The Roman empire broke in two and began a slow disintegration. The state adopted the Christian religion, beginning with Armenia and the Roman Empire. Constantine created Constantinople, the eastern capital of the empire. Hagia Sophia created a new type of monument that focused attention on the interior (as compared to those of the Egyptians and Greeks). The Guptas in India revived the empire of the Mauryans and rock-cut Buddhist and Hindu temples were built. The Huns swept across Europe and India, and ostracized the Hindu religion. (OUP)

The early Christian period is generally taken as lasting from Constantine to the coronation of Charlemagne in 800 (at the same time as a church schism). The incursions of the Huns into Europe in the 4th cent. eventually bought about invasions from the north into Italy, and in 410 Rome was sacked by the Goths under Alaric. The spread of the new religion was arrested during this period until the defeat of Attila, king of the Huns in 451, which aided in the consolidation of Christianity in Europe. In 568 the Lombards invaded and held northern Italy for 200 years.

Very little architecture remains from Western Europe from 400-800 outside of Italy and the Mediterranean. (Moffett)
300 - 600 CE

OUTLINE:

6.1 EARLY CHRISTIAN ITALY: THE INWARD ORIENTATION OF THE CHURCH
   Early Jewish and Christian world: art of the 3rd to early 5th cent. - catacombs; Dura-Europos; Ostia
   Rome during and after Constantine: The Last Classical Buildings in Italy
   The basilica: Trier; Basilica of Maxentius
   Basilicas and central plan churches – Rome (the city of) and other places

6.2 BYZANTIUM: THE DOME AS AN ACT OF FAITH
   The Central Plan Church
   The Holy Sepulchre
   Byzantion/ Constantinople
   Ravenna: the Byzantine Satellite in Italy

6.3 GUPTA INDIA: ROCK-CUT ARCHITECTURE AND THE ART OF SUBTRACTION

church: the principal Christian religious building used in public worship, with a central apse for auditory functions, side aisles for processions and an altar in an apse, usually in the east.

plan/ floor plan: from French plan ("a ground-plot of a building"), (wiktionary)

Note:

• Christian architecture after 313 derived from Roman precedent; at the same time stylistic developments in this period contributed to later buildings in the medieval period creating a transition between the classical past and the medieval era. (Moffett)

• Of Constantine’s considerable buildings in Constantinople, little remains. Most of what is known of the architecture from this early period of Christianity derives from the remnants that have survived in Syria, Jerusalem…

• Christians, in making tombs an important part of veneration the idea of a dark Hades, or death as a realm of pharaonic afterlife was obliterated. Tombs were perceived as a site of reawakening on the Last Judgment when all were to be judged. The cult was to become such a strong part of Christian practice that a church’s possession of a piece of a saint or martyr’s body in a reliquary bestowed an aura of sanctity on the edifice. (Wiley)

• The early Christian period is generally taken as lasting from Constantine to Charlemagne (800) (Fletcher) but we’ll start and end earlier.
Diocletian (r. 284-305) in 286 divided the empire in two. He would rule in the East as Augustus, and Maximian would rule in the West. In 293 Diocletian devised the tetrarchy in which each Augustus designated a subordinate who held the title of Caesar. The tetrarchs ruled the empire from administrative headquarters in Milan, Trier, Thessaloniki and Nicomedia. (Stokstad)
Title: Tabula Peutingeriana (Latin for "The Peutinger Map") / Peutinger's Tabula or Peutinger Table (section)—top to bottom: Dalmatian coast, Adriatic Sea, southern Italy, Sicily, African Mediterranean coast

Source: wikimedia  Size: 6.8 m. long, 34 cm. high

Note:
An illustrated itinerarium (ancient Roman road map) showing the layout of the cursus publicus, the road network of the Roman Empire. The map is a 13th-century parchment copy of a possible Roman original. It covers Europe (without the Iberian Peninsula and the British Isles), North Africa, and parts of Asia, including the Middle East, Persia, and India. (wikipedia)
CATACOMBS

