Byzantine Art
Europe and the Byzantine Empire ca. 1000
Justinian
The Byzantine Empire Under Justinian. Justinian's reconquests of North Africa, Italy, and the coast of Spain severely strained the empire's resources.
The Spread of Christianity. Christian churches appeared first in the major cities of the Empire and spread only gradually into the countryside, in part due to the establishment of monasteries.
Byzantine Constantinople
Contemporary Istanbul
Contemporary Istanbul
Helena’s Relics
Saint Helena in St. Peter’s, Rome, Andrea Bolgi, 1635
Contains what is believed to be a piece of the true cross.
What was believed to be the Holy Lance of Longinus, was given to Innocent VIII in 1492.

Sculpture by Gian Lorenzo Bernini, 1635, St. Peter’s Rome
Head of St. Andrew, St. Peter’s, Rome, Francois Duquesnoy, 1635
Veronica’s veil, Francesco Mochi, 1629, St. Peter’s, Rome
Hagia Sophia
Constantinople (Istanbul, Turkey)
Figure 12-2 ANTHEMIUS OF TRALLES and ISIDORUS OF MILETUS, aerial view of Hagia Sophia (looking north), Constantinople (Istanbul), Turkey, 532–537.
Figure 12-3 ANTHEMIUS OF TRALLES and ISIDORUS OF MILETUS, plan (top) and restored cutaway view (bottom) of Hagia Sophia, Constantinople (Istanbul), Turkey, 532-537 (John Burge).
Figure 12-4 ANTHEMIUS OF TRALLES and ISIDORUS OF MILETUS, interior of Hagia Sophia (looking southwest), Constantinople (Istanbul), Turkey, 532–537.
Figure 12-5 Dome on pendentives (left) and on squinches (right).
Fig. 8o. A Dome on Pendentives. \(ABCD\) is the square area over which a dome is to be erected. If the diameter of the dome is equal to one side of the square, the area will not be covered; if it is equal to the diagonal of the square, the dome will project beyond the sides (1). The latter diameter was sometimes used and the sides of the dome cut off vertically so that the square was exactly covered; but the result was an imperfect dome (2). To secure a perfect dome the Byzantine builders conceived the idea of slicing this imperfect dome off horizontally just above the arches made by the vertical cutting, thus securing a circular base upon which to erect a true dome (3). The triangular segments of the original dome are the pendentives.
OMPHALION

The place where Byzantine Emperors have been coronated
Ravenna Mosaics: 5th and 6th Centuries

Ravenna was part of Western Roman Empire (Latin) until it collapsed in 476 CE. It became part of Eastern Roman Empire (Byzantine) in 539 CE.
Christ as the Good Shepherd, mosaic from the entrance wall of the Mausoleum of Galla Placidia, Ravenna, Italy, ca. 425.
The parting of Abraham and Lot, nave of Santa Maria Maggiore, Rome, Italy, 432–440. Mosaic, 3’ 4” high.
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.
Figure 12-10 Justinian, Bishop Maximianus, and attendants, mosaic on the north wall of the apse, San Vitale, Ravenna, Italy, ca. 547.
ca. 425 CE

ca. 547 CE
San Vitale
Ravenna, Italy
Figure 12-6 Aerial view of San Vitale (looking northwest), Ravenna, Italy, 526–547.
Figure 12-7 Plan of San Vitale, Ravenna, Italy, 526–547.
Figure 12-8 Interior of San Vitale (looking from the apse into the choir), Ravenna, Italy, 526–547.
Figure 12-9 Choir and apse of San Vitale with mosaic of Christ between two angels, Saint Vitalis, and Bishop Ecclesius, Ravenna, Italy, 526–547.
Figure 12-10 Justinian, Bishop Maximianus, and attendants, mosaic on the north wall of the apse, San Vitale, Ravenna, Italy, ca. 547.
Figure 12-11 Theodora and attendants, mosaic on the south wall of the apse, San Vitale, Ravenna, Italy, ca. 547.
Saint Apollinare in Classe
Figure 12-12 Saint Apollinaris amid sheep, apse mosaic, Sant’Apollinare in Classe, Ravenna, Italy, ca. 533-549.
Christ as the Good Shepherd, mosaic from the entrance wall of the Mausoleum of Galla Placidia, Ravenna, Italy, ca. 425.
Monastery of St. Catherine, Church of the Virgin, Mt. Sinai, Egypt, mid 6th Century
Figure 12-13  *Transfiguration of Jesus*, apse mosaic, Church of the Virgin, monastery of Saint Catherine, Mount Sinai, Egypt, ca. 548–565.
Gustav Klimt, *The Kiss*, 1907 - 8

