

# Early Europe and Colonial Americas

# Early Christian

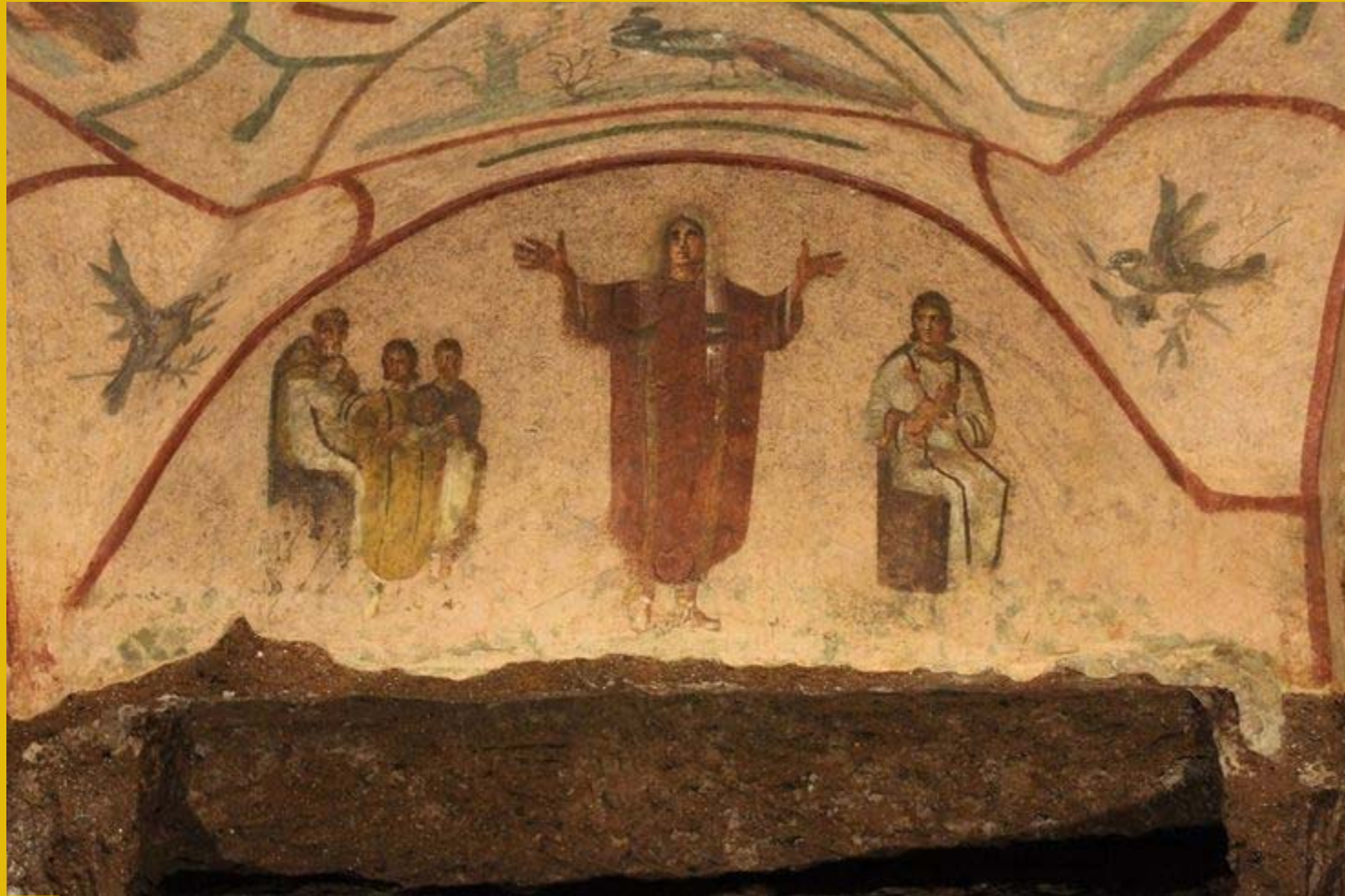
# 48. Catacombs of Priscilla

Greek  
Chapel



3

Rome, Italy  
Late Antique Europe  
c. 200-400 C.E.  
Excavated Tufa and Fresco



Orant Fresco

Theme: Fresco



Good Shepherd Fresco



First known image of Virgin Mary

# 49. Santa Sabina

Length 200 ft

Width 98 ft

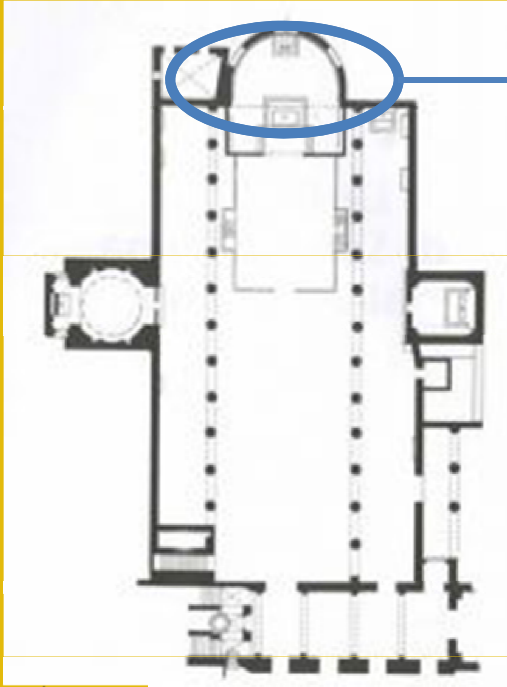


Rome, Italy  
Late Antique Europe  
c. 422-432 C.E.  
Brick and Stone



Theme: Religious Spaces

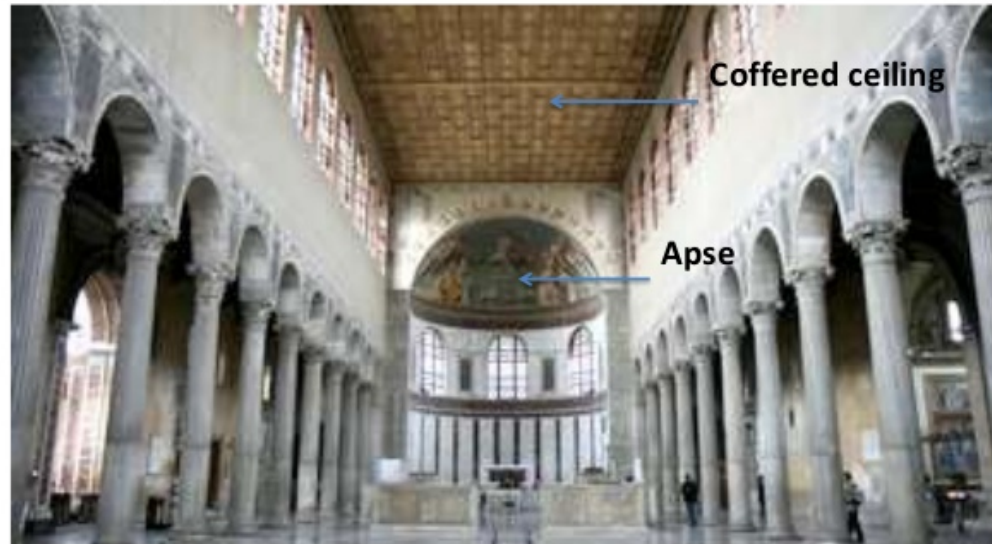




Apse and Altar

## Santa Sabina, Rome, 422 - 432

Clerestory windows



Columns from Roman temples



Spolia – reused columns



Doors – first example of crucifixion



Byzantine

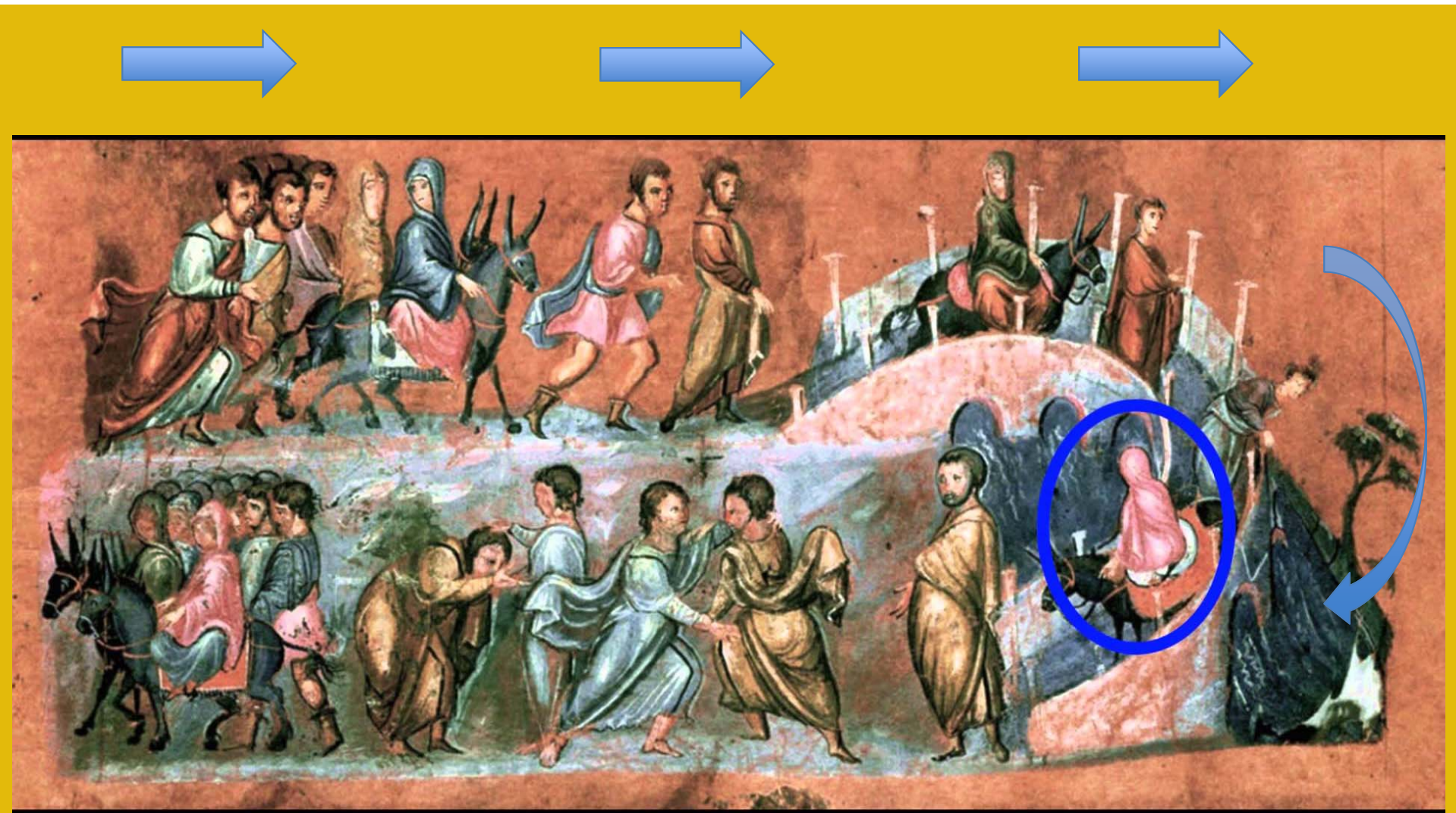
# 50. Vienna Genesis



Early Byzantine Europe  
Early 6<sup>th</sup> century C.E.  
Illuminated Manuscript  
Tempera, gold, and silver on purple vellum  
12in x 9in

