

The *bacini* of North Italy

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Résumé. Les céramologues appellent les céramiques qui ornent les surfaces externes des édifices « bacini » — le mot italien pour bassin. La plupart des *bacini* sont de forme ouverte et se trouvent dans des églises des XI^e-XVI^e siècles en Italie du nord et en Italie centrale. Cette communication concerne les *bacini* des régions italiennes situées au nord des Appennins et en Ligurie. Les édifices, leurs dates et leurs *bacini* sont énumérés dans l'appendice. Les premiers *bacini* sont d'origine islamique ou byzantine. Il semble que l'Italie nord-occidentale ait été particulièrement liée avec le Maghreb. Des le XIII^e siècle, les produits italiens prédominent. Parmi ceux-ci, il y a un type inconnu de *sgraffito* en Piémont et en Lombardie. L'auteur conclut que les *bacini* sont une source d'information ignorée pour la datation architectonique.

In Upper Italy I know of 87 building complexes — nearly all medieval — which are or were once decorated on their external surfaces with complete pottery vessels. Most lie in eastern Emilia-Romagna and in the western parts of Liguria and Lombardy, with a small group to the west of Turin (Fig. 1). Nearly all the buildings are churches. Only seven had civil functions. One is part of an abbey (FE6). Another is the restored palace of a bishop (PR1). The *bacini* reported on a castle (TO6) by a nineteenth-century antiquarian have not been found and the hospital (TI2) has not yet been visited. The certain civil *bacini* are few: two on a town hall (M18), six on a town house (B01) and one, now missing, on a city gate (PV3).

Bacini are found most often on the higher parts of the principal facades (36 instances) or of the bell towers (33) of churches. Other surfaces were also decorated: transepts and sides (11), the east ends (8) and, exceptionally, a chapter house (BO5), a courtyard arcade (BO7) and an aisle inside a church (IM1). There may have been regional preferences in the selection of surfaces to ornament. Twenty-five of the towers with *bacini* are in the west (AL, GE, NO, SV, TO, VA) and in Ravenna. Twenty-seven of the principal facades lie in the more central provinces (BO, FE, MI, PC, PV). But construction date and later fashion may have disturbed the pattern. In the west most of these towers are later than the facades. The situation is the reverse in the east. As well, bell towers tend to survive whereas facades were often transformed.

As in some cases *bacini* were placed on parts of the same church built at different times, in all 103 separately datable fabrics were once ornamented. On eight fabrics the pottery may be inserted recently; no dating, independent of the *bacini*, has been suggested for two, and four remain to be

studied. The dating evidence is patchy. Only in Lombardy have structures and relevant archives been examined in any detail. Smaller churches and the less significant parts of them, such as the bell towers added to the early Christian churches at Ravenna, are of marginal interest to architectural historians. However, in twelve cases inscribed dates are associated with the ornamented part of the building. The dates assigned range from c. 1000 to 1702. Most lie in the twelfth and thirteenth centuries and only a few are later than 1500 (Table). The earliest may locate the origins of this decorative mode. Those buildings assigned to the first half of the eleventh century are dated by stylistic analogy, the least certain method (NO1, RA7 and TI4). The earliest inscribed date is 1063 (FE6). The association of some of the first *bacini* with other decorative roundels in Emilia-Romagna suggests an origin here, or at least why the area was so receptive to the idea. *Bacini* were also employed in the west before the end of the eleventh century, and were in use in all northern regions in the following century.

There are traces of at least 1,711 *bacini*. About a quarter is missing and another quarter may have been filled with modern replacements. Over 863 original *bacini* appear to be *in situ*: 158 of these are fragmentary. In addition 68 (27 fragmentary) have been detached and conserved in museums or in private hands or are known from earlier accounts or illustrations. It is a reasonable assumption, confirmed by the presence of the same types on different buildings of about the same date, that these *bacini* were inserted at the time of construction. In some cases, particularly in Emilia-Romagna, specially placed or shaped bricks frame the *bacini* (247 examples in twelve buildings). However, some now vacant may never have been filled with pottery (BO7, FE6). To the west six *bacini* on four churches (AL1, PV6,

