Title: Reconstruction, Holy Sepulchre, Jerusalem

Architect/ Date: Dedicated in 326 CE by Helena of Constantinople, mother of Emperor Constantine I, destroyed 1009, under Fatimid caliph Al-Hakim bi-Amr Allah, (an impetus to the crusades) rebuilt from mid-11th century, small chapels on the site 1149, The Rotunda and the Aedicule's exterior were rebuilt in 1809–1810 by architect Komminos of Mytilene in the Ottoman Baroque style, current dome built 1870

Source: wikimedia  Size: n/a  Note: n/a
CHURCH OF THE HOLY SEPULCHRE, JERUSALEM

Title: Church of the Holy Sepulchre, Jerusalem

Architect: designers of Constantine's Hagia Sophia (not the later one by Justinian)  
Date: begun 326

Source: wikipedia  
Medium: interior

Size: dome 20 m. (64') in dia.

katholikon/ catholicon: (Greek: καθολικόν) or sobor (Slavonic: собор) refers to one of three things in the Eastern Orthodox Church: the cathedral of a diocese; the major church building (temple) of a monastery corresponding to a convent church in Western Christianity; a large church in a city at which all the faithful of the city gather to celebrate certain important feasts rather than go to their local parish church. (wikipedia)

Note:

• photo is inside the Catholicon, but unclear from what angle (facing away from the rotunda?)
• crypt with U-shaped monument and wooden lanterns added in later centuries.
• The church has been destroyed and rebuilt at least twice.
• Visits to Jerusalem by the Byzantines began with Helena, the wife of one emperor, Constantius, and mother of Constantine-I. She brought back a piece of the true cross. This is considered one of the earliest acts of pilgrimage in the Christian tradition, the visits to the Holy Land, and to later sites to venerate sacred places and holy relics.
• Constantine commissioned special monuments for holy sites in Palestine, including the Basilica of the Holy Sepulchre in Jerusalem, designed by the same team of designers as the Hagia Sophia.
Title: Church of the Holy Sepulchre, Jerusalem

Architect: designers of Constantine’s Hagia Sophia (not the later one by Justinian)

Date: begun 326

Source: wikipedia

Medium: painting by Luigi Mayer (1755–1803)

Size: dome 20 m. (64’) in dia.

**aedicule**: 1. A canopied niche flanked by colonnettes intended to shelter a statue or as a shrine (Harris, C.)

**colonette/colonne**: 1. a small column, usually decorative; 2. in medieval architecture, a thin round shaft to give a vertical line in elevation, or as an element in a compound pier. (Harris, C.)

**Note**: aedicule at center of sepulchre, with colonnettes above. The aedicule covers the crypt of Jesus.
Title: Rotunda/ Hagios Georgios, Thessaloniki

Architect: built by Caesar Galerius as his mausoleum

Date: early 4th cent.; converted to a church. The apse and narthex were added in the late 4th or 5th centuries when the building was converted into church and the mosaics were added.


Medium: exterior and plan  Size: see scale; dome 80’ dia.

Note:

- The mausoleum resembled in general form the mausoleum in Diocletian’s palace. (Gardner)
- an early example of a dome with a shallow conical timber roof over it. The ambulatory and narthex no longer exist. (Fletcher)
**Note:** why does heaven have draperies?

- Eight pairs of figures of saints with their arms raised in prayer stand before architectural fantasies that resemble Roman mural paintings, yet both buildings and people now look insubstantial. The golden background suggests these saints live in heaven rather than earth. (Gardner)

- Behind the figures of saints making orant gestures of prayer as if celebrating the liturgy in paradise….behind them is a backdrop of elaborate architectural fantasies composed of Classical forms, decorated with gems, and inhabited by peacocks. (Stokstad)
Ravenna, the Byzantine Satellite in Italy: During the 5th and 6th centuries, Ravenna underwent a magnificent architectural remake as the empire’s capital city in the west, with churches, baptisteries, and mausoleums. A female patron, Galla Placidia, (lived in early 5th cent. +/-), made the first important interventions. She was daughter of emperor Theodosius, sister of emperor Honorius, abducted and married to Ataulfus, king of the Visigoths, and then married to emperor Constantius-III. She was mother of emperor Valentinian-III. Throughout her career in Ravenna, she maintained a palace on the Mese, Constantinople, her birthplace.

