

Catacomb of Priscilla. Rome, Italy. Late Antique Europe. c. 200–400 C.E. Excavated tufa and fresco.

Goodshepherd.jpeg

Content:

Catacombs are places of burial outside the city walls. Frescoes are placed on ceilings of catacomb chambers and in burial niches. This fresco uses a cross layout in design. Symbols of Bible are integrated into the design.

Style:

This painting is fresco. It is painted in a sketchy, painterly brushstrokes that are reminiscent of Roman frescoes.

Contextual Analysis:

The catacombs beneath Rome have over 4 million dead, and extend about 100 miles.

Within each burial niche, a body was placed and closed with a piece of terracotta and sometimes juxtaposed with marble often containing a simple epigraph or fresco. These contain references to Christianity. Among the most popular references include the engraving of a fish—the Greek word for fish ΙΧΘΥΣ is an acronym for Jesus Christ son of God and Savior as well as the Chi Rho, symbolizing the name Jesus Christ and the Greek letters Alpha Omega, symbolizing God.

Linked with these long galleries are small rooms containing open wall space and fewer loculi called cubicles. These cubicles often contain marble sarcophagi as well as relatively elaborate frescos depicting biblical stories.

On the ceiling there are images of the doves, peacocks, and pheasants circling the depiction of Christ as the

	<p>Greek <i>Calf Bearer</i>. The motif of the Good Shepherd was assimilated by Early Christian artists as a symbol of compassion, and was also paralleled with Christ and the followers with the flock of animals.</p> <p>The other lunette shows the peacock, which is a symbol of rebirth or life after death.</p> <p>https://neweyesonart.wordpress.com/early-christian-art/</p>
Orante.jpeg	<p>Content: Orante images are found in catacomb frescoes. An orans (or orante) is a figure in art with extended arms or in the attitude of prayer. The arms are usually up, the body standing, and the elbows close to the sides of the body/</p> <p>Style: Most often presented as a female. They are painted in rough, painterly stroke.</p> <p>Contextual Analysis: The orantes, or figures of prayer represent the souls of the deceased in supplication, hope for salvation. Christians saw the position as representing the body posture of Christ on the cross; therefore, it was the favorite one of early Christians.</p> <p>(http://en.wikipedia.org/wiki/Orans)</p>
<p>Santa Sabina. Rome, Italy. Late Antique Europe. c. 422–432 C.E. Brick and stone, wooden roof. SantaSabinaexterior.jpeg</p>	<p>Content: Santa Sabina is a Early Christian basilicas—a type of building used by the ancient Romans for diverse functions including as a site for law courts, which was adapted to serve as</p>

	<p>the basis for the new churches.</p> <p>Style: The Church of Santa Sabina has a dominant central axis that leads from the entrance to the apse, the site of the altar. This central aisle space is known as the nave, and is flanked on each side by aisles. The roof is a wooden, truss roof. Clerestory windows that provide direct lighting in the nave divide the walls of the nave. The walls were originally decorated with mosaics. Santa Sabina is a simple, unarticulated, brick wall. This reflects the shift to an architectural emphasis on the interior.</p> <p>Contextual Analysis: Constantine and his architects confronted a major challenge: what should be the physical form of the church? Christian architecture put greater emphasis on the interior. The Christian churches needed large interior spaces to house the growing congregations and to mark the clear separation of the faithful from the unfaithful. The buildings needed to convey the new authority of Christianity. This architectural form would become the core of Christian architecture.</p> <p>(https://www.oneonta.edu/faculty/farberas/arth/smarthistory/early_christianity_smarthistory.html)</p>	
<p>Santa Sabina. Rome, Italy. Late Antique Europe. c. 422–432 C.E. Brick and stone, wooden roof.</p>	<p>Content: Santa Sabina is a Early Christian basilicas—a type of building used by the ancient Romans for diverse functions including as a site for law</p>	

<p>SantaSabinainside.jpeg</p>	<p>courts, which was adapted to serve as the basis for the new churches</p> <p>Style: This central aisle space is known as the nave, and is flanked on each side by aisles. The roof is a wooden, truss roof. Clerestory windows that provide direct lighting in the nave divide the walls of the nave. The apse is surmounted with a triumphal arch and filled with mosaics. The walls were originally decorated with mosaics. Santa Sabina is a simple, unarticulated, brick wall. This reflects the shift to an architectural emphasis on the interior.</p> <p>Contextual Analysis:</p>	
<p>Santa Sabina. Rome, Italy. Late Antique Europe. c. 422–432 C.E. Brick and stone, wooden roof.</p> <p>Santasabinaplan.jpeg</p>	<p>Content: Santa Sabina is a Early Christian basilicas—a type of building used by the ancient Romans for diverse functions including as a site for law courts, which was adapted to serve as the basis for the new churches</p> <p>Style: The Church of Santa Sabina has a dominant central axis that leads from the entrance to the apse, the site of the altar. This central aisle space is known as the nave, and is flanked on each side by aisles.</p> <p>Contextual Analysis: Santa Sabina is a "basilica church"; that is, it features the same layout as a Roman basilica. From the Early Christian period onward, the basilica layout remained a popular choice for churches throughout Europe. Male worshipers would stand in the nave, while females stood in the side</p>	

