

Chapter 7-2

Early Christian, Jewish, and Byzantine
Art

Title: Baptistry of The Orthodox, Ravenna: Clerestory and Dome: *Baptism of Christ and Procession of Apostles, Gospels and Thrones, The Prophets*

Date: Early 5th century

Source/ Museum: Ravenna, Italy

Original wood then replaced by a dome, marble stucco and mosaic ,
on the clerestory AN ARCADE SPRINGS FROM COLUMNS

Each main arch contains 3 arches

Old Testament characters in stucco relief

Pediments?

Picture in Tondo shows the baptism of
Jesus by John

Lowest Ring?

Apostles stand holding their crowns
And are flanked by stylized plants



Title: Sarcophagus of Junius Bassus

Medium: Marble

Size: 4 X 8' (1.2 X 2.4 m)

Date: c. 359

Source/ Museum: Grottoes of Saint Peter, Vatican, Rome

Baptized Roman
official

2 registers divided by
columns

Alternating gables

Top entablature-
inscriptions

Puttis- producing wine
for Christ

Jesus with Peter and
Paul at his sides rests
his feet on Aeolus



Early Byzantine Art

- Associated with the reign of Justinian 1 527-65
- 5th century to 726 (iconoclastic controversy)
- Monumental, Energizing, Far-reaching
- Eastern Empire flourished in the 5th and 6th Centuries
- Army and Navy reigned supreme

Title: Anthemius of Tralles and Isidorus of Miletus. Church of Hagia Sophia. View from the southwest

Date: 532–37

Source/ Museum: Istanbul



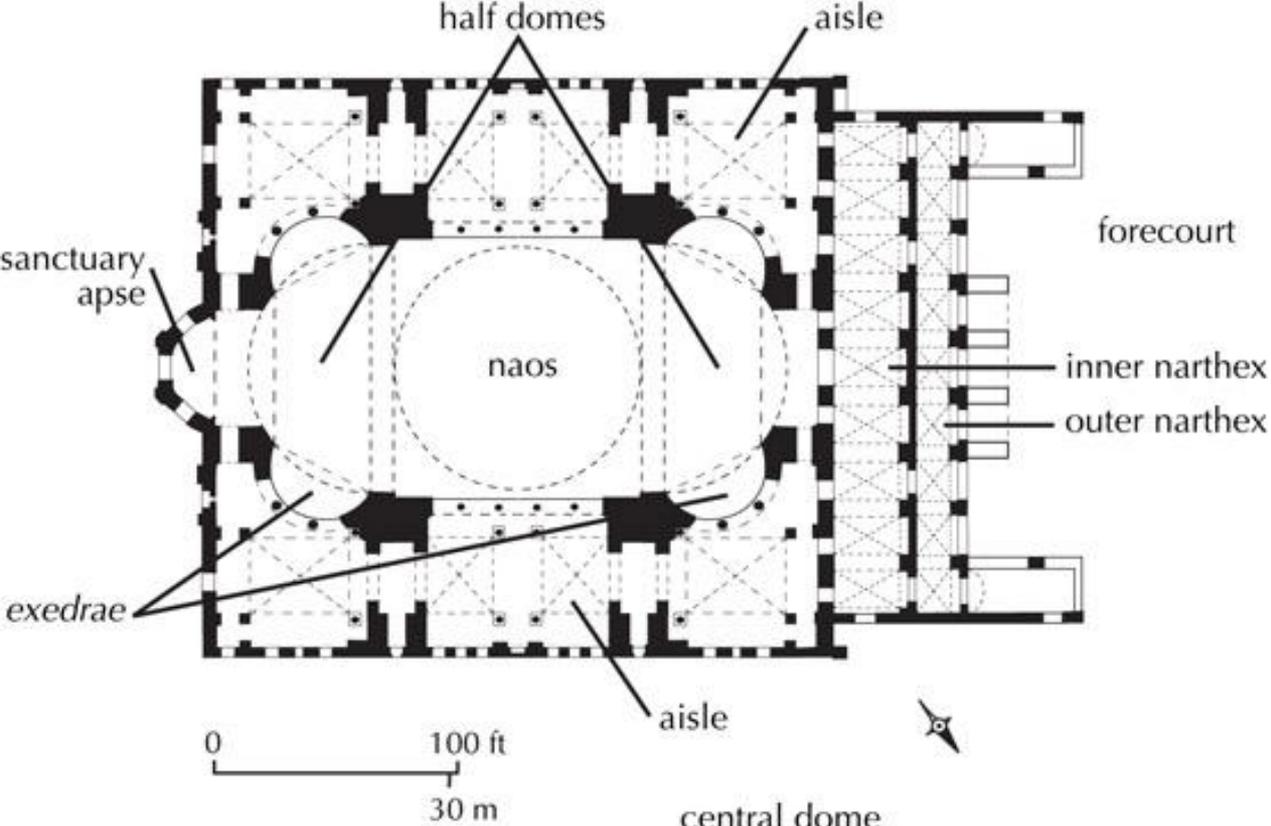
532 rioters destroyed half of Constantinople....

