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Frontispiece. Merovingian (Lombard) Art. *Lion Plaque for a Shield (detail)*. 7th century. Historisches Museum, Berne. Gilt bronze. (Arts of Mankind Photo.)

*Found in 1833 near Stabio in the grave of a Lombard warrior, with many similar objects. (Cf. 302.)*

1. **ECHTERNACH. Echternach Gospels: Lion, Symbol of St Mark.** (Cf. 168.) Mid-8th century. Folio 75 verso, MS Lat. 9389, Bibliothèque Nationale, Paris. Miniature painting on vellum, 13¼ x 10 in. (B.N. Photo.)

2. Art of the Late Empire. **FRÉJUS, Baptistery. The Dome and Its Drum Pierced with Windows.** 5th century. In situ. (Arts of Mankind Photo.)

*The dome of this baptistery enables us to form some idea of the lantern-towers which were built over the choir of the early basilicas and which are mentioned or described in several texts of the Merovingian period.*

3. Art of the Late Empire. **FRÉJUS, Baptistery. View of the Interior.** 5th century. In situ. (Arts of Mankind Photo.)

*Around the baptismal font, polygonal in shape, can be seen vestiges of the columns which supported a ciborium. (Cf. 322 A & B.)*

4. Art of the Late Empire. **FRÉJUS, Baptistery. External View.** 5th century. In situ. (Arts of Mankind Photo.)

*The building has been over-restored in our time, but its original proportions have been strictly preserved. Much of the square base on which it stands is now underground; this base was originally surrounded by a portico.*

5. Early Christian Art. **ALBENGA, Baptistery. View of the Interior.** 5th-6th century. In situ. (Arts of Mankind Photo.)

*Decagonal outside and octagonal inside, with radiating apses and niches, the baptistery measures 46 ft at its widest point. Large fragments of the original wall mosaics and openwork closure slabs of the windows have been preserved. (Cf. 6.)*

6. Early Christian Art. **ALBENGA, Baptistery. Mosaic decorating one of the Vaults.** (Cf. 5.) 5th-6th century. In situ. (Arts of Mankind Photo.)

7. Early Christian Art. **MILAN, San Lorenzo. West Colonnade of the Atrium.** 4th-5th century. In situ. (Arts of Mankind Photo.)

*The columns are nearly 10 ft high.*

8. Early Christian Art. **MILAN, San Lorenzo. External View from the South-east.** 4th-5th century. In situ. (Arts of Mankind Photo.)

*Built on a square plan, with exedrae and corner towers, the church is 157 ft wide and 115 ft high. For its plan, see A. GRABAR, *The Golden Age of Justinian, Odyssey Press, New York, or Byzantium, The Age of Justinian, Thames and Hudson, London, The Arts of Mankind, 1966, Fig. 397. The Early Christian structure of the upper parts of the church was until recently concealed by architectural and decorative elements added in the 16th century.**

9. **MILAN, San Lorenzo. View of the Interior from the South-east.** 4th-5th century. In situ. (Arts of Mankind Photo.)

10. **MILAN, San Lorenzo. View of the Interior from the South-east.** 4th-5th century. In situ. (Arts of Mankind Photo.)

11. **MARSEILLES, Church of Saint-Victor. Crypts of Notre-Dame-de-Confession, originally an Early Christian mausoleum.** 5th century. In situ. (Arts of Mankind Photo.)

*View from the south (the building is oriented towards the north). In the centre is the nave, with arcades opening on what were originally the side aisles. In the foreground, the columns of the atrium. In the early 19th century the original marble columns with capitals were replaced by stone columns. (Cf. 13, 334.)*

12. **MARSEILLES, Church of Saint-Victor, Crypts of Notre-Dame-de-Confession. Mosaic decorating the intrados of an arch on the west side of the atrium.** 5th century. In situ. (Arts of Mankind Photo.)

13. **MARSEILLES, Church of Saint-Victor, Crypts of Notre-Dame-de-Confession. Vine pattern decorating the intrados of an arch at the entrance of the east aisle.** (Cf. 11.) 5th century. In situ. Stucco. (Arts of Mankind Photo.)

14. **MARSEILLES, Abbey of Saint-Victor. Altar.** 5th century. Musée d'Archéologie, Château Borély, Marseilles. Carrara marble, 70 x 44 in. (Arts of Mankind Photo.)

*The four pilasters supporting the altar are modern. (Cf. 15.)*

15. **MARSEILLES, Abbey of Saint-Victor. Altar: detail of the decorated edges of the altar slab (front, back and one side).** 5th century. Musée d'Archéologie, Château Borély, Marseilles. (Arts of Mankind Photo.)

*Note the Greek inscription engraved on the front edge below the monogram of Christ and the doves on either side of it. (Cf. 14.)*

16. **ARLES, Cemetery of Les Aliscamps. Sarcophagus of Concordius, Bishop of Arles (died c. 390).** 4th century. Musée Lapidaire Chrétien, Arles. Proconnesus marble, lid 86½ x 9½ x 31 in.; coffin 86 x 23½ x 31½ in. (Arts of Mankind Photo.)

*The epitaph is engraved on the tablet in the centre.*

17. **Reliquary Shrine probably representing the Martyrium of the Holy Sepulchre at Jerusalem.** About 5th century. Musée Lapidaire, Narbonne. White marble of the Pyrenees, 49 x 35 ½ in. (Arts of Mankind Photo.)

*The front was closed by a metal screen whose sealing sockets are still visible. Discovered at Narbonne in the substructure of a defensive turret on the city walls, not far from the first cathedral.*

18. **Decorative Pilaster from a Church (detail).** 5th century. Musée Lapidaire Chrétien, Arles. Marble, 34 x 65 in. (Arts of Mankind Photo.)

19. **SAINT - MAXIMIN - LA - SAINTE - BAUME (Var), Basilica of Sainte-Madeleine, Crypt (originally an Early Christian mausoleum). Engraved slab: The Virgin as a Child and Servant of the Temple.** About 5th century. In situ. Marble, height 65 in. (Arts of Mankind Photo.)

*This theme, certified by the inscription engraved above the figure, is taken from the apocryphal Gospels.*

20. **SAINT - MAXIMIN - LA - SAINTE - BAUME (Var), Basilica of Sainte-Madeleine, Crypt. Engraved slab: Abraham's Sacrifice.** About 5th century. In situ. Marble, height 62 in. (Arts of Mankind Photo.)

21. **SAINT - MAXIMIN - LA - SAINTE - BAUME (Var), Basilica of Sainte-Madeleine, Crypt. Engraved slab: Daniel in the Lions' Den.** About 5th century. In situ. Marble, height 64 in. (Arts of Mankind Photo.)

22. **AUXERRE, Church of Saint-Germain (originally in the basilica erected by Queen Clotilda, 493-545). Slab with the Monogram of Christ.** 493-545. In situ. Stone with cavities for inlays of glass paste. Diameter of monogram 23 in. (Arts of Mankind Photo.)

*Queen Clotilda, at some undetermined time between her arrival in Gaul (493) and her death (545), had a basilica erected in place of the oratory containing*

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

- the body of St Germanus, Bishop of Auxerre (died 448). The only remaining vestige of the basilica is this slab with the monogram of Christ; preserved during the Middle Ages in the masonry of the main altar of the upper church, it was removed in the 17th century and embedded in one of the niches of the crypt.
23. Merovingian Art. **POITIERS, Convent of Sainte-Croix.** Reading Desk attributed to St Radegunda who, about 555, founded the Convent of the Holy Cross at Poitiers and died there in 587. 6th century. Abbey of Sainte-Croix, Route de Gençay at Saint-Benoît. Wood, length at the base 10¼ in., width 7½ in., height 6 in. (Arts of Mankind Photo.)  
The traditional attribution is confirmed by the iconography of the wood-carvings (see the perspective view showing the back of the desk, No. 120.)
24. Merovingian Art. **CHARENTON-DU-CHER, Abbey** founded about 620. Sarcophagus with engraved designs. (Cf. 25 showing the other side.) 7th century. Musée du Berry, Bourges. Marble. (Arts of Mankind Photo.)
25. Merovingian Art. **CHARENTON-DU-CHER, Abbey.** Sarcophagus with engraved decoration, detail. (Cf. 24 showing the other side.) 7th century. Musée du Berry, Bourges. (Arts of Mankind Photo.)
26. Merovingian Art. **GÉMIGNY (Loiret).** Fragment of a disk forming part of a mould for making patens. About 6th century. Musée Historique de l'Orléanais, Orléans. Fine-grained limestone, 4⅞ × 4 in.; the original disk had a diameter of 6½ in. (Museum Photo - Martin.)  
The inscriptions help to identify the figure of the Saviour ([SALV]ATOR) and those of three angels (VRIEL, RAGVEL, [RA]FAEL).
27. Merovingian Art. **TOULOUSE, Church of Saint-Sernin.** Sarcophagus, reliefs in the central part. 6th-7th century. Musée des Augustins, Toulouse. Marble of the Pyrenees, height 21 in. (Arts of Mankind Photo.)  
The sculptor has imitated the hunting scenes on pagan sarcophagi carved in Italy and exported to Gaul in the 2nd or 3rd century.
28. Merovingian Art. **TOULOUSE, Church of Notre-Dame de la Daurade.** Capital. 5th-6th century. Musée des Augustins, Toulouse. Marble of the Pyrenees, height 11 in. (Arts of Mankind Photo.)
29. Merovingian Art. **TOULOUSE, Notre-Dame de la Daurade.** Column, detail of the carving. 5th-6th century. Louvre, Paris. Marble of the Pyrenees. (Arts of Mankind Photo.)
30. Merovingian Art. **VIENNE (Isère), Church of Saint-Pierre** (formerly the Basilica of the Apostles, now the Archaeological Museum). View of the Interior from the west. 5th-11th century. In situ. (Photo Musées de Vienne.)  
The arcading with marble columns and capitals lining the side walls recalls the superimposed orders of the architecture of the Late Empire. (Cf. 328.)
31. Merovingian Art. **VIENNE (Isère), Church of Saint-Pierre.** Sarcophagus with engraved designs. 6th-7th century. In situ. White marble. (Photo Denise Fourmont, Paris.)  
In the 10th century (as attested by an inscription of that period engraved on the lid), the remains of St Leonian were placed in this sarcophagus; he had been abbot of Saint-André of Vienne in the early 6th century.
32. Merovingian Art. **LANGAIS (Indre-et-Loire).** Stele with engraved designs. 6th-7th century. Musée Archéologique de Touraine, Tours. Stone, 8¼ × 13½ × 1½ in. (Photo Jean Hubert, Paris.)  
The dead man's epitaph is accompanied by an engraved hunting scene which, like the bas-relief on the Toulouse sarcophagus (cf. 27), imitates the pagan reliefs on antique tombs.
33. Merovingian Art. **SELLES-SUR-CHER, Basilica** (founded by King Childbert I between 542 and 558). Columns and capitals re-used on the façade of the 12th-century church. 6th and 12th century. In situ. Marble, height of the capitals 11½ in. (Arts of Mankind Photo.)  
The Romanesque arcading recalls the superimposed orders of the early basilicas. (Cf. 30 and 34-37.)
34. Merovingian Art. **SELLES-SUR-CHER, Basilica.** Capital. 6th century. In situ. Marble, height 11½ in. (Arts of Mankind Photo.)  
The column is antique; the abacus of the capital dates from the Romanesque period. (Cf. 33.)
35. Merovingian Art. **SELLES-SUR-CHER, Basilica.** Capital. (Cf. 33.) 6th century. In situ. Marble, height 11½ in. (Arts of Mankind Photo.)
- 36-37. Merovingian Art. **SELLES-SUR-CHER, Basilica.** Reconstruction of the pattern, based on the equilateral triangle, used to work out the proportions of a capital. 6th century. In situ. Marble, height 11½ in. (Arts of Mankind Photo and drawing by Claude Abeille.)  
The use of elementary geometry can also be observed in the ground plan of early medieval churches. (Cf. 33.)
38. School of Reims. **Utrecht Psalter, detail: Church with a lantern-tower.** 9th century. University Library, Utrecht. Vellum. (Photo Utrecht University Library.)  
The lantern-tower, resting on a drum pierced with windows, existed already in the religious architecture of the Late Empire. It seems to have been a characteristic feature of the churches built in Gaul in the Merovingian period. It survived in France until the Romanesque period.
39. Merovingian Art. **SOISSONS and PARIS.** Coffin of St Drausius, Bishop of Soissons (died after 667) with lid from another tomb at Saint-Germain-des-Prés, Paris. (Cf. 40.) Louvre, Paris. Marble, length 7 ft. (Arts of Mankind Photo.)
40. Merovingian Art. **SOISSONS.** Central part of the coffin of St Drausius, Bishop of Soissons (died after 667). (Cf. 39.) 7th century. Louvre, Paris. Marble. (Arts of Mankind Photo.)
41. Merovingian Art. **NANTES, Cathedral** (consecrated by Bishop St Felix about 558). Capital decorated with a cross and acanthus leaves. Mid-6th century. Musée Dobrée, Nantes. Marble, 26¾ × 25 × 15¼ in. (Arts of Mankind Photo.)  
Work on the cathedral began before 548 under Bishop Eumerius.
42. Merovingian Art. **NANTES, Cathedral.** Capital. Mid-6th century. Musée Dobrée, Nantes. Marble, 10½ × 12½ × 29½ in. (Arts of Mankind Photo.)
43. Merovingian Art. **VERTOU (Loire-Atlantique), Abbey** (founded by St Martin, died c. 601). Capital. 6th-7th century. Musée Dobrée, Nantes. White limestone, 7 × 11 × 10½ in. (Arts of Mankind Photo.)  
Capital discovered in 1850 when a Romanesque wall of the church of Vertou was demolished.
44. Merovingian Art. **VERTOU (Loire-Atlantique), Abbey.** Capital. 6th-7th century. Musée Dobrée, Nantes. White limestone, 8¼ × 11¼ × 9 in. (Arts of Mankind Photo.)  
Discovered as above (cf. 43.)
45. Merovingian Art. **POITIERS.** Baptistery of Saint-Jean, seen from the south-east. (Cf. 324.) About 7th century. In situ. (Arts of Mankind Photo.)
46. Merovingian Art. **POITIERS.** Baptistery of Saint-Jean, seen from the north-east. (Cf. 324.) About 7th century. In situ. (Arts of Mankind Photo.)
47. Merovingian Art. **POITIERS.** Baptistery of Saint-Jean, north front. About 7th century. In situ. (Arts of Mankind Photo.)
48. Merovingian Art. **POITIERS.** Baptistery of Saint-Jean, south front (detail). About 7th century. In situ. (Arts of Mankind Photo.)
49. Merovingian Art. **POITIERS, Baptistery of Saint-Jean.** Ancient Capital re-used inside the baptistery. About 7th century. In situ. Marble. (Arts of Mankind Photo.)  
The stone abacus above the capital dates from the Romanesque period.
50. Merovingian Art. **POITIERS, Baptistery of Saint-Jean.** Ancient Capitals re-used inside the baptistery in the Romanesque period. About 7th century. In situ. Marble. (Arts of Mankind Photo.)
- 51 A. Merovingian Art. **ANTIGNY (Vienne).** Sarcophagus. 7th century. Baptistery of Saint-Jean, Poitiers. Stone. (Arts of Mankind Photo.)
- 51 B. Merovingian Art. **POITIERS, Cemetery of Saint-Lazare.** Sarcophagus. 7th century. Baptistery of Saint-Jean, Poitiers. Stone. (Arts of Mankind Photo.)  
Rounded lid found in 1831.
- 51 C. Merovingian Art. **POITIERS, Cemetery of Sainte-Catherine.** Sarcophagus. 7th century. Baptistery of Saint-Jean, Poitiers. Stone, length 70 in., width at the head 28¾ in., width at the foot 13¾ in. (Arts of Mankind Photo.)
- 51 D. Merovingian Art. **POITIERS, Cemetery of Saint-Lazare.** Sarcophagus. 7th century. Baptistery of Saint-Jean, Poitiers. Stone. (Arts of Mankind Photo.)
52. Merovingian Art. **POITIERS, Baptistery of Saint-Jean.** Pilasters decorating the outer walls (casts). About 7th century. In situ. The originals are of stone. (Arts of Mankind Photo.)
53. Merovingian Art. **POITIERS, Baptistery of Saint-Jean.** Sculptured Slab decorating the outer wall (cast). About 7th century. In situ. The original is of stone. (Arts of Mankind Photo.)  
The resemblance to No. 57 is evident: both derive from the Christian art of the Late Empire.
54. Merovingian Art. **MAZEROLLES (Vienne), Church.** Sculptured Slab embedded in a wall (cast). 7th century. Cast preserved in the Baptistery of Saint-Jean, Poitiers. The original is of stone. (Arts of Mankind Photo.)  
The monastery of Mazerolles was rebuilt by Ansoaldus, Bishop of Poitiers, in the late 7th century (c. 678-697). The same design, also enclosed in a circle, appears on a piece of stamped terracotta (Musée Dobrée, Nantes) from the monastery of Vertou founded by St Martin (died c. 601).
55. African Art. **MASCLIANAE (Hajeb El Aiun), Tunisia.** Panel representing Adam and Eve standing, with haloes, separated by the tree with the serpent coiling round it. 6th century. Musée National du Bardo, Tunis. Stamped terracotta, length 10 to 10½ in., thickness ½ to ¾ of an inch. (Photo Direction des Musées Nationaux - Musée du Bardo, Tunis.)  
Such terracottas are now assigned to the early period of the Byzantine occupation of North Africa.
56. Merovingian Art. **VERTOU (Loire-Atlantique), Monastery** (founded by St Martin, died c. 601). Panel representing Adam and Eve tempted by the serpent. 6th-7th century. Musée Dobrée, Nantes. Stamped terracotta, 8¼ × 7¾ × 3¼ in. (Arts of Mankind Photo.)  
This panel bears a striking resemblance to No. 55. The elements of both derive from a common origin: the Christian art of the Late Empire.
57. African Art. **HENSHIR KAMOR, Tunisia.** Panel representing Christ (?). 6th century. Musée National du Bardo, Tunis. Stamped terracotta, length 10 to 10½ in., thickness ½ to ¾ of an inch. (Photo Direction des Musées Nationaux - Musée du Bardo, Tunis.)  
The director of the Bardo Museum has kindly provided the following information: 'The face and the circle are heightened with white; this circle is enclosed between two others, one painted grey, the other red. The panel is thought to represent Christ.'
58. Merovingian Art. **PARIS, Cemetery of Saint-Marcel.** Panel representing a head with gaping mouth, the brow surmounted by a cross. 7th century. Musée Carnavalet, Paris. Terracotta, about 37½ × 32 × 12½ in. (Photo Denise Fossard, Paris.)  
The resemblance to No. 57 is evident: both derive from the Christian art of the Late Empire.
59. Merovingian Art. **NANTES, former church of Saint-Similien.** Figured Panel imitating the antique. 7th century. Musée Dobrée, Nantes. Red terracotta, 8 × 5 × 1¼ in. (Arts of Mankind Photo.)  
A considerable number of figured terracottas have been brought together in the Nantes museum. Most of them appear to come from interior friezes and from cornices supporting a ceiling. In this respect, as in so many others, early medieval builders followed the practices of the Late Empire.
60. Merovingian Art. **VERTOU (Loire-Atlantique).** Fragment of an Incised Pediment originally representing two confronted doves on either side of a vase. 6th-7th century. Musée Dobrée, Nantes. White limestone, 7½ × 8¼ in. (Arts of Mankind Photo.)  
Found in 1875 in the rubble of the Romanesque church of Vertou.
61. Merovingian Art. **VERTOU (Loire-Atlantique).** Fragment of a Pediment. 6th-7th century. Musée Dobrée, Nantes. White limestone, 9 × 8 × 4 in. (Arts of Mankind Photo.)  
In the present state of our knowledge, this fragment cannot be dated with any certainty.
62. Merovingian Art. **NANTES, former church of Saint-Similien.** Fragment of a Cornice. 7th century. Musée Dobrée, Nantes. White marble, 8 × 6 × 4¼ in. (Arts of Mankind Photo.)  
Compare with the terracotta panel from Vertou (No. 56) representing Adam and Eve. Dimensions and style are the same. These terracottas, cast in moulds in specialized workshops, went to make up friezes and revetments. The stone friezes of the early Romanesque churches are the last expression of a decorative art handed down by the Late Empire.
63. Merovingian Art. **NANTES, former church of Saint-Similien.** Panel with the Sacred Monogram. 7th century. Musée Dobrée, Nantes. Red stamped terracotta, 8 × 8¼ × 3 in. (Arts of Mankind Photo.)  
Compare with the terracotta panel from Vertou (No. 56) representing Adam and Eve. Dimensions and style are the same. These terracottas, cast in moulds in specialized workshops, went to make up friezes and revetments. The stone friezes of the early Romanesque churches are the last expression of a decorative art handed down by the Late Empire.
64. Merovingian Art. **VERTOU (Loire-Atlantique), Abbey** (founded by St Martin, died c. 601). Fragment of a Pediment (or a panel) decorated with

- a six-rayed star. 6th-7th century. Musée Dobrée, Nantes. White limestone, 34 × 8¼ × 4 in. (Arts of Mankind Photo.)
- This motif is very similar in both size and design to those decorating the pediments of the baptistry of Saint-Jean, Poitiers (No. 48).
65. Merovingian Art. NANTES, former church of Saint-Similien. Arch-stone with a Figure holding in its right hand a ball-topped rod and raising its left forearm. 7th century. Musée Dobrée, Nantes. Red stamped terracotta, 13 × 5½ × 3½ in. (Arts of Mankind Photo.)
- Several arch-stones of this type have been found, and others representing a monogrammed cross with Alpha and Omega. Judging by their shape and size, these stones came from arches or round-headed windows with an inner diameter of about two feet. These carvings, the handiwork of the Merovingian stone-carvers of the lower Loire, appear to have been used as models by the sculptors who made the historiated arch-stones which decorate 12th-century churches in the west of France.
66. Merovingian Art. SAINT-DENIS, Basilica. Part of a Closure Slab. Merovingian period. Dépôt lapidaire, Basilica of Saint-Denis. A cast of the whole slab has been made on the basis of a large extant fragment in white limestone, 28½ × 24½ in. (Arts of Mankind Photo.)
- The fragment was found by Jules Formigé during excavations carried out in the nave of the basilica.
67. Merovingian Art. SAINT-DENIS, Basilica. Closure Pilaster. Merovingian period. Dépôt lapidaire, Basilica of Saint-Denis. White limestone. (Arts of Mankind Photo.)
- Found in the excavation of the nave. This counter-curve motif occurs in exactly the same form in gold filigree-work of the 6th and 7th centuries.
68. Merovingian Art. POITIERS, Cimetière des Dunes. Hypogeum ('Hypogée des Dunes'), Overall View from the west. 7th century. In situ. Stone. (Arts of Mankind Photo.)
- This burial vault formed part of a cemetery situated on one of the limestone plateaux (called locally 'dunes') to the east of Poitiers, near the Roman road from Bourges to Poitiers by way of Argenton. It was discovered on December 24, 1878, by le Père de la Croix during a systematic excavation of the cemetery. (Cf. 70, 76, 332 A & B.)
69. Merovingian Art. POITIERS, Cimetière des Dunes. Drawing by le Père de la Croix. Reconstruction of the longitudinal section of the Hypogeum. 7th century. Inside dimensions: length 18 ft, width 10 ft. The stairway is 3½ ft wide and just under 15 ft in length. (After C. de la Croix, *Hypogée-Martyrium de Poitiers*, Paris 1883, Pl. XX.)
- Le Père de la Croix gave the ancient name 'hypogeum' to this burial vault, which originally lay only partially underground. It was designed to house a tomb, an altar and stone reliquary shrines. There were many burial vaults of this type in Merovingian Gaul. It was called a memoria or crypta, the word crypta being used, then as in Roman times, to designate any vaulted structure. An inscription engraved on the door-head records that this memoria contained the tomb of Abbot Mellebaude, 'debitor of Christ.'
70. Merovingian Art. POITIERS, Cimetière des Dunes. Hypogeum ('Hypogée des Dunes'): Three Steps of the Stairway. 7th century. In situ. A. 39 × 8¼ in.; B. 37½ × 10 in.; C. 39 × 8½ in. (Arts of Mankind Photo.)
- Each step has a different decoration (fishes, ivy scroll, twined snakes), to which was no doubt attributed a magical or prophylactic power such, it was hoped, as would protect the vault from tomb-robbers. (Cf. 68, 332 A & B.)
71. Merovingian Art. POITIERS, Cimetière des Dunes. Hypogeum ('Hypogée des Dunes'): Magical Inscription engraved on the threshold of the entrance. 7th century. In situ. Engraved stone, 27½ × 9½ in. (Arts of Mankind Photo.)
- It reads: GRAMA GRVMO ANA - AY CAX PI/IX. The meaning of this esoteric anagram remains a riddle.
72. Merovingian Art. POITIERS, Cimetière des Dunes. Drawing by le Père de la Croix. Cross-section of the Hypogeum, from the west. 7th century. (After C. de la Croix, *Hypogée-Martyrium de Poitiers*, Paris 1883, Pl. XXI.)
- This reconstruction shows the architecture and paintings as they were found when the hypogeum was discovered. Note the painted, cube-shaped altar and the decorative painting on the east wall. (Cf. 73.)
73. Merovingian Art. POITIERS, Cimetière des Dunes. Hypogeum ('Hypogée des Dunes'): Lower Part of the Altar. 7th century. In situ. Stone, 22 × 33½ in. (Arts of Mankind Photo.)
- The front of the altar was adorned with a painted cross; the cavities contained inlays of glass paste. Its original aspect is shown in No. 72. In the foreground, a step decorated with rosettes and bearing an engraved inscription (now incomplete) exhorting men not to liken themselves to God and not to seek any glorification beyond the confession of their sins and the doing of good works. (Cf. 72.)
74. Merovingian Art. POITIERS, Cimetière des Dunes. Hypogeum ('Hypogée des Dunes'): View of the North Side of the Sanctuary. 7th century. In situ. Stone. (Arts of Mankind Photo.)
- In the left foreground, the base and fragment of a column which may have been part of a stone lectern. On the far right, the base of a monumental cross. Under the arcosolium, the remains of a stone reliquary shrine in the form of a tomb, whose front was decorated with a row of figures in flowing robes. (Cf. 332 A & B.)
75. Merovingian Art. POITIERS, Cimetière des Dunes. Copy by le Père de la Croix. Hypogeum ('Hypogée des Dunes'): Copy of a Painted Inscription formerly in the North Arcosolium. 7th century. (After C. de la Croix, *Hypogée-Martyrium de Poitiers*, Paris 1883, Pl. X, No. 2.)
- Inscription commemorating the translation of relics on the 3rd and 9th of December. In accordance with the custom of the time, the year is not indicated. The lettering of the painted and engraved inscriptions in the hypogeum enables it to be safely attributed to the 7th century.
76. Merovingian Art. POITIERS, Cimetière des Dunes. Hypogeum ('Hypogée des Dunes'): Base of a Monumental Cross. In situ. Stone, 29½ × 24¼ in. (Arts of Mankind Photo.)
- As Victor Elbern has shown, this fragment of sculpture representing the good and the bad thief formed the base of a monumental cross. This cross would, however, have been too big for the memoria of Abbot Mellebaude. It may have stood in the sanctuary of a large funerary basilica located in this same cemetery; such basilicas were often built at this period in the suburbs of cathedral towns. Mellebaude may have been abbot of this basilica. Another possibility is that the cross stood in the cemetery itself, like the sculptured crosses of Great Britain and Ireland. (Cf. 68.)
77. Merovingian Art. JOUARRE, Abbey. The North Crypt seen from the southwest. 7th century. In situ. Stone and marble. (Arts of Mankind Photo.)
- On the right, the tomb of the first abbess, St Theodechilde. On the left, the tomb of Bishop Agilbert. The 12th-century vaulting rests on columns surmounted by marble capitals dating to the 7th century. (Cf. 340 A & B.)
78. Merovingian Art. JOUARRE, Abbey. North Crypt with, at the back, the south crypt known as the crypt of St Ebregeisil, bishop of Meaux in the 7th century. (Cf. 340 A & B.) 7th century. In situ. (Arts of Mankind Photo.)
- Decorative stonework imitating the masonry of Roman architecture. The same succession of squares, lozenges and polygons appears on the façades of the triumphal gate of the Abbey of Lorsch dating to the late 8th century (see *The Carolingian Empire, The Arts of Mankind*, 1962).
80. Merovingian Art. JOUARRE, Abbey, north crypt. Capital. 7th century. In situ. Marble of the Pyrenees. (Arts of Mankind Photo.)
- The column itself is antique, re-used here. The abacus is Romanesque. All the capitals in the Jouarre crypts are carved in Pyrenean marble; they appear to have been made to order, for they are much more stylized than those of Notre-Dame de la Daurade, Toulouse (cf. 28), and those at Selles-sur-Cher of the 6th century (cf. 33-36).
81. Merovingian Art. JOUARRE, Abbey, north crypt. Capital. 7th century. In situ. Marble of the Pyrenees. (Arts of Mankind Photo.)
- This capital is the only one whose foliage carving reveals the influence of the spiny acanthus leaves on Byzantine capitals of the mid-6th century.
82. Merovingian Art. JOUARRE, Abbey, north crypt. Cenotaph under the Sarcophagus of the first abbess, St Theodechilde. Late 7th-early 8th century. In situ. Local stone. (Arts of Mankind Photo.)
- The marble capital is genuine, but the column is a 19th-century copy. (Cf. 83.)
83. Merovingian Art. JOUARRE, Abbey, north crypt. Cenotaph of the first abbess, St Theodechilde, detail. (Cf. 82.) Late 7th-early 8th century. (Arts of Mankind Photo.)
84. Merovingian Art. JOUARRE, Abbey, north crypt. Tomb of Bishop Agilbert (died c. 680), with the Last Judgment. 7th century. In situ. Local limestone. (Arts of Mankind Photo.)
- (Cf. 85, 86, 87 and 89, short side of the sarcophagus.)
85. Merovingian Art. JOUARRE, Abbey, north crypt. Tomb of Bishop Agilbert, detail of the Last Judgment on the front. 7th century. In situ. (Arts of Mankind Photo.)
- The faithful are represented with upraised arms; those with a sash round their loins are no doubt the elect—an iconographic peculiarity of which this sarcophagus provides the only known example. (Cf. 84, 86, 87.)
86. Merovingian Art. JOUARRE, Abbey, north crypt. Tomb of Bishop Agilbert, detail of the Last Judgment on the front. (Cf. 84, 85, 87.) 7th century. In situ. (Arts of Mankind Photo.)
87. Merovingian Art. JOUARRE, Abbey, north crypt. Tomb of Bishop Agilbert, detail of the Last Judgment on the front. (Cf. 84-86.) 7th century. In situ. (Arts of Mankind Photo.)
88. Merovingian Art. JOUARRE, Abbey, north crypt. Tomb of Bishop Agilbert, detail of the short side at the head: Winged Man of the Vision of the Apocalypse (cast). (Cf. 89.) 7th century. In situ. Original made of stone. (Arts of Mankind Photo.)
89. Merovingian Art. JOUARRE, Abbey, north crypt. Tomb of Bishop Agilbert, detail of the short side at the head: Christ enthroned between the four Evangelist Symbols (cast). 7th century. In situ. (Arts of Mankind Photo.)
- The animals and winged man look away from Christ, in accordance with an iconographic practice peculiar to Asia Minor, Egypt and Cappadocia. (Cf. 84, front of the sarcophagus, and 88.)
90. Merovingian Art. JOUARRE, Abbey, north crypt. Tomb of Abbess Agilberta. 7th century. In situ. (Arts of Mankind Photo.)
- This sarcophagus stands against the south wall of the crypt. The genuine fragments of the early medieval carvings were completed with copies in the 19th century.
91. Merovingian Art. JOUARRE, Abbey, north crypt. Stele: censuring angel and another figure. 7th century. In situ. Soft local limestone. (Arts of Mankind Photo.)
- This figure group, like the sarcophagus of Bishop Agilbert, is carved in soft limestone. Though not by the same sculptor, the two works have so much in common, particularly in the treatment of faces, that they must be pretty nearly contemporary.
92. Insular Art. MONASTERBOICE, County Louth. Muiredach Cross. Early 10th century. In situ. Stone, 10½ ft × 6½ ft × 19½ in. (Irish Tourist Board Photo, Paris.)
- According to the inscription engraved on the lower part, this cross was made for Abbot Muiredach (died 924). Though no earlier, then, than the beginning of the 10th century, it represents a tradition of figure carving which had been successfully practised in the British Isles since the early Middle Ages.
93. Insular Art. RUTHWELL (Dumfriesshire), Church. Shaft of a Cross, detail: Healing of the Blind Man. Last quarter of the 7th century. In situ. Stone, height 17 ft 3 in. (After T.D. Kendrick, *Anglo-Saxon Art, To A.D. 900*, Methuen, London 1938, Pl. XLVIII, 1.)
- Scene of the life of Christ.
94. Insular Art. BEWCASTLE (Cumberland). Shaft of a Cross, detail: Christ. Late 7th century. In situ. Stone. (After T.D. Kendrick, *Anglo-Saxon Art, To A.D. 900*, Methuen, London 1938, Pl. XLVIII, 2.)
95. Insular Art. JEDBURGH (Roxburghshire). Fragment of the Shaft of a Cross. Late 7th century (?). Jedburgh Museum. Stone. (Photo Ministry of Public Building and Works, Edinburgh.)
96. Insular Art. EASBY (Yorkshire). Shaft of a Cross: Christ and the Apostles. Early 9th century. Victoria and Albert Museum, London. Stone. (Museum Photo.)
97. Insular Art. EASBY (Yorkshire). Shaft of a Cross. Early 9th century. Victoria and Albert Museum, London. Stone. (Museum Photo.)
98. Spanish Art. SAN PEDRO DE LA NAVE (Zamora). View of the Church from the south-west. Second half of the 7th century. In situ. Length 69 ft, width of the transept 55 ft. (Photo Enric Gras, Barcelona.)
- Monastic church on a cruciform plan. The Spanish churches of this period are, like this one, quite small, but they are remarkable for the very fine masonry work of their walls and vaults, also for the beauty of their sculptured capitals.

