

Pre-Romanesque and	Romanesque Churches in North Italy
<p>Albenga Cathedral</p> <p>San Michele</p> <p>Liguria between the Frontier & Genoa</p>	<p>The Cathedral is of late XIc origin but has been altered over time. It is in the form of a basilica, The West door has been rebuilt but a small door to the right is Romanesque with two capitals and two small sculptures to the sides. Over this doorway is a thin frieze of heads, animals and other motifs. Above this is a line of Lombard bands. Over the West door are two 'columns' of re-used sculptures. On the North wall there is a small door with a tympanum comprising re-used VIIIc panels that were perhaps from a choir screen. The North and South walls have a line of Lombard bands. The Apse and North chapel are rounded with fine Lombard bands and arches. At the North-west corner is a tall square tower that was completed in the XIVc.</p> <p>See 'Piémont-Ligurie' pages 301 to 314</p>
<p>Albenga</p> <p>Baptistery, St John the Baptist</p> <p>Liguria between the frontier and Genoa</p>	<p>The baptistery was built by Flavio Constanzo, a future emperor, between 415 and 421 AD. It has ten sides on the exterior and eight inside. There is a central octagonal font and there are eight niches divided by columns with Corinthian style capitals. In one niche there is a Ravenna style mosaic that dates from the V or VIc depicting two lambs, a Chi-Rhio with a ring of doves and stars and flowers. There are eight windows with elaborately patterned frames.</p> <p>See 'Piémont-Ligurie' pages 301 to 314</p>
<p>Aosta</p> <p>Cathedral of Assunta & San Giovanni Battista</p> <p>Aosta valley</p>	<p>The first church on the site dates from the IVc and the font from that church is in the West end of the nave. A new church was built in the XIc; two towers from this church survive as do frescos in the attic space (not seen). Both towers have been significantly repaired, though the one to the North retains more Romanesque features. The church has a triple nave and a rounded apse. In the choir are two early mosaics. Below the choir is a crypt with</p>

	<p>three aisles. It has short columns with simple capitals including a re-used Roman one.</p> <p>See 'Piémont-Ligurie' pages 203 to 209</p>
<p>Aosta</p> <p>Sant'Orso</p> <p>Aosta valley</p>	<p>This church was built in the XIc with the date of completion recorded on a capital in the cloister (1133). The church has a tall, square, Lombard style bell tower that stands to the West of the church. The church is in the form of a basilica with a raised choir below which is a small crypt. In the choir is a large fragment of mosaic depicting Samson killing the lion. On the South side of the church is the Romanesque cloister. It is rectangular with large corner piers and 30 columns, some of which are in pairs. The three columns at the East end have simple foliage capitals. The remainder mostly have biblical and historical scenes: the life of Jacob, Nativity the Prophets, Raising of Lazarus, Abraham, St Augustine, St Ursus and St Stephen. One showing the miracle of flowing water has a small interior chamber for water with a small hole for the water to flow from. There is another with the reconciliation of Jacob and Esau; this symbolises the reconciliation of the canons of Sant'Orso & the Cathedral.</p> <p>See 'Piémont-Ligurie' pages 209 to 235</p>
<p>Aosta</p> <p>San Lorenzo</p> <p>Aosta valley</p>	<p>Behind and below the XIVc church of San Lorenzo are the ruins of the paleo-Christian church. It dates from the V or VIc and was used as the burial place for the early bishops of the city over the subsequent two centuries. Only the low outline of the walls of this small basilica remains.</p>
<p>Aosta</p>	<p>Only the Romanesque tower remains from the XIc</p>

<p>San Benigno</p> <p>Aosta valley</p>	<p>Benedictine abbey that was built here from 1050; the present church is modern and is a cultural centre. The tower is in the Lombard style with openings on three levels and Lombard bands</p>
<p>Asti</p> <p>Baptistery of Sant Pietro in Consavia</p> <p>Piedmont South-east of Turin</p>	<p>The octagonal baptistery was built in the XIIc. It is built of brick and has three doors. The one on the West has a small tympanum with a broad band of interlace over a small palm-like tree. The other two doors, to North and South, have a lintel depicting a hunting scene. In the XIVc a square structure was added to the East end. And a simple cloister was built on the South side. The inside of the baptistery is supported by eight squat columns that are topped by plain cushion capitals. One column has a base decorated with interlace and a ring of 'Lombard teeth'.</p> <p>See 'Piémont-Ligurie' page 34</p>
<p>Asti</p> <p>Sant'Anastasio</p> <p>Piedmont South-east of Turin</p>	<p>The Romanesque church was destroyed in the XVIc and was rebuilt. This last church was also destroyed early in the XXc. Recent excavations have revealed about 20 capitals from the Romanesque church and the crypt of an earlier VIIc Lombard church. The capitals depict foliage and lions, except one which shows an orans figure. They were originally grouped in fours on clustered columns that divided the aisles of the XIc church that was in a basilica format. The small crypt has three aisles and columns with foliage capitals.</p>
<p>Asti</p> <p>Sta Maria Nuova</p> <p>Piedmont South-east of Turin</p>	<p>Only the tower remains from the Romanesque church. The rest was rebuilt in the XVIIc. The tower is built of bricks and it stands on the North-east corner of the church. It dates from the late XIc. It is square with four storeys. The top one is recent. The remaining three have Lombard bands.</p>

<p>Asti</p> <p>Sant Secondo</p> <p>Piedmont South-east of Turin</p>	<p>Only the tower remains from the Romanesque church. The rest was rebuilt in the XIII and XVIIcs. The tower is built of bricks and it stands on the North-east corner of the church. It dates from the late XIIc. There are two Romanesque arches below the top storey. To the sides of these windows are fragments of the Lombard bands that were made of limestone; the central part of the bands was destroyed when the top storey was rebuilt.</p>
<p>Avigliana</p> <p>Sacra di San Michele</p> <p>Piedmont between Turin and Susa</p>	<p>Founded in the late Xc, this abbey stands on a rocky outcrop high above the Susa valley. It is a structure of breath-taking ambition. At the entrance to the site there is a small octagonal ruined chapel with a rounded apse that has Lombard bands; this was the mortuary chapel for the monks. It dates from the XIc. Beyond this are ruined fortifications. The entrance to the abbey building, through a simple door with a small sculpture each side, is below the rounded apse that has Lombard bands and blind arches. The entrance door leads to a wide steep stairway, the ‘Scalone dei Morti’, the Stairway of the Dead, at the top of which is a decorated door known as ‘Porta dello Zodiaco, a doorway with fine sculptures to the sides. These are XIIc works of Nicolò; they include two pillars with the signs of the Zodiac and capitals depicting a siren, eagles, femme aux serpentes, Cain killing Abel, a lion, greenmen and foliage. This door opens onto a terrace where much of the stonework is of green serpentine. There is a Romanesque door into the church. To the top left of this is a re-used Roman tombstone. The church is in the form of a basilica. The choir has sculptures of the symbols of the evangelists and each side of the east window are statues of six figures, two of which illustrate the annunciation. The aisles of the nave are divided by large columns with capitals in a transitional style that have heads, a greenman and simple representations of figures. Below the nave are the remains of the earlier chapel. Below a pillar on the North side of the nave the summit of the rocky outcrop protrudes. On the North side of the church is a terrace that looks down onto the ruins of</p>

