

DATE DUE: _____

THEME: DEATH and the AFTERLIFE

FOCUS: Early Christian Catacombs

READING ASSIGNMENT: KLEINER pp. 237-241

POWERPOINT: DEATH and the AFTERLIFE: EARLY CHRISTIAN (Early Christian Catacombs)

1. This fresco was created for a room inside the catacombs known as a _____. Such rooms were used as mortuary chapels.

2. This fresco is similar in format to the painted vaults of some third-century apartment houses in Ostia. They both have a circular frame with a central medallion and semicircular frames around the circumference called _____.

3. In the center medallion, Christ is depicted as the Good _____. This depiction of Jesus was a common one during the Early Christian period.

4. Key episodes from the biblical story of Jonah are shown. Here sailors throw Jonah overboard so that a _____ sent by the Lord would subside.

6. The figures with their arms raised in a gesture of prayer are known as _____. They may be generic portraits of family members buried below.

8. In the central Christian motif, the sheep on Christ's shoulders is not a sacrificial offering. Instead, it is one of the lost sheep Christ has retrieved symbolizing a _____ who has strayed and been rescued.

5. In this scene, Jonah emerges from the mouth of a sea-dragon after being in the monster's belly for _____. the same amount of time that Christ was in the grave before being resurrected.

7. In the fourth century, Saint _____ confirmed the validity of this typological approach to the Old Testament when he stated that "the New Testament is hidden in the Old; the Old is clarified by the New."



9. Here Jonah is depicted resting under a gourd vine that the Lord later caused to shrivel up and die. In what way might this image relate to its funerary context?

THEME: SACRED SPACES and RITUAL

FOCUS: Old St. Peter's, Santa Sabina, Santa Costanza, *Vienna Genesis*, *Rossano Gospels*

ONLINE ASSIGNMENT:

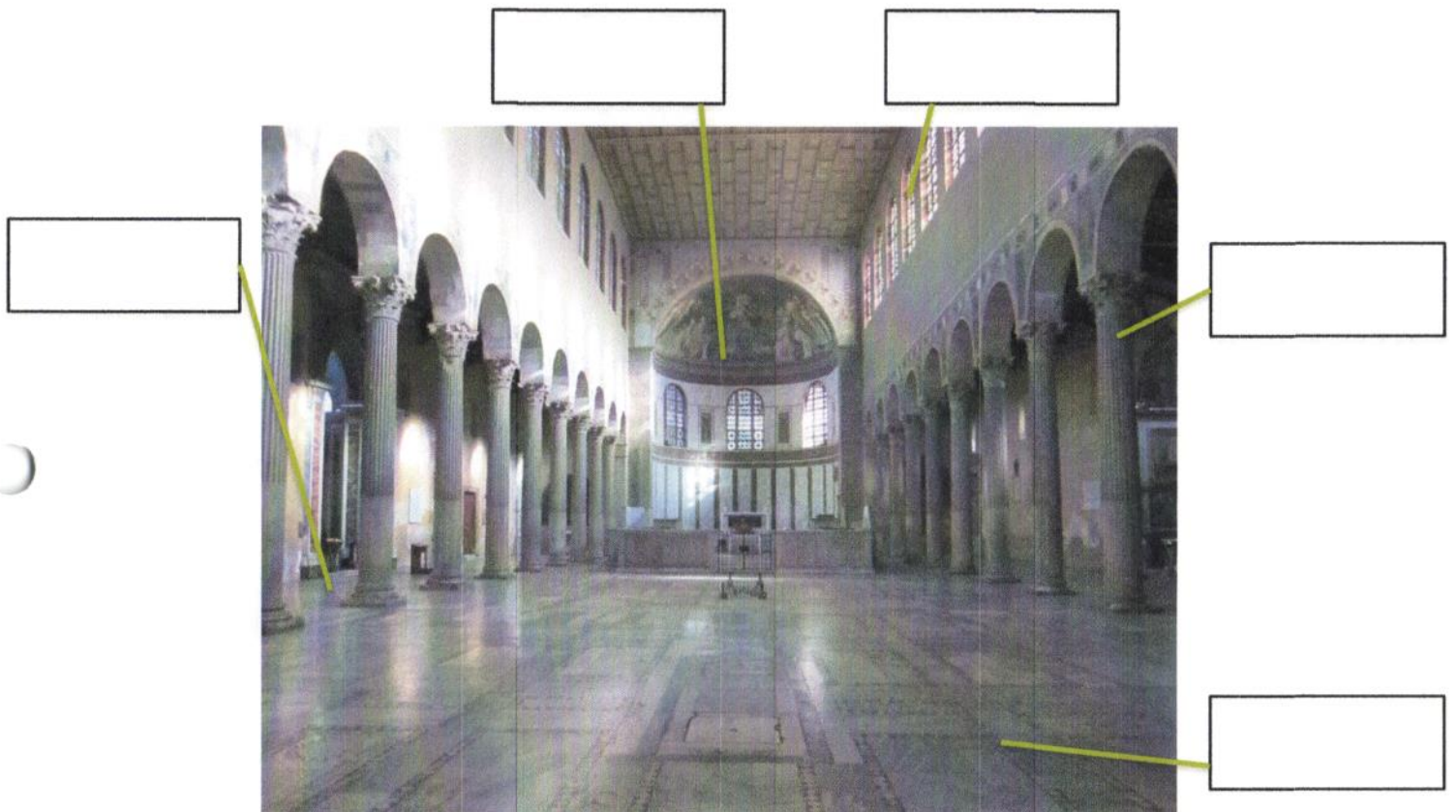
<http://smarthistory.khanacademy.org/santa-sabina.html>

