

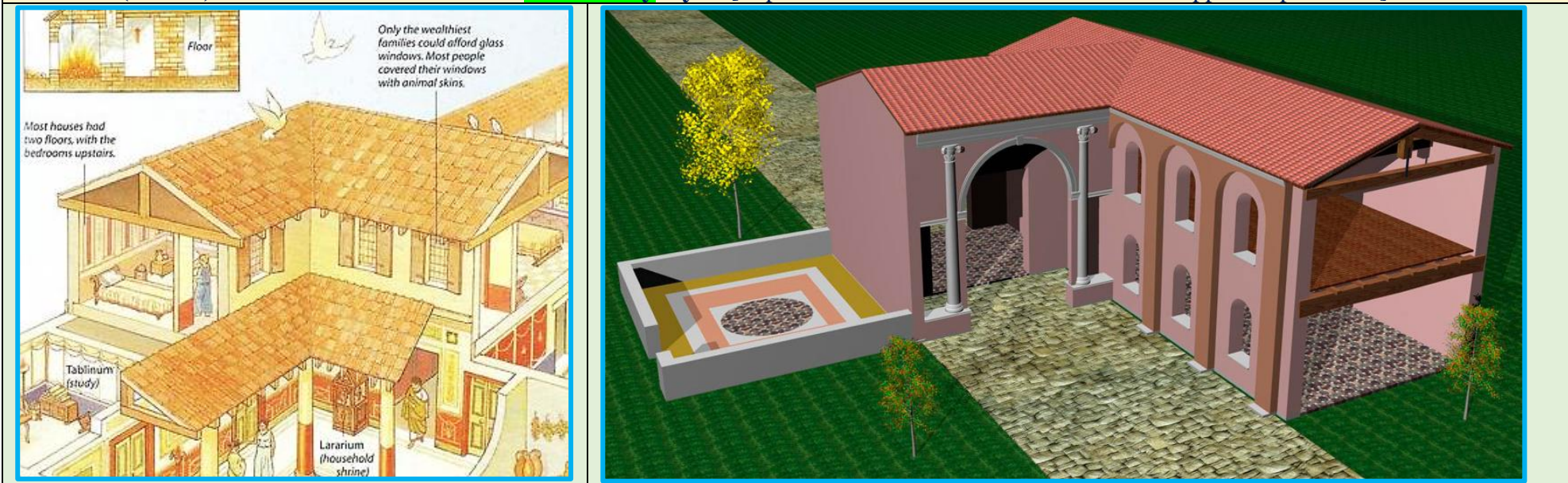
**IV Why do 5<sup>th</sup>/6<sup>th</sup> c. Ostrogothic elites continue to live in Roman-style elite houses of the 2<sup>nd</sup>/3<sup>rd</sup> c. Severan period?**

In Ravenna-Classe, lower-class apartments in the harbor area of the 1<sup>st</sup> century AD were excavated. Since this date does not prove the great importance of the town in the 5<sup>th</sup>/6<sup>th</sup> century, a small miracle has to be created. This miracle consists of a boldly postulated durability for apartments that last for more than half a millennium. With this move, one elegantly bridges the centuries, of which, as shown, Andrea Agnellus has not yet known anything (see above, Chapter I).

In Ravenna proper, where the upper class is concentrated, one imagines to be on firmer ground. A magnificent find from 1993 appears to support this view. The aristocratic *Domus dei Tappeti di Pietra* (Domus of the Stone Carpets) is one of the most important

**LEFT: Standardized 1<sup>st</sup>/2<sup>nd</sup> century Roman domus (city mansion).** [[https://pl.pinterest.com/pin/91057223699970657/.](https://pl.pinterest.com/pin/91057223699970657/)]

**RIGHT: Reconstruction of a section of the DOMUS DEI TAPPETI DI PIETRA in Ravenna (Domus of Stone Carpets; bedrooms are upstairs).** The shapes of windows and doors are speculation. It is dated to the 5<sup>th</sup>/6<sup>th</sup> century but built like a lavish 2<sup>nd</sup> century city mansion (*domus*) with 700 m<sup>2</sup> of mosaics in 2<sup>nd</sup> century style. [[https://www.ravennantica.it/en/domus-dei-tappeti-di-pietra-ra/.](https://www.ravennantica.it/en/domus-dei-tappeti-di-pietra-ra/)]



Italian archaeological sites discovered in recent decades. Located inside the eighteenth-century Church of Santa Eufemia, in a vast underground environment located about 3 meters below street level, it consists of 14 rooms paved with polychrome mosaics and marble belonging to a private building of the fifth-sixth century. The discovery is put in the spotlight as a great success for the ‘Capital of Late Antiquity’: “Between the 4th and 8th centuries disappear around a third of Italian urban centers of Roman tradition. [...] Romagna, the region of Ravenna, lives in a period of economical increase and its expansion and enrichment enables vast new investments in its territory” (Cirelli 2014).

Beneath the villa there are earlier structures that have been dated to the 4<sup>th</sup> and not to the 1<sup>st</sup> century. The intention is to finally prove the transition between Imperial Antiquity (1<sup>st</sup>-3<sup>rd</sup> century) and Late Antiquity (4<sup>th</sup>-6<sup>th</sup> century), which has been so painfully missing. However, this dating does not change the difficulty. Mosaics of the 5<sup>th</sup>/6<sup>th</sup> century of the 5<sup>th</sup>/6<sup>th</sup> century villa resemble mosaics of the 1<sup>st</sup> and 2<sup>nd</sup> centuries that have been excavated all over the Roman Empire. The *Tappeti* domus, at almost 700 m<sup>2</sup>, is a small palace

**LEFT: 2<sup>nd</sup> century** Solomon’s knot mosaic in *Domus dell’Ortaglia* (Brescia). [<http://staff.matapp.unimib.it/~marina/CDMM/Matemilano/SIMMETRIA/sim6/mosaico2.htm>.]

**RIGHT: 99 AD** Solomon’s knot mosaic from Roman villa (85 x 85 m) in North Leigh Oxfordshire/England [<https://www.english-heritage.org.uk/visit/places/north-leigh-roman-villa/>]

**5<sup>th</sup>/6<sup>th</sup> century** Solomon’s knot mosaics in *Domus dei Tappeti di Pietra* (Ravenna)

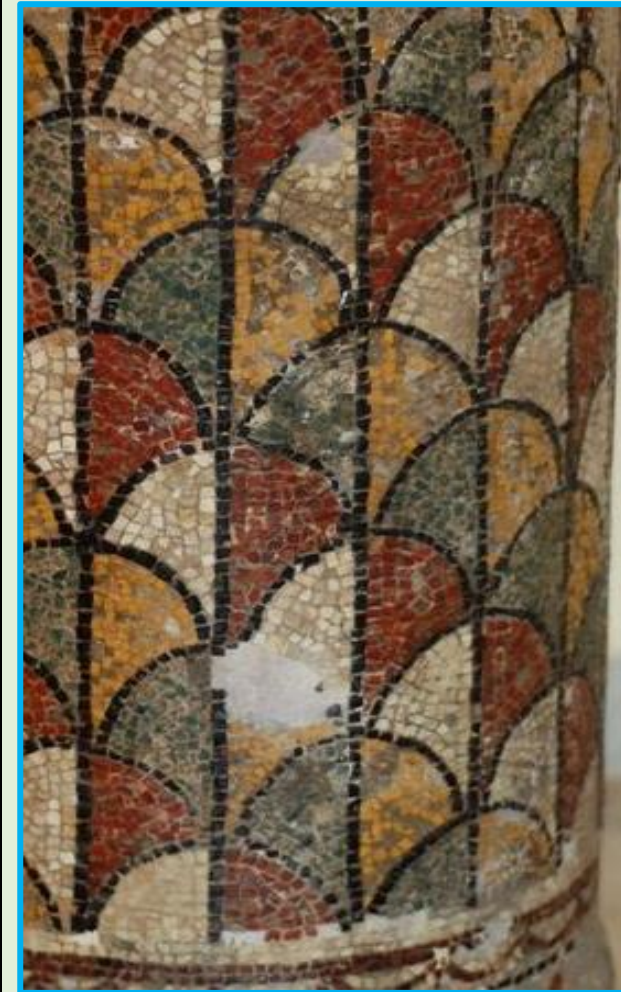
[<https://www.ravennantica.it/en/domus-dei-tappeti-di-pietra-ra/>;  
[https://commons.wikimedia.org/wiki/File:Domus\\_dei\\_tappeti\\_di\\_pietra\\_-\\_particolare\\_del\\_tappeto\\_della\\_Danza\\_delle\\_quattro\\_stagioni.jpg](https://commons.wikimedia.org/wiki/File:Domus_dei_tappeti_di_pietra_-_particolare_del_tappeto_della_Danza_delle_quattro_stagioni.jpg)]



and therefore a magnificent find, but it is not dated to the 5<sup>th</sup>/6<sup>th</sup> century to obey stratigraphy and art-history, but out of loyalty to chronology. One finally wants to see flesh on Late Antiquity's embarrassingly naked skeleton. In reality, "the elites in Ostrogothic cities continued to live in Roman-style elite houses" (Arnold 2016, 249) of the 2<sup>nd</sup>/3<sup>rd</sup> century AD.

**1<sup>st</sup> century** abstract peacock feather mosaic from Pompeii (column).

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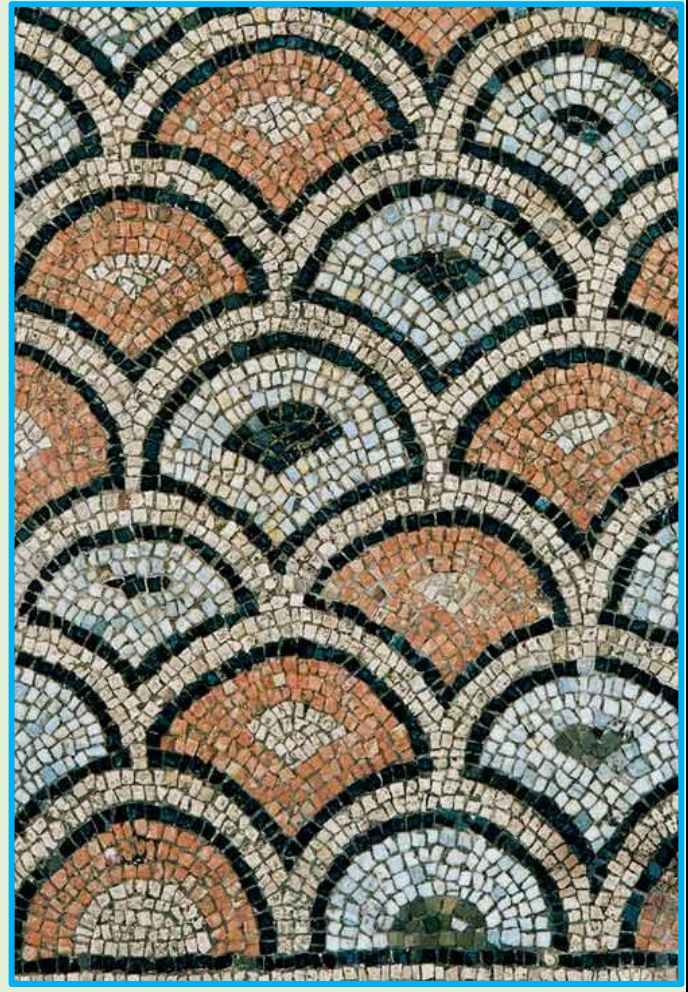
**2<sup>nd</sup> century** peacock feather mosaic from *Thysdrus* (El Djem, Tunesien).