Title: Catacombs of Priscilla, outside of Rome

Architect: Roman Christian  Date: mid 3rd century

Photography source: Pearson

Medium: painted ceiling  Size: the combined galleries run for 60-90 miles

catacomb: an underground system of passages used as a cemetery, from ad catacumbas “in the hollows”

Note:

• The modern entrance to the catacomb is on the Via Salaria (NE from Rome) through the cloister of the monastery of the Benedictines of Priscilla (wikipedia)

• Christians and Jews used catacombs for burials and funeral ceremonies. They were not sites of communal worship. Long rectangular wall niches called loculi, each held two or three bodies. (Stokstad)

• The Christian and Jewish communities tunneled the catacombs out of the tufa bedrock, much as the Etruscans created the underground tomb chambers in Cerveteri. The catacombs are less elaborate than the Etruscan tombs, but much more extensive. They ring the outskirts of the city. (Gardner)

• If suitable burial land was not available catacombs began to be used; the catacombs may have begun in abandoned quarries. (Moffett)
CATACOMBS

Title: Catacombs of Priscilla outside of Rome: Orant figure in prayer

Architect: Roman Christian  Date: mid 3rd century

Orant figures: worshipers with arms outstretched in prayer, can be pagan, Jewish or Christian depending on the context. (Stokstad)

Note: n/a
Title: Catacombs of Priscilla outside of Rome

Architect: Roman Christian

Date: mid 3rd century

Source: Professor Enrique Viola, Department of Geography and History, Luis Vélez de Guevara, School, Ecija (Seville Province, Spain)

Medium: detail       Size: n/a

Note: n/a
Title: Catacomb of Saints Peter and Marcellinus, Rome, ceiling painting, Christ as Good Shepherd and tombs

Architect: Roman Christian

Date: c. 3rd to 4th cent. CE

Source: n/a

Medium: n/a

Size: n/a

cubiculum: Latin, a bedroom in a Roman house, but sometimes used in a less specific sense to denote other rooms (Fletcher)

medallion: any round ornament or decoration (Stokstad)

CATACOMBS

Note:

- approx. 3 kilometers from southeast Rome and the ancient Via Labicana (wikipedia)
- Peter and Marcellinus were Christian martyrs. The ceiling of the cubiculum is partitioned by a central medallion and four semicircular lunettes. At the center is the Good Shepherd. (Stokstad)
Title: Catacomb of Saints
Peter and Marcellinus, Rome, Italy, Christ as Good Shepherd

Architect: Roman Christian
Date: c. 3rd to 4th cent.
Source: n/a
Medium: ceiling painting
Size: n/a

syncretism: artists assimilate images from other traditions – either unconsciously or deliberately – and give them new meanings. (Stokstad)

Note:
• The best known syncretic image is the Good Shepherd. In pagan art he was Apollo or Hermes the shepherd, or Orpheus among the animals. For the Christians he became the Good Shepherd of the psalms and gospels. (Stokstad)
• At the right is Jonah being released from the sea monster. At the bottom he is relaxing in paradise, contemplating his salvation. Nice.
Title: Catacomb of Saints Peter and Marcellinus, Rome

Architect: Roman Christian

Date: c. 320-40 CE

Source: n/a

Medium: ceiling painting, detail of Jonah

Size: n/a

Note:

- God caused Jonah to be thrown overboard, swallowed by the sea monster and released, repentant and unscathed. Christians reinterpreted this story as a parable of Christ’s death and resurrection. Here he is being thrown. (Stokstad)

- ketos “sea dragon” (Gardner)
Title: Coemeterium Maius, near the Catacomb of Priscilla, Rome

Architect: Roman Christian

Date: circa 320-40 CE

Source: Pearson

Medium: n/a

Size: n/a

Note: the groin vault
Title: Cubiculum of Leonis, Catacomb of Commodilla, near Rome

Architect: Roman Christian

Date: late 4th cent.

