

AHST 2331-001 (21414)

Understanding Art

Dr. Charissa N. Terranova

Tuesdays and Thursdays 11:30-12:45

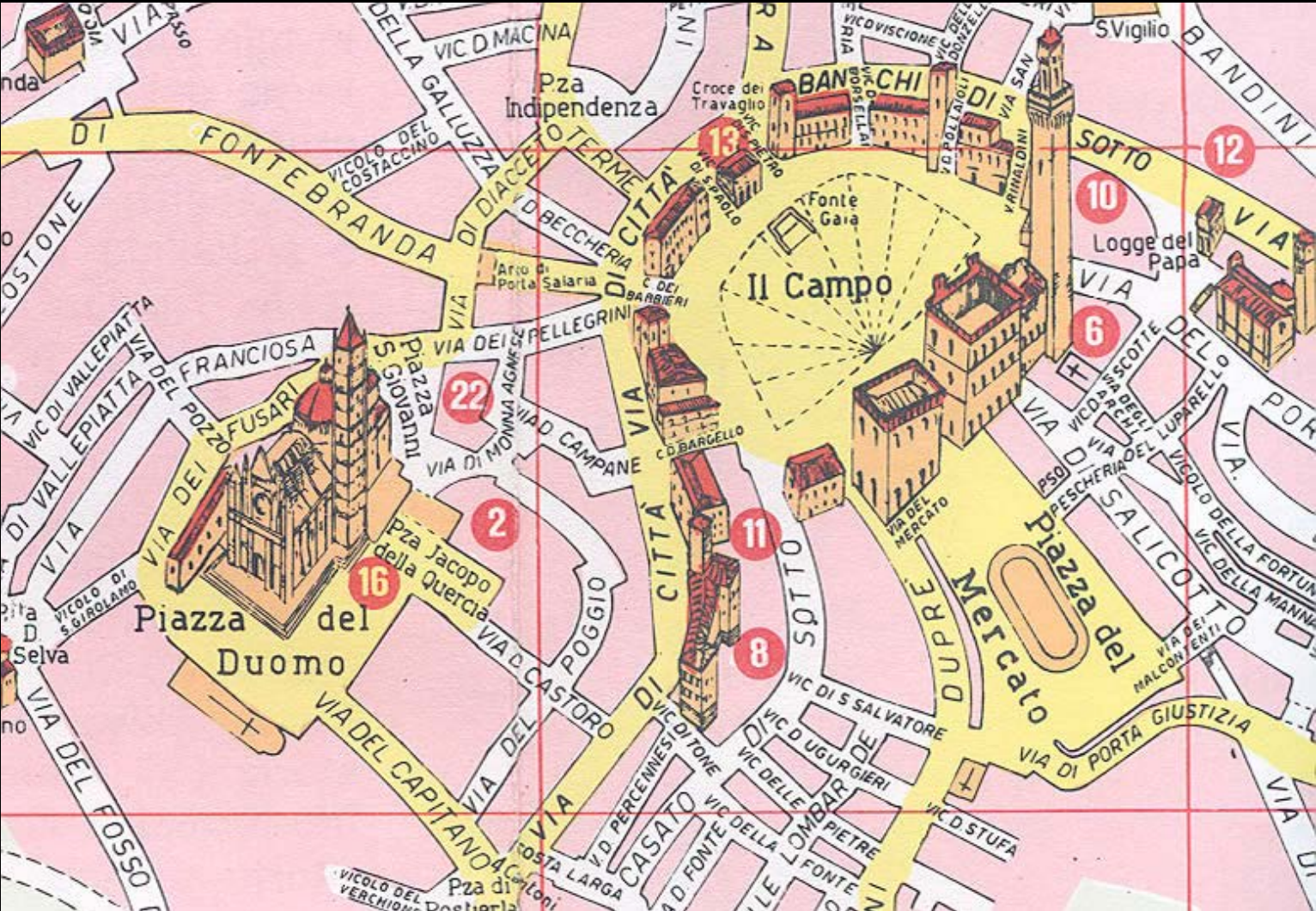
ATC 1.102

Tuesday January 30

Immersive Secular Murals of the Late Middle Ages

Hagia Sophia: Symbolisms and Strata of Structures and Time

Immersive Secular Murals of the Late Middle Ages



The medieval city-republic or city-state of Siena, 14th century

urban, market-oriented,
emerging democratic forms,
growth of urbanized middle
class/burgher
class/bourgeoisie



Ambrogio Lorenzetti, The Allegory of Good and Bad Government, 1338-39
Sala dei Nove (Salon of Nine or Council Room) in the Palazzo Pubblico (or Town Hall) of the city of Siena, Italy



Palazzo Pubblico (or
Town Hall) of the
city of Siena, Italy
1297 – Bell tower
1344

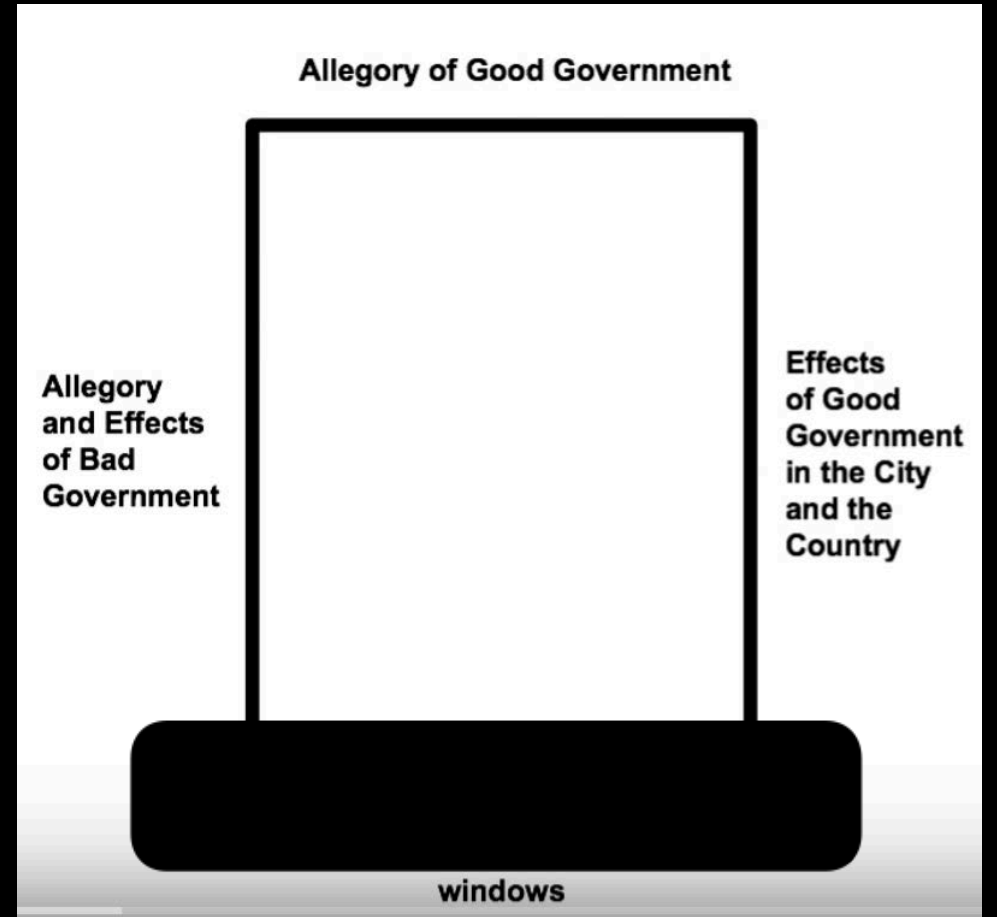
Siena = City State







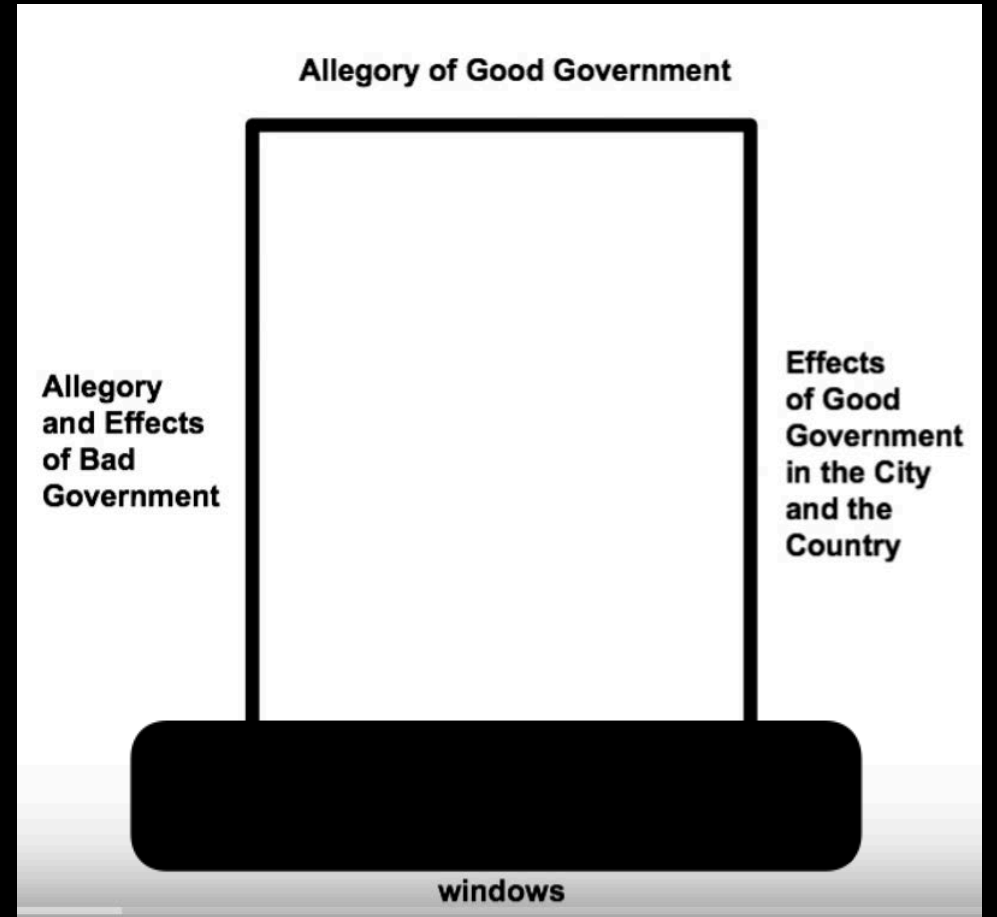
What is an allegory?





Allegory

a.) a story, poem, or picture that can be interpreted to reveal a hidden meaning, typically a moral or political one; b.) a symbol





Ambrogio Lorenzetti, The Allegory of Good Government, detail, 1338-39





Ambrogio Lorenzetti, The Allegory of Good Government, detail, 1338-39



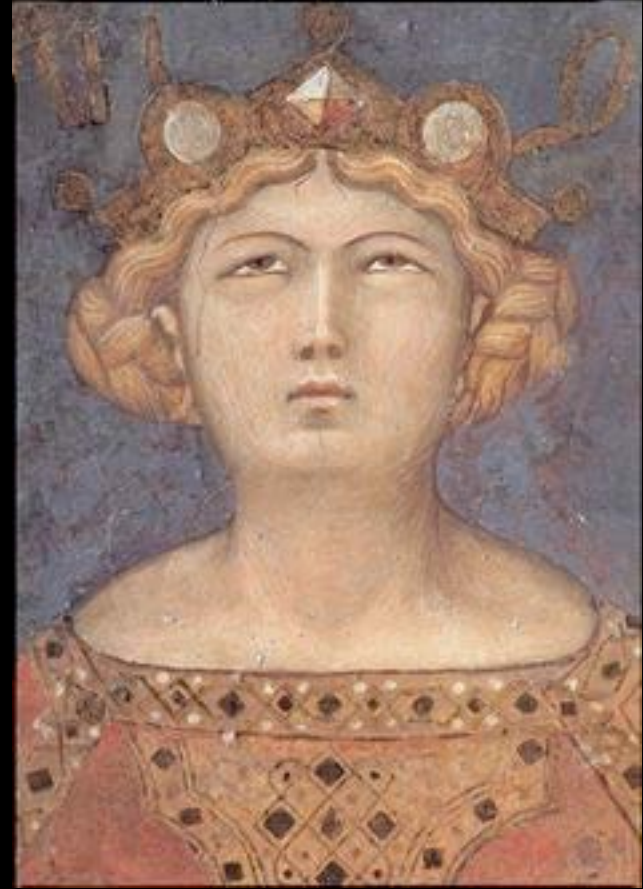
Ambrogio Lorenzetti, *The Allegory of Good Government*, detail, 1338-39







Ambrogio Lorenzetti, The Allegory of Bad Government, detail, 1338-39







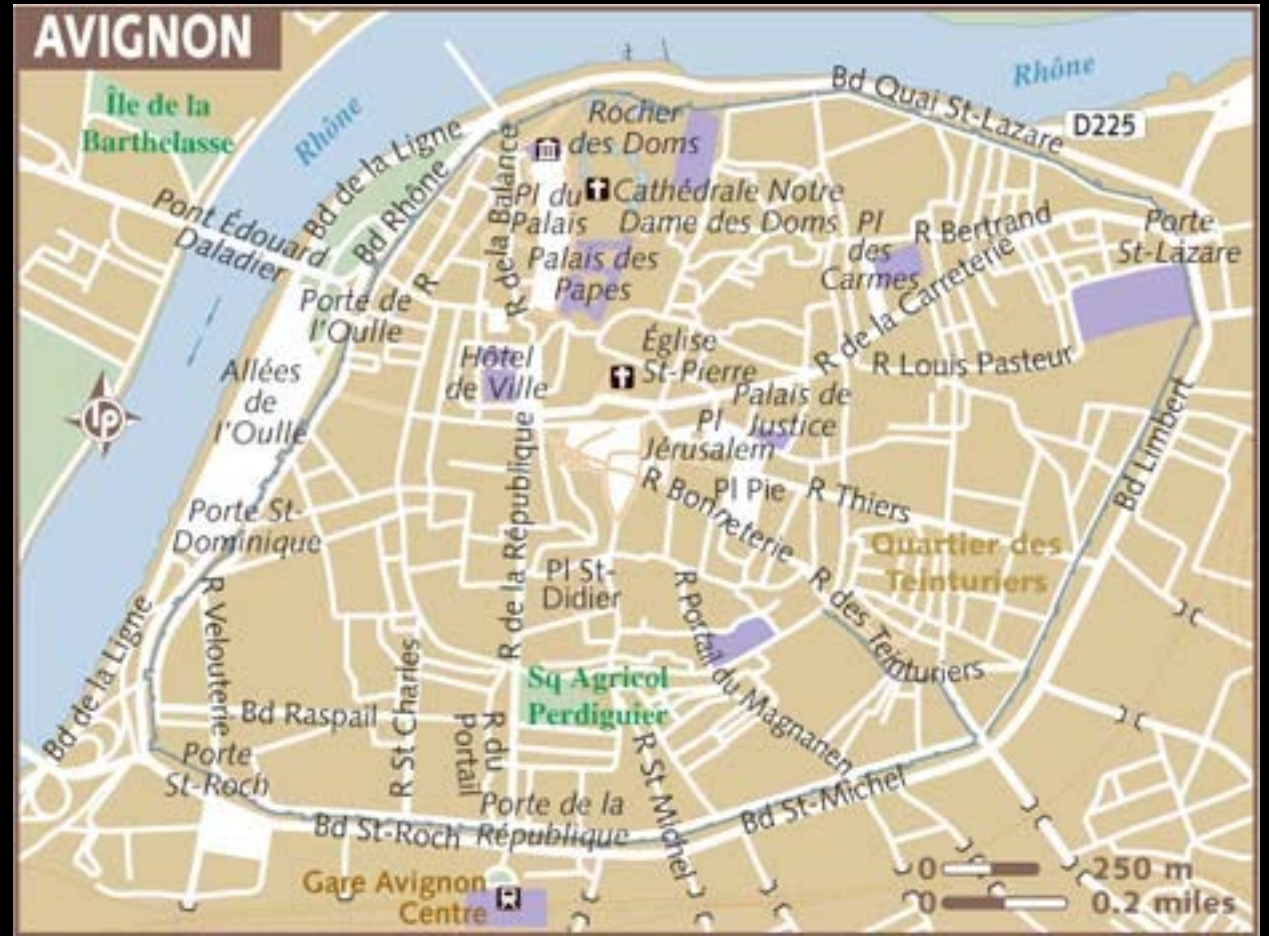
Effects of Bad
Government on the
Countryside (detail),
1338-40, fresco in
Palazzo Pubblico, Siena



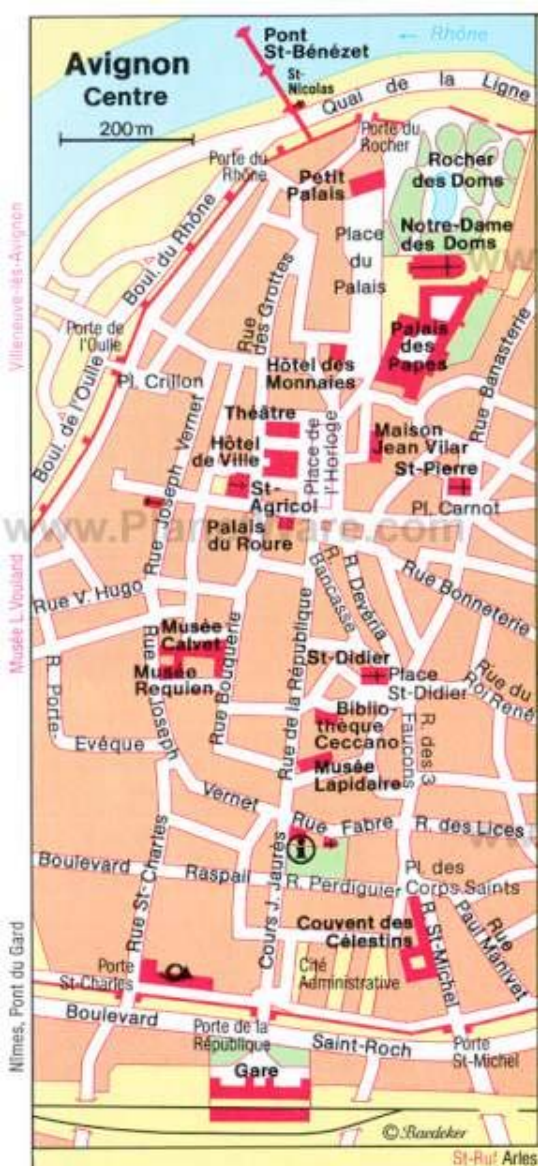


Immersive Secular Murals of the Late Middle Ages

Matteo Giovannetti, Chambre du Cerf (Room
of the Stag), 1343
Palace of the Popes
Avignon, France
Avignon Papacy 1309-1377



Between 1309 and 1377, during the Avignon Papacy, seven successive popes resided in Avignon



- | | | |
|--------------------------|--------------------------|---|
| 1 Conclave wing | 8 Small Audience Chamber | 15 Ante-room |
| 2 Consistory Hall | 9 Porte des Champeaux | 16 Study |
| 3 Wine store, bakery | 10 Porte de Notre-Dame | 17 Papal bedroom |
| 4 St John's Chapel | FIRST FLOOR | 18 Room of the Stag (above St Michael's Chapel) |
| 5 Treasury | 11 Guest room | 19 Great Chapel |
| 6 Wardrobe, bathroom | 12 Confidants' wing | 20 Window of Indulgence |
| 7 Large Audience Chamber | 13 Chapel of St Benedict | 21 Servants' quarters |
| | 14 Banqueting Hall | 22 Wing of the Dignitaries |



Musée L. Voulard

Musée L. Voulard

Mimes, Pont du Gard

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St-Ruf Arles

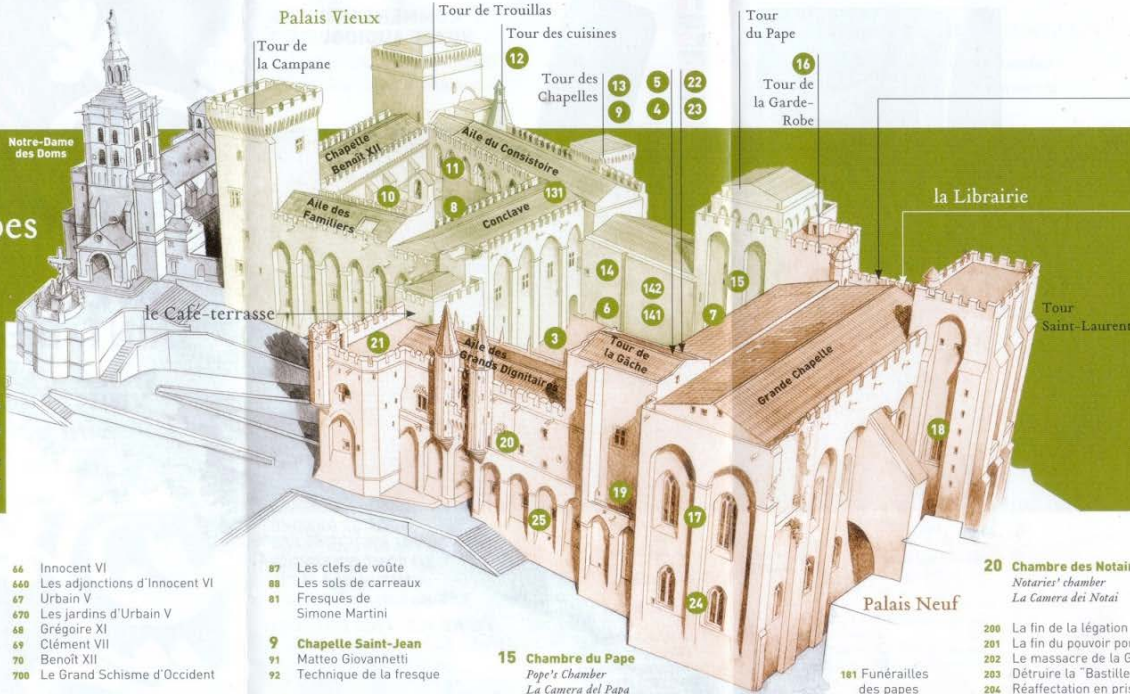


Above: Boucicaut Master, Palace of the Popes and the City of Avignon, c. 15th c.

