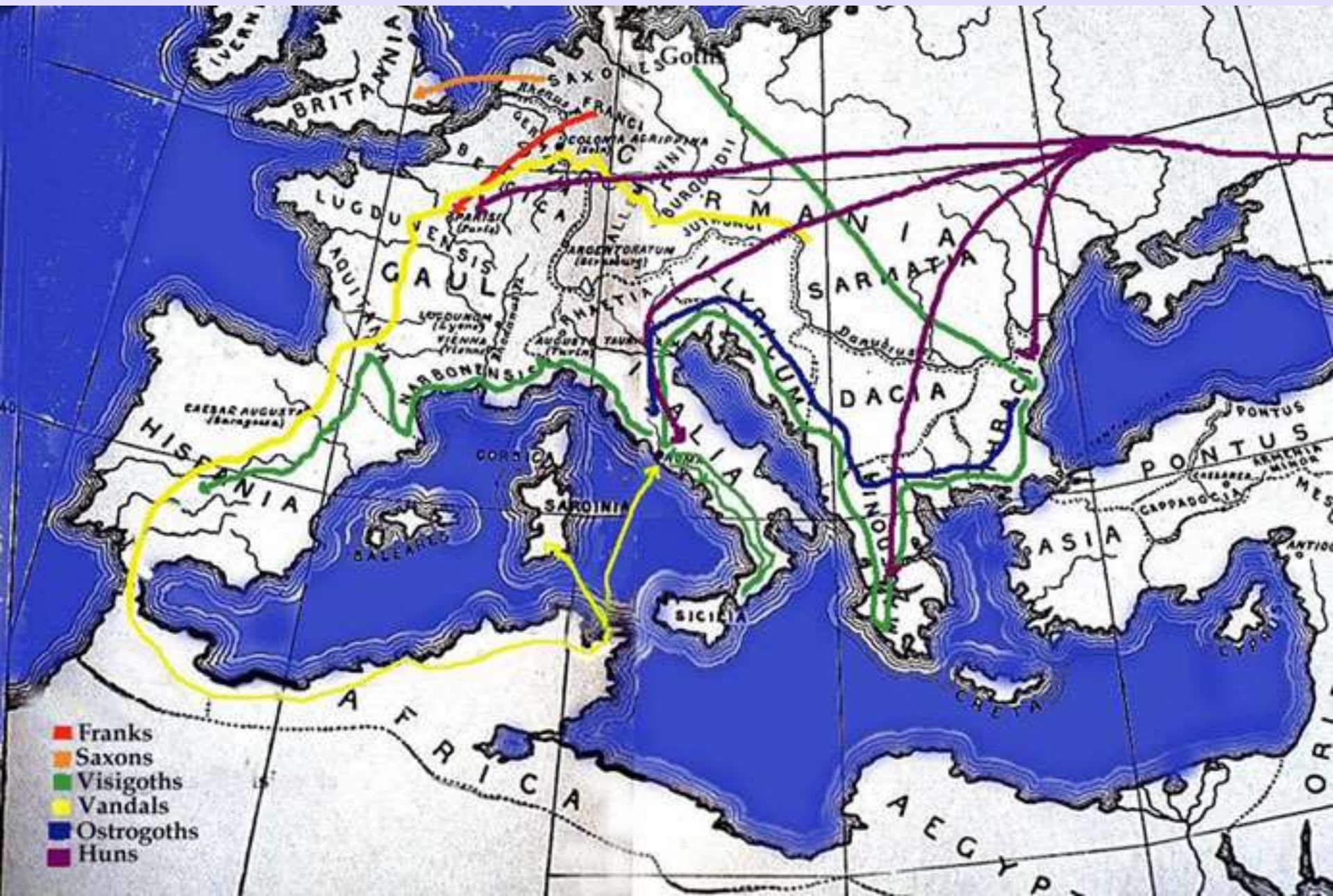


Europe After the Fall of Rome:
Early Medieval Art in the West
5th – 10th c.

Map of Germanic Migrations, 4th – 6th c.



Early Medieval Sites in Europe



Art of the Warrior Lords

5th-10th c.

The surviving art of the non-Roman peoples that competed for power after the fall of Rome consists of small-scale status symbols, especially portable items of personal adornment. They frequently combined animal forms and interlace pattern.



Merovingian looped fibulae (The Merovingians were a dynasty of Frankish kings), from Jouy-le-Comte, France, mid sixth century. Silver gilt worked in filigree, with inlays of garnets and other stones, 4” long. Musée des Antiquités Nationales, Saint-Germain-en-Laye.





Merovingian looped fibulas, from Jouy-le-Comte, France, mid sixth century. Silver gilt worked in filigree, with inlays of garnets and other stones, 4” long.

Comparison: Fibula with Orientalizing lions from the Regolini-Galassi Tomb, Cerveteri, Italy, ca. 650–640 BCE. Gold, approx. 1’ 1/2” high.

