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Santa Prassede: Research Lines on the Location and Spatial Values of Paschal I's Basilica

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Resum

Nell'articolo l'iniziativa di costruzione della chiesa di S. Prassede viene affrontata dapprima riguardo al tema della collocazione della fabbrica in rapporto alle condizioni del sito e successivamente riguardo al criterio progettuale adottato: questioni che ovviamente si connettono fra loro, e che consentono una rilettura dell'intervento, sia ai fini di una comprensione del valore urbano dell'iniziativa, sia rispetto alla conformazione spaziale che contraddistingue l'organismo. I valori proporzionali dell'edificio vengono confrontati a quelli delle altre due chiese realizzate da Pasquale I, S. Cecilia e S. Maria in Domnica, soffermandosi in particolare sull'aspetto peculiare della dilatazione della navata centrale in rapporto alle navate laterali.

Paraules clau: Architettura del IX secolo, Santa Prassede, Santa Cecilia, Santa Maria in Domnica, Valori proporzionali

Abstract

In this article, the construction of the church of S. Prassede is addressed with regard to the location of the building—in relation to the conditions of the site—and to the design criterion. These issues are obviously connected and allow for a reinterpretation of the building, both for the understanding of its urban significance and regarding the particular spatial configuration of its structure. The proportions of the building are compared to those of the other two churches commissioned by Paschal I, that is, S. Cecilia and S. Maria in Domnica, particularly focusing on the unusual expansion of the central nave in relation to the lateral aisles.

Key Words: 9th-century architecture, Santa Prassede, Santa Cecilia, Santa Maria in Domnica, proportions

The basilica built by Pope Paschal I in substitution for the ancient *Titulus Praxedis* has become something of a historiographic case study over the last twenty years. This is due both to the revision of the works devoted to it that followed Richard Krautheimer's death, and in particular to the fact that this great German scholar had noted the especially illustrative value it had for the resumption of early Christian models back at the beginning of the ninth century. The historiographical concepts of Renaissance and Revival as interpretive tools for the early Middle Ages were at the very heart of the discussion, thus presenting the possibility to rethink the quality of the artistic phenomena related to the Roman context of the Carolingian period from completely new angles.[1]

The reasons for the unmistakable reinterpretation of the model of Saint Peter's basilica in the restoration of Santa Prassede go further than a programmatic return to the authority of the ancient Constantinian structures in contradistinction to oriental-Byzantine models and expressive elements. In light of current findings, this view, which, as is known, had been theorized by Krautheimer, is no longer sustainable for many scholars.

On the one hand, the implementation of an 'aulic' system needs to be understood from a political standpoint. Such a specific solution was meant to reassert the image of the pontiff promoting the initiative at a time of tense relations with Constantinople due to the reintroduction of iconoclasm, and to reaffirm the independence of the papacy from the Frankish court (McClendon 1996). On the other hand, there were also properly liturgical and symbolic reasons related to the cult of relics that justified the resumption of the martyrs' church model par excellence, established by the Vatican basilica (Pace 2002; Goodson 2010). Moreover, in the past few years, several studies have gradually improved our ability to understand the historical, political, and cultural background of the Carolingian period (Noble 1998; Noble 2001). Meanwhile, remarkable efforts have been devoted to the analysis of the religious phenomenon focused on the veneration of relics of martyrs and saints, which have led to new interpretations of early medieval artistic production.[2] Therefore, there is no need to resort to the emblematic value of a revival to study the case of the Paschalian basilica on the Esquiline.

The renewed interest in the architectural achievements of ninth-century Rome has thus manifested itself in an articulated manner, also thanks to multidisciplinary approaches that have made its historical examination more substantiated and extensive. However, we cannot ignore the fact that the arguments put forward in an attempt to overcome a historiographic proposition that was prevalent for the better part of the twentieth century mostly have an extra-architectural character. In other words, whereas these arguments rely on intellectual reasons to clarify typological choices, the specific quality of the architectural production has drawn little attention. In turn, this

[1] For a critical overview of the recent historiographic debate, see Caperna 2014: 79-90.
[2] See Ballardini 2000; Herbers 2001; Thunø 2002; Palazzo 2008.

has certainly not strengthened our ability to comprehend and fully contextualize the figurative value of such production.

It is necessary to delve deeper into the specificity of the architectural language, the spatial and proportional qualities of the buildings, the issues related to the construction—namely constructive techniques, work planning, and structural systems—and the relationship between architecture and decorative programme, liturgical arrangement and architectural solutions, chromatic aspects and light setting. Important advances have been made in the reconstruction of Paschal I's project for the city—which have included clarifying its timeline, modalities and strategies—as well as many studies devoted to specific aspects.[3] However, there is still a lack of research lines focused on the reality of the commissioned works.

