

Chapter 7-1

Early Christian, Jewish, and Byzantine
Art

Theme Card- Early Christian

- “Transformers—Born Again!”
- The “transformers” begins as one thing and changes into another.
- pagan architectural and iconographic forms are “transformed” by Christians to facilitate their new view of the world and the new requirements of their worship.

Theme Card- Byzantine art

- “The Four Fs” of Hieratic Art.
- basic characteristics of Byzantine figural representation. The “Four Fs” stand for:
 - formal
 - flat
 - frontal
 - floating (*floating refers to the way the bodies in Byzantine mosaics and paintings seem to hover, appearing to be weightless.*)

Time Periods

- Early Jewish-
- Early Christian 100-6th Century CE
 - Imperial Christian 313- 476CE
- Early Byzantine 5th Century- 726 CE
- Middle Byzantine 843-1204 CE
- Late Byzantine 1261-16th Century

Early Judaism

- Come from an Early Semitic people called Hebrews who lived in Canaan
- The prophet Moses led the Hebrews out of slavery in Egypt to Canaan
- Moses climbed Mt. Sinai and was given the 10 commandments which were then placed in the Arch of the Covenant
- 900BCE King Solomon built temple in Jerusalem, King Nebuchadnezzar II destroyed it 586 BCE , stole Arch.
- Jewish people then fell under foreign rule, Persia than Roman

Early Christianity

- 3 persons- The Trinity: Father, Son and holy ghost
- Jesus, was born of a virgin, Mary, preached then died for our sins
- Four Evangelists, wrote new testament, Mark, Matthew, Luke, and John
- Breaks into other sections, Catholic and Orthodox ...etc.





Syncretism-
assimilating
symbols from other
traditions

Most surviving art
is from the
Hellenistic and
Roman Periods in
Catacombs

Loculi- long niches
in the wall that
held bodies

Cubicula- rooms
created to hold
sarcophagi

Quality is second
to messages
portrayed

Scenes of the New
Testament

Title: Cubiculum of Leonis, Catacomb of Commodilla

Date: Late 4th century

Title: *Menorahs and Ark of the Covenant*

Medium: Wall painting

Size: 3'11" X 5'9" (1.19 X 1.8 m)

Date: 3rd century

2 menorahs

Arch of the Covenant in the Middle

Menorah is probably derived from the ancient near east Tree of Life, symbolizing for the Jewish people both the end of exile and the paradise to come



Orants- standing figure with out stretched arm

Good Shephard-man carrying sheep



Central
medallion- round
ornament
and 4 **lunettes** -
semicircular wall
areas

Center is the
good shepherd

Jonah and the
whale told on the
ends

Grapevines
symbol for the
blood of christ

Title: *Good Shepherd, Orants, and Story of Jonah*

Medium: Painted ceiling

Date: Late 3rd–early 4th century



Title: *The Good Shepherd*

Medium: Marble

Size: height 19¾" (50.2 cm), width 16" (40.6 cm)