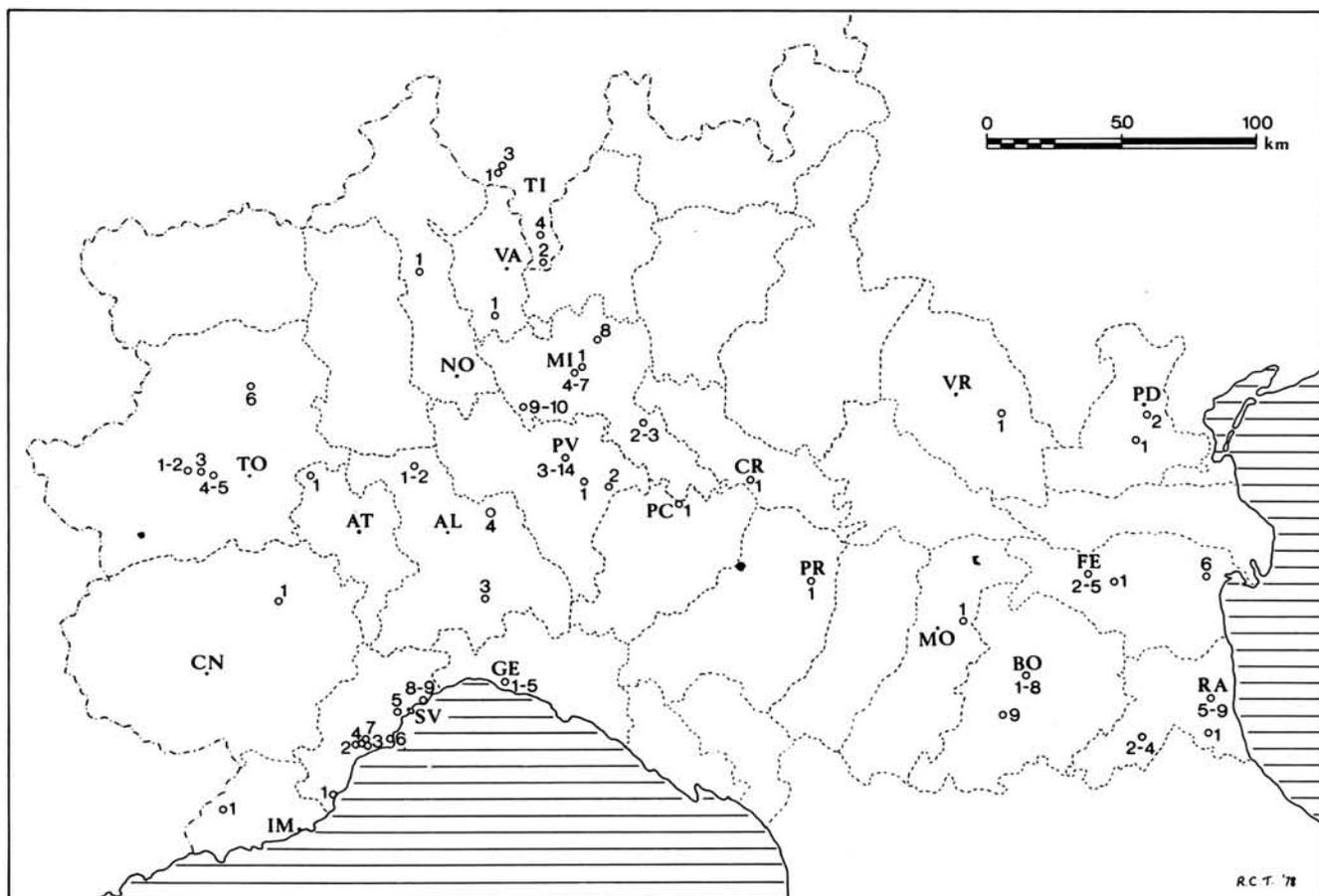


FIG. 1. — Location map.