- Ravenna is the western capital for the Eastern Empire. (Stokstad)

- Emperor Honorius (brother of Galla) favored Ravenna and transferred the Imperial See there in the 5th cent. It became the residence of Christian Ostrogoths under Theoderic (490-526) and successors. (Wiley)

- Galla traveled frequently to Rome, where she commissioned mosaics for St. Paul’s Outside the Walls and oversaw the design of her family’s tomb in Old St. Peter's. She built the large three-aisle Basilica of St. John the Evangelist in the new eastern district of Ravenna and the church of Santa Croce. Its cruciform shape provided one of the first explicit instances of a church plan. It hasn’t survived, but the Mausoleum of Galla Placidia has. (OUP)

- eight structures in Ravenna are inscribed on the UNESCO World Heritage List.
Title: The Gothic Wars in Italy


Medium: map  Size: n/a

Note:

- Flavius Odoacer/Odovacer/Odovacar (c. 431-493), soldier and statesman of barbarian background, deposed the child emperor Romulus Augustulus and became King of Italy (476–493). Odoacer’s deposition of Romulus Augustulus is traditionally seen as marking the end of the Western Roman Empire as well as Ancient Rome. He was an Arian Christian.

- Though the real power in Italy was in his hands, Odovacar represented himself as the client of the emperor in Constantinople, Zeno. (wikipedia)

- Theodoric the Great/Theodoric/Theodoric the Amal (454-526) king of the Ostrogoths (471-526), and ruler of the independent Ostrogothic Kingdom of Italy between 493–526, regent of the Visigoths (511–526), and a patrician of the East Roman Empire. As ruler of the combined Gothic realms, Theodoric controlled an empire stretching from the Atlantic Ocean to the Adriatic Sea. (wikipedia)

- At the behest of Zeno, Theodoric attacked Odoacer in 489, emerging victorious in 493. As the new ruler of Italy, he upheld a Roman legal administration and scholarly culture and promoted a major building program across Italy. In 505 he expanded into the Balkans, and by 511 he had brought the Visigothic Kingdom under his direct control and established hegemony over the Burgundian and Vandal kingdoms. Theodoric was buried in a grand mausoleum in Ravenna. (wikipedia)
After his death Galla ruled the emperor as regent. (Moffett)

Byzantine church exteriors are very plain and interiors very lavish – in complete contrast to Greek temples. Note tiny windows just above floor level

Aelia Galla Placidia, daughter of Roman Emperor Theodosius I; consort to Ataulf, King of the Goths (414 until his death in 415), and Empress consort to Constantius III (417 until his death in 422), Regent for Emperor Valentinian III (423 until his majority in 437).

Galla Placidia also sponsored Ravenna’s new cathedral and baptistery (now called “orthodox” to distinguish them from the Arian versions built at the end of the 5th century). The basilica’s modest brick shell concealed an interior space of superb decorative complexity. (OUP)

This was a chapel attached to the larger church of Santa Croce. (Stokstad)
crossing: the intersection of the nave and the transept in a Christian church

cruciform: cross-shaped

pendentive: curving triangular surface/ spandrel that makes the transition from the corners of a square or polygonal room to a circular dome/ drum

Note:

• This is the only surviving building of those commissioned by Galla. (Moffett)

• A barrel vault covers each arm. (Stokstad)

• Early example of a cruciform plan with sarcophagi at the end of the arms. (Fletcher)

• Small cross shaped building with a domed crossing and an early example of the combination of central and longitudinal plans. While the arms are of unequal length they are all very short, so the emphasis is on the tall crossing tower. The longitudinally planned building with a domed crossing was to have a long history in church architecture. The dome has a large golden cross in a star-studded sky. (Gardner)
Note: see detail of niche following. Note sarcophagi in the arms of the cross.