Date: Second half of the 3rd century

Sculpture very rare

Good Shepherd story in book you saw the
Jonah and whale tale

Negative space and balance



Title: Wall with Torah niche

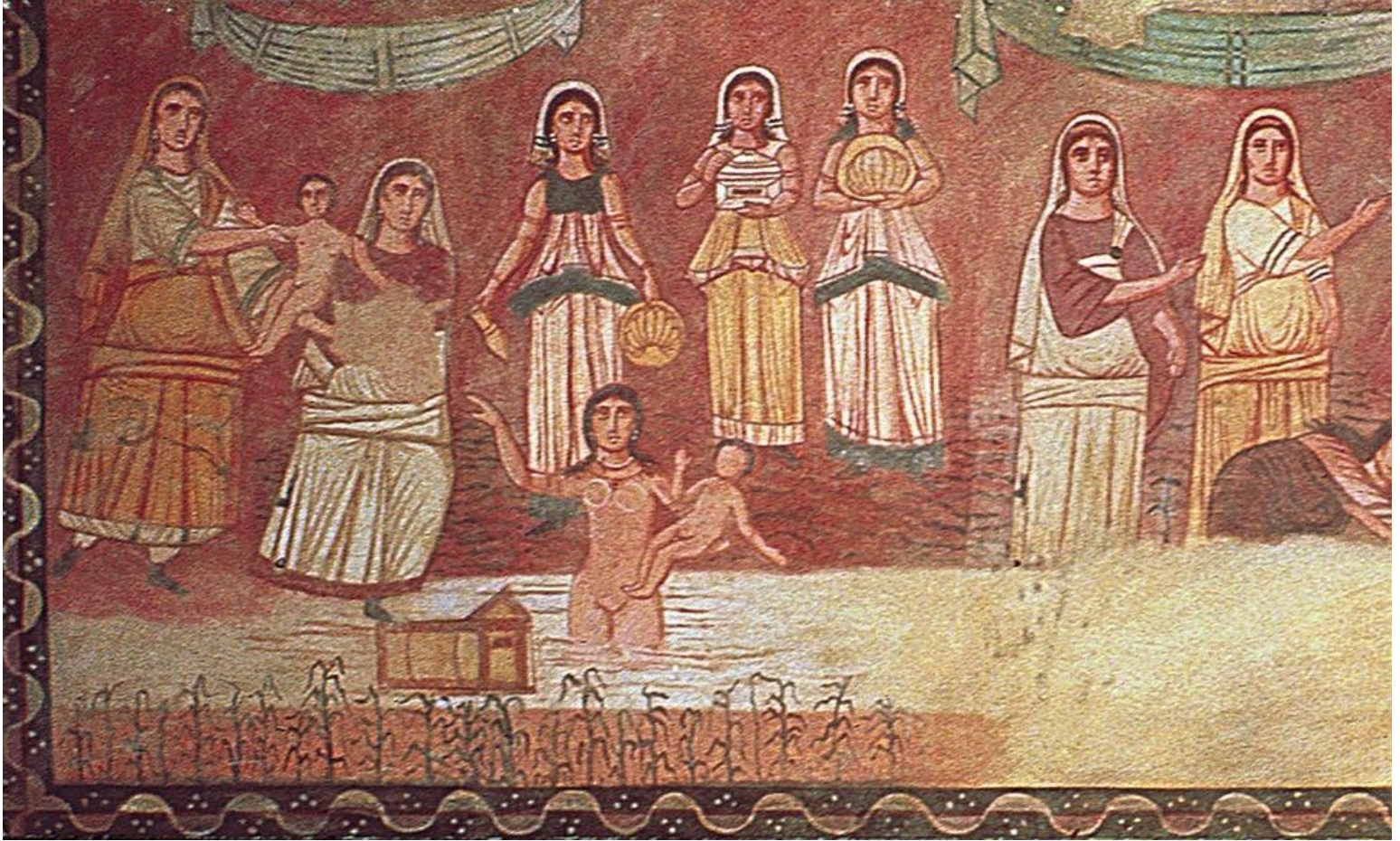
Medium: Tempera on plaster

Size: section approx. 40' (12.19 m) long

Date: 244–45 Reconstructed in the

From a house synagogue

Niche for Torah scrolls, bench along walls, before basilica form was used churches and synagogues



Title: *The Finding of the Baby Moses*

Medium: Copy in tempera on plaster

Date: 244–45

Floating Frontal Figures are displayed on a neutral background. 2 dimensional no detail or modeling

Continuous narrative....

Jewish symbols
along with stylized
birds and planets

Ram's horn blown
on ceremonial
occasions

3 citrons used to
celebrate harvest



Bounty of the
Earth Message

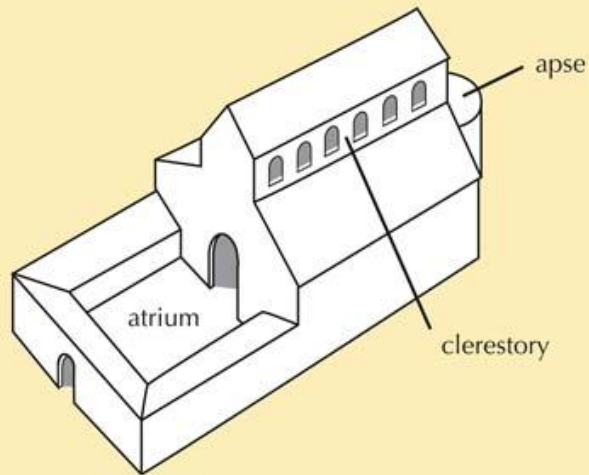
Pairing Animals
and grape vines-
2 different
cultures



