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Chronological Table

	EVENTS	WORKS OF ART
700	711–713. Arab conquest of Spain.	712–744. <i>Ciborium</i> of Valpolicella (inscription).
725	716–754. St Boniface founds and organizes the Church of Germany.	731–741. In Rome Pope Gregory III places six columns of onyx in front of the <i>confessio</i> of St Peter's.
	732–735. Charles Martel halts the Arab invasion of Gaul and subjugates Aquitaine.	739–740. At the abbey of San Pietro in Valle, near Ferentillo, stone slab with figure reliefs, inscribed with the name of Duke Hildericus.
	742. Carloman calls on St Boniface to reform the Frankish clergy. Birth of Charlemagne.	About 740. Altar given by Duke Ratchis to the church of San Martino at Cividale (inscription).
	742–766. St Chrodegang bishop of Metz.	744. Tomb of St Cumian at Bobbio.
	743–751. Reign of Childeric III, last Merovingian king.	
	744. Founding of the monastery of Fulda by Sturm, a disciple of St Boniface.	
	749. Founding of the monastery of Gorze in the diocese of Metz.	About 750. Construction of the abbey of Fulda. Gold cover of the Lindau Gospels.
750	751–768. Reign of Pepin, crowned king at Soissons by St Boniface.	752–757. In Rome Pope Stephen II adds a bell tower to St Peter's.
	752. Stephen II becomes pope. Aistulf attacks the papal state.	754. Pope Stephen II consecrates the abbey church of Saint-Denis, restored by Fulrad, abbot since 749. Gundohinus Gospels.
	753–754. Stephen II crosses the Alps and crowns Pepin at Saint-Denis. Pepin's campaign against the Lombards.	
	About 754. St Chrodegang, bishop of Metz, draws up a new rule for the clergy of his cathedral, regulating their common life as canons. The Church of Metz adopts the Roman liturgy.	760. Great Mosque of Baghdad.
	756. Siege of Rome by Aistulf. Pepin leads as new expedition into Italy. Death of Aistulf.	762–c. 786. Altar in Cividale cathedral inscribed with the name of the patriarch Sigwald.
	757–774. Desiderius succeeds Aistulf as king of the Lombards.	763. Construction of the first monastery of Lorsch.
	About 760. From Rome Pope Paul I sends King Pepin the <i>Antiphonary</i> and the <i>Responsorial</i> , urging him to adopt the Roman liturgy for the Church of Gaul.	Before 768. Church of Santa Sofia at Benevento.
	761–771. Iconoclast controversy.	
	765, 797 and 802. French embassies to Baghdad.	
	768. Death of Pepin. Crowning of Charlemagne at Noyon and of Carloman at Soissons. Arab embassy to Gaul.	
	768–772. Pontificate of Pope Stephen III.	
	769. The Lateran synod condemns the iconoclasts.	
	About 769. Founding of the abbey of Brantôme.	
	771. Death of Carloman. Charlemagne reigns alone.	
	772. Founding of the abbey of Kremsmünster.	772–795. In Rome, under Pope Adrian I, six silver-plated images are placed on the doors of St Peter's: Christ between the archangels Michael and Gabriel, and the Virgin between St Andrew and St John. The church of Santa Maria in Cosmedin rebuilt. A Psalter written by Dagulf is given to the pope.
	772–774. Desiderius invades the papal state and assumes the title of Patrician of the Romans. Charlemagne besieges Pavia. He proclaims himself king of the Lombards. He pays his first visit to Rome.	
	772–795. Pontificate of Pope Adrian I.	

	EVENTS	WORKS OF ART
775	778. Charlemagne in Spain. Roncevaux. Founding of the abbeys of Lagrasse and Arles-sur-Tech.	775. Dedication of the abbey church of Saint-Denis in the presence of the king and the court.
	779–780. Expeditions to Saxony. Founding of the abbey of Cormery.	775–800. Tomb of St Pontius at Cimiez, near Nice (inscription).
	781–782. Charlemagne spends Easter in Rome. He summons Theodulf and Alcuin to Gaul.	777. A second monastery built at Lorsch on a more suitable site, a short distance from the first.
	About 782. Founding of the abbeys Aniane and Charroux.	After 777. The palace of Nijmegen built for Charlemagne.
	785. Conquest of Saxony. Charlemagne demands tribute from the subjects of the papal state.	About 780. Epitaph of St Vultchaire at Saint-Maurice d'Agaune.
	787. Charlemagne at Capua and Benevento. Creation of the Saxon bishoprics. The second council of Nicaea decides in favour of images.	781–783. Godescalc Gospels.
	787–789. Charlemagne provides for the establishment of monastic and cathedral schools.	After 783. Dagulf Psalter.
	788. Conquest of Istria.	785. Work begins on the Great Mosque of Cordova.
	789. <i>Admonitio generalis</i> of Charlemagne for the extension of the Roman liturgy introduced into Gaul by his father Pepin.	About 785. Ada Gospels.
	790–792. The <i>Libri carolini</i> .	787. At Ingelheim, near Mainz, Charlemagne begins construction of a palace, which Louis the Pious had finished and decorated with paintings.
	791. Evangelization of Pannonia.	788–821. The two Bibles of Theodulf.
	791–796. War against the Avars. Revolt of north Saxony.	About 788. Marble tomb of Archbishop Gratosus at Ravenna.
	About 791. Angilbert made councillor of Charlemagne and abbot of Saint-Riquier. First raids by the Northmen in England.	790–799. Reconstruction of the abbey of Saint-Riquier at Centula by Angilbert.
	After 791. Einhard at the court of Charlemagne.	790–800. Coronation Gospels, Aachen Gospels, Xanten Gospels.
		790–819. Enlargement of the abbey church of Fulda.
		About 790. The abbey of Moyennoutier orders a metal reliquary shrine for the remains of St Hidulf.
		About 790–after 800. Construction of Charlemagne's palace and chapel at Aachen.
		791. Epitaph of Bishop Arricius (Musée de l'Ariège, Foix).
		794–808. Aaron, bishop of Auxerre, raises a gold and silver <i>ciborium</i> over the main altar of the cathedral of St Stephen.
		795. Epitaph of Pope Adrian I, engraved at Charlemagne's behest.
		796–816. At Porto, near the mouth of the Tiber, stone <i>ciborium</i> with inscription and interlace designs.
		About 798. In Rome Pope Leo III places bronze doors at the entrance to the <i>confessio</i> of San Paolo fuori le Mura.

	EVENTS	WORKS OF ART
800	<p>799–816. Leidrad, friend of Alcuin and Theodulf, and <i>missus</i> of Charlemagne, is bishop of Lyons.</p> <p>800. Charlemagne crowned emperor in Rome by Pope Leo III. Capitulary <i>De Villis</i>.</p> <p>About 800. Founding of the abbeys of Caunes, Chanteuges, Cruas, Montolieu and Saint-Savin-sur-Gartempe.</p> <p>801. Expedition to Dalmatia. Capture of Barcelona.</p> <p>About 801–after 817. Magnus, one of the <i>missi</i> of Charlemagne, is bishop of Sens.</p> <p>804. Founding of the abbey of Gellone. Death of Alcuin.</p> <p>805–806. Conquest of Bohemia.</p> <p>807. Harun al-Rashid gives the Franks right of access to the holy places.</p> <p>809–812. Conquest of Venetia and of the Spanish March.</p> <p>810. Frisia ravaged by Danish raiders.</p> <p>813–c. 847. Frothaire bishop of Toul.</p> <p>814. Death of Charlemagne. Death of Angilbert. Founding of the abbey of Cornelmünster, near Aachen.</p> <p>814–821. The abbey of Noirmoutier and the Isle of Ré repeatedly ravaged by the Northmen.</p> <p>814–840. Reign of Louis the Pious.</p> <p>816. Statute of Aachen permitting cathedral canons to have separate dwellings within the chapter precincts.</p> <p>816–840. Agobard bishop of Lyons.</p> <p>817. Louis the Pious makes Einhard the preceptor of his son Lothair.</p> <p>817–824. Pontificate of Pope Pascal I.</p> <p>After 817–828. Jeremiah, former chancellor of Charlemagne, is bishop of Sens.</p> <p>818. Hinduin abbot of Saint-Denis.</p>	<p>799. Consecration of the palace church at Nijmegen.</p> <p>799–814. Leidrad, archbishop of Lyons, rebuilds the church of the Saints-<i>Apôtres</i>, later dedicated to Saint Nizier.</p> <p>799–after 816. Construction of the cathedral of Saint-Jean at Lyons by Archbishop Leidrad and his successor Agobard</p> <p>799–818. Construction at Germigny-des-Prés of the villa and the oratory of Theodulf, bishop of Orléans and abbot of Fleury (Saint-Benoît-sur-Loire). The dedication of the oratory apparently took place in 806.</p> <p>About 800. Cutbercht Gospel Book. Mondsee Psalter. Codex Millenarius. Work begins on Cologne Cathedral under Archbishop Hildebold. Stone <i>ciborium</i> in the Cortona museum with inscription and reliefs. Wooden cart from the Oseberg Ship Burial preserved in Oslo museum. Marble cross with inscription and vine scrolls in the church of San Giovanni in Monte at Bologna.</p> <p>807–824. Under Angelelme, bishop of Auxerre, the altars of the cathedral complex, Saint-Etienne, Notre-Dame and Saint-Jean, are plated with silver.</p> <p>807–830. Wolfcoz Psalter.</p> <p>810. <i>Ciborium</i> with inscription, interlace designs and vine scrolls in Sant'Apollinare in Classe, Ravenna.</p> <p>About 810. St Gall Psalter.</p> <p>814–826. Construction of the church of Saint-Quentin.</p> <p>816–827. Pictures of Louis the Pious, Pope Stephen IV and Archbishop Ebbo on the pediment of Reims Cathedral. Inscription commemorating the coronation of the emperor by the pope.</p> <p>816–837. The 'St Gall plan,' a project for the reconstruction of the St Gall monastery drawn on parchment, is sent to Abbot Gozbert.</p> <p>816–841. Construction of the crypts of Saint-Médard at Soissons.</p> <p>816–862. Construction of Reims Cathedral.</p> <p>817–824. Several churches in Rome are enriched with mosaics and goldwork by Pope Pacal I. Chapel of San Zeno in the church of Santa Prassede, Rome.</p>

	EVENTS	WORKS OF ART
825	<p>820. The Northmen appear at the mouth of the Seine.</p> <p>Before 821. Einhard's <i>Vita Karoli (Life of Charlemagne)</i>.</p> <p>821. Death of Benedict of Aniane and Theodulf.</p> <p>About 822. Founding of the monasteries of Corvey and Herford in Westphalia.</p> <p>823. Birth of Charles the Bald. Coronation of Lothair I by Pope Pascal I.</p> <p>823–855. Drogo, a natural son of Charlemagne, is bishop of Metz.</p> <p>About 823. <i>De ecclesiasticis officiis</i> by Amalarius.</p> <p>824. The poet Ermoldus Nigellus exiled to Strasbourg.</p> <p>827. Einhard writes his account of the transfer of the relics of Sts Marcellinus and Peter from Rome to Gaul. He founds the abbey of Seligenstadt.</p> <p>827–844. Pontificate of Pope Gregory IV.</p> <p>Before 828. Founding of the monastery of Schänis.</p> <p>828. Founding of the abbey of Saint-Genou.</p> <p>829–836. Aldric, <i>praeceptor palatii</i> and abbot of Ferrières, is bishop of Sens.</p> <p>830. Revolt of the sons of Louis the Pious.</p> <p>831. Louis the Pious regains power.</p> <p>About 831. Founding of the abbey of Saint-Sauveur at Redon.</p> <p>832–833. The sons of Louis the Pious again in revolt.</p> <p>832–857. Aldric, confessor of Louis the Pious, is bishop of Le Mans.</p>	<p>About 819. The monks of Noirmoutier, harassed by Norse raiders, move to their villa at Déas and there rebuild the church.</p> <p>820–822. Construction of the church of St Michael, on a circular plan, at the abbey of Fulda.</p> <p>820–830. Utrecht Psalter.</p> <p>About 820. Construction of the abbey church of Charroux with the help of Louis the Pious. Ebbo Gospels.</p> <p>821–828. Aldric, abbot of Ferrières, builds the church of Saint-Pierre.</p> <p>821–c. 840. Reliquary in the form of a triumphal arch given by Einhard to the abbey of St Servatius at Maastricht.</p> <p>Before 823. Abbot Hilduin builds at Saint-Médard of Soissons an oratory dedicated to the Trinity, the Virgin and all saints.</p> <p>823–833. Reconstruction of the abbey of Fontenelle (later Saint-Wandrille) by Abbot Ansegisus.</p> <p>824–835. Gold altar (<i>paliotto</i>) given to the church of Sant'Ambrogio of Milan by Bishop Angilbert II.</p> <p>824–857. Heribald, bishop of Auxerre, restores the cathedrals of Saint-Étienne and Notre-Dame. He erects the baptistery in which he deposits the relics of the martyrs Alexander and Chrysanthus, which he had brought back from Rome. Saint-Étienne was decorated with 'very fine paintings' and stained-glass windows.</p> <p>827. Marble cross with inscription and vine scrolls in the church of Budrio. A modern copy in stone is in the Museo Civico at Bologna.</p> <p>828. Work on the royal palace at Gondreville, near Toul, by order of Frothaire, bishop of Toul.</p> <p>830. The monastery of Noirmoutier fortified against the Norse raiders.</p> <p>831–832. Dedication of the church of Saint-Sauveur at Saint-Martial of Limoges in the presence of Louis the Pious.</p> <p>831–840. Construction of the church of Seligenstadt.</p> <p>832. Dedication to the Virgin, St John and all saints of a two-storey oratory in the apse of the abbey church of Saint-Denis.</p> <p>Before 833. Abbot Ansegisus gives a silver altar slab with figure reliefs to the abbey church of Saint-Germer; to the abbey of Luxeuil he gives a silver altar frontal and a silver cross.</p> <p>833–835. At Le Mans Bishop Aldric builds the cathedral churches of Saint-Étienne and Saint-Sauveur (Holy Saviour), the latter also being dedicated to the Virgin. A large gold and silver crucifix is set up at the entrance to the choir of the latter church.</p> <p>834–843. Tours Bible.</p> <p>835 and 845. Relics of St Quentin transferred to the crypt of the church of Saint-Quentin by Abbot Hugh, a natural son of Charlemagne. Ten years later the body of St Cassian is deposited in the same crypt by Wenilon, archbishop of Sens.</p>

	EVENTS	WORKS OF ART
850	836. Consecration of the church of St Castor of Koblenz by Hetti, archbishop of Trier.	836. Harassed by the Northmen, the monks of Noirmoutier remove the relics of St Philbert to Déas. 836-853. Rebuilding of the choir of the Déas church at Saint-Philbert-de-Grand-Lieu.
	838. Coronation of Charles the Bald. Death of Pepin of Aquitaine. The Saracens devastate Marseilles.	
	After 838. Death of Ermoldus Nigellus.	
	839. New division of the empire.	
	840. Death of Louis of Pious. Death of Einhard at Seligenstadt. Beginning of the Danish invasions of England. 840-877. Reign of Charles the Bald.	840. Epitaph of Adelberge at Saint-Martin of Tours. 840-877. Gold altar given to Saint-Denis by Charles the Bald. About 840. Moûtier-Grandval Bible.
	841. Norse raid on the port of Quentovic and destruction of the abbey of Jumièges.	841-865. Construction of the crypts and westwork of Saint-Germain of Auxerre on the initiative of Count Conrad, uncle of Charles the Bald.
	842. The oath of Strasbourg, cementing the alliance of Charles the Bald with his brother Louis the German, to resist the pretensions of Lothair I. Arles sacked by the Saracens.	842-852. Construction of the Great Mosque of Samarra. 842-869. Psalter of Charles the Bald.
	843. Treaty of Verdun. Nantes sacked and the abbey of Indret wrecked by the Northmen. The monks leave Vertou. Final destruction of the port of Quentovic.	
	About 844. The abbeys of Condom in Aquitaine and Saint-Josse in the Canche valley destroyed by the Northmen.	After 844. Drogo Sacramentary.
	845. Norse invaders destroy Centula and the basilica of St Geneviève in Paris. Exodus of the monks from Saint-Germain-des-Prés in Paris to Coulainville in the Brie region. Saint-Germain-des-Prés sacked by the Northmen. The monks of Saint-Philbert-de-Grand-Lieu take refuge at Cunault. 845-882. Hincmar archbishop of Reims.	845-882. Hincmar gives to Reims Cathedral a gold altar with an inscription and an image of the Virgin and Child. He also has the tomb of St Remi embellished with gold-work, enamels and precious stones, including an engraved gem representing the baptism of Christ. 846. The monks of Saint-Bertin prepare to defend the abbey against the Northmen, and the neighbouring town, Saint-Omer, is fortified. About 846. First Bible of Charles the Bald (Vivian Bible).
	847-855. Pontificate of Pope Leo IV.	847-855. In Rome Pope Leo IV repairs the damage by the Saracens in St Peter's and San Paolo fuori le Mura. He enriches St Peter's with a gold antependium with reliefs showing the Resurrection, his own portrait and that of the Emperor Lothair I.
	848. The monastery of La Réole destroyed by the Northmen.	848-857. Lothair Gospels.
	849. Death of the poet and theologian Walafrid Strabo. 849-850. Saracen raids in Provence.	
	850. The monastery of St Bavo in Ghent destroyed by Norse raiders.	850. Dedication of the church of Montier-la-Celle, near Troyes, whose westwork consisted of two vaulted storeys. About 850. Metz Sacramentary. Prüm Gospel Book. Bertha of Aquitaine gives to Lyons Cathedral an altar cloth adorned with a pascal lamb and inscriptions.
	851. The abbey of Fontenelle (Saint-Wandrille) destroyed by Norse raiders.	851. The ramparts of Angers are rebuilt in anticipation of a Norse attack. 852. Dedication of Saint-Remi of Reims, whose crypt 'of the finest workmanship,' was built to the order of Archbishop Hincmar. 852-876. Construction of Hildesheim Cathedral.
	853. The Northmen ruin the abbey of Saint-Germer, near Beauvais, and the abbey of Saint-Florent, near Saumur. Angers, Poitiers and Tours devastated. The relics of St Martin transferred to Cormery, then to Orléans. The monks of Saint-Philbert-de-Grand-Lieu move again, first to Messay, then to Saint-Jean-sur-Mayenne.	
	855. Death of the Emperor Lothair I. Founding of the abbey of Beaulieu-sur-Dordogne.	855. The St Gall monastery fortified against the Northmen.

	EVENTS	WORKS OF ART
	856. Orléans sacked by the Northmen. The monks of Saint-Martin of Tours take refuge at Léré. Paris attacked by the Northmen. Exodus of the monks of Saint-Germain-des-Prés to Combs-la-Ville. 856-875. The relics of St Foy brought to Conques.	855-858. In Rome Pope Benedict III sets up in St John Lateran a gold and silver figure of the Redeemer trampling a lion and a dragon under foot.
	857. The relics of St Wandrille brought to Saint-Omer. Destruction of the monastery of Saint-Cyprien at Poitiers. The bishop of Chartres, Frotbalus, slain by the Northmen.	857-860. Bishop Abbo of Auxerre adds a west bell tower to the cathedral of St Stephen; it is finished later under Bishop Christianus (860-873).
	858. Translation of the relics of the martyrs George, Aurelius and Natalia from Cordova to Saint-Germain-des-Prés. 858-867. Pontificate of Pope Nicholas I.	
	859. The monks of Saint-Germain-des-Prés take refuge at Nogent-sur-Seine. 859-860. Expedition of the Norse sea rovers around the coast of Spain. In Roussillon they destroy the monastery of Arles-sur-Tech. Transfer of the relics of St Maixent to Ebreuil, then to Autun and, about 868, to Brittany.	About 860. Tower of the abbey church of Saint-Bertin rebuilt. Psalter of Folchard.
	861. Saint-Germain-des-Prés and Saint-Maur-des-Fossés sacked by the Northmen. The monks of Saint-Germain-des-Prés take refuge at Nogent-l'Artaud, those of Ferrières at Auxerre.	862. At Auxerre transfer of the relics of the bishop St Amator (Amâtre) to a recently built crypt. 862-864. Construction of the church and crypt of the monastery of Maxent by Duke Solomon.
	862. Saint-Faron of Meaux wrecked by the Northmen. Death of Lupus (Loup) of Ferrières. The monasteries of Glanfeuil and Saint-Florent sacked. First Hungarian raids in Germania.	
	863. The abbey of Saint-Cybard at Angoulême destroyed and Poitiers sacked. Founding of the abbey of Pothières. 863-864. Charles the Bald in Aquitaine. Norse raiders penetrate inland as far as Clermont. Transfer of the body of St Regina to Flavigny. Assembly of Pistes (Pîtres). Defensive measures against the Northmen.	863-875. Thiotrod, abbot of Lorsch, builds the church of St Michael on the Heiligenberg, near Heidelberg.
	865. The abbey of Saint-Benoît-sur-Loire sacked.	About 864. The existence at this time of stained-glass windows with figure scenes is proved by a passage in the <i>Life of St Ludger</i> .
	866. Death of Robert the Strong.	866-910. Reliquary shrine given to Astorga Cathedral by Alfonso III the Great, king of Asturias.
	867-872. Pontificate of Pope Adrian II.	About 868. Psalter of Charles the Bald.
	868. Founding of the abbey of Altrip in the diocese of Trier. Driven from his see by the Northmen, Actard, bishop of Nantes, takes refuge at Théroutanne.	869. The monastery of Saint-Denis fortified against the Northmen. A large crucifix given by Duke Solomon to the abbey of Saint-Sauveur at Redon. Ramparts of Le Mans, Tours and Dijon rebuilt to defend the towns against the Northmen. 869-891. San Callisto Bible.
	869. Death of Lothair II. Roland, bishop of Arles, is captured by the Saracens and dies.	About 869. Second Bible of Charles the Bald.
	872. Angers attacked by the Northmen. 872-882. Pontificate of Pope John VII.	About 870. Gospel Book (Codex Aureus) of St Emmeram of Regensburg. Portable altar (<i>ciborium</i>) given by the Emperor Arnulf to the abbey of St Emmeram, Regensburg.
	About 873. The monks of Corbon, in the Perche district, take refuge at Blois with the body of St Laumer.	871. Epitaph of Amelius at Saint-Hilaire-le-Grand of Poitiers. 871-880. The church of Saint-Bénigne at Dijon rebuilt by Abbot Isaac.
		873. Epitaph with interlace designs of Bernoin, bishop of Viviers, at Bourg-Saint-Arnoul. 873-885. Construction of the abbey church at Corvey.
		874. The ramparts of Autun rebuilt.

	EVENTS	WORKS OF ART
875	875. Charles the Bald crowned emperor in Rome. Louis the German invades France. The abbey of Saint-Valérien at Tournus given by Charles the Bald to the monks of Saint-Philbert-de-Grand-Lieu.	875. Charles the Bald founds the town of Carlopolis near his palace at Compiègne. Arras fortified against the Northmen.
	876. Charles II king of Italy. Death of Louis the German, whose kingdom is attacked by Charles. The Seine valley invaded for the seventh time by the Northmen. Frothair, bishop of Bordeaux, takes refuge at Bourges.	876. Epitaph on slate of Ghiswaal at Bazouges.
	877. A collegiate church served by a hundred clerics is founded near the royal palace at Compiègne. Capitulary of Quiersy. Charles the Bald in Italy. His death.	
	877-879. Reign of Louis II the Stammerer.	
	878. Carloman king of Italy. Pope John VIII in France seeking aid against the Hungarians. Founding of the abbey of Saint-Michel de Cuxa.	878. Fortification of Compiègne. Consecration of the abbey church of Flavigny by Pope John VIII.
		879. The defences of the monastery of Saint-Bertin are strengthened.
	879-882. Death of Louis the Stammerer, who is succeeded by Louis III and Carloman. The Northmen attack Ghent. The relics of St Vaast (Vedastus) taken to a place of safety. Part of the Low Countries occupied by the Northmen. Burning of the church of St Vaast at Arras and the abbey of Péronne.	879-887. Wibald, bishop of Auxerre, builds a two-storey sanctuary at the west end of St Stephen's Cathedral.
		About 879. Construction of the oratory of San Satiro, Milan.
	About 880. Founding of the abbey of Andlau.	880-886. <i>Homilies</i> of St Gregory Nazianzen.
	881. Charles the Fat emperor. The abbey of Centula (Saint-Riquier) again destroyed by the Northmen. They devastate the Boulonnais and Ponthieu districts and the Scarpe valley. They attack Liège, Cologne, Bonn and Aachen, whose treasure is removed to Stavelot.	
	882. Death of Hincmar of Reims. Sacking of the abbeys of Liessies, Saint-Ghislain, and St Maximin of Trier.	882. Epitaph of Bishop Anspertus at Sant'Ambrogio, Milan.
	882-885. Norse raiders in the Rhineland. They are defeated by the Franconian count, Henry.	
	882-890. Many monasteries in Brittany sacked by the Northmen; the monks take refuge in the Berry region.	
	883. Destruction of the monasteries of Saint-Quentin, Arras, Montierender and Saint-Loup of Troyes.	883. Fortification of Soissons.
	884. Death of Carloman. Charles the Fat, son of Louis the German, is elected king.	
	885-886. Paris besieged by the Northmen.	
	885-891. Pontificate of Pope Stephen V.	About 885. Restoration of the abbey church of St Martin, Autun.
	886. The monasteries of Saint-Germain of Auxerre, Bèze, Dijon and Flavigny wrecked by the Northmen. The bishop of Nantes takes refuge at Angers.	886. Fortification of the monastery of Saint-Quentin.
	886-888. The suburbs of Sens and the Champagne region devastated by the Northmen.	886-887. The ramparts of Angoulême and Langres rebuilt.
		About 886. Reconstruction of the church of Saint-Geosmes, of which a closure slab with interlace designs has survived.
	887. Charles the Fat deposed. Odo (Eudes), duke of France, is elected king.	Before 887. Reliquary bust of St Maurice given to Vienne Cathedral by Boso, king of Provence.
	888. Odo crushes the Northmen at Montfaucon.	887-909. Herifrid, bishop of Auxerre, has an altar cloth made for his cathedral, brocaded in gold in the Phrygian manner.
	889-891. The Northmen attack the Rhineland. They are defeated at Louvain by Arnulf.	889-890. Fortification of the monasteries of Vézelay, Tournus and Corbie.
		About 890. Theodard, bishop of Narbonne, provides his cathedral with a life-size crucifix of gold and silver and an altar of 'purest marble.'
	About 890-972. The Saracens occupy Fraxinetum (La Garde-Freinet) in Provence.	
	891. New Norse incursions in the valley of the Somme.	

	EVENTS	WORKS OF ART
	892. The monastery of Prüm destroyed by the Northmen. The monks of Stavelot take refuge at Sélestat.	892. Town walls of Troyes rebuilt.
	892-923. Reign of Charles III the Simple, son of Louis II; Charles is deposed in 922 and replaced by Robert, brother of Odo (Eudes), duke of France, then by Rudolph (Raoul), brother-in-law of Hugh the Great.	
	894. Founding of the abbey of St Peter and St Paul at Aurillac by Count Giraldus.	
	897. Assassination of Pope Stephen VI.	After 897-c. 910. Nantes Cathedral, destroyed by the Northmen, is rebuilt and fortified by Bishop Fulcherius.
		898-922. Marble altar slab of Capestang dated by an inscription to the reign of Charles the Simple.
	899. First Hungarian raid in Lombardy and Venetia. From 899 to 955 there were thirty-five Hungarian incursions into Italy.	
	900. Bavaria invaded by the Hungarians.	900. Fortification of the monastery of St Columba near Sens. Epitaph of Argrimus, bishop of Langres.
		900-922. Gold altar of Saint-Remi of Reims, representing Christ with two donors at his feet, Archbishop Herveus and Fulk, his predecessor.
		About 900. Reconstruction of the church of St Aphrodisius at Béziers by the vicount of Béziers
	903. Pontificate of Pope Leo V.	
900	906-910. The Hungarians destroy the Moravian state and ravage southern Germany.	
	910. The abbey of Cluny founded by Duke William of Aquitaine.	
	About 910. Founding of the abbey of Souillac.	
	911. Treaty of Saint-Clair-sur-Epte.	
	912-913. The Hungarians ravage Swabia and Franconia. They are defeated by the Bavarians.	
	914-928. Pontificate of Pope John X.	913. Epitaph of Count Wifred in the church of San Pau del Camp at Barcelona.
	About 914. Founding of the abbey of Brogne (present-day Saint-Gérard).	
	917. Hungarian raids in Alsace and Lorraine. Founding of the abbey of Déols.	
	917-926. Southern Italy ravaged by the Saracens.	918-933. Under Bishop Gaudri, the two superimposed oratories built at the west end of Auxerre cathedral by Bishop Wibald (879-887) are replaced by a door with a porch in front of it.
	918. Death of Conrad I. Bremen destroyed by the Hungarians.	920-940. The crypts of Saint-Pierre-le-Vif at Sens are enlarged.
	919. Lorraine raided by the Hungarians.	
	923-936. Revolt against Charles the Simple, who is replaced by Robert, brother of Odo (Eudes), then by Rudolph (Raoul), brother-in-law of Hugh the Great.	About 925. Manuscript of the Book of Maccabees.
	924. The Rhone valley devastated by the Hungarians.	
	926. Lorraine and Champagne invaded by the Hungarians.	
	927-942. St Odo, second abbot of Cluny.	
	929. Founding of the Caliphate of Cordova. Death of Charles the Simple.	
	930. Hungarian raid in Burgundy.	930. Dedicatory inscription at Err (Pyrénées-Orientales).
	933. Reform of the abbey of Gorze.	933-961. Gui, bishop of Auxerre, enlarges the choir of St Stephen's Cathedral and erects a choir screen.
		About 934. Partial restoration of the ruins of Jumièges in order to house a community of twelve monks.
925		

	EVENTS	WORKS OF ART
950	936-937. Reform of the abbeys of Saint-Ghislain in Hainaut and St Bavo of Ghent by Gerard of Brogne. 936-954. Reign of Louis IV, son of Charles III the Simple.	936-962. Bishop Godescalc of Le Puy builds the oratory of Saint-Michel d'Aiguilhé. After 936. Reconstruction of Alet cathedral at Saint-Servan.
	936-973. Reign of Otto I the Great.	
	Before 937. Founding of the abbey of Saint-Gildas, near Châteauroux, to house the monks of Saint-Gildas-de-Rhuis.	
	937. Burgundy and the Berry region raided by the Hungarians.	938. Fortification of Saint-Martin of Tours.
		939. Epitaph of Solomon at Saint-Hilaire-le-Grand of Poitiers.
		940-984. Stephen II, bishop of Clermont, has a gold statue of the Virgin made for his cathedral, and has the statue of St Foy at Conques remodelled.
		944. Saint-Hilaire-le-Grand of Poitiers and the abbey of Saint-Maixent are fortified.
	948-994. St Majolus (Mayeul), abbot of Cluny.	948-981. Marble altar slab with an inscription made at Montolieu in the time of Abbot Trasmirus.
		949-998. Construction of Notre-Dame de la Basse-Œuvre at Beauvais.
	951 and 954. Fresh Hungarian incursions into Burgundy.	952. At Saint-Martial of Limoges a gold statue of St Martial is made by the monk Gozberg.
975	954-986. Reign of Lothair, son of Louis IV.	About 955. Beginning of the construction of the second abbey church at Cluny.
	955. Battle of Lechfeld. End of the Hungarian invasions in Germania.	After 955. Construction of the church of Saint-Étienne at Déols.
		960-980. Reliquary statues of St Valerian at Saint-Pourçain-sur-Sioule and at Tournus.
	959. Death of Gerard of Brogne.	About 961. Construction of the church at Gernrode. Herznach bas-relief representing the Crucifixion.
		Before 962. Gospel Book, chalice and paten of St Gauzelin, bishop of Toul.
	962. Founding of the monastery of Payerne. Imperial coronation of Otto I.	965. In Cologne, St Maria im Capitol and its cloister are under construction.
		After 965. Reliquary statue of St Lazarus at Avallon.
	966. Death at Reims of the historian Flodoard.	972. Dedicatory inscription of the church of the Château d'Étoile at Saint-Michel de Montblanc (Hérault). Consecration of the new abbey church founded at Aurillac by Count Giraldus in 894.
	972. Gerbert (later Pope Sylvester II) begins teaching in the school of Reims. The Saracens are driven from their stronghold at Fraxinetum (La Garde-Freinet) in Provence.	972-1008. At Liège Notger builds the church of St John, a replica of the Palatine Chapel at Aachen.
	972-1008. Notger bishop of Liège.	974. Dedication of the church of St Andrew at Cologne by Archbishop Gero.
	973-983. Reign of Otto II. War between Lothair and Otto II.	975. Consecration of the seven altars of the abbey church of Saint-Michel-de-Cuxa. A large silver crucifix given to the abbey of Saint-Benoît-sur-Loire by the knight Adelelm.
		975-995. Gebhart II, bishop of Constance, enriches the main altar of his cathedral with a golden altar slab, with reliefs representing the Virgin and apostles, and an altar canopy (<i>ciborium</i>).
		976. The archbishop of Reims, Adalbero, does away with the west 'crypts' of his cathedral so that the church may be 'larger and its arrangement more worthy.'
		About 976. Beginning of the construction of Mainz Cathedral by Archbishop Willigis. Immo, abbot of St Gall, begins a gold and enamelled altar frontal, finished by his successor.

	EVENTS	WORKS OF ART
		977. Dedicatory inscription in the church of Tannay (Ardenne).
		977-999. Sevin, archbishop of Sens, has a gold altar slab made for St Stephen's Cathedral.
		About 980. Adalbero, archbishop of Reims, orders stained-glass windows with figure scenes for his cathedral.
	After 980. Founding of the collegiate church of Saint-Mexme at Chinon by the archbishop of Tours, Archambaut de Seuilly.	
	983-1002. Reign of Otto III.	984. Beginning of the reconstruction of Metz Cathedral by bishop Theodoric I.
		985. Fortification of Saint-Martial of Limoges.
	986-987. Reign of Louis V, son of Lothair.	
	987. Hugh Capet elected king of France.	

CHRONOLOGICAL TABLE DRAWN UP BY JEAN HUBERT

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Frontispiece. Carolingian Art, Palace School under Byzantine influence. AACHEN. Gospel Book: *The Four Evangelists*. (Cf. 82.) Early 9th century. Unnumbered MS, folio 14 verso, Treasury of Aachen Cathedral. Miniature painting on vellum, 12×9 ½ in. (Photo Ann Münchow, Aachen.)

1. Carolingian Art. AACHEN, Palatine Chapel. *Bronze Door, detail*. About 800. In situ. (Arts of Mankind Photo.)

The bronze doors of the Palatine Chapel, as well as the admirable bronze railings in the tribune, are not ancient works taken over and reemployed here. Einhard expressly mentions them as having been designed and cast at the behest of Charlemagne himself. (Cf. 35.)

2. Carolingian Art. SAINT-RIQUIER, Abbey. *From an old print*. Bibliothèque Nationale, Paris. (B. N. Photo, after Paul Petau, *De Nithardo Caroli Magni nepote ac tota ejusdem Nithardi presepia breve syntagma*, Paris, 1613.)

Engraved from a miniature in a manuscript copy of the Chronicle of Saint-Riquier, written by the monk Hariulf about 1088 and destroyed in a fire at the abbey in 1719.

Another engraving made from the same miniature was published by Mabilon. (Cf. 340.)

The print gives a schematic representation of the three abbey churches, connected by porticoes enclosing a triangular area in which stood the abbey buildings (not shown on the print). Excavations have confirmed that the church of Notre-Dame, in the foreground, was indeed built on a central plan, but they have further shown that it did not have radiating chapels. (Cf. 341, 364.)

3. Carolingian Art. SAINT-DENIS, Nave of the Abbey Church (consecrated in 775). *Column Base*. 8th century. Musée Lapidaire, Saint-Denis, near the basilica. Stone. Height 23 ½ in. (Arts of Mankind Photo.)

This large stone base from the Carolingian church of Saint-Denis was for many years in the Musée de Cluny, Paris.

Two other column bases were found in the excavations conducted by S. M. Crosby. They stood in the nave of the (destroyed) Carolingian church and supported the marble columns which were repaired and reinstalled by Abbot Suger (so he himself tells us). Such column bases were traditionally decorated with relief carvings; others can be seen at Bari and in Sant'Apollinare in Classe, Ravenna. The decorative pattern on the Saint-Denis base has several elements in common with that on the bronze doors of Charlemagne's Palatine Chapel in Aachen.

