Course Description
The course aims to explore the Byzantine artistic production from its origins in the catacomb frescoes of second-century Rome and the Syro-Palaistine region, to the art produced during the last centuries of the empire. It aims to provide an introduction to the varied physical remains left behind by the Byzantines: architecture (urban as well as rural), painting (mural decoration, icon painting and manuscript illumination), luxury objects of the so-called minor arts, as well as objects destined for everyday use. The study of the material will not be confined to the examination of the evolving ‘styles’ and ‘iconographies’ – the pictorial languages of these artefacts - but also hopes to survey: a) the role of the image in Byzantium as a complex product of specific historical, theological and broader political influences considering its use both in religious and secular contexts; b) matters of gender and patronage; c) the cross-cultural exchanges in the Mediterranean basin during the Byzantine era. To what extent did art reflect the ideology of an empire that projected an image of timelessness and unchanging order, while, at the same time, accomplishing transformation and innovation that allowed it to compete with and relate to its neighbours to the East and the West at key moments in its long history?

Part of the course will examine the various ways through which the Byzantine culture influenced the new humanism of early-Renaissance Europe, as well as modern perceptions of Byzantium.

Besides the lectures, guided visits to Byzantine monuments have been scheduled as part of this course. The late-11th monastery of Daphni, Attica, the monastery of Hossios Loukas, a functioning establishment to date with lavish mosaic decoration dating back to the 11th c., and the castle-state of Mistras in the Peloponnese with its numerous frescoed churches and chapels, have been included in the class schedule. To gain a broader first-hand understanding of the agenda of the image in Byzantium, visits to a series of Byzantine monuments in Thessaloniki (Hagios Dimitrios, Hagios Georgios (the Rotunda), the Acheiropoietos and Hagia Sophia) have been planned as part of the Northern Greece field trip. Finally, the course aims to explore the Byzantine collections, museums and the surviving Byzantine churches of Athens.

Class sessions combine lectures, discussions, and guided tours and focus on visual and literary material, in order to provide a holistic introduction to the culture of the Byzantines.

Course Requirements
No previous knowledge of art history is required. A mid-term exam (15% of the final grade), a class assignment (i.e. critical summary of a book or article related to the course, 10% of the final grade), a final essay (around 3000 words, 30% of the final grade) and a final exam (35% of the final grade) are required. Alternatively, for a shorter final essay (up to 2000 words), a short (up to 12 minutes) class presentation could be scheduled in advance on any of the research topics relevant to this class. Alternatively, a final paper of 2000 words could be submitted, on condition that a short presentation is scheduled on any of the topics that will be discussed in class. This could be an individual or group presentation/discussion on a source, book, object, site related to the course that could be done in class or at a museum/site.
Regular on-time attendance is obligatory (10% of the final grade). Please, contact me, as well as the Director of Student Affairs in advance, in case of absence.

Close supervision and guidance (bibliography, instructions on structure, content and style) will be provided for the essays and presentation. The visual material discussed in class, as well as the power points, will be available on-line (through Moodle).

This is a 300level course. If you wish to take this course at 400level, additional readings and assignments will be required, after consultation with the instructor.

**Books, Course Materials**

**Course books**


Please, consult primarily the above two on cultural and artistic issues.

**Dictionaries/Handbooks**


**Class Schedule**

*January 26-27/18: Field trip to Delphi (3h).* As part of the fieldtrip we are visiting Hossios Loukas, a functioning monastic establishment to date with lavish mosaic decoration that dates back to the 11th c. Besides studying a most representative example of middle-Byzantine art and architecture, we will discuss in site broader issues that defined the character of the Eastern Roman Empire during its transformation to Byzantium: patronage, eschatology, their socio-political and artistic impact, the relation between capital and periphery, the spirituality of Byzantine monasticism.

**Bibliography:**
29/01/18

Introduction: a general introduction to an empire, which negotiated its survival over the course of a millennium. Overview of the massive changes in society, culture, religion, as well as in geography and ideology during the course of these centuries. Part of the class will be devoted to a short introduction to key terms that will be used regularly throughout the course.