Right: Pablo Picasso, Les Femmes d'Alger (O. J. R.), 1907



le Palais des Papes



Nombres
des commentaires
Commentaries numbers
Numeri dei commenti

- 3 Cour d'Honneur**
The Courtyard of Honour
Il Cortile d'Onore
- 31 L'installation des papes à Avignon**
- 4 Trésor Bas**
The lower Treasury hall
Il Tesoro Basso
- 5 Grande Trésorerie**
The great Treasury hall
Il Tesoro Grande
- 51 Les tentures du Palais**
- 52 La cour pontificale**
- 6 Salle de Jésus**
Jesus Hall - La Sala di Gesù
Clément V (1305-1314)
Jean XXII (1316-1334)
430 Du Palais épiscopal au Palais pontifical.
Benoît XII (1334-1342)
440 Création d'un Palais pontifical
Clément VI (1342-1352)
450 Le Palais Neuf
451 Jean de Louvres
- 66** Innocent VI
- 640** Les adjonctions d'Innocent VI
- 67** Urban V
- 678** Les jardins d'Urban V
- 68** Grégoire XI
- 69** Clément VII
- 70** Benoît XII
- 700** Le Grand Schisme d'Occident
- 7** **Chambre Antique du Camérier**
Chamberlains' old chamber
La Camera del Camerlengo
- 71** Revestiaire du Pape
Papal Vestry
Il Vestiario Pontificale
- 711** Jardins pontificaux - gardens
- 8 Consistoire**
Consistory Hall
La Sala del Consistoro
- 82** Un immense chantier
- 83** L'outillage
- 84** Le métal dans la construction
- 85** Les vitraux
- 86** La sculpture

- 9** **Chapelle Saint-Jean**
91 Matteo Giovannetti
92 Technique de la fresque
- 10 Cloître**
Cloister - Il Chiostro
101 Fonctions et services
- 11 Grand Tinel**
- 12 Cuisine Haute**
Upper Kitchen
La Grande Cucina
- 13** **Chapelle Saint-Martial**
131 Conclave
- 14** **Chambre de Parement**
Parment Chamber
La Camera del Paramento
- 141** Les vitraux
- 142** Studium

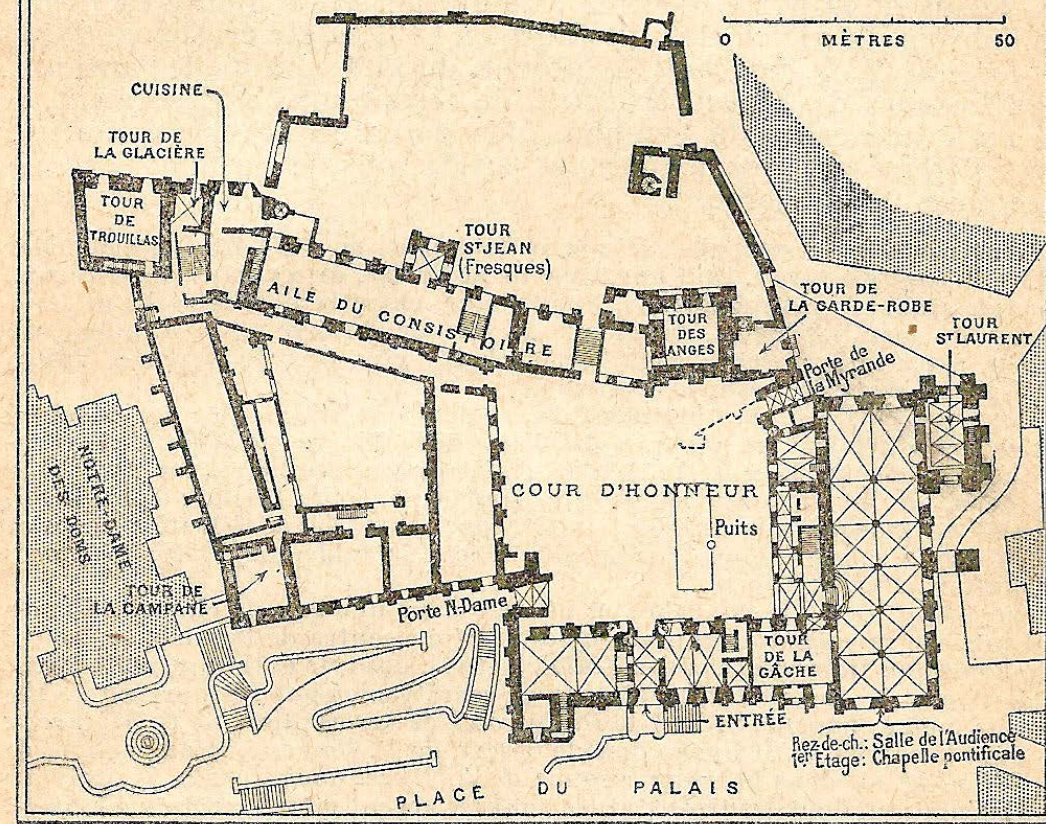
- 15** **Chambre du Pape**
Pope's Chamber
La Camera del Papa
- 151** Le lever et le coucher du Pape
- 16** **Chambre du Cerf**
Stag Room
La Camera del Cervo
- 161** La tour de la Garde-Robe
- 162** Sacristie Nord
- 17** **La Grande Chapelle**
The Great Chapel
La Capella Grande
- 171** La cérémonie du couronnement
The coronation ceremony
La cerimonia del Funerale
- 18** **Revestiaire des Cardinaux**
Cardinals' Vestry
Il "Vestario" dei Cardinali

- 161** Funérailles des papes
Pope's funeral ceremony
La Cerimonia del Funerale
- 19** **Chambre neuve du Camérier**
Chamberlains' chamber
La Camera Nuova del Camerlengo
- 191** Le XV^e siècle
- 192** Pierre de Foix et Julien de la Rovère
- 193** Le XVI^e siècle
- 194** François de Clermont-Lodève, Alexandre Farnèse et Georges d'Armagnac
- 196** L'armée de la légation
- 197** Les prisons
- 198** Le décor
- 199** Le XVIII^e siècle

- 20** **Chambre des Notaires**
Notaries' chamber
La Camera dei Notai
- 200** La fin de la légation
- 201** La fin du pouvoir pontifical
- 202** Le massacre de la Glacière
- 203** Détruire la "Bastille du Midi"
- 204** Réaffectation en prison et caserne
- 205** Protestations contre l'affectation en caserne
- 206** Inscription comme Monument historique
- 207** Eugène Viollet-le-Duc
- 208** Henry Revoil
- 209** Installation des Archives départementales
- 210** Panthéon de la Provence
- 211** Henri Nodet
- 212** Jean Sonnet
- 213** Festival d'Avignon

PLAN DU PALAIS DES PAPES

d'après le plan de M^r Nodet



Chambre du Cerf (Room of the Stag) located on the fourth floor of the Tour de la Garde-Robe. It served as a study and living room.



Matteo Giovannetti, Chambre du Cerf (Room of the Stag), 1343

The private study of Clement VI with frescoes depicting courtly hunting scenes.





Chambre du Cerf
(Room of the
Stag), 1343



Why is the Chamber of the Stag significant for Oliver Grau?

The only extant example of its kind, this work is unique for its time and, unlike other works of the period, does not appear to have primarily a symbolic meaning. Four years after Ambrogio Lorenzetti's politically informed allegories in the Sala dei Nove in Siena, Matteo Giovanetti [sic] created an idealized fertile landscape that banished all barrenness and danger and gratified aesthetic curiosity about the world outside. Nature, which Petrarch had recently gone in search of and had described so spectacularly, returned to Western painting once more in a highly illusionistic form after more than a thousand years. [Grau, 35]



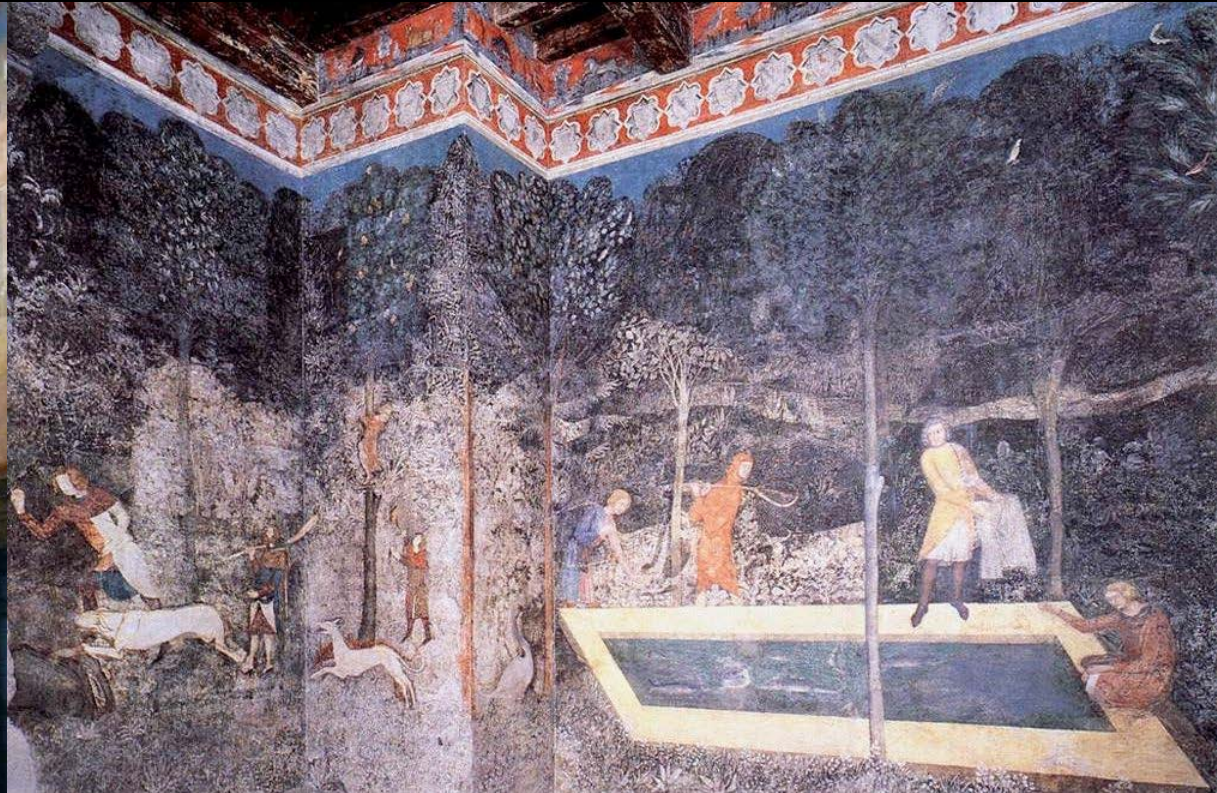
The Italian poet Petrarch [1304-1374] wrote about his ascent of Mont Ventoux (in Provence; elevation 1912 meters) on 26 April 1336 in a well-known letter published as one of his *Epistolae familiares* (IV, 1). In this letter, written around 1350, Petrarch claimed to be the first person since antiquity to have climbed a mountain for the view. Although the historical accuracy of his account has been questioned by modern scholars, it is often cited in discussions of the new spirit of the Renaissance.

To-day I made the ascent of the highest mountain in this region, which is not improperly called Ventosum. My only motive was the wish to see what so great an elevation had to offer. I have had the expedition in mind for many years; for, as you know, I have lived in this region from infancy, having been cast here by that fate which determines the affairs of men.

Consequently the mountain, which is visible from a great distance, was ever before my eyes, and I conceived the plan of some time doing what I have at last accomplished to-day. The idea took hold upon me with especial force when, in re-reading Livy's *History of Rome*... One peak of the mountain, the highest of all, the country people call "Sonny," why, I do not know, unless by antiphrasis [irony], as I have sometimes suspected in other instances; for the peak in question would seem to be the father of all the surrounding ones. On its top is a little level place, and here we could at last rest our tired bodies. -- Petrarch



Above: View from summit of Mt. Ventoux
Below Left: Annual first snow Mt. Ventoux
Below Right: Map of Bike Routes showing Ventoux



Left: Ambrogio Lorenzetti, *The Allegory of Good and Bad Government*, 1338-39

Right: Matteo Giovannetti, *Chambre du Cerf (Room of the Stag)*, 1343

How do these two immersive rooms compare in terms of subject matter and politics?

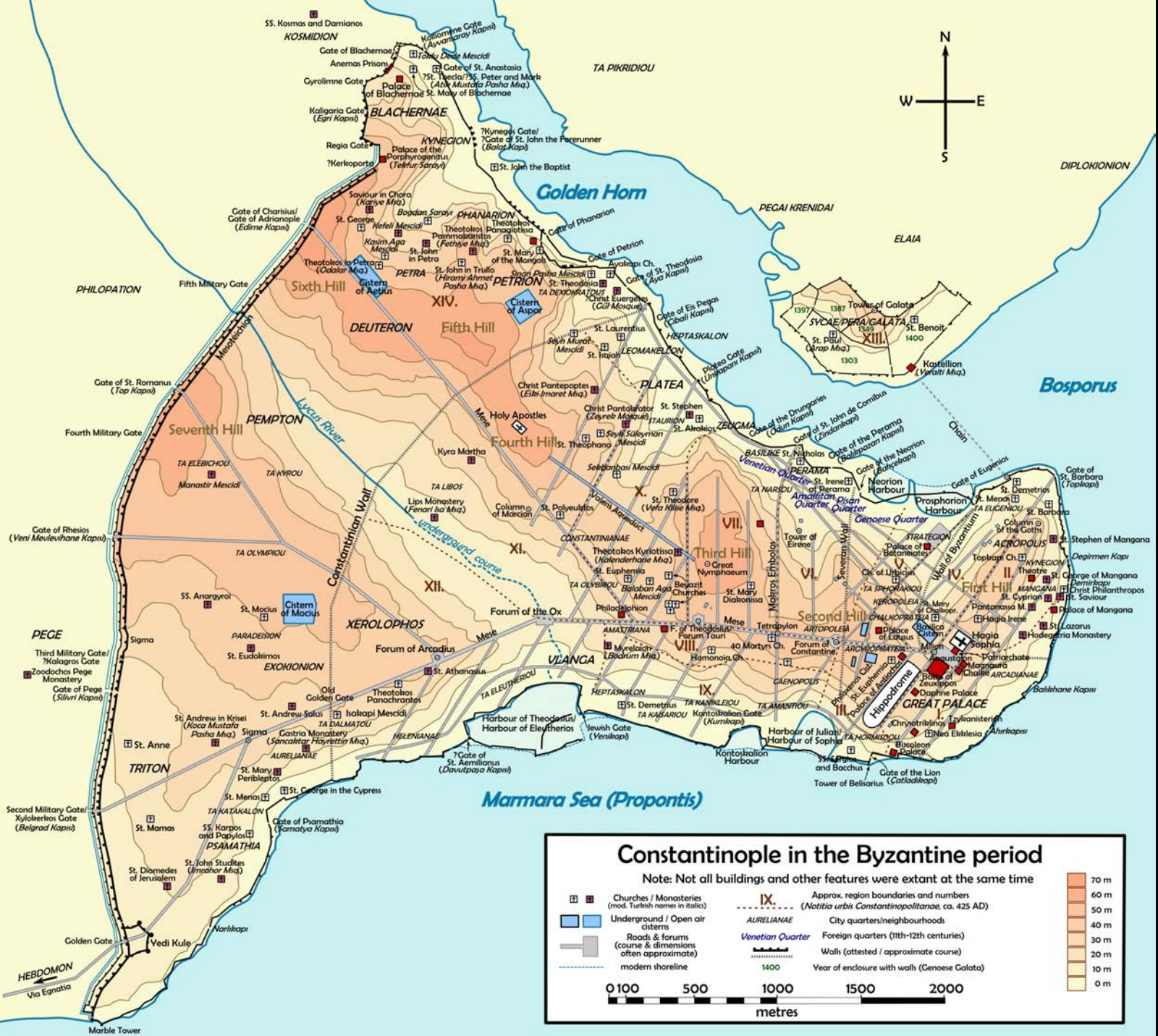
Hagia Sophia:
Symbolisms and Strata of Structures and Time

“Holy Wisdom”