4. Carolingian Art. LORSCH, Abbey Gateway. *Upper Hall, Painted Decoration*. Probably early 9th century. In situ. (Arts of Mankind Photo.)

There is every reason to believe that this upper room served as a reception hall for the monastery's distinguished visitors.

In the Middle Ages it was converted into a chapel dedicated to the Angels. (Cf. 55, 338.)

The Carolingian decorations were found under some medieval frescoes that had been painted over them. These decorations in the antique style, so fortunately preserved, show us what the inside of the Carolingian palaces looked like.

Similar chequerwork patterns appear in a great many wall paintings of the Middle Ages, for example in the narthex of Tournus and at Le Puy. No doubt many such frescoes in the antique style were painted in buildings of the Carolingian period.

5. Carolingian Art. AUXERRE, Abbey Church of Saint-Germain, Crypts. *Painted Decorations on the Vaults*. 9th century (before 857). In situ. (Arts of Mankind Photo.)

6. Carolingian Art. AUXERRE, Abbey Church of Saint-Germain, Crypts, Oratory of Saint-Étienne. *The Arrest of St Stephen*. 9th century (before 857). In situ. (Arts of Mankind Photo.)

Situated in the crypts of Saint-Germain of Auxerre, on the northwest side, the Oratory of St Stephen (Saint-Étienne) contained an altar (now lost) which Bishop Heribald, who died in 857, had had decorated with a silver bas-relief. This altar probably stood against the west wall of the north aisle of the crypt. The scene of the Arrest of St Stephen is painted on the upper part of this wall. (Cf. 5.) The painting is set within a semicircle as if to imitate the decoration of an apsidal vault. The symmetry of the left-and-right-hand sides of the composition is unduly emphasized, as in the main apse mosaic at Germigny-des-Prés. (Cf. 10.)

7. Carolingian Art. AUXERRE, Abbey Church of Saint-Germain, Crypts. *The Stoning of St Stephen at the Gates of Jerusalem*. 9th century (before 857). In situ. (Arts of Mankind Photo.)

The main lines of the composition correspond to the diagonals of a fairly wide-meshed grid of which nothing remains visible but which can be reconstituted with considerable certainty. It was standard practice with Carolingian artists to use a regulating grid, a simple network of squares, when decorating a large wall surface.

8. Carolingian Art. AUXERRE, Abbey Church of Saint-Germain, Crypts. *Decorative Painting*. 9th century (before 857). In situ. (Arts of Mankind Photo.)

The scenes of the life of St Stephen painted in the Auxerre crypts have rightly been compared to contemporary manuscript paintings. But the decoration of the vaults and arches has nothing in common with manuscript illumination. Here fresco painting was treated quite independently of the other arts, an independence which was either a heritage or a revival of the fresco practice of antiquity.

9. Carolingian Art. MILAN, San Satiro, Pietà Chapel. *Decorative Painting*. In situ. (Arts of Mankind Photo.)

The church of San Satiro was built by Bishop Anspertus (873-881). An annex of the present church (which is a Renaissance church of classical design), the Pietà Chapel appears to go back to the time of the original late Carolingian church.

10. Carolingian Art. GERMIGNY-DES-PRÉS, Church. *Apse Mosaic*. About 800. In situ. (Arts of Mankind Photo.)

This representation of the Ark of the Covenant, which as André Grabar has shown owes nothing to Byzantine mosaic techniques, is accompanied by a metrical Latin inscription which may be translated as follows: 'Heed the holy Oracle and the cherubim, consider the splendour of the Ark of God, and so doing, address your prayers to the Master of Thunder and join with them the name of Theodulf.' (Cf. 11.)

11. Carolingian Art. GERMIGNY-DES-PRÉS, Church. *Apse Mosaic, detail: An Angel*. About 800. In situ. (Cf. 10.) (Photo Giraudon.)

12. Carolingian Art. SAINT-QUENTIN, Collegiate Church, Crypt. *Mosaic Pavement*. 814-876. In situ. (Arts of Mankind Photo.)

The excavations of Ernest Will (cf. Bibliography, No. 617, pp. 165-186) have shown that this mosaic pavement belonged to the church erected by Count Fulrad, abbot from 814 to 826. The design of intersecting star-patterned circles recalls the one on the small reliquary given by Mumma to the abbey of Fleury or Saint-Benoît-sur-Loire. (Cf. Bibliography, No. 313, p. 311.)

13. CASTELSEPRIO, Santa Maria Foris Portas. *Nativity, detail*. In situ. (Arts of Mankind Photo.)

The dating of these famous wall paintings discovered in 1944 has given rise to impassioned discussion and controversy. (Cf. Bibliography, No. 313, pp. 93 ff.)

Unless otherwise specified, the reference numbers in parentheses refer to other entries in the List of Illustrations and to the corresponding plates.

14. **CASTELSEPRIO, Santa Maria Foris Portas.** The Adoration of the Magi. In situ. (Arts of Mankind Photo.)

Rarely can the word masterpiece be applied to frescoes: here it can. Particularly striking is the highly architectural character of these compositions, even though they are laid out in a sequence of panels—an arrangement which makes it difficult to achieve overall effects.

15. **BRESCIA, San Salvatore.** View of the Interior. In situ. The ground plan of the basilica forms a rectangle 59 ft long and 47 1/2 ft wide, divided into a central nave (23 ft wide) and side aisles, with an apse (16 1/2 ft in diameter) at the east end. (Arts of Mankind Photo.)

The clearing of the wall paintings and stuccoes in the former abbey church of San Salvatore at Brescia is one of the great archaeological discoveries of this century. (Cf. 274.) The monastery was founded in 753 by Aistulf, king of the Lombards, but the church was rebuilt and decorated in the early 9th century. (Cf. Bibliography, No. 313, p. 121.)

16. **BRESCIA, San Salvatore.** Fresco, South Wall. Early 9th century. In situ. (Arts of Mankind Photo.)

17. **BRESCIA, San Salvatore.** Fresco, Fragment. Museo Cristiano, Brescia. (Arts of Mankind Photo.)

18. Carolingian Art. **MALLES, San Benedetto, East Wall.** A Donor. In situ. (Arts of Mankind Photo.)

This monastic oratory of the very early 9th century has a rectangular plan and measures only 15 ft 9 in in width, in the clear. The fact that it stands on what was then a busy high-road over the Alps into Italy, on the way to Milan and Rome, no doubt accounts for the wealth of its decorations. (Cf. 19.) Fragments of a chancel parapet or closure slab are now in the Bolzano museum, as are a number of stucco reliefs from the east wall of the sanctuary. (Cf. 25.) The columns in the oratory were topped with animal figures and human heads. Other heads carved in stucco of the same period have been found at Disentis (Grisons, Switzerland), a monastery founded in the 7th century. It seems probable that similar stucco decorations, painted in bright colours, also figured in other early 9th-century churches in this Alpine region.

19. Carolingian Art. **MALLES, San Benedetto, East Wall.** Niches forming Apses. In situ. (Arts of Mankind Photo.)

Between the niches on the east wall are the two full-length figures of a donor abbot presenting a model of the oratory to God and a sword-bearing warrior of high rank. It has been suggested that this latter figure may represent Charlemagne, but this seems highly unlikely. (Cf. 18.)

20. Carolingian Art. **MÜSTAIR, Johanneskirche (Church of St John).** Frescoes, North Wall. In situ. (Arts of Mankind Photo.)

The plan (cf. 350) and a general view (cf. 275) show clearly the main features of this large rectangular hall church with a timber roof and a triple apse at the east end. The division into central nave and side aisles dates only from the Middle Ages. The wall paintings, arranged in superimposed registers, originally had a decorative and didactic function which they then lost. As in many churches of the Merovingian period (cf. Bibliography, No. 313, pp. 343-352), side porches ran along the nave of this large monastic church of the early 9th century.

21. Carolingian Art. **MÜSTAIR, Johanneskirche (Church of St John).** Frescoes, North Apse. In situ. (Arts of Mankind Photo.)

Part of the early 9th-century apse frescoes were covered over with other paintings in the Middle Ages. Unfortunately, after they were brought to light some twenty years ago, their over-restoration thus altered the character of a fresco cycle that was highly typical of the Carolingian period. (Cf. 275, 350.)

22. Carolingian Art. **MÜSTAIR, Johanneskirche (Church of St John), North Wall.** Scenes of the Life of Christ, detail. In situ. (Arts of Mankind Photo.)

A description of the abbey church of Saint-Faron at Meaux, written by an anonymous poet of the 9th century, applies equally well to this church: 'In the vault of the apse appears a figure painted on a star-spangled ground, the figure of Christ the Lord. Following each other on the walls are Bible stories, fine windows and pictures of the Fathers and the Popes.' (Cf. L. Delisle, *Le Cabinet des Manuscrits de la Bibliothèque Nationale*, III [Paris, 1881], 264.)

23. **MÜSTAIR, Johanneskirche (Church of St John), West Wall.** The Last Judgment, detail. In situ. (Arts of Mankind Photo.)

Before being carved on the west front of Romanesque churches, the Last Judgment was painted on the inside west wall in churches of the Carolingian period.

At Müstair the actual details of the execution are of mediocre quality, but the composition as a whole produces a grandiose effect.

24. **METZ, Former Church of Saint-Pierre-en-Citadelle.** Closure Slabs or Chancel Parapets. Musée Central, Metz. Stone. (Arts of Mankind Photo.)

These closure slabs should be compared with the bas-relief of the same period, also discovered in 1895 in the pavement of the church of Saint-Pierre-en-Citadelle, which was published by W. F. Volbach. (Cf. Bibliography, No. 313, p. 291.) These carvings, long assigned to the Merovingian period, do not seem to be earlier than the late 8th century, in view of the fact that exactly similar slabs have been found at Cheminot, 15 miles from Metz; they come from the church built there after the royal villa at Cheminot was given, in 783, to the abbey of Saint-Arnoul of Metz.

25. **MALLES, San Benedetto.** Closure Slabs or Chancel Parapets. Museo dell'Alto Adige, Bolzano. (Arts of Mankind Photo.)

This bas-relief is not an altar frontal, as Garber supposed. Niccolò Rasmò, curator of the Bolzano museum, has shown that it belonged to the partition closing off the sanctuary of the church; he has also proposed some judicious reconstructions of the stucco designs. (Cf. 18.)

26. **AIX-EN-PROVENCE.** Closure Slab or Chancel Parapet. Musée Granet, Aix-en-Provence. White marble. Height 34 1/2 in, width 28 in, thickness 2 3/4 in. (Museum Photo, Henri Ély, Aix-en-Provence.)

27. **SCHÄNIS, Church, Crypt.** Closure Slabs reused as an Altar Frontal. In situ. (Photo Bernhard Nobel, Flawil.)

The parish church of Schänis (canton of St Gall, Switzerland) was originally the church of a nunnery founded and built there in the first quarter of the 9th century by Hunfrid, Count of Istria, then of the Two Rhaetias. These white marble slabs, which now decorate the altar of the crypt, were found in about 1910 in excavations and soundings of the upper church. A study of the carvings, which undoubtedly go back to the early 9th century, marked the point of departure for Maurice Prou's famous paper on closure slabs with interlace designs, published in 1912.

28. **MILAN, Sant'Ambrogio, Chapel of San Vittore in Ciel d'Oro.** Closure Slab or Chancel Parapet reused as an Altar Frontal. In situ. (Arts of Mankind Photo.)

29. **Model of the Einhard Reliquary.** Private Collection, Paris. (Arts of Mankind Photo.)

About 828 Einhard gave to the abbey of St Servatius of Maastricht, of which he was abbot, a silver reliquary in the form of a Roman triumphal arch 11 inches high. At the top of the arch was the following inscription: AD TROPAEUM AETERNAE VICTORIAE SUSTINENDUM EINHARDUS PECCATOR HUNC ARCUM PONERE AC DEO DEDICARE CURAVIT.

This reliquary disappeared at the time of the French Revolution. But in 1945, at the Bibliothèque Nationale, Count Blaise de Montesquiou-Fézensac discovered an old drawing of it. On the basis of this, it has been possible to construct an accurate model of the arch. Various figures were represented in relief on chased silver plates overlaying the wooden core. This group of figure scenes is a particularly valuable piece of evidence for our knowledge of Carolingian iconography. Under the arch, opposite each other on the two upright sides, are the figures of two horsemen, Constantine and the reigning sovereign. This was the source of the equestrian statues of Constantine represented on the façades of Romanesque churches. For us, moreover, the Maastricht reliquary also brings to mind the small models which were used in Carolingian times to facilitate the construction of churches, as we know from a text which mentions the use of a model for the reconstruction and enlargement of the abbey church of Saint-Germain at Auxerre.

30. **AACHEN, Palatine Chapel, Tribune.** Bronze Parapet. In situ. (Arts of Mankind Photo.)

We know from Einhard that the admirable bronze railings in the tribune of the Palatine Chapel were made to the order of Charlemagne. (Cf. 35.)

Our comparative plates (pp. 36-37) show how skilfully the railings imitate the designs on Roman monuments. The resemblance is so close that it cannot be put down to a mere survival of Roman techniques. What we have here is unquestionably a deliberate (and highly successful) attempt to revive those techniques—in other words, a 'renaissance.' The architects of the 16th century were less successful in copying Roman scrollwork.

31. **Carved Slab, detail.** Santa Maria Vecchia, Gussago. (Arts of Mankind Photo.)

Don G. Pottieri, the parish priest of Gussago (near Brescia), has kindly pointed out that this slab may have come

from the abbey of Leno, about 15 miles south of Brescia.

32. **NIMES, Maison Carrée.** Entablature, detail. In situ. (Photo Yvan Butler, Geneva.)

33. **LORSCH, Abbey Gateway.** West Façade, detail. (Cf. 55, 56.) In situ. (Arts of Mankind Photo.)

34. **ST GALL.** Plan for a Projected Reconstruction of the Abbey. Stiftsbibliothek, St Gall. (Library Photo, Gebrüder Zumbühl, St Gall.)

This famous drawing was made in red ink on five sheets of parchment sewn together and measuring 43 1/4 inches in length and 29 1/2 inches in width. From an inscription on it addressed to Gozbert, abbot of St Gall from 816 to 837, we learn that this manuscript plan, showing a projected layout of the abbey buildings, was drawn up by a personage (unnamed) of some importance, since he addresses Gozbert as 'my son.' According to the chronicle of the Gall monastery, the reconstruction of the church was begun in 830. So the plan must have been drawn up some time between 816 and 830. That it was a carefully considered project is shown by the fact that it offers two different ground plans, with different proportions, for the church. Cf. 342 for the distribution and purpose of the various buildings.

35. Carolingian Art. **AACHEN, Palatine Chapel.** Interior. In situ. (Arts of Mankind Photo.)

Among the major buildings erected under Charlemagne, Einhard (cf. Bibliography, No. 182, chapters 11 and 26) mentioned the 'admirable' Palatine Chapel or Minster of Aachen dedicated to the Virgin. 'He saw to it that it was adorned with gold and silver and candelabra, as well as balustrades and doors of solid bronze.' (Cf. 1, 30.) And Einhard adds: 'Since he could nowhere else procure the columns and marbles necessary for its construction, he sent to Rome and Ravenna for them.' He was authorized to do so by Pope Adrian I about 787. The work of construction may not have begun before 790; in 798 it was not yet completed. An inscription, now lost, recorded the name of the architect: Odo (Eudes) of Metz. Among the many analogies between this remarkable monument and other buildings erected in Gaul at the same period, are the polygonal plan (cf. 365), the doors, and the piers of cruciform section. The combination of transverse barrel vault and diaphragm arch, of which the earliest known example is here in the tribune of the Palatine Chapel, reappears in the 11th century in the narthex of the abbey church of Saint-Philibert at

Tournus. The same combination was probably used in other Carolingian churches of Gaul besides the Palatine Chapel of Aachen.

36. Carolingian Art. **AACHEN, Palatine Chapel.** Dome, Interior. In situ. (Arts of Mankind Photo.)

The dome covers a space over 50 feet in diameter. Its spindle-shaped segments recall the vaults of the Late Empire (cf. Bibliography, No. 313, p. 9); but similar segmented vaults appear in other early medieval monuments (cf. ibid. p. 112). The dome mosaic, made between 1810 and 1873, was the work of the Salviati firm of Venice; it is but one of several unfortunate restorations carried out during the 19th century in the Palatine Chapel, which in 1821 had been raised to cathedral status.

The original mosaic, covered over in 1730 by a stucco decoration, is known to us only by a drawing published by Ciampini in 1699 and some sketches by Peiresc. (Cf. Bibliography, No. 294, pp. 132-140.) It was a grandiose work. In the centre was the figure of Christ, 13 feet high, wearing a purple cloak and raising his hand in benediction. Behind his throne appeared the globe of the world, consisting of circular zones of five different colours. At his feet, spaced out around the circumference of the dome, were the twenty-four elders of the Apocalypse, life-size figures clad in white tunics, rising from their thrones and holding out to Christ their golden crowns inlaid with gems. All these figures stood out against a light blue ground spangled with golden stars.

37. Carolingian Art. **AACHEN, Palatine Chapel.** Ambulatory. In situ. (Arts of Mankind Photo.)

The structure of this ambulatory, covered with groined vaults with no cross-ribs, is flawless. One notes here, as at Saint-Médard of Soissons (cf. 45), the presence of wall arches (formerets), a type of support which played a key part in the building of cross-ribbed vaults as they were worked out in the Ile-de-France in the 12th century.

38. Carolingian Art. **AACHEN, Palatine Chapel.** Tribune. In situ. (Arts of Mankind Photo.)

It was noted above (35) that the vaulting of the tribune combines the diaphragm arch with the transverse barrel vault. The barrel vaults appear to be a few years later in date than the diaphragm arches, which would mean that the latter were originally designed to support a wooden roof. This is an arrangement that appears in France in Romanesque churches, for example at Dangeau (Eure-et-Loir).

39. Carolingian Art. AACHEN, Palatine Chapel, Tribune. Imperial Throne. In situ. (Arts of Mankind Photo.)

This throne, made of stone, very probably dates from the time of Charlemagne. It stands in the tribune, facing the altar, in accordance with a tradition which dates back to the Late Empire and was continued in the two-storeyed palace chapels of the Middle Ages. The imperial loggia at Aachen was connected with the palace by a two-storeyed wooden gallery built on the west side of the large inner courtyard.

- 40-41. GERMIGNY-DES-PRÉS. Church before Reconstruction and Arcading in the Apse. From watercolours made by the architects Delton (1841) and Lisch (1873). (Arts of Mankind Photo.)

This church was originally an oratory attached to the villa built on the banks of the Loire as a summer residence for Theodulf, missus dominicus of Charlemagne, bishop of Orléans and abbot of Fleury (Saint-Benoît-sur-Loire). According to an 11th-century inscription, the oratory was consecrated in 806. Burnt by the Northmen, converted into a priory church about 1067 and later made the parish church with the addition of a nave, it was entirely and inaccurately rebuilt from 1867 to 1876. Only the apse mosaic (cf. 10) and the capping of the four central piers (cf. 251) were retained in the present building. The layout and arrangements of the original oratory are, however, well known from old plans and the excavations of 1930. (Cf. Bibliography, No. 125, pp. 540 ff.)

42. GERMIGNY-DES-PRÉS. Church after Reconstruction: Interior, View from the West. In situ. (Arts of Mankind Photo.)

The plan (cf. 367) of this oratory, entirely vaulted with domes and barrel vaults, occurs throughout the Roman Empire beginning in late antiquity. (Cf. 373.) Some fine Armenian churches of the 7th century are built on a variant of this plan, which must also have existed in Rome itself, since it was known and imitated by Renaissance architects.

43. GERMIGNY-DES-PRÉS. Church after Reconstruction: Interior, View from the West. In situ. (Arts of Mankind Photo.)

At the entrance of the apse are short coupled columns recalling the superimposed orders of classical antiquity. The same coupled columns appear in a contemporary, though perhaps slightly earlier building, the crypts of Saint-Laurent of Grenoble. (Cf. Bibliography, No. 313, pp. 112-113.) Another important structural element of the original

Germigny oratory was the dome on squinches (cf. 372), which thus existed in Gaul at the beginning of the 9th century; this element too was a legacy of the architecture of the Late Empire (Naples baptistery).

44. Carolingian Art. MILAN, San Satiro, Pietà Chapel. Interior, View from the West. (Cf. 368.) In situ. (Arts of Mankind Photo.)

45. SOISSONS, Abbey Church of Saint-Médard, Crypts. Interior, View from the North. In situ. (Arts of Mankind Photo.)

As I have shown elsewhere (cf. Bibliography, No. 309, pp. 123-124), it was the transfer from Rome to Soissons in 826 of the relics of St Sebastian and St Gregory, and the crowds of worshippers thus attracted to Soissons, that led the monks of Saint-Médard to rebuild their abbey church, whose crypt was finished in 841. (Cf. 249, 359.)

46. SAINT-PHILBERT-DE-GRAND-LIEU, Abbey Church. Crypts. In situ. (Arts of Mankind Photo.)

In 677 the villa of Déas (near Nantes, in Brittany) was given to the abbey of Noirmoutier, and a 'new monastery' was built there in 819 as a refuge for the monks of Noirmoutier, which was exposed to the Norse searovers. The transept of the present church goes back to that period. In 836 the monks of Noirmoutier moved to Déas with the relics of their patron saint Philbert (or Philibert), which thus became Saint-Philbert-de-Grand-Lieu. To house the relics, they built the crypts, which still exist, in at least two building campaigns, between 847 and 853. (Cf. 349.) It has recently been shown by Pierre Leboutoux (cf. Bibliography, No. 364) that the confessor (cf. 59) and the nave (cf. 58) were not built until the late 11th century when the monks of Tournus took possession of the abbey to establish there one of their principal priories and to re-institute the cult of St Philbert.

47. SAINT-PHILBERT-DE-GRAND-LIEU, Abbey Church, Crypts. Chapel of the Holy Saviour, seen from the East. In situ. (Arts of Mankind Photo.)

This oratory, facing west, is situated at the extreme east end of the crypts built from 847 to 853. Its structure is massive but skilful. (Cf. 349.)

48. AUXERRE, Abbey Church of Saint-Germain. Crypts, East Side. In situ. (Arts of Mankind Photo.)

View of the vaulted passage connecting the ambulatory of the confessor with the east rotunda rebuilt in the

14th century. The Saint-Germain crypts were begun in 841 and finished about 860. The cruciform piers, the groined vaults and the mouldings prefigure the architecture of the Romanesque period. (Cf. 248, 345.)

49. AUXERRE, Abbey Church of Saint-Germain, Crypts. Pillar at the Entrance of the Ambulatory. In situ. (Arts of Mankind Photo.)

This imitation in stone of the Ionic capital of classical antiquity is somewhat barbaric. Its styling is much inferior to that of the marble capitals carved in the 6th and 7th centuries in the workshops of southwestern Gaul. (Cf. Bibliography, No. 313, pp. 34-37, 49-50, 80-82.) Unable to operate in the face of the Arab invasions and the unsettled conditions of the 8th century, these workshops of marble carvers had closed down. As a result, it became less and less common to reuse the marble columns of ancient Roman buildings. New techniques were worked out to replace the ancient practices. So it was that the pillar made of successive courses of stone and the thick abacus with a whole series of mouldings, both of which were everywhere in use by the 11th and 12th centuries, appeared already in the Carolingian crypt of Auxerre.

50. AUXERRE, Abbey Church of Saint-Germain, Crypts. Confessor, seen from the West. In situ. (Arts of Mankind Photo.)

It was in this confessor—the central part of the crypts, and called conditorium or 'Holy of Holies'—that the tomb containing the relics of St Germanus was solemnly deposited on 6 January 860 in the presence of Charles the Bald.

The stone and stucco capitals were carved with some skill. They support two architraves in the antique manner, made of oaken beams and admirably executed. (Cf. 345.)

The east end of the confessor, with the altar and tomb of St Germanus, underwent several modifications during the Middle Ages.

51. CORVEY, Abbey Church. Façade of the Westwork. (Arts of Mankind Photo.)

The abbey of Corvey (Corbeia nova), between Cassel and Hanover, was founded in 822 by monks from Corbie, in Picardy, who gave it the same name. The imposing westwork or Vorhalle is 60 feet wide. On the ground floor of the westwork is a groin-vaulted entrance passage, called crypta in the Middle Ages; on each side of it rises a square tower. On the upper floor is a vast two-storeyed tribune, which was origi-

nally surmounted by a third tower. Begun in 873, the westwork was consecrated in 885. At that time the façade and towers were lower than at present, the upper parts having been rebuilt or raised, from the level of the gable high over the entrance, in the time of Wibald, abbot of Stavelot and Corvey, who in 1146 summoned two master builders from his first abbey (Stavelot) for that purpose.

52. CORVEY, Abbey Church. Ground Floor of the Westwork. (Arts of Mankind Photo.)

A comparison of these carved capitals with those in the crypts of Saint-Germain of Auxerre (cf. 48-50) indicates the progress made in a few years' time by the Carolingian workshops. Ottonian art of the 10th and 11th centuries was able to add little to these carvings of the last quarter of the 9th century, produced, it is true, in a region which was spared the devastations of the Norse raiders. (Cf. 347, 360.)

- 53-54. CORVEY, Abbey Church. Tribune of the Westwork. (Arts of Mankind Photo.)

This tribune, like that in the westwork of Saint-Germain of Auxerre, was dedicated to St John the Baptist.

At Auxerre there was an altar dedicated to John the Baptist, and at Reims the tribune of the cathedral included a baptistery. One of the purposes of the west tribune in Carolingian times seems to have been to provide a suitable place at the west end of the church for the parish service, which was already being held in the Benedictine monasteries. This is known to have been the case at Saint-Riquier, and so it appears to have been too at St Gall, judging by the famous plan. This would explain the vast galleys or narthexes of 11th- and 12th-century monastic churches of the order of St Benedict: there stood the lay worshippers when the monks left the choir enclosure to walk in procession or to celebrate the divine service in the nave of the church. In Carolingian times the tribune also served as a loggia for high-ranking persons and officials. Einhard mentions in one of his writings that he had his appointed seat in the tribune of the Seligenstadt church. In our day there has been much discussion and disagreement among scholars as to the purpose of the westwork of Carolingian churches. The many explanations offered by archaeologists is one token of the richness of invention shown by the church architects of the Carolingian period.

- 55-56. LORSCH, Abbey Gateway. Views from the South-West and the West. (Arts of Mankind Photo.)

The first monastery of Lorsch, near Worms, was founded in 763. (Cf. 336 A and B.) Its foundations were brought to light in the excavations of 1882, for the first site was abandoned and the monastery was transferred to a better piece of ground a short distance away. Here Abbot Heinrich (778-784) erected the church of the new monastery, which was subsequently remodelled many times. In front of this church stood a vast atrium, and at the far end of it was built—like a Roman triumphal arch at the entrance of a forum—a triumphal gateway, called a Torhalle by German archaeologists. (Cf. 337 A and B, 338.) The interior of the upper room was decorated with wall paintings. (Cf. 4.) The external decoration of the gateway is no less remarkable. Like an almost contemporary building, the baptistery of Saint-Jean at Poitiers (cf. Bibliography, No. 313, pp. 45-48), the design of the Lorsch gateway derives from the public monuments of the Late Empire. The engaged columns are undoubtedly a misconstrued imitation of an antique model, for the half-column is simply backed against the wall and not embedded in it. The decorative stonework is an imitation of the antique. (Cf. *ibid.*, pp. 32-33, 243-244.) The same pattern of stones carved in squares, lozenges and polygons occurs in the west wall of the Jouarre crypts. (Cf. *ibid.*, p. 79.)

57. BEAUVAIS, Notre-Dame de la Basse-Œuvre. Exterior, View from the South Side. (Arts of Mankind Photo.)

As I have shown elsewhere (cf. Bibliography, No. 295, pp. 35-36), this church of the cathedral complex of Beauvais was probably built between the years 949 and 988. This dating seems to be confirmed by excavations and soundings, which in particular have cleared the threshold of a side door. Here, as in so many buildings of the 10th century, we see the opus mixtum of stone and brick. The oldest part of the wall masonry was laid with perfect regularity, but is devoid of any carving. The façade carvings date to the 12th century.

- 58-59. SAINT-PHILBERT-DE-GRAND-LIEU, Abbey Church. Transept from the South-East and Romanesque Confessor in the Crypts. (Arts of Mankind Photo.)

The photograph of the transept gives only a glimpse of the nave, which many scholars used to assign, like the transept, to the early years of the 9th century. The double arches of the nave arcading cannot, however, be dated to the early Carolingian period, and Pierre Leboutoux has recently shown that a later dating is confirmed by other elements in the nave.

In adapting this, their priory church near Nantes, for the cult of the relics it contained, the monks of Tournus did their best to harmonize the new nave with the existing transept and choir by employing the same masonry of brick and stone. A sounding made by Pierre Leboutoux has also shown that the groin-vaulted confessor and the tomb it houses both date to the early Romanesque period. (Cf. 46.)

60. DIJON, Church of Saint-Bénigne. From an engraving by Georges Lallemand (c. 1575-1635). Bibliothèque Nationale, Paris. (B. N. Photo.)

Nothing remains of the abbey church erected about 871-880, apart from a few fragments of closure slabs. Like the monastic churches built in Burgundy at that time, it undoubtedly contained an oratory in the form of a rotunda at the back of the apse. The church, built by Abbot William of Volpiano (985-1017), has also almost entirely disappeared, but we know that it was a much bigger church with a much more elaborate rotunda or oratorium at the east end; largely rebuilt at the beginning of the 12th century, the rotunda had a diameter of over 65 feet and rose to a height of four storeys. The church plan with an east rotunda was the most original church design devised in the Carolingian period.

61. Carolingian Art. VOSEVIUM (?). Gospel Book of Gundohinus: Christ in Majesty between Two Angels, surrounded by four medallions with the evangelist symbols. 754. Folio 12 verso, MS 3, Bibliothèque Municipale, Autun. Miniature painting on vellum, 12 5/8 x 9 5/8 in. (Arts of Mankind Photo.)

Manuscript formerly in Autun Cathedral.

62. Carolingian Art. VOSEVIUM (?). Gospel Book of Gundohinus: Christ in Majesty, detail of the previous plate. (Cf. 61.) 754. Folio 12 verso, MS 3, Bibliothèque Municipale, Autun. (Arts of Mankind Photo.)

63. Carolingian Art. VOSEVIUM (?). Gospel Book of Gundohinus: St Matthew, detail. 754. Folio 186 verso, MS 3, Bibliothèque Municipale, Autun. Miniature painting on vellum. Page size, 12 5/8 x 9 5/8 in. (Arts of Mankind Photo.)

64. Carolingian Art, Palace School. Diocese of Mainz. Gospel Book of Godescalc (Gospels of Charlemagne): St Mark. 781-783. Folio 1 verso, Nouv. acq. lat. 1203, Bibliothèque Nationale, Paris. Miniature painting on purple vellum, 12 1/4 x 8 1/4 in. (B. N. Photo.)