READING ASSIGNMENT: KLEINER pp. 242-243, 248-250

POWERPOINT: SACRED SPACES and RITUAL: EARLY CHRISTIAN
(Early Christian Basilicas and Manuscripts)

DATE DUE: _____

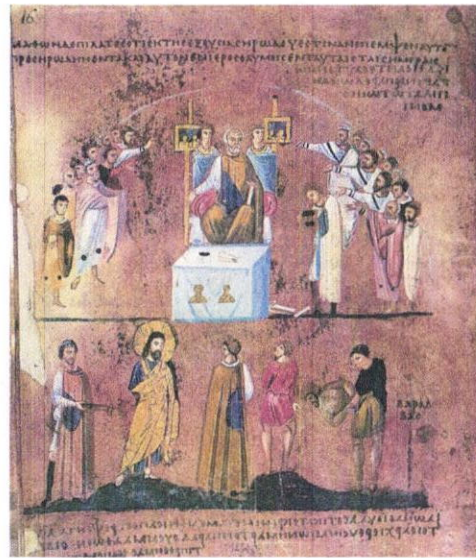
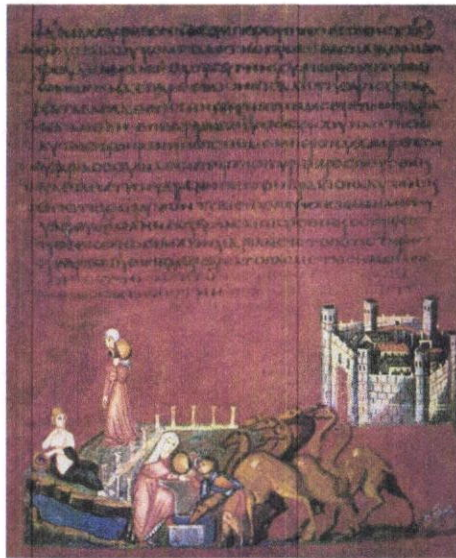
1. Identify below the nave, the nave arcade, the side aisles, the apse, and the clerestory of Santa Sabina.



2. Why did early Christians borrow the design of Roman basilicas for their churches instead of that of Roman temples?
3. What were some reasons why major Constantinian churches were built outside the city walls of ancient Rome?

4. Define the following:

- 1) codex
- 2) folio
- 3) rotulus
- 4) vellum
- 5) parchment



Compare and contrast these two folios from medieval codices through an analysis of each of the following:

Content and/or Function	Stylistic (visual) features	Medium and/or technique	Sources (Influences)
<i>Vienna Genesis</i>	<i>Vienna Genesis</i>	<i>Vienna Genesis</i>	<i>Vienna Genesis</i>
<i>Rossano Gospels</i>	<i>Rossano Gospels</i>	<i>Rossano Gospels</i>	<i>Rossano Gospels</i>

THEME: SACRED SPACES and RITUAL

FOCUS: Hagia Sophia

ONLINE ASSIGNMENT:

<http://www.smithsonianmag.com/travel/a-monumental-struggle-to-preserve-hagia-sophia-92038218/>