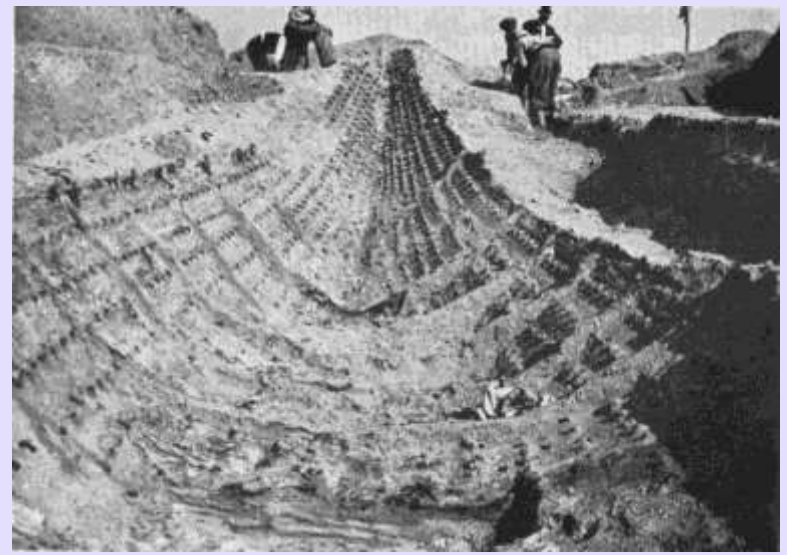




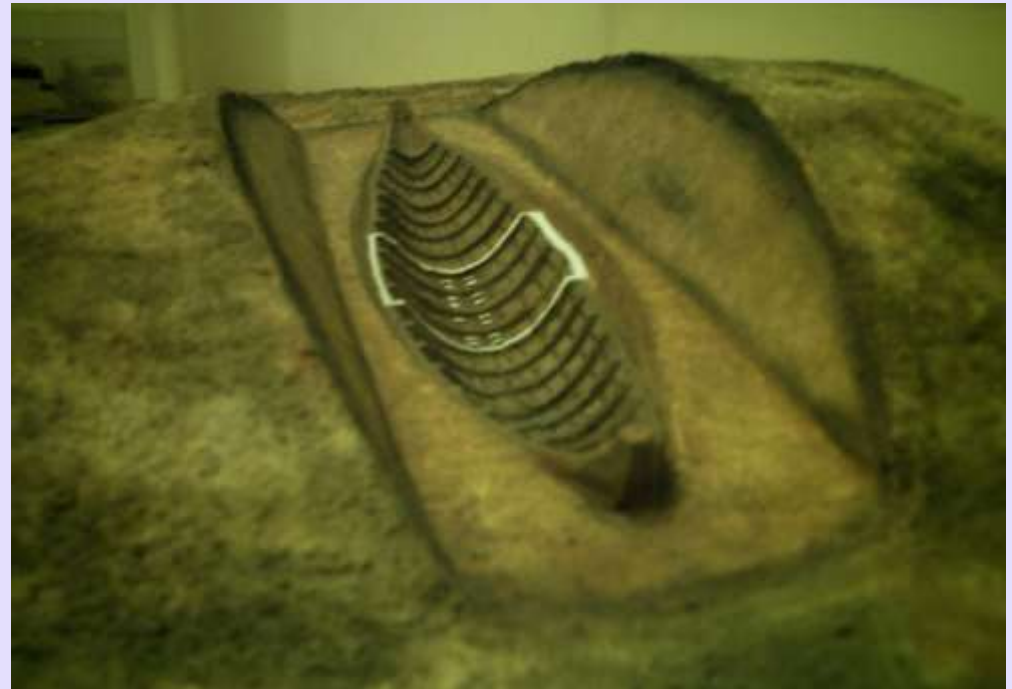
Comparison: Justinian, Bishop Maximianus, and attendants, mosaic from San Vitale, Ravenna, Italy, ca. 547.

Sutton Hoo is the site of two Anglo-Saxon cemeteries of the 6th and early 7th centuries, one of which contained an undisturbed ship burial, possibly of King Raedwald.

A ghost image of the buried ship was revealed during excavations in 1939



Sutton Hoo
ceremonial helmet



http://youtu.be/np0pD1wW_Bo

Cloisonné: In making cloisonné enamels the surface to be decorated is divided into compartments with strips of metal (cloisons); the compartments are then filled with enamel (glass in either powder or paste form) and the whole piece is fired in a kiln.



Purse cover, from the Sutton Hoo ship burial in Suffolk, England, ca. 625. Gold, glass, and enamel cloisonné with garnets and emeralds, 7 1/2" long. British Museum, London.



Heraldic composition: a composition that is symmetrical on either side of a central figure

Purse cover, from the Sutton Hoo ship burial in Suffolk, England, ca. 625. Gold, glass, and enamel cloisonné with garnets and emeralds, 7 1/2" long. British Museum, London.

Comparison: Soundbox of a lyre, detail, from the Royal Cemetery, Ur, Iraq, ca. 2600 BCE. Wood with inlaid gold, lapis lazuli, and shell, approx. 1' 7" high.





**Comparison: Horse's Bit
with Master of the
Animals. 1000-650
BCE. Luristan, Iran**

Purse cover, from the Sutton Hoo ship burial in Suffolk, England, ca. 625. Gold, glass, and enamel cloisonné with garnets and emeralds, 7 1/2" long. British Museum, London.





Purse cover, detail. From the Sutton Hoo ship burial in Suffolk, England, ca. 625. Gold, glass, and enamel cloisonné with garnets and emeralds, 7 1/2" long. British Museum, London.

A variant of interlace is zoomorphic interlace which is composed of entangled animal forms.



Purse cover, detail,
from the Sutton Hoo
ship burial in Suffolk,
England, ca. 625. Gold,
glass, and enamel
cloisonné with garnets
and emeralds

Comparison:
**Islamic. Minbar
Detail.** From the
Kutubiya Mosque.
Marrakesh, Morocco.
1125-1130. Wood and
Ivory



*Comparison: Islamic. Frieze of the Umayyad
Palace.* Mshatta, Jordan, ca. 740-750.





Fibula from the Sutton Hoo ship burial in Suffolk, England, ca. 625. Gold with cloisonné enamel.



Detail: Fibulaa from the Sutton Hoo ship burial in Suffolk, England, ca. 625. Gold with cloisonné enamel.



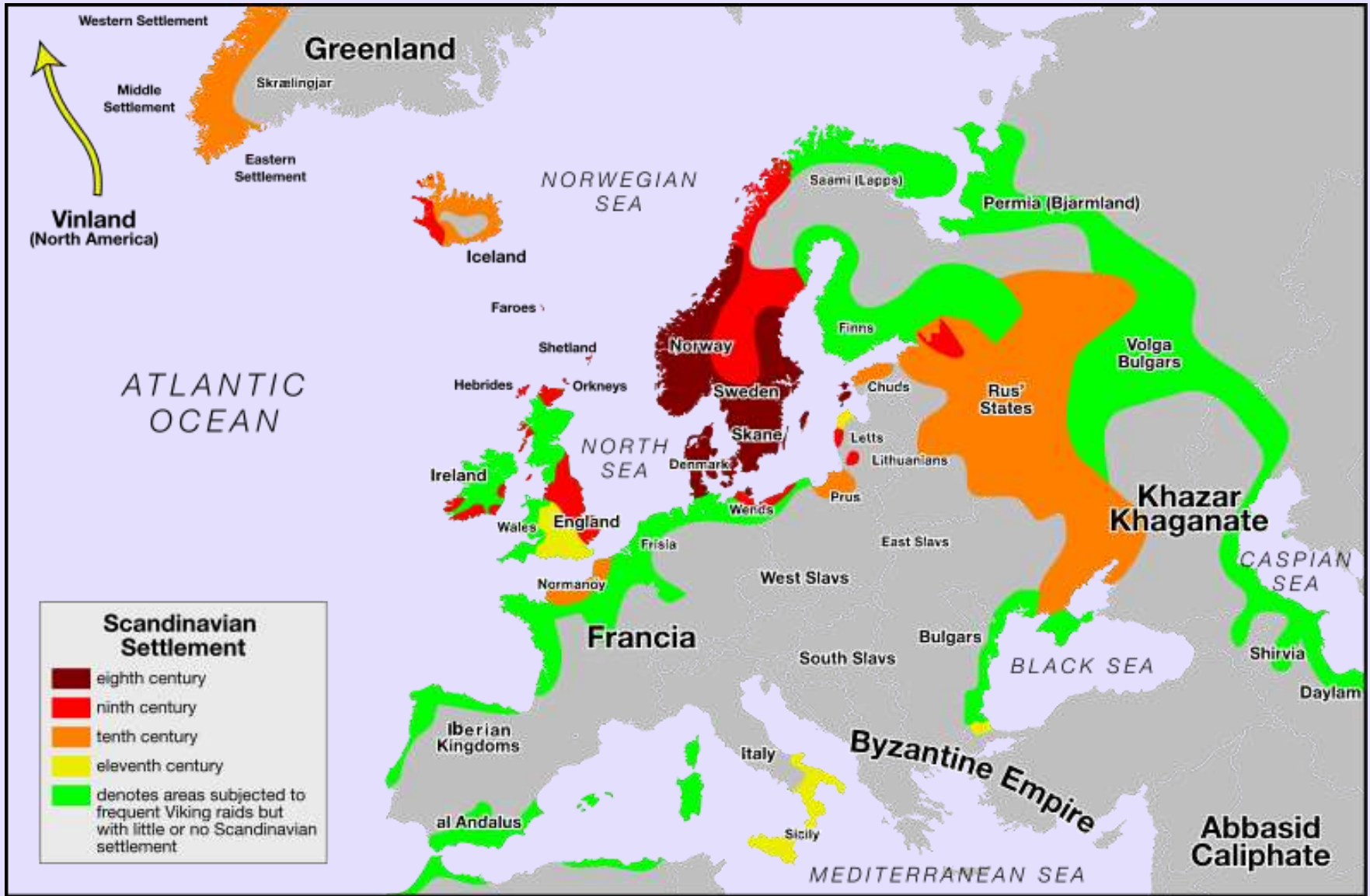
**Baptismal spoons that were found on the Sutton Hoo ancient burial ship.
One spoon reads "Saulos" and the other reads "Paulos" (Saint's Paul's
names in Greek before and after his conversion)**

