

Pre-Romanesque and	Romanesque Churches in Central & South Italy
<p>Amalfi Cathedral</p> <p>Basilica of the Crucifix</p> <p>Crypt of St Andrew</p> <p>Campania South of Naples</p>	<p>The Cathedral was initially built in 596 AD. A second Cathedral was added in 1100 and the two churches were combined to form a six aisle church in Romanesque style. They were separated in the late XVIIc and the new building was redecorated in Baroque style, hiding the original Romanesque character. The entrance to the Cathedral is from a wide porch which was rebuilt in the XIXc. There is a wide main door and two small doors to the sides. The main door is set between two finely carved pillars and below a lintel. The door is of bronze and was cast in Constantinople before 1056 and is signed by 'Simon of Syria'. The Cathedral has a fine bell tower that is decorated in Moorish style with polychrome majolica tiles; it dates from 1180-1276. Below the Cathedral there is a late XIIc crypt housing relics of St Andrew. It has XIIc frescos; the aisles are divided by slim columns with small XIc capitals. There are cloisters that date from the XIIIc. These have slim columns topped by plain capitals that are set in pairs. The main interest in the cloisters lies in the fine group of sarcophagi, and the mosaics and sculptured fragments from the Byzantine pulpit (1174), from the floor, the pluteus and columns and capitals.</p>
<p>Arezzo</p> <p>San Francesco</p> <p>South Tuscany</p>	<p>The church was built on the site of an earlier church and is Gothic but with horrid XIXc modifications. The tower at the North-west corner is XIIIc. It is tall and is built of brick with two large Romanesque openings that are picked out in red brick.</p>
<p>Arezzo</p> <p>San Lorenzo</p> <p>South Tuscany</p>	<p>This small church dates, in the main, from the Renaissance when it was restored following damage from an earthquake. It has a single nave and a rounded apse. The North is entirely obscured, as is part of the apse, the remainder of which is an over-grown garden; it is difficult to see. Notes at the site state that the apse, which is dated to the Xc, has decorative brick work that is typical of that</p>

<p>Arezzo San Niccolò South Tuscany</p>	<p>century.</p> <p>This small chapel is now an Orthodox church. It was built in about 1000 on the site of an earlier temple; the stonework of this may be seen on the South side and inside are fragments of recently restored fresco that date from the IIIc. The church, which was remodelled in the XVIIc, is orientated from East to West. It has a plain XVIIc door with a blank tympanum above. Above that is a modern window that is set below part of an arch. The West end is obstructed by later buildings.</p>
<p>Arezzo Sant'Antonio South Tuscany</p>	<p>This small chapel stands outside the old town walls. It has a rectangular nave and a short, rounded apse. Over the West door there are fragments of a tympanum. There is a small North door which has an alabaster tympanum.</p>
<p>Arezzo Santa Maria della Pieve South Tuscany</p>	<p>The Romanesque church was restored in the XIIIc. It has a large nave and two side aisles. Below the large rounded choir is a wide crypt. The façade has three arches at the lower level. Above these are three loggias with an increasing number of columns on each level up. Many of these columns are carved differently from one another. The aisles are divided by columns with capitals; these are mostly of foliage, but there are some human and animal heads. The crypt has three main aisles two of which are subdivided. There are short columns with foliage capitals which look like XIXc restorations. On the West façade the North and South doors have small tympanums, whilst the main door has a porch which is decorated with polychrome figures that date from 1226 and which illustrate the months. There is a small decorated South door and a huge bell tower at the South-west corner; this dates from the XIIIc. The apse has a line of large blind arches below two galleries that are decorated with slim columns and foliage capitals.</p> <p>See 'Toscane Romane' pages 295 to 317 and 'Romanesque Sculpture in Italy' by GH Crichton</p>

<p>Cefalù Cathedral</p> <p>Sicily West of Palermo</p>	<p>pages 120 & 121</p> <p>The Cathedral was founded by Roger II in 1131. It was intended as the mausoleum for Norman kings. The cathedral was completed in 1263. The West façade of the cathedral has two tall square towers at the corners. In between is a wide porch with columns topped by capitals with Episcopal shields; it dates from the XIVc. The main door, the <i>porta regnum</i>, is of marble and has sculptured arcs with small lozenges containing animals, birds and foliage. The interior of the cathedral is in the form of a basilica with a wide nave and two side aisles divided by granite columns with capitals, some of which are re-used Roman and Byzantine. There are large transepts before a rounded choir and side chapels. The choir is long but narrow. The cul de four vault and side walls are covered with mosaics illustrating Christ in Majesty, saints, prophets and apostles who are named in Greek and Latin. This decoration was completed by 1148. There is a fine font decorated with lions. On the exterior, the apse has interlocking arcs of Norman style. There are Lombard bands with small animal heads. Significant modifications were made in the XVIc. There is a large cloister on the North side that was constructed from about 1170. It originally had four galleries of which two survive, on the North and West. The capitals and columns are in pairs. The capitals show mythical animals and birds; only one pair has a biblical scene: that of Noah's ark. It needs to be born in mind that the whole complex has undergone extensive repair and restoration over the centuries, especially in the last 200 years. Not all was authentic.</p> <p>See 'Sicile Romane' pages 269 to 319, 'Siculo-Norman Art' pages 249 to 252 and 'The Mosaics of Cefalù', Victor Lasaref in Art Bulletin vol 17 of 1935.</p>
<p>Cefalù, Chiesa della Badiola</p> <p>SS Giorgio e Leonardo</p>	<p>Almost nothing remains from this XIIc church that stands near the water-front. On the North wall is a rounded window arch with a short column each side. These have a simple capital of foliage.</p>

