

## ART 201, HANDOUT 9, Etruscan/Early Roman Art and Architecture

**The Etruscans:** a mysterious people who lived just north of Rome in central Italy. Their civilization flowered from the 7th through the 5th centuries BCE, after which they were gradually absorbed into Rome's growing empire. We cannot read their language, and know of them chiefly through their art, especially their tombs.

**Tomb of Hunting and Fishing, Tarquinia:** a tomb of ca. 520 BCE notable for its paintings, which include scenes of enjoyable human activities (fishing and hunting birds), as well as a youth diving into the water (the underworld?). Notable for its early depiction of landscape.

**Tomb of the Leopards, Tarquinia:** a tomb of ca. 480 BCE notable for its paintings, which show a funerary banquet with athletic and musical activities. While there is little 3-D in the depiction, it is quite lively and colorful.

**Tomb of the Reliefs, Cerveteri:** a tomb of the 3rd century BCE notable for the reliefs on the walls of the burial chamber. These depict everyday objects and show us that Etruscan tombs were meant to be "houses for the dead."

**The Etruscan Temple:** generally built of wood on stone foundations, Etruscan temples only had columns in front, and stood on a high podium. They were entered by a staircase at the front. This format, seen also on later Roman temples, gave Etruscan temples a frontality alien to Greek temples. The ornament on Etruscan temples was generally made of terracotta, including at times freestanding statues on the roof (Apollo of Veii, ca. 510 BCE).

**Capitoline Shewolf:** a bronze statue in the Etruscan style of the wolf which suckled Romulus and Remus, the legendary founders of Rome. Dated to c. 500-480 BCE, it was found on the Capitoline Hill in Rome.

**The Ficoroni Cista:** a bronze toiletry box found at Palestrina near Rome, but made by Novios Plautios of Rome (who signed it) around 350-300 BCE. It depicts a Greek myth from the cycle of Jason and the Argonauts, in which a pugilistic king (Amycus) is defeated in a boxing match by the hero/god Pollux and punished for his evil deeds. The scene is incised on the cylindrical box (and thus looks like a drawing), but clearly copies an elaborate Greek painting in Rome of around 350 BCE. The handle of the box shows a drunken god Dionysos (god of wine, among other things) supported by two satyr buddies. The feet are in the form of lions paws squishing toads!

**Aulus Metellus:** called *l'Arringatore* (the orator) this bronze statue of a civic magistrate wearing a toga and raising his hand to command attention was found in a lake in central Italy. An inscription in the Etruscan language gives his name, but the statue's realism and attention to his status makes it an early example of Roman portraiture (c. 100 BCE). The Romans had conquered Etruria in the fourth century BCE.

**Temple of Portunus(?):** a typical Roman temple built in Rome c. 75 BCE and dedicated to the port god, it shows the Roman mixture of the frontality of an Etruscan temple with the use of the Greek Ionic order. Raised on a podium with freestanding Ionic columns only at the front, it has engaged (attached to the wall) columns running down its sides and back to give the illusion of a colonnade.

**Sanctuary of Fortuna Primigenia, Palestrina:** a huge sanctuary and oracle dedicated to "firstborn Fortune", built on a hill town near Rome beginning in the late 2nd century BCE.

Symmetrically laid-out, it rose on seven terraces built into a hillside, and featured extensive concrete vaulting. The Greek architectural orders were used in front of this vaulting as decoration, but served no structural purpose.

**Forum, Pompeii:** refounded as a Roman military colony in 80, Pompeii was originally an Oscan town. Its forum, however, is a good example of a provincial forum, with a temple of the Capitoline triad (Jupiter, Juno, Minerva) at the top (north) of the open area (the true forum), and a basilica (court building) at the SW corner. The rest of the forum has temples and shrines, civic and market buildings.