	aisles.
sanvitaleplan.jpeg	<p>Content: San Vitale is a small domed church in the Byzantine architectural style.</p> <p>Style: It has an octagonal plan, with a two-story ambulatory enclosing a central space beneath a great cupola. Attached at an angle to the west side is an entrance porch or narthex while a small choir and apse extends to the east.</p> <p>Contextual Analysis: The church has an octagonal center with a central dome. This octagon is surrounded by high arches, which give access to a series of arcades. This gives the building a surprisingly lightness, both in terms of illumination and building structure. Basilica in the name clearly refers to its ecclesiastical status and not to triple-nave architecture.</p> <p>San Vitale influenced church architecture for centuries. One of the best-known examples was the Imperial Cathedral of Charlemagne in Aachen, Germany, which was greatly influenced by what the Franks saw in Ravenna.</p> <p>(http://www.european-traveler.com/italy/see-the-basilica-of-san-vitale-in-ravenna/)</p>
	<p>Content: San Vitale is one of the most important surviving examples of Byzantine architecture and mosaic work. It was begun in 526 or 527 and was consecrated in 547.</p>



SanVitaleRavenna.jpeg

Style:

The masonry exterior is plain brick and blocky. The church is a domed octagon with an ambulatory and a woman's gallery. Eight large piers support the squinches that support the dome. The circular central space is varied by the addition of seven galleried niches while the eighth arc becomes instead a rectangular choir ending in an apse.

Context:

The plain exterior and ornate spiritual interior is carried over from the Christian basilica church. The outside represents the exterior world, while the interior is the spiritual. The dome of San Vitale only further enhances the essence of heaven. It was popular in the East to build religious buildings that have domed spaces with semicircular niches like the ones in San Vitale; these are essential elements of the other great monument from Justinian's reign in Constantinople – Hagia Sophia. The mosaic decoration in the sanctuary of San Vitale is undoubtedly one of the most important monuments of medieval art that has come down to us. It represents one of the most complete programs of mosaics still extant, and it was produced during extremely interesting historical circumstances.

(<http://www.bluffton.edu/~sullivanm/italy/ravenna/sanvitale/sanvitale.html>)

Content:

Justinian stands in the center of the mosaic, wearing imperial purple and holding a large gold paten, the plate on which the bread is placed for Mass. To his left is Maximianus, Archbishop of Ravenna, holding a jeweled cross. Some of the other men hold objects as well, including a censer, an ornate book, and a soldier's shield displaying Christ's monogram, the Chi-Rho.



justinian.jpeg

Style:

The work is a mosaic.

They are executed in the Hellenistic-Roman tradition.

The work is planned with symmetry and frontality.

Figures have no volume and seem to float.

The minimal background and the Byzantine gold indicate timelessness.

Justinian's halo indicates saintliness, as he is head of church and state.

Context:

It is impossible to miss the message - Justinian is God's earthly representative. Justinian grasps the *paten*, the bowl or plate that holds communion bread. Only one additional person is identified, Bishop Maximianus. He was responsible for completion of the San Vitale church and has the honored position at Justinian's left.

Look at the position of the feet for a subtle indication of rank: in each grouping, one member's feet precede the feet of those following.

The position of Maximianus and Emperor Justinian is confounding: while Justinian seems to be behind the Bishop, the *paten* is in front of the Bishop's arm, making the Emperor in front. "Thus, symbolized by place and gesture, the imperial and churchly powers are in balance."

The mosaic program can also be seen to give visual testament to the two major ambitions of Justinian's reign.

This mosaic thus establishes the central position of the Emperor between the power of the church and the power of the imperial administration and military. Like the Roman Emperors of the past, Justinian has religious, administrative, and military authority.

	http://smarthistory.khanacademy.org/byzantine-justinian.html
<p>theodora.jpeg</p>	<p>Content: Empress Theodora and her entourage are shown in the south wall of the apse, across from Justinian and his retinue. Corresponding to Justinian's pater, the empress holds the cup of communion. Her robe has a small depiction of the Three Magi.</p> <p>Style: The work is a mosaic. They are executed in the Hellenistic-Roman tradition. Work is not as symmetrical as the one of her husband. Figures are flattened with minimal volume.</p> <p>Contextual Analysis:</p> <p>Context: While neither ever visited Ravenna, their presence is eternalized in this hallmark of Byzantine art. Theodora is also depicted with the same halo and purple robe as Christ and Justinian, providing chromatic unity among all three mosaic panels. She and her attendants wait in a courtyard for the Emperor to commence the procession, a nod to her inferior status reinforced by the attendant who holds back the curtain to usher Theodora into the church proper. Born into a family headed by a father who was a bear trainer at the Hippodrome, Theodora opted for her mother's profession - acting - upon his death. After falling in love with Theodora, however, Justinian persuaded his uncle, Emperor Justin, to change the law prohibiting such marriages.</p>