TABLE

	Century without date	XI	XII	XIII	XIV	XV	XVI +	Total
Fabrics decorated with bacini (<i>bacini in situ</i> + museum/recorded)	2 (2)	10 (4 + 1)	25 (13 + 2)	26 (18 + 3)	16 (15)	8 (7 + 1)	4 (4)	91 (70)
<i>Bacini</i> (<i>in situ</i> + museum/recorded)	5 (+ 4)	159 (70 + 10)	322 (85 + 14)	567 (304 + 37)	378 (266)	234 (98 + 3)	46 (40)	1711 (931)
<i>Identified bacini</i>								
Monochrome		11	22	129	118	24	2	306
Byzantine : painted incised slipped	1	9 1	1 3	2 9				12 14
Oriental : Egyptian polychrome lustre incised Rakka type	1	13 16	46 3	5 1	1			13 68 3 2
Maghribin : polychrome purple on green blue and purple		1 2	8 1	6				9 2 7
Spanish	1			1	36	1		39
Italian : south north : tin-glazed incised slipped painted				30 26 8 37	10 87 7	23 50 3	1 29 8	30 60 174 55
Total	3	53	84	254	259	101	40	794

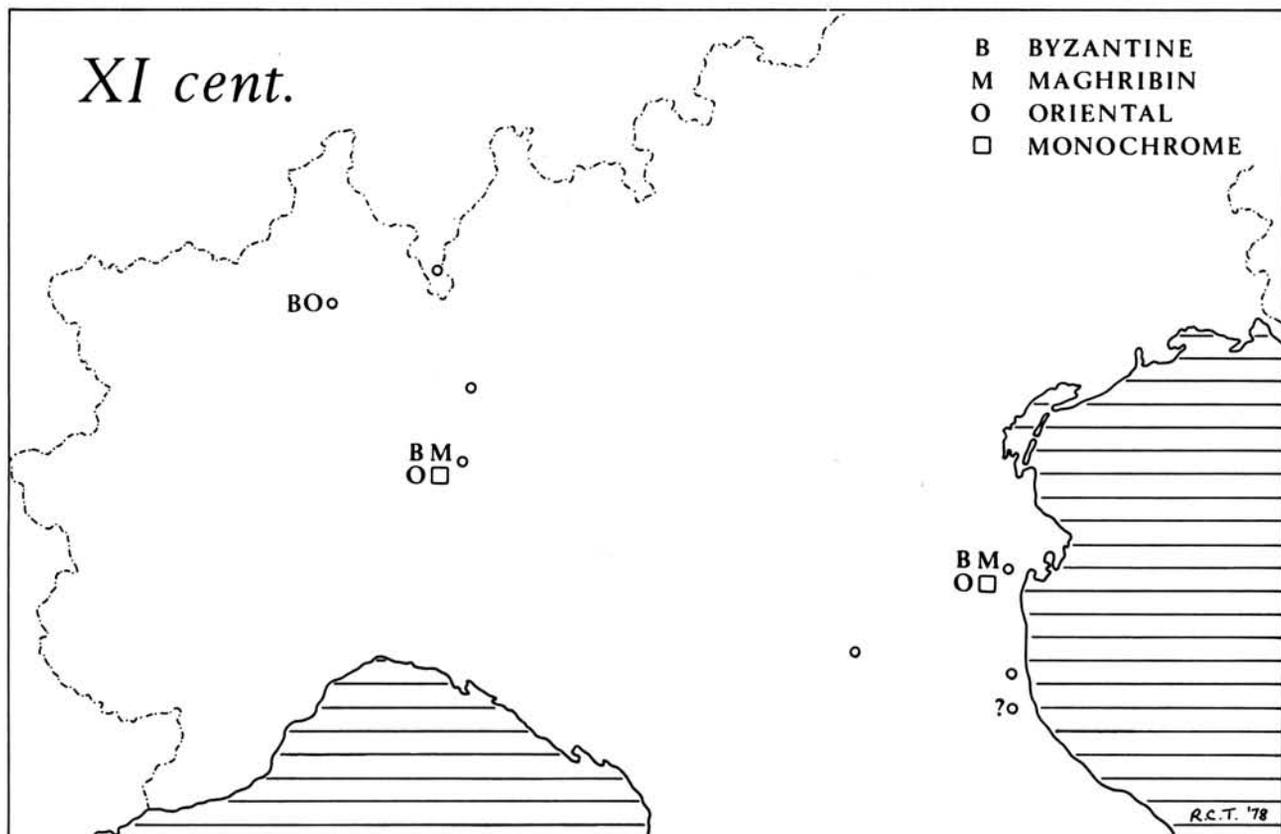


FIG. 2.