[[https://pl.pinterest.com/pin/561753753495833107/.](https://pl.pinterest.com/pin/561753753495833107/)]



**5<sup>th</sup>/6<sup>th</sup> century** abstract peacock feather mosaic from Ravenna's *Domus dei Tappeti di Pietra*.

[[https://www.ravennantica.it/en/domus-dei-tappeti-di-pietra-ra/.](https://www.ravennantica.it/en/domus-dei-tappeti-di-pietra-ra/)]



Sharp-witted scholars, like Bente Kiilerich, are well aware that “it is impossible to define a specific late antique palatial architecture” (Kiilerich 2015, 48). They also know that mosaics do not advance from Imperial Antiquity to Late Antiquity because they contain Christian motifs. Late antique (4<sup>th</sup> c.) “motifs at Piazza Armerina have parallels elsewhere. The kissing couple, for instance, is ubiquitous in Pompeian wall paintings. Similarly, putti fish from near identical boats in the mosaic floor of the South Church at Aquileia, 308-319. The only difference is that the meaning has become Christian by the insertion of the story of Jonah and the whale” (Kiilerich 2015, 47).

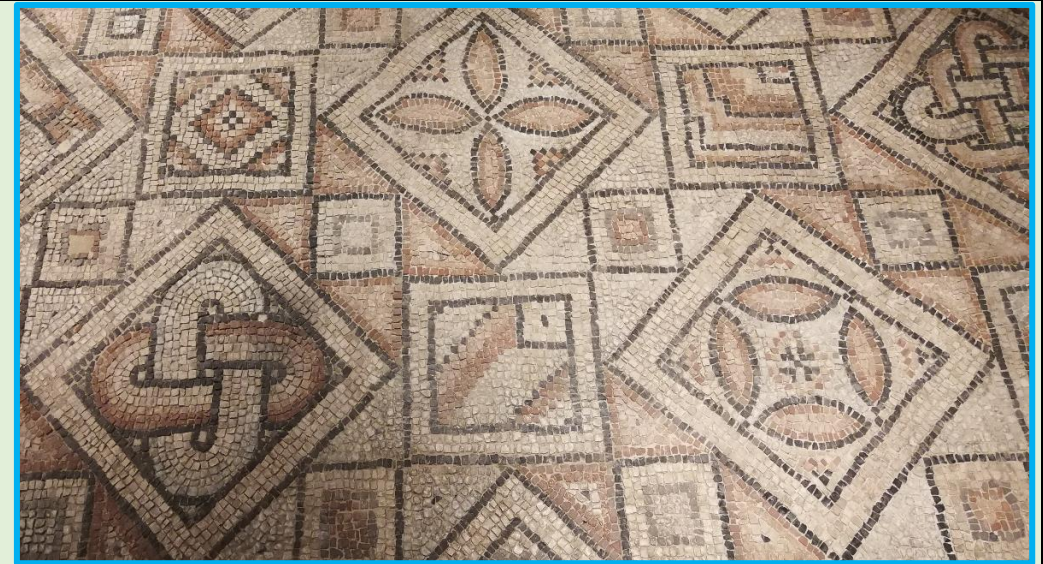
**Floor mosaic from Sabratha’s “Bath by the Sea” (Severan period Libya; 2<sup>nd</sup>/3<sup>rd</sup> century AD).**

[[https://commons.wikimedia.org/wiki/File:Seawards\\_bath\\_Mosaic\\_Sabratha.JPG](https://commons.wikimedia.org/wiki/File:Seawards_bath_Mosaic_Sabratha.JPG).]



**Floor mosaic from Ravenna’s *Domus dei Tappeti di Pietra***

**(5<sup>th</sup>/6<sup>th</sup> century AD).** [[https://commons.wikimedia.org/wiki/File:Domus\\_dei\\_tappeti\\_di\\_pietra\\_-\\_particolare\\_del\\_tappeto\\_della\\_Danza\\_delle\\_quattro\\_stagioni.jpg](https://commons.wikimedia.org/wiki/File:Domus_dei_tappeti_di_pietra_-_particolare_del_tappeto_della_Danza_delle_quattro_stagioni.jpg).]



The popular motif of drinking doves from Ravenna does not become 300 years younger than, e.g., a comparable albeit even more refined motif from Hadrian’s pagan villa in Tivoli (130s AD) because it is set in a Christian context. Also the decoration of Ravenna 5<sup>th</sup> c. Orthodox chapel “is conceived in the antique Western tradition [of Imperial Antiquity; GH), the *vela* and the architectural structures below being faintly reminiscent of ancient wall paintings” (Kiilerich 2015, 168).

**2<sup>nd</sup> century AD drinking doves mosaic (Tivoli; Hadrian Villa (130s AD).** [[https://commons.wikimedia.org/wiki/File:Mosaic\\_showing\\_doves\\_drinkingfrom\\_a\\_bowl\\_from\\_Hadrian%27s\\_villa,\\_2nd\\_century\\_AD,\\_probably\\_a\\_copy\\_of\\_Sosus%27s\\_work\\_%282nd\\_century\\_BC%29,\\_Musei\\_Capitolini,\\_Rome\\_%2814389996686%29.jpg](https://commons.wikimedia.org/wiki/File:Mosaic_showing_doves_drinkingfrom_a_bowl_from_Hadrian%27s_villa,_2nd_century_AD,_probably_a_copy_of_Sosus%27s_work_%282nd_century_BC%29,_Musei_Capitolini,_Rome_%2814389996686%29.jpg)].



**5<sup>th</sup> century AD drinkig dove mosaic (Ravenna; so-called Galla Placidia Mausoleum Chapel).** [<https://i.pinimg.com/originals/aa/65/85/aa65856f29ec800b402d9d8c27c14604.jpg>].



Even expert opinion, which precisely identifies the artistic match between Imperial Antiquity and Late Antiquity, never leads to any doubt about the chronology. Instead, crude explanations are resorted to. This time no miracle is invoked, but 300 years of laziness by the artists is exposed as the culprit for the stand-still of cultural evolution. Added to this excuse is the alleged stinginess of the

builders. Thus, late antique artists supposedly stick with “generic” patterns, “run-of-the-mill” designs and duplicates from the good old “copybook” (Kiilerich 2015, 6 / 52 / 181).

Pattern books do indeed exist and copied designs, of course, can be found in floor and wall decorations. Every era has fashions that are catered to by construction companies across decades and borders. But here the fashion – in each case after devastating crises – is always the same in the 2<sup>nd</sup>, 5<sup>th</sup> and 9<sup>th</sup> century. However, this alone is not highly unlikely. But it is not alone. It also remains incomprehensible why something supposedly so durable and desirable simply disappears in the 930s AD. Suddenly, and moreover primitively, the evolutionary process starts all over again. A lack of ambition on the part of artists cannot explain the similarities between the styles of 200, 500 or even 900 AD. The explanatory weakness of today's scientists, however, results from the fact that they do not write history of art but try to justify an erroneous chronology against the plainly visible artistic evidence. Of course, they do not do this in bad faith but, especially the most gifted, would be ashamed to know that they are sacrificing their precious insights to an incomprehensible dogma.

The grandmasters of late antique art history such as Jewish scholars Ernst Kitzinger (1912-2003) and Kurt Weitzmann (1904-1993), who were banished from Germany, have always seen that art from the 4<sup>th</sup> century AD onwards directly continues Hellenistic art up to 1 BC. To characterize the continuity antique features in late antique Art, Kitzinger coined the proverbial term “perennial Hellenism” (Kitzinger 1963, 95 ff.). He “linked the basis of Eastern Roman Empire’s artistic tradition with Hellenistic roots” (Hoşgör 2016, 18).

Sixty years ago this was an impressive insight. But it has never produced intellectual consequences. On the contrary, today this formula paralyzes reflection. One finds something and proudly proclaims with an experts’s face, aha, perennial Hellenism again. One can simply interrupt the evolution for 300 years, but one must always explain this anew to the next generation. You don't understand this? Oh heavens, everybody knows that, that's Kitzinger's famous perennial Hellenism. So much more can be done with it, for example freeing history from bizarre concepts. One of them, however, is also quite ingenious. It's the idea of Imperial Antiquity’s Ravenna as a palimpsest under the Ravenna of Late Antiquity.

V	<b>Why are Ravenna's monuments of the 5<sup>th</sup>/6<sup>th</sup> century constructed like a palimpsest with bricks of the 2<sup>nd</sup>/3<sup>rd</sup> century?</b>
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In the year 2000, a baroque city from the year 1700, not entirely intact but abandoned by humans, is found by foreign newcomers. They decide to inhabit this city, though they are going to demolish its most beautiful buildings. Even the vital walls are pulled down. The resulting vulnerability of the place is compensated for by trust in God. All this is done because 300 years earlier the city had been inhabited by people of a now reprehensible religion.

Afterwards, with building material now lying around in abundance, a new city with a new wall is built. It is decided to recreate the city in the 300 year old baroque style that had just been destroyed. After all, one has nothing against the style, but despises the reprehensible religion that had been cultivated in it. For the new city, the floor plans as well as wall and ceiling decorations of 1700 are faithfully imitated, although they have been out of fashion for 300 years. But many of the religious symbols undergo a clear change. Suggestions from individual new citizens to change only the symbols but leave the well-preserved buildings standing are not successful.

Such an idea could help us understand the revival of the extinct 2<sup>nd</sup> /3<sup>rd</sup> century Ravenna during the 5<sup>th</sup>/6<sup>th</sup> century. We recall that even the port, the city's livelihood, seems to have dried up around 300 AD. In the 5<sup>th</sup>/6<sup>th</sup> century, however, the port is again available in its former abundance of water. Why would such an idea fit Ravenna? Because the excavators are finding lots of evidence to support it:

“Ravenna’s walls and churches were usually built of reused brick. Scholars disagree over whether the use of these *spolia* was symbolic (triumph over Roman paganism, for example) or whether their use simply had to do with the availability and expense of materials. In other words, was their use meaningful, or practical, or both? Did it demonstrate the power of the emperors to control construction of preexisting buildings, or the power of the church to demolish them? Or, by the time Ravenna’s buildings were constructed, were Roman *spolia* simply considered *de rigueur* for impressive public buildings. / One striking feature to all these [5<sup>th</sup> century; GH] buildings is that, like the city walls they were made of bricks that had been reused from earlier [2<sup>nd</sup>/3<sup>rd</sup> century; GH] Roman structures [...] It was expected that a noble church would be built of *spolia*” (Deliyannis 2010, 19/61).

Some of the old-new bricks can be dated quite precisely: “In the perimeter walls of the late antique building were used bricks of various periods, from the Antonines [138/160-192 AD; GH] to the Severans [193-235 AD; GH; Cirelli 2011, 213].<sup>1</sup> On the other hand.

**Territorial view of Ravenna (right) and Classis/Classe (front left) in the 5<sup>th</sup>/6<sup>th</sup> century AD. Both Trajan's aqueduct and the port facilities from the 2<sup>nd</sup> century AD are well intact again.** [Photo by G. Heinsohn in *CLASSIS Ravenna – Museo della Città e del Territorio.*]



<sup>1</sup> “Nei muri perimetrali dell’edificio tardoantico sono stati impiegati laterizi di vari periodi, dall’età Antonina a quella Severiana.”



brick stamps of the Theodosiuses are missing. At least there are the inscribed lead pipes of Theodoric (Erdkamp et al 2015, 154 f.; see also chapter IV above). Not, so far, in Ravenna, but in Rome there are even brick stamps by Theodoric. The ordering hand of this ruler for the economic life is also shown in his supervision of the weight system. In such an important area, too, there is nothing of the Theodosiuses.