99. Spanish Art. **SAN PEDRO DE LA NAVE (Zamora)**. *View of the Interior*. Second half of the 7th century. In situ. Inner width of the choir 10 ft, inner width of the sanctuary 8½ ft. (Photo Enric Gras, Barcelona.)
- The columns are not embedded in the walls but set flush against them as in ancient Roman architecture. The capitals are adorned with both figures and decorative motifs.*
100. Spanish Art. **SAN PEDRO DE LA NAVE (Zamora)**. *Capital with Figure Carvings: Daniel in the Lions' Den*. Second half of the 7th century. In situ. (Photo Enric Gras, Barcelona.)
- While in the 7th century marble capitals continued to be widely used in Gaul owing to the presence on its soil of marble quarries and the Aquitanian workshops, Spanish sculptors were already practising the art of ingeniously carved stone capitals.*
101. Spanish Art. **SAN PEDRO DE LA NAVE (Zamora)**. *Capital with Figure Carvings: Abraham's Sacrifice*. (Cf. 100.) Second half of the 7th century. In situ. (Photo Enric Gras, Barcelona.)
102. Spanish Art. **QUINTANILLA DE LAS VIÑAS (Burgos), Church of Santa Maria**. *Christ between Two Angels*. 7th century (?). In situ. Stone. (Fotoarchiv Deutsches Archäologisches Institut, Madrid.)
- This monastic church was probably built in the course of the 7th century. Only the transept (32 ft in width) and the sanctuary (square in plan) now remain; they contain some fine decorative carvings forming a frieze, and some figure reliefs carved by a less skilful hand.*
103. Spanish Art. **OVIEDO, Church of Santullano (San Julian de los Prados)**. Drawing by Don Magin Berenguer Alonso. *Copy (in part a reconstruction) of the Wall Paintings in the Transept*. 812-842. In situ. Drawings deposited at the Instituto de Estudios Asturianos, Oviedo. Length of the church 65 ft, width 39 ft. Two oratories (square in plan, each side measuring about 13 ft) form the arms of a kind of transept. (Photo Magin Berenguer Alonso, Oviedo.)
- The church now stands in a suburb of Oviedo. It was built between 812 and 842 as an oratory of the country villa of King Alfonso. The fine paintings are now almost entirely effaced.*
104. Spanish Art. **OVIEDO, Church of Santullano (San Julian de los Prados)**. Drawing by Don Magin Berenguer Alonso. *Copy (in part a reconstruction) of the Wall Paintings situated above*
- the Entrance of the Sanctuary and the two Oratories*. 812-842. In situ. Drawings deposited at the Instituto de Estudios Asturianos, Oviedo. (Photo Magin Berenguer Alonso, Oviedo.)
105. Spanish Art. **OVIEDO, Church of Santullano (San Julian de los Prados)**. Drawing by Don Magin Berenguer Alonso. *Copy of the Paintings on the West Wall, in the Nave and South Aisle, and in the Transept*. Cross-section. 812-842. Drawings deposited at the Instituto de Estudios Asturianos, Oviedo. Length of nave and transept 49 ft. (Photo Enric Gras, Barcelona.)
106. Spanish Art. **SANTA MARIA DE NARANCO (near Oviedo)**. *View of the Palace*. (Palace built during the reign of King Ramiro I, 842-850.) In situ. (Photo Enric Gras, Barcelona.)
- This two-storeyed palace, built for a king, shows an even greater perfection in its proportions, masonry and decorative carvings than the buildings of the previous century (see Nos. 98, 99). This palace was converted in the 12th century into a church dedicated to the Virgin.*
107. Spanish Art. **SANTA MARIA DE NARANCO (near Oviedo)**. *Interior View of the Main Hall on the upper floor of the Palace built for King Ramiro I (842-850)*. In situ. This upper hall, measuring 39 by 13 feet, is reached by a flight of twelve steps; at each end of it is an arcaded gallery or loggia, 10 ft long. (Photo Enric Gras, Barcelona.)
- The internal construction of the upper hall is remarkable. Blind arcades, supported by coupled stone columns with spiral patterns, cover nearly the whole of the side walls. The semicircular vaulting is reinforced every six feet by cross-arches of bonded stonework.*
108. Spanish Art. **SANTA MARIA DE NARANCO (near Oviedo)**. *Gallery at the end of the upper hall of the Palace, architectural detail*. 842-850. In situ. (Photo Enric Gras, Barcelona.)
- The stone disk between the arches is a notable survival of Roman architecture, and not, as some scholars have supposed, an imitation of barbarian metal shields.*
109. Spanish Art. **SANTA MARIA DE NARANCO (near Oviedo)**. *External Arcading of the Palace, detail*. 842-850. In situ. (Photo Enric Gras, Barcelona.)
- This architecture, though contemporary with the reign of Charles the Bald, is absolutely foreign to the Carolingian*
- renaissance. It owes its peculiarities and its high quality to the religious architecture which was practised in Spain in the 7th and 8th centuries and which undoubtedly benefited from influences stemming from the Byzantine East.*
110. Italian Art. **CASTELSEPRIO (Varese), Santa Maria Foris Portas**. *Overall View from the south-west*. 7th century. In situ. (Arts of Mankind Photo.)
- The church of the ancient town of Castelseprio, summer residence of the archbishops of Milan, is one of the few in Italy that can safely be assigned to the 7th century. The church is timber-roofed throughout. It consists of a rectangular sanctuary measuring 32 by 16 ft, surrounded by a porch and three apses. The windows are keyhole-shaped.*
111. Italian Art. **CASTELSEPRIO (Varese), Santa Maria Foris Portas**. *East Apse: The Flight into Egypt*. 8th century. In situ. Fresco, 43 × 55 in. (Arts of Mankind Photo.)
- These remarkable paintings, of which only about ten panels remain intact, were discovered in 1944. Illustrating the childhood of Christ, they were disposed on the wall of the apse in three superimposed registers. The technique is Byzantine, but the choice of subjects and their arrangement conform to the practice of the Roman West.*
112. Merovingian Art. **GRENOBLE, Saint-Laurent, crypt**. *East Apse*. 8th century. In situ. Diameter of the apse 9½ ft. (Arts of Mankind Photo.)
- The triumphal arch, with voussoirs of alternating stone and brick, rests on twin colonnettes supported by a column—an arrangement which recalls the superimposed orders of the architecture of the Late Empire, and which was to be imitated a few years later at Germigny-des-Prés (see The Carolingian Empire, The Arts of Mankind, 1962). The three-cusped vault rests on wall arches which originally sprang from stucco colonnettes. Of the large cross and stucco scrollwork decorating the vault, only vestiges remain. The window is not ancient. (Cf. 113, 335 A & B.)*
113. Merovingian Art. **GRENOBLE, Saint-Laurent, crypt**. *View of the Interior*. 8th century. In situ. (Arts of Mankind Photo.)
- A typical example of columns set against the wall and of superimposed orders constituting a composite architectural pattern which dates from the Late Empire and which presumably existed in many buildings in Gaul from*
- the 5th century to the end of the early Middle Ages. (Cf. 112, 335 A & B.)*
114. Merovingian Art. **GRENOBLE, Saint-Laurent, crypt, detail**. Marble capitals, stone abaci. (Arts of Mankind Photo.)
- The columns come from ancient Roman monuments. The capitals too come from an earlier building, perhaps from a 6th century mausoleum, as R. Girard has conjectured. The thick abaci above the capitals date from the 8th century.*
115. Merovingian Art. **GRENOBLE, Saint-Laurent, crypt**. *Capital*. 8th century. In situ. Marble capital, stone abacus. (Arts of Mankind Photo.)
- The capital comes from an earlier building; the abacus, of the 8th century, has carvings similar to those made in upper Italy at the same period.*
116. Merovingian Art. **GRENOBLE, Saint-Laurent, crypt**. *Capital with Carved Abacus of the same period*. 8th century. In situ. Capital and abacus both of stone. (Arts of Mankind Photo.)
- The iconographic peculiarities of the stone abaci carved at the same time as a certain number of the capitals show that the present structure dates from the middle or second half of the 8th century.*
117. Merovingian Art. **GRENOBLE, Saint-Laurent, crypt**. *Capital and Abacus*. 8th century. In situ. Stone capital. (Arts of Mankind Photo.)
- This capital was to be imitated a few years later at Germigny-des-Prés (see The Carolingian Empire, Arts of Mankind, 1962). The carving on the abacus recalls that of North Italian closure slabs and of friezes of the second half of the 8th century.*
118. Merovingian Art. **NARBONNE, Pilgrims' Church**. *Slab representing the Exaltation of the Cross*. 8th century. Musée Lapidaire, Narbonne. Marble, 39 × 21½ in. (Arts of Mankind Photo.)
- The cross is held aloft by two figures. Above, two doves confronted on either side of a vase. Lower right, an animal identified by Marcel Durliat as the basilisk, symbol of evil. The vase shows the same distortions as the one on the abacus of a capital at Saint-Laurent, Grenoble (No. 117). Marcel Durliat has pointed out that an altar support in the church of Oupia is decorated with the same jewelled cross and the same group of doves as the Narbonne panel.*
119. A & B. Lombard Art. **PAVIA, Monastery of Santa Maria della Pusterola** (now the diocesan seminary). *The Two Sides of the Tomb of Abbess Theodota*. About 735. Museo Civico Malaspina, Pavia. Cipolin from Val di Susa, 26 × 69 × 1½ in. (Arts of Mankind Photo.)
- Flat-plane carving, a technique similar to that of the bas-reliefs made at the same period at Cividale. The Pavia carvings, however, rise to the level of a stricter, more finished art.*
120. Merovingian Art. **POITIERS, Convent of Sainte-Croix**. *Reading Desk attributed to St Radegunda, seen from behind*. 6th century. Abbey of Sainte-Croix, Route de Gençay at Saint-Benoît. Wood, length at the base 10¼ in. (Arts of Mankind Photo.)
- See No. 23 for the beautiful carvings on the top of the desk. Here one can judge of the beauty and harmony of the very simple supporting elements. These give us moreover some idea of what the wooden furniture of the Merovingian period must have been like; of that furniture excavations have revealed nothing. This illustration has been placed deliberately at the end of the chapter devoted to architecture. From furniture to timber architecture the distance is not so great. Of the latter, unfortunately, we know practically nothing in the Merovingian period, but the importance it assumed in the Carolingian period and throughout the Middle Ages makes it fitting that we should evoke it here, if only fleetingly.*
121. North Italy (Nonantula). *Homilies of St Gregory: St Gregory blessing*. About 800. Folio 9 verso, MS CXLVIII, Biblioteca Capitolare, Vercelli. Miniature painting on vellum, 11 × 8½ in. (Arts of Mankind Photo.)
- On the basis of the handwriting, Bernhard Bischoff has assigned this manuscript to the scriptorium of Nonantula.*
122. **ROME, Church of Santa Maria Antiqua, presbyterium, detail**. *Maria Regina and an Angel*. 6th century. In situ. Fresco. (Photo De Antonis, Rome.)
- In our plate only the figures of the Virgin and Child and the angel are reproduced in colour, so as to set them apart from the background figures, which represent the remains of frescoes of different periods. (Cf. 129.)*
123. **ROME, Church of Santa Maria Maggiore, springing of the triumphal arch, detail**. *Superimposed registers: Scenes of the Life of the Virgin and*
- the Childhood of Christ. (Cf. 124.)* 5th century (432-440). In situ. Mosaic. (Photo De Antonis, Rome.)
124. **ROME, Church of Santa Maria Maggiore, triumphal arch, superimposed registers**. *Scenes of the Life of the Virgin and the Childhood of Christ. (Cf. 123, 125.)* 5th century (432-440). In situ. Mosaic. (Photo Anderson-Giraudon, Paris.)
125. **ROME, Church of Santa Maria Maggiore, right springing of the triumphal arch**. *Scenes of the Life of the Virgin and the Childhood of Christ. (Cf. 124.)* 5th century (432-440). In situ. Mosaic. (Photo De Antonis, Rome.)
126. **ITALY, Virgil's Aeneid, Codex Vaticanus**. *Aeneas and Achatas watch the Construction of a City*. 5th century. Folio 13 recto, Vat. MS lat. 3225, Biblioteca Apostolica, Vatican City. Miniature painting on vellum, 6½ × 6¼ in. (Vatican Library Photo.)
127. **ITALY, Virgil's Aeneid, Codex Romanus**. *Dido, Aeneas and a Guest*. 5th century. Folio 100 verso, Vat. MS lat. 3867, Biblioteca Apostolica, Vatican City. Miniature painting on vellum. (Vatican Library Photo.)
128. **ROME, Virgin and Child with two Angels ('Virgin of Clemency')**. Early 8th century. Left-hand side chapel, apse of Santa Maria in Trastevere, Rome. Canvas and wood, encaustic painting. Overall size, 64½ × 45½ in. Size of the painted surface, 60 × 41¼ in. (Photo De Antonis, Rome.)
129. **ROME, Church of Santa Maria Antiqua, west wall of the tribune**. *Fragment of an Annunciation: the Archangel Gabriel. (Cf. 122.)* 6th-7th century. In situ. Fresco. (Photo De Antonis, Rome.)
130. **ROME, Church of Santa Costanza, nave vault, detail**. *Bacchic Scenes: Grape Harvest*. 4th century. In situ. Mosaic. (Photo De Antonis, Rome.)
131. **ROME, Church of Santa Maria Antiqua, arch of the presbyterium**. *Reconstruction of the Paintings, after W. de Grüneisen (1904). (Cf. 132.)* In situ. (Photo De Antonis, Rome.)
132. **ROME, Church of Santa Maria Antiqua, arch of the presbyterium**. *Present State of the Paintings. (Cf. 131.)* 8th century. In situ. Fresco. (Photo De Antonis, Rome.)
133. **ROME, Church of Santa Maria Antiqua, left pillar of the nave**. *Angel of an Annunciation*. Early 8th century. In situ. Fresco. (Photo De Antonis, Rome.)

134. CASTELSEPRIO (Varese), Church of Santa Maria Foris Portas. *Nativity and Annunciation to the Shepherds*. 9th-10th century (?). In situ. Fresco. (Arts of Mankind Photo.)
135. CASTELSEPRIO (Varese), Church of Santa Maria Foris Portas. *Presentation in the Temple*. 9th-10th century (?). In situ. Fresco. (Arts of Mankind Photo.)
136. BRESCIA, Church of San Salvatore, upper south wall of the nave. *Head of a Saint*. Before 774. In situ. Fresco. (Arts of Mankind Photo.)
137. ROME, Church of Santa Maria Antiqua, left side of the nave. *The Story of Joseph (upper register) and Christ with the Fathers of the Church (lower register)*. 8th century (757-767). In situ. Fresco. (Photo De Antonis, Rome.)
138. CIVIDALE (Friuli), Church of Santa Maria in Valle, called the Tempietto. *A Martyr*. Before 774. In situ. Fresco. (Photo A. Perissinotto, Padua.)
139. CIVIDALE (Friuli), Church of Santa Maria in Valle, called the Tempietto. *A Martyr*. Before 774. In situ. Fresco. (Photo A. Perissinotto, Padua.)
140. ROME, Church of Santa Maria Antiqua, outer wall of the prothesis. *Four Martyrs, 'those whose names God knows'*. About 741-752. In situ. Fresco. (Photo De Antonis, Rome.)
141. North Africa or North-east Italy. *Tours or Ashburnham Pentateuch: The Story of Joseph*. 7th century. Folio 44 recto, Nouv. acq. lat. 2334, Bibliothèque Nationale, Paris. Miniature painting on vellum, 14¾ × 13 in. (B.N. Photo.)
142. MILAN, Church of Sant'Ambrogio, chapel of San Vittore in Ciel d'Oro. *St Ambrose*. 5th century (c. 470). In situ. Mosaic. (Arts of Mankind Photo.)
143. MILAN, Church of Sant'Ambrogio, chapel of San Vittore in Ciel d'Oro. *St Maternus*. 5th century (c. 470). In situ. Mosaic. (Arts of Mankind Photo.)
144. MILAN, Church of Sant'Ambrogio, chapel of San Vittore in Ciel d'Oro. *St Protasius, detail*. 5th century (c. 470). In situ. Mosaic. (Arts of Mankind Photo.)
145. North Italy. *St Hilary, 'De Trinitate': Man's Head*. Late 6th century. Folio 355 verso, MS lat. 2630, Bibliothèque Nationale, Paris. Drawing on vellum, size of the detail 2 × 1½ in. (B.N. Photo.)
146. North Italy. *Gospel Book of St Augustine: St Luke enthroned in an Arcade, with scenes of the Life of Christ between the columns*. (Cf. 147.) Late 6th century. Folio 129 verso, MS 286, Corpus Christi College Library, Cambridge. Miniature painting on vellum, 8 × 6 in. (Photo Stearn and Sons, Cambridge, by courtesy of the Master and Fellows of Corpus Christi College.)
147. North Italy. *Gospel Book of St Augustine: Scenes of the Life of Christ*. (Cf. 146.) Late 6th century. Folio 130 recto, MS 286, Corpus Christi College Library, Cambridge. Miniature painting on vellum, 8 × 6 in. (Photo Stearn and Sons, Cambridge, by courtesy of the Master and Fellows of Corpus Christi College.)
148. ROME. *Diptych of Boetius, inner leaves: left, Raising of Lazarus; right, St Jerome, St Augustine and St Gregory*. (Cf. 149.) 7th century. Museo Civico Cristiano, Brescia. Painted ivory, each leaf 14 × 5 in. (Arts of Mankind Photo.)
149. ROME. *Diptych of Boetius, outer leaves: the Consul Boetius represented twice, standing and seated on the curule chair*. (Cf. 148.) 487. Museo Civico Cristiano, Brescia. (Arts of Mankind Photo.)
150. North-East Italy. *Gospel Book called Codex Valerianus: Explicit*. About 675. Folio 202 verso, MS Clm 6224, Bayerische Staatsbibliothek, Munich. Miniature painting on vellum, 10 × 8¼ in. (Staatsbibliothek Photo.)
151. North-East Italy. *Gospel Book called Codex Valerianus: Incipit Page*. Folio 81 verso, MS Clm 6224, Bayerische Staatsbibliothek, Munich. Miniature painting on vellum, 10 × 8¼ in. (Staatsbibliothek Photo.)
152. AUGSBURG. *Gospel Book: Adoration of the Magi*. Early 9th century. Folio 24 recto, MS Clm 23631, Bayerische Staatsbibliothek, Munich. Miniature painting on vellum, 12 × 8¼ in. (Staatsbibliothek Photo.)
153. AUGSBURG. *Gospel Book: Massacre of the Innocents*. Early 9th century. Folio 24 verso, MS Clm 23631, Bayerische Staatsbibliothek, Munich. Miniature painting on vellum, 12 × 8¼ in. (Staatsbibliothek Photo.)
154. VERONA. *Homiliary of Eginio (Codex Eginio): St Augustine dictating to a Scribe*. Late 7th century. Folio 18 verso, MS Phill. 1676, Deutsche Staatsbibliothek, Berlin. Miniature painting on vellum, 11¼ × 8½ in. (Deutsche Fotothek, Dresden-Döring.)  
*The medallion above the figures has been cut out.*
155. VERONA. *Homiliary of Eginio (Codex Eginio): St Gregory*. Late 7th century. Folio 25 verso, MS Phill. 1676, Deutsche Staatsbibliothek, Berlin. Miniature painting on vellum, 15¼ × 12¼ in. (Deutsche Fotothek, Dresden-Döring.)
156. North Italy. *Compendium of Canon Law: Finding of the True Cross by St Helena*. First half of the 9th century, MS CLXV, Biblioteca Capitolare, Vercelli. Drawing on vellum. (Arts of Mankind Photo.)
157. North Italy. *Compendium of Canon Law: the Emperor Constantine burning the Arian Books*. First half of the 9th century. MS CLXV, Biblioteca Capitolare, Vercelli. Drawing on vellum. (Arts of Mankind Photo.)
158. North Italy. *Compendium of Canon Law: the Emperor Theodosius*. First half of the 9th century. MS CLXV, Biblioteca Capitolare, Vercelli. Drawing on vellum. (Arts of Mankind Photo.)
159. North Italy. *Compendium of Canon Law: the Apostles Peter and Paul*. (Cf. 160, 161.) First half of the 9th century. MS CLXV, Biblioteca Capitolare, Vercelli. Drawing on vellum. (Arts of Mankind Photo.)
160. North Italy. *Compendium of Canon Law: the Apostle Paul, detail*. (Cf. 159.) First half of the 9th century, MS CLXV, Biblioteca Capitolare, Vercelli. Drawing on vellum. (Arts of Mankind Photo.)
161. North Italy. *Compendium of Canon Law: the Apostle Peter, detail*. (Cf. 159.) First half of the 9th century, MS CLXV, Biblioteca Capitolare, Vercelli. Drawing on vellum. (Arts of Mankind Photo.)
162. North Italy (Nonantula). *Homiliary of St Gregory: Deacon Davidpertus, accompanied by St Peter, presenting his Book to Christ*. About 800. Folio 7 verso, MS CXLVIII, Biblioteca Capitolare, Vercelli. Miniature painting on vellum, 11¼ × 8½ in. (Arts of Mankind Photo.)
163. North Italy (Nonantula). *Homiliary of St Gregory: Christ blessing*. About 800. Folio 8 recto, MS CXLVIII, Biblioteca Capitolare, Vercelli. Miniature painting on vellum, 11¼ × 8½ in. (Arts of Mankind Photo.)
164. MUSTAIR (Grisons, Switzerland), Johanneskirche, nave. *The Flight into Egypt, the Departure for Bethlehem*. 9th century. In situ. Fresco, about 67 × 59 in. (Arts of Mankind Photo.)
165. MUSTAIR (Grisons, Switzerland), Johanneskirche, nave. *Healing of the Deaf and Dumb Man, detail*. 9th century. In situ. Fresco. (Arts of Mankind Photo.)
166. A & B. MUSTAIR (Grisons, Switzerland), Johanneskirche, nave. *Scenes of the Life of Christ: A. Christ and the Children. - B. The Descent into Limbo*. 9th century. In situ. Fresco. (Arts of Mankind Photo.)
167. A & B. MALLES VENOSTA (Italian Tyrol), Church of San Benedetto, left side wall. *Figure Groups: A. Scenes of the Saints' Lives. - B. Scene of Martyrdom*. 9th century. In situ. Fresco. (Arts of Mankind Photo.)
168. ECHTERNACH or NORTHUMBRIA (?). *Echternach Gospels: the Lion, Symbol of St Mark*. (Cf. 1.) 8th century. Folio 75 verso, MS lat. 9389, Bibliothèque Nationale, Paris. Miniature painting on vellum, 13 × 10 in. (B.N. Photo.)
169. IRELAND or NORTHUMBRIA. *The Book of Kells: St John*. Late 8th century. Folio 291 verso, MS 58 (A I, 6), Trinity College Library, Dublin. Miniature painting on vellum, 12½ × 9¾ in. (Photo The Green Studio, Dublin.)
170. IRELAND. *The Book of Durrow: the Man, Symbol of St Matthew*. Late 7th century. Folio 21 verso, MS 57 (A IV, 5), Trinity College Library, Dublin. Miniature painting on vellum, 9½ × 6½ in. (Photo The Green Studio, Dublin.)
171. LINDISFARNE (?). *The Book of Lindisfarne: Decorated Initials XPI and Beginning of the Gospel according to St Matthew*. 8th century. Folio 29 recto, Cotton MS Nero D IV, British Museum, London. Miniature painting on vellum, 9½ × 8½ in. (Urs Graf Verlag Photo.)
172. IRELAND, ROSCREA. *The Book of Dimma: St Mark*. Mid-8th century. Folio 30 recto, MS 59, Trinity College Library, Dublin. Miniature painting on vellum, 7 × 5½ in. (Photo Belzeaux-Zodiaque, La Pierre-qui-Vire.)
173. LINDISFARNE (?). *The Book of Lindisfarne: St Luke and his Symbol*. 8th century. Folio 137 verso, Cotton MS Nero D IV, British Museum, London. Miniature painting on vellum, 11¼ × 9½ in. (Urs Graf Verlag Photo.)
174. ECHTERNACH or NORTHUMBRIA (?). *Echternach Gospels: the Man, Symbol of St Matthew*. 8th century. Folio 18 verso, MS lat. 9389, Bibliothèque Nationale, Paris. Miniature painting on vellum, 13 × 10 in. (B.N. Photo.)
175. Northern France. *Sacramentarium Gelasianum: Frontispiece (arch enclosing a cross, with Alpha and Omega dangling from its arms)*. About 750. Folio 3 verso, Vat. Reg. lat. 316, Biblioteca Apostolica, Vatican City. (Vatican Library Photo.)  
*In the manuscript this leaf faces folio 4 recto. (Cf. 189.)*
176. CORBIE. *St Ambrose, 'Hexaemeron': Incipit Page, with title in zoomorphic capitals*. Second half of the 8th century. Folio 1 verso, MS lat. 12135, Bibliothèque Nationale, Paris. Miniature painting on vellum, 13 × 8 in. (B.N. Photo.)
177. A. FRANCE. *Homiliary: Zoomorphic Initial Q(uod)*. Mid-8th century. Folio 13 recto, Nouv. acq. lat. 1598, Bibliothèque Nationale, Paris. Miniature painting on vellum, size of the page 12¾ × 9½ in., size of the detail 2¾ × 6 in. (B.N. Photo.)
177. B. FRANCE. *Works of St Ambrose: Zoomorphic Initial D*. Mid-8th century. Folio 101 verso, MS lat. 1732, Bibliothèque Nationale, Paris. Miniature painting on vellum, size of the page 12¾ × 9½ in., size of the detail 1¾ × 2 in. (B.N. Photo.)
177. C. FRANCE. *Homiliary: Zoomorphic Initial P(ost)*. Mid-8th century. Folio 15 recto, Nouv. acq. lat. 1598, Bibliothèque Nationale, Paris. Miniature painting on vellum, size of the page 12¾ × 9½ in., size of the detail 6¼ × 2¼ in. (B.N. Photo.)
177. D. Provenance unknown. *St Gregory, 'Job Commentaries': Zoomorphic Initial B(eatus)*. Late 7th century. Folio 32 recto, Nouv. acq. lat. 2061, Bibliothèque Nationale, Paris. Miniature painting on vellum, size of the detail, 3½ × 2¼ in. (B.N. Photo.)
178. LUXEUIL. *St Gregory, 'Ezekiel Commentary': Carpet-pattern Page*. Second quarter of the 7th century. Folio 2 recto, MS lat. Q.v.I N 14, Saltykov-Shchedrin State Library, Leningrad. Miniature painting on vellum, 10¼ × 7¾ in. (Leningrad Library Photo.)
179. LUXEUIL. *Works of the Church Fathers, Codex Ragnytrudis: Carpet-pattern Page*. About 750. Folio 98 verso, Cod. Bonif. 2, Cathedral Museum, Fulda. Miniature painting on vellum, 7¾ × 11¼ in. (Photo Rolf Kreuder, Fulda.)
180. CORBIE. *Rule of St Basil: Arcades and Rosettes*. About 700. Folio 1 verso, MS lat. F.v.I N 2, Saltykov-Shchedrin State Library, Leningrad. Miniature painting on vellum, 12¼ × 8¾ in. (Leningrad Library Photo.)
181. LUXEUIL. *Sacramentary (Missale Gothicum): Arcades and Rosettes*. About 700. Folio 169 verso, Vat. Reg. lat. 317, Biblioteca Apostolica, Vatican City. Miniature painting on vellum, 6¾ × 10¼ in. (Vatican Library Photo.)
182. North Italy (?). *Eucherius of Lyons, 'Formulae Spirituales': Title in Capitals beneath an Arch, detail*. Late 7th century. Folio 23 verso, MS lat. 2769, Bibliothèque Nationale, Paris. Miniature painting on vellum, size of the page 9½ × 7 in., size of the detail 5½ × 6 in. (B.N. Photo.)  
*This detail covers about half the page.*
183. ITALY, BOBBIO (?). *Gospel Book called Codex Usserianus Primus: Prophylactic Cross (colophon to St Luke, incipit to St Mark)*. Late 6th-early 7th century. Folio 149 verso, MS 55 (A IV, 15), Trinity College Library, Dublin. Miniature painting on vellum, 7 × 4¾ in. (Trinity College Library Photo - The Green Studio, Dublin.)  
*Cross, or Chi Rho, painted in red and black. The handwriting of this manuscript resembles that of MS D 23 Sup. in the Ambrosiana, Milan, and of MS Clm 6224 in Munich (Françoise Henry).*
184. North-east France (?). *Isidore of Seville, 'Contra Iudaeos': Isidore presenting his Book to his Sister Florentina*. (Cf. 186, 187.) About 800. Folio 1 verso, MS lat. 13396, Bibliothèque Nationale, Paris. Drawing on vellum, 10½ × 7¼ in. (B.N. Photo.)
185. Besançon Region (?). *Lex Romana Visigothorum: A Lawgiver*. About 793. Folio 234 recto, MS 731, Stiftsbiblio-

