



# BYZANTINE ART 330-1453

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Mosaic of Emperor Justinian and his retinue, Basilica of San Vitale, Ravenna, Italy

- Today I am going to be talking about Byzantine art, which is the art of the Eastern Roman Empire whose capital was Constantinople, present day Istanbul, and which survived for over a thousand years.
- So a bit of background first, what was the Eastern Roman Empire?

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Robin Cormack and Maria Vassilaki (eds.), *Byzantium 330-1453*, 2008, Royal Academy of Arts. The book was produced for an exhibition at the Royal Academy 28 October 2008 to 22 March 2009

Some text was generated by Google Gemini and checked with other sources.

## **RECOMMENDED BOOKS**

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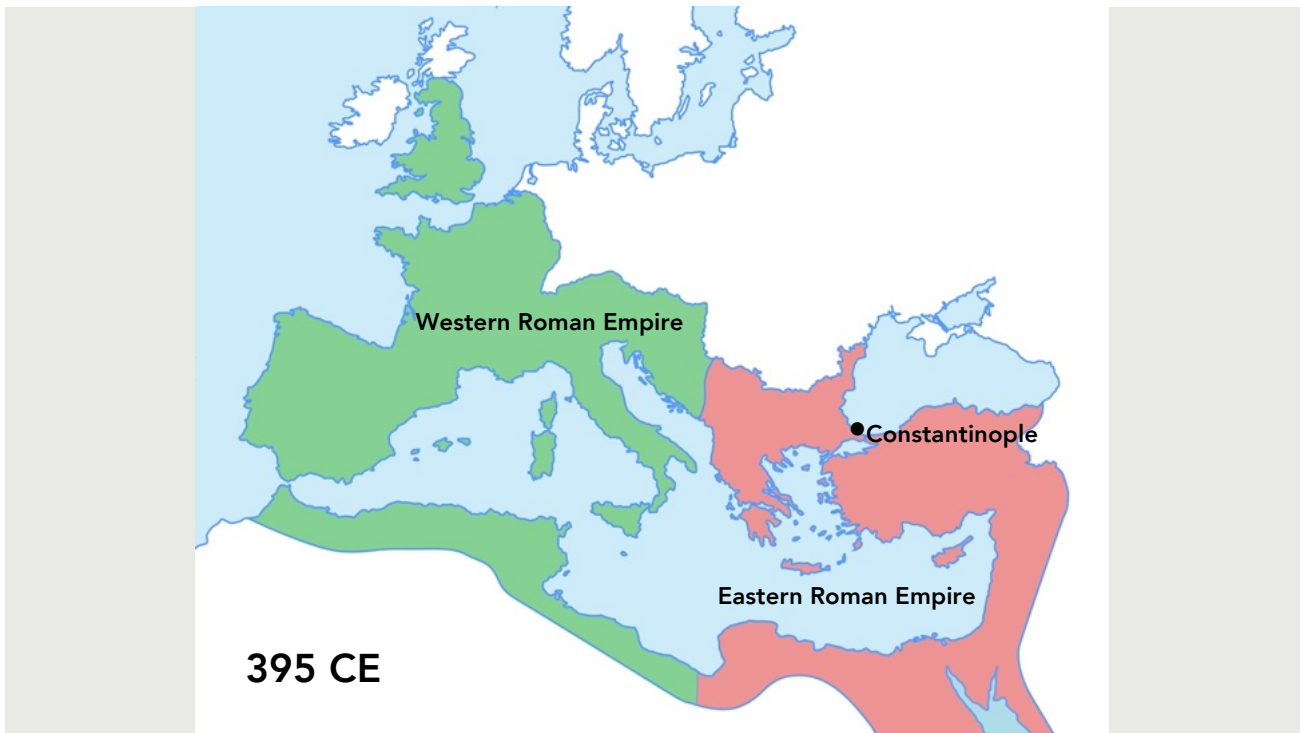
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Short link: <https://amzn.to/42DG3nq>

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- The notes are based on information found on the public websites of Wikipedia, Tate, National Gallery, Oxford Dictionary of National Biography, Khan Academy and the Art Story.
- If a talk uses information from specific books, websites or articles these are referenced at the beginning of each talk and in the 'References' section of the relevant page. The talks that are based on an exhibition use the booklets and book associated with the exhibition.
- Where possible images and information are taken from Wikipedia under an [Attribution-Share Alike Creative Commons License](#).
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- Division of the empire after the death of **Theodosius I (r. 347-395) in 395**. Green - the Western Roman Empire and red - the Byzantine/Eastern Roman Empire
- The Eastern Roman Empire, now known as the Byzantine Empire, **was founded by Emperor Constantine the Great in 330 CE**. Constantine rename the old town of Byzantium '**New Rome**' but almost immediately it was known a Constantinople after him. Historians use the old name Byzantium to describe the art and the name of the empire.
- Seventeen years later Theodosius I became emperor and established the Creed of Constantinople (or Nicene Creed) as the orthodox doctrine for Christianity and he was the last emperor to rule the entire Roman Empire before it was permanently split between the West and East.
- **Then**, for over eighty years (from 395 to 476 CE), there were two separate, coequal courts dividing the governance of the empire into the Western provinces and the Eastern provinces.
- In 410, Rome was sacked by the Visigoths, and in 476 Rome's power was ended when the last Roman emperor of the West (Romulus Augustulus) was deposed.
- The Byzantine Empire **regarded itself as the continuation of the Roman Empire** with Constantinople as the new capital. The Empire lasted over a thousand years until it was conquered by the Ottoman Turks in 1453.

## NOTES

- It is believed Byzantium was founded in 657 BCE.
- There were 17 dynasties, around 93 emperors and four non-dynastic periods. The three periods and the important events and emperors regarding Byzantine Art are,
  - **Early Byzantine** (c. 330-843)
    - **Constantine I** "The Great" (306-337) at the Edict of Milan (313) made Christianity legal in the Roman Empire and paved the way for the flourishing of Christian art.
    - **Hagia Sophia** was built in 532-537 and became the iconic Christian symbol of the Byzantine Empire.
    - Theodosius I (379-395), reunited the whole empire
    - **Justinian I** "The Great" (527-565), brought in a golden age for art and architecture with lavish patronage and the creation of the **Ravenna mosaics**.
    - Constantine IV (668-685)
    - Justinian II (685-695)
    - Leo III (717-741), **initiated Byzantine iconoclasm** (726-843), religious art was destroyed or defaced.
    - Irene (797-802), **condemned iconoclasm**
    - Leo V (813-820), **revived iconoclasm**
  - **Middle Byzantine** (843-1204)
    - Michael III (840-867), **ended iconoclasm** (843) and brought in a revival of Byzantine art with an emphasis on spiritual expression and symbolism.
    - Macedonian Renaissance (9th-11th centuries), a flourishing of art and literature and a return to classical forms and a renewed interest in the human body.
    - Komnenian period (1081-1185), experimentation and diversification in art influenced by the West and Islamic art.
  - **Late Byzantine** (1204-1453)
    - Sack of Constantinople (1204): The Crusaders sacked the city in 1204, leading to a decline in Byzantine power and a shift in artistic focus. The city was retaken in 1261 but the Empire was much reduced in power.



- Palaeologan Renaissance (14th-15th centuries): A final revival of Byzantine art, characterised by emotional intensity, dynamic movement, and a renewed interest in secular themes.
- Constantine X (1449-1453), and the Fall of Constantinople to the Ottomans (1453): The end of the Byzantine Empire, but Byzantine artistic influence continues through the Ottoman Empire and beyond.
- The Nicene Creed or Creed of Constantinople of 325 CE is the defining statement of mainstream Christianity. It regards Jesus as divine and "begotten of the Father" and that there is "one God, the Father Almighty, Maker of all things visible and invisible".
- It became Istanbul around 1730, a name believed to derive from the Medieval Greek meaning "to the city".