On this occasion, our contribution is aimed at addressing the church's location and the design criterion adopted in it. These issues are obviously interconnected and allow for a reinterpretation of the intervention, both in order to understand the urban significance of the initiative, and with respect to the spatial configuration that characterizes the ensemble. Therefore, for the time being we will leave aside the question of the appropriateness of a revivalist interpretation of this artistic period. Instead we will turn to aspects that will allow us on the one hand to overcome a purely iconographic view of the problem of architectural models, and on the other to grasp elements of originality in the language expressed by the actual buildings.

Santa Prassede replaced the old Palaeo-Christian *titulus* with a new layout and location logic that is even extolled by the words of the *Liber Pontificalis*, which recorded the news of the reconstruction taking place "in alio non longe demutans loco." Thus, the floor plan layout, the spatial concept, and the structure of the walls conveyed a new reality. This makes it possible to precisely discern purposes and choices that were implemented thanks to a substantial compositional autonomy.

Two dominant factors came into play in the design of the church: the close proximity to the important religious centre of the papal basilica of Santa Maria Maggiore, and the relationship with the *clivus Suburanus*, that is, the primary road that connected the central nucleus of the city with the Esquiline gate, the eastern access in the Servian Wall that led to the Lateran. Paschal I's construction project was therefore based on establishing a close connection with both the Marian sanctuary and the aforementioned road through a vast religious complex built in the slope that rose between the *clivus* and the patriarchal centre.

It is quite significant that the compositional axis of the church clearly disregards the position of the pre-existent structures that faced the *via Suburrana*, while following the direction of a lateral

[3] On the programme of Paschal I see the in-depth analyses in Ballardini 2000; see also, Mancho 2010-2011; cf. Goodson 2010. For a comprehensive study on significant elements of the architectural production commissioned by the pontiff, see especially Guiglia Guidobaldi, Pensabene 2006; Barelli 2012.

street, that is, the connection between the *clivus* and the basilica of Santa Maria Maggiore—the current *via di Santa Prassede*—which, as topographic studies have shown, already existed in the ancient period (Rodriguez Almeida 1975-1976: 278). In other words, the Carolingian building was not located orthogonally to the road in front of it, but rather in relation to the street that branches off from said road.

The orientation of the ancient wall structure located on both sides and below the staircase leading to the atrium of Santa Prassede (Fig. 1-2), and the remains of the Pianta Marmorea Severiana in fact show that the course of the *clivus* was much more tortuous than that of the road currently above it. It should also be noted that the buildings on both sides of the staircase of the church and the four-sided portico were in use at the time, being buried only for about four metres, but still rising at the top in a consistent manner.[4]

With the construction of the basilica, the side street that leads to Santa Maria Maggiore took on a new importance that did not only affect the long side of the new religious building, but also the oratory of San Zenone, which emerges from it, a small but at the same time sumptuous mausoleum dedicated to the mother of the pontiff. The Paschalian intervention structured an extensive uniform pattern that needs to be highlighted.

Some indications allow us to establish that the location of the Greek monastery that Paschal I annexed to the religious foundation actually corresponded to the site of the modern monastery now located behind the church (Caperna in press).

We know little about this Paschalian initiative, for it was all but wiped out by successive interventions, and there is no physical evidence of the Carolingian construction of the monastery either. According to the *Liber Pontificalis* the new foundation was attached to a pre-existing monastery named Santa Agnese ad Duo Furna, already documented in the early decades of the eighth century, where there was an oratory dedicated to the saint. Moreover, the same source also tells us that the latter was renewed during the papacy of Paschal I, and the martyrological inscription in Santa Prassede informs us of the translation of many relics of martyrs into the ancient shrine. Finally, at the end of the tenth century, the monastery, with the double dedication to Santa Prassede and Santa Agnese, was governed by an archpriest of Santa Maria Maggiore, which proofs its close connection to the papal church (Ferrari 1957: 3-10).

Although there are no data about the actual structure, it is however possible to argue about the location of the early medieval monastery, which Innocent III would have definitively assigned to the Vallumbrosan Order at the end of the twelfth century.

[4] The archaeological excavations carried out by Apolloni Ghetti (1961) have shown as much. For transcriptions of documents relating to the excavation and some relief drawings, see Caperna 2014: 47-57.