Hagia Sophia, or
“Church of
Holy/Divine
Wisdom,” 532-
37 CE

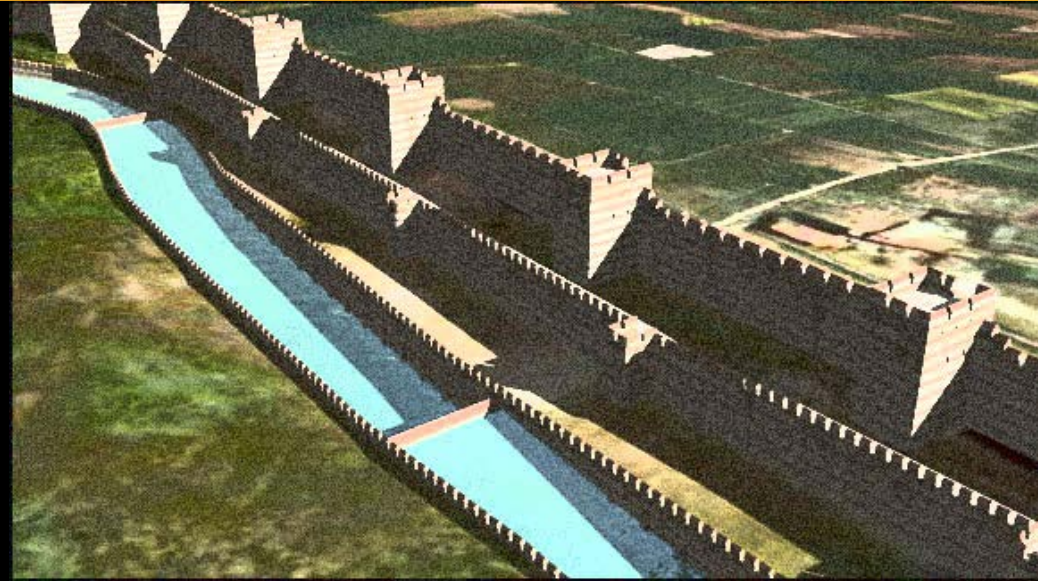
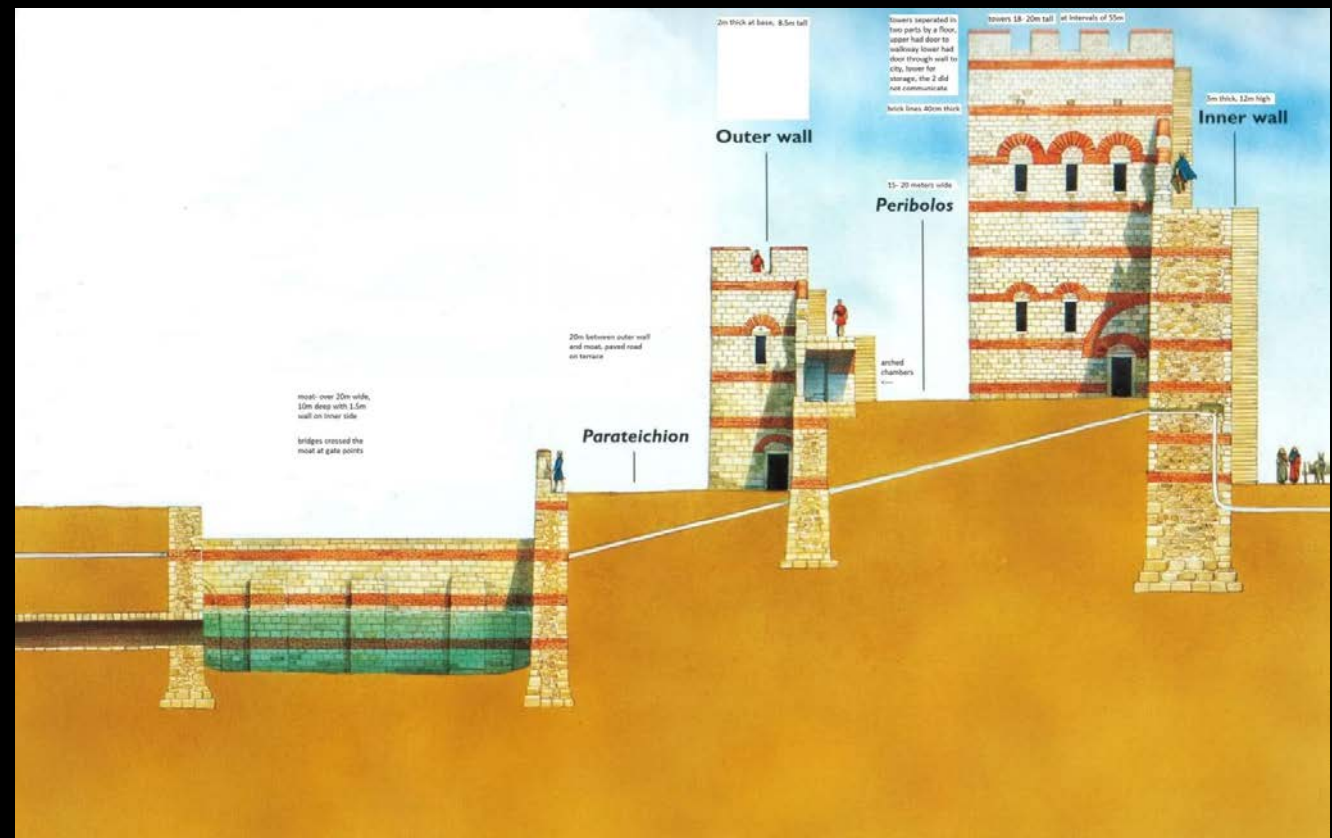
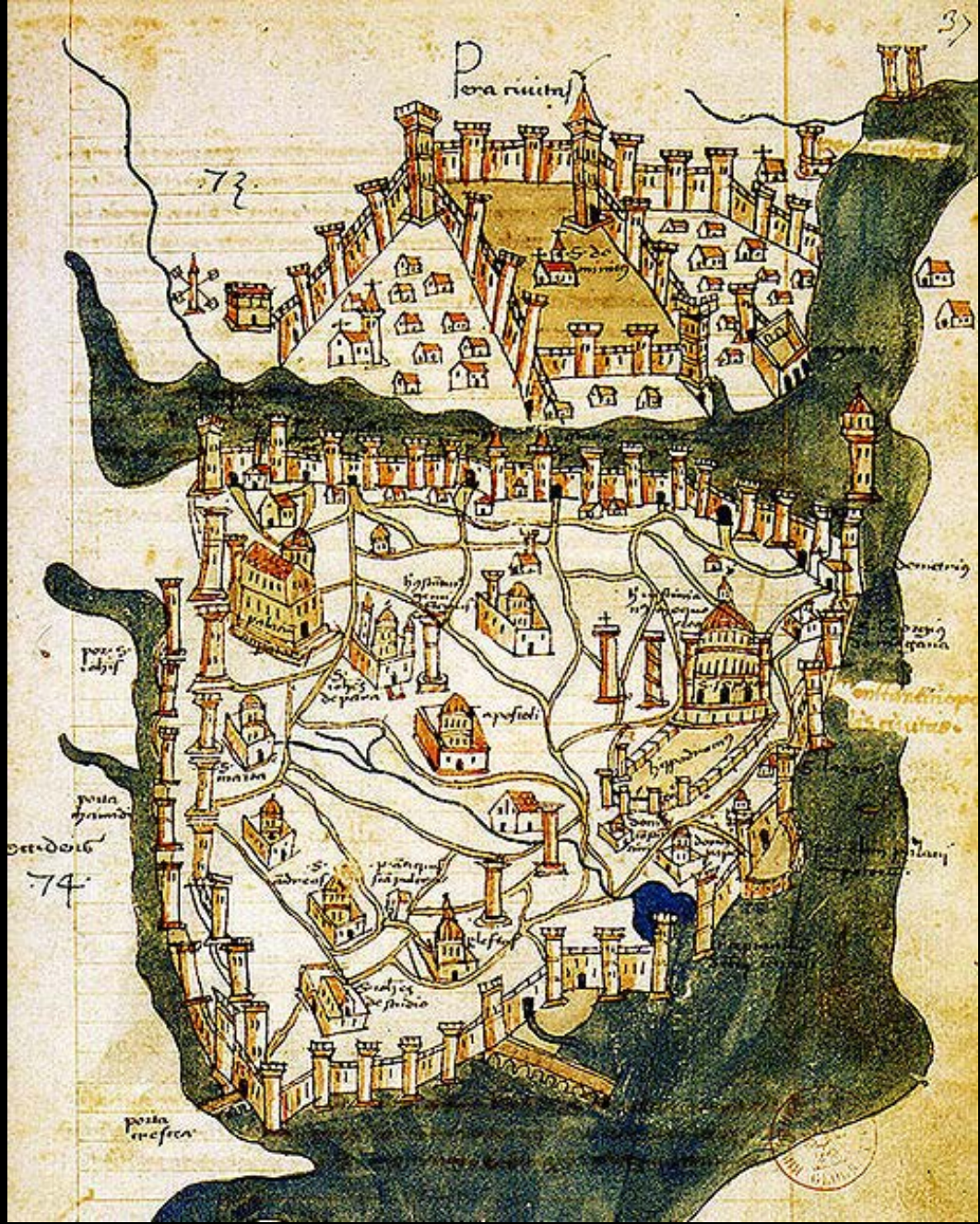
Architects:
Physicist Isidore
of Miletus and
mathematician
Anthemius of
Tralles



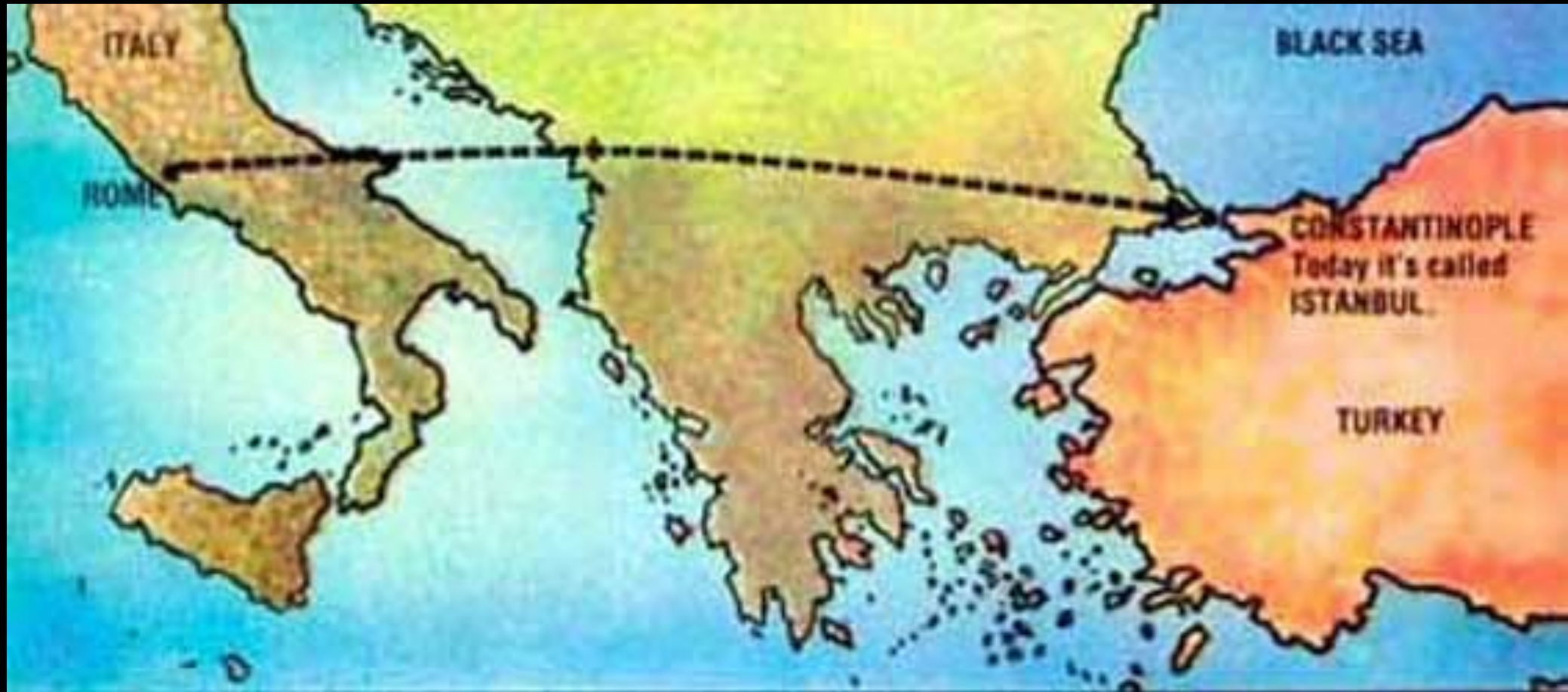
Constantinople or Byzantium, Greek city on the Bosphorus, capital of the Byzantine Empire, modern Istanbul

Constantinople was the capital city of the Roman/Byzantine Empire (330–1204 and 1261–1453)

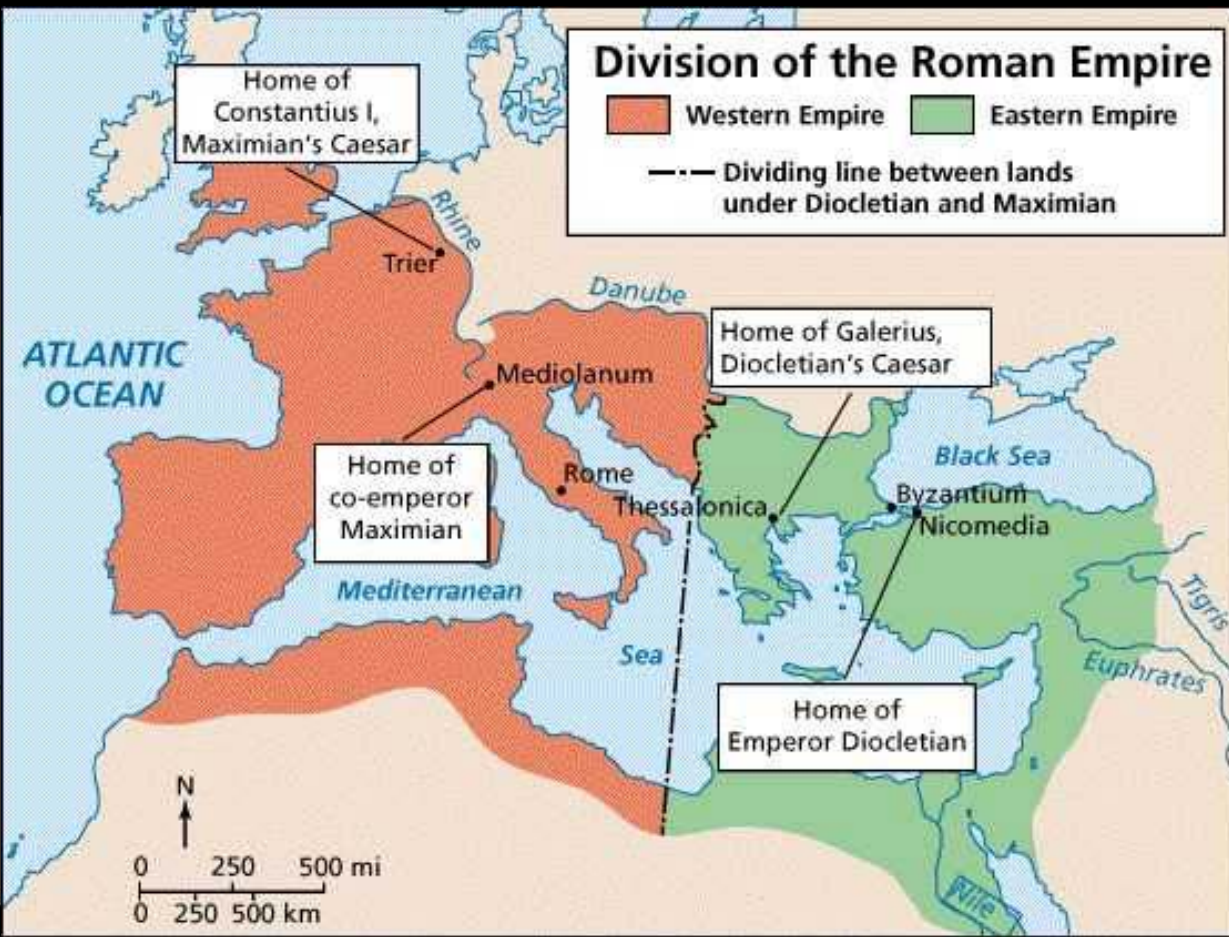
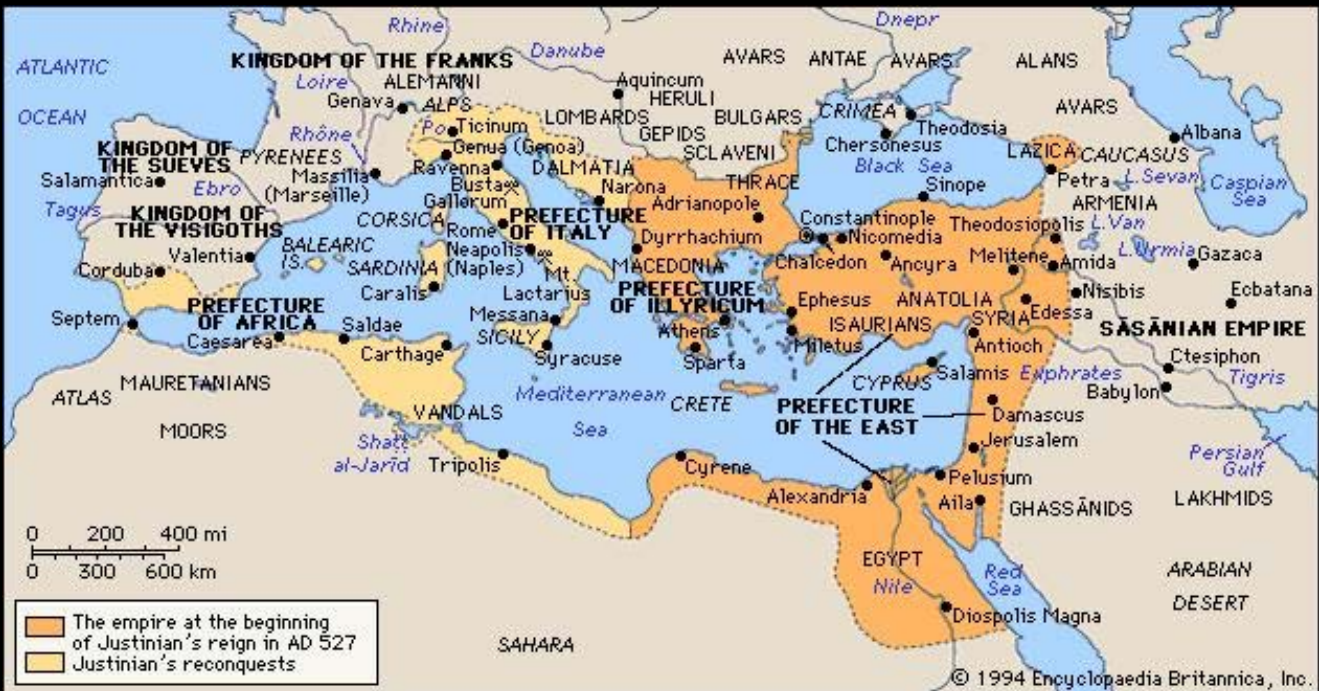


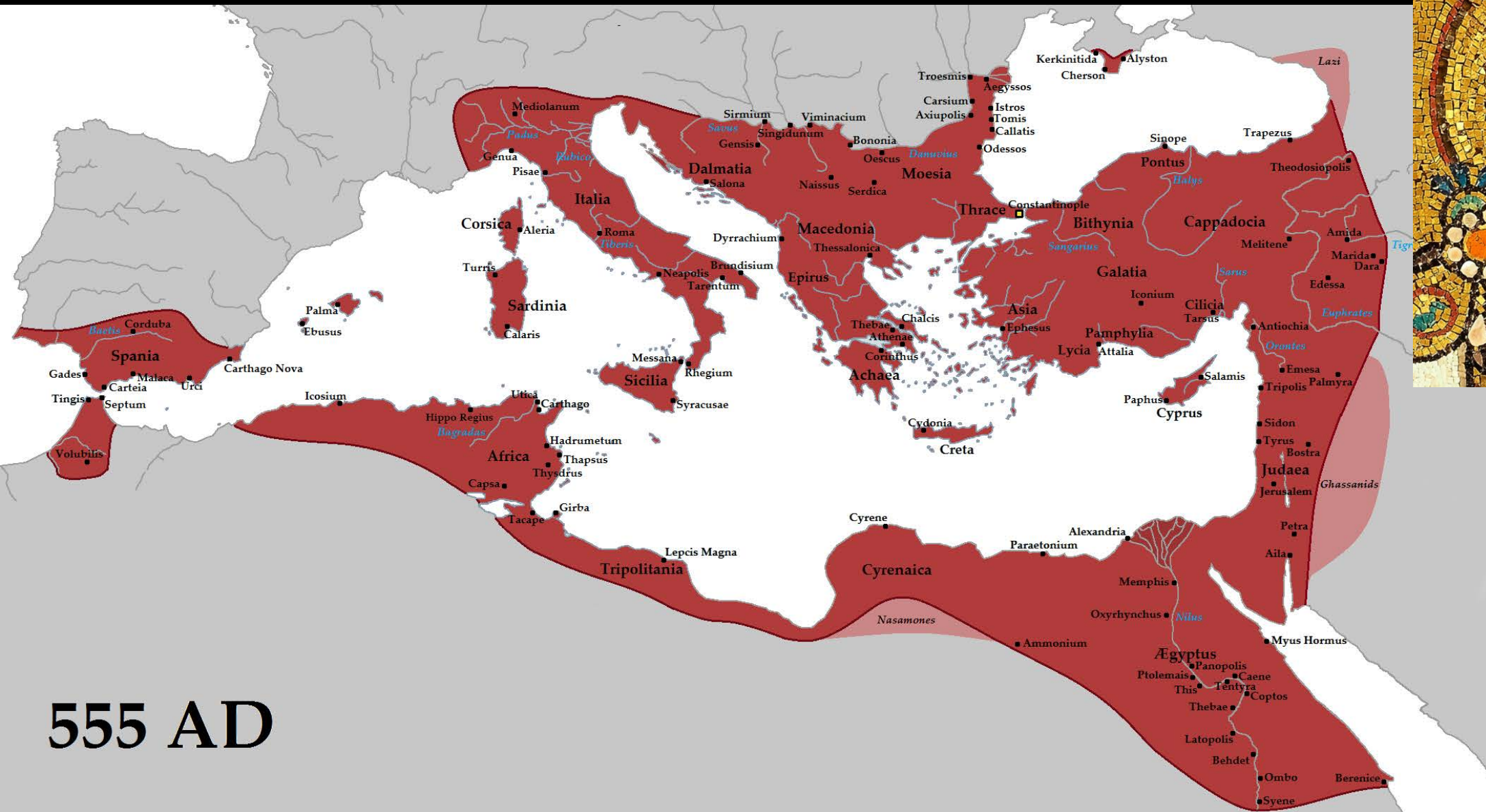


The oldest surviving map of Constantinople, by Cristoforo Buondelmonti (1422).