	<p>monastic buildings and the tower of 'Beautiful Alda'.</p> <p>See 'Piédmont-Ligurie Roman' pages 59 to 91, 'Romanesque Sculpture in Italy' by GH Crichton pages 36 to 40, 'Niccolò : A North Italian Sculptor of the Twelfth Century', by David M Robb, Art Bulletin Vol 12, No 4, Dec 1930 and 'Nicholaus at the Sagra de San Michele' by Anna Lee Spiro, 2012 PhD dissertation at Columbia Univ.</p>
<p>Bergamo</p> <p>Baptistery, Giovanni di Campione</p> <p>Lombardy North-east of Milan</p>	<p>This small baptistery is essentially a Gothic building that dates from the XIVc. On the East side there is a small door that is set within a stepped entrance. The building is octagonal building built of marble. The lower walls are generally plain, whilst the upper level has 8 columns on each of the 8 sides; there are statues at the corners illustrating the virtues. The interior is decorated with scenes of the life of Christ. The roof has further statues at each corner.</p>
<p>Bergamo</p> <p>Santa Croce</p> <p>Lombardy North-east of Milan</p>	<p>This small chapel is in the South-west corner of Santa Maria Maggorie. It dates from the XIc and was once the chapel of the bishop. It has four lobes around the lower half and an octagonal tower. The chapel was altered in the XVIc and was restored in the first decade of the XXIc.</p> <p>See 'Lombardie Romane' pages 46 & 47</p>
<p>Bergamo</p> <p>Santa Maria Maggorie</p> <p>Lombardy North-east of Milan</p>	<p>This large basilica stands in the upper part of the city. From the garish baroque interior one would scarcely know that the church dates from the XIIc. There is a large central nave with two side aisles. The choir is rounded as are the two side chapels that are set into the transept arms. On the North chapel there are large fragments of frescoing. On</p>

<p>Brescia</p> <p>Sts Peter & Paul</p> <p>Lombardy on the East side of Lake Maggiore</p>	<p>the exterior, the apse has a gallery with a line of slim columns and capitals. There are chapels on the East side of the North transept and also on the West side of the South transept. The one on the West of the North transept was destroyed to make way for a mausoleum; that on the East of the South transept is largely obscured. These also have a gallery with a line of columns. These galleries are set above a line of Lombard bands. There is a porch over the doors into the transepts. That on the South side is in Romanesque style, whilst the North one is early Gothic. Both have a pair of sculptured lions; the South door additionally has a telamon each side. To the sides are thin 'ribs' with sculptured decoration. Those on the North door are of charming rural scenes, small statues of prophets and heads. The South door is less ornate. The West façade is enclosed by the <i>Curia</i>. Over the crossing there is a low two story tower. Inside the church are many very fine tapestries that illustrate New Testament scenes.</p> <p>See 'Lombardie Romane' pages 47 & 48</p> <p>This large church was built in the latter decades of the XIIc in the form of a basilica. It has a rounded apse, short transepts and a broad nave. There is no bell tower or bell wall. The West façade is plain with a plain central door that has a blank tympanum. To the sides are two XIIc style windows. There is a small door on the South side of the façade. The nave walls have been rebuilt in its upper parts. The South wall has an attractive door. It has four foliage capitals each side of the door and a tympanum that is decorated with a simple circle and, to the right, a fish. Inside the nave has a wide central aisle and two side aisles divided by square pillars. The South wall and the choir vault are frescoed; these date from around the XIV/XVc.</p> <p>See 'Lombardie Romane' page 32</p>
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<p>Brugnato</p> <p>San Pietro</p> <p>Liguria North of La Spezia</p>	<p>From the outside the church is not recognisably Romanesque. It is a former cathedral that dates from the late XIc and which was built on the site of a paleo-Christian cemetery. Inside, it has a wide nave separated from a South aisle by four round pillars. The apse and South chapel are rounded. There is only a little very simple sculptural decoration. The church was badly damaged during WWII and was restored from 1949.</p> <p>See 'Piémont-Ligurie Roman' pages 362 & 363</p>
<p>Como</p> <p>Sant'Abbandio</p> <p>Lombardy on South West edge of town</p>	<p>This is a very fine XIc basilica. It has a long rounded apse with windows that are attractively decorated with a wide sculptured band of foliage and vines with birds. There is a wide nave that has plain windows and a small south door. The West façade has a door between single capitals with primitive heads. There is a blank tympanum below an arc that is decorated with interlace patterns. The stonework is of marble and a black stone. There are two tall, square towers that stand each side of the crossing. They have Lombard bands. Inside, the central nave is broad with two narrower side aisles each side. The aisles are divided by columns with foliage capitals. The choir has fine frescos.</p> <p>See 'Lombardie Romane' pages 171 to 178</p>
<p>Como</p> <p>San Carpoforo</p> <p>Lombardy in the South-west outskirts of town</p>	<p>This large church is difficult to see clearly; the West end goes into the rock face; other buildings enclose much of the South wall. It is a large church, built in the late XIIc on the site of earlier churches. There is a tall tower with Lombard bands and 'teeth' on the South-east corner. The nave has a plain South door and Lombard bands. The apse is rounded and is similarly decorated with Lombard bands. Inside there is a wide central nave and a North aisle. On the South side there are two bays.</p> <p>See 'Lombardie Romane' pages 37 & 38</p>