	<p>Empress Theodora grasps a bejeweled chalice of wine for the Eucharist Her influence is further reinforced by the Magi bordering her robe, intimating that Empress Theodora shares the lofty position of bearing gifts to Christ.</p> <p>(http://www.zoominfo.com/p/Empress-Theodora/226469218)</p>
<p>Hagia Sophia. Constantinople (Istanbul). Anthemius of Tralles and Isidorus of Miletus. 532–537 C.E. Brick and ceramic elements with stone and mosaic veneer. hagiasophia.jpeg</p>	<p>Content: Anthemius and Isidorus in 532-537 C.E. built Hagia Sophia. A former Byzantine church and a mosque, The Church of the Holy Wisdom is known as 'Hagia Sophia' in Greek. The monument is considered the hallmarks of of Byzantine architecture, because of its large dome.</p> <p>Style: The structure of Hagia Sophia has a classic basilica plan. The exterior is plain and massive, with little decoration. The main ground plan consists of a rectangle, 230 feet in width and 246 feet in length. The area is covered by a central dome with a diameter of 31 meters, slightly smaller than that of the Pantheon in Rome. It's dome rests on pendentives, with half domes all around. Hagia Sophia attained Islamic features, such as the mihrab, the minbar, and the four minarets outside.</p> <p>Contextual Analysis: It was in 1453 that the Ottoman Turks conquered Constantinople. Following this, Sultan Mehmed II ordered the building to be changed into the Ayasofya Mosque. The transformation of the church into</p>

	<p>a mosque caused the removal of bells, altar, iconostasis, and sacrificial vessels. Many mosaics were plastered over. It was built to embody the principle that God is light.</p>
<p>Hagia Sophia. Constantinople (Istanbul). Anthemius of Tralles and Isidorus of Miletus. 532–537 C.E. Brick and ceramic elements with stone and mosaic veneer.</p> <p>Hagiasophiaplan.jpeg</p>	<p>Content: The basilica church was rebuilt under the direction of the Emperor Justinian I.</p> <p>Style: The structure of Hagia Sophia has a classic basilica plan. It is a combination of a centrally planned and axially planned church. It's dome rests on pendentives, with half domes all around. The shallow dome was made from forty equally spaced ribs. Forty windows were then set at the dome's base.</p> <p>Context: The large dome, symbolic of the vault of heaven, was a major revolution in church construction in that it featured a huge dome, which necessitated the implementation of new ideas in order to support the weight of this dome, a feat that had not been attempted before. In the days when there was no steel used in construction, large roofs and domes had to be supported by massive pillars and walls. Four piers support the dome of Hagia Sophia; four arches swing across linked by four pendentives. Pendentives are sections of concave triangular support. Four of the pendentives form a structure that provides the transition from a square space up to the circular area to be crowned by a dome.</p>
<p>Hagia Sophia. Constantinople (Istanbul). Anthemius of Tralles and Isidorus of Miletus. 532–537 C.E. Brick and ceramic elements with</p>	<p>Content: Style:</p>

<p>stone and mosaic veneer.</p> <p>Hagisophiainterior.jpeg</p>	<p>The decorations within the Hagia Sophia at the time of construction were probably very simple, images of crosses for instances. Over time this changed to include a variety of ornate mosaics. While the Islamic calligraphic roundels are suspended from the main dome, the museum also has uncovered Christian mosaics as its prime feature.</p> <p>Contextual Analysis: Forty windows set at the bottom of the dome. When sunlight moves into the dome, the dome looks like it is floating in air.</p> <p>The interior of Hagia Sophia was paneled with costly colored marbles and ornamental stone inlays. Decorative marble columns were taken from ancient buildings and reused to support the interior arcades. Originally the upper part of the building was minimally decorated in golden mosaics. After the period of Iconoclasm (new figural mosaics were added, some of which have survived to the present day.</p> <p>(https://chunlu.wordpress.com/6-the-pendentive-structure-of-hagia-sophia/)</p> <p>(http://metmuseum.org/toah/hd/haso/hd_haso.htm)</p>
<p>Merovingian looped fibula. Early medieval Europe. Mid-sixth century C.E. Silver gilt worked in filigree, with inlays of garnets and other stones.</p>	<p>Content: Fibulae are brooches that were made popular by Roman military campaigns. They all consist of a body, a pin, and a catch.</p> <p>Style: The work has an emphasis on the animal style. The work is based on silver gilt worked in filigree with inlaid garnet and other stones. It is decorated in cloisonné, a technique that was popular in medieval art. The term cloisonné means “partitioned” in French as the artist would solder wires onto a metal</p>

<p>Fibula.png</p>	<p>base and fill the areas those wires created with colored enamel baked <i>in</i> these areas.</p> <p>Context: Ornate fibulae became fashionable in the early middle ages, and are one of the most commonly found objects in “barbarian” grave sites. Since they were nomadic people, their art was focused on things that they could carry. In general, their styles were based on animal imagery, combined with an intricate interlacing of geometric lines. Animals, both real and fantastic, occupied an important place in medieval art and thought. Artists readily employed animal motifs, as part of their decorative motifs. This example also shows the eagle, a popular motif in medieval art. The ends of these fibulae are in the shape of Eagle heads, and little fish are shown on the main body of the brooches. The small fish set on the surface of the fibula (fastener or buckle or pin) does indicate the religious inclination of the owner.</p> <p>(http://dvsd.schoolwires.net/cms/lib6/PA01001022/Centricity/ModuleInstance/2091/Chapter%2016%20Lectures.pdf)</p>
<p>Virgin (Theotokos) and Child between Saints Theodore and George. Early Byzantine Europe. Sixth or early seventh century C.E. Encaustic on wood.</p> <p>virgin.jpeg</p>	<p>Content: The icon shows the Virgin and Child flanked by two soldier saints, St. Theodore to the left and St. George at the right. Above these are two angels who gaze upward to the hand of God, from which light radiates, falling on the Virgin.</p> <p>Style: The work is an encaustic on wood.</p>