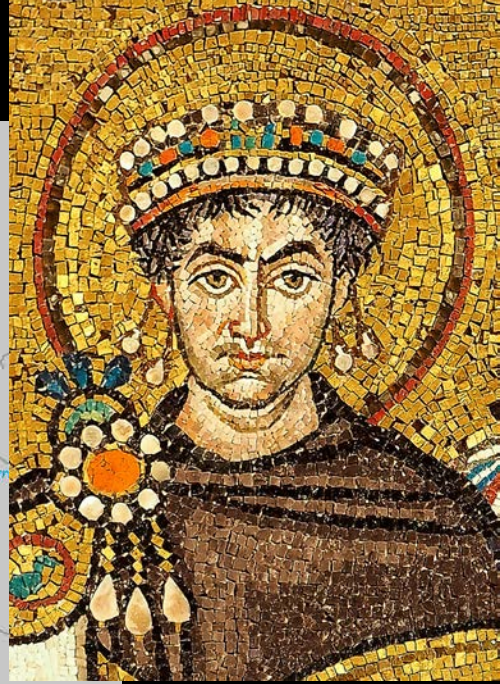


395 CE: The Roman Empire was divided between east and west

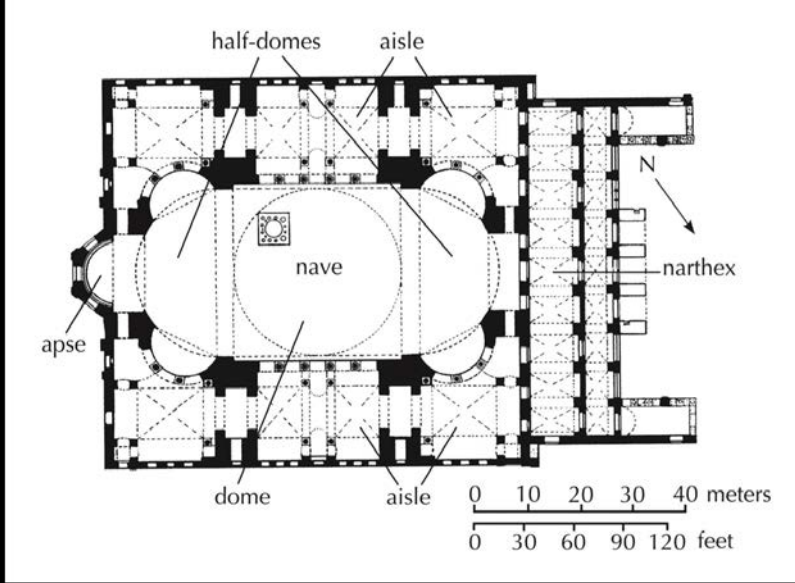




555 AD



Justinian
r. 527-565



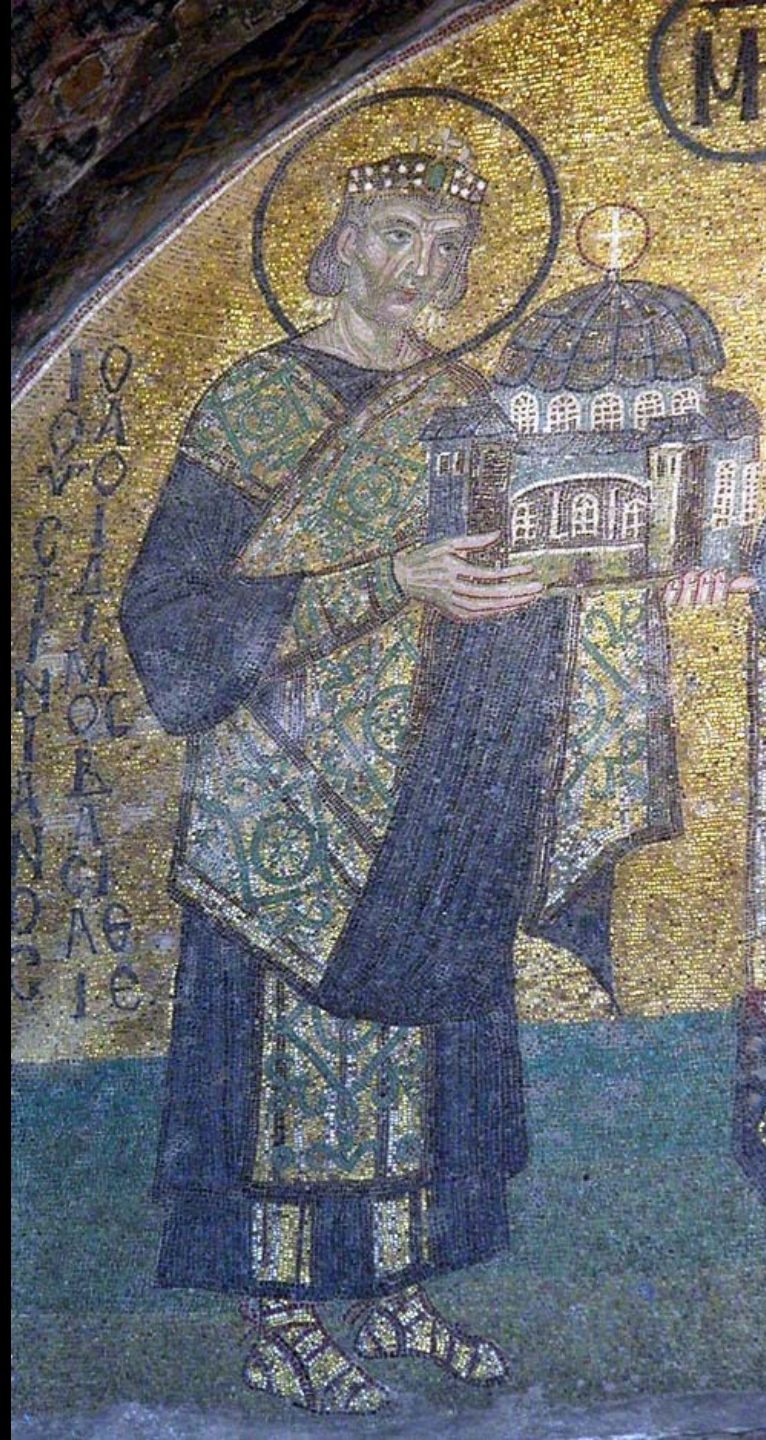
A mosaic in Hagia Sophia in Istanbul (Constantinople), Turkey, shows Justinian, at left, holding a model of Hagia Sophia, Constantine, at right, holding a model of the city of Constantinople, and the Virgin Mary and Christ child, center.



Interior Narthex - Hagia Sophia



Far Left: Mosaic of Emperor Constantine [272-337] holding model of the city of Constantinople c. 1000



Near Left: Same mosaic of Emperor Justinian [483-565] holding model of Hagia Sophia, c.1000



One of Constantine's Coin's
The inscription on the right side reads
"Soli Invicto Comiti" or
"Committed To The Invincible Sun"



Above/Below: Coins with Constantine on one side, and a Chi Rho,
an early Christian symbol

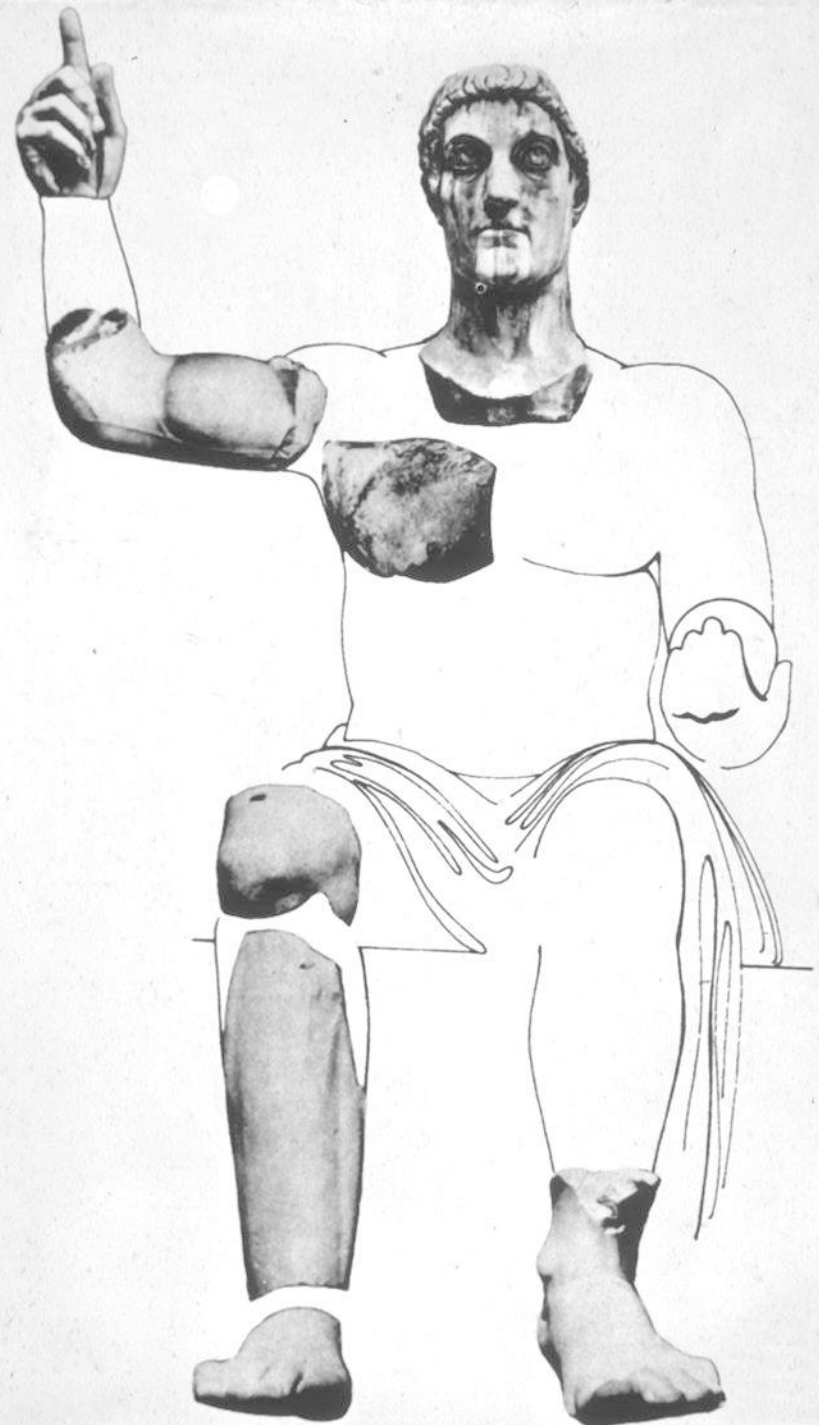
Roman Empire under Constantine the Great

Assimilation





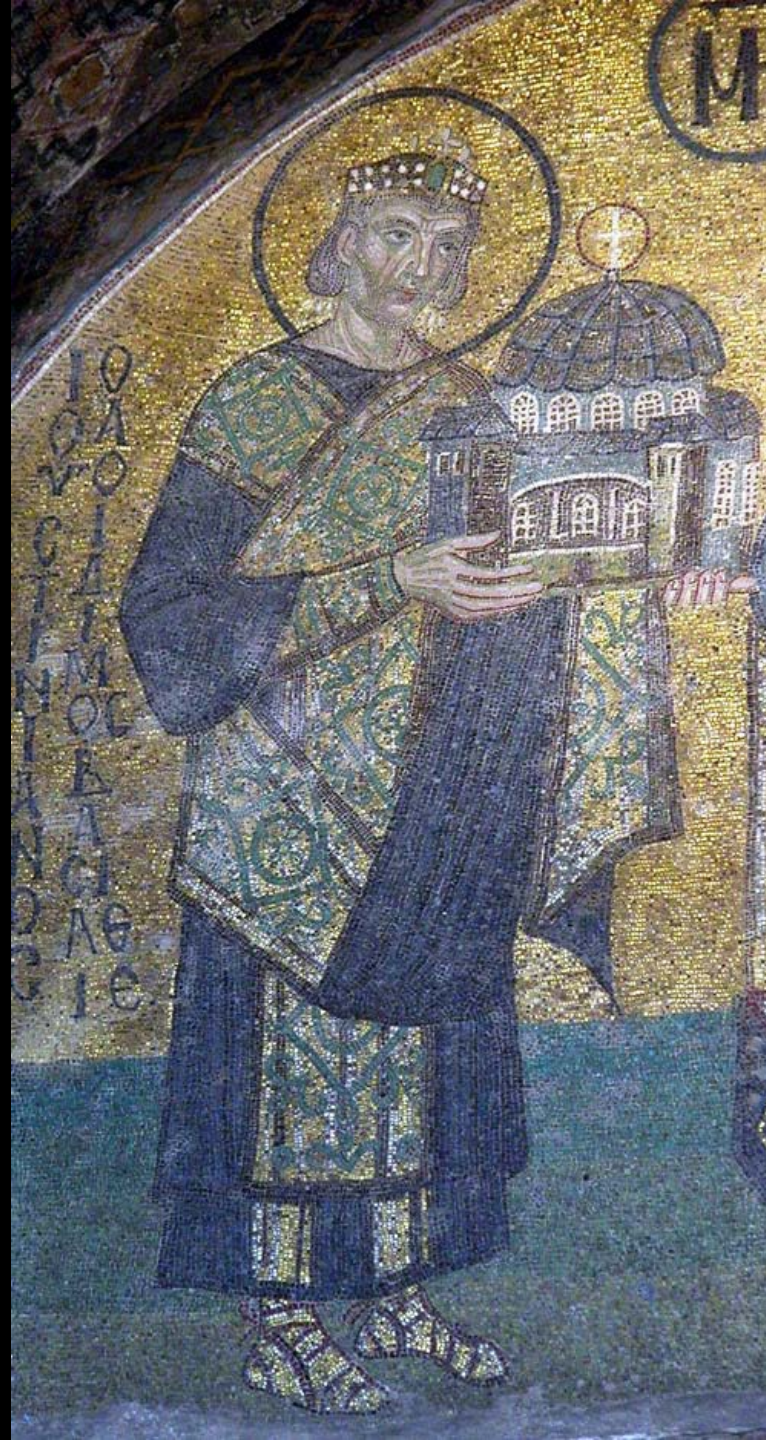
Colossus of Constantine, 312-315, Rome, wood and marble
The great head, arms and legs of the Colossus were carved from white marble, while the rest of the body consisted of a brick core and wooden framework, possibly covered with gilded bronze. Judging by the size of the remaining pieces, the seated, enthroned figure would have been about 12 meters (40 feet) high.







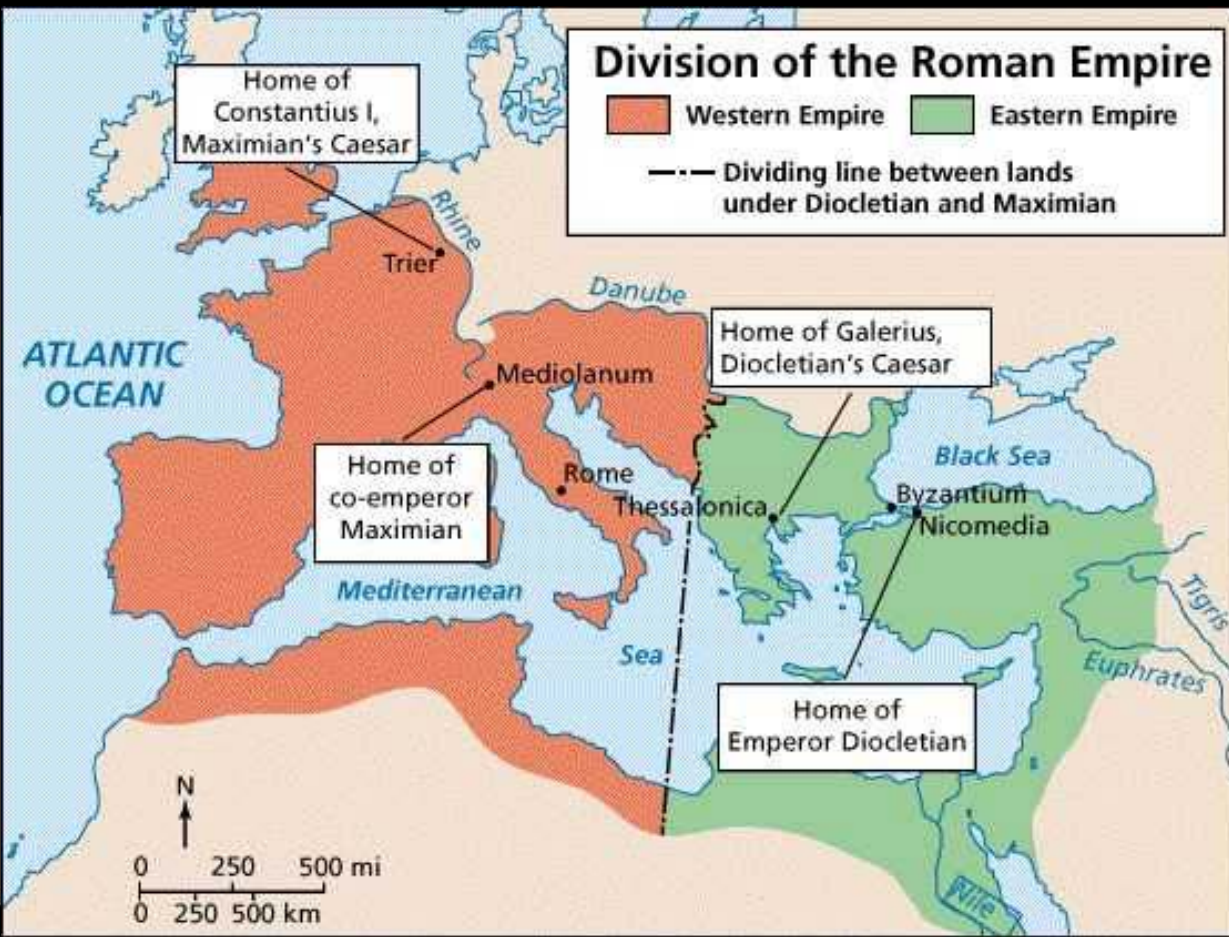
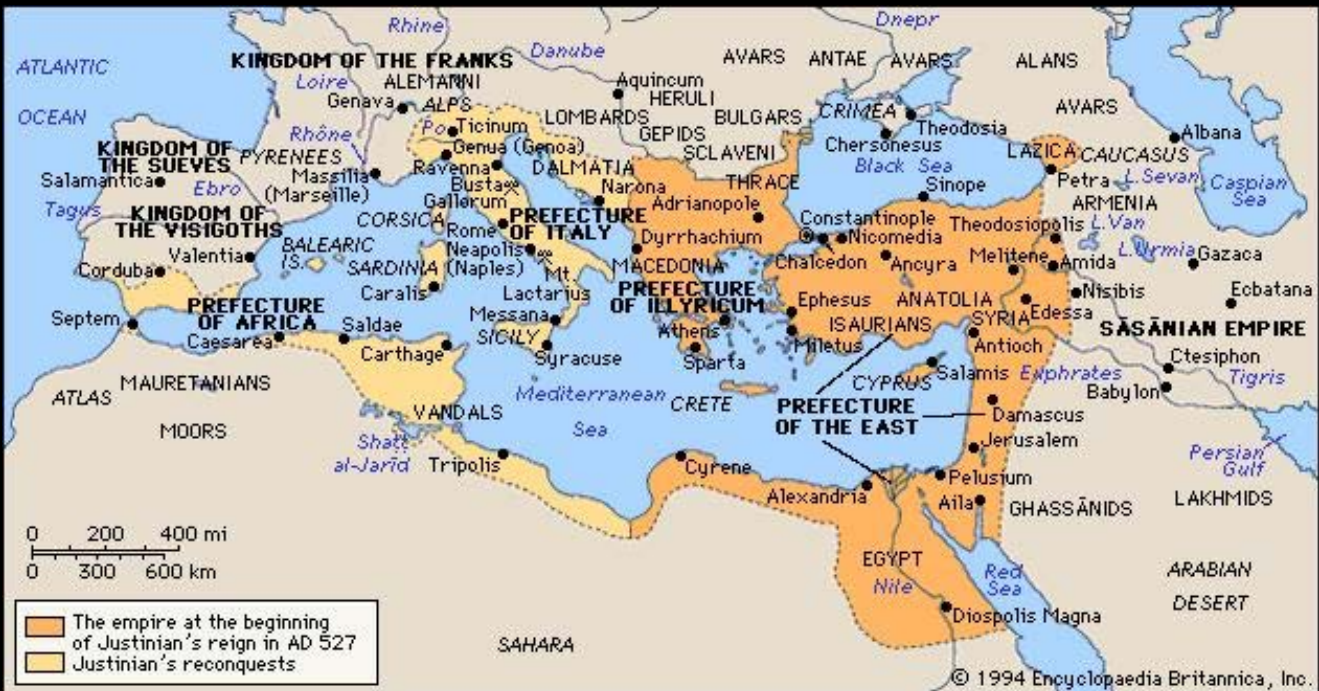
Far Left: Mosaic of Emperor Constantine [272-337] holding model of the city of Constantinople c. 1000