**Realistic Portraiture** (“warts and wrinkles style”): Roman portraits during the first century BCE show a startling realism (Old Man from Osimo, ca. 50 BCE, Aulus Metellus) which demonstrates the stern character and unflinching determination of the Romans. These realistic images stem from the Roman custom of preserving death masks of their ancestors and displaying them in the atriums of their houses to demonstrate the family's continued excellence. The silver coin with a portrait of Julius Caesar (44 BCE) is in this tradition, and was used also on grave reliefs of freedmen and other middle class individuals into the first CE. Realistic portraiture continued into the later first century CE, showing up again in the portraits of the Emperor Vespasian (69-79).

**Villa of the Mysteries, Pompeii:** A rustic villa (country house) just outside Pompeii and named after its famous painted frieze of the Mysteries of Dionysos. Built in the 2nd century BC overlooking the sea, it shows the comfortable elegance of houses of the wealthy in the later Republic. Contained the Frieze of the Mysteries, a Second Style cycle of paintings dating ca. 50 BC. Against a red ground, large and stately figures depict the Mysteries of Dionysos (which promised an afterlife). An older lady looks on to one side and apparently the frieze depicts her initiation at a younger age. Perhaps the finest Roman wall paintings to survive.

**Boscovale Bedroom:** in a country house near Pompeii buried in AD 79, painted with Second Style architectural fantasies between an illusionistic colonnade. These seem to be roughly based on theater sets, but probably represent multiple views of an ideal villa. The theater masks attached to the top of each scene may refer to the entertainment that takes place at the villa. This bedroom was probably painted around 50 BCE.

**Pompeii:** a Roman town just south of Naples; it and the smaller town of Herculaneum were buried by a volcanic eruption in 79 CE and dug up beginning in the 18<sup>th</sup> century. The houses found in these towns tell us a great deal about Roman domestic life in the 1st centuries BCE and CE, and preserve many wall-paintings. The finest houses there are single-family dwellings with a formal entryway (atrium) and a garden.

**Roman Illusionism:** Roman painting of the 1st century BCE frequently tried to "dissolve" the wall by giving the illusion of a vista seen as if the wall wasn't there (Boscovale bedroom with Architectural View, ca. 50 BCE, Livia's Garden Room, c. 30 BCE). Later Roman painted walls often deliberately presented a confusing series of illusions of recessions and walls, furniture and framed paintings etc. to confound and delight the viewer (Ixion Room, c. 70 CE).

**Roman concrete:** a mixture of volcanic dust, water and rubble. Made possible cheap and strong vaulting. Usually faced with a more decorative material (after 50 CE frequently brick on buildings' exteriors).

## **ART 201, HANDOUT 10, ROMAN IMPERIAL ART TO 190 CE**

**Augustus of Prima Porta:** a idealized statue of the first Roman emperor seen as a general addressing his troops. The reliefs on his breastplate celebrate a diplomatic success of 22 BCE (and hence show another aspect of Augustus' greatness), and the original of this statue must date to around 20 BCE. By Augustus' right leg Cupid rides a dolphin, recalling to us that Augustus' family, the Julians, claimed the goddess Venus as an ancestor (Cupid is Venus' son). The statue thus exalts Augustus as a divinely favored mortal, and this heroic quality is enhanced by the statue's Neoclassical style (the pose is based on that of the Spearbearer of Polykleitos).

**The Ara Pacis, Rome:** built 13-9 BCE to celebrate and honor the peace (Latin: Pax) brought to the empire by Augustus' government, this enclosed altar has a series of reliefs on its exterior in a Neoclassical style which closely recalls Greek sculpture of the 5th and 4th centuries BCE. These reliefs include allegorical panels (Mother Earth amidst a flowering landscape nurturing twins), and a depiction of the procession of Roman worthies (including the imperial family) at the time of the dedication of the altar in 13 BCE. Stresses the idea that the new imperial government continues and culminates the Roman Republic.

**Livia's Garden Room:** painted ca. 25 BC in an impressionistic style, this depicts a charming paradise garden of flowering fruit trees populated by birds. Late 2nd Style.