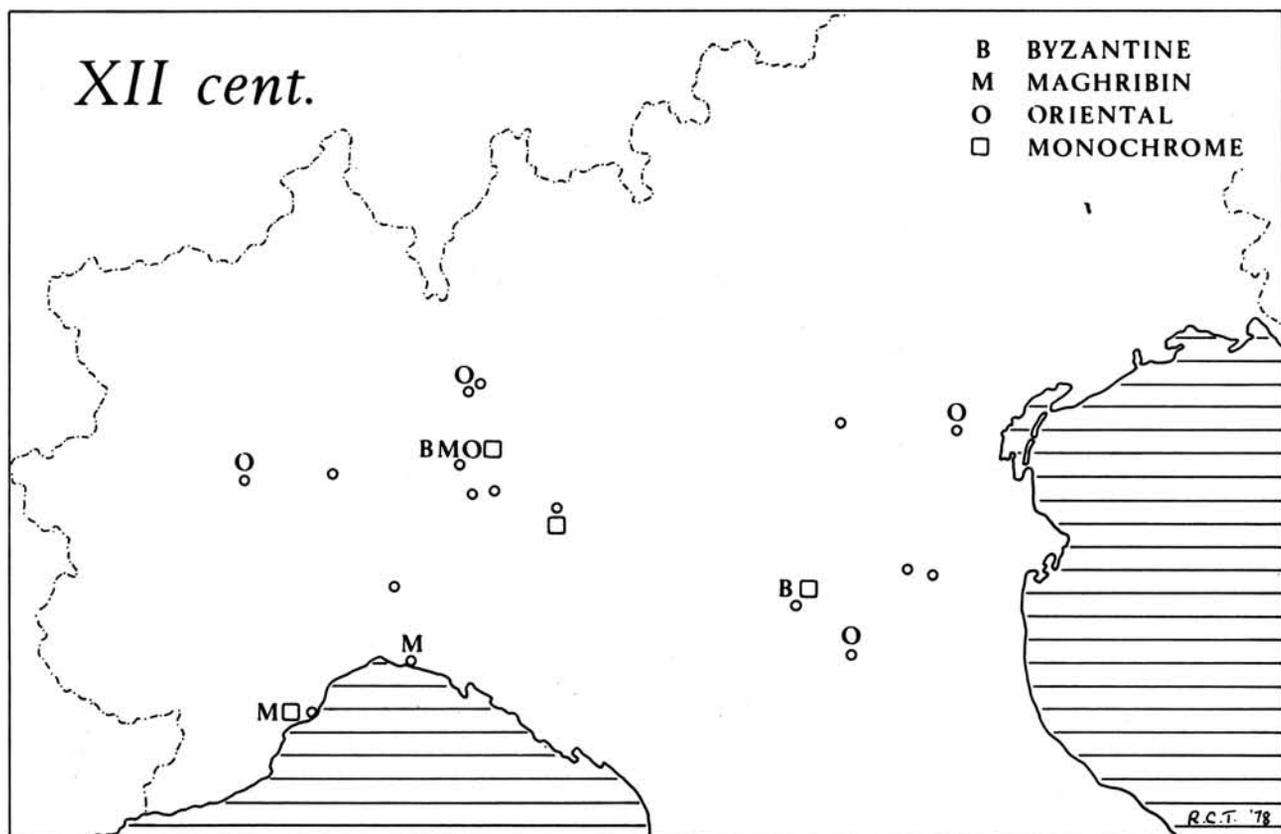


FIG. 3.

