

- Review pgs 13-22
- I will take questions in a few minutes

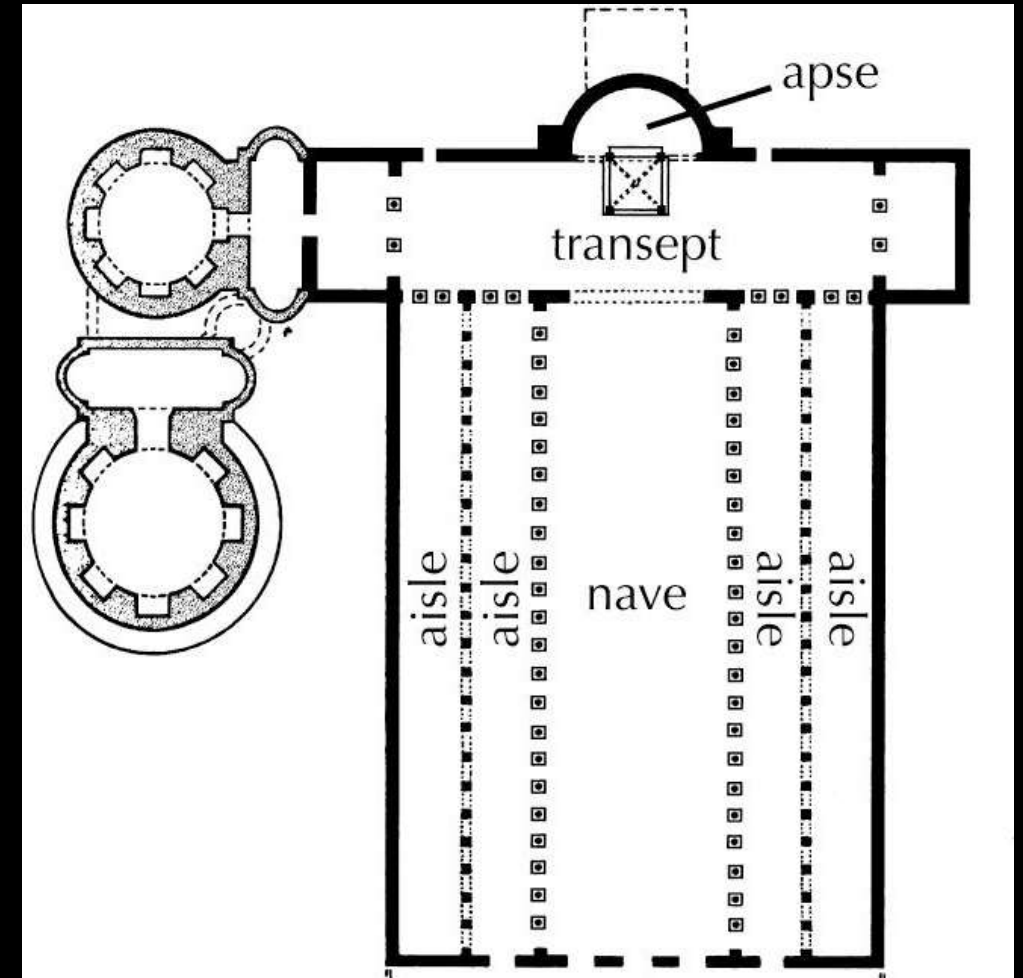
Tonight: Read pgs 23-28

Tomorrow's Quiz

- Tomorrow's quiz will cover pgs 13-28

Questions addressed by architects of sacred structures::

- 1. Is there communal ritual?*
- 2. Is there movement from point to point by ritual participants?*
- 3. Is there a focal point participants must be able to see during the ritual?*
- 4. How can transitions into more sacred space be provided?*
- 5. How can the plan and decoration reflect beliefs of the participants?*



Unit 4

Post-Classical Europe and Islamic Art

EARLY CHRISTIAN IMAGERY

- Emperor Constantine I (The Great)
 - r. 306-337 CE
- Relationship with Christianity
 - The Civil Wars
 - As Emperor
 - Edict of Milan (313 CE)
 - Constantinople (c.320s)

Chi Roh



EARLY CHRISTIAN IMAGERY

- Christian Art Before Constantine
 - Chi Rho
- Relationship with Christianity
 - The Civil Wars
 - As Emperor
 - Edict of Milan (313 CE)
 - Constantinople (c.320s)



EARLY CHRISTIAN IMAGERY

- Christian Art Before Constantine
 - *Chi Rho*
- Relationship with Christianity?



EARLY CHRISTIAN IMAGERY: ROMAN ROOTS

Notice the crown

- Sol Invictus
 - Unconquered Sun
- Arch of Constantine
 - 312-315 CE



Coin of Aurelian c. 270s CE





- The Attic of Constantine's Arch 315 CE





- The Attic of Constantine's Arch 315 CE
 - *To the Emperor Caesar Flavius Constantinus, the greatest, pious, and blessed Augustus: because he, inspired by the divine, and by the greatness of his mind, has delivered the state from the tyrant and all of his followers at the same time, with his army and just force of arms, the Senate and People of Rome have dedicated this arch, decorated with triumphs.*

**Sol Invictus imagery
used until 320s CE**



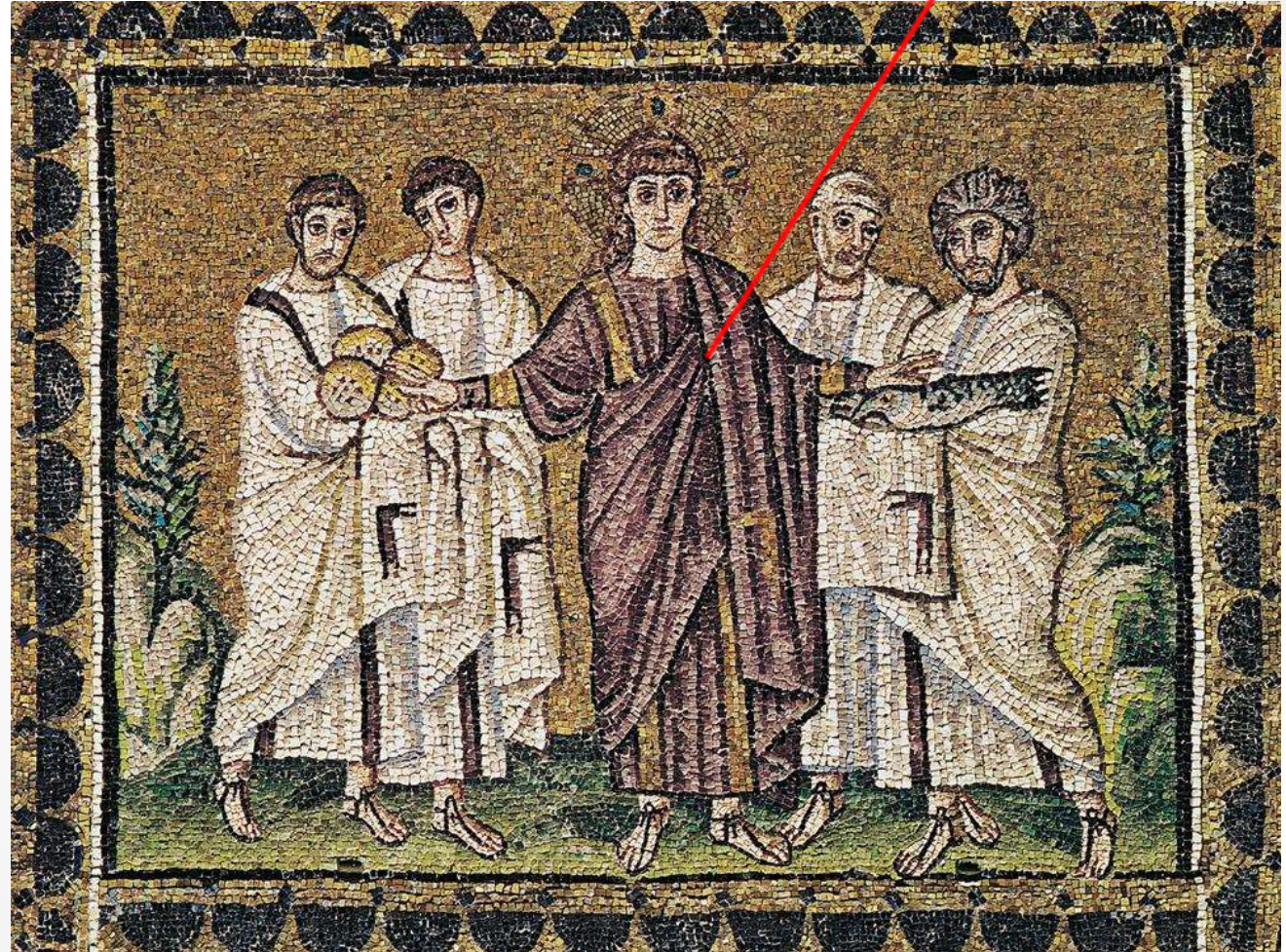
Disc of Sol Invictus
c. 200s CE
Repousse Silver



THE MIRACLE OF THE LOAVES AND THE FISHES

Color of the Robe?

- Basilica of Sant'Apollinare Nuovo. Ravenna, Italy c. 500 CE
- Clear aim and essential imagery
 - Emotion?
 - Background?
 - Color and mood?



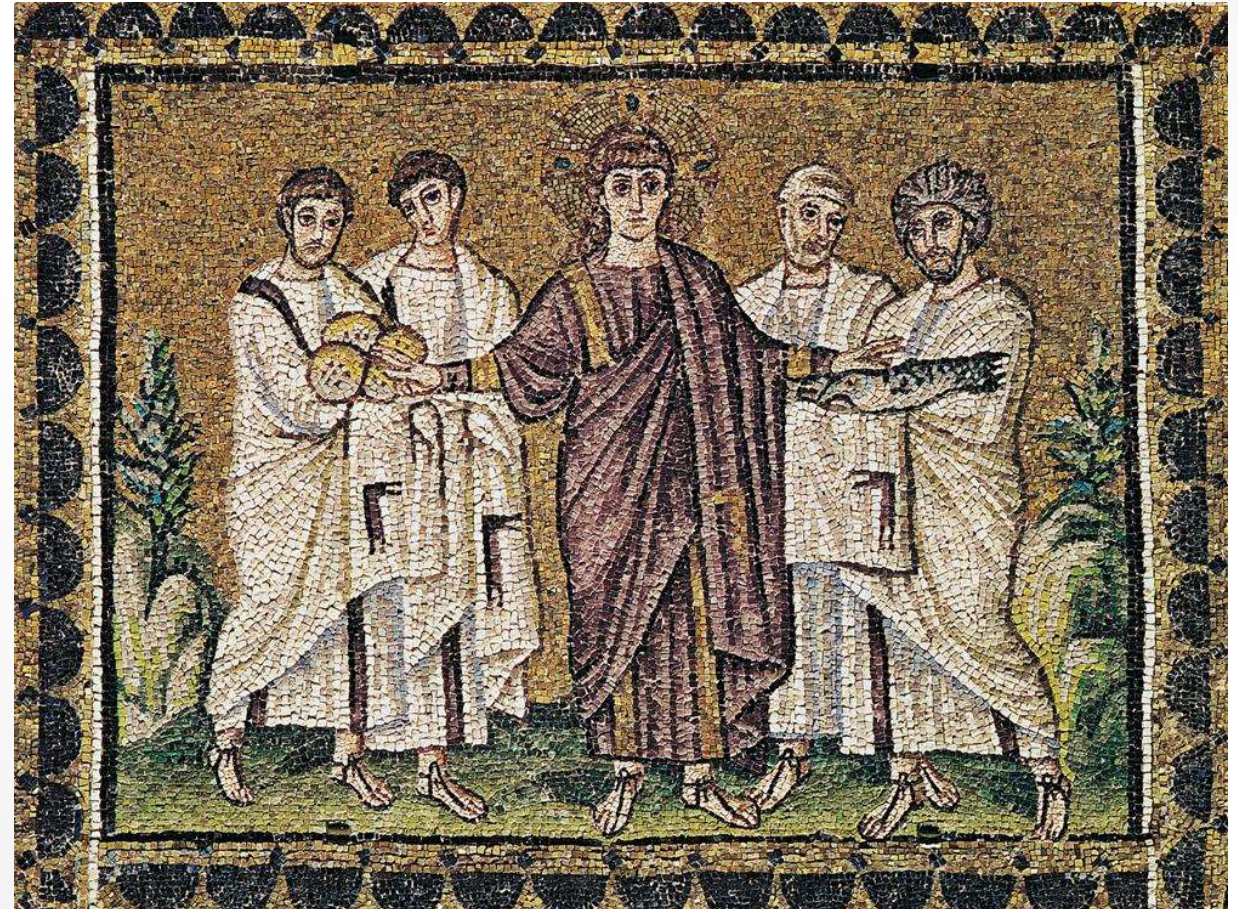
In groups of 2-3

- Sketch to your best ability how an artist using any other methods, materials, or eras we have studied would portray this image
- Provide a written description (on the same paper) of your work and how it reflects the changes you intended to show



When finished: Review for today's reading quiz. I will take questions in a few minutes

- Sketch to your best ability how an artist using any other methods, materials, or eras we have studied would portray this image
- Provide a written description (on the same paper) of your work and how it reflects the changes you intended to show



TONIGHT

- Read pgs 13-22
- Reading Quiz Wednesday

EARLY CHRISTIAN/BYZANTINE ARCHITECTURE

- Sacred Space
 - Pagan temple function?
- How does the function help determine the form?



- How/why will Christian churches differ?