The suitability of this location suggests that the site of the new building erected in the sixteenth century behind the basilica could also have been the site where the old and most likely smaller building stood; namely, a sufficiently large area with a slight slope—because of the need to have a vegetable garden—in direct contact with the patriarchal centre. But this is not the only piece of evidence supporting such identification. The information about the oratory of Santa Agnese in fact describes its proximity to the square of Santa Maria Maggiore, allowing us to attribute the place name *Duo Furna* to the nearby current Via dell'Olmata. Further proof is provided by a bull issued on 2 March 1452 by Nicholas V in which the pope ordered the canons of the Liberian Basilica to transfer some of their properties for the construction of the new apostolic palace, receiving in exchange two houses that were close to the chapel and belonged to the monastery of Santa Prassede (De Angelis 1621: 71). The inscription on the martyrological headstone could also confirm the location of the shrine of Santa Agnese right before Santa Maria Maggiore, for it reads "sursum in monasterio situm," which could be interpreted as being located higher than the elevation of the church of Santa Prassede, decidedly lower than that of the square.[5]

Further information about the location of the old monastery comes from the small properties it benefited from. Indeed, modest revenues came from some houses that had been standing for a long time and that had been transferred to the Vallombrosians through the concession issued by Innocent III. In particular, two notarial deeds dating back to 1225 and 1327 mention the monastery and the garden, as well as the palace of the titular cardinal (Fedele 1905: 90, 109).

The indications regarding the boundaries of the first house—listed counter-clockwise— lead to position it alongside the side street of the basilica, the current Via di Santa Prassede, in line with the transept on one side and the entrance to the monastery and the access to the cardinal's residence on the other. The latter would then seem to have been facing the same street, standing adjacent to the second house. From this it can be deduced that the documented *renclastro* of the monastery was situated right next to the basilica, whose apse it directly overlooked, being lit by its five windows.

The entire building project commissioned by Paschal I was therefore defined as an extensive structure positioned against the slope of the hill in the north-west/south-east direction, which consisted of the sequence formed by the body of the basilica, with its access staircase and front four-sided portico, the monastery behind the church, and the earlier oratory near the square of Santa Maria Maggiore.

The church's layout also responded to the need to respect the old criterion according to which the access to a worship building had to be oriented towards the east. Thus, although the construction

[5] It should also be noted that the current upper section of Via di Santa Prassede is now at a much lower level than the medieval one, following the lowering of road elevations by more than three and a half meters that was carried out in 1872-1874 to facilitate the road connection with the new district in the area of the Esquiline.

did not exactly match this direction, its layout could be considered adequate on a religious level. In fact, as Sible de Blaauw has pointed out, the relatively wide angle with which the east was identified can be explained thanks to the particular architectural and urban planning of the places where the churches were located. Furthermore, as shown in the liturgical orientations conveyed by the sources, the north was often assimilated to the west and the south to the east.[6] The studies of this same scholar, which have led to a reassessment of the importance of orientation in early Christian construction—and also clarified the need to distinguish this concept from the liturgical one, that is, the position of the priest during the celebration of mass—lead us to consider the direction of the spatial axis as an integral and basic element in the design of sacred buildings. Therefore, this argument must be born in mind when discussing the location of the new building of Santa Prassede as well as the other two churches of Paschal I, Santa Maria in Domnica and Santa Cecilia, both of which also conform to the same orientation model with the entrance to the east.[7]

We have so far highlighted the role played by the course that led from the *clivus* to Santa Maria Maggiore. Paschal I organized it through the architectural system of the new complex, along which could be found the entrance to the monastery and, most probably from the very beginning, the secondary access to the basilica located near the chapel of San Zenone. Now, we shall turn to the project of the basilica and its spatial values.

The traits of this structure reveal a remarkable freedom in the choice of size and proportions. Besides the considerable conditioning effect of the local topography, with the *clivus* about four metres lower than the level of the church—a situation that would have led to the need to create a staircase linking the street access to the four-sided portico—the planimetric outline does not seem to reveal other elements that may have influenced the compositional choices or geometric features of the alignments and orthogonalities of the elevated structures. The substantial freedom of design therefore furthers a clearer interpretation of the intentionality behind the project and of the design criteria adopted.

Moreover, despite the reutilization of some of the alignments of the Roman masonry structures below, the other two ecclesiastical buildings commissioned by the pontiff, that is, the *ex novo* edification of the basilica of Santa Maria in Domnica and that of Santa Cecilia also share this

[6] The importance of the more or less accurate east-west arrangement of churches was confirmed by the studies of Sible de Blaauw. The initial prevalence in the fourth century of basilicas with the apse to the west was replaced in the fifth century by a subsequent phase in which the orientation to the east and to the west coexisted. Finally, in the ninth century there was a marked preference for orienting apses towards the west. Thus, most of the buildings erected during the flourishing Carolingian constructive period shared the layout with the apse to the west, so as to direct the entrance to the east. As the celebrant had to turn to the east, he was always facing the people in this kind of basilicas, which were inspired by the examples of the patriarchal churches of the Lateran, St. Peter and Santa Maria Maggiore. In contrast, the opposite scenario led to a celebration that turned its back on the faithful, with the officiant forced to turn for the salutations (DE BLAAUW 2010).