31/01/18

Defining Byzantine Art-Exhibiting Byzantium: what is our perception of Byzantium nowadays? How do we define Byzantium and how did the Byzantines define themselves and their culture?

Readings:
Cormack, pp. 1-6.
Lowden, pp. 4-8.

Further reading:

The Clash of Gods: the ‘new’ art of the ‘new’ Roman Empire: what were the origins of Byzantine art? The class aims to explore in two sessions the so-called ‘Byzantine question’, whether the origins of Byzantine art could be traced to the art of the East or the West. Special attention will be given to the nature and role of the icon in Byzantium as a complex product of specific historical, theological, political and broader cultural significances.

05/02/18

1. From the mummy portrait to the Byzantine icon.

Readings:

Further readings:

07/02/18

2. The origins of Christian iconography.

Readings:
Cormack, pp. 12-35.
Lowden, pp. 11-33.

Further reading:
From Constantine to Justinian: Christian art in the service of a Christian society: the class aims to examine in three sessions and one museum visit the crystallization of Christian art as the official artistic expression of the newly-founded empire.

12/02/18
1. Constantine’s city: examining the topography, embellishment and character of the new capital of Byzantium. How cosmopolitan Constantinople was? Its Classical/pagan past and Christian present, or, rather, vice versa?

Readings:
Cormack, pp. 6-12 and 37-41.
Lowden, pp. 63-71.

Further reading:

14/02/18- Visit to the Benaki or the Byzantine Museum.

21/02/18
2. The emperor as a founder: imperial patronage in the 6th century: a thorough examination of the artistic production during the Justinian era that largely shaped the development of Byzantine art. How did the Byzantine emperor promulgate and maintain the ideology of the empire through art?

Readings:
Cormack, pp. 54-62.
Lowden, pp. 127-135 (S. Vitale).

Further reading:

*February 27/March 3/18: Fieldtrip to the Peloponnese
(Nauplion: 1h in the city; 2h Hagia Monh Areias / Mistras 4h).
At Nauplion:
-The historical church of Hagios Georgios, St George, a most representative example of Venetian architecture, with Renaissance-style wall-paintings of the so-called ‘Munich School’ will be discussed in juxtaposition to the spirituality and main principles of Byzantine art.

-The Hagia Monh Areias (12th c.), is a most representative example of a predominant trend in Middle-Byzantine architecture in the Eastern Mediterranean that differs from those already discussed (i.e. Hossios Loukas, Daphni, the Byzantine Churches of Attica).
At Mistras:
Walking downwards through the Medieval city-castle of Mistras, contributes significantly to the better understanding of the culture of the Byzantines, issues of lay patronage, demography, topography, as well as the multi-cultural character of the empire, during its later years.  


05/03/18

3. Towards an international art: pilgrimage to holy loci: the art of the people. To what extent Byzantine was a ‘popular’ art?

Readings:
Cormack, pp. 48-54.
Lowden, pp. 72-79.

Further reading:
-K. Weitzmann, Studies in the arts at Sinai, Princeton 1982, pp. 5-19 (The mosaic of St Catherine’s Monastery on Mount Sinai).

Icon or Idol? Byzantine Iconoclasm: what was Byzantine iconoclasm about? The class examines in three sessions and a visit to the Museum of Islamic Art, the origins, history and development of ‘image-breaking’ in Byzantium. Similarities and differences between the Byzantine and later iconoclasm will also be examined.

07/03/18

1. Byzantine Iconoclasm I.

Readings:
Cormack, pp. 86-102.
Lowden, pp. 147-184.

09/03/18- Visit to the Museum of Islamic Art.

12/03/18

2. Byzantine Iconoclasm II.

Further reading:

14/03/18- Mid-term exam.

The rediscovery of image after iconoclasm: the ‘Macedonian Renaissance’. Still haunted by the classical past? Renaissance and renaissances in Byzantium. The class challenges contemporary and later receptions of the art of the Byzantines questioning the role of art history in study of Byzantine culture.

21/03/18

Readings:
Cormack, pp. 129-142.
Lowden, pp. 199-210 (for the manuscript production of the period).
Further reading:

Displaying Byzantium in and outside Byzantium: the imperial use of art. The class examines the art produced by and for the imperial court as well as its use as a means for the empire to maintain its cultural and political integrity.