	<p>(An encaustic is a painting technique that uses wax as a medium to carry the color.)</p> <p>The painter uses the classicizing style inherited from Rome.</p> <p>The faces are modeled.</p> <p>Emphasis is placed on the frontal.</p> <p>Faces are elongated and eyes large.</p> <p>Virgin is presented in a larger scale.</p> <p>Context:</p> <p>It symbolizes the mystery of the incarnation of Christ made man and the glory of the Mother of God. This justifies the intense expression of the countenances, the solemn attitudes of the Saints present at the glory of the Mother of God, the awed attention of the Archangels who "behold" the mystery of the incarnation.</p> <p>The composition displays a spatial ambiguity that places the scene in a world that operates differently from our world, reminiscent of the spatial ambiguity of the earlier Ivory panel with Archangel. The ambiguity allows the scene to partake of the viewer's world but also separates the scene from the normal world.</p> <p>http://www.touregypt.net/featurestories/catherines2-2.htm#ixzz3K5z80FKB</p>
<p>Lindisfarne Gospels: St. Luke incipit page. Early medieval (Hiberno Saxon) Europe. c. 700 C.E. Illuminated manuscript (ink, pigments, and gold on vellum).</p> <p>Lindisfarne2.jpeg</p>	<p>Content:</p> <p>This image is the gospel of St. Luke's first page or incipit page in the Book of Lindisfarne.</p> <p>Eadfrith, a monk who became Bishop of Lindisfarne in 698, may have created the Lindisfarne Gospels.</p> <p>Style:</p> <p>Context:</p> <p>Saint Luke's incipit page is filled with animal life, spiraled forms, and swirling vortexes. The characteristic interlacing knots reveal themselves as snakes that move stealthily along the</p>

	<p>confines of a letter's boundaries. Blue pin-wheeled shapes rotate in repetitive circles, caught in the vortex of a large Q that forms Luke's opening sentence—Quoniam quidem multi conati sunt ordinare narrationem. (Translation: As many have taken it in hand to set forth in order.) Birds and also a clever cat are found in the design.</p> <p>http://smarthistory.khanacademy.org/the-lindisfarne-gospels.html</p>
<p>Lindisfarne Gospels: St. Matthew. Early medieval (Hiberno Saxon) Europe. c. 700 C.E. Illuminated manuscript (ink, pigments, and gold on vellum).</p> <p>lindisfarne3.jpeg</p>	<p>Content: St. Matthew is depicted seated on a cushioned bench, book on his lap, writing his book of the Bible. An angel is above his shoulder with the Latin words, "image of man." A small man appears behind a curtain.</p> <p>Style: The work is composed of flattened, linear elements. St. Matthew has a stylized, almost Byzantine face. His hair and beard are painted almost as patterns. His feet and mat appear to be floating above the ground, which is typical of Byzantine work.</p> <p>http://smarthistory.khanacademy.org/the-lindisfarne-gospels.html</p> <p>Context: Each of the four evangelists is portrayed in a full-page miniature at the beginning of his Gospel. St. Matthew is shown accompanied by his traditional symbol, the figure of an angel, and by a second figure peering out from behind a curtain. The angel is a symbol of St. Matthew in Christian iconography. The books held by angel and person behind the curtain are the same color, which match the color of St. Matthew's cloak. The person may be Christ or perhaps Moses.</p>

	<p>The brow of St Matthew is furrowed in concentration as he writes his gospel. Fine strokes used on the detail of the angel's wings, all three faces and St Matthew's hand; wider, bolder strokes used on folds of clothes and curtain. The words "O Agios Mattheus" (St Matthew) inscribed in a mix of Greek and Latin.</p>
<p>Lindisfarne Gospels: St. Matthew, cross-carpet page; Early medieval (Hiberno Saxon) Europe. c. 700 C.E. Illuminated manuscript (ink, pigments, and gold on vellum).</p> <p>lindisfarne.jpeg</p>	<p>Content: The work is a splendid interlace cover the cross from the so-called "carpet page" from the Lindisfarne Gospels, a manuscript that was illuminated at the monastery of Lindisfarne in the late 7th century. This work is the St. Matthew carpet page. Eadfrith, a monk who became Bishop of Lindisfarne in 698, may have created the Lindisfarne Gospels.</p> <p>Style: The Lindisfarne Gospels exemplify Interlace is a decorative element found in medieval art. In interlace, bands or portions of other motifs are looped, braided, and knotted in complex geometric patterns, often to fill a space. Interlacing is common in the Migration period art of Northern Europe, especially the Hiberno-Saxon work of the British Isles.</p> <p>Context: This manuscript shows the swirling Celtic interlace patterns in the space of the cross and background. The page becomes a rich pattern and design. On close inspection many of these knots reveal themselves as snake-like creatures curling in and around tubular forms, mouths clamping down on their bodies. Their bodies change colors: sapphire blue here, verdigris green there, and sandy gold in between. The traditional Hiberno-Saxon illuminated manuscripts from the late seventh and early eighth centuries in</p>