# Jacob Wrestling the Angel





Theme: Calligraphy  
Narrative







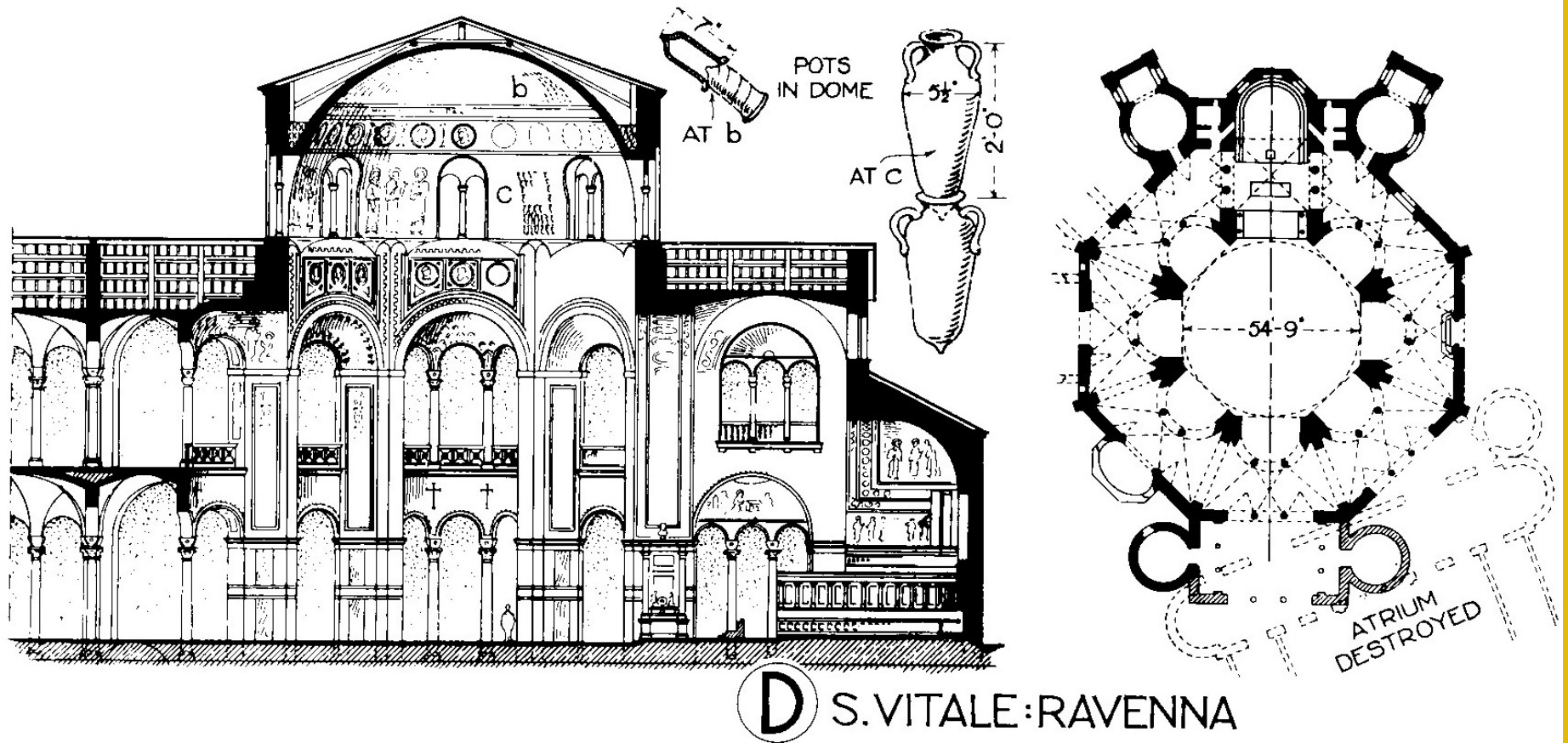
# 51. San Vitale



5

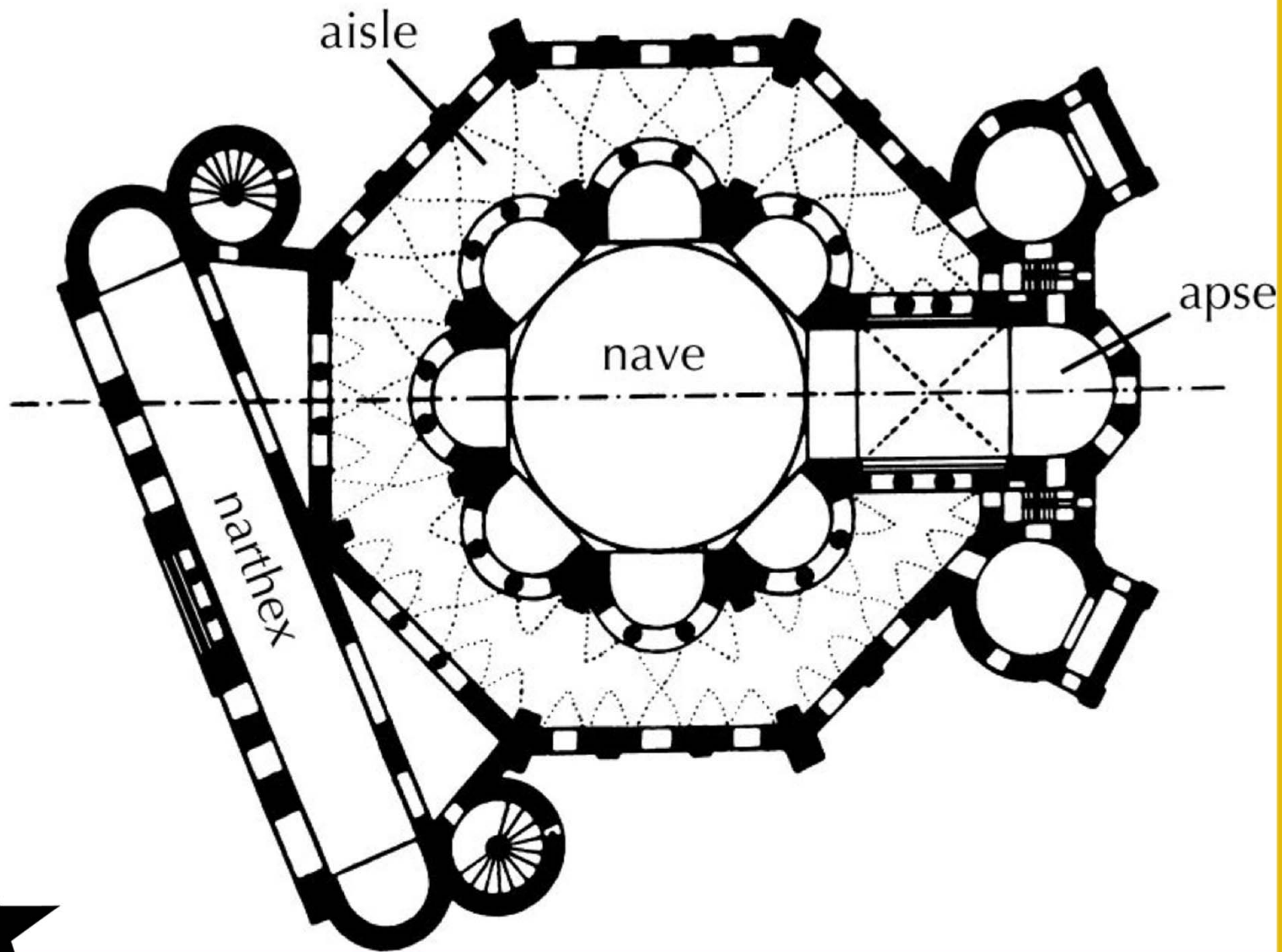
Early Byzantine Europe  
Ravenna, Italy  
c. 526-547 C.E.

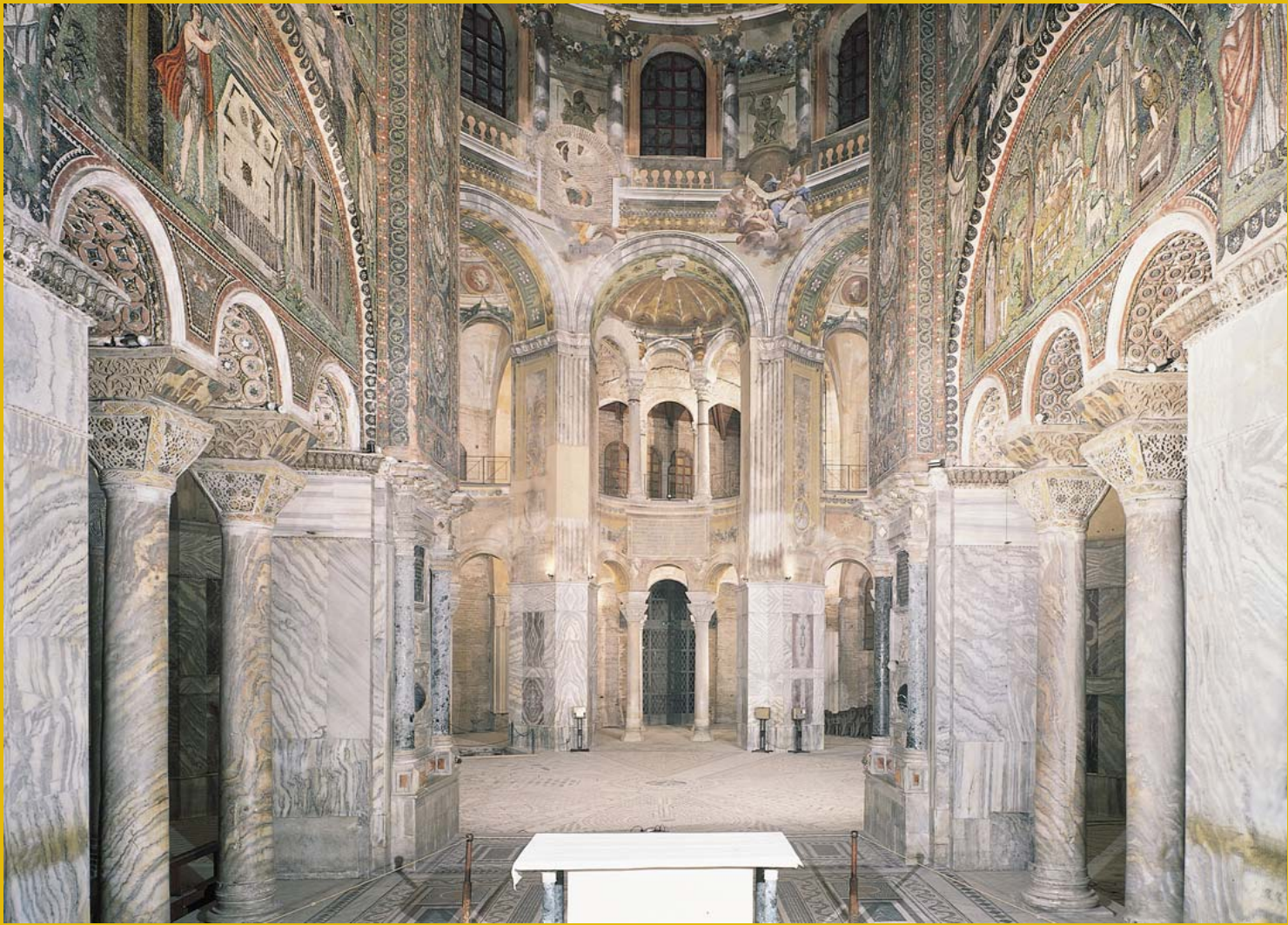
Brick, marble, and stone veneer; mosaic



The diameter of the octagon is 56 feet and the height to the top of the dome is 197 feet!

Theme: Building in the round

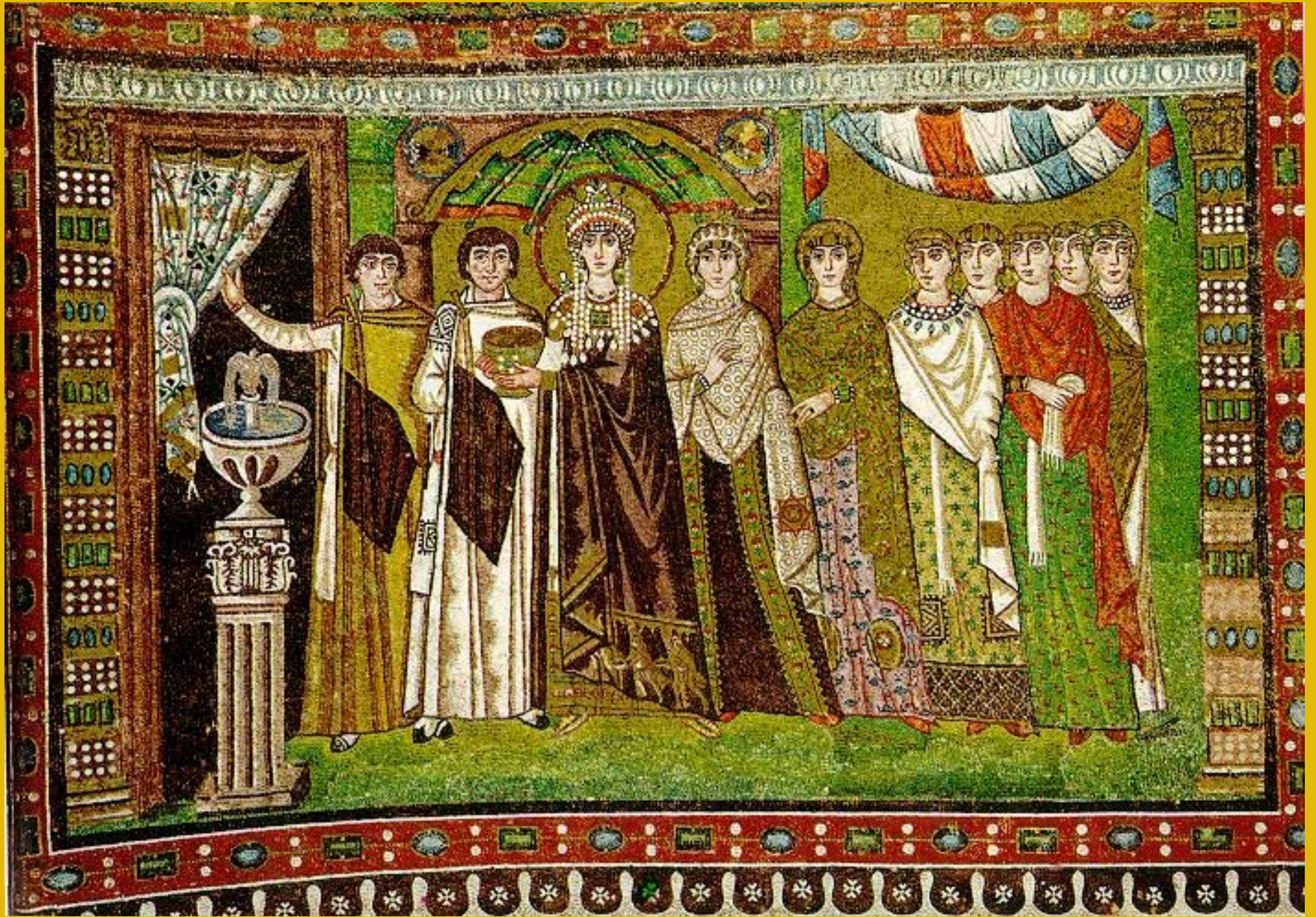








Theme: Mosaic





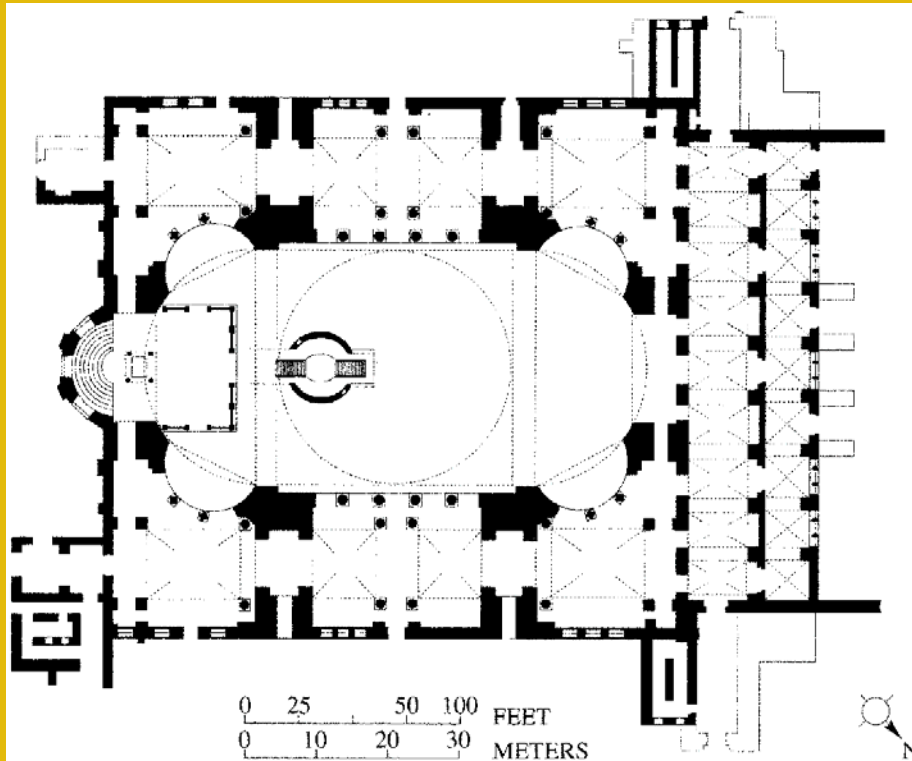
# 52. Hagia Sophia



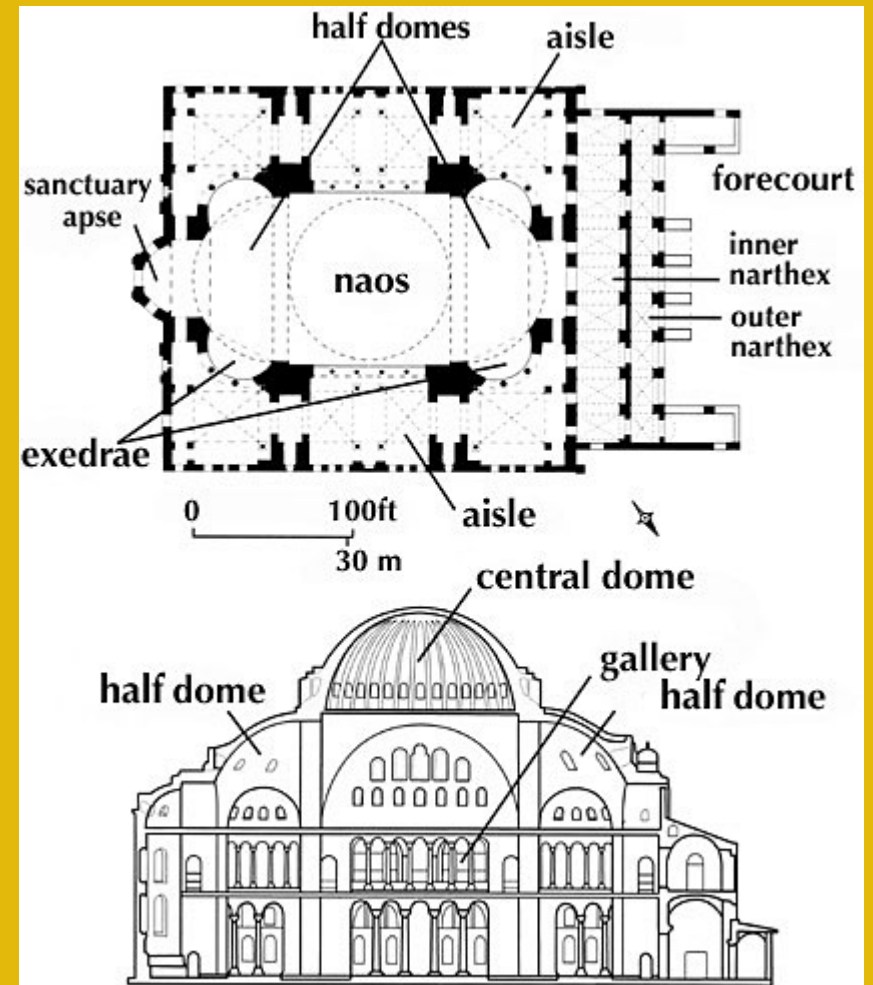
Constantinople (Istanbul)  
Anthemius of Tralles and Isidorus of Miletus  
c. 532-537 C.E.