65. Carolingian Art, Palace School. **Dio-cesse of Mainz.** *Gospel Book of Godescalc (Gospels of Charlemagne): St Luke.* 781-783. Folio 1 recto, Nouv. acq. lat. 1203, Bibliothèque Nationale, Paris. Miniature painting on purple vellum, $12 \frac{1}{4} \times 8 \frac{1}{4}$ in. (B. N. Photo.)
66. Carolingian Art, Palace School. **Middle Rhine region.** *Gospel Book of Ada: St Matthew.* About 800. Folio 15 verso, Cod. 22, Stadtbibliothek, Trier. Miniature painting on vellum, $14 \frac{1}{2} \times 9 \frac{5}{8}$ in. (Photo Hermann Thörnig, Trier.)
67. Carolingian Art, Palace School. **Middle Rhine region.** *Gospel Book of Ada: St Luke.* (Cf. 68.) About 800. Folio 85 verso, Cod. 22, Stadtbibliothek, Trier. Miniature painting on vellum, $14 \frac{1}{2} \times 9 \frac{5}{8}$ in. (Photo Hermann Thörnig, Trier.)
68. Carolingian Art, Palace School. **Middle Rhine region.** *Gospel Book of Ada: St Luke, detail.* (Cf. 67.) About 800. Folio 85 verso, Cod. 22, Stadtbibliothek, Trier. (Photo Hermann Thörnig, Trier.)
69. Carolingian Art, Palace School. *Gospel Book: Canon Tables, detail.* About 800. Folio 11 verso, Harley 2788, British Museum, London. Miniature painting on vellum. Page size, $14 \frac{1}{2} \times 10 \frac{1}{4}$ in. (British Museum Photo.)
70. Carolingian Art, Palace School. *Gospel Book: St John, detail.* About 800. Folio 161 verso, Harley 2788, British Museum, London. Miniature painting on vellum. Page size, $14 \frac{1}{2} \times 10 \frac{1}{4}$ in. (British Museum Photo.)
71. Carolingian Art, Palace School. *Gospel Book: Beginning of St Luke. In the centre of the initial letter of 'Quoniam': Zacharias and the Angel.* About 800. Folio 109 recto, Harley 2788, British Museum, London. Miniature painting on vellum, $14 \frac{1}{2} \times 10 \frac{1}{4}$ in. (British Museum Photo.)
72. Carolingian Art, Palace School. **Middle Rhine region.** *Gospel Book: Annunciation to Zacharias.* Late 8th century. Folio 132 verso, Cotton Claud. B. v, British Museum, London. Miniature painting on vellum, $1 \frac{3}{4} \times 5 \frac{7}{8}$ in. (British Museum Photo.)
Painted strip tipped in at the end of the text, at the bottom of folio 132 verso.
73. Carolingian Art, Palace School. **Middle Rhine region.** *Gospel Book of Saint-Médard of Soissons: Beginning of St Luke. At the top, left and right: Annunciation. In the initial Q of 'Quoniam': Christ Teaching. In the letter O of 'Quoniam': Visitation.* Early 9th century. Folio 124 recto, Lat. 8850, Bibliothèque Nationale, Paris. Miniature painting on vellum, $14 \frac{3}{8} \times 10 \frac{1}{4}$ in. (B. N. Photo.)
74. Carolingian Art, Palace School. **Middle Rhine region.** *Gospel Book of Saint-Médard of Soissons: Heavenly Jerusalem, Evangelist Symbols, Adoration of the Lamb.* Early 9th century. Folio 1 verso, Lat. 8850, Bibliothèque Nationale, Paris. Miniature painting on vellum, $14 \frac{3}{8} \times 10 \frac{1}{4}$ in. (B. N. Photo.)
75. Carolingian Art, Palace School. **Middle Rhine region.** *Gospel Book of Saint-Médard of Soissons: Fountain of Life.* Early 9th century. Folio 6 verso, Lat. 8850, Bibliothèque Nationale, Paris. Miniature painting on vellum, $14 \frac{3}{8} \times 10 \frac{1}{4}$ in. (B. N. Photo.)
76. Carolingian Art, Palace School. **Middle Rhine region.** *Gospel Book of Saint-Médard of Soissons: St Mark.* Early 9th century. Folio 81 verso, Lat. 8850, Bibliothèque Nationale, Paris. Miniature painting on vellum, $14 \frac{3}{8} \times 10 \frac{1}{4}$ in. (B. N. Photo.)
77. Carolingian Art, Palace School. **Saint-Riquier, Abbey.** *Gospel Book of Saint-Riquier (Abbeville Gospels): St Matthew.* About 800. Folio 17 verso, MS 4, Bibliothèque Municipale, Abbeville. Miniature painting on purple vellum, $13 \frac{3}{4} \times 9 \frac{5}{8}$ in. (Arts of Mankind Photo.)
78. Carolingian Art, Palace School. **Middle Rhine region.** *Gospel Book of Lorsch: St John.* About 800. Folio 67 verso, Pal. lat. 50, Biblioteca Apostolica, Vatican City. Miniature painting on vellum, $14 \frac{5}{8} \times 10 \frac{1}{4}$ in. (Vatican Library Photo.)
79. Carolingian Art, Palace School under Byzantine influence. **AACHEN.** *Coronation Gospel Book: St John.* Early 9th century. Folio 178 verso, unnumbered manuscript, Schatzkammer, Kunsthistorisches Museum, Vienna. Miniature painting on purple vellum, $12 \frac{3}{4} \times 9 \frac{7}{8}$ in. (Museum Photo.)
80. Carolingian Art, Palace School under Byzantine influence. **AACHEN.** *Coronation Gospel Book: St Mark.* Early 9th century. Folio 76 verso, unnumbered manuscript, Schatzkammer, Kunsthistorisches Museum, Vienna. Miniature painting on purple vellum, $12 \frac{3}{4} \times 9 \frac{7}{8}$ in. (Museum Photo.)
81. Carolingian Art, Palace School under Byzantine influence. **AACHEN.** *Coronation Gospel Book: St Matthew.* Early 9th century. Folio 15 recto, unnumbered manuscript, Schatzkammer, Kunsthistorisches Museum, Vienna. Miniature painting on purple vellum, $12 \frac{3}{4} \times 9 \frac{7}{8}$ in. (Museum Photo.)
82. Carolingian Art, Palace School under Byzantine influence. **AACHEN (?)**. *Gospel Book: St Luke, detail.* (Cf. Frontispiece.) Early 9th century. Folio 14 verso, unnumbered manuscript, Treasury of Aachen Cathedral. (Photo Ann Münchow, Aachen.)
83. Carolingian Art, Palace School under Byzantine influence. **AACHEN, XANTEN.** *Xanten Gospel Book: Evangelist Portrait, detail.* Early 9th century. Folio 16 verso, MS 18723, Bibliothèque Royale, Brussels. Miniature painting on purple vellum. Page size, $10 \frac{1}{8} \times 7 \frac{1}{2}$ in. (Royal Library Photo. © Bibliothèque Royale de Belgique, Brussels.)
This painting is considered by some scholars to be a remnant of a 5th- or 6th-century Gospel Book painted in northern Italy.
84. Carolingian Art, School of Reims. **HAUTVILLIERS.** *Utrecht Psalter, Psalm XLIII [44]: above, the Psalmist with a Lute and Truth personified; below, Battle of the People of David; in the centre, the Psalmist invoking God's Help.* 820-830. Folio 25 recto, Script. eccl. 484, Bibliotheek der Rijksuniversiteit, Utrecht. Pen and ink drawing on vellum, $13 \times 9 \frac{7}{8}$ in. (Utrecht University Library Photo.)
85. Carolingian Art, School of Reims. **HAUTVILLERS.** *Utrecht Psalter, Psalm XI [12], detail: Christ handing a Spear to an Angel; the Poor and Needy; Figures round a Swivel.* 820-830. Folio 6 verso, Script. eccl. 484, Bibliotheek der Rijksuniversiteit, Utrecht. Pen and ink drawing on vellum. Page size, $13 \times 9 \frac{7}{8}$ in. Size of the detail, c. $5 \times 5 \frac{1}{2}$ in. (Utrecht University Library Photo.)
86. Carolingian Art, School of Reims. **HAUTVILLERS.** *Utrecht Psalter, Psalm LII [53], detail: Doeg the Edomite; above, Christ; in the centre, the Psalmist; lower left, Saul and Doeg.* 820-830. Folio 30 recto, Script. eccl. 484, Bibliotheek der Rijksuniversiteit, Utrecht. Pen and ink drawing on vellum. Size of the detail, $5 \frac{1}{2} \times 9 \frac{5}{8}$ in. (Utrecht University Library Photo.)
87. Carolingian Art, School of Reims. **HAUTVILLERS.** *Utrecht Psalter, Psalm CII [103], detail: above, representation of Heaven, with Christ surrounded by Nine Angels, the Sun and the Moon; lower left, an Angel handing a Crown to the Psalmist; lower right, Moses and the Children of Israel.* 820-830. Folio 59 recto, Script. eccl. 484, Bibliotheek der Rijksuniversiteit, Utrecht. Pen and ink drawing on vellum. Size of the detail, $5 \frac{1}{8} \times 9 \frac{5}{8}$ in. (Utrecht University Library Photo.)
88. Carolingian Art, School of Reims. **HAUTVILLERS.** *Utrecht Psalter, detail: the Catholic Faith; representation of a Church Council.* 820-830. Folio 90 verso, Script. eccl. 484, Bibliotheek der Rijksuniversiteit, Utrecht. Pen and ink drawing on vellum. Page size, $13 \times 10 \frac{1}{4}$ in. Size of the detail, $5 \frac{1}{8} \times 9 \frac{1}{2}$ in. (Utrecht University Library Photo.)
89. Carolingian Art, School of Reims. **HAUTVILLERS (?)**. *Psalter, illustration of Psalm LI [52]: below, Saul and Doeg the Edomite; Ahimelech accused by Saul; above, Christ with the Elect.* First half of the 9th century. Folio 41 verso, MS 12, Troyes Cathedral. Miniature painting on vellum, $8 \times 6 \frac{1}{8}$ in. (Arts of Mankind Photo.)
90. Carolingian Art, School of Reims. **HAUTVILLERS.** *Psalter (Codex aureus purpureus), illustration of Psalm LI [52]: Doeg.* Mid-9th century. Folio 51 verso, Douce 59, Bodleian Library, Oxford. Miniature painting on vellum, $7 \frac{3}{8} \times 5 \frac{3}{4}$ in. (Bodleian Library Photo.)
91. Carolingian Art, School of Reims. **HAUTVILLERS.** *Psalter (Codex aureus purpureus), illustration of Psalm CI [102]: Poor Man and Two Kings appealing to Christ.* Mid-9th century. Folio 100 verso, Douce 59, Bodleian Library, Oxford. Miniature painting on vellum, $7 \frac{3}{8} \times 5 \frac{3}{4}$ in. (Bodleian Library Photo.)
92. Carolingian Art, School of Reims. **HAUTVILLERS.** *Gospel Book of Ebbo: St John.* (Cf. 242.) First quarter of the 9th century (before 823). Folio 134 verso, MS 1, Bibliothèque Municipale, Épernay. Miniature painting on vellum, $10 \frac{1}{4} \times 8 \frac{1}{4}$ in. (Arts of Mankind Photo.)
93. Carolingian Art, School of Reims. **HAUTVILLERS.** *Gospel Book of Ebbo: St Matthew.* First quarter of the 9th century (before 823). Folio 18 verso, MS 1, Bibliothèque Municipale, Épernay. Miniature painting on vellum, $10 \frac{1}{4} \times 8 \frac{1}{4}$ in. (Arts of Mankind Photo.)
94. Carolingian Art, School of Reims. **HAUTVILLERS.** *Gospel Book of Ebbo: Canon Tables.* First quarter of the 9th century (before 823). Folio 11, MS 1, Bibliothèque Municipale, Épernay. Miniature painting on vellum, $10 \frac{1}{4} \times 8 \frac{1}{4}$ in. (Arts of Mankind Photo.)
95. Carolingian Art, School of Reims. **HAUTVILLERS.** *Gospel Book of Ebbo: Canon Tables, detail: Pediment Figure (Acroterium).* First quarter of the 9th century (before 823). Folio 13 verso, MS 1, Bibliothèque Municipale, Épernay. Miniature painting on vellum. Page size, $10 \frac{1}{4} \times 8 \frac{1}{4}$ in. (Arts of Mankind Photo.)
96. Carolingian Art, School of Reims. **HAUTVILLERS.** *Gospel Book of Ebbo: Canon Tables, detail: Pediment Figure (Acroterium).* First quarter of the 9th century (before 823). Folio 13 recto, MS 1, Bibliothèque Municipale, Épernay. Miniature painting on vellum. Page size, $10 \frac{1}{4} \times 8 \frac{1}{4}$ in. (Arts of Mankind Photo.)
97. Carolingian Art, School of Reims. **HAUTVILLERS.** *Gospel Book of Ebbo: Canon Tables, detail: Pediment Figure (Acroterium).* First quarter of the 9th century (before 823). Folio 12 recto, MS 1, Bibliothèque Municipale, Épernay. Miniature painting on vellum. Page size, $10 \frac{1}{4} \times 8 \frac{1}{4}$ in. (Arts of Mankind Photo.)
98. Carolingian Art, School of Reims. **HAUTVILLERS.** *Volume of Medical Texts, detail: Aesculapius discovering Betony.* Mid-9th century. Folio 18 verso, Lat. 6862, Bibliothèque Nationale, Paris. Pen and ink drawing on vellum. Page size, $11 \times 7 \frac{7}{8}$ in. Size of the detail, $5 \frac{7}{8} \times 7 \frac{7}{8}$ in. (B. N. Photo.)
99. Carolingian Art, School of Reims. **HAUTVILLERS.** *Physiologus latinus, detail: The Salamander [De nat(u)ra animalis qui di(c)it(ur) Salamandra].* About 830. Folio 17 verso, Cod. 318, Bürgerbibliothek, Berne. Miniature painting on vellum. Page size, $10 \times 6 \frac{7}{8}$ in. (Arts of Mankind Photo.)
100. Carolingian Art, School of Reims. **HAUTVILLERS.** *Physiologus latinus: Jacob blessing the Lion; Animals whose King is the Lion.* About 830. Folio 7 recto, Cod. 318, Bürgerbibliothek, Berne. Miniature painting on vellum. Page size, $10 \times 6 \frac{7}{8}$ in. (Arts of Mankind Photo.)
101. Carolingian Art, School of Reims. **HAUTVILLERS.** *Gospel Book of Hincmar: Canon Tables.* First half of the 9th century. Folio 19 recto, MS 7, Bibliothèque Municipale, Reims. Miniature painting on vellum, $11 \frac{3}{4} \times 8 \frac{7}{8}$ in. (Arts of Mankind Photo.)
102. Carolingian Art, School of Reims. **HAUTVILLERS.** *Gospel Book of Hincmar: Canon Tables, detail: Pediment Figures (Acroteria).* First half of the 9th century. Folio 15 recto, MS 7, Bibliothèque Municipale, Reims. Miniature painting on vellum. Page size, $11 \frac{3}{4} \times 8 \frac{7}{8}$ in. (Arts of Mankind Photo.)
103. Carolingian Art, School of Reims. **HAUTVILLERS.** *Gospel Book of Hincmar: Canon Tables, detail: Pediment Figures (Acroteria).* First half of the 9th century. Folio 15 verso, MS 7, Bibliothèque Municipale, Reims. Miniature painting on vellum. Page size, $11 \frac{3}{4} \times 8 \frac{7}{8}$ in. (Arts of Mankind Photo.)
104. Carolingian Art, School of Reims. **HAUTVILLERS.** *Gospel Book of Hincmar: Canon Tables, detail: Pediment Figures (Acroteria).* First half of the 9th century. Folio 17 recto, MS 7, Bibliothèque Municipale, Reims. Miniature painting on vellum. Page size, $11 \frac{3}{4} \times 8 \frac{7}{8}$ in. (Arts of Mankind Photo.)
105. Carolingian Art, School of Reims. **HAUTVILLERS.** *Gospel Book of Hincmar: St Matthew.* First half of the 9th century. Folio 21 verso, MS 7, Bibliothèque Municipale, Reims. Miniature painting on vellum, $11 \frac{3}{4} \times 8 \frac{7}{8}$ in. (Arts of Mankind Photo.)
106. Carolingian Art, School of Reims. **SAINT-DENIS (?)**. *Gospel Book (Codex aureus) of St Emmeram of Regensburg: St John.* 870. Folio 97 recto, Clm. 14000, Bayerische Staatsbibliothek, Munich. Miniature painting on vellum, $15 \frac{3}{4} \times 11 \frac{1}{4}$ in. (Bavarian National Library Photo.)
107. Carolingian Art, School of Reims. **REIMS.** *Gospel Book of St Florian of Coblenz (fragments): Christ in the Temple.* About 830. No folio (detached leaf inserted in the forefront of a Rabanus Maurus), B. 113, Landesbibliothek, Düsseldorf. Miniature painting on vellum, $10 \frac{3}{4} \times 4 \frac{1}{8}$ in. (Photo Landesbildstelle Rheinland, Düsseldorf.)
108. Carolingian Art, School of Reims (?). *Gospel Book of the Celestines: St Matthew.* Mid-9th century. Folio 17 verso, MS 1171, Bibliothèque de l'Arsenal, Paris. Miniature painting on vellum, $10 \frac{5}{8} \times 8 \frac{5}{8}$ in. (Photo Bibliothèque Nationale, Paris.)
The origin of this manuscript is unknown. It has been pointed out, however, that it has affinities with a manuscript in the Pierpont Morgan Library, New York (MS 319), which comes from Marchiennes (Nord), near Douai.
109. Carolingian Art, aftermath of the School of Reims. *Loisel Gospel Book: St Matthew.* 845-882. Folio 15 verso, Lat. 17968, Bibliothèque Nationale, Paris. Miniature painting on vellum, $8 \frac{5}{8} \times 6 \frac{3}{4}$ in. (B. N. Photo.)

110. Carolingian Art, aftermath of the School of Reims. *Blois Gospel Book: St Mark*. Second quarter of the 9th century. Folio 73 verso, Lat. 265, Bibliothèque Nationale, Paris. Miniature painting on vellum, $11 \times 7 \frac{7}{8}$ in. (B. N. Photo.)
111. Carolingian Art, School of Tours, in the insular tradition. **TOURS**. *Nevers Gospel Book: Canon Tables*. About 800. Folio 27 recto, Harley 2790, British Museum, London. Miniature painting on vellum, $12 \frac{1}{4} \times 8 \frac{5}{8}$ in. (British Museum Photo.)
112. Carolingian Art, School of Tours, in the insular tradition. **TOURS**. *Alcuin, 'De virtutibus et vitiis' (on Virtues and Vices): Zoomorphic Initial*. About 800. Folio 5, MS 1742, Bibliothèque Municipale, Troyes. Miniature painting on vellum, $7 \frac{1}{8} \times 4 \frac{1}{2}$ in. (Arts of Mankind Photo.)
113. Carolingian Art. **IRELAND or NORTHUMBRIA**. *The Book of Kells: Virgin and Child*. 8th century. Folio 7 verso, MS 58 (A. 1, 6), Trinity College Library, Dublin. Miniature painting on vellum, $12 \frac{7}{8} \times 10$ in. (Library Photo, The Green Studio, Dublin.)
114. Carolingian Art, School of Tours. **TOURS**. *Gospel Book: St Matthew*. Between 807 and 834. Folio 17 verso, Add. 11848, British Museum, London. Miniature painting on vellum, $11 \frac{3}{4} \times 8 \frac{5}{8}$ in. (British Museum Photo.)
115. Carolingian Art, School of Tours. **TOURS**. *Gospel Book: St Luke*. Between 807 and 834. Folio 109 verso, Add. 11848, British Museum, London. Miniature painting on vellum, $11 \frac{3}{4} \times 8 \frac{5}{8}$ in. (British Museum Photo.)
116. Carolingian Art, School of Tours. **TOURS**. *Weingarten Gospel Book: St John, detail*. Between 807 and 834. Folio 146 verso, HB 11 40, Württembergische Landesbibliothek, Stuttgart. Miniature painting on vellum. Page size, $13 \frac{1}{4} \times 9 \frac{3}{4}$ in. (Bildarchiv Foto, Marburg.)
117. Carolingian Art, School of Tours. **TOURS**. *Boethius, 'De arithmetica': Music, Arithmetic, Geometry, Astrology*. About 850. Folio 2 verso, Misc. class. 5, Staatliche Bibliothek, Bamberg. Miniature painting on vellum, $9 \frac{1}{8} \times 6 \frac{7}{8}$ in. (Bamberg Library Photo.)
118. Carolingian Art, School of Tours. **TOURS**. *Boethius, 'De arithmetica': Boethius and Symmachus*. About 850. Folio 9 verso, Misc. class. 5, Staatliche Bibliothek, Bamberg. Miniature painting on vellum, $9 \frac{1}{8} \times 6 \frac{7}{8}$ in. (Bamberg Library Photo.)
119. Carolingian Art, School of Tours. **AUTUN**. *Marmoutier Sacramentary: Abbot Rainald (Raganaldus) blessing the People*. About 850. Folio 173 verso, MS 19 bis, Bibliothèque Municipale, Autun. Miniature painting on vellum, $13 \frac{1}{8} \times 9 \frac{1}{2}$ in. (Arts of Mankind Photo.)
- Manuscript written for Abbot Raganaldus of Marmoutier.*
120. Carolingian Art, School of Tours. **TOURS**. *Gospel Book of St Gauzelin: the Lamb, with the Attributes of the Evangelists and Prophets*. About 840. Folio 3 verso, unnumbered manuscript, Treasury of Nancy Cathedral. Gold and silver on purple vellum. Page size, $8 \frac{7}{8} \times 12$ in. Size of the motif, $8 \frac{7}{8} \times 6 \frac{7}{8}$ in. (Arts of Mankind Photo.)
- Comes from the abbey of Bouxières-aux-Dames, near Nancy, founded by Gauzelin in 935-936. Executed at the behest of a certain Arnaldus (APNΔΔΩ IOBNTH) of Orléans, an official at the court of Louis the Debonair.*
121. Carolingian Art, School of Tours. **TOURS - MARMOUTIER**. *Alcuin Bible: the Sacrificial Lamb surrounded by the Four Evangelists and their Symbols*. About 840. Folio 339 verso, Misc. class. Bibl. I, Staatliche Bibliothek, Bamberg. Miniature painting on vellum, $18 \frac{5}{8} \times 13 \frac{7}{8}$ in. (Bamberg Library Photo.)
122. Carolingian Art, School of Tours. **TOURS - MARMOUTIER**. *Alcuin Bible: Story of Adam or Genesis*. About 840. Folio 7 verso, Misc. class. Bibl. I, Staatliche Bibliothek, Bamberg. Miniature painting on vellum, $18 \frac{5}{8} \times 13 \frac{7}{8}$ in. (Bamberg Library Photo.)
123. Carolingian Art, School of Tours. **Saint-Martin of TOURS**. *Moütier-Grandval Bible: Genesis*. About 840. Folio 25 verso, Add. 10546, British Museum, London. Miniature painting on vellum, 20×15 in. (British Museum Photo.)
124. Carolingian Art, School of Tours. **Saint-Martin of TOURS**. *Moütier-Grandval Bible: Christ in Majesty, with the Evangelist Symbols and Evangelist Portraits*. About 840. Folio 352 verso, Add. 10546, British Museum, London. Miniature painting on vellum, 20×15 in. (British Museum Photo.)
125. Carolingian Art, School of Tours. **Saint-Martin of TOURS**. *Moütier-Grandval Bible: the Teachings of the Gospels discovered by the Evangelists*. About 840. Folio 449, Add. 10546, British Museum, London. Miniature painting on vellum, 20×15 in. (British Museum Photo.)
126. Carolingian Art, School of Tours. **Saint-Martin of TOURS**. *First Bible of Charles the Bald (Vivian Bible): St Jerome leaving Rome for Jerusalem; St Jerome at Work with Eustochius, Paulinus and Scribes; St Jerome distributing Copies of his Translation of the Bible*. About 846. Folio 3 verso, Lat. 1, Bibliothèque Nationale, Paris. Miniature painting on vellum, $19 \frac{1}{2} \times 14 \frac{3}{4}$ in. (B. N. Photo.)
127. Carolingian Art, School of Tours. **Saint-Martin of TOURS**. *First Bible of Charles the Bald (Vivian Bible): Conversion of St Paul on the road to Damascus; Healing of St Paul; St Paul Teaching*. About 846. Folio 386 verso, Lat. 1, Bibliothèque Nationale, Paris. Miniature painting on vellum, $19 \frac{1}{2} \times 14 \frac{3}{4}$ in. (B. N. Photo.)
128. Carolingian Art, School of Tours. **Saint-Martin of TOURS**. *First Bible of Charles the Bald (Vivian Bible), beginning of the Psalms: David and his Musicians*. About 846. Folio 215 verso, Lat. 1, Bibliothèque Nationale, Paris. Miniature painting on vellum, $19 \frac{1}{2} \times 14 \frac{3}{4}$ in. (B. N. Photo.)
129. Carolingian Art, School of Tours. **Saint-Martin of TOURS**. *First Bible of Charles the Bald (Vivian Bible): Abbot Vivian, surrounded by Monks, presenting the Book to Charles the Bald*. About 846. Folio 423 recto, Lat. 1, Bibliothèque Nationale, Paris. Miniature painting on vellum, $19 \frac{1}{2} \times 14 \frac{3}{4}$ in. (B. N. Photo.)
130. Carolingian Art, School of Tours. **SAINT-DENIS (?)**. *San Callisto Bible (Bible of San Paolo fuori le Mura): Charles the Bald on his Throne; above, Two Angels and the Four Cardinal Virtues*. 869-870. Folio 1, unnumbered manuscript, Basilica of San Paolo fuori le Mura, Rome. Miniature painting on vellum, $15 \frac{1}{2} \times 12$ in. (Basilica Photo.)
131. Carolingian Art, School of Tours. **SAINT-DENIS (?)**. *San Callisto Bible (Bible of San Paolo fuori le Mura): St Jerome correcting the Translation of the Bible; St Jerome leaving Rome for Jerusalem; Discussion between Jerome, Paul and Eustochius; St Jerome distributing Copies of his Translation*. 869-870. Folio 2 verso, unnumbered manuscript, Basilica of San Paolo fuori le Mura, Rome. Miniature painting on vellum, $15 \frac{1}{2} \times 12$ in. (Basilica Photo.)
132. Carolingian Art, School of Tours. **Saint-Martin of TOURS or MARMOUTIER**. *Gospel Book of Lothair: Christ in Majesty surrounded by the Evangelist Symbols*. 849-851. Folio 2
- verso, Lat. 266, Bibliothèque Nationale, Paris. Miniature painting on vellum, $9 \frac{7}{8} \times 12 \frac{5}{8}$ in. (B. N. Photo.)
- Executed to the order of Lothair I, under the supervision of Sigilaus, '... in honour of St Martin, in the community of that saint.' By this is meant either the abbey of Saint-Martin at Tours or the abbey of Marmoutier near Tours.*
133. Carolingian Art, School of Tours. **Saint-Martin of TOURS or MARMOUTIER**. *Gospel Book of Lothair: Lothair on his Throne, with Two Bodyguards*. 849-851. Folio 1 verso, Lat. 266, Bibliothèque Nationale, Paris. Miniature painting on vellum, $9 \frac{7}{8} \times 12 \frac{5}{8}$ in. (B. N. Photo.)
134. Carolingian Art, so-called School of Corbie, aftermath of the School of Tours. **SAINT-DENIS (?)**. *Psalter of Charles the Bald: David and his Musicians*. Between 842 and 869. Folio 1 verso, Lat. 1152, Bibliothèque Nationale, Paris. Miniature painting on vellum, $9 \frac{1}{2} \times 7 \frac{5}{8}$ in. (B. N. Photo.)
- Written for Charles the Bald by the scribe Liuthard, who signed the manuscript at the end: 'HIC CALAMUS FACTO LIUTHARDI FINE QUIE-VIT.'*
135. Carolingian Art, so-called School of Corbie, aftermath of the School of Tours. **SAINT-DENIS (?)**. *Psalter of Charles the Bald: Portrait of Charles the Bald*. Between 842 and 869. Folio 3 verso, Lat. 1152, Bibliothèque Nationale, Paris. Miniature painting on vellum, $9 \frac{1}{2} \times 7 \frac{5}{8}$ in. (B. N. Photo.)
136. Carolingian Art, so-called School of Corbie, aftermath of the School of Tours. **SAINT-DENIS (?)**. *Psalter of Charles the Bald: St Jerome Writing*. Between 842 and 869. Folio 4, Lat. 1152, Bibliothèque Nationale, Paris. Miniature painting on vellum, $9 \frac{1}{2} \times 7 \frac{5}{8}$ in. (B. N. Photo.)
137. Carolingian Art, so-called School of Corbie, aftermath of the School of Tours. **SAINT-DENIS (?)**. *Gospel Book (Codex aureus) of St Emmeram of Regensburg: Charles the Bald with Figures personifying the Provinces and a Bodyguard*. 870. Folio 5 verso, Clm. 14000, Bayerische Staatsbibliothek, Munich. Miniature painting on vellum, $15 \frac{3}{4} \times 11 \frac{3}{4}$ in. (Bavarian National Library Photo.)
138. Carolingian Art, so-called School of Corbie, aftermath of the School of Tours. **SAINT-DENIS (?)**. *Gospel Book (Codex aureus) of St Emmeram of Regensburg: Adoration of the Lamb*. 870. Folio 6 recto, Clm. 14000, Bayerische Staatsbibliothek, Munich. Miniature painting on vellum, $15 \frac{3}{4} \times 11 \frac{3}{4}$ in. (Bavarian National Library Photo.)
139. Carolingian Art, so-called School of Corbie, aftermath of the School of Tours. **SAINT-DENIS (?)**. *Gospel Book (Codex aureus) of St Emmeram of Regensburg: Christ in Majesty with the Evangelists, the Evangelist Symbols and the Major Prophets, detail*. 870. Folio 6 verso, Clm. 14000, Bayerische Staatsbibliothek, Munich. Miniature painting on vellum. Page size, $15 \frac{3}{4} \times 11 \frac{3}{4}$ in. (Bavarian National Library Photo.)
140. Carolingian Art, so-called School of Corbie. **SAINT-DENIS (?)**. *Metz Sacramentary: Allegorical Representation of a Coronation (of Charles the Bald?), with the Archbishops of Trier and Reims*. About 870. Folio 2 verso, Lat. 1141, Bibliothèque Nationale, Paris. Miniature painting on vellum, $10 \frac{5}{8} \times 8 \frac{1}{4}$ in. (B. N. Photo.)
- Originally in the treasury of Metz Cathedral, then at the abbey of Jumièges, near Rouen, before coming to the Bibliothèque Nationale.*
141. Carolingian Art, so-called School of Corbie. **SAINT-DENIS (?)**. *Metz Sacramentary: Saints and Angels in Heaven looking towards Christ*. About 870. Folio 5 verso, Lat. 1141, Bibliothèque Nationale, Paris. Miniature painting on vellum, $10 \frac{5}{8} \times 8 \frac{1}{4}$ in. (B. N. Photo.)
142. Carolingian Art, so-called School of Corbie. **SAINT-DENIS (?)**. *Metz Sacramentary: Christ in Majesty, Master of Heaven and Earth*. About 870. Folio 6, Lat. 1141, Bibliothèque Nationale, Paris. Miniature painting on vellum, $10 \frac{5}{8} \times 8 \frac{1}{4}$ in. (B. N. Photo.)
143. Carolingian Art, so-called School of Corbie. **SAINT-DENIS (?)**. *Metz Sacramentary: St Gregory dictating his Sacramentary to Two Scribes, detail*. About 870. Folio 3, Lat. 1141, Bibliothèque Nationale, Paris. Miniature painting on vellum. Page size, $10 \frac{5}{8} \times 8 \frac{1}{4}$ in. (B. N. Photo.)
144. Carolingian Art, School of Eastern France. **Meuse region**. *Gospel Book: Christ on the Cross, with a Figure personifying the Church catching the Blood flowing from His Side*. Second half of the 10th century. Folio 125, Lat. 9453, Bibliothèque Nationale, Paris. Pen and ink drawing on vellum, $10 \frac{1}{2} \times 7 \frac{1}{4}$ in. (B. N. Photo.)
145. Carolingian Art, School of Metz. **METZ**. *Drogo Sacramentary: Seraph, Illustration and Beginning of the Sanctus*. About 850. Folio 15, Lat. 9428, Bibliothèque Nationale, Paris. Miniature painting on vellum, $10 \frac{1}{2} \times 8 \frac{1}{2}$ in. (B. N. Photo.)
146. Carolingian Art, School of Metz. **METZ**. *Drogo Sacramentary: Historiated Initial C with the Ascension*. About 850. Folio 71 verso, Lat. 9428, Bibliothèque Nationale, Paris. Miniature painting on vellum, $10 \frac{1}{2} \times 8 \frac{1}{2}$ in. (B. N. Photo.)
147. Carolingian Art, School of Metz. **METZ**. *Drogo Sacramentary: Historiated Initial D with the Holy Women at the Tomb*. About 850. Folio 58, Lat. 9428, Bibliothèque Nationale, Paris. Miniature painting on vellum, $10 \frac{1}{2} \times 8 \frac{1}{2}$ in. (B. N. Photo.)
148. Carolingian Art, School of Metz. **METZ**. *Drogo Sacramentary: Historiated Initial D with the Pentecost*. About 850. Folio 78, Lat. 9428, Bibliothèque Nationale, Paris. Miniature painting on vellum, $10 \frac{1}{2} \times 8 \frac{1}{2}$ in. (B. N. Photo.)
149. Carolingian Art, Franco-Insular School. **SAINT-AMAND (?)**. *Second Bible of Charles the Bald: Ornamental Initial, detail*. 871-877. Folio 44 verso, Lat. 2, Bibliothèque Nationale, Paris. Miniature painting on vellum, $17 \times 13 \frac{1}{4}$ in. (B. N. Photo.)
- Written and illuminated for Charles the Bald, who bequeathed it to the abbey of Saint-Denis.*
150. Carolingian Art, Franco-Insular School. **SAINT-AMAND (?)**. *Second Bible of Charles the Bald: Ornamental Initial H ('Haec sunt')*. 871-877. Folio 68 recto, Lat. 2, Bibliothèque Nationale, Paris. Miniature painting on vellum, $17 \times 13 \frac{1}{4}$ in. (B. N. Photo.)
- Written and illuminated for Charles the Bald, who bequeathed it to the abbey of Saint-Denis.*
151. Carolingian Art, Franco-Insular School. **SAINT-AMAND (?)**. *Gospel Book of Saint-Vaast of Arras: Ornamental Title, Beginning of a Pericope*. Second half of the 9th century. Folio 43 recto, MS 233, Bibliothèque Municipale, Arras. Miniature painting on vellum, $10 \frac{7}{8} \times 9 \frac{1}{2}$ in. (Arts of Mankind Photo.)
152. Carolingian Art, Franco-Insular School. Northern France (?). *Gospel Book of Francis II: Crucifixion*. Second half of the 9th century. Folio 12 verso, Lat. 257, Bibliothèque Nationale, Paris. Miniature painting on vellum, $11 \frac{3}{4} \times 8 \frac{7}{8}$ in. (B. N. Photo.)

