

TABLE OF CONTENTS

VOLUME I

Abstract.....	ii
List of Plates.....	vii
List of Abbreviations.....	xvii
Acknowledgements	xviii

Introduction

1 Aims and Objectives.....	1
2 Parameters of study.....	2
2.1 Scholarly approaches.....	2
2.2 Chronological timeframe.....	4
2.3 The materials.....	5
2.4 'Periodisation'	6
3 Structure of the study	13

PART I ROME

CHAPTER 1 *Rome of the Emperors, Rome of the Popes*

1.1 Introduction.....	17
1.2 Constantine.....	18
1.2 a) The ideology of Constantinian architecture and patterns of Imperial display.....	20
1.2 b) Constantinople and Jerusalem: further aspects of Constantinian experimentation.....	35
1.3 Rome, with or without the Emperor	37
1.3 a) Tituli.....	38
1.3 b) Schismatics.....	45
1.4 Summary.....	56

CHAPTER 2 *Rome of the pilgrims and pilgrimage to Rome*

2.1	Introduction.....	58
2.2	Itineraries.....	65
2.2 a)	The Ampullae List from Monza.....	66
2.2 b)	The <i>Notitia Ecclesiarum Urbis Romae</i>	67
2.2 c)	The <i>De Locis Sanctis Martyrum</i>	72
2.2 d)	The Itinerary of Einsiedeln.....	75
2.2 e)	The journey to Rome of Archbishop Sigeric.....	78
2.3	Graffiti.....	81
2.3 a)	Commodilla.....	84
2.3 b)	SS Marcellino e Pietro.....	87
2.3 c)	Panfilo.....	89
2.3 d)	Ponziano.....	90
2.4	Summary.....	101

CHAPTER 3 *Scholae, Diaconiae, Xenodochia: the topography of assistance in Rome*

3.1	Introduction.....	103
3.2	<i>Diaconiae</i>	106
3.2 a)	The question of origins and the role of the <i>annona</i>	108
3.2 b)	The religious function of the <i>diaconiae</i> and the ‘monastic hypothesis’.....	114
3.2 c)	Patronage of the <i>diaconiae</i> : lay or ecclesiastic?.....	119
3.2 d)	Location.....	125
3.2 e)	Water and <i>diaconiae</i>	131
3.3	<i>Xenodochia</i>	135
3.4	Summary.....	141

CHAPTER 4 *The Church of Santa Maria Antiqua: further encounters with the visual culture of Rome*

4.1	Introduction.....	144
4.2	Santa Maria Antiqua.....	144
4.2.1	Scholarly approaches.....	147
4.2.1 a)	The stylistic interpretation of the frescoes: some examples.....	148
4.2.1 b)	The ideological implications of the frescoes: some examples.....	156
4.2.2	John VII patronage in Rome.....	163
4.2.3	The overall significance of Santa Maria Antiqua and its site.....	176
4.2.4	The significance of Santa Maria Antiqua within Rome.....	182
4.3	Conclusion.....	185

CHAPTER 5 *Anglo-Saxon churches and their interpretative relationship with Rome*

5.1	Critique of scholarly approaches to the study of Anglo-Saxon churches.....	188
5.2	An iconography of architecture and the idea of <i>Romanitas</i>	195
5.3	Roman architectural features in Anglo-Saxon churches: a process and a path.....	201
5.3.1	Design.....	203
5.3.1 a)	Basilica.....	203
5.3.1 b)	Porticus.....	209
5.3.1 c)	Centrally-planned churches.....	215
5.3.2	Internal elements of design	217
5.3.2 a)	Arches.....	217
5.3.2 b)	Liturgical furniture.....	223
5.3.2 c)	Crypts.....	225
5.3.2 d)	<i>Spolia</i>	229
5.3.3	Negotiating locations	233

5.3.3 a) 'Shore forts'.....	237
5.3.3 b) The forum/principia	240
5.3.2 c) The re-use of Roman buildings and sites (secular/cultic).....	243
5.3.2 d) Reclaiming sites of earlier Christianity	247
5.3.4 Place-names and dedications	249
5.4 The Roman Mission: continuity or new beginning?.....	253
 CHAPTER 6 <i>Anglo-Saxon sculpture and Rome: perspectives and interpretations</i>	
6.1 The scholarship.....	258
6.1 a) Typology and Style.....	258
6.1 b) Iconographical approaches.....	267
6.2 Sculpture and Rome.....	272
6.2 a) Typology/ monumental forms.....	273
6.2 b) Layout of decoration.....	283
6.2 c) Style.....	287
6.2 d) Motifs.....	298
6.2 e) Figural schemes or the Iconography.....	310
6.3 Summary.....	322
 Conclusion.....	324
 Appendix.....	332
 Bibliography.....	341