Andy Warhol, *Gold Marilyn Monroe*, 1962
Figure 12-14 Justinian as world conqueror (*Barberini Ivory*), mid-sixth century. Ivory, 1’ 1 1/2” X 10 1/2”. Louvre, Paris.
Figure 12-15  Saint Michael the Archangel, right leaf of a diptych, early sixth century. Ivory, 1’ 5” X 5 1/2”. British Museum, London.
Figure 12-17 Ascension of Christ, folio 13 verso of the Rabbula Gospels, from Zagba, Syria, 586. Tempera on parchment, 1’ 1” X 10 1/2”.
Biblioteca Medicea-Laurenziana, Florence.
Figure 12-18  Virgin (Theotokos) and Child between Saints Theodore and George, icon, sixth or early seventh century. Encaustic on wood, 2’ 3” X 1’ 7 3/8”. Monastery of Saint Catherine, Mount Sinai, Egypt.
Middle Byzantine Art
Figure 12-19  Virgin (Theotokos) and Child enthroned, apse mosaic, Hagia Sophia, Constantinople (Istanbul), Turkey, dedicated 867.
Virgin & Child Mosaic
(Middle Byzantine)
Hagia Sophia, Middle Byzantine
Figure 12-20  Katholikon, Hosios Loukas, Greece, first quarter of 11th century.
Figure 12-21 Plan of the Church of the Theotokos (top) and Katholikon (bottom), Hosios Loukas, Greece, second half of 10th and first quarter of 11th centuries. (1) Dome on pendentives, (2) dome on squinches.
Church of the Theotokos, Hosios Loukas, Greece, first quarter of 11th century.
Figure 12-22 Interior of Katholikon (looking into the dome), Hosios Loukas, Greece, first quarter of 11th century.
Figure 12-1 Christ as Pantokrator, dome mosaic in the Church of the Dormition, Daphni, Greece, ca. 1090–1100.
Figure 12-23 Crucifixion, mosaic in the Church of the Dormition, Daphni, Greece, ca. 1090–1100.
Figure 12-24 Interior of Saint Mark’s (looking east), Venice, Italy, begun 1063.
Figure 12-25  Pantokrator, Theotokos and Child, angels, and saints, apse mosaic in the cathedral at Monreale, (Sicily) Italy, ca. 1180–1190.
William Presenting Model of the Church to the Virgin Mary, in the cathedral at Monreale, (Sicily) Italy, ca. 1180–1190.
Figure 12-26 Christ enthroned with saints (*Harbaville Triptych*), ca. 950. Ivory, central panel 9 1/2” X 5 1/2”. Louvre, Paris.
Figure 12-27  Lamentation over the dead Christ, wall painting, Saint Pantaleimon, Nerezi, Macedonia, 1164.
Figure 12-28  David composing the Psalms, folio 1 verso of the *Paris Psalter*, ca. 950–970. Tempera on vellum, 1’ 2 1/8” X 10 1/4”. Bibliothèque Nationale, Paris.
Figure 12-29 Virgin (Theotokos) and Child, icon (*Vladimir Virgin*), late 11th to early 12th century. Tempera on wood, original panel 2’ 6 1/2” X 1’ 9”. Tretyakov Gallery, Moscow.
Late Byzantine Art
Figure 12-30 Anastasis, apse fresco in the parekklesion of the Church of Christ in Chora (now the Kariye Museum), Constantinople (Istanbul), Turkey, ca. 1310–1320.
Figure 12-32  Annunciation, reverse of two-sided icon from Saint Clement, Ohrid, Macedonia, early 14th century. Tempera and linen on wood, 3’ 1/4” X 2’ 2 3/4”. Icon gallery of Saint Clement, Ohrid.
Figure 12-31 Christ as Savior of Souls, icon from the church of Saint Clement, Ohrid, Macedonia, early 14th century. Tempera, linen, and silver on wood, 3’ 1/4” X 2’ 2 1/2”. Icon Gallery of Saint Clement, Ohrid.
Figure 12-33 ANDREI RUBLYEV, Three angels (Old Testament Trinity), ca. 1410. Tempera on wood, 4’ 8” X 3’ 9”. Tretyakov Gallery, Moscow.
Discussion Questions

❖ What influences from Imperial Roman art are seen in Early, Middle, and Late Byzantine? How does the context change?

❖ What are some specific ways that spiritual ideas are expressed in Byzantine art?

❖ What do you think are the most significant qualities of Byzantine art?