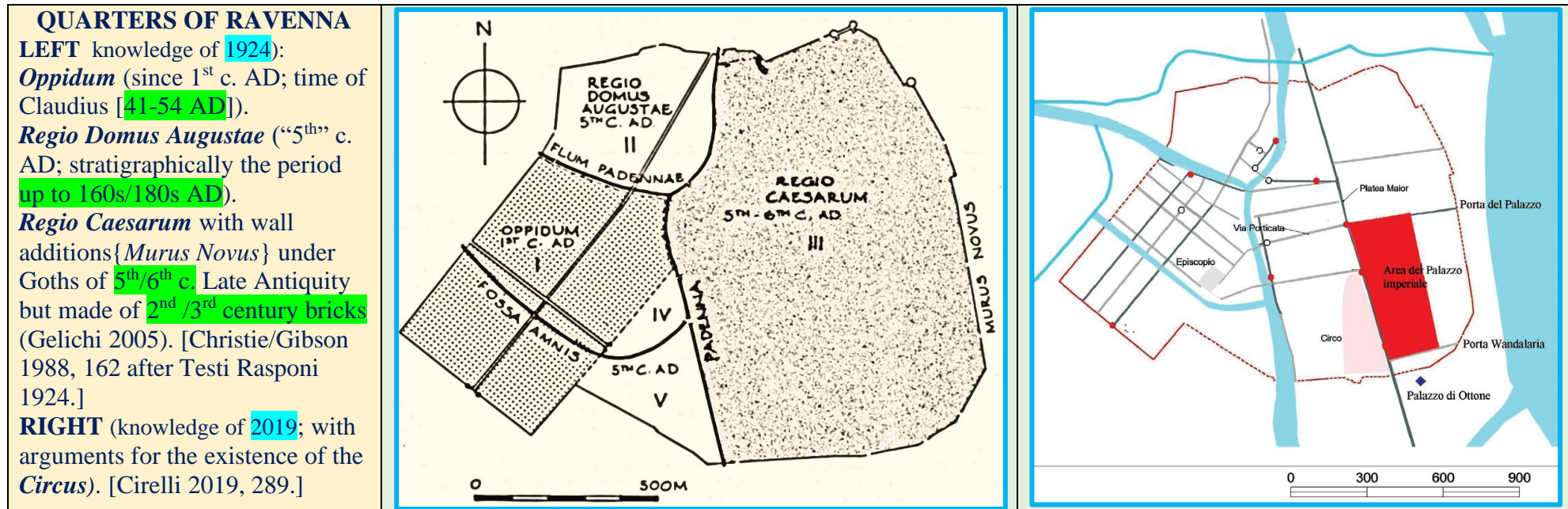
To understand the dominance of 300-year-old bricks in the construction of late antique Ravenna, the city of the Antonines [138/160-192 AD] to the Severans [193-235 AD] has been called a “palimpsest” by Valentina Manzelli (2000, 41). On this basis, “the imperial administrators could build an entirely new imperial city, full of relevant public buildings, including churches.” For them Ravenna was “a blank slate on which a new Christian capital could be built” (Deliyannis 2010, 48).

A palimpsest is a manuscript page (usually parchment) from which the text has been scraped or washed off so that the page can be reused for writing another document. However, faint legible remains of the earlier text may still be readable to the naked eye. Ultraviolet light is today’s non-destructive method of choice to read the deleted text.

In a palimpsest the scraped particles of paint are not used to make fresh ink. In Ravenna, on the other hand, the entire late antique city of the 5<sup>th</sup>/6<sup>th</sup> century, as well as the wall-ring around it, is built by using material from the 2<sup>nd</sup>/3<sup>rd</sup> century. The palimpsest analogy also suffers from the fact that the builders do not scrape off the visible writing on the stones, i.e. the brick stamps, but continue to use the names of pagan brickmakers with no fear whatsoever of desecrating their new anti-pagan home. But this contradicts the idea of a city demolished precisely for Christian piety. Nevertheless, the palimpsest metaphor remains an original attempt by historians to turn a single historical period into two. If fidelity to chronological dogma were not above all, the palimpsest idea, like Kitzinger’s “perennial Hellenism”, would be the moment for renewed reflection.

The bricks for the buildings of Ravenna’s 5<sup>th</sup>/6<sup>th</sup> century mainly date from the 160s to 230s AD. However, there are no buildings in Ravenna for exactly this period, and yet it must have been powerful in these very years. Septimius Severus, great wall builder from York to Byzantium, conquers Byzantium with the imperial fleet from Ravenna in 193 AD (Deliyannis 2010, 36). Alexander Severus promotes the commander of Ravenna's Imperial Fleet, Maevius Honoratius, to governor of Egypt in 226 AD (McHugh 2017, n. 69).

Ravenna's upswing in the "5<sup>th</sup>/6<sup>th</sup>" century is none other than the time of the Severan Emperors, which the city had previously sought in vain. It is the time of the reconstruction after the Marcus Aurelius plague crisis with its Antonine Fires that also affects Ravenna

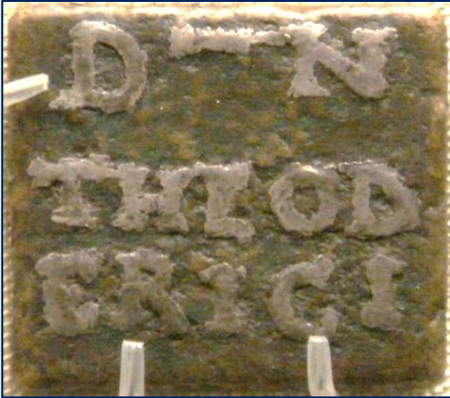



(Cirelli 2008, 52). Numerous cities of the Empire suffer permanent population declines and downsizing of their urban areas as a result. But there are fortunate exceptions. These are cities that gain new populations through the influx of Germanic tribes. Ravenna gains so many new inhabitants through the immigration of Goths that it can more than double its area inside the walls (with 2<sup>nd</sup>/3<sup>rd</sup> c. bricks; Gelichi 2005) to 166 hectares (Christi/Gibson 1988; 162; Cirelli 2008, 54). The few researchers who do not rule out a 3<sup>rd</sup> century date for Ravenna's walls (Fabbri 2004), i.e. at the time of the Severan stones used for them, are right.

Textbooks call Christianized Germanic tribes "destroyers of the Empire" during the so-called Migration Period. But the contrary is true. They save the Empire one more time, and for almost half a century (180s/190s to 230s/240s). Only after the Severans does the catastrophic

extinction of Roman civilization take place. The catastrophe hits long-established populations and the Germanic immigrants with equal ferocity. The migrations that supposedly destroyed Roman civilization, thus, precede its collapse by nearly half a century. The "barbarians" do not destroy Rome, but put the badly shaken ancient world on its feet one last time. The assumed conquest and damage of Rome by Alaric "I" from the Theodosius period (beginning of 400s AD) left no traces because this Visigoth is actually Alaric "II", who disciplines the city in the time of Theodoric.

Theodoric exemplifies this rescue operation. While he enlarges Ravenna, he simultaneously arranges for repairs in Rome. Only the cataclysm, which crushes Ravenna and cuts it off from the sea while, at the same time, burying Rome's Forum under mud (fango),

<p><b>Theodoric finds from Rome.</b> [https://en.wikipedia.org/wiki/Theodoric_the_Great#/media/File:Theodoric_bronze_weight_inlaid_with_silver_issued_by_prefect_Catulinus_Rome_493_526.jpg; https://en.wikipedia.org/wiki/Theodoric_the_Great#/media/File:Theodoric_brick.png.]</p>	
<p><b>Bronze weight, inlaid with silver, in the name of Theodoric, issued by prefect Catulinus.</b></p>	<p><b>Brick found in Rome's Vesta Temple:</b> REG(nante) D(omino) N(ostro) <b>THEODE</b> <b>RICO</b> [b]O[n]O ROM(a)E = With our master Theodoric the Good reigning in Rome.</p>
	

destroys most of the reconstruction efforts of the "barbarians" forever. Stratigraphically, this final fall does not happen in the 230s, of textbook chronology but in the 930s AD. That's why the mud (fango), that drowned Rome, lies directly beneath the 10<sup>th</sup> century.


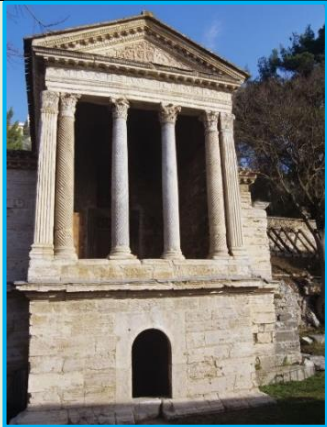
**ROME'S DEVASTATION IN THE 3<sup>rd</sup> C. CE IS NOT CAUSED BY GERMANIC TRIBES.** The floor of Trajan's Forum (**PIANO ANTICO 2<sup>nd</sup> /3<sup>rd</sup> c. AD** ending with the Severan Dynasty that runs parallel with Barracks-Emperors [190s-230s]) was covered by dark **FANGO** (mud) that sealed Roman Civilization for good. The disaster is here vaguely dated to the 9<sup>th</sup>/10<sup>th</sup> c. AD (*IX-X SEC.*). In the very heart of Rome there are no remains for the periods of Late Antiquity (3<sup>rd</sup>/4<sup>th</sup> to 6/7<sup>th</sup> c. AD) and Early Middle Ages (8<sup>th</sup> to early 10<sup>th</sup> c. AD). Imperial Antiquity is immediately succeeded by the High Middle Ages (*BONIFICA*) of the **10<sup>th</sup> c. AD** [Bernacchio/Meneghini 2017, fig. 8].



The cataclysm decimates all ethnic groups. Rome plunges from a population of about 600,000 after the Marcus Aurelius plague crisis (before that there may have been a million) to perhaps 30,000 to 40,000 (Krautheimer 1987, 257). Since the Germanic tribes were a minority in Italy before the collapse, they remain so later, too. Little by little they lose their language and become Italianized. But

there are still many Germanic and/or Lombard loanwords in Italian (Onesti 2000). The reason why Germans (Ottonians) become Roman emperors after 936 AD is also due to the fact that their idiom is still spoken in many Italian cities.