26/03/18

Readings:
Cormack, pp. 117-129.
Lowden, pp. 188-199.
Rodley, pp. 151-163.

Further reading:

28/03/18: Byzantine Churches walk.

*Friday, 23 or 30/03/2018: Visit to the Daphni Monastery in Attica (2h).*
As part of the trip we are visiting one of the most celebrated surviving Byzantine monastic establishment to date with lavish mosaic decoration that dates back to the late 11th/early 12th c. Besides studying a most representative example of middle-Byzantine art and architecture, we will discuss in site broader issues that defined the character of the Byzantine art: issues of patronage, its socio-political and artistic impact, the relation between capital and periphery, the spirituality of Byzantine monasticism.

(Bibliography:
The Middle Byzantine Church/the Monastery. The class examines in two sessions and a visit to the Daphni Monastery in Athens, religious, cultural and political issues related to the establishment and development of Byzantine monastic communities throughout the empire. Issues of gender and patronage will also be addressed in relation to the foundation of monastic communities both by religious and lay patrons.

1. 11/04/18

Readings:
Cormack, pp. 145-163.
- Byzantine Monastic Foundation Documents (Typika) in the www.doaks.org webpage.

2. 16/04/18 Outside Constantinople: the monasteries of Hosios Loukas in Phocis, Nea Moni in Chios and Daphni, Athens.

Readings:
Cormack, pp. 163-175.
Lowden, pp. 229-270.

Further reading:
- E. James, ‘Monks, monastic art, the sanctoral cycle and the Middle Byzantine church’, in M. Mullet, A. Kirby (eds), The Theotokos Evergetis and 11th-c Monasticism, Belfast 1994, pp. 169-75.

*17-21/04/18: Fieldtrip to Northern Greece, Thessaloniki (6h)
(Visit to the Thessaloniki Churches of Hagios Dimitrios, Hagios Georgios (the Rotunda), the Acheiropoietos and Hagia Sophia).
As part of the northern Greece fieldtrip we are visiting a number of early and middle-Byzantine churches, most representative examples of the period’s art and architecture. Among the issues to be discussed are: the development of Byzantine architecture and iconography, issues of form and function, early Christian patronage, and the transition from early Christian to middle Byzantine architecture and art.

Bibliography:
- Mosaics of Thessaloniki, Ch. Bakirtzis, E. Kourkoutidou - Nikolaidou, Ch. Mavropoulou - Tsioumi (eds), Athens 2012.
- The Mosaics of Thessaloniki Revisited, Antony Eastmond and Myrto Hatzaki (eds), Athens 2017.)
The art of the Crusades: understanding the ‘new realities’. What were really the Crusades about? The class aims to investigate in three sessions the military campaigns of the Crusaders, the art produced during the period, as well as the role of Byzantium both as an ally and as a price of conquest for the Crusader Kingdoms. How crucial the social and political role of the art during the period was? How far Crusader art was an artistic hybrid?

1. 23/04/18

Readings:

Further reading:

2. 25/04/18

Readings:
*Lowden*, pp. 349-385.  

Further reading:

*April 27-29: Field trip to Crete - Chania (2h).*  
Tour to the Byzantine fortress of Kasteli, Old Town of Chania. The fortress, a typical sample of Byzantine military architecture was built in the 7th c. to protect Kasteli, originally an island at the Chania old port, from the successive Arab invasions that threatened the existence of Byzantium during the so-called ‘Dark Ages’. Its shape, features, building materials and techniques would become standard for Byzantine fortifications up until the 14th c.  
(Bibliography:  
- OHBS under Secular and Military Architecture.  
30/04/18
After Byzantium: Rebirth? Modern perceptions of Byzantium. How far did the art and culture of the Byzantines influence the new humanism of early-Renaissance Europe? The class will also focus on the various perceptions of Byzantium in the modern times.

Readings:

02/05/18 Searching through the archives of the British School at Athens

07/05/18 Visit to the Benaki or the Byzantine Museum

09/05/18- End Class-Revision