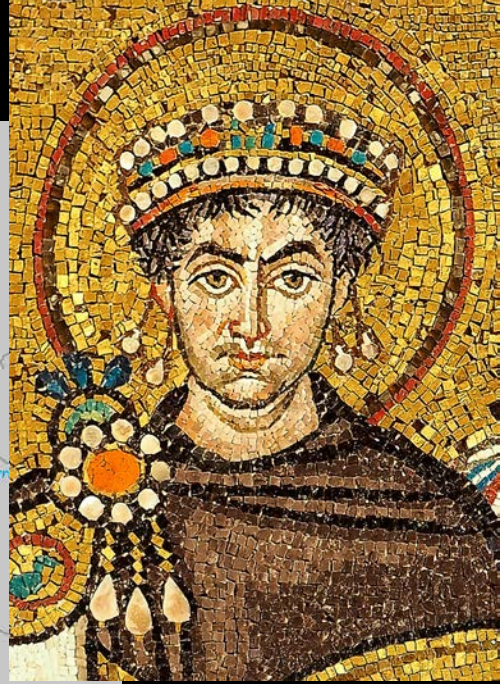
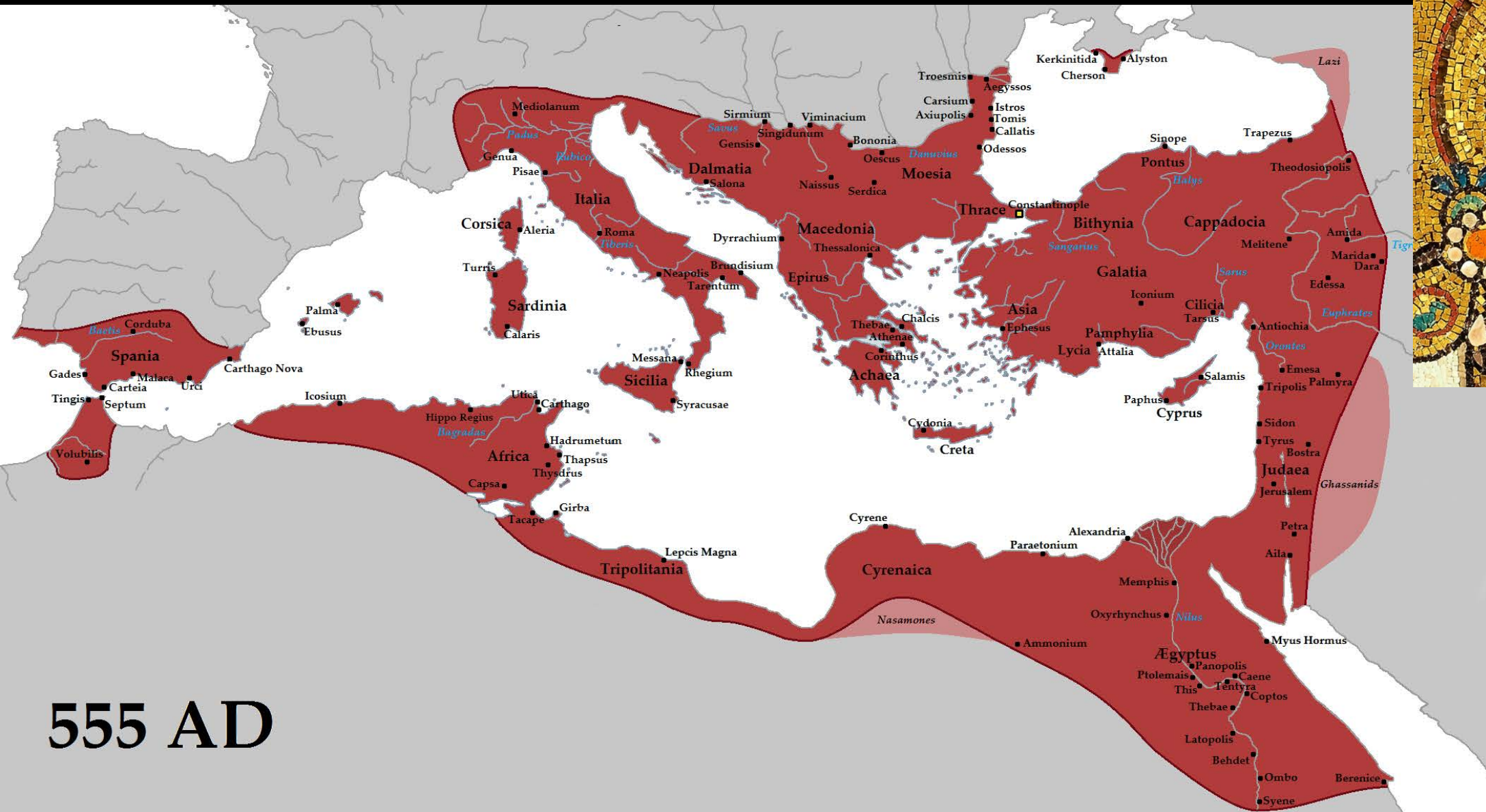


Near Left: Same mosaic of Emperor Justinian [527-565] holding model of Hagia Sophia, c.1000



Byzantine Emperor Justinian
ruled from 527 to 565 CE





555 AD

Justinian
r. 527-565

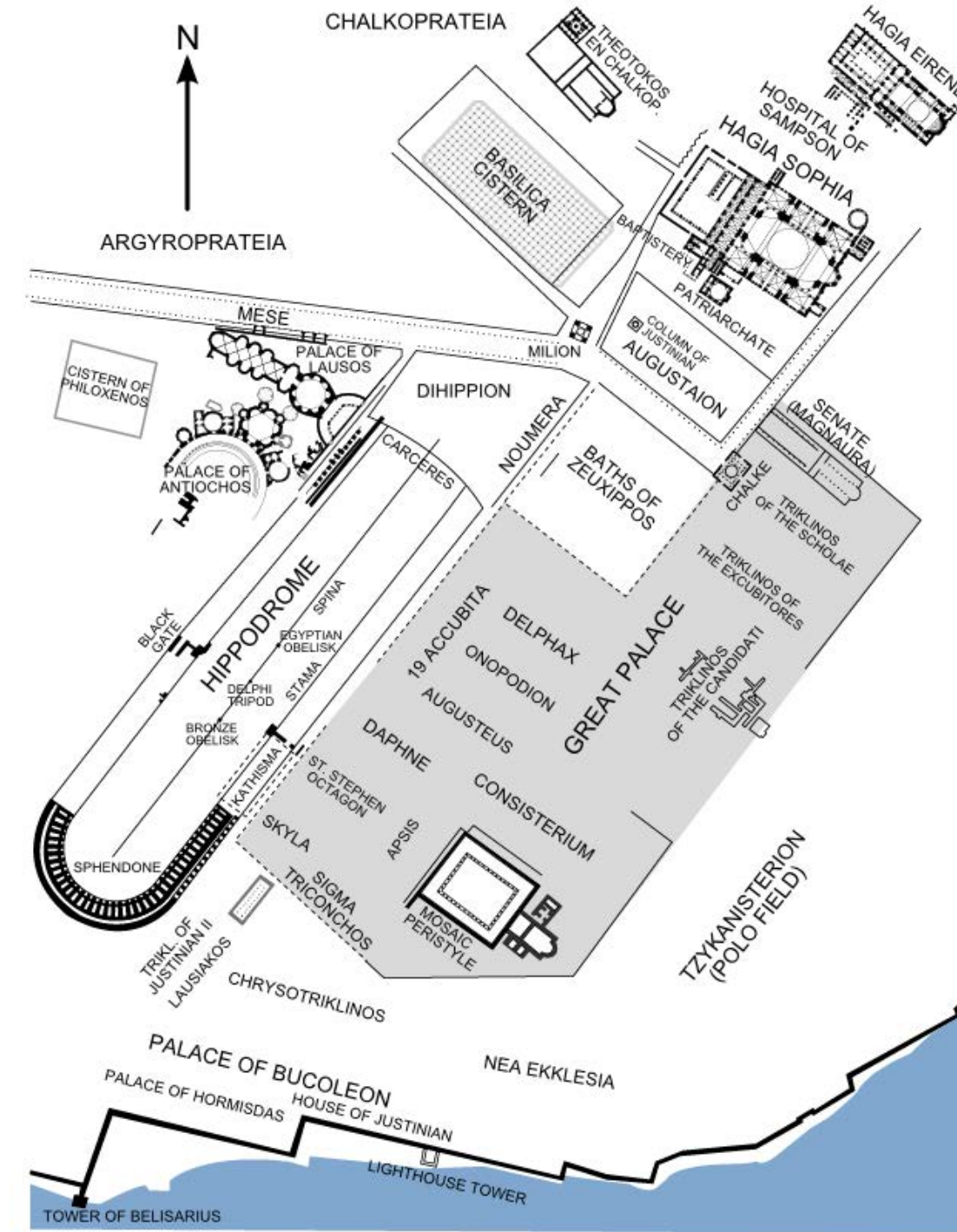
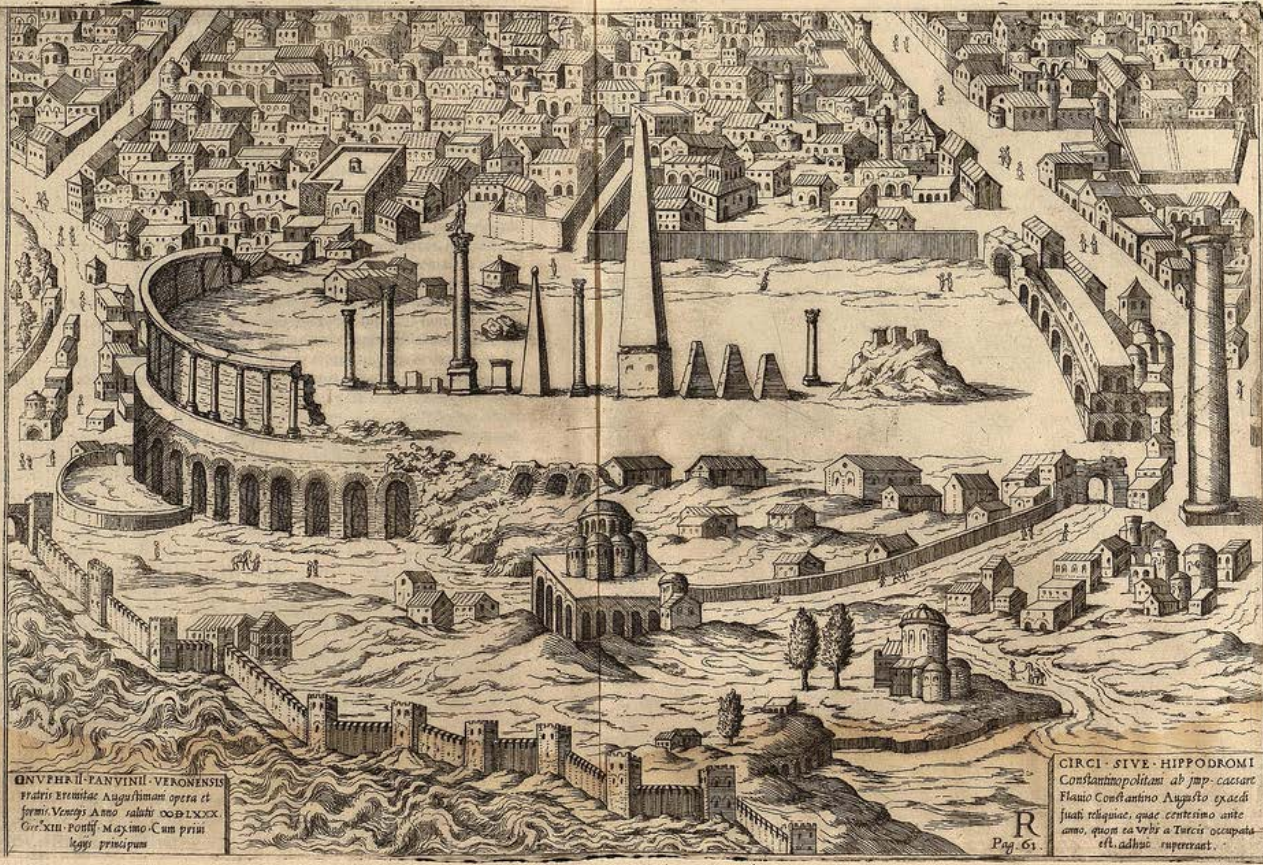


Byzantine Emperor Justinian ruled from 527 to 565 CE

The story of the construction of the Hagia Sophia began in A.D. 532 when the Nika Riots, a great revolt, hit Constantinople. At the time Emperor Justinian I had been ruler of the empire for five years and had become unpopular. It started in the hippodrome among two chariot racing factions called the blue and green with the riot spreading throughout the city the rioters chanting "Nika," which means "victory," and attempting to throw out Justinian by besieging him in his palace. "People were resentful of the high taxes that Justinian had imposed and they wanted him out of office," explains University of London historian Caroline Goodson.



Churches of Hagia Sophia (from right to left): church of Theodosius II [401-450 CE], church of Justinian I as in 537 and after the new dome in 562



Above: The ruins of Constantinople's Hippodrome in 1600, from an engraving by Onofrio Panvino in *De Ludis Circensibus*. The spina that stood at the center of the chariot racing circuit was still visible then; in modern Istanbul, only three of the ancient monuments remain.

Left: Mosaic referencing the **Nika Riots**, which broke out in the Hippodrome in Constantinople five years into Justinian's rule in 532 CE

The failure of *bread and circuses*.



“*Panem et circenses*, or Bread and circuses”

“The people that once bestowed commands, consulships, legions, and all else, now meddles no more and longs eagerly for just two things — bread and circuses!”

Juvenal, *Satire X*, 1st-2nd century CE

The term “bread and circuses” refers to something, as extravagant entertainment, offered as an expedient means of pacifying discontent or diverting attention from a source of grievance. With respect to politics, the words are used to describe the generation of public approval, not through exemplary or excellent public service or policy, but through diversion, or the mere satisfaction of the immediate, shallow requirements of a populace.



Ancient Roman mosaics showing above a charioteer and at the right gladiators, both as public spectacle.



Left: Site of the Constantinople Hippodrome, Istanbul



Right: Model of the Hippodrome





Churches of Hagia Sophia (from right to left): church of Theodosius II [401-450 CE], church of Justinian I as in 537 and after the new dome in 562



Remains of the basilica that was constructed during the reign of emperor Theodosius II and stood from 415 AD. - 532 AD. Remains are exhibited next to the current Hagia Sophia.



Basilica of the Hagia Sophia

The current structure was constructed by Isidoros (Milet) and Anthemios (Tralles), who were renowned architects of their time, by Emperor Justinian's (527-565) orders

Church (532-1453)
Mosque (1453–1935)
Museum (1935-present)

Gaspare Fossati, "Aya Sofia, Constantinople," lithography made by Louis Haghe, 1852

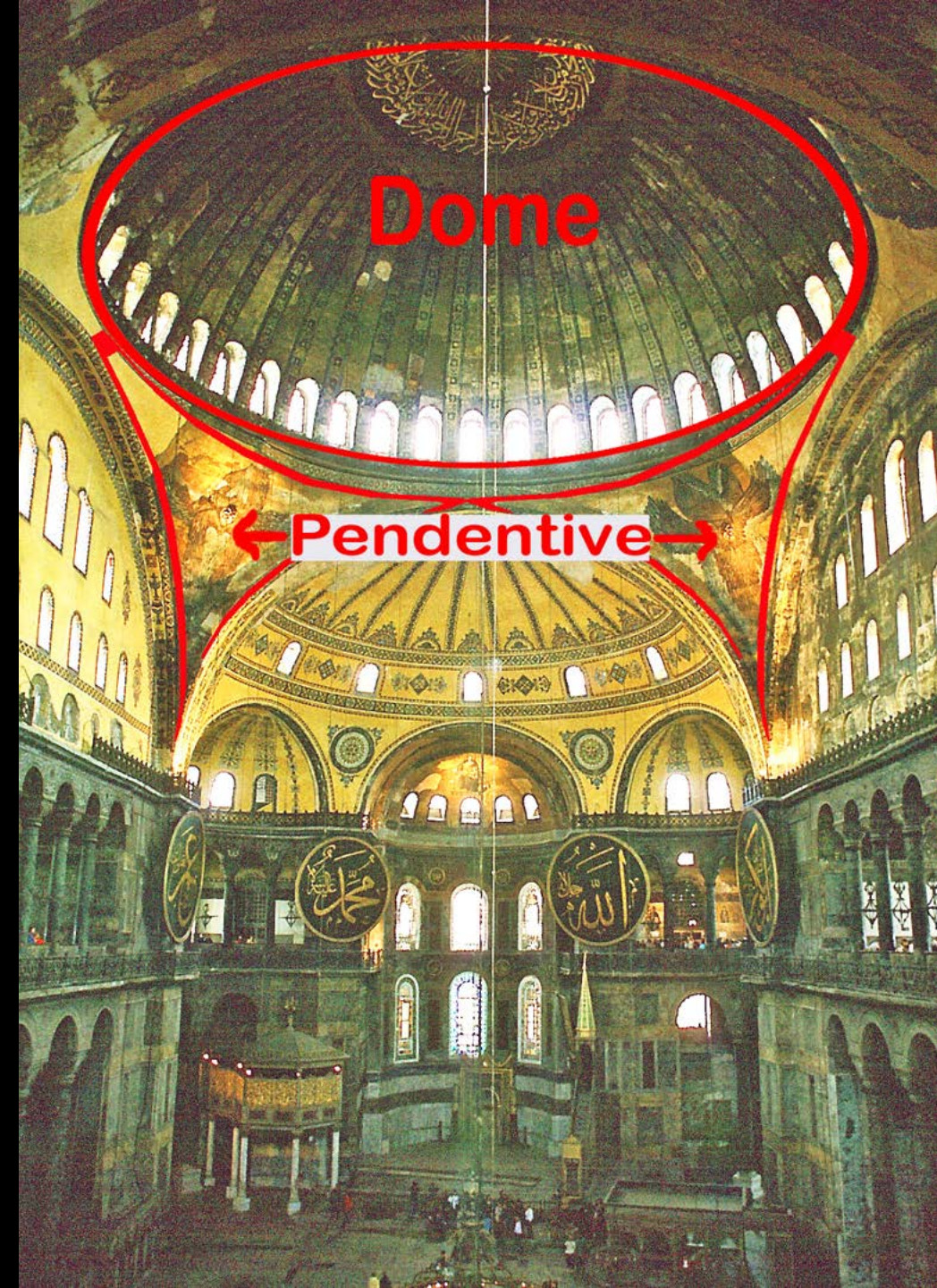
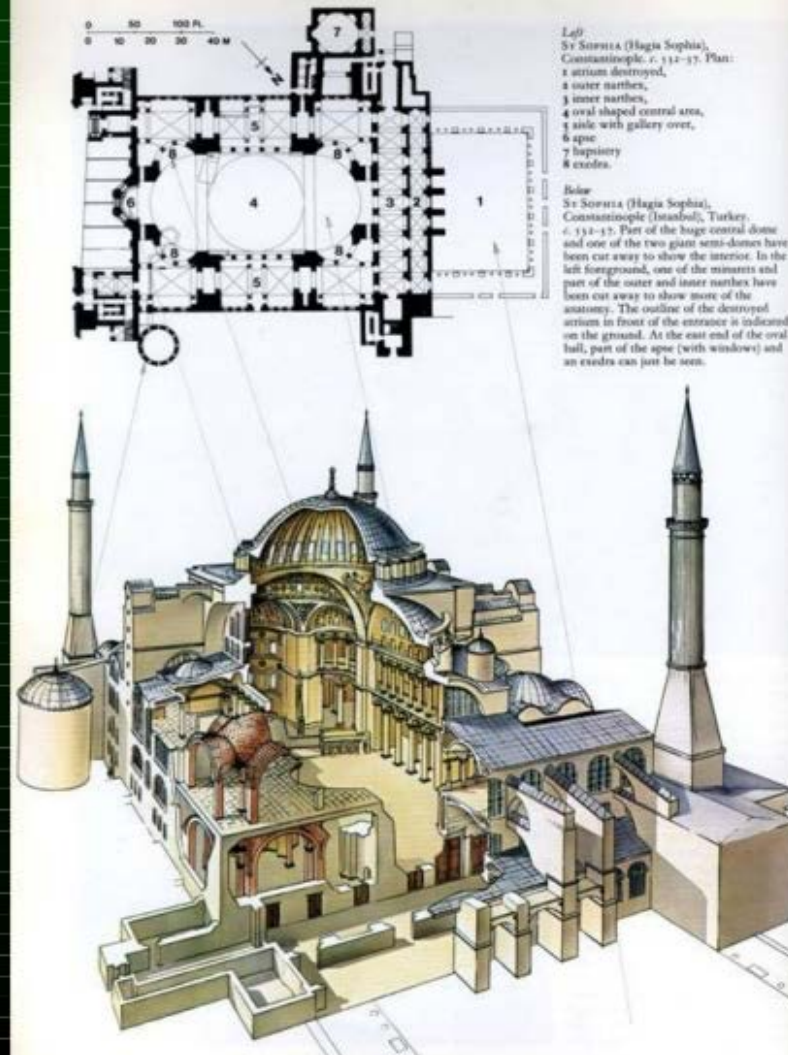
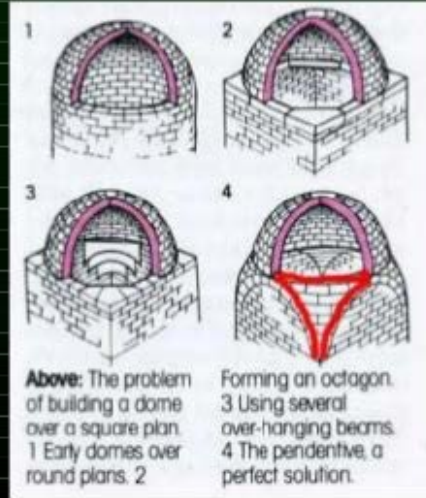