READING ASSIGNMENT: KLEINER pp. 259-263

POWERPOINT: SACRED SPACES and RITUAL: EARLY BYZANTINE (Hagia Sophia)

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DATE DUE: _____

1. The *Smithsonian article* reads, "The depressing effect was magnified by a tower of cast-iron scaffolding that cluttered the name, testament to a lagging, intermittent campaign to stabilize the beleaguered monument." What is meant by the word "intermittent" in this sentence and why is the campaign "intermittent"?
2. Magnificent as it was, Hagia Sophia contained none of its splendid figurative mosaics at first. Justinian may have acceded to the wishes of his wife, Theodora, and others who opposed the veneration of human images- later to become known as the "_____." By the ninth century, those who worshipped images, the "_____" gained ascendancy, commissioning artists to make up for lost time.
3. For more than 900 years, Hagia Sophia was the most important building in the Eastern Christian world: the seat of the Orthodox _____, counterpart to Roman Catholicism's pope, as well as the central church of the Byzantine emperors, whose _____ stood nearby.
4. What were some of the relics that Christian pilgrims came to venerate from across the Eastern Christian world?
5. The city of Constantinople was captured by the Ottoman Turks under the leadership of the sultan _____ in the year _____. The sultan declared that the Hagia Sophia was to be protected and was immediately converted into a _____.
6. In 1934, Turkey's first president _____, secularized Hagia Sophia as part of his revolutionary campaign to westernize Turkey. In doing so, the Hagia Sophia was the first

mosque to be turned into a _____.

7. How has the Hagia Sophia become the center of political and religious debate in present-day Turkey?

8. A mathematician and a physicist, _____ and

_____ designed and built the Hagia Sophia for Justinian between 532 and 537. They began work immediately after fire destroyed an earlier church on the site during the

_____ riot in January 532.

9. The lofty dome, which seems to ride on a halo of light, was made possible by the use of

_____ in the building's construction. These transfer the weight from the

great dome to the _____ beneath rather than to the walls.

10. Structurally, although Hagia Sophia may seem Roman in its great scale and majesty, the organization of its masses is not Roman. The very fact the "walls" in Hagia Sophia are concealed

_____ indicates the architects sought Roman monumentality as an effect and did

not design the building according to Roman principles. Using _____ instead of concrete was a further departure from Roman practice and marks Byzantine architecture as a distinctive structural style.

11. Sung by clerical choirs, the Orthodox equivalent of the Latin Mass celebrated the sacrament of the

Eucharist at the altar in the _____, in spiritual reenactment of Jesus' crucifixion. Processions of chanting priests, accompanying the patriarch, moved slowly to and from the

_____ and the vast _____.

12. The nave of the Hagia Sophia was reserved for the _____, not the congregation.

The laity, segregated by sex, had only partial views of the ceremony from the

_____ and _____.

13. The emperor was the only layperson privileged to enter the _____.

When the emperor participated with the patriarch in the liturgical drama, standing at the pulpit beneath the great dome, his rule was again sanctified and his person exalted. The church building was then the earthly image of the court of Heaven.

THEME: IMAGES OF POWER

FOCUS: San Vitale in Ravenna

ONLINE ASSIGNMENT:

<http://smarthistory.khanacademy.org/byzantine-justinian.html>

READING ASSIGNMENT: KLEINER pp. 263-266

POWERPOINT: IMAGES of POWER: EARLY BYZANTINE (San Vitale in Ravenna)

28

DATE DUE: _____

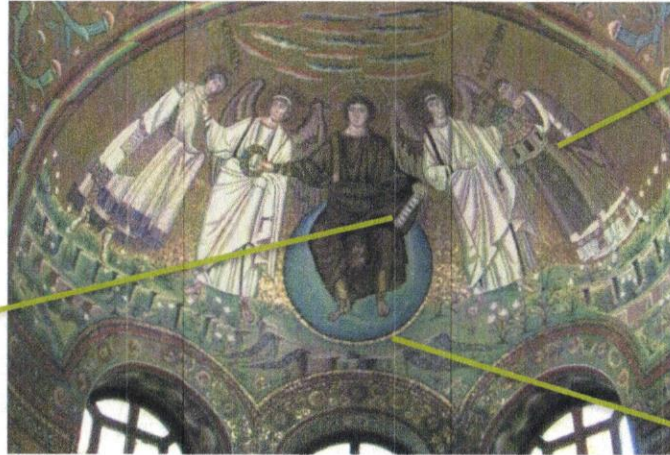
1. This mosaic is located on the _____ end of the church within an apse.