Vikings: Scandinavian warriors who raided the coasts of Europe and the British Isles from the 8th c. to the 11th c.

The Vikings raided and pillaged, but also engaged in trade, settled wide-ranging colonies, and acted as mercenaries



Animal-head post, from the Viking ship burial, Oseberg, Norway, ca. 825. Wood, head approx. 5" high. Vikingskipshuset, Oslo.





The Oseberg Ship,
70 ft. long
Viking Ship Museum, Oslo



The Gokstad Ship
Viking Ship Museum,
Oslo



Detail on the Oseberg Viking longship, Vikingskipshuset (Viking Ship Museum), Oslo, Norway



Comparison: Animal-head post,
from the Viking ship burial,
Oseberg, Norway, ca. 825. Wood,
head approx. 5" high.
Vikingskipshuset, Oslo.

**Wooden portal of the stave church
at Urnes, Norway, ca. 1050–1070.**



Celts:

Early Indo-European people who spread over much of Europe from the 2nd millennium to the 1st century BC. Eventually they were absorbed into the Roman Empire.

Today, "Celtic" is used to describe the languages and cultures of Ireland, Scotland, Wales, Cornwall, the Isle of Man and Brittany.





EPIGONOS(?), Dying Gaul (Celt).
Roman marble copy after a bronze
original from Pergamon, Turkey, ca.
230–220 BCE, approx. 3' 1/2" high.
Museo Capitolino, Rome.



Celtic Twisted Torque (. 5th c. BCE.
Copenhagen.Nationalmuseet.

Torque, 5th century B.C.;
European Iron Age
Celtic
Silver; Diam. 6 in.

Torque

A collar, a necklace,
or an armband made
of a strip of twisted
metal, worn by the
ancient Gauls,
Germans, and
Britons.



**The reverse side of a
Celtic bronze mirror**
from Desborough,
Northants, England, 50
BC - AD 50. 36 cm
diameter. British
Museum



The reverse side of a Celtic bronze mirror from Desborough, Northants, England, 50 BC - AD 50. 36 cm diameter. British Museum

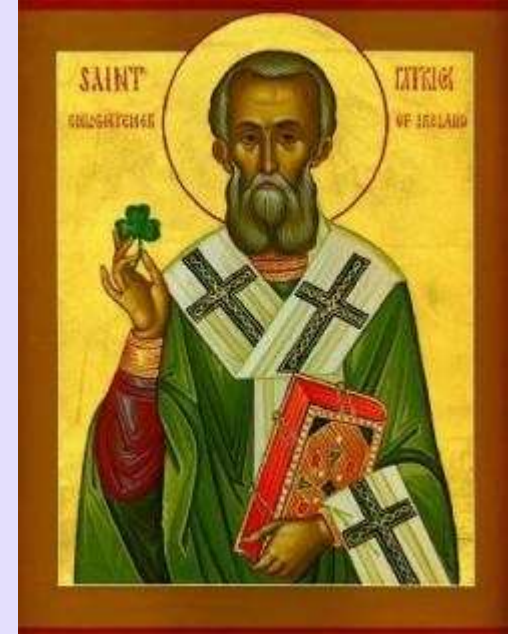


Comparison: Anglo Saxon. Fibula from the Sutton Hoo ship burial in Suffolk, England, ca. 625. Gold with cloisonné enamel.



**St. Patrick banishing
the snakes from Ireland**

**St. Patrick uses the
shamrock to explain
the Holy Trinity**



Saint Patrick (385-461)

Patron saint of Ireland. Born in Britain of a Romanized family, he was captured at age 16 by Irish raiders and carried into slavery in Ireland. He spent six years as a herdsman before escaping from his master and being reunited with his family in Britain.

Called in a dream to bring Christianity to the Irish, he returned to Ireland and journeyed far and wide, baptizing chiefs and kings and converting whole clans.

Hiberno-Saxon Art

7th – 10th c.



Celtic art

+



Anglo Saxon art

+



**Christian
Theology**

=



Hiberno Saxon

Hiberno Saxon: Decorative style that resulted when Irish (Hibernian) monks went to England in 635. It mingled the Celtic decorative tradition, curvilinear and “trumpet” forms, scrolls, spirals, and a double-curve motif, with the interlaced zoomorphic patterns and bright coloration of the pagan Anglo-Saxons.

Chi-rho-iota (XPI – initial letters of Christ in Greek) *page, from the Book of Kells*, probably from Iona, Scotland, late eighth or early ninth century. Tempera on vellum, 1' 1" X 9 1/2". Trinity College Library, Dublin.

The **Book of Kells** is an illuminated manuscript of the four gospels of *The Bible*, written in Latin, sometime in the 8th or early 9th century.

Illuminated manuscript: luxurious hand-made book with painted illustration and decoration



Chi-rho-iota page, from the Book of Kells, probably from Iona, Scotland, late eighth or early ninth century. Tempera on vellum, 1' 1" X 9 1/2".

The manuscript is a Latin copy of the four Gospels.