Considered the finest example of Byzantine architecture in the world, the church of Hagia Sophia was constructed on a scale unprecedented in human history. Under the rule of Justinian the Emperor, and with a force of 10,000 workers, the dome atop the church of Hagia Sophia was built in record time: it took just five years, ten months, and four days to complete.

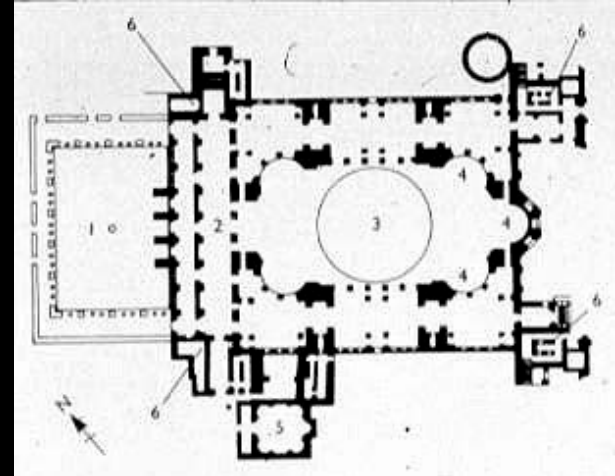
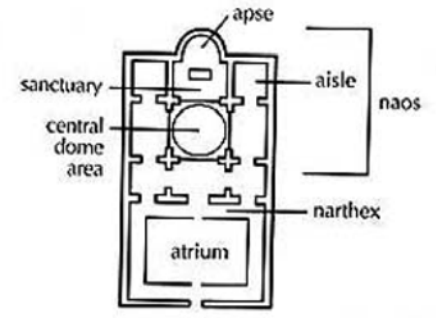
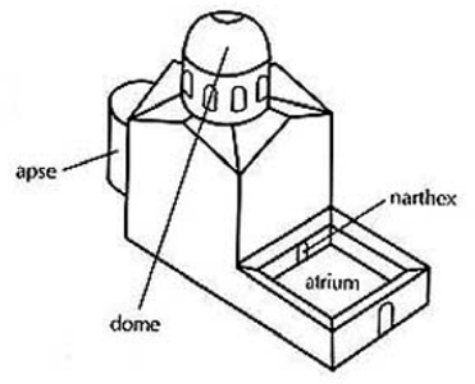
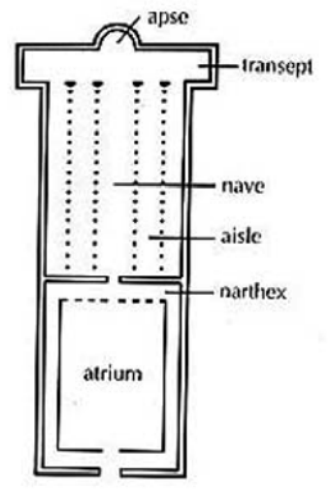
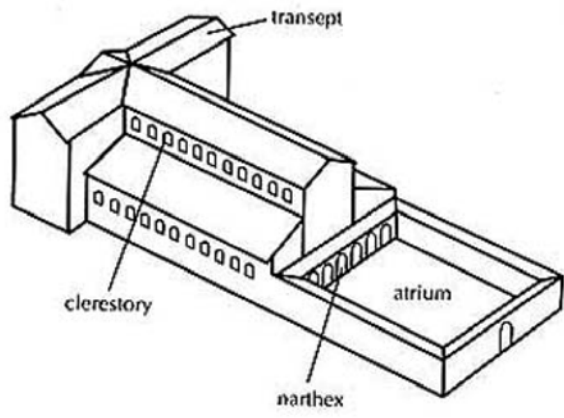
When construction began, Anthemius found himself in a geometric fix. How would he build a circular dome atop a square base?

The Architectural Achievement and Plan

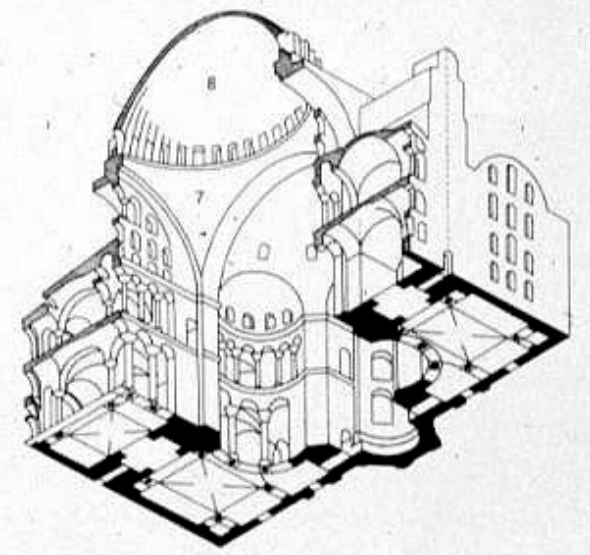
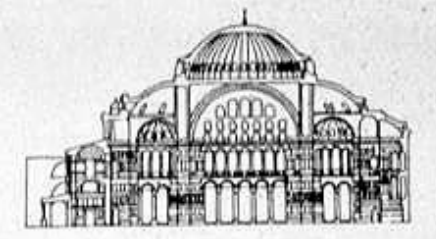
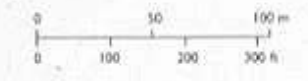
An old architectural problem is to fit a circular dome over a square plan. A perfect solution to the problem is the use of a **pendentive**, a curved triangular vault. These were incorporated into the construction of Hagia Sophia.

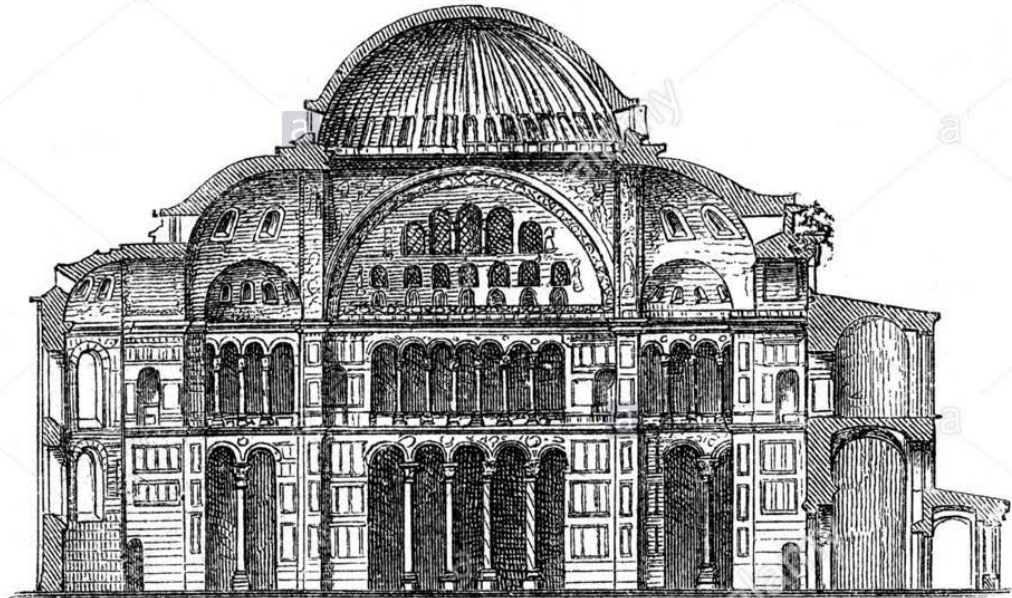


The dome springs from pendentives at 183 feet (54 meters) above the floor and The plan of Hagia Sofia is almost square, approximately 250 by 220 feet



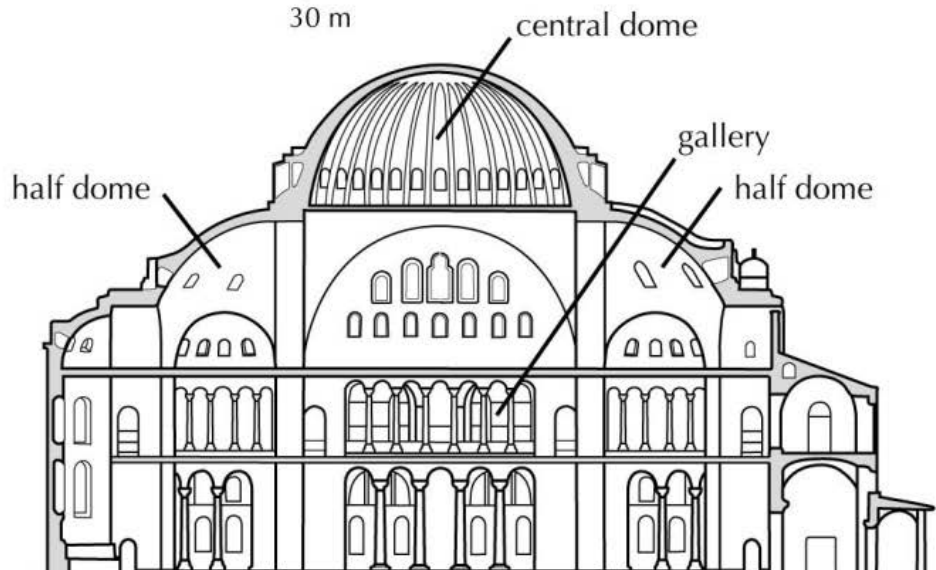
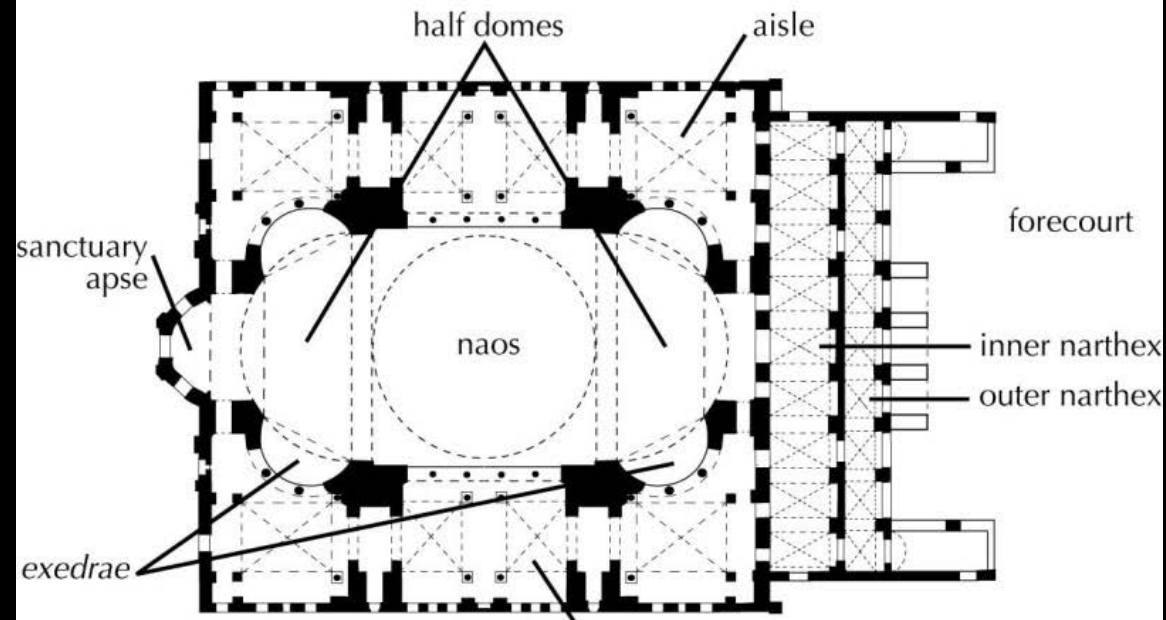
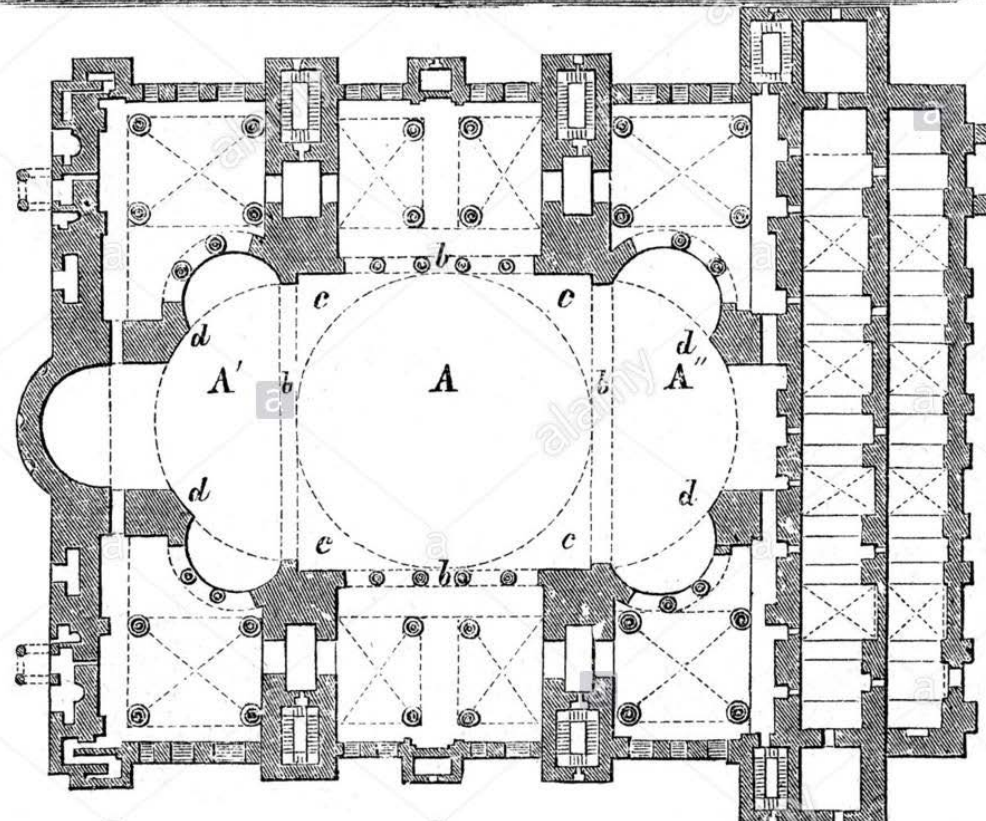
- 1 Atrium
- 2 Narthex
- 3 Nave
- 4 Apse
- 5 Baptistry
- 6 Minaret
- 7 Pendentive
- 8 Dome