- thek, St Gall. Drawing on vellum,  $8\frac{1}{4} \times 5\frac{1}{4}$  in. (Arts of Mankind Photo.)
186. North-east France (?). *Isidore of Seville, 'Contra Iudaeos': Isidore presenting his Book to his Sister Florentina, detail.* (Cf. 184.) About 800. Folio 1 verso, MS lat. 13396, Bibliothèque Nationale, Paris. (B.N. Photo.)
187. North-east France (?). *Isidore of Seville, 'Contra Iudaeos': Isidore presenting his Book to his Sister Florentina, detail.* (Cf. 184.) About 800. Folio 1 verso, MS lat. 13396. (B.N. Photo.)
188. Northern France, LAON (?). *St Augustine, 'Quaestiones in Heptateuchon': Frontispiece.* Mid-8th century. Frontispiece, MS lat. 12168, Bibliothèque Nationale, Paris. Miniature painting on vellum,  $11\frac{1}{4} \times 8$  in. (B.N. Photo.)
189. Northern France. *Sacramentarium Gelasianum: Cross, Initial and Decorative Letters.* About 750. Folio 4 recto, Vat. Reg. lat. 316, Biblioteca Apostolica, Vatican City. Miniature painting on vellum,  $10\frac{1}{4} \times 6\frac{3}{4}$  in. (Vatican Library Photo.)
- In the manuscript this leaf faces the one reproduced here as No. 175.
190. Northern France, LAON (?). *St Augustine, 'Quaestiones in Heptateuchon': Decorative Letter and Incipit.* Mid-8th century. Folio 1 recto, MS lat. 12168, Bibliothèque Nationale, Paris. Miniature painting on vellum,  $11\frac{1}{4} \times 8$  in. (B.N. Photo.)
191. FLAVIGNY. *Flavigny Gospels: Canon Tables.* Second half of the 8th century. Folio 15 recto, MS 4, Bibliothèque Municipale, Autun. Drawing on vellum,  $13 \times 8\frac{1}{2}$  in. (Arts of Mankind Photo.)
192. FLAVIGNY. *Flavigny Gospels: Canon Tables.* (Cf. 193, 194.) Second half of the 8th century. Folio 8 recto, MS 4, Bibliothèque Municipale, Autun. Drawing on vellum,  $12\frac{3}{4} \times 8\frac{1}{2}$  in. (Arts of Mankind Photo.)
193. FLAVIGNY. *Flavigny Gospels: Canon Tables, Symbol of St Matthew, detail.* (Cf. 192.) Second half of the 8th century. Folio 8 recto, MS 4, Bibliothèque Municipale, Autun. (Arts of Mankind Photo.)
194. FLAVIGNY. *Flavigny Gospels: Canon Tables, Symbol of St Mark, detail.* (Cf. 192.) Second half of the 8th century. Folio 8 recto, MS 4, Bibliothèque Municipale, Autun. (Arts of Mankind Photo.)
195. Eastern France. *Chronicle of Fredegarus: Two Men holding a Bow, with a Bird beneath it.* About 750. Folio 23 verso, MS lat. 10910, Bibliothèque Nationale, Paris. Drawing on vellum,  $9\frac{1}{2} \times 6\frac{1}{2}$  in. (B.N. Photo.)
196. Eastern France. *Chronicle of Fredegarus: Figure, detail.* About 750. Folio A, MS lat. 10910, Bibliothèque Nationale, Paris. Drawing on vellum, size of the page  $9\frac{1}{2} \times 6\frac{1}{2}$  in., size of the detail  $2\frac{3}{8}$  in. high. (B.N. Photo.)
197. Eastern France. *Chronicle of Fredegarus: Seated Female Saint.* About 750. Folio 75 verso, MS lat. 10910, Bibliothèque Nationale, Paris. Drawing on vellum,  $9\frac{1}{2} \times 6\frac{1}{2}$  in. (B.N. Photo.)
198. Diocese of Meaux. *Gellone Sacramentary: Historiated Initial, the Virgin Mary, and Decorated Letters.* About 790-795. Folio 1 recto, MS lat. 12048, Bibliothèque Nationale, Paris. Miniature painting on vellum,  $11\frac{1}{4} \times 7$  in. (B.N. Photo.)
199. Diocese of Meaux. *Gellone Sacramentary: Decorated Initials, Evangelist Symbols. L (bull of St Luke, for Lucas), I (eagle of St John, for Johannes).* About 790-795. Folio 42 verso, MS lat. 12048, Bibliothèque Nationale, Paris. Miniature painting on vellum, size of the page  $11\frac{1}{4} \times 7$  in., height of the bull 2 in., height of the eagle  $4\frac{1}{8}$  in. (B.N. Photo.)
200. Diocese of Meaux. *Gellone Sacramentary: Decorated Initial O.* About 790-795. Folio 82 recto, MS lat. 12048, Bibliothèque Nationale, Paris. Miniature painting on vellum, size of the page  $11\frac{1}{4} \times 7$  in., height of the letter  $1\frac{5}{8}$  in. (B.N. Photo.)
201. Diocese of Meaux. *Gellone Sacramentary: Historiated Initial and the Finding of the True Cross.* About 790-795. Folio 76 verso, MS lat. 12048, Bibliothèque Nationale, Paris. Miniature painting on vellum, height 2 in. (B.N. Photo.)
202. Diocese of Meaux. *Gellone Sacramentary: Decorated Initial I (intercessio).* (Cf. 177 A.) About 790-795. Folio 106 recto, MS lat. 12048, Bibliothèque Nationale, Paris. Miniature painting on vellum, size of the page  $11\frac{1}{4} \times 7$  in., height of the letter  $2\frac{3}{4}$  in. (B.N. Photo.)
203. Diocese of Meaux. *Gellone Sacramentary: Te igitur, with Crucifixion.* About 790-795. Folio 143 verso, MS lat. 12048, Bibliothèque Nationale, Paris. Miniature painting on vellum, size of the page  $11\frac{1}{4} \times 7$  in. (B.N. Photo.)
204. CORBIE. *Corbie Psalter: Historiated Initial B(eatus).* First quarter of the 9th century. Folio 1 verso, MS 18, Bibliothèque Municipale, Amiens. Tinted drawing on vellum, size of the page  $11 \times 6\frac{3}{4}$  in., size of the detail  $9 \times 5\frac{1}{4}$  in. (Arts of Mankind Photo.)
205. CORBIE. *Corbie Psalter: Historiated Initial Q(uid).* First quarter of the 9th century. Folio 46 recto, MS 18, Bibliothèque Municipale, Amiens. Tinted drawing on vellum, size of the page  $11 \times 6\frac{3}{4}$  in., height of the letter  $6\frac{1}{4}$  in. (Arts of Mankind Photo.)
206. CORBIE. *Corbie Psalter: Historiated Initial with David and Goliath.* First quarter of the 9th century. Folio 123 verso, MS 18, Bibliothèque Municipale, Amiens. Tinted drawing on vellum, size of the page  $11 \times 6\frac{3}{4}$  in. (Arts of Mankind Photo.)
207. CORBIE. *Corbie Psalter: Historiated Initial, Song of Habakkuk.* First quarter of the 9th century. Folio 133 recto, MS 18, Bibliothèque Municipale, Amiens. Tinted drawing on vellum, size of the page  $11 \times 6\frac{3}{4}$  in., size of the detail  $7 \times 3$  in. (Arts of Mankind Photo.)
208. CORBIE. *Corbie Psalter: Zoomorphic Initial A.* First quarter of the 9th century. Folio 68 verso, MS 18, Bibliothèque Municipale, Amiens. Tinted drawing on vellum, size of the page  $11 \times 6\frac{3}{4}$  in., height of the letter  $2\frac{3}{8}$  in. (Arts of Mankind Photo.)
209. CORBIE. *Corbie Psalter: Decorated Initial M.* First quarter of the 9th century. Folio 136 verso, MS 18, Bibliothèque Municipale, Amiens. Tinted drawing on vellum, size of the page  $11 \times 6\frac{3}{4}$  in., height of the letter  $2\frac{3}{8}$  in. (Arts of Mankind Photo.)
210. CORBIE. *Corbie Psalter: Decorated Initial, Presentation in the Temple.* First quarter of the 9th century. Folio 137 recto, MS 18, Bibliothèque Municipale, Amiens. Tinted drawing on vellum, size of the page  $11 \times 6\frac{3}{4}$  in., height of the letter  $2\frac{3}{8}$  in. (Arts of Mankind Photo.)
211. AMIENS. *Gospel Book of Sainte-Croix of Poitiers: Christ in Majesty.* Late 8th century. Folio 31 recto, MS 17, Bibliothèque Municipale, Poitiers. Miniature painting on vellum,  $12 \times 9$  in. (Arts of Mankind Photo.)
212. Northern France, CORBIE (?). *Stuttgart Psalter, Psalm XVIII, 6-8: Christ succoured by the Hand of God, and a Soldier driven away by the Angel of God.* First quarter of the 9th century. Folio 23 recto, Württembergische Lan-
- desbibliothek, Stuttgart. Miniature painting on vellum, size of the page  $10\frac{1}{2} \times 7$  in. (B.N. Photo.)
- Facsimile reproduction after Ernest T. Dewald, *The Stuttgart Psalter*, Princeton University Press, 1930.
213. Northern France, CORBIE (?). *Stuttgart Psalter, Psalm CXLIII, 10: David and Goliath.* First quarter of the 9th century. Folio 158 verso, Württembergische Landesbibliothek, Stuttgart. Miniature painting on vellum, size of the page  $10\frac{1}{2} \times 7$  in. (B.N. Photo.)
- Facsimile reproduction after Ernest T. Dewald, *The Stuttgart Psalter*, Princeton University Press, 1930.
214. SAINT-RIQUIER. *Gallican Psalter ('Psalter of Charlemagne'): Christ between Two Angels, illustrating Psalm CIX, 'Tu es sacerdos in aeternum.'* 800. Folio 118 verso, MS lat. 13159, Bibliothèque Nationale, Paris. Miniature painting on vellum,  $11 \times 6\frac{3}{4}$  in. (B.N. Photo.)
215. Late Antique Art. *Head of an Empress.* 5th-6th century. Museo Archeologico, Castello Sforzesco, Milan. Marble, height  $10\frac{1}{2}$  in. (Arts of Mankind Photo.)
- It has been suggested by R. Delbrück that this head may represent the Empress Theodora.
216. Merovingian Art. GAUL. *Leaf of a Diptych: St Peter, with a frieze of lambs in the arch.* 5th century. The Metropolitan Museum of Art, New York, Gift of J. Pierpont Morgan. Ivory,  $11\frac{1}{2} \times 4\frac{3}{4}$  in. (Metropolitan Museum Photo.)
- See No. 217 for the other leaf of this diptych, which came originally from Kranenburg.
217. Merovingian Art. GAUL. *Leaf of a Diptych: St Paul.* 5th century. The Metropolitan Museum of Art, New York, Gift of J. Pierpont Morgan. Ivory,  $11\frac{1}{2} \times 4\frac{3}{4}$  in. (Metropolitan Museum Photo.)
- See No. 216 for the other leaf of this diptych.
218. Merovingian (Byzantine) Art. ITALY. *Phalera (horse's harness ornament) with the figure of a helmeted warrior.* About 600. Musée Archéologique, Strasbourg. Embossed silver gilt, diameter  $3\frac{1}{2}$  in. (Arts of Mankind Photo.)
- Found at Ittenheim in 1930 in the grave of a barbarian noble.
219. Merovingian (Byzantine) Art. Byzantine East (?), RAVENNA (?). *Pan decorated with a Hunting Scene (venatio) and a circular Greek Inscription.* About 600. Hegaumuseum, Singen. Bronze, diameter  $8\frac{3}{4}$  in. (Photo Staatliches Amt für Ur- und Frühgeschichte.)
- Found in the Merovingian cemetery at Güttingen, grave No. 38.
220. Gaulish Art. ARLES. *Buckle of St Caesarius: Soldiers asleep beside the Tomb of Christ.* 6th century. Notre-Dame-la-Major, Arles. Ivory,  $4 \times 2$  in. (Arts of Mankind Photo.)
- A unique piece found in the tomb of St Caesarius (470-542) in the church of Saint-Trophime. It is an imitation of Burgundian bronze buckles.
221. Merovingian Art. *Liturgical Comb of St Lupus: Confronted Lions and the Tree of Life, with the Inscription PECTEN S. LUP. 7th-8th century.* Cathedral Treasure, Sens. Ivory, with gold filigree, silver gilt and cabochons,  $8\frac{3}{4} \times 4\frac{1}{4}$  in. (Photo Giraudon, Paris.)
- Comb attributed to St Lupus, archbishop of Sens (died 623).
222. Merovingian Art. *Decorated Tablets.* 6th-7th century. Chapel, Institution Saint-Martin, Angers. Wood formerly covered with wax. (Arts of Mankind Photo.)
- Probably of Italian (Lombard?) origin.
223. Merovingian (Germanic) Art. *Pair of Looped Fibulae.* Early 5th century. Kunsthistorisches Museum, Vienna. Silver gilt, green enamel, cabochons, glass paste and filigree work,  $6\frac{1}{4} \times 6\frac{1}{4}$  in. (Photo Meyer, Vienna.)
- Found in a grave at Untersiebenbrunn, these fibulae are characteristic of Germanic art in the period of the migration of peoples.
224. Pontic Art (Art of the Goths). *Large Eagle-headed Fibula.* About 380. Academia Institutul de Arheologie, Bucharest. Gold inlaid with rock crystal and almandines (the latter lost),  $10\frac{1}{2} \times 6$  in. (without the pendants). (Academia Photo.)
- This fibula was part of the treasure found at Petrossa.
225. Art of the East. PONTUS. *Sword.* Mid-5th century. Badisches Landesmuseum, Karlsruhe. Gold, iron and almandines,  $12\frac{1}{2} \times 1\frac{7}{8}$  in. (Museum Photo.)
- Found at Altlussheim.
226. Sassanian Art. *Pendant.* About 400. Sammlung Nassauischer Altertümer, Wiesbaden Museum. Gold and almandines. (Photo Studio Boersch, Wiesbaden.)
227. Merovingian (Frankish) Art. *Hilt and Ornaments from Two Different Swords.* Late 5th century. Cabinet des Médailles, Bibliothèque Nationale, Paris. Gold, iron and almandines. (Arts of Mankind Photo.)
- Found at Tournai in 1653 in the tomb of King Childeric. The plate shows a proposed reconstruction.
228. Merovingian (Frankish) Art. *Ring with the Seal of King Childeric (galvanoplasty).* About 480. Copy in the Cabinet des Médailles, Bibliothèque Nationale, Paris. (B.N. Photo.)
- The original ring (with other objects from the treasure of King Childeric) was stolen from the Bibliothèque Royale in 1831.
229. Merovingian (Frankish) Art. *Pair of Grasshopper Fibulae.* Late 5th century. Cabinet des Médailles, Bibliothèque Nationale, Paris. Gold and almandines. (B.N. Photo.)
- Found at Tournai in 1653 in the tomb of King Childeric.
230. Merovingian (Frankish) Art showing Pontic influence. *Grasshopper Fibula.* Late 5th century. Musée des Beaux-Arts, Palais Saint-Pierre, Lyons. Silver gilt and almandines, width about 2 in. (Photo J. Camponogara, Lyons.)
- Found at Beaurepaire (Isère) in 1841.
231. Merovingian (Frankish) Art showing Pontic influence. *Long Sword.* 6th century. Musée des Antiquités Nationales, Saint-Germain-en-Laye. Gold, iron and almandines. (Arts of Mankind Photo.)
- Found at Lavoye in grave No. 319.
232. Merovingian (Frankish) Art showing Pontic influence. *Belt Buckle.* 5th-6th century. Musée de Cluny, Paris. Bronze gilt and almandines,  $1\frac{1}{4} \times 2\frac{1}{2}$  in. (Arts of Mankind Photo.)
- Found in 1868 in the cemetery of Tressan.
233. Merovingian (Burgundian) Art. *Chalice.* About 500. Cabinet des Médailles, Bibliothèque Nationale, Paris. Gold, filigree work, turquoises, glass paste, height 3 in. (Arts of Mankind Photo.)
- Found in 1845 near Gourdon.
234. Merovingian (Burgundian) Art. *Paten (from above and from the side).* About 500. Cabinet des Médailles, Biblio-

- thèque Nationale, Paris. Gold, filigree work, green and red cloisonné enamels,  $8\frac{1}{4} \times 5$  in. (Arts of Mankind Photo.)
- Paten and chalice (No. 233) found in 1845 near Gourdon with coins of Justinian I (527-565); they may have belonged to King Sigismund of Burgundy (died 524). (Cf. 235.)*
235. Merovingian (Alamannic?) Art showing Ostrogothic influence. *Pair of Fish Fibulae*. 6th century. Schweizerisches Landesmuseum, Zurich. Gold, almandines and green cloisonné enamels, length  $3\frac{1}{2}$  in. (Photo De Bellet, Geneva.)
- Found at Bülach in grave No. 14 of the Alamannic cemetery.*
236. Merovingian (Frankish) Art. *Looped Fibula*. 6th century. Musée des Antiquités Nationales, Saint-Germain-en-Laye. Silver gilt, filigree work, almandines and stones, length 4 in. (Arts of Mankind Photo.)
- Found in a cemetery at Jouy-le-Comte.*
237. Italian Art. *Diptych, detail of the central part: Lamb enclosed in a Wreath*. Second half of the 5th century. Cathedral Treasure, Milan. Ivory ground, lamb of silver gilt, red and green stones, cloisonné technique. Overall size  $14\frac{3}{4} \times 11$  in. (Arts of Mankind Photo.)
- Diptych in five parts, probably used as a book cover. Decorated with Biblical scenes and the evangelist symbols.*
238. Merovingian Art (Art of the Goths). *Fragment of a Horse's Harness consisting of two applied ornaments, formerly known as the 'Cuirass of Theodoris.'* About 500. Formerly Museo Nazionale, Ravenna (stolen about thirty years ago). Gold and almandines, cloisonné technique, height  $6\frac{3}{4}$  in. (Photo Alinari, Florence.)
- Found in 1854.*
239. Merovingian (Frankish) Art. *Fragment of a Horse's Harness consisting of two applied ornaments*. Early 6th century. Landschaftsmuseum des Niederrheins, Schloss Linn, Krefeld. Gold, almandines and green glass,  $9 \times 8\frac{1}{2}$  in. (Photo Römisch-Germanische Kommission, Frankfurt.)
- Discovered in 1962 in the grave of a Frankish chief and dated by a solidus of Anastasius I (491-518).*
240. Merovingian Art (Art of the Goths). *Spread Eagle Fibula*. About 500. Germanisches Nationalmuseum, Nürnberg. Gold and almandines, cloisonné technique, height  $4\frac{3}{4}$  in. (Museum Photo.)
- Found at Domagnano. The companion piece to this fibula is in the collection of the Marquis de Ganay, Paris (the former collection of the Comtesse de Béhague). The eagle symbol appeared in the art of the Goths under the influence of the Scythians and the Alans.*
241. Italian Art. **ROME (?)**. *Covers of the Gospel Book of Queen Theodelinda*. About 600. Cathedral Treasure, Monza. Gold, precious stones, pearls and glass beads, antique cameos, cloisonné enamels. Size of the two covers together,  $13\frac{1}{2} \times 10\frac{1}{2}$  in. (Arts of Mankind Photo.)
- Gift of Pope Gregory the Great, in 603, to Queen Theodelinda at Monza.*
242. Merovingian (Visigothic) Art. *Pair of Eagle Fibulae*. 6th century. The Walters Art Gallery, Baltimore. Bronze gilt, rock crystal, and white, blue, red and green stones. Height  $5\frac{3}{4}$  in. (Museum Photo.)
- Found at Tierra de Barros, Estremadura.*
243. Merovingian (Ostrogothic) Art. *Looped Fibula with Four Eagle Heads*. About 500. Museo Civico d'Arte Antica, Turin. Gold, almandines, emeralds. (Museum Photo.)
- Found at Desana in 1938 in the grave of a woman.*
244. Merovingian Art (Art of the Goths). **ITALY (?)**. *Quadrangular Belt Buckle*. 6th century. Badisches Landesmuseum, Karlsruhe. Silver gilt, inlaid stones, length  $4\frac{3}{4}$  in. (Museum Photo.)
- Found at Torre del Mangano, near Pavia.*
245. Merovingian (Ostrogothic) Art. *Belt Buckle*. About 500. Museo Civico, Pavia. Silver gilt, stones,  $2\frac{5}{8} \times 1\frac{7}{8}$  in. (Arts of Mankind Photo.)
- Found at Torre del Mangano, near Pavia.*
246. Italian Art. **ROME (?)**. *Jewelled Cross*. 6th century. Formerly in the Treasure of the Sancta Sanctorum, Museo Sacro, Vatican City, now lost. Gold, almandines and stones,  $10 \times 9\frac{1}{2}$  in. (Vatican Library Photo.)
- The arms were thickly incrustated with balsam.*
247. Merovingian (Visigothic) Art. *Belt Buckle*. 6th century. Museo Arqueológico Nacional, Madrid. Bronze gilt, stones. (Museum Photo - David Manso.)
- Found at Carpio de Tajo, near Toledo.*
248. Merovingian (Visigothic) Art. *Jewelled Votive Crown of King Reccewinth, with the Inscription RECCESVINTHUS REX OFFERET*. About 653-672. Museo Arqueológico Nacional, Madrid, formerly Musée de Cluny, Paris. Gold and precious stones, diameter  $7\frac{7}{8}$  in. (Museum Photo - David Manso.)
- Found at Fuente de Guarrazar in 1858 with a hoard of a dozen votive crowns, buried about 670.*
249. Merovingian (Frankish) Art. *Jewellery of Queen Arnegonde: Round Fibulae, Large Pin, Belt Ornaments*. Second half of the 6th century. Direction des Antiquités historiques de la Région parisienne. Fibulae, gold and garnets. Pin, gold, silver and garnets. Belt ornaments, gold, silver, garnets, glass beads. Length of the pin  $10\frac{3}{8}$  in. (Arts of Mankind Photo.)
- Jewellery discovered during excavations of the basilica of Saint-Denis, together with a seal ring bearing the name of Arnegonde, who was probably the wife of Clotaire I, son of Clovis.*
250. Merovingian (Lombard) Art. *Round Fibula*. 7th century. Museo dell'Alto Medioevo, Rome. Gold, filigree work, diameter 3 in. (Photo De Antonis, Rome.)
- Found at Castel Trosino in a grave, together with a unique and remarkable hoard of round fibulae.*
251. Merovingian (Lombard) Art. *Round Fibula*. 7th century. Museo dell'Alto Medioevo, Rome. Gold, filigree work, with cloisonné inlays of glass paste. Diameter  $3\frac{3}{4}$  in. (Photo De Antonis, Rome.)
- Found at Castel Trosino in a grave, with a unique and remarkable hoard of round fibulae.*
252. Merovingian (Frankish) Art. *Pair of Looped Fibulae*. First half of the 6th century. Römisch-Germanisches Museum, Cologne (property of the Cathedral Museum, Cologne). Gold and almandines, cloisonné technique. Length 3 in. (Museum Photo.)
- Found in 1959 in a grave under Cologne Cathedral, and dated by coins, these fibulae show the influence of Italian art. The grave was that of a Merovingian princess.*
253. Merovingian (Alamannic) Art. *S-shaped Fibula figuring a Two-headed Monster*. Second half of the 6th century. Württembergisches Landesmuseum, Stuttgart. Gold and almandines, length  $1\frac{1}{2}$  in. (Photo Karl Natter, Stuttgart.)
- Found at Deisslingen (Württemberg) in 1930 in a woman's grave.*
254. Merovingian (Anglo-Saxon) Art. *Round Fibula*. 7th century. City of Liverpool Museums. Gold, inlays, almandines and stones, cloisonné technique. Diameter  $3\frac{1}{4}$  in. (Museum Photo.)
- Found at Kingston.*
255. Merovingian (Lombard) Art. *Round Fibula*. 7th century. Museo Nazionale di Antichità, Parma. Gold, almandines and blue stones, cloisonné technique. Diameter  $2\frac{3}{4}$  in. (Photo Tosi, Parma.)
- Found in 1950 in a grave at Parma.*
256. Merovingian (Lombard) Art. *Round Fibula*. 6th-7th century. Museo Archeologico, Turin. Gold and almandines, cloisonné technique with setting of gold wire. Diameter  $2\frac{3}{8}$  in. (Gabinetto fotografico della Soprintendenza alle Antichità per il Piemonte, Turin.)
- Found in a grave at Lingotto.*
257. Merovingian Art. *Round Fibula*. Römisch-Germanisches Museum, Cologne (property of the Cathedral Museum, Cologne). Gold, filigree work, inlays of almandines and enamel, cloisonné technique. Diameter  $1\frac{5}{8}$  in. (Rheinisches Bildarchiv. Kölnisches Stadtmuseum.)
- Found in 1959 in the grave of a Frankish princess under Cologne Cathedral.*
258. Merovingian (Frankish) Art showing Burgundian influence. *Round Fibula*. 6th-7th century. Musée des Antiquités Nationales, Saint-Germain-en-Laye. Gold, with filigree work, diameter 2 in. (Arts of Mankind Photo.)
- Found in a cemetery at Charnay-lès-Mâcon.*
259. Merovingian (Frankish) Art. *Round Fibula*. About 600. Landesmuseum, Münster. Gold and almandines, cloisonné technique. (Museum Photo.)
- Found at Soest in grave No. 106, and dated by coins of Justinian (527-565).*
260. Merovingian (Alamannic) Art. *Round Fibula forming a Swastika-shaped Swirl of Animals*. Early 7th century. Museum, Dillingen an der Donau. Gold and almandines, cloisonné technique. (Photo Fink, Dillingen.)
- Found at Schretzheim in grave No. 23.*
261. Merovingian (Alamannic) Art. *Looped Fibula*. 7th century. Prähistorische Staatssammlung, Munich. Silver gilt with niello work, filigree and stones. Length  $6\frac{1}{4}$  in. (Photo Elisabeth Römmelt, Munich.)
- A unique piece, found at Wittislingen in 1881 in the grave of an Alamannic princess. On the back, inscribed in Latin, are the names Uffila and Wigerig.*
262. Merovingian (Alamannic) Art. **West Germany (?)**. *Round Fibula with Four Pairs of Twined Serpents forming a Cross*. 7th century. Prähistorische Staatssammlung, Munich. Gold, almandines, filigree and cloisonné technique. Diameter  $3\frac{1}{8}$  in. (Photo Elisabeth Römmelt, Munich.)
- Found at Wittislingen in the grave of the same Alamannic princess as No. 261.*
263. Merovingian (Frankish) Art. *Portable Altar of St Andrew, executed for Archbishop Egbert (977-993), front: in the centre, a Fibula with, in the centre of it, a solidus of the emperor Justinian (527-565)*. 6th century, restored in the 10th (between 977 and 993). Cathedral Treasure, Trier. Gold and almandines, enamels, ivory and intaglios. (Photo Atelier Niko Haas, Trier.)
264. Merovingian (Frankish) Art. *Chalice of St Eligius*. About 600. Drawing of 1653. Original destroyed during the French Revolution. Gold and almandines, with blue, white and green stones. Height  $10\frac{1}{2}$  in., diameter at the rim  $5\frac{3}{4}$  in., diameter of the stem  $6\frac{1}{4}$  in. (After F. Cabrol and H. Leclercq, *Dictionnaire d'archéologie chrétienne et de liturgie*, II, Paris 1924, fig. 1902.)
- Made for the Abbey of Chelles.*
265. Merovingian (Alamannic) Art. **Provincial workshop of the Alamanno-Burgundian lands (?)**. *Crook of St Germanus, detail*. Second half of the 7th century. Treasure of the Church of Saint-Marcel, Delémont (canton of Berne, Switzerland). Gold, silver, filigree and red stones on wood. Height 47 in., diameter 1 in. (Photo De Belle, Geneva.)
- Comes from Moutier-Grandval. Attributed to St Germanus of Trier (610-677), first abbot of the monastery of Grandval.*
266. Merovingian (Frankish) Art. *Fragment of the Cross of St Eligius*. About 600. Cabinet des Médailles, Bibliothèque Nationale, Paris. The rest of the cross was destroyed in 1794. Gold; the almandines are lost. Size  $4 \times 4$  in. (Arts of Mankind Photo.)
- Made for the Abbey of Saint-Denis.*
267. Flemish Art. **SAINT-DENIS, Abbey**. *Panel painting by the Master of Saint-Gilles, The Mass of St Giles, detail showing the high altar of Saint-Denis*
- with the 'Carolingian cross of St Eligius' (?). 15th-century painting. The National Gallery, London. (Museum Photo, reproduced by courtesy of the Trustees.)*
- The altar table pictured here, mentioned in the 12th century by Abbot Suger (Migne, Patrologia latina, 186, col. 1233) and at that time still an antependium, was later used as a retable.*
268. Merovingian (Alamannic) Art. **Workshops of the Abbey of Saint-Maurice-d'Agave, made by UNDIHO and ELLO. Reliquary Casket of Teuderigus**. Late 7th century. Abbey Treasure, Saint-Maurice (canton of Valais, Switzerland). Gold, stones and cameo on a wooden support, cloisonné technique. Height 5 in. (Photo De Bellet, Geneva.)
- On the back of the casket is the following inscription, each letter being enclosed in a lozenge: TEUDERIGUS PRESBITER IN HONORE SCI MAURICII FIERI IONNOR AMEN. NORDOLAUS ET RIHLINDIS ORDENARUNT FABRICARE. VNDIHO ET ELLO FICERUNT.*
269. Byzantine Art. *Emperors hunting, confronted on either side of a symbolic tree*. Late 8th century. Musée Historique des Tissus, Lyons. Silk,  $28\frac{3}{4} \times 28$  in. (Photo Giraudon, Paris.)
- Textile formerly belonging to the Abbey of Mozac (Puy-de-Dôme.)*
270. Italian or Islamic (?) Art. *Hen with her Seven Chicks*. 7th century (?) Cathedral Treasure, Monza. Silver gilt, garnets and sapphires. Diameter 18 in., height to the hen's tail  $10\frac{1}{2}$  in. (Arts of Mankind Photo.)
- Said by tradition to be a gift of Queen Theodelinda to the basilica of Monza. However, several present-day scholars (Toesca, Grabar, Monneret de Villard) consider it to be a later work, perhaps Muslim, of the 11th or 12th century.*
271. Merovingian (Lombard) Art. *Frontal Plaque of a Helmet: King Agilulf (591-616) enthroned, with an inscription: VICTORIA D(OMINO) N(OS-TRO) AGILUL(FO) REGI*. About 600. Museo Nazionale, Palazzo del Bargello, Florence. Bronze gilt. (Photo Alinari, Florence.)
- Found at Val di Nievole. (Cf. 272.)*
272. Merovingian (Lombard) Art. *Frontal Plaque of a Helmet, detail: King Agilulf enthroned*. (Cf. 271.) About 600. Museo Nazionale, Palazzo del Bargello, Florence. (Photo Alinari, Florence.)



