Title: Mausoleum of Theodoric, Ravenna

Architect: planned by Theodoric

Date: 520’s

Source: wikipedia

Medium: stone    Size: n/a

Note:
- interior is cruciform in plan, note scallop shells.
- The curvature is the fault of the lens.
- Internally the ground floor is in the shape of a Greek cross. There is no access stair to the upper floors. (Wiley)
Title: Sant’Apollinare Nuovo, Ravenna

Architect: built by Theodoric, sponsored by the orthodox bishop

Date: 495-505  
Source: wikipedia; pinterest

Medium: brick, three-aisled basilica  
Size: n/a

campanile: A bell tower (or belfry), usually freestanding.

Note:

• not to be confused with Sant’Apollinare in Classe, a separate church.
• The marble portico at the entrance is 16th century. The bell tower at right is 9th or 10th century.
• Note the campanile windows, as they ascend double and then triple. (Fletcher)
Title: Sant' Apollinare Nuovo, Ravenna

Architect: built by Theodoric, sponsored by the orthodox bishop

Date: 495-505

Source: http://www.edificistori ciravenna.it/santa-barbara/

Medium: brick, three-aisled basilica

Size: n/a

Note:
- not to be confused with Sant'Apollinare in Classe, a separate church.
- The marble portico at the entrance is 16th century. The bell tower at right is 9th or 10th century.
SANT’APOLLINARE NUOVO, RAVENNA

**Title:** Sant’Apollinare Nuovo, Ravenna

**Architect:** built by Theodoric

**Date:** 495-505

**Source:** wikipedia

**Medium:** three aisled basilica

**Size:** n/a

**Note:** procession of female saints on the left, male on the right.

- the apse has been rebuilt. (Fletcher)
Title: Three Wise Men mosaic, Sant’Apollinare Nuovo, Ravenna

Architect: built by Theodoric

Date: 495-505

Source: wikipedia, top by Chester M. Wood

Medium: mosaic tile  Size: n/a

Note:

- above the clerestories are scenes from Christ’s life. Hebrew patriarchs and prophets stand between windows. The sky is now depicted as golden to conjure a spiritual world. (Gardner)

- the wise men wear trousers and Phrygian caps as a sign of their “oriental” origin

- the Magi lead a procession of female saints. (Fletcher)
Title:
Sant’Apollinare Nuovo, Ravenna

Architect: built by Theodoric

Date: 495-505

Source: wikipedia

Medium: mosaics between the arcade and the clerestory windows

Size: n/a

Note:
Title: “palatium” Palace of Theodoric mosaic, Sant’Apollinare Nuovo, Ravenna

Architect: built by Theodoric  
Date: 495-505

Source: wikipedia

Medium: mosaic tile  
Size: n/a

Note:

• In this mosaic Theodoric and his retainers may have appeared between the columns, but were revised to remove evidence of the Goth interlude in power here. See the stray hand or two on the columns.

• the lowest tier of mosaics added in the 9th century depicts saints and martyrs and replaced unknown earlier artwork. This image may reflect the entrance to Justinian's palace in Ravenna, which in turn was influenced by the Chalke (bronze) Gate of the palace in Constantinople. (Moffett)

• OR... this mosaic is a depiction of Theodoric's palace. (Wiley)
SANT’APOLLINARE IN CLASSE, RAVENNA

Title: Sant’ Apollinare in Classe, Ravenna

Architect: commissioned by Ecclesius, Bishop of Ravenna, (r. 522-32) Julius Argentarius was a banker; Justinian was also a patron

Date: 526-549; campanile: 9th century

Source: right:
https://www.jstor.org/stable/j.ctv512x7n.11?seq=13#metadata_info_tab_contents;
https://www.flickr.com/photos/psulibscollections/5836063355

Medium: rendering       Size: see scale

Note: campanile not shown in plan
- St Apollonaris was the first bishop of Ravenna. (Gardner)
- May have had some exterior mosaics. (Fletcher)

During the year of Theodoric’s death in 526, Pro-Byzantine propagandists promoted the construction of two great churches in Ravenna as a symbolic rejection of Ostrogoth rule. Work began on Sant’Apollinare in Classe, a three-aisle basilica, close to the design of Santa Sabina in Rome, and San Vitale, unlike any church in Italy except San Lorenzo in Milan. The armies of Justinian repossessed Ravenna from the followers of Theodoric in 540, a few years before the completion of the two churches. (OUP)

Basilicas were the typical church plan in the 6th century. This is an example of a wood-roofed basilica without a transept. (Moffett)
Title: Sant’ Apollinare in Classe, Ravenna

Architect: commissioned by Ecclesius, Bishop of Ravenna, (r. 522-32) Julius Argentarius was a banker; Justinian was also a patron

Date: 526-549

Source: https://www.romeartlover.it/Ravenna3.html

Medium: the nave is lined with arcades resting on 12 columns per side, with Corinthian capitals and imposts (above the capitals) shaped as inverted pyramids. Glazing was alabaster.