153. Carolingian Art, Franco-Insular School. Northern France (?). *Gospel Book of Francis II: St Luke*. Second half of the 9th century. Folio 94 verso, Lat. 257, Bibliothèque Nationale, Paris. Miniature painting on vellum, $11\frac{3}{4} \times 8\frac{7}{8}$ in. (B. N. Photo.)
154. Carolingian Art, Franco-Insular School. SAINT-OMER. *Psalter of Louis the German: Ornamented Page*. Between 814 and 840. Theol. lat. folio 83, Stiftung Preussischer Kulturbesitz, Staatsbibliothek, Berlin. Miniature painting on vellum, $11\frac{1}{2} \times 9\frac{3}{4}$ in. (Bildarchiv Foto, Marburg.)
155. Carolingian Art, Franco-Insular School. SAINT-AMAND (?). *Gospel Book: Canon Tables*. Second half of the 9th century. Folio 10 recto, MS 23, Bibliothèque Municipale, Tours. Miniature painting on vellum, $11\frac{1}{2} \times 9\frac{1}{2}$ in. (Photo Bibliothèque Nationale, Paris.)
156. Carolingian Art, Franco-Insular School. SAINT-AMAND (?). *Gospel Book: Canon Tables*. Second half of the 9th century. Folio 7, MS 23, Bibliothèque Municipale, Tours. Miniature painting on vellum, $11\frac{1}{2} \times 9\frac{1}{2}$ in. (Photo Bibliothèque Nationale, Paris.)
157. Carolingian Art. ST GALL. *Golden Psalter (Psalterium aureum): David with Musicians and Dancers*. (Cf. dust jacket.) 9th century. Folio 2, Cod. 22, Stiftsbibliothek, St Gall. Miniature painting on purple vellum, $14\frac{1}{2} \times 11$ in. (Arts of Mankind Photo.)
158. Carolingian Art. ST GALL. *Golden Psalter (Psalterium aureum): Siege and Sack of a Town*. 9th century. Folio 141, Cod. 22, Stiftsbibliothek, St Gall. Miniature painting on purple vellum, $14\frac{1}{2} \times 11$ in. (Arts of Mankind Photo.)
159. Carolingian Art. ST GALL (?). *Martyrology of Wandalbert: Month of May, Taurus*. Early 10th century. Folio 10 recto, Reg. lat. 438, Biblioteca Apostolica, Vatican City. Miniature painting on vellum, $11\frac{1}{2} \times 5\frac{3}{4}$ in. (Vatican Library Photo.)
160. Carolingian Art. ST GALL (?). *Martyrology of Wandalbert: Month of November, Scorpio*. Early 10th century. Folio 15 verso, Reg. lat. 438, Biblioteca Apostolica, Vatican City. Miniature painting on vellum, $11\frac{1}{2} \times 5\frac{3}{4}$ in. (Vatican Library Photo.)
161. Carolingian Art. ST GALL. *Epistles of St Paul: Paul reviled by the Jews*. First half of the 10th century. Folio 12, Cod. 64, Stiftsbibliothek, St Gall. Pen and ink drawing on vellum, $8\frac{1}{4} \times 6\frac{3}{4}$ in. (Arts of Mankind Photo.)
162. Carolingian Art. ST GALL (?). *Prudentius, 'Psychomachia': Pride (above), Humility and Hope (below)*. 10th century. Folio 42, Cod. 264, Bürgerbibliothek, Berne. Pen and ink drawing on vellum, $10\frac{7}{8} \times 8\frac{1}{4}$ in. (Arts of Mankind Photo.)
163. Carolingian Art. ST GALL. *Book of Maccabees: The Destruction of Jerusalem*. First half of the 10th century. Folio 9, Cod. Perizoni 17, Bibliothek der Rijksuniversiteit, Leyden. Pen and ink drawing on vellum, 10×7 in. (Leyden University Library Photo.)
164. Carolingian Art. ST GALL. *Book of Maccabees: Mounted Warriors*. First half of the 10th century. Folio 46 recto, Cod. Perizoni 17, Bibliothek der Rijksuniversiteit, Leyden. Pen and ink drawing on vellum, 10×7 in. (Leyden University Library Photo.)
165. Carolingian Art. ST GALL. *Psalter of Folchard: in a lunette, St Jerome Writing*. Third quarter of the 9th century. Folio 9, Cod. 23, Stiftsbibliothek, St Gall. Miniature painting on vellum, $15\frac{1}{8} \times 11\frac{1}{2}$ in. (Arts of Mankind Photo.)
166. Carolingian Art. SALZBURG. *St John Chrysostom, 'Homilies on the Gospel of St Matthew': Portrait of the Author (St John Chrysostom)*. First half of the 9th century. Folio 1 verso, Cod. 1007, Österreichische Nationalbibliothek, Vienna. Miniature painting on vellum, $10\frac{3}{8} \times 6\frac{3}{4}$ in. (Austrian National Library Photo.)
167. Carolingian Art. SAINT-AMAND. *Apocalypse: The Hand of God blessing a Group of Holy Figures; St John and Others witnessing the Destruction of a City*. 9th century. Folio 25 recto, MS 386, Bibliothèque Municipale, Cambrai. Miniature painting on vellum, $12\frac{1}{4} \times 9$ in. (Arts of Mankind Photo.)
168. Carolingian Art. SAINT-AMAND. *Apocalypse: Angel and Two Horsemen*. 9th century. Folio 19 recto, MS 99, Bibliothèque Municipale, Valenciennes. Miniature painting on vellum, $10\frac{5}{8} \times 7\frac{7}{8}$ in. (Arts of Mankind Photo.)
169. Carolingian Art. Northern or Eastern France (?), TOURS (?). *Apocalypse: Angel casting the Millstone into the Sea*. First half of the 9th century. Folio 59 verso, Cod. 31, Stadtbibliothek, Trier. Miniature painting on vellum, $10\frac{1}{4} \times 8\frac{1}{2}$ in. (Photo Nelles, Trier.)
170. Carolingian Art, aftermath of the Franco-Insular School. Eastern France, Meuse region. *Gospel Book: Symbol of St Matthew*. 9th century. Folio 17 recto, MS 327, Bibliothèque Municipale, Cambrai. Miniature painting on vellum, $9\frac{5}{8} \times 7\frac{1}{4}$ in. (Arts of Mankind Photo.)
171. Carolingian Art. SAINT-AMAND (?). *Gospel Book: The Lamb surrounded by the Evangelist Symbols*. 9th century. Folio 138 verso, MS 69, Bibliothèque Municipale, Valenciennes. Miniature painting on vellum. Diameter, $6\frac{1}{2}$ in. Page size, $10\frac{1}{4} \times 8$ in. (Arts of Mankind Photo.)
172. Carolingian Art, School of Reims. REIMS. *Terence, 'Comedies': Three Characters in 'The Eunuch' (Thais, Phaedria, Parmeno)*. Second half of the 9th century. Folio 37, Lat. 7899, Bibliothèque Nationale, Paris. Pen and ink drawing on vellum, $10\frac{1}{4} \times 8\frac{1}{2}$ in. (B. N. Photo.)
173. Carolingian Art, School of Reims. REIMS. *Terence, 'Comedies': Frontispiece with Masks*. Second half of the 9th century. Folio 125, Lat. 7899, Bibliothèque Nationale, Paris. Pen and ink drawing on vellum, $10\frac{1}{4} \times 8\frac{1}{2}$ in. (B. N. Photo.)
174. Carolingian Art. SAINT-AMAND (?). *Prudentius, 'Psychomachia': Avarice*. 9th century. Folio 1 verso, MS 412, Bibliothèque Municipale, Valenciennes. Pen and ink drawing heightened with colour on vellum, $9 \times 6\frac{1}{8}$ in. (Arts of Mankind Photo.)
175. Carolingian Art. SAINT-AMAND (?). *Prudentius, 'Psychomachia': Pride*. 9th century. Folio 12 verso, MS 412, Bibliothèque Municipale, Valenciennes. Pen and ink drawing heightened with colour on vellum, $9 \times 6\frac{1}{8}$ in. (Arts of Mankind Photo.)
176. Carolingian Art. LAON (?). *Isidore of Seville, 'De natura rerum': Wheel of the Winds*. 9th century. Folio 5 verso, MS 422, Bibliothèque Municipale, Laon. Miniature painting on vellum, $11\frac{5}{8} \times 7$ in. (Arts of Mankind Photo.)
177. Carolingian Art. FULDA. *Gospel Book: St Luke*. Second quarter of the 9th century. Folio 105 verso, M. P. Theol., Universitätsbibliothek, Würzburg. Miniature painting on vellum, $11\frac{1}{8} \times 7\frac{7}{8}$ in. (Würzburg University Library Photo.)
178. Carolingian Art, aftermath of the Tours Style. FULDA. *Rabanus Maurus, 'De laudibus Sanctae Crucis': Rabanus presenting his Book to Gregory IV*. 831-840. Folio 2 verso, Cod. 652, Österreichische Nationalbibliothek, Vienna. Miniature painting on vellum, $15\frac{7}{8} \times 12\frac{1}{8}$ in. (Austrian National Library Photo.)
179. Carolingian Art. FLEURY (SAINT-BENOIT-SUR-LOIRE). *Gospel Book: Evangelist Symbols*. About 820. Folio 8 verso, Cod. 348, Bürgerbibliothek Berne. Miniature painting on vellum, $9\frac{3}{4} \times 7\frac{7}{8}$ in. (Arts of Mankind Photo.)
180. Carolingian Art. FREISING. *Gospel Book of Schäftlarn: St Mark*. 854-875. Folio 81 verso, Clm. 17011, Bayerische Staatsbibliothek, Munich. Miniature painting on vellum, $7\frac{1}{4} \times 8\frac{1}{4}$ in. (Bavarian National Library Photo.)
181. Carolingian Art, Danube region. WELTENBURG. *Gospel Book of Weltenburg: St Matthew*. 9th century. Folio 14 verso, Cod. 1234, Österreichische Nationalbibliothek, Vienna. Pen and ink drawing on vellum, $10\frac{7}{8} \times 7\frac{3}{4}$ in. (Austrian National Library Photo.)
182. Carolingian (Franco-Rhenish) Art. COLOGNE (?). *Gospel Book: St Mark*. Second half of the 9th century (?). Manuscript with no page or reference numbers, Kunstgewerbe Museum, Cologne. Miniature painting on vellum, $9\frac{7}{8} \times 7\frac{1}{4}$ in. (Rheinisches Bildarchiv, Kölnisches Stadtmuseum.)
Fragment of a Gospel Book, the other half of which is preserved in the Schnütgen Museum, Cologne.
183. Carolingian Art. LANDÉVENNEC (?), BRITTANY. *Gospel Book: Animal-headed Symbol of St John*. Early 10th century. Folio 108 verso, MS 960, Bibliothèque Municipale, Troyes. Miniature painting on vellum, $9\frac{7}{8} \times 6\frac{1}{2}$ in. (Arts of Mankind Photo.)
184. Carolingian Art. LANDÉVENNEC (?), BRITTANY. *Gospel Book: Animal-headed Symbol of St Matthew*. 9th century. Folio 8 recto, MS 8, Bibliothèque Municipale, Boulogne. Miniature painting on vellum, $10\frac{5}{8} \times 7\frac{3}{4}$ in. (Arts of Mankind Photo.)
185. Carolingian Art. LANDÉVENNEC (?), BRITTANY. *Gospel Book: Animal-headed Symbol of St Mark*. 9th century. Folio 42 recto, MS 8, Bibliothèque Municipale, Boulogne. Miniature painting on vellum, $10\frac{5}{8} \times 7\frac{3}{4}$ in. (Arts of Mankind Photo.)
186. Carolingian Art. FLEURY (SAINT-BENOIT-SUR-LOIRE). *Book of the Prophets: Ornamental Initials with Scrollwork and Animals*. 8th-9th century. Page 7, MS 17, Bibliothèque Municipale, Orléans. Miniature painting on faded vellum. Page size, $14\frac{5}{8} \times 9\frac{1}{2}$ in. (Arts of Mankind Photo.)
187. Carolingian Art. IRELAND. *Gospel Book of MacDurnan: The Four Evangelist Symbols*. Mid-9th century. Folio 100, Lambeth Palace Library, London. Miniature painting on vellum, $4\frac{3}{8} \times 6\frac{1}{4}$ in. (Photo John R. Freeman Ltd. London.)
188. Carolingian Art. MILAN, Sant' Ambrogio. VUOLVINIUS. *Altar, detail of the front: Majestas Domini*. (Cf. 221.) About 850. In situ. Gold, silver gilt, precious stones and enamels. Overall size: height $33\frac{1}{2}$ in, width $86\frac{1}{2}$ in, depth 48 in. (Arts of Mankind Photo.)
See also the relief ornaments carved in bone from Moslem Egypt and the façade of the Umayyad palace at Mshatta (Jordan).
189. Syrian (?) Art. *Comb of St Gauzelin (922-962)*. 8th century. Cathedral Treasury, Nancy. Ivory, $8\frac{1}{4} \times 4\frac{3}{4}$ in. (Arts of Mankind Photo.)
Part of the same piece of cloth as the fragment now in the Musée de Cluny, Paris. It came from the reliquary of Charlemagne.
190. Byzantine Art. *Fragment of Cloth with a Quadriga in a Medallion*. 8th century. Cathedral Treasury, Aachen. Yellow silk on a purple field. (Arts of Mankind Photo.)
From Regensburg (?). Made for Duke Tassilo of Bavaria and his wife Liutpirc, as recorded in the inscription on the foot: 'TASSILO DUX FORTIS † LIUTPIRC VIRGA REGALIS.' Probably made at Salzburg about 777, under very strong Northumbrian influence. The inner bowl has disappeared.
191. Carolingian (Insular) Art. *Chalice of Tassilo*. Second half of the 8th century. Abbey Church Treasury, Kremsmünster. Copper cast, gilt and niello'd. Height 10 in, diameter $6\frac{1}{4}$ in. (Photo Ann Münchow, Aachen.)
From Regensburg (?). Made for Duke Tassilo of Bavaria and his wife Liutpirc, as recorded in the inscription on the foot: 'TASSILO DUX FORTIS † LIUTPIRC VIRGA REGALIS.' Probably made at Salzburg about 777, under very strong Northumbrian influence. The inner bowl has disappeared.
192. Carolingian Art. *First Cover of the Lindau Gospels*. About 800 (restored about 1600). J. Pierpont Morgan Library, New York. Silver gilt and niello'd, almandines and enamels. $13\frac{1}{2} \times 10\frac{1}{4}$ in. (Morgan Library Photo.)
Comes from the Convent of Noble Ladies at Lindau, on the Lake of Constance. The codex inside is a St Gall manuscript of the late 9th century. Like the Tassilo chalice, this cover may have been made at Salzburg; it too shows a strong Northumbrian influence. (Cf. 236 for the second cover of the Lindau Gospels.)
193. Carolingian Art. *Enger Reliquary, back: Christ between Two Angels and the Virgin between two Apostles*. About 780. Stiftung Preussischer Kulturbesitz, Staatliche Museen, Berlin. Gold and chased silver gilt over an oak core. $6\frac{1}{4} \times 5\frac{3}{4}$ in. (Photo Elsa Postel, Berlin.)
A work of the Alamannic school and closely related to the first cover of the Lindau Gospels. (Cf. 192.) The Enger reliquary is recorded as being at Herford (Westphalia) in 1414 and in Berlin in 1888. (Cf. Bibliography, No. 313, p. 316, for the front of this reliquary.)
194. Carolingian Art. *Reliquary, front: Decoration based on a Cross Design*. 9th century (restored about 1680). Cathedral Treasury, Monza. Gold, filigree, stones, gems and pearls; the design on the other side is in chased gold. $13\frac{3}{8} \times 10\frac{1}{4}$ in. (Arts of Mankind Photo.)
The Monza reliquary was made for the teeth of St John. On the other side is a Crucifixion.
195. Carolingian Art. *Cross with a Bird in the Centre*. Late 8th century. Bayerisches Nationalmuseum, Munich. Gold, iron, almandines and glass; bird in champlevé enamel. (Photo Elisabeth Römmelt.)
On the strength of its technique, this cross can be attributed to the Carolingian period. It was purchased from an antique dealer in Württemberg.
196. Spanish (Asturian) Art. *Cross of the Angels*. 808. Cámara Santa, Oviedo Cathedral. Gold on a wooden core, with filigree work, stones and enamels. $18\frac{1}{4} \times 17\frac{1}{2}$ in. (Photo Enric Gras, Barcelona.)
Inscription on the arms of the cross, at the back: † SUSCEPTUM PLACIDE MANEAT HOC IN ONORE DI OFFERT ADEFONSUS HUMILIS SERVUS XRI QUISQUIS AUFERRE PRESUMSERIT MIHI FULMINE DIVINO INTEREAT IPSE NISI LUBENS UBI VOLUNTAS DEDE- RIT MEA HOC OPUS PERFECTUM EST IN ERA DCCCXLVLI HOC SIGNO TUETUR PIUS — HOC SIGNO VINCITUR INIMICUS.
197. Carolingian Art. *Reliquary of Bishop Altheus, back*. Late 8th century. Cathedral Treasury, Sion. Silver gilt on a wooden core with cloisonné enamels. $7 \times 5\frac{1}{2}$ in. (Photo De Bellet, Geneva.)

- This reliquary in the old cathedral town of Sion (canton of the Valais, Switzerland) bears a dedicatory inscription on the bottom: 'HANC CAPSAM DICATA IN HONORE SCE MARIAE ALTHEUS EPS FIERI ROGAVIT.' (Cf. Bibliography, No. 313, p. 315, for the front of the reliquary.)
198. Italian (Roman) Art. Reliquary: Enamelled Cross of Pope Pascal I (817-824) with Scenes of the Life of the Virgin. About 817-824. Museo Sacro, Biblioteca Apostolica, Vatican City. Gold and cloisonné enamels. Height 10 3/4 in, width 7 1/8 in, thickness 1 3/8 in. (Vatican Library Photo.)
- This reliquary was formerly in the treasury of the Sancta Sanctorum. The back became detached and was lost. On the sides, the dedicatory inscription: 'ACCIPE QUAESO A DOMINA MEA REGINA MUNDI HOC VEXILLUM CRUCIS QUOD TI (BI) PASCHALIS EPISC (OPUS) OPT (ULIT).' Its style is close to that of the Beresford Hope Cross in the Victoria and Albert Museum, London. It shows a very strong influence of the Christian East.
199. Italian (Roman) Art. Lid of the Reliquary of Pope Pascal I (817-824) with Scenes of the Life of Christ. 817-824. Museo Sacro, Biblioteca Apostolica, Vatican City. Chased silver. (Vatican Library Photo.)
- Formerly in the treasury of the Sancta Sanctorum. Reliquary of the gemmed cross formerly in the treasury of the Sancta Sanctorum and now lost. (Cf. Europe in the Dark Ages, 246; Bibliography, No. 313.) On the lid is the inscription: † PASCHALIS EPISCOPUS PLEBI DEI FIERI IUSSIT. In the same style as the enamelled cross. (Cf. 198.)
- 200-201. Carolingian (Anglo-Saxon) Art. Genoelselderen Diptych: Christ Triumphant (left), Annunciation and Visitation (right). Late 8th century. Musées Royaux d'Art et d'Histoire, Brussels. Ivory. Each leaf, 11 3/4 x 7 1/8 in. (Arts of Mankind Photo.)
- Comes from the church of St Martin at Genoelselderen (Limburg, Belgium). The ornamental designs and the lettering speak in favour of an English origin; or these ivories may have been carved in some region (the Meuse region, for example) exposed to the influence of Anglo-Saxon art.
202. Carolingian Art. MILAN. Diptych with Christological Scenes. Early 9th century. Cathedral Treasury, Milan. Ivory. Each leaf, 12 3/8 x 4 1/2 in. (Arts of Mankind Photo.)
- Copy of an Early Christian prototype, like the ivory diptychs in Aachen and London. (Cf. Bibliography, No. 245, I, Fig. 22.)
203. Merovingian (North Italian) Art. BRESCIA, San Salvatore. Fragment of an Ambo with a Peacock. 8th century. Museo Cristiano, Brescia. Marble. Length 49 1/4 in. (Arts of Mankind Photo.)
- Carved in a style akin to that of Byzantine sculpture.
204. Carolingian Art. AACHEN, Palatine Chapel. Tribune, Railing, detail. Early 9th century. In situ. Bronze, cast in a single piece. Height 4 ft, length 13 ft, 9 in. (Arts of Mankind Photo.)
- The bronze railings of the tribune are composed of eight separate pieces. The foundry in which they were probably cast stood quite close to the Palatine Chapel, whose bronze doors (as we know from Einhard) were also made for Charlemagne. (Cf. Bibliography, No. 182, p. 30.) The ornamental design of the railings is similar to that of the ivory Deventer chalice. (Cf. Bibliography, No. 245, I, Fig. 152.)
205. Carolingian Art. AACHEN, Palatine Chapel. Wolf Portal, detail: Lion's Muzzle. Early 9th century. In situ. Bronze. Size of the door, 13 ft x 9 ft. Diameter of the lion's head, 11 1/2 in. (Arts of Mankind Photo.)
- There are three other bronze doors besides this one, all of them patterned on antique prototypes.
206. Carolingian Art. So-called Statuette of Charlemagne. About 860-870. Louvre, Paris. Bronze cast and gilt. Height 9 1/4 in. Height of figure alone, 7 1/2 in. (Arts of Mankind Photo.)
- Made in imitation of an antique prototype, this statuette represents a Carolingian king, but it can hardly be Charlemagne. The sword and the horse were recast in the Renaissance.
207. Carolingian Art, Palace School of Charlemagne. Ivory Book Cover: in the centre, Christ Triumphant trampling a lion, an adder, a dragon and a basilisk, surrounded by scenes of His childhood and miracles. Early 9th century. Douce 176, Bodleian Library, Oxford. Uppermost part of a leather binding of the 17th century. 8 1/4 x 4 7/8 in. (Bodleian Library Photo.)
- Copy of a western Early Christian prototype, of which two panels are extant, one in the Louvre, Paris, the other in the Staatliche Museen, Berlin. See also the fragment of a diptych at Nevers.
208. Carolingian Art, Palace School of Charlemagne. Ivory Cover of the Dagulf Psalter: David choosing his secretaries; playing the harp; sending an embassy to St Jerome; dictating the Psalms. Between 783 and 795. Louvre, Paris. Each leaf, 6 5/8 x 3 1/4 in. (Louvre Photo, Maurice Chuzeville.)
- The Dagulf Psalter, written for Pope Adrian I (772-795), was at first in the abbey of Limburg an der Lahn, then at Speyer in 1065; from 1450 to 1520 it was in Bremen Cathedral. It is now preserved in the Österreichische Nationalbibliothek, Vienna.
- This ivory book cover is the only dated work of Charlemagne's Palace School. The Bodleian ivory (cf. 207) and the Aachen diptych are closely related pieces. (Cf. Bibliography, No. 245, I, Fig. 62.)
209. Carolingian Art. Ivory Book Cover: Crucifixion and Christological Scenes. 9th century. Cathedral Treasury, Narbonne. Ivory probably already designed as a book cover. 10 x 6 7/8 in. (Arts of Mankind Photo.)
- This ivory postdates those executed by the Palace School of Charlemagne, as for example the Berlin Crucifixion, the Aachen diptych or the one from the Harrach Collection (cf. Bibliography, No. 245, I, Figs. 18 and 182) now on loan to the Schnütgen Museum, Cologne. It derives from Early Christian prototypes.
210. Carolingian Art, Palace School of Charlemagne. Ivory Cover of the Lorsch Gospels (Codex Aureus): Christ between Two Angels. About 810. Museo Sacro, Biblioteca Apostolica, Vatican City. 14 7/8 x 10 7/8 in. (Vatican Library Photo.)
- This ivory carving with the figure of Christ trampling 'the lion and the dragon' (Psalms 91: 13) copies an Early Christian prototype of the 6th century, perhaps of the school of Ravenna. It represents the later period of Charlemagne's Palace School, as do the Darmstadt Ascension (cf. 213) and the Leipzig St Michael (cf. 212). It comes from St Nazarius, Lorsch. (Cf. 211 for the back cover.)
211. Carolingian Art, Palace School of Charlemagne. Ivory Cover of the Lorsch Gospels (Codex Aureus): Virgin and Child between Zacharias and John the Baptist. About 810. Victoria and Albert Museum, London. 15 1/8 x 10 5/8 in. (Museum Photo.)
- The back cover of the Lorsch Gospels is by the hand of another, slightly less skilful ivory carver. Like the front cover, it is a copy of an Early Christian prototype; this is especially obvious in the panel at the top. The Virgin corresponds fairly closely to the one on the Berlin diptych. The manuscript itself, separated from its covers, is now divided between the Batthyaneum Library at Alba Iulia (Romania) and the Vatican Library. This ivory carving is typical of the later phase of Charlemagne's Palace School; it may well have been executed in the Lorsch monastery, where the miniatures were painted. (Cf. 210 for the front cover.)
212. Carolingian Art, Palace School of Charlemagne. St Michael. About 810. Museum für Kunsthandwerk, Leipzig. Ivory; the eyes are encrusted with glass paste. 13 3/8 x 4 in. (Photo Walter Danz, Halle.)
- Based on a consular diptych of 470 in the name of Severus. This ivory represents the later phase of Charlemagne's Palace School, as do the Lorsch covers (cf. 210-211) and the Darmstadt Ascension (cf. 213).
213. Carolingian Art, Palace School of Charlemagne. Ivory Fragment of an Ascension: The Virgin amid the Apostles. Early 9th century. Hessisches Landesmuseum, Darmstadt. The frame is broken off on two sides. 5 1/2 x 3 5/8 in. (Photo Ann Münchow, Aachen.)
- The style of this work is very close to that of such ivory carvings as the Berlin Crucifixion (Staatliche Museum), the Florence Holy Women at the Tomb (Museo Nazionale) and the Lorsch covers (cf. 210-211); all derive from Early Christian ivories like the Munich Holy Women at the Tomb (Bayerisches Nationalmuseum), with which the Carolingian court artists were undoubtedly familiar. (Cf. Bibliography, No. 256, p. 332.)
- 214-215. Carolingian Art. METZ. Ivory Covers of the Drogo Sacramentary. About 855. Lat. 9428, Bibliothèque Nationale, Paris. 10 1/2 x 8 1/2 in. (B. N. Photo.)
- The Drogo Sacramentary was written during the time when Drogo was archbishop of Metz (826-855); it records the date of his death. These ivory carvings are very close to the book covers in the Liebighaus at Frankfurt. (Cf. Bibliography, No. 245, I, Fig. 75.)
216. Carolingian Art, School of Metz. Cover of a Gospel Book: Passion Scenes. Mid-9th century. Lat. 9393, Bibliothèque Nationale, Paris. Open-
- work ivory, gold, gilt metal, filigree work. 12 3/8 x 9 1/2 in. (B. N. Photo.)
- Like the ivories of the Drogo Sacramentary (cf. 214-215), this is a characteristic example of the Metz school of ivory carving, still strongly influenced by Early Christian prototypes. It came from Metz Cathedral.
217. Carolingian Art, School of Tours. Liturgical Fan (Flabellum), details: Six Scenes from Virgil's Eclogues. Mid-9th century. L. Carrand Collection, Museo Nazionale, Florence. Ivory. (Photo Alinari, Florence.)
- A faithful copy of classical prototypes. (Cf. 322.)
218. Carolingian Art. Leaf of the Ivory Diptych of the Consul Areobindus: Paradise. Mid-9th century. Louvre, Paris. 13 3/4 x 4 3/8 in. (Arts of Mankind Photo.)
- Reuse of the consular diptych of Areobindus (Byzantium, anno 506). Representation of Paradise; below, centaurs, sirens and satyrs faithfully copied from classical prototypes. (Cf. 219.)
- Purchased from an antique dealer.
219. Carolingian Art. Leaf of the Ivory Diptych of the Consul Areobindus: Paradise, detail of Adam and Eve. (Cf. 218.) Mid-9th century. Louvre, Paris. (Louvre Photo, Maurice Chuzeville.)
220. Carolingian Art. MILAN, Sant' Ambrogio. VUOLVINIUS. Altar (paliotto), detail of the back: Angilbert presenting the Altar to St Ambrose. (Cf. 222 for another detail of the back.) About 850. In situ. (Arts of Mankind Photo.)
221. Carolingian Art. MILAN, Sant' Ambrogio. VUOLVINIUS. Altar, front: Majestas Domini and Twenty Christological Scenes. About 850. In situ. Gold, silver gilt, precious stones and enamels. Overall size: height 33 1/2 in, width 86 1/2 in, depth 48 in. (Arts of Mankind Photo.)
- The dedicatory inscription reads: 'DOMNUS ANGILBERTUS ET—VUOLVINI (US) PHABER.' The donor was Bishop Angilbert II (824-859); Vuolvinius was the master craftsman in charge of the work. Alongside Vuolvinius, another outstanding master and several lesser artists undoubtedly worked on the Milan altar. The enamels are related to those of the Altheus reliquary at Sion (cf. 197) and those on the iron crown at Monza (cf. 225). This antependium surrounds all four sides of the altar. (Cf. 188.)
222. Carolingian Art. MILAN, Sant' Ambrogio. VUOLVINIUS. Altar,
- detail of the back: Vuolvinius receiving a Crown from St Ambrose. (Cf. 220 for another detail of the back.) About 850. In situ. (Arts of Mankind Photo.)
- 223-224. Carolingian Art. MILAN, Sant' Ambrogio. VUOLVINIUS. Altar, the two sides: in the centre, a gemmed cross between four medallions enclosing busts of saints (Ambrose, Protasius, Gervasius and Simplician on the Gospel side; Martin, Nabor, Nazarius and Maternus on the Epistle side); outside the central square, eight angels venerating the Cross. About 850. In situ. (Arts of Mankind Photo.)
225. Carolingian (Italian) Cross. Iron Crown. Second half of the 9th century. Cathedral Treasury, Monza. Iron and six gold plates with enamels and precious stones. Height 2 3/4 in, diameter 19 in. (Arts of Mankind Photo.)
- Inside, an iron hoop, allegedly a relic made from a nail of the True Cross. According to the legend, this crown was used during the Middle Ages for the coronation of kings and emperors in Italy. Since the 15th century, it has been regarded as the crown of the Lombard kings; since the 16th century, it has been venerated as a relic of the True Cross. The enamels are in the style of those on the Altheus reliquary at Sion (cf. 197) and on the Milan altar (cf. 188, 220-224).
226. Carolingian Art. Lothair Crystal: Scenes of the Life of St Susanna. Second half of the 9th century. British Museum, London. Rock crystal. Diameter of the crystal alone, 4 1/8 in; with the frame, 7 1/8 in. (British Museum Photo.)
- Over the central circle is the dedicatory inscription: 'LOTHARIUS REX FRANCORUM FIERI IUSSIT.' This was Lothair II (855-869). The crystal was probably carved in Lorraine; its technique is close to that of the seal of Lothair on the cross of Lothair (treasury of Aachen Cathedral). The frame goes back only to the Gothic period.
- Purchased in 1855 from an antique dealer, this crystal had been at the abbey of Waulsort on the Meuse (Belgium) since the 10th century.
227. Carolingian Art. LORRAINE, METZ (?). Rock Crystal: The Crucifixion. Second half of the 9th century. Augustinermuseum, Freiburg-im-Breisgau. Rock crystal, 3 1/8 x 2 1/2 in. (Photo Verlag Karl Alber, Freiburg-im-Breisgau.)
- The inscription reads: 'IHS NAZARENUS RE (X) IUDEOR (UM).' Technically very close to the Lothair Crystal in the British Museum (cf. 226) and to the Crucifixion in the collection of Count Cim, Venice.

228. Carolingian Art, School of Charles the Bald. *Ivory Book Cover*. About 846-869. Schweizerisches Landesmuseum, Zurich. $4\frac{1}{2} \times 3\frac{3}{8}$ in. (Swiss National Museum Photo.)
- This was probably the original cover of the Prayer Book of Charles the Bald which is now in the treasury of the Residenz at Munich. This prayer book, as recorded in the manuscript itself (folios 38 verso and 39 recto), belonged to the king personally and was finished before the death of his wife (869). The style of this relief is very close to that of the ivory covers of the Psalter of Charles the Bald in the Bibliothèque Nationale, Paris. (Cf. 230-232.) It is also related to the miniatures of the Utrecht Psalter (cf. 84-88), from which we may conclude that it was probably carved at Reims. It was in Zurich Cathedral in the 14th century, and later in the monastery of Rheinau before coming to the Swiss National Museum in Zurich.
229. Carolingian (West Frankish) Art, School of Charles the Bald. *Cover of the Book of Pericopes of Henry II: in the centre, the Crucifixion; above, the Hand of God between the Sun and the Moon; below, the Holy Women at the Tomb and the Resurrection*. Ivory carving, about 870; gold frame with precious stones and enamels, between 1007 and 1012. Clm. 4452, Bayerische Staatsbibliothek, Munich. Size of the ivory, $11\frac{1}{2} \times 7\frac{5}{8}$ in. Size of the whole cover, $17\frac{1}{2} \times 9$ in. (Munich Library Photo.)
- According to Homburger, this ivory belonged to the Gospel Book of Charles the Bald in Munich (Cod. lat. 14000, Clm. 55) which, like the Codex Aureus of Paris, was written by Liuthard. (Cf. 230-232 for the ivory covers of the Psalter of Charles the Bald.) The supposition that the Byzantine enamels on the frame come from the crown of Otto III or the Empress Theophano remains unconfirmed. Around the ivory runs the dedicatory inscription of Henry II. The carving was given to Bamberg Cathedral by Henry himself.
230. Carolingian Art, School of Charles the Bald. *Cover of the Psalter of Charles the Bald, detail: Nathan reproaching David and Bathsheba for the Murder of Uriah*. (Cf. 231-232.) Before 869. Lat. 1152, Bibliothèque Nationale, Paris. (B. N. Photo.)
- 231-232. Carolingian Art, School of Charles the Bald. *Covers of the Psalter of Charles the Bald: Scenes illustrating Psalms 51 and 57*. Before 869. Lat. 1152, Bibliothèque Nationale, Paris. Ivory and silver-gilt frame with filigree work and precious stones. Size of the ivory, $5\frac{1}{2} \times 5\frac{1}{4}$ in. Size of the cover, $9\frac{1}{2} \times 7\frac{5}{8}$ in. (B. N. Photo.)
- This psalter was written for Charles the Bald by Liuthard during the lifetime of Charles's wife Hermentrude (died 869). The style of these two ivories is close to those of Munich (cf. 229) and Zurich (cf. 228). They came to the Bibliothèque Nationale from Metz Cathedral. (Cf. 230.)
233. Carolingian Art. *Ivory Book Cover: The Encounter of Joab and Abner at the Pool of Gibeon*. Louvre, Paris. Height 6 in. (Louvre Photo, Maurice Chuzeville.)
- When this ivory was in the treasury of Saint-Denis it had a frame inlaid with precious stones. (Cf. Bibliography, No. 196.)
234. Antique and Carolingian (West Frankish) Art. Inscribed with the name of the Greek artist 'EVODOS.' *Intaglio surrounded by Gems from the 'Casket of Charlemagne' ('Écrin de Charlemagne'), with the Portrait of Julia, daughter of Titus*. Antique stones with 9th-century setting. Cabinet des Médailles, Bibliothèque Nationale, Paris. Bluish white aquamarine (also called rock crystal) with sunk design, surrounded by sapphires and pearls set in gold rims. Intaglio alone, $2 \times 1\frac{1}{2}$ in.; with the setting (but without the pearls), $3\frac{1}{2}$ in. (B. N. Photo.)
- The stones may have come from Byzantium. On the sapphire at the top is a dolphin; on the other side is inscribed the word 'AMOX.' The casket itself was destroyed in the French Revolution; a drawing of 1791 shows what it looked like. (Cf. 323.)
235. Carolingian (West Frankish) Art, Palace School of Charles the Bald. *Cover of the Gospel Book (Codex Aureus) of St Emmeram of Regensburg: Christ and New Testament Saints*. About 870. Clm. 14000, Bayerische Staatsbibliothek, Munich. Chased gold with precious stones and pearls. $16\frac{1}{2} \times 13$ in. (Munich Library Photo.)
- Boeckler (cf. Bibliography, No. 68, p. 50) has pointed out that, since the style of the reliefs is so close to that of the miniatures in the codex, the cover must have been made expressly for the codex, perhaps at Corbie. In the opinion of Rosenberg, the reliefs show some relation with Reims. The setting of the stones is similar to that of the paten of Charlemagne (Louvre), which was part of the chalice of Charlemagne at Saint-Denis. (Cf. O. K. Werckmeister, Der Deckel des Codex Aureus, Baden Baden and Strasbourg, 1962.)
236. Carolingian Art. *Second Cover of the Lindau Gospels: Crucifixion*. About 880. J. Pierpont Morgan Library, New York. Gold reliefs, precious stones and pearls. Height $13\frac{1}{2}$ in. (Morgan Library Photo.)
- For the dating, see Schnitzler (Bibliography, No. 509, p. 264) and Swarzenski (Bibliography, No. 550, p. 301). Comes from the Convent of Noble Ladies at Lindau, on the Lake of Constance. (Cf. 192 for the first cover of the Lindau Gospels.)
237. Carolingian Art. 'Talisman of Charlemagne.' About 870. Cathedral Treasury, Reims. Chased gold, filigree work, precious stones and pearls. Height $2\frac{1}{2}$ in, width $2\frac{7}{8}$ in, thickness, $1\frac{1}{2}$ in. (Photo Ann Münchow, Aachen.)
- According to legend, this talisman was found round the emperor's neck when his sarcophagus was opened at Aachen in 1166. Judging by the technique of the cabochons, it appears to date only from the second half of the 9th century, perhaps from the time of Charles the Bald.
- Cf. Taralon, Les Monuments historiques de la France, 1966, p. 24. This work may be compared in particular with the inlaid stones on the ciborium of Arnulf (cf. 238) and with the cover of the Metz Gospel Book (Lat. 9383) in the Bibliothèque Nationale, Paris.
238. Carolingian (West Frankish) Art. *Ciborium of King Arnulf: Portable Altar with Reliefs illustrating Episodes of the New Testament*. About 870. Schatzkammer der Residenz, Munich. Gold plate on a wooden core, with filigree work and precious stones. Height $23\frac{1}{4}$ in, width $12\frac{1}{4}$ in, depth $9\frac{1}{2}$ in. (Residenz Photo.)
- According to Boeckler (Bibliography, No. 68, p. 71), probably made at Reims and given by King Arnulf to St Emmeram of Regensburg in 893. The dedicatory inscription on the lower part may be a later addition. The ciborium was restored at Regensburg in the 10th century, in the time of Abbot Ramwold (975-1001). (Cf. 239.) In style very close to the cover of the St Emmeram Gospels (cf. 235) and the second Lindau cover (cf. 236).
239. Carolingian (West Frankish) Art. *Ciborium of King Arnulf, detail: Christ and St Peter*. (Cf. 238.) About 870. Schatzkammer der Residenz, Munich. (Residenz Photo.)
240. Carolingian Art. *Reliquary*. About 870. Collegiate Church of St Vitus, Ellwangen. Bronze lightly gilt. Height $4\frac{3}{4}$ in, width $11\frac{3}{4}$ in, depth $5\frac{1}{2}$ in. (Photo Staatliches Amt für Denkmalpflege, Stuttgart.)
- The reliefs on this side of the reliquary may be personifications of the seven planets. (Cf. Bibliography, No. 597, pp. 767 ff.) On the other side are three medallions with the busts of a woman and two crowned men. The style invites comparison with the reliefs on the ciborium of King Arnulf (cf. 238-239) and with the second cover of the Lindau Gospels (cf. 236).
241. Carolingian Art. TUOTILO. *Book Cover: Majestas Domini*. About 900. Cod. 53, Stiftsbibliothek, St Gall. Ivory with silver-gilt frame and precious stones. Overall height $15\frac{5}{8}$ in. Height of the ivory $12\frac{1}{2}$ in. (Arts of Mankind Photo.)
- According to Ekkehard (De Casibus sancti Galli, Cod. 615, p. 87), this ivory and the one on the back cover were carved by Tuotilo, who was active at St Gall between 895 and 912 (cf. 326 for the back cover). Close in style to the cover of Codex 60 at St Gall, this carving also recalls the ivory cover of Duke Ursus in the Cividale museum.
242. Carolingian Art, School of Reims. HAUTVILLERS. *Gospel Book of Ebbo: St John, detail*. (Cf. 92.) First quarter of the 9th century (before 823). Folio 134 verso, MS 1, Bibliothèque Municipale, Épernay. (Arts of Mankind Photo.)
243. OSTIA, Horrea Epagathiana. *Niche*. Mid-2nd century A.D. In situ. (Photo De Antonis, Rome.)
- These warehouses (horrea) were built in the mid-2nd century A.D. for Epagathius, a rich merchant of the port of Ostia. They have been studied by Gilbert Picard (cf. Empire romain, Architecture universelle, Fribourg, 1965, p. 53). Among many examples of decorative masonry in ancient Roman architecture, this one has been chosen in order to show the true origin of the polychrome stonework on the abbey gateway at Lorsch, which at one time was assumed to be a creation of early medieval art. (Cf. 55-56, 244.)
244. LORSCH, Abbey Gateway. *West Façade*. In situ. (Arts of Mankind Photo.)
- The pattern-work masonry consists of squares, lozenges and polygons (cf. 55-56, 243), as on the west wall of the Jouarre crypts (cf. Bibliography, No. 313, p. 79). Such decorative patterns were imitated even on closure slabs of the 8th century. (Cf. 266.)
245. AACHEN, Palatine Chapel. *Door*. In situ. (Arts of Mankind Photo.)
- The original stones were replaced by new ones in the course of the overzealous restorations carried out in the 19th century, but the original aspect of the door was respected.
246. SOISSONS, Abbey Church of Saint-Médard. *Entrance of the Crypt, North Door*. In situ. (Arts of Mankind Photo.)
- Like all the great crypts of churches built in Gaul in the Carolingian period, that of Saint-Médard of Soissons was not an underground construction but stood very nearly on a level with the nave. Two identical doors in the west wall of the crypt gave access to the church. Our photograph shows the north door. Its design is very similar to that of the Aachen door shown in the previous plate (245). It is a type of door that must have been in general use throughout Gaul in the 9th century, for it appears in a great many early Romanesque churches (Vienne Cathedral, south wall of the choir; Agde Cathedral, etc.). It derives from Late Roman architecture (Palace of Diocletian, Split).
247. OSTIA, Horrea Epagathiana. *Cruciform Pillar*. Mid-2nd century A.D. In situ. (Photo De Antonis, Rome.)
- This example of a pillar of cruciform section of the mid-2nd century A.D. may be compared with those which have been found in the ancient remains of the palace of Sirmione on Lake Garda and in the 'building with three naves' at Bavay (Nord), cleared in 1946.
248. AUXERRE, Abbey Church of Saint-Germain, Crypts. *Cruciform Pillar*. In situ. (Arts of Mankind Photo.)
- The photograph shows the groin-vaulted passage connecting the ambulatory of the crypt with the oratory of circular plan rebuilt in the 14th century. Here, as in some of the pillars in the Palatine Chapel at Aachen (cf. Bibliography, No. 295, plate XIIa), the cross-ribs are carried by the projecting part of the cruciform pillars. Pillars of exactly the same proportions, but much larger, existed in the Carolingian west-work of Saint-Germain, as we know from an 18th-century plan. (Cf. 345.) This Carolingian pillar of cruciform section certainly derives from the antique pillar whose section and aspect are similar. It would be hard to over-emphasize the importance of this architectural element handed down by antiquity. It was the supporting member which made possible the construction of completely vaulted churches of the Middle Ages, as is shown by the foundations of Orléans Cathedral (cf. c. 1000) which have been cleared by excavations. Beginning in the second half of the 11th century, the projecting part of the cruciform pillar became more pronounced owing to the use of the engaged column. (Cf. 48.)
249. SOISSONS, Abbey Church of Saint-Médard. *Crypts, interior, seen from the North*. (Arts of Mankind Photo.)
- The engaged pilasters, set off from the pillar, perform the same function as cruciform pillars: they carry the springing of the groined vaults and that of the large cross-ribs. This masonry vaulting was executed with a skill and precision which, after the Carolingian period, did not appear again until the second quarter of the 12th century in the Paris area and later still in the south of France. (Cf. 45.)
250. AACHEN, Palatine Chapel. *Ground Floor before Restoration*. Steel engraving. (After Jean Hubert, L'Art pré-roman [Paris, Éditions d'Art et d'Histoire, 1938], plate VIc.)
- Drawing by Guilleumot, made about 1860. The value of this drawing lies in the fact that it shows us what the masonry of the pillars and walls looked like, and what the mouldings looked like, before the regrettable restorations carried out in the late 19th century. This view shows the entrance of the Palatine Chapel on the west side. (Cf. 35.)
251. GERMIGNY-DES-PRÉS, Church. *Interior Pillar*. In situ. (Arts of Mankind Photo.)
- When the Germigny church was rebuilt in the 19th century, the capping of the four square pillars around the central part of the church was reinstalled in the new edifice. (Cf. 42.)
- The abaci here are indented at the corners, like those of the cruciform pillars in Saint-Germain of Auxerre and in the Palatine Chapel of Aachen.
- 252-253. AUXERRE, Abbey Church of Saint-Germain, Crypts. *Illusionist Painting and Capital*. In situ. (Arts of Mankind Photo.)
- The ancient technique of trompe-l'œil painting was applied both here, in the Saint-Germain crypts (cf. 5), and in the upper room of the abbey gateway at Lorsch (cf. 4).
254. AACHEN, Palatine Chapel. *Outer Wall*. (Arts of Mankind Photo.)
- The pilasters on the outer wall of the drum of the dome are surmounted by capitals whose design is an original interpretation of the Corinthian capitals of Roman architecture. (Cf. 268.)