[7] On the urban location of the churches erected by Paschal I, see in particular MANCHO 2016.

compositional and proportional freedom. Thus, in spite of the existence of earlier structures—which is precisely the reason for the lack of parallelism in the definition of the naves in the case of Santa Cecilia that does not appear in Santa Prassede and Santa Maria in Domnica (Krautheimer 1940 [1937]: 107; Parmegiani, Pronti 2007)—it is clear that the general size of the buildings and the ratio between width and length were freely conceived according to the expressive meaning that said buildings were to convey.

Therefore, considering the spatial values related to the ecclesial models adopted in these three cases—which show similarities as well as significant peculiarities—can lead to new remarks that go beyond mere typological characterizations and may allow us to grasp the appearance of innovative elements in the architectural expression of the period.

Although the direction of the axis of Santa Prassede in relation to the side road was the result of a choice, it was also suitable for symbolic reasons; likewise, there was much leeway to decide on the size and proportions of the building. The overall width and depth, as well as the internal architectural relationships, could be established with a consistent, if not complete autonomy. Moreover, as mentioned above, the cases of the two churches subsequently commissioned by Paschal I also show the same basic situation.

The dimensions of the worship building erected on the Esquiline are quite remarkable, with a total length of almost 250 Roman feet—including the apse and four-sided portico—and a width of about 95 (Fig. 3). As for the overall proportions of the basilica, characterized by a three-nave plan with a transept and a front four-sided portico, it is possible to find a fairly reasonable distribution based on simple ratios that can be generated by means of a few steps (Fig. 4). The body of the naves responds to a 1 : √2 ratio—that is, a 1.42 ratio—where the depth of the transept results from the measure of the diagonal of this rectangle, which equals √3.[8] In turn, the size of the central axis of the atrium results from subtracting the length of the square side from that of its diagonal, which thus determines a 1 : 0.42 ratio for the cross-section of the four-sided portico.

Although it is obviously not easy to ascertain the dimensions of the aformentioned structures in an absolute manner but only referring to the average values, and despite any doubts regarding the inclusion of perimeter walls and the possibility of referring to the distance between the walls instead, we believe that the design criterion indicated can be considered as decidedly plausible, for it corresponds to a coherent and pragmatic operational geometry, which was easy to implement on site.[9]

In the case of Santa Maria in Domnica the proportional features are quite different, although they were probably not left to chance there either. The design of the religious building of the Celio,

[8] On the symbolic value of the proportions √2 and √3, see De Angelis d'Ossat 2002.

[9] The measurements in Figure 3, deduced from the survey of the church, show 88 Roman feet for the internal width and 122 for the length, whose ratio equals 1.38, fairly close to √2.

characterized by a three-nave plan with three apses without a transept, seems to be based on a general rectangular framework that also includes the main apse (Fig. 5). Using the measurements provided by Krautheimer for the total length of the church, including the façade and the apse wall, and including the perimeter walls for the width, that is 36.50 × 21.35 metres, or 120 × 70 Roman feet (Krautheimer 1964: 322), the resulting ratio is 1.70, which is close to √3.[10] This means that in this case the body of the naves is slightly longer than in Santa Prassede.

Finally, with regard to Santa Cecilia, the geometric method used to generate the general perimeter of the building—this time excluding the apse—is that of the golden rectangle, whose sides measure 1 and 1.618 (Fig. 6). This results in a slightly longer layout compared to the previous ones, which are characterized by more elementary proportions.

Furthermore, in Santa Prassede it is rather clear that the project was based on a system of internal relations, which again we can compare with the arrangement of the other two churches commissioned by the pontiff.

First of all, however, let us consider the spatial properties of the four-sided portico of the basilica. The sides are characterized by five intercolumns, but the presence of the staircase inside it expands the central span, so that the square becomes a rectangle whose sides show a ratio of 6 to 5, that is, a sesquiquintum. This in turn strengthens the perception of the church's spatial axis from the street, emphasizing the access to this place of worship with a major arch along said axis. The latter, however, could have been chosen even in the absence of the proportions of the atrium and the connection of the staircase. Let us think, for example, of the earlier case of the Euphrasian basilica in Poreč, whose perfectly square uncovered four-sided portico is also characterized by that same choice (Fig. 7). The strong emphasis on the directionality of the entrance into the sacred space, starting from the ascension of the staircase, is therefore greatly underlined by the verticality of the central arch, which rises in a rather limited and apparently homogeneous space, being its width slightly greater than its depth.