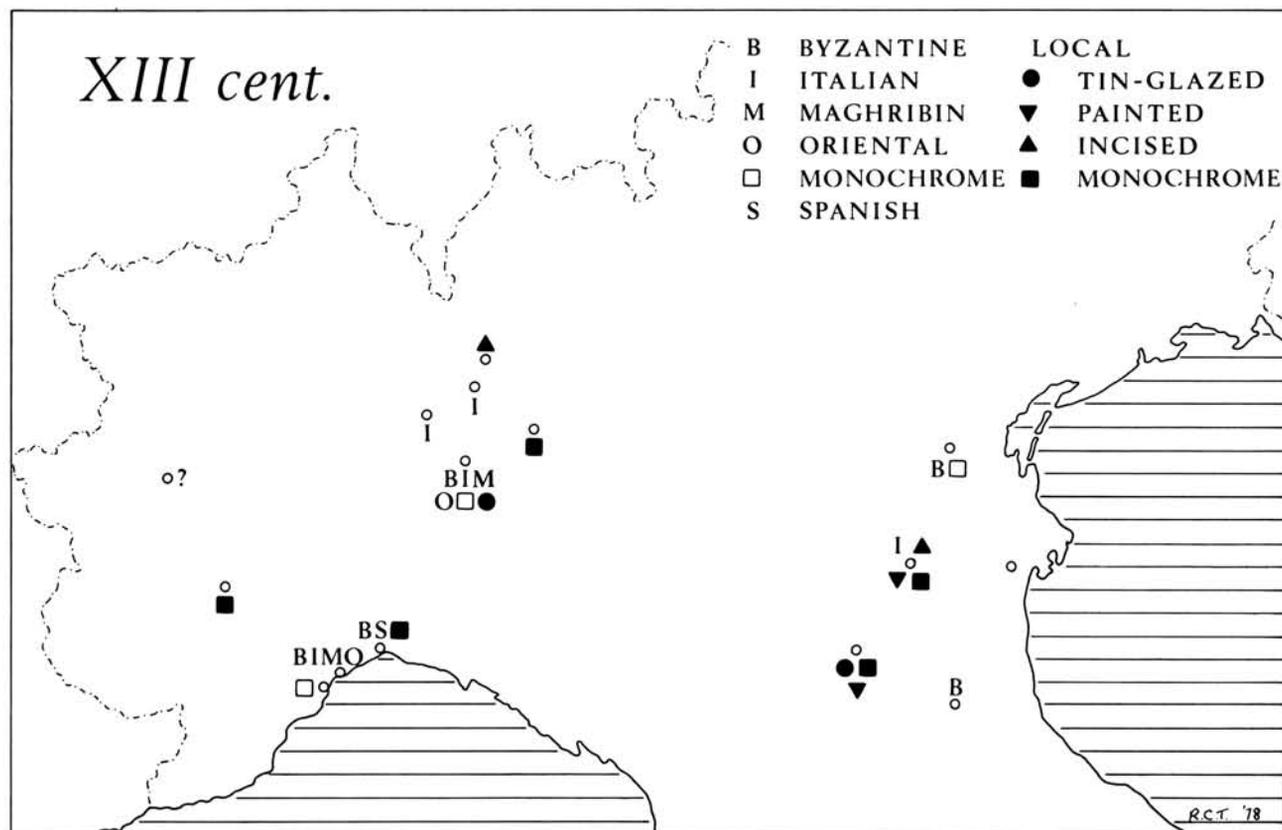


FIG. 4.

PV9, SV9) are covered in part by the original structure. Elsewhere the surrounding fabric appears appositely cut, the mortar setting seems the same (in some cases the surrounding rendering continues under the vessels), and the *bacini* are set flush with the surface. The age of the pottery at the moment of insertion is another problem. A few vessels had been repaired or broken earlier (MI7, PV4, SV8). Although in some instances the *bacini* offer a more probable date than at present suggested by architectural study, in this provisional account the dates assigned to the buildings are followed.