	<p>the use of interlace to form abstract designs and animal patterns, in addition to Christian iconography throughout. This unique style demonstrates how medieval artists were able to seamlessly integrate new Christian imagery with the more established animal-interlace designs of the Scottish and British Isles</p> <p>A rationale presented for this surface treatment is a thought that the animals are a trap for the devil or evil. The creature or evil once trapped within the endless and infinite knots would forever circle with no prospect of escape.</p> <p>The continuous pattern seen in the carpet page has also been suggested to represent “boundless love” and the infinity of heaven.</p> <p>http://dvsd.schoolwires.net/cms/lib6/P/A01001022/Centricity/ModuleInstance/2091/Chapter%2016%20Lectures.pdf</p>
<p>Alhambra Palace. Granada, Spain. Nasrid Dynasty. 1354–1391 C.E. Whitewashed adobe stucco, wood, tile, paint, and gilding.</p> <p>vistaAlhambra.jpeg</p>	<p>Content: The Alhambra was a palace, a fortress and a citadel; the residence of the Nasrid Sultans and top government officials, court servants and the royal guard.</p> <p>Style: The Alhambra is a palace-citadel. Alhambra did not have a master plan for the total site design, so its overall layout is not organized as a result of the site's many construction phases. A fortified wall, with thirteen towers, some defensive, encloses the palace.</p> <p>Context: The Alhambra comprised of three royal residential quarters, court complexes flanked by official chambers, a bath, and a mosque. It was begun in the thirteenth century by Ibn al-Ahmar, founder of the Nasrid dynasty, and was continued by his successors in the fourteenth century. Its most celebrated architecture are a series of which present a varied</p>

	<p>selection of Moorish arched, columnar, and domical forms.</p> <p>The exquisitely detailed structures with their highly ornate interior spaces and patios contrast with the plain walls of the fortress exterior.</p> <p>http://en.wikipedia.org/wiki/Alhambra</p>
<p>Hall of the Sisters Alhambra Palace. Granada, Spain. Nasrid Dynasty. 1354–1391 C.E. Hallofthesisters.jpeg</p>	<p>Content: The hall was so called because of two big twin marble flagstones that are part of the floor. This hall was in the center of a series of chambers where the royal family lived.</p> <p>Style: The central palace was erected late in Spain's Islamic era. Architects switched from stone to more expedient, cheaper brick. The palace has a harmonious synthesis of space, light, shade, water and greenery that sought to conjure the gardens of paradise for the rulers who dwelt here. Muqarnas (honeycomb) vaulting is created on the ceiling. Intricate stuccowork adorns the walls. The Arabic inscription 'Wa la ghaliba illa Allah' (There is no conqueror but God) covers surfaces in various calligraphy styles, transforming the words from ritual praise into geometric pattern.</p> <p>Context: The walls are adorned with decorations of local flora – pine cones and acorns – and the band of calligraphy at eye level, just above the tiles, is a poem praising Muhammad V for his victory in Algeciras in 1369. The ceiling is a fantastic muqarnas dome with some 5000 tiny cells. The carved wood screens in the upper level enabled women to peer down from hallways above without being seen.</p> <p>http://www.lonelyplanet.com/spain/gra</p>

	nada/sights/castles-palaces-mansions/alhambra#ixzz3KECDBcJz
<p>Alhambra Palace. Granada, Spain. Nasrid Dynasty. 1354–1391 C.E. Court of the Lions</p> <p>Alhambra1.jpg</p>	<p>Content: The Court of the Lions is one of the many courtyards found in the royal quarters.</p> <p>Style: The Courtyard of the Lions is an oblong courtyard, 35 m in length by 20 m in width, surrounded by a low gallery supported on 124 white marble columns. The courtyard layout uses the proportions of the golden ratio. The courtyard demonstrates the complexity of Islamic geometric design – the varied columns are placed so they are symmetrical on numerous axes. The stuccowork has a lacelike detail. A fountain channels water through the mouths of 12 marble lions. A pavilion has filigree walls and light domed roof, elaborately ornamented. The square is paved with colored tiles, and the colonnade with white marble; while the walls are covered 1.5 m up from the ground with blue and yellow tiles, with a border above and below enameled blue and gold. The arches and pillars are adorned by varieties of foliage. Above each arch there is a large square of arabesques; and over the pillars is another square of filigree work.</p> <p>http://www.lonelyplanet.com/spain/granada/sights/castles-palaces-mansions/alhambra#ixzz3KEBv2OsW</p> <p>Context: Courtyard of the Lions), built in the</p>

	<p>second half of the 14th century under Muhammad V, at the political and artistic peak of Granada's emirate.</p> <p>http://en.wikipedia.org/wiki/Court_of_the_Lions</p>
<p>Great Mosque. Córdoba, Spain. Umayyad. c. 785–786 C.E. Stone masonry.</p> <p>greatmosqueplan.png</p>	<p>Content:</p> <p>Style: The prayer hall, which is normally rectangular or square, may take the form of a hypostyle hall with its roof supported by a number of evenly spaced columns. In this design, a system of horizontal beams known as architraves, or alternatively, a system of arches support the ceiling.</p> <p>Context: In architecture, following the <i>hijra</i>, Muhammad's house in Medina developed into a center for the Muslim community and became the prototype for the mosque, the Muslim sanctuary for God. The early structure, known as the hypostyle mosque, included a columned hall oriented toward Mecca and an adjacent courtyard surrounded by a colonnade. The call to prayer was given from a rooftop (later the minaret was developed for this purpose). Essential elements of the mosque were a minbar (pulpit) for the Friday sermon and a mihrab (prayer niche) set in the wall oriented toward Mecca. Prayer is an essential element of Islam, and the demarcated space allows a space for congregational prayer.</p>
<p>Great Mosque. Córdoba, Spain. Umayyad. c. 785–786 C.E. Stone masonry.</p>	<p>Content: The Great Mosque of Cordoba was built and changed over a period of 200</p>