As for the interior space of the basilica, the depth of the nave is two and a half times its width, which is two and a half times the width of the side naves (Fig. 8). The depth of the transept and the projection of its wings from the body of the church are also defined in relation to internal proportions. In this way, the design choice results in a space that is both regal and compact, bound by coherent relations. As I have noted elesewhere (Caperna 2014: 65-66), both the nave, covered by a flat ceiling and slightly higher than wide, and the transept are flooded with light, whereas the subordinated lateral naves are decidedly narrower, do not have windows of their own, and only receive light from the central space and the transept.

[10] The 1 : √2 ratio suggested by Goodson (2003: 207) for the body of the naves is incorrect.

In the other two churches of Paschal I, however, the predominance of the nave space is even more pronounced. The central naves expand to the point where the relationship between their width and their length is decidedly unbalanced. Whereas at Santa Prassede the central nave had two and a half times the width of the minor ones, in the other two cases it has over three and a half times their size (Fig. 8). The length of the nave in Santa Maria in Domnica, as in the church of the Esquiline, is also regulated by a two and a half ratio; while Santa Cecilia, whose nave if as wide as that of Santa Prassede, features a greater development in depth.

It is also necessary to underline some constants that seem to hint at the existence of basic shared compositional references. For instance, the intercolumniation is almost identical—ten Roman feet—both in the colonnade with entablature of Santa Prassede and in the arched colonnades of Santa Maria in Domnica and Santa Cecilia; moreover, as has already been mentioned, despite the typological and proportional differences between the layouts of Santa Maria in Domnica and Santa Cecilia, their central naves have the same width.

The number of columns is necessarily linked to the proportions of the interior space. Thus, in Santa Prassede, the 1 to 2.5 ratio between the width and length of the nave takes into account the rythm of the eleven shafts of the colonnade, assigning the symbolism of the number 12 to the intercolumns, that is, to the spaces between columns. In contrast, in Santa Cecilia, the decision to abandon the 1 to 2.5 ratio for the nave, that is, the greater length, is associated with the fact that in this case, it is the physical elements of the columns that are used to convey that same symbolism.

A further argument in this line is that of the relationship between the width of the apse and the nave. This issue is closely linked to functional reasons concerning both the performance of rites in the presbytery, and the iconographic programme of the images that were to be displayed in the apsidal conch and arch of the three churches. The three solutions adopted are quite different. In Santa Prassede, the interposition of the transept forced to design the apse with more or less the same width as the nave. In Santa Maria in Domnica, however, the apse is narrower than the nave, although due to the lack of a transept, the effect is rather that of an expanded tribune that opens up to the nave, offering the view of the great Theotokos, as a sort of "monumental icon" (Svizzeretto 2003). Finally, in Santa Cecilia, the relationship between apse and nave is definitely unbalanced (1:1.6), which clearly contributes to accentuating the depth of the space (Fig. 9).

All this must be put in relation to the height of the central nave in the three basilicas, which progressively decreases in relation to their width. In Santa Prassede the height is two metres greater than the width; in Santa Maria in Dominica the width matches the height of the nave; and in Santa Cecilia the height is about two metres less than the width, which helps to expand the space even more clearly. However, this feature is balanced by the perspective effect provided by lengthening of the thirteen intercolumns and the small size of the apse.

The subordination of the lateral naves and the indirect light they receive must also be related to all the features previously highlighted for these three churches.

Unfortunately, due to the lack of data and further evidence, we cannot take into account the internal partitions of the central naves. These elements, which were linked to liturgical enclosures and sacred furnishings, need to come into play when discussing spatial perception.

The question of spatial relations, connected to the appraisal of the degree of autonomy of design with respect to pre-existing conditions, is absolutely essential in order to argue the existence of a characteristic and original architectural development in Rome at the beginning of the ninth century. It is along these lines that we believe that the study of ecclesial models should be reconsidered by examining aspects of continuity and innovative elements. Certainly, in order to be able to develop a more complete and reliable discourse on this topic, it is necessary to carry out studies on the proportions of a wider set of buildings. This would be of particular interest in the case of religious establishments built from the mid-eighth century onwards, when construction activities first experienced a significant development with respect to the recent past. However, in this case, reference should be made to data that are not particularly reliable, both with regard to the dating of the buildings and their characteristics, with interventions that often corresponded to the transformation of older churches.