255. **GERMIGNY-DES-PRÉS.** *Capital.* Musée Historique, Orléans. (Arts of Mankind Photo.)
- Several stone capitals from the Germigny church of Theodulf, demolished and rebuilt in the 19th century, are preserved in the Orléans museum. The abacus of the capital shown here has no moulding.
- 256-257. **GERMIGNY-DES-PRÉS.** *Stucco Carvings.* Musée Historique, Orléans. (Arts of Mankind Photo.)
- A whole series of buildings—notably Saint-Victor of Marseilles (cf. Bibliography, No. 313, p. 13) and the east semidome of Saint-Laurent of Grenoble (ibid., p. 112)—show that the ancient technique of stucco decoration continued to be practised down to Carolingian times. The carving of the Germigny stuccoes is more proficient than that of the stone capitals of the same period. This is understandable when we remember that the stone capital had only lately taken the place of the marble capitals of the 7th and 8th centuries, whereas the art of the stucco-worker had never ceased to be practised in northern Italy and Gaul. It is known, for example, that the walls of the monastery church of Saint-Saturnin of Angers, founded by Bishop Magnobodus in the 7th century and probably rebuilt in the Carolingian period, were decorated with stucco reliefs with figural scenes, alternating with mosaics. (Cf. Bibliography, No. 434.)
258. **BRESCIA, San Salvatore.** *Terracotta Scrollwork.* (Cf. 15.) Museo Cristiano, Brescia. 7 × 16 in. (Arts of Mankind Photo.)
259. **BRESCIA, San Salvatore.** *Stucco Flower Ornaments.* (Cf. 15.) In situ. (Arts of Mankind Photo.)
260. *Fragment of an Ambo (?)*. Church Museum, Johanneskirche, Müstair. Marble. 11 3/4 × 9 in. (Arts of Mankind Photo.)
261. *Fragment of a Frieze.* Church Museum, Johanneskirche, Müstair. Marble. 9 × 21 1/2 in. (Arts of Mankind Photo.)
- This dragon with its body tangled in interlaces is a rare example of the imitation by a stone carver of the motifs on barbarian jewellery; other instances are one of the carved steps of the Hypogée des Dunes at Poitiers (cf. Bibliography, No. 313, p. 70) and an arch stone of about the 8th century found by Lucien Musset in his excavations of the church of Deux-Jumeaux (Calvados) in Normandy.
262. **MILAN, Santa Maria d'Aurona.** *Corbel.* Museo Archeologico, Castello Sforzesco, Milan. Stone. (Arts of Mankind Photo.)
- Santa Maria d'Aurona having been demolished, it is difficult to arrive at a secure dating of all the pieces of sculpture from this church which are now preserved in the archaeological museum of the Castello Sforzesco. Some of these fragments are undoubtedly of the 8th century. Italian archaeologists assign this fine corbel to the same period.
263. **BRESCIA, San Salvatore.** *Stucco Decoration of an Arch.* (Cf. 15.) In situ. (Arts of Mankind Photo.)
264. **ROMAINMOTIER, Church.** *Ambo.* In situ. (Photo De Bellet, Geneva.)
- The abbey of Romainmôtier (Canton of Vaud, Switzerland) was founded about 636. For the plan of the successive churches whose foundations were brought to light under the pavement of the present church during the excavations of 1904, see the previous volume of this series (Bibliography, No. 313, p. 339). Still preserved in the church is this precious stone ambo. It was wrongly attributed to the 7th century by Eugène Bach (cf. Congrès archéologique de la Suisse romande, 1953, p. 361). A comparison with the securely dated sculptures shows that it must have been carved for the church that was finished about the year 753. Incised above the arms of the cross is the following inscription: 'IN DEI NOMINE CUDINUS ABBA IUSSIT FIERI.' Unfortunately nothing whatever is known of Abbot Cudinus.
265. **SAINT-MAURICE, Church.** *Ambo.* In situ. (Photo De Bellet, Geneva.)
- For the abbey of Saint-Maurice d'Againe (Canton of the Valais, Switzerland), see the previous volume (Bibliography, No. 313, pp. 338, 368). This ambo, so fortunately preserved, was made for the church towards the end of the 8th century. Standing in front of the choir facing the congregation, it served as a reading desk and pulpit.
266. **METZ, Saint-Pierre-en-Citadelle, Church.** *Closure Slab.* Musée Central, Metz. (Arts of Mankind Photo.)
- A barbarian imitation of decorative stonework with lozenge patterns. (Cf. 243, 244.)
267. **ANGERS, Former Church of Saint-Martin.** *Closure Slab.* (Cf. Bibliography, No. 313, p. 348.) In situ. (Arts of Mankind Photo.)
268. **ESTOUBLON, Church.** *Tomb Stele.* In situ. (Photo Studio Lorian, Digne.)
- This stele, originally placed over a tomb, was found under the pavement of the church of Estoublon (Basses-Alpes) in upper Provence, near Digne. Its inscription, published and commented on by H. de Gerin-Ricard (cf. Bulletin archéologique du Comité des travaux historiques, 1909, pp. 272-276), indicates that this small stele must have been carved in the reign of Louis the Pious (814-840). Note the similarity between this pillar crowned with a capital and the outer pilasters on the drum of the dome of the Palatine Chapel, Aachen. (Cf. 254.)
269. **ALBENGA, Baptistry.** *Wall-Niche Tomb with Interlace Designs.* In situ. (Arts of Mankind Photo.)
- The baptistry at Albenga (Italian Riviera, near Savona) goes back to the 5th or 6th century. (Cf. Bibliography, No. 313, pp. 5-6.) Towards the end of the 8th century this wall-niche tomb was installed and carved (with designs like those of a closure slab) for the burial of some important but unidentified person.
270. **RAVENNA, Sant'Apollinare in Classe.** *Ciborium.* In situ. (Photo Anderson.)
- The ciborium is a stone canopy, decorated with carvings, which was placed over the main altars of a church. This one, at Sant'Apollinare in Classe, now stands in a corner of the nave. Over its main arch runs an inscription recording the fact that it was carved by order of a priest named Peter in the time of Archbishop Valerius (806-816): '† AD HONOREM DOMINI JESU CHRISTI ET SANCTI ELUCADII SUB TEMPORE DOMINI VALERII ARCHIEPISCOPI, EGO PETRUS PRESBYTER FECIT.'
271. **GLONS, Church.** *Arch of a Ciborium (?)*. Cast. Musées Royaux d'Art et d'Histoire, Brussels. (Photo Institut royal du patrimoine artistique, Brussels. © A.C.L., Brussels.)
- The remains of the pre-Romanesque church of Glons (near Liège, Belgium) have been studied by André Dasnoy (cf. Bibliography, No. 140, pp. 137-152). It has been possible to reconstruct an arch composed of large segments. The top of the arch and the intrados are richly decorated. An arch of this kind, which in view of its style appears to me to date from the late 8th century, is more likely to have come from the ciborium or the sanctuary of a church than from the nave arcading. This work says much for the level of skill achieved in the decorative carving of eastern Gaul in the time of Charlemagne.
272. **NIMES, Tour Magne.** *Exterior View.* (Cf. 273.) In situ. (Photo H. Roger-Viollet.)
273. **AACHEN, Palatine Chapel.** *Exterior View, detail.* (Arts of Mankind Photo.)
- In proposing here a comparison between the Palatine Chapel of Charlemagne and the famous Tour Magne, a ruined Roman tower on Mont Cavalier overlooking Nîmes and one of the finest triumphal monuments to have come down to us from antiquity, I do not mean to suggest that the latter was copied by the Frankish architect. It seems evident, nevertheless, that the architect took inspiration from some Roman construction more or less similar to the Nîmes tower, such as could still be seen in the 8th century in the towns of northern Gaul and the Rhineland. (Cf. 272.)
274. **BRESCIA, San Salvatore.** *View of the Exterior, detail.* (Arts of Mankind Photo.)
- The robust, highly skilled construction of the arcaded walls of San Salvatore has its origin in the church architecture of the Late Empire, as exemplified by San Simpliciano in Milan, a large basilica founded by St Ambrose. (Cf. 15.)
275. **MÜSTAIR, Johanneskirche (Church of St John).** *Exterior View of the Apse.* (Arts of Mankind Photo.)
- The triapsidal plan existed in Italy as early as the mid-6th century (Parenzo Cathedral), but at that time the side apses were no more than niches pierced in the back wall at the east end of the side aisles. Both inside (cf. 20-21) and outside, the chevet of the abbey church of St John at Müstair (canton of the Grisons, Switzerland) is very different. It can be considered typical of the architecture of this period, for there exist many survivals of it in early Romanesque architecture, from the church of St Peter at Müstair (Grisons, Switzerland) to the chevet of the church of Neuwiller (Alsace). The same arrangement and the same proportions of the triapsidal chevet are to be found both at Müstair and at Germigny-des-Prés. (Cf. 350 and 367.) But at Müstair the side porches have also been provided with apses. (Cf. 21.)
276. **Carolingian Art, Palace School.** *Diocese of Mainz. Gospel Book of Godescalc (Gospels of Charlemagne): St John.* 780-783. Folio 2 verso, Nouv. acq. lat. 1203, Bibliothèque Nationale, Paris. Miniature painting on vellum, 12 1/4 × 8 1/4 in. (B. N. Photo.)
277. **Carolingian Art, Palace School.** *Diocese of Mainz. Gospel Book of Godescalc (Gospels of Charlemagne): Christ in Majesty.* 780-783. Folio 3 recto, Nouv. acq. lat. 1203, Bibliothèque Nationale, Paris. Miniature painting on vellum, 12 1/4 × 8 1/4 in. (B. N. Photo.)
278. **Carolingian Art, Palace School.** *Diocese of Mainz. Gospel Book of Godescalc (Gospels of Charlemagne): St Matthew.* 780-783. Folio 1 recto, Nouv. acq. lat. 1203, Bibliothèque Nationale, Paris. Miniature painting on vellum, 12 1/4 × 8 1/4 in. (B. N. Photo.)
279. **Carolingian Art, Palace School.** *Diocese of Mainz. Gospel Book of Godescalc (Gospels of Charlemagne): Fountain of Life.* 780-783. Folio 3 verso, Nouv. acq. lat. 1203, Bibliothèque Nationale, Paris. Miniature painting on vellum, 12 1/4 × 8 1/4 in. (B. N. Photo.)
280. **Carolingian Art, Palace School.** *Gospel Book of Saint-Médard of Soissons: St John, detail.* Early 9th century. Folio 180 verso, Lat. 8850, Bibliothèque Nationale, Paris. Miniature painting on vellum, 14 3/8 × 10 1/4 in. (B. N. Photo.)
281. **Carolingian Art, Palace School.** *SAINT-RIQUIER, Abbey. Gospel Book of Saint-Riquier (Abbeville Gospels): St Luke, detail.* About 800. Folio 101 recto, MS 4, Bibliothèque Municipale, Abbeville. Miniature painting on purple vellum, 13 3/4 × 9 5/8 in. (Arts of Mankind Photo.)
282. **Carolingian Art, Palace School.** *Middle Rhine region. Lorsch Gospels: Christ in Majesty, detail.* Early 9th century. Folio 18 verso, R. II, 1, Batthyaneum Library, Alba Iulia, Rumania. Miniature painting on vellum, 14 5/8 × 10 5/8 in. (Fotoreportaj Casa Scintell, Bucharest.)
283. **Carolingian Art, Palace School.** *Middle Rhine region. Lorsch Gospels: Christ in Majesty; Procession of Icons, Portraits of Christ's Ancestors, detail.* Early 9th century. Folio 14 recto, R. II, 1, Batthyaneum Library, Alba Iulia, Rumania. Miniature painting on vellum, 14 5/8 × 10 5/8 in. (Photo Central State Library of the Socialist Republic of Rumania.)
- Fragment of a Gospel Book, the second part of which is preserved in the Vatican Library (Pal. lat. 50). Elements of the cover are divided between the Victoria and Albert Museum, London, and the Museo Sacro, Rome.
284. **Carolingian Art, Palace School under Byzantine influence.** *AACHEN. Gospel Book of Xanten: Christ in Majesty and the Evangelists.* Early 9th century. Folio 17, MS 18723, Bibliothèque Royale, Brussels. Miniature painting on purple vellum, 10 1/2 × 7 1/2 in. (Library Photo; © Bibliothèque Royale de Belgique, Brussels.)
285. **Carolingian Art, School of Reims.** *REIMS. Gospel Book of Ebbo: St Mark, detail.* First quarter of the 9th century (before 823). Folio 60 verso, MS 1, Bibliothèque Municipale, Épernay. Miniature painting on vellum. Size of detail, 5 1/2 × 7 3/8 in. (Arts of Mankind Photo.)
286. **Carolingian Art, School of Reims.** *REIMS. Gospel Book of Ebbo: St Luke, detail.* First quarter of the 9th century (before 823). Folio 90 verso, MS 1, Bibliothèque Municipale, Épernay. Miniature painting on vellum. Size of detail, 5 1/2 × 7 3/8 in. (Arts of Mankind Photo.)
287. **Carolingian Art, School of Reims.** *REIMS. Gospel Book of Ebbo: Pediment Figure (Acroterium) of the Canon Tables.* First quarter of the 9th century (before 823). Folio 15 verso, MS 1, Bibliothèque Municipale, Épernay. Miniature painting on vellum. (Arts of Mankind Photo.)
288. **Carolingian Art, School of Reims.** *REIMS. Gospel Book of Ebbo: Pediment Figure (Acroterium) of the Canon Tables.* First quarter of the 9th century (before 823). Folio 13 verso, MS 1, Bibliothèque Municipale, Épernay. Miniature painting on vellum. (Arts of Mankind Photo.)
289. **Carolingian Art, School of Reims.** *REIMS. Gospel Book of Ebbo: Pediment Figure (Acroterium) of the Canon Tables.* First quarter of the 9th century (before 823). Folio 11 verso, MS 1, Bibliothèque Municipale, Épernay. Miniature painting on vellum. (Arts of Mankind Photo.)
290. **Carolingian Art, School of Reims.** *HAUTVILLERS. Physiologus latinus: On the Fourth Nature of the Serpent, detail.* About 830. Folio 12 verso, Cod. 318, Bürgerbibliothek, Berne. Miniature painting on vellum, 6 7/8 × 9 7/8 in. (Arts of Mankind Photo.)
291. **Carolingian Art, aftermath of the School of Reims.** *Gospel Book of Loisel: St Luke, detail.* Between 845 and 882. Folio 83 verso, Lat. 17968, Bibliothèque Nationale, Paris. Miniature painting on vellum. Page size, 8 7/8 × 6 3/4 in. (B. N. Photo.)

292. Carolingian Art, aftermath of the School of Reims. **REIMS**. *Gospel Book of Blois: St Matthew, detail*. 9th century. Folio 11 verso, Lat. 265, Bibliothèque Nationale, Paris. Miniature painting on vellum, $11 \times 7 \frac{7}{8}$ in. (B. N. Photo.)
293. Carolingian Art, School of Tours. *Gospel Book: Decorated Title, Incipit of the Gospel of St Matthew*. Mid-9th century. Folio 26, MS 63, Bibliothèque Municipale, Laon. Miniature painting on vellum, $11 \frac{5}{8} \times 9 \frac{1}{4}$ in. (Arts of Mankind Photo.)
Came to the library from the Cathedral of Laon.
294. Carolingian Art, School of Tours. **SAINT-DENIS**. *San Callisto Bible: Ascension, detail*. 869-870. Folio 292 verso, unnumbered MS, Basilica of San Paolo fuori le Mura, Rome. Miniature painting on vellum, $15 \frac{1}{2} \times 12$ in. (Basilica Photo.)
295. Carolingian Art, School of Tours. **SAINT-DENIS**. *San Callisto Bible: Charles the Bald with Officials, detail*. 869-870. Folio 185 verso, unnumbered MS, Basilica of San Paolo fuori le Mura, Rome. Miniature painting on vellum, $15 \frac{1}{2} \times 12$ in. (Basilica Photo.)
296. Carolingian Art, School of Tours. **Saint-Martin of TOURS or MAR-MOUTIER (?)**. *Lothair Psalter: Portrait of Lothair II (?)*. 840-850. Folio 4 recto, Add. 37768, British Museum, London. Miniature painting on vellum, $9 \frac{1}{4} \times 7 \frac{3}{4}$ in. (British Museum Photo.)
297. Carolingian Art, School of Corbie. **SAINT-DENIS (?)**. *Metz Sacramentary: Christ in Majesty, detail*. About 870. Folio 5 recto, Lat. 1141, Bibliothèque Nationale, Paris. Miniature painting on vellum, $10 \frac{5}{8} \times 8 \frac{1}{4}$ in. (B. N. Photo.)
298. Carolingian Art, School of Metz. **METZ**. *Drogo Sacramentary: Te igitur, Historiated Initial and Letters with Scenes of the Life of Christ*. About 850. Folio 15 verso, Lat. 9428, Bibliothèque Nationale, Paris. Miniature painting on vellum, $10 \frac{1}{2} \times 8 \frac{1}{2}$ in. (B. N. Photo.)
299. Carolingian Art, School of Metz. **METZ**. *Drogo Sacramentary: Vere dignum, Decorated Initial*. About 850. Folio 10 verso, Lat. 9428, Bibliothèque Nationale, Paris. Miniature painting on vellum, $10 \frac{1}{2} \times 8 \frac{1}{2}$ in. (B. N. Photo.)
300. Carolingian Art, School of Metz. **METZ**. *Drogo Sacramentary: Historiated Initial E with St John the Evangelist, detail*. About 850. Folio 29 recto, Lat. 9428, Bibliothèque Nationale, Paris. Miniature painting on vellum, $10 \frac{1}{2} \times 8 \frac{1}{2}$ in. (B. N. Photo.)
301. Carolingian Art, School of Metz. **METZ**. *Drogo Sacramentary: Historiated Initial O with the Presentation in the Temple*. About 850. Folio 38 recto, Lat. 9428, Bibliothèque Nationale, Paris. Miniature painting on vellum, $10 \frac{1}{2} \times 8 \frac{1}{2}$ in. (B. N. Photo.)
302. Carolingian Art. **ST GALL**. *Wolfcoz Psalter: David before Nathan, detail*. First half of the 9th century. Folio 53, MS C 12, Zentralbibliothek, Zurich. Miniature painting on vellum. Page size, $9 \times 12 \frac{3}{8}$ in. (Photo De Bellet, Geneva.)
303. Carolingian Art. **ST GALL (?)**. *Prudentius, 'Psychomachia': Faith against Idolatry, Chastity against Lust*. 10th century. Folio 35 verso, Cod. 264, Bürgerbibliothek, Berne. Pen drawing on vellum, $10 \frac{7}{8} \times 8 \frac{1}{4}$ in. (Arts of Mankind Photo.)
304. Carolingian Art. **SAINT-AMAND**. *Apocalypse: Woman and Dragon*. Late 9th century. Folio 24 recto, MS 99, Bibliothèque Municipale, Valenciennes. Miniature painting on vellum, $10 \frac{5}{8} \times 8$ in. (Arts of Mankind Photo.)
305. Carolingian Art. **SAINT-AMAND**. *Apocalypse: The Seven Angels and the Falling Star; St John watching the Fall of Four Personages, detail*. 9th century. Folio 16 recto, MS 386, Bibliothèque Municipale, Cambrai. Miniature painting on vellum. Page size, $12 \frac{1}{4} \times 9$ in. Size of detail, $9 \frac{3}{8} \times 8 \frac{1}{2}$ in. (Arts of Mankind Photo.)
306. Carolingian Art. **Eastern France or School of Tours (?)**. *Apocalypse: Christ followed by Eleven Angels on Horseback; the Well of the Abyss, detail*. Second half of the 9th century. Folio 64 verso, MS 31, Stadtbibliothek, Trier. Miniature painting on vellum, $10 \frac{3}{8} \times 8 \frac{1}{2}$ in. (Photo Nelles, Trier.)
307. Carolingian Art. **SAINT-AMAND**. *Gospel Book: Attributes of St John*. 9th century. Folio 110 verso, MS 69, Bibliothèque Municipale, Valenciennes. Miniature painting on vellum. Diameter, $3 \frac{1}{8}$ in. Page size, $10 \frac{1}{4} \times 8$ in. (Arts of Mankind Photo.)
308. Carolingian Art. **FLEURY (SAINT-BENOIT-SUR-LOIRE)**. *Isidore of Seville, 'De natura rerum': Constellation, detail*. 9th century. Folio 161 recto, Lat. 5543, Bibliothèque Nationale, Paris. Miniature painting on vellum. Page size, $8 \frac{3}{4} \times 6 \frac{1}{4}$ in. Size of detail, $4 \frac{3}{4} \times 4 \frac{1}{2}$ in. (B. N. Photo.)
309. Carolingian Art. **COLOGNE**. *Gospel Book (beginning of the Gospel of St John): St John the Evangelist, detail*. Second half of the 9th century. Folio 160 verso, MS 14, Cologne Cathedral. Miniature painting on vellum. (Photo Rheinisches Bildarchiv, Kölnisches Stadtmuseum.)
310. Carolingian Art. *Three-branched Buckle*. Mid-9th century. Universitetets Oldsaksamling Myntkabinet, Oslo. Repoussé gold with filigree work. $3 \frac{3}{4} \times 4 \frac{1}{8}$ in. (Universitetets Photo.)
Found at Hon, Norway, in a grave with coins of the Emperor Michael III (842-867) and perhaps looted from France. West Frankish workmanship, like the first cover of the Lindau Gospels. (Cf. 192.)
311. Carolingian Art. *Processional Cross, called 'Cross of the Ardennes'*. Second half of the 9th century. Germanisches Nationalmuseum, Nuremberg. Gold and copper gilt on a wooden core, with filigree work, gems and glass paste. $28 \frac{3}{4} \times 17 \frac{3}{4}$ in. (Museum Photo.)
The ornamentation on the back of the cross is lost. Compare with the cross of Charlemagne at Saint-Denis, also lost (cf. Bibliography, No. 196) but represented in a 15th-century painting (cf. Bibliography, No. 313, p. 267), and the cross of St Rupert at Bischofshofen (cf. Bibliography, No. 202, pp. 184 ff.). This cross comes from a monastery in the Luxembourg Ardennes. It is dated by Boeckler to the second quarter of the 9th century (cf. Bibliography, No. 573, p. 40), in the time of Louis the Pious (813-840).
312. Merovingian Art. *Crosier of St Germanus*. Second half of the 7th century. Treasury of the church of Saint-Marcel, Delémont. Gold, silver, filigree work and red stones on a wooden support. Height $46 \frac{7}{8}$ in. Diameter 1 in. (Photo De Bellet, Geneva.)
St Germanus (died in 677) was abbot of the Grandval monastery. (Cf. Bibliography, No. 313, p. 265.) His crosier may be compared with the Oviedo casket (cf. 314) and the Enger reliquary (cf. ibid., p. 316). Probably local workmanship.
313. Merovingian Art. *Belt, Fragment*. Second half of the 7th century. Prähistorische Staatssammlung, Munich. Silver-plated iron. (Photo Elisabeth Römmelt, Munich.)
This belt comes from Feldmoching, near Munich. It is typically Bavarian in its workmanship.
314. Asturian Art. *Casket, detail: Lid*. Second half of the 8th century. Cámara Santa, Oviedo Cathedral. Gold, enamels, agates, almandines, stones. $6 \frac{1}{8} \times 3 \frac{7}{8}$ in. (Photo Enric Gras, Barcelona.)
This reliquary is similar to that of King Alfonso III (866-910) in Astorga Cathedral and to the casket of San Isidro of Leon in the Archaeological Museum, Madrid. The inscription, showing it to have been a present from Fruela and Nunilo made in 948, reads as follows: 'SUSCEPTUM PLACIDE MANEAT HOC IN HO(N)ORE D(E)I QUOD † OFFERUNT FAMULI XRI FROILA ET NUNILO COGNOMENTO SCHEMA HOC OPUS PERFECTUM ET CONCESSUM EST SCI SALVATORI OVENTENSIS QUISQUIS AUFERRE HOC DONARIA N(O)S(TR)A PRESUMSERI FULMINE DIVINO INTERAT IPSE OPERATUM EST ERA DCCCCXLVIII.'
315. Italian Art. **CIVIDALE (?)**. *Reliquary*. 9th century. Cathedral Treasury, Cividale. Embossed silver gilt on a wooden core; on the lid, medieval stones and cameos. Height $7 \frac{3}{4}$, length $8 \frac{5}{8}$ in, thickness 5 in. (Photo Scala.)
Similar to another reliquary from Cividale, so perhaps made at the same place. For the question of the pseudo-cameos, see the Teuderigus reliquary at Saint-Maurice (cf. Bibliography, No. 313, p. 268), that of Utrecht (cf. 317) and the cameos on the Cross of Desiderius at Brescia.
316. *Crown of the Virgin, detail: Cameo*. 8th century. Cathedral Treasury, Essen. Almandine. Height of the cameo, $\frac{3}{4}$ of an inch. (Photo Liselotte Witzel, Essen.)
According to Hans Wentzel (cf. Bibliography, No. 609, pp. 303-320), the style of this cameo recalls the Lombard coins of Romuald I (662-682) and Romuald II (706-731).
317. Carolingian Art. *Cover, Gospel Book of Lebuinus, detail: Cameo*. 8th century. Archiepiscopal Museum, Utrecht. Grey and white glass on red ground. Size of the cameo, $1 \frac{11}{16} \times 1 \frac{1}{8}$ in. (Photo Hans Sibbelee, Utrecht.)
- The cameo of the Lebuinus Gospels has as its pendant a woman's head. (Cf. Germania, 1933, plate 14, fig. 4.) Its technique is identical to that of the pseudo-cameos of Saint-Maurice and Brescia. (Cf. 315.)*
318. Merovingian Art. *Epitaph of St Cumian*. Time of Liutprand (713-744). Abbey of San Colombano, Bobbio. Stone. (Photo Studio Fagnola, Bobbio.)
319. Italian Art. *Cross decorated with Scrollwork*. About 827. Parish Church, Pieve di Budrio. Marble. $78 \frac{3}{4} \times 59 \frac{1}{8}$ in. (Photo Villani e Figli, Bologna.)
The cross is carved on both sides. On the front is the donor's inscription: 'INDI NO RENOVA CRUX TEMPORIBU DOM VITALE EPSC.' Vitalis was bishop of Bologna (789-844).
320. Carolingian and Romanesque Art. *'Throne of Dagobert'*. About 800. Cabinet des Médailles, Bibliothèque Nationale, Paris. Gilt bronze. Height $53 \frac{1}{4}$ in. (Arts of Mankind Photo.)
Restored for Napoleon, who made use of it in 1804. Already referred to as the 'Throne of Dagobert' by Abbot Suger of Saint-Denis in the 12th century, who had it refurbished. Comes from the treasury of Saint-Denis.
321. Carolingian Art. **AACHEN, Palatine Chapel**. *Tribune, Railing, detail*. (Cf. 204 for another detail.) Early 9th century. In situ. Bronze. (Arts of Mankind Photo.)
322. Carolingian Art, School of Tours. *Liturgical Fan (Flabellum)*. About 875. L. Carrand Collection, Museo Nazionale, Florence. Ivory, wood, miniatures on vellum. Length $9 \frac{1}{2}$ in; with the handle, $30 \frac{3}{4}$ in. (Photo Alinari, Florence.)
At the top of the handle is an inscription: 'IOHEL ME SCAE FECIT IN HONORE MARIAE.' Johel, the donor, may possibly be Abbot Gelo of Cunault, near Tours. Count Vivian maintained good relations with Cunault. On the handle are six reliefs representing scenes from Virgil's Eclogues; lines 8-10 of the Fourth Eclogue are quoted as referring to the birth of Christ. The miniatures on the fan recall the miniatures of the School of Tours. Same style as the Areobindus Diptych representing Paradise, in the Louvre. (Cf. 218.)
From Tours? Noirmoutier? Saint-Philbert of Tournus? (Cf. 217, 324.)
323. Carolingian (West Frankish) Art. *'Casket of Charlemagne' ('Écrin de Charlemagne')*. *Drawing of the reli-*
- quary destroyed during the French Revolution*. Third quarter of the 9th century. Recueil Le, 38 c, Cabinet des Estampes, Bibliothèque Nationale, Paris. The reliquary was made of silver gilt, inlaid with stones, pearls, gems and one intaglio. Coloured drawing executed after the original in 1791 by Etienne Elloi de la Barre. Size of the drawing, $22 \frac{1}{8} \times 14 \frac{1}{2}$ in. (After Joseph Guibert, *Les Dessins du cabinet Peiresc au Cabinet des Estampes de la Bibliothèque Nationale*, Paris, 1910, plate IX.)
The form of the reliquary imitates a church façade. It was probably given to Saint-Denis by Charles the Bald and placed on the altar. The base is Gothic. (Cf. 234.)
324. Carolingian Art. *Liturgical Fan (Flabellum), detail*. (Cf. 217, 322.) Museo Nazionale, Florence. (Photo Alinari, Florence.)
325. Carolingian (West Frankish) Art. *Reliquary of St Stephen, side*. Mid-9th century. Weltliche Schatzkammer, Kunsthistorisches Museum, Vienna. Gold and silver gilt on a wooden core, with precious stones and pearls. $12 \frac{5}{8} \times 9 \frac{1}{2} \times 3 \frac{1}{8}$ in. (Museum Photo.)
The top of the reliquary dates from the 15th century; the back part was restored in 1827. For the cabochons, see the cover of the Psalter of Charles the Bald. (Cf. 232.) This reliquary is assigned to the Palace School of Charlemagne by Usener. (Cf. Bibliography, No. 573, p. 37 ff.) Together with the Coronation Gospel Book and the sword of Charlemagne, it belongs to the old treasure of the Holy Roman Empire.
326. Carolingian Art. **TUOTILO**. *Book Cover: The Ascension*. (Cf. 241 for the other cover.) About 900. Stiftsbibliothek, St Gall. Ivory, with silver gilt frame and precious stones. Overall height, $15 \frac{5}{8}$ in. Height of the ivory, $12 \frac{5}{8}$ in. (Library Photo, Gebrüder Zumbühl, St Gall.)
327. **ROME**. *Plan of Old St Peter's*. 4th century. (After Otto Doppelfeld, *More romano. Die beiden karolingischen Domgrundrisse von Köln*, in *Kölner Domblatt* [Cologne, VIII, 1954], plan III, p. 51.)
Simplified plan of the basilica of St Peter's, Rome, erected about 330 by Constantine the Great over the Vatican cemetery—from the plan drawn up by Tiberio Alfarano before the demolition (beginning in 1506) of Old St Peter's. (Cf. Bibliography, No. 255, p. 180.) This was an occidanted church; that is, the sanctuary was at the west end, the entrance at the east end.