<p>Sicily West of Palermo</p> <p>Cefalù</p> <p>Osterio Magna</p> <p>Sicily West of Palermo</p>	<p>This was Roger II's favourite home. The façade, in black volcanic rock and a yellow stone, dates from the XIIIc. The trefoil windows are in the style of Sicilian chiaramonte. The square tower is XIVc.</p>
<p>Lucca</p> <p>Duomo</p> <p>San Martino</p> <p>Northern Tuscany</p>	<p>The Cathedral was reconstructed between 1060 and 1070 on the site of earlier churches. This is recorded on a plaque in the atrium. The façade and galleries were begun in 1204. There is a large porch supported at the front by sculptured pillars. One is dated 1233 with the names of two artisans. Above are three registers of galleries with decorated columns and capitals. In the right side is a copy of an equestrian statue of St Martin, (the original being in the church on the West wall). Below the porch are three doorways with sculptured tympanums and lintels and sculptures to the sides. Inside, the structure and decoration is Gothic from 1372, but built on a Romanesque structure. The apse is rounded and has an open upper gallery. The transepts were decorated with blind arches and lozenge motifs from 1308. The tower, which is built of brick, is at the South West corner. In the nave is a celebrated wooden Crucifixion ('Volto Santo'), allegedly the work of Nicodemus. It is probably late XIc.</p> <p>See 'Toscane Romane' pages 232 to 237 and 'Romanesque Sculpture in Italy' by GH Crichton pages 107 to 116</p>
<p>Lucca</p> <p>San Frediano</p> <p>Northern Tuscany</p>	<p>The present church was built in the early XIIc and consecrated in 1147. The simple façade has three doorways. The central one, the largest, has a lintel and a blank tympanum. The two smaller doors have only a blank tympanum. Above the central door is a small gallery. Above this is a large mosaic in Italo-</p>

	<p>Byzantine style of the Ascension. There is a small door with blank tympanum in the North wall of the nave; it is made of marble. At the North-west corner is a tall bell tower with seven stories with openings; there are Lombard bands at the top. The apse is rounded with an open gallery at the top. Inside there are three aisles divided by columns topped by Corinthian style capitals.</p> <p>See 'Toscane Romane' pages 239 to 243</p>
<p>Lucca San Michele in Foro Northern Tuscany</p>	<p>This church was rebuilt in its present form from 1143, as is recorded on a pillar on the left of the choir. It is in the form of a Latin cross with a nave and two side aisles. The façade was faced with marble and decorated between the mid XIIc and the mid XIIIc and it has three doors, of which the central one has a tympanum and lintel. Above the doorways are four registers of galleries with slim columns and capitals. Some of the decoration includes the heads of XIXc potentates, the results of a 'restoration'. The South wall of the nave has large blind arches with columns and capitals. Above is another long gallery. At the South-east corner is a fine square bell tower with six stories and three lines of Lombard bands. The North wall has blind arches with columns and capitals, but it lacks a gallery. The apse is rounded, with a gallery above the windows. The interior is in the form of a basilica with a wide nave and two side aisles divided by columns and foliage capitals.</p> <p>See 'Toscane Romane' pages 245 to 281</p>
<p>Lucca San Pietro Somaldi Northern Tuscany</p>	<p>This church was reconstructed in the late XIIc on the site of an earlier church. The façade has three doors, each below a blank tympanum that is enclosed in an arc of black and white stone. The central door has a sculptured lintel and two small lions at the ends of a sculptured arc. Above the doorways are two galleries with black and white stonework. At the North-west corner is a XIVc tower that is built from cut stone for the lower half and brick for the upper part. It has Lombard bands. Inside, there is a wide nave and narrow side aisles divided by square pillars. The choir is rounded.</p>