The Gospels:

The first four books of the New Testament, which tell the life story of Jesus and explain the significance of his message.

The four Gospels are attributed to Matthew, Mark, Luke, and John.







Angels and moths



Comparison: Anglo Saxon. Purse cover, from the Sutton Hoo ship burial in Suffolk, England, ca. 625. Gold, glass, and enamel cloisonné with garnets and emeralds



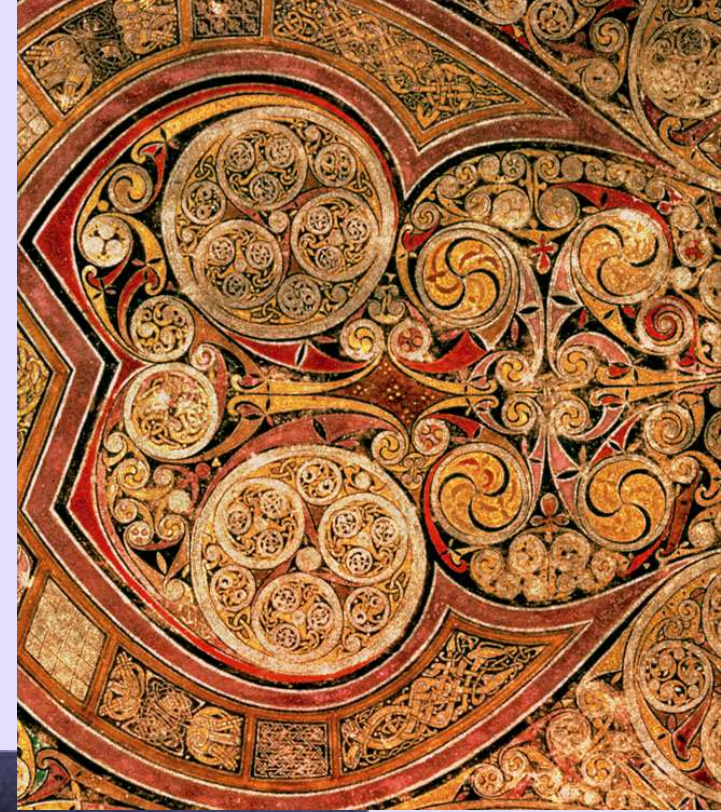
Comparison: Celtic. The reverse side of a **bronze mirror** from Desborough, Northants, England, 50 BC - AD 50.



Chi-rho-iota page, from the **Book of Kells**, detail, probably from Iona, Scotland, late eighth or early ninth century. Tempera on vellum, 1' 1" X 9 1/2".

Chi-rho-iota page, from the Book of Kells, detail, late eighth or early ninth century. Tempera on vellum, 1' 1" X 9 1/2".

Comparison: Anglo Saxon: The king's gold belt buckle, from the Sutton Hoo ship burial in Suffolk, England, ca. 625



The Four Evangelists
(authors of the Gospels)
are:

Matthew; his symbol -
winged man or angel

Mark; his symbol - lion

Luke; his symbol - ox

John; his symbol - eagle

Man (symbol of Saint Matthew), folio 21 verso of the Book of Durrow, possibly from Iona, Scotland, ca. 660–680. Ink and tempera on parchment, 9 5/8" X 6 1/8". Trinity College Library, Dublin.





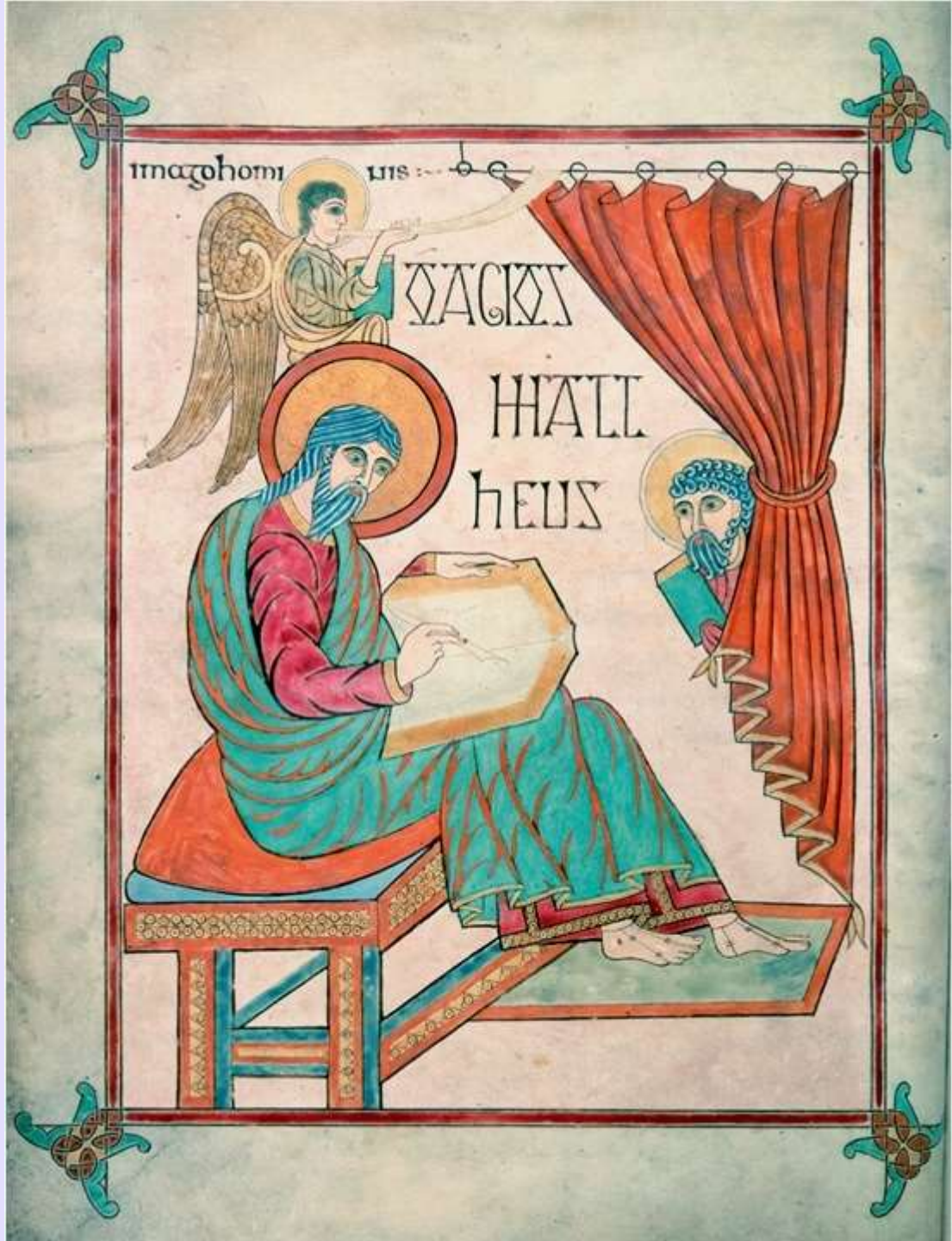
Man (symbol of Saint Matthew)
The Book of Durrow, possibly from Iona, Scotland, ca. 660–680. Ink and tempera on parchment



Comparison: Rebecca and Eliezer at the well. Vienna Genesis, early 6th century. Tempera, gold, and silver on purple vellum

The four evangelists frequently appear in illuminated Gospel books as frontpiece to their gospel. Often they are represented as seated authors.