273. Merovingian (Lombard) Art. CIVI-DALE, Santa Maria in Valle, Tempietto. *Six Holy Women and Decoration of the Entrance Wall*. Late 8th century. In situ. Stucco. Figures life-size. (Photo Osvaldo Böhm, Venice.)  
*The dating has been questioned: see E. Dyggve, Atti del Congresso internazionale di Studi sull'alto medioevo, 1952, Spoleto, p. 75, and G. de Francovich, Römische Jahrbuch, IV, 1942-1944, p. 135. (Cf. 274-276.)*
274. Merovingian (Lombard) Art. CIVI-DALE, Santa Maria in Valle, Tempietto, entrance wall, detail. *Three Holy Women*. (Cf. 273.) Late 8th century. In situ. (Gabinetto fotografico nazionale, Rome.)
275. Merovingian (Lombard) Art. CIVI-DALE, Santa Maria in Valle, Tempietto. *Decoration of the Entrance Wall, detail*. (Cf. 273.) Late 8th century. In situ. Stucco. (Photo Osvaldo Böhm, Venice.)
276. Merovingian (Lombard) Art. CIVI-DALE, Santa Maria in Valle, Tempietto, entrance wall. *Portal Lunette with Palmettes and Vine Patterns, detail*. (Cf. 273.) Late 8th century. In situ. Stucco. (Gabinetto fotografico nazionale, Rome.)
277. Merovingian (Lombard) Art. CIVI-DALE, San Giovanni Evangelista. *Altar of Duke Ratchis: Christ in Majesty with Two Angels*. About 740. Chapter Room, San Martino, Cividale. Stone. (Photo Scala, Florence.)  
*Inscribed dedication by Duke Pemmo (died 737) and by Ratchis (744-749), Duke, then King, of the Lombards. (Cf. 279 and 281 for the other sides of the altar.)*
278. Merovingian (Lombard) Art. *Closure Slab of Magister Ursus, in honour of Duke Ilderik Dagileopa of Spoleto*. 8th century. San Pietro in Valle, Ferentillo. Marble, 43 × 80½ in. (Photo Soprintendenza ai Monumenti dell'Umbria.)  
*The two Orants are presumably Ilderik and Ursus. Inscription: URSUS MAGISTER FECIT. Lombard style highly simplified and geometric.*
279. Merovingian (Lombard) Art. CIVI-DALE, San Giovanni Evangelista. *Altar of Duke Ratchis, side: Adoration of the Magi*. (Cf. 277, 280, 281.) About 740. Chapter Room, San Martino, Cividale. (Photo Scala, Florence.)
280. Merovingian (Lombard) Art. CIVI-DALE, San Giovanni Evangelista. *Altar of Duke Ratchis, side: Adoration of the Magi, detail*. (Cf. 279.) About 740. Chapter Room, San Martino, Cividale. (Photo Scala, Florence.)
281. Merovingian (Lombard) Art. CIVI-DALE, San Giovanni Evangelista. *Altar of Duke Ratchis, side: The Visitation*. About 740. Chapter Room, San Martino, Cividale. (Photo Scala, Florence.)  
*Cf. 277 and 279 for the other sides of the altar.*
282. Merovingian Art. AVERSA, Cathedral. *Knight fighting a Dragon*. 11th century (?), showing Merovingian survivals. In situ. Marble, 66 × 21½ in. (Photo Bulloz, Paris.)
283. Merovingian Art. *Helmet of a Prince, adorned with Birds pecking Grapes*. Early 6th century. Mittelrhein Landesmuseum, Mainz. Copper and iron. (Museum Photo.)  
*Found at Planig in 1939 in a richly furnished tomb.*
284. Merovingian Art. *Belt Buckle representing a Wolf*. Museo Arqueológico, Barcelona. (Photo Enric Gras, Barcelona.)  
*The authenticity of this piece has been in part contested by Martin Almagro.*
285. Merovingian (Visigothic) Art. *Belt Buckle*. 6th-7th century. Musée de Cluny, Paris. Bronze gilt, 4¾ × 2¾ in. (Arts of Mankind Photo.)  
*Found at Castel, now Castelsagrât (Tarn-et-Garonne), in a cemetery.*
286. Merovingian (Frankish) Art. *Clasp of a Bag*. Early 6th century. Musée des Antiquités Nationales, Saint-Germain-en-Laye. Gold and almandines, length 4¾ in. (Arts of Mankind Photo.)  
*Found at Lavoye in grave No. 319.*
287. Merovingian (Frankish) Art, showing Mediterranean influence. *Tankard with Christological Scenes*. About 500. Musée des Antiquités Nationales, Saint-Germain-en-Laye. Stamped bronze relief on wood, height 7 in. (Arts of Mankind Photo.)  
*Found at Lavoye in grave No. 319. This work, like those from Vermand, illustrates the development from Early Christian reliefs of the 4th and 5th centuries.*
288. Merovingian (Gaulish) Art. *Leaf of a Diptych used as a Book Cover, detail: Virgin and Child with Two Angels*. Early 7th century. Treasure, Church of Saint-Andoche, Saulieu. Ivory, 9½ × 6½ in. (Photo Studio R. Rémy, Dijon.)
289. Merovingian (Gaulish) Art. *Leaf of the Saint-Lupicin Diptych used as the cover of a Gospel Book, central detail: Virgin and Child*. 6th century. MS lat. 9384, Bibliothèque Nationale, Paris. Ivory, overall size 14¾ × 11¾ in. (B.N. Photo.)
290. Merovingian (Gaulish) Art. *Leaf of a Diptych: St Peter*. 6th-7th century. The Metropolitan Museum of Art, New York, Gift of George Blumenthal, 1941. Ivory, 9 × 4¾ in. (Metropolitan Museum Photo.)  
*Came from the Abbey of Mettlach.*
291. Merovingian (Germanic) Art, showing Mediterranean influence. METZ, Church of Saint-Pierre-aux-Nonnains. *Central Part of a Closure Slab: Christ beneath an Arch*. About 613-620. Musée Central, Metz. Jura limestone, 38 × 21½ in. (Arts of Mankind Photo.)  
*Found at La Balme in a Burgundian cemetery. The standing Orant, with uplifted arms, has a rudimentary Medusa's head engraved on its chest. This piece belongs to the group of Burgundian 'Orant buckles' executed under Mediterranean influence but still in a highly barbarian style.*
292. Merovingian (Burgundian) Art. *Belt Buckle with an Orant*. 7th century. Musée d'Art et d'Histoire, Geneva. Bronze, length 5 in., patterned with scorings and interlaces. (Photo De Bellet, Geneva.)  
*Found at Limons in 1885.*
293. Merovingian (Frankish) Art. *Round Openwork Fibula, with bearded head of Christ in the centre and sacred monogram*. 6th-7th century. Cabinet des Médailles, Bibliothèque Nationale, Paris. Gold and stones, diameter 2½ in. (B.N. Photo.)  
*Found at Limons in 1885.*
294. Merovingian (Frankish) Art. *Reliquary Casket of St Liudger: Christ between Two Angels represented as Orants*. 8th century. Church of St Liudger, Essen-Werden. Plaques of bone on a wooden core, 8¾ × 15¾ in. (Photo Paul Wirtz, Essen-Werden.)  
*The original arrangement has been modified. Formerly at the Abbey of Werden.*
295. Merovingian (Frankish) Art. NIEDERDOLLENDORF, Christian Cemetery. *Tomb Stele: front, Dead Man armed with a sword, combing his hair*, with a snake overhead; back, Haloed Christ holding a spear. Late 7th century. Rheinisches Landesmuseum, Bonn. Limestone, height 17 in. (Museum Photo.)  
*This tombstone is important for the light it throws on the Christianized Franks' conception of the Other World.*
296. Merovingian (Frankish) Art. GONDORF. *Tomb Stele: Saint or Christ between Two Doves; in the corners, birds' heads (griffins symbolizing the Other World)*. 7th-8th century. Rheinisches Landesmuseum, Bonn. Limestone, 33 × 26¼ in. (Museum Photo.)
297. Merovingian (Alamannic) Art. *Workshop of South-west Germany. Reliquary Casket: in the centre, a Holy Knight slaying a Dragon in a large medallion, with smaller medallions around it; on the lid, Daniel between Lions which are turning away from him*. 7th century. Church of Ennabeuren (Württemberg). Copper plate on a wooden core, height 3½ in. (Photo Dr Hellmut Hell, Reutlingen.)  
*A typical example of the syncretism of early medieval Christian art.*
298. Merovingian (Frankish) Art. *Round Fibula: Adoration of the Magi*. 7th century. Rheinisches Landesmuseum, Trier. Bronze, diameter 2¼ in. (Museum Photo.)  
*Found in a grave at Minden. One of the most telling pieces of evidence for the Mediterranean influence on Germanic art north of the Alps.*
299. Merovingian (Lombard) Art. *Disk: in the centre, Mounted Knight with a Lance; around him, interlaces of animals*. About 600. Museo Archeologico Nazionale, Cividale. Gold, diameter 1⅞ in. (Photo Scala, Florence.)  
*Found near Udine in a cemetery.*
300. Merovingian (Lombard) Art. *Cross decorated with eight Heads alternating with eight Stones*. 7th century. Museo Archeologico Nazionale, Cividale. Laminated gold, garnet and lapis lazuli, height 4¾ in. (Photo Scala, Florence.)  
*Found at Cividale in 1874 in the so-called tomb of Gisulf (died 611) in Piazza Paolo Diacono. This is the most precious of the 'gold-leaf Lombard crosses,' which were generally sewn on the shroud and interred with the dead man.*
301. Merovingian (Lombard) Art. *Ornamental Plaque from a Shield, representing a knight with lowered lance*. 7th century. Historisches Museum, Berne. Cast bronze gilt, length 4 in. (Arts of Mankind Photo.)  
*Found in 1833 in a cemetery at San Pietro, near Stabio. Also in the Berne museum are similar ornaments representing a lion (see No. 302) and a stylized tree; in the Locarno museum is another lion. Further shield ornaments can be seen at Lucca, Paris (Musée de Cluny) and Munich (Prähistorische Staatssammlung; below, No. 303).*
302. Merovingian (Lombard) Art. *Ornamental Plaque from a Shield, representing a Lion*. (Cf. Frontispiece and 301.) 7th century. Historisches Museum, Berne. (Arts of Mankind Photo.)
303. Merovingian (Lombard) Art. *Ornamental Plaque from a Shield, representing a Griffin*. 7th century. Prähistorische Staatssammlung, Munich. Chased bronze, length 3¼ in. (Photo Elisabeth Römmelt, Munich.)  
*Found in 1905 in a grave at Ischl an der Alz (Upper Bavaria).*
304. Merovingian (Alamannic) Art. *Openwork Disk representing a Horseman with lowered lance*. 7th century. Stadtmuseum, Esslingen. Bronze, diameter 3¼ in. (Photo Aeckerle, Esslingen.)  
*Found in 1908 at Oberesslingen (Württemberg). Disks of the same type can be seen at Karlsruhe (from Bräunlingen), Stuttgart (from Oberesslingen) and Zurich (from Heftenbach).*
305. Merovingian Art. *Belt Buckle: Daniel in the Lions' Den*. Musée Cantonal d'Archéologie et d'Histoire, Lausanne. Tin-plated bronze, overall length 4 in., width 2¼ in. (Photo De Bellet, Geneva.)  
*Found at Ecublens (Vaud) in 1903.*
306. Merovingian (Alamannic) Art. *Openwork Disk: Hercules (?), with animals' heads on the rim*. First half of the 7th century. Fürstlich Hohenzollernsches Museum, Sigmaringen. Bronze, diameter 3¼ in. (Photo Dr Hellmut Hell, Reutlingen.)  
*Found in 1904 in a grave at Gammerdingen with coins of the emperor Maurice copied by the Lombards (c. 610).*
307. Merovingian (Frankish) Art. *Belt Buckle: Demon with arms ending in birds' heads, with interlaces*. 7th century. Musée des Antiquités, Rouen. Bronze, height 4½ in. (Photo Ellebé, Rouen.)  
*Found at Criel-sur-Mer.*
308. Merovingian (Bavarian) Art. *Openwork Disk: Three Winged Horses on the run*. 7th century. Prähistorische Staatssammlung, Munich. Silver-damascened iron, diameter 3⅞ in. (Photo Elisabeth Römmelt, Munich.)  
*Found in 1920 at Mühltal an der Isar in grave No. 28. Evidence of the imitation of Mediterranean Christian motifs by the recently converted Bavarians.*
309. Merovingian (Aquitainian) Art. *Belt Buckle: Fabulous Animals in medallions, with their heads slewed round*. 7th century. Musée des Beaux-Arts, Troyes. Bronze. (Arts of Mankind Photo.)  
*Found in 1890 at Troyes in the Clamart or the Madeleine cemetery. Belongs to the group of 'Aquitainian buckles,' a type of belt buckle peculiar to southern Gaul which probably took form under Late Roman influence.*
310. Merovingian (North German) Art. *Scabbard: Warrior with a Wolf Mask*. 7th century. Formerly Staatliche Museen, Berlin, now lost. Cast in Römisch-Germanisches Zentralmuseum, Mainz. Silver and iron, length 13¾ in. (Photo Römisch-Germanisches Zentralmuseum, Mainz.)  
*Found in a grave at Gutenstein.*
311. Merovingian (Frankish) Art. *Reliquary Casket of Munma or St Mommola: lower part, Rosette and Star Ornaments, upper part, the Twelve Apostles (?)*. 8th century. Abbey Church, Saint-Benoît-sur-Loire. Copper-plated wood, embossed, length 5 in., height 4¼ in., width 2 in. (Arts of Mankind Photo.)  
*Discovered in 1642 in the altar foundations of Notre-Dame. On the back, Latin inscription: MUMMA FIERI IUSSIT IN AMORE SCE MARIE † ET SCI PETRI.*
312. Merovingian Art. *Reliquary Casket: Virgin and Child between St Peter and St Paul*. 8th century. Musée de Cluny, Paris. Embossed bronze gilt on a wooden core, 3½ × 3¼ in. (Arts of Mankind Photo.)
313. Merovingian Art. *Reliquary Casket: Christ blessing, between the Archangels Gabriel and Michael*. 8th century. Treasure, Church of Saint-Evroult, Mortain. Embossed copper gilt on a beechwood core, 5½ × 4⅞ × 2 in. (Photo Archives des Monuments historiques.)  
*The casket bears a Runic inscription: 'May God assist Eada who made this chrismal.'*

314. Pre-Romanesque Art. *Reliquary Casket of Pippin II of Aquitaine (817-838)*. About 1000, made of Merovingian and Carolingian fragments. Treasure, Church of Sainte-Foy, Conques. Embossed gold leaf, with filigree work, hard stones, pearls, mother-of-pearl, glass paste, glass and translucent enamels, on a wooden core,  $7\frac{1}{4} \times 7\frac{1}{4} \times 3\frac{1}{2}$  in. (Photo Tournier, Rodez.)  
The Crucifixion appears to have been made for another object. Beneath the arms of the cross, confronted birds above fantastic animals. Inscribed in scrolls are the names of Longinus and the sponge-bearer Stephon.
315. Merovingian Art. *Reliquary Casket of Bishop Altheus: on the front, the Virgin and St John*. Late 8th century; the embossed flower on the top is of the 17th century. Cathedral Treasure, Sion (canton of Valais, Switzerland). Silver gilt on a wooden core, with cloisonné enamels, length 7 in. (Photo De Bellet, Geneva.)  
Bears a dedicatory inscription of Bishop Altheus of Sion (780-799) to the Virgin.
316. Carolingian Art. *Reliquary Casket: on the front, Stones set in the form of a Cross*. About 780. Staatliche Museen, Berlin, Stiftung Preussischer Kulturbesitz. Gold and embossed silver gilt on an oak core, with cloisonné enamels, pearls, gems and stones. Size  $6\frac{1}{4} \times 5\frac{3}{4}$  in. (Photo Elsa Postel, Berlin.)  
Comes from the collegiate church of Enger. According to legend, this casket was a gift of Charlemagne for the baptism of Duke Widukind (785), whose remains were deposited in it.
317. Merovingian Art. **VIENNE (Isère)**. *Plan of the pre-Carolingian Cathedral Complex*. 5th-early 6th century. (After Jean Vallery-Radot, *L'Ancienne Cathédrale Saint-Maurice de Vienne*, in *Bulletin Monumental*, CX, 1952, p. 299.)  
The present cathedral stands on the site of the church of Saint-Sauveur, founded in the early 11th century. It is located on the north side of the ancient cathedral complex, which was built in the 5th or early 6th century, and was in part rebuilt in the 13th century. It was demolished during the Revolution but the position of the buildings is recorded on an old plan. The arrangement of the three churches and the irregularity of their orientation suggest that they were erected on the site of pagan temples.
318. **GENEVA**. *Plan of the Ancient Cathedral and Baptistery*. (After Louis Blondel, *Les Premiers Edifices chrétiens de Genève, de la fin de l'époque romaine à l'époque romane*, in *Genava*, new series, V, 1957, Fig. 1, pp. 97-128.)  
The remains of the cathedral church of Notre-Dame were found in 1956 under the Temple de l'Auditoire, on the north side of the present cathedral. The foundations of the latter were excavated several times in the 19th and the early 20th century. The difficult task of studying and analysing the ancient vestiges was carried out by Louis Blondel, who considered the earliest of them to date from the 5th century.
319. **PARIS**. *Plan of the Ancient Cathedral Complex*. (After Jean Hubert, *Les Origines de Notre-Dame de Paris*, in *Revue d'Histoire de l'Église de France*, L, 1964, Fig. 2, p. 9.)  
The position and vestiges of the churches that no longer exist were revealed by excavations made in 1711, 1847, 1858 and 1967, and the information thus obtained is supplemented by plans dating from the 18th century.
320. Merovingian Art. **CIMIEZ, now part of Nice**. *Plan of the Ancient Cathedral and its Baptistery*. (After Fernand Benoît, in *Gallia*, XIV, 2, 1956, p. 236.)  
These early Christian constructions were built up from the Roman baths and the dependencies of a ruined villa situated on the outskirts of the Roman town. They were discovered by chance in 1955. No place-name had preserved the memory of them.
321. Merovingian Art. **MARSEILLES**. *Plan of the Ancient Cathedral Complex and Baptistery*. (After François Roustan, *La Major et le premier baptistère de Marseille*, *Marseilles* 1905, Pl. XXVIII.)  
The excavations of 1850-1854 brought to light the mosaic pavements, the marble columns and extensive remains of the baptistery which, with the Lateran baptistery in Rome, was one of the largest of early Christian Europe. Of all this material, nothing has been preserved.
322. A & B. **FRÉJUS**. *Section and Plan of the Baptistery*. 5th-early 6th century. (After Paul-Albert Février, *Forum Iulii* [i.e. Fréjus], in *Itinéraires ligures*, 13, 1963, Fig. 59, p. 75, and Fig. 66, p. 83.)  
This building, dating to the 5th century or the early years of the 6th, was originally surrounded by a portico. (Cf. 3.)
323. **ANGERS**. *Ancient Cathedral Complex*. (After Victor Godard-Faultrier, *Fouilles de la place du Ralliement à Angers*, in *Mémoires de la Société d'Agriculture, Sciences et Arts d'Angers*, XXI, 1879, p. 148 and Pl. VIII.)  
Plan of the church of Notre-Dame et Saint-Maurille, of the baptistery west of its façade, and of a small hypocaust chamber which may have served as the liturgical bath for the celebration of baptism. These buildings, situated in a suburb of the ancient Roman town, may have constituted the earliest cathedral complex.
324. Merovingian Art. **POITIERS**. *Plan of the Baptistery of Saint-Jean*. (Cf. 45, 46.) About 7th century. (After Jean Hubert, *Le Baptistère de Poitiers et l'emplacement du premier groupe épiscopal*, in *Cahiers Archéologiques*, VI, 1952, p. 139.)
325. **RIEZ**. *Plan of the Baptistery*. (After Maxime Belmont, *Baptistère de Riez*, in *Actes du V<sup>e</sup> Congrès international d'archéologie chrétienne à Aix-en-Provence*, 1955, Vatican City & Paris, 1957, p. 108.)  
The excavations of 1926 showed that the baptistery was surrounded by porticoes on at least three sides. The plan remains that of the original building. The upper parts were considerably modified in the Romanesque period.
326. Merovingian Art. **TOULOUSE**. *Interior Elevation and Plan of the Basilica of Notre-Dame de la Daurade (early print)*. Possibly late 5th, more probably early 6th century. (Photo Bibliothèque Nationale, Paris. After Dom Jacques Martin, *La Religion des Gaulois*, Paris, 1727, Vol. I, Pl. IV, p. 146.)  
This brick church, pulled down in 1761, was decorated with gold-ground mosaics (hence the name 'Daurade'), disposed on several registers in the arcading. All that now remains of the church are a few columns and marble capitals.
327. A & B. Merovingian Art. **COLOGNE**. *Section and Plan of the Church of St Gereon*. (After T.K. Kempf, *Frühchristliche Funde und Forschungen in Deutschland*, in *Actes du V<sup>e</sup> Congrès d'archéologie chrétienne à Aix-en-Provence*, 1954, Vatican City & Paris, 1957, Fig. 2, p. 65.)  
This is the 'basilica of the golden saints' mentioned in the writings of Gregory of Tours and dating from the late 4th century. During the restorations necessitated by the damage it suffered during the last war, all the essential elements of the original building were found under the interior structure added in the Gothic period.
328. Merovingian Art. **VIENNE (Isère)**. *Plan of the Church of Saint-Pierre*. Second half of the 5th century. (After Jean Hubert, *L'Architecture religieuse du haut Moyen-Age en France*, Paris 1952, Pl. XVI, Fig. 48.)  
Basilica erected extra muros and originally dedicated to the Holy Apostles; in it, many of the bishops of Vienne were interred. (Cf. 30.)
329. Merovingian Art. **TARRAGONA**. *Plan of the Basilica of San Fructuoso del Francoli*. 5th or 6th century. (After X<sup>o</sup> Congreso internacional de Arte de la Alta Edad Media, Madrid 1962, p. 32.)
330. Merovingian Art. **VICENZA**. *Plan of the Ancient Basilica dedicated to Sts Felix and Fortunatus*. 5th and 6th centuries. (After Paolo Verzone, *L'Architettura religiosa dell'alto medio evo nell'Italia settentrionale*, Milan 1942, Fig. 15, p. 40.)
331. Merovingian Art. **SAINTE-BERTRAND-DE-COMMINGES (Haute-Garonne)**. *Plan of the Funerary Basilica*. (After A.W. Clapham, *English Romanesque Architecture before the Conquest*, Oxford, Clarendon Press, 1930, Fig. 4, p. 11.)  
This church used to be attributed to the 4th century, but there are no grounds for such an early dating. Its foundation was undoubtedly subsequent to the Vandal invasions which devastated south-western Gaul in 408.
332. A & B. Merovingian Art. **POITIERS**. *Section and Plan of the Hypogeum ('Hypogée des Dunes')* discovered in 1878 by le Père Camille de la Croix. (After le Père Camille de la Croix, *Monographie de l'hypogée-martyrium de Poitiers*, Paris 1883, and L. Levillain, *La 'Memoria' de l'abbé Mellebaude*, in *Bulletin de la Société des Antiquaires de l'Ouest*.)  
Characteristic features of its engraved and painted inscriptions date this structure to the 7th century. (Cf. 68, 70, 74.)
333. A & B. Merovingian Art. **MUJELEIA, Syria**. *Section and Plan of a Burial Vault*. (After M. de Vogüé, *Syrie centrale. Architecture civile et religieuse du I<sup>er</sup> au VII<sup>e</sup> siècle*, Vol. II, Paris 1865-1877, Pl. 88.)  
A little earlier than the Poitiers hypogeum but quite similar to it, this small Syrian monument shows that the same customs and practices obtained throughout Christendom in the period of the Late Empire.
334. Merovingian Art. **MARSEILLES**. *Plan of the Mausoleum erected beside the quarry where the martyr St Victor had been buried, and dating to the Late Empire*. 5th century. (After Fernand Benoît, *Le Martyrium rupestre de l'abbaye Saint-Victor*, in *Comptes rendus de l'Académie des Inscriptions et Belles-Lettres*, 1966, p. 121.)  
This mausoleum, converted into an oratory, was known in the Middle Ages as Notre-Dame-de-Confession; from this name it was assumed, wrongly, that the building had been, in the 5th century, the first church of the monastery. During the recent excavations carried out by Fernand Benoît, bones were brought to light inside the building. It has never had either a door or an apse. It is a sort of triumphal arch preceded by an atrium without any portico. (Cf. 11.)
335. A & B. Merovingian Art. **GRENOBLE**. *Section and Plan of the 'Crypt' of Saint-Laurent*. (After R. Girard, *Fouilles à Saint-Laurent de Grenoble, Campagnes de 1960 à 1964*, in *Actes du LXXXIX<sup>e</sup> Congrès national des Sociétés savantes*, Lyon, 1964, Paris, 1965, Fig. 9, p. 353.)  
This funerary oratory of the 8th century only became a crypt when the choir of a priory church founded in the 11th century was built on top of it. Recent excavations have shown that even the original oratory was preceded on this spot by antique structures of the very early Middle Ages; from these perhaps came some of the marble capitals re-used inside the 8th-century oratory. (Cf. 112, 113.)
336. **KILDRENAGH, Ireland**. *Plan of the Monastery*. (After Françoise Henry, *Early Monasteries, Beehive Huts and Dry-Stone Houses in the Neighbourhood of Caherciveen and Waterville* [Co. Kerry], in *Proceedings of the Royal Irish Academy*, LVIII, Section C, No. 3, February 1957, Dublin, Fig. 13, p. 89.)  
This plan and the next show clearly how rough and simple were the structures in which the monks of the British Isles (and also of north Brittany) voluntarily chose to live in the 6th and 7th centuries.
337. **WEST FEAGHMAAN, Ireland**. *Plan of the Monastery*. (Cf. 336.) (After Françoise Henry, *Early Monasteries, Beehive Huts and Dry-Stone Houses in the Neighbourhood of Caherciveen and Waterville* [Co. Kerry], in *Proceedings of the Royal Irish Academy*, LVIII, Section C, No. 3, February 1957, Dublin, Fig. 14, p. 91.)
338. Merovingian Art. **SAINTE-MAURICE (Valais), Switzerland**. *Plan of the Successive Basilicas erected in honour of St Maurice and his companions at the monastery of Saint-Maurice-d'Agaune founded in Late Antiquity under the crag where they suffered martyrdom*. Late 4th century/5th-6th century (516-520)/late 6th century (after 574)/late 8th century. (After Louis Blondel, *Aperçu sur les édifices chrétiens dans la Suisse occidentale avant l'an mille*, in *Art du Haut Moyen-Age dans la région alpine. Actes du III<sup>e</sup> Congrès international pour l'étude du Haut Moyen-Age*, September 9-14, 1951, Urs Graf Verlag, Olten-Lausanne, 1954, Fig. 116, p. 284, Fig. 117-118, p. 285, Fig. 119, p. 286, Fig. 120, p. 287.)  
The orientation of the 6th-century baptistery is very different from that of the church, and much more correct. This fact seems to indicate that a total reconstruction of the monastery had been planned at that time.
339. **ROMAINMOTIER (Vaud), Switzerland**. *Plan of the Successive Churches of the Benedictine Monastery*. Founded about 636. 8th-11th century. (After Albert Naef, *Les Phases constructives de l'église de Romainmôtier*, in *Indicateur d'Antiquités suisses*, new series VII, Zurich 1905-1906, Pl. XXI.)  
The substructures of the successive churches were brought to light in 1904 under the present church, formerly a Cluniac priory. The smallest church dates from the foundation of the monastery, about 636. The second was dedicated to Sts Peter and Paul by Pope Stephen II during his visit to Romainmôtier in December 753. The present church dates from the 11th and 12th centuries.
340. A & B. Merovingian Art. **JOUARRE (Seine-et-Marne)**. A. *Plan of the Excavations of the Cemetery Church carried out in 1843 and 1869*. - B. *Position of the Ancient Churches of the Abbey, after a plan of 1780 and the excavations of 1843 and 1869*. Abbey founded in the 7th century, shortly after 630. (After Jean Hubert, *L'Art pré-romain*, Paris 1938, Pl. I b, and Jean Hubert, *Les Cryptes de Jouarre*, Melun 1952, p. 9.)  
A. Plan by Abbé Thiercelin. (Cf. 77, 78.)
341. Merovingian Art. **NIVELLES, Belgium**. *The Ancient Churches of the Abbey, after the excavations of Jacques Mertens: Saint-Pierre, Notre-Dame, Saint-Paul*. 7th century. (After Jacques Mertens, *Recherches archéologiques dans l'abbaye mérovingienne de Nivelles*, in *Archaeologia Belgica*, 1961, p. 110, Fig. 14.)