EARLY CHRISTIAN/BYZANTINE ARCHITECTURE

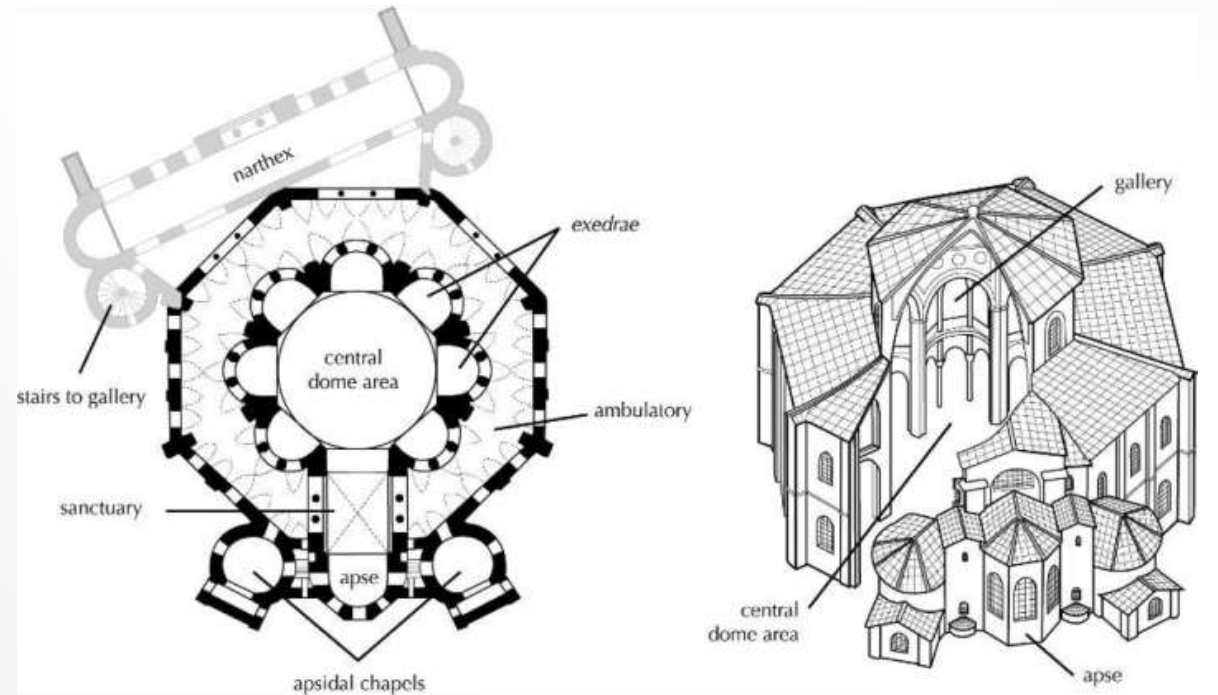
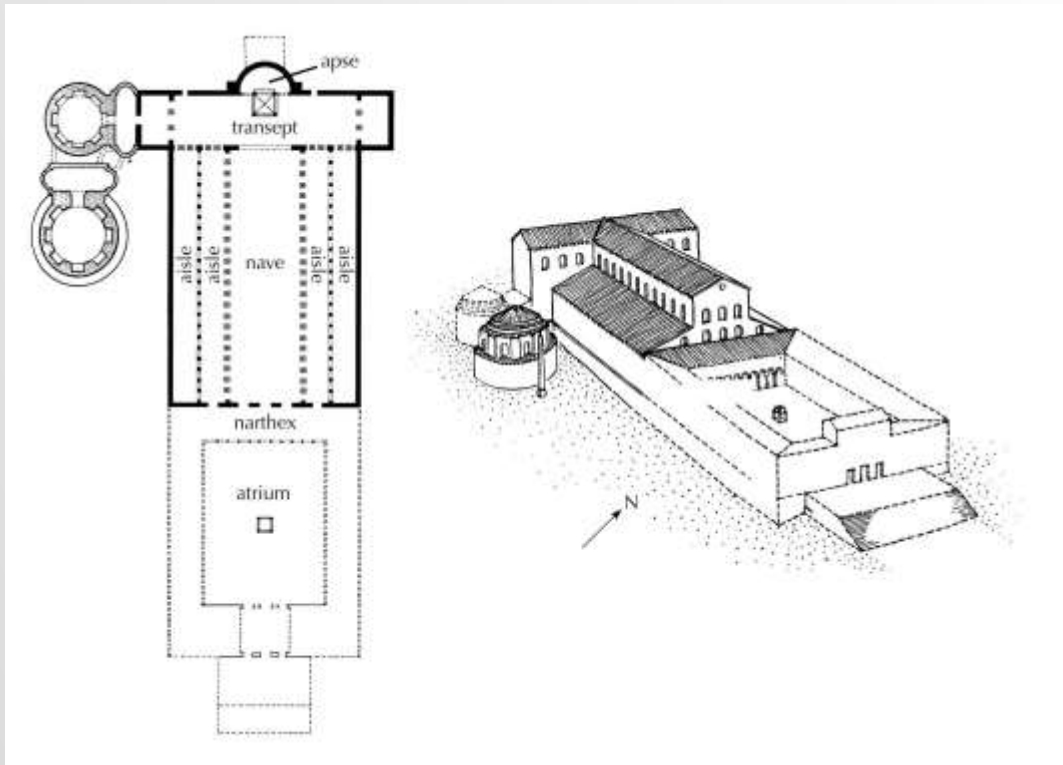
- Sacred Space
 - Christian church function?
- How does the function help determine the form?



- How/why will Christian churches differ?

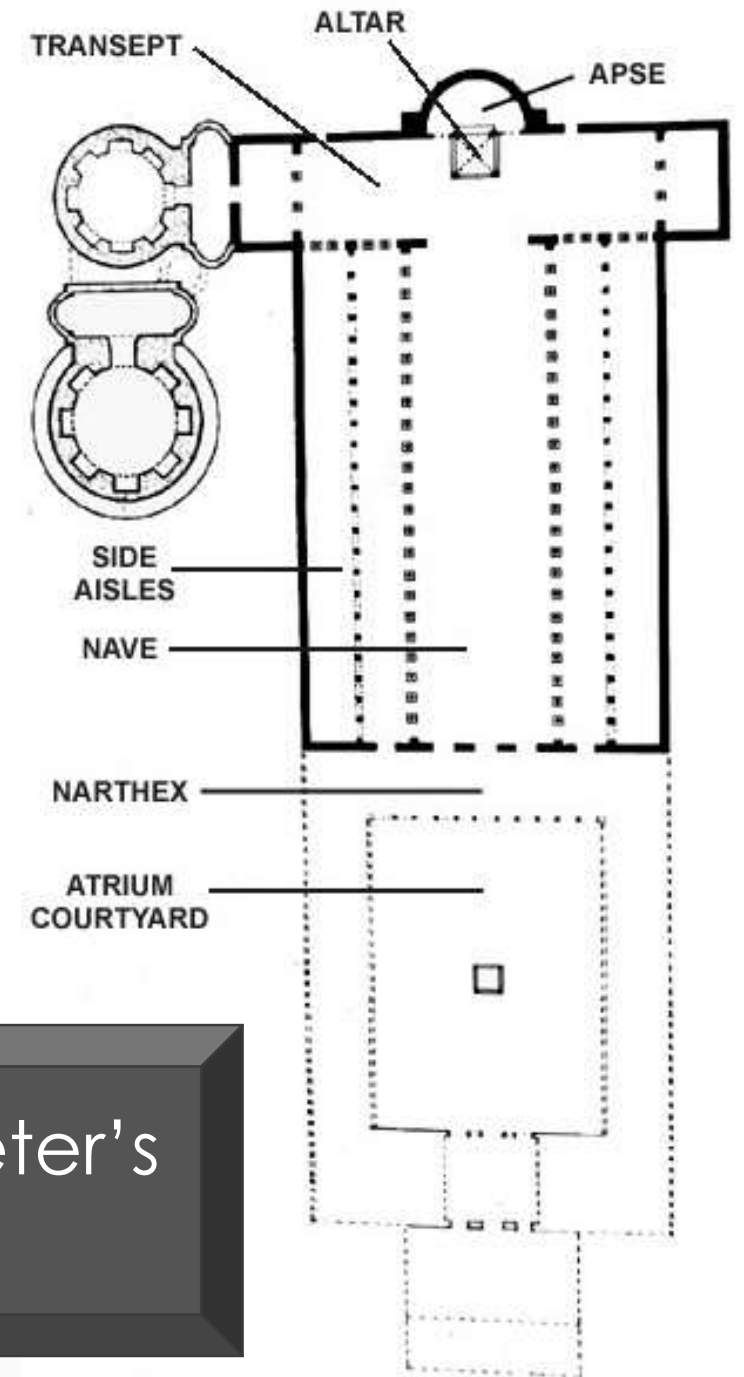
EARLY CHRISTIAN/BYZANTINE ARCHITECTURE

- 2 Types
 - Basilica (longitudinal Axis)
 - Centrally Planned (Usually a Martyria)

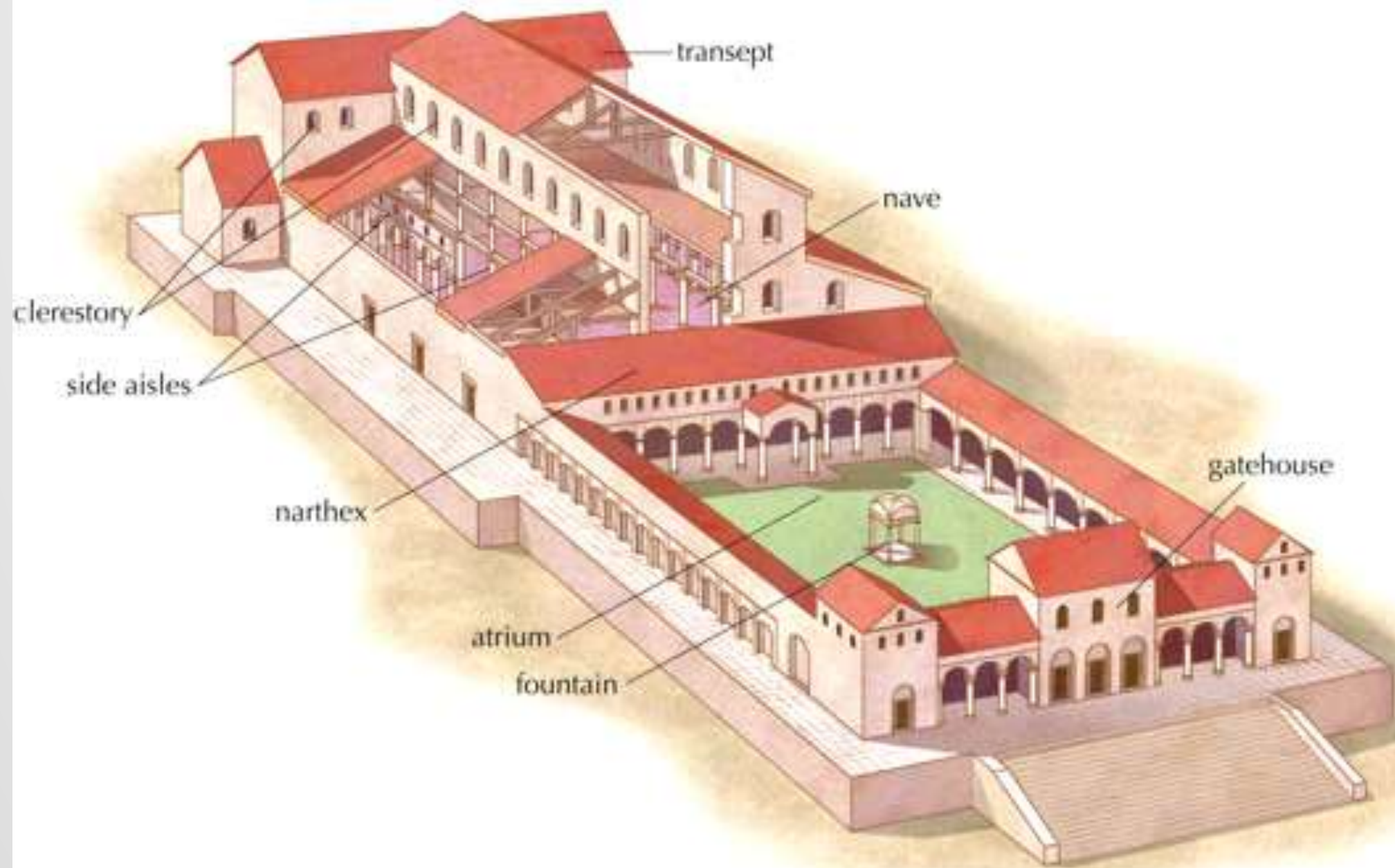


EARLY CHRISTIAN/BYZANTINE ARCHITECTURE

- **Basilica**
- Roman roots
- Apse – New interpretation and use
- Symbolic orientation and design

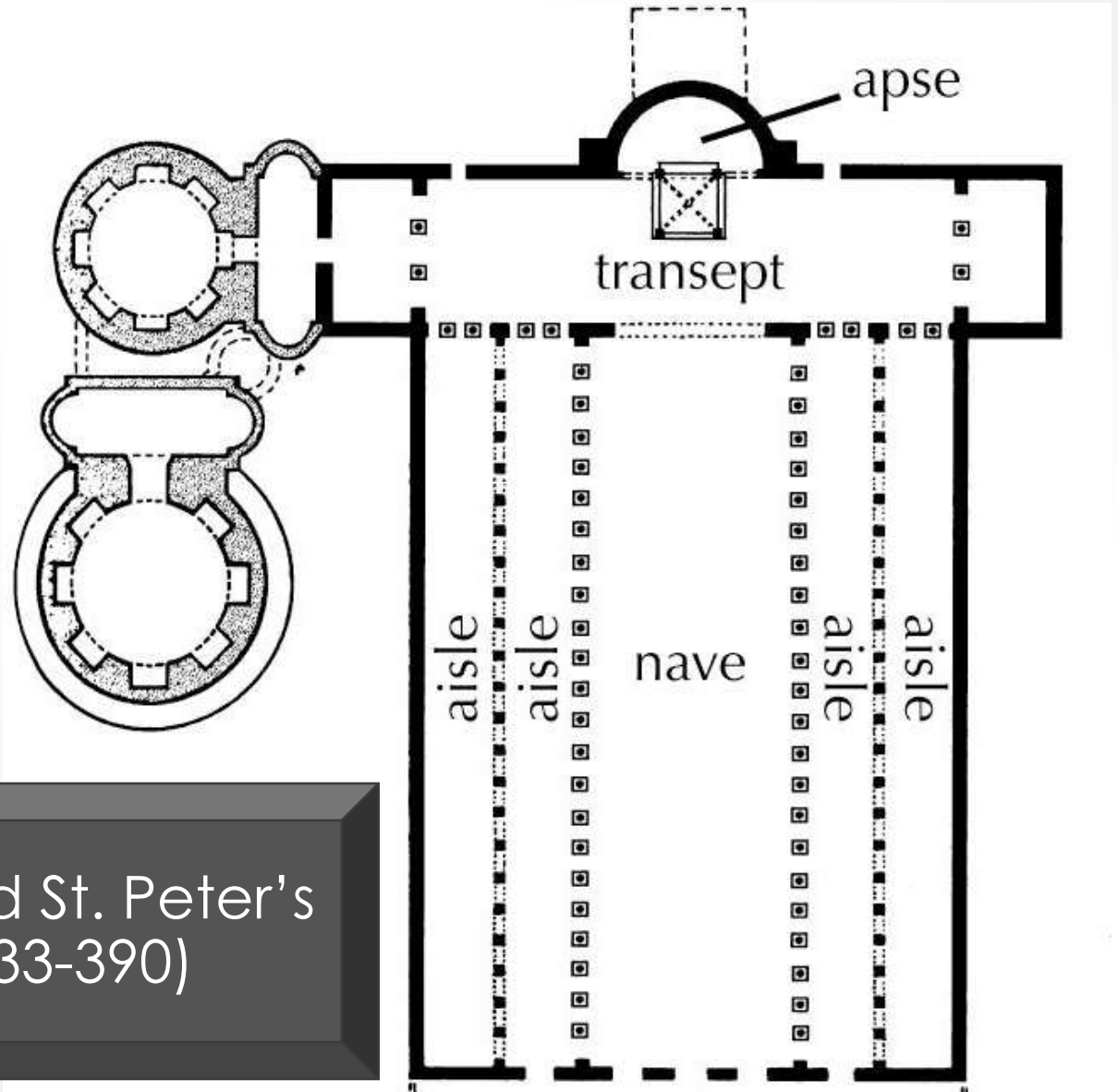


Plan of Old St. Peter's
Basilica (333-390)



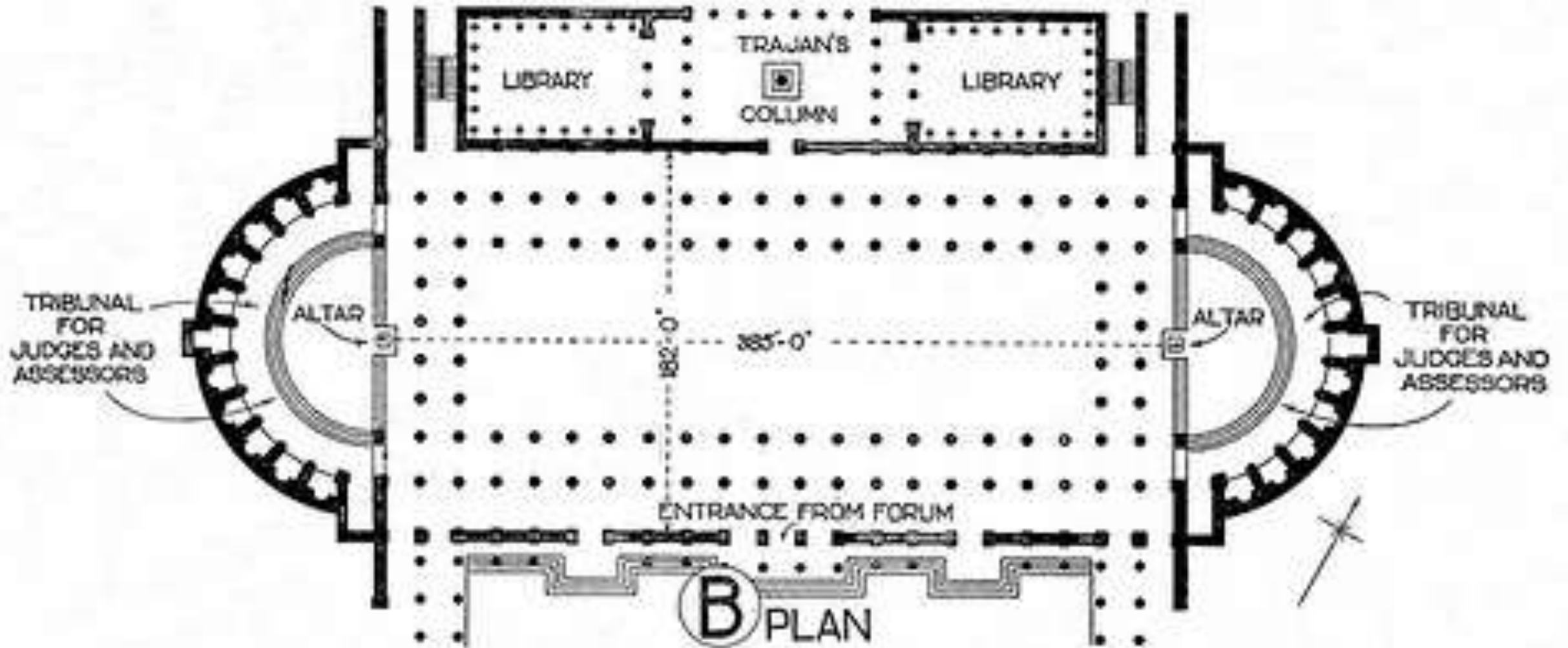
EARLY CHRISTIAN/BYZANTINE ARCHITECTURE

- **Basilica**
- Transept
- Cross-arm, transverse space
- Purpose?