<p>Lucca San Salvatore in Mustolio Northern Tuscany</p>	<p>The present church dates from the late XI/early XIIcs. The main West door has a sculptured lintel with a blank tympanum enclosed by an arc of black and white stones. The South door has a sculptured lintel by Biduinus depicting the Bath of St Nicholas. Inside there is a wide nave and two side aisles, divided by arcs resting on brick pillars. The choir is flat ended.</p> <p>See 'Portals, Pilgrimage & Crusades in Western Tuscany' by Dorothy Glass, pages 37 to44</p>
<p>Lucca SS Giovanni e Reparta Northern Tuscany</p>	<p>This is a large church that is now mainly a museum, displaying the archaeological remains of the earlier church and baptistery on the site. The main church dates from the XIIc. The façade has three doors. The central door has a decorated tympanum. The upper part of the façade was rebuilt in the XVIIc. The church has transepts and a square tower at the North-east corner. Inside, there is a nave with two wide side aisles, divided by columns and Corinthian style capitals. Over the North transept there is a XIIIc cupola. Below that transept are the vestiges of an early mediaeval baptistery that is over a V/VIc baptistery dedicated to San Giovanni and a 1st century Roman '<i>domus</i>' (spa). Below the nave it is possible to see the nave of the earlier Vc basilica of San Reparta.</p>
<p>Lucca SS Simone e Giuda Northern Tuscany</p>	<p>This church is now closed to the public. It dates from the XIc but was remodelled in the XIIIc. It has a wide façade with three doors corresponding to the three aisles. The three doors have blank tympanums set within an arc of black and white stone. The doors are set within marble imposts. There are three bands of white marble running across the façade. The church is enclosed by later buildings except the small, rounded apse.</p>

<p>Lucca</p> <p>Sant' Antonio il Grande (formerly S Anastasio)</p> <p>Northern Tuscany</p>	<p>The church is now Orthodox. The façade has single central door in the West façade. The wall up to that level is marble; the upper part of the wall is alternating marble and brick with Lombard bands at the top. The West door has a carved lintel and a tympanum that has a modern fresco. The North wall has another door with simple sculptures at the corners below a blank tympanum. The apse is rounded with thin bands of white marble between broad bands of brickwork.</p>
<p>Montalcino</p> <p>Sant'Agostino</p> <p>Tuscany South of Siena</p>	<p>This is a large, rectangular basilica. There are XVIIc cloisters on the North side which are used as a museum. The West façade has a large door set between white marble supports that are topped by foliage capitals. Over the door is a blank tympanum set below of black and white stone work. Above the doorway is an attractive wagon wheel window of white marble set in a ring of black and white stone. The general appearance suggests that the Duomo at Siena was a model.</p>
<p>Monreale</p> <p>Santa Maria la Nuova</p> <p>Sicily South of Palermo</p>	<p>The Cathedral was founded between 1172 and 1189 and it was built in the form of a basilica with a wide nave and two side aisles. The West doorway is between two square towers, the North one being shorter than the South one. There is a wide porch that was built in 1770; it leads to a fine doorway of arches that are decorated with motifs of small figures, animals and interlaced vegetation. The door is bronze and dates from 1186. It is decorated with scenes from the Old and New Testaments. On the North side, below an XVIIIc porch is another bronze door; this is decorated with images of saints and animals; it dates from 1179. The exterior of the rounded apse is lavishly decorated with interlaced arches of Norman style and Islamic style discs of geometric patterns. These are all picked out with coloured stonework. Inside, the aisles are separated from the central nave by columns with sculptured capitals; these are of a Corinthian form but with small heads added. Almost the entire wall space of the nave, aisles, chancel and choir are decorated with mosaics. These were begun in 1190 and work</p>