<p>Como</p> <p>San Fidele</p> <p>Lombardy, in city centre</p>	<p>This church has been extensively rebuilt and restored but it retains the XIIc character externally. The structure is enclosed by other buildings to the North and along most of the South side. The apse is multi-sided with an upper gallery. On the North side, by a door to the North transept is a door with sculptures to the sides. To the left is an angel with Habakkuk, Daniel seated and two monsters. To the right is a scene of a dog chasing a hare. Over the doorway are Lombard bands and a small damaged statue of a female figure. The West façade has been completely rebuilt but retains the Romanesque form with a West door between two columns & capitals and below a tympanum which has a mosaic. To the right is a small door which also has a tympanum with a mosaic. The interior has been remodelled but a number of XIIc columns and capitals have survived. The capitals depict foliage.</p> <p>See 'Lombardie Romane' pages 143 to 153</p>
<p>Cremona</p> <p>Duomo, Santa Maria Assunta</p> <p>Lombardy East of Milan</p>	<p>The cathedral was built over a 50 year period from 1107. It was subsequently altered and restored on several occasions. The long façade has a long porch with three doorways. The main door is below a porch with a pair of lions and telamons at the base. Each side of the doorway are two large sculptured figures of prophets. Above the long porch are two orders of galleries with columns and a frieze depicting the 'labours of the months'. In the centre of the façade is a large rose window. To the left of the porch is a tall XIIIc campanile, the <i>Torrazzo</i>, with a XVc clock. The North transept is entered through a door below a porch which has a pair of sculptured lions at the base. Over the door is a carved lintel. The South door is of brick and is plain; it is XIVc. The apse and side chapels are rounded and each has a <i>loggia</i>. The interior is a mixture of Gothic, Renaissance and Baroque. There is a crypt.</p> <p>See 'The Sculpture of Reform in North Italy' pages 200 to 214 and 'Romanesque sculpture in Italy' pages 16 to 21</p>

<p>Cremona Baptistery Lombardy East of Milan</p>	<p>This octagonal baptistery stands next to the cathedral. It was built from 1167 but was extensively restored in the Renaissance at which time marble facing was added to part of the exterior. There is a decorated door below a porch that has the traditional lions at the base. The interior lacks sculpture and now houses a small collection of mediaeval artefacts.</p>
<p>Cremona San Michele Lombardy East of Milan</p>	<p>This is a large church built entirely of red brick. Built on the site of an earlier church, the present church retains its Romanesque form. It has a wide nave and side aisles. The aisles are separated by columns with carved capitals, mostly of foliage; however, one has small naked men holding each other. The choir is raised above a crypt. In the choir vault is a fresco of Christ in Judgment. There is a tower on the South side of the apse. The apse is rounded and has Lombard bands with unusual extended lobes.</p>
<p>Dongo Lombardy on the North end of the West side of Lake Como</p>	<p>This church has been extensively rebuilt so that the main entrance is by a baroque South door below a wide porch. The East wall is late XIIc. It has a small rounded side chapel set into a long nave. This chapel has two windows of brick; they have a narrow band of decoration on the top arch. The apse is flat ended but it may have been longer; there are indications that part has been destroyed. There is a tall slim square tower on the West side of the crossing. The East wall has Lombard bands and thin engaged buttresses.</p>
<p>Fidenza San Donnino</p>	<p>The construction of the present cathedral began in 1117 in Romanesque style. It has a rounded apse and a nave in the form of a basilica. The apse has a</p>

<p>Emilia-Romagna South of Milan</p>	<p>gallery and, round the windows, sculptures. The façade has three doorways each below a porch. The central porch is larger. It has sculptured arches and capitals on columns that rest on large sculptured lions. The side doors have a small amount of sculpture. To the sides of the central arch are statues and sculptured panels. To the sides of the façade are short towers. Inside, the wide nave is divided from the side aisles by clustered columns. Above the columns there are tribunes. The choir is raised over a wide crypt.</p> <p>See 'Emilie-Romane, Plaine du Po' pages 83 to97</p>
<p>Gravedona Ss Gusmeo & Matteo Lombardy on West side of Lake Como</p>	<p>This church was originally built in the mid or late XIIc. It was subsequently rebuilt in the XVc. It has a single nave with a plain door below a baroque porch. The nave walls are decorated with Lombard bands. There is a small rounded chapel on the North side and a tall square bell tower</p>
<p>Gravedona Santa Maria del Tiglio Lombardy on West side of Lake Como</p>	<p>This church stands by the lakeside. It is built from white marble and black <i>olcio</i>. The West façade is strangely tall with a tower above it. There is a west door which is plain, apart from a tympanum that was at sometime painted. Above and to the left of the door is a band of re-used marble stones with paleo-Christian sculptures. On the South side there is a small door with a painted tympanum, On both the North and South sides there is a small rounded side chapel. The apse is also rounded. This was all built in the XIIc on the site of an earlier baptistery. The entrance is through a tunnel-like narthex which has a fragment of fresco. Inside, the chapels and choir are plain apart from some simple foliage capitals. There are frescos that probably date from the XVc and a plain white marble altar.</p> <p>See 'Lombardie Romane' pages 225 to 249</p>
<p>Gravedona</p>	<p>This church was built on the site of an earlier</p>

<p>San Vincenzo</p> <p>Lombardy on West side of Lake Como</p>	<p>paleo-Christian church. It dates from the XIc but was extensively altered in the XVIIc. It retains the original outer walls on the North and South sides but these have been raised. They have Lombard bands. The apse is now flat ended and the west end has been totally rebuilt. Below the choir and accessed from the outside is a crypt. It has three aisles with slim columns and primitive capitals. The choir which is now walled off is rounded and has traces of frescos. The floor has patches of re-used marble.</p> <p>See 'Lombardie Romane' page 38</p>
<p>Imperia</p> <p>San Giovanni de Battista</p> <p>Liguria East of Sanremo</p>	<p>This modest chapel dates from the late XII/early XIIIc. It has a short, rounded apse and a single nave. The apse has a single window below a line of Lombard bands and 'teeth'. The Lombard bands have simple motifs at the base. There is a plain XIIIc North door and a later small West door.</p>
<p>Ivrea</p> <p>Cathedral</p> <p>Piedmont North-east of Turin</p>	<p>The Cathedral was Romanesque but was rebuilt in the XIXc. Two towers remain at the East end with a rounded apse between them. The towers are in Lombard style with openings on several levels and Lombard bands. To the East of the Cathedral are the remains of the cloisters which date from the Xc. There are eight columns with foliage capitals that are described as being of Byzantine style.</p> <p>See 'Les Cahiers de Saint-Michel-de- Cuxa', vol XLVI of 2015, page 66</p>
<p>Ivrea</p> <p>Sant Stefano</p> <p>Piedmont North-east of Turin</p>	<p>Only the Romanesque tower remains. The church has been destroyed. The tower is typically Lombard with openings and Lombard bands.</p>

