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

Artist: Roman built by Constantine Chlorus (r. 293-306) and his son Constantine-I, possibly paid for by the Treveri people  
Date: Early 4th cent.  
Source: http://projects.mcah.columbia.edu/medieval-architecture/htm/related/ma_trier_02.htm

Medium: reconstructed elevation and floor plan  
Size: see scale

apse: a vaulted semicircular or semi-polygonal wall recess or extension of a hall, usually found at the sanctuary end of a Christian church

narthex: the transverse vestibule of an early Christian church

Note:

• “In the 4th century the basilica was flanked by porticoes and the more private areas of the palace. Trier was built by members of the Treveri who wanted their own Roman city.” Peter Heather, *The Fall of the Roman Empire*, OUP, 2006

• This basilica’s large size and simple plan and structure exemplify the architecture of the tetrarchs: no-nonsense, imposing buildings that would impress their subjects. Note an apse opposite the door and double tiers of arched windows opening into the single large space. What was the apse in the portico for? (Stokstad)

• Pagan associations rendered Roman temples unsuitable models for Christian worship, but the connotations of assembly hall and court of justice pertaining to basilicas suited the new religion much better. Basilicas could accommodate large crowds and their layout created processional space. With minor modifications (using the seat of the magistrate for an altar) the Roman basilica form was adapted to Christian ritual. (Moffett)
Title: Audience Hall of Constantine Chlorus (now known as the Basilica). Interior: view of the nave, Trier

Medium: postcard, 1901 – note the niches with statues

chancel: the rear, usually eastern, section of a Christian church containing the choir and the principal altar; from the Late Latin word cancellus “lattice” (Fletcher)

Note: Very simple inside compared to the Basilica of Maxentius in Rome. (Gardner)

Photographic source: Pearson

Medium: originally finished in marble veneers; black and white mosaic tiles in geometric patterns on the floor, a flat coffered wooden roof covers the nave and apse.

Size: height of room 100'/30.5 m
Title: cross surmounted by the Christ/Constantinian monogram (chi rho) within a wreath with doves picking its fruit.

Architect: Roman  Date: ca. 340  Size: n/a

Source: https://www.artway.eu/content.php?id=1871&lang=en&action=show

Medium: detail, marble relief on a Roman sarcophagus

Note: but of course the Christian symbols are flanked by Corinthian columns.

- Christ is not shown here hanging on the cross. The early Christians were reluctant to depict him either dead or suffering. Instead, an empty cross hints at what was. Beneath it are two seated soldiers—one dozing off and the other looking up, perhaps pondering the event. This arrangement is evocative of the Resurrection, with the two guards outside the tomb. Intentionally so. By superimposing the cross over the empty tomb, the craftsmen show how the Crucifixion and the Resurrection are one unified event. The cross was not the end of the story. Christ conquered it; he emerged as Victor. (V.E. Jones, artway.eu)
THE FORUM - BASILICA OF MAXENTIUS

Title: Plan of the Imperial Forums, Rome - Basilica Of Maxentius

Architect: Romans

Date: Forums: Caesar 48 BCE; Augustus 2 BCE; Vespasian 75 CE; Trajan 112 CE

Source: Pearson

Size: nave 265’ l., 83’ w. x 120’ h.

Note: When Constantine the Great left Rome and formally dedicated Constantinople as the New Rome in 330 the city of Rome became a backwater almost overnight. (Wiley)
Title: Basilica of Maxentius, Rome

Architect: begun by Maxentius, finished by Constantine

Date: begun 306

Source: https://jsah.ucpress.edu/content/69/3/35.2.figures-only

Medium: ruin with 20’ deep brick faced concrete walls

Size: nave 265’ l., 83’ w. x 120’ h.