A characteristic example of the unplanned layout of the buildings of a 7th-century monastery.

342. **MANGLIEU (Puy-de-Dôme).** *Plan of the Abbey in the Middle Ages.* The east end of the north church and the substructure of the south church probably date to the 8th century. (After Jean Hubert, *Les Églises et les anciens bâtiments monastiques de l'abbaye de Manglieu au début du VIII<sup>e</sup> siècle*, in *Bulletin de la Société nationale des Antiquaires de France*, 1958, p. 62.)
343. **CASA HERRERA (Badajoz), Spain.** *Plan of the Early Christian Basilica.* (After Marcel Durliat, *L'Architecture espagnole*, Toulouse-Paris 1966, Fig. 9, p. 42.)
344. **SILCHESTER (Hampshire).** *Plan of the Church brought to light in 1892 near the forum of the ancient Roman town.* (After F. Cabrol and H. Leclercq, *Dictionnaire d'archéologie chrétienne et de liturgie*, s.v. *Bretagne (Grande-)*, Paris 1903, Vol. II, col. 1175, Fig. 1631.)  
*This church, oriented to the west like the great Constantinian churches of Rome, contained a fine mosaic pavement.*
345. **COMO (Lombardy).** *Plan of the Ancient Church of Santi Apostoli, later renamed Sant'Abbondio.* (After Paolo Verzone, *L'Architettura religiosa dell'alto medio evo nell'Italia settentrionale*, Milan 1942, p. 19, Fig. 7.)  
*Excavations of 1863. A very early tradition attributes the foundation of this church to the bishop St Amanzio (died c. 450). This bishop and several of his successors were buried in the church.*
346. **SAINT-ROMAIN-D'ALBON (Drôme).** *Plan of an Ancient Church, after the excavations of 1875.* (After J. Duc, *Essais historiques sur la commune d'Albon*, Valence 1900, p. 34.)  
*The earliest tombs found in this church are dated by their epitaphs from 467 to 516.*
347. Merovingian Art. **SAINT-BLAISE (Bouches-du-Rhône).** *Plan of the Basilica.* 5th or 6th century. (After Henri Rolland, *Fouilles de Saint-Blaise*, supplements to *Gallia*, III, Paris 1951, p. 164, and Henri Rolland, *Saint-Blaise*, in *Villes épiscopales de Provence*, Paris 1954, appendix, p. 45.)  
*This church, mentioned in 829 as being dedicated to St Peter, stood inside the ancient oppidum of Ugium. Its foundations and mosaic pavement were cleared in excavations conducted by Henri Rolland.*
348. Merovingian Art. **ANGERS.** *Plan of the Church of Saint-Martin, in its first state, after the excavations of George H. Forsyth.* 7th century. (After George H. Forsyth, *L'Église Saint-Martin d'Angers*, in *Bulletin monumental*, CX, 1952, p. 209.)
349. **CANTERBURY.** *Plan of the Ancient Church of Sts Peter and Paul (excavations of 1924.)* (After A.W. Clapham, *English Romanesque Architecture before the Conquest*, Oxford, Clarendon Press, 1930, Fig. 6, p. 18.)  
*We know from Bede that this was the main church of the monastery founded east of the town by St Augustine in 597. It was erected to house the tombs of Augustine and later bishops, also the tombs of the kings. Augustine died in 604 and the church was not consecrated until 613; his tomb stood in the north porch, the south porch being reserved for royal tombs. In the 8th century an altar was placed in the north porch dedicated to the pope St Gregory the Great (died 604).*
350. **RECVLVER (Kent).** *Plan of the Ancient Church of St Mary.* (After A.W. Clapham, *English Romanesque Architecture before the Conquest*, Oxford, Clarendon Press, 1930, Fig. 8, No. 1, p. 23.)  
*This church, founded in 669 by Egbert, king of Kent, was pulled down in 1805. Its foundations were cleared in excavations made in 1926 and 1927.*
351. **LYONS.** *Plan of the Ancient Church of Saint-Laurent discovered in 1947 in the suburb of Choulans, in the south-eastern part of Lyons.* (After P. Willeumier, A. Audin and A. Le Roi-Gourhan, *L'Église et la nécropole Saint-Laurent dans le quartier lyonnais de Choulans.* *Études archéologiques et anthropologiques*, Lyons 1949, Fig. 2, p. 10.)  
*This basilica dates to the 6th century. Tomb inscriptions in its cemetery indicate that the latter was in use around 550 and above all around 650-656.*
352. **SAINT-AMBROIX (Cher).** *Plan of the Excavations of 1909 and 1910, showing the substructures of the monastery founded at Ernodorum by Ambrose, bishop of Cahors, and abandoned in the time of the Norman invasions.* 8th century. (After Colonel Thil and P. de Goy, *Les Découvertes des Champs-Saint-Hilaire à Saint-Ambroix*, in *Mémoires de la Société des Antiquaires du Centre*, XXXIV, 1911, p. 24.)
353. Merovingian (Frankish) Art. *Fibula.* 8th century. Hessisches Landesmuseum, Darmstadt. Gold leaf on bronze, with cameo and stones, diameter 3¼ in. (Museum Photo.)  
*Found at Molsheim.*
354. *Map of the Heritage of Antiquity at the end of the 4th century.* After Jean Hubert.
355. *Map of the Migrations from the 3rd to the 5th century.* After W.F. Volbach.
356. *Map of Gaul and Neighbouring Lands in the time of King Dagobert (629-639).* After Jean Hubert.
357. *Map of the Monasteries founded in Gaul in the 7th century.* After Jean Hubert.
358. *Map of Art Forms.* After Jean Hubert, Jean Porcher and W.F. Volbach.
359. *Map of the Citadel Towns of the late 3rd century which became the seat of a Bishop.* After Jean Hubert.
360. *Distribution Map of Marble Carvings (Sarcophagi and Capitals) from the Toulouse Region (7th century).* After Jean Hubert.
361. *Distribution Map of Objects of Adornment from Aquitaine (7th century).* After Jean Hubert.

## Glossary-Index

AACHEN (AIX-LA-CHAPELLE). City in western Germany where Charlemagne built his palace, *p.* 299; *map* 358.

ABACUS. Uppermost part of a stone capital, *p.* 86, 99, 100; *fig.* 115-117.

ABRAHAM'S SACRIFICE. The patriarch Abraham was bidden by God to sacrifice his son Isaac on Mount Moriyya (*Genesis*, xxii). This scene is represented on a capital in the church of San Pedro de la Nave and on an engraved slab at Saint-Maximin, *p.* 86; *fig.* 20, 101.

ACANTHUS. Prickly plant of the Mediterranean region, whose serrated leaves have served as a pattern of ornamentation ever since Antiquity (e.g. Corinthian capitals), *p.* 212, 311; *fig.* 81.

ACHATES. The faithful companion of Aeneas in Virgil's *Aeneid*, *fig.* 126.

ACTAEON. A huntsman in Greek mythology who, having surprised Artemis (Diana) bathing, was changed by the goddess into a stag and torn to pieces by his own hounds, *p.* 199.

ADALARD or ADALHARD (St) [c. 751-826]. Cousin german of Charlemagne and Abbot of Corbie. He was the counsellor of Pepin, King of Italy (812-814). After Charlemagne's death, he was banished to Noirmoutier but was reconciled with the king in 822, *p.* 202.

ADRIANOPLE. City in Thrace (present-day Edirne, Turkey), on the Marica. A stoutly fortified outpost of Constantinople. The emperor Valens was killed there in 378 fighting against the Visigoths, *p.* xii; *map* 354.

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AFRICA (NORTH). Roughly corresponds to the present-day Maghreb. Occupied by the Vandals from 429 on, then reconquered in part by Justinian in 534, *p.* 288.

AGILBERT (St) [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.* 72, 73; *fig.* 77, 84-89, 91.

AGILBERTA (St). Sister of the bishop of Meaux, St Ebragesilus, she was the second abbess of Jouarre, where she died about 684, *p.* 78; *fig.* 90.

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AGNELUS (486-569). Archbishop of Ravenna (556-569), *p.* 247.

AIRAN. Small town in France (Calvados), on the Muance, 20 km. east of Caen. A woman's grave was discovered there containing objects apparently of Pontic-Danubian workmanship, *p.* 215.

ALAMANNI or ALEMANNI. A group of Germanic tribes established between the upper Danube and the middle Rhine. Often at war with the Romans in the 3rd-4th centuries in their attempts to cross the Rhine. In 406 they settled in Alsace and the Palatinate, founding a kingdom in the 5th century, *p.* xii, 218, 313.

ALANS. Nomadic tribe who invaded South Russia about the time of the birth of Christ and were enslaved by the Huns. Part of the tribe aided the Huns in their invasion of Europe, *map* 355.

ALARIC I (c. 370-410). King of the Visigoths (396-410), he devastated Thrace and Greece as far as the Peloponnesus, then invaded Italy (402) but was repulsed. Returning in 408, he captured Rome (August 24, 410), devastated South Italy and was preparing to invade Sicily when he died on the banks of the Busento, *p.* xii; *map* 355.

ALBENGA. Town on the Italian Riviera, about 60 km. from the French frontier. Its baptistery is one of the oldest in Europe, *p.* 3, 5; *fig.* 5, 6; *maps* 354, 358.

ALBON. Village in France (Drôme), 28 km. south of Vienne. Ancient church in the hamlet of Saint-Romain-d'Albon, built between 467 and 516 (dated by funerary inscriptions), *p.* 33; *fig.* 346; *map* 358.

ALEXANDRIA. City in Lower Egypt on the Mediterranean, founded by Alexander the Great in 332 B.C. Capital of the Ptolemies, then a Roman province from 30 B.C. on. A leading centre of intellectual and religious life in ancient times, *p.* 229, 288.

ALFONSO II of the Asturias (759-842). Son of Fruela I. King of Oviedo in 783 and then from 791 to 835, *p.* 89; *fig.* 105.

ALPS, *p.* xi, 97, 128, 138, 209, 231, 311, 312, 313.

ALTHEUS. Bishop of Sion (Switzerland) from 772 to 814. In his time Charlemagne presented to the abbey of Saint-Maurice, of which Altheus was abbot from 804, a number of precious objects including an altar frontal of solid gold, *p.* 285; *fig.* 315.

ALTLUSSHEIM. Village in West Germany (Baden-Württemberg), on the Rhine, 5 km. south-east of Speyer. The tomb of a barbarian warrior-chief was found there in 1932, *p.* 215.

AMBO. A large pulpit and reading desk in the early churches, *p.* 247.

AMBROSE (St). Father and Doctor of the Church (c. 340-397), archbishop of Milan (374-397). Friend of St Augustine, whom he baptized, *p.* 128, 137; *fig.* 142, 176, 177b.

AMIENS. City in northern France (Somme), on the river Somme. Ancient capital of the Ambiani; fell to Clotaire after the death of Clovis, *p.* 202; *fig.* 211; *maps* 358, 359.

ANASTASIUS I (c. 430-518). Emperor of the East (491-518). A Monophysite, he broke with Rome and persecuted the orthodox Christians. He built the city walls of Constantinople which bear his name, *cf.* *fig.* 239.

ANDELFINGEN. Town in Switzerland (canton of Zurich), 18 km. south-east of Schaffhausen, *p.* 312.

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ANDREW (St). One of the twelve Apostles, brother of Peter, *p.* 238; *fig.* 263.

ANGERS. City in western France (Maine-et-Loire), conquered by Childeric in 471. The church of Saint-Martin stands on the site of an earlier church dating to the 7th century, *p.* 33, 212; *fig.* 323, 348; *maps* 358, 359.

ANGILBERT (St) [c. 745-814]. Pupil of Alcuin, minister and ambassador of Pepin. He had a child by Bertha, Charlemagne's daughter. In 790 he was made abbot of Saint-Riquier, *p.* 83.







FLEURY-SUR-LOIRE. Former name of the abbey of Saint-Benoît-sur-Loire, p. 64, 281.

FLONHEIM. Town in West Germany (Rhineland), some 20 km. north of Worms, where the 5th-century grave of a barbarian chieftain was discovered, p. 218.

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FORNOVO DI SAN GIOVANNI. Comune in North Italy (Bergamo), on the right bank of the Serio, p. 312.

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FORTUNATUS (St). Born in Venetia, near Treviso (c. 530-609). Bishop of Poitiers in 599. Writer and poet, p. 22, 24, 32.

FRANCOVITCH (Geza de). Contemporary Hungarian archaeologist and art historian, p. 250; fig. 273.

FRANKS. Confederated Germanic tribes established in the 3rd century on the Lower Rhine. The leading tribes among them were the Salian and Riparian Franks at the mouths of the Rhine and Meuse and along the Scheldt and the Somme (4th century): these founded a kingdom under Clovis, p. xii, xiii, 16, 20, 105, 121, 257, 265; maps 355, 356.

FREDEGARIUS (Pseudo-). Anonymous author, probably a Burgundian, of the sequel to Gregory of Tours' *Historia Francorum*. His chronicle ends in 642, p. 188; fig. 195-197.

FREISING. City in West Germany (Bavaria), 32 km. north-east of Munich, p. 137; map 358.

FRÉJUS. Town on the French Riviera (Var), ancient capital of the Oxibiani. Its 5th-century baptistry is unique in France, p. 3, 32, 33; fig. 2-4, 322A & B; maps 354, 356, 358.

FRESCO. Technique of painting, colours being applied, with water as a vehicle, on a coat of fresh plaster. The lime of the ground is penetrated by the pigments and, converted by exposure into carbonate, acts as a binding material, p. 94, 150; fig. 110, 122, 129, 131-141, 164-167.

FRIBOURG. City in west-central Switzerland, in a bend of the river Sarine, capital of the canton of the same name, p. 313.

FRISIANS. A Germanic people in the region comprised between the mouths of the Rhine and the Ems. With the Angles and Jutes, they carried out sea raids against England and attempted to colonize it, p. xiii.

FRIULI. Region in north-east Italy (capital, Udine), now part of Venezia Giulia, p. 122, 202, 247, 271, 312.

GABRIEL. Archangel, fig. 129, 313.

GALLA PLACIDIA (c. 389-450). Daughter of Theodosius I and Galla, she first married the Visigoth Athaulf, brother-in-law of Alaric, in 414; then, in 417, Constantius, a general serving under Honorius, by whom she had two children, Honoria and Valentinian III. As a widow, she acted as regent (425) of the Empire of the West during the minority of Valentinian. Famous for her mausoleum at Ravenna, beside the church of San Vitale, p. 39.

GAMMERTINGEN. Town in West Germany (Württemberg), 24 km. from Sigmaringen. A woman's grave was found here in 1904 in an Alamannic cemetery, p. 278.

GANAY (Marquis de). Collection, p. 222.

GARNET. Stone much appreciated in the period of the barbarian invasions, especially the almandine. Generally imported from India, garnets were worked with gold, cut and inset on gilded sheets of metal. Much used on weapons, jewellery and various precious objects, p. 215, 218, 222, 231, 238, 241, 265.

GARONNE. River in south-western France, flowing from the Pyrenees to the Gironde estuary, p. 12, 34.

GAUL. In Antiquity and the early Middle Ages, the region bounded by the Rhine, the Alps, the Mediterranean, the Pyrenees and the Atlantic, roughly corresponding to modern France, p. xii, xiii, 1, 3, 12, 15, 16, 20, 21, 25, 27, 30, 32-35, 40, 42, 47, 48, 64, 69, 74, 92, 101, 102, 105, 113, 123, 128, 155, 165, 178, 188, 202, 209, 212, 259, 265, 287-289; map 356.

GELASIANUM. See SACRAMENTARIUM GELASIANUM.

GÉLIMER. Last Vandal king of Africa (530-534), map 355.

GELLONE. Abbey founded in 804 by St William, duke of Aquitaine, at Saint-Guilhem-le-Désert (Hérault), near Montpellier, p. 188, 206; fig. 198-203; map 358.

GÉMIGNY. Village in central France (Loiret), 11 km. from Patay, fig. 26; map 358.

GENEVA. City in Switzerland, at the west end of the Lake of Geneva. In the 4th century it became the chief town of the Genevenses and the second city of the Viennensis. About 474, capital of the Sapaudia of the Burgundians, then conquered by the Franks in 534, p. 22, 277, 278; fig. 318; maps 354, 356, 358, 359.

GENEVIEVE (St). Born at Nantes c. 429, died in Paris in 512, and buried in the basilica of the Holy Apostles founded by King Clovis I, p. 27.

GENSERIC or GAISERIC. Vandal king of Africa (428-477). Landed in Africa in May 429 and in 435 obtained for his people the status of *foederati*. On October 19, 439, he captured Carthage and overran the North African coast as far as Tripolitania. By 442 he had occupied Proconsularis, Byzacena and part of Numidia and Tripolitania: this was the Vandal Empire. With his fleet Genseric made incursions in the Mediterranean, p. xii; map 355.

GEOMETRIC ART. Style of ornamentation composed of motifs regularly or geometrically disposed, p. 30, 31.

GEORGE (c. 769-799). Bishop of Ostia, then bishop of Amiens. Translator into Latin of a Universal Chronicle, p. 202.

GEPIDS. A Teutonic people akin to the Goths, map 355.

GERMANI, p. 20, 21, 312.

GERMANUS (St) [c. 389-448]. Born at Auxerre, he studied in Rome, became an advocate and was appointed *dux* of his native town. Bishop of Auxerre in 418. Sent to England in 429 by Pope Celestine to fight the Pelagians. Died at Ravenna July 31, 448, his body being brought back to Auxerre. Over his tomb Queen Clotilda erected a basilica which gave rise to the abbey of Saint-Germain, p. 27.

GERMANUS (St) [c. 494-576]. Born near Autun. Bishop of Paris before 558. Died May 28, 576. Buried under the side porch of the church of the Holy Cross and St Vincent (later known as Saint-Germain-des-Prés), founded by King Childebert I, p. 27.

GERMANUS OF TRIER (St) [610-677]. Founder and first abbot of the monastery of Moûtier-Grandval or Münster (canton of Berne, Switzerland), p. 243; fig. 265.

GERMANY, p. 12, 238, 313.

GERMIGNY-DES-PRÉS. Village in central France (Loiret), near the Loire, 30 km. east of Orléans and 6 km. north-west of Saint-Benoît-sur-Loire (the former abbey of Fleury). Villa and oratory erected here about 800 by Theodulf, bishop of Orléans and abbot of Fleury. This oratory became in the Middle Ages a priory of Saint-Benoît-sur-Loire, then a parish church. It was unfortunately rebuilt on mistaken lines by the architect Lisch in 1869, p. 27, 95.

GESTA DAGOBERTI. A chronicle compiled about 835 at the abbey of Saint-Denis, p. 243, 259.

GISULF I. Nephew of Alboin, king of the Lombards, and duke of Friuli (died 611), p. 271.

GOLGOTHA. Place of crucifixion at Jerusalem, p. 188.

GOLIATH. Philistine giant killed by David with a sling, p. 195.

GONDORF. Town in West Germany (Rhine Palatinate), on the left bank of the Moselle, 25 km. south-west of Koblenz, p. 265.

GONTRAN (St) [c. 545-592]. Son of Clotaire II and king of Burgundy (561-592), p. 259.

GOSPEL BOOK. Book containing the Gospel texts for all the masses of the year, p. 231. Examples: fig. 1, 241.

GOSPELS. Complete texts of the four Gospels of the New Testament, with or without the canon tables, p. 178; fig. 146, 147, 150-153, 168-174, 183, 191-194, 211.

GOTHS. A Germanic people originally dwelling in Scandinavia and on the lower Vistula—the only one who achieved a successful synthesis of Roman and Germanic elements. The prestige enjoyed by the Goths among the Germanic tribes comes out clearly in the Niebelungen. They were early divided into two groups: Ostrogoths and Visigoths (i.e. East Goths and West Goths), p. xii, 16, 155, 211, 222, 225, 229; map 355.

GOURDON. Village in west-central France (Saône-et-Loire), 7 km. east of Montceau-les-Mines, where in 1845 a treas-

ure was found consisting of a chalice, a paten and 104 coins of the first half of the 6th century, p. 218, 221, 241; map 358.

GRADO. Small town in north-eastern Italy (Friuli, Venezia Giulia), on the lagoon. It was the port of Aquileia, and here the inhabitants of Aquileia, fleeing before Attila and later the Lombards, took refuge, p. 231.

GRASSHOPPER FIBULAE. Gold, silver or bronze fibulae in the form of grasshoppers, often inlaid with precious stones and generally found in pairs in graves. This motif, of Oriental origin, was transmitted to Merovingian art by way of South Russia and Hungary at the time of the Hunnish invasions. It may be a symbol of immortality. Among the oldest pieces known are the grasshopper fibulae from the tomb of the Frankish king Childeric at Tournai, also called bee fibulae. Cf. a fibula from Beaurepaire (Musée des Beaux-Arts, Lyons), p. 218; fig. 229, 230.

GREAT BRITAIN, p. xiii, 20, 33, 72, 78, 160.

GREECE, p. 202, 288.

GREGORY THE GREAT (St) [c. 540-604]. Prefect of Rome (572-574). As Pope (590-604), he defended the states of the Church against the Lombards and evangelized England. His writings made him one of the founders of medieval Christian spirituality, p. 115, 143, 202, 231; fig. 121, 148, 155, 162, 177D, 178, 241.

GREGORY OF TOURS (St). Churchman and historian (538 or 539-594), born at Clermont. Bishop of Tours in 573. Author of the *Historia Francorum*, p. 5, 13, 22, 24, 27, 32, 155.

GRENOBLE. City in south-eastern France (Isère). Taken by the Burgundians, then by the Franks, it held out against the Lombards in 673. Crypt of the church of Saint-Laurent, p. 27, 97-101, fig. 112-117, 335A & B; maps 358, 359.

GRISONS or GRAUBÜNDEN. Easternmost canton of Switzerland, between Austria and Italy, p. 150, 250.

GUARRAZAR (Fuente de). Locality in central Spain, near Guadamar (province of Toledo), where in 1858 a treasure of Visigothic crosses and crowns was discovered, p. 231, 241; fig. 248; map 358.

GÜTLINGEN. Small town in West Germany (Baden-Württemberg), some 30 km. south-east of Pforzheim. In

1901 the tomb of an Alamannic chief was found here, p. 218.

GUMMERSMARK. Locality in Denmark (Sjælland), between Ringsted and Køge, where some brooches decorated with animal forms were discovered, p. 312.

GUTENSTEIN. Town in West Germany (Konstanz), p. 280.

GÜTTINGEN. Town in northern Switzerland (canton of Thurgau), on the left bank of the Lake of Constance. Site of an Alamannic cemetery of the Merovingian period, p. 211, 271; map 358.

HABAKKUK. The eighth of the lesser prophets, p. 195; fig. 207.

HALLE. City in East Germany, on the Saale, some 50 km. north-west of Leipzig, p. 271.

HEIDINGSFELD. Town in West Germany (Baden), 10 km. south-west of Würzburg, p. 312.

HELENA (St). Mother of Constantine the Great (c. 250-330). She had churches erected at Bethlehem and Jerusalem, p. 143; fig. 156.

HELVETIA, p. 101.

HEPTATEUCH. The first seven books of the Old Testament: Pentateuch, Book of Joshua, and Judges, p. 178; fig. 188, 190.

HERACLIIUS I (c. 575-641). Emperor of the East (610-641), p. 113.

HERCULES. Latin name for Heracles, p. 278; fig. 306.

HEROD THE GREAT (74-4 B.C.). King of the Jews (40-4 B.C.), p. 138.

HERULI. A German people dwelling in the Danish islands, who with the Goths migrated to the Pontic steppe in the 3rd century. Under pressure from the Huns, they were driven westwards again, beyond the Danube, p. xii; map 355.

HEXAEMERON. A treatise on the six days of the Creation: the best known are those of St Basil and St Ambrose, fig. 176.

HILARY or HILARIUS (St) [c. 315-c. 367]. Bishop of Poitiers (350-367), exiled in Phrygia (356-360) for his adherence to orthodox Christianity. Author of the *De Trinitate*, fig. 145.



**HOMILY.** A discourse or sermon read or pronounced to an audience, *fig.* 154, 155, 177A & c.

**HONORIUS (Flavius) [384-423].** Son of Theodosius I and Emperor of the West (395-423), *p.* xii.

**HORMISDAS (St.).** As Pope (514-523) he restored the unity of the Church and had the Canons of the Greek Church translated into Latin, *p.* 229.

**HORNHAUSEN.** Town in East Germany (Saxony), west of Magdeburg. Here in 1874 was found a tombstone representing Wotan on horseback with his spear and buckler (8th century), *p.* 271.

**HORSEMAN.** The most popular theme in Germanic art both before and after their conversion to Christianity, *p.* 272, 275; *fig.* 297, 299.

**HUNGARY,** *p.* 229.

**HUNS.** A nomadic Asiatic people of horsemen who invaded Europe in a series of devastating incursions during the 4th and 5th centuries. Under the leadership of Attila (died 453) they penetrated as far as Gaul, but their power was broken in 451 at the battle of Châlons, in Champagne (Catalanian Plains), where they were turned back by the Roman legions under Aetius, reinforced by Germanic troops. The Huns then retreated into Italy and Pannonia, *p.* xii, 215; *map* 355.

**ICONOCLASM.** Image breaking: the doctrine of a strong party in the Byzantine Empire in the 8th and 9th centuries which opposed the use of images and regarded as idolatrous the representation of Christ, the Virgin and saints. Iconoclasm ended on March 11, 843, with the victory of orthodoxy, *p.* xiv, 62, 202, 250.

**INDIA,** *p.* 215, 259.

**INGOMER.** Son of Clovis I and Clotilda. Died in infancy, *p.* 24.

**INITIAL (ORNAMENTAL).** In illuminated manuscripts, a large initial at the beginning of a chapter or paragraph, often elaborately adorned with arabesques, figures, etc., and sometimes filling the entire page, *p.* 137, 157, 159, 160, 165, 178, 188, 195, 199, 206; *fig.* 171, 176, 177A, B, C, D, 189, 190, 198-210.

**INTERLACE.** A pattern of surface decoration consisting of straps or ribbons often elaborately interwoven, *p.* 100, 159, 212, 225, 265, 271, 281, 311, 312.

**INTRADOS.** The under surface of an arch or vault, *p.* 11, 117; *fig.* 12, 13.

**IRELAND,** *p.* xiii, 72, 81, 157, 277.

**ISAAC (Sacrifice of).** See ABRAHAM'S SACRIFICE.

**ISIDORE OF SEVILLE (St.).** Doctor of the Church (c. 560-636). Succeeded his brother Leander, in 601, as archbishop of Seville. A prolific author, *fig.* 184, 186, 187.

**ITALY,** *p.* xiii, 13, 15, 20, 25, 32, 33, 47, 97, 99-102, 105, 107, 113, 121, 128, 132, 137, 150, 165, 188, 195, 202, 206, 211, 222, 229, 231, 234, 241, 245, 246, 250, 257, 268, 287, 288, 311-313.

**ITTENHEIM.** Village in north-east France (Bas-Rhin), 13 km. west of Strasbourg, where in 1930 the grave of a Merovingian noble was discovered, *p.* 211, 275; *map* 358.

**IVORY,** *p.* 105, 209, 211, 221, 245, 250, 288; *fig.* 216, 217, 288-290.

**IVREA.** City in north-west Italy (Piedmont), on the Dora Baltea, *map* 358.

**JEDBURGH.** Town in south-eastern Scotland (Roxburgh), in the region of the royal abbeys of the Scott country, between Selkirk and Kelso, *fig.* 95; *map* 358.

**JEROME (St.).** Father and Doctor of the Church (c. 347-420), author of the Latin translation of the Bible known as the Vulgate, *p.* 202; *fig.* 148.

**JERUSALEM,** *p.* 278; *fig.* 17.

**JESSE.** Bishop of Amiens (from 799) but deposed in 831. Died in 836, *p.* 202.

**JEWELLERY (BARBARIAN),** *p.* 55, 231, 241, 243, 268, 287.

**JOB (BOOK OF).** A book of the Old Testament, *fig.* 177D.

**JOHN THE BAPTIST (St.).** Son of Zacharias and Elizabeth. In 27 he baptized Christ on the banks of the Jordan. In 28 he was beheaded by order of Herod Antipas, *p.* 150.

**JOHN THE EVANGELIST (St.).** Son of Salome and Zebedee, brother of James the Greater. Author of the fourth Gospel and the Book of Revelation. Died c. 100, *p.* 117, 182, 285; *fig.* 169, 199, 315.

**JOHN VII.** Pope (705-707), *p.* 116, 117, 119, 123.

**JOSEPH.** Son of Jacob and Rachel. His story is told in Genesis 37-50, *p.* 124; *fig.* 137, 141.

**JOUARRE.** Former Benedictine abbey in northern France (Seine-et-Marne), 3 km. south of Ferté-sous-Jouarre, founded about 630 by St Adon. Crypts, *p.* 31, 64-78, 81, 84, 289; *fig.* 77-91, 340A & B; *map* 358.

**JOUY-LE-COMTE.** Hamlet in northern France (Val-d'Oise), near Parmain, 38 km. north of Paris, *p.* 221; *fig.* 236.

**JOVINIAN.** Roman heresiarch (died c. 412), who maintained that baptism and grace suffice and that works are useless. Excommunicated in 380 by Pope Siricius, *p.* 202.

**JULITTA.** Mother of St Cyrus, *p.* 124, 139.

**JUMIÈGES.** Former Benedictine abbey in Normandy, 28 km. north-west of Rouen (Seine-Maritime), founded in 654 by St Philibert, *p.* 64.

**JURA,** *p.* 289.

**JUSTINIAN I (482-565).** Byzantine Emperor (527-565), builder of St Sophia of Constantinople and husband of Theodora, *p.* xiii, 107, 113, 238, 245, 288.

**JUTES.** A Germanic tribe apparently originating in southern Jutland. According to Bede, they settled in Kent, the Isle of Wight and part of Hampshire. But their role and movements have not yet been clarified, *p.* xiii.