<p>Lario</p> <p>Lombardy on West side of Lake Como</p>	<p>The church is by the lakeside. All except the tower is post Romanesque. There is a very fine tall square tower. It has pairs of openings at the top with thin window slits below and Lombard bands.</p>
<p>Lenno</p> <p>Santo Stephano</p> <p>Lombardy on West side of Lake Como</p>	<p>This former baptistery is by the lake. It was round but is now polygonal with a door on the West side and choir to the East. The door is between two arches with a column and foliage capital between them. Over the door is a blank tympanum. Around the top of the walls is a line of Lombard bands. The inside where there is a crypt has been both altered and restored.</p> <p>See 'Lombardie Romane' pages 39 and 40</p>
<p>Mergozzo</p> <p>Santa Martha</p> <p>Piedmont North-west of Verbania</p>	<p>The parish church of Sta Marta has been rebuilt but it retains the fine square Romanesque bell tower. This has two blocks of Lombard bands on the sides. Below the church is a small Romanesque chapel. It has a short rounded apse and a single nave. The nave has two XIIc style windows in the South wall and a South door that has a painted tympanum. There is also a very small West door with a blank tympanum.</p> <p>See 'Piémont-Ligurie' page 20</p>
<p>Milan</p> <p>Sant' Ambrogio</p> <p>Montralto</p>	<p>This large basilica dates from the IXc. It was built on the site of an earlier basilica that was consecrated by Sant' Ambrogio (St Ambrose) in 387AD. It is entered by a large rectangular atrium that has a small decorated West door. The atrium has columns down both sides. These are decorated with fine VIc capitals that depict religious symbols, birds, animals and foliage. Roman stones and paleo-Christian stones from the early Christian graveyard that was below the church have been set along the walls. From the atrium the tall square North tower may be seen. The church has three doors from the atrium. All have decorated arches</p>

	<p>and capitals. Inside, the church has a wide nave and two aisles. The aisles have many fine capitals depicting animals, mystical beasts, foliage and interlace. In the South chapel are two panels from a chancel screen and a sarcophagus. On the left side of the nave a decorated pulpit stands over a paleo-Christian sarcophagus. In the centre of the choir is a superb gold altar that dates from the IXc. Over it is a fine stucco canopy. The choir vault has a fine mosaic of Christ standing between two angels. It should be noted that the apse/choir was severely damaged by bombing in 1943 and therefore much of what we see in that area is the result of restoration work carried out after the war.</p> <p>See 'Lombardie Romane' pages 61 to 95 and 'Romanesque Sculpture in Italy' by GH Crichton pages 43 to 48</p>
<p>Milan San Lorenzo Maggiore Lombardy</p>	<p>Founded in the IVc, this basilica was rebuilt in the XII and XVcs. In front of the West door is a long portico made up of 16 Roman columns topped by Corinthian capitals. The West façade dates from the XVc. Elements of the outer walls of the brick apse and side chapels survive; they have Lombard bands and are dominated by a huge dome that appears to have been remodelled in the XVc. Inside the church is a huge open space. Little remains of the earlier churches apart from one column base.</p>
<p>Milan San Simpliciano Lombardy</p>	<p>This basilica dates from the IVc and it was built on the site of an earlier church. The brick West façade has three doorways, each with a later mosaic in the tympanum. There are Romanesque capitals to the sides. Above are three windows with the arches in red and white stone. Inside, the nave has two wide side aisles that are divided by large square pillars of brick. At the crossing there is a cupola on squinches.</p>
<p>Modena Santa Maria Assunta e San</p>	<p>This cathedral is one of the finest Romanesque buildings in Italy. It was begun in 1099 and was consecrated in 1184. The architect was Lanfrancus,</p>

Geminiano

Emilia-Romagna North-west of Bologna

whose remains are held in the crypt. The cathedral is in the form of a basilica. There are four doors; two on the South side, the main door on the West and one on the North. All four doors have porches with lions at the base. The smaller door on the South side, the Porta dei Principi, has a sculptured lintel, an empty tympanum and an arc and jambs that are sculptured with inhabited vines. Below the lintel and on the insides of the door jambs are small sculptured figures, including S Paul, S John the Baptist. By the South transept are four sculptured plaques. At the West end of the South wall is a long inscription. On the West façade, the two lions by the door are of Roman origin. The lintel, the arc over the empty tympanum and the door jambs are carved with more vines and flowers with the figures of prophets on the inside faces. To the sides are plaques illustrating the Garden of Eden, Noah and Cain & Abel by Wiligelmus. A plaque, also by him, shows an inscription identifying him that is held up by Enoch & Elijah. Over the West door porch is a fine Gothic rose window, above which are five small sculptures that include Christ in Glory and Samson & a lion. The North door, the Porta della Pescheria, has scenes showing the labours of the months and tales from King Arthur. All sides of the nave have Lombard bands, sculptured capitals and shallow galleries that have columns. The apse and side chapels are rounded. On the North-east corner there is a tall campanile, known as the Ghirlandina, (named by the Spanish Jews who arrived in the XVIc). Inside, there is wide nave with two side aisles. There are large columns with fine capitals. The choir is raised over a large crypt. Over the crypt entrance is a fine pontile that depicts the Last Supper and a pulpit with symbols of the Evangelists. The pontile dates from 1180 and the pulpit from the early XIIIc. The crypt has seven aisles divided by columns with fine capitals.

See 'Emilie Romane' pages 249 to 290, 'The Sculpture of Reform in North Italy' pages 106 to 198 and 'Romanesque Sculpture in Italy' pages 3 to 16

Moltrasio

Standing above Lake Como, this XIIc chapel has a

<p>S Agata</p> <p>Lombardy on West side of Lake Como</p>	<p>single nave. The apse is obscured by another building. On the North-east corner is a tall square bell tower; this has openings at the top and five rows of Lombard bands. The West façade has a plain door and more Lombard bands.</p>
<p>Noli</p> <p>San Paragorio</p> <p>Liguria West of Genoa</p>	<p>The church at Noli stands just outside the ancient town walls. The present church was begun in the late XIc and obtained the status of ‘Cathedral’ in 1239. The church has a rounded apse with Lombard bands and ‘teeth’ and a rounded North chapel. There are cavities that once held ceramic dishes (<i>bacini</i>). The nave has narrow side aisles. The main entrance is through that North door that is below a XIVc porch of black and white marble. Each side to the porch against the nave walls are two covered bays for tombs. The nave also has Lombard bands. There was once a West door but it became disused after it was blocked by debris falling from the slopes above. Inside, the nave is divided by large pillars. The choir is raised over a crypt. The pulpit is a reconstruction that includes three small original fragments of the one from the VII/VIIIc. To one side is a fine XIIc crucifixion, of which little detail is visible because of a cloth cover.</p> <p>See ‘Piémont-Ligurie Roman’ pages 315 to 325</p>
<p>Nonantola</p> <p>San Silvestro</p> <p>Emilia Romagna North of Modena</p>	<p>This large brick abbey church was built in the early XIIc. It was modified in the XVII & XVIIIcs. The exterior is largely plain except for the West door. This door is below a porch that is supported by the traditional pair of lions. The top of the door has a tympanum with a bald headed Christ between two angels and the symbols of the evangelists. Below, the lintel has a long inscription. To the sides are sculptures depicting the life of Christ and San Silvestro; these are by Wiligelmus. On the insides of the door jambs are sculptured vines inhabited by</p>