Aisle: a lateral division of a Christian church or an ancient Roman basilica parallel to the central nave and separated from it by colonnades

Note:
• adjoins the Forum Romanum
• this is just the side aisle
• This was the last important imperial government buildings erected in Rome. Basilicas had been columnar halls, but Maxentius ordered his engineers to create the kind of large unbroken vaulted space found in public baths. (Stokstad)

Constantine’s rival, Maxentius (r. 306–312), began a quite different style of basilica in Rome, one of the grandest vaulted concrete structures. Maxentius promoted his claim to power through the patronage of public projects: the restored Senate house and Temple of Venus and Rome, which stood next to his new basilica and a new hippodrome attached to his palace on the Via Appia. He erected an impressive rotunda, the Mausoleum of Maxentius, a copy of the Pantheon at half scale. The rivalry between Constantine and Maxentius climaxed in 312. Constantine prevailed and attributed his victory to his sympathy for Christianity. As a pro-Christian interloper, Constantine alienated the Roman senatorial class, which nonetheless rewarded him with the Arch of Constantine, next to the Colosseum (OUP).
Title: Basilica of Maxentius, renamed Basilica of Constantine
Architect: built by Maxentius  Date: circa 307 CE  Note: n/a
photographic source: Pearson
Medium: ruin
Size: nave 265’ l., 83’ w. x 120’ h.
Title: Reconstruction of The Basilica of Maxentius and Constantine (Basilica Nova).
Architect: built by Maxentius  Date: 306-313 CE
Source: wikipedia
Medium: plan and urban plan of the Forum
Size: nave 265’ l., 83’ w. x 120’ h.

Note:
- Christians would adopt this directional focus along a central axis from entrance to apse when designing basilican churches. (Stokstad)
Note: one gets the sense how the Basilica was wedged into its location.

- In an earlier age, a tomb could not possibly have been mistaken for a basilica or a bathing establishment. Roman architecture created clearly defined architectural environments for the various urban functions. But by the 3rd century distinctions were rapidly disappearing and being reformulated, as with Maxentius’ basilica which was modeled on an imperial bath building. In early Christian architecture when house churches were no longer needed, this trend accelerated as various forms were studied and reevaluated for their compatibility with developing liturgical needs. (Wiley
Constantine put his own stamp on projects Maxentius had started. He may have changed the orientation by adding an imposing new entrance in the center of the long side facing the Via Sacra and a giant apse facing it. He also commissioned a colossal 30’ statue of himself for placement within an apse becoming a permanent stand-in the the emperor. (Stokstad)
Title: Church of Santa Maria Degli Angeli (Baths of Diocletian)

Architect: Roman and reconstructed in the 16th century following a design by Michelangelo as a church

Date: 4th century, reconstructed in the 16th century

Note: Metaphorically we are seeing the Baths of Diocletian filtered through Michelangelo’s retrofit as a church.

Source: wikipedia

Medium: interior view
Title: Reconstruction of the Basilica of Maxentius and Constantine (Basilica Nova)

Architect: Roman     Date: constructed 306-313 CE

Note: as a similar metaphor here we recreate what this possibly looked like as a basilica.
- The columns support entablatures from which spring the nave vaults. (Fletcher)

Source: Modeling, texturing, post work by Tölgyesi András
Medium: illustration
longitudinal plan building: any structure designed with a rectangular shape and a longitudinal axis. In a cross shaped building, the main arm of the building would be longer than any arms that cross it, such as a basilica. (Stokstad)

central plan: a ground plan that is symmetrical in all directions (rather than an axial plan)

Note:
- The developing Roman Christian community had special architectural needs. Greek temples had served as the house and treasury of the gods, but with Christianity an entire community needed to gather inside a building to worship. (OUP)
- They also needed locations for special activities such as the initiation of members, private devotion and burials. Beginning with the age of Constantine, longitudinal-plan pagan basilicas provided the model for congregational churches, and central-plan tombs provided a model for baptisteries and martyr’s shrines. (Stokstad)
- When Constantine conferred official recognition on Christianity and became its first imperial sponsor, the question became what form should their new buildings – churches – not temples, take. (Gardner)
Pilgrimage church: a site attracting visitors that wish to venerate relics. (Stokstad)