Plan of Old St. Peter's Basilica (333-390)

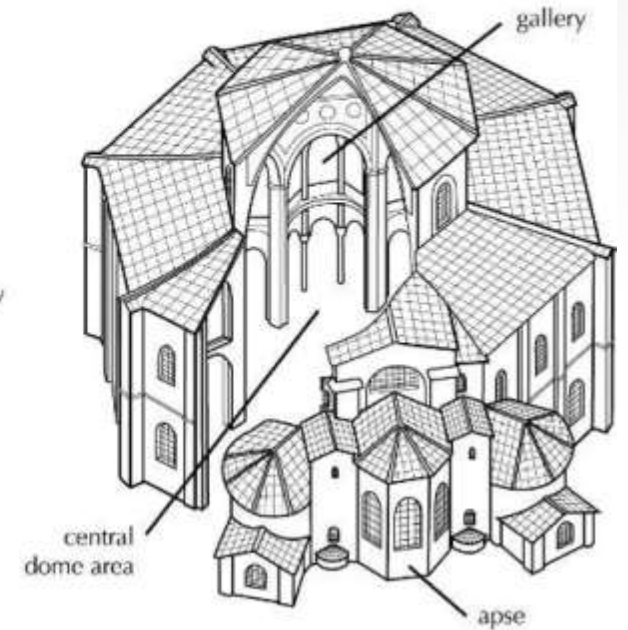
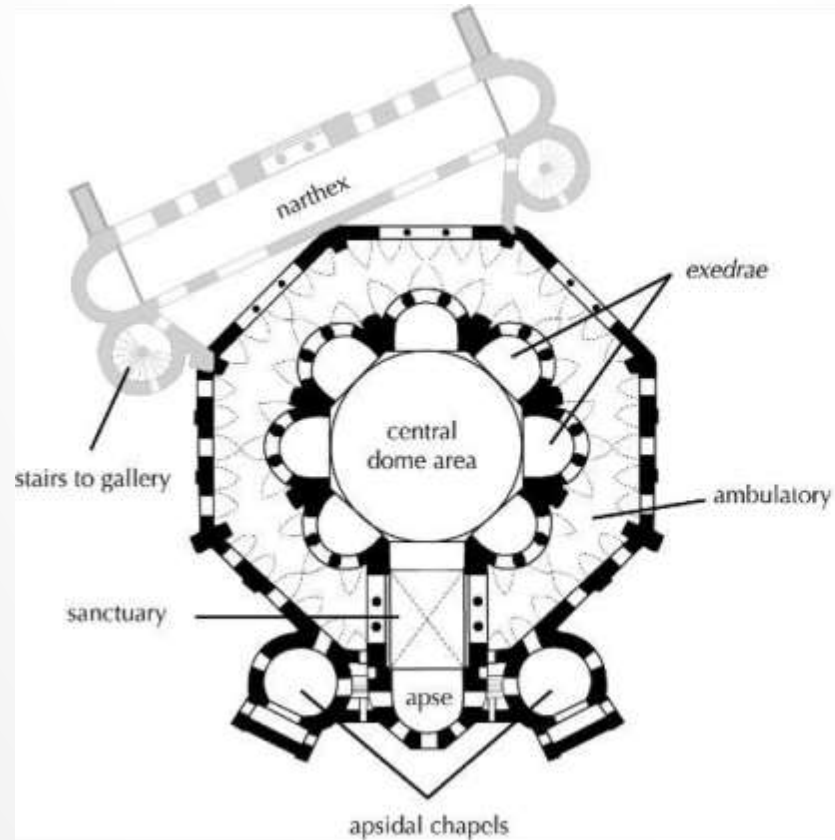
COMPARE TO THE BASILICA ULPIA (TRAJAN)



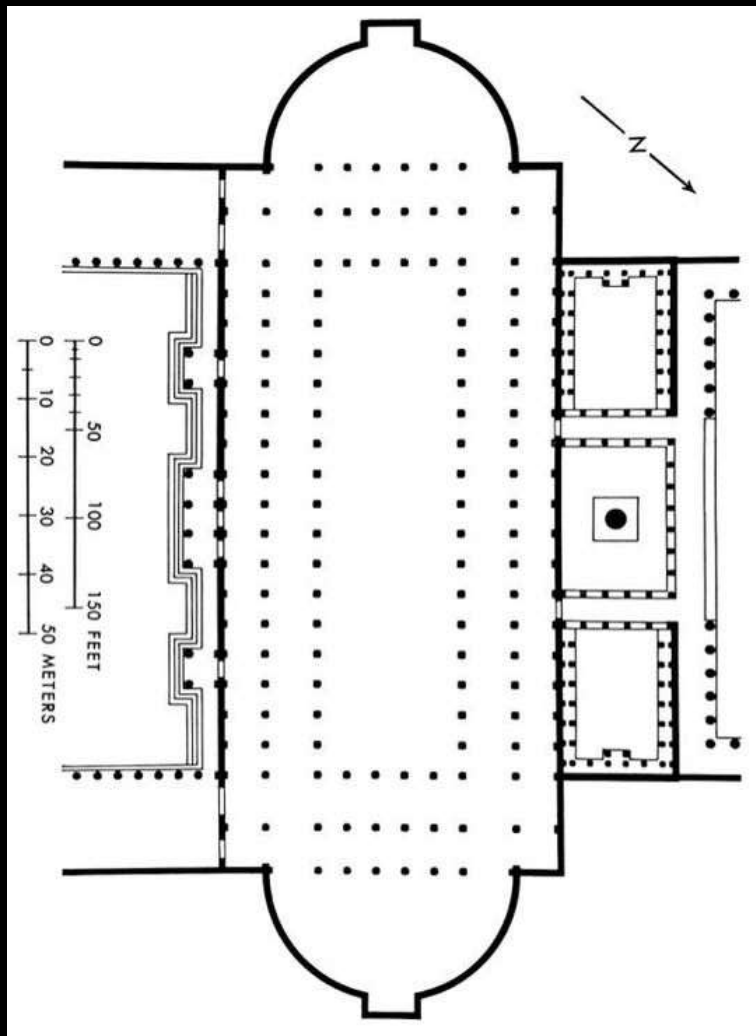
EARLY CHRISTIAN/BYZANTINE ARCHITECTURE

- **Martyrium**

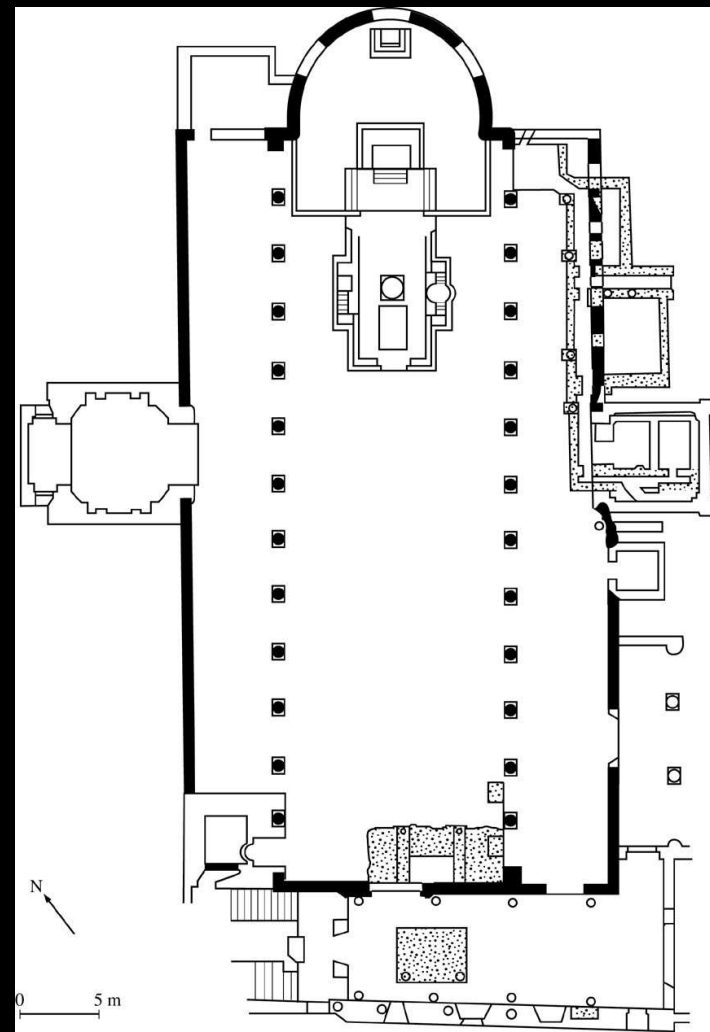
- Centrally planned church
- Round, polygonal, cruciform



San Vitale Ravenna,
Italy (540-547)



Basilica Ulpia,. Forum of Trajan.
Rome, Italy. Apollodorus of
Damascus. 106–112 C.E.; Brick and
concrete



Santa Sabina. Rome, Italy. Late
Antique Europe. c. 422–432 C.E.
Brick and stone, wooden roof.



Basilica Ulpia



Santa Sabina





Santa Sabina



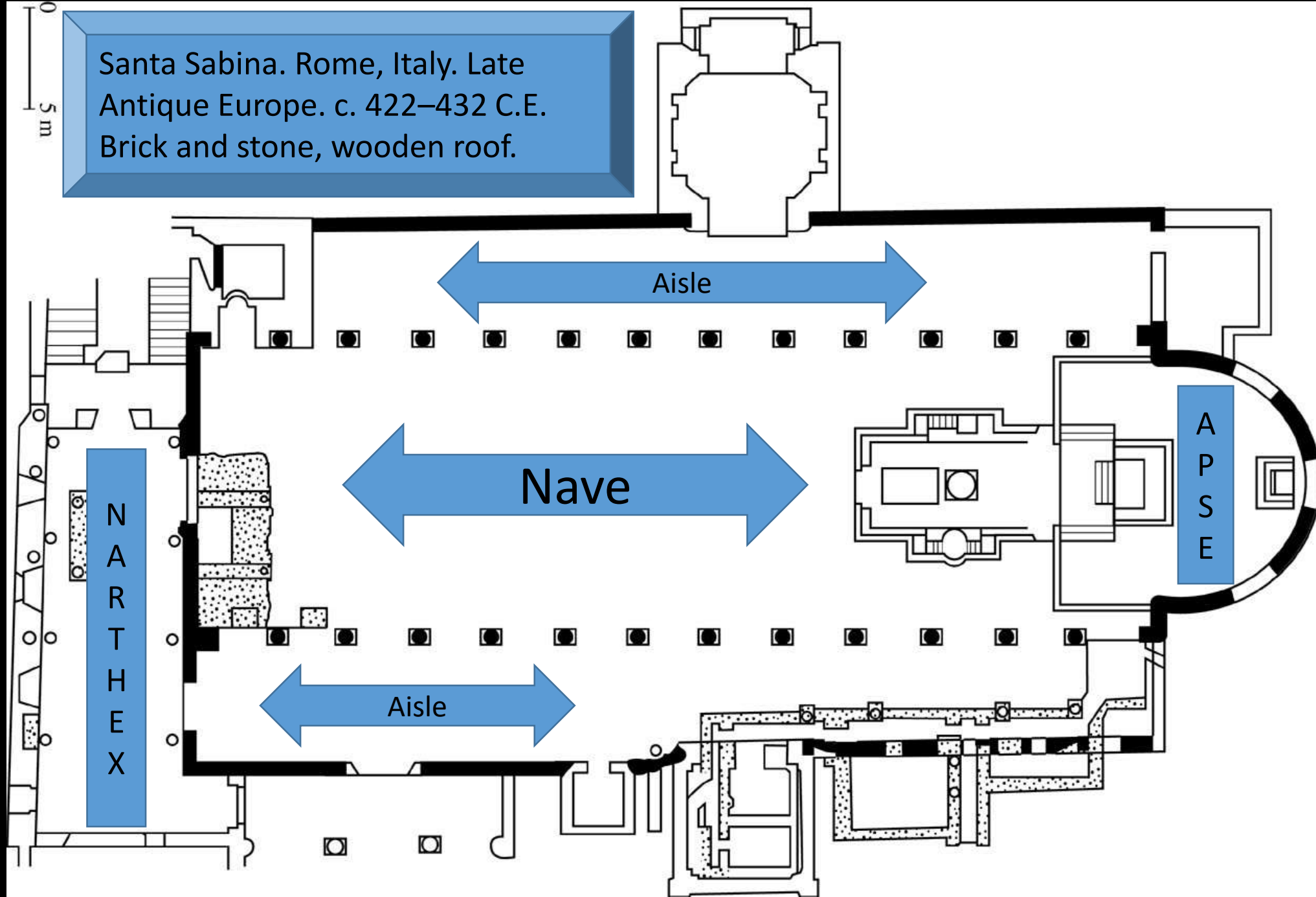
Basilica Ulpia

Why did early Christian architects adapt secular Roman basilicas?

- Provide a large well-lit interior
- Large interior space for congregation of worshipers
- Provide a clear focal point toward the altar in the apse
- Roman basilica served as a law court = law and justice correlates to the last judgement in Christianity

Santa Sabina. Rome, Italy. Late
Antique Europe. c. 422–432 C.E.
Brick and stone, wooden roof.

0
5 m





Plain Exterior

WHY?