3. Christ is shown holding the book of the _____ with the _____ seals visible. In his right hand, he holds a crown which he offers to _____.

8. The presence of Justinian here at San Vitale was perhaps to establish a sense of central control in response to the unorthodox (heretical) _____ doctrines of the Goth Theodoric (who previously ruled in Ravenna).

10. What did Theodoric and other members of this heretical sect believe?

12. Justinian's imperial guard is shown bearing a shield with the _____, known as the monogram of Christ.



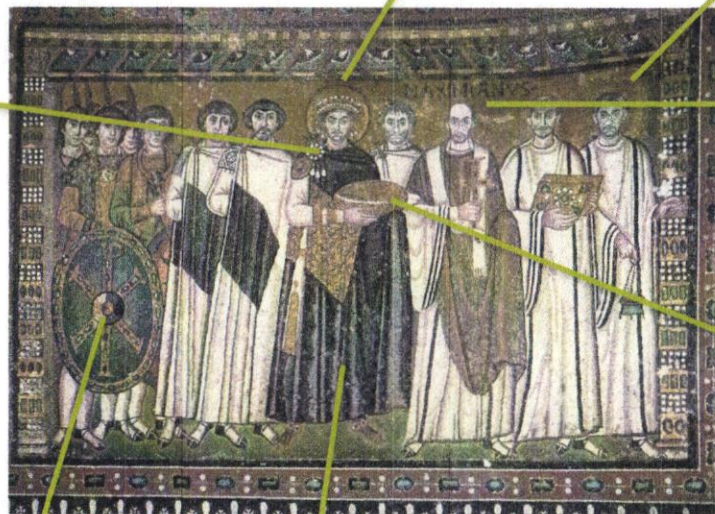
2. This figure is that of the bishop _____ who founded and sponsored the building of the church (which he holds in his hands).

4. Below Christ, seated on an _____ representing hegemonic power, is a representation of the four _____ of Paradise.

5. This mosaic is made of tiny pieces of glass of different colors. These fragments are known as _____.

6. To emphasize his spiritual role, Justinian wears a nimbus, or _____.

7. The figures stand before a field of gold that is characteristic of art created in the _____ style.



9. Some scholars think Maximianus added the inscription labeling the figure and that the bishop represented was originally _____.

11. Justinian holds a _____, a bowl that would have contained the bread for the Eucharist, linking his secular authority with religious power.

13. To establish political authority, Justinian is showing wearing the color of imperial power, _____.

14. Why is Justinian depicted flanked by both members of the church and members of his military?

THEME: SACRED SPACES and RITUAL

FOCUS: St. Catherine's Monastery, Saint Apollinare in Classe, Icon with the Theotokos and Saints from St. Catherine's Monastery

READING ASSIGNMENT: KLEINER pp. 266-270

ONLINE ASSIGNMENT:

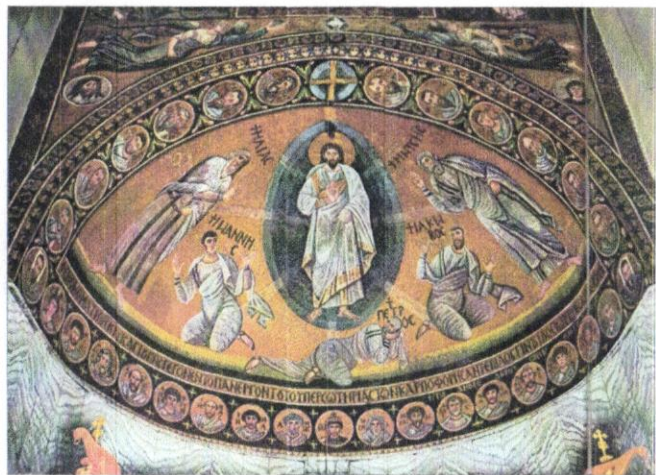
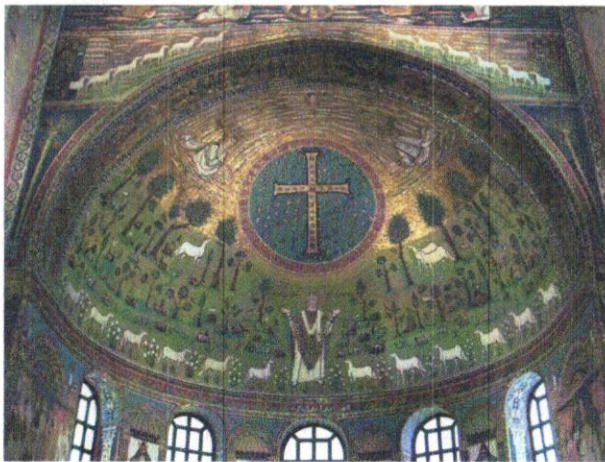
<http://smarthistory.khanacademy.org/virgin-theotokos-and-child-between-saints-theodore-and-george.html>