Finally, there is at least one distinctive quality that clearly stands out in Paschalian buildings, characterizing them with a sort of accentuation that seems programmatic, and that in some ways even goes beyond the importance of choosing ecclesial models. This is the marked tendency to make the central space of the basilicas predominant, as we have pointed out in this contribution. Such an accentuation cannot be found in previous buildings, where the ratio of 1:2 remains constant between the naves; see for example the cases of San Eusebio, San Silvestro in Capite, Sant'Angelo in Pescheria, Santa Maria in Trastevere, and Santi Nereo e Achilleo. In contrast, the different proportions in Santa Maria in Cosmedin, Santa Susanna, and Santa Anastasia were still strongly motivated by pre-existing structures.

At the same time, the space enclosed by the delimitation of the central naves in the buildings of Paschal I becomes three-dimensionally compact and balanced, according to the choices made regarding height and depth. This approach seems to have inaugurated an innovative spatial conception, and not of little importance, since it was closely related to the iconographic endeavour that was to be implemented through mosaics, or in other words, to the preeminent and enthralling role that these were to play.

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Fig. 1 Archaeological map of the Cispio area according to the studies of Emilio Rodríguez Almeida. The reconstruction, based on some fragments of the Pianta Marmorea Severiana, evinces the *Clivus Suburanus* and the clear west-east direction of the last stretch of the road, which was probably named *vicus Portae Esquilinae*. The dashed lines mark the continuation of the road network according to the 1979 archaeological plan of Francesco Scagnetti and Giuseppe Grande. Note the different position of the road layout in front of the Basilica of Santa Prassede with respect to the reconstruction of the Lanciani. Graphic by Emilio De Luca.

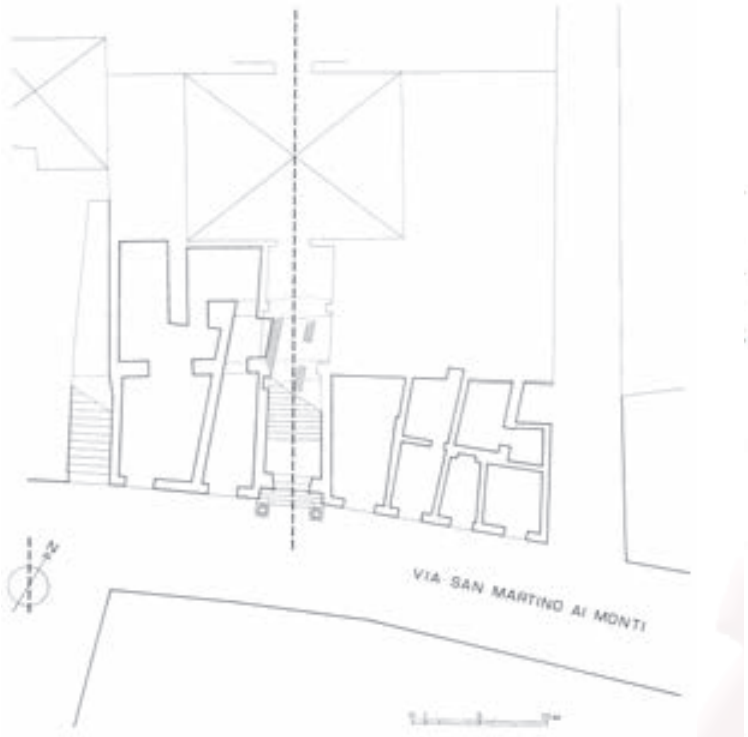

Fig. 2 Relationship between the entrance area of the Basilica of Santa Prassede (staircase and atrium) and the building fabric overlooking Via San Martino ai Monti, partly related to a Roman *insula* (the walls of the stairs of the *insula*, found by Bruno Maria Apolloni Ghetti are marked with diagonal lines). Graphic by the author

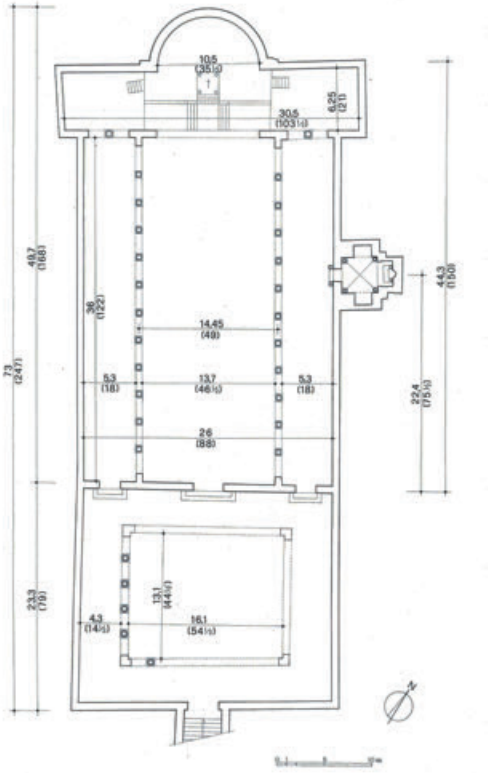

Fig. 3 Reconstruction of the Basilica of Santa Prassede in the ninth century. The equivalences of the measurements in Roman feet are indicated in brackets (graphic by the author).