Lavish Interior



Lavish Interior

Plain Exterior





Plain Exterior
(The Body)



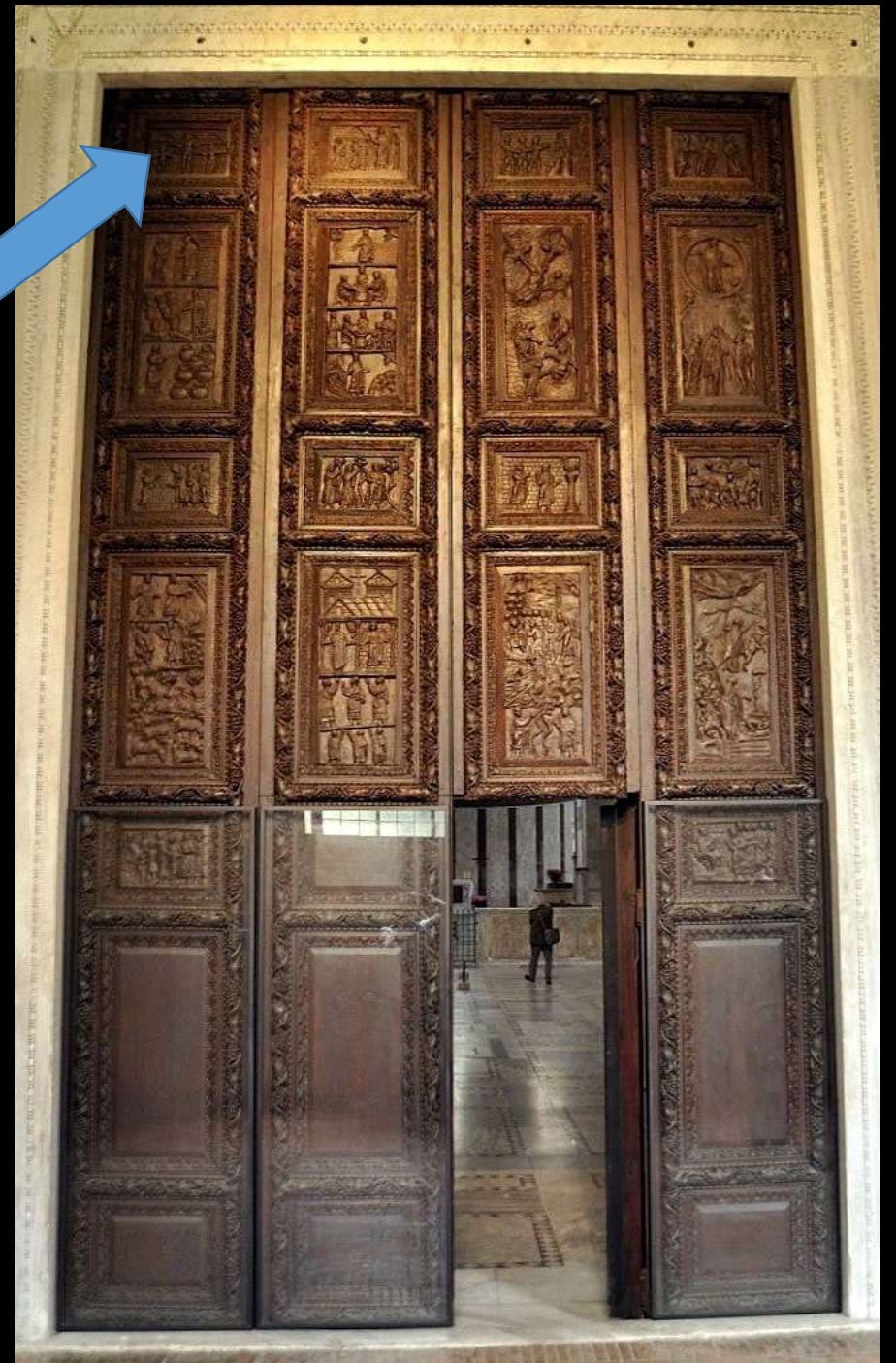
Lavish Interior
(The Soul)

Santa Sabina. Rome, Italy. Late Antique Europe. c. 422–432 C.E. Brick and stone, wooden roof.

Clerestory Windows
(Light as a symbol of divinity)



Corinthian columns
originally used in the
Roman temple of Juno
(Spoila)

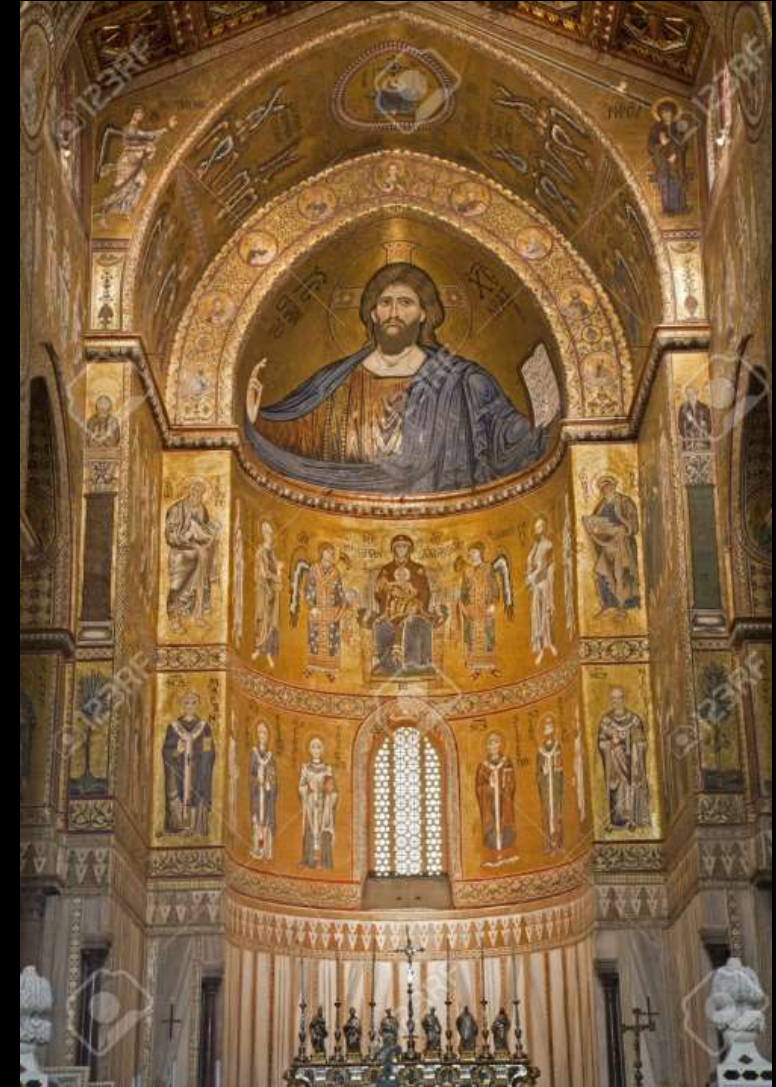




Alexamenos graffito
(c. 200 CE)
“Alexamenos worships
his god”

Early Christian Imagery

- Light in Christian Art
 - Light as a Christian motif
 - Gold Backgrounds and reflective surfaces
 - Apse of Monreale Cathedral, Sicily
 - c. 1200s CE







Review pgs 13-28

- Quiz coming up!

Rebecca and Eliezer at the Well and Jacob Wrestling the Angel, from the *Vienna Genesis*. Early Byzantine Europe. Early sixth century C.E. Illuminated manuscript (pigments on vellum -tempera, gold, silver on purple vellum). 12 1/4 x 9 1/4 in.

- Codex = early book, replaced papyrus scrolls
- Vellum – calfskin
- Folio = individual page of a codex
- Commissioned by or for the emperor – purple pages = imperial (yes, the pages were originally dyed purple)
- Silver ink



THE VIENNA GENESIS (C. 500 CE)

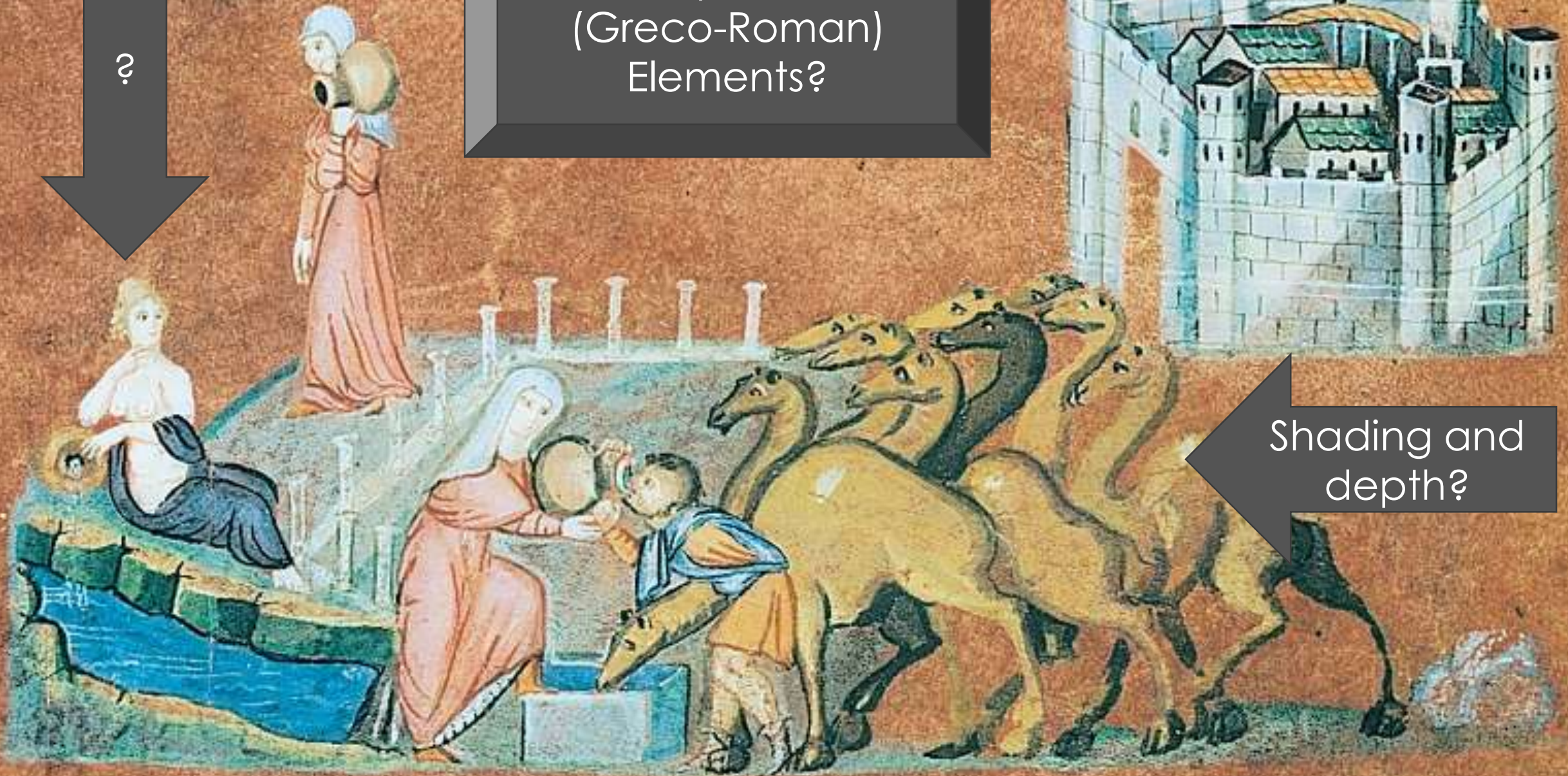
- Likely made in Syria or Constantinople
- Fragment of the book of Genesis
- Transitional illustration work
 - Rebecca and Eliezer at the well
 - Shows multiple episodes, a continuous narrative



See any Classical
(Greco-Roman)
Elements?

?

Shading and
depth?



Jacob Wrestling the Angel, from the *Vienna Genesis*



- Remnants of Classicism

- Classical Columns
- Round Arches
- Use of shading makes 3D forms
- Landscape elements
- Greco-Roman Nude

- Not Classical

- Simplified forms
- Large heads for easy recognition of facial expressions
- Not spatially consistent
 - Background figures same size or larger than foreground
- Artistic concern is with the narrative rather than realism



Turns into a big mess around 500CE



Byzantine Empire

The Mediterranean World, 476 C.E.