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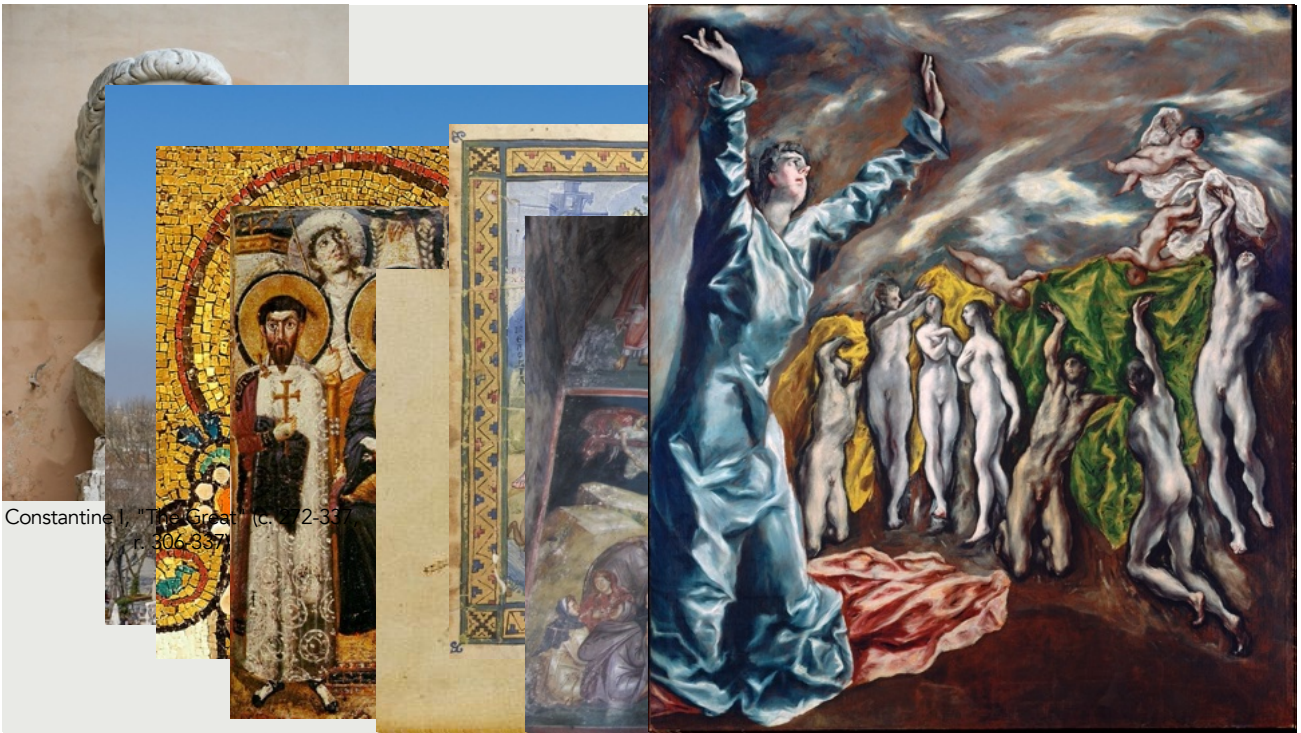
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Constantine I, "The Great" (c. 272-337, r. 306-337)

Hagia Sophia (537 CE)

St. Vitale, Ravenna (547 CE)

Iconoclasm (726-843)

Spiritual expression (9thC)

Human body (9-11thC)

Western/Islamic influence (11-12thC)

Final flourishing (14-15thC)

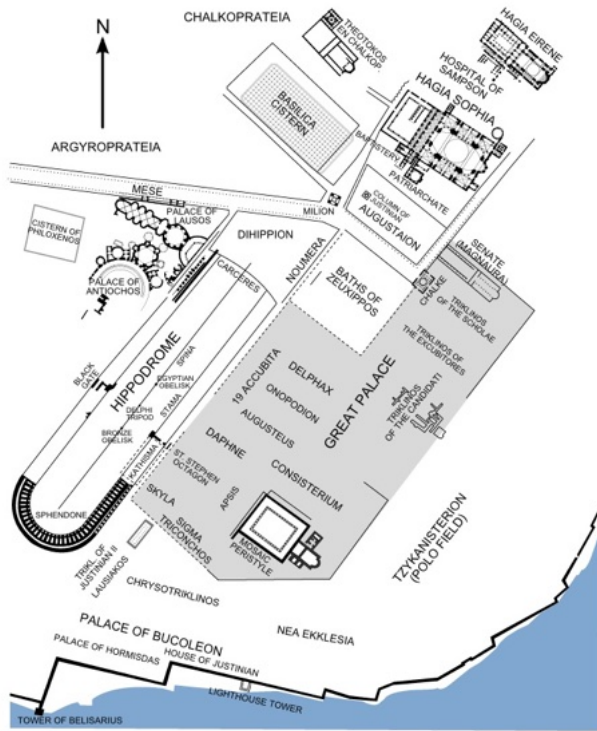
- Over its more than a thousand year timespan the Byzantine Empire had some **93 emperors divided into seventeen dynasties and four non-dynastic periods.**
- The first emperor was Constantine The Great, shown here.
- Byzantine art is best known for its **mosaics**, its **religious icons** and its **carved ivory** and we can divide the thousand years into three periods, the **early period** of about five hundred years from 330 to 842 when the
  - (CLICK) **Hagia Sophia** (pronounced '(h)ai-yuh suh-fee-uh') was built and the
  - (CLICK) **Ravenna mosaics** were created. Within this early period the reign of Justinian I (527-565) is important for its reinvigoration of the arts.
  - (CLICK) At this time Byzantine art broke away from the naturalistic

Greek and Roman tradition by adopting a more symbolic approach.

- (CLICK) The early period ended with a 120 year period of **iconoclasm** when much of the art was destroyed.
  - (CLICK) Then during the **Middle or high period** of 350 years (842-1204 CE) art flourished and there was a return to classical forms and a renewed interest in the human body. Later art diversified and was influenced by the West and Islamic art.
  - (CLICK) The **late period** of about two hundred years (1204-1453 CE) saw a final revival of Byzantine art, characterised by emotional intensity, dynamic movement, and a renewed interest in secular themes. It shows similarities with early Italian Renaissance art, such as the frescoes of Giotto (c. 1267-1337).
  - (CLICK) This was followed by a **post-Byzantine period** when the style was continued in Crete and the **Cretan School's most well-known exponent was El Greco**.
  - Much later there was renewal known as **Neo-Byzantine** art from the 19th century onwards.
- And that is the history of Byzantine art, but let us go through it a bit more slowly...

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The Serpent Column,  
5th century BCE



Obelisk of Theodosius,  
1490 BCE

The Serpent Column, 5th Century BCE  
Obelisk of Theodosius, 1490 BCE

- First, let us return briefly to the history of Constantinople.
- The history of old Byzantium predates Constantinople. An enormous **Hippodrome** was built by Septimius Severus in **203 CE**. The layout is all that remains and is now in **Sultanahmet Square** in modern day Istanbul. In its day the hippodrome could hold **100,000 spectators** and it was filled with statues of gods, emperors, animals and heroes.
- In the centre of the modern-day square is **The Serpent Column**, brought from the **Temple of Apollo at Delphi** by Constantine. It dates from the **5th century BCE** and celebrates the victory of the Greeks over the Persians.
- There is also an **Egyptian obelisk** dated about 1490 BCE brought from the **Temple of Carnac at Luxor** by Theodosius the Great in 390 CE.
- Note the position of the **Great Palace**, now long gone.



- Except for this solitary pier that is now in the courtyard of the Istanbul Archeological Museum. The Great Palace was the main imperial residence of the Byzantine emperors until 1081 and was the centre of imperial administration for over 690 years. There are also fragments of its foundations and a mosaic but little has survived into the present day.

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Head of the Colossus of Constantine,  
Capitoline Museums, Rome



## Head of the Colossus of Constantine (c. 272-337, r. 306-337), Capitoline Museums, Rome

- So we come on to Constantine I, known as The Great, who gave his name to Constantinople. This is the head of an his enormous statue. The head is over two metres high (CLICK) and this is a recreation of what the statue may have looked like. It was based on the pieces remaining and was made from resin in 2024.
- In 313 Constantine agreed the Edict of Milan which ended the persecution of Christians and in 380 Christianity was made the state religion of the Roman Empire with the Edict of Thessalonica.
- Constantine only visited Rome a few times and **decided the Empire needed a new capital and he chose the Greek town of Byzantium** (today's Istanbul) and in 330 **renamed it 'New Rome' although it quickly became called Constantinople**. He chose the town as it was situated on the Bosphorus at the **junction of Europe and Asia**. From then on it was the capital of what became known as the Eastern Roman Empire though it thought of itself as the genuine continuation of ancient Rome and its whole Empire.
- It was during the 17th and 18th centuries that it gradually became known as **Istanbul** which in Medieval Greek, 'is tim bolin', means "to the city". 'Istanbul' was first used on coins in 1730.