	<p>birds & monsters. The apse and side chapels are rounded and there are many Lombard bands. Inside the church has a wide nave with side aisles. The choir is raised over a large crypt.</p> <p>See 'Emilie Romane, Plaine du Po' pages 291 to 301, 'Romanesque Sculpture in Italy', page 16 and 'The Sculpture of Reform in North Italy', pages 70 to 107</p>
<p>Novalesa Santi Pietro e Andrea Piedmont at the foot of Mont Cenis</p>	<p>A Benedictine abbey was founded here in 726 but it was repeatedly severely damaged over the centuries. The present church is mainly from 1712, though there are elements of the West façade that are original and, inside, there is a fragment of a mural that shows the stoning of St Stephen in a small bay on the North wall of the choir. It dates from after the late XIc. The abbey monks at present operate a centre for the restoration of old books. There is a small museum on site with a few interesting fragments. The abbey complex has four small chapels in the vicinity. Santa Maria lies to the North. It has a small, rectangular nave and a small square apse. It has a slate roof and two Lombard bays on each side of the nave. To the South of the abbey are three chapels: San Pietro (later dedicated to San Michele), a small VIIIc chapel similar in size to that of Santa Maria; San Silvestro: this has a rounded apse with Lombard bands, a nave with two bays and a square narthex entered by a small North door. On the North wall there is <i>opus spicatum</i> stonework. The third chapel is a little to the South. It dates from the IXc and is dedicated to Sant'Eldrado. There is a square open porch leading to the West door. There is a short nave and a rounded apse with Lombard bands. It has a large program of frescos illustrating the lives of Sant'Eldrado and San Nicola of Bari.</p> <p>See 'Piedmont-Ligurie Roman' pages 45 to 47</p>
<p>Ossuccio Santa Maria Maddalena</p>	<p>This small chapel is near the lakeside. It was built in the late XIc. It has a rounded apse with Lombard bands. The single nave has a modern South door</p>

<p>Lombardy on West side of Lake Como</p>	<p>and a West door below Lombard bands; this door has been remade in the XXc. On the North-east corner is a square Romanesque tower that has a strange XVc story added to the top.</p>
<p>Parma Duomo Emilia-Romagna South of Milan</p>	<p>The Duomo at Parma was built from 1059. It was badly damaged by an earthquake in 1117 and underwent major rebuilding. It is in the form of a Latin cross. The apse is rounded with a gallery, Lombard bands and some sculptures that are incorporated into the flat buttresses that divide the large bays. The wide façade in black and white stone was completed in 1178. The West façade has three doorways. The central doorway is below a porch with decorated arches and supporting columns with a large lion at the base of the columns. Above the doorways are three registers of galleries. A bell tower on the South-west corner was added in the late XIIIc. The interior of the Duomo has Renaissance frescos and the pillars have fine sculptured capitals, many with biblical scenes. The choir is raised over a large crypt. The crypt has many aisles that are divided by columns with foliage capitals. Many of the columns are re-used ones of Roman origin. On the South transept is a fine sculpture by Antelami of the descent from the Cross.</p> <p>See 'Emilie-Romane,Plaine de Po' pages 199 to 221 and 'Romanesque Sculpture in Italy' by GH Crichton pages 57 to 62</p>
<p>Parma Baptistery Emilia-Romagna South of Milan</p>	<p>The baptistery is an octagonal building. Building began in the late XIIc. It is built using white and pink marble and it rises six stories. There are three doors each with a sculptured tympanum and decoration to the sides. Around the outer walls are sculptured plaques of various sizes. These depict figures, animals and monsters. Inside, the walls and cupola are frescoed. There are three tympanums. There is a gallery with sculptured figures.</p>

	<p>See 'Emilie-Romane, Plaine de Po' pages 221 to 234 & 'Romanesque and the Mediterranean' pages 173-192</p>
<p>Parma San Andrea Emilia-Romagna South of Milan</p>	<p>This small late XIIc chapel has been deconsecrated and it is now (2014) an art gallery. It has a plain West façade with engaged buttresses. The North wall has a small door with a blank lintel and blank tympanum. The apse is rounded with a Romanesque East window. The tower at the South-east corner is of a much later date.</p>
<p>Pavia San Marino Lombardy South-west of Milan</p>	<p>This church was rebuilt in the XVIc and is not Romanesque. The tower to the right is Romanesque. It is built of brick and has a small opening near the top and four lines of Lombard bands.</p>
<p>Pavia San Michele Maggiore Lombardy South-west of Milan</p>	<p>This is a very large church that was rebuilt in the mid XIIc following an earthquake. It has a wide façade with three doorways. Each has a tympanum with a single sculptured figure, sculptures to the sides and around the tympanum and capitals. Above each doorway is a small sculptured figure. The façade has, between the doorways, sculptured animals set in lines into the wall. The façade has tall engaged columns and there are windows on two levels. Following the line of the roof are rising galleries with small columns. The apse and side chapels are rounded with a gallery. The windows are set within stepped small columns. There is a small Romanesque tower at the North-east corner. Inside, there is a wide nave with side aisles. There is a cupola on squinches over the crossing. The choir is raised over a large crypt. The nave pillars have finely sculptured, several with biblical scenes. There are XIIIc frescos in the transepts. The crypt has three aisles divided by columns with IXc capitals.</p> <p>See 'Lombardie Romane' pages 135 to 141</p>

<p>Pavia</p> <p>San Pietro in Ciel D'Oro</p> <p>Lombardy South-west of Milan</p>	<p>This church was built in the XIIc; it was abandoned in the XVIIIc but was fully restored at the end of the XIXc. It is built of brick with three large bays on the West façade. There is a single West door that is below a porch. There are sculptured capitals to the sides. Above the porch is a small statue of an angel between two smaller figures. There is a small, almost plain North door with a tympanum on which one can see the outline of a frescoed head. The apse is rounded and has Lombard bands. Over the crossing there is a squat tower. Inside there is a nave with side aisles. There are large pillars with capitals; these are mainly of foliage, but some show beasts and mythical animals. The rounded choir is raised over the crypt. There are two side chapels. The crypt has been heavily restored.</p> <p>See 'Lombardie Romane' pages 44 & 45</p>
<p>Pavia</p> <p>San Teodoro and San Agnese</p> <p>Lombardy South-west of Milan</p>	<p>This large church was built in the second half of the XIIc on the site of an earlier church dedicated to San Agnese. Built of brick, it has a single West door that is below a group of three small windows. The upper part of the façade has lines of openings marked by small columns. Inside there is a wide nave with side aisles. The rounded choir is raised over a crypt. The nave and aisles are divided by large columns with large plain capitals. In the transepts and choir there are frescos from the XIII to XVIc. The crypt has several aisles with columns and dates from the XIIIc but with IXc capitals. Below the South aisle are large fragments of mosaic.</p> <p>See 'Lombardie Romane' pages 45 & 46</p>
<p>Piacenza</p>	<p>The present church was built from 1122 and 1233.</p>