**KÄRLICH.** Town in West Germany (Rhine Palatinate), in the suburbs of Koblenz, *p.* 313.

**KARLSRUHE.** City in West Germany (Baden-Württemberg), on the Rhine, near the French frontier, *p.* 225, 275.

**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, where the *Book of Kells* was written, *p.* 159, 160; *fig.* 169; *map* 358.

**KENT.** County in south-eastern England, bordering on the Strait of Dover and the lower Thames, *p.* 231.

**KILDRENAGH.** Site in Ireland (Co. Kerry), on Valentia Island, *fig.* 336; *map* 358.

**KINGSTON.** Town in England (Kent), near Dover, *p.* 231; *fig.* 254.

**KLEINHÜNINGEN.** Former locality in the canton of Basel (Switzerland), part of the city of Basel since 1893. Site of an Alamannic grave of the 5th-6th century, *p.* 218, 221.

**KOBLENZ.** City in West Germany (Rhine Palatinate), at the confluence of the Moselle and the Rhine. Occupied by the Romans from 9 B.C., taken by the Franks about 500. Fortified *villa* of Nicetius, bishop of Trier, near the city, *p.* 22.

**KOCHEM or COCHEM.** Small town in West Germany (Moselle), 56 km. south-west of Koblenz, *p.* 267.

**KRANENBURG.** Village in West Germany (North Rhineland - Westphalia), 8 km. west of Cleves, near the Dutch frontier, *p.* 209.

**KREFELD-GELLEP.** City in West Germany (Rhineland-Westphalia), 23 km. south-west of Duisburg. The tomb of a Frankish chief was found here in 1962, dated to the 5th-6th century by a *solidus* of Anastasius I, *p.* 222, 231, 241, 260; *fig.* 239; *map* 358.

**KYMATION.** A conventional design in antique art, resembling a series of waves (Greek *kyma* = wave), *p.* 212.

**LA CROIX (Révérend Père Camille de).** Belgian archaeologist and Jesuit (1831-1911), *fig.* 68, 69, 72, 75.

**LAMB.** Symbol originally given to Christ by John the Baptist (John I, 29). Appears in Christian art from the 4th century on, *p.* 115, 221, 311; *fig.* 216, 237.

**LANGAIS.** Village in central France (Indre-et-Loire), on the right bank of the Loire, 24 km. west of Tours, *fig.* 32; *map* 358.

**LANTERN-TOWER.** A tower pierced with windows admitting light into the part of the church over which it stands, *p.* 1, 32; *fig.* 2, 38.

**LAON.** City in northern France (Aisne). Formed part of the kingdom of Soissons, then of Austrasia. Taken by Pepin in 742. Two abbeys: Saint-Jean founded in 641 by St Salaberga; and Saint-Vincent, *p.* 165, 178, 206; *fig.* 188, 190; *map* 358.

**LATER EMPIRE.** Term the designating Roman Empire from 235 to 476, *p.* 3, 13, 27, 32, 34, 39, 40, 42, 47, 48, 84, 100.

**LAUNEBOLDE.** Duke of Aquitaine who, with his wife Berethrude, erected a

basilica in honour of St Saturninus at Toulouse about 570, *p.* 24.

**LAVIGNY.** Village in French Switzerland (canton of Vaud), 7.5 km. west of Morges, near the Lake of Geneva. Burgundian and Alamannic cemeteries here have yielded weapons, ornaments and belt buckles (7th century), *p.* 277.

**LAVOYE.** Village in north-eastern France (Meuse), 30 km. north of Bar-le-Duc. Frankish graves of the Merovingian period, *p.* 218, 260; *fig.* 231, 286, 287; *map* 358.

**LAWRENCE (St.).** Roman deacon of Pope Sixtus, martyred in 258, *p.* 7.

**LAZARUS.** Brother of Mary and Martha, raised from the dead by Jesus (John XI, 1-44), *p.* 136; *fig.* 148.

**LENINGRAD.** City in the U.S.S.R. on the Gulf of Finland, *fig.* 178, 180.

**LEO III.** Bishop of Cimitile (c. 680-690), *p.* 257.

**LIBER PONTIFICALIS.** A series of biographies of the popes from the 6th century on, *p.* 231.

**LIMOGES.** City in west-central France (Haute-Vienne), on the river Vienne, *p.* 241.

**LIMONS.** Village in central France (Puy-de-Dôme), 24 km. west of Thiers, on the left bank of the Allier, *p.* 265; *map* 358.

**LINDISFARNE (HOLY ISLAND).** Small island off the coast of Northumberland, in north-eastern England. Monastery founded in 635 by St Aidan. *Book of Lindisfarne*, *p.* 159; *fig.* 171, 173; *map* 358.

**LINGOTTO.** Suburb of Turin (Piedmont, Italy), *p.* 231, 241; *fig.* 256; *map* 358.

**LIUDGER or LUDGER (St.).** Native of the Frisian islands (743-809). He evangelized central Germany and became the first bishop of Münster (804-809), *fig.* 294.

**LIUTPRAND.** Son of Ansprand and king of the Lombards (713-744), *p.* xiii.

**LIVIA (House of).** House of the first century A.D. on the Palatine, in Rome, famous for its wall paintings (in the Museo delle Terme, Rome), *p.* 113.

**LOIRE.** French river flowing from the Massif Central north and then west into the Bay of Biscay (625 miles long), *p.* 12, 20, 34, 42, 48, 55, 69, 312.

**LOMBARDS.** A Germanic people perhaps of Scandinavian origin, who settled along the Elbe and then in lower Austria. In the 5th century they moved into Pannonia, becoming *foederati*; then, in 568, under their king Alboin, they descended into Italy and there founded a kingdom which lasted until 774, *p.* xiii, 20, 94, 102, 105, 113, 128, 131, 200, 202, 231, 238, 247, 250, 257, 271, 273, 275, 311-313; *map* 356.

**LOMBARDY.** Region in North Italy bounded by Switzerland, the Po, Lake Maggiore and the river Ticino, Lake Garda and the Mincio, *p.* 71, 155, 178, 200, 234, 312; *map* 356.

**LONDON,** *p.* 243; *fig.* 267; *maps* 354, 356.

**LOPICENUS.** Bishop of Modena (died 750), *p.* 247.

**LORSCH.** Town in West Germany (Hesse). Former abbey founded near Mainz in 764 and rebuilt on a nearby site in 774, *p.* 40, 67, 289.

**LUCCA.** City in central Italy (Tuscany), *p.* 247; *map* 358.

**LUKE (St.).** Physician of Antioch, companion of St Paul. Author of the third Gospel and the Acts of the Apostles, which are distinguished by their classical Greek, *p.* 132, 178; *fig.* 146, 173, 199.

**LUPICIN or LUPICINUS (St.).** Brother of St Romanus, he founded the monastery of Lauconne in the Jura (later called Saint-Lupicin) and succeeded his brother as abbot of Saint-Claude (Jura). Died about 480, *fig.* 289.

**LUPUS or LOUP (St.).** Bishop of Sens (c. 610-623), *p.* 211; *fig.* 221.

**LUXEUIL or LUXEUIL-LES-BAINS.** Town in eastern France (Haute-Saône), where about 590 St Columban founded an abbey which became an outstanding spiritual centre, *p.* 165; *fig.* 178, 179, 181; *map* 358.

**LYONS.** City in east-central France (Rhône), at the confluence of the Rhône and the Saône. Part of the Burgundian, then of the Frankish kingdom, *p.* 238; *maps* 354, 356, 358. Church of Saint-Irénée. An inscription discovered in 1946 and soundings have revealed that the chevet of the 'crypt' mentioned by Gregory of Tours was the apse of a pagan funerary basilica of the 2nd or 3rd century, *p.* 32. Church of Saint-Laurent (6th century). Rediscovered during excavations in 1947, along with fifteen epitaphs of the

- 6th and 7th centuries engraved on stone, *p.* 33; *fig.* 351. Church of Saint-Nizier. Goes back to the 5th century and was originally dedicated to the Apostles. A funerary crypt was added on the east side of it by Bishop Leidrade between 798 and 813, *p.* 97.
- MADRID, *p.* 231, 247.
- MAGISTER URSUS or ORSO. Sculptor of the first half of the 8th century, active at Verona in 712, *p.* 250, 257; *fig.* 278.
- MAINZ. City in West Germany (Rhine Palatinate), on the Rhine, *p.* 260, 289, 312; *maps* 354, 356, 358.
- MAIZIÈRES-LÈS-VIC. Village in north-eastern France (Moselle), 4 km. south-east of Château-Salins, *p.* 268.
- MALE (Émile). French art historian and archaeologist (1862-1954), *p.* 245.
- MALLES VENOSTA. Village in northern Italy (Upper Adige), in Val Venosta, 80 km. north of Bolzano. Church of San Benedetto (9th-century frescoes), *p.* 95, 150; *fig.* 167; *map* 358.
- MANGLIEU. Village in south-central France (Puy-de-Dôme), 34 km. south-east of Clermont-Ferrand. Benedictine abbey founded in the 7th century by St Genes, bishop of Clermont, *p.* 32, 289; *fig.* 342; *map* 358.
- MANS (LE). City in north-western France (Sarthe), *p.* 64; *maps* 356, 359.
- MANUSCRIPTS (ILLUMINATED), *p.* 105, 128, 131, 132, 137-149, 157-206; *fig.* 141, 145-147, 150-163, 168-214.
- MARBLE CARVINGS, *p.* 15, 27, 32, 35, 67, 68, 245, 287; *fig.* 14-21, 27-29, 30, 31, 33-37, 39-42, 49, 50, 62, 80-82, 114, 115.
- MARK (St). Author of the second Gospel, *p.* 160, 178; *fig.* 1, 168, 172, 194.
- MARMOUTIER. Abbey in central France (Indre-et-Loire), 2.5 km. east of Tours. Monastery founded in 372, on the right bank of the Loire, by St Martin. The name Marmoutier comes from the Latin *maius monasterium* ('greater monastery'), *p.* 289.
- MARNE. River and *département* in north-eastern France, *p.* 64, 68, 69.
- MARSEILLES (Bouches-du-Rhône). The monastery of Saint-Victor was founded beside the tomb of the martyred St Victor by St Cassian (died c. 433). The chapel of Notre-Dame-de-Confes-
- sion is a 5th-century mausoleum partly preserved in the crypt of the present church of Saint-Victor, *p.* 11, 209; *fig.* 11-15, 321, 334; *maps* 354, 356, 358.
- MARTIN (St) [c. 315-397]. Born at Sabaria (Pannonia). Founded an abbey at Ligugé, near Poitiers, in 361, and became bishop of Tours in 371, *p.* 289.
- MARTIN OF VERTOU (St) [c. 525-601]. Founded the abbey of Vertou, near Nantes, and two other abbeys for his disciples, *p.* 40; *fig.* 43.
- MARTIN I (St) [c. 590-655]. Pope (649-655). Died a martyr to orthodoxy at the hands of Constans II, protector of the Monothelites, *p.* 119.
- MATERNUS (St). Bishop of Milan (283-304), *fig.* 143.
- MATTHEW (St). Author of the first Gospel, *p.* 159, 160, 178; *fig.* 170, 174, 193.
- MAURDRAMNE. Abbot of Corbie (772-781), *p.* 202.
- MAXIMIAN (St) [c. 498-556]. Deacon at the court of Constantinople, he was appointed archbishop of Ravenna (546-556), *p.* 265.
- MAXIMUS THE CONFESSOR (St) [c. 580-662]. Imperial secretary of Honorius. A formidable theologian, he attacked the Monothelites and in 662 his tongue and right hand were cut off, *p.* xv.
- MAZEROLLES. Village in west-central France (Vienne), 40 km. south-east of Poitiers, *p.* 40; *fig.* 54; *map* 358.
- MEAUX. Town in northern France (Seine-et-Marne), on the Marne. Abbey of Sainte-Croix et Saint-Faron founded in 626 by the bishop St Faron, *p.* 64, 67, 188; *fig.* 198-203; *maps* 358, 359.
- MEDITERRANEAN, *p.* XII, XIII, 55, 287, 312.
- MEDITERRANEAN (EASTERN), *p.* XIII, 113, 178, 202, 265.
- MELEAGER. Son of Oeneus and Althea, *p.* 211.
- MELLEBAUDE (Abbot). Inscriptions in the Hypogée des Dunes at Poitiers indicate that Abbot Mellebaude had this hypogeum built in the 7th century to house his tomb. It served as both oratory and mausoleum, *p.* 57, 60, 64; *fig.* 68-76.
- MEROVINGIANS. Line of Frankish kings descended from Merovaeus. The last of them was Childeric III, who in 751 was deposed by the mayors of the palace, who thus founded the Carolingian dynasty, *p.* 288.
- MERTENS (Jacques). Contemporary Belgian archaeologist, *p.* 289.
- METTLACH. Town in West Germany (Saar), 50 km. north-east of Saarbrücken. Former Benedictine abbey founded in the 7th century, *p.* 265.
- METZ. City in north-eastern France (Moselle). Church of Saint-Pierre-aux-Nonnains, formerly called Saint-Pierre-en-Citadelle. Excavations made in 1942 showed it to be an ancient building (civil basilica or church of the 4th century?) beside which a monastery was founded in the 7th century. The closure slabs found in this church in 1895 had long been considered 7th-century works; but they cannot be earlier than the late 8th century in the light of similar ones found in 1951 at Cheminot, an imperial *villa* near Metz given in 783 to the abbey of Saint-Arnoul of Metz, which had a church built there, *p.* 1, 238, 265; *fig.* 291; *maps* 354, 356, 358, 359.
- MIANNAY. Village in north-western France (Somme), on the river Trie, 9 km. south-west of Abbeville, *p.* 260.
- MICHAEL. Archangel, *fig.* 313.
- MILAN. Capital of Lombardy (North Italy), *p.* XII, XIII, 7, 222; *maps* 354, 358. Sant'Ambrogio, *p.* 250; *fig.* 142-144. Sant'Aquilino (chapel in San Lorenzo), *p.* 128. San Lorenzo, funerary basilica built in the 4th or 5th century in what was then a suburb of Milan, redecorated in the Baroque style in the late Renaissance, and now in part restored to its original state, *p.* 1, 7; *fig.* 7-10.
- MILAN (Edict of). Edict issued in 313 by the Emperors Constantine and Licinius, recognizing Christianity and restoring to Christians their civic rights, *p.* XII.
- MINDEN AN DER SAUER. Town in West Germany (Rhine Palatinate), on the Sauer, near Trier, *p.* 268.
- MODENA. City in north-central Italy (Emilia), *p.* 247.
- MOLSHEIM. Town in north-eastern France (Bas-Rhin), 20 km. south-west of Strasbourg, *p.* 313; *map* 358.
- MONASTERBOICE. Village in Ireland (Co. Louth), 5 miles north-west of Drogheda, *fig.* 92; *map* 358.
- MONCEAU-LE-NEUF-ET-FAUCOUZY. Village in northern France (Aisne), 22 km. north of Laon, *p.* 268.
- MONKS and MONASTICISM, *p.* 288, 289.
- MONOTHELITISM. Heresy of those who held that Christ had but one will. An edict (Ecthesis) published by the Emperor Heraclius in 638 asserted the doctrine of the single will and forbade further debate, *p.* XIV.
- MONTE CASSINO. The most famous monastery in Italy (Latium), 140 km. south-east of Rome, founded about 529 by St Benedict, destroyed by the Lombards in 581, rebuilt by Abbot Petronax in 720, then wrecked again by the Saracens in 883, *p.* 202.
- MONTESQUIOU-FEZENSAC (Comte Blaise de). Contemporary French archaeologist, *p.* 241.
- MONZA. City in North Italy (Lombardy), 15 km. from Milan. It was the capital of the Lombard kingdom and Queen Theodelinde enriched it with churches and treasures, *p.* 222, 231, 245; *fig.* 241, 270; *maps* 356, 358.
- MORKEN. Town in West Germany (Rhineland), near Bonn. Site of a rich tomb of a Frankish noble, discovered in 1955; in the dead man's mouth was found a *solidus* of Tiberius II (578-582), *p.* 260.
- MORTAIN. Town in north-western France (Manche), 45 km. north of Fougères. Reliquary casket, *p.* 282; *fig.* 313.
- MOSAICS, *p.* 5, 12, 27, 32, 77, 97, 105, 222, 260, 275, 312; *fig.* 6, 12, 123-125, 130, 142-144.
- MOSELKERN. Town in West Germany (Moselle), on the left bank of the Moselle, 40 km. south-west of Koblenz, *p.* 267.
- MOSELLE. Tributary of the Rhine (320 miles long), *p.* 24, 265.
- MOUTIER-GRANDVAL (in German, MÜNSTER). Town in north-western Switzerland (canton of Berne), 52 km. south-west of Basel, on the Birs. Abbey founded about 640 by St Germanus of Trier, then a monk sent out from the abbey of Luxeuil. The main church was dedicated to Our Lady. Excavations made in 1872 brought to light the original foundations of the church of St Peter, which contained many graves, *p.* 64.
- MÜHLTAL. Town in West Germany (Bavaria), 40 km. south of Munich. Site of a woman's grave discovered in 1920, containing a round plaque representing three winged quadrupeds, *p.* 279.
- MUIREDACH. Abbot of Monasterboice (Ireland), died in 924, *fig.* 92.
- MUJELEIA (Syria), *fig.* 333A & B.
- MUMMA. Name of the donatrix of a reliquary casket to the abbey of Saint-Benoît-sur-Loire, *p.* 281; *fig.* 311.
- MUNDOLSHEIM. Village in north-eastern France (Bas-Rhin), 7 km. north of Strasbourg, *p.* 215.
- MUNICH. City in West Germany, capital of Bavaria, on the Isar, *p.* 137, 275, 279.
- MÜNSTER. City in West Germany (Westphalia), on the Aa, *p.* 312.
- MÜNSTER. See MOUTIER - GRANDVAL.
- 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, have been left *in situ*. Unfortunately these paintings have been over-restored, *p.* 95, 150, 250; *fig.* 164-166; *map* 358.
- NAMUR. City in Belgium, on the left bank of the Meuse: the Namurcum Castrum of the Merovingians, *p.* 281, 312.
- NANCY. City in north-eastern France (Meurthe-et-Moselle), *p.* 268.
- NANTES. City in Brittany, on the lower Loire. Cathedral consecrated about 558; its marble capitals are in the Musée Dobrée, *p.* 32, 40; *fig.* 41, 42, 59, 62, 63, 65; *maps* 354, 356, 358, 359.
- NAPLES, *p.* 257; *map* 354.
- NARANCO. Palace of King Ramiro I (842-850), about a mile from Oviedo (north-western Spain). Converted into a church between 905 and 1065, called Santa Maria de Naranco, *p.* 91; *fig.* 106-109; *map* 358.
- NARBONNE. City in southern France (Aude), one of the oldest cities of Gaul. Taken by the Visigoths in 414. Reliquary of the Holy Sepulchre: carved panel representing the exaltation of the Cross, *p.* 101, 165; *fig.* 17, 118; *maps* 354-356, 358, 359.
- NARSES (c. 478-568). General under Justinian, who distinguished himself in putting down the Nika riots (532), then in reconquering Italy. He defeated Totila (552) and Teias (October 1, 552), drove the Franks and Alamanni out of Italy, and exterminated the Ostrogoths. He reorganized Italy as a province of the Byzantine Empire, *p.* XIII.
- NESTORIUS (c. 380-451). Monk at Antioch, then patriarch of Constantinople in 428. He taught that the Virgin was not the mother of God but the mother of Christ, and that the two natures of Christ are not united substantially but accidentally. Condemned in 431 by the Council of Ephesus, he was deposed and exiled, *p.* XIV.
- NICAËA. City in Bithynia (Asia Minor), on Lake Ascanius (present-day Iznik). The first church council was held here from May 20 to July 25, 325: it condemned Arianism and fixed the date of Easter, *p.* 143; *map* 354.
- NICE. See CIMIEZ.
- NICETUS (St). Bishop of Trier in 527, died in 566, *p.* 22, 24.
- NIEDERDOLLENDORF. Village in West Germany (Rhine Palatinate), 43 km. south of Cologne, on the Rhine, *p.* 265, 267.
- NIVELLES. Town in Belgium (Brabant), 31 km. south of Brussels. Excavations carried out in 1961 by Jacques Mertens revealed the complete ground-plans of the three monastery churches of the 7th century, dedicated to St Peter (later to St Gertrude), Our Lady and St Paul, *p.* 31, 64, 67, 289; *fig.* 341; *map* 358.
- NOCERA UMBRA. Town in central Italy (Umbria), 20 km. north of Foligno, *p.* 231, 243, 312.
- NORCIA. Small town in central Italy (Umbria, province of Perugia), 20 km. south of Spoleto. Birthplace of St Benedict, *p.* 225.
- NORMANDY. Ancient province of north-western France (capital, Rouen), *p.* 69.
- NORTHUMBRIA. Anglo-Saxon kingdom of northern England (capital, York), *p.* 81.
- NOUAILLÉ. Village in west-central France (Vienne), 10 km. south-east of Poitiers. Former abbey founded in the second half of the 7th century. It had two churches, one dedicated to St Hilary (then to St Junian), the other to Our Lady. The first is now the parish



ROME, *p.* xi-xiv, xvi, 15, 25, 27, 105, 107, 122, 139, 209, 225, 231, 257, 268, 287, 288, 311, 312; *fig.* 130; *maps* 354-356, 358.  
Baptistry of San Giovanni in Laterano (chapel of San Venanzio), *p.* 115.  
Catacomb of Commodilla, *p.* 139.  
Santa Costanza, *p.* 115.  
San Crisogono, *p.* 139.  
Santa Maria Antiqua, *p.* 105, 107, 112, 116, 117, 119, 122, 123, 128, 139, 183, 195; *fig.* 122, 129, 131-133, 137, 140.  
Santa Maria Maggiore, *p.* 107, 113, 119, 150; *fig.* 123-125.  
Santa Maria in Trastevere, *p.* 112; *fig.* 128.  
San Saba, *p.* 124, 257.  
Trajan's Column, *p.* 289.

ROMULUS AUGUSTULUS (c. 461-c. 510). Last Roman Emperor of the West (475-476), deposed by Odoacer, *p.* xii.

ROUEN. Capital of Normandy, on the lower Seine, *p.* 278; *maps* 354, 356, 359.

RÜDERN. Village in West Germany (Württemberg), 15 km. from Stuttgart. Grave of a barbarian chieftain, found in 1857, *p.* 218.

RUSSIA (SOUTH), *p.* 218, 225.

RUTHWELL. Small town in southern Scotland, some 12 miles south-east of Dumfries, *fig.* 93; *map* 358.

RUTILIUS NAMATIUS (Claudius). Latin poet born in Gaul (5th century), prefect of Rome and determined opponent of the Christians, *p.* xvi.

SABLONNIERE (LA). Village in northern France (Aisne), 49 km. north-east of Laon, *p.* 268.

SACRAMENTARIUM GELASIANUM. A sacramentary (i.e. an early service book used in the Western Church, containing the bishop's part of the mass) taking its name from Pope Gelasius (492-496), *fig.* 175, 189.

SAINT-AMBROIX. Village in central France (Cher), 35 km. west of Bourges. Former monastery founded about 789 by St Ambroix, who died there, *fig.* 352; *map* 358.

SAINT-BENOIT. Village in west-central France (Vienne), 5 km. from Poitiers. Convent where the reading desk of St Radegund and the reliquary of the True Cross are preserved, *fig.* 23, 120.

SAINT-BENOIT-SUR-LOIRE. Village in central France (Loiret), on the Loire, half-way between Orléans and Gien. Abbey founded in the 7th century, *p.* 281; *fig.* 311; *map* 358.

SAINT-BERTRAND-DE-COMMINGES. Small town in south-western France (Haute-Garonne), 16 km. south-west of Saint-Gaudens. The Gallo-Roman town was destroyed by the Vandals (408) and the upper town by Gontran (587). Seat of a bishop until 1790, *fig.* 331; *map* 358.

SAINT-BLAISE. Hamlet in southern France (Bouches-du-Rhône), 10 km. north-west of Martigues. Neolithic site later occupied by the Liguri, the Greeks and the Romans; abandoned about 49 B.C., then reoccupied from the 4th to the 9th century, *fig.* 347; *map* 358.

SAINT-BONNET-AVALOUZE. Village in south-central France (Corrèze), 10 km. south-east of Tulle. Copper-plated reliquary shrine (7th century) in the church, *p.* 282.

SAINT-CLAUDE. Town in eastern France (Jura), whose origins go back to the monastery of Condat, founded between 425 and 430 by St Romanus and St Lupicin. Later called Saint-Oyen-de-Joux, then Saint-Claude, *p.* 289.

SAINT-DENIS. Abbey just north of Paris, organized by Dagobert I beside a basilica erected by St Genevieve (c. 475). Dagobert was buried here, *p.* 31, 55, 62, 231, 241, 243, 313; *fig.* 66, 67, 249, 267; *maps* 356, 358.

SAINT-GERMAIN-EN-LAYE. City in northern France (Yvelines), 23 km. west of Paris, on the left bank of the Seine. Musée des Antiquités Nationales, *p.* 234, 260.

SAINT-JOUIN-DE-MARNES. Village in western France (Deux-Sèvres), 15 km. south-east of Thouars, built up around a former abbey, *p.* 40.

SAINT-LEU-D'ESSERENT (Oise). Town 6 km. from Creil. Stone quarries worked in Merovingian times for making sarcophagi. In the Middle Ages these quarries provided stone for Chartres and Sens, and later for Versailles, *p.* 69.

SAINT-LUPICIN. Village in eastern France (Jura), 62 km. east of Lons-le-Saunier. Abbey founded in 445 by St Lupicin, *p.* 263; *fig.* 289.

SAINT-MAURICE-D'AGAUNE. Town in south-western Switzerland (canton of Valais), on the upper Rhone, now called Saint-Maurice. Abbey built in 515 by Sigismund, king of the Burgundians, *p.* 243, 281; *fig.* 268, 338; *maps* 356, 358.

SAINT-MAXIMIN-LA-SAINTE-BAUME. Town in the south of France (Var), some 60 km. north of Toulon. Basilica of Sainte-Madeleine, a famous pilgrimage church, *fig.* 19-21; *map* 358.

SAINT-QUENTIN. City in northern France (Aisne), on the Somme. Basilica of Saint-Quentin, *p.* 312.

SAINT-RIQUIER. Village in northern France (Somme), 10 km. east of Abbeville. Abbey founded in the 7th century and rebuilt between 790 and 799 by Angilbert, friend and intimate of Charlemagne, *p.* 83, 202; *fig.* 214; *map* 358.

SAINT - ROMAIN - D'ALBON. See ALBON.

SAINT-URSANNE. City in western Switzerland (canton of Berne), 10 km. south-east of Porrentruy. Abbey, *p.* 39.

SALIN (Bernhard). Swedish archaeologist and proto-historian (1861-1931), *p.* 312.

SALONICA or THESSALONICA. City and seaport in north-eastern Greece (Macedonia), *p.* 77; *map* 354.

SAN FRUCTUOSO DEL FRANCOLI. See TARRAGONA.

SAN JUAN BAUTISTA DE BAÑOS. Small town in northern Spain, near Palencia. Church of the Visigothic period, *p.* 84.

SAN PEDRO DE LA NAVE. Small town in north-western Spain, 24 km. north-west of Zamora, *p.* 84, 86; *fig.* 98-101; *map* 358.

SANKT PAUL IM LAVANTTAL. Small town in eastern Austria (Carinthia), 13 km. north-east of Völkermarkt. Famous medieval abbey (founded in 1091) with many illuminated manuscripts and art treasures, *p.* 137; *map* 358.

SANTA MARIA DE NARANCO. See NARANCO.

SARAGOSSA. City in north-eastern Spain, on the Ebro, *p.* 27; *map* 356.

SARCOPHAGI, *p.* 15, 35, 62, 69, 71, 72, 199, 209, 211, 245, 247, 265, 288, 311, 313; *fig.* 16, 24, 25, 27, 31, 51A, B, C, D; *map* 360.

SARMATIANS. A nomadic people of the western steppes. From the 4th century B.C. to A.D. 358 they dwelt in the area facing the *limes* of the Danube, *p.* xii.

SATURNINUS or SERNIN (St). Said to have been the first bishop of Toulouse (c. 250), where he was martyred. His

relics are in the church of Saint-Sernin, Toulouse, *p.* 24.

SAULIEU. Small town in eastern France (Côte-d'Or), 38 km. south-east of Avallon. 8th-century abbey, *p.* 265; *fig.* 288.

SAVOY (SAVOIE). Historical region of south-eastern France, inhabited by the Allobroges before the Roman conquest. Occupied by the Burgundians in 443, then by the Franks in 534. In 888 it became part of the kingdom of Burgundy, *p.* 22.

SAXONS. A Germanic people dwelling between the Elbe and the Sieg, active as sea raiders in the 3rd and 4th centuries. In the 5th, they conquered the eastern third of Great Britain. Charlemagne undertook to subdue and Christianize them (772-804), *p.* xiii; *maps* 355, 356.

SCHRETZHEIM. Town in West Germany (Bavaria), 50 km. east of Ulm. Site of a vast Merovingian cemetery, *p.* 234.

SCRAMASAX. Short sword used by the German tribes, with a single cutting edge and a fluted blade, *p.* 218.

SEDULIUS (Caius Caelius). Latin priest and poet (5th century), author of the *Carmen Paschale*, *p.* 182.

SEINE. River in northern France, flowing into the English Channel (480 miles long), *p.* 34, 35, 68, 69, 218, 312.

SELLES-SUR-CHER. Town in north-central France (Loir-et-Cher), on the river Cher, 40 km. west of Vierzon. Marble capitals and columns of the basilica founded before 558 by Childbert I, over the tomb of the hermit St Euscicus, *p.* 29, 35; *fig.* 33-37; *map* 358.

SENS. City in north-central France (Yonne), *p.* 211, 245; *fig.* 221; *maps* 356, 359.

SEPTIMANIA. Part of the province of Narbonensis I held 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.* 92.

SHRINES, *p.* 60, 282; *fig.* 74, 311-313.

SICILY, *p.* 257.

SIGISMUND (St). Son and successor of Gondebaud and king of the Burgundians (516-523). Defeated by the sons of Clovis, he was killed by Clodomir (524), *p.* 218.

SIGUALDUS. Patriarch of Aquileia (762-776), *p.* 248, 271.

SILCHESTER. Small town in southern England (Hampshire), about 6 miles from Basingstoke. The ancient Roman town of Calleva Atrebatum, *fig.* 344; *map* 358.

