

LATE ANTIQUITY & BYZANTIUM STUDY GUIDE

Define the following:

Orant - a figure in the posture of prayer, w/ arms raised, symbol for accepting salvation

Loculi - shelf-like slots where the body of the deceased will be placed in the Catacombs

Cubiculum - a bedroom room/chamber in the Catacombs, used for rites & ceremonies connected to the dead

Lonelles - an arched or crescent shaped window, usually found in domes

Theotokos - mother of Christ

Squinches - a square box like structure which a dome rests on, rests on a flat surface

Pendentives - a dome shaped box with angular triangles, creating into the square, which a dome rests on

Transept - the part of a Christian basilica that intersects the nave, is at the east part, & comes right before the apse

Nave - long main pathway of a Christian basilica which leads from the entrance to the apse

Ambulatory - a covered passage in a Christian basilica which usually "circles" the church inside

Apse - crescent shaped dome or half dome in a Christian basilica

Narthex - vestibule front space in a Christian basilica, from the main entrance into the nave

Atrium - an open courtyard type area (usually surrounded by a colonnade) that leads into the narthex in Christian basilicas

Give the TIME PERIOD- not just a single "need to know date" when applicable

Western Crusaders sack Constantinople: 1204 CE

Time period for the Iconoclasm: 726 CE - 843 CE

Time period for Late Byzantine: 1204 CE - 1453 CE

Time period for Middle Byzantine: 843 CE - 1204 CE

Time period for Early Byzantine: 330 CE - 726 CE

Time period for the rule of Justinian: 527 CE - 565 CE

Constantine issues the Edict of Milan: 313 CE

Time period for Late Antiquity: 250 CE (300 CE - 550 CE)

When is the EARLIEST Christian art from? Where is it found?

The earliest known art is from the 2nd century, although there is believed to be art made earlier than that.

It is all found in the Catacombs under various parts of Europe. The earliest found in the catacombs of St. Peter in Rome.

Why are there very few depictions of the crucifixion in Early Christian art?

The early Christians lived under Roman rule and depicting the gruesome death of their savior that the Romans might hold against them & brought more harm & persecution. They also wanted to separate Christ from the punishment of a common criminal. So, instead it was portrayed symbolically.

How did Early Christian builders modify the plan of the Roman pagan basilica in order to convert it to Christian use?

They added a transept to give the layout a cruciform shape.

What were the catacombs, and what was their importance for the Early Christians?

The underground network of galleries where early Christians were buried & sometimes worshipped in before Christianity became an official religion.

In what ways, other than subject matter, can Early Christian mosaics be distinguished from earlier Roman examples?

Christians preferred glassy pieces, while Romans used more opaque glass (like stone). Also Christians usually used larger pieces that were cube shaped.

Why do Justinian and Theodora appear in the San Vitale Mosaic program?

To reinstate their power and show a connection to Christ in order to legitimize his divine authority. It also shows how far reaching their control was.

How does Russia carry on Byzantine traditions after the fall of Constantinople?

They continued the use of icons & strict practice of the orthodox religion. They were able to do this because Russia wasn't conquered by the Ottoman Turks.

What impact do the Crusades have on the Byzantine Empire?

It caused a separation b/w the E & W parts, which created a lot of mistrust & resentment. Lots of Eastern goods were seized & monopolized, commerce increased. This caused a large spread of Byzantine style & ideas.

What are the major architectural aspects of Hagia Sophia?

An oval plan, with its parts organized longitudinally. Lots of buttressing to support dome, various rests on pendentives (dome on a square, larger dome) - distribute weight.

Art History Byzantium Study Guide Answers

Marco Sgarbi



Art History Byzantium Study Guide Answers:

Byzantine Materiality Evan Freeman, Roland Betancourt, 2024-06-04 This volume explores the power of matter and materials in the Eastern Roman Empire also known as Byzantium Recent attention to matter as dynamic and meaningful constitutes an emerging interdisciplinary field of inquiry known as materiality new materialism or the material turn Materials can be symbolic but matter can also act on human subjects This volume builds on these insights to consider the role of matter materials form and embodied experiences in Byzantium In many respects Byzantine materiality represents a continuation of its Greco Roman inheritance which was also shared by neighboring peoples such as the Umayyads and Abbasids But the Byzantines also developed their own unique perspectives on matter and form as with their parsing of the sacred materialities of icons the Eucharist and relics Chapters in this volume consider the cultural meanings and functions of materials such as gold and ivory the materiality of icons and relics experiences of objects as well as Byzantine philosophies of matter and form Materiality takes center stage in Byzantine constructions of power luxury belief and identity which will be of interest to scholars and students of Byzantium and the wider medieval world

Byzantine Ecocriticism Adam J. Goldwyn, 2017-11-29 Byzantine Ecocriticism Women Nature and Power in the Medieval Greek Romance applies literary ecocriticism to the imaginative fiction of the Greek world from the twelfth to fifteenth centuries Through analyses of hunting gardening bride stealing and warfare Byzantine Ecocriticism exposes the attitudes and behaviors that justified human control over women nature and animals the means by which such control was exerted and the anxieties surrounding its limits Adam Goldwyn thus demonstrates the ways in which intersectional ecocriticism feminism and posthumanism can be applied to medieval texts and illustrates how the legacies of medieval and Byzantine environmental practice and ideology continue to be relevant to contemporary ecological and environmental concerns