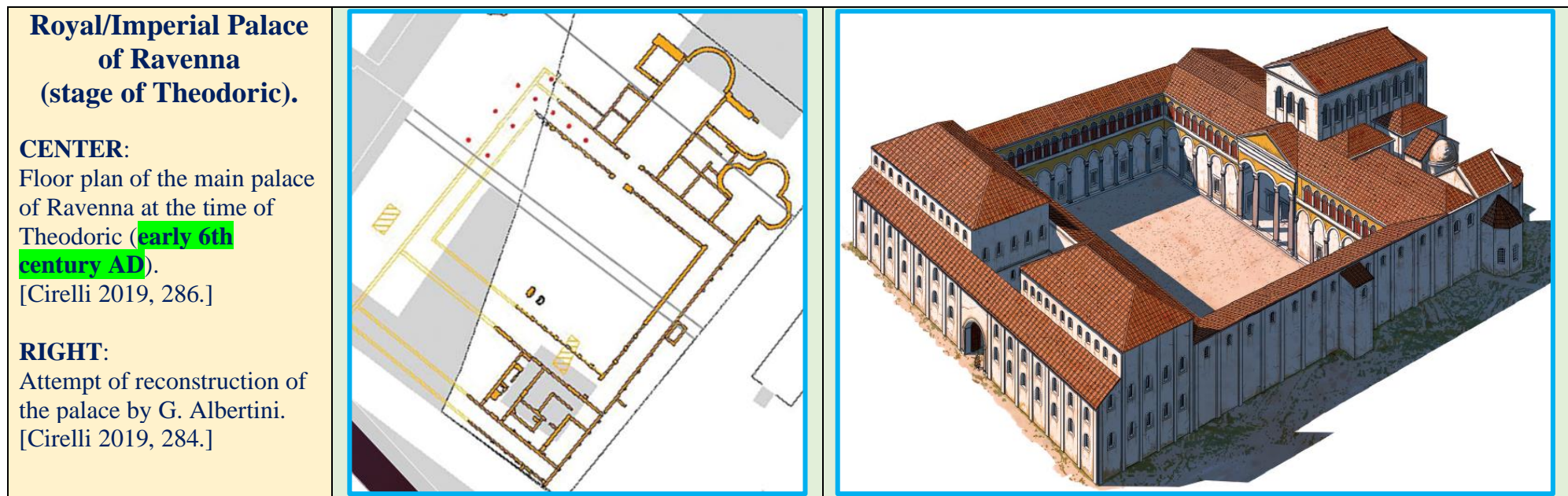
This direct transition from the Germanic tribes to Germans is currently considered unimaginable because the downfall of the Goths is dated in the 6<sup>th</sup> and not the 10<sup>th</sup> century. The demise of the Lombards dated in the 770s only shortens the time gap without being able to eliminate it. The fact that Goths and Lombards are contemporaries and do not form a chronological sequence is evident

<p><b>Lombard <i>Tempietto del Clitunno</i> (near Spoleto) from the 8<sup>th</sup>/9<sup>th</sup> century in 2<sup>nd</sup> century style and technology.</b></p> <p>[<a href="http://www.italialangobardorum.it/eng/sito/campello/tempietto.asp?seza=5&amp;sez2=22&amp;sez3=">http://www.italialangobardorum.it/eng/sito/campello/tempietto.asp?seza=5&amp;sez2=22&amp;sez3=</a>; <a href="http://www.longobardinetrina.it/it/54/tempietto-sul-clitunno-di-campello-sul-clitunno">http://www.longobardinetrina.it/it/54/tempietto-sul-clitunno-di-campello-sul-clitunno</a>].</p>		
		<p>“The Roman [2<sup>nd</sup> century; GH] imagery of the <i>Tempietto sul Clitunno</i> is overwhelming. As is well known, it was convincing enough to lead a critic as acute as Andrea Palladio [1508-1580] to rank it among the ancient Roman temples in his ‘Quattro Libri dell’Architettura’. Up until recent times, it was commonly believed that, like S. Salvatore, it is either a fourth-fifth century structure, or that it is a later Langobard building largely composed out of late antique spoils. / But, on the whole, these [9<sup>th</sup> century] patrons and architects of these [...] buildings did without them [spolia; GH]” (Mitchell 1996, 95 /97).</p>

from the fact that nowhere are Lombard buildings erected on the ruins of Gothic buildings. The Lombards, who invade Italy together with the Quadi-Goths under Marcus Aurelius up to the 180s AD, take over Italian cities which, especially in Gothic areas, had suffered severe population losses during the plague. Lombards and Goths live – in cooperation or rivalry for the richest sinecures – side by side and perish together in the 930s AD. In any case, the Lombards – whether dated to Late Antiquity or to Ravenna’s Early Middle Ages – built in the style of Imperial Antiquity of the 2<sup>nd</sup>/3<sup>rd</sup> century. Accordingly, scholars have attempted to explain the classically constructed Lombard buildings by the use of Roman *spolia* from the 2<sup>nd</sup> century, too. Since this Lombard ‘palimpsest’ has not been confirmed either (see illustration above), we are once again faced with a mystery that can only be solved by the simultaneity of Imperial Antiquity, Late Antiquity and Early Middle Ages.

Just as Goths can be separated from Lombards and transformed into a chronological sequence, so can secular rulers be separated from clerical leaders and placed one after the other. With this operation, Ravenna's Byzantine Exarchate (584-751 AD) is obtained as an epoch in its own right, without a single new dwelling but with a lavish list of episcopal names.

At a palace excavated in Ravenna – usually attributed to Theodoric – we can see how hard it is for archaeologists to make its collapse credible as early as the 6<sup>th</sup> century. This is not only difficult because Andrea Agnellus describes an intact palace with a dining hall



called “Ad Mare” (*By the Sea*) in the 9<sup>th</sup> century, and knows nothing about its supposed destruction nearly 300 years earlier (Agnellus 2004, 71-74; chapter 94). The main problem of the excavators is the massive decline of Ravenna, which they date around 600 AD. They must then postulate an empty time until the 9<sup>th</sup> century, when the city, after a miracle of revival, stands reborn before Andrea Agnellus. Later they require another collapse that destroys Ravenna and cuts it off from the Adriatic Sea, which is now some 10 km away.

History of Ravenna according to textbook chronology (Augenti 2007, 447 f.) versus stratigraphic sequence.				
Textbook chronology	Phases	Development in textbook history	Development according to stratigraphy	Stratigraphy dates
850s-10 <sup>th</sup> century AD	Hiatus	Nothing is known about this period. The destruction after Agnellus is not understood.	<b>NO HIATUS</b> : Graves within the complex, hastily built small wooden structures.	930s-1000 AD
6 <sup>th</sup> to 9 <sup>th</sup> century AD	Hiatus	If decline is dated 600 AD, there opens a hiatus up to 9 <sup>th</sup> c. when Agnellus witnesses a miraculously reborn city.	<b>NO HIATUS</b>	---
6 <sup>th</sup> or 10 <sup>th</sup> century AD	7	Enigmatic decline, graves, hastily built wooden huts. Earth drowns port and city.	Cataclysmic collapse of Roman Civilization ("230s" AD as well as "6 <sup>th</sup> /7 <sup>th</sup> " c. AD).	930sAD
Late 6 <sup>th</sup> century AD	6	Addition of <b>octagonal basin</b> with water supply (baptistry?) to the same complex.	Time of Severan emperors ("190s" ff. AD) with <b>Theodoric</b> , Charlemagne, Justinian etc.	Early 10 <sup>th</sup> century AD
Later 6 <sup>th</sup> century AD	5	Major alterations of the same complex	Changes after Marcus-Aurelius plague-crisis with conversions to Christianity ["160s-190s" AD).	Late 9 <sup>th</sup> century AD
Ca. 460-520 AD	4	Addition of three-apsed dining hall to the same complex (assumed <b>Theodoric</b> time)-	Prosperity coming with the aqueduct of Trajan ("98-117" AD).	Early 9 <sup>th</sup> century AD
Ca. 400-450 AD	3	Enlargement of the same complex, extension of the aula.	Stability and prosperity after Nero, i.e. under Flavians (second half "1 <sup>st</sup> " c. AD).	Late 8 <sup>th</sup> century AD
Late 4 <sup>th</sup> century AD	2	Complex with apsed aula in the style of the Stobi palace of Theodosius I (379-395 AD).	New <i>domus</i> in time of port extension (Classe) from Augustus to Claudius ("1 <sup>st</sup> " c. AD).	Early 8 <sup>th</sup> century AD
1 <sup>st</sup> – 4 <sup>th</sup> c. AD	Hiatus	Mysterious gap of up to 370 years.	<b>NO HIATUS</b>	---
2 <sup>nd</sup> c. BC to early 1 <sup>st</sup> c. AD	1	Villa with <i>triclinium/tablinum</i> from the Republican period.	Republican Period ("2 <sup>nd</sup> " c. BC to "1 <sup>st</sup> " century AD).	7 <sup>th</sup> century AD

We can see that the new residential buildings which are missing in Rome for 700 years are missing in Ravenna, as well. The city, therefore, cannot save our textbook chronology. The author deviates from the prevailing doctrine at another point, as well. He sees Theodoric not in the palace's phase 4, but in phase 6, with the octagonal water basin, which is equipped like a baptistry with water inlet and outlet. It also matches Theodoric's octagonal baptistry in Ravenna, with the famous baptism of Jesus by St. John. Theodoric

**BAPTISM OF JESUS**  
by John the Baptist.

Ceiling mosaic.

Octagonal Arian  
baptistery in Ravenna.

Built under Theodoric  
in the early  
6<sup>th</sup> century AD.

(Photo G. Heinsohn.)



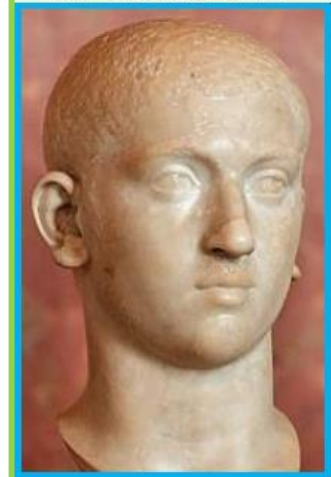

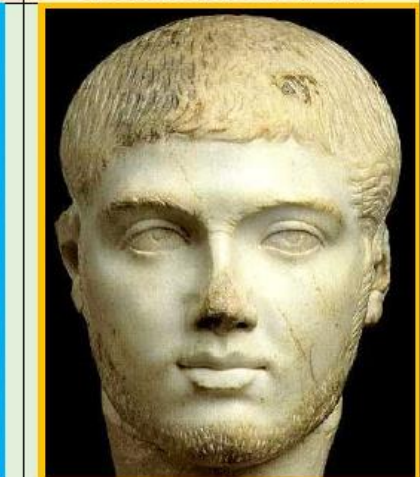
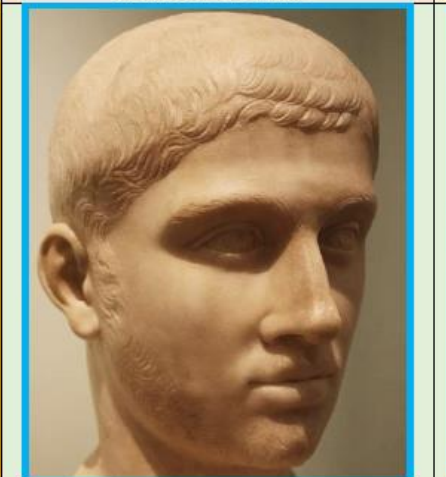
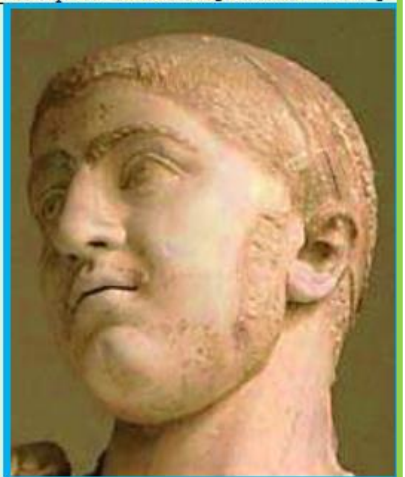





and Justinian are thus living in the last phase of Late Antiquity, after which the final disaster smashes Ravenna, Rome (smothered by a dark shroud of fango) and ancient civilization at the same time. In Imperial Antiquity, this late bloom falls in the time of the Severan emperors. Let us now see how well the two groups of rulers are compatible.