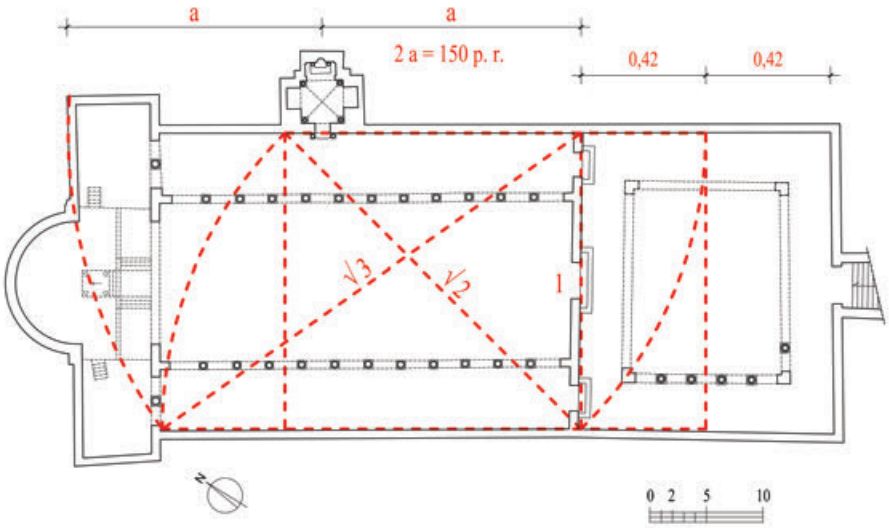

Fig. 4 Proportions of the Basilica of Santa Prassede. Graphic by Carlo Benveduti.

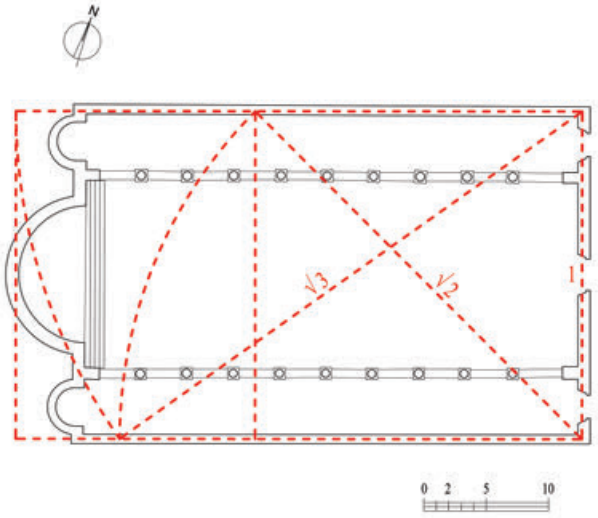

Fig. 5 Proportions of the Basilica of Santa Maria in Domnica. Graphic by Carlo Benveduti.

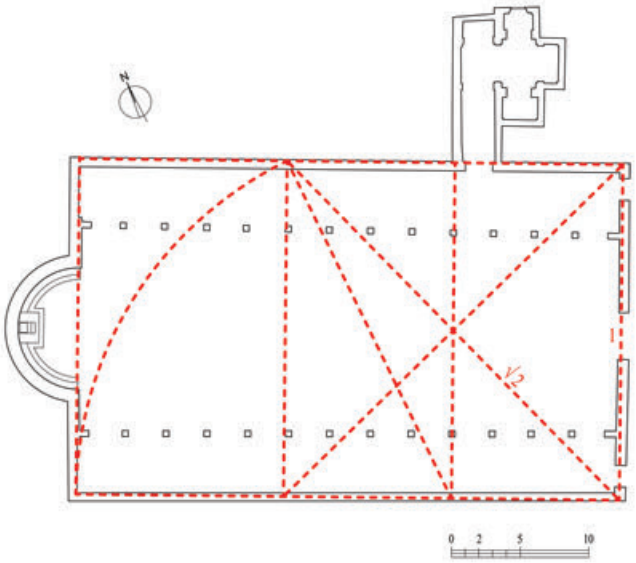

Fig. 6 Proportions of the Basilica of Santa Cecilia. Graphics by Carlo Benveduti.

Fig. 7 Basilica Eufrasiana di Parenzo, view from the four-sided portico.