Note:
- Building Old St. Peter’s to the west of the Tiber avoided confrontation between Rome’s Christians and those who worshiped the old gods. The present day church is a replacement. Originally churches, like the temples faced east (like Old St. Peter’s) but by the end of the 4th century that was reversed with the entrance on the west, and the apse east. (Gardner)

- Though the city of Rome had lost its political and economic power it became an important religious and pilgrimage center for it had the burial places of St Peter, Paul and other martyrs. The Christianization of Rome meant Rome was no longer dominated by a forum, agora or palace, but by monasteries, baptisteries and churches in the farthest reaches of the city. (Wiley)
Constantine built Rome’s first imperially sponsored church, St. John’s in the Lateran. The Lateran’s layout, which required ample space for gathering and moving in procession, followed a five-aisle longitudinal plan. The emperor also donated the palace next to it to the bishop of Rome. (OUP)

Greco Roman temples housed only statues of deities and offerings while the priests and worshipers stood outside for the rituals. Basilicas were ideally suited as places for congregation and architects selected these secular building types as models for the first churches. As in basilicas the new churches had clerestory windows above the central aisle/ nave arcade to provide natural illumination [to the center of the building]. (Gardner)

The basilica that imposed a pattern on church buildings by Constantine was the Church of St. John Lateran. Little of the original building is left. The entire outer surface was of little significance. It would be several centuries before the idea of a representative façade, which had previously been nurtured by the Romans would return as a design element in western churches. (Wiley)

It has been altered at various times as to have lost its original early Christian character. (Fletcher)
Note: octagonal
• Separate buildings used only for the sacrament of baptism were a feature of Early Christianity. As initially the rite was administered only on Easter, Pentecost and Epiphany, these buildings had to be of considerable size and until the end of the 6th cent., they sometimes adjoined the atrium or forecourt of the church, but afterward, and with the introduction of infant baptism, the baptistery was replaced by a font in the church, close to the entrance. When circular Roman temples or tombs were modified to meet the new requirements these were sometimes enlarged. It was difficult to cover the enclosed area with one roof supported only by outside walls, and therefore, whereas the Romans had used internal columns attached to the walls in a decorative way, the early Christians used columns constructively to support the central roof, and surrounded the whole with a one-storied aisle enclosed by an outer wall, which supported a lower roof. (Fletcher).
THE CENTRAL PLAN
CHURCH

Title: Martyrium of St. Byblas/
Babylas, Antioch

Architect: Roman Christian  Date: 378

Source: https://en.wikipedia.org/wiki/Church_of_the_Holy_Apostles#/media/File:The_Kaoussie_Church,_also_known_as_the_martyrion_of_Saint_Babylas,_in_Antioch_(Syria).jpg

Medium: floor plan  Size: n/a

Note:
- believed to have been inspired by the Church of the Holy Apostles, Constantinople, while it existed.
- Comprised of four aisle-less arms. Baptisteries were new kinds of spaces and they challenged the form of the basilica, which in Roman days was a space without side rooms. Fitting these spaces into the basilica scheme was to become a main design problem in the coming millennium. In St. Byblas, they are simply stapled to the side of the building (Wiley)
Title: Church of Mary, Ephesus  
Architect: Roman Christian  
Date: early 5th century  
Source: wikipedia  
Medium: plan, urban plan  
Size: see scale  

Note:  
At St. Mary’s the baptistry is appended to one side of the atrium. (Wiley)
WHITE MONASTERY/ DEIR – EL-ABIAD, EGYPT

Title: White Monastery/ Deir-El-Abiad, Egypt

Architect: Coptic, founded by St. Pigol

Date: 440  Source: http://egypt.umn.edu/WhiteChurch.html

Medium: plan, limestone ruins  Size: see scale

Note:
• White refers to white limestone. (Wikipedia)
• Takes on an Egyptian flavor in its compact boxlike shape. It includes an unusual triconch at the head. (Wiley)
**ST. CATHERINE’S MONASTERY, SINAI, EGYPT**