Source: Pearson

Medium: cubicula hewn out of tufa, soft volcanic rock, plastered and painted

Size: n/a

cubicula: small rooms to house sarcophagi (Stokstad)

Note:
- St. Peter, like Moses before him, strikes a rock and water flows from it. (left). Peter, imprisoned in Rome, needed water to convert jailers and fellow prisoners. Peter becomes the rock (petros) on which Jesus founded the Church.

- Note the star studded ceiling. Jesus is flanked by the alpha and ω, omega. He appears in the guise of a Greek philosopher. The halo came from the conventions of late Roman imperial art. The decoration is a combination of narrative (telling a good story) and iconic (symbolizing core concepts) images. The works of art take on meaning only in relation to the viewers’ stored knowledge of Christian stories and beliefs. (Stokstad)
**Title:** Map of the Jewish catacombs under Villa Torlonia

**Architect:** Roman Jewish

**Date:** 3rd century

**Museum:** Villa Torlonia, Rome, by courtesy of the Pontificia Commissione di Archeologia Sacra; https://sla.ucpress.edu/content/3/2/212

**Medium:** diagram

**Size:** n/a

**Note:** n/a
Note:
Here menorahs flank the ark of the covenant. The menorah form probably derives from the ancient Near Eastern tree of life, symbolizing both the end of exile and the paradise to come. The representation of the menorah, one of the items looted from the Second Temple by Titus, kept the memory of the lost treasures alive. (Stokstad)
Title: View of the excavation in the sixth season (1932–1933), Dura-Europos

Architect: Roman  
Date: 244-245 CE, excavated in the 1920's and 30's, now destroyed

Museum: Yale University Art Gallery, Dura-Europos Collection

Medium: photograph  
Size: n/a

Mithraeum: an underground sanctuary used for the ceremonies of the mystery cult centered around the mythical Persian figure of Mithra.

Note:
- The variety of religious buildings excavated at the abandoned Roman outpost of Dura-Europos represents the cosmopolitan religious character of Roman society in the 2nd and 3rd centuries. The settlement – destroyed in 256 CE (by the Sasanians) – included a Jewish house-synagogue, a Christian house-church, shrines to the Persian cults of Mithras and Zoroaster, and temples to Greek and Roman gods including Zeus and Artemis. The understanding of buildings used for worship by 3rd century Jews and Christians was revolutionized by the discoveries at Dura-Europos. (Stokstad)
- Dura is Roman; Europos is Greek. (Gardner)
Title: Dura-Europos

Architect: Roman

Date: 244-245, excavated in the 1920's and 30's, now destroyed

Museum: Yale University Art Gallery, Dura-Europos Collection

Medium: photograph

Size: n/a

Note:
- Dura included a Jewish house-synagogue, a Christian house-church, shrines to the Persian cults of Mithras and Zoroaster, and temples to Greek and Roman gods including Zeus and Artemis. (Gardner)
Title: Christian House-Church, Dura-Europos, Syria

Architect: Roman Christian

Date: c. 240 CE, destroyed 256 CE


Medium: cutaway illustration

Size: baptistry is 22’ x 10’

Note:
- This was a typical Roman house built around a courtyard. Only a discreet red cross on the doorway distinguished it from the other houses on the block. The Assembly hall could hold 60-70 people. (Stokstad)
Title: Model of Walls and Baptismal Font/Baptistery of a Christian House-Church, Dura-Europos, Syria

Architect: Roman Christian

Date: c. 240 CE, destroyed 256 CE

Museum: Dura-Europos Collection. Yale University Art Gallery, New Haven, Connecticut

Medium: n/a

Size: n/a

Font: fr. Old English font, an early borrowing from Latin fons, fontis, “fountain”, A receptacle in a church for holy water - especially one used in baptism (wiktionary)

Note:

- The earliest Christians gathered in private apartments or in buildings constructed after domestic models. Earliest surviving Christian art dates to the early 3rd century and derives styles and imagery from Jewish and Roman visual traditions in the process called syncretism. Along the walls were scenes from Christ’s miracles and a monumental portrayal of women visiting his tomb about to discover his resurrection. (Stokstad)
- The decorations are the oldest known Christian iconographic program. (Gardner)
Excavation of the Dura-Europos synagogue paintings in 1932-1933: The West Wall

Architect: Roman Jewish

Date: 244-5 CE


Medium: tempera on plaster

Size: section approx. 40' (12.19 m) long

synagogue: a Jewish hall for worship

Note:

A synagogue can be any large room where the Torah scrolls are kept and read; it was also the site of communal social gatherings. Some synagogues were located in private homes or in buildings originally constructed like homes. This first synagogue in Dura-Europos consisted of an assembly hall, a separate alcove for women and a courtyard. After a remodel in 244-5 men and women shared the hall, and residential rooms were added. The assembly hall had a bench along its walls and a niche for the Torah scrolls. (Stokstad)
Title: Wall with Torah niche, from a house-synagogue, Dura-Europos, Syria

Architect: Roman Jewish  
Date: 244-245 CE

Note: Scenes from Jewish history and the story of Moses from Exodus, unfold in a continuous visual narrative, employing the Roman tradition of epic historical presentation (such as at Trajan’s column. (Stokstad)

Museum: Reconstructed in the National Museum, Damascus, Syria

Medium: tempera on plaster

Size: section approx. 40' (12.19m) long
**Title:** The West Wall  
**Architect:** Roman Jewish  
**Date:** 244-5 CE  
**Source:** https://en.wikipedia.org/wiki/Dura-Europos_synagogue#/media/File:Dura_Synagogue_ciborium.jpg  
**Medium:** painted reconstruction  
**Size:** n/a  

**ciborium:** In ecclesiastical architecture, ("ciborion"; κιβώριον in Greek) is a canopy or covering supported by columns, freestanding in the sanctuary, that stands over and covers the altar in a basilica or other church. (wikipedia)  

**Note:**  
- This is called a ciborium on wikipedia, perhaps as well at the Museum in Damascus. The definition discussions note there may have been Jewish precedents. The word may derive from an Egyptian water lily used as a drinking vessel, but this is disputed.  
- Note the sacrifice of Isaac at top right.

**Egyptian water lily or lotus**
Title: The Finding of the Baby Moses: Detail of a wall painting from a house-synagogue, Dura-Europos, Syria

Architect: Roman Date: 244-245 CE

Museum: Reconstructed in the National Museum, Damascus, Syria

Medium: tempera on plaster Size: n/a

Note: Images such as this one contradicted the long-held scholarly belief that Jews of this period avoided figural decoration of any sort. (Stokstad)
Title: Moses and Hebrews Crossing the red Sea: detail of a wall painting from a house-synagogue, Dura-Europos, Syria

Architect: Roman Jewish  
Date: 244-245 CE

Museum: Reconstructed in the National Museum, Damascus, Syria
Medium: tempera on plaster  
Size: n/a

Note:
- Moses here appears twice to signal sequential moments in the dramatic narrative. To the left he leans toward the army of Pharaoh, which is marching along the path that had been created for the Hebrews by God’s miraculous parting of the waters; at the right he returns the waters over the Egyptian soldiers to prevent their pursuit. Over each scene is a large hand representing God’s presence in the miracles. (Stokstad)
- The use of human hands to represent God is not typical of Jewish tradition and no other image of God appears here.
Title: The prophet Samuel anointing the future King David: detail of a wall painting from a house-synagogue, Dura-Europos, Syria

Architect: Roman Jewish
Date: 244-245 CE

Museum: Reconstructed in the National Museum, Damascus, Syria
Medium: tempera on plaster
Size: n/a

Note:
• The Dura synagogue surprised scholars because the Second Commandment prohibits Jews from worshiping images. The expressionless figures stand in frontal rows, and exhibit stylized gestures – characteristics of Late Antique art. David’s brothers look on, one is missing legs. (Gardner)
Title: Synagogue, Ostia