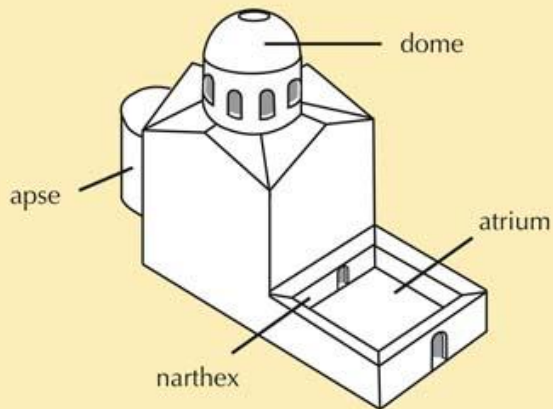
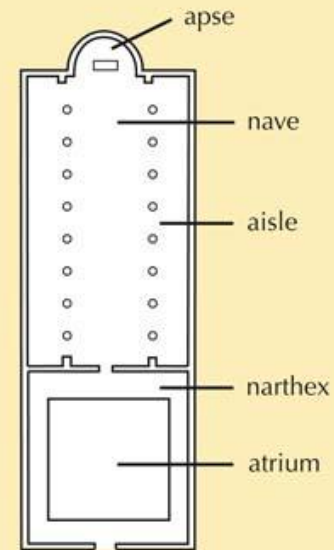
Title: Synagogue Floor
Medium: Mosaic
Date: c. 530

Imperial Christian Architecture and Art

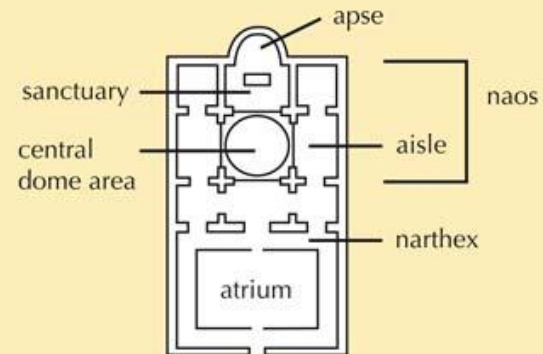
- 313 CE- all roman's freedom to worship
- The transformations of the political and philosophical
- Christianity popularity grew so the architecture flourished