**VI Why is Justinian (520s-560s AD), who cooperated with Severan emperors (190s-230s AD), dated more than 300 years later?**

After the year 235 AD, there will never again be a Roman emperor represented by as many sculptures and coin portraits as Alexander Severus (222-235 AD). The young man, born in 208 AD, builds Rome's last aqueduct. The 22.4 km long *Aqua Alexandrina*, com-

**SEVERUS ALEXANDER [208-c. 235 AD].** He promotes the head of Ravenna's fleet to Prefect of Egypt (226 AD). He builds Rome's last aqueduct. His legal experts are the same as JUSTINIAN's (525-567 AD). Upper line: marble. Lower line: coins (bronze head 3<sup>rd</sup> from left).

<a href="https://en.wikipedia.org/wiki/Severus_Alexander">https://en.wikipedia.org/wiki/Severus_Alexander</a>	<a href="https://www.rome101.com/Portraiture/SeverusAlexander/">https://www.rome101.com/Portraiture/SeverusAlexander/</a>	<a href="https://pl.pinterest.com/pin/343610646546434043/?lp=true">https://pl.pinterest.com/pin/343610646546434043/?lp=true</a>	<a href="https://www.ancient.eu/image/624/severus-alexander-bust-milan/">https://www.ancient.eu/image/624/severus-alexander-bust-milan/</a>	<a href="http://www.romancoins.info/Caesar-Sculpture-3.HTML">http://www.romancoins.info/Caesar-Sculpture-3.HTML</a> [colossus statue]	
					
<a href="https://www.vcoins.com/en/stores/romae_aeternae_numismatics/136/product/severus_alexander_silver_denarius_providentia_slobo_roma_232_ad RIC_250_nef/642147/Default.aspx">https://www.vcoins.com/en/stores/romae_aeternae_numismatics/136/product/severus_alexander_silver_denarius_providentia_slobo_roma_232_ad RIC_250_nef/642147/Default.aspx</a>	<a href="https://d3k6u6bv48g1ck.cloudfront.net/coin-image-1_Aureus-Gold-Roman_Empire_(27BC_395)-VbPBwcl0pQQAAAEuM6TOhE.jpg">https://d3k6u6bv48g1ck.cloudfront.net/coin-image-1_Aureus-Gold-Roman_Empire_(27BC_395)-VbPBwcl0pQQAAAEuM6TOhE.jpg</a>	<a href="https://pl.pinterest.com/pin/257901516139279174/?lp=true">https://pl.pinterest.com/pin/257901516139279174/?lp=true</a>	<a href="https://www.gettyimages.ae/detail/news-photo/ancient-roman-coin-depicting-marcus-aurelius-severus-news-photo/144863082">https://www.gettyimages.ae/detail/news-photo/ancient-roman-coin-depicting-marcus-aurelius-severus-news-photo/144863082</a>	<a href="https://finds.org.uk/romancoins/emperors/emperor/id/36">https://finds.org.uk/romancoins/emperors/emperor/id/36</a>	<a href="https://www.cointalk.com/threads/new-severus-alexander-sestertius-iovivultori.317721/">https://www.cointalk.com/threads/new-severus-alexander-sestertius-iovivultori.317721/</a>
					

pleted in 226 AD, carried water from Pantano Borghese to the *Thermae Alexandrinae* (former *Therma Neronis*) on the Campus Martius. With Gordianus Pius Felix Augustus (220s AD ff.), he repairs Rome's Colosseum. Elagabal (218-22), predecessor of Alexander, is the last emperor to reside on the Palatine. Julia Domna (ca. 160-217 AD), great aunt of Alexander, is the last empress to be buried in Hadrian's mausoleum. On Rome's newly built or repaired monuments up to the 230's follow the modest little houses from the 10th century. They are often placed in bunker-like circular structures such as theatres, rotundas, amphitheatres and circus stadia, which are used as fortress walls. Alexander is the last emperor to build throughout the empire, erecting statues and issuing coins in an almost endless variety. Most famous are his technically advanced mega-fountains, which also serve as water distributors (nymphaeums). The most sophisticated one is found in Rome (625 m<sup>2</sup>, 20 m high, 4,000m<sup>3</sup>; 226 AD), super-imposed on an Augustean structure of the early 1<sup>st</sup> century AD. But not all will be completed before disaster hits.

**Nymphaeum of Alexander Severus in Rome (226 AD). LEFT: Reconstruction (19<sup>th</sup> c.). CENTER: Still covered by mud (fango) in 16<sup>th</sup> c. (Étienne du Pérac; 1525-1604). Right: Situation today.** [<http://wikimapia.org/6114186/Nymphaeum-of-Alexander-Severus-Marios-Trophies>; [https://it.wikipedia.org/wiki/Ninfeo\\_di\\_Alessandro#/media/File:Duperac\\_trofei.jpg](https://it.wikipedia.org/wiki/Ninfeo_di_Alessandro#/media/File:Duperac_trofei.jpg); [http://okoguide.com/object.php?id\\_prod=6949&id\\_lang=2&id\\_city=4&id\\_cat=13.](http://okoguide.com/object.php?id_prod=6949&id_lang=2&id_city=4&id_cat=13.)]



Like the *Aqua Alexandrina*, the Nymphaeum poses a riddle because it, too, was the last one ever built in the supposedly eternal city. None of the emperors who reigned in Rome from 235 to 476 AD could bring himself to further develop Rome's hydraulic architecture. The Severans have been working uninterruptedly since Septimius (193-211) to restore the countless monuments devastated by the

Antonine Fires "which occurred in 192 shortly before Commodus' assassination" (Gorrie 2007, 6). It is "Severus' attention to the areas damaged by the Commodan fire" (Gorrie 2007, 6), which Alexander Severus diligently continues until he perishes.

If we ask who organized the last new buildings and repairs in Byzantium, we find Justinian. His own city, Justiniana Prima, crowned by the first Acropolis with solely Christian buildings, was still unfinished when it was suddenly flattened, not by men but by a natural catastrophe.

**LEFT: Reconstruction of the Christian acropolis of JUSTINIANA PRIMA (Caricin Grad/Serbia; 6<sup>th</sup> century AD).**  
**RIGHT: Excavated foundations of the ruined site.** [<https://www.behance.net/gallery/6959341/JUSTINIANA-PRIMA-3D-Scientific-Film-Prj-2011>; [https://pl.pinterest.com/pin/557742735087438127/.](https://pl.pinterest.com/pin/557742735087438127/)]



But what do the Severans and Justinian have in common? Isn't it a problem that they live more than 300 years apart? It is indeed a formidable problem. Not for the Severans and Justinian, however, but for modern researchers who know the similarities between the two, but who, out of obedience to our ill-defined chronology, are not allowed to regard them as contemporaries. After all, Justinian, in his famous *Digest*, which he declares to be absolutely up-to-date, only mentions legal experts who lived at least 300 years before

him. No one has ever been able to resolve this dilemma. It's "fact that between the writing of the classical works, mostly before about AD 230, and the compilation of the *Digest* in the AD 530s three centuries intervened. / Most reworking in AD 250-310 of texts [are] dating mostly before about AD 230" (Johnston 1999, 21 f.).

Top legal experts known up to the <b>SEVERAN</b> EMPERORS (190s-230s AD).	Most up-to-date top legal experts known by <b>JUSTINIAN</b> (520s-560s AD).
>Publius Iuventius Celsus (67-130 AD)	>Publius Iuventius Celsus (67-130 AD)
>Gaius (active between 130 and 180 AD)	>Gaius (active between 130 and 180 AD)
>Aemilius Papinianus (141-212 AD)	>Aemilius Papinianus (141-212 AD)
>Iulius Paulus (2 <sup>nd</sup> /early 3 <sup>rd</sup> century AD)	>Iulius Paulus (2 <sup>nd</sup> /early 3 <sup>rd</sup> century AD)
>Herennius Modestinus (born ca. 185 AD)	>Herennius Modestinus (born ca. 185 AD)
>Domitius Ulpian (murdered 223 or 228 AD)	>Domitius Ulpian (murdered 223 or 228 AD)

Just as aqueducts and nymphaeums will never be built again after the 230's, so no quotable legal experts will ever again be educated in Rome. Roman civilization comes to an end after the 230s AD, and yet it is said to continue to flourish at least until Ravenna's Agnellus in the 9<sup>th</sup> century. But the Severans and Justinian do not share the legal experts alone. Their epidemics and wars also resemble each other like mirror images.

Events and habits in the time of the <b>SEVERANS</b> (190s-230s AD; CAH 1997-2005).	Events and habits in the time of <b>JUSTINIAN</b> (520s-560s AD; CAH 1997-2005).
>Around the rise of the Severans, "a comet appeared / The heavens were ablaze." (Herodian, <i>Commodus</i> 16:1.)	>During the rise of Justinian (536 AD at the latest) "the comet appeared, at first about as long as a tall man, but later much larger." (Procopius, <i>Persian War</i> , IV.)
>Severans are weakened by a plague.	>Justinian is weakened by a plague.
>Severans face King Khosrow in Persia.	>Justinian faces King Khosrow in Persia.
>Pro-Roman Narses, an Armenian, only briefly controls Adiabene before he is defeated.	>Pro-Byzantine Narses, an Armenian, is killed in Persian Armenia that includes Adiabene.
>Septimius Severus (192-211) is seen as a "new founder" of Byzantium (Russell 2017, 185; Braccini 2019, 141).	>Justinian is seen as a new founder of Byzantium.
>Latin and Greek written in the Severan period is the same as in the time of Justinian.	> Latin and Greek written in the time of Justinian is the same as in the time of the Severans.

Like Rome, the archaeology of Byzantium between 1 and 930 AD shows no construction of dwellings and latrines for 700 years. While Rome has these empty years in one block (230s-930s), Byzantium has two blocks of time (1-300, 530s-930s). Just as our textbooks date individual large buildings in Rome after the 230s, they date individual large projects in Byzantium before 300 AD. In Rome, archaeological evidence shows that buildings (by Maxentius) dated to the 4<sup>th</sup> century belong in reality to the 1<sup>st</sup> half of the 1<sup>st</sup> century AD, i.e. they are wrongly dated by about 300 years (see above chapter I and Heinsohn 2018b). In Byzantium, these buildings – mostly Severan ones – are correctly dated, but are architecturally similar to buildings dated about 300 years later.