**Ixion Room, House of the Vettii, Pompeii:** in the house of a pair of wealthy freedmen, this dining room is a notable example of the Fourth Style in Roman wallpainting. The lower walls have monochrome panels framing "pictures" of mythic scenes of gods punishing sinful mortals and other lurid stories, as well as monochrome panels that have figures floating on the surface to create a tapestry-like effect. These are framed by "windows" with architectural elements that make little sense. The upper wall is broken into architectural vistas which do not form a coherent space, together with images of godlike individuals standing or sitting around. The result is a spatially ambiguous decoration delighting the viewer in its complexity.

**The "Sacral-Idyllic" Landscape:** in the later 1st century BCE the earliest pure landscape depictions in Western art appear on Roman walls. These typically use an elevated, "bird's-eye" perspective to show a deep recession into an ideal, rural space in which small figures, usually shepherds with flocks, move amidst shrines and other buildings. Frequently, sacrifices may be taking place, and the scenes may have had some religious significance for the Romans (Sacral-Idyllic Landscape from Rome, c. 10 BCE). Generally, however, they seem merely to demonstrate the Romans' love of landscape and the countryside.

**Basilica:** A "royal building" in Greek (thus presumably reflecting palace architecture), generally used by the Romans as a court building and usually attached to a Roman town's Forum. Usually had a central nave roofed at a higher level than its flanking aisles and pierced with windows. The earliest surviving example of a Basilica is at Pompeii (late 2nd BC). The most notable imperial basilica was the Basilica Ulpia in the Forum of Trajan. The Basilica of Constantine (312) was an audience hall, and had vaulted ceilings. The basilica plan was later borrowed and adapted by the Christians for the earliest monumental churches: a good example of the interior appearance of an imperial audience hall is at Trier and dates c. 300.

**Baths:** Although the houses of the wealthy often had bathing suites, Roman towns had Civic Baths for their citizens. These were important social centers. Bathing consisted of visiting in order the cold bath (*frigidarium*), lukewarm bath (*tepidarium*) and the hot bath (*calidarium*). Urban baths generally had an exercise field (*gymnasium* or *palaestrum*), a swimming pool (*natatio*) and, frequently, were the home of philosophical schools.

**Aqueduct:** A "water-conveyer", a structure which brought water to a Roman town. Could be raised above the ground, generally on concrete arches. The most famous example of this is the Pont du Gard, built ca. 20-10 BCE (or later) near Nimes in southern France across a river valley. Its concrete arches create an austere and majestic beauty as they cross the valley at a height of 160 feet. The Porta Maggiore of ca. AD 50 is an ornate aqueduct bridge across a street in Rome.

**Maison Carrée:** a Roman temple of ca. 1-10 CE built in Nimes in southern France and dedicated to the Goddess Roma and the Genius of the Emperor. It was originally dedicated to Augustus' deified grandsons. An elegant but typical Roman podium temple with Corinthian columns and a nice frieze decorated with a relief vine.

**Amphitheater:** "Theater in the round", the stadium type built in Roman towns for gladiatorial games and animal combats. The Colosseum in Rome is the most famous example. The earliest known is at Pompeii (c. 80 BCE).

**The Colosseum, Rome:** a huge amphitheater (stadium) built for gladiatorial games c. 72-80 CE. It was made up of concrete vaults that encircled the seats, and its exterior was decorated with the Greek architectural orders. Shows the Roman interest in functionally ordering space.

**Arch of Titus, Rome:** a monumental arch built to celebrate the Emperor Titus' triumph over the Jews, who had revolted from the empire. Built c. 80-82, it includes two notable reliefs in its passageway. One of these depicts Roman soldiers carrying spoils from the Temple in Jerusalem towards the Capitoline Hill in Rome, the other Victory crowning Titus in his chariot while personifications of the Roman people and Senate look on. Shows the bombastic and militaristic propaganda of the Roman empire, and its adaptation of the naturalistic style of Greek art to its own artistic needs.