- Mosaics cover every surface above the marble clad walls. (Gardner)
- The tesserae are set at a slight skew to the plane of the wall so that they do not all catch the light in the same way. This enlivens the surface and makes the inanimate material seem to shimmer. (Moffett)
- The apostles gesture like orators. (Stokstad)
- Dome and pendentives are part of the same sphere. (Fletcher)
Title: Mausoleum of Galla Placidia

Architect: Aelia Galla Placidia, the likely patron

Date: c. 425–6

Source: Creative Commons license

Medium: barrel-vaulted arms housing sarcophagi, lunette mosaic of Martyrdom of St. Lawrence; glazing is alabaster (Moffett)

Note:
- garlands and decorative medallions adorn the barrel vaults. St Lawrence is next to the gridiron on which he was tortured. (Gardner)
- or it is St. Vincent, a Spanish saint with a popular cult. (Moffett) Vincent of Saragossa was inflicted every sort of torture on him. He was stretched on the rack and his flesh torn with iron hooks. Then his wounds were rubbed with salt and he was burned alive upon a red-hot gridiron. (wikipedia)
- The contrast of the of the interior with its unadorned exterior is seemingly designed to simulate the passage from the real world into the supernatural one. (Stokstad)
The mosaicist is still working within a naturalistic tradition. This is a popular subject in Early Christian funerary art, but this is the most regal. Jesus here does not look directly at the viewer. The sky is blue and the natural world is being depicted. (Gardner)

The early mosaics with lifelike figures set in landscapes [like this one], gave way to frontally posed figures with large staring eyes and brilliantly colored vesture, below which dangled the feet. (Fletcher)
Source: Mausoleum of Galla Placidia, Ravenna

Medium: mosaic tesserae, cubes of stone, colored glass or sandwiched glass with gold leaf

Note:
- Doves symbolize eternal life in heaven. (Stokstad)

Title: Bookcase with the Gospels in Codex
Form: detail of a mosaic in the eastern lunette

Source: Creative Commons license
Medium: mosaic  Size: n/a
Title: Mausoleum of Galla Placidia
Architect: Aelia Galla Placidia, the likely patron
Date: c. 425–6
Note: a deer

Source: Mausoleum of Galla Placidia, Ravenna
Medium: mosaic tesserae: the cubes of stone, colored glass or sandwiched glass with gold leaf
Size: n/a
**Orthodox Baptistery/ Ravenna Baptistery of Neon, Ravenna**

**Architect:** Roman Byzantine sponsored by Galla Placidia, built by bishop Ursus, finished by Bishop Neone (wikipedia)

**Date:** c. 430-458

**Medium:** brickwork embellished by shallow arches.

**Source:** wikimedia

**Size:** n/a

**Note:** the apse like projections on the exterior
- partly erected on the site of a Roman bath (wikipedia)
- Baptisteries were frequently octagonal, to reflect the number eight which symbolized regeneration or the Resurrection, since Jesus was said to have risen from the dead on 8th day after his entry into Jerusalem. The plain brick exteriors give no hint of the sumptuous finishes inside. (Moffett)
- Its octagonal plan was emulated all over Italy and elsewhere. (Wiley)
- separate buildings used only for baptism were a feature of Early Christianity. Until the 6th century they sometimes adjoined the atrium or forecourt of the church, but after this period, with the introduction of infant baptism the baptistry was replaced by a font in the church. (Fletcher)

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**Arian Baptistery, Ravenna**

**Architect:** erected by Theodoric the Great

**Date:** between end of the 5th and beginning of the 6th cent.

**Source:** wikipedia

**Medium:** brick

**Arian (heresy):** the Son of God is a created being, (not equal to God). Orthodox belief, like Catholicism, believes in the equality of God, Christ and the Holy Spirit.