Most pottery on the eleventh-century buildings (Fig. 2) came from the Near East and consists of brightly coloured abstract polychrome ware (Egyptian?), and the finer yellow (Egyptian?) and cruder red (Syrian?) lustreware (Salmi 1936, 227-31; Lane 1958, 20-23, 1971, 15-16). Only a couple (PV14) are certainly of north-west African type (Blake *et al.* 1971, 109-10). The simple green-painted bowls may be Byzantine. The only incised slipped bowl is on a tower (NO1) which may have been built in the following century.

In the twelfth century (Fig. 3) oriental lustrewares of the kind found on earlier buildings predominate, followed by a small group of painted Maghribin types largely from one church (SV6, Mannoni 1975, 49). This latter group includes one basin which may once have been decorated in blue and purple (GE2; Berti and Tongiorgi 1972). A couple of Saljuk (PV10; Whitehouse 1972, 70 n. 38) and

Egyptian (BO7; Bahgat 1922, pls 65, 71; Bahgat and Massoul 1930, 69) incised bowls take the place of the earlier Egyptian polychrome. The Byzantine category includes incised slipped Early Sgraffito (PV9), Medallion (MO1) and painted imitation lustre (PV9) wares (Morgan 1942, 86-90, 116-27, 147-50).

The largest group of *bacini* in the thirteenth century (Fig. 4) is monochrome or plain-glazed, almost all in green and perhaps locally produced. Oriental lustre and Byzantine wares were still employed. New variants of the latter include two examples of the Zeuxippus type (GE3, SV9; Megaw 1968). The only recognizable Maghribin pottery is decorated in blue and purple (PV6, SV9). Novelties among the imports include one black-on-turquoise Rakka type (SV9; Lane 1958, 44; Scanlon 1971, 231) and a lustred bowl from southern Spain (GE1; Blake 1972, 64-6). But in this century the overwhelming majority of decorated *bacini* was made in Italy. Three-colour proto-maiolica (tin-glazed, Whitehouse, in press) from Sicily (MI7, PV6, SV9) and Apulia (MI10) are found in slightly greater quantity than the first local archaic maiolica (BO2, BO5, PV6; Nepoti 1973b; Blake, in press B), examples of which in this and in the fourteenth century are decorated in colours other than green and brown (BO2, BO3, MI6). The first local incised slipped ware decorated in green and brown appears in the west (MI8, Fig. 8). A large group in the east (FE3) comprises presumably local painted (also BO2) and incised slipped brown-glazed bowls, and two vessels glazed