**Flavian Beauty:** a portrait bust of an elegant lady with a complex coiffure made c. 90 CE. Shows the elegant refinement of late Flavian sculpture.

**Trajan:** Adopted by Nerva, ruled from 98 to 117. First Spanish-born emperor, great general who conquered Dacia (modern Rumania) and Mesopotamia. Built his Forum and Baths in Rome. Also known for his Triumphal Arch at Beneventum.

**Imperial Fora, Rome:** Enormous symmetrical, formal complexes built in the center of Rome by Emperors from Julius Caesar and Augustus to Trajan, they feature a Roman temple at one end flanked by colonnades. The largest, the Forum of Trajan (106-113), also featured the Basilica Ulpia, a court building with an elaborately decorated interior like the Pantheon, two libraries and a sculpted column.

**Column of Trajan, Rome:** a 125 feet tall column erected in Trajan's Forum in Rome 106-113. Continuous narrative relief scenes spiral up the column like a scroll unrolling. These provide a detailed account of two campaigns in which Trajan conquered Dacia (modern Rumania) from 98-104. Despite the obvious difficulties in seeing the higher scenes, the column was copied by several later emperors, because it appealed to the Roman desire for specificity in the message provided by a work of art.

**Trajan's Markets:** the Forum of Trajan was backed on one side by a shopping mall, including a notable vaulted market hall completed ca. 112. This is an excellent example of the functional excellence of Roman brick-faced concrete construction for everyday life; the same material and technique was used to create apartment houses in Rome and Ostia.

**Hadrian:** Adopted by Trajan, ruled 117-138. Known for his love of Greek art and culture, was an architect who designed his villa at Tivoli and the Temple of Venus and Roma in Rome. Built the Pantheon in Rome. Also built much at Athens. Hadrianic art is notably classicistic in style. He was the first emperor to wear a beard and thus adopted the look of the Greek philosopher.

**The Pantheon:** a round temple to "all the gods" built in Rome 118-125. On the exterior, it is faced with brick except at the entrance, which is defined by a huge columned porch of marble. The *cella* is 142 feet in diameter and rises 142 to a great central "eye" in the center of the ceiling which is open to the heavens. The Pantheon is built of concrete and faced with other materials; besides the brick on the exterior, the interior, which on the lower story has columned niches, is covered with rich facings of variously colored marbles.

**Equestrian portrait of Marcus Aurelius:** a bronze statue of the emperor of 161-180 on horseback. He is depicted as a general granting mercy to a captured barbarian.

**Melfi Sarcophagus:** beginning in the early second century, inhumation replaced cremation as the favored way to honor the deceased. The upper classes throughout the empire were often buried in sarcophagi decorated with reliefs of divine figures or mythological scenes, presumably offering some commentary on the deceased's values. A notable sculpted coffin was found at Melfi in southern Italy, but made in Asia Minor. It was made around 170 CE. Its lid shows a reclining woman (the deceased) "sleeping," together with Cupid and a dog (faithfulness). The body shows in niches defined by columned architecture figures, including Persephone and Hades (god of the dead), Mars and Venus, and Helen of Troy.

## ART 201, HANDOUT 11, LATE ROMAN ART

**Procession of Septimius Severus, Lepcis Magna:** On a four-way arch erected c. 203-207 in Septimius Severus' home town to commemorate his eastern campaigns and virtues. Most important reliefs are on the attic, which show Late Antique traits such as frontal poses, increase of scale of important personages, and hieratic compositions (i.e. central and most important figure framed by a figure to either side). The Chariot procession shows this clearly, since Septimius and his sons are frontal, but the chariot and soldiers are travelling sideways. The style, however, is rather classicistic.