Duomo, Santa Maria Assunta & Santa Giustina

Emilia-Romagna South of Milan

The façade has three doorways below small porches. These porches have sculptured telamons or atlantids below the supporting columns. To the sides are two sculptured plaques illustrating Samson's revenge on the Philistines. These and some capitals are considered to be the works of Niccolò. The central porch was restored in the XVIc; further restoration to the porch was carried out in the XIXc. The upper level and the front capitals are modern, as is the lintel. Two statues are of Mary and Sta Giustina. The lintel on the left porch is from the school of Wiligelmus. The lintel on the right door is from another school, possibly that of Niccolò. The rose window over the central porch is the result of a later restoration. The apse is rounded with a gallery. Each side of the central window are two statues of prophets, one above the other. It is probable that these were once part of a doorway on the West façade. There is a door to the North transept which has sculptures similar to those on the West façade. There is a tall tower on the North side of the nave, which was built over the XII, XIII and XIVcs. Inside, there is a wide nave and a rounded apse. There are very large wide columns with small sculptured plaques. At the crossing there is a dome on squinches. The dome and transepts are XIIIc. There is a wide crypt, but it was significantly altered during a late XIXc restoration.

See 'Emilie-Romane, Plaine du Po' pages 27 to 57, 'Romanesque Sculpture in Italy' by GH Crichton pages 36 to 40, 'Piacenza Cathedral, Lanfranco & School of Wiligelmo', by Arturo Carlo Quintavalle in Art Bulletin 55, 1973 and 'The Sculpture of Reform in Northern Italy ca 1095-1130', Dorothy F Glass, pages 214 to 228

Piacenza

Sant'Antonino

Emilia-Romagna South of Milan

The present church is built on the site of a church founded around 350. The present church was built from 1004 on a North-South axis, but it was greatly altered in the XVc. The structure of the architecture is late Romanesque, with a wide nave and two side aisles divided by large columns. There is a flat ended apse with side chapels. The nave walls have Lombard bands. There is a fine octagonal tower over the end of the nave. The

	<p>church is built of brick. There is a North door to the nave that has decoration that is XIIIc Gothic in style but with some Romanesque characteristics. Inside, the main (South) door there are two large brick Romanesque columns.</p> <p>See 'Emilie-Romane, Plaine du Po' pages 74 to 76 and 'Romanesque Sculpture in Italy' by GH Crichton pages 17 & 18 and 52 & 53</p>
<p>Ravenna</p> <p>Arians' Baptistery, Santa Maria in Cosmedin</p> <p>Emilia-Romagna</p>	<p>It was built in the early VIc on the orders of the Gothic king, Theodoric. It was converted to the Orthodox cult in 561. It is octagonal in form with a small door at the West side. A number of modifications were made in the XVIIc but the church was restored to near its original form in the early XXc. Inside, it is plain brickwork save in the cupola. Here there is a mosaic that was perhaps modelled on those in the Orthodox baptistery. It illustrates the baptism of Christ, who stands in the Jordan accompanied by St John the Baptist. The surrounding area is occupied by the twelve apostles, who are in two groups with Ss Peter and Paul each at the head of a group. The central image, Peter and Paul date from the early VIc; the remaining apostles were added in the late VIc. This building is the only Arian building to have such quality decoration.</p>
<p>Ravenna</p> <p>Galla Placidia (Tomb of)</p> <p>Emilia-Romagna</p>	<p>On the North side of San Vitale is the tomb of Galla Placidia, a small, brick building in the shape of a cross. It was built in the middle of the Vc. Outside there are blind arcades and pilasters. Over the West door is a small marble lintel with foliage decoration. The inside is decorated with mosaics that are predominantly blue. The scenes that are illustrated include The Good Shepherd, St Lawrence, the apostles, stags and the symbols of the evangelists. There are also two large Vc marble sarcophagi.</p>
<p>Ravenna</p>	<p>This baptistery was built on the remains of a</p>

<p>Neonian Baptistery</p> <p>Emilia-Romagna</p>	<p>Roman bath house in the mid Vc, probably by Bishop Neon. It is a tall octagonal building with an almost plain brick exterior. There is a marble plaque showing a horseman holding a wreath. Inside the floor has been raised 3 metres above the original. The interior is decorated with a large mosaic the covers the cupola. It illustrates the Baptism of Christ by St John the Baptist. Around this scene are the apostles and, further out, a circle with altars, gospel books and four thrones. Below these on the supporting arches are mosaics of the prophets. The arches are supported by capitals on columns. The baptistery font is of marble and is from the late XIc. It has a small ambo. The outer walls have marble inlay that is modelled on the inlays of the Roman baths.</p> <p>See 'Art Bulletin' Vol 69, No 3. 1987</p>
<p>Ravenna</p> <p>Rasponi crypt</p> <p>Emilia-Romagna</p>	<p>The crypt is of XVIIIc construction and is of no interest with regard to Romanesque. But on the floor is a mosaic pavement. This probably comes from San Severo, in nearby Classe and dates from the VIc. It shows ornamental motifs of geese, ducks, fish, a ram and snakes all in polychrome.</p>
<p>Ravenna</p> <p>Santa Agata Maggiore</p> <p>Emilia-Romagna</p>	<p>The church was built in the late Vc. It has three aisles in the plan of a basilica. The circular bell tower dates from the XVc. The porch over the West door was added when the Baroque doorway was removed in the first half of the XXc. The interior (not seen) is divided by VIc columns with Corinthian capitals.</p>
<p>Ravenna</p> <p>Sant'Andrea</p> <p>Emilia-Romagna</p>	<p>This was the private chapel of the Catholic bishops of Ravenna; it was built within the bishop's palace in the late Vc in the form of a cross. The entrance has marble walls and a mosaic on the vaults. Over the doorway is an image of Christ as a warrior. On the sides are long inscriptions and on the ceiling is an elaborate pattern of birds amongst foliage. The choir of the chapel has a mosaic with a golden</p>