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Leaf from an ivory diptych of  
Areobindus Dagalaiphus Areobindus,  
consul in Constantinople, 506, ivory,  
39 × 13 cm, Musée de Cluny, Paris



Leaf from an ivory diptych of Areobindus Dagalaiphus Areobindus, consul in Constantinople, 506, ivory, 39 × 13 cm, Musée de Cluny, Paris

- This is an ivory carving of **Flavius Areobindus Dagalaifus Areobindus** (fl. 479–512, pronounced 'Fla-vius ah-reo-bindus dag-a-lie-fus ah-reo-bindus'), an Eastern Roman general and consul in Constantinople. In the carving there are mythological figures, military victories, and allegorical representations of virtues intended to convey power, prestige, and legitimacy.
- Areobindus shown above seated and presiding over the games in the Hippodrome, depicted beneath.
- (CLICK). He was born into a distinguished family. His father, grandfather, his mother's father and grandfather were all consuls in Constantinople. He married the daughter of the Western Roman emperor (Olybrius).
- In his right hand he holds a handkerchief (a *mappa circensis*, pronounced 'cheer-chen-sis', a map of the circus) which was used to signal the start of the games. In his left hand is an elaborate sceptre and he is flanked by two assistants and is sitting on a luxurious chair.
- At one point, according to the chroniclers, the populace took up the cry "Areobindus for emperor" and marched to the house of his wife, Anicia Juliana, to proclaim him. Areobindus, however, unwilling to take part in a coup, had fled the house and gone into hiding. Nothing further is known of him, although, on account of his age, he must have died not long after.

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Exterior view of Basilica of St. Vitale, Ravenna

- This is a photo I took of the Basilica of St. Vitale in Ravenna, a **sixth-century church** (began 526 CE) and an **important example of Byzantine architecture and art**. Between 402 and 476 Ravenna was the capital of the Western Roman Empire until the German barbarian Odoacer (pronounced 'odo-ace-er') overthrew Romulus Augustus (r. 475-476) marking **the end of the Western Roman Empire**.
- The central building is octagonal with a dome and you will notice it is a very early example of the use of flying buttresses, normally associated with Gothic churches.
- The church is best known for its mosaics which are the largest and best preserved outside Istanbul. Around the central section are two ambulatories one above the other. We think the upper one was for married women.

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Apse Mosaic, St. Vitale

## Apse Mosaic, St. Vitale

- The apse (a large semicircular recess in a church with an arched or domed roof often at the eastern end) mosaic centres on a youthful depiction of Jesus Christ, seated on a blue globe, robed in purple, flanked by angels, offering with his right hand the martyr's crown to Saint Vitale, while on his left Bishop Ecclesius offers a model of the church, in his role as the symbolic donor of the church.

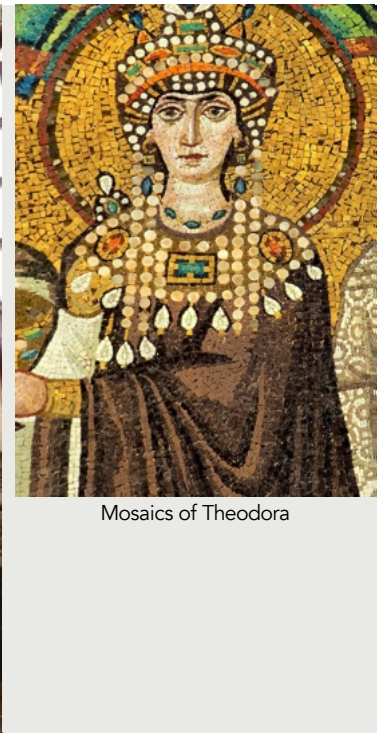
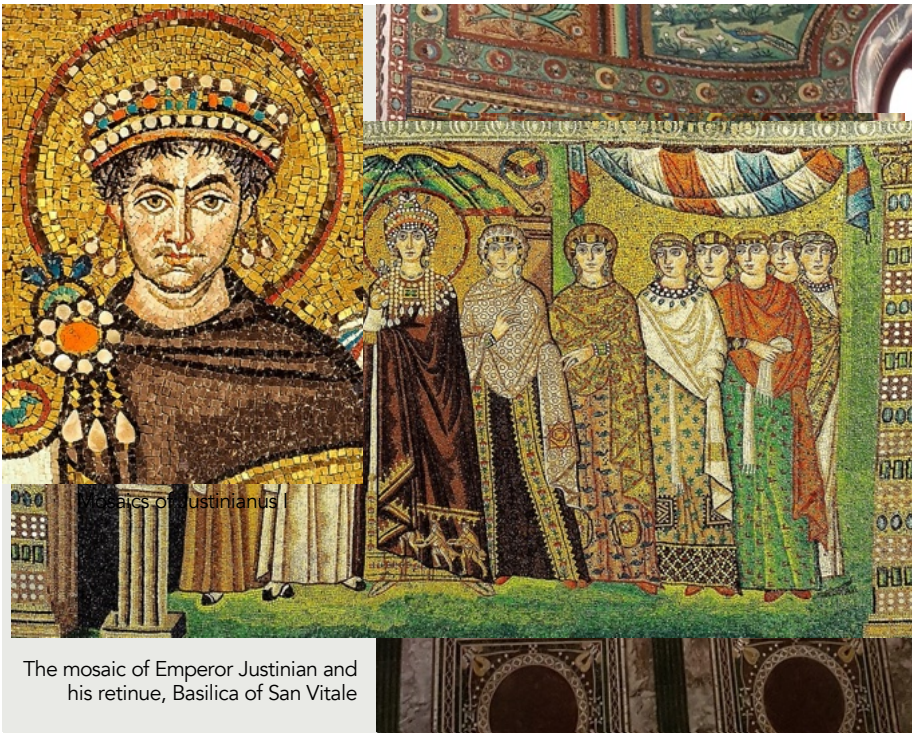
## **NOTES**

- According to legends, the church was erected on the site of the martyrdom of Saint Vitalis but we don't know whether it is Saint Vitalis of Milan who was martyred in Ravenna or the Saint Vitale, a slave whose body was discovered in Bologna along with Saint Agricola, his master, in 393.

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The mosaic of Emperor Justinian and his retinue, Basilica of San Vitale, Ravenna, Italy

Mosaics of Justinianus I and Theodora.

- On the side walls either side of the apse are two famous mosaic panels, completed in 547. This is a mosaic depicting **Emperor Justinian I who stands in the middle.**
- (CLICK) He has soldiers on his right and clergy on his left, making it clear that Justinian was the leader of both church and state. The inscription above and to the right of his head was inserted later and refers to Bishop Maximian. **The halo around Justinian's head appears to give him the same holiness as Christ** in the dome of the apse, but is part of the tradition of rendering the imperial family with haloes (described by Ernst Kantorowicz in *The King's Two Bodies*).
- (CLICK) On the opposite wall, there is a more elaborate panel shows Justinian's wife, **Empress Theodora** solemn and formal, with a golden halo, crown and jewels, and a group of court women on her left and two eunuchs on her right. The Empress holds the **Eucharistic vessel for the Precious Blood**, and her panel differs from that of Justinian in having a more complex background, with a fountain, cupola or rounded dome above her, and lavish hangings.
- There are many other mosaics in the church including the story of Abraham and the Sacrifice of Isaac, the story of Moses and the Burning Bush, Jeremiah and Isaiah and the story of Caan and Abel. The side walls contain the Four Evangelists with their symbols of an angel, lion, ox and eagle.

## **EARLY BYZANTINE (C. 330-843)**

**Justinian I** "The Great" (527-565), brought in a golden age for art and architecture with lavish patronage and the creation of the **Ravenna mosaics**.

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**Hagia Sophia** was built in 532-537 and became the iconic Christian symbol of the Byzantine Empire.