basilica-plan church

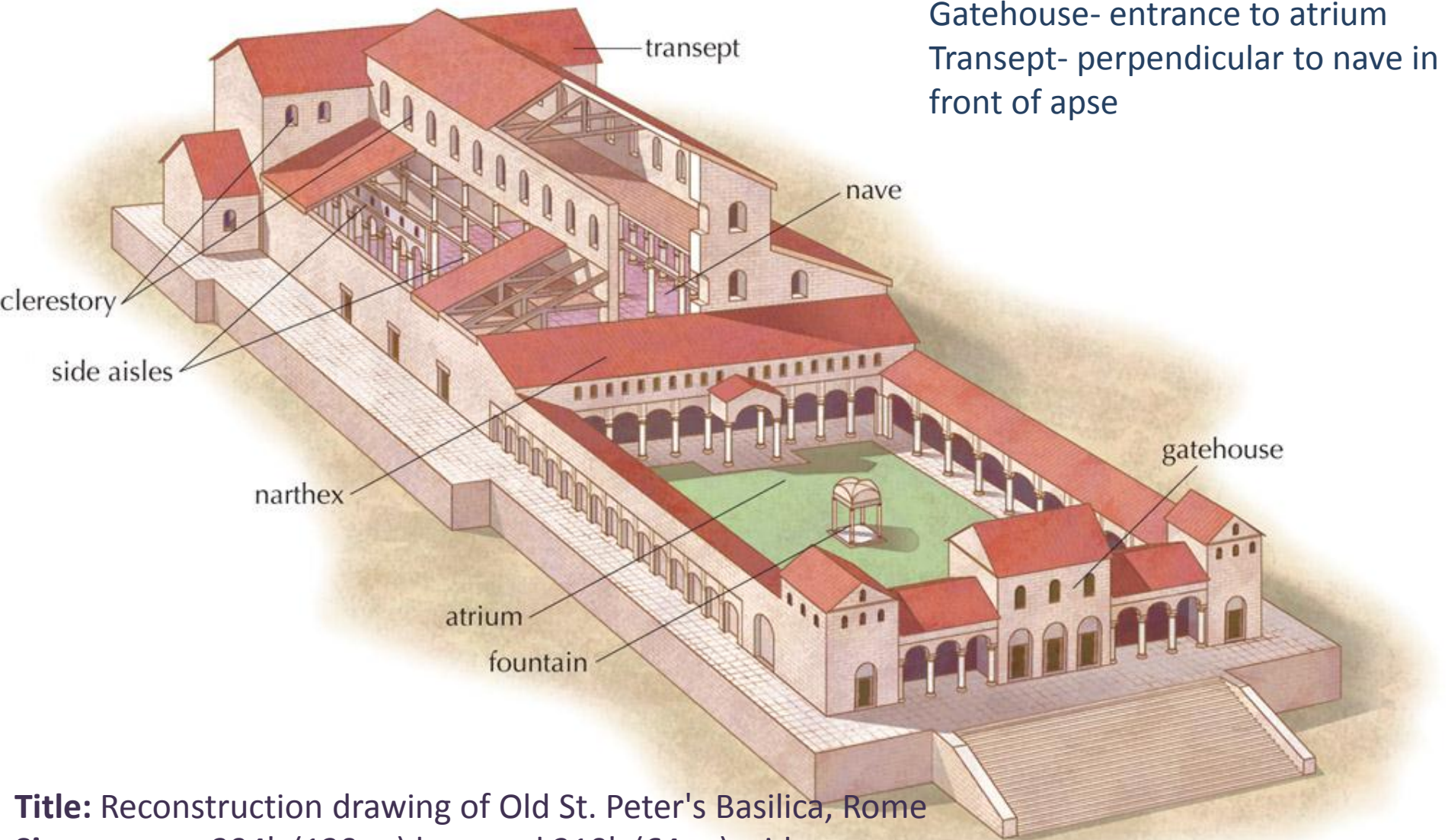


central-plan church



Narthex- entrance porch to a church
 Atrium- open courtyard to the sky
 Aisle- long hallway

sanctuary- principle room
 naos- principle room



Title: Reconstruction drawing of Old St. Peter's Basilica, Rome

Size: approx. 394' (120 m) long and 210' (64 m) wide

Date: c. 320–27; Atrium added in later 4th century

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Size: approx. 394' (120 m) long and 210' (64 m) wide
Date: c. 320–27; Atrium added in later 4th century

Unusual plan- double side aisles

Narthex across width of building

nave colonnade

Catacombs underneath

St. Peter is buried in a ciborium-pavilion like structure under nave with 4 columns

in apse on platform was an Altar - table like structure where religious rite are performed.



Title: Church of Santa Sabina.
Exterior view from the southeast
Date: c. 422–32 CE