**Tondo of the Severan Family:** a portrait of the imperial family done soon after 200 in encaustic (hot wax) on wooden board. Not a great work of art, it shows us a type of art that probably once was common. The head of one of the children, Geta, was erased after his brother Caracalla murdered him in 212.

**The Baths of Caracalla, Rome:** an enormous bath complex built 212-217 to benefit the citizenry of Rome. It shows the continued innovative use of concrete vaults to create interesting architectural spaces, and also the continuing Roman fascination with symmetry. The later Baths of Diocletian in Rome (306) were very similar in plan, but even larger.

**The Ludovisi Battle Sarcophagus:** the coffin of a general made around 250, it shows a savage conflict through which the general rides serenely waving goodbye. Illustrates the loss of naturalism in later Roman art.

**Spiritual portraits:** during the third century CE, the Roman empire went through a long period of crisis and civil war, with the emperors rarely lasting longer than a few years. They derive,

oddly, from the brutal portraits of Caracalla (211-217), in which he is shown as a nasty general. Portraits made during the Civil Wars show an otherworldliness and abstraction which suggests that men were trying more to express their spiritual or religious attainments than to record their actual appearance. Characteristic of these portraits are an emphasis on the eyes, which are shown upturned towards heaven, a brow wrinkled in thought, and a generally haggard look (Trajan Decius, 249-251). The bodies on which these worried heads were placed at times have exaggerated anatomy, like Trebonius Gallus (251-253), who looks like a professional wrestler who has taken steroids. Even after the empire was restored to order, imperial portraits of the 4th century continue to have simplified features and to emphasize the upturned glance of the eyes, although the style of the heads frequently tries to recall the mature nobility of second century Roman classicism (Head of Constantine, c. 320).

**Tetrarchs:** porphyry (a purple stone) reliefs of the four emperors made around 300 to illustrate the "rule of four." Their style is startlingly non-naturalistic, but effective in conveying the message that the four rulers stand united to protect the empire.

**Diocletian's Palace, Split:** a huge, fortress-like structure, this retirement palace of the emperor Diocletian was built on the west coast of modern Yugoslavia ca. 300. It featured extensive use of arcading (colonnades connected by arches) and other features which demonstrate that the old post-and-lintel traditions of Greek architecture were losing their hold on the later Roman world. Its plan is rigidly symmetrical.

**The Arch of Constantine, Rome:** built 312-315, this arch shows startling contrasts in the styles of its sculptural decoration. Most of the reliefs on it are recycled work from classicizing imperial monuments of the 2nd century CE (with the heads of the emperors originally honored lopped off and replaced by heads of Constantine-see the Hadrianic rondels). The sculpture of the early 4th century is stylistically much cruder, very symmetrically composed and hieratic, but its message of the authority of the Roman emperor is immediately "readable" (Constantine Distributes Money to Citizens). Shows the naturalistic Classical traditions of art in the process of transition to Medieval message-oriented expressionism.

## ART 201: HANDOUT 13, EARLY CHRISTIAN AND LATE ANTIQUE ART

**Catacombs:** underground cemeteries outside Rome, these are the site of the earliest Christian paintings, which appear soon after 200 CE. Sketchy in style and presenting a limited number of motifs (the praying figure, the Good Shepherd, the Story of Jonah, etc.), it would seem that these images were seen as visual symbols of aspects of Christianity rather than as illustrations of Christian scenes (Painted Ceiling, Catacomb of Ss. Pietro and Marcellino, early 4th CE).

**Christian House, Dura Europos:** the same town preserves the best Early Christian house-church, including a baptistry with crude but effective paintings (including the Good Shepherd). Built ca. 240 (destroyed 256).

**Sarcophagus of Junius Bassus:** the coffin of a Mayor of Rome who died in 359. On the body, within columnar frames are depicted diverse scenes significant to Christianity. These do not present a coherent narrative, but their style is far more Classicizing than the 4th century sculpture of the Arch of Constantine.