SIMOCATTA (Theophylactes). Byzantine author of the 7th century, born in Egypt. Prefect and imperial secretary at Constantinople. He wrote the *History of the Emperor Maurice (582-602)*, an important source of information about the Persians and the Slavs, *p.* 231.

SIMURGH. In Persian mythology, a gigantic mythical bird which acted as a tutelary genius, *p.* 195.

SION (SITTEN). City in south-central Switzerland (canton of Valais), the Sedunum of the Romans. Seat of a bishop, *p.* 285; *fig.* 315; *map* 358.

SIXTUS III (St). Pope (432-440). He restored many churches in Rome, *p.* 107.

SOEST. City in West Germany (Westphalia). Site of a large Merovingian cemetery, *p.* 234, 312; *map* 358.

SOISSONS. City in northern France (Aisne), in Roman times part of Belgica II. In the 5th century, capital of a kingdom taken over by Clovis after the defeat of Syagrius (486), *p.* 311; *fig.* 39, 40; *maps* 356, 359.

SOLIDUS. Gold coin of the Late Empire, first issued in 325 by Constantine the Great, *p.* 238; *fig.* 239, 263.

SOLNHOFEN. Small town in West Germany (Bavaria), *p.* 250.

SOLOGNE. Region south of the Parisian basin, lying between the Cher and the Loire, *p.* 69.

SPAIN. Roman province in 27 B.C. From the 5th to the 7th century, kingdom of the Visigoths. From 711, under Moorish domination, except for the Asturias, Leon and the Pyrenees, *p.* xii, 13, 20, 27, 33, 47, 71, 84, 91, 92, 95, 113, 225, 287, 311.

SPATHA. Longsword of the Germans. The hilt and sheath were often richly adorned with gold and almandines or silver demascening, *p.* 218. Example: *fig.* 231.

SPOLETO. City in central Italy (Umbria). Capital of a semi-independent Lombard duchy, whose status was changed by Charlemagne when he conquered

the Lombard state. Basilica of San Salvatore (or San Crocifisso), attributed to the 5th century and remarkable for a beautifully designed façade, *p.* xiii, 39, 250; *maps* 354, 358.

STABIO. Town in Italian Switzerland (canton of Ticino). One mile north of Stabio is San Pietro, *p.* 273, 275, 311; *map* 358.

STEPHEN (St). One of the seven deacons and the first Christian martyr. Condemned by the Sanhedrin for blasphemy and stoned at the gates of Jerusalem (some time between A.D. 31 and 36), *p.* 150.

STEPHEN II. Pope (752-757) who crowned Pepin the Short in 754 at Saint-Denis, *p.* xiii, 202.

STILICHO (Flavius). Roman general of Vandal origin (c. 360-408). He served under Theodosius and Honorius, and defeated Alaric. Lost his commanding position and his life as a result of court intrigues, *p.* xii.

STRASBOURG. City in north-eastern France (Bas-Rhin), on the Rhine. Taken by the Alamanni, then recovered by the Romans. One of the four cities of Germania Superior, *p.* 271, 289; *map* 359.

STRONGHOLDS. See FORTIFIED TOWNS.

STRZYGOWSKI (Josef). Austrian archaeologist and art historian (1862-1941), *p.* 250.

STUCCO. A fine plaster made of lime or gypsum with sand and pounded marble, used for internal decoration. Ancient stuccoes are often as hard as stone. Stuccowork of Saint-Victor, Marseilles, and Saint-Laurent, Grenoble, *p.* 12, 100, 113, 200, 250; *fig.* 13, 112, 273-276.

STUTTGART. City in West Germany (Baden-Württemberg), *p.* 206, 272, 312; *fig.* 212, 213.

SUEVI. A Germanic people who crossed the Rhine in 406-407 and penetrated into Spain in 409. In 411 they occupied the southern part of Galicia, then the northern part, founding a state around Braga (now in north-western Portugal), *p.* xii; *map* 355.

SUTTON HOO. Locality near Woodbridge in eastern England (Suffolk), where in 1939 the tomb of a Saxon prince was found, including a ship fully equipped for the voyage to the Other World, but without the prince's body. The tomb contained a rich

- burial treasure, including a large silver plate bearing the stamp of Anastasius I (491-518) and Merovingian coins dated 650-670, *p.* 159, 234, 271, 272, 280; *map* 358.
- SWITZERLAND, *p.* 34, 97, 99, 101, 250.
- SWORDS, *p.* 215, 218, 265, 280. Examples: *fig.* 225, 227, 231, 310.
- SYAGRIUS (St) [c. 520-600]. Bishop of Autun about 561, died in 600. Often mentioned in the writings of his contemporaries Gregory of Tours, Fortunatus and Gregory the Great, *p.* 27.
- SYAGRIUS (c. 430-486). Gallo-Roman chieftain who ruled the territory left to the Romans in Gaul (464-486), *map* 355.
- SYRIA, *p.* 3, 33, 250, 259, 260, 287, 312.
- SYRO-EGYPTIAN ART, *p.* 3, 35.
- TÄBINGEN. Small town in West Germany (Baden-Württemberg), about 105 km. south-west of Stuttgart. Alamannic cemetery, *p.* 238, 312.
- TARRAGONA. City in north-eastern Spain (Catalonia), *map* 358. Church of San Fructuoso del Francoli, *fig.* 329.
- TERRACOTTA RELIEFS. Used as wall decorations, *p.* 48; *fig.* 55-60, 63, 65, 101.
- TEUDERIGUS or TEUDERICUS. Priest at the abbey of Saint-Maurice (Valais, Switzerland), who in the 7th century had a gold reliquary casket made, *p.* 243; *fig.* 268.
- TEXTILES, *p.* 3, 178, 188, 231, 257, 259, 260, 275, 288, 312; *fig.* 269.
- THEODECHILDE or THELCHILDE (St). First abbess of Jouarre (7th century), *p.* 64, 71, 289; *fig.* 77, 82, 83.
- THEODELINDA. Lombard queen (died 625), daughter of a Bavarian duke. Her second husband was Agilulf, king of the Lombards (591-616). Under Theodelinda's influence, the king and his people abjured Arianism and were converted to Roman Catholicism. In 603 Pope Gregory the Great sent her precious gifts (together with a letter, still extant) for the baptism of her son, out of gratitude for her successful efforts to reconcile the Lombards with the pope. This 'treasure of Theodelinda' is still in part preserved in Monza cathedral, *p.* 222, 231, 245; *fig.* 241, 270.
- THEODORE. Archbishop of Ravenna (late 7th century), *p.* 247, 311.

- THEODORE OF TARSUS or OF CANTERBURY (St). Missionary (602-690), born at Tarsus, who became archbishop of Canterbury in 668. He reformed the Anglo-Saxon clergy and founded many monasteries, *p.* 157.
- THEODORIC I or THIERRY I. Eldest son of Clovis I and king of Austrasia (511-534), *p.* 22.
- 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 its capital. His so-called 'cuirass' found in 1854 is probably part of a saddle or harness, *p.* XIII, 107, 136, 222; *fig.* 238; *map* 355.
- THEODOSIUS I THE GREAT (c. 347-395). Roman Emperor from 379 with Gratian, then alone from 393. In 382 he gave the Goths the status of *foederati* or allies of the Romans, *p.* XII, XIV, 209, 247; *fig.* 158.
- THEODOTA. A girl of noble family, wooed by the Lombard king Cunipertus. She withdrew to the convent of Santa Maria at Pavia, of which she became abbess (died 720) and which later took her name, *p.* 71; *fig.* 119A & B.
- 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 oratory of Germigny, now Germigny-des-Prés. Theologian, poet and hymn-writer, *p.* 92, 95.
- THEOPHYLACTOS (c. 1050-c. 1107). Disciple of Michael Psellos and archbishop of Ochrida, then the capital of Bulgaria. A skilled exegete, he wrote the *Education of Rulers* for Constantine, son of Michael VII, who had been his pupil, *p.* 195.
- TIBERIUS II. Byzantine Emperor (578-582), *p.* 24.
- TICINO. Italian-speaking canton of Switzerland, on the south side of the Alps, *p.* 273, 311; *map* 355.
- TIERRA DE BARROS. Locality in south-western Spain, 40 km. south of Badajoz, *p.* 225.
- TIMBER CONSTRUCTIONS. Something is known of the wooden buildings of the Late Empire and the early Middle Ages from writings of the period, from occasional representations of them, and from excavations which have revealed the forms of posts driven into the ground.

- TOESCA (Pietro). Italian art historian (1877-1962), *p.* 245.
- TOKOR (Armenia). Church, *p.* 33.
- TOLEDO. City in central Spain, on the Tagus, 70 km. south of Madrid, *p.* 231, 257; *maps* 354, 356, 358.
- TONGRES. City in Belgium (Limburg), *p.* 265.
- TOREUTICS. The art of metalworking (embossing, chasing, etc.), *p.* 211, 245.
- TORSLUNDA. Town in Sweden (Öland), on the Strait of Kalmar, where in a grave various objects were found representing masked warriors executing a ritual battle dance (7th century), *p.* 280.
- TOTILA. King of the Ostrogoths of Italy (541-552). He resumed the offensive against the Byzantines, pushing as far as Naples (543). Occupied Rome in 546 and 549. Conquered all Italy, Corsica, Sardinia and Sicily (550). Defeated by Narses in 552 and died in flight, *p.* XIII.
- TOULOUSE. City in south-western France (Haute-Garonne). In the 4th century, one of the six cities of Narbonensis I. Capital of the kingdom of the Visigoths (419) until taken by Clovis (508). Church of Saint-Sernin (St Saturninus, apostle of Toulouse), *p.* 22, 24, 35, 48, 211, 225, 257; *fig.* 27-29, 326; *maps* 354-356, 358-360.
- TOURNAI. City in south-west Belgium, on the Scheldt. Tomb of the Frankish king Childeric I (457-481), discovered in the cloister of Saint-Brice in 1653. The treasure found in it was presented to Louis XIV in 1665 and later deposited in the Bibliothèque Royale, Paris, whence it was stolen in 1831: only a few pieces were found in the Seine and recovered. This treasure was one of the most significant discoveries ever made bearing on the art and culture of the Merovingian Franks, *p.* 218; *maps* 354, 358.
- TOURS. City in west-central France (Indre-et-Loire), on the Loire. In the 4th century, the leading town of Lugdunensis III. Taken by the Visigoths (473), then by Clovis (507). Its third bishop was St Martin, over whose tomb the basilica of Saint-Martin was built (consecrated in 472). Monastic scriptoria produced many illuminated manuscripts (School of Tours), *p.* 27, 32, 128, 289; *maps* 354, 356, 359.
- TRADITIO LEGIS. Scene representing St Peter receiving from Christ the scroll of the new Law, *p.* 115.

- TRANSPORT. Long-distance transport of capitals, sarcophagi and closure slabs, *p.* 35, 68, 69, 288.
- TREBUR. Village in West Germany (Hesse), 18 km. north-west of Darmstadt, *p.* 312.
- TREE OF LIFE. Tree whose fruit conferred immortality. Ancient symbol taken over in Christian art (symbol of the might and Resurrection of Christ), *p.* 211, 279.
- TRESSAN. Village in south-western France (Hérault), 30 km. west of Montpellier. Site of a cemetery, discovered in 1868, which yielded objects of the 6th century, *p.* 218; *fig.* 232; *map* 358.
- TRIANGLE (Equilateral). Pattern used in working out the proportions of capitals, *p.* 31; *fig.* 36, 37.
- TRIER (TREVES). City in West Germany (Rhine Palatinate). In the 3rd century, capital of the 'Gallo-Roman Empire' (258-273), *p.* 1, 3, 15, 22, 238, 260, 265, 268; *maps* 354, 355, 358.
- TRIUMPHAL ARCH. In Latin basilicas, the great arch leading into the choir or sanctuary (chancel arch), *p.* 11, 99, 107, 116, 183, 311; *fig.* 13, 112, 123, 124, 125.
- TROYES. City in north-eastern France (Aube), on the Seine. Its most famous bishop was St Lupus (Loup). Over his tomb the famous abbey of Saint-Loup was erected in the 5th century, *p.* 215, 279; *fig.* 309; *map* 359.
- TUNISIA, *fig.* 55, 57.
- TURIN. City in north-western Italy (Piedmont), on the upper Po, *p.* 231.
- UNCIALS. A majuscule script derived from Roman capitals, *p.* 165, 188, 195, 199, 202.
- UNDIHO. A 7th-century goldsmith, probably Swabian, one of the two makers of the reliquary casket of Teuderigus at Saint-Maurice, *p.* 243.
- UNIVERSALS (Quarrel over). A controversy among the Schoolmen over the origin and nature of general ideas, *p.* XIV.
- UNTERSIEBENBRUNN. Town in Austria, near Vienna, where in 1910 the grave of a Germanic princess was found, *p.* 215.
- USSERIANUS (Codex). Manuscript belonging to James Usher (1580-1626), archbishop of Armagh. He left many exegetical writings, *fig.* 183.
- UTRECHT. City in the central Netherlands, south of the Zuiderzee. Utrecht Psalter (c. 820), *fig.* 38.
- VAL DI NIEVOLE. Valley in Tuscany (province of Pistoia), near Lucca, *p.* 247; *fig.* 271.
- VALENS (Flavius). Roman Emperor of the East (364-378), *fig.* 226.
- VALENTINIAN I. Roman Emperor of the West (364-375). Drove the Alamanni from Gaul, consolidated the Rhine frontier, and put an end to Saxon raids in Roman Britain, *p.* XII.
- VALERIANUS. Copyist of the Bible in the 7th century, *p.* 137, 165; *fig.* 150, 151.
- VALPOLICELLA. Village in North Italy (Verona), famous for its marble quarries, *p.* 312.
- VANDALS. A Germanic people driven westwards by the Hunnish invasion, they overran Gaul and reached Spain in 409. In 429 they moved into North Africa, establishing an empire from Carthage to Constantine which was overthrown in 534 by Belisarius, *p.* XII; *map* 355.
- VATICAN CITY, *p.* 222, 231, 275.
- VENASQUE. Town in south-eastern France (Vaucluse), 13 km. from Carpentras, *p.* 39.
- VERCELLI. City in North Italy (Piedmont): a Roman municipium, then a Lombard duchy, then a Frankish county. In the Chapter Library, several illuminated manuscripts, *p.* 139, 143, 188; *fig.* 156-163; *map* 358.
- VERMAND. Small town in northern France (Aisne), 12 km. south of Saint-Quentin. Frankish cemetery discovered in the 19th century, *p.* 260.
- VERONA. City in North Italy (Venetia), on the Adige. A Roman colony, an important city under the Empire, and a capital under Theodorici and under Charlemagne's successors, *p.* 128, 139, 143, 275; *fig.* 154, 155; *maps* 354, 358.
- VERTOU. Village in western France (Loire-Atlantique), 9 km. south-east of Nantes. Abbey, *p.* 40; *fig.* 43, 44, 56, 60, 61, 64; *map* 358.
- VEUREY-VOROIZE. Village in south-eastern France (Isère), 20 km. north-west of Grenoble. Ancient cemetery in the nearby hamlet of Saint-Ours, where excavations made in 1856 brought to light some 30 graves of the early Middle Ages, *p.* 33.

- VEXILLUM. Flag or standard, *p.* 195.
- VICENZA. City in North Italy, *map* 358. Basilica of Sts Felix and Fortunatus, *fig.* 330.
- VICTOR (St). Martyred at Marseilles, *p.* 11.
- VIENNA. Austria, *p.* 202; *fig.* 223; *map* 354.
- VIENNE. City in south-eastern France (Isère), on the Rhone. In the 4th century, capital of the Viennensis. Taken in 463 by the Burgundians, who made it their second capital after Chalon. Church of Saints-Apôtres, founded in the 5th century (later called Saint-Pierre and now serving as the Archaeological Museum), *p.* 27, 32; *fig.* 30, 31, 317, 328; *maps* 354, 356, 358-359.
- VILLA, *p.* 13, 22, 33.
- VINCENT (St). Deacon and martyr (died 304). Born at Huesca, educated at Saragossa, he was taken to Valencia with his bishop Valerius and martyred. His relics were at one time in Saint-Germain-des-Prés, Paris, *p.* 27.
- VINESHOOTS. Symbol of Christ the Saviour (after John xv, 1), *p.* 12, 247, 250, 311; *fig.* 276.
- VIRGIL (Publius Vergilius Maro). Latin poet (c. 70-19 B.C.), *p.* 112, 113, 178; *fig.* 126, 127.
- VISIGOTHS. A Germanic people from Scandinavia who migrated to the region of the Black Sea. Driven westwards by the invasion of the Huns (375), they sought refuge within the Roman Empire. Under Alaric they devastated Greece. In 401 Alaric led them into Italy. In 413 they overran the Narbonensis and (temporarily) Aquitaine. They settled in Spain, where they founded a Visigothic kingdom which lasted until the Moorish invasion (711), *p.* XII, 20, 22, 24, 27, 225, 241, 257, 278, 279, 311; *fig.* 185; *maps* 355, 356.
- VITRUVIUS (Marcus Vitruvius Pollio). Roman architect and engineer (first century B.C.), author of the *De Architectura* in ten books, *p.* 31.
- WALL PAINTING. See PAINTING.
- WALLS (CITY). The defensive walls of the Late Empire, curving or rectilinear, crenellated and flanked with towers, girded only those parts of the old open city which were best suited for defence, *p.* 12, 13.

## WAR

WARNEBERTUS. Bishop of Soissons (674-676), whose reliquary casket is identified with the one at Beromünster (Switzerland), *p.* 311.

WENDEL. Small town in Sweden (Uppland), 120 km. north of Uppsala. Excavations made in the late 19th century brought to light the tombs of 14 Nordic chieftains in full dress, with their wives, horses, weapons and domestic animals, *p.* 271.

WERDEN. City in West Germany, part of Essen since 1929, *p.* 267; *map* 358.

WESTPHALIA. Province of West Germany which, with the North Rhineland, forms one of the Länder, *p.* 234, 285.

WIDUKIND. Saxon chief who rebelled against Charlemagne in 778. Subdued in 785, he was baptized at Attigny, *fig.* 316.

WIESBADEN. City in West Germany (Hesse), *p.* 268.

WIESOPPENHEIM. Town in West Germany (Rhine Palatinate), 24 km. from Worms, on the Rhine, *p.* 260.

WIGERIG. Rhenish goldsmith of the 7th century, *p.* 238.

WILLIBRORD (St) (658-739). Born in Northumberland, he studied in Ireland. Sent to Rome, then to Frisia as a missionary (690). He established his seat at Utrecht, then founded the abbey of Echternach (698) where he died, *p.* 160.

WITTISLINGEN. Small town in West Germany (Bavaria), some 50 km. east of Ulm. Tomb of an Alamannic princess, discovered in 1881, whose grave goods are the finest ever brought to light, *p.* 238; *map* 358.

WOLFSHEIM. Town in West Germany (Rhine Palatinate), 15 km. north-west of Worms, where the richly furnished tomb of a warrior was found in 1870, *p.* 215, 218; *map* 358.

## ZAC

WOODEN BUILDINGS. See **TIMBER CONSTRUCTIONS**.

WOODEN HUTS. Dwellings of the hermits and the early cenobites, as at Condat (later Saint-Claude) in the French Jura, *p.* 289.

WORMS. City in West Germany (Rhine Palatinate), on the Rhine, *p.* 260, 313.

WULFF (Oskar). German art historian (1864-1946), *p.* 245.

WÜRZBURG. City in West Germany (Bavaria), on the Main, *p.* 312.

YVERDON. Town in French Switzerland (canton of Vaud), on the Lake of Neuchâtel. In the museum, two bronze buckles (7th century) representing Daniel, in a very barbarian style, *p.* 278.

ZACHARIAS (St). Pope (741-752). Of Greek origin, he formed an alliance with Pepin the Short against the Lombards and sent out St Boniface to evangelize Germany, *p.* 122, 123.

## Maps

MODERN NAMES ANCIENT NAMES

Actium	<i>Actium</i>	G 5
Adrianople	<i>Hadrianopolis</i>	H 4
Agrigento	<i>Akragas</i> or <i>Agrigentum</i>	E 5
Aix	<i>Aquae Sextae</i>	D 4
Albenga	<i>Albingaunum</i>	D 4
Aleria	<i>Aleria</i>	D 4
Ancona	<i>Ancona</i>	E 4
Aquileia	<i>Aquileia</i>	E 3
Arcar	<i>Ratiaria</i>	G 4
Argos	<i>Argos</i>	G 5
Arles	<i>Arelate</i>	C 4
Athens	<i>Athenae</i>	G 5
Autun	<i>Augustodunum</i>	C 3
Barcelona	<i>Barcino</i>	C 4
Basel	<i>Basilea</i>	D 3
Benevento	<i>Beneventum</i>	E 4
Bergamo	<i>Bergomum</i>	D 3
Bordeaux	<i>Burdigala</i>	B 4
Bourges	<i>Bituriges</i>	C 3
Braga	<i>Bracara Augusta</i>	A 4
Brindisi	<i>Brundisium</i>	F 4
Cadiz	<i>Gades</i>	A 5
Cagliari	<i>Calaris</i> or <i>Caralis</i>	D 5
Carthage	<i>Carthago</i>	E 5
Carthage	<i>Nova Carthago</i>	B 5
Cologne	<i>Colonia Agrippina</i>	D 2
Constantine	<i>Cirta</i> or <i>Constantina</i>	D 5
Constantinople	<i>Constantinopolis</i> or <i>Nova Roma</i>	H 4
Constanza or Costanza	<i>Tomi</i>	H 4
Cordova	<i>Corduba</i>	B 5
Corinth	<i>Corinthus</i> or <i>Korinthia</i>	G 5
Crotona	<i>Croton</i>	F 5
Djemila or Jemila	<i>Cuicul</i>	D 5
Dover	<i>Dubris</i>	C 2
Ephesus	<i>Ephesus</i>	H 5
Epidaurus	<i>Epidaurus</i>	G 5
Florence	<i>Florentia</i>	E 4
Fréjus	<i>Forum Iulii</i>	D 4
Geneva	<i>Genava</i>	D 3
Genoa	<i>Genua</i>	D 4
Hippo	<i>Hippo Regius</i>	D 5
Lauriacum	<i>Lauriacum</i>	E 3
London	<i>Londinium</i>	B 2
Lyons	<i>Lugdunum</i>	C 3
Mainz	<i>Moguntiacum</i>	D 2
Malaga	<i>Malaca</i>	B 5
Mantua	<i>Mantua</i>	E 3
Marseilles	<i>Massilia</i>	D 4
Merida	<i>Emerita</i>	A 5
Messina	<i>Messana</i>	F 5
Metz	<i>Mettis</i>	D 3
Milan	<i>Mediolanum</i>	D 3
Miletus	<i>Miletus</i>	H 5

MODERN NAMES ANCIENT NAMES

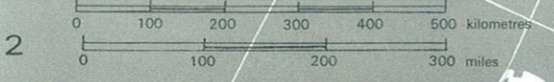
Nantes	<i>Namnetes</i>	B 3
Naples	<i>Neapolis</i>	E 4
Narbonne	<i>Narbo Martius</i>	C 4
Narona	<i>Narona</i>	F 4
Nicaea	<i>Nicaea</i>	H 4
Nicomedia or Izmit	<i>Nicomedia</i>	H 4
Nikopolis	<i>Nicopolis</i>	G 5
Nimes	<i>Nemausus</i>	C 4
Numantia	<i>Numantia</i>	B 4
Orléansville	<i>Castellum Tingitanum</i>	C 5
Ostia	<i>Ostium</i> or <i>Ostia</i>	E 4
Palermo	<i>Panormus</i>	E 5
Paris	<i>Parisii</i>	C 3
Pergamum	<i>Pergamon</i>	H 5
Périgueux	<i>Vesunna</i> or <i>Petrocorii</i>	C 3
Pharsala	<i>Pharsalus</i>	G 5
Pisa	<i>Pisae</i>	E 4
Poitiers	<i>Pictavi</i>	C 3
Ravenna	<i>Ravenna</i>	E 4
Reggio	<i>Rhegium</i>	E 4
Rome	<i>Roma</i>	E 4
Rouen	<i>Rotomagus</i>	C 3
Saintes	<i>Santones</i>	B 3
Salonica	<i>Thessalonica</i>	G 4
Sardis	<i>Sardes</i>	H 5
Sétif	<i>Sitifis</i>	D 5
Seville	<i>Hispalis</i>	A 5
Solin	<i>Salona</i>	F 4
Smyrna	<i>Smyrna</i>	H 5
Split	<i>Spalato</i>	F 4
Spoletum	<i>Spoletium</i>	E 4
Stobi	<i>Stobi</i>	G 4
Sremska Mitrovica	<i>Sirmium</i>	F 4
Syracuse	<i>Syracusae</i>	F 5
Tabarka	<i>Thabraca</i>	D 5
Tangier	<i>Tingis</i>	A 5
Tarento	<i>Tarentum</i>	F 4
Tarrasa	<i>Egara</i>	C 4
Timgad	<i>Thamugadi</i>	D 5
Tipasa	<i>Tipasa</i>	C 5
Toledo	<i>Toletum</i>	B 5
Toulouse	<i>Tolosa</i>	C 4
Tournai	<i>Turnacum</i>	C 2
Tours	<i>Turones</i>	C 3
Tralles	<i>Tralli</i> or <i>Tralles</i>	H 5
Trier	<i>Treveri</i>	D 3
Valencia	<i>Valentia Edetanorum</i>	B 5
Varna	<i>Odessos</i> or <i>Odessus</i>	H 4
Verona	<i>Verona</i>	E 3
Vienne (Gaul)	<i>Vienna</i>	C 3
Vienna (Illyria)	<i>Vindobona</i>	F 3
Virunum	<i>Virunum</i>	E 3
York	<i>Eboracum</i>	B 2
Zadar or Zara	<i>Jadera</i>	F 4

ANCIENT NAMES MODERN NAMES

<i>Actium</i>	Actium	G 5
<i>Agrigentum</i> or <i>Akragas</i>	Agrigento	E 5
<i>Albingaunum</i>	Albenga	D 4
<i>Aleria</i>	Aleria	D 4
<i>Ancona</i>	Ancona	E 4
<i>Aquae Sextae</i>	Aix	D 4
<i>Aquileia</i>	Aquileia	E 3
<i>Arelate</i>	Arles	C 4
<i>Argos</i>	Argos	G 5
<i>Athenae</i>	Athens	G 5
<i>Augustodunum</i>	Autun	C 3
<i>Barcino</i>	Barcelona	C 4
<i>Basilea</i>	Basel	D 3
<i>Beneventum</i>	Benevento	E 4
<i>Bergomum</i>	Bergamo	D 3
<i>Bituriges</i>	Bourges	C 3
<i>Bracara Augusta</i>	Braga	A 4
<i>Brundisium</i>	Brindisi	F 4
<i>Burdigala</i>	Bordeaux	B 4
<i>Calaris</i> or <i>Caralis</i>	Cagliari	D 5
<i>Carthago</i>	Carthage	E 5
<i>Castellum Tingitanum</i>	Orléansville	C 5
<i>Cirta</i> or <i>Constantina</i>	Constantine	D 5
<i>Colonia Agrippina</i>	Cologne	D 2
<i>Constantinopolis</i> or <i>Nova Roma</i>	Constantinople	H 4
<i>Corduba</i>	Cordova	B 5
<i>Corinthus</i> or <i>Korinthia</i>	Corinth	G 5
<i>Croton</i>	Crotona	F 5
<i>Cuicul</i>	Djemila	D 5
<i>Dubris</i>	Dover	C 2
<i>Eboracum</i>	York	B 2
<i>Egara</i>	Tarrasa	C 4
<i>Emerita</i>	Merida	A 5
<i>Ephesus</i>	Ephesus	H 5
<i>Epidaurus</i>	Epidaurus	G 5
<i>Florentia</i>	Florence	E 4
<i>Forum Iulii</i>	Fréjus	D 4
<i>Gades</i>	Cadiz	A 5
<i>Genava</i>	Geneva	D 3
<i>Genua</i>	Genoa	D 4
<i>Hadrianopolis</i>	Adrianople	H 4
<i>Hippo Regius</i>	Hippo	D 5
<i>Hispalis</i>	Seville	A 5
<i>Jadera</i>	Zadar	F 4
<i>Lauriacum</i>	Lauriacum	E 3
<i>Londinium</i>	London	B 2
<i>Lugdunum</i>	Lyons	C 3
<i>Malaca</i>	Malaga	B 5
<i>Mantua</i>	Mantua	E 3
<i>Massilia</i>	Marseilles	D 4
<i>Mediolanum</i>	Milan	D 3
<i>Messana</i>	Messina	F 5
<i>Mettis</i>	Metz	D 3