Justinian and Theodora his wife embarked on a massive building project

“Holy Wisdom”

Build by scholars not architects
Anthemius and Isidorus
-physics and geometry experts

Title: Plan and section of the Church of Hagia Sophia

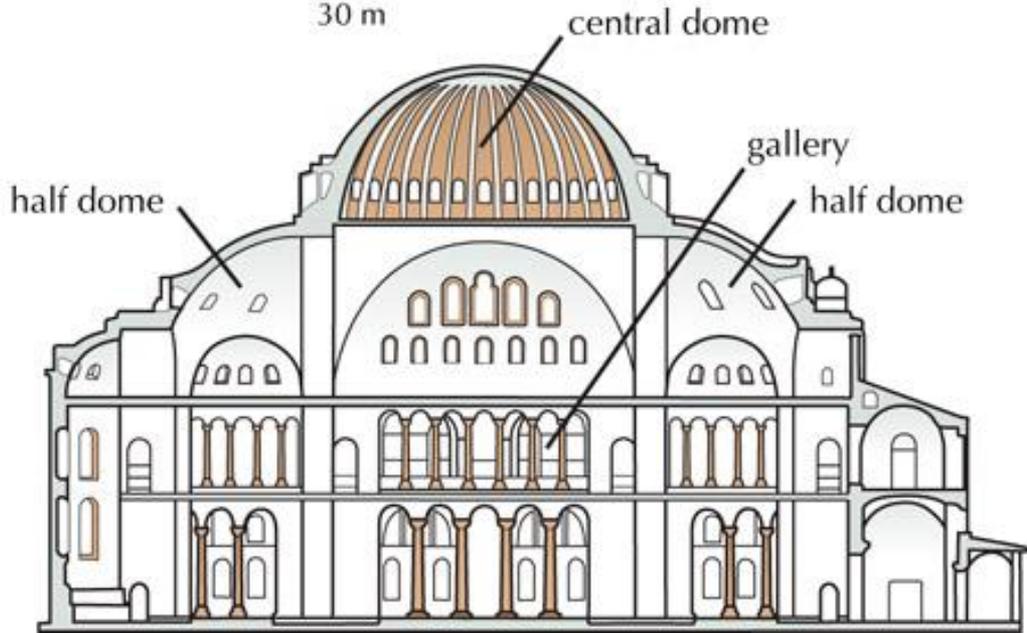


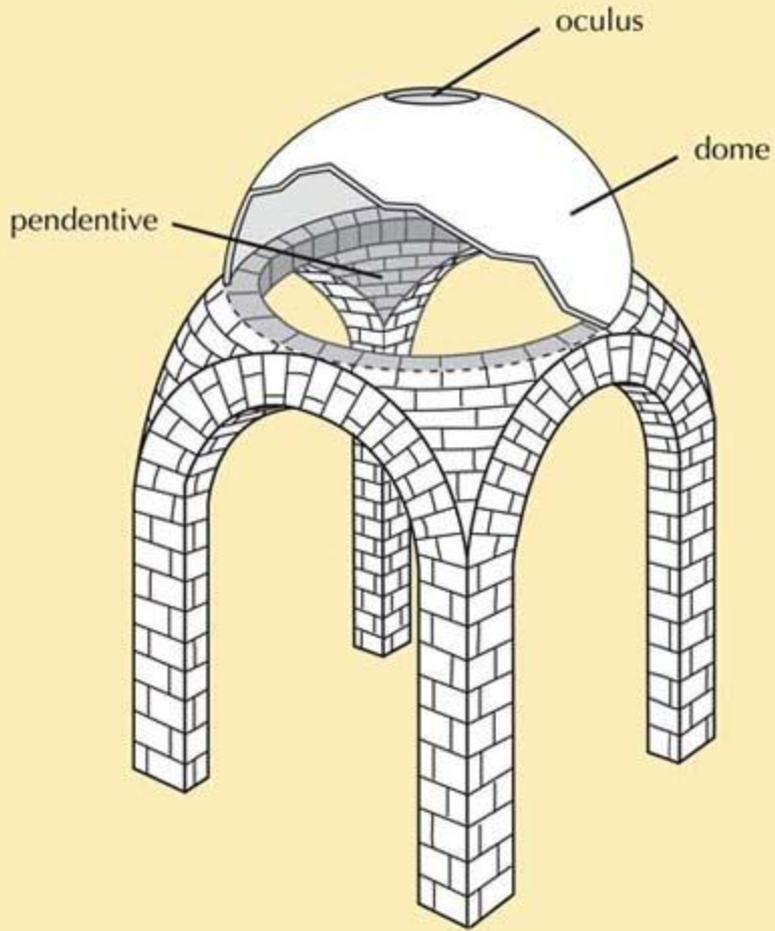
2narthex

No nave just large Naos