<p>Palermo Cathedral Santa Maria Assunta Sicily</p>	<p>continued into the XIIIc. The mosaics illustrate scenes from both the Old and New Testaments. These have been restored over the centuries but have retained the original coherence of themes. On the South side of the Cathedral stands the large cloister. It is probable that work began here in 1176 and finished around 1189. There are four galleries and 208 columns and capitals. It is thought that five sculptors were at work here. The subjects illustrated include scenes around the events of the Nativity, some parables, scenes from the Old Testament, acrobats and cherubs, mythical birds and beasts. Many of the columns were decorated with thin strips of mosaic, much of which has fallen off; other columns have detailed sculptures of figures, birds and animals in interlaced vines.</p> <p>See: 'Sicile Romane' pages 167-183, 'Siculo-Norman Art' pages 140-149 and 'Les Cahiers de Saint-Michel-de- Cuxa', vol XLVI 2015, pages 107-118</p> <p>The Cathedral was rebuilt from 1169 to 1190 on the site of earlier churches. It served as a Cathedral, fortress and funereal chapel for the kings and certain nobility. It was built in the form of a basilica with a wide nave and two side aisles. The apse and side chapels were rounded. The exterior decoration of Norman style interlocking arches and Islamic style medallions of coloured stones survive; they have been heavily restored. At the West end there are two square towers, the lower stories of which are from the XIIc. The nave was enlarged in the XVIIIc and a large cupola was added. The South portico is in Catalan-Gothic style and dates from 1430. Inside, little remains of the original form of the church following extensive remodelling XVIIIc. Only the side chapels in the Eastern towers retain the original form. In the South-west corner of the nave are the fine tombs of four Norman rulers. Below the apse and extending further East is a long crypt, where many early Christian tombs remain; many of these are re-used sarcophagi from antiquity.</p> <p>See 'Siculo-Norman Art' pages 135-139, 'Sicile</p>
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<p>Palermo, La Martorana</p> <p>Santa Maria dell'Ammiraglio</p> <p>Sicily</p>	<p>Romane' pages 151 & 152 & 'Romanesque and the Mediterranean' 2015 pages 129-150</p> <p>This church is named La Martorana after the founder of a nearby Benedictine convent. It was built in 1143, on the wish of the Grand Admiral of the Kingdom of Sicily, Giorgio d'Antioch, and finished in 1185. It was enlarged in the late XVIIc when the apse was rebuilt, the North wall was altered and part of the interior was remodelled. At the West end is a bell tower over a short narthex. This was built in the XIIc but with a cupola that was destroyed in an earthquake in 1726. Inside there is a nave with side aisles; these are decorated with stucco and frescos from the baroque period. There are fine columns and foliage capitals. Some of the columns have <i>kuffic</i> inscriptions. The two side chapels are rounded. The cupola at the crossing is on squinches. This cupola, the tambours of the cupola and the side chapels have fine mosaics with illustrations from the New Testament, prophets, saints and evangelists. In bays to the side of the entrance are two panels of mosaic that were once in the narthex.</p> <p>See 'Siculo-Norman Art' pages 158-161, 'Sicile Romane' pages 67-74 and 'Two mosaic ataliers in Palermo in the 1140s' by Ernst Kitzinger in 'Artistes, Artisans et Production Artistique au Moyen Age', Ed Xavier Barral I Altet</p>
<p>Palermo</p> <p>Capella della Santissima Trinita</p> <p>Sicily</p>	<p>This chapel is next to the Zisa Palace and it was the palace chapel. It was built between 1165 and 1167, with a single aisle and a short rounded apse. There is a small cupola over the crossing; this has an Islamic dome on the exterior. The chapel is now part of a larger, modern church that has been built on the North side.</p>
<p>Palermo</p> <p>Chiesa della Magione o</p>	<p>This church is known as La Magione. It was founded in 1170. It has a wide nave and two side aisles. The apse and two side chapels are rounded.</p>

<p>della Santissima Trinità</p> <p>Sicily</p>	<p>The apse is decorated with interlocking arches. The West end has three bays, the central one decorated with bars. However, the church was badly damaged by bombs in 1943 and much of the restoration may be based on conjecture. There are blank window arches along the South wall. Inside, the nave is divided from the side aisles by fine marble columns and foliage capitals. At the top of the South wall of the nave an Arabic inscription was recently discovered. It reads 'Life, Victory, Happiness'. To the North of the church are the cloisters. Only the South gallery survives; the remainder are more recently restored. The columns and capitals are in pairs. The capitals are of foliage except the East one, which shows birds.</p> <p>See 'Sicile Romane' page 47</p>
<p>Palermo</p> <p>San Cataldo</p> <p>Sicily</p>	<p>There is doubt as to who was responsible for ordering the construction of San Cataldo. It was sold in 1176 and it was recorded in 1154. In 1182 it was given to the Benedictine Order of monks at Montreale by William II. It is a small church standing on a raised are and next to the church of Santa Maria dell' Ammiraglio (La Martorana). The church has three aisles each of three bays. Over each of the bays of the central aisle is a cupola. These have windows on two levels and squinches. The domes on the exterior are painted red, an error by a XIXc restorer. The aisles are divided by fine columns with sculptured capitals. There is no other decoration inside the church. The apse and side chapels are rounded. Over the small windows on each is a tall blind arch contained within a plain broad band. The floor is decorated with elaborate mosaics and coloured stone.</p> <p>See 'Sicile Romane' pages 75-79 and Siculo-Norman Art' pages 161-163</p>
<p>Palermo</p> <p>San Giovanni degli Eremiti</p>	<p>This church, which is near the Palazzo Reale complex, was built from 1132 to 1148 on the orders of Ruggero II. It was on the site of an earlier church and adjacent to an Arab hall. The church has a single nave, transept arms and a very short rounded</p>