After the Fall of Rome



Source of Data: W. B. Shepherd, *Historical Atlas*, 1933

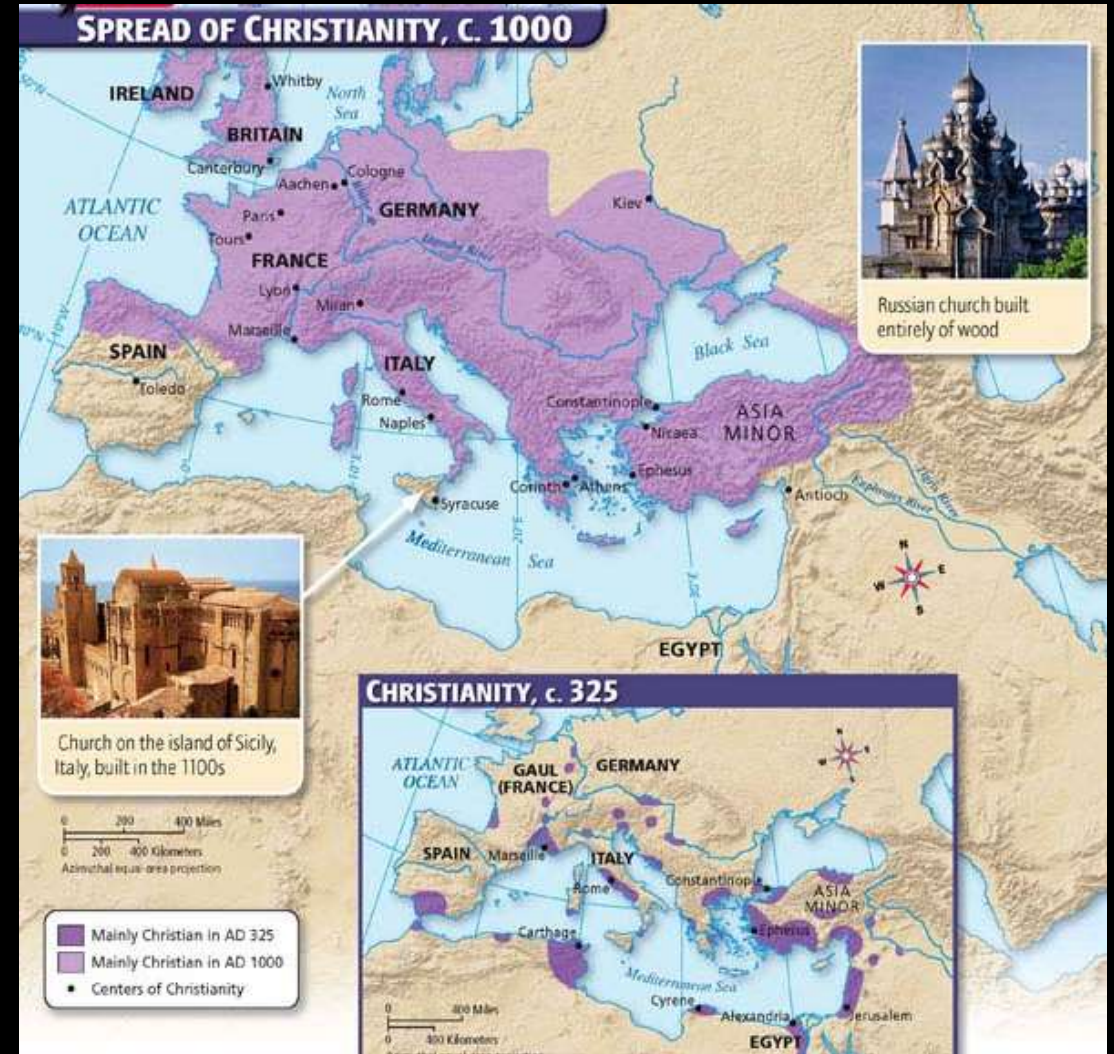
Justinian and the Byzantine Style

- The Byzantine Empire and Justinian



Justinian and the Byzantine Style

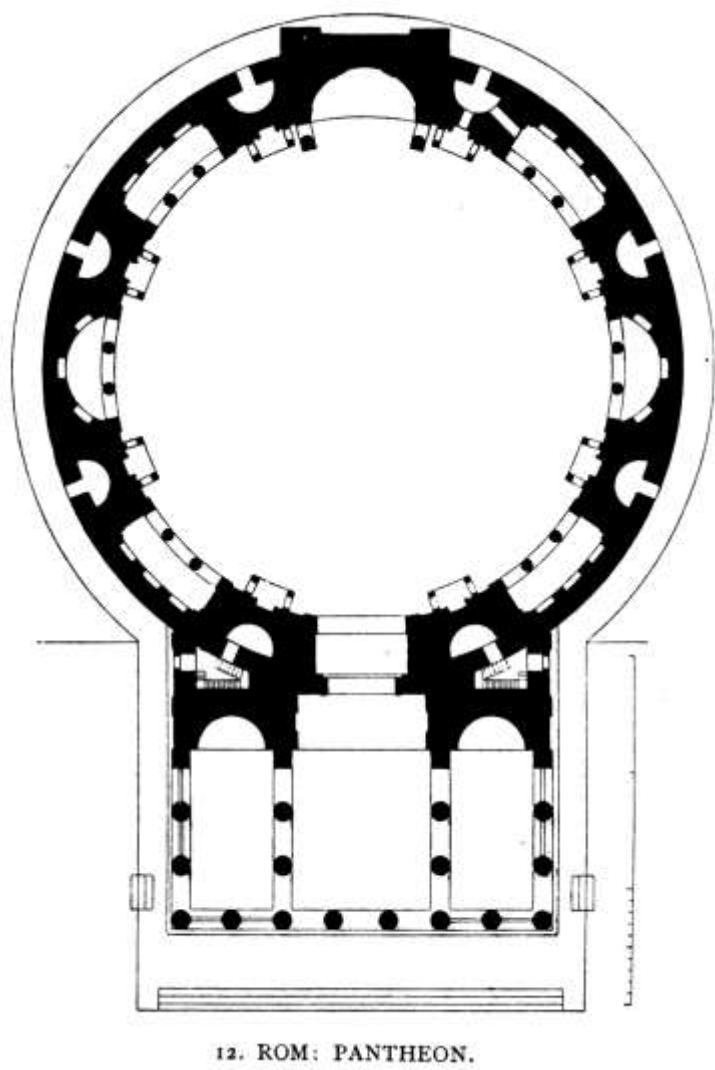
- The Byzantine Empire and Justinian



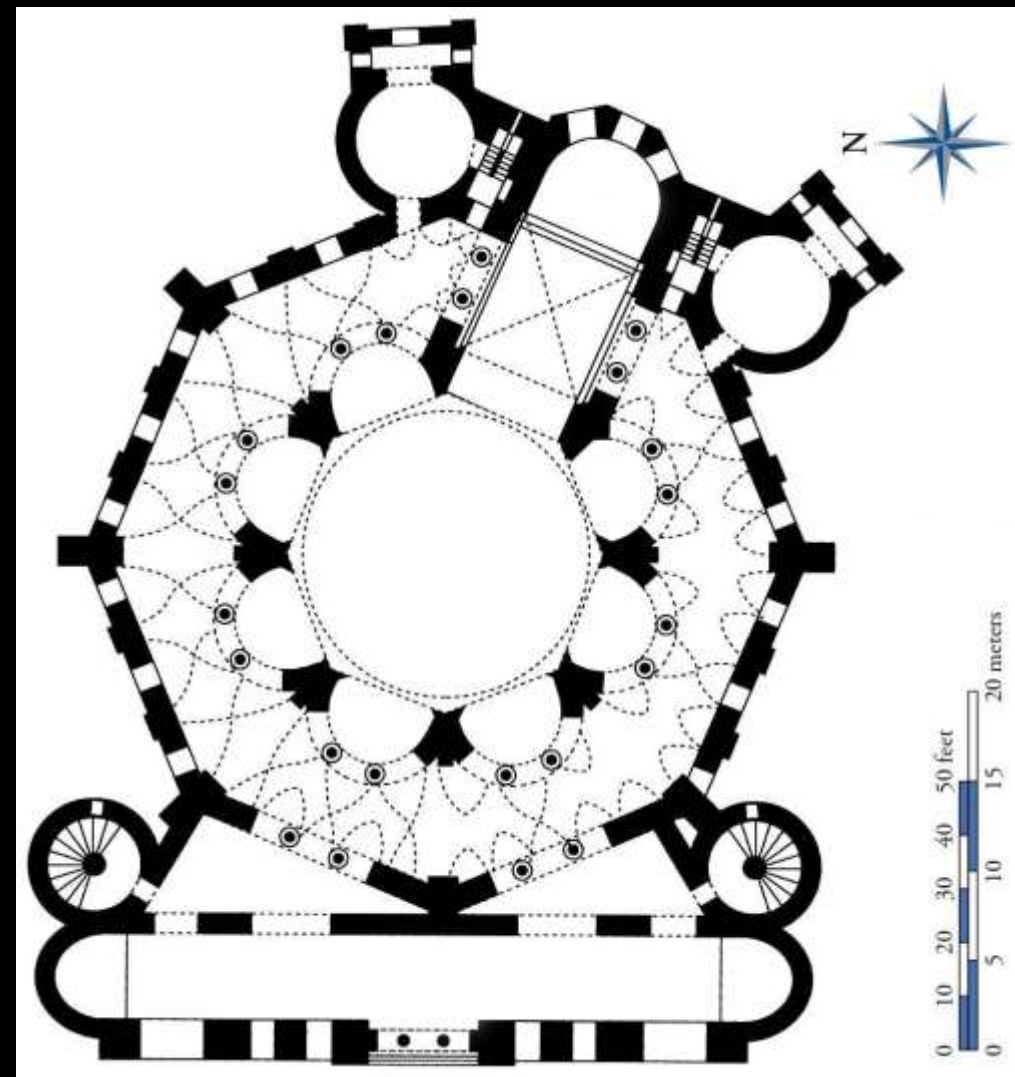
Justinian and the Byzantine Style

- The Byzantine Empire and Justinian
 - Basilica of San Vitale. Ravenna, Italy 547 CE





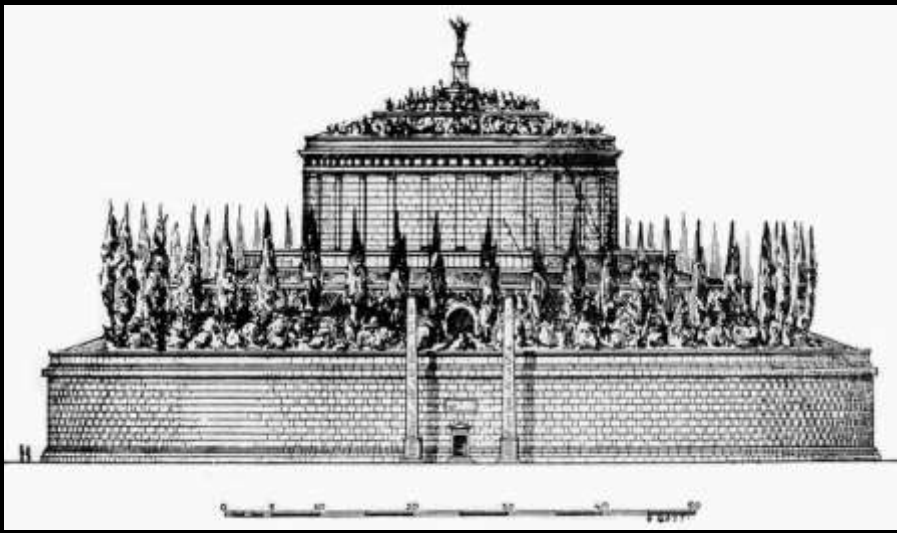
Pantheon. Imperial Roman. 118–125 C.E. Concrete with stone facing.



San Vitale. Ravenna, Italy. Early Byzantine Europe. c. 526–547 C.E. Brick, marble, and stone veneer; mosaic.







San Vitale 547 CE

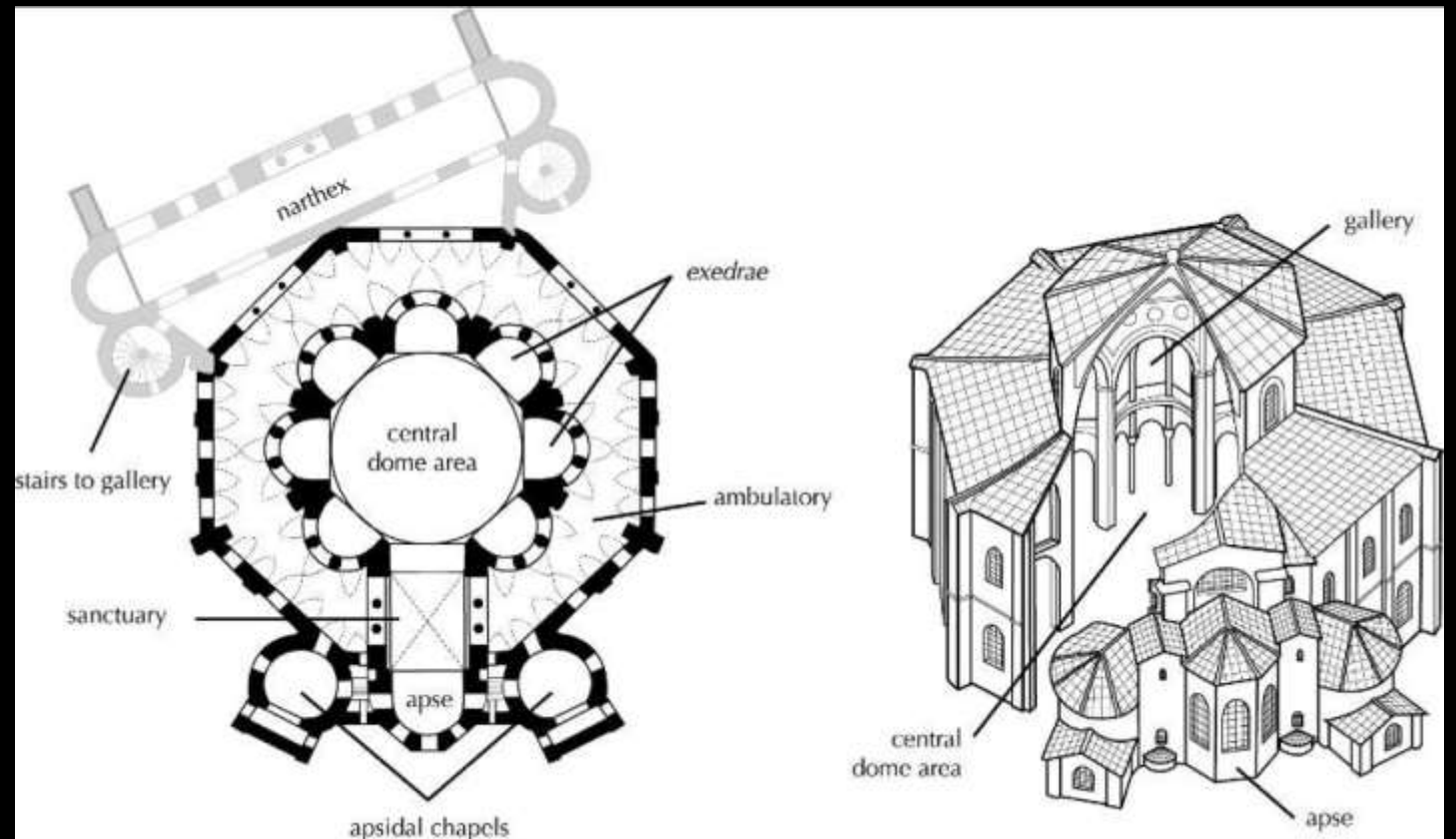
Mausoleum of Augustus c. 28 BCE

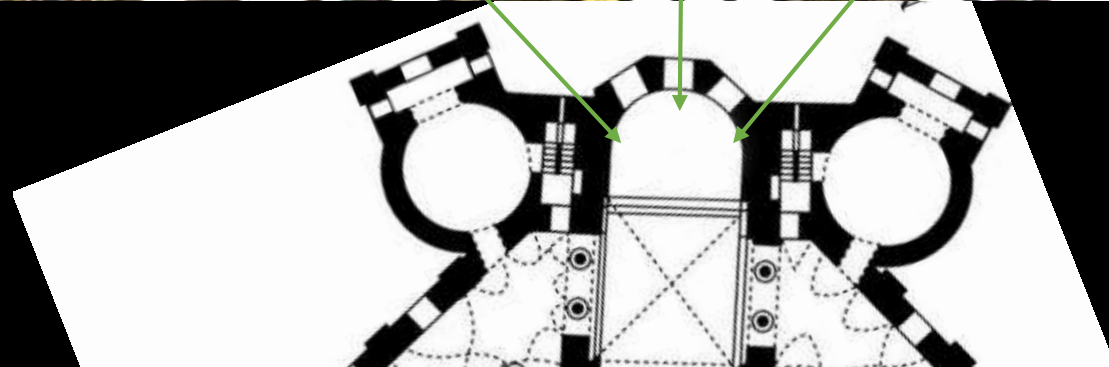


Early Christian/Byzantine Architecture

- Centrally planned church

San Vitale Ravenna,
Italy(540-547)





JUSTINIAN AND THE BYZANTINE STYLE

- The Byzantine Empire and Justinian
 - Basilica of San Vitale. Ravenna, Italy 547 CE
 - Apse mosaic



JUSTINIAN AND THE BYZANTINE STYLE

- The Byzantine Empire and Justinian
 - Basilica of San Vitale. Ravenna, Italy 547 CE
 - Apse mosaic Christ

Greco-Roman Attributes

- Faces
- Drapery
- Foreshortening
- Color of robe
- Use of light and shadow

Conceptual representation
of objects rather than
naturalistic representation





ΕΥΑΓΓΕΛΙΣΤΡΙΑ

ΕΥΑΓΓΕΛΙΣΤΡΙΑ

ΕΥΑΓΓΕΛΙΣΤΡΙΑ

JUSTINIAN AND THE BYZANTINE STYLE

- The Byzantine Empire and Justinian
 - Basilica of San Vitale. Ravenna, Italy 547 CE
 - Apse mosaic Justinian and Theodora



Pull info from
the image.



JUSTINIAN AND THE BYZANTINE STYLE

- The Byzantine Empire and Justinian
 - Basilica of San Vitale. Ravenna, Italy 547 CE
 - Apse mosaic Justinian and his court

Essential Characteristics

- ✓ Halo
- ✓ Color of Robe
- ✓ Greco-Roman elements
- ✓ Symbols and symbolism
- ✓ Placement of individuals and groups
- ✓ Archbishop Maximian

Conceptual representation of objects rather than naturalistic representation? Use of perspective?



Pull info from
the image.



JUSTINIAN AND THE BYZANTINE STYLE

- The Byzantine Empire and Justinian
 - Basilica of San Vitale. Ravenna, Italy 547 CE
 - Apse mosaic Theodora and her court

Essential Characteristics

- ✓ Halo
- ✓ Color of Robe
- ✓ Greco-Roman elements
- ✓ Symbols and symbolism
- ✓ Placement of individuals and groups

Conceptual representation of objects rather than naturalistic representation? Use of perspective?



JUSTINIAN AND THE BYZANTINE STYLE

- Patronage and the arts



Patterns and shading suggest movement

Greco-Roman Style Drapery



Use and non-use of perspective



Patronage,
imagery, and
storytelling in art.

What is the
narrative?



Location of the
narrative?



Realistic space vs.
spiritual space

Hierarchy of figures?

Status of Theodora?



She is further
back
In space





Reflects structured nature of Byzantine society.

State-sponsored art



Why is the emperor and court in spiritual space?













Basket capitals – intentionally appear insubstantial, incapable of supporting weight. Deep drilling done to give the light, airy appearance.