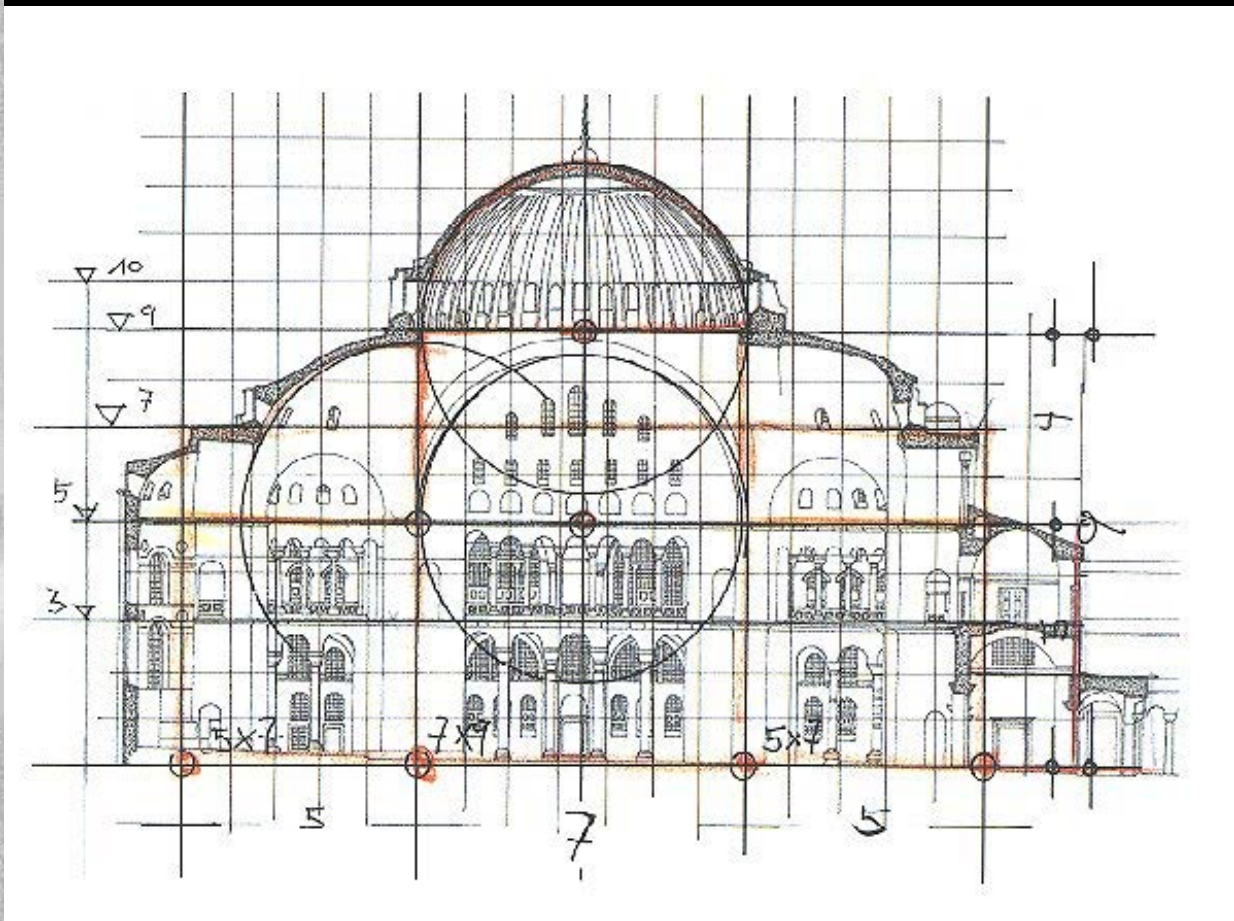
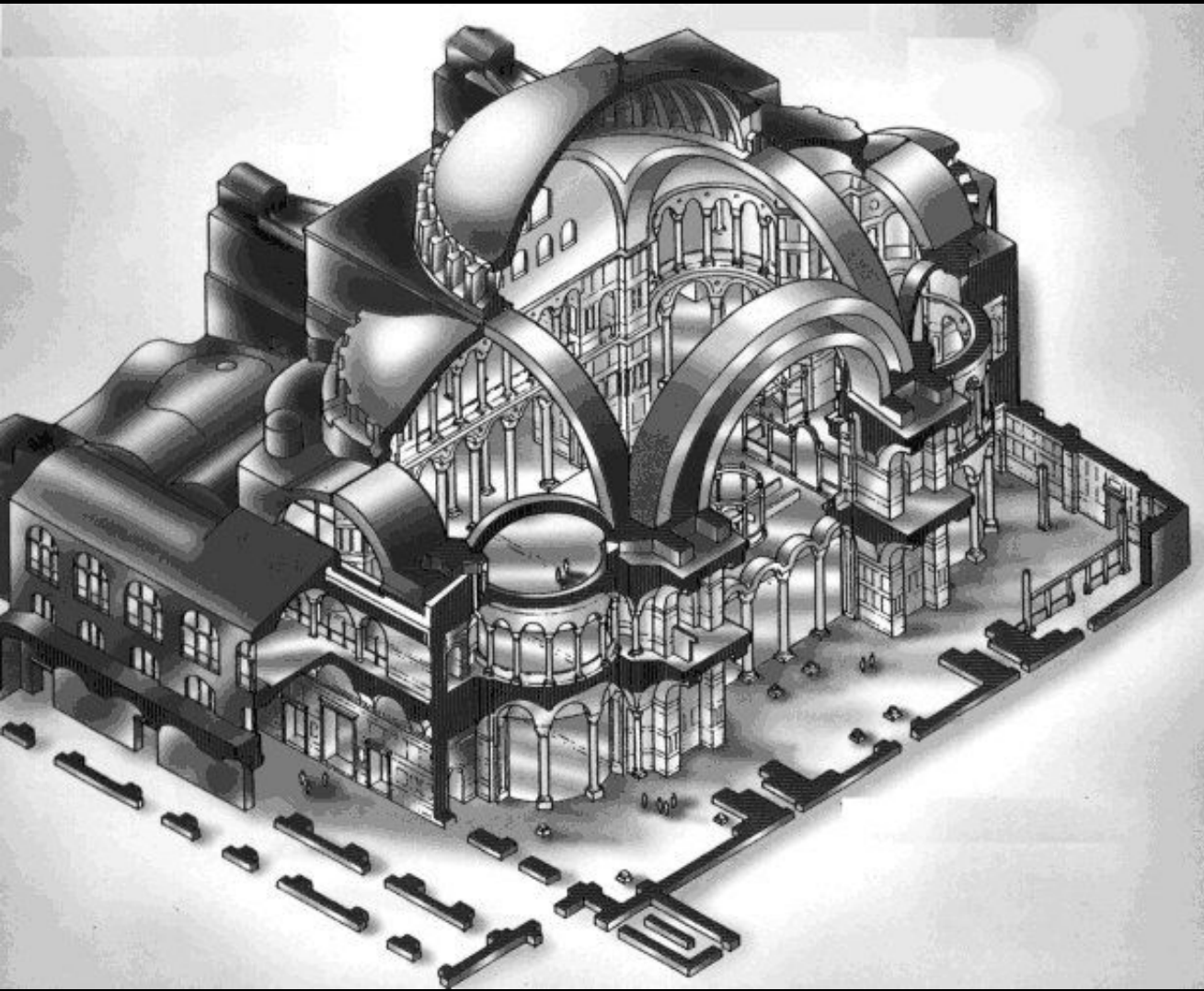




Meter 40
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15

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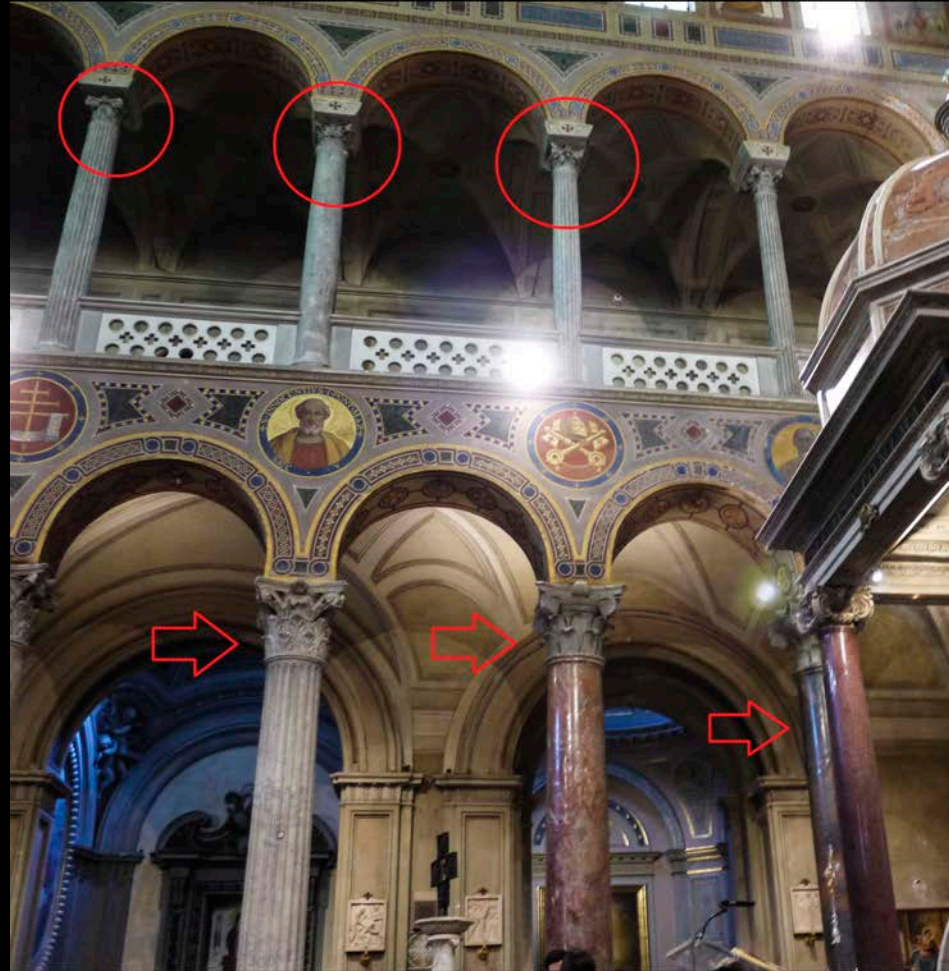


Architectural Palimpsest

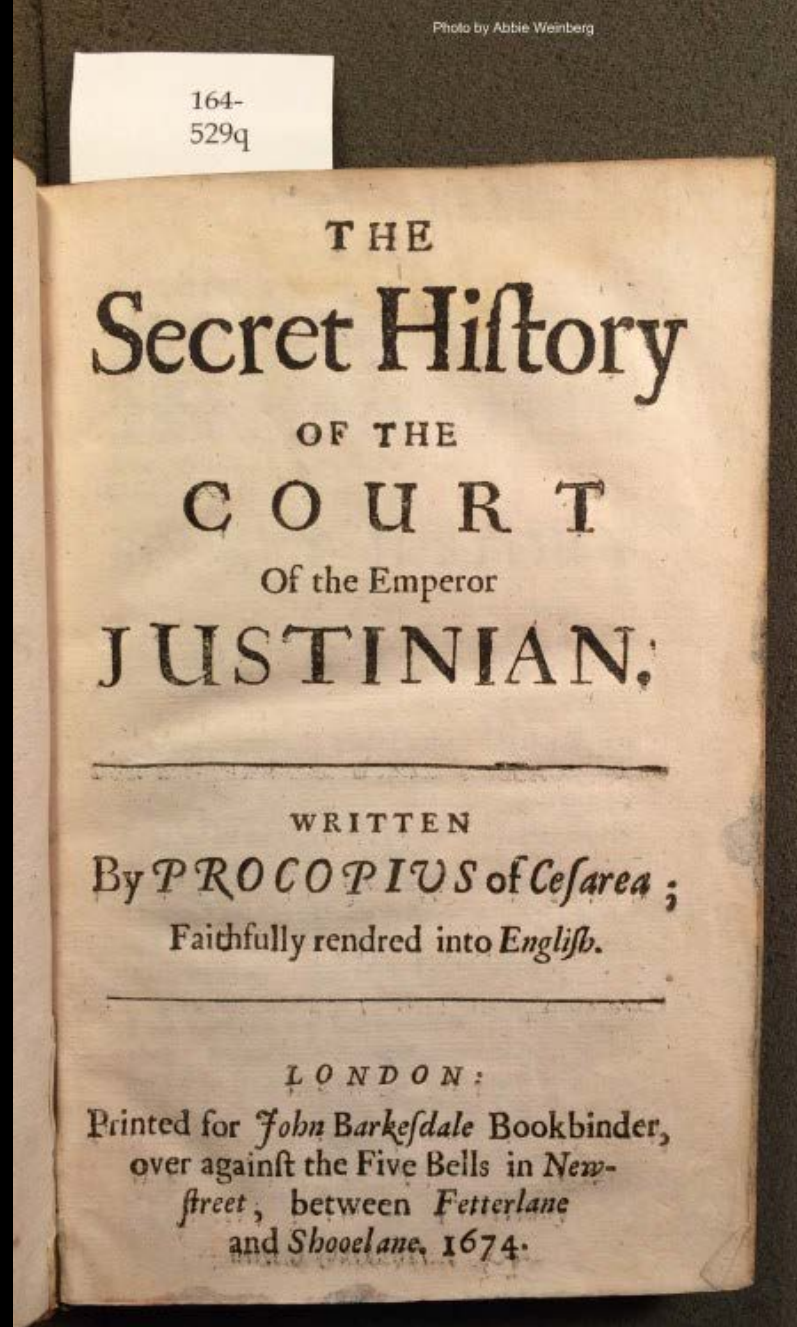
Emperor Justinian ordered all provinces under his reign to send the best architectural pieces to be used in the construction so that the Hagia Sophia could be bigger and grander. The columns and marbles used in the structure have been taken from ancient cities in and around Anatolia and Syria, such as, Aspendus Ephessus, Baalbeek and Tarsa.

spolia – from ‘spoils,’ as in the ‘spoils of war’

"Spolia" refers to the re-use of materials from old buildings to construct new ones. When Rome converted to Christianity, new churches were built from the materials of closed Pagan temples.

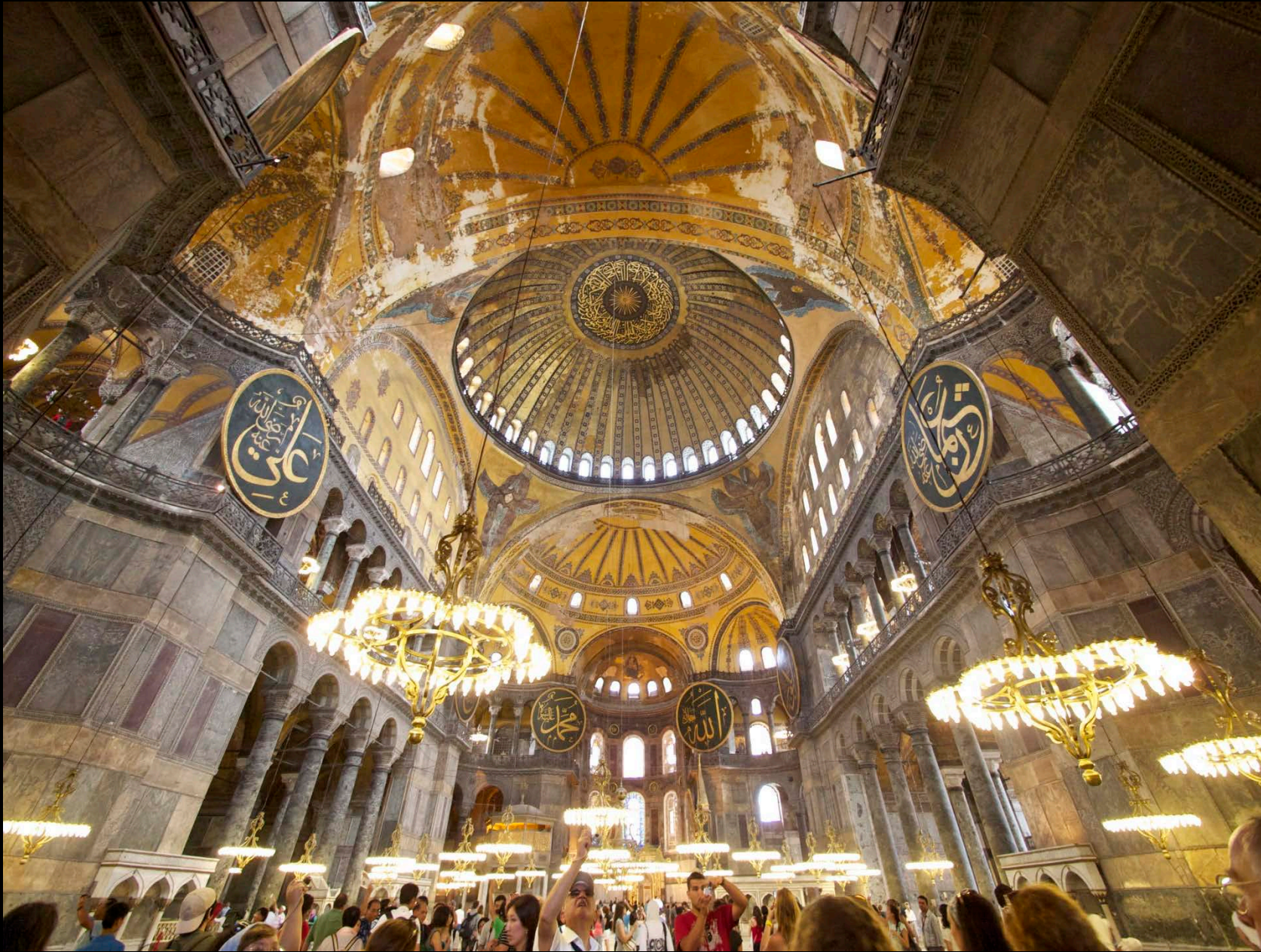


In this photo we can see that the church columns are made from different materials, as are the "capitals" (tops). They were probably taken from decommissioned temples.



Procopius, *The Secret History of the Court of the Emperor Justinian*, written 550 or 558, or maybe even as late as 562; discovered in the Vatican library and published in 1623

Procopius on Justinian mosaic, Basilica of San Vitale, Ravenna, 527-457 CE



Description of The Hagia Sophia in Constantinople by Prokopios, written 544:

So the church has been made a spectacle of great beauty, stupendous to those who see it and altogether incredible to those who hear of it...Its breadth and length have been so fittingly proportioned that it may without impropriety be described as being both very long and extremely broad. And it boasts of an ineffable beauty, for it subtly combines its mass with the harmony of its proportions, having neither any excess nor any deficiency, inasmuch as it is more pompous than ordinary [buildings] and considerably more decorous than those which are huge beyond measure; and it abounds exceedingly in gleaming sunlight. You might say that the [interior] space is not illuminated by the sun from the outside, but that the radiance is generated within, so great an abundance of light bathes this shrine all round.



ICONOCLASM
ICONOCLASTIC



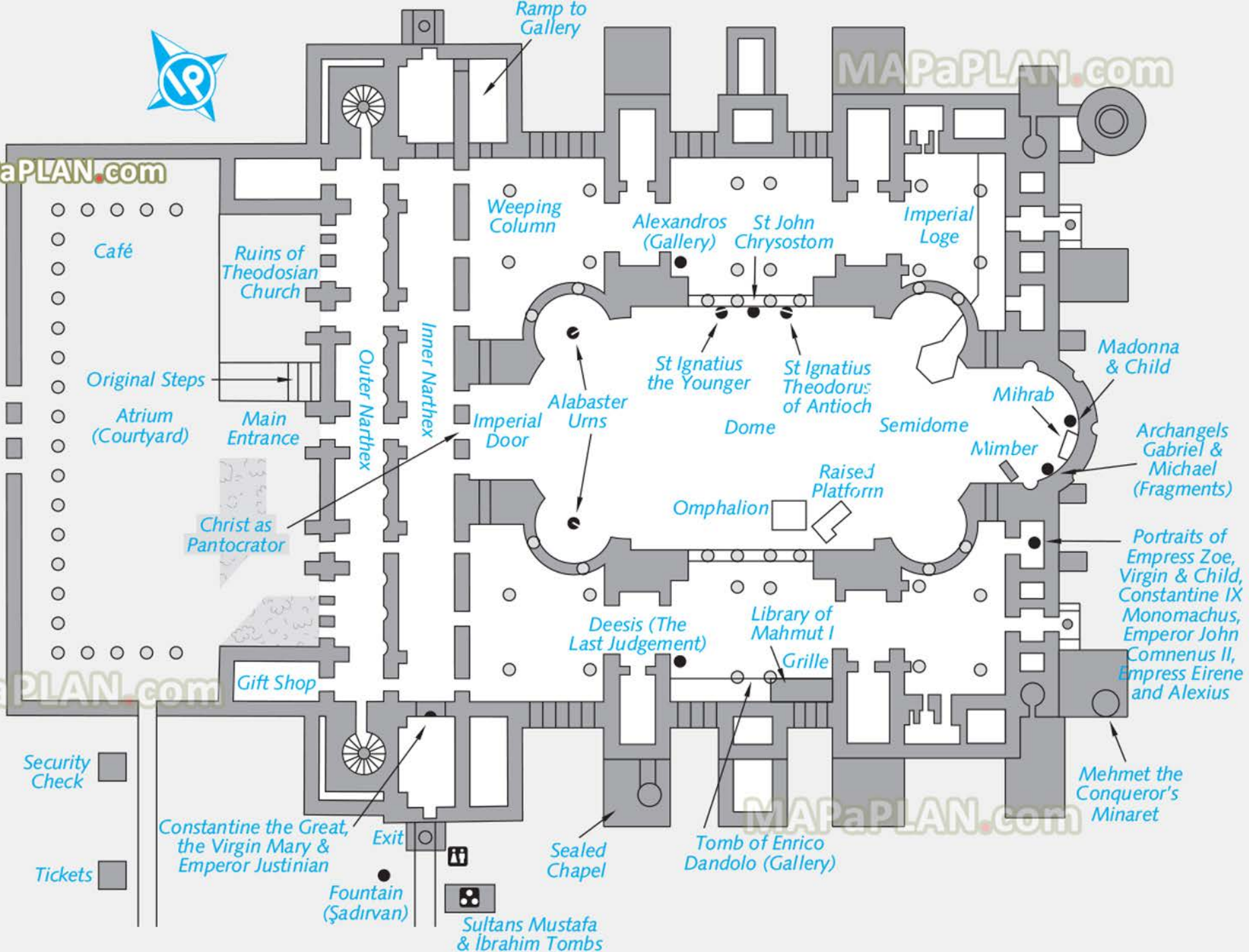
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Tickets

Constantine the Great, the Virgin Mary & Emperor Justinian

Fountain (Şadırvan)

Sultans Mustafa & Ibrahim Tombs

Sealed Chapel

Tomb of Enrico Dandolo (Gallery)

Mehmet the Conqueror's Minaret

Portraits of Empress Zoe, Virgin & Child, Constantine IX Monomachus, Emperor John Comnenus II, Empress Eirene and Alexius

Archangels Gabriel & Michael (Fragments)

Madonna & Child

Mihrab

Mimbar

Semidome

Raised Platform

Omphalion

Library of Mahmut I

Grille

Deesis (The Last Judgement)

Imperial Door

Alabaster Urns

Dome

St Ignatius the Younger

St Ignatius Theodorus of Antioch

Alexandros (Gallery)

St John Chrysostom

Imperial Loge

Weeping Column

Ruins of Theodosian Church

Café

Original Steps

Atrium (Courtyard)

Main Entrance

Christ as Pantocrator

Gift Shop

Outer Narthex

Inner Narthex

Ramp to Gallery



Imperial Gate Mosaic:
The Imperial Gate mosaic is located in the tympanum above that gate, which was used only by the emperors when entering the church. Christ Pantocrater at center with emperor at his feet. The text on the book reads as follows: "Peace be with you. I am the light of the world". (John 20:19; 20:26; 8:12) On each side of Christ's shoulders is a circular medallion: on His left the Archangel Gabriel, holding a staff, on His right His Mother Mary.