Brick and ceramic elements with stone and mosaic veneer

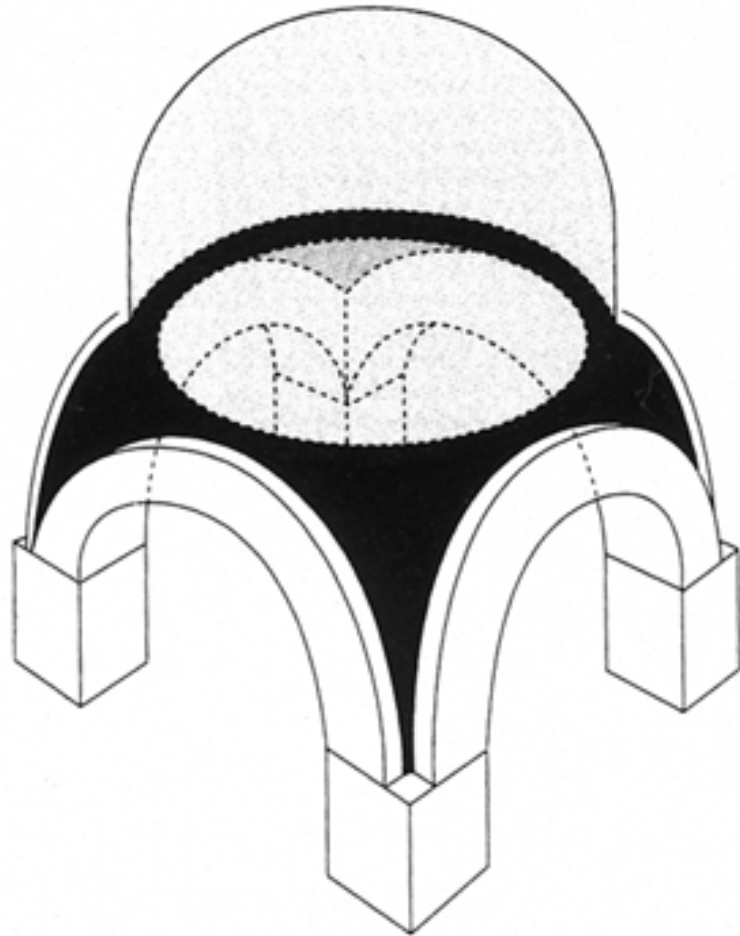
## Theme: Buildings that Changed Use



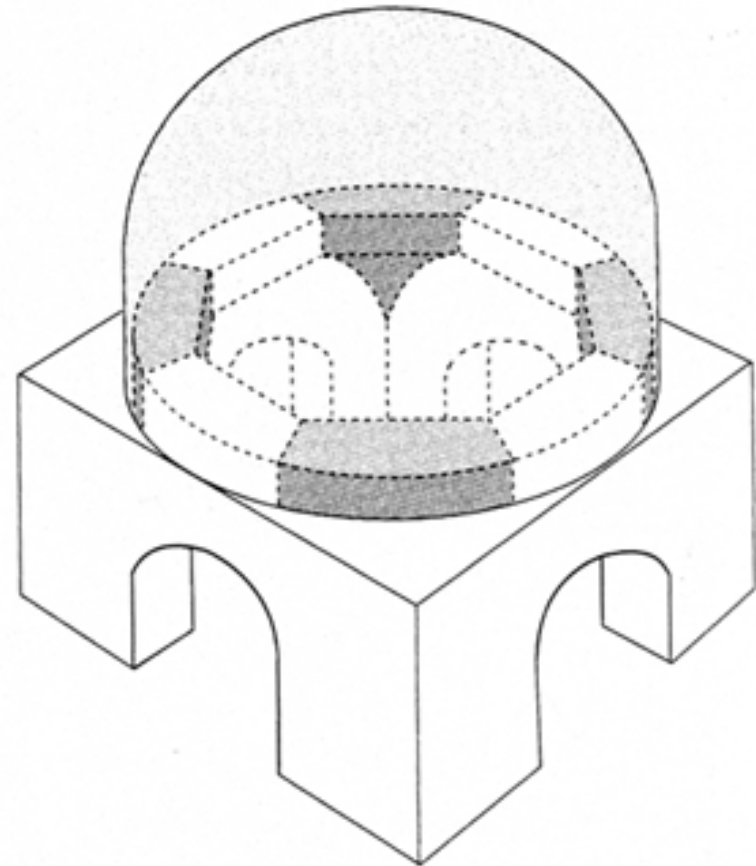
In plan it is about 270 feet long and 240 feet wide. The dome is 108 feet in diameter and its crown rises some 180 feet above the pavement







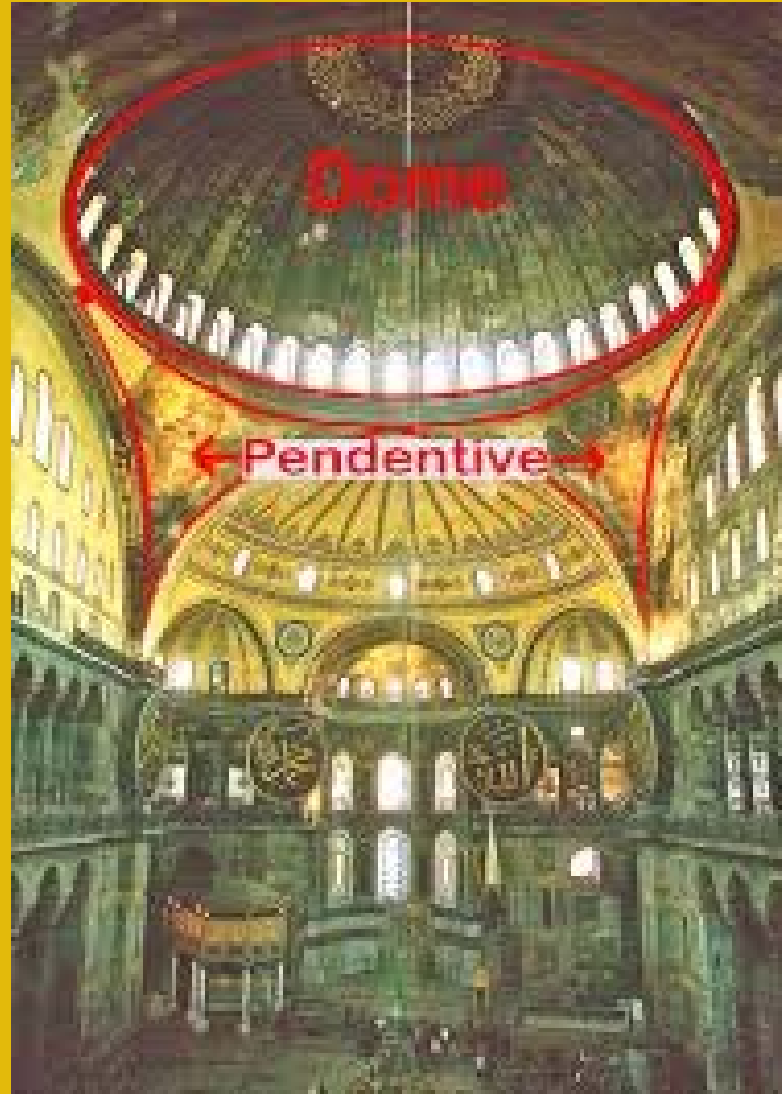
■ Pendentives

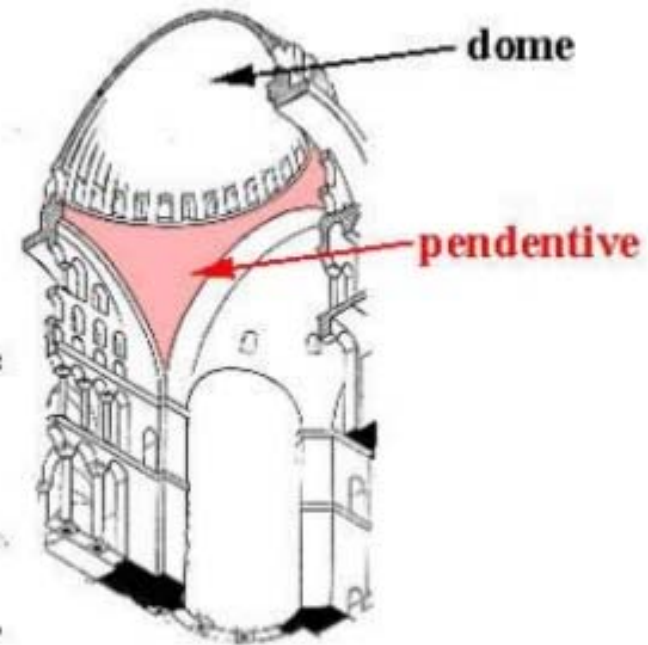


■ Squinches

Hagia SoPhia

Selim



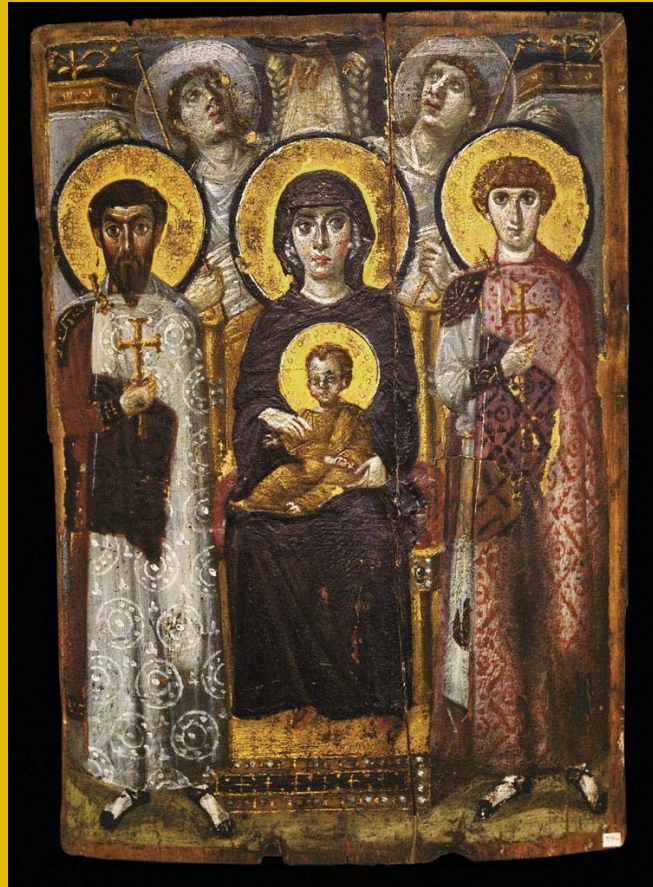


- a round dome on flat walls: PENDENTIVE!
  - triangle-shaped piece of masonry with the dome resting on one long side, and the other two sides channeling the weight down to the pier below.
- PENDENTIVE allows dome to be supported by four piers, one in each corner of the building.



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

2' 3" x 1' 7"



Theme: Odd Materials  
Different Artists



Early Byzantine Europe  
Sixth or seventh century C.E.  
Encaustic on Wood



# Icons

- icons are not just decoration, but a visual aid for worship and part of the liturgy
- is not so concerned about exterior resemblance to the subject, as to capturing the essence and spirit of the person or event portrayed.

# How Encaustics work

- <https://www.youtube.com/watch?v=kYOQQUW-jW0&feature=youtu.be>

# Icons

- Eastern Christians do not emphasize the "word" as much as Western Christians do, but experience God as BEAUTY which reveals divine order
- A combination of theological, political, and cultural elements contributed to the eighth century controversy over the veneration of icons. Emperor Leo III issued an edict in 730 ordering the destruction of icons, bringing into full blossom the iconoclastic movement

# Icons

- In 787 the Seventh Ecumenical Council, the second council held at Nicea, made an important distinction between the worship we give to God and the veneration we give to saints and sacred objects
- It took a while to recover from the iconoclastic persecution, so the development of icons was steady but slow in the ninth century



Encaustic is basically mixing pigments with another medium such as egg yolk or beeswax to create luminous paints and give it that lustrous quality. We can see that especially in the halos above the heads of Christ, the Virgin, and the Saints. The halos look almost as though there had been a gold leaf used to give them a heavenly, glowing effect.

# Early and Late Medieval

# 53. Merovingian looped fibulae



4 inches high



Early Medieval Europe  
Mid-sixth century C.E.  
Silver gilt worked in filigree  
With inlays of garnets and other stones

Theme: Metalwork  
Animals in Art





# 55. Lindisfarne Gospels

H: 13.5 in.  
W: 10 in.



St. Matthew  
Cross Carpet Page



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

Illuminated Manuscript  
Ink, pigments, and gold on vellum



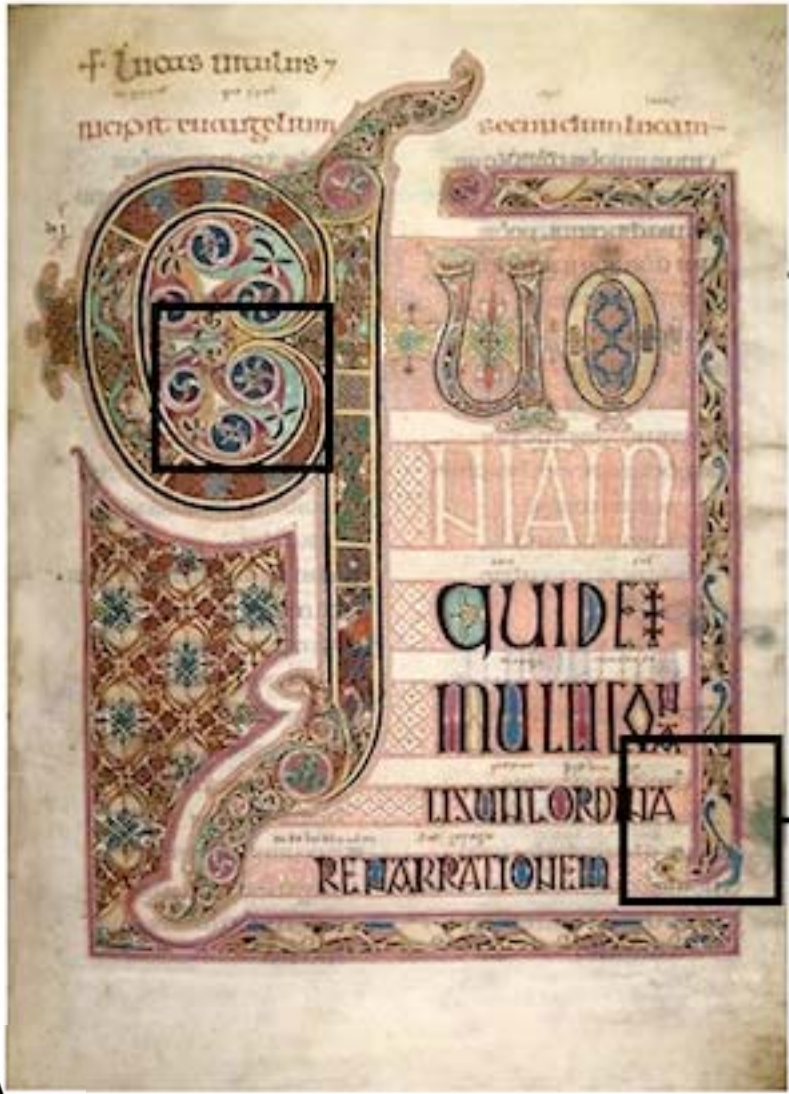
# LINDISFARNE GOSPELS

THE 7<sup>th</sup> CENTURY LINDISFARNE GOSPELS WAS WRITTEN IN HONOUR OF GOD AND SAINT CUTHBERT BY EADFRITH BISHOP OF LINDISFARNE. ITS DECORATION INCLUDES MINIATURES OF THE FOUR EVANGELISTS MATTHEW, MARK, LUKE AND JOHN, INTRICATE CROSS CARPET PAGES AND FULL PAGE INITIALS.

THE ORIGINAL LEATHER BINDING WAS MADE BY ETHELWALD WHO SUCCEEDED EADFRITH AS BISHOP OF LINDISFARNE IN 721 AD. IT WAS RICHLY DECORATED WITH PRECIOUS GEMSTONES AND GOLD BY BILLFRITH THE ANCHORITE IN THE 8<sup>th</sup> CENTURY.