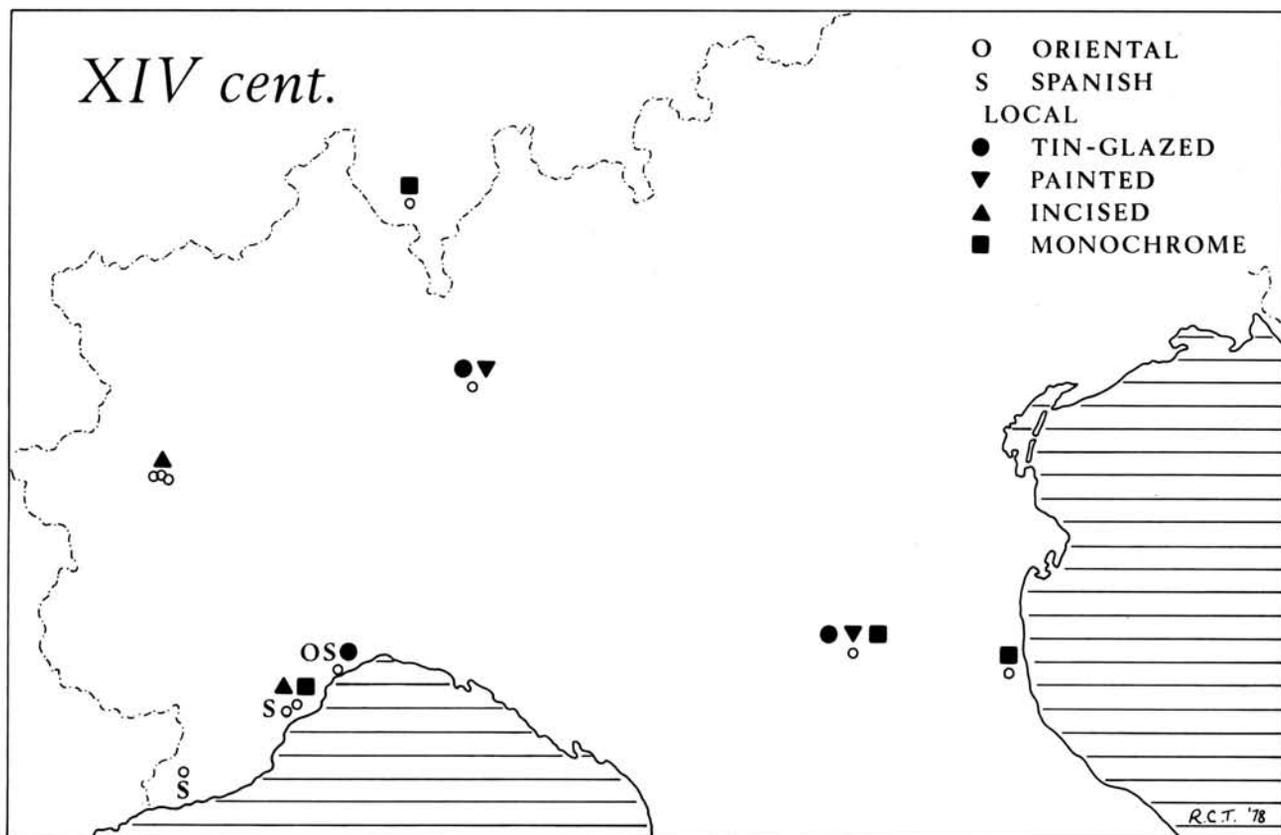


FIG. 5

half in brown and half in green which may have been brought from south Italy (Buerger 1974, 249-50).

Undecorated *bacini* predominate also in the fourteenth century (Fig. 5). Most are green glazed and most of these are on one church (TI3). Blue (BO3), brown (BO6) and white (BO6, SV4) plain glazes are also known. Some of these dark grounds were painted in broad (BO3, cp. BO2) or fines lines (MI6). Local maiolica was still employed (BO1, BO3, BO6, M16, SV8 ?). But in this century the local incised slipped ware decorated in brown and green is more common, both elaborately (TO1, Figs 9-10) and simply (TO2, TO3, TO4, Figs 11-12) decorated. The large group (SV2) of incised slipped brown-glazed pottery is of a type not found in local excavated contexts datable before the end of the following century (Mannoni 1975, 90). The one Rakka type (SV8) seems to be the last import from the Near East. Spanish lustre-ware now predominates. Although it includes one early southern bowl (SV8) and some later eastern vessels (SV4, SV7), most are of the transitional Pula type (IM1, SV8; Blake 1972, 69-79).

In the fifteenth century (Fig. 6) new types appear including 'archaic' incised slipped ware (TI1, Fig. 13, M15; Blake, in press B) and other Po-plain incised (VA1; Baroni 1933, 21-4) and tin-glazed (AL4; Ballardini 1938, 20-2) wares with Renaissance decoration. Incised slipped brown-glazed ware (PV4, SV2 ?, green example (?) on AL4) may have been

more commonly employed than plain-glazed bowls. There are a few painted lead-glazed vessels (PV4) and only one Spanish import (SV3). But it is possible that the churches (SV4, SV7) with the eastern type may have been incorrectly assigned to the preceding century.

There remain the few later buildings (Fig. 7). Some *bacini*, like the 'archaic' incised slipped type (SV1) found in southern France and along the west Italian coast, are in the medieval tradition (Mannoni 1975, 79). The archaic maiolica jug (RA2), anachronistically employed as a drain (?), should not perhaps be called a *bacino*. The others are post-medieval painted (MI9), plain, and incised slipped brown-glazed (PV13, Nepoti, in press) wares.