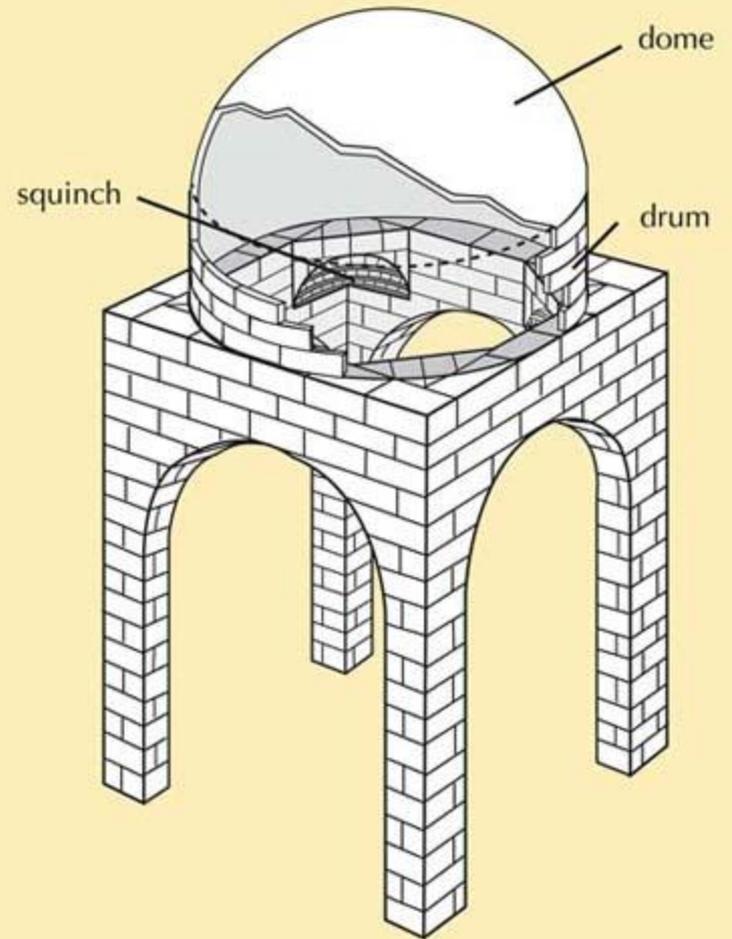
Domes with in domes

The central dome towers above the rest

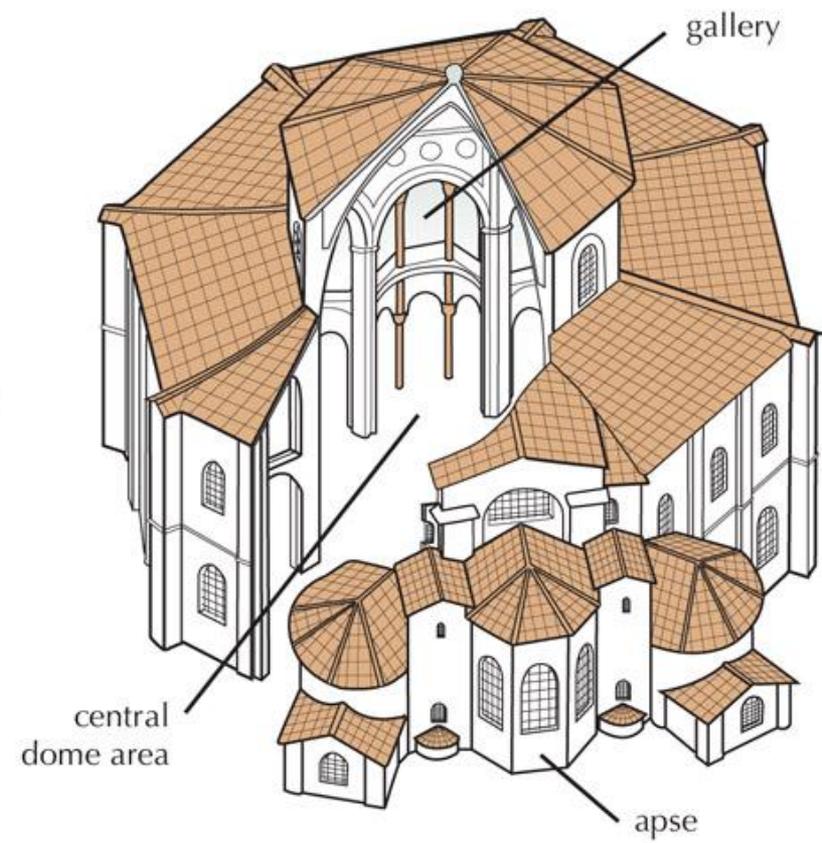
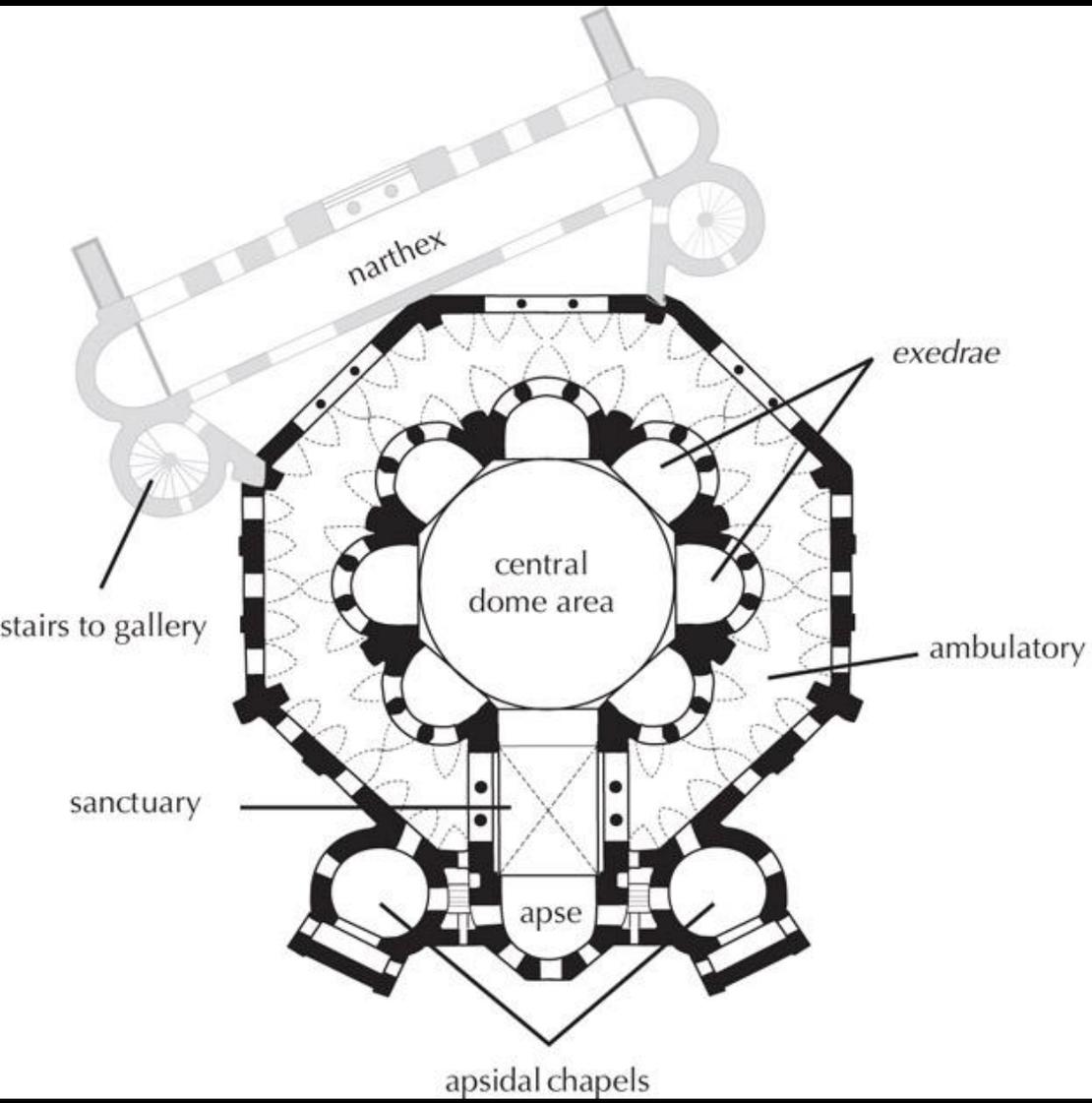