**Title:**  S. Catherine’s Monastery, Sinai, Egypt

**Architect:**  built by Emperor Justinian, enclosing the chapel of the Burning Bush

**Date:**  reconstruction 548-65  **Source:**

**Medium:**  entire complex, plan  **Size:**  see scale

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**Note:**

- Monasticism dates back to the 3rd cent. when some devout Christians became hermits in the desert. By the 4th cent. some had formed secluded communities. Here Justinian fortified the walls and commissioned the church. (Stokstad)
Title: The Transfiguration, S. Catherine’s Monastery, Sinai, Egypt

**Architect:** built by Emperor Justinian

**Date:** reconstruction 548-65  **Source:** Pinterest

**Medium:** apse mosaic  **Size:** n/a

**Note:**
- Because of its remoteness its icons and mosaics escaped the ravages of the Iconoclast movements of the 8th and 9th centuries. (Fletcher)
- Below Jesus, King David is arrayed like a Byzantine emperor. The three apostles next to and below Jesus fell to the ground and were overcome by fear, are active and three dimensional rather than flattened. There is no suggestion of a landscape. (Stokstad)
Title: Simon Stylites and scenes from his life;
Date: (right) 1550-1575
Source: wikimedia;
Medium: illumination

stylite (pl. stylites): (Christianity, historical) A Christian ascetic in ancient times who lived alone on top of a tall pillar. (wiktionary)

Note: Saint Simeon Stylite the Elder/ Symeon the Stylite (c. 390 - 459) a Syriac ascetic saint who lived 37 years on a small platform on top of a pillar near Aleppo. Several other stylites later followed his model (the Greek word style means "pillar").

Shunning worldly glory and striving again to find his lost solitude, the monk [Simeon] chose a previously unknown mode of asceticism. He went up a pillar six to eight feet high, and settled upon it in a little cell, devoting himself to intense prayer and fasting. He gradually increased the height of the pillar on which he stood. His final pillar was 80 feet in height. Around him a double wall was raised, which hindered the unruly crowd of people from coming too close and disturbing his prayerful concentration.


**Title:** Old St. Peters, Rome  
**Architect:** built by Constantine  
**Date:** begun 326  
**Source:** OUP  
**Medium:** Reconstruction drawing  

**Size:** nave: 300’/112 m. long, the largest church in Christendom until the 11th century  

**basilica:** an ancient Roman meeting hall, oblong in plan with a high central space lit by clerestories  

**Latin cross:** cross with one arm longer than the others used for the plan for most Christian churches  

**relics:** material remains or objects associated with a saint  

(Stokstad)  

**transept:** the transverse arms of a cross-shaped church, a hall crossing the main axis at a right angle  

**Note:**  
- Constantine ordered the construction of a large new basilican church to mark the place where Christians believed St. Peter was buried. Old St. Peter’s was destroyed and replaced by a new building in the 16th century. Old St. Peter’s included architectural elements in a longitudinal plan arrangement that has characterized Christian basilican churches ever since. An atrium, or courtyard, in front of the basilica and a narthex across its width at the entrance end provided a place for people who had not yet been baptized. Five doorways are at the entrance end. Constantine’s architect added an innovative transept. (Stokstad)  
- Enshrined St. Peter’s tomb and his relics. The transept became standard much later taking on the symbolism of the Latin cross. Worshipers entered through the narthex. (Gardner)  
- note how the narthex forms one side of a quadrangle.  
- began as a martyrium. (Moffett)
Title: Old St. Peter’s Basilica, Rome

Architect: built by Constantine

Date: c. 326/7; atrium added later 4th cent.


Medium: floor plan; reconstruction drawing

Size: approx. 394’/120 m. l., 210’/64 m. w.