328. **FULDA.** *Plan of the Abbey Church (2nd state).* (After Otto Doppelfeld, *More romano. Die beiden karolingischen Domgrundrisse von Köln*, in *Kölner Domblatt* [Cologne, VIII, 1954], plan III, p. 51.)
- The many texts relating to the successive constructions of the Fulda abbey are cited in a recently published volume on pre-Romanesque churches. (Cf. Bibliography, No. 599, pp. 84-89.) The second Fulda church, built by Abbot Ratgar (791-819), imitated Old St Peter's of Rome in its occidentation, its plan with a large transept and its dimensions. Probably it already had a counter-apse at the east end, which in 948 was entirely rebuilt (or, possibly, then built for the first time). The words more romano used in the monastery chronicle to characterize these occidented churches prove that the notion of placing the altar at the west end in newly erected churches throughout the Frankish kingdom was part of the reform of the liturgy, in imitation of Roman usage, which was decided on by Pepin and carried out by Charlemagne. The double-apse plan (that is, an apse at each end of the church) was probably devised in an attempt to reconcile the innovations of the reform with the older usages. The plan had precedents in Early Christian churches similar in design to certain 5th-century basilicas in North Africa.
329. **ST GALL.** *Plan of the Abbey Church.* (Cf. 34, 342.) (After Otto Doppelfeld, *More romano. Die beiden karolingischen Domgrundrisse von Köln*, in *Kölner Domblatt* [Cologne, VIII, 1954], plan III, p. 51.)
330. **SAINT-MAURICE.** *Abbey of Saint-Maurice d'Agaune, Plan of the Monastery Church.* (After Louis Blondel, cf. Bibliography, Nos. 62, 63.)
- Between the late 4th and the 8th century, four churches were successively rebuilt or enlarged at Saint-Maurice d'Agaune (canton of the Valais, Switzerland), at the foot of the crag where St Maurice and his companions had suffered martyrdom. Like the earlier churches, the late 8th-century basilica has been thoroughly excavated and studied by Louis Blondel. (Cf. Bibliography, No. 62, pp. 28-29, and No. 63, pp. 287-288.) This large basilica, destroyed by the Saracens about 940, had a choir at each end, each with a confessio surrounded by an annular ambulatory in imitation of those in Roman churches. (Cf. 355.) The west choir, raised well above the level of the nave, seems to have been the larger. (Cf. Bibliography, No. 313, p. 338.)
331. **ALET.** *Plan of the former Cathedral of Saint-Pierre.* (After Jean Hubert, *L'Art préroman* [Paris, Éditions d'Art et d'Histoire, 1938], fig. 57, p. 66.)
- The town of Alet, near Saint-Servan-sur-Mer in Brittany, was liberated from the Vikings in 936. The Cathedral of St Peter, rebuilt shortly afterwards, is now in ruins. It has been studied by Monsignor Duchesne (cf. Bibliography, No. 167, pp. 1-10) and René Couffon (cf. Bibliography, No. 129, pp. 36-37).
- 332-333. **COLOGNE.** *Plan of the Cathedral (7th and 6th states).* (After Otto Doppelfeld, *More romano. Die beiden karolingischen Domgrundrisse von Köln*, in *Kölner Domblatt* [Cologne, VIII, 1954], plan III, p. 51.)
- After the Second World War, excavations of Cologne Cathedral were carried out under particularly difficult conditions but with remarkable success by Otto Doppelfeld. Through the successive reconstructions of this large cathedral two quite distinct states can be discerned in the Carolingian era, that of the sixth period (early 9th century) and that of the seventh period (c. 870). Among Otto Doppelfeld's many studies devoted to the history of Cologne Cathedral, I would draw particular attention to the article cited above. Indeed, the grouping here of Figs. 327-333 has been dictated by his findings. In spite of all the evidence, some students have refused to admit that the Carolingian practice of building occidented churches was due to the imitation of the liturgical usages obtaining in Rome. I think I have confirmed the truth of Otto Doppelfeld's views on this subject by showing that in France, and particularly in the South of France, the number of Carolingian and early Romanesque churches built on the double-apse plan was nearly as great as in Germany. (Cf. Bibliography, No. 312, pp. 163-170.)
334. **AACHEN.** *Overall Plan of the 1911 Excavations.* (After Paul Clemen, *Fouilles et explorations dans l'enceinte du palais impérial carolingien et de la cathédrale d'Aix-la-Chapelle*, in *Revue de l'art chrétien* [LXII, 1912], p. 219.)
- Cf. 335 ff. We give here the general plan of the excavations of the Aachen palace and chapel published at the beginning of the century by that highly competent archaeologist Paul Clemen. The excavations made since then, which owe much to the cathedral architect, Felix Kreis, have added chiefly to our knowledge of the substructure of the atrium and the approaches to the chapel. (Cf. 365 and also Bibliography, No. 599, p. 16.)
335. **AACHEN.** *Palace, Reconstruction of the Modular Grid.* (After a plan drawn up by Robert Vassas, chief architect of the Monuments Historiques, and published here for the first time.)
- It has been recently shown by the French architect and archaeologist Robert Vassas that the proportions and layout of the Aachen palace were governed by a very simple modular plan, based very probably on a fairly tight-knit grid similar to the one which regulated the plan of the Germigny church. (Cf. 367.) But the modular data applied at Aachen called for a much higher degree of architectural skill than the use of a simple grid plan (Cf. 334.) This was the point that Robert Vassas wanted to make.
- 336 A and B. **LORSCH.** *Plan and Elevation of the First Abbey.* (After Friedrich Behn, *Kloster Lorsch* [Mainz, E. Schneider Verlag, 1949], plate 1.)
- The Lorsch plans given here (Figs. 336-338) are based on those published by Friedrich Behn. The first monastery of Lorsch was founded in 763, and its first abbot was Chrodegang, bishop of Metz. Excavations made in 1882, 1910 and 1932-1933 revealed the ground plan of this small monastery, the first prior to the St Gall plan to show a perfectly regular arrangement of the monastery buildings and church around a cloister.
- 337 A and B. **338. LORSCH.** *Elevation and Plan of the Second Abbey.* *Abbey Gateway, detail.* (After Friedrich Behn, *Kloster Lorsch* [Mainz, E. Schneider Verlag, 1949], p. 17, fig. 4 and plate 6.)
- Cf. 336 A and B. A second monastery was built on a more suitable site at a distance of about 2,300 feet from the first. The new buildings and church were built in part by Abbot Heinrich (778-784). (Cf. 55-56.)
- 339-341. **SAINT-RIQUIER.** *Two views of the Monastery from 17th-century Engravings and Excavation Plan.* (Photo Bibliothèque Nationale, Paris. After Paul Petau, *De Nithardo Caroli Magni nepote ac tota ejusdem Nithardi presepia brevis syntagma* [Paris, 1613], and after Jean Mabillon, *Acta sanctorum ordinis sancti Benedicti*, I, *Saeculum*, IV [Paris, 1676]. Excavation plan reproduced after Georges Durand.)
- (Cf. 2.) The miniature painting illustrating the lost manuscript of the Chronicon Centulense written by the monk Hariulf (died 1143) was reproduced by both Paul Petau and Jean Mabillon. The painting gave a schematic view of the monastery built by Angilbert in the late 8th century on a triangular plan intended to symbolize the Holy Trinity. On two sides of the triangle were covered walks connecting the three churches. Within the trian-
- gular area stood the monastery buildings (not represented by the painter). This layout, which I had inferred from a study of the documentary evidence (cf. Bibliography, No. 525, pp. 293-309), has been confirmed by the excavations made by Honoré Bernard, who has brought to light the foundations of the Carolingian church on a circular plan dedicated to the Virgin Mary. (Cf. 364.)
342. **SAINT-GALL.** *Plan for a projected reconstruction of the Abbey, detail.* (Cf. 34, 329.) Stiftsbibliothek, St Gall. (After Library photo of the manuscript plan, Gebrüder Zumbühl, St Gall.)
343. **METZ.** *Plan of the Ancient Cathedral Complex.* (After Jean Hubert, *La Vie commune des clercs et l'archéologie*, in *La vita comune del clero nei secoli XI e XII*, in *Atti della Settimana di studio*, Mendola, sett. 1959 [Milan, Società editrice Vita e Pensiero, 1962], Fig. 1 top.)
- About 754 Chrodegang, bishop of Metz, drew up a rule imposing on his cathedral clergy a common way of life based on that of the monks. Between 755 and 816 this vita canonica or regular life was gradually imposed on the clergy of cathedral churches throughout the Frankish kingdom by a series of capitularies and conciliar decrees. To house the new 'canons' it was necessary to build 'chapters' comprising meeting halls and oratories. An old plan shows the layout of the chapter buildings at Metz as they existed in the 18th century, after a series of reconstructions and restorations. All the texts concerning the ancient cathedral complex at Metz have been brought together and commented on by Pierre Marot. (Cf. Bibliography, No. 15, pp. 152 ff.)
344. **LYONS.** *Plan of the Ancient Cathedral Complex.* (After Jean Hubert, *La Vie commune des clercs et l'archéologie*, in *La vita comune del clero nei secoli XI e XII*, in *Atti della Settimana di studio*, Mendola, sett. 1959 [Milan, Società editrice Vita e Pensiero, 1962], Fig. 1 top.)
- The chronology proposed for the various churches of this cathedral group following the excavations of 1935 proved to be inaccurate; I have revised and rectified it. (Cf. Bibliography, No. 300, pp. 52-53.) The apse of the old cathedral of Saint-Étienne was brought to light in 1892. The sanctuary of the cathedral of Saint-Jean, cleared in 1935, does not go back to the Merovingian period but only to the beginning of the 9th century. The mosaic pavement does not date from Early Christian times; it is a 12th-century work.
345. **AUXERRE.** *Plan of the Church of Saint-Germain.* (After Jean Hubert, *L'Art préroman* [Paris, Éditions d'Art et d'Histoire, 1938], Fig. 41, p. 59.)
- Shown on the plan is the crypt built between 841 and 859; it still exists. The east rotunda was rebuilt in the 14th century at the same time as the choir and transept of the upper church. The 11th-century nave and the westwork consecrated in 865 were both demolished in 1811. The original form of the church is known from an 18th-century plan preserved in the archives of the Yonne department under the number H 1035. (Cf. 48, 50, 361.)
346. **HILDESHEIM.** *Plan of the Cathedral.* (After *Vorrömanische Kirchenbauten. Katalog der Denkmäler bis zum Ausgang der Ottonen* [Munich, Prestel Verlag, 1966], Fig. p. 117.)
- From the plan drawn up by Herr Bohland. The east rotunda dates from the time of Louis the Pious.
347. **CORVEY.** *Plan of the Abbey Church.* (Cf. 52, 360.) (After *Vorrömanische Kirchenbauten. Katalog der Denkmäler bis zum Ausgang der Ottonen* [Munich, Prestel Verlag, 1966], Fig. p. 55.)
348. **FLAVIGNY.** *Abbey Church, Plan of the Crypt.* (After Georges Jouven, *Fouilles des cryptes et de l'abbatiale Saint-Pierre de Flavigny*, in *Monuments historiques de la France* [No. 1, January-March 1960], Fig. 17, p. 20.)
- The translation from Mont-Auxois to the monastery of Flavigny, which took place in 864, probably gave rise to the construction of the crypt of the abbey church. The excavations and researches of Georges Jouven, chief architect of the Monuments Historiques, have brought to light part of this Carolingian crypt: the substructure of the east rotunda. The crypt, which was on a level with the nave, and the upper choir were both almost entirely rebuilt in the 11th and 12th centuries, but the main structure and layout of the 9th-century church were respected.
349. **SAINT-PHILBERT-DE-GRAND-LIEU.** *Abbey Church, Plan of the Choir and the Crypt.* (Cf. 46-47.) (After Jean Hubert, *L'Art préroman* [Paris, Éditions d'Art et d'Histoire, 1938], Fig. 44, p. 59.)
350. **MÜSTAIR.** *Plan of the Johanneskirche (Church of St John).* (Cf. 20-21.) (After L. Birchler, *Zur karolingischen Architekturen und Malereien in Münster Müstair*, in *Art du haut Moyen-Age dans la région alpine*, Proceedings of the 3rd International Congress for the Study of the Early Middle Ages [Lausanne, 1954], p. 173.)
351. **HÖCHST-AM-MAIN.** *Plan of the Church of St Justinus.* (After *Vorrömanische Kirchenbauten. Katalog der Denkmäler bis zum Ausgang der Ottonen* [Munich, Prestel Verlag, 1966], Fig. p. 124.)
- From the plan drawn up by Becker and Stiehl. The church was built by Otgar, archbishop of Mainz (826-847), to receive the relics of St Justin brought from Rome.
352. **CHUR.** *Plan of the Church of St Lucius or Luzius discovered under the south aisle of the cathedral choir.* (After *Vorrömanische Kirchenbauten. Katalog der Denkmäler bis zum Ausgang der Ottonen* [Munich, Prestel Verlag, 1966], Fig. p. 51.)
- From the plan drawn up by Sulser. The relics of St Lucius were brought to Chur about 820.
353. **RAVENNA.** *Sant'Apollinare Nuovo, Plan of the Crypt.* (After Paolo Verzone, *L'architettura religiosa dell'alto medio evo nell'Italia settentrionale* [Milan, Officine grafiche Esperia, 1942], Fig. 67, p. 125.)
- In the opinion of Paolo Verzone, the confessio imitating those in Roman churches was built about 856 inside the 6th-century apse to house the body of St Apollinaris, which had been transferred inside the city of Ravenna by Bishop John VIII.
354. **SENS.** *Church of Saint-Pierre-le-Vif, Plan of the Crypt.* (After Jean Hubert, *L'Art préroman* [Paris, Éditions d'Art et d'Histoire, 1938], Fig. 45, p. 59.)
- The church and buildings of the abbey of Saint-Pierre-le-Vif, founded in the 7th century in the east suburb of the town of Sens, were demolished during the French Revolution. Their layout is known from a 17th-century plan preserved in the Archives Nationales. I have shown that the two-storeyed rotunda which formed an outwork on the east side of the sanctuary may, in part at least, go back to the time of Abbot Samson (920-940).
355. **SAINT-MAURICE.** *Plan of the East End of the Abbey Church.* (After Louis Blondel, *La Reconstruction du chœur oriental de la basilique d'Agaune au X^e siècle*, in *Vallesia* [V, 1950], p. 175, Fig. 4.)
- This ambulatory with radiating chapels was built for the east sanctuary of the monastery church after it had been wrecked by the Saracens about 940. (Cf. 330.)

356. **CLERMONT-FERRAND.** *Cathedral, Plan of the Crypt.* (After May Vieillard-Troiekouroff, *La cathédrale de Clermont du V^e au XIII^e siècle*, in *Cahiers archéologiques: Fin de l'Antiquité et Moyen-Age* [Paris, 1960, XI], Fig. 8, p. 210.)

Madame Vieillard-Troiekouroff was the first to publish an accurate plan of Clermont Cathedral, consecrated in 946. This plan, reproduced here, shows the same irregularities of design as the similar plan of the east end of the Saint-Maurice church. (Cf. 355.)

357. **RAVENNA.** *Sant'Apollinare in Classe, Plan of the Crypt.* (After Paolo Verzone, *L'architettura religiosa dell'alto medio evo nell'Italia settentrionale* [Milan, Officine grafiche Esperia, 1942], Fig. 56, p. 123.)

A typical example of the layout of an early 9th-century confessor, imitating those of Roman churches, in the apse of a 6th-century church. Paolo Verzone has pointed out that there is no documentary evidence to indicate the exact date of this important modification of the original plan.

358. **BOLOGNA.** *Plan of the Church of San Stefano.* (After Paolo Verzone, *L'architettura religiosa dell'alto medio evo nell'Italia settentrionale* [Milan, Officine grafiche Esperia, 1942], Fig. 54, p. 122.)

Excavations made in 1914 cleared the foundations of this interesting church, of complex design. Paolo Verzone has compared its chevet to that of Corvey. (Cf. 347.)

359. **SOISSONS.** *Abbey Church of Saint-Médard, Plan of the Crypts.* (After Maurice Berry, in *Centre international d'études romanes*, II [Paris, 1959], Fig. p. 12.)

The wide, elbowed ambulatory permitted pilgrims and worshippers to circulate freely round the confessor. The rooms with niches on the east side of the ambulatory were privileged burial places and oratories. (Cf. 45, 249.)

360. **CORVEY.** *Cross-Section of the Abbey Church.* (Cf. 52-54, 347.) (After Ludorf, Esterhmes, Claussen and Kreusch in *Vorrömanische Kirchenbauten. Katalog der Denkmäler bis zum Ausgang der Ottonen* [Munich, Prestel Verlag, 1966], Fig. p. 55.)

361. **AUXERRE.** *Abbey Church of Saint-Germain, Elevation of the Westwork.* (Photo Bibliothèque Nationale, Paris. After Dom Plancher, *Bibliothèque Nationale, Cabinet des Manuscrits, Collection de Bourgogne*, III, fol. 104.)

The westwork of Saint-Germain was consecrated in 865, restored after a fire that ravaged it in 1075, and demolished in 1820; its plan figures on the overall plan of the church. (Cf. 345.) A drawing accompanying Dom Plancher's description of the westwork shows the interior elevation of this imposing structure, whose proportions and design are comparable to those of the Corvey westwork.

362. **REIMS.** *Plan of the Carolingian Cathedral.* (After Jean Hubert, *L'Architecture religieuse du haut Moyen-Age en France*, with plans, notices and bibliography [Paris, Imprimerie Nationale, 1952], plate XI, Fig. 33.)

The costly excavations carried out in Reims cathedral from 1919 to 1930 were not mapped and documented with the scientific precision which one is entitled to expect nowadays of such archaeological investigations. As a result, they have given rise to contradictory interpretations. Our own, shown on the plan by a uniform brown shading, has this merit: it is the simplest interpretation that can be proposed, and it seems to be in keeping with the building practices of the Carolingian period. It was in 816 that Archbishop Ebbo decided to rebuild the cathedral on a larger plan. Though helped and seconded by Louis the Pious, he had not yet finished the work when he left the see of Reims in 841. Hincmar, his successor, covered the church with a lead roof. He installed stained-glass windows and had the ceilings frescoed. The dedication ceremony took place in the new cathedral in 862. The main sanctuary, dedicated to the Saviour, was at the west end; it stood over a vaulted storey, or crypta, which was demolished under Archbishop Adalberon in 976 to make way for a tower and a new façade.

363. **MINDEN.** *Plan of the Cathedral.* (After *Kunstchronik* [Munich, September 1953], fasc. 9, plate 9, p. 259.)

Plan published by Dr Thümmeler. The central part of the choir goes back to about the year 800, while the nave and westwork were not finished till about 952.

364. **SAINT-RIQUIER.** *Excavation Plan of the Church of Notre-Dame.* (After Honoré Bernard, *Premières fouilles à Saint-Riquier*, in *Karl der Grosse, Karolingische Kunst*, III [Düsseldorf, Verlag L. Schwann, 1965], Fig. 1, p. 370.)

The excavations of Honoré Bernard at Saint-Riquier have cleared the foundations of the round church of Notre-Dame, which undoubtedly goes

back to the last years of the 8th century this is the period when the monastery was built by Abbot Angilbert, who received substantial subsidies from Charlemagne for this purpose. The radiating chapels of Notre-Dame shown on the old view of Saint-Riquier never in fact existed, and this is one proof of the very schematic character of the picture, which some archaeologists have rashly assumed to be as accurate as a photograph. A comparison of the round church revealed here by excavations with the Palatine Chapel at Aachen is highly instructive. (Cf. 365). The two churches were built within a few years of each other. They are similar enough in some details, and different enough in others, to show the richness of invention of which the Frankish architects were already capable. Neither church betrays the least trace of Byzantine or Ravennate influence. (Cf. 2, 339-341.)

365. **AACHEN.** *Plan of the Palatine Chapel.* (Cf. 35, 334, 364.) (After *Vorrömanische Kirchenbauten. Katalog der Denkmäler bis zum Ausgang der Ottonen* [Munich, Prestel Verlag, 1966], figure facing p. 16.)

366. **BENEVENTO.** *Plan of Santa Sofia.* (After Luigi Crema, *Kunstchronik. Monatsschrift für Kunstwissenschaft, Museumswesen und Denkmalpflege* [VIII, 1955], fasc. 5, Nuremberg, plate 10b, p. 129.)

Arechis, son-in-law of Desiderius, king of the Lombards, finished building the church of Santa Sofia at Benevento about 768. Standing close to his residence, it was a palace oratory where nuns continually prayed, as at Santa Maria of Cividale, and where a quantity of relics were housed. The present church, rebuilt after an earthquake, is a rotunda. Excavations carried out in 1954 by the regional superintendent of monuments, the architect Rusconi, brought to light the original plan of this 8th-century edifice dedicated to the Holy Wisdom. This plan, published by Luigi Crema, was viewed with surprise and even incredulity by a certain number of archaeologists. In studying it, I myself soon detected a layout based on an equilateral triangle, like that of the French church of Planès (Pyrénées-Orientales), which is no less unusual. But it was the sculptor Claude Abeille, who is responsible for the drawings in this book, who succeeded in working out the geometric figure which determined the curious sharp-angled recesses on either side of the church. It is the famous star design whose survival since late antiquity has been studied by Armen Khatchatrian in Armenia and in Islamic art (cf. *Arts asiatiques*, II [Paris, 1955],

pp. 137-144, and *Cahiers archéologiques*, VI [Paris, 1952], p. 91 ff.). The discovery of the Benevento ground plan opens up a new line of research, for Byzantine influence seems to have been at work here.

367. **GERMIGNY-DES-PRÉS.** *Plan of the Church.* (After the excavation plan of 1930 drawn up by the architect M. Fournier and Jean Hubert.)

Cf. Bibliography, No. 125, p. 542. The grid applied to a small part of the plan could have been extended to cover the whole church, for the dimensions of all the walls and all the supports were strictly regulated by it. What is even more remarkable, the main lines of the elevation were regulated by the same grid, with equal strictness. The Germigny church formed a perfect cube, and every element of it corresponded to a regular division of that cube. (Cf. 42, 373.)

368. **MILAN.** *San Satiro, Plan of the Pietà Chapel.* (Cf. 44.) (After Gino Chierici, 'La chiesa di S. Satiro a Milano, e alcune considerazioni sull'architettura preromanica in Lombardia,' *L'Arte* [Milan, XX, 1942], Fig. 7, p. 27.)

369. **NEVERS.** *Plan of the Baptistry found under the Cathedral.* (After A. Khatchatrian, *Les Baptistères paléochrétiens*, with plans, notices and bibliography [Paris, 1961], Fig. 336, p. 50.)

Excavated in 1947-50, the baptistry of Nevers was at first attributed to the 6th century. But a careful comparison of its plan with that of other baptisteries of the same type dating to the 5th-7th centuries (e.g., Novara, Lomello, Como) reveals at Nevers a more advanced design hardly compatible with so early a date.

It seems more reasonable to assume that the Nevers baptistry was built in the time of Charlemagne for the occidented cathedral which stood nearby. The whole question of its dating, however, must remain open pending the results of the excavations now in progress.

370. **SETTIMO VITONE.** *Plan of the Church of San Lorenzo and its Baptistry.* (After Paolo Verzone, *L'architettura religiosa dell'alto medio evo nell'Italia settentrionale* [Milan, Officine grafiche Esperia, 1942], Fig. 61, p. 132.)

The plan of this small church and baptistry in the valley of Aosta (about 40 miles north of Turin) was published by Paolo Verzone, who dates their original construction to the very early Middle Ages; some parts, however, as he points out, were rebuilt in the

11th century. The cruciform church is entirely vaulted.

371. **BARDOLINO.** *Plan of the Church of San Zeno.* (After Paolo Verzone, *L'architettura religiosa dell'alto medio evo nell'Italia settentrionale* [Milan, Officine grafiche Esperia, 1942], Fig. 60, p. 130.)

The plan of Bardolino (on Lake Garda, near Verona) was published by Paolo Verzone, who dates it to the last quarter of the 9th century. The whole church is vaulted.

372. **GERMIGNY-DES-PRÉS.** *Church Dome on Squinches.* (After Georges Bouet, in *Congrès archéologique* [Orléans, 1892].)

This drawing was made in the 19th century by Georges Bouet, to whom we owe a very accurate description of the Germigny church before it was demolished and incorrectly reconstructed in 1867-1876. The square bays over the four corners of the church were covered with domes on squinches. (Cf. 367, 373.) The domes were mistakenly assumed to be an Islamic element. This type of building goes back at least to the Late Empire, and the dome on squinches is known to have been common in the West from that time on (e.g., the 5th-century baptistry of Soter in Naples). The dome on squinches at Germigny is carried on three sides by wall-arches (formerets) similar to those of the semidome of Saint-Laurent at Grenoble. (Cf. Bibliography, No. 313, p. 112.)

373. **GERMIGNY-DES-PRÉS.** *Schematic View of the Church showing the Different Levels of the Vaulting.* (After Georges Bouet, in *Congrès archéologique* [Orléans, 1892].)

It seems likely that in its original form the church had a dome over the central square. But after it had been wrecked and burned by Norse raiders, and then rebuilt, no trace of a central dome remained. (Cf. 42, 367, 372.)

374. **AIGUILHE (Le Puy).** *Oratory of Saint-Michel: Cross-Section.* (After a plan by Jean Hubert.)

Built originally on a quatrefoil plan, the little church lost one of its apses when a short nave was added to it in the 12th century. On the central vault are some highly interesting paintings of the Carolingian period. (Cf. Bibliography, No. 356, pp. 86-90.)

In the time of Bishop Godescalc (936-962), Turanus, dean of the chapter, had this oratory built overlooking the town of Le Puy, 'on a rock which until then even the nimblest could scale only with great difficulty.'

375. **SAINT-DENIS.** *Plan of the Former Abbey Church.* (Photo Direction de l'Architecture, Archives photographiques. After an unpublished plan by Jules Formigé.)

In the case of large churches which in the course of many centuries have been rebuilt several times, the foundations are apt to confront even the most methodical excavator with well-nigh insoluble problems. It was my privilege to follow closely some of the difficult excavations carried out at Saint-Denis by Jules Formigé, following those of S. M. Crosby; and while I do not entirely agree with any of the proposed reconstructions of the earlier churches, I am happy to be able to publish here—and I do so with grateful acknowledgment—the overall plan of the Saint-Denis excavations which Jules Formigé kindly made over to me a few months before his death in 1960, and which he himself was given no time to evaluate and analyse. The Carolingian church of Saint-Denis, which had followed two earlier churches, was consecrated on 24 February 775; the dedication of the east oratory took place on 1 November 832. Before the rebuilding carried out by Suger (abbot from 1122 to 1151), there had been some extensive remodelling in the 11th century. In 869 the monastery was girdled with a fortified defensive wall, of wood and stone, whose position is known in part from documents; on the east side it coincided with the medieval enclosure wall. I have elsewhere published a plan of this wall. (Cf. Bibliography, No. 300, Fig. 76.)

376. *Map of Charlemagne's Empire at the Beginning of the 9th Century.* (After Louis Halphen, *Charlemagne et l'Empire carolingien* [Paris, Albin Michel, 1947], *L'Évolution de l'Humanité* series, XXXIII, map 1.)

377. *Map of Europe in the mid-10th Century.* (After F. Schrader, *Atlas de géographie historique* [Paris, Hachette, 1896], map 20.)

378. *Map showing the Partition of Western Europe made by the Treaty of Verdun in 843.* (After F. Schrader, *Atlas de géographie historique* [Paris, Hachette, 1896], map 20.)

379. *Map of the Areas covered by the Norse Incursions.* (After W. Vogel, *Die Normannen und das fränkische Reich bis zur Gründung der Normandie* [Heidelberg, 1906], inset map.)

380. *Map of the Religions of the 9th and 10th Centuries.* (After F. Schrader, *Atlas de géographie historique* [Paris, Hachette, 1896].)

Plans drawn by Claude ABEILLE, maps by Jacques PERSON.

Glossary-Index

- AACHEN (AIX-LA-CHAPELLE).** City in West Germany (North Rhine-Westphalia), some 45 miles south-west of Cologne, where Charlemagne built his palace, *p.* xii, 4, 5, 11, 15, 41, 45-47, 66, 67, 75, 81, 92, 124, 127, 132, 156, 161, 173, 174, 184, 192, 209, 223, 224, 229, 232, 247, 295; *fig.* frontispiece; *maps* 376-378. Cathedral Treasury, *fig.* 190. Coronation Gospels, *p.* 92, 98, 120; *fig.* 79-81. Gospels, *p.* 98, 120, 121; *fig.* 82. Palace, *p.* 4, 32, 45-47, 81, 224; *fig.* 334, 335. Palatine Chapel or Minster, *p.* 2, 4, 11, 32, 35, 45, 50, 63, 64, 66, 223; *fig.* 1, 30, 35-39, 204, 205, 245, 250, 254, 273, 321, 334, 365. Xanten Gospels, *p.* 92, 95, 98, 101, 174; *fig.* 83, 284.
- AARGAU.** Canton in northern Switzerland, traversed by the river Aar, a tributary of the Rhine, *p.* 66, 264.
- ABACUS.** Uppermost part of a stone capital.
- ABBEVILLE.** Town in northern France (Somme), 25 miles north-west of Amiens. Gospels, *p.* 88; *fig.* 77; *map* 377.
- ABBO.** Monk of Saint-Germain-des-Prés, Paris, who wrote a versified account of the siege of Paris by the Norsemen in 885-886, *p.* 263.
- ÅBERG (Nils) (1888-1937).** Swedish archaeologist, *p.* 29.
- ABNER.** Saul's cousin and commander in-chief of his army, *p.* 251; *fig.* 233.
- ACROTERIUM.** Statue or other ornament placed at the apex or at the ends of a pediment, *p.* 109.
- ADA.** Supposed half-sister of Charlemagne. Her name used to be given to the group of illuminated manuscripts now more commonly designated as the Rhenish School, *p.* 79, 224, 229. Gospels, *p.* 79; *fig.* 66-68.
- ADALARD or ADALHARD (c. 751-826).** Cousin, German, of Charlemagne and abbot of Corbie. After Charlemagne's death he was banished to Noirmoutier, but in 822 he was reconciled with King Louis the Pious, *p.* 78, 127, 132.
- ADELHAUSEN.** Convent near Freiburg-im-Breisgau (West Germany), *p.* 246.
- ADRIAN I.** Pope (772-795), *p.* 75, 78, 219, 229.
- ADRIATIC SEA,** *p.* 15, 31, 267.
- AELIS.** Wife of Count Conrad of Aargau, *p.* 66.

- AESCLAPIUS.** Greek god of medicine, son of Apollo and Coronis, *p.* 112; *fig.* 98.
- AFRICA (NORTH).** The area roughly corresponding to the present-day Maghreb, *p.* 58.
- AGILBERT (died c. 680-690).** Born in Paris, studied in Ireland, bishop of Wessex, then bishop of Paris (c. 667-c. 675), died at Jouarre, where the tomb, thought to be his, stands in the north crypt, *p.* 74.
- AGILOLFINGS.** First dynasty of the Dukes of Bavaria, founded by Agilulf, a Frankish warrior who is supposed to have invaded Bavaria in 533, *p.* 181.
- AGILULF.** King of the Lombards (591-616), converted to Catholicism, *p.* 74.
- AGRIMENSORES.** Roman land surveyors, who in the imperial period formed a special profession and were appointed by the State, *p.* 187.
- AIGUILHE.** A volcanic peak just outside Le Puy (Haute-Loire), on which stands the famous pilgrimage church of Saint-Michel, *fig.* 374.
- AIX-EN-PROVENCE (Bouches-du-Rhône).** Former capital of Provence, 18 miles north of Marseilles, *p.* 31, 32; *fig.* 26; *maps* 376-378.
- ALBA IULIA.** Town in Rumania on the right bank of the Muresh, former capital of Transylvania, about 50 miles north-west of Sibiu. Formerly known by its Hungarian name, Gyulafehérvár, and famous for the Bathyanéum library, *fig.* 282, 283; *map* 377.
- ALBENGA.** Town on the Italian Riviera, about 40 miles from the French frontier, with an Early Christian baptistery, *p.* 31; *fig.* 269; *map* 377.
- ALCUIN (735-804).** Anglo-Saxon scholar, educated in the cathedral school of York where he later taught. When he was sent on a mission to Aachen, Charlemagne persuaded him to stay and take charge of the palace school. Made abbot of Saint-Martin of Tours (804), he established there one of the most active schools of the Carolingian renaissance, *p.* 6, 75, 78, 81, 124, 127, 181, 192, 224; *fig.* 112. Bible, *p.* 132, 136; *fig.* 121, 122.
- ALDRIC (died 856).** Bishop of Le Mans, *p.* 41.
- ALET (Ille-et-Vilaine).** Town in Brittany, north-west of Saint-Servan-sur-Mer. Seat of a bishopric founded in the 6th century and abolished in 1157, *fig.* 331; *map* 377.

- ALEXANDRIA.** City in Lower Egypt on the Mediterranean, founded by Alexander the Great in 332 B.C. A Roman province from 30 B.C. Conquered by the Arabs in A.D. 641, *p.* 112.
- ALEXIS.** Character in Virgil's second *Eclogue*, *p.* 239.
- ALFONSO II of the Asturias (759-842).** Son of Fruela I. King of Oviedo in 783 and then from 791 to 835, *p.* 215.
- ALFONSO III the Great (838-912).** King of Oviedo (866-910), *p.* 215, 216.
- ALPS,** *p.* 71, 75, 181, 207, 265.
- ALTAR FRONTAL.** The screen in front of the altar, often elaborately wrought in gold or silver, *p.* 209, 217, 241, 246, 251, 264, 265; *fig.* 188, 220-224.
- ALTHEUS (died 814).** Bishop of Sion (Valais, Switzerland) from 772 to 814, and abbot of Saint-Maurice (Valais, Switzerland) from 804 to 814, *p.* 217, 219. Reliquary, *p.* 217, 219, 246; *fig.* 197.
- AMBO or AMBON.** A large pulpit and reading desk in the early churches, *p.* 28, 266; *fig.* 203.
- AMBROSE (St).** Archbishop of Milan (374-397), *p.* 242; *fig.* 220, 222.
- AMIENS.** City in northern France (Somme), on the river Somme, *p.* 1, 78, 92.
- ANGERS.** City in western France (Maine-et-Loire), on the river Maine, *p.* 187; *fig.* 267; *maps* 376-379.
- ANGILBERT (c. 745-814).** Pupil of Alcuin, minister and ambassador of Pepin. He had a child by Bertha, one of Charlemagne's daughters. In 790 he was made abbot of Saint-Riquier (Centula), *p.* 2, 4, 88.
- ANGILBERT II.** Archbishop of Milan (824-859), *p.* 242, 246; *fig.* 220.
- ANSEGISUS died 833.** Abbot of Fontenelle (Saint-Wandrille) in Normandy, *p.* 42.
- ANTEPENDIUM.** See ALTAR FRONTAL.
- APOCALYPSE.** The Book of Revelation in the New Testament, *p.* 11, 88, 132, 134, 135, 147, 181, 222; *fig.* 167-169.
- APT.** Town in south-eastern France (Vaucluse), 35 miles east of Avignon, *p.* 32.

AQUITAINE (AQUITANIA). One of the provinces of Gaul. Became an independent kingdom in 628 under Dagobert and remained so until 778 when Charlemagne gave it to Louis the Debonair, *p.* 33, 78, 101.

ARABS, *p.* 15, 32, 92.

ARCH. See **DIAPHRAGM ARCH.**

ARCHITRAVE. The lowest member of an entablature, a beam of wood or stone resting on columns, *p.* 9.

ARCS (LES). Town in Provence (Var), near Draguignan, *p.* 32.

AREA. Late Latin term for a funerary enclosure, *p.* 264.

AREOBINDUS. Consul of the East Roman Empire in 506, *fig.* 218, 219.

ARLES. City in south-eastern France (Bouches-du-Rhône), on the Rhône, ancient capital of the Kingdom of Provence and Arles, *p.* 66; *maps* 376, 378.

ARLES-SUR-TECH. Town in south-western France (Pyrénées-Orientales), 30 miles south-west of Perpignan, *p.* 62.

ARN (died 821). Bishop (785), then archbishop of Salzburg (798-821) and abbot of Saint-Amand, *p.* 124, 127, 181.

ARNALDUS. A prominent man of Orléans and court dignitary under Louis the Pious, who commissioned the St Gauzelin Gospel Book (second quarter of the 9th century) from the Tours scriptorium.

ARNULF (died 899). A natural son of Carloman who became King of Germania (887) and Emperor of the West (896-899), *p.* 256; *fig.* 238, 239.

ARRAS. Town in northern France (Pas-de-Calais) repeatedly devastated by the Northmen. The abbey of Saint-Vaast was built in the 7th century over the tomb of the first bishop of Arras, *p.* 163; *fig.* 151; *maps* 377, 379.

ASHBURNHAM PENTATEUCH. Another name for the Tours Pentateuch, a famous illuminated manuscript stolen from the Tours library in the 19th century by Count Libri, who sold it to the English bibliophile the Earl of Ashburnham (1797-1878). After a campaign led by the French scholar Léopold Delisle, it was returned to the Bibliothèque Nationale in Paris, *p.* 98, 141.

ATRIUM. The open court in front of a basilica, surrounded by porticoes, *p.* 2, 8, 42, 45, 62, 294; *fig.* 334, 337 B, 342.

AUGUSTINE (St). Bishop of Hippo (396-430) in North Africa, *p.* 98.

AUGUSTINE (St). Apostle of England and first bishop of Canterbury (596-605), *p.* 84.

AULA. Inner courtyard of a palace, *p.* 46.

AUNEAU. Town in north-central France (Eure-et-Loir), 15 miles east of Chartres, *p.* 66.

AUSTRIA, *p.* 29.

AUTUN. City in central France (Saône-et-Loire), *fig.* 61, 63, 119; *maps* 377, 379.

AUXERRE. City in north-central France (Yonne), on the river Yonne, with the abbey of Saint-Germain, built over the tomb of St Germanus, *p.* 6, 9-11, 46, 50, 62-64, 66, 67, 207, 264; *fig.* 5-8, 48-50, 248, 252, 253, 345, 361; *maps* 376-378.

AVARS. A nomadic people who settled in Lower Austria in the second half of the 6th century, *p.* 207.

AVIGNON. City in south-eastern France (Vaucluse), on the lower Rhône. After the partition of the Carolingian empire, it formed part of the Kingdom of Burgundy, *p.* 32.

BAMBERG. City in West Germany (Bavaria), 40 miles north of Nuremberg, *p.* 127, 251; *fig.* 121, 122; *map* 377.

BARBARIANS. Term applied by the Romans to all peoples foreign to them. Today it is used to designate the Germanic peoples who invaded the Roman Empire from the 4th to the 6th century, *p.* 53, 74, 102, 163, 171, 187, 233.

BARBERINI. Patrician family of Florence, then of Rome, who were active art patrons and collectors, *p.* 174, 233.