<p>Cordoba.jpeg</p>	<p>years. It has a curious mix of architectural styles and beliefs.</p> <p>Style: With a notable presence of Roman and Visigoth structures especially in Southern Spain, the Muslims decided to take advantage of structures that were already built and in that was the Cordobes, or Cordovan style was created. The Great Mosque of Cordoba was built in one year. It is made from a variety of materials including stucco, marble and wood.</p> <p>Contextual Analysis: Following the overthrow of his family in Damascus, Prince Abd al-Rahman I escaped to southern Spain. After established control over the Iberian Peninsula, he attempted to recreate the grandeur of Damascus in his capital, Cordoba. He sponsored elaborate building programs.</p> <p>(http://www.bernardsmith.eu/Cordoba/Mezquita_Catedral.html)</p>
<p>Great Mosque. Córdoba, Spain. Umayyad. c. 785–786 C.E. Stone masonry.</p> <p>Hypostylehall.jpeg</p>	<p>Content: The Great Mosque has a hypostyle prayer hall.</p> <p>Style: The hypostyle A hypostyle prayer hall is built with recycled ancient Roman columns. Hypostyle means filled with columns. The columns have two-tiered, symmetrical arches, formed of stone and red brick. The arches alternate red and white coloring using red brick and white stone voussoirs supporting the flat wooden roofs of the aisles.</p> <p>Contextual Analysis: The effects of this were prominent and</p>

	<p>add the appearance of greater height to the interior.</p> <p>http://smarthistory.khanacademy.org/the-great-mosque-of-cordoba-spain.html</p>
<p>Great Mosque. Córdoba, Spain. Umayyad. c. 785–786 C.E. Stone masonry.</p> <p>greatmosque.jpg</p>	<p>Content: A mihrab is used in a mosque to identify the wall that faces Mecca—the birthplace of Islam</p> <p>Style The mihrab or prayer niche is horseshoe arched. Gold tesserae (small pieces of glass with gold and color backing) create a dazzling combination of dark blues, reddish browns, yellows and golds that form ornate calligraphic bands and plant motifs that adorn the arch.</p> <p>Context: This structure is important as Muslims face toward Mecca during their daily prayers. The mihrab in the Great Mosque of Cordoba is framed by an exquisitely decorated arch behind which is an unusually large space, the size of a small room. This octagonal room with three domes, each constructed from eight intersecting arches, form a star.</p> <p>(http://www.bernardsmith.eu/Cordoba/Mezquita_Catedral.html)</p> <p>http://smarthistory.khanacademy.org/the-great-mosque-of-cordoba-spain.html</p>
<p>Great Mosque. Córdoba, Spain. Umayyad. c. 785–786 C.E. Stone masonry PuertadeSanJoseCordoba.jpg</p>	<p>Content: This structure is St. Stephen’s Gate or San Estebán.</p> <p>Style:</p>

	<p>The gate is richly decorated. It has a tripartite composition with interlaced arches, clean lines around the spandrels; main horseshoe arches over doors, and windows with geometric decorations.</p> <p>Context: The original mosque would normally have had four separate doors on each side, but only St. Stephen's (San Estebán or San Sebastián) doorway remains. It is said that this was both the main door to the original Visigoth church and to the earliest mosque. There are however today only a total of 12 doorways remaining in the walls from the different extensions.</p> <p>http://www.bernardsmith.eu/Cordoba/Mezquita_Catedral.html</p>
<p><i>Bayeux Tapestry</i>. Romanesque Europe (English or Norman). c. 1066-1080 C.E. Embroidery on linen</p> <p>calvary.jpeg</p>	<p>Content: The Bayeux Tapestry is a long embroidered cloth which describes the events before and during the Norman conquest of England (1066). The two combatants were the Anglo-Saxon English, led by Harold Godwinson, and the Normans, led by William the Conqueror. This scene shows the Norman cavalry attacking soldiers on foot.</p> <p>Style: The Bayeux Tapestry is embroidered in wool thread on a linen ground. The linen is assembled in panels and has been patched in numerous places. The main colours are terracotta or russet, blue-green, dull gold, olive green, and blue. When it was later repaired other colours like light yellow, orange, and light greens were added.</p> <p>Contextual Analysis:</p>

	<p>The Bayeux Tapestry isn't really a tapestry – it's an embroidered linen cloth.</p> <p>It is about 70 meters (230 ft.) long. It tells the story of the William the Conqueror's invasion of England and the Battle of Hastings.</p> <p>The Bayeux Tapestry was probably made in England, having been commissioned by William I's half-brother, Bishop Odo. It was discovered in the 18th century hanging in Bayeux Cathedral.</p> <p>Wool yarn, colored by vegetable dyes, was used for the embroidery and the work is divided into fifty panels.</p> <p>The tapestry starts with a scene depicting Edward the Confessor sending Harold Godwinson to Normandy, and ends with English troops fleeing the battlefield at Hastings.</p> <p>The appearance of Halley's Comet is also featured.</p> <p>About 6 meters of the Bayeux Tapestry are missing. These scenes would probably have centered on William I's coronation.</p> <p>(http://www.historylearningsite.co.uk/bayeux_tapestry.htm)</p>
<p><i>Bayeux Tapestry</i>. Romanesque Europe (English or Norman). c. 1066-1080 C.E. Embroidery on linen</p> <p>meal.jpg</p>	<p>Content:</p> <p>The Bayeux Tapestry is a long embroidered cloth which describes the events before and during the Norman conquest of England (1066).</p> <p>The two combatants were the Anglo-Saxon English, led by Harold Godwinson, and the Normans, led by William the Conqueror.</p> <p>This scene shows a feast at William the Conqueror's table.</p> <p>Style:</p> <p>The Bayeux Tapestry is embroidered</p>