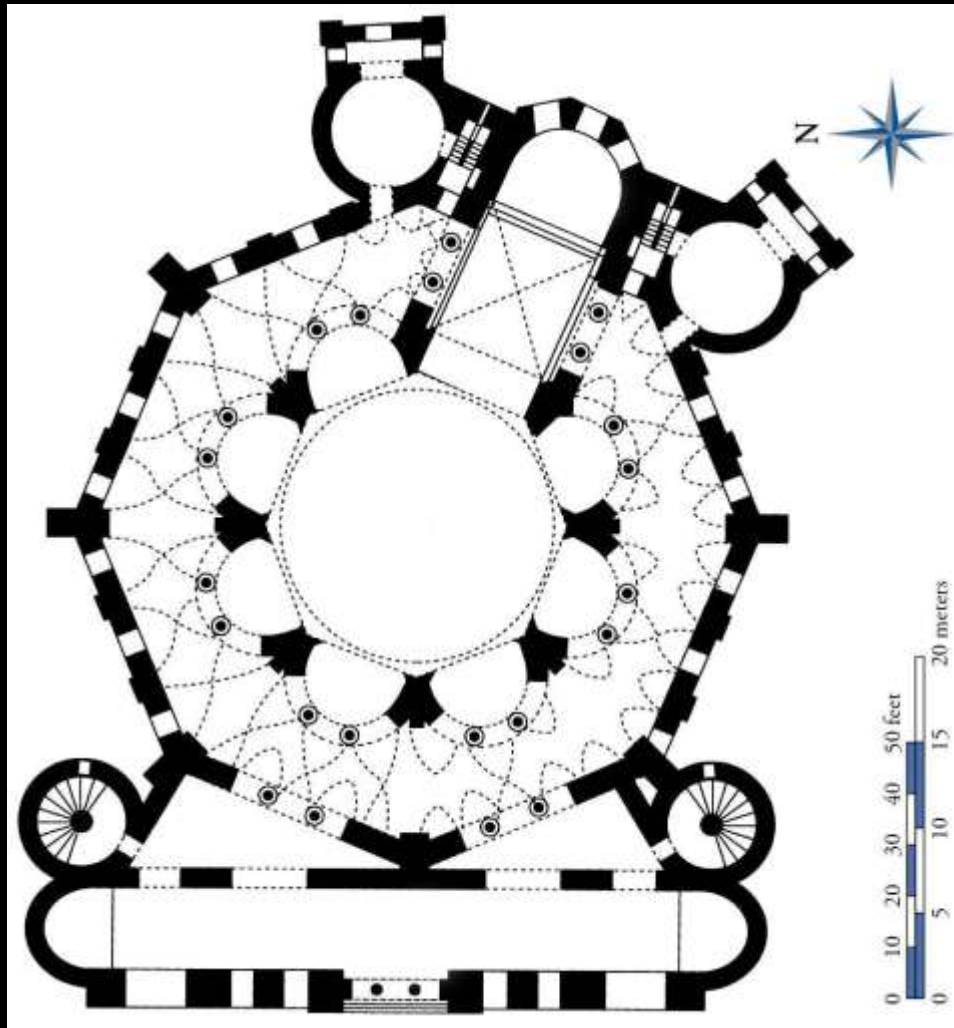


Early Christian Imagery

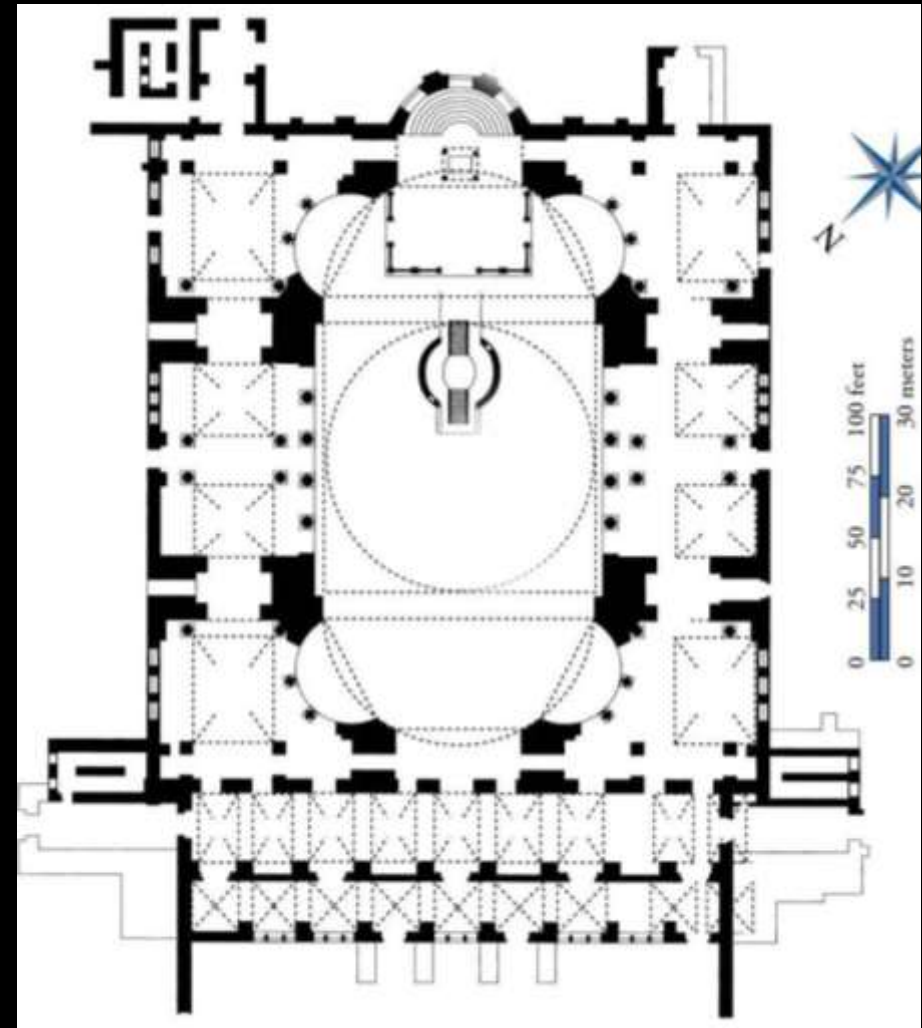
- Light in Christian Art
 - Light as a Christian motif
 - Gold Backgrounds and reflective surfaces
 - [Deesis Mosaic Hagia Sophia, Istanbul \(Constantinople\), Turkey](#)
 - c. 1200s CE

Subject: Christ in Majesty





San Vitale. Ravenna, Italy. Early Byzantine Europe. c. 526–547 C.E. Brick, marble, and stone veneer; mosaic.



Hagia Sophia. Constantinople (Istanbul). Anthemius of Tralles and Isidorus of Miletus. 532–537 C.E. Brick and ceramic elements with stone and mosaic veneer.

Early Christian/Byzantine Architecture

- **Hagia Sophia**

Hagia Sophia, Istanbul
(Constantinople) Turkey, 537 CE

- Centrally planned church





San Vitale. Ravenna, Italy. Early Byzantine Europe. c. 526–547 C.E. Brick, marble, and stone veneer; mosaic.



Hagia Sophia. Constantinople (Istanbul). Anthemius of Tralles and Isidorus of Miletus. 532–537 C.E. Brick and ceramic elements with stone and mosaic veneer.

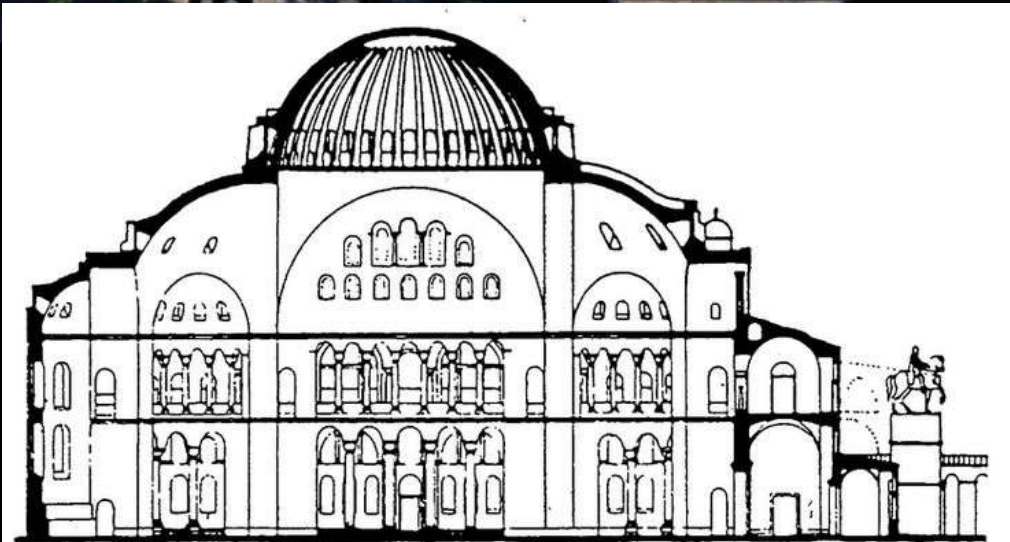


Hagia Sophia.
Constantinople
(Istanbul). Anthemius
of Tralles and Isidorus
of Miletus. 532–537
C.E. Brick and ceramic
elements with stone
and mosaic veneer.

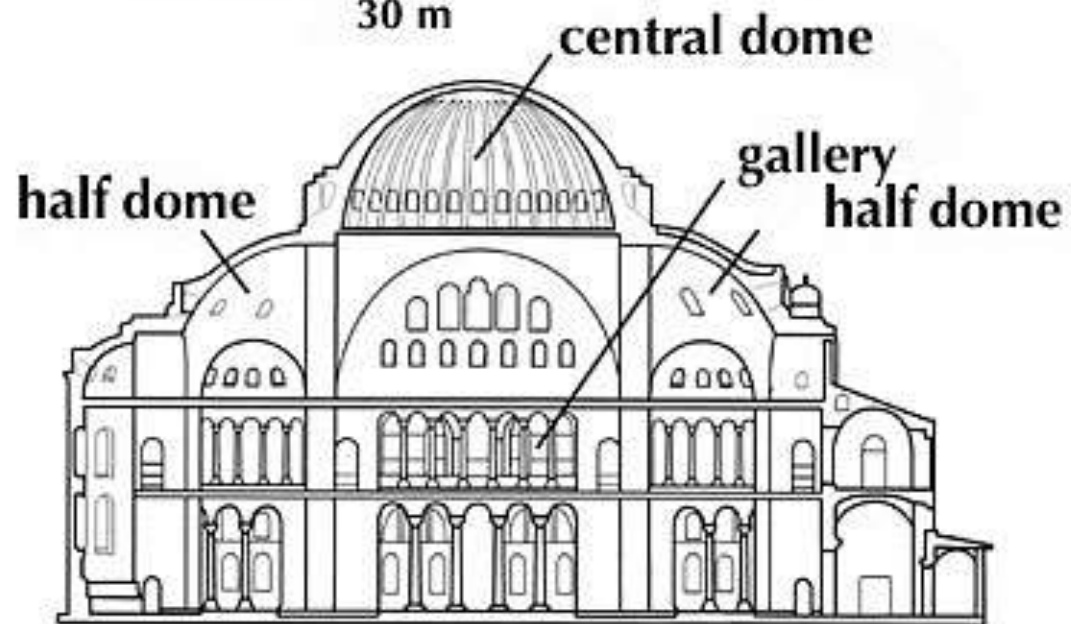
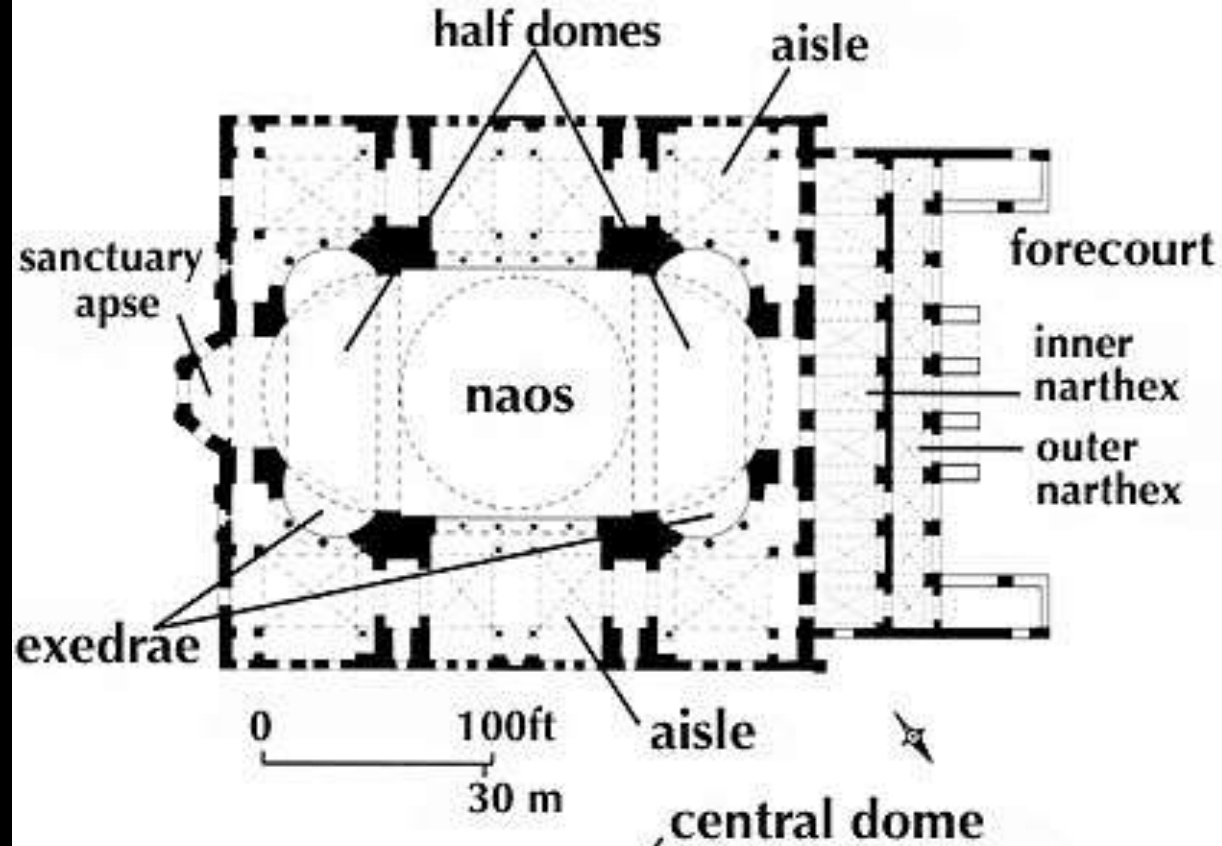


Hagia Sophia. Constantinople (Istanbul). Anthemius of Tralles and Isidorus of Miletus. 532–537 C.E. Brick and ceramic elements with stone and mosaic veneer.