Inside the dome of Hagia Sophia

### **EARLY BYZANTINE (C. 330-843)**

- This is the Hagia Sophia (pronounced '(h)ai-yuh suh-fee-uh') which was built in this form by **Emperor Justinian** and Empress Theodora in only four and a half years (532 CE-537 CE). It was the third of three churches to be built on the site and was the world's largest interior space and the world's largest cathedral for nearly a thousand years (until Seville Cathedral in 1520)
- Even now, it is acknowledged as one of the greatest buildings in the world.
- The Hagia Sophia was a staggering work of Byzantine architecture, intended to awe all who set foot in the church. For the rest of Byzantine history it was the center of Christian worship in Constantinople.
- (CLICK) The church contains some of the most sophisticated mosaics of the Byzantine period. The artists who created them imagined idealised images that reflect their spiritual essence. Their goal was to instil awe, and to give the feeling to the viewer of occupying a spiritual realm.[1]
- The Byzantine scholar Procopius said of the site's main dome in the 6th century: **"It seems not to be founded on solid masonry, but to be suspended from heaven."**

### **NOTES**

- Hagia Sophia was the last of three church buildings to be successively created



on the site.

- The first church on the site was known as the Magna Ecclesia ('Great Church') because of its size. Consecrated on 15 February 360, during the reign of the emperor Constantius II (r. 337–361). There is a 7th or 8th century tradition that it was built by his father, Constantine the Great (r. 306–337).
- The second was **completed in 537 CE** and was the site of the Eastern Orthodox church from 360 AD to 1204, when it was **converted to a Catholic church** following the Fourth Crusade. It was reclaimed in 1261 and remained Eastern Orthodox until the Ottoman conquest of Constantinople in 1453.
- It then **served as a mosque until 1935**, when it became a museum. In 2020, the site once again became a mosque

Theodosius I (379-395), reunited the whole Roman Empire.

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Deesis mosaic, Hagia Sophia, 10th or 13th century

Deesis mosaic, Hagia Sophia, 10th or 13th century, possibly 1261

- This is the Deesis mosaic in the Hagia Sophia, considered by many to be its finest mosaic.
- It depicts the Virgin Mary and John the Baptist either side of Christ Pantocrator (pronounced 'pan-TOC-ruh-tuh') which literally means 'Almighty' or 'All powerful'.
- Interestingly, some art historians believe that the faces of the Virgin and John the Baptist were **originally portraits of Justinian and Theodora**, later veiled during iconoclasm periods. While the exact date and intentions are still debated, some believe the underlying mosaic structure might be from the 6th century.
- By the way, **Empress Theodora** (c. 490-548 CE) was one of the most fascinating and influential figures in Byzantine history.
  - She had a humble background and married Justinian I (in 525 CE) when she was 35. She delivered a powerful speech that helped quell the Nika riots and she was a shrewd political strategist.
  - She championed women's rights and introduced new laws on divorce and prostitution that protected marginalised women.
  - She supported religious tolerance and commissioned many public works and art projects. In particular she financed mosaics in the Hagia Sophia. She was also a strong woman, ruthless and ambitious.
- A terrible plague swept through the empire between 541 and 549 CE. The

plague wiped out huge numbers of the empire's population, leaving villages empty and crops unharvested. There is no direct evidence that Theodora died of the plague although the dates suggest she might.

## NOTES

- Much of Constantinople was burned down early in Justinian's reign after a series of riots called the Nika riots, in 532 CE, when angry racing fans became enraged at Justinian for arresting two popular charioteers (though this was really just the last straw for a populace increasingly angry over rising taxes) and tried to depose him.
- Hagia Sophia mosaics possibly associated with or financed by Theodora:
  - **Deesis Mosaic:** This mosaic, likely from the 10th century, depicts the Virgin Mary and John the Baptist flanking Christ Pantocrator. Interestingly, some art historians believe that the faces of the Virgin and John the Baptist were originally portraits of Justinian and Theodora, later veiled during iconoclasm periods. While the exact date and intentions remain debated, the underlying mosaic structure might be from the 6th century.
  - **Virgin of the Blachernae Mosaic:** Located above the imperial box, this mosaic depicts the Virgin Mary holding Christ Child and was associated with imperial patronage. While Theodora's specific contribution is uncertain, its location and symbolism suggest potential involvement.
  - **Mosaics in the Narthex (the entrance porch):** Several mosaics in the narthex, including the "Entry into Jerusalem" and "Christ Pantocrator," might have been commissioned during Justinian's reign, potentially with Theodora's support. However, attributing specific contributions remains difficult.
  - **Emperor's Gallery Mosaic:** Depicting Justinian offering bread to the poor, this mosaic aligns with his social reforms and charitable efforts. Though the exact date is debated, its style and thematic connection suggest a 6th-century origin.

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Basilica Cistern,  
6th century

- This underground water cistern is a must see if you visit Istanbul.
- It is only 150 metres southwest of the Hagia Sophia and was built in the 6th century during the reign of **Justinian I** on the site of an ancient Roman basilica.
- There are 336 columns supporting the ceiling that were recycled from the ruins of older buildings, a process called spoliation.
- It can hold 80,000 cubic metres of water which comes from a forest 12 miles to the north.
- Historical texts claim that 7,000 slaves were involved in the construction of the cistern.
- The cistern was used as a location for the 1963 James Bond film *From Russia with Love* but it is not under the Soviet Embassy.

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*Icon with the Virgin and Child, Saints, Angels, and the Hand of God, 6th century (Early Byzantine), encaustic on panel, 68.5 x 49.5 cm (The Holy Monastery of Saint Catherine, Sinai, Egypt).*



Icon with the Virgin and Child, Saints, Angels, and the Hand of God, 6th century (Early Byzantine), encaustic on panel, 68.5 x 49.5 cm, The Holy Monastery of Saint Catherine, Sinai, Egypt

- This religious icon shows a mixture of styles. The **Virgin Mary at the centre sits between Saints Theodore (left) and George (right) holding martyrs crosses.** There are two ethereal angels behind the throne looking upwards to God whose hand can be seen top centre. The angels heads are well modelled in three-dimensions as is the Virgin and her face has a realistic appearance similar to Coptic tomb paintings.
- Notice that Mary and Christ avert their eyes so they are not looking directly at us but the two saints stare directly at us, perhaps they are the conduit between us and the heavenly realm.
- The background is not plain gold but represents a wall with an alcove for the Virgin's throne.
- Despite its mixture of styles, overall the piece has a consistency, a vivacity and a stability that creates a powerful relationship between us and another world. It acts as a liminal space, that is, a gateway from the everyday world to the spiritual world through the saints to the Virgin and then up to God.

## NOTES

- 'Icon' is Greek for 'image' or 'painting' and encaustic is a painting method that uses wax to carry the colour.

- The Sinai Peninsula is the only part of Egypt in Asia and lies south of the Mediterranean and north of the Red Sea. It is called Sinai on the assumption that the mountain near St Catherine's Monastery is the Biblical Mount Sinai.

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<https://www.thebyzantinelegacy.com/catherine-virgin>





- It was during the reign of Justinian and Theodora that the Byzantine Empire reached its greatest extent.
- As you can see it stretched around a large part of the Mediterranean and included modern day Turkey, Greece, Egypt, Italy and Southern Spain.



The torture and martyrdom of the iconophile Bishop Euthymius of Sardis by the iconoclast Byzantine Emperor Michael II in 824, in a 13th-century manuscript



A page of the Iconodule 9th-century Chludov Psalter, Moscow

The torture and martyrdom of the iconophile Bishop Euthymius of Sardis by the iconoclast Byzantine Emperor Michael II in 824, in a 13th-century manuscript  
 A page of the Iconodule 9th-century Chludov Psalter, Moscow.

- **We have now reached the First Iconoclasm** which lasted 61 years (from 726 to 787) while the **Second Iconoclasm** lasted 29 years (814 to 842) so in total about a hundred years when mosaics and other images were destroyed or whitewashed over.
- The ban was strictly imposed. **On the left we see the torture and martyrdom of the icon loving Bishop Euthymius of Sardis** by the iconoclast Emperor Michael II in 824 during the Second Iconoclasm. It is from a 13th-century manuscript
- **Iconoclasm is the destruction of all religious images** and was motivated theologically by an interpretation of the Ten Commandments, which forbade **the making of "graven images"** (Exodus 20:4, Deuteronomy 5:8). The Commandment is clear, it says that no likeness of anything above the earth, on the earth or in the waters under the earth shall be made.
- So why does the Catholic Church allow any images? It distinguishes between **idols** which are images that are worshipped instead of God and religious images which serve as aids to prayer and devotion. A fine distinction that the Muslim world does not make although at the time it did not have a formal policy of iconoclasm. The Byzantine emperor Leo III did, he banned all religious images and this ban was strengthened by Constantine V and Leo V.