Architect: Roman Jewish culture

Date: 41-54 CE, continued in use as a synagogue till the fifth century CE

Source: Photo by Vincenzo Suraceo

Medium: n/a  Size: n/a  Note: n/a
Title: Synagogue floor, Maon (Menois): Ḥorvat Ma'on (Khirbat al-Maʾin) near Nirim, southeast of Gaza

Architect: Roman Jewish

Date: circa 530 CE

Museum: Collection of the Israel Antiquities Authority/ Israel Museum, Jerusalem

Medium: Mosaic

Size: n/a  Note: n/a
Title: Ritual Objects, Beth Alpha
Synagogue floor, Galilee, Israel

Architect: Marianos and son Hanina

Date: 6th century

Source: https://blogs.ancientfaith.com/orthodoxbridge/wp-content/uploads/sites/27/2013/07/beth-alpha-synagogue-mosaic-ark-1.44.0.1050.788.1024.768.c.jpg

Medium: mosaic

Size: n/a

Note: the shrine that holds the Torah is flanked by menorahs and growing lions. This part of the mosaic represents the metaphysical realm. The mosaics also include a zodiac and the sacrifice of Isaac. The synagogue had a central nave, an aisle on each side, and a vestibule and courtyard. (Stokstad)
Title: Zodiac, Beth Alpha
Synagogue floor, Galilee, Israel

Architect: Marianos and son Hanina

Date: 6th century

Source: wikipedia

Medium: mosaic   Size: n/a

Note:
At the center is the sun in a chariot set against the night sky. The zodiac signs have Hebrew labels. This and the prior panel were in the central nave. (Stokstad)
**Title:** Constantine the Great, from the Basilica of Maxentius and Constantine, Rome

**Date:** 325-326 CE  
**Museum:** Palazzo dei Conservatori, Musei Capitolini, Rome

**Medium:** Marble (but originally also had bronze on a wood frame)

**Size:** ht. of head 8'6" (2.6 m); ht. of statue if complete: approx. 40' / 12 m.

**Note:**

- **The Advent of Constantine: The First Christian Emperor:** By the late 2nd century the Pax Romana began to falter due to internal and external conflicts. By the mid-third century Rome began to lose its political primacy. Emperors rarely resided there, preferring more strategically located cities such as Milan, Trier, Nicomedia (modern Izmit, Turkey), and Salonika in northern Greece. Rome acquired some of its most magnificent buildings in terms of scale, technique, and decoration such as the Baths of Caracalla and Baths of Diocletian. (OUP)

- After the Tetrarchy the struggle for position followed with Constantine-I and Maximian’s son Maxentius. In 312 Constantine-I emerged victorious at the Battle of the Milvian Bridge where he had his vision that he’d carry the Chi Rho into battle and win. Thereupon he ended the persecution of Christians, with the Edict of Milan, a model of religious toleration in 313. In 324 Constantine-I defeated his last rival, Licinius and ruled as sole emperor until 337. 325 is his last visit to the city of Rome… The defining characteristics of Constantine’s face have been incorporated into a stylized, symmetrical pattern. (Stokstad)

- Constantine’s personality is lost in this immense image of eternal authority. (Gardner)
LATE CLASSICAL BUILDINGS - THE ARCH OF CONSTANTINE


**mortar**: binding substance, such as cement or lime, to hold rows of masonry together.

**Note:** The Arch of Constantine right and Basilica of Maxentius at center

- The Arch of Constantine was built to honor Constantine’s victory over Maxentius
- The impact of Christianity on Roman buildings was… a negative one. The imperial forums were abandoned...stones from Roman buildings were fired in large kilns to make lime for **mortar**. As late as 1606 Pope Pius V demolished the Temple of Minerva in the Forum of Nerva to obtain building material for the construction of a fountain.
Title: Arch of Constantine, Rome

Architect: Roman  Date: 312/5

Source: wikipedia

Medium: spolia from earlier monuments including eight freestanding Corinthian columns

