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San vitale ap art history go

(it's actually not a basilica, but it's still referred to as an honorary ♦) ♦'s ID. Ravenna, Italy. Early Byzantine Europe. c. 526–547 C.E. Bricks, marble, and stone veneers; Mosaic. Church Itself // Word Document 051 Organizer San Vitale // PDF Organizer 051 San Vitale.docx The Mosaics Inside (Justinian + Theodora) // Word Document 051 San Vitale- Justinian and Theodora Mosaics Organizer // PDF 051 San Vitale- Justinian and Theodora Mosaics Organizer.docx (it's not actually a basilica, but still referred to that as an honorary degree) ♦ ID ♦ San Vitale. Ravenna, Italy. Early Byzantine Europe. c. 526–547 C.E. Bricks, marble, and stone veneers; Mosaic. Church Itself // Word Document 051 Organizer San Vitale // PDF 051 Organizer San Vitale.docx Mosaics Inside (Justinian + Theodora) // Word Document 051 San Vitale- Justine and TheOrdora Mosaics Organizer.docx Continue reading 051 – San Vitale [Module 4] San Vitale, commenced c. 526-527, sanctified 547, Ravenna (Italy) San Vitale is one of the most important examples of Byzantine architecture and mosaic work. It began in 526 or 527 under Ostrogothic rule. It was buried in 547 and finished soon after. Smarthistory images for teaching and learning: More Smarthistory images... San Vitale, beginning around 526-527, sanctified 547, Ravenna (Italy) San Vitale is one of the most important examples of Byzantine architecture and mosaic work. It began in 526 or 527 under Ostrogothic rule. It was buried in 547 and finished soon after. San Vitale, sanctified 547, Ravenna (photo: Steven Zucker , CC: BY-NC-SA 2.0) One of the most famous images of political authority of the Middle Ages was the mosaic of Emperor Justinian and his trial at the san vitale church shrine in Ravenna, Italy. This image is an integral part of a much larger mosaic program in occasion (space around the altar). Mosaic apse (photo: Steven Zucker, CC: BY-NC-SA 2.0) The main theme of this mosaic program is the emperor's authority in the Christian historical plan. The mosaic program can also be seen to provide visual evidence of two main ambitions of Justinian rule: as heir to the Tradition of the Roman Emperor, Justinian sought to restore the territorial boundaries of the Empire. As a Christian Emperor, he saw himself as a defender of the faith. Thus it was his duty to establish religious uniformity or Orthodoxy throughout the Empire. Justinian and his officers (photo: Steven Zucker, CC: BY-NC-SA 2.0) Who's Who in the Mosaic and What They Carry In the chancel mosaic Justinian poses frontal in the middle. He was haloed and wore a crown and a purple imperial robe. He was flanked by members of the cleric to his left The figure of Bishop Maximianus of Ravenna is stamped with an inscription. To justinian's right appeared a member of the imperial government identified by a purple line, and on the far left side of the mosaic appeared a group of soldiers. This mosaic thus established the Emperor's central position between the strength of the church and the administrative forces of the empire and military. Like the Roman Emperors of the past, Justinian had religious, administrative, and military authority. Apse Details (photo: Steven Zucker, CC: BY-NC-SA 2.0) The clergymen and Justinians brought sequentially from right to left a censer, gospel book, cross, and bowl for Eucharistic bread. It identifies the mosaic as the so-called Small Entrance which marks the beginning of the Byzantine liturgy of Ekarsisography. Justinian's gesture of carrying a bowl with Ekarsisographic bread can be seen as an act of homage to the True King appearing in an adjacent ape mosaic (pictured left). Christ, dressed in imperial purple and sitting on a ball signifying universal power, offered the martyrdom crown to St. Vitale, but the same gesture can be seen as offering the crown to Justinian in the mosaic below. Justinian was the deputy regent of Christ on earth, and his army was in fact the army of Christ as chi-rho was not in the shield. Who's in front? Closer examination of Justinian's mosaic revealed ambiguity in the positions of the figures of Justinian and Bishop Maximianus. The overlap suggests that Justinian was the closest figure to the viewer, but when the position of the figure on the plane the image was considered, it was evident that Maximianus' legs were lower on the plane image indicating that he was closer to the viewer. This may be seen as an indication of tension between the Emperor's authority and the church. Additional resources: 360 apse displays (Columbia University) 360 from nave (Columbia University) Nazanin Hedayat Munroe, Style Dressed in a Mosaic of San Vitale Sarah E. Bassett, Style and Meaning in the Imperial Panel at the San Vitale Mosaics of San Vitale in Ravenna by Dr. Allen Farber Byzantium at the Metropolitan Museum of Art's Timeline of Art History's 360-degree Panorama of the Apse of San Vitale from Columbia University's Smarthistory Images for teaching and learning : Flickr API error: Unknown user More Smarthistory images

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