- (CLICK) On the right is an illustration of the text from the Bible "**They gave me gall to eat; and when I was thirsty they gave me vinegar to drink**" with a picture of a soldier offering Christ vinegar on a sponge attached to a pole. Below is a picture of the **last Iconoclast Patriarch of Constantinople, John VII rubbing out a painting of Christ with a similar sponge attached to a pole**. John is caricatured, here as on other pages, with **untidy straight hair** sticking out in all directions, which was meant **to portray him as wild and barbaric**. In other words it is a text criticising iconoclasm.
- This period, the 7th and 8th centuries are sometimes called the "Byzantine Dark Ages".

## NOTES

- **Exodus 20:4**
  - Thou shalt not make unto thee any graven image, or any likeness of any thing that is in heaven above, or that is in the earth beneath, or that is in the water under the earth.
- Deuteronomy 5:8
  - Thou shalt not make thee any graven image, or any likeness of any thing that is in heaven above, or that is in the earth beneath, or that is in the waters beneath the earth
- Early Byzantine Iconoclasm (c. 330-843)
  - Leo III (717-741), **initiated Byzantine iconoclasm** (726-843), religious art was destroyed or defaced.
  - Irene (797-802), **condemned iconoclasm**
  - Leo V (813-820), **revived iconoclasm**
- Traditional explanations for Byzantine iconoclasm have sometimes focused on the importance of Islamic prohibitions against images influencing Byzantine thought. According to Arnold J. Toynbee, for example, it was the prestige of Islamic military successes in the 7th and 8th centuries that motivated Byzantine Christians to adopt the Islamic position of rejecting and destroying devotional and liturgical images. This interpretation is simplistic as there were many influences for and against religious images at the time.

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Joshua and the Angel, Joshua Roll, Sheet 12, Rome, 10th century. height 32.4 cm, Biblioteca Apostolica Vatican

Master of the Joshua Roll, 10th century, illumination on parchment, Vatican Library

Joshua and the Angel, Joshua Roll, Sheet 12, Rome, 10th century. Height, 12 3/4 in. (32.4 cm). Biblioteca Apostolica Vatican

### MIDDLE BYZANTINE (843-1204)

- We now come on the what historians call the Middle Period. In 843 Michael III (840-867), **ended iconoclasm** and brought in a revival of Byzantine art with an emphasis on spiritual expression and symbolism.
- This is the **Joshua Roll**, probably 10th century and believed to have been made in Constantinople. It is now in the Vatican.
- It is a continuous roll about 10 metres long, common in Chinese art but unique in medieval Christian art. It tells the story of the Old Testament book of Joshua and the roll is incomplete, it starts with Chapter 2.
- It shows **Joshua's military successes with conquered kings paying homage** to him and this reflects the military successes of the Byzantine empire at this time.
- (CLICK) Sheet 12 shows an angel in commander's uniform appearing before Joshua. He is shown twice, standing and prostrate. The woman on the right personifies Jericho and this convention is found throughout the roll.
- Unusually the images take precedence and the text is truncated to fit and is written around the images. The poses and the clothes and the landscape setting are inspired by classical Roman art.

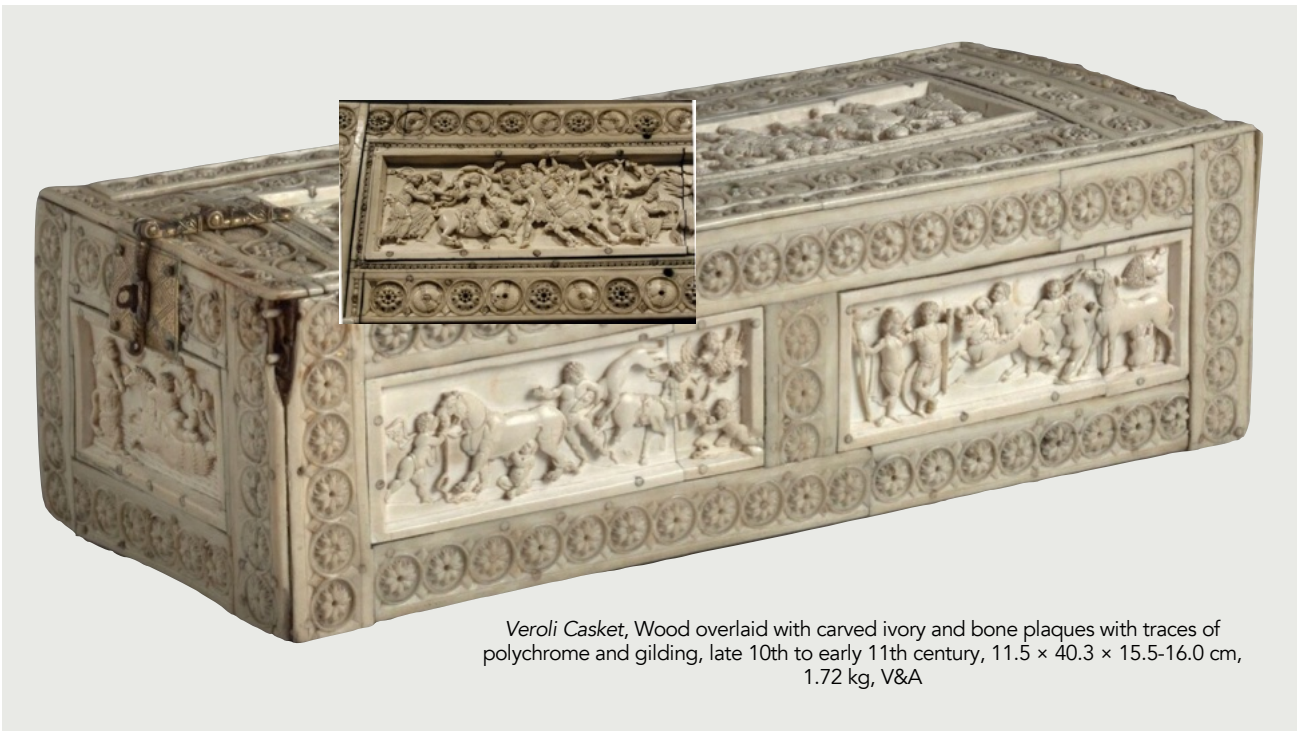
### MACEDONIAN RENAISSANCE (9TH-11TH CENTURIES)

- The 10th-century **renewal of interest in classical art** closely identified with the emperor **Constantine VII** Porphyrogenitus (909-959) and his immediate successors
- In the 9th and 10th centuries, the **Empire's military situation improved, and patronage of art and architecture increased**. New churches were commissioned, and the standard architectural form (the "cross-in-square") and decorative scheme of the Middle Byzantine church were standardised.
- There was a revival of interest in the **depiction of subjects from classical Greek mythology** and in the use of a "classical" Hellenistic styles to depict religious, and particularly Old Testament, **Joshua Roll** are important examples.

## **REFERENCES**

[https://en.wikipedia.org/wiki/Joshua\\_Roll](https://en.wikipedia.org/wiki/Joshua_Roll)





Veroli Casket, Wood overlaid with carved ivory and bone plaques with traces of polychrome and gilding, late 10th to early 11th century, 11.5 × 40.3 × 15.5-16.0 cm, 1.72 kg, V&A

Veroli Casket, Wood overlaid with carved ivory and bone plaques with traces of polychrome and gilding, late 10th to early 11th century, 11.5 × 40.3 × 15.5-16.0 cm, 1.72 kg, V&A

Lid detail showing the Rape of Europa with Jupiter as the bull (on the left) and Hercules playing the lyre (on the right)

### **MACEDONIAN RENAISSANCE (9TH-11TH CENTURIES)**

- There was a **revival of interest in the depiction of subjects from classical Greek mythology** as on the **Veroli Casket** and in the use of a classical Hellenistic styles to depict religious, and particularly Old Testament, subjects.
- (CLICK) **On the lid** is the **Rape of Europa**. In this myth Jupiter, king of the gods (the Greek Zeus), disguised himself as a bull and abducted a mortal woman. There are many mythological inaccuracies so we can assume the maker did not have access to the classical texts or chose to ignore them. There is no indication of waves beneath the bull and a group of unruly boys throwing stones has barged into the scene. Over on the right Hercules (the Greek Heracles) is playing music. The boys may show the stoning of Achan in the Old Testament story of Joshua, perhaps an attempt to merge classical mythology and biblical stories.