Sicily	<p>apse. Above the North transept is a bell tower with a dome. The nave and choir have cupolas that are set on squinches. Adjoining the South transept is a small hall. This was used as a dormitory and dining hall in medieval times. There are fresco fragments on the East wall. Earlier this was part of an Islamic building, perhaps a mosque. To the West of the church are cloisters. These are rectangular in plan and the galleries have no roof. The galleries are formed by pairs of columns with simple foliage capitals. These cloisters are XIIIc.</p> <p>See 'Siculo-Norman Art' pages 100 – 103 and 'Sicile Romane' pages 113-114</p>
Palermo San Giovanni dei Lebbrosi Sicily	<p>It is one of the oldest Norman churches in Sicily; it was founded in 1071 by Ruggero I. It owes its name to the leper colony that was built next to it in 1119. It was probably built using Arab artisans. The entrance to the church is below a bell tower that is topped by a small dome. Inside, the church has three aisles divided by square pillars. There are three rounded apses. Over the crossing is a second small dome.</p> <p>See 'Siculo-Norman Art' pages 114 & 115 and 'Sicile Romane' pages 119-122</p>
Palermo San Nicolo Sicily	<p>Situated near the Ballarò market in the Albergheria quarter of the city, only the bell tower of the Romanesque church has survived. It is square and has double bays within a larger arch; this arch is decorated with alternating black and cream coloured stones similar to those on the Palazzo Scalafani in Palermo.</p>
Palermo Palatinate Chapel	<p>This chapel is part of the complex of the Palazzo Reale. It is on the first floor on the North side of a square courtyard of the <i>Maqueda</i>. Outside there is a narrow porch with XIXc mosaics decorating the</p>

Sicily	<p>wall. The chapel was consecrated in 1145 according to an inscription in the cupola. The chapel has three aisles divided by columns. At the end of the South aisle is a marble XIIc <i>ambo</i>. Next to this is a tall sculpture candelabrum. There is a cupola over the crossing. The walls and cupola are covered in fine Byzantine inspired mosaics; these have been extensively restored. For example, the mosaic in the sanctuary that shows Mary seated below Christ is modern, as are the mosaics on the North wall of the North transept. The mosaics in the nave illustrate scenes from the Old and New Testaments. The ceiling is of sculptured wood with painted <i>muqarnas</i>. The flooring dates from 1143 and is of coloured stones set in geometric patterns.</p> <p>See ‘Siculo-Norman Art’ pages 129-132 and ‘Sicile Romane’ pages 55-66, ‘Roger II of Sicily: Rex, Basileus and Khalif? Identity, Politics and Propaganda in the Cappella Palatina’, Karen C Britt in Mediterranean Studies vol 16 of 2007, ‘The Mosaics of the Cappella Palatina in Palermo’ by Ernst Kitzinger in The Art Bulletin of Dec 1949, ‘Two mosaic ateliers in Palermo in the 1140s’ by Ernst Kitzinger in ‘Artistes, Artisans et Production Artistique au Moyen Age’, Ed Xavier Barral I Altet, ‘Some Palatine Aspects of the Cappella Palatina in Palermo’, by Slobodan Ćurčić in Dumbarton Oaks Papers vol 41 of 1987 & ‘Romanesque and the Mediterranean’ 2015 pages 59-128</p>
Palermo La Cuba Sicily	<p>La Cuba was a palace built on the orders of William II from 1180. It is in the Fatimite style. It originally stood in a large park with artificial ponds. It was extensively restored from 1920 but still is open, roofless and with the interior largely missing. It is of rectangular construction with pointed blind arcading. The interior once ran around an atrium that may have been open. The corner spaces below the towers may have had fountains. On the South wall are the remains of <i>muqarnas</i>.</p> <p>See ‘Siculo-Norman Art’ pages 78-80 and ‘Sicile Romane’ pages 153-154</p>

<p>Palermo</p> <p>Palazzo Reale (Palazzo dei Normanni)</p> <p>Sicily</p>	<p>The palace complex stands by the South gate looking down over the ‘Old Town’ of Palermo. It was the site of the Roman <i>castrum</i> and was the centre of military, political and administrative activity in medieval Sicily and the centre of religious prestige. Today it is home to the regional assembly. The first floor is home to the latter and to the Palatinate Chapel (see above). The present structure stands on a XIc site of an Arab fortress. It was enlarged by Ruggero II, who employed Arab architects and craftsmen. The East side of the exterior has Norman style interlocking arches. On the second floor are two rooms that retain the character of that period; both have been extensively restored. The first is the Hall of Winds, a square space below a glazed cupola the base of which has mosaics depicting birds and animals in amongst foliage decoration. The second room is known as the Room of Ruggero. It has fine mosaics depicting animals, peacocks and hunters on the walls. There is a cupola which has a very elaborate mosaic also showing animals and birds.</p> <p>See ‘Siculo-Norman Art’ pages `126-132</p>
<p>Palermo</p> <p>Palazzo via del Protonotario (Casa degli Artale)</p> <p>Sicily</p>	<p>This <i>palazzo</i> is in a sad state, having been damaged in 1943 when allied bombing destroyed the buildings opposite. However a line of Romanesque windows on the upper part of the façade provides evidence of the Romanesque origin of the building; it probably dates from the late XII/early XIIIc. There are the remains of five windows with fine, plain arches and, in one case a short column with a capital.</p> <p>See ‘Siculo-Norman Art’ pages 157 & 158</p>
<p>Palermo</p> <p>Palazzo Scalafani</p> <p>Sicily</p>	<p>This <i>palazzo</i> is near the Palazzo Reale and it dates from the early XIIIc. It retains on the East façade windows on the upper floor that have strong Romanesque characteristics. There is a line of windows within larger interlocking ‘blind’ arches. The windows are divided by slim columns topped</p>