**The Christian Basilica:** in 313 CE the Christian religion was finally accepted by the Roman Empire, and the first large churches were built. These adapted the format of the Roman Basilica to Christian needs. Christian basilicas were generally timber-roofed, and often had a transept at the sanctuary so that the plan was cross-shaped. Behind the altar was an apse (a semi-circular vault). The Church of Old St. Peter's, Rome, begun in the 320s, is a good example of an Early Christian Basilica. The exteriors of these churches were generally of brick and rather plain (see the Mausoleum of Galla Placidia c. 425). All of the decorative emphasis was reserved for the interior, in order to give the religious service and experience the highest significance. The walls of the nave were often adorned with scenes of the Bible (Santa Maria Maggiore, 432-440), and the apse either painted, or, if possible, decorated with wall-mosaics.

**Santa Costanza, Rome:** a domed round chapel built by Constantine's daughter Constantina c. 350. The mosaics on the aisle vaults still survive, and present a mixture of Christian and pagan motifs.

**Wall Mosaics:** the favored medium for the decoration of Medieval church interiors, made of glittering glass cubes which gave a magical and spiritual luminescence to the religious scenes which they were used to create (Good Shepherd, Mausoleum of Galla Placidia, c. 425; Parting of Lot and Abraham, Santa Maria Maggiore, Rome, 432-440). They are used to decorate not only vaults and walls, but also domes (Baptism, Baptistry of the Orthodox, Ravenna, 458). The style is moving towards spiritual abstraction, but still retains vague naturalistic references.

**Classicism:** the attempt to evoke the naturalistic style and noble idealism characteristic of the dominant artistic style in the Mediterranean from the 5th century BCE through the 2nd century CE. An early example is the ivory panel of the Symmachi carved ca. 400, and depicting a sacrifice by a priestess. Another ivory, done in Constantinople in the early 6th century, depicts the Archangel Michael floating before and above an architectural niche. The style of this ivory recalls Greek art, but its ethereal character is Medieval.

**The Vienna Genesis:** an early illustrated manuscript of the first book of the Bible, probably done at Constantinople in the early 6th century. Painted scenes (Rebecca at the Well) at the bottom of each page illustrate the text in continuous narration; the style is not unlike that of Trajan's column in Rome.

## ART 201: HANDOUT 14, BYZANTINE ART

**Constantinople:** founded by Constantine in 330 at the entrance to the Black Sea to be the capital of the Eastern Roman Empire, became the capital of the Byzantine Empire and a great artistic center. The Empire is named after the Greek name for Constantinople (Byzantium).

**Justinian:** Byzantine emperor 527-565 who reconquered most of Italy and other parts of the western Mediterranean, and built much in Constantinople and Ravenna. An ivory depicting him as the Christian Roman emperor survives (c. 550).

**San Vitale, Ravenna:** octagonal central-plan church built to Ravenna's patron saint 526-547. Decorated richly with mosaics, including two processions at the entrance to the choir. One of these shows Justinian and attendants, the other the Empress Theodora with attendants. These mosaics strike a balance between Classical naturalism and the symbolism characteristic of Medieval art.

**Transfiguration Mosaics:** two versions of the Transfiguration, where Christ is hailed by God on a mountain top as his son in the company of Elijah and Moses, while three Apostles look on, are preserved from Justinian's reign. The first, in the apse of the Church of Sant' Apollinare in Classe near Ravenna, dates to 549 and presents a symbolic Transfiguration witnessed by Saint Apollinaire (the first bishop of Ravenna and twelve lambs. Christ is represented by a huge cross in a super-halo, and the Apostles are lambs. The second, in the apse of a church on Mt. Sinai in Israel, is figural, but is given no landscape setting. It dates c. 550-565.

**Hagia Sophia, Constantinople:** Enormous church built by Anthemius of Tralles and Isidorus of Miletus between 532 and 537. Not quite a central plan church (it's slightly rectangular), but dominated by its great central dome. The openwork carved ornament of the interior is exquisite and makes the architecture look curiously weightless. The mosaics on the interior are all post-843, that is, post-Iconoclasm, and include a Virgin (Theotokos) with the Christ Child in the apse.