### **NOTES**

- It is the finest of 43 such caskets and is known as a 'rosette casket' because of the rosettes. It is known as the Veroli Casket as it was in the Cathedral Treasury at Veroli, south-east Rome until 1861.



- On the front are scenes from the stories of Bellerophon and Iphigenia. On the back is part of a Dionysian procession, with two figures identified as Mars, god of war (the Greek Ares), and Venus, goddess of love (the Greek Aphrodite). The ends bear scenes of Bacchus, god of wine (the Greek Dionysius), in a chariot drawn by panthers, and a nymph riding a seahorse

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The Veroli casket belongs to, the finest of the group, second half of the 10th century, V&A

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'Davis Composing the Psalms with Melodia Behind Him', *Paris Psalter*, 10th century, illuminated manuscript, 38 x 26.5 cm in size, containing 449 folios and 14 full-page miniatures, folio 1v, 36 x 26 cm, Paris, Bibliothèque Nationale

'Davis Composing the Psalms with Melodia Behind Him', *Paris Psalter*, 10th century, illuminated manuscript, 38 x 26.5 cm in size, containing 449 folios and 14 full-page miniatures, folio 1v, 36 x 26 cm, Paris, Bibliothèque Nationale

### ■ **MACEDONIAN RENAISSANCE (9TH-11TH CENTURIES)**

- This really shows the classical influence during this period. We could be looking at a Roman wall painting but this is the **Paris Psalter**, an **illuminated manuscript**. It contains the **Psalms of David** and a series of prayers and was a **popular subject for private devotion** and this is the pre-eminent example from the Byzantine period. Its quality, classical influences, intellectual depth, composition, naturalism and colouring make it **unique for the period**.
- In the Psalter there is an extensive glossary explaining the prayers which together with the royal iconography and sumptuousness indicate it was for a **learned imperial patron**, suggesting Constantine VII (r. 913-959).
- Scenes in the life of David are shown through the Psalter. This scene shows David playing with Melodia behind him, the mountain nymph Echo hiding behind the pillar, the personification of Mount Bethlehem bottom right and various animals entranced by the music. Melodia is not a goddess but the symbolic embodiment of music. Echo was cursed by Hera and was unable to say anything other than the last thing she heard so she can only repeat David's music. Mount Bethlehem is shown as a shepherd referring to David's role as a shepherd before becoming king and Bethlehem, known as the 'City of David' is also a reference to the birthplace of Christ.
- Scholars originally dated it to the 6th century because of its classical style but it

has been shown it is **10th century, The Macedonian Renaissance**, extending the influence of classical art four centuries further.

## **REFERENCES**

[https://en.wikipedia.org/wiki/Paris\\_Psalter](https://en.wikipedia.org/wiki/Paris_Psalter)

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Imperial Gate mosaics in the former basilica Hagia Sophia of Constantinople (Istanbul, Turkey)

Imperial Gate mosaics in the former basilica Hagia Sophia of Constantinople (Istanbul, Turkey)

- **The emperor Leo VI** (r. 886-912) or **his son, Constantine VII** (r. 913-959), bowing down before Christ Pantocrator, literally "ruler of all". In medallions: on the right, the Archangel Gabriel; on the left, Mary. The book Christ holds reads "**Peace be with you. I am the light of the world**".
- Leo VI was the second ruler of the **Macedonian dynasty** and was very well read, leading to his epithet, 'The Wise'.
- A close analysis of the tesserae confirm the work was executed with verve and spontaneity with a level of improvisation not normal with Byzantine artists of this period. The gold scintillates most times of the day because of the careful angling of the tesserae downwards at an angle between 9° and 15° which gives the optimal result for an observer standing beneath the opposite doorway.

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<https://web.archive.org/web/20150504211713/http://www.pallasweb.com/deesis/leo-hagia-sophia.html> a detailed description of the mosaic at the level of detail of the tesserae and colouring



*The Forty Martyrs of Sebaste*; 10th century, ivory relief panel, Constantinople. Museum for Byzantine Art, Bode-Museum, Berlin



*The Forty Martyrs of Sebaste*; 10th century, ivory relief panel, Constantinople. Museum for Byzantine Art, Bode-Museum, Berlin

An ivory relief panel from this period illustrating a legend concerning **forty Roman soldiers who refused to recant their Christian faith**. They were condemned to a painful death by being forced out onto a **frozen pond**. A heated bathhouse was on the shore for those that recanted but only one did and he was replaced by one of the guards. The half-naked soldiers are shown packed together on the lower half, some are doubled in pain and some have collapsed. Above sits Christ with three prostrate angels on each side ready to receive them into heaven.

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Mosaic of Christ, the Emperor Constantine IX and the Empress Zoe in the Hagia Sophia

## Mosaic of Christ, the Emperor Constantine IX and the Empress Zoe in the Hagia Sophia

- Another mosaic in the Hagia Sophia, I have separated the mosaics so that I can introduce in the correct sequence chronologically.
- This is a mosaic of the **Empress Zoe** (b. c. 978, r. 1028 and 1042–1050) on the right and it dates back to the **11th century**. She holding a scroll that represents the donations made to the church.
- **On the left of the mosaic is Emperor Constantine IX** (r. 1042-1055), a bag of coins in his hand that also symbolises the donations. Christ sits on a throne in the middle. Wearing blue robes, he holds a bible and gestures a blessing with his right hand.
- **Empress Zoe** was born into the royal dynasty and **briefly ruled with her sister in 1028**. When her sister died she was sidelined but remained a powerful force in the background. In 1042, at the age of 64 she **unexpectedly ascended to the throne**, the first woman to rule solely in Byzantine history.
- She faced challenges to her power and **decided to marry Michael IV a young noble** and adopt him as her son, making him the emperor. It was not a happy marriage and the power struggles **led to his death** and **two more husbands** each facing challenges until her final marriage to **Constantine IX brought stability and prosperity**.

## NOTES

- The inscription above her says: "Zoe, the most pious Augusta"

## **REFERENCES**

- Judith Herrin's "Women in Purple: Emperors of Byzantium" paints a detailed picture of Zoe's life and the challenges she faced.
- John Julius Norwich's "Byzantium: The Decline and Fall" offers a wider historical context of Zoe's reign.
- Michael Angold's "The Byzantine Empire 1025-1150" explores the political and social complexities of Zoe's era.



Giotto (1266–1337), *Lamentation of Christ*, 1305, 200 × 185 cm, Arena or Scrovegni Chapel, Padua



*The Lamentation over the Dead Christ*, 1164, Church of St. Panteleimon

Emperor John II Komnenos

Emperor John II Komnenos.

*The Lamentation over the Dead Christ*, 1164, Church of St. Panteleimon

Giotto (1266–1337), *Lamentation of Christ*, 1305, 200 × 185 cm, Arena or Scrovegni Chapel, Padua

### **MIDDLE BYZANTINE (843-1204)**

- We come to the 12th century and **Emperor John II Komnenos** (pronounced 'KOM-NEN-ohs'). During his reign (1118–1143) he was respected, even by the Crusaders, for his **courage, dedication and piety**.
- During the **Komnenian period** (1081-1185), there was **experimentation and diversification in art** influenced by the West and Islamic art.
- This is one of the **frescoes in the Church of St. Panteleimon** (pronounced 'pant-ay-lay-mon') that shows the **new level of emotional intensity** in the art.
- (CLICK) The quality of the frescoes in this small church in North Macedonian suggests the artists came from Constantinople. John the Evangelist holds Christ's hand and his body creates a sweeping contour that leads the eye to Mary holding Jesus's body in her arms.
- (CLICK) The composition and postures suggests a connection with Giotto's fourteenth-century frescoes at the Arena Chapel also called the Scrovegni Chapel in Padua (1305). Giotto di Bondone (1266-1337) can be seen as the beginning of the Italian Renaissance particularly in this fresco. Note the use of perspective and the realistic human expressions.

### **NOTES**

- The Byzantine Empire was ruled by emperors of the Komnenos dynasty for a period of 104 years, from 1081 to about 1185. The Komnenian (also spelled Comnenian) period comprises the reigns of five emperors, Alexios I, John II, Manuel I, Alexios II and Andronikos I.