dome on pendentives



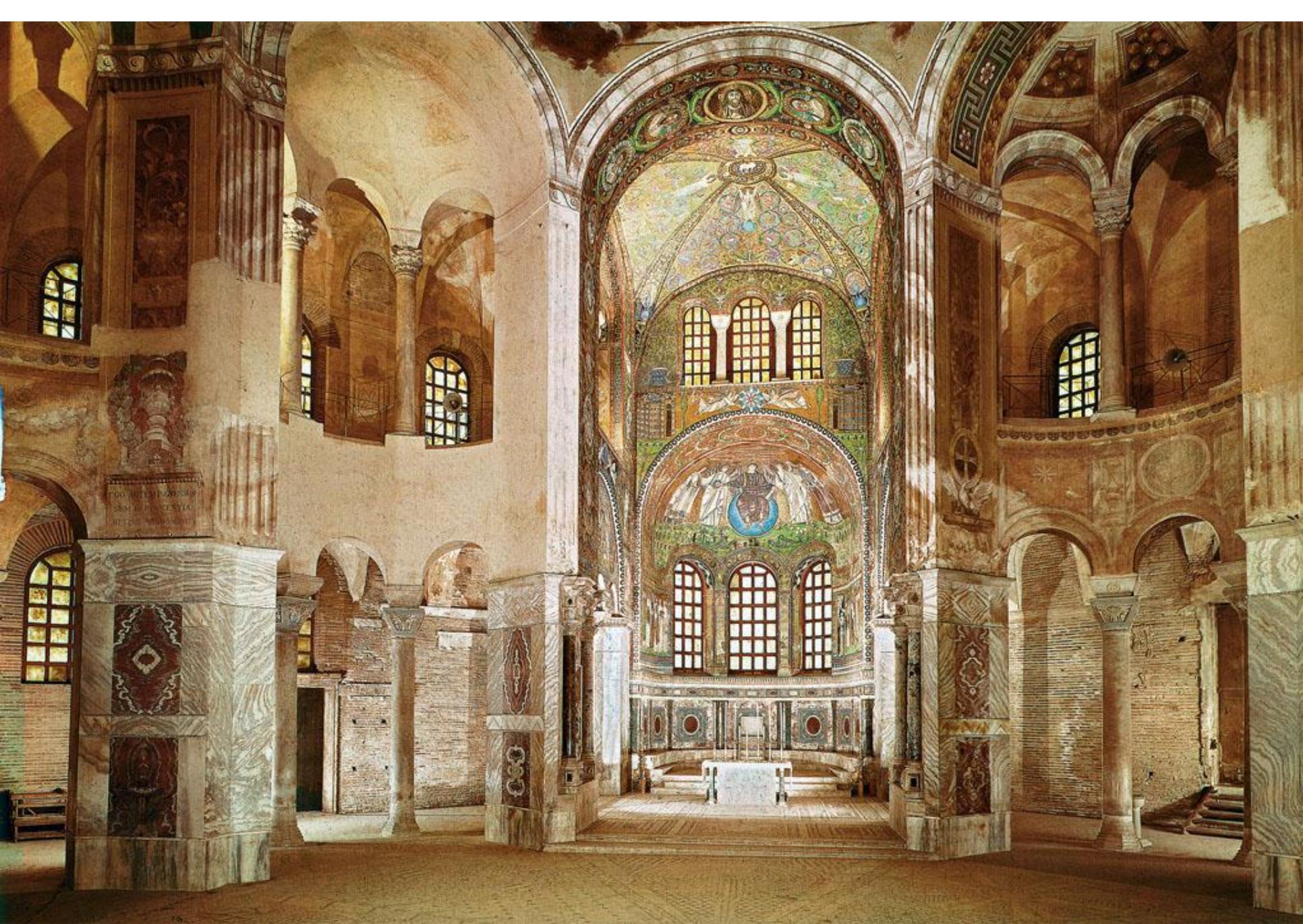
dome on squinches



Title: Church of S. Vitale, south wall of the sanctuary. *Abel and Melchizedek* shown in the lunette (at right), and *Christ Enthroned, Flanked By Saint Vitalis and Bishop Ecclesius* in the half dome

Date: Consecrated 547





Title: *Emperor Justinian and His Attendants*, North wall of the apse

Medium: Mosaic

Size: 8'8" X 12" (2.64 X 3.65 m)

Date: Consecrated 547

Justinian and his attendants he wears a crown and huge purple cloak ..royal color
Crosses and gospel book bowl symbolizes the Host or body of christ

Chi Rho

Depth ?

Burning incense



Title: *Empress Theodora and Her Attendants*, South wall of the apse

Medium: Mosaic

Size: 8'8" X 12" (2.64 X 3.65 m)

Date: Consecrated 547

Theodora, standing beneath fluted canopy holding a golden chalice, wearing purple

Magi- on her robe

Intense gaze lots of
Jewels on her crown

Richness of the court

Layers and layers of
Silk and linens



Title: *The Transfiguration of Christ with Sant' Apollinare, First Bishop of Ravenna*

Medium: Mosaics

Date: Consecrated 549 apse, 6th century; wall above apse, 7th and 9th centuries; side panels, 7th century

Apse mosaic

Symbols?

Christ Transfiguration
(Jesus' Revelation of his divinity)
Elijah and Moses and hand of God
emerge from the clouds

3 sheep represent apostles, Peter,
John, James

No spatial recession

Gesture, and halo