Saint Matthew, folio 25 verso of the Lindisfarne Gospels, from Northumbria, England, ca. 698–721. Tempera on vellum, 1' 1 1/2" X 9 1/4". British Library, London.





Comparison: Early Christian mosaic. Martyrdom of St. Lawrence. Mausoleum of Galla Placidia, Ravenna, Italy, ca. 425

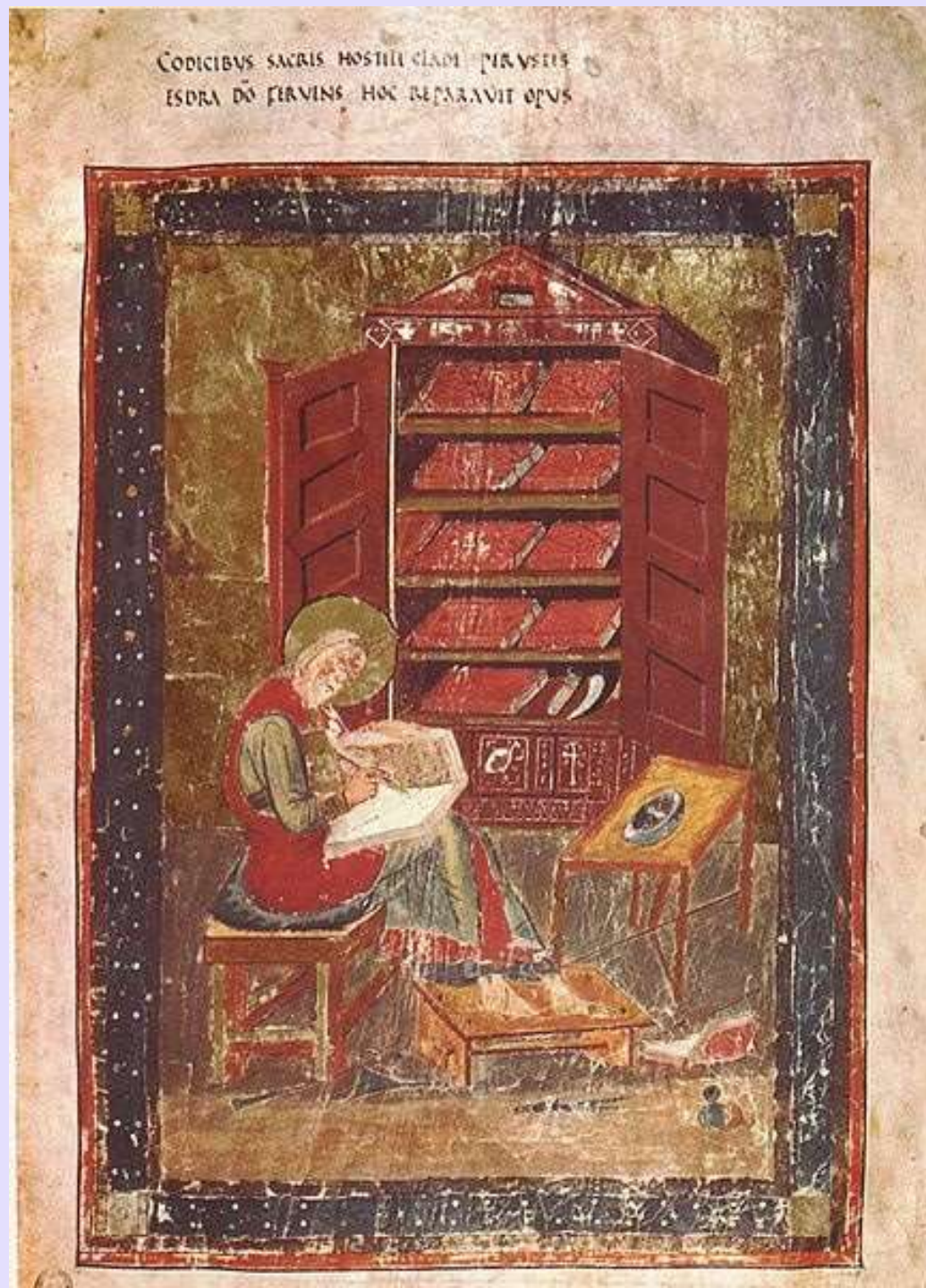
Saint Matthew, folio 25 verso of the Lindisfarne Gospels, from Northumbria, England, ca. 698–721. Tempera on vellum, 1' 1 1/2" X 9 1/4".





Saint Matthew, Lindisfarne Gospels, from Northumbria, England, ca. 698–721.

Portrait, probably of Ezra the Scribe, folio 5r, Codex Amiatinus, from Northumbria, England. Early 8th c.



Carpet Pages

Decorative pages resembling textile. Typically come at the beginning of each of the four Gospels in the New Testament. Carpet pages are wholly devoted to ornamentation with brilliant colors, active lines, and complex patterns.



Cross-inscribed carpet page, folio 26 verso of the Lindisfarne Gospels, from Northumbria, England, ca. 698–721. Tempera on vellum, 1' 1 1/2" X 9 1/4". British Library, London.



Cross-inscribed carpet page, detail, folio 26 verso of the Lindisfarne Gospels, from Northumbria, England, ca. 698–721. Tempera on vellum, 1' 1 1/2" X 9 1/4". British Library, London.

Carolingian Art
8-9th c.

Charlemagne, king of the Franks reunited much of western Europe and initiated a revival of the art and culture of Early Christian Rome.



Charlemagne was crowned Holy Roman Emperor by Pope Leo III in the year 800. His court was the center of an intellectual renaissance. The preservation of classical literature was aided by his initiatives and numerous schools for children of all classes were established throughout the empire.

Equestrian portrait of Charlemagne or Charles the Bald,
from Metz, France, ninth century.
Bronze, originally gilt, 9 1/2" high.
Louvre, Paris.





Equestrian statue of Marcus Aurelius, from Rome, Italy, ca. 175 CE. Bronze, approx. 11' 6" high.



Justinian as world conqueror, mid-sixth century. Ivory, 1' 1 1/2" X 10 1/2".