	<p>in wool thread on a linen ground. The linen is assembled in panels and has been patched in numerous places.</p> <p>The main colours are terracotta or russet, blue-green, dull gold, olive green, and blue. When it was later repaired other colours like light yellow, orange, and light greens were added</p> <p>Contextual Analysis: The Normans, the victors in the Battle of Hastings, produced The Bayeux Tapestry. This must be taken into account when determining its accuracy as an historical source. Among the various possible legends and stories about the creation, one says that it was made by Queen Matilda, William the Conqueror's wife, and her ladies- in- waiting. Recent studies have established that it was commissioned by William's half brother, Bishop Odo during the building of the cathedral (1070s – 1077).</p> <p>(http://www.historylearningsite.co.uk/bayeux_tapestry.htm)</p>
<p>Jacob Wrestling the Angel, from the Vienna Genesis. Early Byzantine Europe. Early sixth century C.E. Illuminated manuscript (pigments on vellum).</p> <p>JacobVienna.jpg</p>	<p>Content: The work is part of a fragment of the biblical text. Genesis is the first book in the Bible.</p> <p>Style: It is written in silver and gold on purple vellum (calf skin) and sumptuously illuminated. It is written in uncial. Uncial is a script written entirely in capital letters commonly used from the 4th to 8th centuries C.E. by Latin and Greek scribes. The illustrations are done in a</p>

	<p>naturalistic style common to Roman painting of the period. Each illustration is painted at the bottom of a single page. In one single illustration, two or more episodes from a story may be included. (Continuous narrative)</p> <p>Context: It is the oldest well-preserved, surviving, illustrated biblical (An unbound manuscript of some ancient classic (as distinguished from a scroll) codex. Jacob was on his way to meet his brother and runs into a man (angel) and gets into an argument and start to wrestle. The angel disjoints his hip but provides a blessing of the Holy Spirit to Jacob. His name is now Israel. The work is a continuous narrative as one sees Jacob four times in different scenes depicted on the same picture plane.</p> <p>(http://en.wikipedia.org/wiki/Vienna_Genesis)</p>
<p>Rebecca and Eliezer at the Well, from the Vienna Genesis. Early Byzantine Europe. Early sixth century C.E. Illuminated manuscript (pigments on vellum).</p> <p>ViennaGenesisRebeccaEliezer.jpg</p>	<p>Content: The work is part of a fragment of the biblical text. Genesis is the first book in the Bible.</p> <p>Style: It is written in silver and gold on purple vellum (calf skin) and sumptuously illuminated. It is written in uncial. Uncial is a script written entirely in capital letters commonly used from the 4th to 8th centuries C.E. by Latin and Greek scribes. The illustrations are done in a naturalistic style common to Roman painting of the period. Each illustration is painted at the bottom of a single page. In one single illustration, two or more episodes from a story may be</p>

	<p>included. (Continuous narrative)</p> <p>Context: It is the oldest well-preserved, surviving, illustrated biblical (An unbound manuscript of some ancient classic (as distinguished from a scroll) codex. The story depicts the Isaac, Abraham's son, was 40 when Abraham sent his servant Eliezer to find a wife for him. During Eliezer's journey, he met Rebecca and chose her because when he stopped at a well, she was a first woman among many to draw water for him and his ten camels. One of them already laps water from the well. The artist painted the city of Nahor as a walled city seems from above, in a manner of a the cityscape.</p> <p>(http://en.wikipedia.org/wiki/Vienna_Genesi)</p>
<p>Pyxis of al-Mughira. Umayyad. c. 968 C.E. Ivory.</p> <p>PyxidAlMughira.jpg</p>	<p>Content: This container has a convex lid and cylindrical carving. The sides and lid are carved. The pyxis was used for jewels, gems, seals, or aromatic substances.</p> <p>Style: The pyxis was probably cut from the cross-section of an elephant's tusk. This carved ivory containers has rich figurative decorations. The pyxis is decorated with four polylobed medallions, ornamented with iconography, which are surrounded by various sets of people and animals.</p> <p>Context: Al-Andalus, the lands on the Iberian</p>