Size: dwarfs the arch of Titus (Stokstad)

spolia: the incorporation of a fragment from another time or culture into a façade or in a building

tondi: circular compositions

Note:

• Three openings – the outer two are footways – flanked by columns on high pedestals; topped with a large attic story with elaborate sculptural decoration and an inscription. (Stokstad)

• many of the sculptures were brought from time of Trajan and illustrate events in his reign, but could be seen as “visually transferred the old Roman virtues of strength, courage and piety associated with these earlier exemplary emperors to Constantine himself. New reliefs underneath reused Hadrianic tondi. (Stokstad)

THE ARCH OF CONSTANTINE

statues of prisoners to celebrate the victory of Trajan over the Dacians in 2nd cent. CE.

reliefs celebrating the victory of Marcus Aurelius over the Germanic tribes in 174 CE.

tondi taken from a monument to Hadrian
THE ARCH OF CONSTANTINE

Title: Arch of Constantine, Rome

Architect: Roman  Date: 312/5 with earlier incorporated sculptures

Source: https://www.jeffbondono.com/TouristInRome/ArchOfConstantine.html

Medium: spolia from earlier monuments

Size: dwarfs the arch of Titus (Stokstad)

hierarchic scale: the use of differences in size to indicate relative importance. (Stokstad).

Note:

• Hadrianic tondi: the boar hunt demonstrates courage and physical prowess. The classicizing head, form-enhancing drapery and graceful poses of the figures betray a debt to the style of Late Classical Greek art. Constantine had Hadrian’s head recarved with his own or his father’s features. In the strip below, sculptors portrayed a ceremony performed by Constantine during his victory over Maxentius. They employ the blocky and abstract stylizations that became fashionable during the Tetrarchy. This two dimensional hierarchical approach, with its emphasis on authority and power rather than on individualized outward form, is far removed from the classicizing illusionism of earlier imperial reliefs. It is one of the Roman styles that will be adopted by the emerging Christian Church. (Stokstad)

• in other words sculptors are already losing their skills between the tondi and the reliefs below

• The compositional principles of Late Antiquity (such as hierarchic scale and rigid formality) become those of early medieval art. (Gardner)
Note:

- Diocletian, who had proposed a four-man executive system for the empire, retired in 305 to Spalato, or the "little palace," on the Dalmatian coast. Diocletian's abdication ushered in a decade of dynastic infighting, with violent succession disputes. (OUP)

Title: Diocletian in Retirement
Source: Yonge, Charlotte Mary (1823-1901) Young Folk's History of Rome
Note:

• The palace was organized like a military castrum on a cross-axis inside a rectangular set of walls. The predominantly defensive appearance of Diocletian’s palace set the precedent for the fortified castles of medieval Europe. (OUP)

• The two “avenues” intersect at a forum-like courtyard. Note the watchtowers guarding the gates. (Gardner)

• The two northern squares were probably for guests and household officers; the southern portion had the Imperial apartments and an arcaded gallery overlooking the sea. The north, south and west walls are lined with cells for slaves and soldiers. (Fletcher)
Ruins of the Palace of Diocletian at Spalato (Split)

Architect: built for emperor Diocletian
Date: early 4th cent.

Source: wikipedia
Medium: courtyard
Size: use people for scale

Note:
• The imperial residence had a temple-like facade with an arch inside the pediment with Diocletian presenting himself as a god. (Gardner)
• There are few precedents for the arch form; arches springing directly from the column capitals, and at the porch (center) the whole entablature is turned into an arch. (Fletcher)
Title: Temple of Jupiter (Heliopolis), Phoenicia (Baalbek, Lebanon)

Architect: commissioned by emperor Augustus

Date: late 2nd or early 3rd cent.  Note: n/a

Source: wikipedia

Medium: reconstruction image

Size: n/a
Title: Temple of Jupiter (Heliopolis), Phoenicia (Baalbek, Lebanon)

Architect: commissioned by Augustus   Date: late 2nd or early 3rd cent.