<p>Palermo Palazzo Steri-Chiaramonte Sicily</p>	<p>by a small capital. The window arches are in alternate black and cream stone. The larger interlocking arches are also in alternate black and cream stone.</p> <p>This palace is located near the Piazza Marina. It dates from the XIVc. The façade has a number of Romanesque windows on the upper floor. All have a decorated arch above and all are divided by either one or two slim columns with a small capital.</p>
<p>Palermo Castello della Zisa Sicily</p>	<p>This remarkable palace was built between 1165 and 1167. It once stood in a large park with streams and ponds. The building underwent major restoration from 1971 after the North-west corner collapsed. It is called Zisa after the Arab <i>aziz</i>, meaning fortress. It looks like a rectangular shaped fortress, with large blind arcades on each side of the exterior. The lower floor has a narrow gallery running down the façade There is a kuffic inscription on the west side of this which praises the palace and the sovereign who built it. Off the centre of this gallery is a hall, the Sala della Fontana. It is decorated with fine friezes of mosaic and the roof vaults have <i>muqarnas</i>. In the central wall is a larger mosaic of hunters and peacocks under trees. Running away from this across the fine tiled floor is a narrow water channel or <i>nymphaeum</i>. To the sides of this hall are smaller rooms. On the upper floor there is a similar floor plan with a large central room that was probably not roofed over until the XVIIc. Between the upper and lower floors on the North and South sides only are further small rooms. The smaller rooms are now used to house a small collection of Islamic artefacts.</p> <p>See ‘Siculo-Norman Art’ pages 73-78 and ‘Sicile Romane’ pages 145-149</p>
<p>Palermo Ponte dell'Ammiraglio</p>	<p>This bridge on the East outskirts of the town used to cross the Oreto river. It is named after Giorgio of Antioch, who ordered its construction in 1113. He was Admiral to Ruggero II. The hump-backed</p>

Sicily	<p>bridge is no longer over the river, which now flows to the West of it; so it looks somewhat forlorn. Some three metres is below the present ground level. It is composed of seven spans and its overall form is of origin in the Maghreb.</p> <p>See 'Sicile Romane' pages 161 & 162 and 'Siculo-Norman Art' page 113</p>
Perugia San Francesco Umbria	<p>This church, built in the mid XIIIc, is transitional to Gothic. It has a single nave and a polygonal apse. In the XVIIc it underwent major restoration and in 1926 the façade was rebuilt. It has two-tone stonework, a blank tympanum and a rose window.</p>
Perugia San Matteo in Campo d'Orta Umbria	<p>This small chapel is on the North side of the church of San Francesco. It is orientated from East to West, with a small plain East door below a blank tympanum. Above is a rose window. The West end is obscured by later buildings.</p>
Perugia Santa Francesca Umbria	<p>This chapel has a short rounded apse that is below a small bell wall. Above the apse there is an outline of the original roof line. The West end has been entirely rebuilt.</p>
Perugia Santi Stefano & Valentino Umbria	<p>This chapel has a short rounded apse with a plain East window. The North wall of the nave has a very small, narrow window. The nave was remodelled in the XVc and the walls were later raised to allow some administrative space to be added.</p>
Pisa	<p>Set on outer edge of the old city this complex of</p>