**Icon of the Virgin:** preserved in a monastery on Mt. Sinai, this encaustic painting on wood was probably done in Constantinople around 550-600. Interestingly, it shows three different styles, a classical, three-dimensional rendering of the Virgin and Christ, a flat and schematic rendering of the two saints flanking her, a sketchy and impressionistic one for the two angels behind her.

**Iconoclasm:** a period between 726 and 843 when figural religious imagery was banned in the Byzantine Empire. Means: "image breaking."

**Macedonian Renaissance:** a period between ca. 850-1025 when the Byzantine Empire was ruled by a dynasty from Macedonia in Greece and reached heights of political and cultural success. The art of this period was particularly classicizing. The Paris Psalter (Book of Psalms) of c. 950 shows a close adherence to Classical figural models in its style and reproduces much of the illusion of space seen in Roman painting (David Composing the Psalms). The Harbaville Triptych of the mid 10th century shows a similar Classicizing style in ivory, as does the gold and enamel icon of the Archangel Michael of the 10th century. Both of these were devotional items for focusing one's prayers.

**Hosios Loukas:** a monastery in central Greece. Its main church (the Katholikon) was built ca. 1000-1030. It is decorated inside with expressive mosaics. Its exterior is brick and enlivened

only by simple decorative patterns. An earlier and smaller church of the Virgin (c. 950) is attached to the Katholikon's north side.

**Daphni near Athens:** a monastery church built c. 1100 and decorated with mosaics in a classicizing style. The center of the dome preserves a stern Pantokrator (All-Ruler), the Christ of the Second Coming, who is hailed by prophets at the base of the dome. The four pendentives, or semi-domes which buttress the central dome, contain scenes of Christ's life (Annunciation, Nativity, Baptism, Transfiguration). A scene of the Crucifixion on a side wall in the nave is particularly classicizing in its style, but symbolic in its lack of realism, especially of space.

**Virgin of Vladimir:** a painted wooden panel, originally done in the 12<sup>th</sup> century, and taken to Russia. It shows the Virgin holding the Christ Child in the sweet, if formal, style that characterizes Byzantine art of the 1100s.

**Nerezi, Saint Pantaleimon:** a chapel painted in fresco in 1164 (paid for by a member of the imperial family). Its scenes are more emotional than normal for Byzantine art (Lamentation), and show an evolution in Byzantine style from the formal to the emotional.

**St. Mark's, Venice:** Cathedral begun 1063, a five-dome basilica based on the design of a church built in Constantinople by Justinian in the 6th century. Its interior is covered by mosaics in a Byzantinizing style, but mostly by local artists.

**Monreale, Sicily:** a huge basilica church built by the king of Sicily in the 1180s with Byzantine style decoration. Its apse is decorated like a dome with the Pantokrator at its top. Below, in registers, is the Virgin and Christ child flanked by angels, then saints.

**The Fourth Crusade:** in 1204 Crusaders on their way to the Holy Land instead sacked Constantinople and divided up the Byzantine Empire. Although the Empire was re-established in 1261 on a smaller scale, it never regained its old power, and finally fell when the Turks captured Constantinople in 1453.

**Late Byzantine painting:** after 1261, Byzantine art went through its last great phase. The paintings are gentler and freer than previously, and show hints of a relative naturalism (although with powerful highlights on the drapery) in the figures similar to that of Italian painting of the 13th century (Anastasis or Resurrection, Kariye Camii, 1310-1320). Late Byzantine art and architecture heavily influenced the later Medieval styles of painting in Russia and the Balkans (Andrei Rublev "Old Testament Trinity", c. 1410-1420), as well as Russian religious architecture (Cathedral of St. Basil, Moscow, 1554-1560).