History as Literature in Byzantium Ruth Macrides, 2016-12-05 Although perceived since the sixteenth century as the most impressive literary achievement of Byzantine culture historical writing nevertheless remains little studied as literature Historical texts are still read first and foremost for nuggets of information as main sources for the reconstruction of the events of Byzantine history Whatever can be called literary in these works has been considered as external and detachable from the facts The classical tradition inherited by Byzantine writers the features that Byzantine authors imitated and absorbed are regarded as standing in the way of understanding the true meaning of the text and furthermore of contaminating the reliability of the history Chronicles whose language and style are anything but classicizing have been held in low esteem for they are seen as providing a mere chronological exposition of events This book presents a set of articles by an international cast of contributors deriving from papers delivered at the 40th annual Spring Symposium of Byzantine Studies They are concerned with historical and visual narratives that date from the sixth to the fourteenth century and aim to show that literary analyses and the study of pictorial devices far from being tangential to the study of historical texts are preliminary to their further study exposing the deeper structures and purposes

of these texts The Byzantine World Paul Stephenson,2010-12-20 The Byzantine World presents the latest insights of the leading scholars in the fields of Byzantine studies history art and architectural history literature and theology Those who know little of Byzantine history culture and civilization between AD 700 and 1453 will find overviews and distillations while those who know much already will be afforded countless new vistas Each chapter offers an innovative approach to a well known topic or a diversion from a well trodden path Readers will be introduced to Byzantine women and children men and eunuchs emperors patriarchs aristocrats and slaves They will explore churches and fortifications monasteries and palaces from Constantinople to Cyprus and Syria in the east and to Apulia and Venice in the west Secular and sacred art profane and spiritual literature will be revealed to the reader who will be encouraged to read see smell and touch The worlds of Byzantine ceremonial and sanctity liturgy and letters Orthodoxy and heresy will be explored by both leading and innovative international scholars Ultimately readers will find insights into the emergence of modern Byzantine studies and of popular Byzantine history that are informative novel and unexpected and that provide a thorough understanding of both **Maniera Greca in Europe's Catholic East** Giedre Mickunaite,2025-10-01 How and why does vernacular art become foreign What does Greek manner mean in regions far beyond the Mediterranean What stories do images need How do narratives shape pictures The study addresses these questions in Byzantine paintings from the former Grand Duchy of Lithuania contextualized with evidence from Poland Serbia Russia and Italy The research follows developments in artistic practices and the reception of these images as well as distinguishing between the Greek manner based on visual qualities and the style favoured by the devout sustained by cults and altered through stories Following the reception of Byzantine and pseudo Byzantine art in Lithuania and Poland from the late fourteenth through the early eighteenth centuries Maniera Greca in Europe's Catholic East argues that tradition is repetitive order achieved through reduction and oblivion and concludes that the sole persistent understanding of the Greek image has been stereotyped as the icon of the Mother of God Confronting the Borders of Medieval Art ,2011-06-22 This volume approaches the problem of the canonical center by looking at art and architecture on the borders of the medieval world from China to Armenia Sweden and Spain Seven contributors engage three distinct yet related problems margins frontiers and cross cultural encounters While not displaying a unified methodology or privileging specific theoretical constructs the essays emphasize how strategies of representation articulated ownership and identity within contested arenas What is contested is both medieval the material evidence itself and modern the scholarly traditions in which the evidence has or has not been embedded An introduction by the editors places the essays within historiographic and pedagogical frameworks Contributors J Caskey K Kogman Appel C Maranci J Purtle C Robinson N Wicker and E S Wolper *Studies in Byzantine, Islamic and Near Eastern Silk Weaving* Anna Muthesius,2006-12-31 This volume complements Anna Muthesius two earlier ground breaking volumes in the field of silk as material culture *Studies in Byzantine and Islamic Silk Weaving* and *Studies in Silk in Byzantium* The publication highlights the fact that similar patterns

of selection were at work in the acquisition of silks by secular and ecclesiastical bodies These patterns of selection were governed not only by fashions of the time but by access to international trade routes leading to the Great Silk Road linking the Near East to the Mediterranean The surviving silks prove that Mediterranean Near Eastern silk trade flourished continuously and for centuries prior to the thirteenth century contrary to what has previously widely been assumed It also highlights the crucial role of the Caucasian silk routes in accessing the Great Silk Road in the early period and the contribution of Georgian and Armenian silk weaving after the thirteenth century Above all the book demonstrates how important it is to assess the impact of Near Eastern silk manufacture and distribution in relation to Byzantine and Islamic Mediterranean silk production and trade

Encyclopedia of Renaissance Philosophy Marco Sgarbi, 2022-10-27 Gives accurate and reliable summaries of the current state of research It includes entries on philosophers problems terms historical periods subjects and the cultural context of Renaissance Philosophy Furthermore it covers Latin Arabic Jewish Byzantine and vernacular philosophy and includes entries on the cross fertilization of these philosophical traditions A unique feature of this encyclopedia is that it does not aim to define what Renaissance philosophy is rather simply to cover the philosophy of the period between 1300 and 1650

Contesting the Logic of Painting Charles Barber, 2007-10-01 Studies of the icon in Byzantium have tended to focus on the iconoclastic era of the eighth and ninth centuries This study shows that discussion of the icon was far from settled by this lengthy dispute While the theory of the icon in Byzantium was governed by a logical understanding that had limited painting to the visible alone the four authors addressed in this book struggled with this constraint Symeon the New Theologian driven by a desire for divine vision chose effectively to disregard the icon Michael Psellos used a profound neoplatonism to examine the relationship between an icon and miracles Eustratios of Nicaea followed the logic of painting to the point at which he could clarify a distinction between painting from theology Leo of Chalcedon attempted to describe a formal presence in the divine portrait of Christ All told these authors open perspectives on the icon that enrich and expand our own modernist understanding of this crucial medium

Abstracts of Papers Delivered in Art History Sessions College Art Association of America. Meeting, 2000

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