*John J.*

Theme: Calligraphy  
Manuscripts





## 62. Rottgen Pieta



Late Medieval Europe  
c. 1300-1325 C.E.  
Painted Wood  
34.5 inches high



Theme: Wood Materials  
Suffering

# 64. The Golden Haggadah

Dimensions for  
each page =  
9.5" x 7.5"



The Plagues of  
Egypt

3

Late Medieval Spain  
c. 1320 C.E.  
Illuminated Manuscript  
Pigments and gold leaf on vellum



Preparation for  
Passover

Theme: Work in a Set





Scenes of Liberation



Islamic

# 56. The Great Mosque



Cordoba, Spain  
Umayyad Dynasty  
c. 785-786 C.E  
Stone Masonry

590ft x 425ft  
40ft high  
about 250,000 sq. ft.

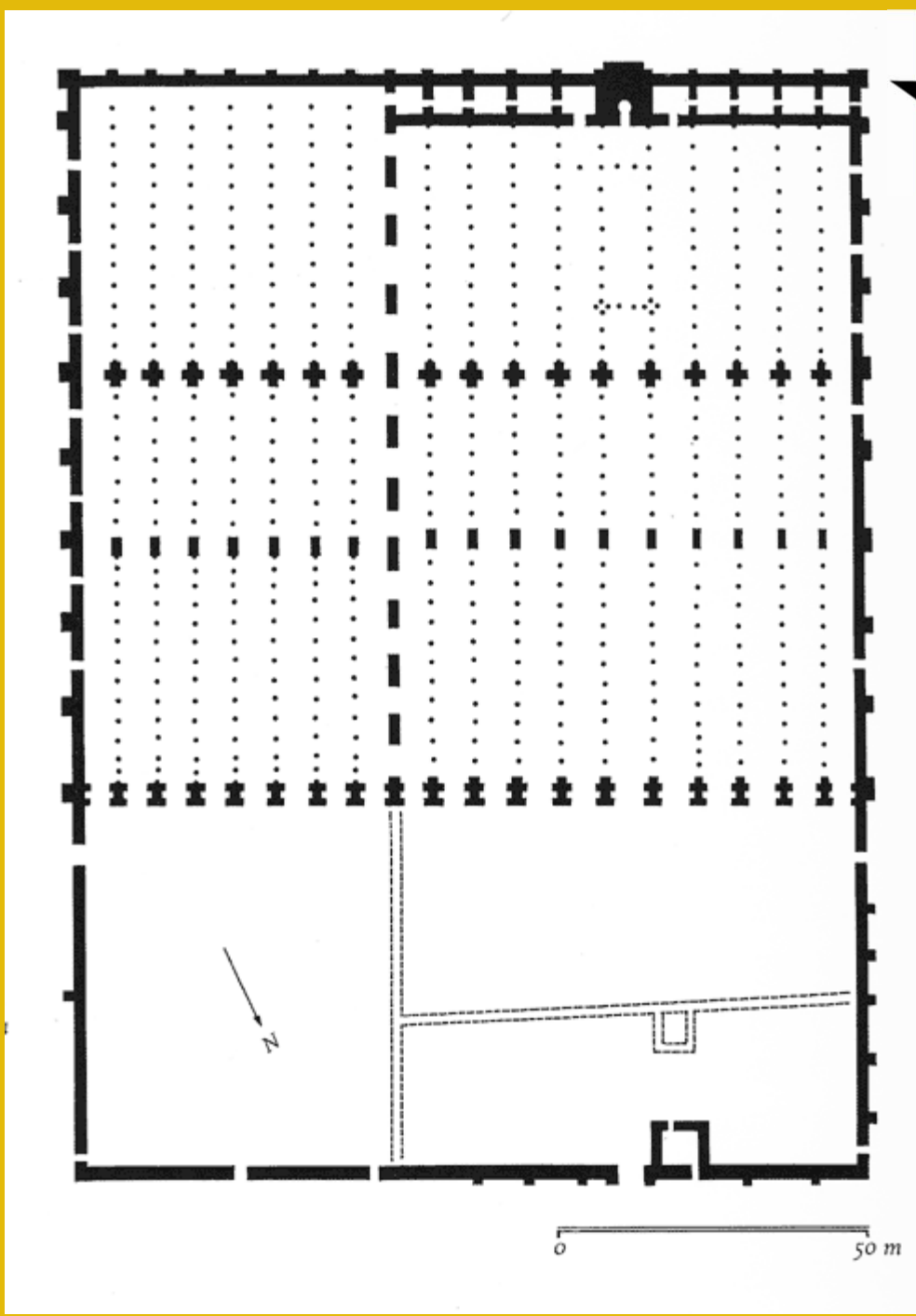


Theme: Buildings that Change Use

Begun in 785 – Finished in 987











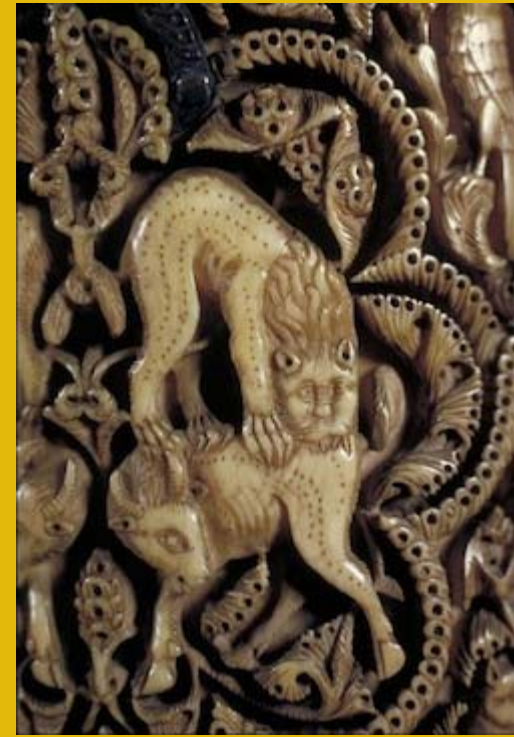
# 57. Pyxis of al-Mughira



6.5" x 4.5"



Umayyad Dynasty  
c. 968 C.E  
Ivory



Theme: Relief



# 65. Alhambra



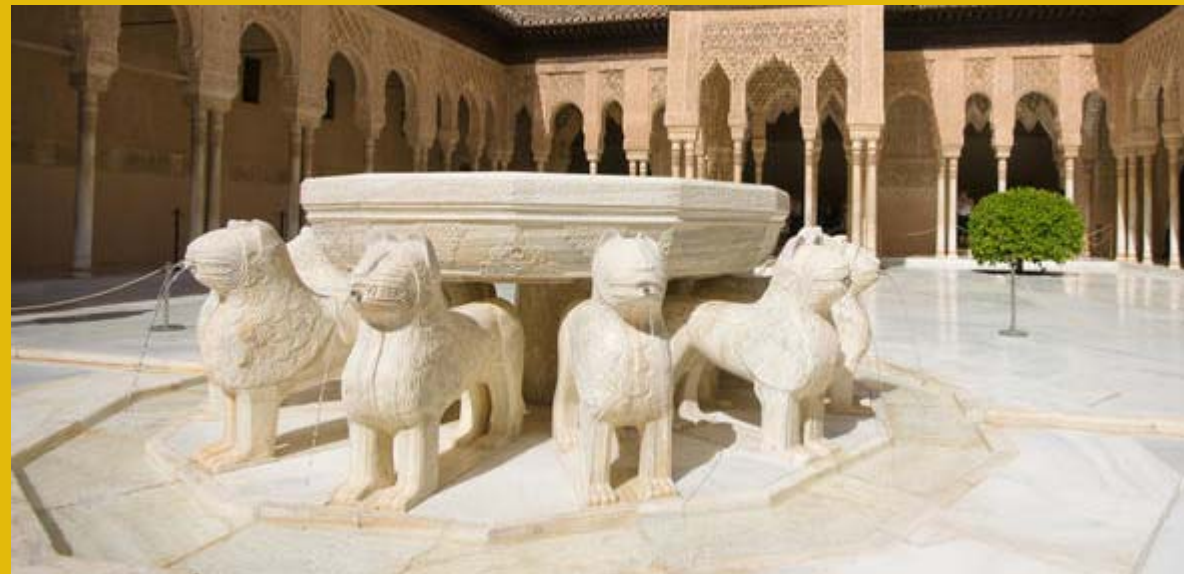
4

Granada, Spain  
Nasrid Dynasty  
c. 1354-1391 C.E

Whitewashed adobe, stucco, wood, tile, paint and gilding  
2430ft long x 670ft wide

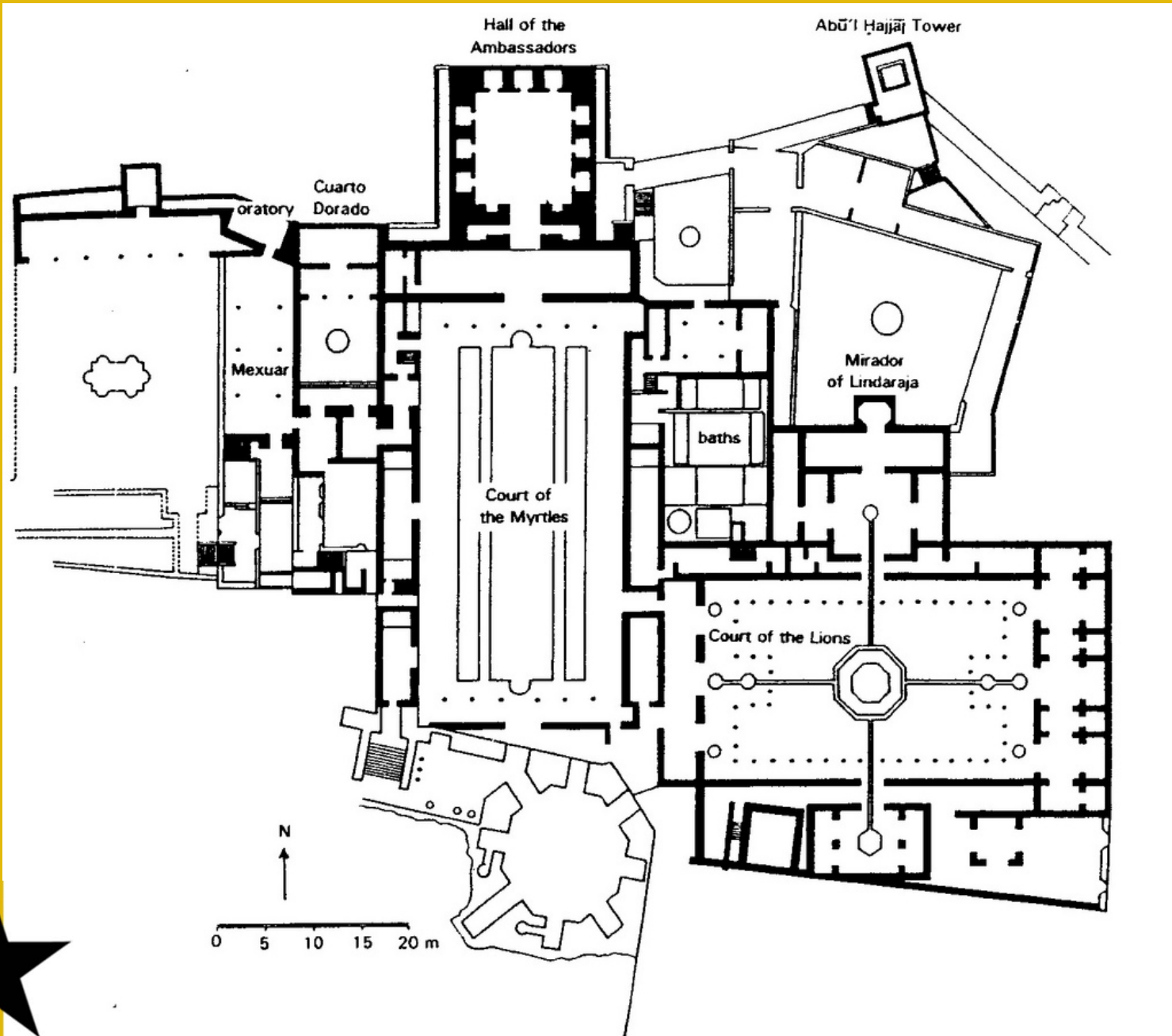


★  
Court of the is an oblong courtyard, 116 ft long by 66 ft wide, surrounded by a low gallery supported on 124 white marble columns



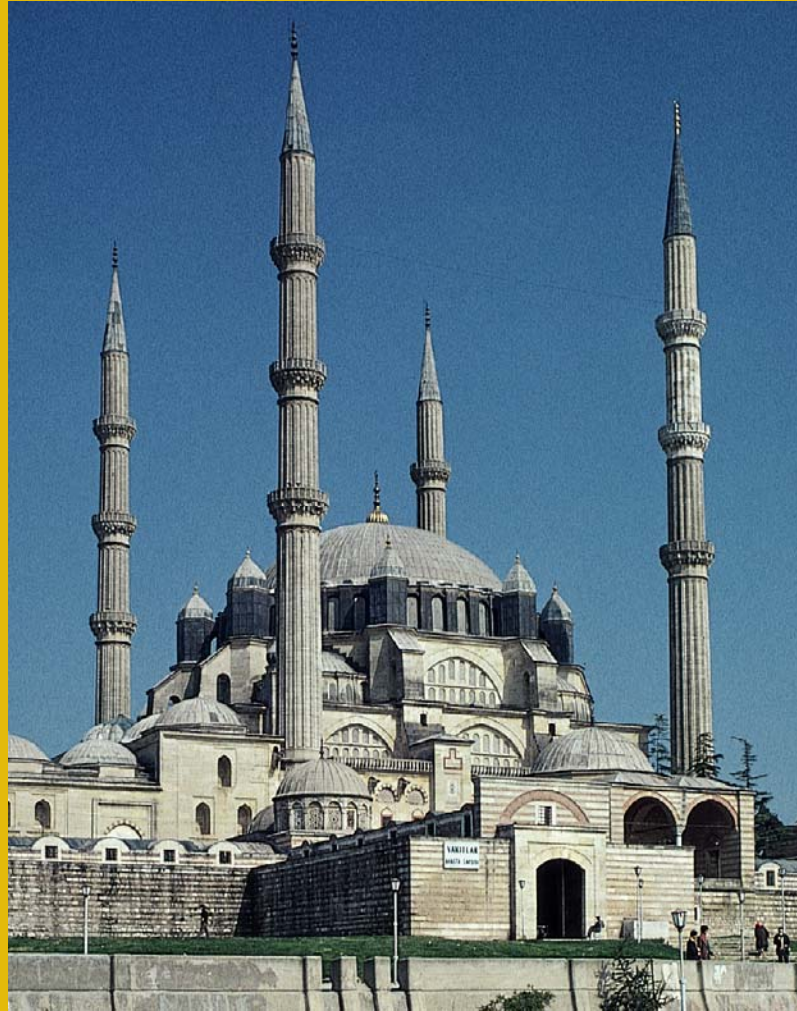


Theme: Houses with Gardens  
Animals in Art



# 84. Mosque of Selim II

624ft x 247ft



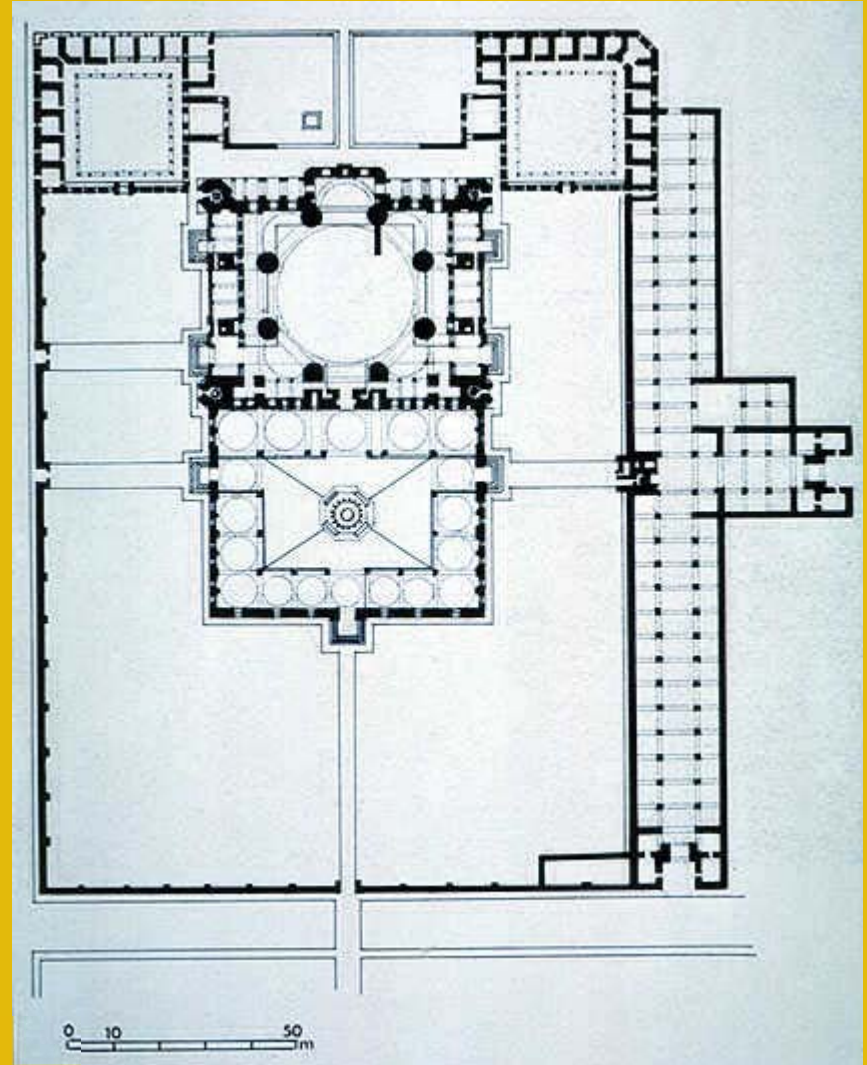
Edirne, Turkey  
Sinan (architect)  
c. 1568-1575 C.E  
Brick and Stone