**bema:** fr. Greek “platform” (Fletcher)

**Note:**
- Constantine-I sponsored the most important church in Christendom, Old St. Peter’s. (OUP)
- The atrium: the open colonnaded courtyard was very much like at the Forum of Trajan, but called an atrium like at a private house. (Gardner)
- The nave can be described as a covered street with colonnades on both sides. (Wiley)
- An atrium or open rectangular forecourt surrounded by arcades, forms an imposing approach to the church and at the center is a fountain for ablutions. This is followed by the narthex or porch which opens onto the nave. The bema may have been the germ of the Medieval transept. (Fletcher)
**Title:** Old St. Peter's, Rome  

**Artist:** Jacopo Grimaldi  

**Date:** 1619  

**Museum:** Vatican Library, Rome  

**Medium:** drawing of interior  

**Size:** n/a  

**rafters:** the sloping supporting timber planks that run from the ridge beam of a roof to its edge (Gardner)  

**truss:** a horizontal spanning structural member made from a web of thin braces, usually arranged as triangles, achieving maximum strength while eliminating mass.  

**Note:**  

- By now concrete had been forgotten, (but what about the basilica of Maxentius?) so vaulting isn’t used. The art of masonry was also diminished. (Wiley)  

- This was a drawing made before Old St. Peter’s was dismantled. Columns supporting an entablature lined the tall nave, forming what is called a nave colonnade, and above the entablature windows within the upper walls brought light directly into the nave. Running parallel to the nave colonnade on each side was another row of columns that created shorter side aisles; these columns supported round arches rather than an entablature. The roofs of both nave and aisles were supported by wooden rafter. (Stokstad)  

- Roofs of basilicas were of wood, which the Roman knowledge of the roof truss permitted them to use over very large spaces. (Fletcher)
Title: Old St. Peter's Architect: built by Constantine

Date: (built circa 326, torn down early 16th cent.); 16th cent. painting

Museum: San Martino ai Monti, Rome

Medium: painting of interior; the columns were from pre-Christian buildings

Size: use the people for scale

baldacchino: an ornamental canopy over “Baghdad”, named for where the material originally came from

crypt: a room or story beneath the main floor of a church sometimes underground, containing graves, relics or chapels

Note:
- Sarcophagi and tombs lined the side aisles and graves were dug under the floor. (Stokstad)
- Placed at the junction of transept and apse was the tomb of St. Peter, surrounded by a railing marked by a canopy rising on twisted spiral columns that reputedly came from the Temple of Solomon in Jerusalem. (Moffett)
- The nave became a place where those who could afford the cost could be buried, and the floors were soon carpeted with graves. The transept was a unique space. At its focus, over the tomb of St. Peter in the crypt below and just in front of the apse, was a baldacchino. The transept only became common in the 9th century with the Carolingians. Large scale communal ritual overlapped with the message of imperial glory. (Wiley)
Title: Church of Santa Sabina, Rome
Architect: built by Bishop Peter of Illyria
Date: c. 422-432 CE
Source: wikipedia; https://jisforjourney.com/?p=22527
Medium: plan, brick exterior
Size: see scale

Note:
- Santa Sabina appears much as it had in the 5th century: a nave, single side aisles, and a rounded apse. (Stokstad)
- Early basilicas were austere on the exterior. (Gardner)
- St. Sabina is a replica of St. John in the Lateran, but its larger windows show a greater familiarity with masonry construction. Preserved the Constantinian tradition of a colonnaded basilica. (Wiley)
One of the earliest depictions of the crucifixion, from the upper left panel

Title: Church of Santa Sabina, Rome
Architect: built by Bishop Peter of Illyria
Date: c. 422-432 CE   Source: wikipedia
Medium: doors   Size: n/a
Note: n/a
Title: Sta. Sabina on the Aventine Hill, Rome

Architect: built by Bishop Peter of Illyria

Date: mid-5th century

Source: wikipedia

Medium: marble veneer and 24 fluted marble columns

Size: n/a

Note: the timber roof
- The clerestory windows would have admitted sunlight not only to illuminate the interior for the performance of the liturgy but also to make visible the frescoes and mosaics that commonly adorned the nave and apse of Early Christian churches. (Gardner)
- The architectural character of the basilican churches is rendered impressive and dignified by the long perspective of columns (supporting semi-circular arches and plain clerestory walls) which carry the eye along to the sanctuary. (Fletcher)
Title: Sta. Sabina on the Aventine Hill, Rome