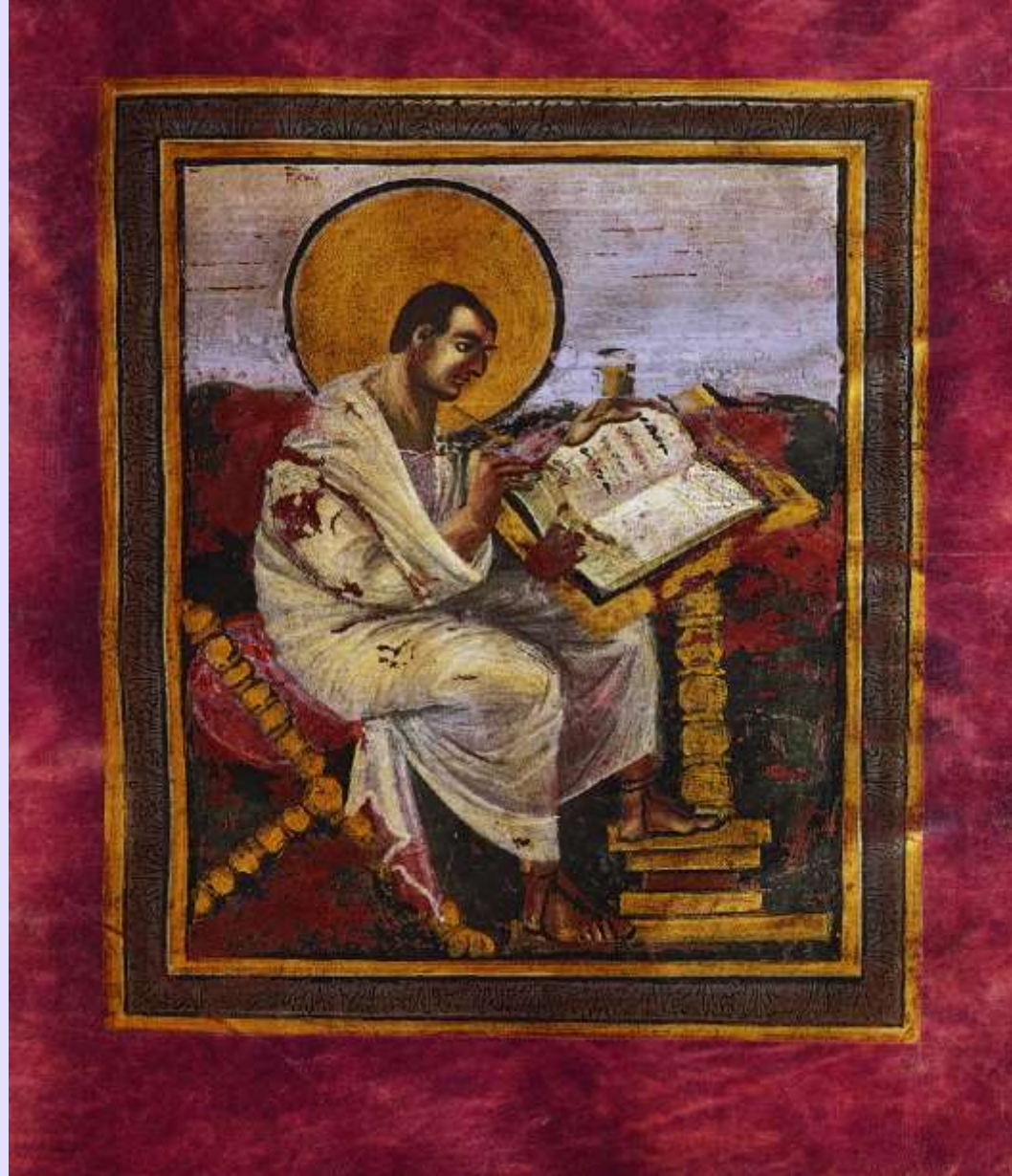
Equestrian portrait of Charlemagne or Charles the Bald, from Metz, France, ninth century. Bronze, originally gilt, 9 1/2" high.

Charlemagne ordered the transfer of an equestrian statue of the Ostrogothic king Theodoric from Ravenna to Aachen. This statue is lost.



Comparison: Byzantine.
Saint Michael the Archangel, right leaf of a diptych, early sixth century. Ivory, approx. 1' 5" X 5 1/2". British Museum, London.

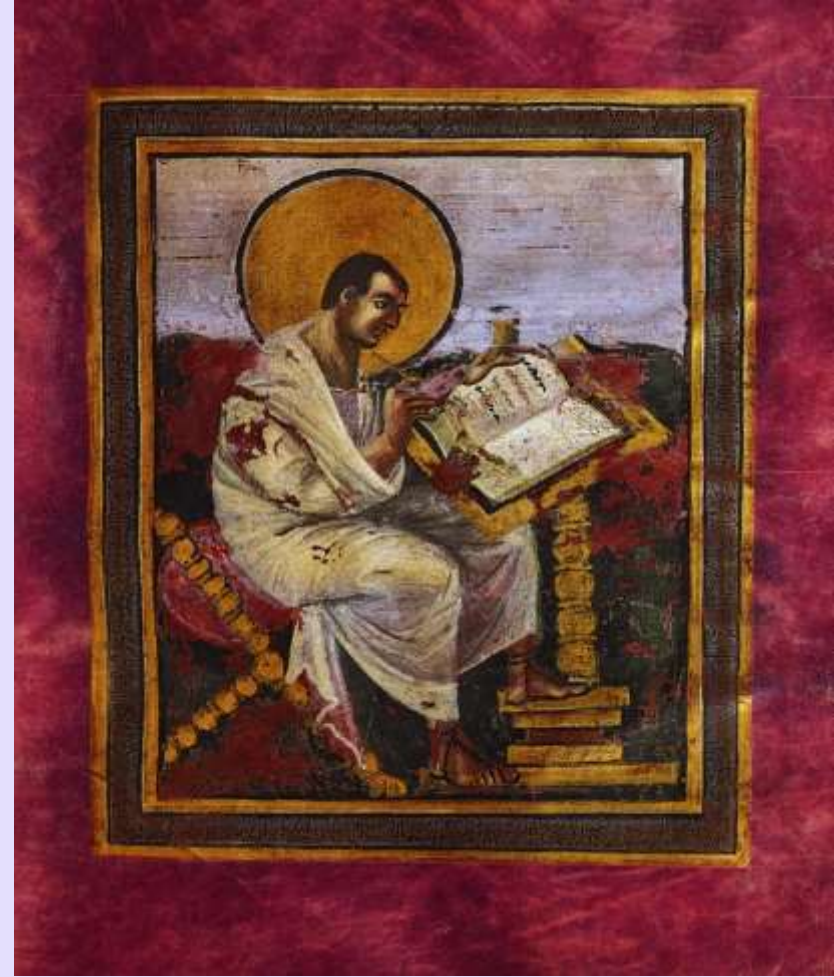
Comparison: Roman.
L: Augustus as Jupiter. R: Jupiter (Zeus)
1st c. CE. Marble. Both: St. Petersburg. Hermitage.