Artist: Probably from the court workshop at Constantinople

Title: *Archangel Michael*, Panel of a diptych

Medium: Ivory

Size: 17 X 15½" (43.3 X 14 cm)

Date: Early 6th century

Ivory

Arch Angel Michael, original part of Diptych

Space is off,

classic idealized style

Divine Messenger hold a staff of power

Orb topped with cross

Columns with round arch



Title: *Rebecca at the Well*

Medium: Tempera, gold, and silver paint on purple-dyed vellum

Size: 13 ½ X 9 ⅞" (33.7 X 25 cm)

Date: Early 6th century

Scriptorium- writing room

Manuscripts- hand written books

Codex- early book

Used very costly materials such as vellum- fine writing surface made of calfskin

From book of Genesis, mimics continuous narrative, written in Greek

Mini- colonnaded road city behind, get water gives some to Elizer marries Isaac Abrahams son.



Title: *The Crucifixion and Resurrection*

Size: 13½ X 10½" (33.7 X 26.7 cm)

Date: 586

Illustrations of manuscripts inspired by church mosaics

Christ death and Resurrection

Byzantine Christ is older, and bearded and triumphs over death

Wearing purple which is royal

Disc.. Sun and moon

Spear, vinegar instead of water

Bottom- door open guards stunned

Lush foliage



Title: *The Ascension*

Medium: n/a

Size: 13½ X 10½" (33.7 X 26.7 cm)

Date: 586

Clouds are transformed into a **mandorla**- a full body halo

Fiery wheels and 4 beasts seen by the prophet Ezekiel

Which symbolize who?

