Chapter 12: Byzantium
Sites of the Byzantine Empire (at the death of Justinian in 565)
Fig. 12-2. Anthemius of Tralles and Isidorus of Miletus, aerial view of Hagia Sophia (looking north), Constantinople (Istanbul), Turkey, 532-537.
The plan of the Hagia Sophia combines a central plan and a longitudinally oriented basilica.

Fig. 12-3. Anthemius of Tralles and Isidorus of Miletus, plan (top) and restored cutaway view (bottom) of Hagia Sophia (looking north), Constantinople (Istanbul), Turkey, 532-537.
**Pendentives** allowed for a hemispherical dome to rest on a square. The dome seems to float above the interior of Hagia Sophia, which encourages the spiritual experience.

Top: Fig. 12-4. Anthemius of Tralles and Isidorus of Miletus, interior of Hagia Sophia (looking southwest), Constantinople (Istanbul), Turkey, 532-537.

Bottom: Fig. 12-5. Dome on pendentives (*left*) and on squinches (*right*).
Early Byzantine Art
Justinian and Theodora

The representation of Emperor Justinian and his wife Theodora in the apse of San Vitale underscores the dual political and religious roles they played.

Left: Fig. 12-9. Choir and apse of San Vitale, Ravenna, Italy, 526-547. 
Right-top: Fig. 12-10. Justinian, Bishop Maximianus, and attendants, mosaic on the north wall of the apse, San Vitale. 
Right-bottom: Fig. 12-11. Theodora and attendants, mosaic on the south wall of the apse, San Vitale.
Early Byzantine Art
Icons and Iconoclasm

**Icon**: an image of a sacred personages; objects of worship (example Fig. 12-18)

**Iconoclasm**: the destruction of religious or sacred images
- Lasted from 726-843 in the Byzantine Empire
- It was ended by Basil I, which marks the beginning of the Middle Byzantine period.

Fig. 12-18. Virgin (Theotokos) and Child between Saints Theodore and George, icon, sixth or early seventh century. Encaustic on wood, 2’ 3” X 1’ 7.375”.
Middle Byzantine Art
Norman Sicily

**Pantokrator**: Christ as ruler and judge of heaven and earth (example, Fig. 12-25)

In the apse mosaic in the cathedral of Monreale, representations of William II near Christ suggests his divine authority.

Fig. 12-25. Pantokrator, Theotokos, and Child, angles, and saints, apse mosaic in the cathedral at Monreale (Sicily), Italy, ca. 1180-1190.
Macedonian Renaissance: describes the revival of the classical style in Byzantine works (example, Fig. 12-28)

Fig. 12-28. David composing the Psalms, folio 1 verso of the Paris Psalter, ca. 950-970. Tempera on vellum, 1’ 2. 125” X 10.25”. 