The most important construction for Byzantium is its first recorded aqueduct, which had already been built under Hadrian (117-138 AD; Mango/Dagron 1995). This is considered a mystery because Byzantium's actual founder, Constantine the Great (305-337 AD),

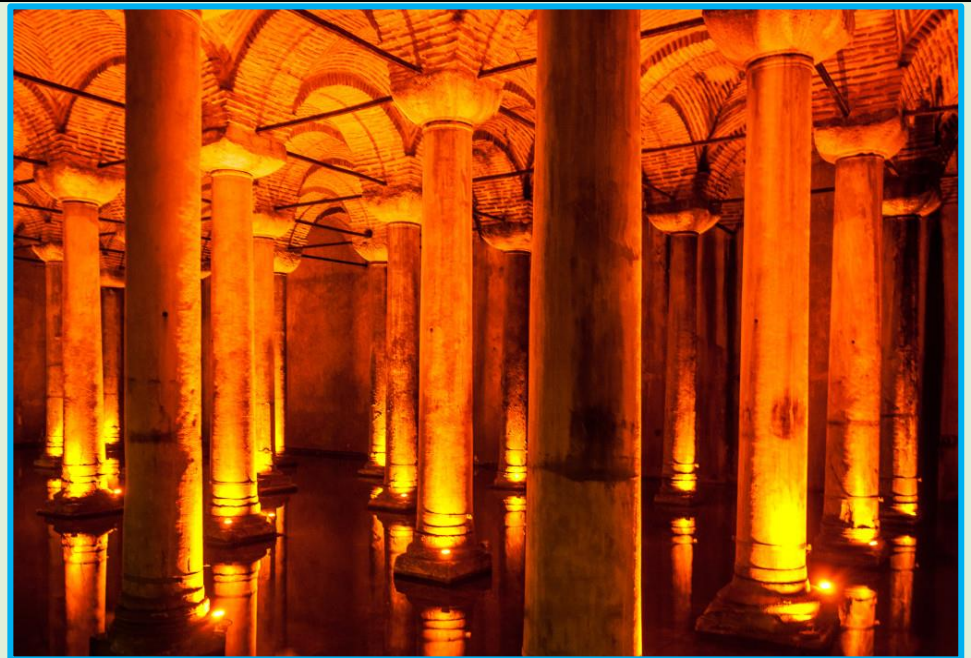
**Remains of the aqueduct of **Hadrian (117-138 AD)** in Byzantium/Constantinople/Istanbul.**

[<https://www.thebyzantinelegacy.com/aqueducts.>]



**Current condition of the Basilica Cistern (Yerebatan Sarayı), which collects water from Hadrian's aqueduct.**

[<https://jakub.zagrajek.pl/the-basilica-cistern-yerebatan-sarayi-sunken-palace-cy/>].



did not expand the city until 200 years later. Since Constantine, with his nemesis Maxentius, archaeologically belongs to the Tiberian period (14-37 AD), Hadrian's aqueduct carries water to a flourishing city 100 years after Constantine, and not to a supposed wasteland centuries earlier. The mystery disappears. When Justinian renovates the great Basilica Cistern (Yerebatan Sarayı), which gathers water from Hadrian's aqueduct, he does so not 400 years, but less than 100 years after it was built.

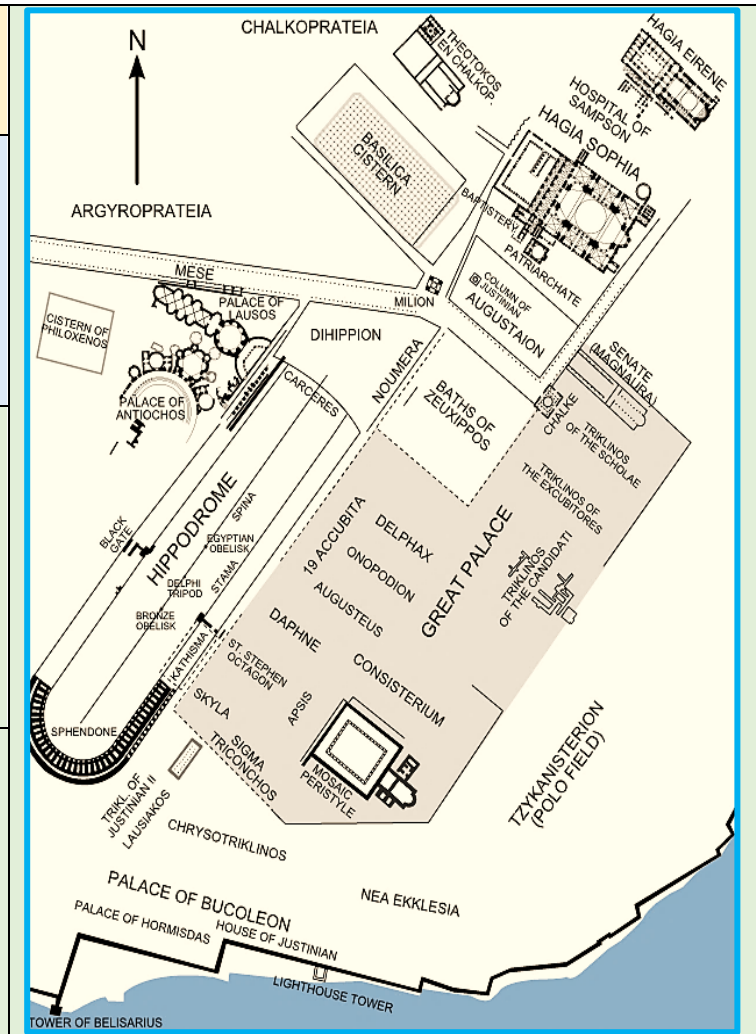
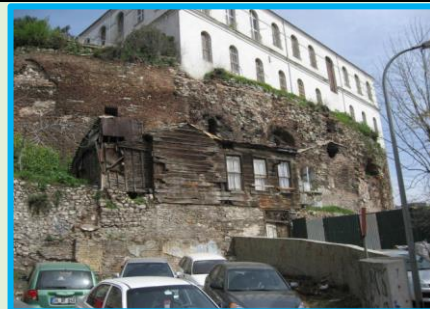
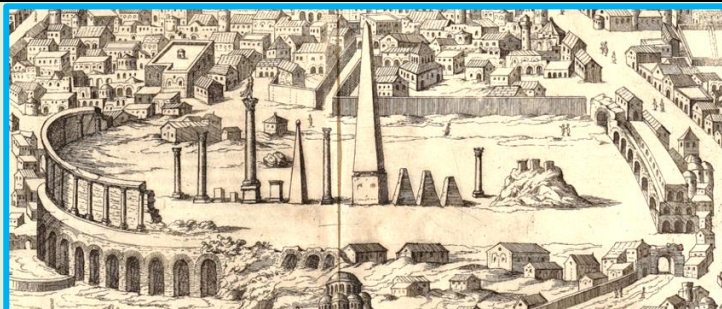
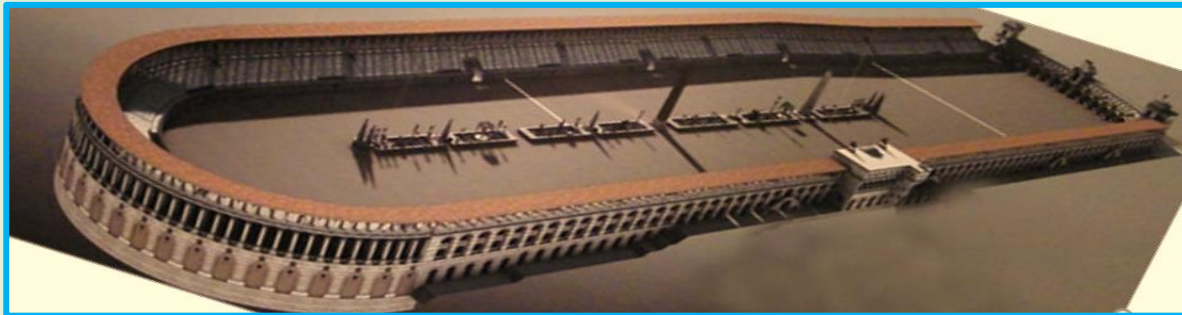
**Major monuments built by SEPTIMIUS SEVERUS  
in Byzantium between 195 and 211 AD that were used by JUSTINIAN  
(520s-560s AD).** [[https://de.wikipedia.org/wiki/Zeuxippos-Thermen#/media/Datei:Constantinople\\_imperial\\_district.png](https://de.wikipedia.org/wiki/Zeuxippos-Thermen#/media/Datei:Constantinople_imperial_district.png).]

>**MESE** (colonnaded main boulevard of the city).

>**HIPPODROME** (450 m; 16 m platform/sphedone under curved end). [Reconstruction: <https://www.Byzantium1200.com/hippodrom.html>. Some 800 years after cataclysm: Onofrio Panvinio; 1600; <https://spark.adobe.com/page/11wdh8RqfeV5d/>. Platform today: [https://commons.wikimedia.org/wiki/File:Hippodrome\\_Sphedone\\_Constantinopel\\_March\\_2008.JPG](https://commons.wikimedia.org/wiki/File:Hippodrome_Sphedone_Constantinopel_March_2008.JPG).]

>**BATHS OF ZEUXIPPOS.**

>**AUGUSTAION** (with Column of Justinian; forecourt for Hagia Sophia).



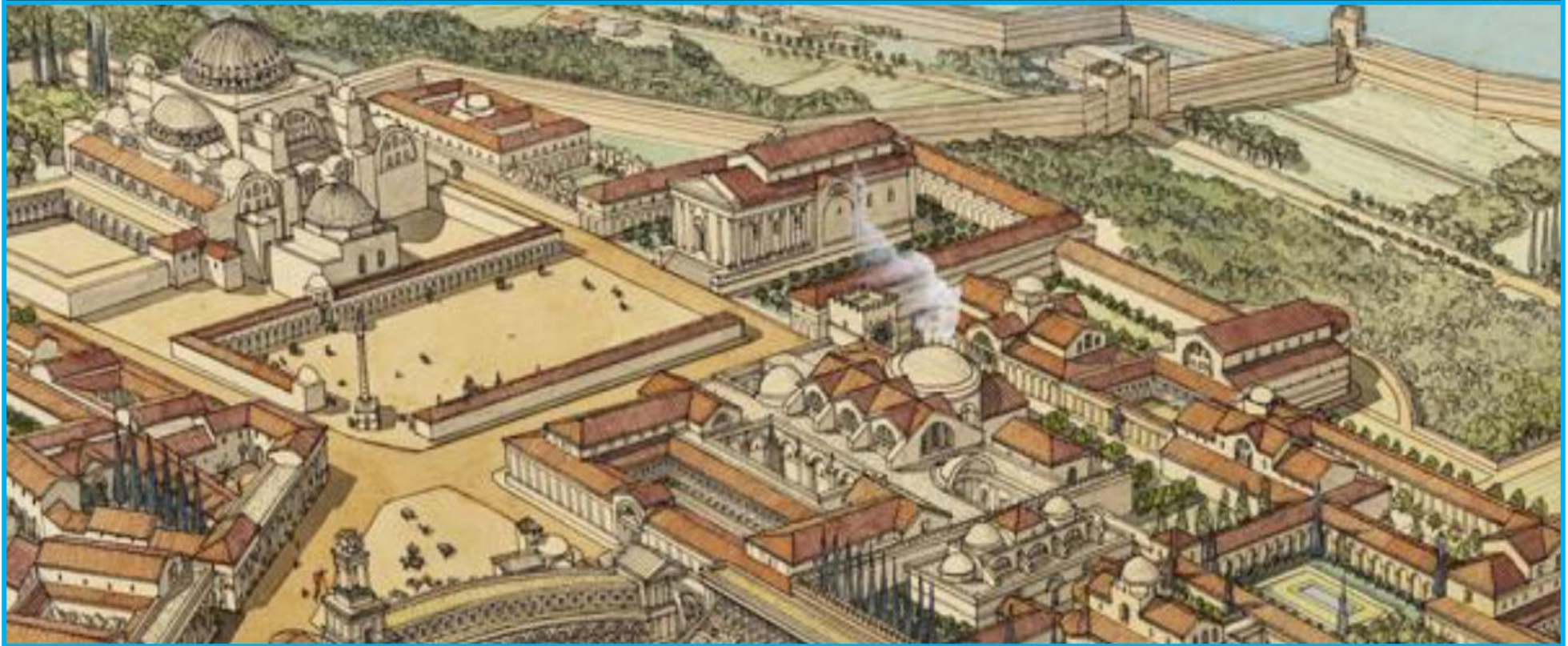
As Severans and Justinian consult legal experts from the same period, they also cooperate on outstanding buildings of Byzantium during the same decades. Of greatest importance are the walls of Byzantium, which we know as the Theodosian Walls. Justinian does not know about this name yet. Indisputably, Septimius Severus builds the so-called Sea Walls (from 205 AD ff.). Several sections of them are still preserved today. In design they hardly differ from the Land Walls, i.e. the Theodosian Walls. However, the latter are higher, for defense against armies with siege towers. In these walls there is the Hormisdas Tower with an inscription naming the tower's sponsor. We remember that Theodosius I, Theodosius II and Theodoric all have a Hormisdas in charge of the East. Only Theodoric has been undisputedly proven to be a builder or repairer of walls and even theatres (Arnold 2016, 249). His brick stamps are found in the walls and aqueducts of Rome (Pfeiffer et al. 1905, Erdkamp et al 2015, 154). This does not prove that this "barbarian" prince saved civilization, both in Rome and Byzantium. But there is more relevant evidence for Theodoric than for the Theodosiuses.