BARDOLINO. Town in northern Italy, on the east side of Lake Garda, 15 miles north of Verona, *fig.* 371; *map* 377.

BASEL. City in north-western Switzerland, on the Rhine, *p.* 37.

BASIL I. Byzantine emperor (867-886), *p.* 143.

BATHSHEBA. Wife of Uriah the Hittite. David committed adultery with her and caused her husband's murder. She was the mother of Solomon (2 Samuel), *p.* 251.

BAVARIA. The largest state in the Federal Republic of Germany, capital Munich, *p.* 171, 181, 184, 210.

BAYON. Town in north-eastern France (Meurthe-et-Moselle), on the Moselle about 15 miles south-west of Lunéville, *p.* 32.

BEAUVAIS. Cathedral town in northern France, with ancient church of Notre-Dame de la Basse-Œuvre, rebuilt between 949 and 988, *p.* 39, 50; *fig.* 57; *maps* 376-379.

BELGIUM, *p.* 54, 209.

BENEDICT OF ANIANE (St) (died 821). Founded the abbey of Aniane near Montpellier about 782 and drew up a Rule for the reform of the Frankish monasteries, *p.* 4, 78.

BENEDICT OF NURSIA (St) (480-543). Founder of the Benedictine Order, *p.* 2.

BENEVENTO. Town in south Italy (Campania), north-east of Naples. Capital of a duchy from 571 to 1033, *p.* 92; *fig.* 366; *maps* 376-378.

BERENGER (BERENGARIUS). Scribe at the abbey of Regensburg, *p.* 147, 156, 256.

BERENGER I (died 924). Son of Evrard, Marquis of Friuli, and Gisela, daughter of Louis the Pious. King of Italy (888-924) and emperor of the West (915-924), *p.* 215.

BERLIN, *p.* 209, 213, 224, 229, 232, 233, 238; *map* 377.

BERNARD (St) (1090-1153). Founder of the Cistercian Order, *p.* 117.

BERNARD (Honoré). Contemporary French archaeologist, *p.* 1.

BERNE. Capital of Switzerland, on the river Aar, *p.* 174; *map* 377.

BEZALEEL. Chief architect of the tabernacle and a cunning workman (Exodus xxxi), *p.* 81.

BISCHOFSHOFEN. Town in Austria, on the Salzach, 20 miles south-east of Hallein, *p.* 209.

BLOIS. City in north-central France (Loir-et-Cher), on the Loire, *map* 377. Gospels, *p.* 121; *fig.* 110, 292.

BLONDEL (Louis) (1885-1967). Swiss archaeologist, *p.* 50.

BOBBIO. Town in central Italy (Emilia), 30 miles south-east of Pavia. The monastery founded here in 612 by St Columban became an important centre of studies, *p.* 75; *map* 377.

BOETHIUS (Anicius Manlius Severinus) (c. 470-524). Roman philosopher, poet and statesman. Served as minister to Theodoric, who put him to death on a charge of conspiracy, *p.* 127; *fig.* 117-118.

BOLOGNA. City in north-central Italy, 40 miles west of Ravenna, *p.* 219; *fig.* 358; *map* 377.

BOLZANO. City in north-eastern Italy (Alto Adige), 30 miles north of Trento, *p.* 19, 31.

BONIFACE (St) (c. 680-755). English Benedictine missionary, bishop of Mainz and apostle of Germany, *p.* 61, 192.

BORDEAUX. City in south-western France (Gironde), on the Garonne, *p.* 32; *maps* 376, 378.

BOSCOREALE. Town in southern Italy (Campania), 35 miles south-east of Vesuvius, *p.* 103.

BOUSTROPHEDON. Ancient Greek mode of writing alternate lines in opposite directions, one line from left to right, the next from right to left, *p.* 141.

BRESCIA. City in northern Italy (Lombardy), 60 miles east of Milan. Formed part of the Lombard kingdom, then conquered by Charlemagne in 774. Basilica of San Salvatore, ancient church of a monastery founded in 753 by Aistolf, king of the Lombards, *p.* 16, 19, 92, 215, 217; *fig.* 15-17, 203, 258, 259, 263, 274; *map* 377.

BRITISH ISLES. *p.* 3, 15, 71, 74, 78, 163, 181, 192, 210, 213, 263.

BRITTANY. Peninsular region of north-west France, capital Rennes, *p.* 199; *fig.* 183-185; *maps* 376, 378.

BRÖNSTEDT (Johannes), *p.* 210.

BRUNSWICK (BRAUNSCHWEIG). City in West Germany (Lower Saxony), 45 miles east of Hanover, *p.* 238.

BRUSSELS. *p.* 92, 220; *fig.* 200-201; *map* 377.

BUDRIO. Locality in north-central Italy (Emilia-Romagna), 12 miles from Bologna, *p.* 32, 219.

BURGUNDY. Region of varying limits in eastern Gaul and pre-revolutionary France, included in the Middle Kingdom of Lothair I at the Treaty of Verdun (843), *p.* 213; *maps* 376-378.

BYZANTIUM. See **CONSTANTINOPLE.**

CAMBRAI. City in northern France (Nord), on the Escaut (Schelde), *p.* 181, 184; *map* 377.

CANTERBURY. City in south-east England (Kent), 50 miles south-east of London, *p.* 84, 161, 202; *maps* 376-378.

CAPETIANS. Dynasty of French kings founded by Hugh Capet (987), *p.* 5.

CAPITAL. Head or uppermost member of a column, supporting the architrave or the springing of an arch, *p.* 11, 19, 35, 37, 63, 274.

CAPUA. City in southern Italy (Campania), in a bend of the Volturno, 22 miles north of Naples, *p.* 192.

CAROLINGIANS. Second line of Frankish kings (751-987), *p.* 4, 15, 28, 39, 42, 71, 79, 102, 103, 111, 117, 121, 143, 156, 184, 202, 207.

CARPENTRAS. Town in south-eastern France (Vaucluse), 16 miles north-east of Avignon, *p.* 32.

CASTELLANI (Augusto) (1829-1914). Italian goldsmith and art lover whose collection is preserved in the Museo Nazionale di Villa Giulia, Rome, *p.* 213, 217.

CASTELSEPRIO. Village in north Italy (Lombardy), on the river Olona, 18 miles north of Milan. In the church of Santa Maria Foris Portas a large sequence of medieval wall paintings was discovered in 1944, *p.* 16, 19, 27, 92, 101, 174; *fig.* 13, 14; *map* 377.

CATALONIA (Spain), *p.* 265.

CATTANEO (Raffaele) (1861-1889). Italian archaeologist, *p.* 29.

CAVA (CAVA DEI TIRRENI). Town in southern Italy (Campania), 30 miles south-east of Naples, *p.* 192.

CELESTINE GOSPELS. *p.* 121; *fig.* 108.

CENTULA. Ancient name of the abbey of Saint-Riquier. See **SAINT-RIQUIER.**

CHALON-SUR-SAONE. City in east-central France (Saône-et-Loire), on the Saône, 38 miles north of Mâcon, *p.* 66.

CHANCEL SLABS. See **CLOSURE SLABS.**

CHARLEMAGNE (742-814). Eldest son of Pepin the Short, king of the Franks in 768 with his brother Carloman, then alone from 771. Crowned emperor in 800 at Rome by Pope

Leo III, *p.* xi, xii, 1, 2, 4-6, 11, 14, 15, 23, 31, 32, 35, 39, 45, 46, 50, 57, 61, 64, 68, 74, 75, 78, 79, 81, 84, 92, 95, 101, 103, 105, 121, 124, 127, 130, 132, 143, 156, 158, 160, 161, 184, 192, 207, 209, 213, 223, 224, 229, 233-235, 239, 251, 254, 256, 279; *fig.* 64, 65, 206, 234, 237, 323. Gospel book of, see **Coronation Gospels.** Palace School of, *p.* 223, 224, 229, 232-235, 239, 251.

CHARLES II THE BALD. King of France (840-877), crowned emperor in Rome on December 25, 875, *p.* 5, 28, 66, 68, 101, 102, 120, 121, 127, 137, 141-143, 146-148, 156, 163, 168, 169, 239, 241, 247, 251, 256. Book of Hours, *p.* 143, 247. First Bible of, *p.* 137, 141, 146, 164; *fig.* 128, 129. Second Bible of, *p.* 163, 164, 167, 168; *fig.* 149-150. Psalter of, *p.* 143, 156, 174, 216, 247, 251, 256, 259; *fig.* 134-136, 230-232.

CHARLES III THE SIMPLE (879-929). Son of Louis II. King of France in opposition to Odo, 893-898; sole king, 898-923, *p.* 256.

CHARTRES. City in north-central France (Eure-et-Loir), on a hill overlooking the river Eure, *p.* 37, 66.

CHEMINOT. Locality in north-eastern France (Moselle), near Metz, with a royal villa given to the abbey of Saint-Arnoul of Metz in 783, *p.* 28.

CHEVET. The entire east end of a church, from the altar to the apse, *p.* 15, 26, 68.

CHRODEGANG (St) (c. 712-766). Bishop of Metz (742-766) and reformer of the cathedral clergy, for whom about 754 he drew up a Rule similar to that of the monastic orders but less strict, *p.* xi, 39.

CHRYSOSTOM (St John) (c. 344-407). Father of the Greek Church and patriarch of Constantinople (398-403), *p.* 181; *fig.* 166.

CHUR. Town in eastern Switzerland, capital of the canton of the Grisons (Graubünden), on the river Plessur, *p.* 23, 54, 212; *fig.* 352; *maps* 376-378.

CIAMPINI (Giovanni Giustino). Italian archaeologist (1633-1698), *p.* 11.

CIBORIUM. High canopy covering the altar, *p.* 2, 28, 31, 209, 256, 259, 277; *fig.* 238, 239, 270, 271.

CIMIEZ. Ancient town in France (Alpes-Maritimes), on the Riviera, now part of Nice, *p.* 31.

CINI (Vittorio) (born 1885). Italian industrialist, financier and collector. Established the Giorgio Cini Foundation in Venice in memory of his son, p. 247.

CIVIDALE DEL FRIULI. Town in north-east Italy (Venezia Giulia), 12 miles from Udine. Capital of the first Lombard duchy in Italy; then a Frankish duchy. Famous for the church of Santa Maria in Valle, called the Tempietto, p. 19, 21, 37, 74, 217; map 377.

CLERMONT-FERRAND. City in south-central France (Puy-de-Dôme), fig. 356; maps 376-378.

CLYPEUS. A large round shield, p. 35.

CLOSURE SLABS. Ornamental stone slabs closing off a tomb or the altar of a church, p. 19, 28, 31-33; fig. 24-28, 266, 267.

CLUNY. Town in east-central France (Saône-et-Loire), 14 miles north-west of Mâcon, with a famous Benedictine abbey founded in 910 by Duke William of Aquitaine, p. 1.

COBURG. City in West Germany (Bavaria), 70 miles north of Nuremberg, p. 238.

CODEX MILLENARIUS, p. 181.

COLOGNE. City in West Germany (North Rhine-Westphalia), on the Rhine, p. 57, 192, 229, 238; fig. 182, 309, 332, 333; maps 376-378.

COLUMBAN (St) (c. 540-615). Irish monk, founder of the abbey of Luxeuil p. 171.

CONFESSIO. Crypt where a saint or martyr was buried, p. 9, 53, 54, 68, 266; fig. 50.

CONQUES. Town in south-western France (Aveyron), 22 miles north-west of Rodez. Abbey of Sainte-Foy, famous from Carolingian times as a pilgrimage centre, p. xii, 266.

CONRAD OF AARGAU (Count). Uncle of Charles the Bald, p. 66, 264.

CONSTANCE (Lake). The Bodensee, lying between Germany, Switzerland and Austria, p. 27.

CONSTANCE (KONSTANZ). City in West Germany (Baden-Württemberg), on the south side of Lake Constance, p. 173.

CONSTANTINE THE GREAT (c. 285-337). Roman emperor (306-377). In 330 he transferred the seat of government from Rome to Constantinople, p. 27.

CONSTANTINOPLE (BYZANTIUM). Capital of the East Roman Empire, built from 324 to 330 by Constantine the Great on the site of the ancient Byzantium. Present-day Istanbul, p. 19, 31, 46, 94, 223, 266; map 377.

CORBIE. Small town in northern France (Somme), 15 miles east of Amiens, p. 64, 78, 135, 142, 161, 181, 229, 239, 241, 256, 259; maps 376-379.

CORONATION GOSPELS, p. 92, 98, 120; fig. 79-81.

CORVEY. Benedictine abbey founded in 882 by Adalhard, in West Germany (Hesse), near Höxter, on the Weser, p. 50, 63, 64, 267; fig. 51-54, 347, 360; map 377.

COSMAS INDICOPLEUSTES. Alexandrian merchant and traveller who became a monk on Mount Sinai (c. 548) where he wrote a *Topographia christiana* in Greek, p. 174.

COTTON (Sir Robert Bruce) (1575-1631). English archaeologist, historian and collector, p. 84.

COUNTERAPSE. Apse opposite the main apse of a church, p. 58, 62.

CUNAUT. Town on the Loire (Maine-et-Loire), 8 miles west of Saumur. Benedictine monastery given by Charles the Bald to Count Vivian in 845, p. 239.

CURULE CHAIR. Seat appropriated in ancient Rome to the use of consuls, senators and other high dignitaries, p. 35, 224.

CUTBERCHT or CUTHBRECHT. Scribe and illuminator who worked at Salzburg (9th century), p. 181. Gospels, p. 181, 210.

DAGOBERT I. Son of Clotaire II and king of the Franks (629-639), p. 209, 224; fig. 320.

DAGULF. Frankish scribe of the Palace School of Charlemagne (8th century), p. 78, 229; Psalter, p. 78, 229, 232; fig. 208.

DAMON. Character in Virgil's eighth *Eclogue*, p. 239.

DANUBE. River of central Europe (1,725 miles long) flowing from the Black Forest to the Black Sea, p. 192.

DARMSTADT. City in West Germany (Hesse), 18 miles south of Frankfurt, on the edge of the Odenwald, p. 156, 233; map 377.

DAVID (1015-c. 975 B.C.). Second king of Israel, father of Solomon, p. 134, 137, 161, 174, 229, 251; fig. 157.

DÉER (József) (born 1905). Hungarian historian, p. 233.

DELÉMONT. Town in north-western Switzerland (canton of Berne), 30 miles south-west of Basel, p. 213; map 377.

DEMETRIUS PRESBYTER. Name figuring at the beginning of St Luke in the Coronation Gospels of Charlemagne (early 9th century), p. 92, 101, 117, 121.

DESIDERIUS (?-after 774). King of the Lombards, crowned in 757 by Pope Stephen II. Taken prisoner in 774 by Charlemagne, he died at Corbie or Liège, p. 75, 78, 215, 251.

DIAPHRAGM ARCH. Bracing arch surmounted by a wall carrying a timber roof, p. 66, 67.

DIJON. City in eastern France (Côte-d'Or), capital of Burgundy. Abbey church of Saint-Bénigne rebuilt about 871-880, p. 63, 68; fig. 60; maps 376-379.

DIONYSIUS THE AREOPAGITE (St). Athenian bishop and martyr (1st century), p. 256.

DIOSCORIDES (Pedanius). Greek physician of the 1st century A.D., born in Cilicia (Asia Minor), author of *De Materia Medica*. A 6th-century manuscript of this work is preserved in the Nationalbibliothek, Vienna, p. 94, 173.

DISENTIS. Town in eastern Switzerland (Grisons), 40 miles south-west of Chur. Benedictine abbey of the 7th century, p. 23, 24.

DOME ON SQUINCHES. A dome built over a square base and resting on arches or corbelling carried across each of the four corners, p. 66; fig. 372.

DOME WITH SPINDLE-SHAPED SEGMENTS, p. 66.

DONATUS (Aelius). Latin grammarian of the 4th century A.D. who wrote a commentary on Virgil and was the teacher of St Jerome, p. 187.

DOUBLE-APSE PLAN. A type of church with an apse at each end, p. 57.

DROGO. A natural son of Charlemagne, who became bishop of Metz in 823 and died in 855, p. 158, 160, 161, 233. Sacramentary, p. 158, 160, 181, 234; fig. 145-148, 214, 215, 298-301.

DÜSSELDORF. City in West Germany (North Rhine-Westphalia), on the Rhine, 21 miles north-west of Cologne, p. 121; map 377.

EBBO (775-851). Foster-brother of Louis the Pious and archbishop of Reims (816-845), p. 92, 98, 101, 102, 105, 117, 120-122, 132, 156, 158, 160. Gospels, p. 92, 98, 105, 109, 120; fig. 92-97, 242, 285-289.

ECHTERNACH (ECHTERN). Abbey founded in 698 by St Willibrord, on the German frontier of the Duchy of Luxembourg, p. 164, 181; map 377.

'ÉCRIN DE CHARLEMAGNE,' p. 239, 254; fig. 234.

EGYPT, p. 199.

EIGIL (died 822). Abbot of Fulda (790-819), p. 35.

EINHARD or EGINHARD (c. 775-840). Author of the *Life of Charlemagne*, p. 32, 35, 63, 81, 101, 224. Reliquary, p. 224; fig. 29.

ELIGIUS or ELOI (St) (c. 588-660). Goldsmith of Limoges, who became master of the mint under Clotaire II and Dagobert and bishop of Noyon (641), p. 224.

ELLWANGEN. Town in West Germany (Württemberg Baden), on the Jagst, 10 miles north of Aalen, p. 260; fig. 240; map 377.

EMILIA. Region of northern Italy between Tuscany and Lombardy, p. 32.

ENGER. Town in West Germany (Westphalia), 5 miles north-east of Herford. Abbey church with the tomb of Widukind, map 377. Reliquary, p. 209, 213; fig. 193.

ENGLAND, p. 75, 84, 199, 202, 210, 222.

EPERNAY. Town in northern France (Marne), on the Marne, 18 miles south of Reims, p. 102; map 377.

ERIGENA (John Scotus) (c. 833-c. 880). Irish-Scottish philosopher and theologian, who taught at the Palace School of Charles the Bald. Translator of Dionysius the Areopagite, p. 163.

ERIN, p. 163.

ERMENSTRUDE (died 869). Daughter of Odo (Eudes), Count of Orléans, and wife of Charles the Bald, p. 163.

ERMOLDUS NIGELLUS. 9th-century author of a poem on Louis the Pious and of epistles to King Pepin, p. 6.

ESCAUT. See SCHELDE.

ESCORIAL (The). Royal palace and monastery in Spain (New Castile), 30 miles north-west of Madrid at the foot of the Sierra de Guadarrama, p. 47.

ESSEN. City in West Germany (Ruhr), 30 miles north of Cologne, p. 217, 266; map 377.

ESTOUBLON. Town in Provence (Basses-Alpes), 12 miles south-west of Digne, fig. 268; map 377.

EUDES. See ODO.

EUDOCIA (EUDOKIA INGERINA). Mistress of the Byzantine emperor Michael III, she married the emperor Basil I in 866, p. 143.

EUSEBIUS OF CAESAREA (c. 267-338). Father of the Greek Church, bishop of Caesarea in Palestine (314-338) and author of an important *History of the Church*, p. 75.

FAUSTA. Lady of the 8th century who commissioned a Gospel Book from the scribe Gundohinus (754), p. 71.

FELDMOCHING. Town in West Germany (Bavaria), 3 miles north of Munich, map 377.

FERKIL. See VIRGIL (St).

FLABELLUM. Fan or fly-whisk used in religious ceremonies, p. 238; fig. 217, 322, 324.

FLAVIGNY. Benedictine abbey of Saint-Pierre founded in 720, near Flavigny-sur-Ozerain, 6 miles south-east of Les Laumes (Côte-d'Or) in Burgundy, p. 63, 68, 135; fig. 348; map 377.

FLEURY-SUR-LOIRE. Former name of the abbey of Saint-Benoît-sur-Loire, near Orléans, p. 121, 192, 202, 247; fig. 179, 186, 308; map 377.

FLORENCE, p. 229, 232, 233, 238; fig. 217; map 377.

FLORUS OF LYONS (died c. 860). Writer and poet who taught in the cathedral school of Lyons, p. 6.

FOLCHARD. Monk and scribe of St Gall (second half of the 9th century). Psalter, p. 174; fig. 165.

FONTENELLE. Benedictine abbey in Normandy founded in 649 by St Wandrille, near Saint-Wandrille-Rançon (Seine-Maritime), 38 miles from Jumièges, p. 42, 63.

FORMERET. See WALL-ARCH.

FORMIGÉ (Jules) (1879-1960). French architect and archaeologist, fig. 375.

FOY (St). Female martyr venerated at Figeac, then at Conques, p. xii, 266.

FRAMEGAUD. Scribe of Reims who gave asylum in Paris to Ebbo when the latter was pursued by Louis the Pious, p. 102.

FRANCE, p. 23, 28, 62, 117, 143, 216, 222, 224.

FRANCIS II. King of France (1559-1560). Gospels, fig. 152, 153.

FRANCO-INSULAR or FRANCO-SAXON SCHOOL. School of miniature painters localized in northern France, p. 163, 164, 167, 171, 181, 184, 192.

FRANKS, p. 6, 15, 39, 61, 74, 75, 94, 98, 101, 207, 239, 264, 265.

FRANKFURT (FRANKFURT AM MAIN). City in West Germany (Hesse), p. 39, 158, 235.

FREIBURG IM BREISGAU. City in West Germany (Baden), on the edge of the Black Forest, p. 246, 247; map 377.

FREISING. City in West Germany (Bavaria), 20 miles north-east of Munich, p. 181, 192; fig. 180; map 377.

FRÉJUS. Town on the French Riviera (Var), 3 miles from Saint-Raphaël, p. 32.

FRIDUGISUS. English monk, abbot of Saint-Martin at Tours (807-834), p. 127.

FRUELA II. King of Léon (923-925), p. 215.

FUCULPHUS. Monk who ordered a Gospel Book from the scribe Gundohinus (754), p. 71.

FULDA. City in West Germany (Hesse), 70 miles north-east of Frankfurt. Famous abbey founded in 744, p. xii, 42, 57, 58, 61, 62, 121, 192; fig. 177, 178, 328; maps 376-378.

GABORIT-CHOPIN (Danielle). Contemporary French archaeologist, p. xii, 11.

GAEA (GAIA). The oldest of the Greek divinities, the Earth-Mother, the eldest born of Chaos, who formed the sky, seas and mountains, *p.* 251.

GAETA. City in central Italy, on the Mediterranean, 50 miles north-west of Naples, *maps* 376, 378.

GALL or GALLUS (St). Founder of the abbey of St Gall (Switzerland), died about 646, *p.* 171.

GALLIA CHRISTIANA. A chronological list of the archbishops, bishops and abbots of Gaul and France, compiled by two brothers, Scévole and Louis de Sainte-Marthe and by the two sons of Louis (4 vols., 1656), and considerably expanded by later compilers, *p.* 264.

GALLUS (Gaius Cornelius) (69-26 B.C.). Latin poet, who established the elegy as one of the main forms of Latin poetry, *p.* 239.

GARGANO. Promontory in southern Italy (Apulia), culminating in Monte Calvo (3,460 ft), *p.* 267.

GARONNE. River in south-western France, *p.* 265.

GAUDIOSUS. Bookseller in Rome (8th century), *p.* 187.

GAUL. Ancient region south and west of the Rhine, east of the Pyrenees and north of the Alps, *p.* 3, 5, 11, 15, 19, 26, 28, 29, 32, 33, 35, 39, 47, 54, 57, 61, 64, 66, 77, 103, 161, 181, 184, 187, 192, 264-267.

GAUZELIN (St) (died 962). Bishop of Toul, *p.* 130; *fig.* 120, 189.

GELLONE. Abbey founded in 804 by Duke William of Aquitaine near Aniane, in southern France. Known today as Saint-Guilhem-le-Désert (Hérault), *map* 377. Sacramentary, *p.* 78, 135, 161.

GELO. Abbot of Cunault, successor of Hilbold (c. 855), *p.* 238.

GENEVA, *p.* 47, *maps* 376, 378.

GENOELSELDEREN or GENOLS-ELDEREN. Locality in Belgium (Limburg), 4 miles east of Tongres, *p.* 84, 220; *fig.* 200-201; *map* 377.

GEORGE OF AMIENS (c. 769-799). Bishop of Ostia, then of Amiens. Translator into Latin of a Universal Chronicle, *p.* 78, 92.

GERMANIA. In early medieval Europe, the region just west of the Rhine, covering north-eastern France and part of Belgium and Holland, *p.* 39, 57, 61, 161, 187.

GERMANUS (St). Born at Auxerre (c. 389), studied in Rome and became *dux* of his native town. Made bishop of Auxerre (418) and died at Ravenna (448), *p.* 10, 66, 264; *fig.* 312.

GERMANY, *p.* 28, 29, 54, 63, 199, 202, 213.

GERMIGNY-DES-PRÉS. Village in central France (Loiret), near the Loire, 20 miles east of Orléans and 4 miles from the former abbey of Saint-Benoît-sur-Loire (Fleury), *p.* 5, 11, 12, 14, 15, 46, 64, 66-68, 192, 265; *fig.* 10, 11, 40-43, 251, 255-257, 367, 372, 373; *maps* 376-378.

GIBEON (Pool of). Joab, commanding David's servant, encountered Abner at the pool of Gibeon and defeated him (2 Samuel II. 12-17). The actual site north-west of Jerusalem is a matter of controversy, *p.* 251.

GILES (St), *p.* 251.

GISLEMAR. Archbishop of Reims (808-816), *p.* 101.

GISULF I (died 611). Nephew of Alboin, king of the Lombards, and duke of Friuli, *p.* 74.

GLONS. Town in Belgium, 9 miles north of Liège, *fig.* 271; *map* 377.

GODESCALC. Frankish lord who ordered a Gospel Book for Charlemagne (before 783), *p.* 75. Gospels, *p.* 75, 78, 81, 84, 88; *fig.* 64, 65.

GOLDEN PSALTER OF ST GALL, *p.* 174.

GOLDSCHMIDT (Adolf) (1863-1944). German archaeologist, *p.* 224, 233, 234, 238, 247.

GOSPEL BOOK. Book containing the Gospel texts for all the masses of the year. See individual entries.

GOTHS. A Germanic people dwelling originally in Scandinavia and on the lower Vistula—the only one to achieve a successful synthesis of Roman and Germanic elements. Early divided into two groups: Ostrogoths and Visigoths (East Goths and West Goths), *p.* 15, 192.

GOZBERT. Abbot of St Gall (816-837), *p.* 42.

GRABAR (André) (born 1896). French archaeologist, *p.* 12.

GREECE, *p.* 2, 71, 174.

GREGORY I THE GREAT (St). Pope (590-604), *p.* 37, 155, 233.

GREGORY III (St). Pope (731-741), *p.* 53.

GREGORY IV. Pope (827-844), *fig.* 178.

GREGORY OF NAZIANZEN (St) (c. 330-c. 390). Father of the Greek Church. Friend of St Basil, bishop of Sasima (372), of Nazianzen (374), then of Constantinople (378-381). Orator and theologian, *p.* 21, 143; *fig.* 143.

GRENOBLE. City in south-eastern France (Isère), capital of Dauphiné, *p.* 15.

GUNDOHINUS. Frankish scribe (8th century) whose copy of the Gospels marks the beginning of Carolingian book painting, *p.* 71, 74. Gospels, *p.* 71, 74; *fig.* 61-63.

GUSSAGO. Town in north Italy (Lombardy), 6 miles from Brescia, *fig.* 36; *map* 377.

HAECPERTUS. Germanic scribe of the *Physiologus latinus*, *p.* 117.

HALBERSTADT. City in East Germany, 30 miles south-west of Magdeburg at the foot of the Harz mountains, *p.* 247.

HAMBURG. City in West Germany, on the estuary of the Elbe, *p.* 247; *maps* 376, 378.

HARRACH. Family of Austrian nobles who were active art patrons and collectors, *p.* 229, 232.

HAUTVILLERS. Town in north-eastern France (Marne), 4 miles north of Épernay. Abbey founded in 660, *p.* 102, 105, 120, 121, 160, 174; *fig.* 84-105, 242, 290; *map* 377.

HEIRICUS or ERIC (841-c. 877). Monk of Saint-Germain of Auxerre, annalist and poet, one of the authors of the *Gesta pontificum Autisiodorensium* (history of the bishops of Auxerre), *p.* 64, 264.

HENRY II (St) (973-1024). Holy Roman emperor (1002-1024), *p.* 251; *fig.* 229.

HERIBALD (St) (died 857). Bishop of Auxerre (829-857), *p.* 10.

HERIBERT (St) (died 1021). Born at Worms (970), chancellor of Otto III, archbishop of Cologne (999) and chancellor of the Empire (998-1002) *p.* 238.

HILBOLD or HILBOD. Abbot of Saint-Philbert-de-Grand-Lieu (846), *p.* 238.

HILDEGARDE (died 783). Daughter of the Count of Swabia and wife of Charlemagne, *p.* 75.

HILDEGARDE. Daughter of Charlemagne, *p.* 184.

HILDESHEIM. City in West Germany (Lower Saxony), 25 miles south of Hanover, *p.* 63; *fig.* 346; *map* 377.

HILDUIN (c. 775-855/859). Monk, then abbot of Saint-Denis (814). Translator of Dionysius the Areopagite, *p.* 239.

HINCMAR (c. 806-882). Archbishop of Reims from 845, he played thereafter an important part in the affairs of Church and State. Author of many works in prose and verse, *p.* 121, 239. Gospels, *p.* 113, 117, 120; *fig.* 101-105.

HÖCHST AM MAIN. Locality in West Germany, now part of Frankfurt, *fig.* 351; *map* 377.

HOMER. Greek epic poet (9th century B.C.), *p.* 2.

HON. Name of the Nedre Hon farm near Eiker (Drammen), Norway, 30 miles west of Oslo, where a rich Viking treasure was found in 1834, *p.* 209.

HYPOCAUST. A furnace under the floor of baths or private houses, heating the rooms above by means of flues.

ICONOCLASM. Image breaking: the doctrine of a strong party in the Byzantine Empire in the 8th and 9th centuries which regarded any representation of Christ, the Virgin and saints as idolatrous, *p.* 3, 19, 75, 167.

INGELHEIM. Town in West Germany (Rhine Palatinate), 9 miles west of Mainz, *p.* 5, 6, 32, 46, 47.

INGOBERT (9th century). Copyist and scribe of the Reims School, *p.* 156.

INTRADOS. The under surface of an arch or vault, *p.* 12, 19.

IRAN, *p.* 14.

IRELAND, *p.* 75, 174; *fig.* 113, 187.

ISIDORE OF SEVILLE (St) (c. 560-636). Churchman of Visigothic Spain, who became archbishop of Seville (601) and compiled an encyclopaedic book of *Etymologies or Origins*, *p.* 187; *fig.* 176, 308.

ISTRIA. Peninsula at the head of the Adriatic, south of Trieste, now part of Yugoslavia, *p.* 29, 31.

ITALY, *p.* 11, 15, 19, 21, 23, 28, 29, 31, 33, 39, 50, 54, 57, 71, 74, 75, 92, 101, 160, 171, 173, 174, 181, 184, 187, 215-217, 219, 224, 246, 265-267.

ITTENHEIM. Village in north-eastern France (Bas-Rhin), 8 miles west of Strasbourg, *p.* 74.

JACOB. Grandson of Abraham and son of Isaac and Rebekah (Genesis xxv ff.); his twelve sons, including Joseph, were the ancestors of the Twelve Tribes of Israel, *fig.* 100.

JEROME (St) (c. 347-420). Father and Doctor of the Church, author of the Latin translation of the Bible known as the Vulgate, *p.* 137, 141, 143, 146, 232.

JERUSALEM, *p.* 11, 58, 75, 137; *fig.* 7, 163.

JOAB. Nephew of David and chief captain of his army, put to death when he rebelled against Solomon, *p.* 251; *fig.* 233.

JOHEL. Name figuring on a flabellum (Museo Nazionale, Florence) from Tournus, *p.* 238.

JOHN VII. Pope (705-707), *p.* 92.

JOHN THE BAPTIST. Son of Zacharias and Elizabeth, baptized Christ on the banks of the Jordan, beheaded by order of Herod Antipas (A.D. 28), *p.* 63, 233; *fig.* 92.

JOHN CHRYSOSTOM (St). See CHRYSOSTOM.

JOHN THE EVANGELIST. Son of Zebedee and Salome, brother of James the Greater. Author of the fourth Gospel, three Epistles and the Book of Revelation, *p.* 120, 121, 184, 217; *fig.* 70, 78, 79, 92, 106, 116, 183, 242.

JOHN SCOTUS ERIGENA. See ERIGENA.

JOSIAH (c. 640-609 B.C.). 16th king of Judah, *p.* 143.

JOUARRE. Benedictine abbey in northern France (Seine-et-Marne), 2 miles south of La Ferté-sous-Jouarre, founded about 630, *p.* 35, 74.

JUDAH (Kingdom of). After Solomon's death (932 B.C.), Judah became a separate kingdom in southern Palestine with Jerusalem as capital; it lasted till the destruction of Jerusalem by the Babylonians (587 B.C.), *p.* 143.

JUDAH (Lion of). Allusion to Genesis xlix: 9 ('Judah is a lion's whelp') in Jacob's prophecy as to his sons, *p.* 134.

JUDITH (c. 800-843). Daughter of Guelf, Count of Bavaria, she married Louis the Pious (819). Mother of Charles the Bald, *p.* 102.

JULIANA (Anicia). Byzantine patrician lady, granddaughter of Valentinian III, daughter of the emperor Olybrius and wife of the consul Arcobindus (5th-6th century), *p.* 94.

JULIA (c. 65-90). Daughter of the Roman emperor Titus (79-81). On her death, her brother Domitian proclaimed her Augusta and deified her, *p.* 254.

JUSTINIAN I (482-565). Byzantine emperor (527-565), husband of Theodora and builder of Hagia Sophia in Constantinople, *p.* 143, 229.

KELLS or CEANANNUS MOR. Town in eastern Ireland (Co. Meath), on the Blackwater, 12 miles north-west of An Uaimh. Monastery founded in the 6th century by St Columkille, *map* 377. Book of, *p.* 124; *fig.* 113.

KREMSMÜNSTER. Town in Austria on the river Krems, 7 miles south of Wels. Abbey founded in 777, *p.* 181, 209, 210; *map* 377.

LANDÉVENNEC. Town in Brittany (Finistère), near Brest. Former abbey founded in the 5th century, *p.* 199; *map* 377.

LANGRES. Town in north-eastern France (Haute-Marne), on the plateau of Langres, 20 miles south of Chaumont *p.* 39; *map* 379.

LAON. Town in northern France (Aisne), *fig.* 176, 293; *map* 377.

LATER EMPIRE. Term designating the Roman Empire from 235 to 476, *p.* XI, 35, 41, 66.

LAURA. A type of monastery in which each monk has his own quarters and joins but once a week in the common religious services and exercises, *p.* XI.

LAZARUS. Brother of Mary and Martha, raised from the dead by Jesus (John xi: 1-44), *p.* 256.

LEBUINUS or LIAFWIN (St) (died c. 773). English monk of Ripon abbey missionary in Frisia with St Gregory of Utrecht, *p.* 217.

LEIDRAD. Of Bavarian origin, he was a *missus dominicus* with Theodulf of Orléans, then bishop of Lyons (798-816). He resigned in 816 and withdrew to the abbey of Saint-Médard at Soissons, *p.* 39.

LEIPZIG. City in East Germany (Saxony), p. 229, 233; map 377.

LEO I THE GREAT (St). Pope (440-461), p. 135.

LEOPARDUS (St). First bishop of Osimo (Italy), martyred c. 362, p. 217.

LEYDEN (LEIDEN). City in south-western Holland, on the Oude Rijn, 6 miles from the North Sea, p. 174; map 377.

LIBRI CAROLINI. The quarrel over images divided not only the East but all Christendom. The Second Council of Nicaea (787) restored the veneration—not the worship—of sacred images. In spite of this distinction, Charlemagne, in 791 or 792, had one of his counsellors, Alcuin or Theodulf, draw up the *Libri Carolini*, which contain violent attacks against the council, p. 5.

LIMOGES. City in west-central France (Haute-Vienne), on the river Vienne. Saint-Martial Gospels, p. 11.

LINDAU. City in West Germany (Bavaria), on an island in the Lake of Constance, p. 213; map 377. Gospels, p. 209, 213, 215, 256; fig. 192, 236.