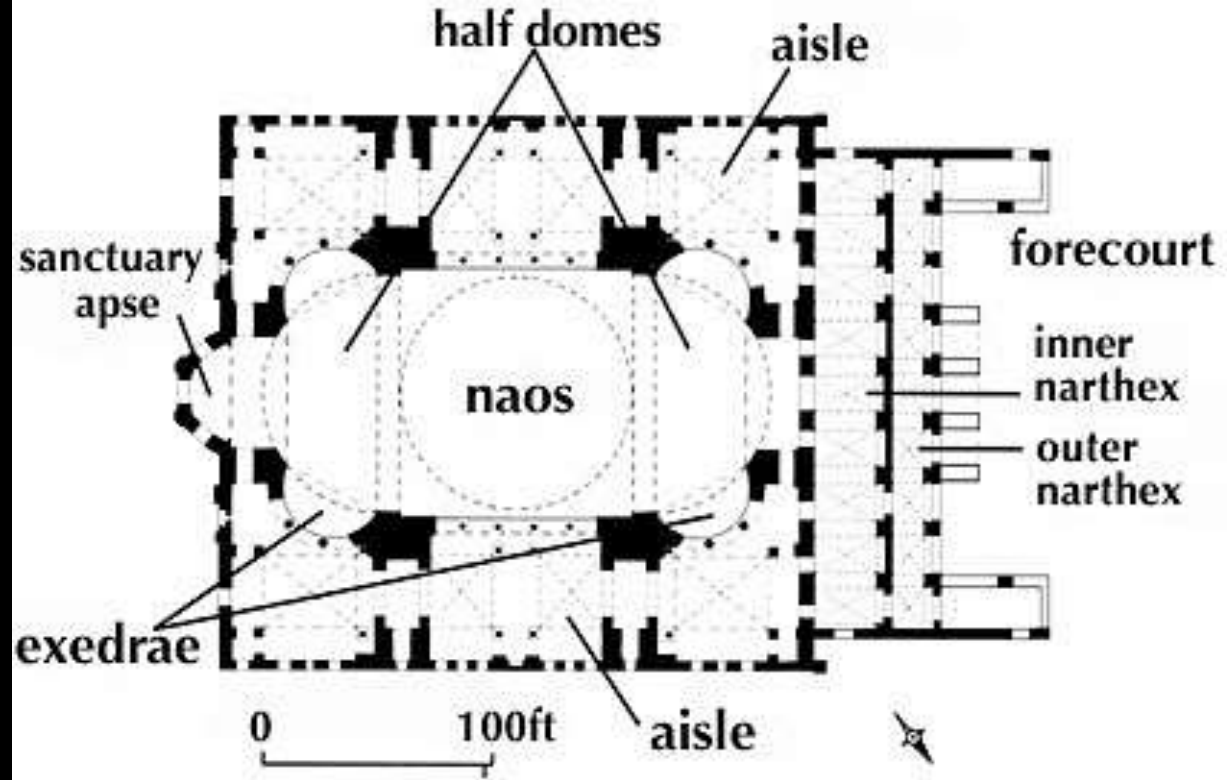
[Hagia Sophia, Istanbul, 11:03](#)



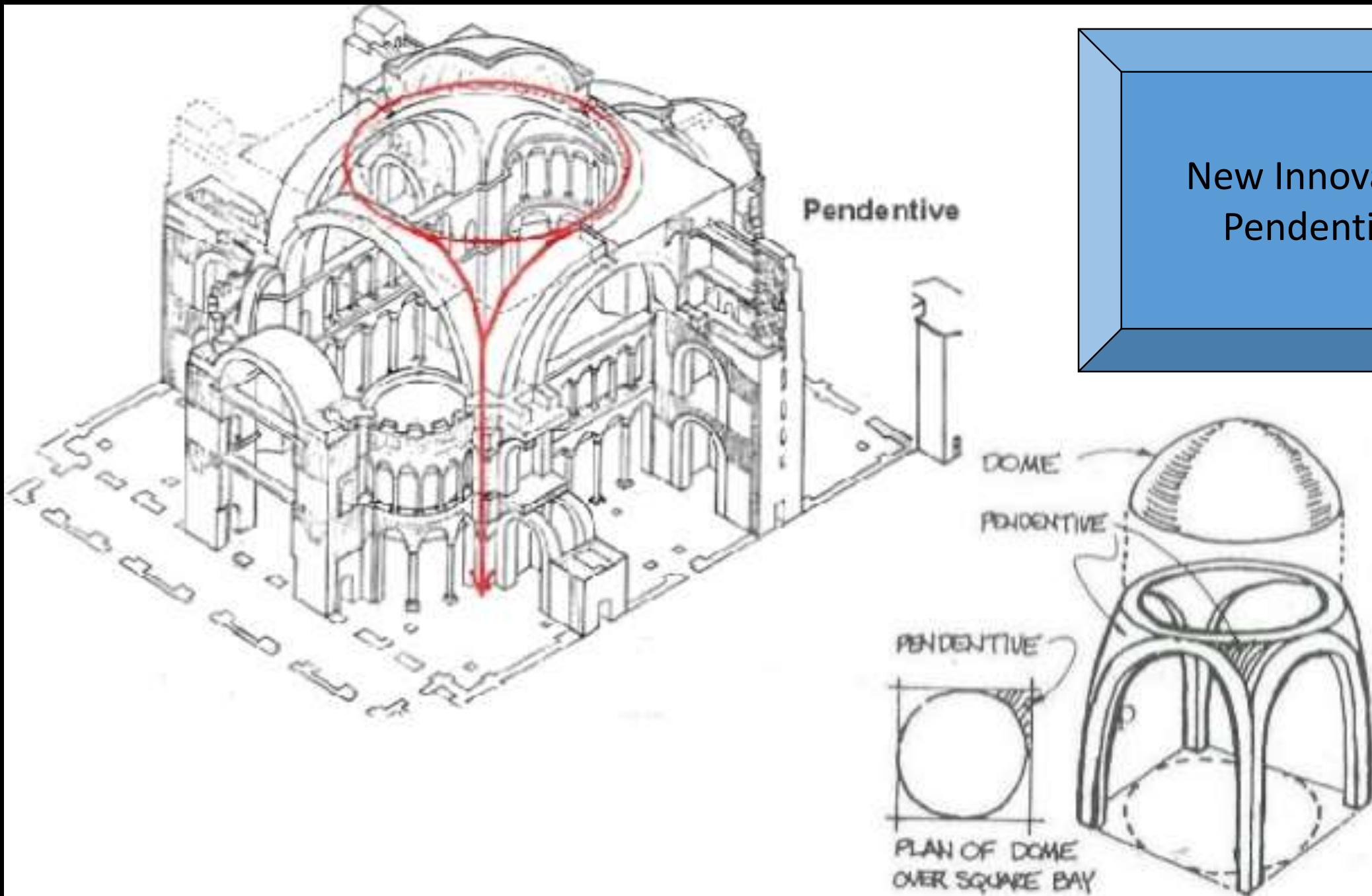
Anthemius of Tralles
and Isidorus of Miletus

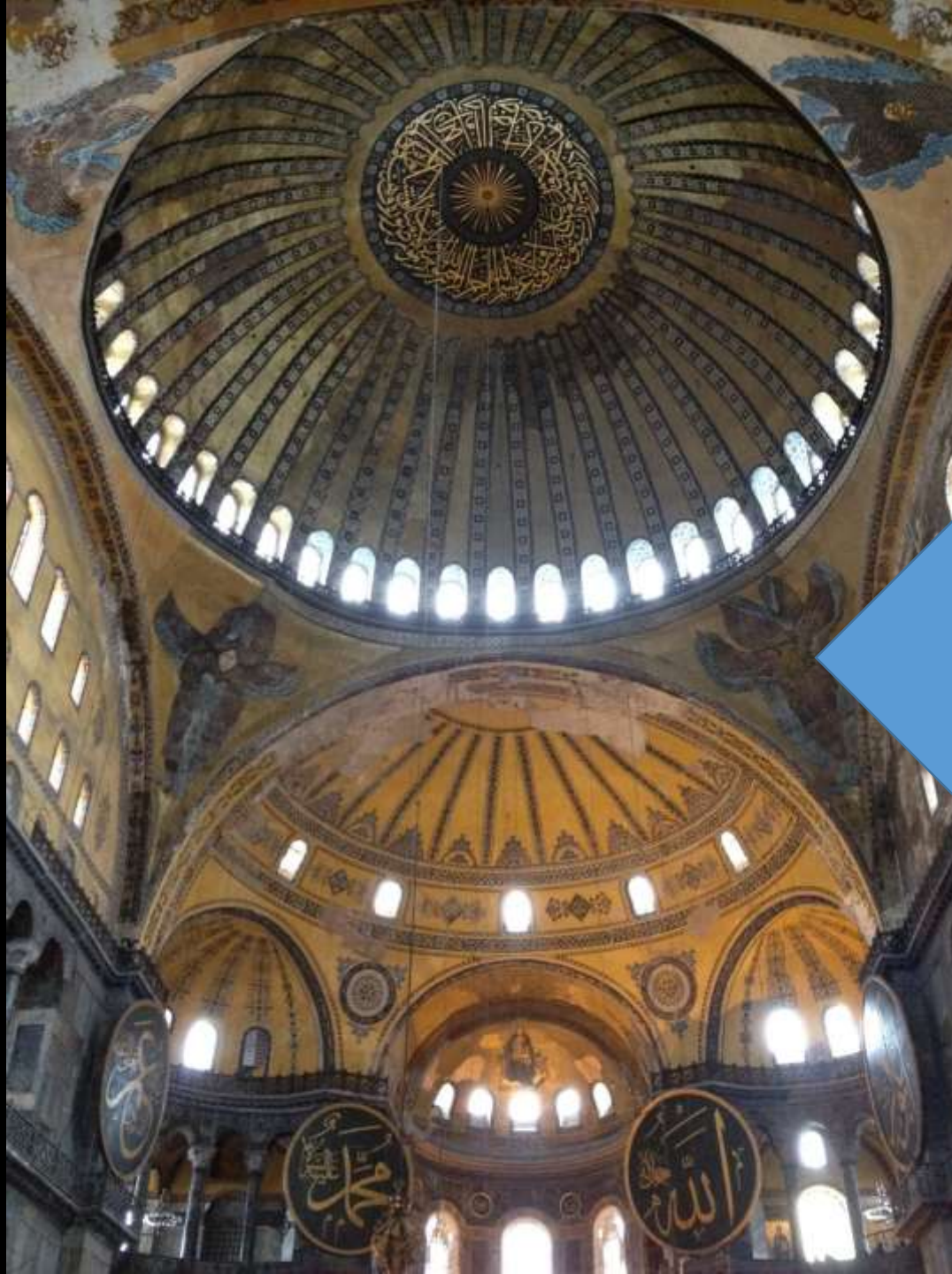


Plan of Hagia Sophia



New Innovation:
Pendentives





New Innovation:
Pendentives

- Does Christian and Byzantine art of this era represent a stagnation in artistic development?
 - Great Short Answer Question!!!
 - Opinion with examples to back up points
 - Could include architecture, mosaics, manuscript art...various works

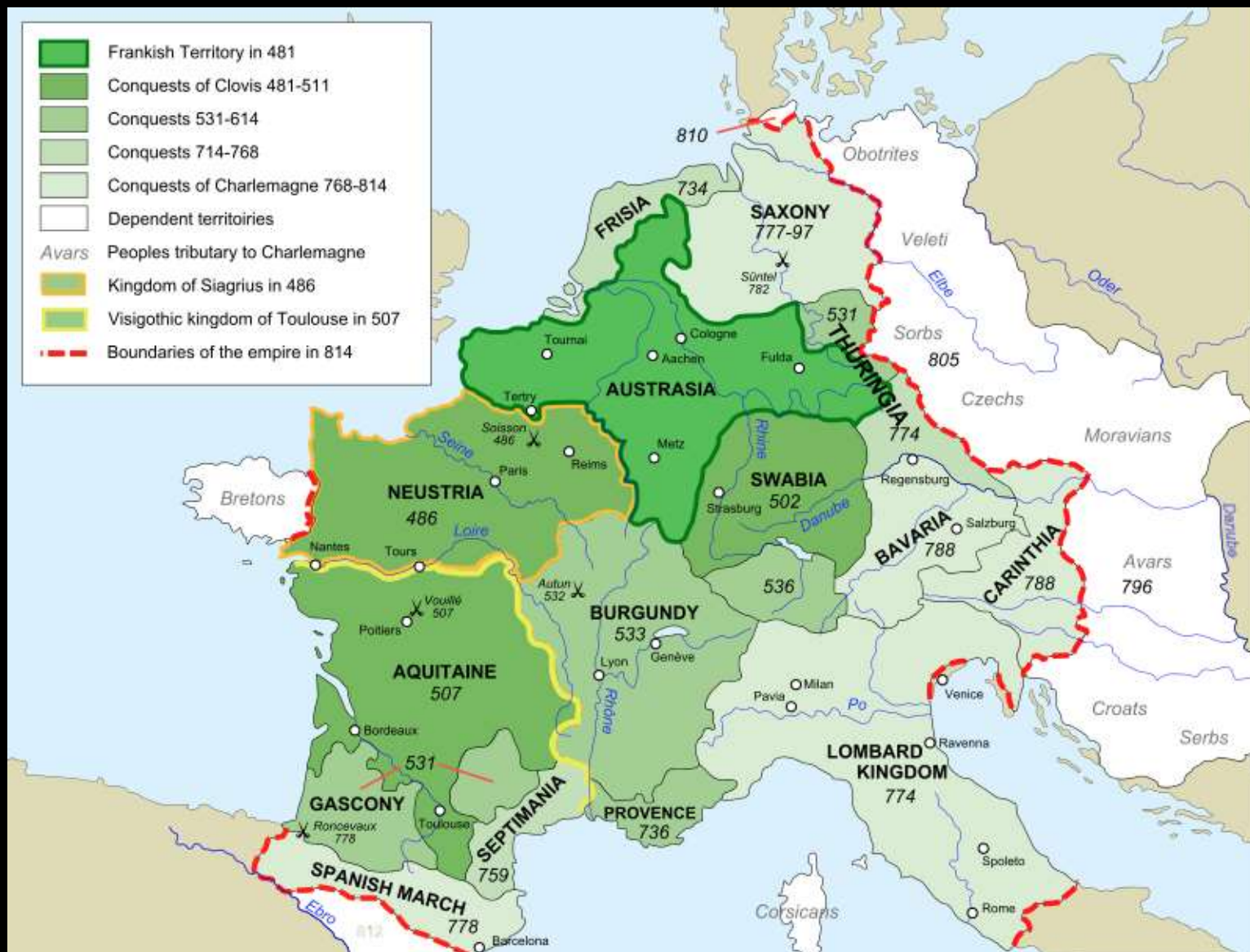
After the fall of the Roman Empire

- Cultural/Political Division
- Early Medieval Art
 - Roman Pagan/Christian
 - Barbarian
 - Byzantine Christian



Merovingian Styles

- Merovingian Dynasty
 - 457-752 CE



Merovingian Styles

- Non-Roman Roots
 - Small, portable works
 - Status symbols
 - Little Naturalistic Representation



That's what fibulae do



Merovingian Styles

- Merovingian Looped Fibulae
 - c. 550 CE
 - Decorative pin to hold clothing
 - Abstract, decorative patterns
 - Zoomorphic images



Stylized Birds – Garnets as eyes,
imported from India



Roots in Scythian “Animal Style” art





Found in a woman's tomb just north of Paris, France

Prestige Adornments: made of precious materials, hours of skilled labor, shows high status or wealth

Cloisonné



MATERIALS AND TECHNIQUES

Cloisonné

The most extraordinary item found in the Sutton Hoo tumulus is the purse cover shown in FIG. 11-3, a masterpiece of cloisonné ornamentation. The *Beowulf* saga refers to the warlords who honored the living and dead by giving them jewelry and other costly portable items as “treasure givers,” and the cloisonné technique was a favored manufacturing process for their treasures. The technique, however, is much older than the era of the Merovingian and Anglo-Saxon kings, and dates at least as early as the New Kingdom in Egypt.

Metalworkers produced cloisonné jewelry by soldering small metal strips, or *cloisons* (French for “partitions”), edge up, to a metal background, and then filling the compartments with semiprecious stones, pieces of colored glass, or glass paste fired to resemble sparkling jewels. The edges of the cloisons are an important part of the design.

Cloisonné is a cross between mosaic and stained glass (see “Mosaics” and “Stained-Glass Windows,” pages 251 and 384), but medieval artists used it only on a miniature scale. The decoration of the Sutton Hoo purse cover consists of seven cloisonné plaques within a cloisonné border—six plaques with human and animal figures and two with purely abstract ornament.



11-3 Purse cover, from the Sutton Hoo ship burial in Suffolk, England, ca. 625. Gold, glass, and cloisonné garnets, 7½" wide. British Museum, London (gift of Mrs. E. M. Pretty).

This purse cover with cloisonné ornamentation comes from a treasure-laden royal burial ship. The combination of abstract interlace with animal figures is the hallmark of early medieval art in western Europe.

Byzantine Style Icon

Virgin (Theotokos) and Child between
Saints Theodore and George.