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[https://en.wikipedia.org/wiki/Scrovegni\\_Chapel](https://en.wikipedia.org/wiki/Scrovegni_Chapel)





Jacopo Tintoretto  
(1519–1594), *The  
Capture of  
Constantinople in 1204*,  
1580, Palazzo Ducale,  
Venice

Jacopo Tintoretto (1519–1594), *The Capture of Constantinople in 1204*, 1580, Palazzo Ducale, Venice

### **LATE BYZANTINE (1204, 1261-1453)**

- We now move on to **Late Byzantine art** from the **Sack of Constantinople** in 1204 by the Crusaders to the **Fall of Constantinople** to the Ottoman Empire in 1453.
- This is a much later work by Tintoretto showing the capture of Constantinople prior to the sack.
- What does this show? Almost unbelievably, in 1204 **Venetian and French knights of the Fourth Crusade captured and then burned and pillaged Constantinople and murdered and raped the inhabitants. Much of the art was also destroyed.** I say unbelievably because the Crusaders and the inhabitants of Constantinople were both Christian and the aim of the Crusaders was to recapture the Holy Land from Muslim control. In the event it seems **politics combined with greed, lust and an instinct to destroy led to the wanton, unnecessary and unjustified sack of the city.**
- The sack of Constantinople was a pivotal event in history. Although **Byzantines regained the city in 1261** the Empire from that point on was small and weak and confined to the Greek peninsula and the islands of the Aegean.

### **NOTES**

- **Reasons for the Sack:**



- **Broken promises:** a Byzantine prince, Alexios Angelos, persuaded the Crusaders to overthrow his uncle but he failed to provide the money he promised.
- **Greed and resentment:** the Crusaders plundered the city to recover the money promised and to enrich themselves further but it got out of control.
- **Lack of discipline and control:** Crusaders were difficult to control, and the commanders struggled to restrain their troops. There were three days of looting, destruction, and violence against the civilian population.
- **Religious differences:** some of the Crusaders viewed the Orthodox Byzantine population as heretical although for some this may have simply been an excuse for looting.
- **Geopolitical ambitions:** The Venetians agreed to transport the Crusaders in exchange for a share in conquered territories. Venice saw an opportunity to expand its commercial and political influence in the region by destroying the Byzantine Empire.

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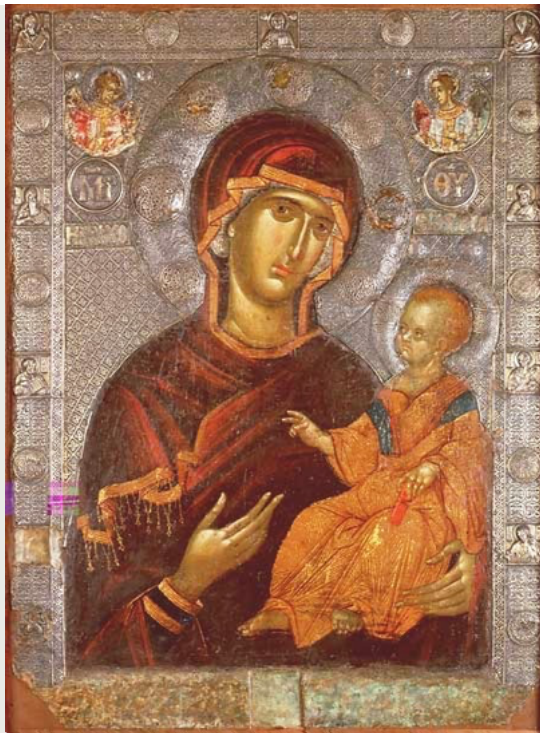
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Jonathan Phillips' "The Fourth Crusade and the Sack of Constantinople"

John Julius Norwich's "Byzantium: The Decline and Fall"

David Nicolle's "The Fourth Crusade 1202–1204"

Icon with metal background.  
Constantinople, 14th century.  
Located in Ohrid, North  
Macedonia



Icon with metal background. Constantinople, 14th century. Located in Ohrid, North Macedonia

### **LATE BYZANTINE (1204, 1261-1453) AND THE PALAEOLOGAN RENAISSANCE**

- The Byzantine Empire was ruled by the **Palaiologos** (pronounced 'PAH-lie-OH-loh-gohs') dynasty in the period between 1261 and 1453 and during this period there was a flourishing of art and literature, in what has been called the **Palaiologian Renaissance**. The migration of Byzantine scholars to the West also helped to spark the Italian Renaissance.
- **Following the sack of Constantinople by the Crusaders** the empire never recovered by slowly shrunk as numerous raids by Turkish Moslems and Bulgarians in the west conquered parts of the empire. There were two disastrous civil wars, the Black Death and an earthquake in 1354. By 1380 the former empire was reduced to Constantinople and a few isolated areas.

### **NOTES**

- "The Byzantine Empire was ruled by the Palaiologos dynasty in the period between 1261 and 1453, from the restoration of Byzantine rule to Constantinople by the usurper Michael VIII Palaiologos following its recapture from the Latin Empire, founded after the Fourth Crusade (1204), up to the Fall of Constantinople to the Ottoman Empire. Together with the preceding Nicaean Empire and the contemporary Frankokratia, this period is known as the

late Byzantine Empire."

## **REFERENCES**

[https://en.wikipedia.org/wiki/Palaeologan\\_Renaissance](https://en.wikipedia.org/wiki/Palaeologan_Renaissance)

[https://en.wikipedia.org/wiki/The\\_Chora](https://en.wikipedia.org/wiki/The_Chora) covered with some of the finest surviving Byzantine Christian mosaics and frescoes,

<https://wordscene.wordpress.com/2012/05/28/mystras-last-outpost-of-byzantium-churches-and-frescoes/> Mystras, last outpost of Byzantium later



Master of the Church of the Holy Saviour in Chora, Istanbul, *Mary and Joseph register as part of the Census of Quirinius*, 1315-1320, mosaic, Chora, now a mosque

- Chora mosaic on the outskirts of Constantinople
- Master of the Church of the Holy Saviour in Chora, Istanbul, *Mary and Joseph register as part of the Census of Quirinius*, 1315-1320, mosaic, Chora, now a mosque

### **LATE BYZANTINE (1204, 1261-1453)**

- The Chora Church on the outskirts of Constantinople is the finest example we now have of the mosaic work of this late period.
- (CLICK) This is one example showing Mary and Joseph registering for the census of the Roman aristocrat Quirinius.
- During their half-century of exile a **last great flowing** of art began. There was a renaissance that **attracted scholars, poets, and artists from across the Byzantine world**. A **glittering court** emerged as the **dispossessed intelligentsia** gathered together united by their hatred of their latin enemy.
- Under the new Palaeologan (pronounced 'pal-e-o-logan') Dynasty Constantinople was recaptured and traditional mosaic work gave way to landscape and pastoral scenes.

### **NOTES**

- The Chora was built in the 4th century originally outside the city walls. It was rebuilt from 1077 to 1081 in a cross design. The interior decoration was from 1315 to 1321, the finest of the Palaeologan Renaissance. After the fall of Constantinople to the Ottoman Empire it was converted to a mosque and the mosaics covered in plaster. In 1945 it was designated a museum and the

mosaics restored and it opened to the public in 1958. In 2020 it was reconverted to a mosque.

- The art gradually gave way to detailed cycles of **narrative frescoes** (as evidenced in a large group of Mystras churches). **The icons**, which became a favoured medium for artistic expression, were characterised by a **less austere** attitude, new appreciation for **purely decorative qualities of painting and meticulous attention to details**, earning the popular name of the **Palaeologan Mannerism** for the period in general.