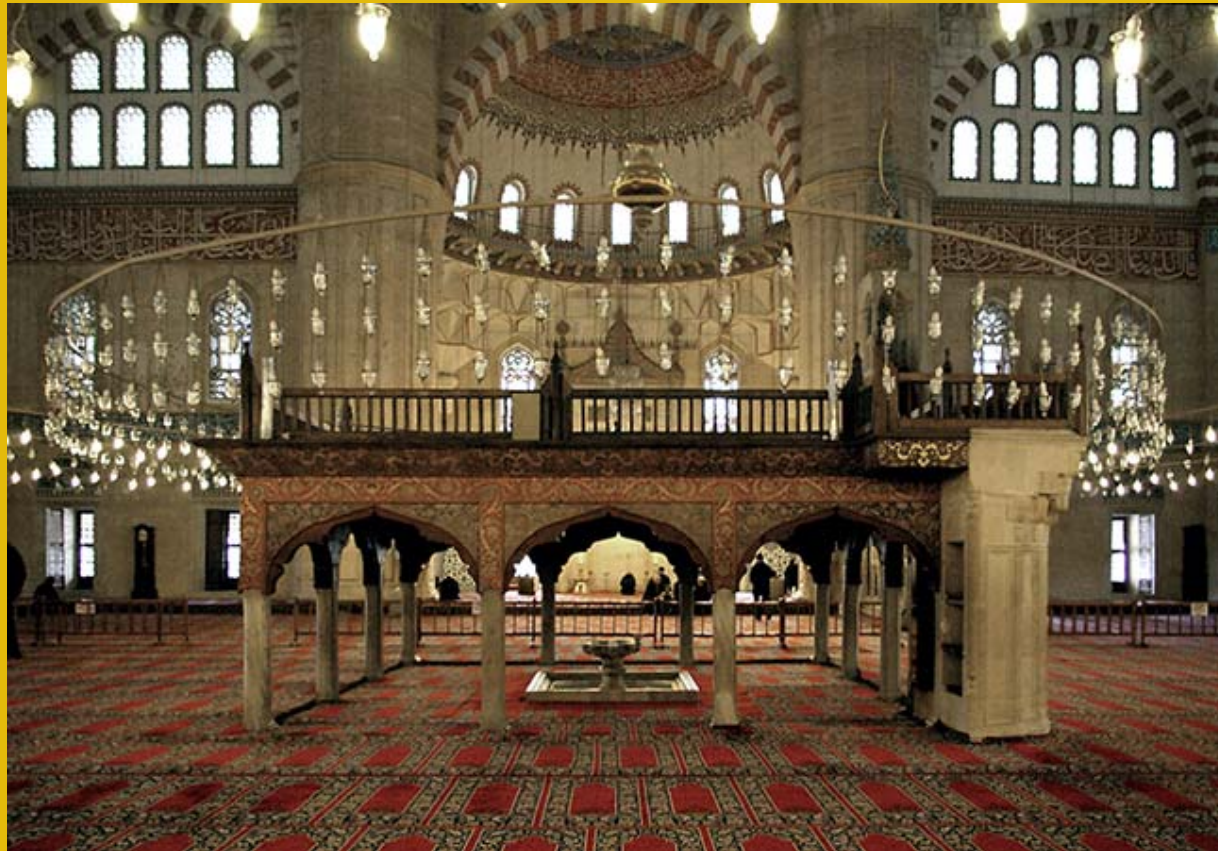




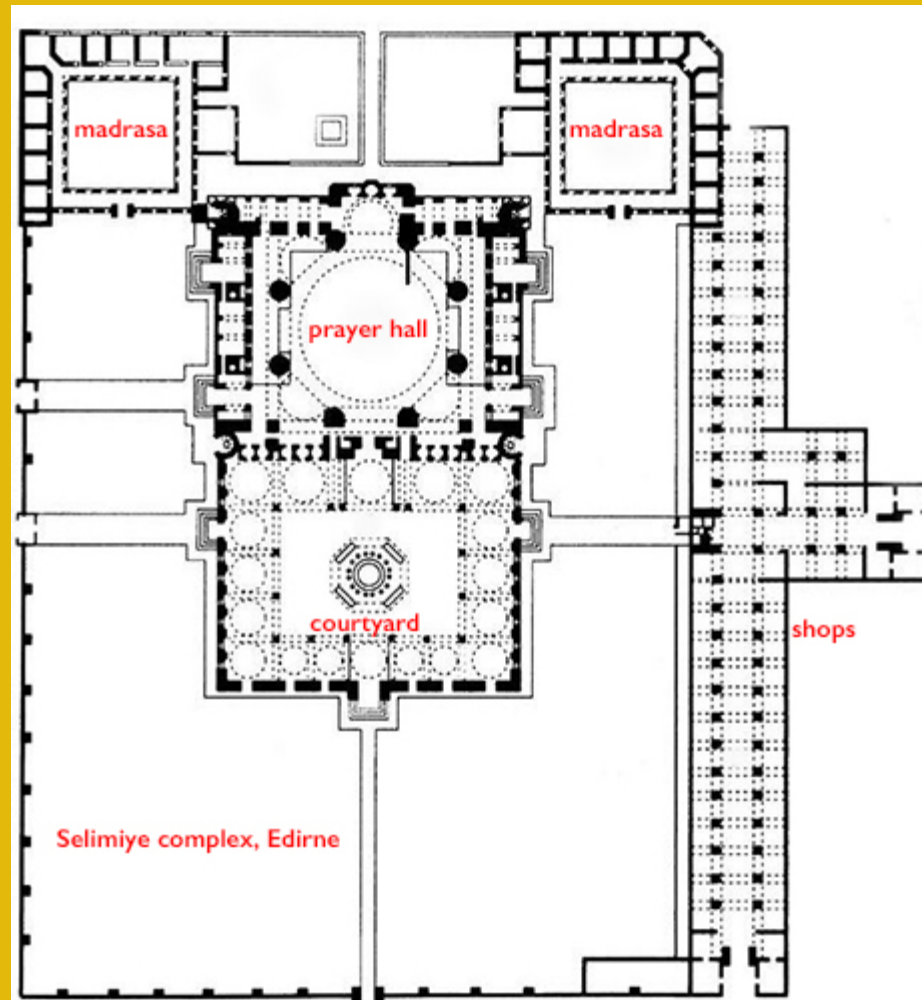
Dome:  
103ft in diameter,  
139ft high

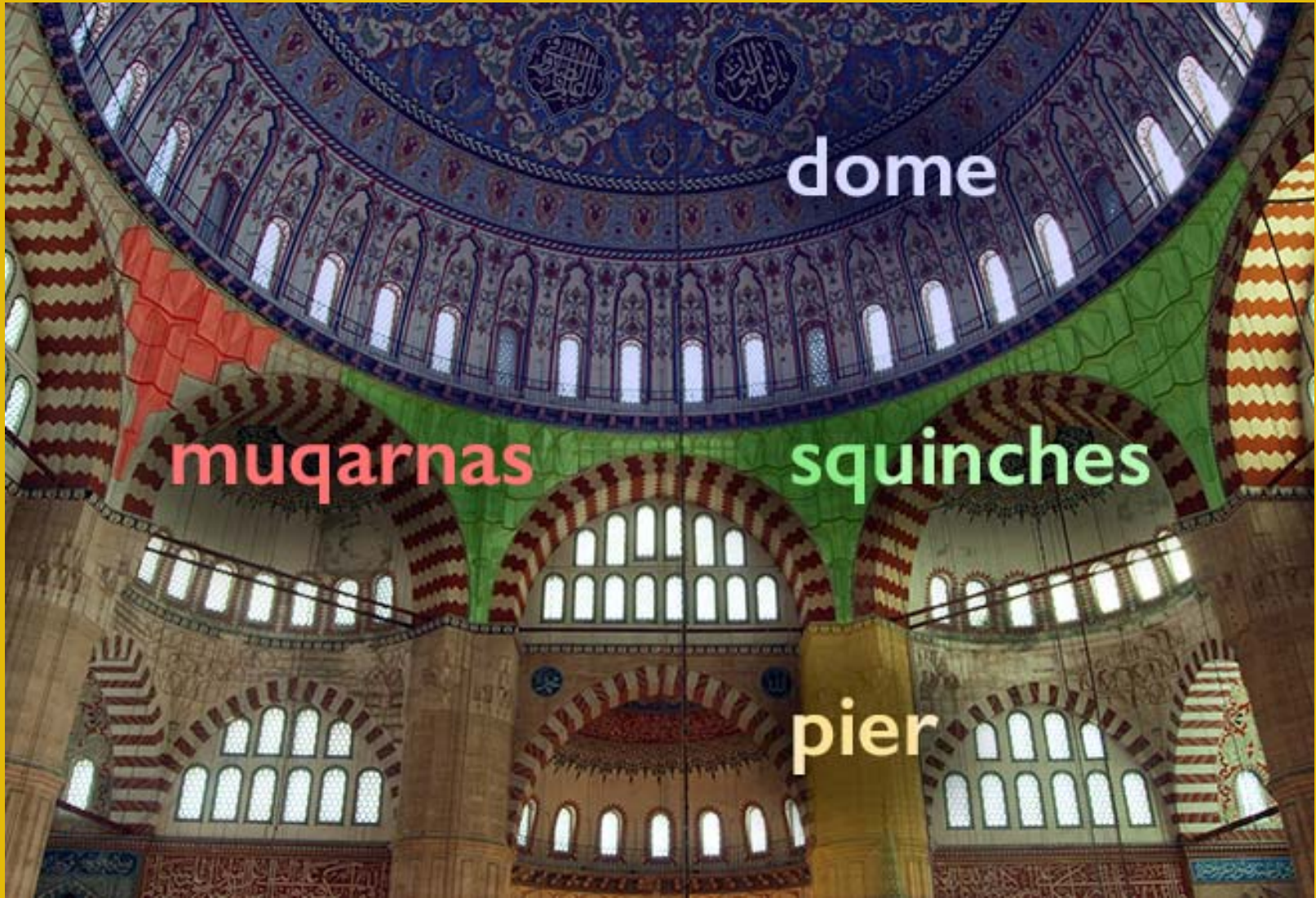
Theme: Domes  
Religious Spaces





The placement of the mazzin's platform under the center of the dome is very unusual. From this platform, the mazzins who lead prayers, chant to the congregation. Compare its placement to that of a church's altar or ambo, a raised stand for biblical readings in a church. While this innovation disrupts the space below the dome, it reflects Sinan's interest in surpassing Christian architecture. The position of the platform also creates a vertical alignment of square, octagon, and circle, using geometry to refer to the earthly and heavenly spheres.