Most churches rebuilt but this one is true to style

Very similar to Roman basilica

Outside severe brick work
Inside Marble veneer

Columns on the inside
Spolia from a 2nd century building



24 columns- Corinthian order

Nave arcade- arches over columns

Unlike nave

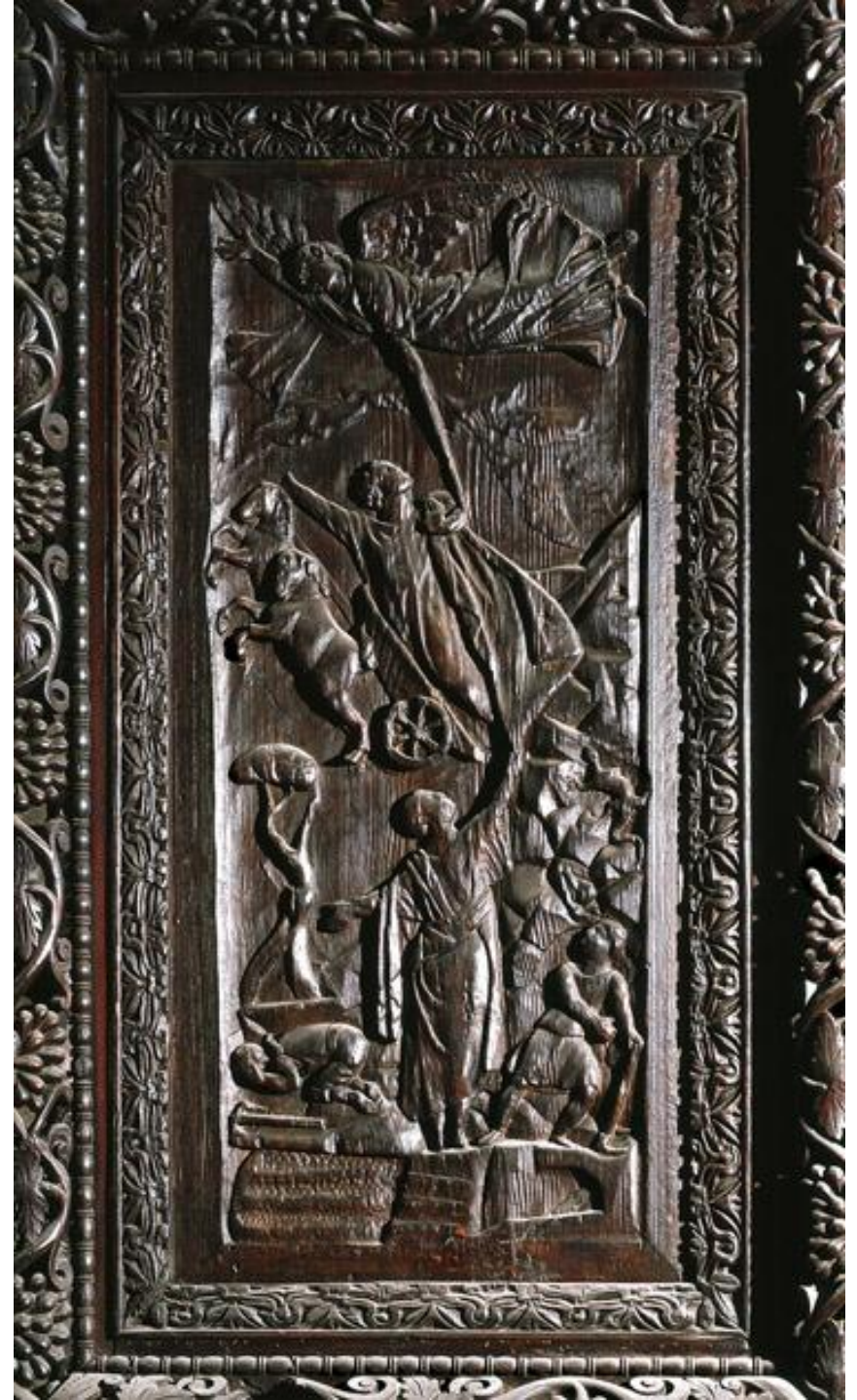
Spandels are marble images of the apostles and patrons

Triforium – blind wall over spandrels which usually have paintings on them



Title: *The Ascension of Elijah*
Medium: Cypress wood
Date: 420s

Door panel



Title: *Parting of Lot and Abraham*

Medium: Mosaic

Size: Panel approx. 4'11" X 6'8" (1.2 X 2 m)