Note:
- The nave arcade is of cipollino columns, Byzantine capitals and dosseret blocks supporting arches, above which are portraits of the bishops of Ravenna. (Fletcher)
- Compared with Galla Placidia, the shepherd and his flock is no longer naturalistic. (Gardner)

cipollini/ cipolin: fr. Italian cippollino (“a little onion”), (mineralogy) a whitish marble from Rome, containing pale greenish zones. It consists of calcium carbonate, with zones and cloudings of talc. (wiktionary)
dosseret: a clearly defined block resting on the capital of a column and serving as an extra impost in Byzantine and Romanesque architecture. (Merriam-Webster)
impost: horizontal projection from a wall or post on which an arch rests
Note:

- St Apollonaris, shown as an orant, guards a flock of twelve sheep, representing the disciples, grazing in a lush meadow. Overhead is a cross with an image of Jesus at the center. (Moffett)
- The apse is raised above a crypt and contains a high altar with ciborium. The apse mosaics are of the 6th and 7th centuries. (Fletcher)
- Above the cross and hard to see is the hand of God, with Moses and Elijah at the sides. (Gardner)
SAN VITALE, RAVENNA

Note: This is a martyrrium, dedicated to St. Vitatus

- Red tile roofs in direct volumetric expression of the internal space cap simple arched windows set in brick walls articulated by pilasters. (Moffett)
- The dome is constructed of earthen pots fitted into each other, producing a lightness of structure. (Fletcher)
Title: San Vitale, Ravenna

Architect: commissioned by Ecclesius, Bishop of Ravenna, (r. 522-32)

Date: 526-540

Source: https://etc.usf.edu/clipart/73400/73425/73425_s_vitale.htm

Medium: plan

Size: see scale

choir: part of a church between the nave and the apse, reserved for singers and clergy (C. Harris)

cupola: a small dome, particularly atop a roof or small tower

Note:

• The later narthex (not shown) is a revision, one previously entered the church through a square atrium next to a palace.

• A drum on eight wedge shaped piers supported the cupola.

• The plan is a central-domed octagon surrounded by eight wall niches called exedrae.

• The octagonal dome is echoed by octagonal galleries/aisles and the central dome is echoed by semi-domes. (Moffett)

• The apsidal chancel is designed to open directly from one side of the inner octagon. The other seven arches encloses columns in two tiers placed on a semicircle. The dome rests on the eight arches and piers. (Fletcher)

SAN VITALE, RAVENNA
Title: San Vitale, Ravenna

Architect: commissioned by Ecclesius, Bishop of Ravenna, (r. 522-32)  Date: 526-540

Note:

- The decorations on the capitals suggest the carvers may be Visigoths. (Wiley)

Source: Pearson; detail, Wikimedia  Size: n/a

Medium: book-matched marble, carved capitals, mosaic
Title: San Vitale, Ravenna

Architect: commissioned by Ecclesius, Bishop of Ravenna, (r. 522-32)

Date: 526-540       Source: wikimedia

Medium: interior views       Size: n/a

Note: to show where mosaic below is at side of apse right, just next to the window below the apse semi-dome.
Title: San Vitale, Ravenna

Architect:
commissioned by Ecclesius, Bishop of Ravenna, (r. 522-32)

Date: 526-540

Source: wikipedia

Medium: view up into sanctuary ceiling before the apse (top of image)

Agnus Dei:
Lamb of God; refers to Jesus' role as a sacrificial lamb that is (voluntarily) slaughtered on the Cross (en.wiktionary)

Note: the agnus dei
• carved column capitals imitated those in Hagia Sophia (follows)
Title: San Vitale, Ravenna

Architect: commissioned by Ecclesius, Bishop of Ravenna, (r. 522-32)  Date: 526-540

Medium: view into half dome over apse  Size: n/a

Note:

- St. Vitalis (left) and Ecclesius (right, holding his church) flank a classicizing Christ on the cosmic orb, with angels. Four rivers flow below. (Stokstad)
- A vision of the Second Coming, with Christ in imperial purple. (Gardner)

Source: wikipedia
Title: Jeremiah and Moses (at top corners; Moses’ foot), San Vitale, Ravenna

Architect: commissioned by Ecclesius, Bishop of Ravenna, (r. 522-32)

Date: 526-547 **prefiguration: prophetic forerunner**

Source: wikipedia  Size: n/a

Medium: lunette mosaic, at left in nave before apse

Note: Abraham is shown serving three angels, who have come to say that Sara will bear a son, (but also symbolize the trinity) and also in the midst of the sacrifice of Isaac, a prefiguration of the Crucifixion. (Stokstad/ Gardnet)
**Title:** Emperor Justinian and his retinue, San Vitale, Ravenna

**Architect:** commissioned by Ecclesius, Bishop of Ravenna, (r. 522-32)

**Date:** 526-547

**Source:** wikipedia

**Medium:** mosaic, at left in sanctuary before apse, lower than image of Jesus

**Note:**
- Justinian carries a gold paten that will hold the bread of the Eucharist. Maximianus is to the right (he dedicated the church). A priest carries the gospels. At far left are barbarian soldiers. (Stokstad)
- The theme of San Vitale is the holy ratification of Justinian’s right to rule. He has a halo! The mosaics are proxies for their presence. The shield at left bears the chi-rho-iota, monogram of Christ. (Gardner)
SAN VITALE, RAVENNA

Title: Empress Theodora and her retinue, San Vitale, Ravenna
Architect: commissioned by Ecclesius, Bishop of Ravenna, (r. 522-32)
Date: 526-547
Medium: mosaic, at right in sanctuary before apse

Source: wikipedia
Size: n/a

Note: curtain; Theodora holds a chalice for the sacramental wine. Her cloak has the three Magi. She has a halo. Theodora is presented within an architectural space, beneath an imperial canopy, perhaps the atrium with its fountain. (Gardner)
CONSTANTINOPLE was at the intersection of two highways of commerce, the waterway between the Black Sea and Mediterranean the trade route between Europe and Asia. Byzantium was an old Greek city, (from 660 BCE) so new Imperial buildings were executed by Greek craftsmen. (Fletcher)

Early 5th century Constantinople perceived a stepping up of the threat to their Balkan territories. (Heather, P., The Fall of the Roman Empire: A New History of Rome and the Barbarians, Oxford, 2006)