Saint Matthew, folio 15 recto of the Coronation Gospels (Gospel Book of Charlemagne), from Aachen, Germany, ca. 800–810. Ink and tempera on vellum, 1' 3/4" X 10". Schatzkammer, Kunsthistorisches Museum, Vienna.



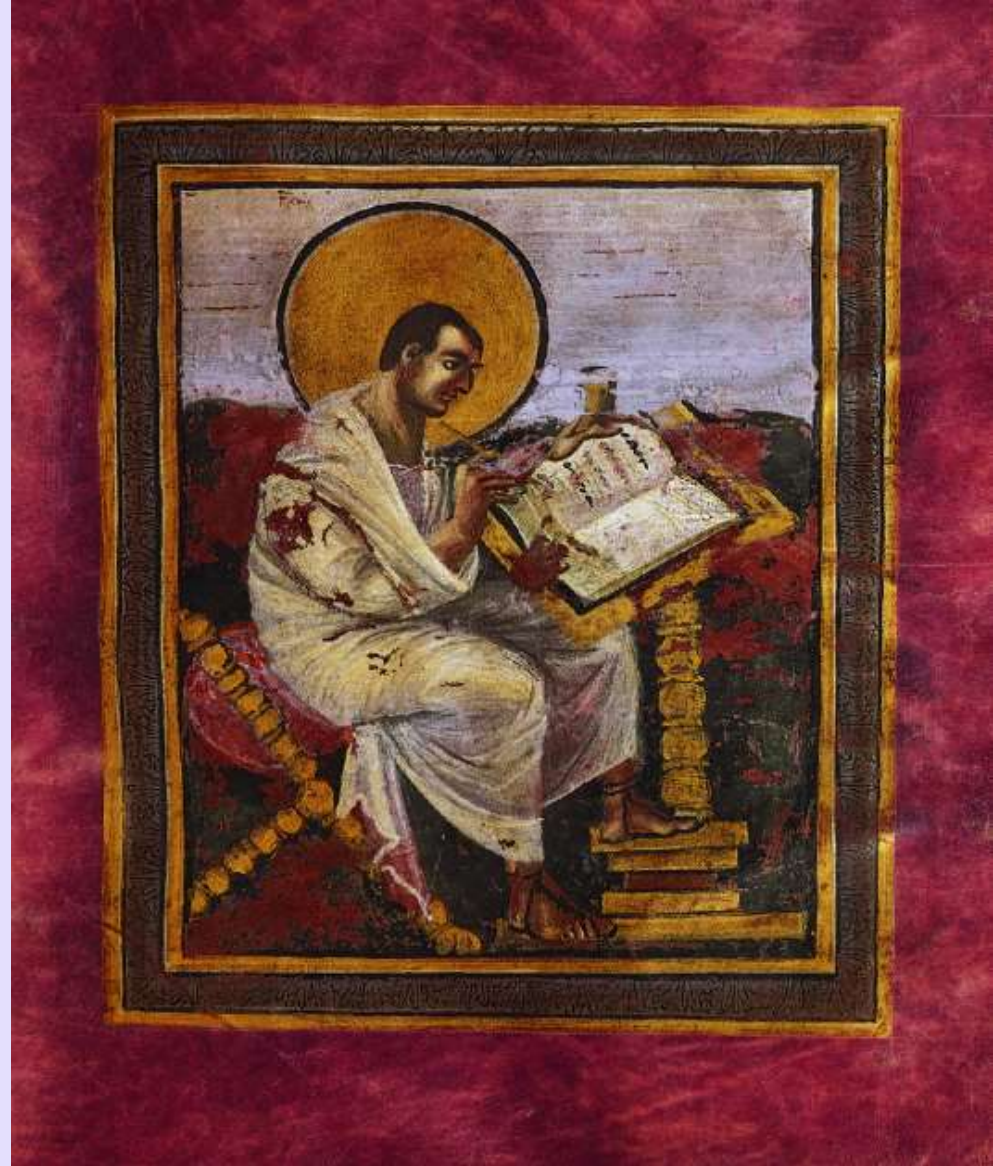
Roman fresco of the Greek dramatist Menander from Pompeii. 1st century BC



Saint Matthew. Coronation Gospels, from Aachen, Germany, ca. 800–810. Ink and tempera on vellum, 1' 3/4" X



Man (symbol of Saint Matthew)
The Book of Durrow, possibly from Iona, Scotland, ca. 660–680. Ink and tempera on parchment



Saint Matthew, Coronation Gospels
(Gospel Book of Charlemagne), from Aachen, Germany, ca. 800–810. Ink and tempera on vellum, 1' 3/4" X 10".



Saint Matthew, Coronation Gospels (Gospel Book of Charlemagne), from Aachen, Germany, ca. 800–810. Ink and tempera on vellum, 1' 3/4" X 10".



Saint Matthew, folio 25 verso of the Lindisfarne Gospels, from Northumbria, England, ca. 698–721. Tempera on vellum, 1' 1 1/2" X 9 1/4".



Saint Matthew, Coronation Gospels
(Gospel Book of Charlemagne), from
Aachen, Germany, ca. 800–810. Ink and
tempera on vellum, 1' 3/4" X 10".

POLYKLEITOS THE
YOUNGER,
Corinthian capital,
from the Tholos,
Epidauros, Greece, ca.
350 BCE.
Archaeological
Museum, Epidauros.



Saint Matthew, folio 18 verso of the Ebbo Gospels (Gospel Book of Archbishop Ebbo of Reims), from Hautvillers (near Reims), France, ca. 816–835. Ink and tempera on vellum, 10 1/4" X 8 3/4". Bibliothèque Municipale, Épernay.



Ottonian Art

10th - 11th c.

Otto made Rome his official residence and the administrative centre of the empire. Instituting elaborate Byzantine court ceremonies and reviving ancient Roman customs, he assumed the title “emperor of the world” and saw himself as the leader of world Christianity.

Otto III enthroned, folio 24 recto of the Gospel Book of Otto III, from Reichenau, Germany, 997–1000. Tempera on vellum, 1' 1" x 9 3/8". Bayerische Staatsbibliothek, Munich.





Otto III enthroned.
Gospel Book of
Otto III, 997–1000.
Tempera on vellum,
1' 1" x 9 3/8".



**Saint Michael the
Archangel**, right
leaf of a diptych,
early sixth century.
Ivory, approx. 1' 5"
X 5 1/2".



Comparison: Justinian, Bishop Maximianus, and attendants, mosaic from San Vitale, Ravenna, Italy, ca. 547.