<p>Ravenna Sant' Apollinare in Classe Emilia-Romagna</p>	<p>cross set amongst a field of stars. Over the crossing the mosaic has four angels holding a Chi-Rho, the symbols of the evangelists and apostles, saints and martyrs.</p> <p>This basilica in Classe, a few kilometres outside Ravenna, was built in the mid VIc and was consecrated in 549 by Bishop Maximian. The West end has been rebuilt. The tower is late Xc. Inside, the nave is divided from the side aisles by 24 Greek grey veined marble columns and capitals. Those at the West end have been re-used from the ciboria. In the centre of the nave is the altar of Bishop Maximian. Along the walls of the side aisles are sarcophagi from the V to XIcs. At the end of the North aisle is a IXc ciborium with a Vc altar relief. The mosaics in the choir have been extensively remade and restored. They illustrate a large cross that is set against a blue background, symbol of the Transfiguration. Below is Saint Apollinare; the space to the sides is filled with trees, flowers and sheep. Along the entrance to the choir is a thin mosaic with Christ at the centre and the symbols of the evangelists. Below are two scenes: sacrifices and Constantine IV granting privileges to the Church of Ravenna. Between the windows are the figures of four sixth century bishops.</p>
<p>Ravenna Sant' Apollinare Nuovo Emilia-Romagna</p>	<p>This basilica was built in the early sixth century on the orders of Theodoric. It was initially dedicated to Jesus and later to St Martin. The wide portico was rebuilt in the XVIIc. To the South is a circular Xc bell tower. Inside the aisles are divided from the nave by 24 Greek marble columns with capitals. The floor and columns were raised in the XVIc. Along the nave walls are superb mosaics. On the North side are 22 virgin martyrs who have at their head the three Magi; these are offering gifts to Jesus, seated on his Mother's lap. Mary sits between four angels. The mosaics on the South side show Theodoric's palace and a line of 26 martyrs moving towards Christ who is on a throne. Above these are more mosaics showing scenes from the life of Christ, the Fathers of the Church</p>

	and prophets. There is a fine marble choir screen and an ambo. In the choir are four porphyry columns with capitals. On the South side of the church are surviving fragments of cloisters.
Ravenna Santa Croce Emilia-Romagna	The original church was built in the Vc on the orders of Galla Placidia. Most of that church has been destroyed and replaced. However, on the East side of the present structure are the remains of the floor mosaics.
Ravenna San Francesco Emilia-Romagna	This basilica was built in the Vc but was significantly altered in the X and XVIIcs. At the South-west corner there is a square Xc bell tower. In the side aisles are fine marble sarcophagi and a IVc one of St Liberius is on the main altar. Below the choir is a IXc crypt with three aisles. It is flooded and has fragments of floor mosaic from an earlier church. Outside and to the North there are a number of fine marble sarcophagi.
Ravenna San Giovanni Evangelista Emilia-Romagna	This basilica was severely damaged by bombing during WW2 and was extensively rebuilt afterwards. It was originally built in the Vc on the orders of Galla Placidia. The side aisles are divided from the nave by Greek marble columns with capitals. Around the walls of the nave are many interesting fragments of the original floor mosaics.
Ravenna Santa Maria Maggiore Emilia-Romagna	The original VIc church was replaced in the XVIIc by a new church. But the original Greek marble columns and capitals were reused. Inside there is a late Vc sarcophagus.
Ravenna San Salvatore ad Calchi	This was once part of the Vc palace complex of Theodoric. In the VII/VIIIc it was changed into the

Emilia-Romagna	<p>narthex of San Salvador, a church that was destroyed in the XVIIc. There is a doorway with marble capitals and 'Roman style' bays. Five small panels of floor mosaic have been preserved.</p>
Ravenna	
San Vitale	
Emilia-Romagna	<p>The church of San Vitale was consecrated in 547 by Archbishop Maximian. It is an octagonal building with a small narthex on the West side. Inside on the outer wall are seven niches and a choir. There are eight pillars to support the central dome. There are two galleries, one called the Womens' Gallery. The cupola has XVIIc paintings and probably never had mosaics. The choir and the triumphal arch have extensive mosaics that have been heavily restored over the centuries. On the arch are illustrations of Christ with Ss Gervasius & Protasius. Mosaics to the sides show Justin and Theodora and their courts, the offerings of Abel and Melchizedech, Isaiah and the life of Moses, Hospitality and the sacrifice of Abraham and Jeremiah and Moses. On the upper gallery are angels and the Pascal Lamb and the evangelists. The walls of marble inlay, most of which has been restored. The arches are supported by columns (one in green breccia from Egypt) with elaborately carved capitals. Near the tourist entrance are two Vc sarcophagi. The marble slabs of the VIc chancel screen are now in two city museums.</p> <p>See 'Art Bulletin' Vol 79, No 4. 1997</p>
Sala Comacino	
Ss Giacomo & Filippo	
Lombardy on West side of Lake Como in the locality of Spurano	<p>This small chapel dates from the end of the XIc. It has a short rounded apse with Lombard bands. The single nave is built out over the rocks of lakeside. It has a plain West door below a line of Lombard bands. Above the West façade is a bell wall that was added in a later century. In the North wall is a glazed window allowing one to see well-preserved frescos said to date from the XI and XIIcs. They depict the Passion, St Christopher and Adam & Eve.</p>
San Vito	<p>The church has been rebuilt totally. The XIIc tower</p>

Lombardy on West side of Lake Como	on the North side of the church has been altered but retains some Romanesque characteristics.
Sesto Calende	
San Donato	
Lombardy on the South-east tip of Lake Maggiore	
	<p>This former abbey church dates from the IXc. It has a rounded apse and South chapel. Both are built of uneven stone with brick decoration. The apse has large 'Lombard' openings round the top; the chapel has Lombard bands. There is a tall tower on the North side of the church. This has Lombard bands. The West façade is built of large cut grey and white stones. There are three doorways below plain arches. The upper part of the walls has been rebuilt using plain cement over brick. Inside the church there is a wide nave and two side aisles divided by square pillars. The choir is raised over a low crypt that has three aisles and five bays divided by short columns that have simply sculptured capitals. In the church above five similar capitals have survived.</p> <p>See 'Lombardie Romane' pages 55 to 57</p>
Settimo Vittone	
San Lorenzo	
Piedmont North of Turin	
	<p>Of the parish church, only the bell tower is Romanesque. It is square and stands on the corner of the apse. The top third has been rebuilt. The remainder is plain with only narrow slits for windows to break up the surface.</p> <p>See 'Piémont-Ligurie' pages 53 & 54</p>
Susa	
Cathedral, San Giusto	
Piedmont West of Turin	
	<p>The Cathedral was built in the late XIc but was successively altered to first Gothic style and then to Baroque. It was originally a Benedictine priory. Little remains of the original church except fragments on the West façade which were retained when, in the XIVc the nave was extended to become aligned with the old Roman walls and gateway. There is a tall tower in the Lombard style on the South side; this was completed in the XIVc. It has Lombard bands and openings on six levels.</p>