Virgin in pose of an orant

Angels give explanations to the apostles





Title: *Virgin and Child with Saints and Angels*
Icon

Medium: Encaustic on wood

Size: 27 X 18⁷/₈" (69 X 48 cm)

Date: Second half of the 6th century

Icon very rare due to Iconoclasm 726 by Leo

Mary sits with son, she is the intermediary between her divine son and worshippers

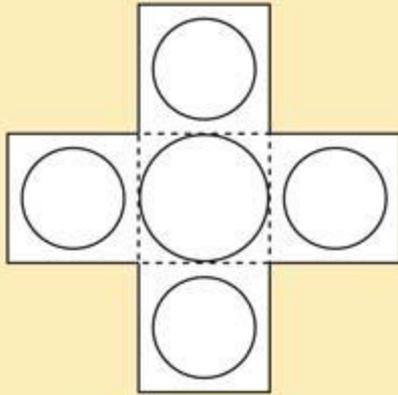
Christian warrior saints Theodore and George slain the dragon that is paganism

Angels behind then

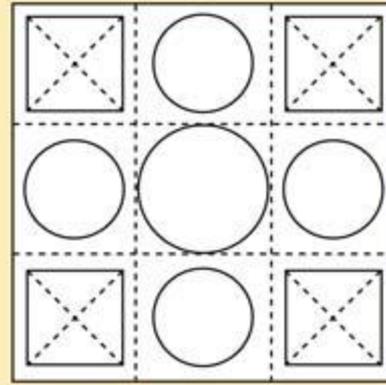
Saints more stylized then other figures

Middle Byzantine

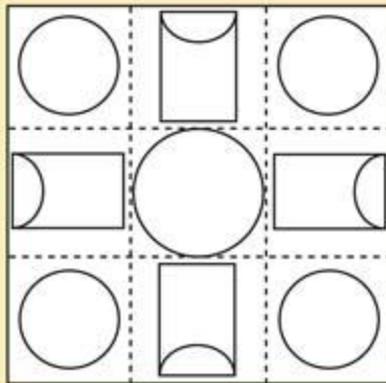
- Byzantine empire shrinks to Turkey and areas around black sea
- 843-1204
- Peace until the Crusaders in 1204
- Reign under Macedonian Dynasty cultural rebirth (873-1056)
- Art reflects strong spiritual focus



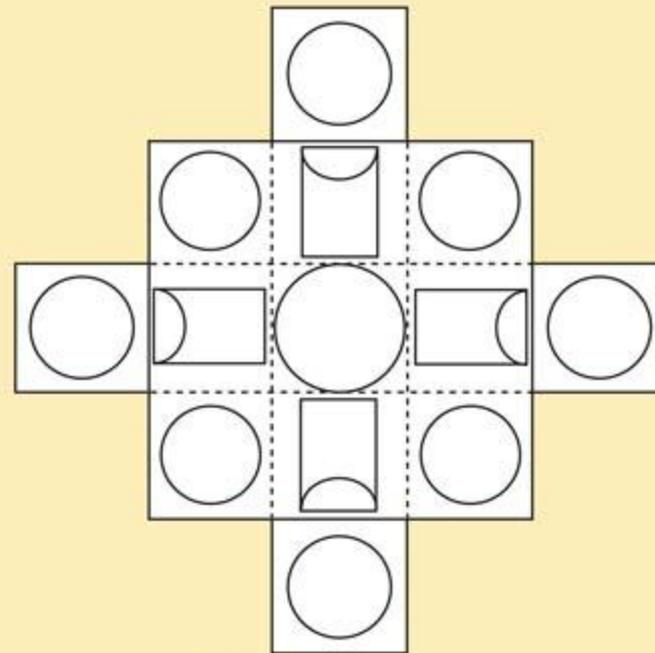
(a) Domed Greek Cross
Saint Mark's, Venice



(b) Greek cross domes over
square plan



(c) Quincunx domes over
square plan



(d) Expanded quincunx
Saint Basil's, Moscow



Title: Cathedral of St. Mark. View looking toward apse

Date: Present building begun 1063

Molded after the Holy apostle Church in Constantinople

Domed Greek cross plan

5 great domes, supported by pendentives and surround by barrel vaults

Marble on lower walls mosaic above in a golden material

Stored bones of Patron saint of Venice, Saint Mark

Dome depict the Pentecost, Holy Spirit to the Apostles

Title: Interior, Cathedral of Santa Sophia.

Apse mosaic: *Orant Virgin and Communion of the Apostles*

Date: 1037–46

Founded by Grand Prince Yaroslav after the city of Kiev burned in 1017

Quincunx dome plan but then expanded to have double side aisles, 5 apses, a large central dome, and 12 smaller domes
Why 13 domes?