Early Byzantine Europe. Sixth or early
seventh century C.E.

Encaustic on wood, 27" x 18 7/8".

Monastery of St. Catherine, Mount Sinai,
Egypt.

Theotokos



Greco-Roman
Naturalism
Combined with
Byzantine Stylization

Can you identify
which is which?





Iconoclasm

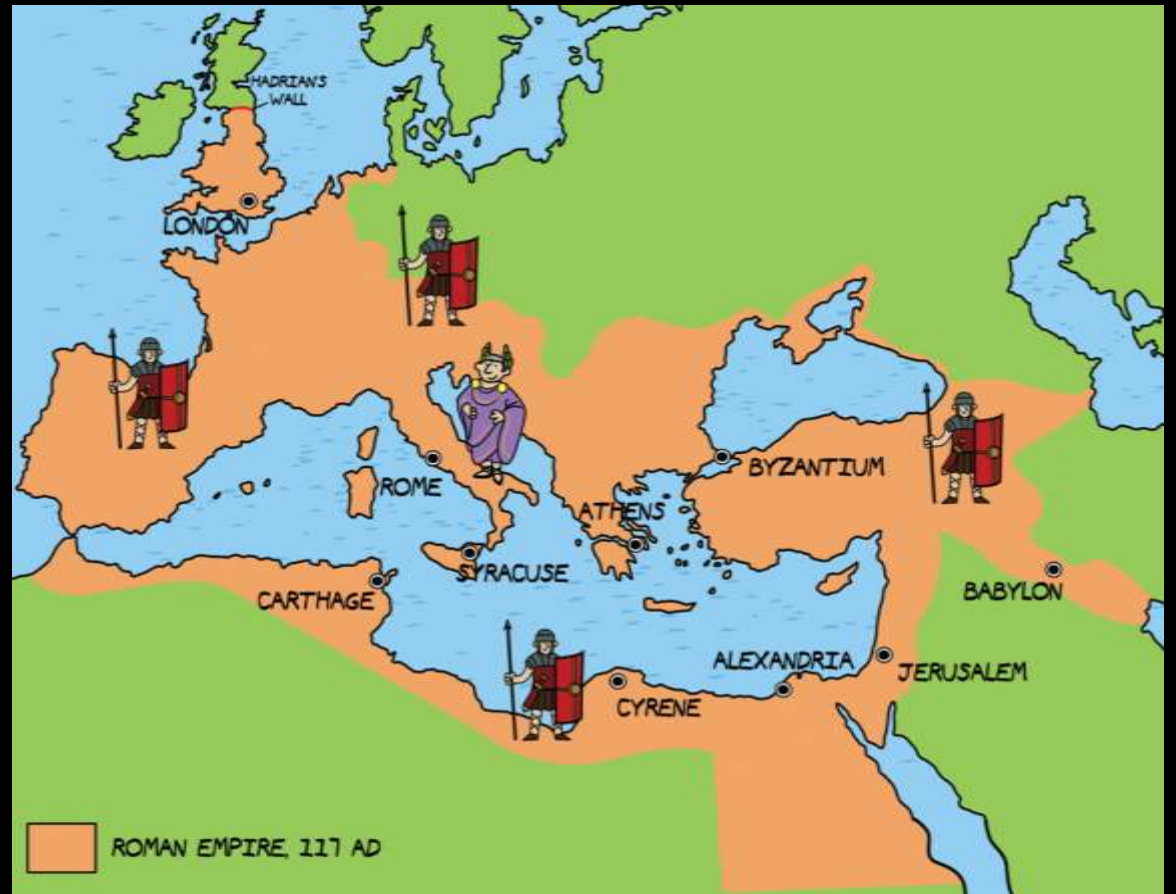
- Emperor Leo III (r. 717-741 CE)
- Destruction of icons after 726
- Popular protest, rioting
- Policy abandoned 843

Pick up unit reading packet #
2 from the front

Weekend Reading: pgs 1-12

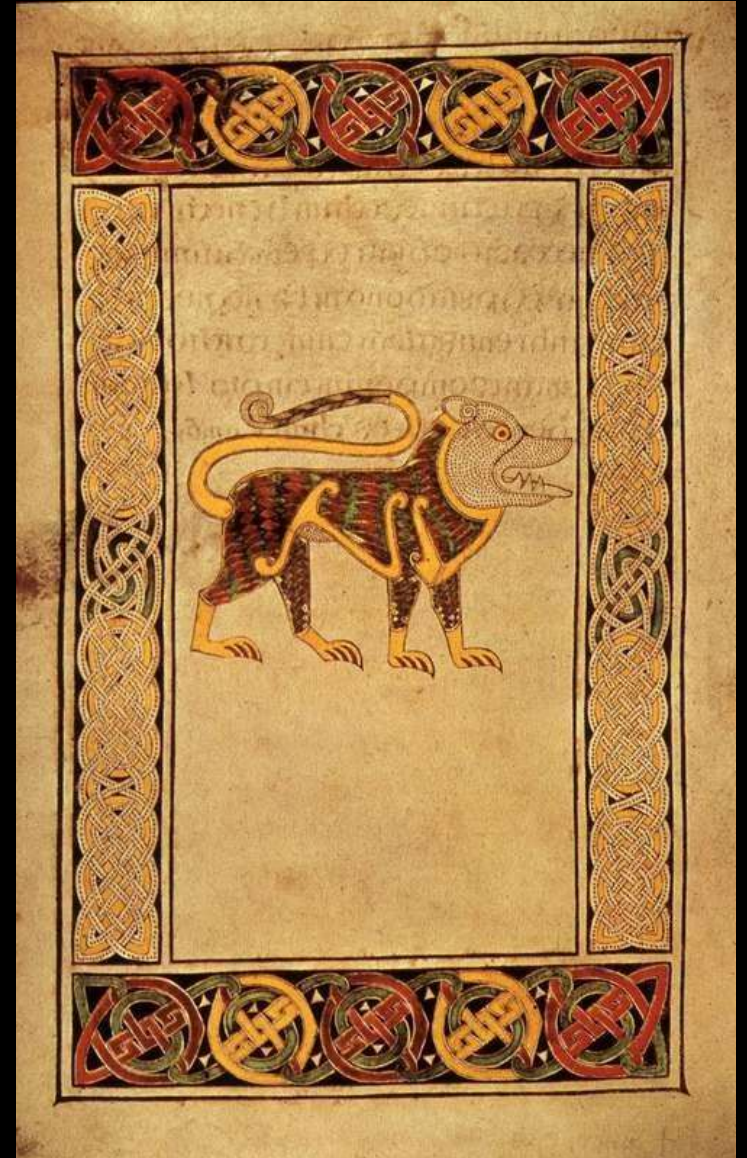
Hiberno-Saxon Styles

- Hiberno-Saxon Monasteries
 - Role of Ireland in Christianity



Hiberno-Saxon Styles

- Hiberno-Saxon Monasteries
 - Role of Ireland in Christianity
 - Monasteries and Illuminated Manuscripts
 - Pagan Interlace influence
 - Illumination = Artistic embellishment
 - “Carpet Pages”
 - Native and imported (Classical) artistic traditions



Hiberno-Saxon Styles

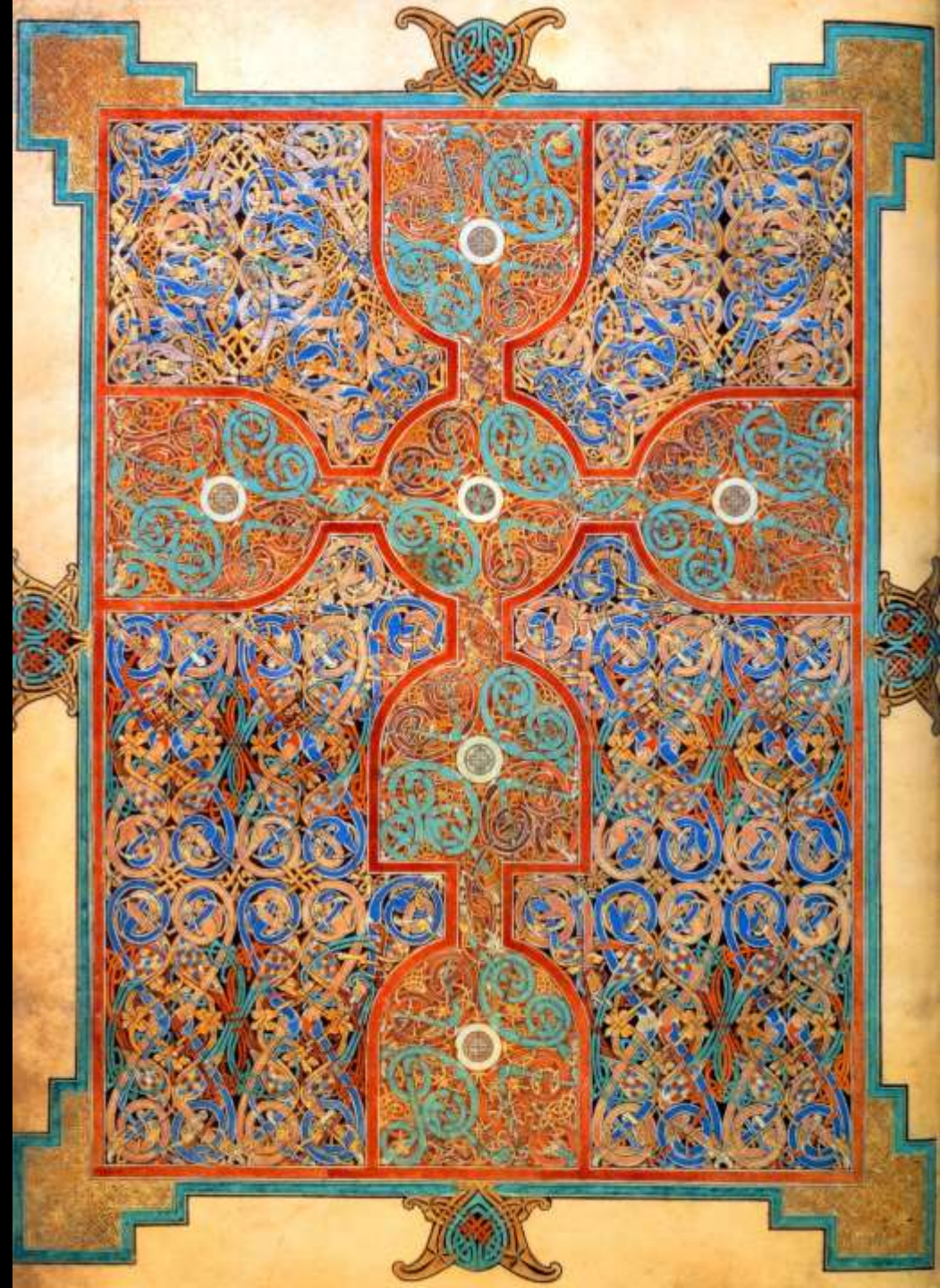
- Hiberno-Saxon Monasteries
 - Role of Ireland in Christianity
 - Monasteries and Illuminated Manuscripts
 - Illumination = Artistic embellishment
 - “Carpet Pages”
 - Lindisfarne Gospels
 - c. 700 CE
 - Cross inscribed carpet page



Lindisfarne

- “Holy Island”





Lindisfarne Gospels: St. Matthew,
cross-carpet page;

Early medieval (Hiberno Saxon)
Europe. c. 700 C.E.

Illuminated manuscript (ink,
pigments, and gold on vellum).

† Lucas uirilis 7

incipit euangelium

secundum lucam...

UO
 NIAM
 QUIDE
 MULTO
 LISUICORDIA
 RENARRATIONEM

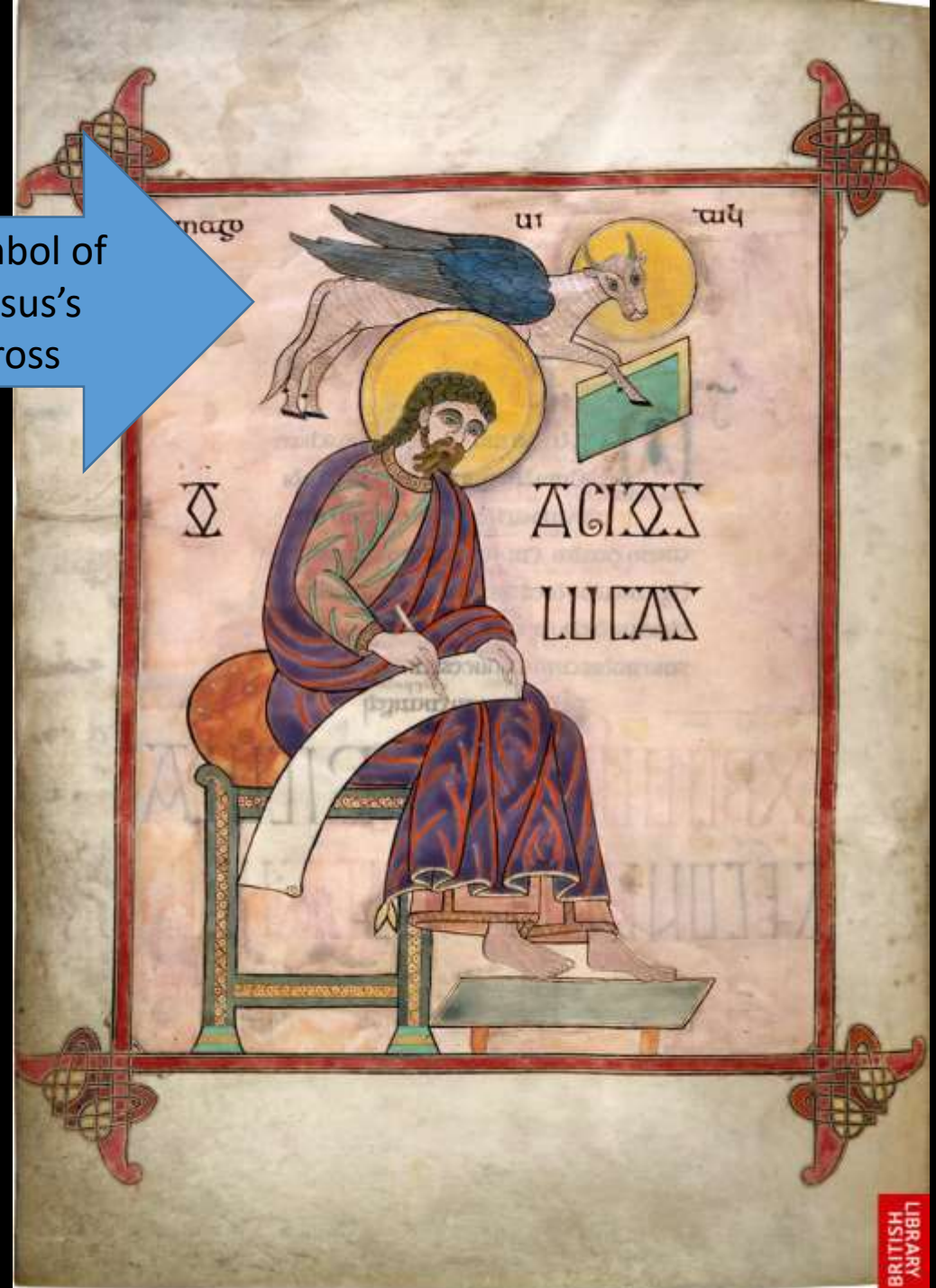


Portrait Page

- St. Luke
 - Based on Roman manuscript
 - Lacks perspective and shading of the Roman prototype
 - Shading and drapery folds become linear patterns

Each gospel begins with a portrait page

Winged bull is a symbol of Luke and also of Jesus's sacrifice on the cross



Carpet page

- 2nd page of Gospel
- Lindisfarne Gospel is the first to dedicate an entire page to the cross
- Combines Christian symbolism with interlace patterns familiar to new converts



- Incipit
 - Opening words of the gospel
 - First words and especially first letter are highly decorated