Together with the main boulevard (*Mese*) and the *Augustaion* (forecourt of Hagia Sophia), the "Baths of Zeuxippus and the Hippodrome" are assigned to Septimius Severus, too (Mango 2003; Russell 2017, 220). It is no exaggeration to identify Downtown Byzantium as the creation of Septimius Severus. After his death (213 AD) there is enough time, until the end of Alexander Severus (230s AD), to place Justinian's column in the entrance of the *Augustaion* of Septimius and the Hagia Sophia directly behind it.

After the Baths of Zeuxippus are damaged by fire, Justinian takes action to have them repaired. Justinian bows to the initially destructive conqueror and then generous rebuilder of his city by having his own column of honor erected in the *Augustaion* of Septimius Severus (see next page). No one reports that the square surrounded by columns had been in ruins after the assumed 300 years in between. The Severan buildings are seen in Justinian's Byzantium as close to their own time. One resembles Andrea Agnellus from Ravenna, who still in the (supposed) 9<sup>th</sup> century describes the buildings of the 2<sup>nd</sup> century as close to his time. Just as in Ravenna, the buildings of Theodoric are built with stones from the Severan period, because they belong to that time, so too in Byzantium the Severans belong to the same decades as Theodoric and Justinian.

We can now ask the question: what evidence speaks against the simultaneity of the Severans and Justinian? Militarily, legally and architecturally they all do the same things. Even in epidemics and in the cosmos with its comet, the same thing happens with one as

**BATHS OF ZEUXIPPOS** and **AUGUSTAION-courtyard of SEPTIMIUS SEVERUS (193-211 AD)** in Byzantium. The **Column of JUSTINIAN (527-565 AD)** is built in the entrance corner of the *Augustaion* that serves as a forecourt for Justinian's Hagia Sophia (532-558 AD, with repairs). [Attempt at reconstruction by Jean-Claude GOLVIN; [https://jeanclaudegolvin.com/en/project/turkey/.](https://jeanclaudegolvin.com/en/project/turkey/)]



with the other. But, as an educated reader might object, textbook chronology speaks decidedly against it. It places more than 300 years between the two ruling groups. These objections can indeed draw support from tens of thousands of publications, but they do not stand up to scrutiny. Only a firm belief in miracles can tear apart what belongs together stratigraphically, event-wise, architecturally and artistically.



<b>VII</b>	<b>Can Germany and Aachen, ‘Capital of the Early Middle Ages’, provide the settlement layers missing in Ravenna?</b>
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Many authors who have written the history of a city in the First Millennium know very well that archaeology for the 700 years between 200 and 900 AD is simply not there. As esteemed scholars they are far too principled to invent evidence that does not exist. And so, in order to remain faithful to chronological dogma, they make mistakes. However, they want as few mistakes as possible. The boldest scholars can get by with a single mistake. They simply overestimate the durability of antique dwellings. They believe that houses from the 2<sup>nd</sup> century were still inhabited in the 9<sup>th</sup> century, although traces of major renovations cannot be seen. A famous example can be found in the beautiful *Casa Romana di Vespaia Polla* in Spoleto. The magnificent 1<sup>st</sup> century AD *domus*, restored in the 2<sup>nd</sup> century, is believed to have been in use without further repairs right into the Early Middle Ages (Gentili et al. 1978, 309).

Certainly, one can declare a single villa that remained intact for 700 years to be an exceptional miracle and let tourists marvel at it for an appropriate entrance fee. In Spoleto, this durability is particularly impressive. At the beginning of the 10<sup>th</sup> century, a miraculously resilient building is suddenly burnt and, for unspecified reasons, never rebuilt. If one wants to claim that, on the basis of a single building, complete residential areas have survived 700 years without damage, the miracle becomes so overwhelming that incredulity cannot be avoided. And yet this is exactly what, e.g., is said about *Turicum* (Roman Zurich/Switzerland): "Based on the archaeological findings, a destruction of the settlement structures in Zurich can be ruled out. The Roman settlement [1st-3rd century; GH] has probably hardly changed until the early Middle Ages [7th/8th-10th century; GH]. Roman streets, buildings and infrastructure continued to be used" (Kaiser 1995, 152).

Embarrassed by not being able to show any residential buildings for many centuries, Ravenna researchers, too, are tempted to bolster their arguments by pointing to wondrously indestructible habitats. They fall for this unwise idea because the technology and layout of houses do not change for extremely long time-spans: "Roman house types and building materials lasted ‘surprisingly late’ [Gelichi 2002], that is, into the seventh century and perhaps beyond" (Deliyannis 2010, 291). The confusion is great and should be, if houses are to survive 700 years without damage. At some point there emerges a simplification, even more primitive form of houses. But one does not know when "between the 3<sup>rd</sup> and the 10<sup>th</sup> century these changes became significant" (Arnold 2016, 249). It could have


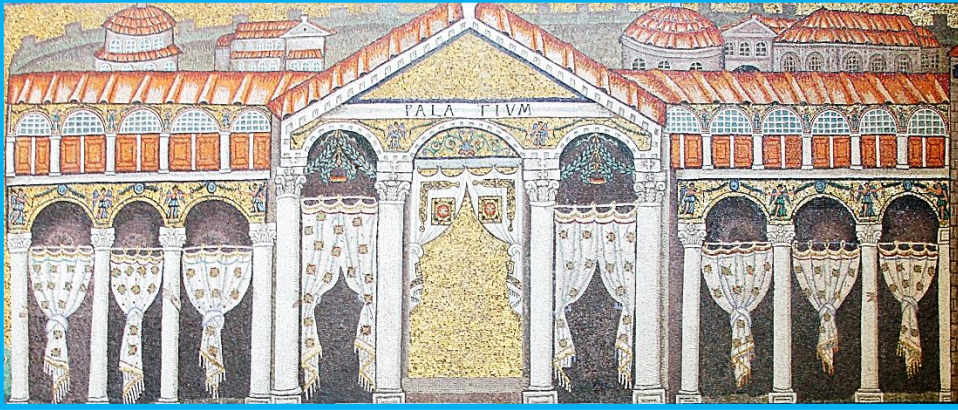

happened after the Third Century Crisis or after the Tenth Century Collapse. That both cases are the same event on the date of the latter is not even considered.

It is undisputed, however, that during the 5<sup>th</sup>/6<sup>th</sup> century AD, “the elites in Ostrogothic cities continued to live in Roman-style elite houses“ (Arnold 2016, 249) of the 2<sup>nd</sup>/3<sup>rd</sup> century AD. The fact that Arnold draws no conclusions about his mind-boggling statement is a scientific delicacy of a very special kind. His silence seems all the more disturbing because the architectural uniformity of Imperial and Late Antiquity is also repeated in public monuments. The style of facades from the Byzantine/Anatolian region of the Severan Empire is repeated in the Byzantine style façade of Theodoric's palace in Ravenna. A famous example of this style is the Nymphaeum of Artemis in ancient Perga (Perge/Turkey). It was donated by Aurelia Paulina, who received Roman citizenship under Commodus (180-192 AD; below left).

Selected architecture from the time of the Severan emperors (190s-230s AD).			
<b>Septimius Severus (193-211 AD): Nymphaeum of Artemis in ancient Perga.</b> <a href="http://www.romanaqueducts.info/aquasite/perge/foto13.html">[http://www.romanaqueducts.info/aquasite/perge/foto13.html]</a> ; Lusnia 2004, 531.]	<b>Caracalla (198-217 AD): City gate at Nicopolis Istrum.</b> <a href="http://www.forumancient.com/s.com/gallery/displayimage.php?album=4&amp;pos=89">[http://www.forumancient.com/s.com/gallery/displayimage.php?album=4&amp;pos=89.]</a>	<b>Domus Severiana.</b> (Rome Palatine), one of the attempts to reconstruct front + substructure. [Featherstone et al., 2025, fig. 7.]	<b>Alexander Severus, Nymphaeum of Neo-Caesarea (Pontus; (coin issue 232-235 AD).</b> <a href="http://wildwinds.com/coins/ric/severus_alexander/_neocaesarea_Cizmeli_244cf.jpg">[http://wildwinds.com/coins/ric/severus_alexander/_neocaesarea_Cizmeli_244cf.jpg.]</a>
			

It is now this style that not only characterizes Ravenna's monumental architecture of Theodoric's Late Antiquity, but also matches Ravenna's most impressive building, *San Salvatore ad Calchi*, that is attributed to the Early Middle Ages. Thus, for the three epochs

of the first millennium – Imperial Antiquity, Late Antiquity, and the Early Middle Ages – the architecture of Imperial Antiquity from the Byzantine region of the Severan Empire has been used again and again. Also the remains of Ravenna's *vivarium*, dated to the 8<sup>th</sup>/9<sup>th</sup> century, resemble structures of nymphaeums from the 2<sup>nd</sup>/3<sup>rd</sup> century of the Severans (Cerelli 2019, 294).

Last decades of IMPERIAL ANTIQUITY (210s-230s AD)	LATE ANTIQUITY	EARLY MIDDLE AGES
<p><b>Domus Severiana</b> (Rome Palatine), another attempt at the reconstruction of front +substructure.  <a href="https://i.pinimg.com/originals/2c/1e/71/2c1e71e952de91c936444062d46138d4.jpg">[https://i.pinimg.com/originals/2c/1e/71/2c1e71e952de91c936444062d46138d4.jpg.]</a></p>	<p><b>Ravenna architecture of Theodoric (5<sup>th</sup>/6<sup>th</sup> century AD).</b>  <b>Palatium/Palace in a mosaic of <i>San Apollinare Nuovo</i>.</b>  <a href="https://en.wikipedia.org/wiki/Theodoric_the_Great#/media/File:Theodoric's_Palace_-_Sant'Apollinare_Nuovo_-_Ravenna_2016_(crop).jpg">[https://en.wikipedia.org/wiki/Theodoric_the_Great#/media/File:Theodoric's_Palace_-_Sant'Apollinare_Nuovo_-_Ravenna_2016_(crop).jpg.]</a></p>	<p><b>8/9<sup>th</sup> century AD Ravenna architecture of <i>San Salvatore ad Calchi</i>.</b>            [Photo G. Heinsohn.]</p>
		

