Late Antiquity
Fourth Style wall paintings in the Ixion Room (triclinium P) of the House of the Vettii, Pompeii, Italy, ca. 70–79 CE.
Samuel anoints David, detail of the mural paintings in the synagogue, Dura-Europos, Syria, ca. 245–256. Tempera on plaster, 47 high.
Restored cutaway view of the Christian community house, Dura-Europos, Syria, ca. 240–256 (John Burge). (1) former courtyard of private house, (2) meeting hall, (3) baptistery.
Restored view and plan of a typical Roman house of the Late Republic and Early Empire (John Burge). (1) fauces, (2) atrium, (3) impluvium, (4) cubiculum, (5) ala, (6) tablinum, (7) triclinium, (8) peristyle.
The Good Shepherd, the story of Jonah, and orants, painted ceiling of a cubiculum in the Catacomb of Saints Peter and Marcellinus, Rome, Italy, early fourth century.
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Moscophoros
ca. 570 BCE
The Good Shepherd, the story of Jonah, and orants, painted ceiling of a cubiculum in the Catacomb of Saints Peter and Marcellinus, Rome, Italy, early fourth century.
Sarcophagus with philosopher, orant, and Old and New Testament scenes, ca. 270. Marble, 1’ 111/4” x 7’2”. Santa Maria Antiqua, Rome.
Sarcophagus with philosopher, orant, and Old and New Testament scenes, ca. 270. Marble, 1’ 111/4” x 7’2”. Santa Maria Antiqua, Rome.
Front panel of sarcophagus with a myth of Selene and Endymion (detail).

Parian marble.

54 × 216 × 11,5 cm.

Mid-2nd century A.D.

Inv. No. 6758.

Mantua, Ducal Palace.

Origin:
Sarcophagus of a philosopher, ca. 270–280 CE. Marble, 4’ 11” high. Vaticani, Rome. PAGAN
Christ seated, from Civita Latina, Italy, ca. 350–375. Marble, 2’ 41/2” high. Museo Nazionale Romano–Palazzo Massimo alle Terme, Rome.
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Museo Nazionale Romano–Palazzo Massimo alle Terme, Rome.
Statue of Seated Livia, 1st C. CE
Restored cutaway view (top) and plan (bottom) of Old Saint Peter’s, Rome, Italy, begun ca. 319 (John Burge). (1) nave, (2) aisle, (3) apse, (4) transept, (5) narthex, (6) atrium.
Interior of Santa Sabina, Rome, Italy, 422–432.
Interior of Santa Costanza, Rome, Italy, ca. 337–351.
Plan of Santa Costanza, Rome, Italy, ca. 337–351.
Detail of vault mosaic in the ambulatory of Santa Costanza, Rome, Italy, ca. 337–351.
Closer detail
4th c. Ambulatory vault Mosaics: closer view of decorative roundels with putti and birds
The parting of Abraham and Lot, nave of Santa Maria Maggiore, Rome, Italy, 432–440. Mosaic, 3’ 4” high.
Mausoleum of Galla Placidia, Ravenna, Italy, ca. 425.
Interior of the Mausoleum of Galla Placidia, Ravenna, Italy, ca. 425.
Christ as the Good Shepherd, mosaic from the entrance wall of the Mausoleum of Galla Placidia, Ravenna, Italy, ca. 425.
Christ as the Good Shepherd, mosaic from the entrance wall of the Mausoleum of Galla Placidia, Ravenna, Italy, ca. 425.
Dome of Mausoleum of Galla Placidia, Ravenna, Italy, ca. 425.
Starry Night, Vincent van Gogh, 1889, oil on canvas
Interior of Sant’Apollinare Nuovo, Ravenna, Italy, dedicated 504.
Miracle of the loaves and fishes, mosaic from the top register of the nave wall (above the clerestory windows in FIG. 11-17) of Sant’Apollinare Nuovo, Ravenna, Italy, ca. 504.
The old farmer Corycus, folio 7 verso of the Vatican Vergil, ca. 400-420. Tempera on parchment, 1’ ½” X 1’. Biblioteca Apostolica Vaticana, Rome.
Rebecca and Eliezer at the well, folio 7 recto of the Vienna Genesis, early sixth century. Tempera, gold, and silver on purple vellum, approx. 1’ 1/4” X 9 1/4”. Österreichische Nationalbibliothek, Vienna.
Christ before Pilate, folio 8 verso of the *Rossano Gospels*, early sixth century. Tempera on purple vellum, 11” X 10 1/4”. Museo Diocesano d’Arte Sacra, Rossano.
Suicide of Judas and Crucifixion of Christ, plaque from a box, ca. 420. Ivory, 3” X 3 7/8”. British Museum, London.
Woman sacrificing at an altar, right leaf of the diptych of the Nicomachi and the Symmachii, ca. 400. Ivory, 11 3/4” X 5 1/2”. Victoria and Albert Museum, London.
Procession of the imperial family, detail of the south frieze of the Ara Pacis Augustae, Rome, Italy, 13–9 BCE. Marble, 5’ 3” high.