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[https://en.wikipedia.org/wiki/The\\_Chora](https://en.wikipedia.org/wiki/The_Chora) covered with some of the finest surviving Byzantine Christian mosaics and frescoes,

<https://wordscene.wordpress.com/2012/05/28/mystras-last-outpost-of-byzantium-churches-and-frescoes/> Mystras, last outpost of Byzantium later

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*Saint George and the Dragon*,  
Byzantine portable mosaic, first half  
of the 14th century, micromosaic,  
22cm, Louvre Museum

*Saint George and the Dragon*, Byzantine portable mosaic, first half of the 14th century, micromosaic, 22cm, Louvre Museum

### **LATE BYZANTINE (1204, 1261-1453) AND THE PALAEOLOGAN RENAISSANCE**

- Another skill possessed by Byzantine artists was the **ability to create micromosaics**.
- Micromosaic icons had been created by Byzantine artists at least since the twelfth century, but after 1204 there was a **renewed interest** in the art form which has left **over twenty examples**. Often less than 25 centimetres in height, these later icons were made as impressively small as possible, composed of **tesserae "no bigger than a pin's point... set in wax on a wooden ground"**.
- Some incorporated luxury materials such as gold and vitreous enamel, but all micromosaics were rendered precious by the time and skill required to build them. They were **collected by rich patrons** in both Byzantine and Western lands.

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Giotto (1266–1337), *Lamentation of Christ*, 1305, 200 × 185 cm, Arena or Scrovegni Chapel, Padua



*The Lamentation*, the Holy Mother of God Peribleptos, Ohrid, North Macedonia

Ohrid, Macedonia, Frescos inside the church of the Holy Mother of God Peribleptos

*The Lamentation*, Ohrid, North Macedonia (north of Greece, between Albania and Bulgaria)

## **LATE BYZANTINE (1204, 1261-1453) AND THE PALAEOLOGAN RENAISSANCE**

- **A final revival of Byzantine art**, characterised by emotional intensity, dynamic movement, and a renewed interest in secular themes.
- One of the most admired icons of the Palaeologan mannerism. The composition and postures suggests a connection with Giotto's fourteenth-century frescoes at the Arena Chapel also called the Scrovegni Chapel in Padua (1305). Giotto di Bondone (1266-1337) can be seen as the beginning of the Italian Renaissance particularly in this fresco. Note the use of perspective and the realistic human expressions.

## **REFERENCES**

- <https://travel2unlimited.com/north-macedonia-ohrid-ohrids-churches/>
- <https://www.wmf.org/project/holy-mother-god-peribleptos-church>



The siege of Constantinople (1453),  
French miniature by Jean Le Tavernier  
after 1455

The siege of Constantinople (1453), French miniature by Jean Le Tavernier after 1455.

Jean Le Tavernier, The Siege of Constantinople (1453), after 1455, translation by Jean Miélot of Bertrandon de la Broquière's *Voyage d'Outre-Mer*. It is one of three full-page miniatures in the Bibliothèque nationale de France, MSS fr. 9087, at folio 207 vv.

## THE FALL OF CONSTANTINOPLE

- We now reach the Fall of the Byzantine Empire to the Ottoman Empire in 1453. This is a representation of the 53-day siege produced two years after the event by the French artist Jean Le Tavernier.
- The Byzantine Emperor **Constantine X** (1449-1453) was defeated by 21 year-old Sultan Mehmed II who made Constantinople the new Ottoman capital.
- Following the siege the city was looted, women and children were raped, the elderly and sick were killed and 30,000 to 50,000 citizens were forced to become slaves. Anyone who resisted was put to the sword and it was reported that the ground could not be seen as it was heaped with corpses.
- This enormously significant event marked the end of the 1500 year old Roman Empire. Many historians see this event as the end of the medieval period and the beginning of the early modern period.

## REFERENCES

[https://en.wikipedia.org/wiki/Fall\\_of\\_Constantinople](https://en.wikipedia.org/wiki/Fall_of_Constantinople)

[https://commons.wikimedia.org/wiki/File:Le\\_siège\\_de\\_Constantinople\\_\(1453\)\\_by](https://commons.wikimedia.org/wiki/File:Le_siège_de_Constantinople_(1453)_by)

[Jean Le Tavernier after 1455.jpg](#)





El Greco (1541–1614), *Death of the Virgin*, before 1567, tempera and gold on panel, 61.4 × 45 cm, Holy Cathedral of the Dormition of the Virgin

El Greco (1541–1614), *The Dormition of the Virgin*, 1565-66, tempera and gold on panel, 61.4 × 45 cm, Holy Cathedral of the Dormition of the Virgin

- By 1212 **Venice had come to control Byzantine Crete**, and Byzantine artistic traditions continued long after the Ottoman conquest of the last Byzantine successor state in 1461.
- **The Cretan school**, as it is today known, gradually introduced Western elements into its style, and exported large numbers of icons to the West. Three hundred years later the Cretan School was still in existence and the School's most famous artist was born—**El Greco (1541-1614)**.
- This is one of his early works that he painted while still in Crete. The painting combines post-Byzantine and Italian mannerist stylistic and iconographic elements.

## **REFERENCES**

[https://en.wikipedia.org/wiki/El\\_Greco](https://en.wikipedia.org/wiki/El_Greco)

[https://en.wikipedia.org/wiki/Cretan\\_School](https://en.wikipedia.org/wiki/Cretan_School)

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El Greco (1541–1614), *The Vision of Saint John*, part of *Altarpieces of the Sanctuary of Our Lady of Charity (Illescas)*, the opening of the fifth seal, 1608-14, 222.2 × 193 cm, with added strips 224.7 × 199.3 cm, Metropolitan Museum of Art

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- From Crete he travelled to Venice in 1567, then Rome in 1570 before moving to Toledo in Spain in 1577 where he remained until his death.
- This was part of an altarpiece for the church of the hospital of **Saint John the Baptist in Toledo**. It is a scene from the **book of Revelation (6:9-11)** and when it was exhibited in Paris in 1907-9 it **inspired Pablo Picasso** when he was working on *Les Femmes d'Alger (O. J. M.)* (1907; Museum of Modern Art, New York).
- His style is so original that it is difficult to categorise and it was met with puzzlement by his contemporaries. It can be seen as a mixture of Byzantine with Mannerism and Venetian Renaissance. The drama and distortions can be seen as precursors of Expressionism and Cubism, for example Picasso's *Les Femmes d'Alger (O. J. M.)* of 1907.

### **REVELATION (6:9-11)**

9 And when he had opened the fifth seal, I saw under the altar the souls of them that were slain for the word of God, and for the testimony which they held:

10 And they cried with a loud voice, saying, How long, O Lord, holy and true, dost thou not judge and avenge our blood on them that dwell on the earth?

11 And white robes were given unto every one of them; and it was said unto them, that they should rest yet for a little season, until their fellows servants also and their brethren, that should be killed as they were, should be fulfilled.

### **REFERENCES**

<https://www.metmuseum.org/art/collection/search/436576>

[https://en.wikipedia.org/wiki/Les\\_Demoiselles\\_d'Avignon](https://en.wikipedia.org/wiki/Les_Demoiselles_d'Avignon)



Mykhailo Boichuk (1882-1937) , The Prophet Elijah

Mykhailo Boichuk (1882-1937) , *The Prophet Elijah*

### **POST-BYZANTINE (AFTER 1453)**

- Finally, **Byzantine art has inspired artists from the 19th** century onwards and this is known as **Neo-Byzantine**. Artists such as Ukrainian Mykhailo Boychuk (1882-1937, pronounced 'mi-kylo boy-chuk')
- Boychuk was born in **Austria-Hungary** and studied in **Krakov, Vienna and Munich**. He **lived in Paris from 1907-10** where he founded his own school. He held an exhibition at the Salon des Indépendants in 1910, featuring his and his students' works on the **revival of Byzantine art**. The group of Ukrainian artists who studied and worked with him was known as the **Boychukists**.
- In 1910, Boychuk returned to Lviv, Ukraine, where he worked as a **conservator at the National Museum**. In 1911, he travelled to the Russian Empire, but, after World War I started, he was interned there as an Austrian citizen. After the war, Boychuk remained in Kyiv.

### **NOTES**

- Another Neo-Byzantine artist was the Ukrainian, Petro Kholodny the Elder (1876-1930)

### **REFERENCES**

[https://en.wikipedia.org/wiki/Mykhailo\\_Boychuk](https://en.wikipedia.org/wiki/Mykhailo_Boychuk)

<https://www.wikiart.org/en/petro-kholodny-elder>



# BYZANTINE ART 330-1453

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Mosaic of Emperor Justinian and his retinue, Basilica of San Vitale, Ravenna, Italy

- That brings me to the end. It was difficult to summarise over one thousand years of art into a short talk so I hope that I haven't missed your favourite works.
- Thank you for your time and attention.
- Goodbye for now.