Confusing compartmentalizing interior
interior has lavish decorations and mosaics



Title: *Virgin of Vladimir Icon*

Medium: Tempera on panel

Size: height approx. 31" (78 cm)

Date: Faces, 11th–12th century; the figures have been retouched

Icon

Greatly revered

Humanized approach, Jesus is being loving held and shown affection

More intimate and personal religion

Paintings of this are know as virgin of compassion showing the 2 pressing cheeks together



Title: Central Domed Space and Apse (the *Naos*), Katholikon

Date: Early 11th century and later

Greece

2 churches joined, the dome is supported on **squinches-arch or lintel built across square spaces to support a dome**

Dome above ring of arch windows

Lots of elements, including domes, squinches, pendentives, groin vaults, barrel vaults, and arcades

Eyes drawn up into dome space

Single, double, and triple windows all used

Decorated in mosaics





Title: *Crucifixion*

Medium: Mosaic

Date: Late 11th century

Jesus is shown sagging and close to death

No royal robe

Blood and Water from his side

Not many people Mary and Young John the Apostle

Form anchored to the world by blood and a few plants

Halos shown on all 3

Simple forms make this emotional



Title: Palatine Chapel, view toward the East

Date: Mid-12th century

Sicily

Basilica Style Church

Arcades of Decorated Columns and spandrels

Byzantine dome of Squinches

Blessing Christ holds an open book

Mosaic floors

Well proportioned figures fill the areas of the church

Strong contrast of light and dark to separate figures from back grounds
Very energetic!



Title: Chamber of King Roger, Norman Palace

Date: Mid-12th century

Domestic byzantine Art,

“Kings Chamber”

Marble panels at floor

Mosaics cover upper walls and vault

Highly stylized lions, trees, centaurs, peacocks, and hunters

AND GIRFFINS!

Gilded Interiors reflected light

Title: Harbaville Triptych

Medium: Ivory

Size: closed 11 X 9½" (28 X 24.1 cm) open 11 X 19" (28 X 48.2 cm)

Date: Mid-11th century

Mary and John the Baptist flank Jesus in the middle panel



Other figures are military saints and Martyrs

is likely to have been brightly painted

High relief

Roundels have heads carved into them to depict more people



Title: *Archangel Michael*, icon

Medium: Silver gilt with enamel

Size: 19 X 14" (48 X 36 cm)

Date: Late 10th or early 11th century

Spoke about how angels and archangels would have been the mediate between humans and God

Head and hands executed in relief

Jewels covered his halo, clothes, and wings also the frames

Cloisonne- outer frame

Roundels depict faces on enamel

Same idealized grace as the ivory

Title: *David the Psalmist*

Medium: Paint and gold on vellum

Size: sheet size 14 X 10½" (35.6 X 26 cm)

Date: Second half of the 10th century

Atmospheric perspective

3-d figures reside in a receding space

Lush greenery and animals occupy the page

Classical inspiration- Melody leans casually on David, Wood Nymph Echo hide behind column, Mt. Bethlehem personified in the lower right

Similar to Orpheus who soothed the sheep with music.



Late Byzantine Art

- 1261
- After Byzantine expelled the crusaders
- Rebuilding or adding on to existing structures
- Very impressive interior decors



Title: Funerary Chapel, Church of the Monastery of Christ

Date: c. 1310–21

Sarcophagi filled the wall spaces

Jesus enter Limbo to rescue from the devil for adam and eve

Sarcophagi would have been surround by portraits of the deceases

Last judgment painted on the vault of the nave



Title: *Anastasis*
Medium: fresco

Apse of the Funerary chapel
Christ the Savior in White, moves with force, sporting a mandorla

What is he standing on?

Who are the people he is holding and who is behind him?



Artist: Andrey Rublyov

Title: *The Old Testament Trinity*
(*Three Angels Visiting Abraham*), icon

Medium: Tempera on panel

Size: 55½ X 44½" (141 X 113 cm)

Date: c. 1410–25

Adam and his wife who entertain 3 identical strangers who are divine beings

Representing the Trinity

Like the Greeks later Byzantines relied on Mathematical equations to create ideal beings

Triangle and balance

Few people more focus on the message