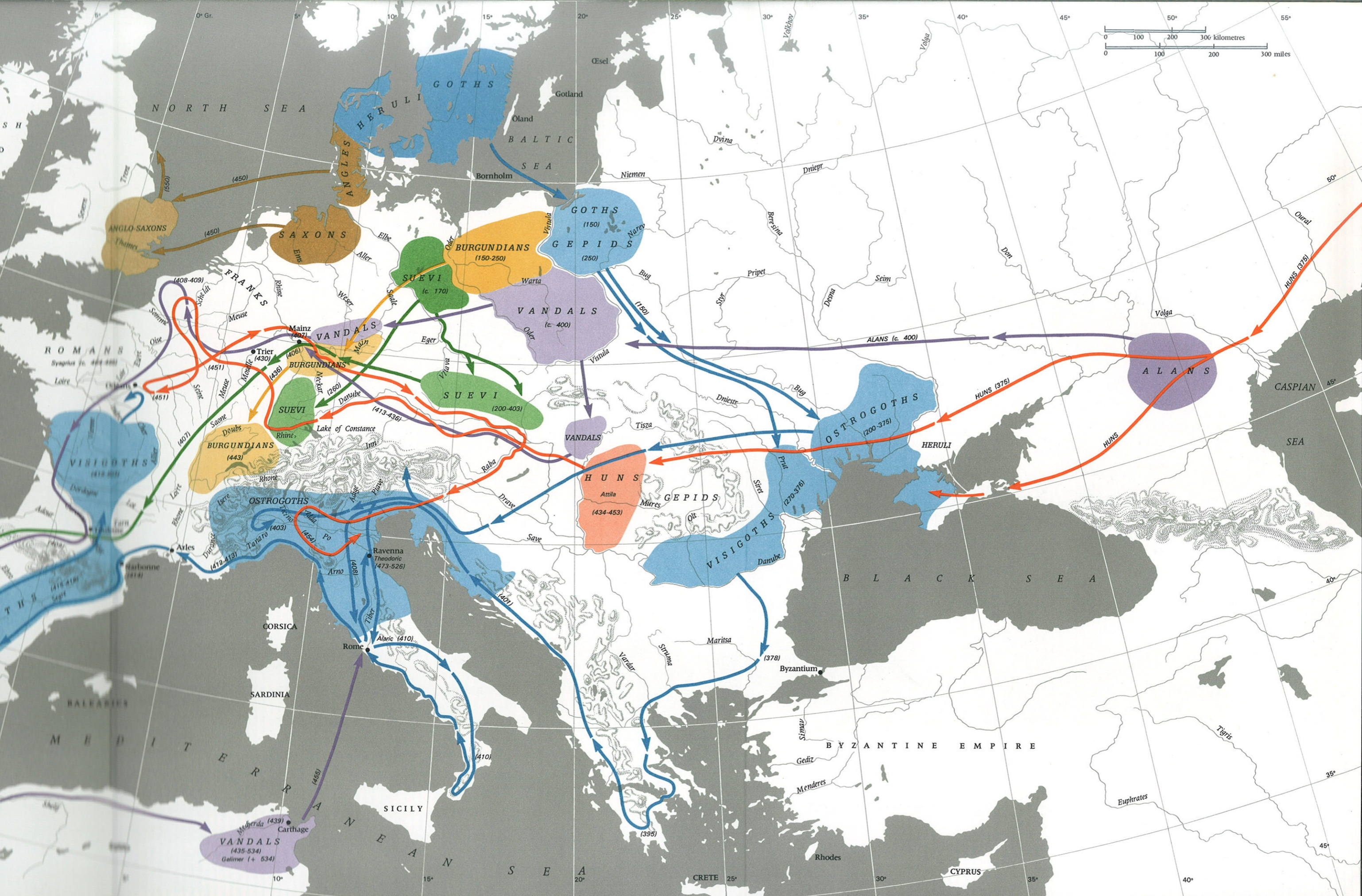
ANCIENT NAMES MODERN NAMES

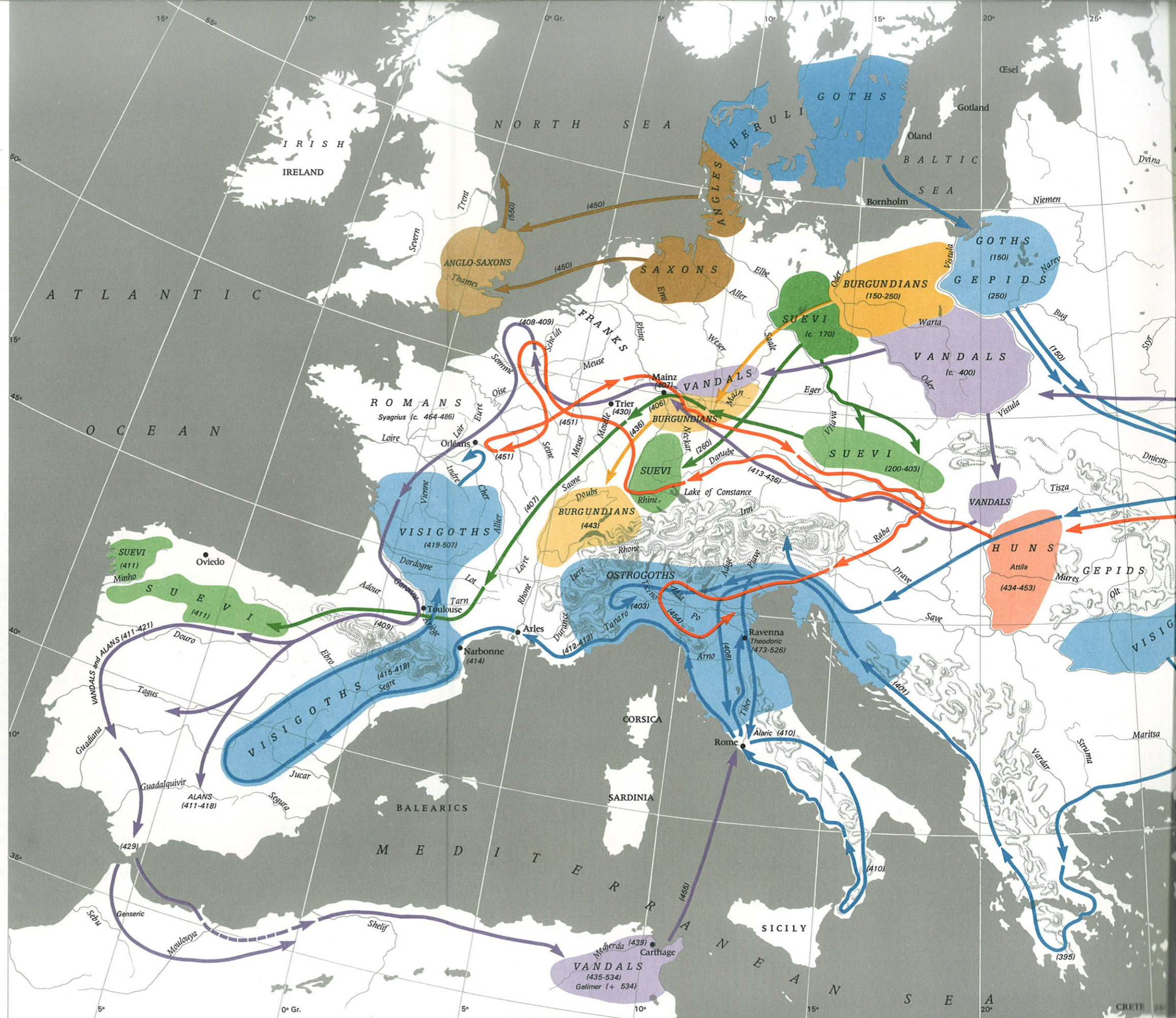
<i>Miletus</i>	Miletus	H 5
<i>Moguntiacum</i>	Mainz	D 2
<i>Namnetes</i>	Nantes	B 3
<i>Narbo Martius</i>	Narbonne	C 4
<i>Narona</i>	Narona	F 4
<i>Neapolis</i>	Naples	E 4
<i>Nemausus</i>	Nimes	C 4
<i>Nicaea</i>	Nicaea	H 4
<i>Nicomedia</i>	Nicomedia	H 4
<i>Nicopolis</i>	Nikopolis	G 5
<i>Nova Carthago</i>	Carthage	B 5
<i>Numantia</i>	Numantia	B 4
<i>Odessos</i> or <i>Odessus</i>	Varna	H 4
<i>Ostia</i> or <i>Ostium</i>	Ostia	E 4
<i>Panormus</i>	Palermo	E 5
<i>Parisii</i>	Paris	C 3
<i>Pergamon</i>	Pergamum	H 5
<i>Petrocorii</i> or <i>Vesunna</i>	Périgueux	C 3
<i>Pharsalus</i>	Pharsala	G 5
<i>Pictavi</i>	Poitiers	C 3
<i>Pisae</i>	Pisa	E 4
<i>Ratiaria</i>	Arcar	G 4
<i>Ravenna</i>	Ravenna	E 4
<i>Rhegium</i>	Reggio	E 4
<i>Roma</i>	Rome	E 4
<i>Rotomagus</i>	Rouen	C 3
<i>Salona</i>	Solin	F 4
<i>Santones</i>	Saintes	B 3
<i>Sardes</i>	Sardis	H 5
<i>Sirmium</i>	Sremska Mitrovica	F 4
<i>Sitifis</i>	Sétif	D 5
<i>Smyrna</i>	Smyrna	H 5
<i>Spalato</i>	Split	F 4
<i>Spoletium</i>	Spoletum	E 4
<i>Stobi</i>	Stobi	G 4
<i>Syracusae</i>	Syracuse	F 5
<i>Tarentum</i>	Tarento	F 4
<i>Thabraca</i>	Tabarka	D 5
<i>Thamugadi</i>	Timgad	D 5
<i>Thessalonica</i>	Salonica	G 4
<i>Tingis</i>	Tangier	A 5
<i>Tipasa</i>	Tipasa	C 5
<i>Toletum</i>	Toledo	B 5
<i>Tolosa</i>	Toulouse	C 4
<i>Tomi</i>	Constanza or Costanza	H 4
<i>Tralli</i> or <i>Tralles</i>	Tralles	H 5
<i>Treveri</i>	Trier	D 3
<i>Turnacum</i>	Tournai	C 2
<i>Turones</i>	Tours	C 3
<i>Valentia Edetanorum</i>	Valencia	B 5
<i>Verona</i>	Verona	E 3
<i>Vienna</i>	Vienne (Gaul)	C 3
<i>Vindobona</i>	Vienna (Illyria)	F 3
<i>Virunum</i>	Virunum	E 3
<i>Zara</i>	Zadar	F 4



Roman Empire at the end of the 4th century  
 Limits of dioceses  
 Limits of provinces







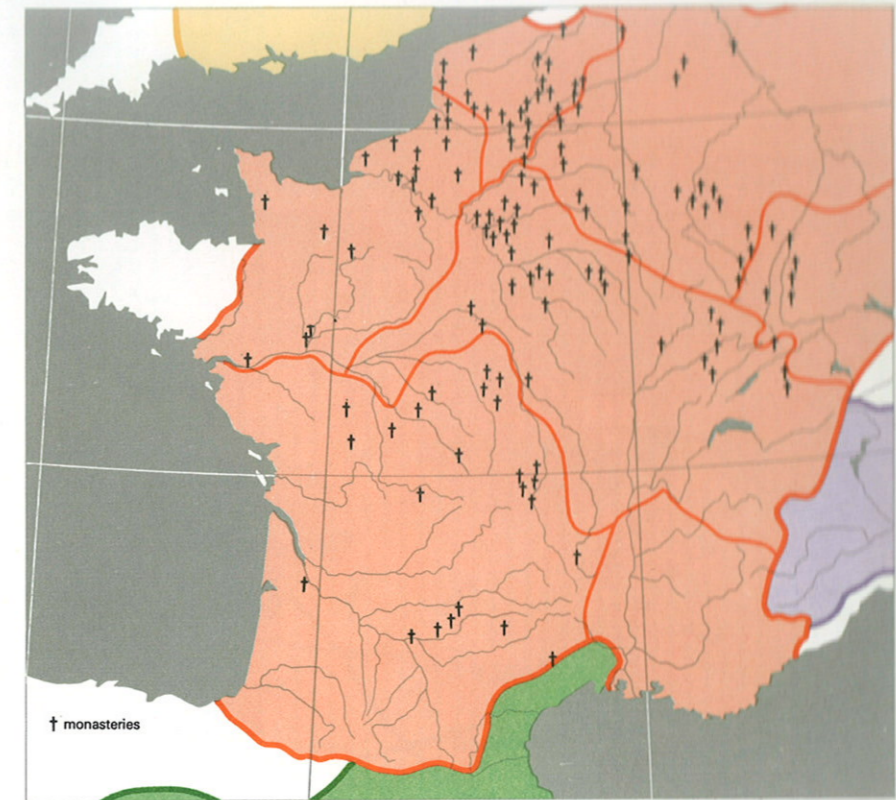
Dark colours: start of migrations.  
 Light colours: temporary occupations.  
 Arrows and dates: paths of migrations.

- GOTHS-GEPIIDS  
VISIGOTHS-OSTROGOTHS
- HUNS
- ALANS-VANDALS
- BURGUNDIANS
- SUEVI
- ANGLES-SAXONS

355 - THE MIGRATIONS FROM THE THIRD TO THE FIFTH CENTURY. AFTER W.F. VOLBACH. ▶



356 - GAUL AND NEIGHBOURING LANDS IN THE TIME OF DAGOBERT (629-639). AFTER J. HUBERT.



357 - MONASTERIES FOUNDED IN GAUL IN THE SEVENTH CENTURY. AFTER J. HUBERT.

- GAUL IN THE TIME OF DAGOBERT
- REGIONS TEMPORARILY UNDER FRANKISH INFLUENCE
- ANGLO-SAXON KINGDOMS
- LOMBARD KINGDOM
- VISIGOTHIC KINGDOM

■ ARCHITECTURE □ MANUSCRIPTS ★ ORNAMENTS

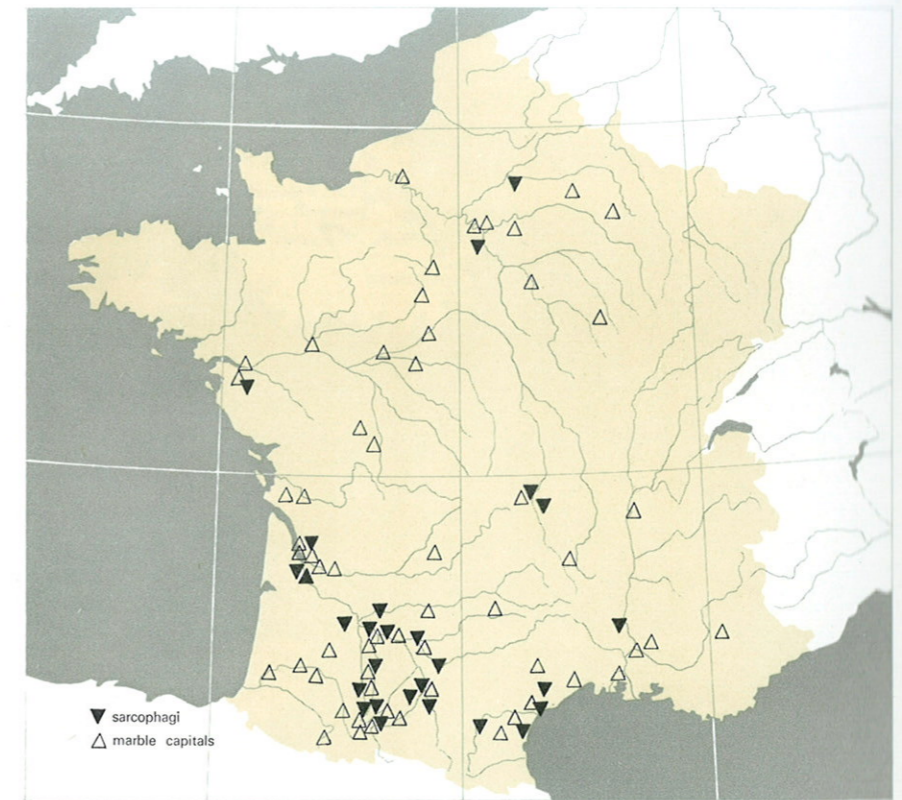
Aachen	□ E 2	Guarrazar	★ C 5	Reculver	■ D 2
Albenga	■ E 4	Güttingen	★ E 3	Reichenau	□ E 3
Albon	■ D 3	Iona	□ B 1	Riez	■ E 4
Amiens	□ D 3	Ittenheim	★ E 3	Romainmôtier	■ E 3
Angers	■ C 3	Ivrea	□ E 3	Rome	□★ F 4
Antigny	■ D 3	Jarrow	□ C 2	Roscrea	□ B 2
Arles	■★ D 4	Jedburgh	■ C 1	Ruthwell	■ C 1
Augsburg	□ F 3	Jouarre	■ D 3	Saint-Ambroix	■ D 3
Auxerre	■ D 3	Kairouan	■ F 5	Saint-Benoît-sur-Loire	★ D 3
Benevento	□ F 4	Kells	□ B 2	Saint-Bertrand-de-Comminges	■ D 4
Besançon	□ E 3	Kildrenagh	■ A 2	Saint-Blaise	■ D 4
Bewcastle	■ C 1	Krefeld	★ E 2	Saint-Denis	■★ D 3
Bobbio	□ E 4	Langeais	■ D 3	Saint-Gall	□ E 3
Brescia	□ F 3	Laon	□ D 3	Saint-Maurice	★ E 3
Bülach	★ E 3	Lavoye	★ D 3	Saint-Maximin	■ E 4
Canterbury	□ D 2	Limons	★ D 3	Saint-Riquier	□ D 2
Casa Herrera	■ B 5	Lindisfarne	□ C 1	S. Fructuoso del Francoli	■ D 4
Castelseprio	■□ E 3	Lingotto	★ E 3	S. Pedro de la Nave	■ B 4
Castel Trosino	★ F 4	Lucca	□ F 4	Sankt Paul im Lavanttal	□ F 3
Charenton-du-Cher	■ D 3	Luxeuil	□ E 3	S. Maria de Naranco	■ B 4
Chelles	★ D 3	Lyons	■ D 3	Selles-sur-Cher	■ D 3
Cimiez	■ E 4	Mainz	★ E 2	Silchester	■ C 2
Cividale	□ F 3	Malles (Mals)	□ F 3	Sion	★ E 3
Cologne	★ E 2	Manglieu	■ D 3	Soest	★ E 2
Como	■ E 3	Marseilles	■ E 4	Spoletto	□ F 4
Conques	★ D 4	Mazerolles	■ D 3	Stabio	★ E 3
Corbie	□ D 3	Meaux	□ D 3	Sutton Hoo	□★ D 2
Delémont	★ E 3	Metz	★ E 3	Toledo	★ C 5
Desana	★ E 3	Milan	■□ E 3	Toulouse	■★ D 4
Durham	□ C 2	Molsheim	★ E 3	Tournai	★ D 2
Durrow	□ B 2	Monasterboice	■ B 2	Tressan	★ D 4
Easby	■ C 2	Monza	★ E 3	Trier	★ E 3
Echternach	□ E 3	Müstair	□ F 3	Tunis	■ F 5
Enger	★ E 2	Nantes	■ C 3	Vercelli	□ E 3
Feaghmaan	■ A 2	Narbonne	■ D 4	Verona	□ F 3
Flavigny	□ D 3	Nivelles	■ D 2	Vertou	■ C 3
Freising	□ F 3	Nonantula	□ F 4	Vicenza	■ F 3
Fréjus	■ E 4	Oviedo	■ B 4	Vienne	■ D 3
Fulda	□ E 2	Paris	■ D 3	Werden	★ E 2
Gellone	□ D 4	Pavia	■★ E 3	Wittislingen	★ F 3
Gémigny	■ D 3	Poitiers	■ D 3	Wolfshiem	★ E 3
Geneva	■ E 3	Quintanilla de las Viñas	■ C 4	York	□ C 2
Gourdon	★ D 4	Ravenna	□ F 4		
Grenoble	■ E 3				



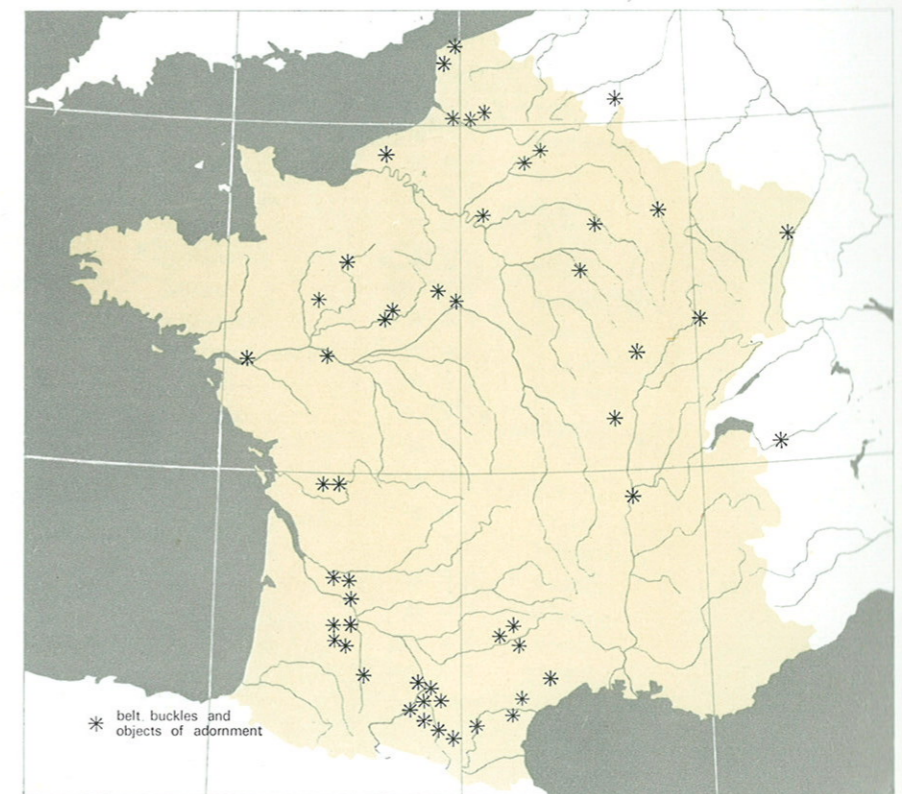
359 - CITADEL TOWNS OF THE LATE THIRD CENTURY WHICH BECAME THE SEAT OF A BISHOP. AFTER J. HUBERT.



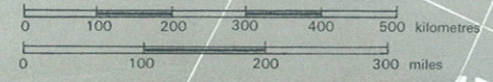
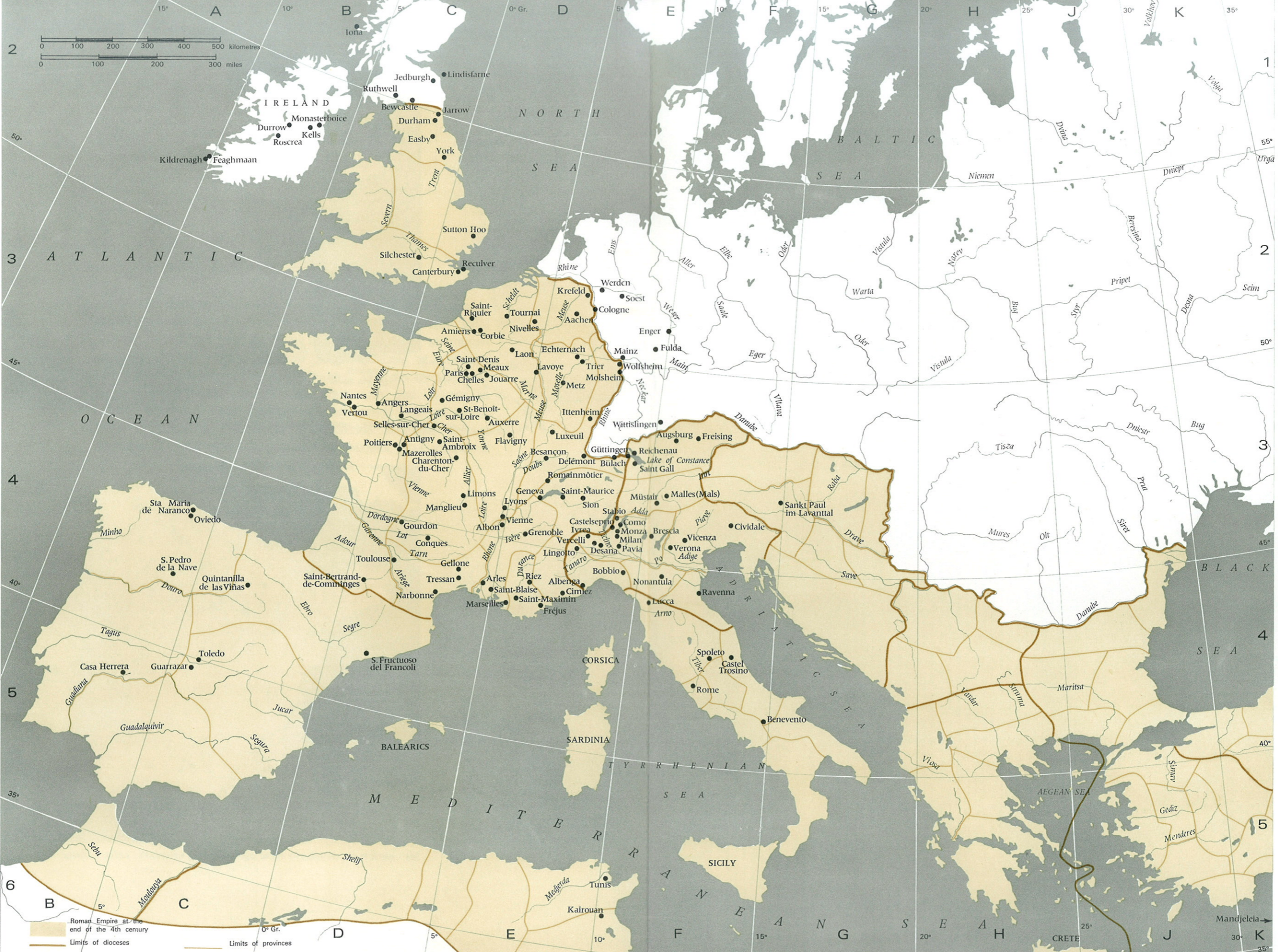
359 - CITADEL TOWNS OF THE LATE THIRD CENTURY WHICH BECAME THE SEAT OF A BISHOP. AFTER J. HUBERT.



360 - MARBLE CARVINGS FROM THE TOULOUSE REGION (7TH CENTURY). AFTER J. HUBERT.

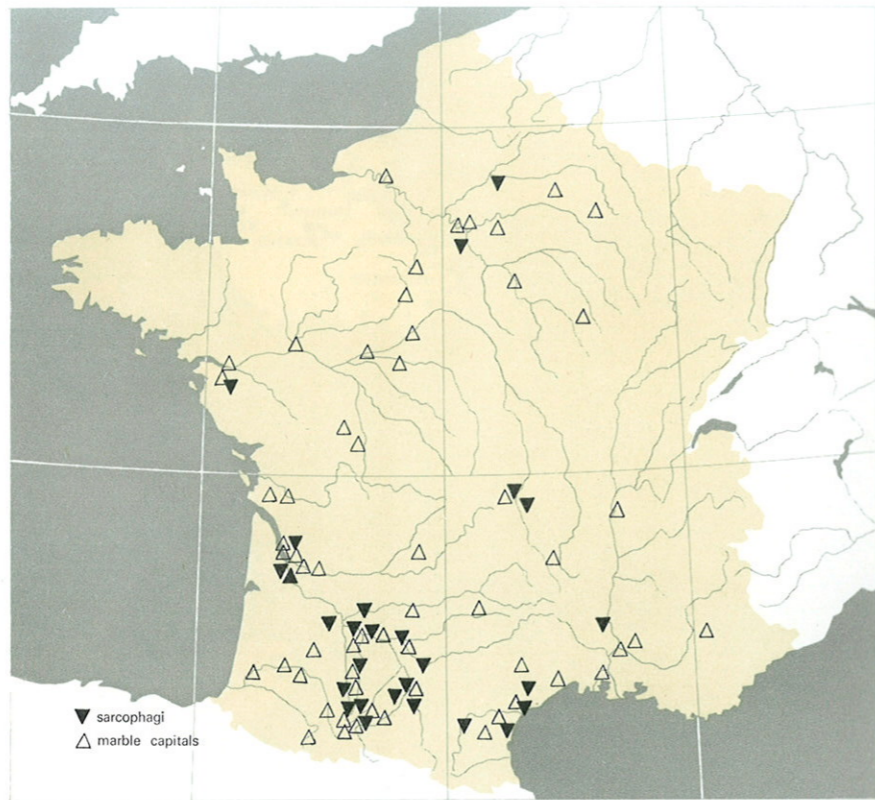


361 - OBJECTS OF ADORNMENT FROM AQUITAINE (7TH CENTURY). AFTER J. HUBERT.

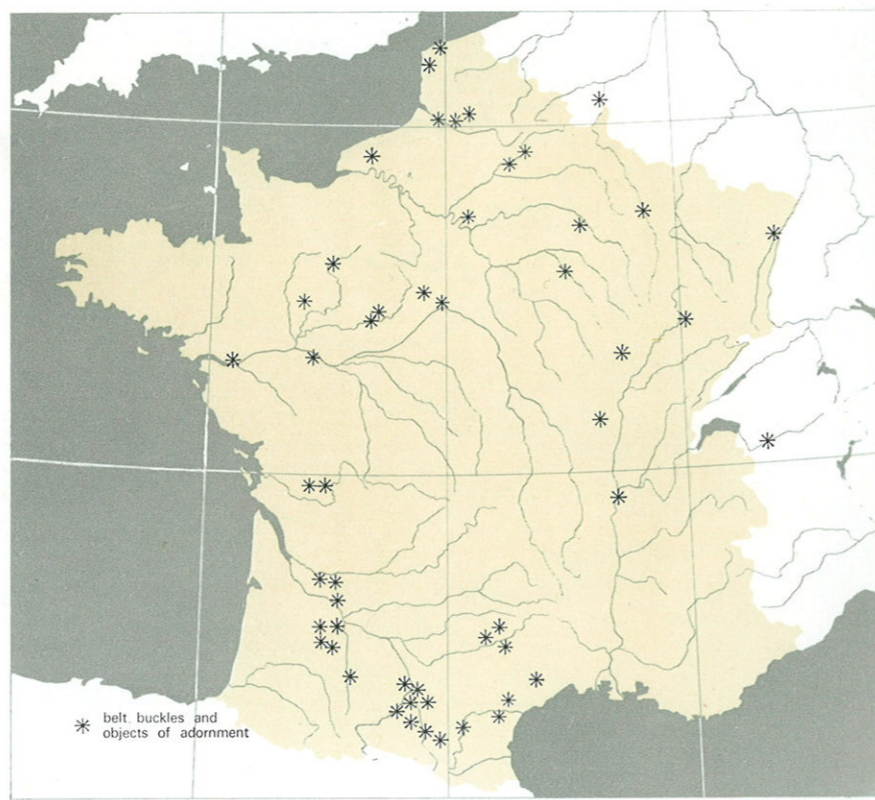


Roman Empire at the end of the 4th century  
 Limits of dioceses  
 Limits of provinces

ALBACH. ▶



360 - MARBLE CARVINGS FROM THE TOULOUSE REGION (7TH CENTURY). AFTER J. HUBERT.



361 - OBJECTS OF ADORNMENT FROM AQUITAINE (7TH CENTURY). AFTER J. HUBERT.

THIS, THE TWELFTH VOLUME OF 'THE ARTS OF MANKIND' SERIES, EDITED BY ANDRÉ MALRAUX AND ANDRÉ PARROT, HAS BEEN PRODUCED UNDER THE SUPERVISION OF ALBERT BEURET, EDITOR-IN-CHARGE OF THE SERIES, ASSISTED BY JACQUELINE BLANCHARD. THE BOOK WAS DESIGNED BY ROGER PARRY, ASSISTED BY JEAN-LUC HERMAN AND SERGE ROMAIN. THE TEXT AND THE PLATES IN BLACK AND WHITE WERE PRINTED BY L'IMPRIMERIE GEORGES LANG, PARIS ; PLATES IN COLOUR BY L'IMPRIMERIE DRAEGER FRÈRES, MONTRouGE. THE BINDING, DESIGNED BY MASSIN, WAS EXECUTED BY BABOUOT, GENTILLY.