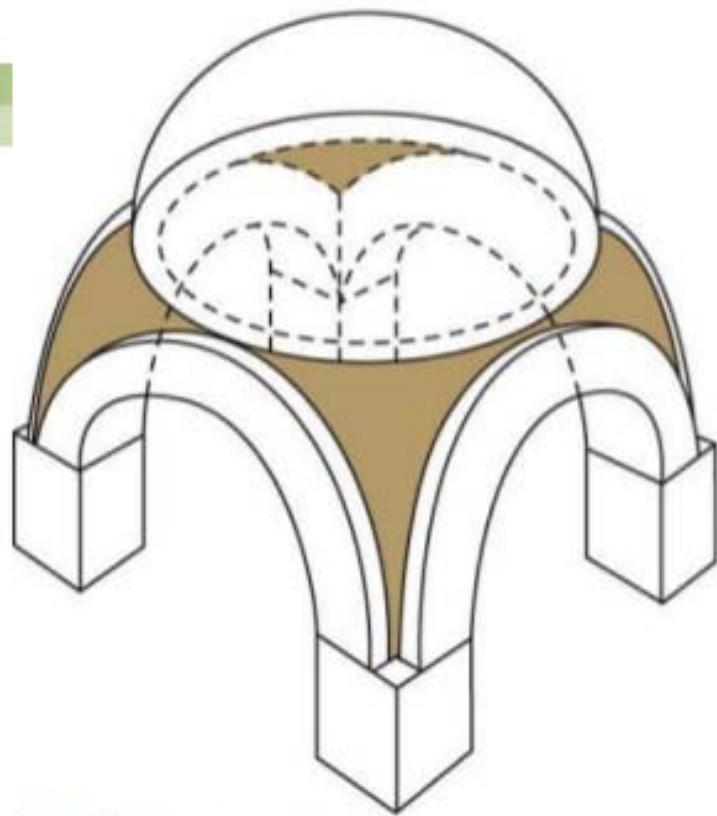


dome

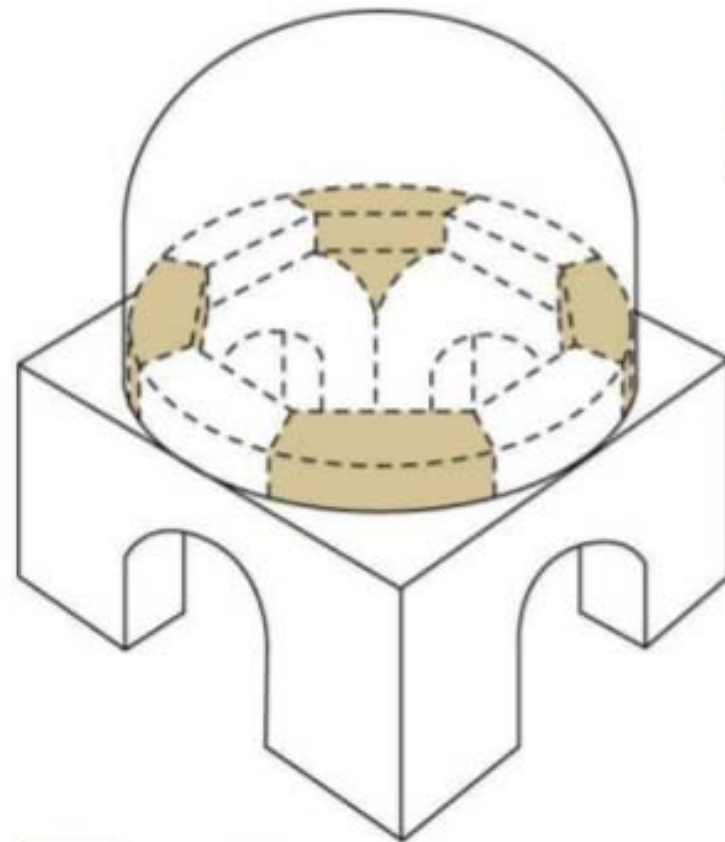
muqarnas


squinches

pier



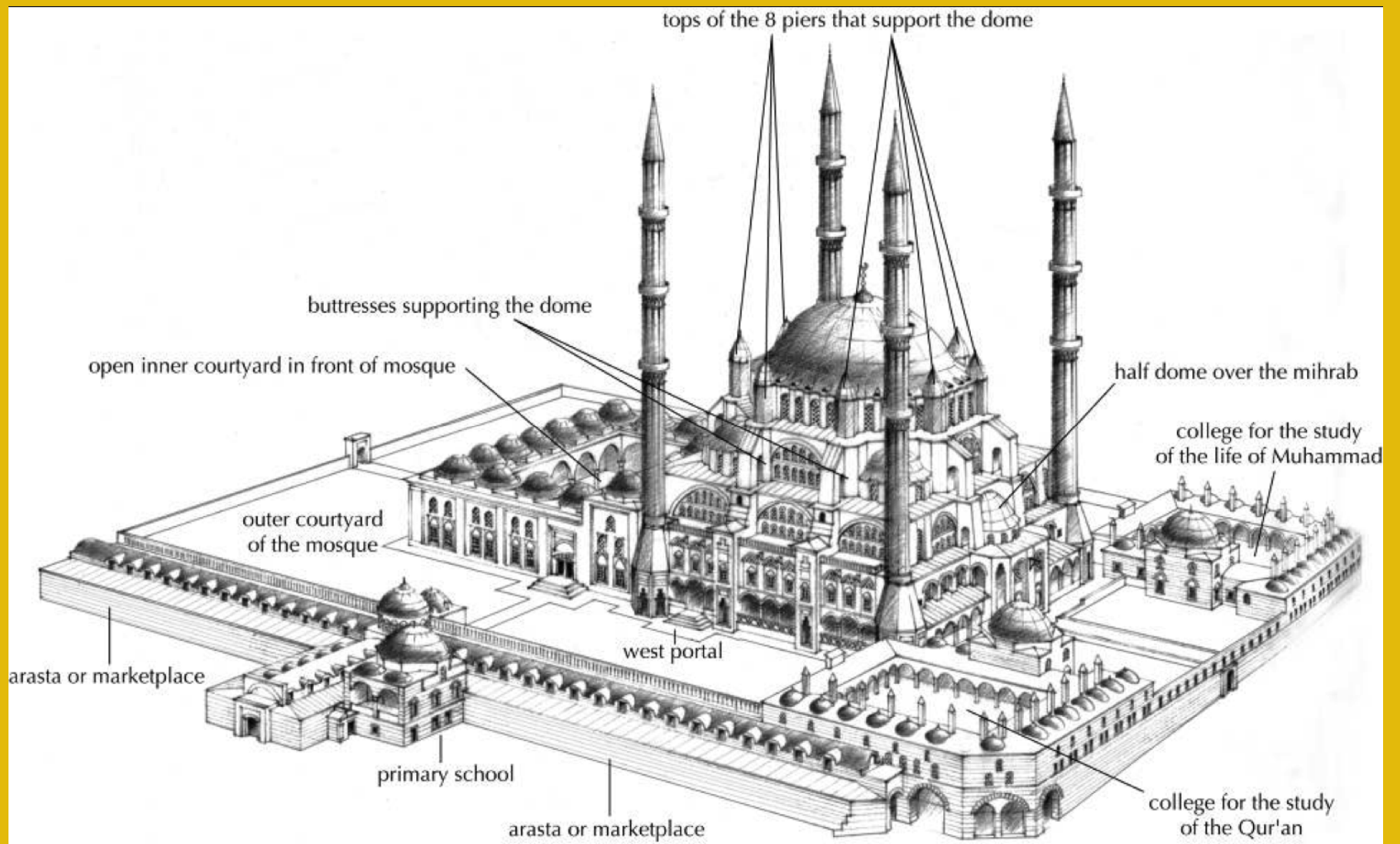
 Pendentives



 Squinches

**Figure 9-9** Dome on pendentives (*left*) and on squinches (*right*).

Pendentives (triangular sections of a sphere) make it possible to place a dome on a ring over a square. Squinches achieve the same goal by bridging the corners of the square to form an octagonal base.



# Romanesque



# 58. Church of Sainte-Foy



Conques, France

Romanesque Europe

Church = c. 1050-1130 C.E

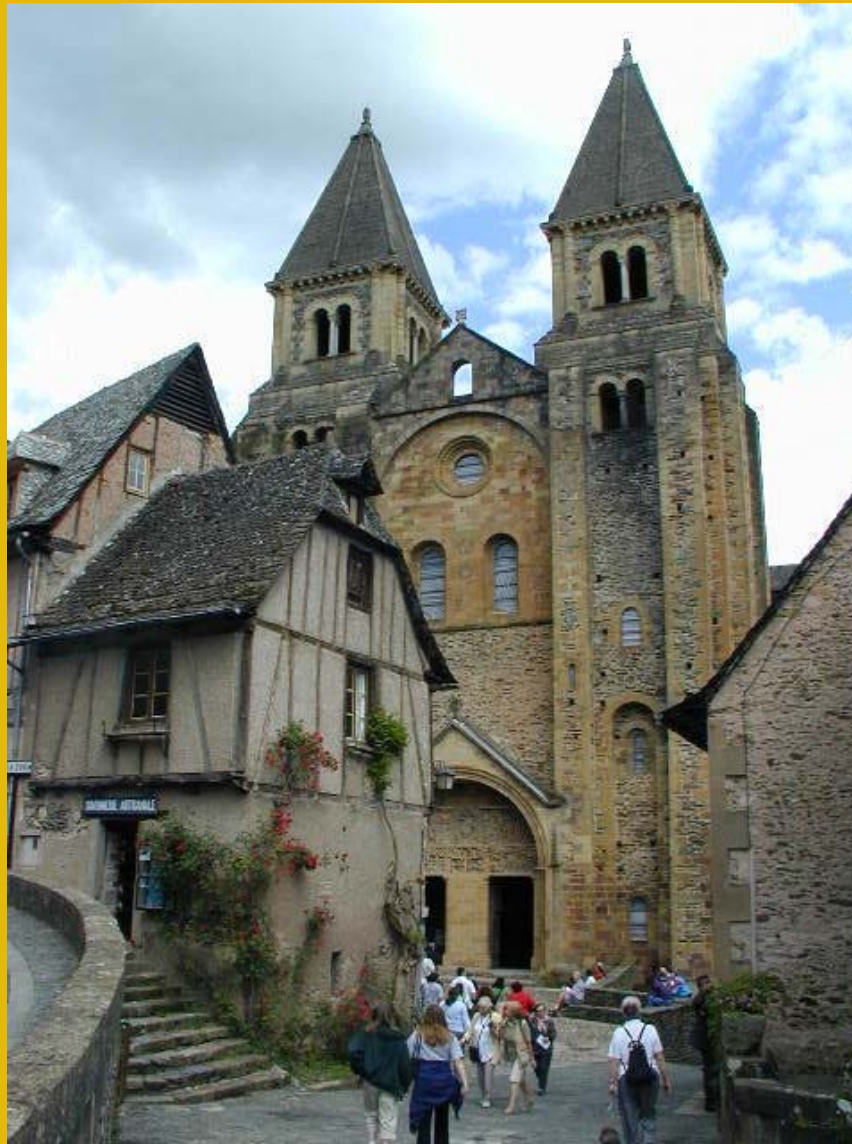
Reliquary = Ninth century C.E. with later additions

Stone (architecture)

Stone and paint (tympanum)

Gold silver, gemstones, and enamel over wood

# 58. Church of Sainte-Foy



The exterior length of the church is 194 ft.

The interior length is 184 ft.

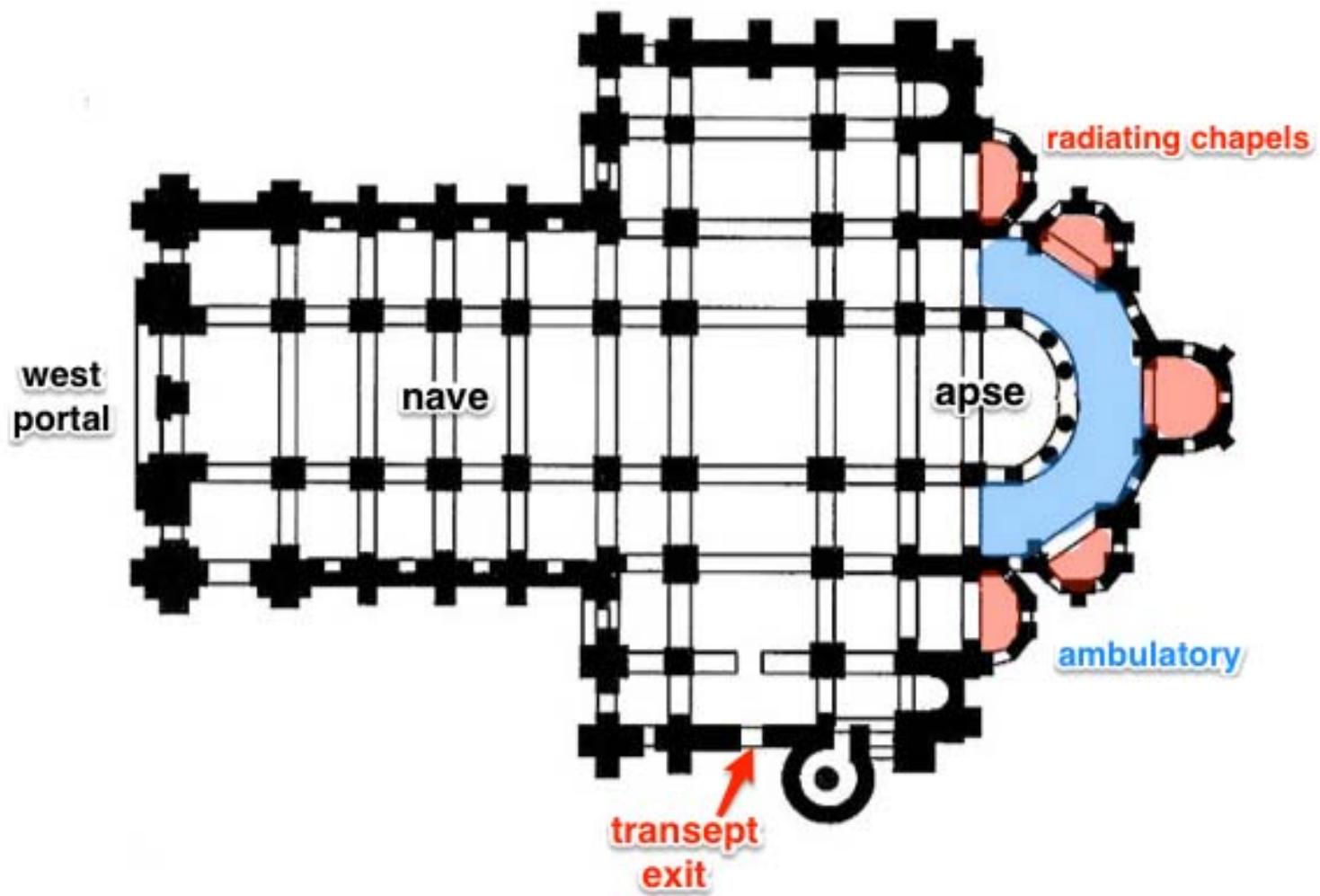
The width of each transept is 13 feet.

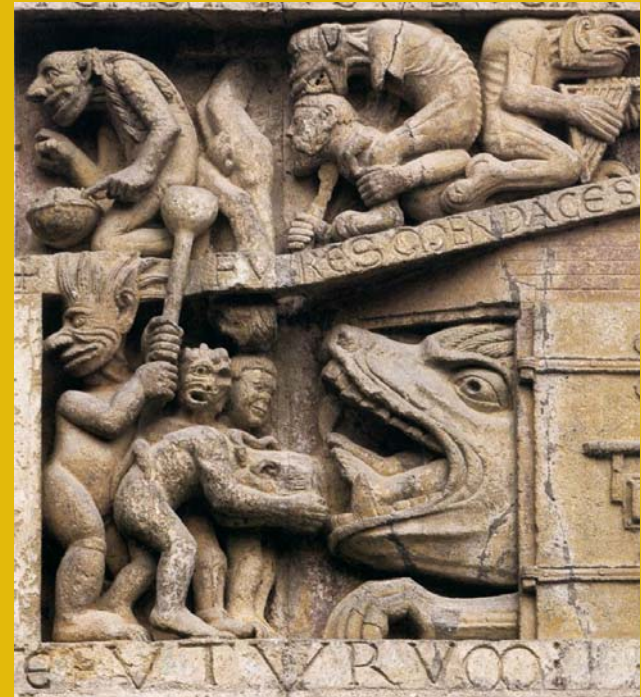
The height of the crossing tower is 87 ft. tall.

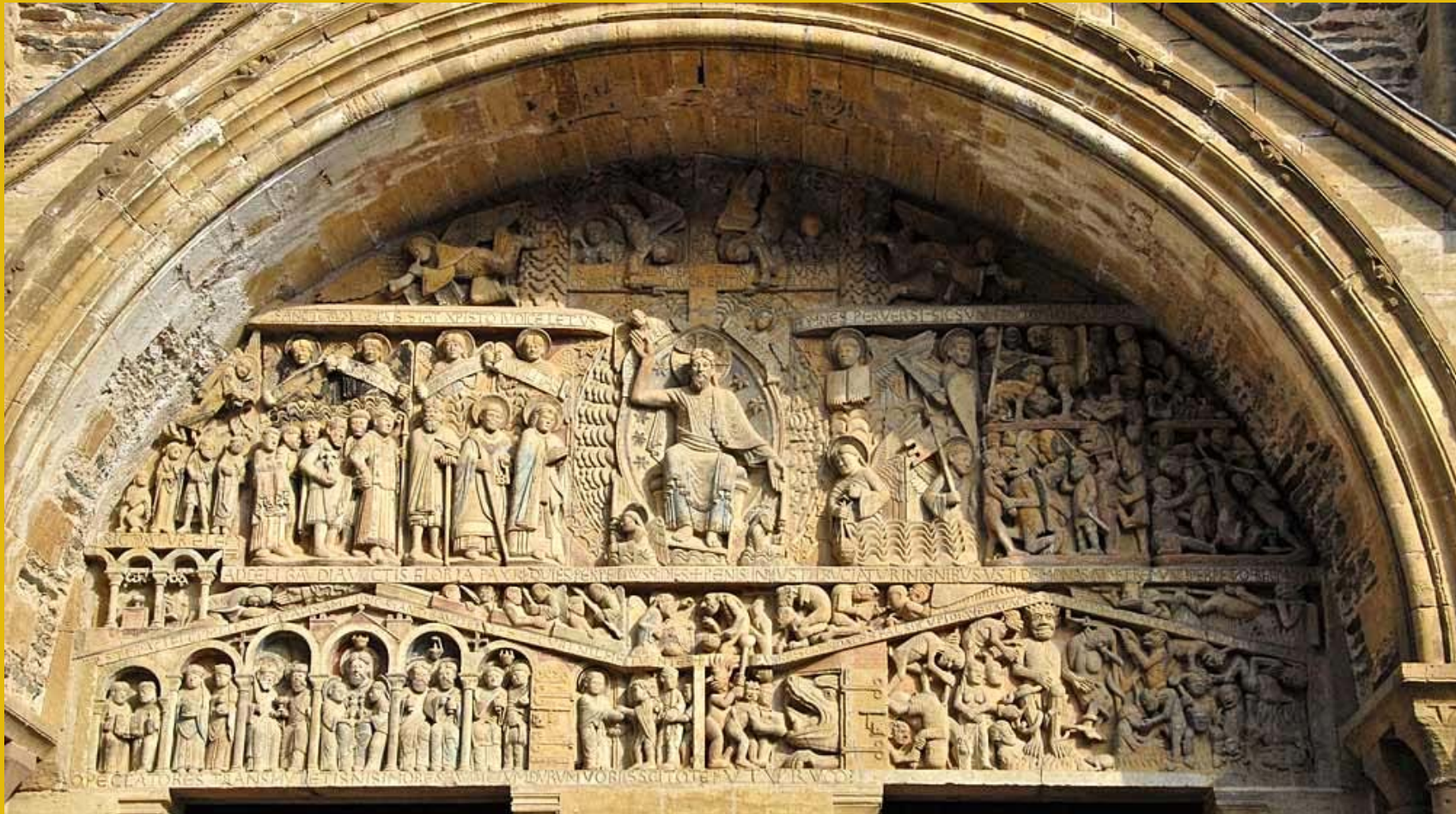
The interior of the church is 68 ft. tall