LINDISFARNE (HOLY ISLAND). Small island off the coast of Northumberland, in north-eastern England. Monastery founded in 635 by St Aidan, map 377. Gospels, p. 124.

LIUTGARD. One of Charlemagne's wives, p. 158.

LIUTHARD. Calligrapher and painter of the Corbie School with his brother Berenger (9th century), p. 147, 156, 247, 251, 256.

LIUTPIRC. Daughter of Desiderius, king of the Lombards, and wife of Tasilo III, duke of Bavaria. Shut up in 788 in the convent of Saint-Amand, p. 184, 210.

LOIRE. The longest river in France (625 miles), flowing from the Massif Central into the Bay of Biscay, p. 127, 265.

LOISEL (Antoine) (1536-1612). French jurist, writer and collector. Gospels, p. 121; fig. 109, 291.

LOMBARDY. Region in north Italy, capital Milan, p. 15, 16, 74, 75, 174, 265, 266.

LONDON, p. 229, 251, 259.

LORRAINE. Region in north-eastern France, capital Nancy, p. 148, 247.

LORSCH. Town in West Germany (Hesse), 3 miles west of Heppenheim. Abbey founded in 764, p. 6, 8, 11, 63, 224, 233, 296; maps 376-378. Abbey gateway, p. 8, 11, 50, 63; fig. 4, 33, 55, 56, 244, 338. Gospels (Codex aureus), p. 88; fig. 78, 282, 283. Ivory covers of the Codex aureus, p. 229, 232, 233; fig. 210, 211. Wall paintings, p. 6, 8, 9; fig. 4.

LOTHAIR I (c. 799-855). King of Italy (820) and associated with his father Louis the Pious in the government of the empire (825). Deposed his father (833) and reigned alone. But the coronation of Metz (835) restored the government of Louis the Pious. Recognized emperor at the latter's death (840), Lothair was threatened by the coalition of his brothers and had to consent to the Treaty of Verdun (843), by which Lothair received Italy, part of Germania and eastern Gaul and retained the title of emperor, p. 15, 141, 143, 158, 160, 233. Gospels, p. 141, 143, 146; fig. 132, 133, 296.

LOTHAIR II (d. 869). Son of Lothair I, king of Lotharingia (855-869), p. 142, 247.

LOUIS I THE PIOUS (778-840). Third son of Charlemagne, whom he succeeded as emperor (814-840), p. xii, 5, 6, 19, 46, 78, 84, 92, 98, 101, 102, 117, 120, 121, 127, 156, 158, 160, 164, 171, 173, 233.

LOUIS THE GERMAN (804-876). Third son of Louis the Pious, he was given the kingdom of Bavaria (817). By the Treaty of Verdun (843) he received the lands between the Rhine and the Elbe (Francia Orientalis), p. 233. Psalter of, fig. 154.

LOUIS II (825-875). Eldest son of Lothair, king of Italy (844) and emperor of the West (855-875), p. 160.

LOUIS (René). Contemporary French historian and archaeologist, p. 9.

LUKE (St). Physician of Antioch, companion of St Paul. Author of the third Gospel and the Acts of the Apostles, p. 84, 120, 184; fig. 65-68, 82, 115, 153, 177.

LUXEUIL. Town in eastern France (Haute-Saône). Abbey founded about 590 by St Columban, p. 207.

LYONS. City in east-central France (Rhône), p. 32, 39; fig. 344; maps 376-378.

MAASTRICHT. City in south-eastern Holland (Limburg), on the river Maas (Meuse), p. 35, 81, 224.

MACCABEES. Name given to a family of Jewish patriots, the five sons of Mattathias the Hasmonaeus, who in 167 B.C. headed a revolt against Antiochus IV Epiphanes; the most famous was Judas Maccabaeus. His brother Simon founded the Maccabean dynasty (142-37 B.C.). Book of, p. 174; fig. 163, 164.

MACDURNAN GOSPELS, fig. 187.

MAIN. River in West Germany (Bavaria and Hesse), tributary of the Rhine, p. 63.

MAINZ. City in West Germany (Rhine Palatinate), on the Rhine at the mouth of the Main, p. 6, 46, 63; fig. 64, 65, 276-279; maps 376-378.

MALE (Émile) (1862-1954). French art historian and archaeologist, p. 199.

MALLES VENOSTA. Village in north Italy (Alto Adige), in Val Venosta, 50 miles north of Bolzano. Church of San Benedetto (9th-century frescoes and stuccoes), p. 16, 19, 20, 21, 23, 24, 26, 28, 31; fig. 18, 19, 25; map 377.

MANS (LE). City in north-western France (Sarthe), capital of the old province of Le Maine, p. 41; maps 376-379.

MANUEL II PALEOLOGUS. Byzantine emperor (1391-1425), p. 143.

MARK (St). Cousin of Barnabas, disciple of St Peter and author of the second Gospel, p. 120, 184; fig. 64, 76, 80, 110, 180, 182, 185.

MARMOUTIER. Abbey in central France (Indre-et-Loire), founded in 372 by St Martin, on the Loire, just outside Tours. The name comes from the Latin *maius monasterium* ('greater monastery'), p. 130; fig. 121, 122; map 377. Sacramentary, p. 130; fig. 119.

MARSEILLES, p. 32, 66.

MARTIANUS CAPELLA. Latin author from Carthage (late 4th-early 5th century) who wrote a mythologico-grammatical treatise called *Liber de nuptiis Mercurii et Philologiae*, p. 187.

MARTIN (St). Bishop of Tours (371-397), p. 142.

MATHILDA (c. 1000). German abbess, p. 266.

MATTHEW (St). Author of the first Gospel. A collector of customs at Capernaum, he became one of the twelve apostles, p. 88, 120, 184; fig. 63, 66-67, 77, 81, 93, 105, 109, 114, 166, 170, 181, 184.

MEDITERRANEAN SEA, p. 15, 265, 266.

MELIBOEUS. In Virgil's first *Eclogue*, a dispossessed farmer driven into exile; in the seventh, the narrator of a singing contest, p. 239.

MELUN. City in northern France (Seine-et-Marne), on the Seine, 30 miles south-east of Paris, p. 39.

MEROVINGIANS. First dynasty of Frankish kings (c. 500-751), p. 5, 74.

METZ. City in north-eastern France (Moselle), p. xi, 28, 39, 41, 122, 123, 158, 160, 161, 168, 207, 229, 233-235, 238, 239, 251; fig. 24, 145-148, 224, 266, 297-301, 343; maps 376-378. Sacramentary, p. 147, 148, 156; fig. 140-143.

MEUSE (MAAS). River flowing from north-eastern France through Belgium and Holland to the North Sea (575 miles long), p. 156, 184; fig. 144.

MICHAEL. Archangel and chief of the heavenly spirits, p. 229, 233, 267; fig. 212.

MICY. Abbey founded in the late 5th century by St Mesmin between the Loire and the Loiret, 4 miles west of Orléans, p. 192.

MIDDLE EAST. The region from Egypt and Turkey to Iran, p. 78, 181.

MILAN. Capital of Lombardy (northern Italy), p. 16, 92, 217, 222, 229, 241, 246, 251, 267; maps 376-378. Sant' Ambrogio (altar), p. 209, 217, 241, 246, 251, 254, 256; fig. 188, 220-224. Sant' Ambrogio (closure slab), fig. 28. Santa Maria d'Aurona, fig. 262. San Satiro, p. 6, 11; fig. 9, 44, 368. Ivory diptych, p. 222, 229; fig. 202.

MINDEN. Town in West Germany (north Rhine-Westphalia), on the Weser, 20 miles north-east of Bielefeld, fig. 363; map 377.

MISSUS DOMINICUS. Personal envoy of the king sent out to supervise provincial administration, p. 33, 39.

MONDSEE. Benedictine abbey on the north shore of the Mondsee (Austria), 24 miles east of Salzburg, p. 181. Psalter, p. 184.

MONTESQUIOU-FEZENSAC (Count Blaise de) (born 1888). French archaeologist and collector, p. 35.

MONTPELLIER. City in southern France (Hérault), p. 265.

MONZA. City in northern Italy (Lombardy), 10 miles north of Milan, p. 75, 174, 213, 215, 246; fig. 194, 225; map 377.

MOORS. Mixed Arab and Berber conquerors of Spain (8th century), p. 265.

MOSAICS, p. 11, 12, 14, 15, 27, 71, 105, 160, 192, 217, 266; fig. 10, 11, 12.

MOSES. The great Hebrew prophet and lawgiver who led the Israelites from Egypt to Canaan, p. 134, 135.

MOUTIER-GRANDVAL (in German MÜNSTER). Town in north-western Switzerland (canton of Berne), 30 miles south-west of Basel. Abbey founded about 640 by St Germanus of Trier, map 377. Bible, p. 134, 136, 137, 146; fig. 123, 125.

MUIZEN. Town in Belgium (Brabant), 3 miles south-east of Malines, p. 209.

MUNICH. City in West Germany, capital of Bavaria, on the Isar, p. 143, 215, 229, 247, 251, 256; fig. 195, 229; map 377.

MÜSTAIL. Village in eastern Switzerland (Grisons), p. 23.

MÜSTAIR. Village in eastern Switzerland (Grisons), near the Italian frontier. Three-apsed church of St John (Johanneskirche) with wall paintings: some, discovered in 1894, were detached and placed in the Landesmuseum, Zurich, in 1909; the rest, discovered in 1947, remain *in situ*, p. 16, 23, 26, 27; fig. 20-23, 260, 261, 275, 350; map 377.

NAIN. Small town in Palestine, 10 miles south-east of Nazareth, the scene of Christ's raising of the widow's son (Luke vii : 12), p. 259.

NANCY. City in north-eastern France (Meurthe-et-Moselle), former capital of the duchy of Lorraine, fig. 189; map 377.

NAPLES, p. 192, 217; maps 376, 378.

NARBONNE. City in southern France (Aude), near the Mediterranean, p. 224, 232; fig. 209; maps 376-378.

NARTHEX. Church vestibule leading to the nave, p. 9, 66.

NATHAN. Old Testament prophet and counsellor of David, p. 155, 251.

NATURNO. Village in northern Italy (Alto Adige), near Val Venosta, 30 miles north-west of Bolzano, p. 181.

NEON. Bishop of Ravenna (451-460), p. 229.

NEVERS. City in central France (Nièvre), at the confluence of the Nièvre and the Loire, p. 229; map 377. Gospels, fig. 111, 369.

NICE. City on the French Riviera (Alpes-Maritimes), p. 31; maps 376, 378.

NIELLO. Process of decorating metal with incised designs filled with black enamel, p. 210, 217.

NÎMES. City in southern France (Gard), fig. 32, 272; map 377.

NIVELLES. Town in Belgium (Brabant), 20 miles south of Brussels, p. 54.

NORDENFALK (Carl) (born 1907). Chief curator of painting and sculpture at the Nationalmuseum, Stockholm, p. 256.

NORTHMEN or NORSEMEN. Viking raiders from Scandinavia who devastated the towns and monasteries on the coasts and rivers of the British Isles and France during the 9th and 10th centuries, p. 1, 39, 209, 263-265, 267; map 379.

NORWAY, p. 209.

NUREMBERG. City in West Germany (Bavaria), capital of Franconia, p. 209; map 377.

OCEANUS. Son of Uranus and Gaea, personification of the sea and especially of the great outer sea believed to encircle the earth, p. 251.

ODO or EUDES (c. 860-898). Eldest son of Robert the Strong, count of Paris and king of France (888-898), p. 256.

OLDENBURG. City in West Germany (Lower Saxony), on the Hunte, 28 miles north-west of Bremen, p. 213.

OLYBRIUS (Anicius). Roman patrician, consul (464) and emperor of the West (472). Father of Juliana Anicia, p. 94.

ORLÉANS. City in central France (Loiret), on the Loire, p. 67, 192, 267; map 377.

OSIMO. Town in central Italy (Marche), 5 miles west of Ancona, p. 217.

OSTIA. Ancient Roman town at the mouth of the Tiber, a busy seaport. It stood about 3 miles from present-day Ostia, fig. 243, 247; map 377.

OTOLTUS. Priest and calligrapher working at Salzburg (9th century), p. 181.

OTTO III (980-1002). German king (983-1002) and Holy Roman emperor (996-1002), p. 92.

OTTONIAN ART. The art of Germany under the reigns of the Saxon kings (919-1024), taking its name from the three Ottos, p. xii, 16, 27, 46, 202, 233.

OVIEDO. City in north-western Spain, capital of the Asturias, *p.* 215, 216; *fig.* 196; *map* 377.

OXFORD. County town of Oxfordshire, England, on the Thames 60 miles west of London, *p.* 105, 229, 232; *fig.* 207; *map* 377.

PALEMON. Shepherd in Virgil's third *Eclogue*, *p.* 239.

PALERMO. City and port on the north-west coast of Sicily, *p.* 222; *maps* 376, 378.

PAN. Greek pastoral god of fertility, worshipped chiefly in Arcadia, *p.* 239.

PARENZO (POREC). Town in Yugoslavia, on the Istrian peninsula 50 miles south-east of Trieste, *p.* 15.

PARIS, *p.* 102, 229, 238, 239, 247, 263.

PARMA. City in north-central Italy (Emilia Romagna), about 80 miles south-east of Milan, *p.* 75.

PASCAL I. Pope (817-824), *p.* 12, 217; *fig.* 198.

PAUL (St). Apostle of the Gentiles, the first great Christian missionary and theologian, martyred at Rome (c. A.D. 67), *p.* 137, 174; *fig.* 161.

PAUL I. Pope (757-767), *p.* 54

PAUL THE DEACON or PAUL WARNEFRIED (720-799). Lombard priest, historian and poet. After the fall of the Lombard kingdom, he took refuge at the court of Charlemagne in Aachen, *p.* 74.

PAVIA. City in northern Italy (Lombardy), 20 miles south of Milan, *p.* 75, 217; *maps* 376, 378.

PEIRESC (Nicolas-Claude Fabri de) (1580-1637). French archaeologist and collector, *p.* 11.

PEPIN (777-810). Second son of Charlemagne and king of Italy (781-810), *p.* 92.

PEPIN THE SHORT (c. 715-768). Younger son of Charles Martel, mayor of the palace (741-751) and king of the Franks (751-768), *p.* xi, xii, 15, 50, 61, 71, 74, 75, 181, 192.

PERICOPE OF HENRY II. A book of pericopes contained passages from the Gospels arranged for use on the consecutive Sundays of the church year, *fig.* 229.

PETER (St). Proselytizer, vicar of Christ on earth, martyred at Rome (67?), *p.* 259; *fig.* 239.

PETER (PETRUS). Abbot of Hautvillers (first half of the 9th century), under whom the abbey scriptorium produced its finest work, *p.* 102, 105.

PHILBERT or PHILIBERT (St) (died c. 684). Son of a bishop of Aire (Pas-de-Calais), abbot of Rebais near Meaux (c. 654), founded the abbeys of Jumièges (Normandy) and Noirmoutier (Vendée), *p.* 68, 239.

'PHYSIOLOGUS LATINUS.' Translation of a 2nd-century Alexandrian treatise on animals, *p.* 112, 113, 117; *fig.* 92, 100.

PIPPIN. See PEPIN.

POLYCARP (St) (c. 69-155). One of the Fathers of the Church, disciple of John the Evangelist and bishop of Smyrna, *p.* 256.

PONTHION. Town in northern France (Marne), 7 miles east of Vitry-le-François, *p.* 74.

PONTIUS (PONS). Early Christian martyr whose tomb is venerated at Cimiez, now part of Nice (French Riviera), *p.* 31.

PROPHETS (Four Major). Isaiah, Jeremiah, Ezekiel and Daniel, *fig.* 186.

PROU (Maurice) (1861-1930). French historian and archaeologist, *p.* 29.

PRUDENTIUS (Aurelius Clemens) (348-c. 415). Christian poet, author of hymns and polemical poems, and creator of the allegorical poem, *p.* 174, 187; *fig.* 162, 174, 175, 303.

PRŪM. Town in West Germany (Rhine Palatinate), 45 miles north-west of Trier. Gospels, *p.* 146.

PSALMIST (The). Name traditionally given to David, *p.* 251.

RABANUS MAURUS or HRABANUS MAURUS (784-856). A pupil of Alcuin (802), head of the Fulda school (815), abbot of Fulda (822-842) and archbishop of Mainz (847-856). A man of encyclopaedic learning and a voluminous writer, *p.* 192; *fig.* 178.

RAINAUD. Abbot of Marmoutier (first half of the 9th century) who ordered a Sacramentary from the School of Tours, *p.* 130.

RAMBONA. Town in central Italy (Marche), on the river Potenza, 3 miles west of Pollenza, *p.* 219.

RAMWOLD. Abbot of St Emmeram at Regensburg (975-1001), *p.* 256.

RASTEDE. Town in West Germany (Lower Saxony), 7 miles north of Oldenburg, *p.* 213.

RATCHIS (c. 702-c. 760). Duke of Friuli and king of the Lombards (744-749), he abdicated in favour of his brother Aistolf and became a monk at Monte Cassino, *p.* 74.

RATGAR. Abbot of Fulda (794-817), *p.* 61.

RATPODUS. Archbishop of Trier (883-914), *p.* 247.

RAVENNA. City in north-eastern Italy (Emilia), in ancient times an Adriatic seaport, now 7 miles inland, *p.* 19, 28, 32, 54, 74, 75, 92, 136, 143, 181, 209, 223, 224, 229; *fig.* 270, 353, 357; *maps* 376-378.

REGENSBURG. City in West Germany (Bavaria), on the upper Danube, 55 miles south-east of Nuremberg, *p.* 5, 39, 147, 256; *fig.* 106, 137-139, 235; *maps* 376-378.

REGINA. Concubine of Charlemagne, mother of Drogo in 807, *p.* 158.

REICHENAU. Famous Benedictine abbey founded in 724 by St Pirmin on an island in Lake Constance (south Germany), *p.* 181, 245, 246.

REIMS. City in north-eastern France (Marne), *p.* 8, 32, 39, 58, 63, 66, 92, 101-103, 111-113, 117, 121, 124, 132, 137, 141, 146, 148, 156, 160, 167, 168, 192, 207, 229, 239, 256, 263; *fig.* 107, 172, 173, 237, 285-289, 292, 362; *maps* 376-379.

REIMS (School of). Name given to various monastic scriptoria in Champagne in the time of Ebbo, archbishop of Reims (816-845). The abbey of Hautvillers (Marne) was its centre, *p.* 92, 94, 98, 101, 103, 105, 112, 117, 120-123, 127, 130, 137, 155, 156, 160, 174, 234, 239, 241.

RHINE. River of Western Europe (820 miles long), *p.* 33, 209; *fig.* 66-68, 72-76, 78.

RHINELAND, *p.* 57, 192.

RHONE. River in Switzerland and France (500 miles long), *p.* 66, 265.

RICHARIUS or RIQUIER (St) (died c. 645). First abbot of Centula, *p.* 2, 3.

RICHER. Monk and chronicler of Saint-Remi at Reims. Studied under Gerbert after 966, died after 998. His *Historiae*, in four books, contains the annals of the kingdom from 883 to 995, *p.* 263.

RICHILDE. Daughter of Boso (Beuves), count of Ardenne. Second wife of Charles the Bald (869), *p.* 141.

ROMAINMOTIER. Abbey founded by St Romanus, in south-western Switzerland (canton of Vaud), 20 miles north-west of Lausanne, *fig.* 264; *map* 377.

ROME, *p.* xi, xii, 3, 12, 15, 50, 53, 54, 57, 58, 61, 63, 71, 74, 75, 88, 92, 130, 137, 156, 160, 174, 187, 192, 208, 217, 219, 223, 264, 266; *fig.* 294, 295, 327. Bible of San Paolo fuori le Mura (San Callisto Bible), *p.* 141, 147, 155, 156, 164; *fig.* 130, 131. Church of the Schola Francorum, *p.* 57. House of Livia, *p.* 103. Lateran Palace, *p.* 46. Santa Costanza, *p.* 160. San Crisogono, *p.* 53. St John Lateran, *p.* ix, 58, 61-63. Santa Maria Antiqua, *p.* 103, 174, 187. Santa Maria Maggiore, *p.* 27. St Peter's, *p.* ix, 27, 42, 58, 61, 62, 84. San Pietro in Vincoli, *p.* 187. Santa Prassede, *p.* 12. Treasury of the Sancta Sanctorum, Vatican, *p.* 217.

ROTHRUDE. Daughter of Charlemagne, *p.* 184.

ROUEN. Capital of Normandy, on the lower Seine, *p.* 247; *maps* 376, 378.

ROUSSILLON. Region in southern France, capital Perpignan, *p.* 265.

RUPERTUS (St) (c. 650-c. 718). Patron saint of Bavaria, which he evangelized. Bishop of Worms (c. 696), then of Salzburg, *p.* 209.

SACRAMENTARY. Service book containing the bishop's part of the mass.

SAINT-AMAND-LES-EAUX. Town in northern France (Nord), 30 miles south-east of Lille. Former abbey founded in the 7th century, *p.* 124, 127, 163, 168, 181, 184, 187; *fig.* 149-151, 155, 156, 167, 168, 171, 174, 175, 304, 305, 307; *map* 377.

SAINT-BÉNIGNE (Abbey). See DIJON.

SAINT-BENOÎT-SUR-LOIRE. Abbey in central France (Loiret), on the Loire, midway between Orléans and Gien, *p.* 68, 121; *map* 377.

SAINT-BERTIN. Former abbey founded in the 7th century by St Omer, near what is now the town of Saint-Omer (Pas-de-Calais), 40 miles north-west of Lille, *p.* 164; *fig.* 154; *map* 379.

SAINT-DENIS. Basilica just north of Paris originally built by St Genevieve (c. 475) and enlarged by Dagobert I and the early Carolingians, *p.* 4, 10, 15, 28, 35, 54, 66, 74, 142, 163, 207, 224, 229, 238, 239, 241, 247, 251, 256; *fig.* 3, 106, 130, 131, 134-143, 294, 295, 297, 375; *maps* 376-379.

SAINT EMMERAM GOSPELS, *p.* 120, 147, 156, 164, 241, 251, 256, 259, 260; *fig.* 106, 137-139, 235.

SAINT FLORIAN GOSPELS, *p.* 121; *fig.* 107.

SAINT GALL. City in north-eastern Switzerland, near the Lake of Constance. Benedictine abbey founded in the 8th century, *p.* 3, 42, 45, 54, 57, 171, 173, 174, 181, 187, 202, 209, 213, 260; *fig.* 34, 151-165, 241, 302, 303, 329, 342; *maps* 376-378.

SAINT GAUZELIN GOSPELS, *p.* 130; *fig.* 120.

SAINT-GEOSMES. Village in north-eastern France (Haute-Marne), 2 miles from Langres, *p.* 32.

SAINT-GERMAIN OF AUXERRE (Abbey). See AUXERRE.

SAINT-MARCEL-DE-CAREIRET. Village in southern France (Gard), 25 miles east of Alès, *p.* 35.

SAINT-MARTIN (Abbey). See TOURS.

SAINT-MAURICE. Formerly Saint-Maurice d'Againe (canton of the Valais, Switzerland), on the upper Rhone. Abbey founded in 515 by Sigismund, king of the Burgundians, *p.* 50, 54, 57, 58, 213, 217; *fig.* 265, 330, 355; *maps* 376-378.

SAINT-MÉDARD (Abbey). See SOISSONS.

SAINT-MICHEL-D'AIGUILHE. See AIGUILHE.

SAINT-MICHEL-DE-CUXA. Abbey in the French Pyrenees, 9 miles south of Prades, *p.* xii.

SAINT-OMER. See SAINT-BERTIN.

SAINT-PHILBERT-DE-GRAND-LIEU. Abbey church in Brittany (Loire-Atlantique), 15 miles south of Nantes, *p.* 50, 62, 63, 68; *fig.* 46, 47, 58, 59, 349; *maps* 376-378.

SAINT-PIERRE-LE-VIF (Abbey). See SENS.

SAINT-QUENTIN. City in northern France (Aisne). Abbey church, *p.* 15; *fig.* 12; *maps* 376-379.

SAINT-RIQUIER (CENTULA). Abbey in northern France (Somme), 6 miles east of Abbeville, founded in the 7th century and rebuilt between 790 and 799 by Angilbert, friend and intimate of Charlemagne, *p.* xii, 1-5, 8, 20, 42, 45, 58, 63, 88, 207; *fig.* 2, 77, 281, 339-341, 364; *maps* 376-378.

SAINT-VAAST (Abbey). See ARRAS. SAINT-VAAST GOSPELS, *p.* 163; *fig.* 151.

SAINT-WANDRILLE. See FONTENELLE.

SALZBURG. City in Austria, 85 miles south-east of Munich, *p.* 92, 124, 127, 181, 187, 209, 210; *fig.* 166; *maps* 376-378.

SAN CALLISTO BIBLE, *p.* 141, 147, 155, 156, 164; *fig.* 130, 131.

SANTIAGO DE COMPOSTELA. City in north-western Spain (Galicia), a famous shrine of pilgrimage since the 9th century, *p.* 215.

SAONE. River in eastern France, flowing into the Rhone at Lyons (267 miles long), *p.* 66.

SAULIEU. Town in Burgundy (Côte-d'Or), 24 miles south-east of Avallon. Abbey founded in the 8th century, *p.* 63.

SAXONY. Region of central (East) Germany, capital Dresden, *p.* 213, 260.

SCANDINAVIA, *p.* 199, 263.

SCHAFTLÄRN GOSPELS, *fig.* 180.

SCHÄNIS or SCHAENNIS. Town in eastern Switzerland (canton of St Gall), 35 miles south-east of Zurich, *p.* 23, 31; *fig.* 27; *map* 377.

SCHELDE (ESCAUT). River in northern France and Belgium (270 miles long), *p.* 184.

SCRIPTORIUM. The room or atelier in a monastery where manuscripts were copied and illuminated.

SELIGENSTADT. City in West Germany (Hesse), 25 miles south of Frankfurt, *p.* 54, 63.

SENE SCHAL. One of the great officers of state.

SENISE. Town in southern Italy (Basilicata), 40 miles south of Potenza, *p.* 217.

SENS. City in north-central France (Yonne). Abbey of Saint-Pierre-le-Vif, *fig.* 354; *maps* 376-378.

SEPTIMANIA. Part of the Roman province of Narbonnensis Prima occupied by the Visigoths after the battle of Vouillé (507). It owed its name to the seven bishoprics comprised in the diocese of Narbonne: Béziers, Maguelonne, Elne, Nîmes, Agde, Lodève, Carcassonne, *p.* 15.

SERGIUS II. Pope (844-847), *p.* 160.

SETTIMO VITTONI. Town in northern Italy (Piedmont), 40 miles north of Turin, *fig.* 370; *map* 377.

SIGISMUND (St). Son and successor of Gondebaud, king of the Burgundians (516-523). Defeated by the sons of Clovis, he was killed by Clodomir (524), *p.* 50.

SINAI. Mount of the Sinai peninsula (eastern Egypt), supposedly the 'Mountain of the Law' of the Old Testament, *p.* 134.

SION (SITTEN). Capital of the Valais (Switzerland), on the upper Rhone, an episcopal see since the 6th century, *p.* 217, 246; *fig.* 197; *map* 377.

SIPONTO (SIPONTUM). Ancient town in south Italy (Apulia), near Manfredonia, destroyed by an earthquake (1223), *p.* 267.

SOISSONS. City in northern France (Aisne), capital of several Merovingian kings, *p.* 5, 46, 50, 62-64, 66, 67, 84, 102, 184; *maps* 376, 377. Crypts of Saint-Médard, *p.* 46, 50, 62-64, 66, 67; *fig.* 45, 246, 249, 359. Gospel Book of Saint-Médard, *p.* 84, 88, 127, 148, 156; *fig.* 73-76, 280.

SOLOMON. King of Judah and Israel (972-932 B.C.), son of David and Bathsheba, *p.* 58, 155.

SOMME. Department in northern France (Picardy), capital Amiens, *p.* 1.

SPAIN, *p.* 15, 57, 199, 215, 216, 263, 265.

SPANISH MARCH. Region corresponding to present-day Catalonia, and part of French Roussillon, conquered and organized by the Franks in the early 9th century, *p.* 265.

SQUINCH. See DOME ON SQUINCHES.

STEPHEN (St). The first Christian martyr (first century), *p.* 10, 11, 21, 213, 241, 256; *fig.* 6, 7.

STEPHEN II. Pope (752-757), *p.* xi, 4, 54, 74.

STEPHEN V. Pope (885-891), *p.* 219.

STILICHO (Flavius) (died 408). Roman general of Vandal origin, *p.* 174.

SUGER (1122-1151). Abbot of Saint-Denis, *p.* 224.

SUSANNA (St). Niece of Pope Caius, she refused to marry Maximian, a relative of Diocletian, and was beheaded, *p.* 247, 259; *fig.* 226.

SWARZENSKI (Georg) (1876-1957). German art historian, *p.* 256.

SWITZERLAND, *p.* 15, 21, 23, 28, 29, 31, 50, 54.

SYRIA, *p.* 31.

TASSILO III (c. 742-c. 795). Nephew of Pepin the Short and duke of Bavaria (748-788). Having rebelled against Charlemagne, he was deposed by the Diet of Ingelheim (788) and immured in the monastery of Jumièges, *p.* 184, 209, 210, 213; *fig.* 191.

TERENCE (Publius Terentius Afer) (c. 190-159 B.C.). Roman writer of comedies, of which six survive, *p.* 187; *fig.* 172, 173.

TEUDERIGUS or TEUDERICUS, Monk of Saint-Maurice who had a gold reliquary casket made (7th century), *p.* 213, 217.

THEODECHILDE (St). First abbess of Jouarre (early 7th century), *p.* 35.

THEODELINDE (died 625). Lombard queen, daughter of a Bavarian duke. Her second husband was Agilulf, king of the Lombards (590-615). Under her influence the Arian Lombards became Catholics, *p.* 75, 213.

THEODORIC THE GREAT (c. 454-526). King of the Ostrogoths. In 488 he descended into Italy, sent by the Byzantine emperor Zeno to drive out Odoacer, whom he had assassinated in 493. He then organized a state with Ravenna as capital, *p.* 136, 209, 224.

THEODOSIUS I THE GREAT (c. 347-395). Roman emperor from 379 with Gratian, then alone from 393, *p.* 143.

THEODULF (c. 750-821). Bishop of Orléans from about 781 and abbot of Saint-Benoît-sur-Loire. About 800-806 he built the villa and church of Germigny, now Germigny-des-Prés, *p.* 6, 11, 12, 14, 15, 68, 192, 202, 247, 265.

TITUS (A.D. 40?-81). Second Flavian emperor of Rome (79-81), *p.* 254.

TOULOUSE. City in south-western France (Haute-Garonne), capital of Languedoc, *p.* 35, 78; *maps* 376, 378.

TOURNUS. Town in Burgundy (Saône-et-Loire), near Mâcon. Abbey church of Saint-Philbert, *p.* 9, 66, 68, 238; *maps* 376-379.

TOURS. City in west-central France (Indre-et-Loire), on the Loire, *p.* 88, 121-124, 127, 130, 132, 137, 141, 160, 187, 202, 216, 229; *fig.* 111, 112, 114-118, 120-129, 132, 133, 296; *maps* 376-379.

TOURS (School of). School of book painting centred in the abbey of Saint-Martin at Tours, *p.* 123, 124, 127, 141, 142, 146, 147, 168, 187, 192, 238, 239, 244.

TRENTO. Town in north-eastern Italy, 106 miles north-east of Milan, *p.* 219.

TRIER (TREVES). City in West Germany (Rhine Palatinate), on the Moselle, *p.* 46, 79, 163, 181, 222, 224, 247; *maps* 376-378. Ada manuscripts, *p.* 79, 224; *fig.* 66-67, 68. Basilica, *p.* 46. Ivory (Cathedral Treasury), *p.* 111. St Maximin (crypt paintings), *p.* 6, 11, 164.

TROYES. City in north-eastern France (Aube), capital of Champagne, *p.* 103; *maps* 377, 379.

TUOTILO. Painter, sculptor and musician at the abbey of St Gall (active 895-912), *p.* 260; *fig.* 241.

UMMAYADS. Dynasty of Arab caliphs reigning at Damascus (661-750), then at Cordova (756-1037), *p.* 15.

URIAH. Hittite captain in David's army, husband of Bathsheba, *p.* 251.

UTRECHT. City in Holland, on a branch of the lower Rhine, *p.* 217; *map* 377. Psalter, *p.* 98, 102, 103, 105, 109, 111, 121, 141, 156, 160, 174, 241, 244, 246, 247, 251, 256, 259, 260; *fig.* 84-88.

VAL DI NIEVOLE. Valley in Tuscany, near Lucca, *p.* 74.

VALENCIENNES. City in northern France (Nord), 30 miles south-east of Lille, *p.* 181, 184; *map* 377.

VASSAS (Robert). Contemporary French architect and archaeologist, *p.* 45.

VENICE, *p.* 247; *maps* 376, 378.

VERDUN. City in north-eastern France (Meuse), *p.* 164.

VERSAILLES (Palace of), *p.* 47.

VIENNA, *p.* 92, 94, 173, 210, 213, 219, 222, 233, 241, 256; *map* 377.

VIENNE. City in south-eastern France (Isère), on the Rhone 18 miles south of Lyons, *p.* 32, 39, 41; *maps* 376, 378.

VILLARD DE HONNECOURT. French architect of the 13th century, *p.* 37.

VIRGIL (70-19 B.C.). Roman poet, *p.* 239.

VIRGIL (St) (c. 700-784). Irish monk named Fergil or Ferkil, who in 745 became bishop of Salzburg and abbot of Sankt Peter, *p.* 181, 210.

VITALIS. Bishop of Bologna (789-814), *p.* 219.

VITRUVIUS (first century A.D.). Roman writer on architecture, *p.* 35.

VITRY-LE-FRANÇOIS. City in north-eastern France (Marne), on the Marne, *p.* 74.

VIVIAN (Count). High court official under Charles the Bald and lay abbot of Saint-Martin of Tours (843-851), *p.* 127, 132, 137.

VIVIAN BIBLE. See CHARLES II THE BALD, First bible of.

VOSEVIUM. Unidentified place-name connected with the Gundohinus Gospels. It may refer to the Vosges mountains, *p.* 71; *fig.* 61-63.

VUOLVINIUS or VOLVINIUS. 9th century goldsmith whose name figures on the Sant'Ambrogio altar in Milan, *p.* 242, 244, 246; *fig.* 222.

VISSIN. A pupil of Einhard's mentioned in one of his letters, otherwise unknown, *p.* 35.

WALL-ARCH. An arch embedded in the wall and carrying the springing of a vault, *p.* 15, 66.

WEINGARTEN. Benedictine abbey in Württemberg, near Lake Constance. Gospels, *fig.* 116.

WELTENBURG. Former abbey in lower Bavaria, on the Danube, 20 miles east of Regensburg, *p.* 192; *map* 277. Gospels, *fig.* 181.

WESTWORK. The towered west end of a Carolingian church, with an entrance passage on the ground floor and above it an upper sanctuary open to the nave, *p.* 50, 63, 66, 266, 267; *fig.* 51-54.

WIDUKIND. Saxon chief who rebelled against Charlemagne in 778. He surrendered in 785 and was baptized at Attigny (Ardennes), *p.* 213.

WINCHESTER. County town of Hampshire, England. Centre of an Anglo-Saxon school of illumination, *p.* 202, 239.

WITTISLINGEN. Town in West Germany (Bavaria), 30 miles east of Ulm, *p.* 213.

WOLFCOZ. Scribe at the abbey of St Gall (active 807-830), *p.* 173. Psalter, *p.* 173; *fig.* 302.

XANTEN. Town in West Germany (North Rhine-Westphalia), near the Rhine, 7 miles west of Wesel, *p.* 92; *map* 377. Gospels, *p.* 92, 95, 98, 101, 174; *fig.* 83, 284.

YONNE. River, 120 miles long, in central France, *p.* 66; *maps* 376-378.

YORK. County town of Yorkshire, England, *p.* 202.

ZACHARIAS (St). Father of John the Baptist (Luke 1: 5-80), *p.* 233; *fig.* 71, 72.

ZACHARIAS. Pope of Greek origin (741-752), *p.* 74.

ZADOK. The priest who, at David's behest, anointed Solomon king (1 Kings 1: 32-40), *p.* 155.

ZURICH. City in northern Switzerland, on Lake Zurich, *p.* 174, 247, 251; *fig.* 228; *map* 377.