	<p>Peninsula (today, Spain), which were controlled by Muslims from 711 to 1492, are home to some of the most remarkable monuments of Islamic art. In Al-Andalus, ivory objects, including Pyxides, were bestowed upon members of the royal family, specifically sons, wives and daughters on important or memorable occasions, such as a marriage, birth or becoming adults.</p> <p>The pyxis is decorated with four medallions, which are surrounded by figures, and animals that include falconers, wrestlers, griffons, peacocks, birds, goats and animals to be hunted. Each medallion has iconography associated with a prince. This pyxis was given to al-Mughira, the youngest son of the deceased caliph 'Abd al-Rahmān III, when he was eighteen years.</p> <p>(http://smarthistory.khanacademy.org/pyxis-of-al-mughira).</p>
<p>Church of Sainte-Foy. Conques, France. Church: c 1050-1130 C.E.; Reliquary of Saint Foy: ninth century C.E., with later additions. Stone (architecture).</p>	<p>Content: This Romanesque pilgrimage church became a major stop on one of the main pilgrimage roads to Santiago de Compostela.</p> <p>Style: Sainte Foy has a cruciform plan, includes a three-aisled nave with a central vessel and two side aisles on each side. A strongly projecting transept is also aisled with two chapels off the eastern side of each arm. To the east of the transept is the choir that includes an ambulatory and three radiating chapels. The transept crossing piers and western nave piers are enlarged to support towers. Regular rectangular bays form the length of the nave, transept and choir and the plan proportions (the square</p>

	<p>bays of the aisles and the rectangular bays of the central vessel) are based on square schematism derived from the square of the transept crossing.</p> <p>Context: The aisles in the nave, transept, and choir (ambulatory) permit the pilgrim to circumambulate the entire church without entering the central vessel.</p>
<p>Church of Sainte-Foy. Conques, France. Church: c 1050-1130 C.E.; Reliquary of Saint Foy: ninth century C.E., with later additions. Stone (architecture</p> <p>saintefoy.jpg</p>	<p>Content: Sainte Foy is a pilgrimage church. The veneration of relics in the Middle Ages was important. It was obligatory that every altar contain a relic.</p> <p>Style: The chevet has radiating chapels. There are four more chapels, two on the eastern side of each of the transept arms.</p> <p>Context: Romanesque churches in the Pilgrimage style, of which Sainte Foy is a fine example, share several features. Built as they were to accommodate large groups of visitors, they were constructed on a grand scale in both length and width. Aisles paralleling the nave and an ambulatory allowing easy access to the chapels radiating off the apse permit the throng to circulate in an orderly fashion.</p>

Church of Sainte-Foy. Conques, France.
Church: c 1050-1130 C.E.; Reliquary of Saint
Foy: ninth century C.E., with later additions.
Stone (architecture);

saintefoyinterior.jpg

Content:

Because of the technical limitations of Romanesque architecture, windows were kept small.

Romanesque churches are dark, castle-like structures.

The interiors are plain.

Style:

The long nave and gallery are common features.

The high vault sits directly on the ribs, which support the round-arched barrel vault.

There are aisles on each side of the nave.

Context:

The architects wanted to get away from using wood for the ceilings. They began to use stone ceilings on the new type of churches.

Barrel or groin vaults were used in the ceiling.

The weight of the ceilings would tend to buckle the walls outward. This pressure outward is known as outward thrust. To support the walls, large piles of stone would be stacked along the wall in intervals to buttress (or support) the walls from pushing.

Due to the weight of the stone ceiling, the wall of the church had to be very thick. Windows had to be small to keep the strength of the wall strong. Because of this, the churches interior was dim. This was not solved till the gothic church design was used.

Church of Sainte-Foy. Conques, France.
Church: c 1050-1130 C.E.; Reliquary of Saint Foy: ninth century C.E., with later additions.
Gold, silver, gemstones, and enamel over wood (reliquary).

reliquaireFoy.jpg

Content:
Sainte Foy is a pilgrimage church. The veneration of relics in the Middle Ages was important. It was obligatory that every altar contain a relic.

Style:
Reliquaries are the containers that store and display relics. The relics are be enshrined in vessels, or reliquaries, crafted of or covered by gold, silver, ivory, gems, and enamel. It made of silver molded over a wooden core with many gems. The sculpture was gradually enhanced with additions of jewelry, gold, and a crown.

Context:
The church became famous because it housed the relics of Sainte Foy, a girl who refused to sacrifice to the pagan gods. Placed on a hot griddle, the flames were "miraculously" extinguished, and the young martyr was beheaded. Her relics were once held at a monastery in Agen before being stolen by a monk and brought to Sainte-Foy Abbey, where they have been ever since. Her remains are inside a golden statue of the saint. The statue's body is built up on a roughly carved yew tree wood base, with gold leaf and jewelry added bit by bit over the years. The head looks more like that of a man, and it was ascertained in the 1950s that it is in fact a completely separate hollow metal structure which is much older than the body - possible even the head of an emperor of the later Roman Empire.

<http://www.sacred-destinations.com/france/conques-abbey>
http://en.wikipedia.org/wiki/Saint_Faith

Church of Sainte-Foy. Conques, France.
Church: c 1050-1130 C.E.; Reliquary of Saint
Foy: ninth century C.E., stone and paint
(tympanum).

Tympanum2.JPG

Content:
The tympanum is a Last Judgment scene.

Style:
This scene is depicted on the tympanum, the central semi-circular relief carving above the central portal. The sculpture is a high relief. Oddly shaped figures, demons and dragons can also be seen in the work. The figures are represented with a lack depth and are abstract in nature and elongated in physical proportions and features.

Context:
When a pilgrim arrived at Conques, they would probably head for the church to receive blessing. Yet before they got inside, an important message awaited them on the portals: the Last Judgment. This scene would have served as a reminder to those entering the Church of Saint-Foy about the joys of heaven and torments of hell.

<http://www.christianiconography.info/conques/tympanum.htm>