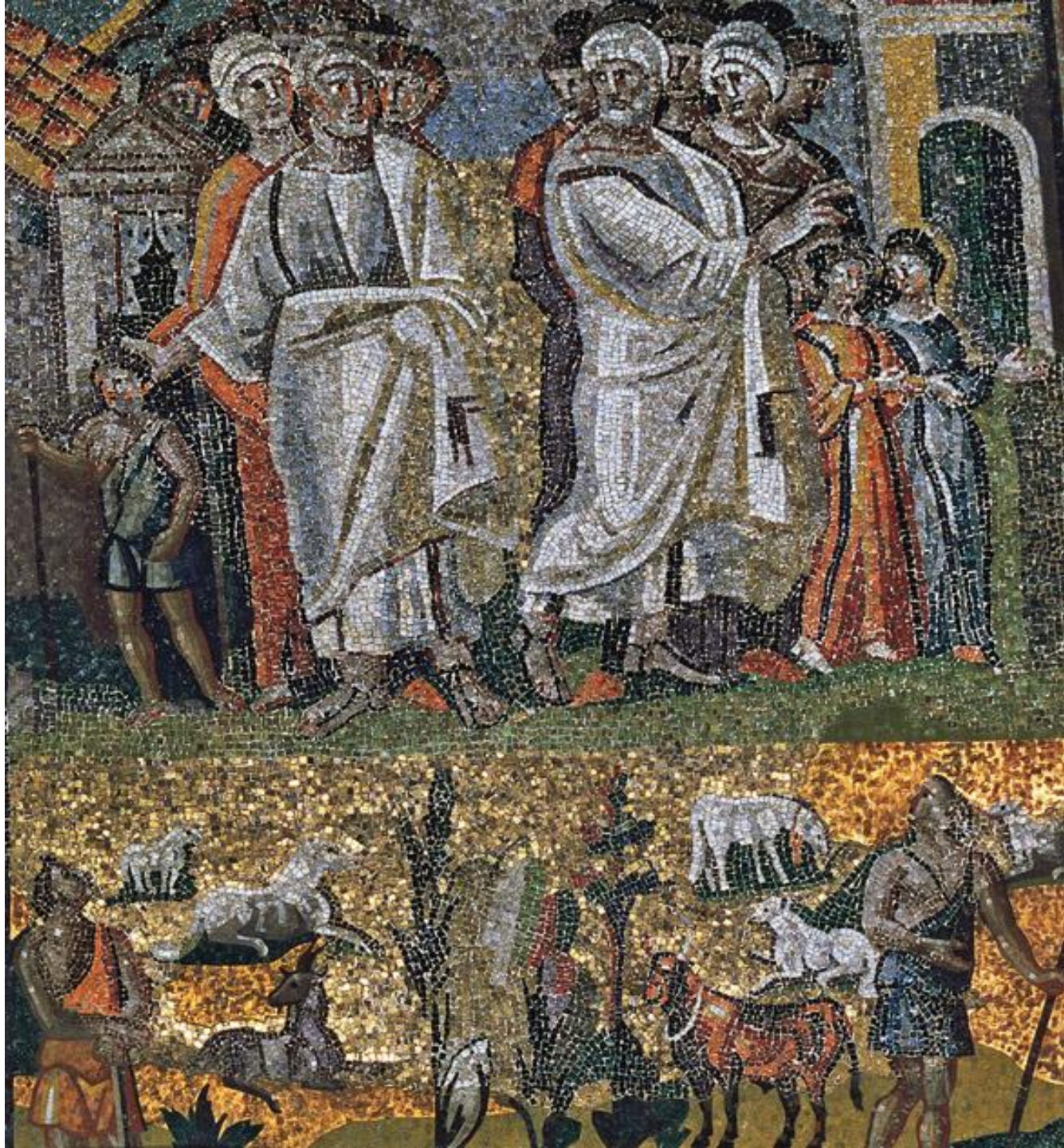
Date: 432–40

Lot and his family turn to Jordan while Abraham and his family remain in Canaan

Abraham is the founder of Israel and an ancestor of Jesus

Little shading done, hind of what in buildings?