Architect: built by Bishop Peter of Illyria  
Date: mid-5th century

Note: The spandrels portray chalices and patens for the Eucharist. (Stokstad)


Medium: marble veneer and marble columns  
Size: n/a
Title: Church of Santa Sabina

Architect: built by Bishop Peter of Illyria

Date: c. 422-32 CE

Source: Pearson

Medium: Interior view from side aisle, across the nave toward the entrance. The choir enclosure stands at the lower right

Size: n/a

Note:
The columns with Corinthian capitals were reused from a 2nd cent. pagan building. They support arches rather than an entablature. (Stokstad)
Title: Sta. Maria Maggiore, Rome

Architect: built under Celestine I (422–432)

Date: 5th century, the façade is 12th century, the campanile is 14th century.

Source: S. Russell Forbes, Rambles in Rome, 1887
https://www.gutenberg.org/files/43416/43416-h/43416-h.htm

Medium: exterior view

Size: nave 265’ l., 83’ w. x 120’ h.

Note:
• erected in the immediate aftermath of the Council of Ephesus of 431, which proclaimed Mary Mother of God. (wikipedia)
• the only church of which there is evidence that it was originally a pagan basilica. (Fletcher)
Title: Sta. Maria Maggiore, Rome

Architect: built under Pope Celestine I (422–432)

Date: c. 432

Source: wikipedia

Medium: interior view

Size: n/a

Note: don’t miss the floor.

• like St. Sabina, preserved the Constantinian tradition of a colonnaded basilica. (Wiley)
• the first major church in the west dedicated to Mary, construction began the year after the Council of Ephesus officially designated Mary as Theotokos “bearer of God” (Gardner)

• closely spaced columns carry the entablature. An “arch of triumph” figurative of the transition through death to eternal life, gave entrance to the sanctuary. The coffers may be from the Renaissance. (Fletcher)
• “The original architecture of Santa Maria Maggiore was classical and traditionally Roman perhaps to convey the idea that Santa Maria Maggiore represented old imperial Rome as well as its Christian future. As one scholar puts it, “Santa Maria Maggiore so closely resembles a second-century imperial basilica that it has sometimes been thought to have been adapted from a basilica for use as a Christian church. Its plan was based on Hellenistic principles stated by Vitruvius at the time of Augustus.” (wikipedia)
SANTA MARIA MAGGIORE, ROME

Title: Sta. Maria Maggiore
Architect: built under Celestine I (422–432)
Date: 5th century
Source: wikipedia, photo by Wolfgang Moroder
Medium: interior view  Size: n/a

tessara/ tessae: Latin for cubes or dice. A tiny stone or piece of glass cut to the desired shape and size for use in forming a mosaic (Gardner)

Note:

• noteworthy for the 5th century cycle of nave mosaics (see next slide) They were vehicles for instructing the congregation about biblical events and dogma in an age of widespread illiteracy. In Early Christian mosaics the tessae are usually glass which makes the surfaces sparkle. Because church mosaics were designed to be seen from a distance, usually had larger tessae, with the cubes set unevenly to catch and reflect light. (Gardner)

• the apse mosaic though is later, though note ones on chancel arch.

• The vista was rounded off by an apse with a semi-dome, lined with marble slabs and owned with a semi-dome encrusted with glittering golden mosaics in which Christ appears surrounded by prophets, saints and martyrs. (Fletcher)
SANTA MARIA MAGGIORE, ROME

Title: Sta. Maria Maggiore   Architect: built under Celestine I (422–432)
Date: 5th cent.   Source: wikimedia, wikipedia   Size: n/a
Medium: mosaics in the nave: the Story of Moses and the Red Sea, and Bethlehem (on the right side of the chancel arch).