POWERPOINT: SACRED SPACES and RITUAL: EARLY BYZANTINE (St. Catherine's Monastery at Mt. Sinai, Egypt)

29

DATE DUE: _____

Based on your reading, compare and contrast the apse mosaics of Sant'Apollinare at Classe and St. Catherine's Monastery at the foot of Mt. Sinai addressing both formal and contextual issues.



SIMILARITIES

Subject Matter (Iconography):

Stylistic Treatment of the Subject:

Meaning Communicated to an Intended Audience:

DIFFERENCES

Subject Matter (Iconography):

Stylistic Treatment of the Subject:

Meaning Communicated to an Intended Audience:

1. One of thousands of important Byzantine images, books, and documents preserved at St. Catherine's Monastery, Mount Sinai (Egypt) is the remarkable encaustic icon painting of the *Virgin and Child between Saints Theodore and*

George (encaustic is a painting technique that uses _____ as a medium to carry the color).

2. This icon depicts what Orthodox Christians call the Theotokos, which is also known as the

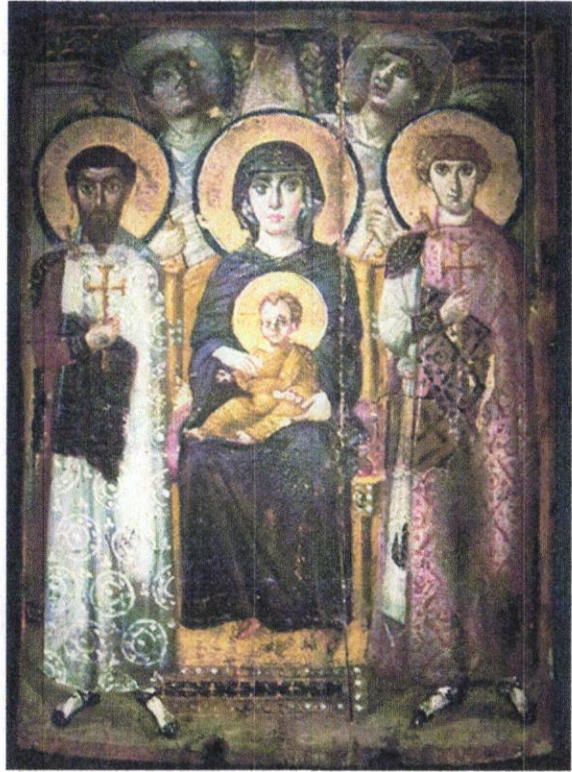
_____.

3. What effect does the spatial ambiguity in this scene have on the viewer's experience?

4. Opposition to such icons became especially strong in the _____ century, when the faithful often burned incense and knelt before the icons in prayer to seek protection or a cure for illness.

5. Although their purpose was only to evoke the presence of the holy figures addressed in prayer, in the minds of many, icons became identified with the personages represented. Icon veneration became confused with idol worship, and this led to edicts ordering the destruction of existing images. This was a period of what is known as _____.

6. Based on who looks where, how does this icon suggest zones of holiness evoking a cosmos of the world, so that the viewer who stands before the scene can make this cosmos complete, from "our earth" to heaven?



7. The preservation of this early Byzantine icon at the Mt. Sinai monastery is fortuitous but ironic, for opposition to icon worship was especially prominent among the heretical _____ of Syria and Egypt. There, in the seventh century, a series of calamities erupted, indirectly causing an imperial ban on images. Between 611 and 617 the _____ captured the great cities of Antioch, Jerusalem, and Alexandria. Soon after, the Arabs, under the banner of the new _____ religion, conquered not only Byzantium's Eastern provinces but also Persia itself, replacing the Sasanians. The shock of these events may have persuaded the emperor _____ (r. 717-741) that God was punishing Christians for their idolatrous worship of icons.