<p>'Prato dei miracoli' – Duomo, Baptistery & Leaning Tower</p> <p>Tuscany</p>	<p>mediaeval buildings is a monument to a remarkably developed and civilised city. The Duomo was begun in 1063 on the site of an earlier baptistery; this first phase was completed by 1118. It is attributed to Buscheto. The cathedral was extended West by three bays by Rainaldo. The building has a wide façade, built of alternating courses of black and white marble, with three bronze doors depicting the life of the Virgin and the Redemption; the originals were destroyed by fire in the XVIc and were replaced. Above the doorways are tympanums. The upper part of the façade comprises four registers of bays separated by small columns. There are large transepts with decorated doorways. The apse is rounded. Over the crossing is a large cupola and dome. There is little architectural sculpture. Inside there is a wide nave with two aisles each side, reminiscent of Roman basilicas. On the South side there are a number of re-used Roman stones and inscriptions. The original Romanesque pulpit by Guglielmus has been in Cagliari, Sardinia for more than seven centuries.</p> <p>The Baptistery was begun in 1152; an inscription on a pillar records this. Work was well advance by the late XIIc when there was a break in construction. It restarted in the mid XIIIc under Nicola Pisano, who was responsible for the outer gallery with its colonettes. At the end of the XIIIc work began on the interior gallery and Giovanni Pisano carried out the decoration of the exterior. The structure is circular with four decorated doors and two registers of bays, all in black and white marble. Inside there are pillars with sculptured capitals and there is a fine XIIIc pulpit and a large baptismal font, also XIIIc.</p> <p>The tower, built from 1174, was begun by Bonanno. Work was suspended in 1185 when the third story was complete. Work did not begin again until 1275, one supposes because the tilting had stabilised. Three and a half more stories were added before 1284 when work again ceased until around 1350 when the new building work began with a level platform. Onto this the last two floors were added. The lower floors have simple capitals, the work of Guglielmo's workshop. Only on the two upper floors are the capitals typically Gothic.</p> <p>The decoration on all three buildings has been</p>
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	<p>significantly restored; it is not apparent what decoration is original and what is restored. The façade of the Duomo was restored after a disastrous fire in the early XVIc and again in the XIXc.</p> <p>See 'Toscane Romane' pages 71 to 111, 'Romanesque Sculpture in Italy' by GH Crichton pages 97 to 107, 'Portals, Pilgrimage and Crusades in Western Tuscany' by Dorothy Glass, 'East or West in 11th century Pisan Culture : The Dome of the Cathedral and its Western Counterparts', by Christine Smith in Journal of the Society of Architectural Historians, Vol 43, No 3. Oct 1984 and 'The date and authorship of the Pisa Duomo façade' by Christine Smith in Gesta Vol. 19, No 2. 1980</p>
<p>Pisa Sant'Agata Tuscany</p>	<p>This chapel is attributed to Diotisalvi, who built the Baptistery. It is octagonal with a pyramid dome and three mullioned windows. It is at present (2014) in a neglected state.</p>
<p>Pisa San Francesco Tuscany</p>	<p>This church was built at the beginning of the XIIc. It is built of brick apart from the façade which is marble. The façade was rebuilt in the early XVIIc. It has a single nave. The apse is enclosed by later buildings. The West door has a blank tympanum enclosed by an arch that has the hint of a horse-shoe arch with a simple pattern in red brick. Above the door is a window outlined with Islamic dishes (<i>bacini</i>); similar dishes line the South wall where there are two small doors that are now sealed. There is a tall, square tower on the South-west corner. The church is now Coptic.</p>
<p>Pisa San Frediano</p>	<p>This is a XIc church. The façade is in typical Pisa/Lucca style. There are three large bays corresponding to the aisles. The central bay has</p>

<p>Tuscany</p>	<p>three smaller bays whilst the two outer bays have two smaller bays each. The three doorways are between marble imposts and each has a blank tympanum. Over the central door there is a lintel with interlace and a small eagle. Above the doorway is a mullioned window. The wall of the nave has Lombard bands. The interior is in the form of a basilica with three aisles; it was rebuilt in the XVIIc after a fire, using the original columns, pillars and Roman capitals. The church is now the University church.</p>
<p>Pisa San Michele in Borgo Tuscany</p>	<p>This church dates from the Xc and is on the site of an earlier pagan temple. The present façade was rebuilt in the XIVc; it has arcades with three orders. The interior has a basilica plan with three aisles.</p>
<p>Pisa San Nicola Tuscany</p>	<p>This church dates from the XIc. On the West façade there were five blind arches with three doors corresponding to the aisles inside. Now those doors are blocked and a later rectangular door has been created in the second bay from the right. The façade retains three decorated and one blank tympanum. The decoration is geometric. The interior was altered and enlarged in the XIIIc and it has no Romanesque characteristics.</p>
<p>Pisa San Paolo all'Orto Tuscany</p>	<p>This Romanesque church was built in the second half of the XIIc. The façade has five bays in two tone stone. The central door is the largest and has a tympanum with circles made from coloured stones. Around the tympanum are thin bands of sculpture that terminate on two lions, each holding a ball. The other doors have a blank tympanum, above which are sculptured circles.</p>
<p>Pisa San Paolo a Ripa d'Arno</p>	<p>This was known as the 'Old Cathedral'. It was begun in the IXc and restored in the XI & XIIcs. It has a Pisa style façade, with five blind arcades and three doors that correspond to the interior aisles.</p>