**Note:** Theoderic converted his Ostrogoths to Christianity; he ruled in Ravenna.

The Arian Baptistery, though smaller than its Orthodox counterpart, appeared identical to it. (OUP)
Note: photo and plan are oriented differently

- Building is octagonal above the apse like projections
- Has two internal arcades, one above the other. The upper arcade is divided into triple arches, under a main arch, the first example of this treatment. (Fletcher)

**Title:** Orthodox Baptistery, Ravenna  
**Architect:** Roman Byzantine sponsored by Galla Placidia, completed by bishop Neone  
**Date:** c. 430-458

**Source:**  
https://www.sacredarchitecture.org/articles/the_interplay_of_ritual_and_art_the_dome_mosaic_in_the_neo
gnian_baptistery_o

**Medium:** mosaics on a dome of hollow tiles. **Size:** see scale
ORTHODOX BAPTISTRY, RAVENNA

Title: Orthodox Baptistery, Ravenna

Architect: Roman Byzantine sponsored by Galla Placidia

Date: c. 430-458

Source: wikipedia

Medium: mosaics, view up into dome

Size: n/a

Note:

- John the Baptist baptizing Christ. The dove of the Holy Spirit is overhead. The old man at right personifies the Jordan river. (Moffett)
the baptism of a youthful Christ against a gold background, with a pagan river god at left.

The use of mosaics resulted in the rounding of angles and, with the absence of moldings and cornices, the designs and pictures continued uninterrupted on a universal golden ground over apses, walls, arches and pendentives upwards towards the dome. (Fletcher)
**Title:** Hetoimasia, Arian Baptistery, Ravenna  
**Architect:** erected by the Ostrogothic King Theodoric the Great  
**Date:** between end of 5th cent. - beginning of 6th cent.  
**Source:** wikipedia  
**Medium:** mosaics, gold

**empty throne:** Hetoimasia, Etimasia (Greek Ἐτίμασια, "preparation"), prepared throne, Preparation of the Throne, ready throne or Throne of the Second Coming is the Christian version of the symbolic subject of the empty throne found in the art of the ancient world, whose meaning has changed over the centuries. In Ancient Greece it represented Zeus, chief of the gods, and in early Buddhist art it represented the Buddha. In Early Christian art and Early Medieval art it is found in both the East and Western churches, and represents either Christ, or sometimes God the Father as part of the Trinity. In the Middle Byzantine period, from about 1000, it came to represent more specifically the throne prepared for the Second Coming of Christ, a meaning it has retained in Eastern Orthodox art to the present. The motif consists of an empty throne and various other symbolic objects, in later depictions surrounded when space allows by angels paying homage.  

**Note:** the empty throne
Title: Mausoleum of Theodoric, Ravenna

Architect: planned by Theodoric,(r. 493-526) king of the Ostrogoths

Date: 520’s  Source: https://www.researchgate.net/figure/Mausoleum-of-Theodoric-Ravenna-Plans-of-the-ground-floor-and-first-floor-Graphic_fig1_312039957; wikipedia

Medium: dry masonry 10-sided polygon over a concrete foundation; arches have jogged voussoirs, the dome is a single block of limestone

Size: exterior of dome is 11 m./ 36’ dia.; lower floor is 45’ ext. dia.

jogged voussoirs: interlocking voussoirs in an arch or lintel often of contrasting materials for colorful effect. (Stokstad)

Note: no staircase between levels, exterior may have had stairs at some point.

• At the end of the 5th cent. Theodoric seized power in Ravenna. Despite his origins, he carefully imitated the style of Roman religious and funerary architecture. Like Constantine and other rulers, he planned a monumental tomb for himself in 526, the Mausoleum of Theodoric, the only great work in Ravenna built in stone. (OUP)

• the ground floor is a decagon, containing on each side a recessed rectangular niche with an arch above. (Wiley)

• Theodoric, ruled western Roman Empire; he was Arian (not Aryan…) in religious belief, and adhered in general to Roman models, letting Arianism coexist with orthodoxy.

• Theodoric’s ashes were in an urn above the dome. (Fletcher)