Note:
- the biblical scenes show people in togas, showing a continuation of the classical tradition. Bethlehem has some classical architecture.
- These mosaics gave historians insight into artistic, religious, and social movements during this time. As Margaret Miles explains the mosaics in Santa Maria Maggiore have two goals: one to glorify the Virgin Mary as Theotokos (God-Bearer); and the other to present "a systematic and comprehensive articulation of the relationship of the Hebrew Bible and the Christian scriptures as one in which the Hebrew Bible foreshadows Christianity." (wikipedia)
- The towns are like those of Roman murals and the figures are still modeled, rather than flat. (Gardner)
SANTO STEFANO ROTONDO, ROME

Title: Sto. Stefano Rotondo, Rome
Architect: Roman
Date: 468-83
Source: it.wikipedia; OUP
Medium: plan; reconstruction drawing
Size: 64 m./210’ dia.; the largest circular church extant

ambulatory: processional passageway around a shrine or flanking the apse of a Christian church
chapel: a small area within a Christian church containing an altar and used for private prayer

Note: rotation discrepancies between the two drawings

• Rome after Constantine: The Last Classical Buildings: After Constantine’s departure from Rome in 326, the city slowly yielded power to the Church. The early Christian basilicas of the fifth century constituted the final works achieved with the classical traditions of ancient Roman architecture. Between the two sackings of Rome (Vandals and Ostrogoths) the popes took the place of the emperors as the prime source of patronage. They sponsored several new churches: Santa Sabina; Santa Maria Maggiore; Santo Stefano Rotondo. They used a particularly refined classical style, a statement of Rome’s ability to survive with dignity. The devastation of Italy continued throughout the sixth century. During the chaos, the popes transformed some of the great imperial monuments of the city, including the Senate house and the Pantheon, into shelters for the church and its institutions. The Pantheon, originally dedicated to all of the gods, now earned respect as a sacred Christian shrine. (OUP)
• embodies a complex intersection of cross and rotunda. (Wiley)
• The largest existing circular church. A central circular area is encompassed by concentric inner and outer ambulatories. The outer of these is divided into eight segments by the four chapels which radiate, in cross formation from the inner ambulatory. (Fletcher)
SANTO STEFANO ROTONDO, ROME

Title: Sto. Stefano Rotondo, Rome
Architect: Roman  Date: 470’s
Note: n/a

Source: teggelaar
Medium: interior view
Size: n/a
Milan was an imperial residence from 353 onward and became an architectural citer. Five new churches were built and three remain to this day. (Wiley)
SANT’AMBROGIO, MILAN

Title: Sant’Ambrogio, Milan

Architect: built by St. Ambrose, Archbishop of Milan

Date: 379–386, reworked in the 11th and 12th centuries

Source: Britannica

Medium: atrium court

Size: n/a

cathedral: a bishop’s church, usually the principal church in a city, derived from cathedra, “chair”, the bishop’s throne

Note:

Milan on the Eve of the Gothic Advance: As the most important crossroads city in the middle of the plains of Northern Italy’s Po valley, Milan replaced Rome for most of the 4th century as the capital of the western empire. Waves of invaders devastated Milan in the early 5th century, erasing most of its Roman fabric. When the barbarians began to infiltrate Italy as settlers, mercenaries, and eventually rulers, the new power of bishops dominated the Italian cities. Milan’s bishop, St. Ambrose (ca. 338–397) made his base in the recently built cathedral of Santa Tecla. (OUP)
SAN LORENZO MAGGIORE, MILAN

Note: Ambrose’s imperial rivals created the most impressive early Christian church, now called San Lorenzo, in Milan. Milan’s success as a Christian capital was brief. The early Christian churches of Milan, however, survived relatively unharmed.
SAN LORENZO MAGGIORE, MILAN

Title: San Lorenzo Maggiore, Milan
Architect: Roman
Date: 380’s
Source: en.wikipedia
Medium: double height conch
Size: n/a
Note: n/a
end of Chapter 6, part 1