<p>Susa Santa Maria Maggiore Piedmont West of Turin</p>	<p>Only the splendid tower remains from the XIc church. The church was disaffected in 1749 and is now incorporated into a private house. The tower is in Lombard style with openings on four levels and with Lombard bands and Lombard 'teeth'.</p>
<p>Susa San Francesco Piedmont West of Turin</p>	<p>This church was built in the XIIIc. It has a rounded apse that was added to an earlier nave that is decorated on all sides (including the east) with Lombard bands. A South transept was added later. The West façade is modern but includes a Gothic style doorway that has columns and a line of small heads to the sides. There is a square tower on the South side of the crossing and two cloisters also on the South side of the church. The interior of the church is in the form of a basilica.</p>
<p>Ventimiglia Santa Maria Assunta Liguria a little South of the border with France</p>	<p>The Cathedral was built between the XI and XIIIcs possibly on the site of an earlier pagan temple and on the site of an earlier church. It is in the form of a basilica with a small crypt below the choir. The rounded apse and two side chapels have Lombard bands and modillions. On the North side there is an octagonal baptistery and a square tower; the base of the tower is Romanesque. The baptistery also dates from the XI and XIIcs. In the crypt and baptistery there are sculptured fragments from earlier structures. The West door is below a small marble porch which has sculptured figures at the corners. There are capitals on columns each side of the door. Inside the door is a VI or VIIc font. The nave and side aisles are divided by plain square pillars. The main altar has a re-used XIc sculptured panel in the base. The baptistery has an immersion basin at its centre. Around the sides are sculptured fragments from earlier churches.</p> <p>See 'Piémont-Ligurie' pages 217 to 300</p>
<p>Ventimiglia</p>	<p>This church dates from the XIc and was a</p>

<p>San Michele</p> <p>Liguria a little South of the border with France</p>	<p>Benedictine monastery. But it has been greatly altered over the centuries. It has a single nave; there were side aisles once. The West door has sculptured capitals to the sides. The apse is rounded and there are two large blind arches in the North wall of the nave. There is a crypt with three aisles. The aisles are divided by columns made from Roman marble columns and a Roman mile stone.</p> <p>See 'Piémont-Ligurie' pages 217 to 300</p>
<p>Verona</p> <p>Duomo</p> <p>Veneto</p>	<p>Building of Verona Cathedral began in 1139. The cathedral retains its Romanesque form on the exterior. It has a broad West façade with a single door that is below a porch that is the work of Nicolò. The porch has a pair of lions at the base. There are two capitals and two small statues (SS John the Baptist & John the Evangelist) on the West side of the porch. The door is within a stepped doorway with five slim columns each side. These have small statues of prophets and bands of small animals on them. Over the door is a tympanum with three scenes associated with the Nativity. Around the West and South walls is a long frieze of interlaced vines with figures, birds and animals. There is a South door, also below a porch. Inside, the church is Renaissance in style; the choir is Gothic. There is a small fragment of Romanesque fresco in the South chapel.</p> <p>See 'Romanesque Sculpture in Italy' pages 27 to 30</p>
<p>Verona</p> <p>San Giovanni in Fonte</p> <p>Veneto</p>	<p>This church was once a Paleo-Christian baptistery that was remade in the IXc and restored in Romanesque style after 1117. It has a wide nave and two narrow side aisles. In the centre of the nave is a large baptismal font that dates from the late XIIc. It has a sculptured scene from the early life of Christ on each of the eight sides.</p> <p>See 'Romanesque Sculpture in Italy' pages 84 & 85</p>

Verona San Lorenzo Veneto	Architecturally, this is an unusual church. It is built using bands of red and cream coloured stone. The entrance is on the South side. The door is below a porch; both the door and porch appear to be later than Romanesque. There are two circular towers at the West corners. Inside there is a wide nave and two narrow side aisles. The stone work is also alternate bands of red brick and cream tuff. These are separated by large stone pillars and slim columns with foliage capitals. The nave has tribunes. The choir is rounded and has fragments of a XIIIc fresco.
Verona San Procolo Veneto	This XIIc chapel was the Oratory of San Zeno. It has been much altered and is in poor repair (2014). There is a South side aisle. The church is built from a mixture of large cut stone, small even stone with periodic bands of bricks. There are three large bays. The West door is Baroque and it is below a small frescoed porch. In the South wall a single column and capital are exposed. The apse is flat ended.
Verona Santa Elena Veneto	This church was built in the IXc. It was restored in the XIVc. It was built over the IV and Vc basilicas, a fragment of which is now exposed along with a fragment of mosaic pavement. Next to the chapel is a pillared area. This is Romanesque although some of the materials are much older.
Verona Santa Maria Antica Veneto	This church dates from the late XIIc. It is built using alternate courses of cream tuff and red brick. The door is on the North side. There is a tower at the North-east corner. The apse is flat ended. The chapel was the family chapel of the Scaligeri family in the XIIIc.
Verona	There is a record on the wall to state that the present church was enlarged and restored in 1138.

<p>San Zeno</p> <p>Veneto</p>	<p>The West façade is wide and is divided into 16 narrow bays by engaged flat buttresses. There is a single large door below a porch supported by columns on lions. The door has remarkable bronze-work with small panels illustrating scenes from the life of Christ, notables and saints and themes from music. These panels are XIc. To the sides of the doorway are sculptured panels that show more scenes from the life of Christ, Old Testament stories and tales from the life of Theoderic. Above the porch is a fine rose window. The façade is broken by a long line of slim windows and by Lombard bands. Inside, the church has a wide nave and side aisles that are divided by alternating slim columns and substantial pillars. There are capitals with sculptures of foliage and animals. The rounded choir is over a large crypt. The crypt has several aisles and has slim columns with capitals. On the North side of the church is the cloister that belonged to the abbey that was destroyed by Napoleon.</p> <p>See 'Roman Sculpture in Italy' pages30 to 36</p>
<p>Verona</p> <p>Sante Teuteria e Tosca</p> <p>Veneto</p>	<p>This was a Paleo-Christian <i>Martyria</i>, first built in the Vc. Excavations revealed mosaics 2 metres below the present ground level indicating continuous use of the site since Roman times. It was altered in subsequent centuries and in the XIVc it was turned into a family chapel. The building comprised a single nave and a rounded apse. There is a Renaissance door on the North side.</p>
<p>Verona</p> <p>Santi Apostoli</p> <p>Veneto</p>	<p>The present Romanesque church dates from the XIIc. It was built on the site of a much earlier church. The church was severely damaged by bombing in 1945. The church is constructed from cream coloured tuff and red brick. The apse is rounded. There is a square tower at the North-east corner of the nave. Two tomb niches are on the North wall. Over the West door are two paleo-Christian corbels that have a floral pattern on them. Inside are two fragments of XIIc frescos.</p>

<p>Verona</p> <p>Evangelical Church, via Pigna</p> <p>Veneto</p> <p>30.09.2016</p>	<p>This church has Romanesque origins, but has suffered badly in the subsequent centuries. Only part of the South and West walls retain Romanesque characteristics with nice even small stonework and a small tower at the South-east corner.</p>
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