Outlines tend to flatten the forms



Title: Plan and section, Church of Santa Costanza,
Rome., c. 350

Central – Plan Churches

Tholos or round structure
Altar in the center

Mausoleum of Constantia- daughter of
Constantine

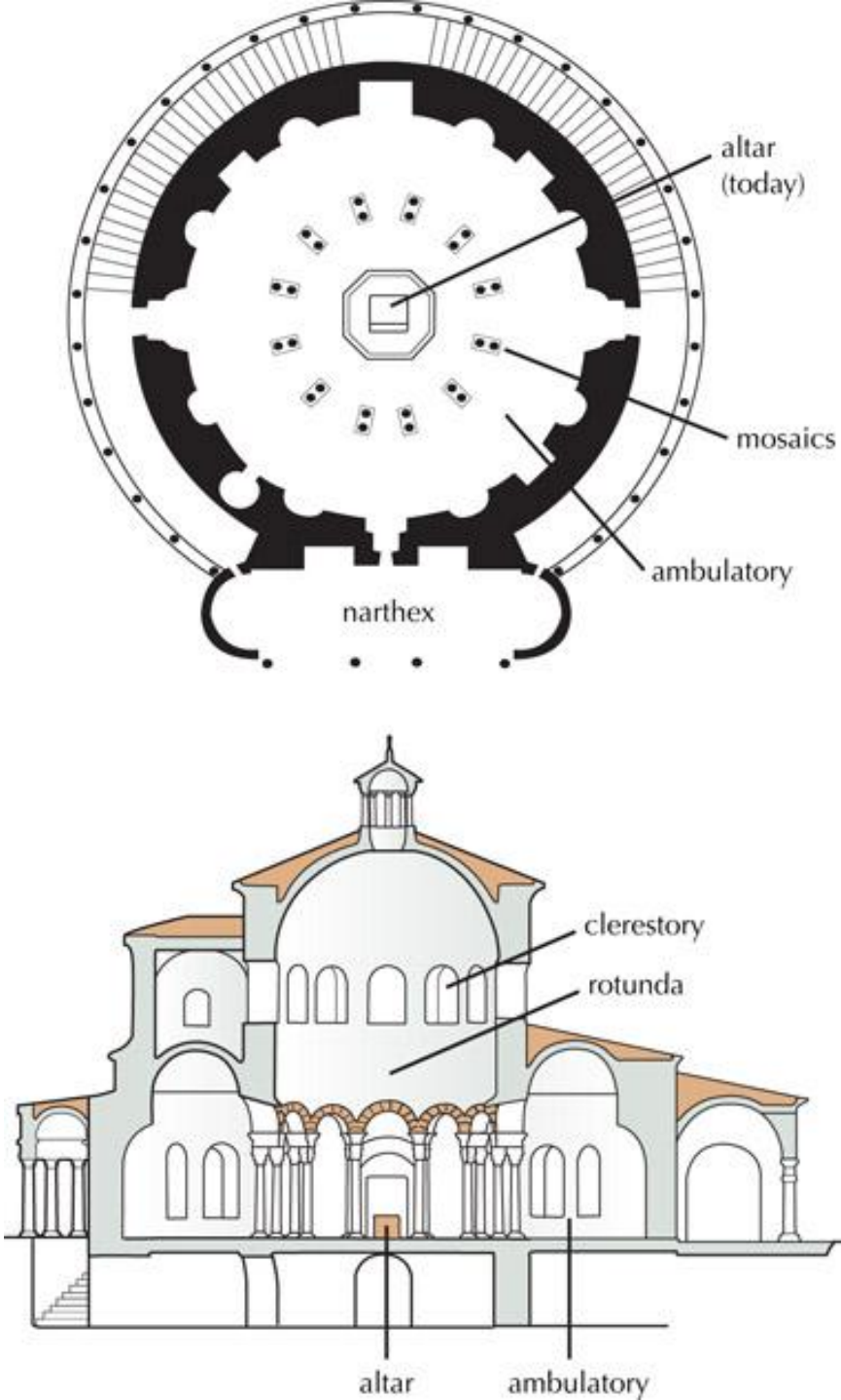
Consecrated as a Church 1256

Tall rotunda encircled by a barrel vault
passageway called a **ambulatory**

Composite order column- ionic and Corinthian
combined

Richly molded entablature blocks support the
arcade and dome

Marble and mosaics interior spaces





Title: Church of Santa Costanza. Ambulatory with harvesting mosaic. Niche at left with mosaic of Christ

Date: c. 350

Interior inside the ambulatory of the rotunda

Resembles the older catacomb walls

Mosaic on the ceiling of the barrel vault

Wall Niches used to display religious objects or sculptures

Sunken in windows to light darker spaces

Title: *Harvesting of Grapes*

Medium: Mosaic

Size: Mosaic

Date: c. 350

Putti- naked
male child
angels derived
from cherubs

Collecting
grapes from
grape vines
even pulling
wagons to drop
into vats for
juice

Constantina
saw grapes
and the blood,
her pagan
husband saw
other things



Title: Mausoleum of Galla Placidia

Date: c. 425–26

When Christianity split to east and west, Milan then Ravenna in Italy became a hub capital- many 5th and 6th century building are very well preserved

Funery structure attached to Church, named after family buried there

Cruciform or cross-shaped, pendentive dome- transition triangle from arch to dome

Blind arcading- series of decorative arches applied to a solid wall

Tall slit windows and simple cornice only exterior decorations





Title: Mausoleum of Galla Placidia. View from entrance, barrel-vaulted arms housing sarcophagi, lunette Mosaic of the Martyrdom of Saint Lawrence

Date: c. 425–26

Interior space contrasts the exterior simplicity, mosaic walls
 Lunette features mosaic artwork "Martyrdom of Saint Lawrence"
 Stark night mosaic ceilings, Veined marble panels contrast the mosaics vivid colors

Niches house sarcophagi, floral patterns, apostles gesturing like orators

St Lawrence holds bible and gesture towards fire, saint of bakers
 Dove symbolize eternal life

Title: *Good Shepherd*, lunette over the entrance

Medium: Mosaic

Date: c. 425–26

Source/ Museum: Mausoleum of Galla Placidia, Ravenna



Good Shepherd
Lunette over
entrance

Shading,
suggesting a
single light source

Landscape being
imitated

Jesus no longer
your shepherd
carrying sheep, he
is older and
depicted with Halo

Whats he holding?

Imperial purple
and gold

Better use of
Space