Leon Mosaic, 10th century, Emperor Leon in prayer position at the right of Pantocrater figure

HIERATIC STYLE



Southwestern entrance mosaic– Sunu Mosaic, 10th century – On her left is Emperor Constantine and on her right is Emperor Justinian. The maquettes presented to Virgin Mary by Emperor Constantine and Emperor Justinian portrays the role of ‘protector’ Virgin Mary holds towards the church and the city.



In the center of the quarter dome is the figure of Virgin Mary seated on a throne with jeweled cushions, holding baby Jesus. The mosaic dates back to the 9th century.



Deesis Mosaic, 13th century. A Deesis is a traditional representation of Virgin Mary and Saint John the Baptist, imploring Christ the salvation of man



tesserae





In 1453, Constantinople was conquered by the Ottoman Empire under Mehmed the Conqueror, who ordered this main church of Orthodox Christianity converted into a mosque. By that point, the church had fallen into a state of disrepair. Nevertheless, the Christian cathedral made a strong impression on the new Ottoman rulers and they decided to convert it into a mosque. The bells, altar, iconostasis, and sacrificial vessels and other relics were destroyed and the mosaics depicting Jesus, his Mother Mary, Christian saints and angels were also destroyed or plastered over. Islamic features – such as the mihrab, minbar, and four minarets— were added. It remained a mosque until 1931, when it was closed to the public for four years. It was re-opened in 1935 as a museum by the Republic of Turkey.



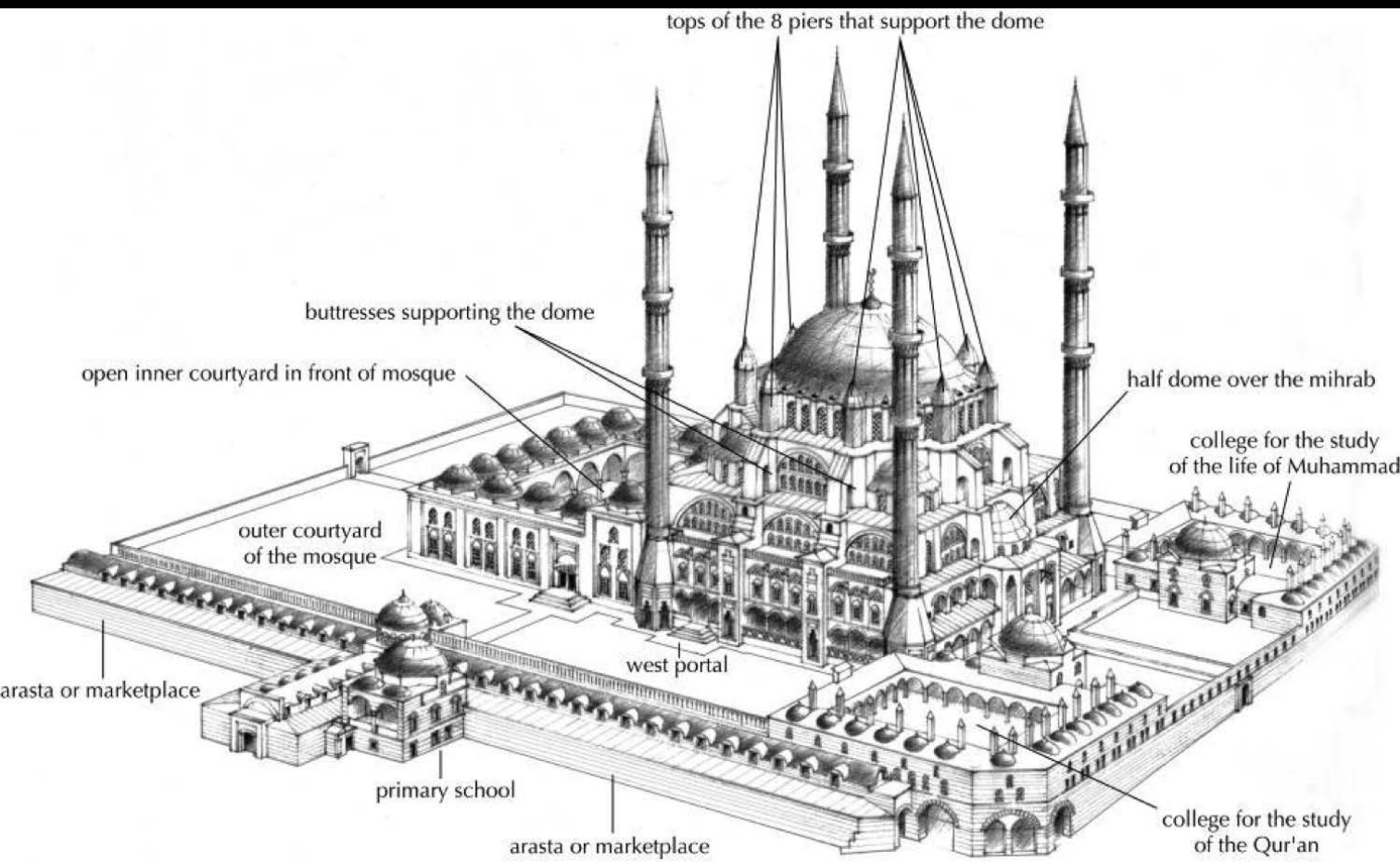
PALIMPSEST

URBAN PALIMPSEST

CULTURAL AND
RELIGIOUS
PALIMPSEST

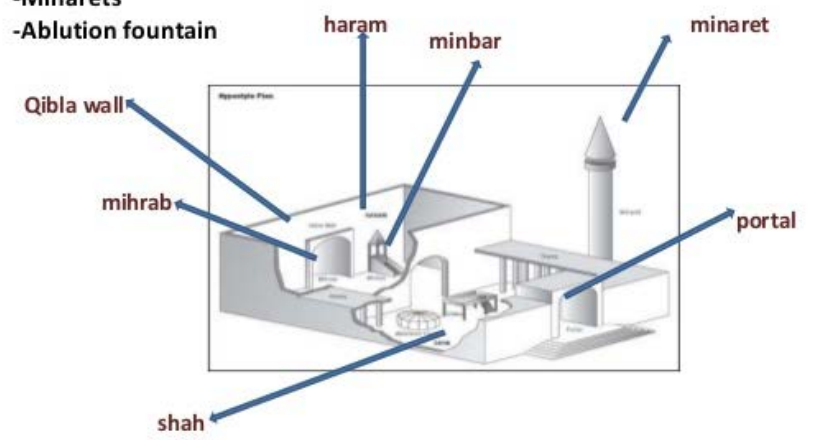


Arabic calligraphy roundels with names of the Prophet Muhammed, God, and family members of the Prophet



MOSQUE

- Mosque is sacred buildings used by muslims for prayer.
- Word mosque is arabic for "place of prostration" or "bowing down to allah".
- Mosques always include:-
 - Mihrab
 - Minbar
 - Minarets
 - Ablution fountain





The minarets were an Ottoman addition, and not part of the original church's Byzantine design. They were added in the 16th century



Minbar



Far Left: Interior view of the Hagia Sophia, showing Islamic elements on the top of the main dome.
Middle: Ceiling decoration showing original Christian cross still visible through the later aniconic decoration
Right: The face of the *Hexapterygon* (six-winged angel) on the north east pendentive (upper left)



**Basilica of the Hagia
Sophia**

**Church (532-1453)
Mosque (1453–1935)
Museum (1935-
present)**

Gaspare Fossati, "Aya Sofia, Constantinople," lithography made by Louis Haghe, 1852



View of Hagia Sophia, Istanbul, 1847.

London, Published June 16, 1848 by P & D Colnaghi, 6, 7, 8, 9, 10, 11, 12, 13, 14 Pall Mall, East.

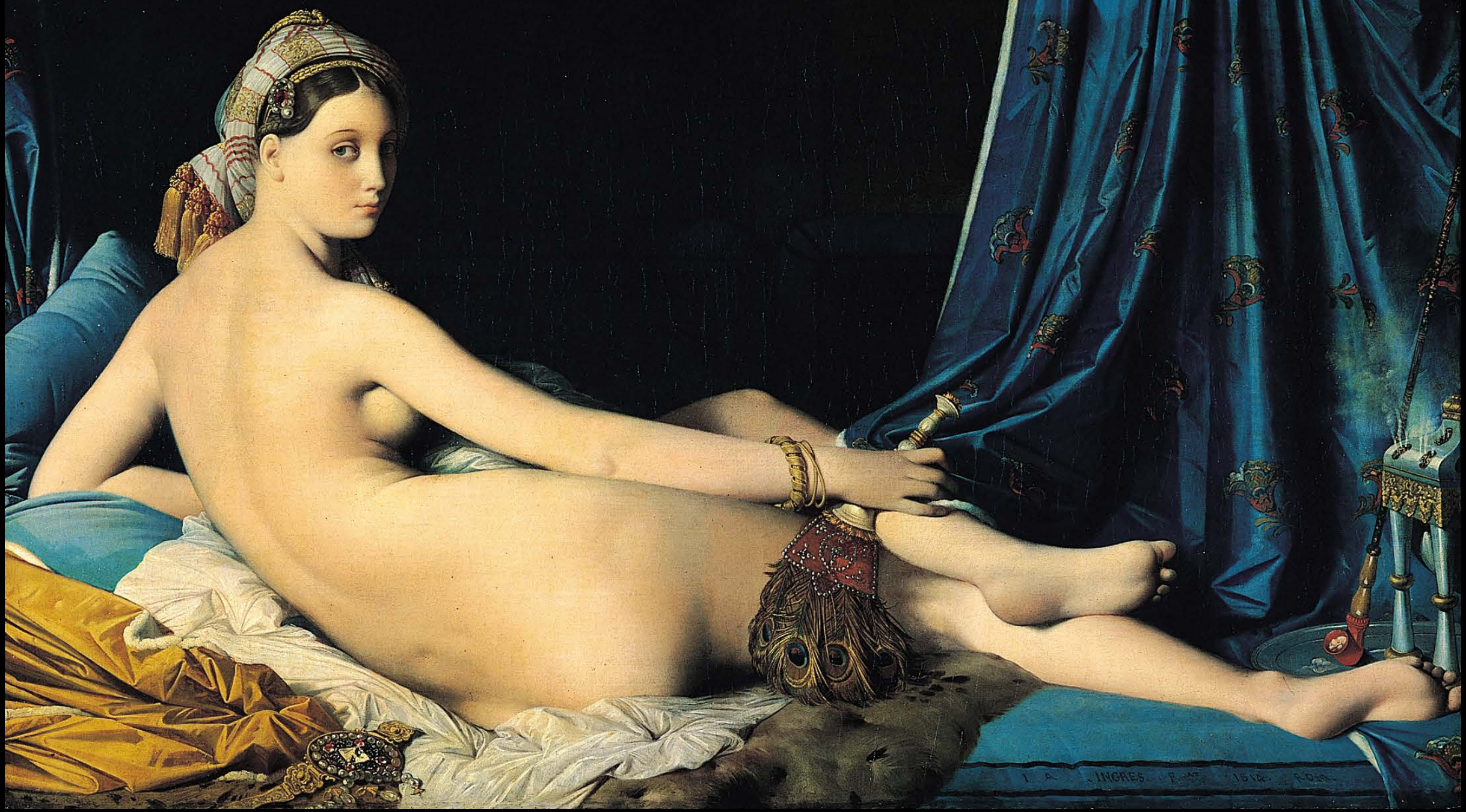
View of Hagia Sophia, Istanbul, 1847.

Brothers Gaspare (1809-1883) and Giuseppe (1822-1891) Fossati, were born in Switzerland and trained as architects in Italy. In 1833 Gaspare moved to St. Petersburg, and in 1836 he became the official court architect. In 1837 he moved to Istanbul to plan the new Russian embassy; he stayed to work on other projects including restoration work and original architecture, often collaborating with Giuseppe.

In 1847 Sultan Abdülmecid (1823-1861) commissioned the Fossati brothers to restore Hagia Sophia, a project which included removing the plaster covering the Byzantine mosaics. Approximately 800 workers were employed for about 2 years; they repaired cracks, strengthened foundations, renovated mosaics, and renovated the mihrab and the minbar.



General View of the Nave, Hagia Sophia, from a drawing by Gaspare Fossati, Lithography by Louis Haghe, 1852

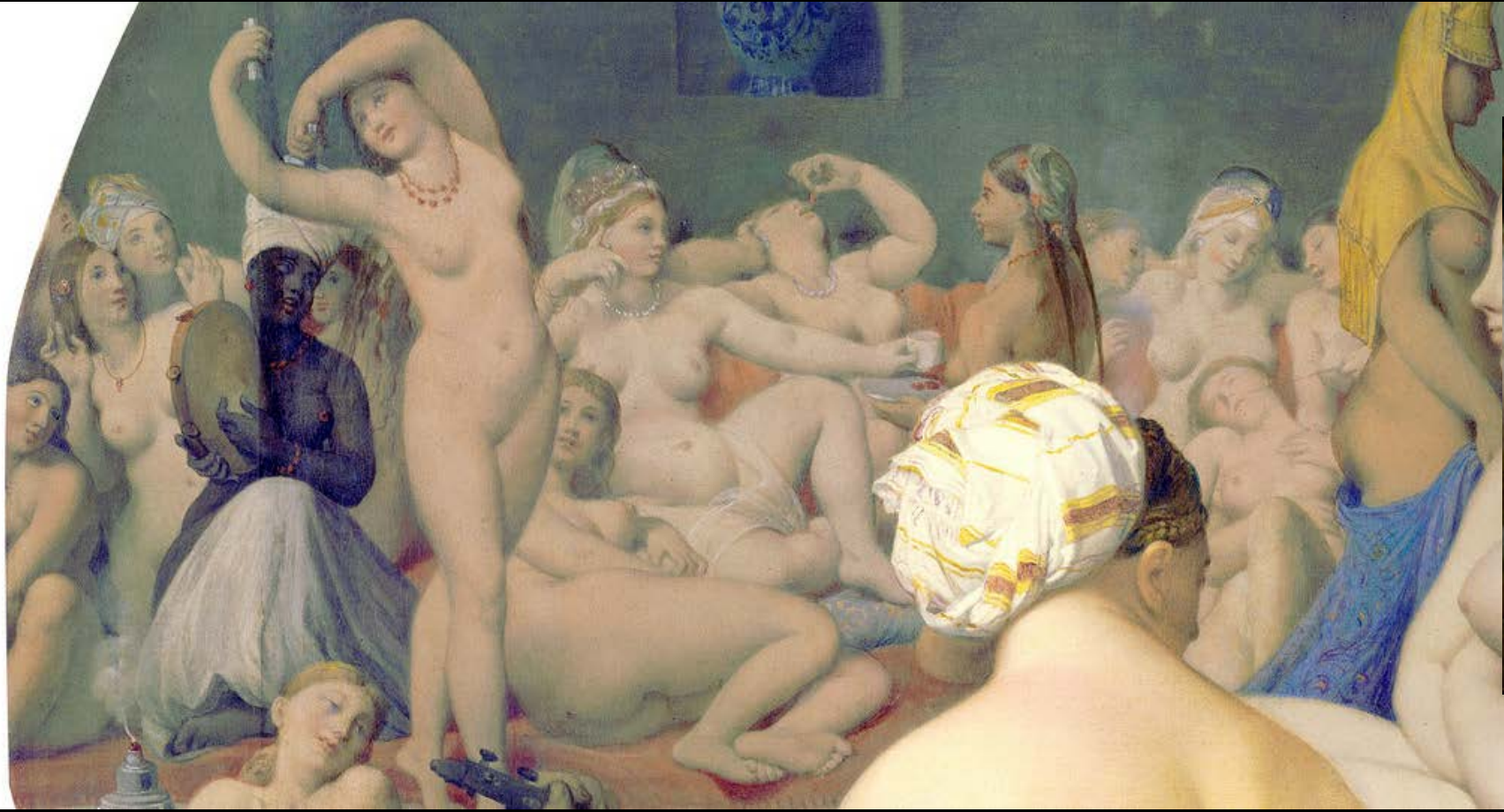


Jean-Auguste-Dominique Ingres, Grande Odalisque, 1814



Orientalist painting, representing "the Middle East", was a genre of Academic art in the 19th century.

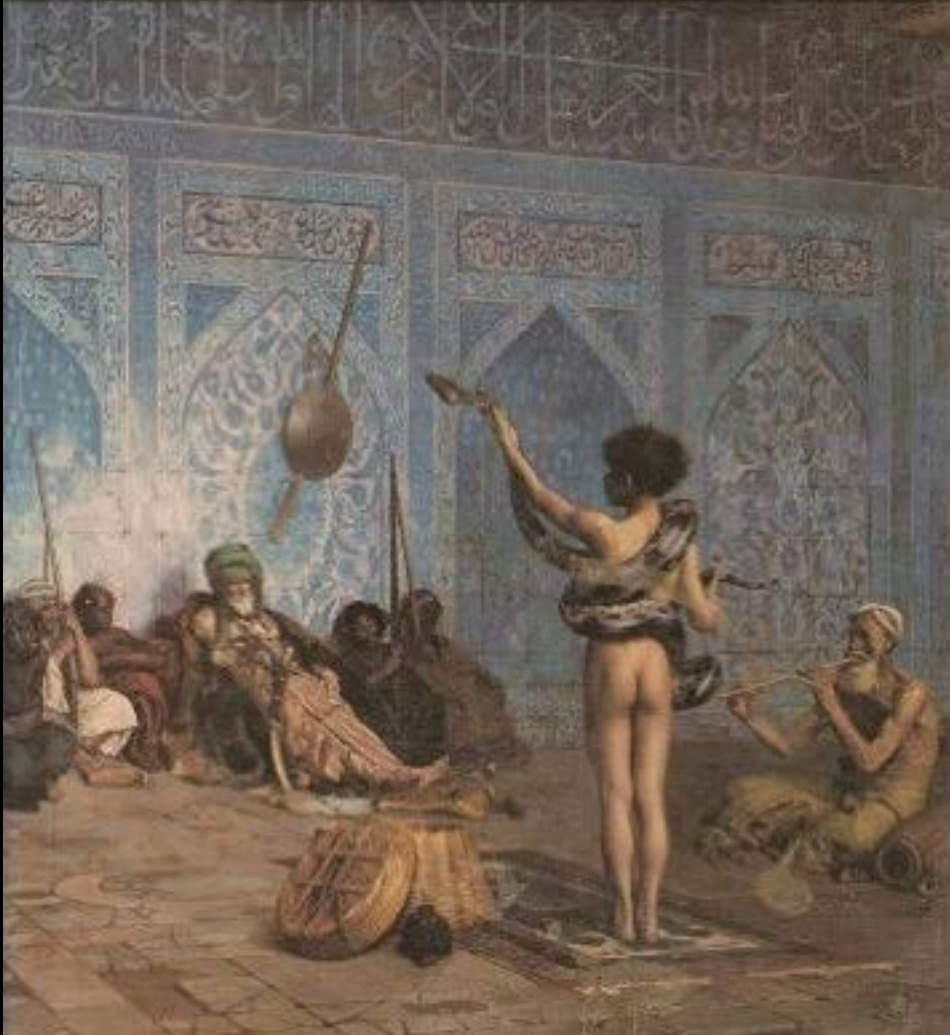
Jean-Auguste-Dominique Ingres, The Turkish Bath (Le Bain Turc), 1863



**Orientalism
Stereotypes**

ORIENTALISM

EDWARD W. SAID



Orientalism

- In particular, Orientalist painting, representing "the Middle East", was a genre of Academic art in the 19th century.
- ***Orientalism*** is a 1978 book by Edward W. Said which studies the cultural representations that are the bases of Orientalism, which Said defined as the West's patronizing representations of "The East" — the societies and peoples who inhabit the places of Asia, North Africa, and the Middle East. According to Said, orientalism (the Western scholarship about the Eastern World) is inextricably tied to the imperialist societies who produced it, which makes much Orientalist work inherently political and servile to power