Theme: Pilgrimage

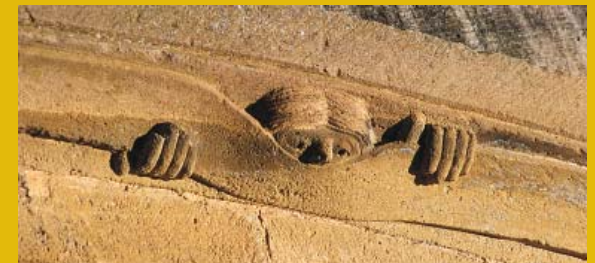




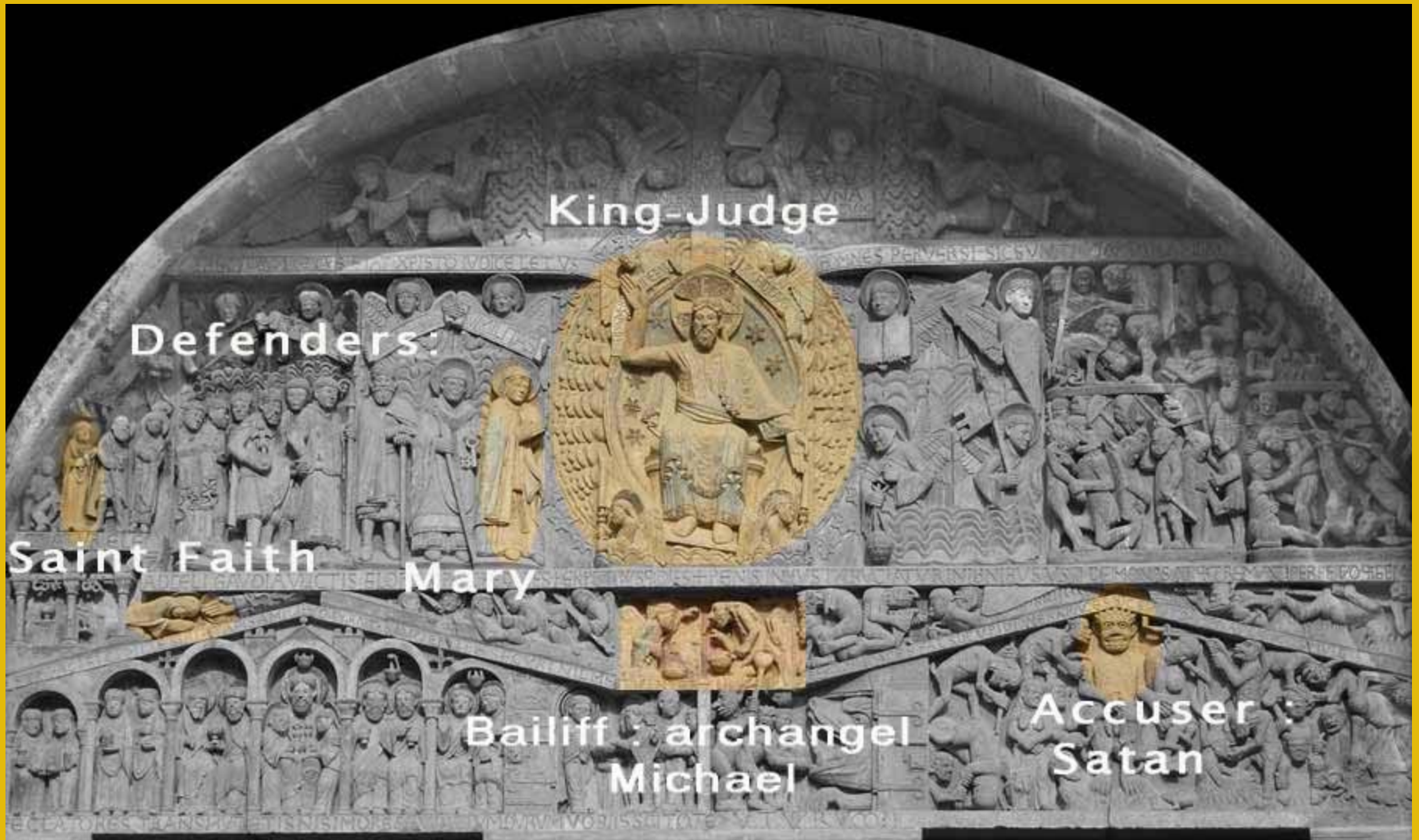




The tympanum is about 22 feet wide and 12 feet high. It is about 12 feet above the ground so it is quite readable from the ground level--in spite of a large number of figures.



Theme: Judgment Scenes



King-Judge

Defenders:

Saint Faith

Mary

Bailiff : archangel  
Michael

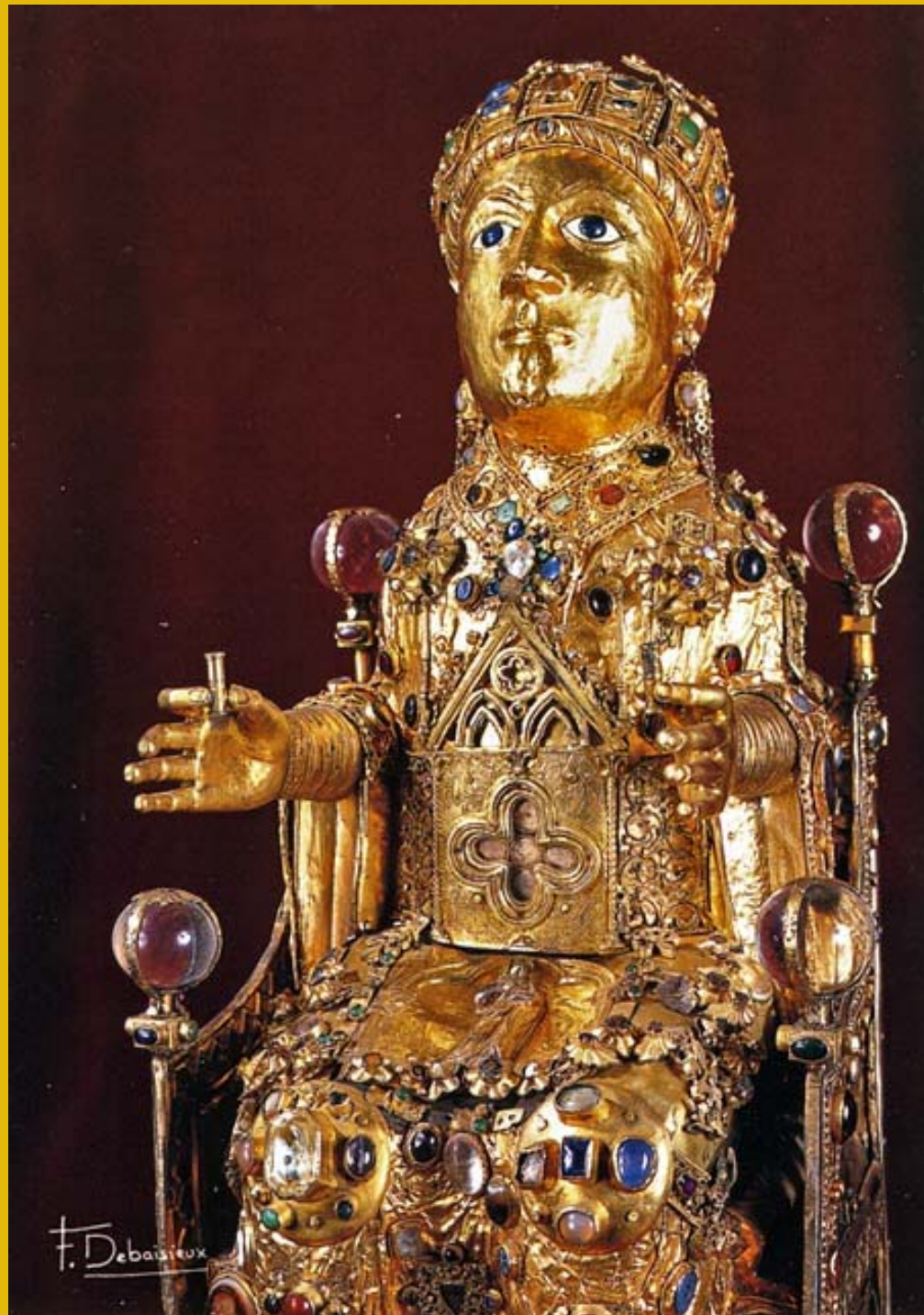
Accuser :  
Satan





2 feet 9 inches tall

Theme: Metalwork



F. Debaux




# 59. Bayeux Tapestry

231ft long  
20in high



Romanesque Europe  
(English or Norman)  
c. 1066-1080 C.E  
Embroidery on linen

## Comics Storytelling Tools: Bayeux Tapestry (c. 1077) ©2010 www.MarekBennett.com



**Ornamental Animals**  
Decorate and reflect events in main story.

**Pose, Body Language**  
Gives you a sense of each character (e.g., pointing commanding hand, timid captive or servant, etc.)

**CONTRAST**  
Light & dark areas draw the eye to important characters.

**Hair, Clothing**  
Indicate ethnicity (English=mustache, Norman=shaved back of head) AND social status.

**Captions**  
Clear text explains names and major events in the plotline.

**Buildings, Environment, & Furniture**  
show details about how people lived, traveled, and sheltered...

**Size of Character**  
indicates importance, status, power, and current situation in plot. (e.g., king = BIG!)

**Ornamental dividers**  
(in this case, trees) break up the story into a sequence of scenes (like "panels" in modern comics)

**Informational Ornaments**  
show details about life, including work, sports, food production, scandals, myths & fables, etc.

**SPACE!**  
Notice how empty space can give a character or gesture added importance...

[www.MarekBennett.com](http://www.MarekBennett.com)



Theme: Battle Scenes  
Narrative  
Textile



Gothic

# 60. Chartres Cathedral



Chartres France

Gothic Europe

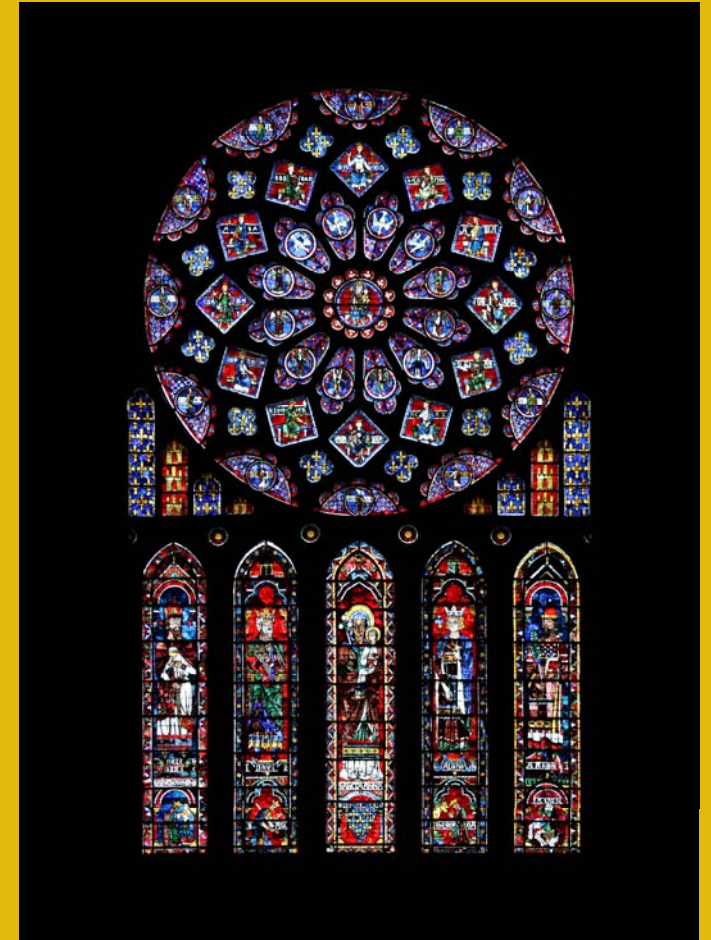
Original construction c. 1145-1155 C.E.

Reconstructed c. 1194-1220 C.E

Limestone and Stained Glass

- length: 430 ft
- width: 100 ft / 150 ft
- nave: height 120 ft; width 54 ft
- Ground area: 117,060 sq ft
- Height of south-west tower: 340 ft
- Height of north-west tower: 370 ft

Theme: Religious Sites  
Relics







Theme: Judgment Scenes

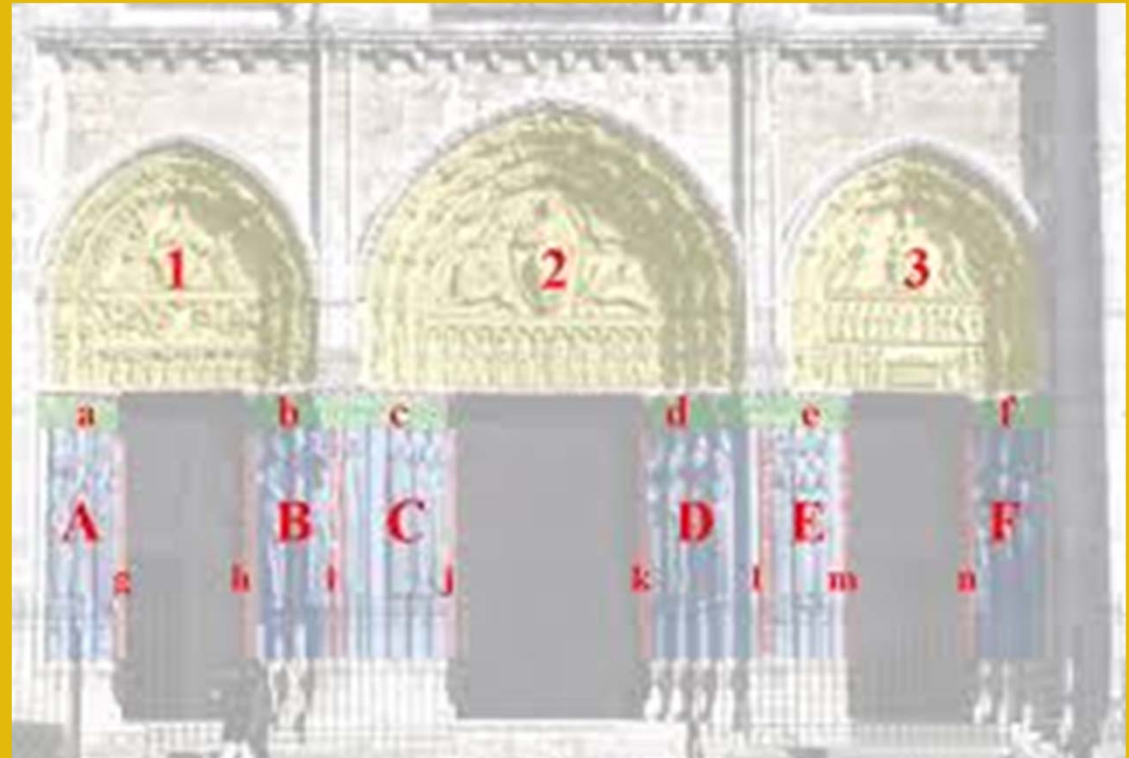


Tympana and Lintels:

1. Asension or Second Coming of Christ
2. Christ in Majesty
3. Infancy of Christ

Jamb Statues:

- A. & B. Right Portal
- C. & D. Central Portal
- E. & F. Left Portal

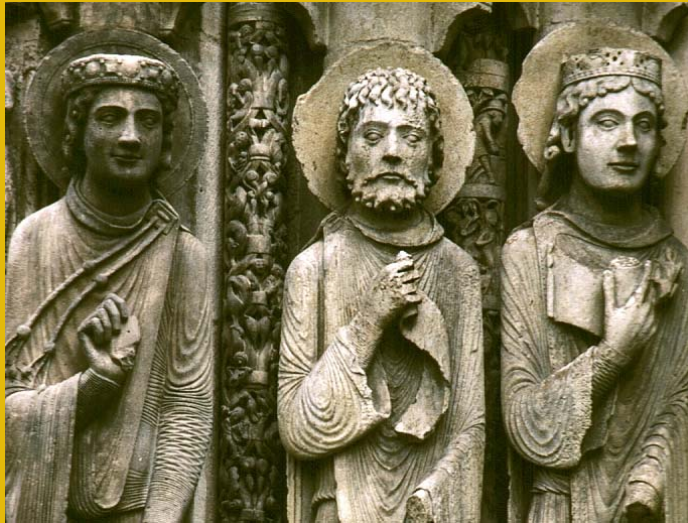


Capital Frieze:

- a., b., & c. Life of the Virgin
- d., e., & f. Life of and Passion of Christ

Doorposts and Pilasters:

- g. to n. Angels and Old Testament Figures





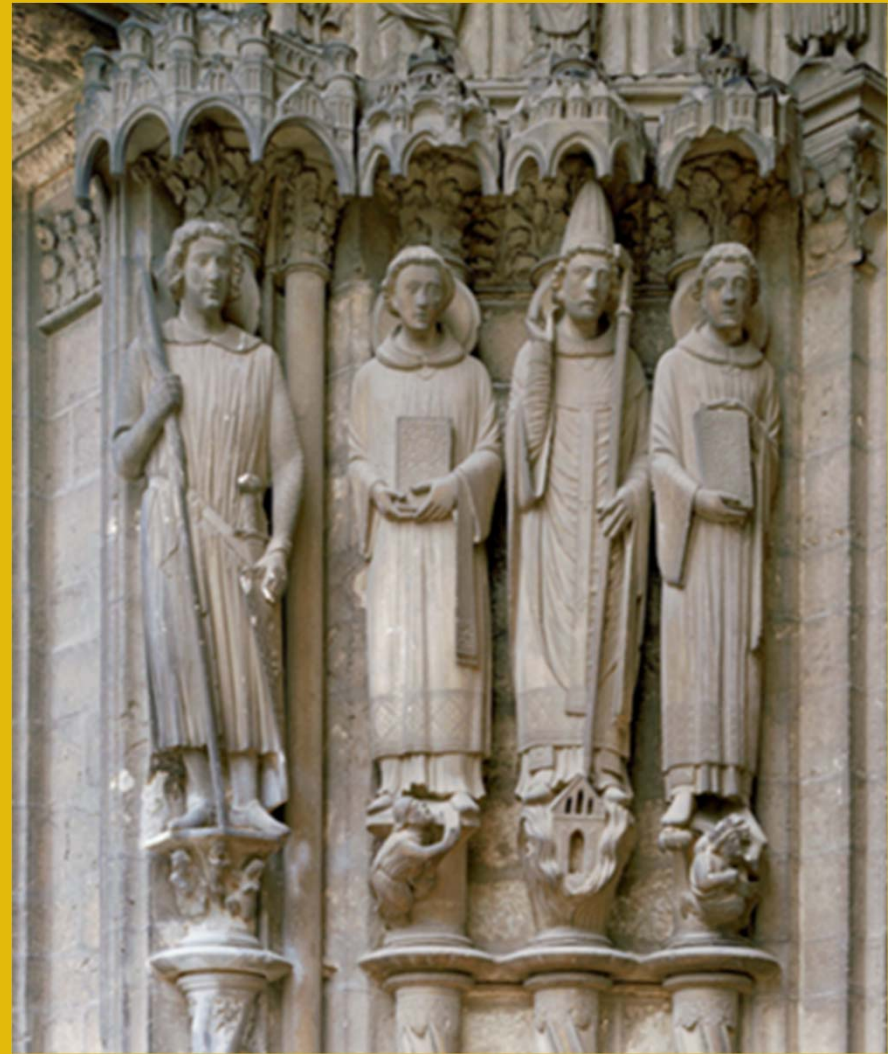
Matthew and Mark



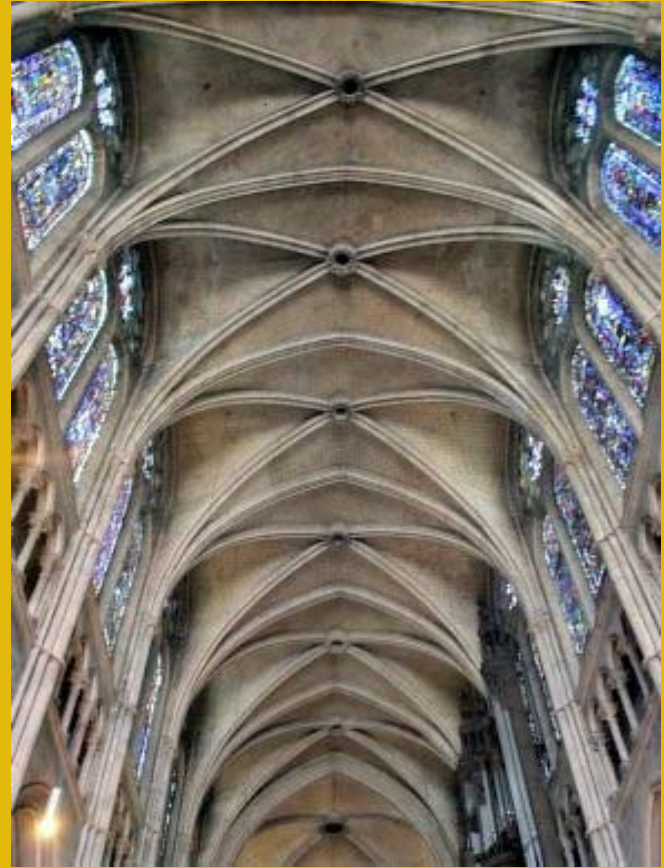
Luke and John



West Portal (R)  
1145-1155 CE



North Portal (G)  
1194-1220 CE



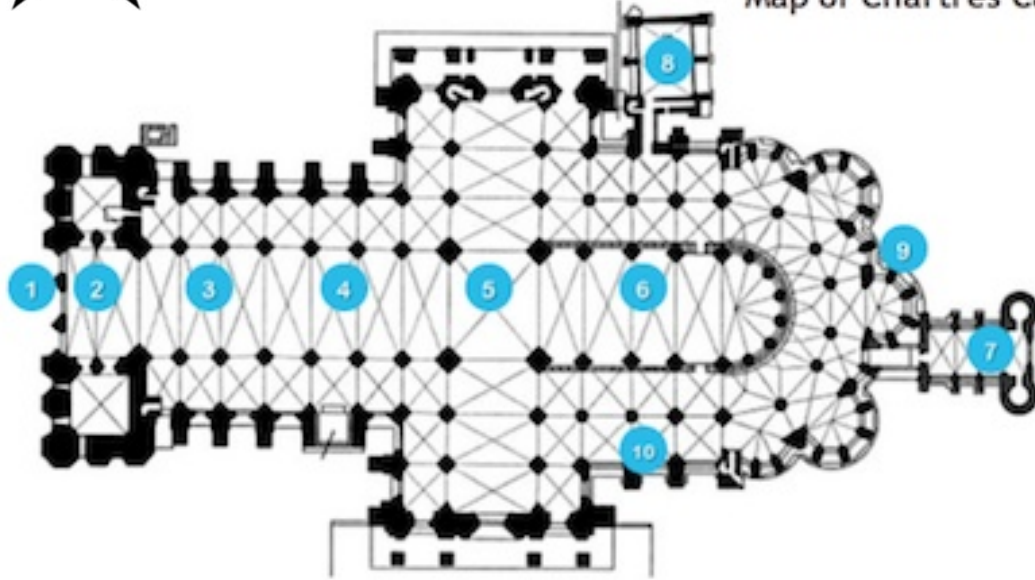


7.5 feet high

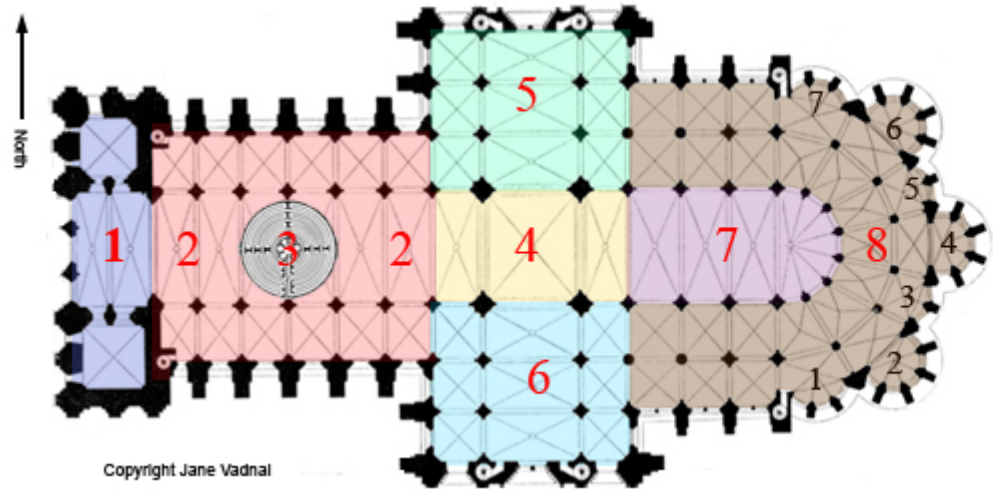
Theme: Reflection



Map of Chartres Cathedral

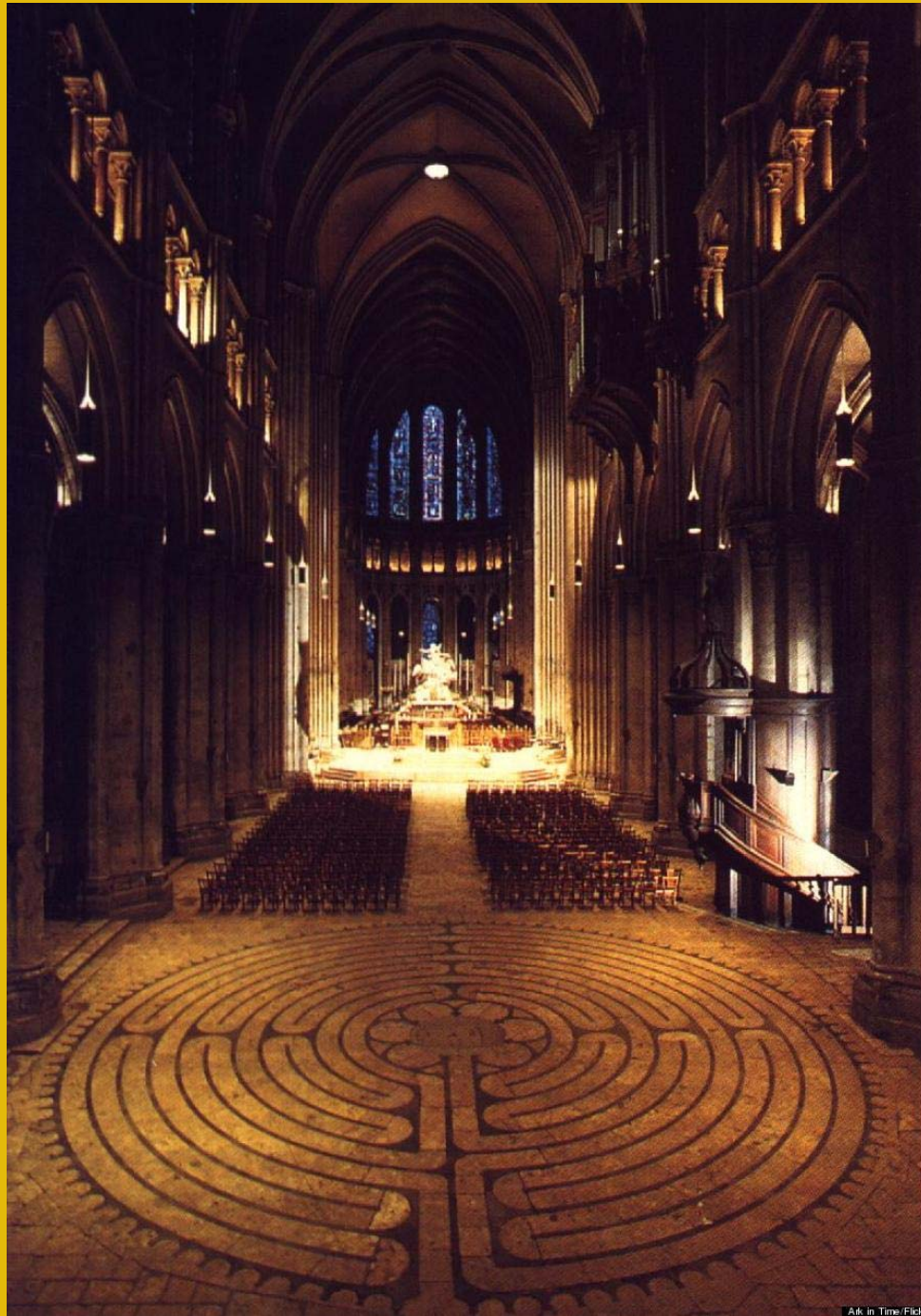


- 1 Western Facade
- 2 Narthex
- 3 Labyrinth
- 4 Nave
- 5 Crossing of the transept
- 6 Choir
- 7 St Piat Chapel
- 8 Sacristy
- 9 Chevet
- 10 Notre-Dame de la Belle Verrière window



- 1. Narthex and Towers
- 2. Nave and Aisles
- 3. Labyrinth
- 4. Crossing
- 5. North Transept
- 6. South Transept
- 7. Choir
- 8. Choir Aisles, Ambulatory and Radiating Chapels 1-7







# 61. Bibles Moralisees



Pages are each  
15in x 10in

Gothic Europe  
c. 1225-1245 C.E.  
Illuminated Manuscript  
Ink, tempera, and gold leaf on vellum

Dedication page

<p><b>G</b>ram bula bunt gentes in tu mine ei. et ges tere af ferent glam suam et hono rem in illam et curat no e get sole neq luna luena eni ei agn e</p>		<p><b>E</b>t osten dit mi chistu men ad uine splendidum tanquam stal lum pedens de sede dei et ag ni in medio pla tee eius.</p>	
<p><b>N</b>ot fige qd m h ne m u di am uca b r u eligo et uana glam et uana bunt propter frem glorie de supnat</p>		<p><b>S</b>er flum iq uine fige gan dium qd nu qm affabur q p aquam baptismi anq tur gla cele stis gaudet.</p>	
<p><b>S</b>er me bit alt quido miquitatu faciens abbo minacione meritatum nisi q scapet sunt in libe ute et agni.</p>		<p><b>E</b>t ex m q pre sum nit lignu te afferet fru ctus et p me ses singulos reddens fruct uum suum et fona ligni ad fannate gen itum.</p>	
<p><b>N</b>oc qd nichil simun dum m b r i illam nisi q scapet in li bro uite et ag ni fige qd fo lum illi me bit et sua una q formant in te ihu xpi.</p>		<p><b>H</b>oc q lig num an te reddu singlis m s b r fructu fige qd p patribus et prophat et a ptos multu ad fidem gisti sui fona arboris figant man data ihu xpi.</p>	



Theme: Manuscript  
Suffering

# 63. Arena (Scrovegni) Chapel



Padua, Italy  
Unknown architect

Giotto di Bondone (artist)

Chapel = c. 1303 C.E.

Fresco = c. 1305 C.E.

Brick architecture and fresco

Cimbaue,  
1080



Giotto,  
1308



The nave is 69 feet long  
28 feet wide  
42 feet high

**Lamentation**  
7' 7" x 7' 9" fresco



Theme: Suffering  
Fresco









# Gothic to Renaissance Crossover

- Florence Cathedral