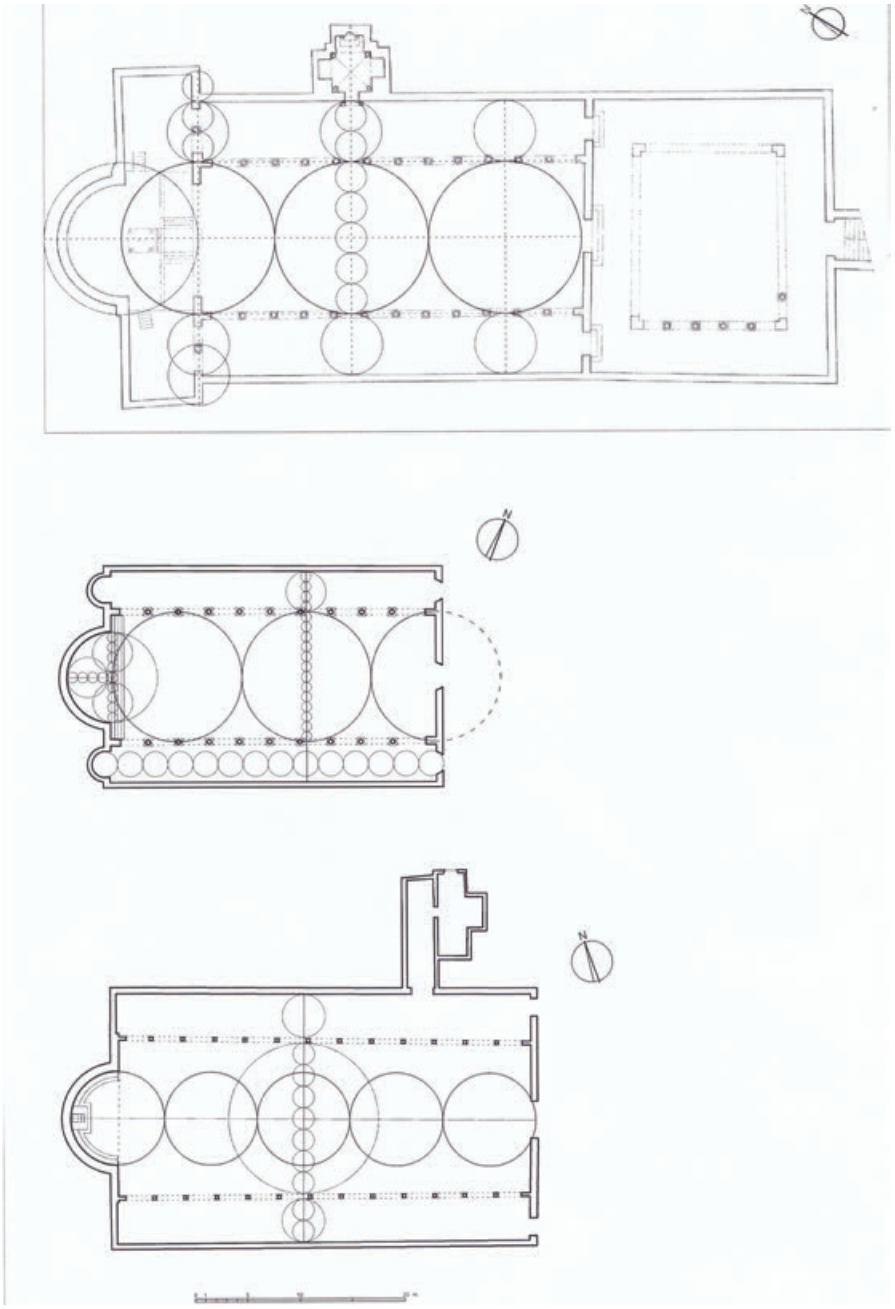

Fig. 8 Modularity and spatial relations in the planimetric systems of the basilicas of Santa Prassede, Santa Maria in Domnica, and Santa Cecilia. Graphic by Carlo Benveduti.

Rapporto fra larghezza e lunghezza della navata centrale		
S. Prassede: 1 a 2,5	*S. Maria in Domnica:* 1 a 2,5	*S. Cecilia:* 1 a 2,8
Rapporto fra le navate		
S. Prassede: 1 a 2,5	*S. Maria in Domnica:* 1 a 3,5	*S. Cecilia:* 1 a 3,5
Rapporto fra l'ampiezza dell'abside e la navata		
S. Prassede: 1 a 1,3	*S. Maria in Domnica:* 1 a 1,4	*S. Cecilia:* 1 a 1,6

Fig. 9 Table summarising spatial relations in the three basilicas of Paschal I.