Otto III enthroned, folio 24 recto of the Gospel Book of Otto III, from Reichenau, Germany, 997–1000. Tempera on vellum, 1' 1" x 9 3/8". Bayerische Staatsbibliothek, Munich.



Doors with relief panels (Genesis, left door; life of Christ, right door), commissioned by Bishop Bernward for Saint Michael's, Hildesheim, Germany, 1015. Bronze, 16' 6" high. Saint Michael's, Hildesheim.





Comparison – wooden doors of Santa Sabina.

Rome c. 430 C.E

Doors with relief panels. Saint Michael's,

Hildesheim, Germany, 1015. Bronze, 16'

6" high.



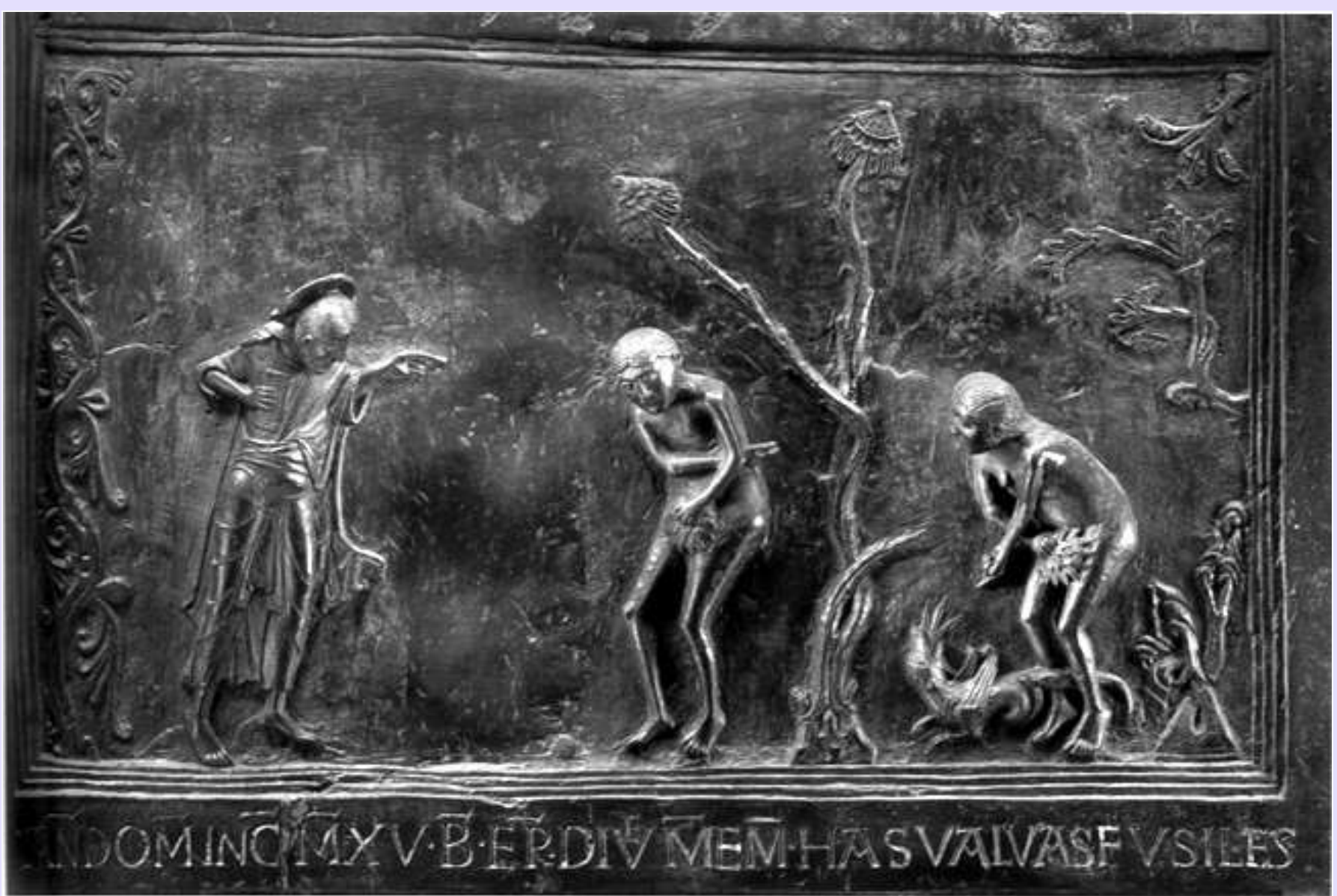
Comparison: Bronze doors of the Marktportal, Mainz Cathedral c.1009.



Doors with relief panels. Saint Michael's, Hildesheim, Germany, 1015. Bronze, 16' 6" high.



Top: L- *God's accusation of Adam and Eve*. R- *Christ accused before Pilate*
Bottom: L- *Expulsion from Paradise*. R- *Presentation of Christ in the Temple*



Adam and Eve

Bronze doors commissioned by Bishop Bernward

Hildesheim, Germany, 1015

Saint Matthew,
Coronation
Gospels, from
Aachen,
Germany, ca.
800–810. Ink
and tempera on
vellum



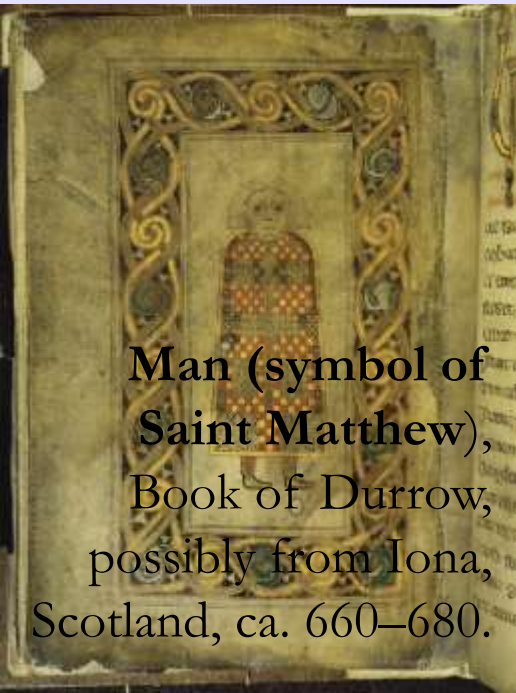
Discussion Question

What previous styles and art mediums influenced early medieval art? What are the reasons for choosing those styles? Bring specific examples.

Equestrian portrait of Charlemagne
from Metz, France,
ninth century. Bronze



Man (symbol of Saint Matthew),
Book of Durrow,
possibly from Iona,
Scotland, ca. 660–680.



Otto III
enthroned, the
Gospel Book of
Otto III, from
Reichenau,
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