Tuscany	<p>The tympanum over the central door is blank; those over the doors to the side have a tympanum with a geometric design. Above the doors is a sculptured frieze and three registers of bays divided by slim columns. There are two transepts; that to the South is incomplete. The North transept has a door with capitals and a decorated tympanum. The North side of the North transept and the East side are divided by bays. The apse is rounded. At present (2014) it looks badly neglected and is closed.</p> <p>See 'Romanesque Sculpture in Italy' by GH Crichton page 105</p>
Pisa San Pierino Tuscany	<p>This church was built between 1072 and 1119. The façade has five tall bays. Three have windows and doors. Above are three more bays, the central one having a mullioned window. The lower part of the façade and the North wall are in two tone stones. There is a sculptured lintel and capitals over the central doorway. Low windows on the North wall indicate that there is a crypt.</p>
Pisa San Sisto Tuscany	<p>This church dates back to 1073. The façade is constructed from Verrucano and tuff. There are three doors, corresponding to the aisles inside the church. All have a blank tympanum over them. Along the top of the façade and along the length of the North wall are Lombard bands and <i>patera</i> or <i>bacini</i>, (Islamic plates) decorations and Majolica bowls of the XIIc. There is a similar door in the North wall of the nave. Inside there are three aisles; the central one leads to the church of San Rocco. The columns and capitals include Roman and paleo-Christian spolia. There is an Arab plaque taken from the Balearics in 1115 during a punitive raid to curb Saracen plundering. At the North-east corner is a bell tower</p>
Pisa Santa Caterina (Catharina) de Siena	<p>This late XIIc church was severely damaged in 1943 by Allied bombing; the remains are now a private dwelling. The apse is all that remains from the original church. It is small and rounded with</p>

Tuscany	three low blind bays between engaged columns. At the top of the wall are large Lombard bands that are tipped with a large marble block. Within the arches of the bands are circular and diamond shaped recesses. Santa Caterina is recorded as receiving the stigmata at this site.
Pisa Santa Cecilia Tuscany	This church was founded in 1103. The exterior has not been altered but the interior was remodelled in the XIIc. The façade has three doors. The central one has sculptures of the Virgin ((XVc?); the side doors have blank tympanums. Above the doorways are three registers of bays divided by slim columns. Inside, there are three aisles divided by columns with re-used capitals and, towards the choir, pillars in black and white stone. The church was largely rebuilt following severe damage from Allied bombing in 1943.
Pisa Santo Sepolcro Tuscany	This octagonal Romanesque church was built in 1153 by Diotisalvi, whose bust is in a lunette over the central door. There are four doors (the East one is obscured). They are all simply decorated with a black and white arch and foliage capitals to the sides. Inside, there is an ambulatory that is divided from the centre of the church by tall rectangular pillars. The roof is timbered. Over the centre there is a small octagonal tower. On the North side is an incomplete, tall tower that probably dates from the XIVc. See 'Toscane Romane' page 64
Pistoia Duomo San Zeno Northern Tuscany	The present Cathedral incorporates building from many periods. The first cathedral on the site was built in Vc, but it was small. A later one was constructed in the mid Xc. This was damaged by fires in 1108 and 1202 and by an earthquake at the end of the XIIIc. After each extensive rebuilding took place. The façade was rebuilt from 1379. In 1505 the tympanum over the main West door by Della Robbia was completed in 1505. The façade

	<p>has a wide porch supported by slim columns. Above it are two lines of blind arches. There is a fine tower at the North-west corner. The interior has a wide nave and two side aisles separated by columns with Corinthian style capitals. The North chapel used to be dedicated to St James the Great. The silver altar from that chapel is to be seen in a chapel on the South wall of the nave. The choir is raised over the crypt that had three apses. It is Romanesque with short columns topped by very simple capitals, most of which may be modern. Opposite the West façade is the Baptistry. This is almost entirely Gothic in style</p>
<p>Pistoia San Giovanni Fuorcivitas Northern Tuscany</p>	<p>This is a large church that has gone through many changes. Only the North wall is Romanesque. It is built from narrow bands of alternating white and black stone. There is a small door in the North wall with a sculptured lintel showing the Last Supper, a tympanum with a XVc statue of St John the Baptist set between two small lions. Along the length of the North wall are large blind arches which have a decorative square at the top. Along the top of the wall are two more lines of smaller decorated blind arches. The East end is similarly decorated and flat ended. The West end is incomplete. At the West end, across a small lane is a small early XIVc oratory dedicated to St Anthony Abbot; it is now a shop (vacant in 2014!). It has a Romanesque door on the East side and a Gothic door on the North side.</p> <p>See 'Toscane Romane' pages 289 to 292, 'Romanesque Sculpture in Italy' by GH Crichton page 102 and 'Portals, Pilgrimage & Crusade in Western Tuscany', by Dorothy F Glass pages 10 to 28</p>
<p>Popiglio Santa Maria Assunta Northern Tuscany North-east of Lucca</p>	<p>This is a XIIIc church built in late Romanesque style. It was to be modified in the XV & XVIcs. The West façade has a single door with a sculptured tympanum and lintel. Above are three Gothic style windows. There is a square tower at the North-west corner. On the North wall beside the</p>