Source: https://www.pinterest.dk/pin/289497082272258169/

Medium: plan   Size: see scale

Note: This plan doesn’t show the Temple of Venus.

- Christian fanatics went to Baalbek to destroy idols. They were initially beaten back and pagan rituals continued there until about 380 CE. But bit by bit the Christian emperors tightened their grip. The sanctuary at Baalbek was eventually destroyed and its remnants redesigned as a relatively humble church. The liquidation of sculptures was so complete that not a single example has survived. So devastating was the destruction of the pagan world that it took a thousand years until the 15th century, before interest in its existence was anything more than fleeting. (Wiley)
Title: Temple of Bacchus (Heliopolis), Phoenicia (Baalbek, Lebanon)
Architect: Roman
Date: late 2nd or early 3rd century
Note: n/a
Title: Temple of Jupiter (Heliopolis), Phoenicia (Baalbek, Lebanon)

Architect: commissioned by emperor Augustus

Date: late 2nd or early 3rd century

Source: Library of Congress

Medium: Photo, 1890

Size: n/a Note: n/a
Title: Temple of Venus, Phoenicia (Baalbek, Lebanon)

Architect: Roman    Date: mid-3rd century


Medium: plan    Size: see scale

Note:
Significant deviations from the norms of Classical art – the platform is scalloped all around the cella; the only instance of five sided Corinthian columns (at the back) and a scalloped entablature this serves to buttress the shallow dome.

(Gardner)
Title: Temple of Venus, Phoenicia (Baalbek, Lebanon)

Architect: Roman    Date: mid-3rd century


Medium: plan    Size: see scale

Note: note the two drawings (prior slide and this one) are slightly different.
Note: Portions of Western Europe that had been part of the Roman Empire entered a sustained period of decline. From the first centuries of the Christian era, outposts of the empire had been repeatedly besieged by waves of nomadic peoples migrating from Central Asia, eventually overran the frontiers established by Rome, and occupied the city of Rome by 476. Gradually the nomads settled, converted to Christianity and attempted to continue Roman government traditions. This was now the Medieval period or Middle Ages, separating Western Rome and the Renaissance. Literacy disappeared. Feudalism became established. (Moffett)
In the northern capital of Trier, Constantine erected city walls, a large bath complex, and an imperial palace with a formidable basilica. (OUP)

In 380 Emperor Gratian made Trier his residence, bringing the flow of money north. (Wiley)

Note: plus we get the Karl Marx house!
Note:

- this wasn’t saved by becoming a church, but a 10th century holy man made it his cell. Then it became a church… Before that, when entering “you were faced by a massive iron portcullis; if admitted, you were led into a courtyard, then through to the gate proper. On either side were arcaded towers bristling with guards ready to pour down missiles on any hostile force trapped between the portcullis and the gate.” Peter Heather, The Fall of the Roman Empire, OUP, 2006

- Constantine Chlorus and his son Constantine-I also fortified the city with walls. (Stokstad)
THE BASILICA – AULA PALATINA

**Title:** Audience Hall/ Constantine’s Basilica, Trier (Germany)

**Architect:** Roman built by Constantine Chlorus (r. 293-306) and his son Constantine-I, possibly paid for by the Treveri people **Date:** early 4th cent. CE

**Source:** wikimedia, photo by Kleon3

**Medium:** originally finished in white plaster

**Size:** 190’/ 67 m. l, 95’/ 27.5 m. w., 95’/ 30 m. interior h.

**basilica:** an ancient Roman meeting hall, oblong in plan with a high central space lit by clerestories fr. Greek basilikos “kingly”

**nave:** in a Roman basilica or Christian church, taller central space lit by clerestories, flanked by aisles.

**Note:** Basilicas, as halls of justice and commercial exchanges, indicate clearly, by their central position, the importance of law and business in Old Rome. These buildings are a link between Classic and Christian architecture. The usual plan was a rectangle, twice as long as its width. Two or four rows of columns formed a ‘nave’. (Fletcher)