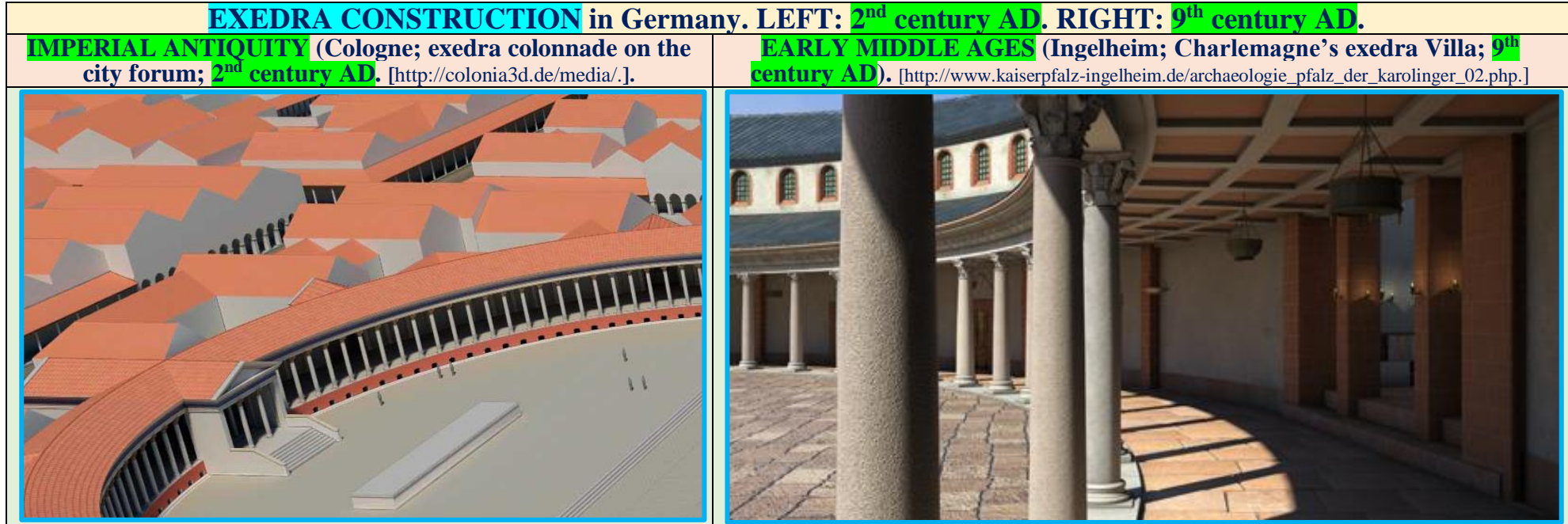
However, it can also be said that the architecture does not change for about 700 years. This means that once again we end up with the amazing 700-year indestructibility of residential buildings. One more time, we are forced to believe in absurd miracles, from which we can only liberate ourselves by taking a hard look at the stratigraphic simultaneity of the three epochs.

Ravenna researchers basically have no problem with this synchronicity. They know and accept that 5<sup>th</sup>/6<sup>th</sup> century Ostrogothic grandees live in 2<sup>nd</sup>/3<sup>rd</sup> century mansions. They also know and accept that buildings from the 5<sup>th</sup>/6<sup>th</sup> century fit in just as well with those from the 8<sup>th</sup>/9<sup>th</sup> century. After all, *San Salvatore ad Calchi*, which is now dated in the 9<sup>th</sup> century, was considered for many decades, if not centuries, to be a remnant of the Theodoric Palace of the 5<sup>th</sup>/6<sup>th</sup> century. After that, it became the “So-called Palace of Theodoric,” but remained safely in the 5<sup>th</sup>/6<sup>th</sup> century. Eventually the building was identified as *San Salvatore ad Calchi* and, in an

instant, was made 300 years younger. And yet this wonderful building remains a refreshing drink after a wretchedly prolonged desert: “In the 250 years after the completion of St. Severus in Classe, only one large church was built in Ravenna. This was a church dedicated to the Savior” (Deliyannis 2010, 292), *San Salvatore ad Calchi*. New houses for the worshippers are completely missing. During the 9<sup>th</sup>/10<sup>th</sup> century, they must either live in buildings of the 5<sup>th</sup>/6<sup>th</sup> century, which are those of the 2<sup>nd</sup>/3<sup>rd</sup> century, or they did not exist.

But the Ravenna researchers are not giving up yet. Andrea Agnellus also mentions Carolingians such as Charlemagne, Louis the Pious, and Lothar, all of whom are dated to the Early Middle Ages (Deliyanni 2010, 285 ff.). If early medieval residential quarters are present in Germany and especially in Aachen, their absence in Rome, Ravenna and Byzantium would not change the general validity of our textbook chronology for the first millennium AD.

It does indeed appear as if Germany alone can furnish not only the Early Middle Ages, but the entire first millennium. Famous, of course, are Germany's exedra colonnades, which are built in the 2<sup>nd</sup> and also the 9<sup>th</sup> century AD. Ingelheim's early medieval layout



“is typified by a semicircular building and a royal hall built on the model of antique basilicas. [...] Current excavations are trying to find out whether a 7-kilometre-long water channel built in the Roman style. [...] The architecture and architectural sculpture show the influence of antique predecessors. The general layout in accordance with the ideal plan and the juxtaposition of the buildings are similar to the Roman villa and palace architecture. [...] The semicircular building clearly shows the significance of antique models for the Carolingian building plan. This building by Charlemagne is the **only one of its kind in medieval architecture**” (Kaiserpfalz 2009; bold GH).

But let us focus on the construction of Roman gates in first millennium Germany. For Imperial Antiquity we have a gate in Regensburg, for Late Antiquity in Cologne-Deutz (*Divitia*) and for the Early Middle Ages in Charlemagne's villa in Ingelheim.

<b>GATE CONSTRUCTION in Germany during the 1<sup>st</sup> millennium CE (attempts at reconstruction).</b>		
<b>IMPERIAL ANTIQUITY</b> <b>(REGENSBURG / <i>Castra Regina</i>; 2<sup>nd</sup> c.).</b> <a href="https://www.arctron.de/references/2011-en/porta-praetoria/">[https://www.arctron.de/references/2011-en/porta-praetoria/.]</a>	<b>LATE ANTIQUITY (KÖLN-DEUTZ [<i>Divitia</i>]; 4<sup>th</sup>/5<sup>th</sup> c.).</b> <a href="https://www.geocaching.com/geocache/GC5M3QT_castrum-divitia?guid=5186cb35-382a-43d4-92d3-95a5c5151204.">[https://www.geocaching.com/geocache/GC5M3QT_castrum-divitia?guid=5186cb35-382a-43d4-92d3-95a5c5151204.]</a>	<b>EARLY MIDDLE AGES (INGELHEIM; 8<sup>th</sup>/9<sup>th</sup> c.).</b> <a href="http://www.heritage-route.eu/en/ingelheim/places/#.XThNZegzY2w.">[http://www.heritage-route.eu/en/ingelheim/places/#.XThNZegzY2w.]</a>
		

However, if one looks at the individual cities, the impression of German superiority evaporates. Above the 2<sup>nd</sup> century gate from REGENSBURG (*Castra Regina*) there are no further buildings until the High Middle Ages (10<sup>th</sup>/11<sup>th</sup> century). A full 700 years are missing.

The “late Antique” gate in *DIVITIA* (a Roman castrum opposite Cologne) is a palimpsest building. The brick stamps belong to “cohors I Flavia *Damascenorum milliaria equitata Sagittaria* [...] from about 90 until the 3<sup>rd</sup> century AD”. Other brick stamps date from the “2<sup>nd</sup> half of the 2<sup>nd</sup> to the beginning of the 3<sup>rd</sup> century AD”. Finally, there is also material from the “time of the emperors Septimius Severus to Elagabal (193-222 AD)” (Hanel/Verstegen 2005, 188 ff.).<sup>2</sup> The camp dates back to Imperial Antiquity after which its territory is without new buildings until, between 957 and 965 AD, the ruins are gutted for building material (Fuchs 1990, 96). Why is it dated to the 4<sup>th</sup>/5<sup>th</sup> century in the first place? Because it is used by Constantine the Great, who is dated 305-337 AD. We have shown for Rome that mausoleums from before 50 AD are carved into the walls of Constantine's nemesis, Maxentius. *Divitia* is another proof of this dating. In reality the castrum perishes after the Severans.

Finally, under the gate of INGELHEIM, 700 years – from c. 1 to 700 AD – are missing. So even there, between 1 and 930 AD, only about 230 years (700s-930s AD) of urban substance can be found. All this cannot compensate for the immense chronological gaps in Ravenna, but only confirm them once again. Moreover, it is precisely the stratigraphic simultaneity of the three epochs of the first millennium that can solve the mystery of the supposed architectural stagnation with three times the same Roman technology and design.

This simultaneity also settles the belief that Germany, some 700 years later, has succeeded in reinventing the same Roman wall paints with the same exact pigmentation. In fact, in both cases, with the “Yellow Wall” (*Gelbe Wand*) from Bonn and the assembly hall (*aula*) from Ingelheim, we are talking about the same period of time, whose Ingelheim end in the early 10<sup>th</sup> century is the stratigraphically correct one. What was seemingly destroyed after the 230s or in the 6<sup>th</sup> century AD, was in reality devastated in the 930s AD, i.e. the Tenth Century Collapse of Roman Civilization.

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<sup>2</sup> “*Cohors I Flavia Damascenorum milliaria equitata Sagittaria* [...] von ungefähr 90 bis ins 3. Jh. [...] und] der 2. Hälfte des 2. bis Anfang des 3. Jhs. n. Chr. [und aus] der Zeit der Kaiser Septimius Severus bis Elagabal (193–222).“

**WALL PAINT** used in Germany in the **1<sup>st</sup> century AD** and, again, in the **9<sup>th</sup> century AD**.

**IMPERIAL ANTIQUITY** (BONN/Germany:  
Wachsbleiche: Gelbe Wand; **1<sup>st</sup> century AD**).

[*Rheinisches Landesmuseum Bonn*; photo G.Heinsohn.]



**EARLY MIDDLE AGES** (INGELHEIM; Carolingian Aula; **8<sup>th</sup>/9<sup>th</sup> century AD**).

[[http://www.kaiserpfalz-ingelheim.de/en/historical\\_tour\\_02.php](http://www.kaiserpfalz-ingelheim.de/en/historical_tour_02.php).]



But still the scholars won't give up. What about Germany's famous imperial aulas? With them, too, a claim of superiority over the rest of Europe is justified. And one of their aula locations is Charlemagne's famous Aachen.

**AULA CONSTRUCTION** in Germany during the **1<sup>st</sup> millennium AD**.

**IMPERIAL ANTIQUITY** (COLOGNE; **1<sup>st</sup>/2<sup>nd</sup> c.**).

[<https://www.youtube.com/watch?v=xAqMM6G3de0>.]



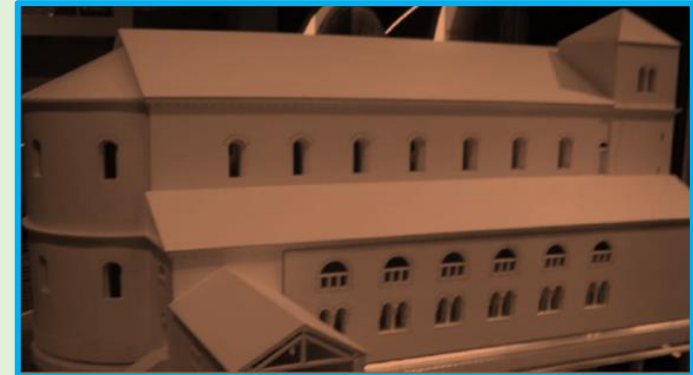
**LATE ANTIQUITY** (TRIER; **4<sup>th</sup>/5<sup>th</sup> c.**).

[[https://de.wikipedia.org/wiki/Aula\\_regia](https://de.wikipedia.org/wiki/Aula_regia).]



**EARLY MIDDLE AGES** (AACHEN; **8<sup>th</sup>/9<sup>th</sup> c.**).

[Centre Charlemagne, Aachen; photo G. Heinsohn.]



**TO BE CONTINUED WITH PAGES 69 TO 100!**