Bacini are still an incomparable source for the history of medieval fineware, not only of local products but also of imported wares which are often little studied in their countries of origin. In north Italy (including Liguria) few contexts datable to earlier than the fifteenth century have been excavated. The dating of a building is almost always imprecise, but an archaeological layer is even more so. *Bacini* are usually more complete, although they can rarely be examined at close quarters.

Firstly, *bacini* show from whence a region imported pottery. There are not enough buildings with *bacini* to support any assertion of exclusive links between certain regions (cp. Mannoni 1975, 175). Maghribin wares do appear only in the west (the

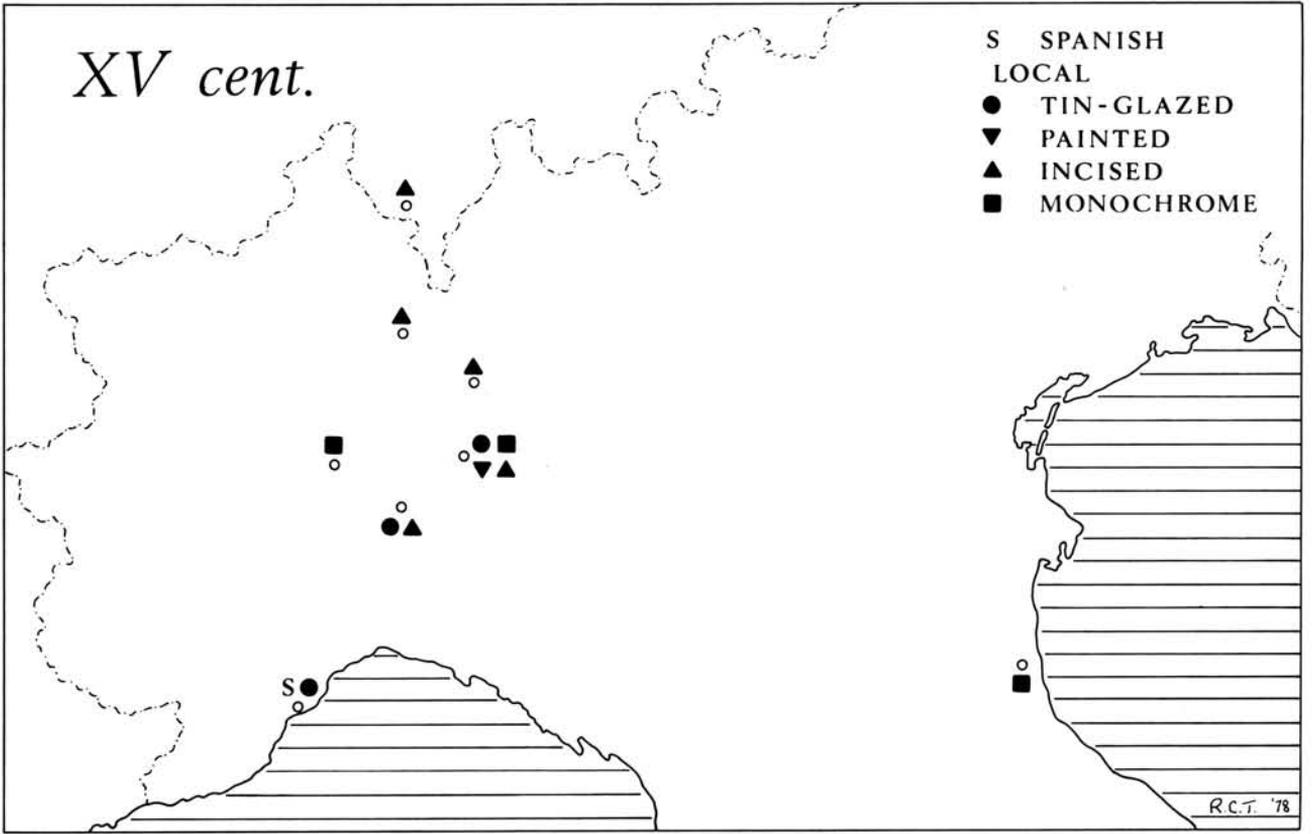


FIG. 6.

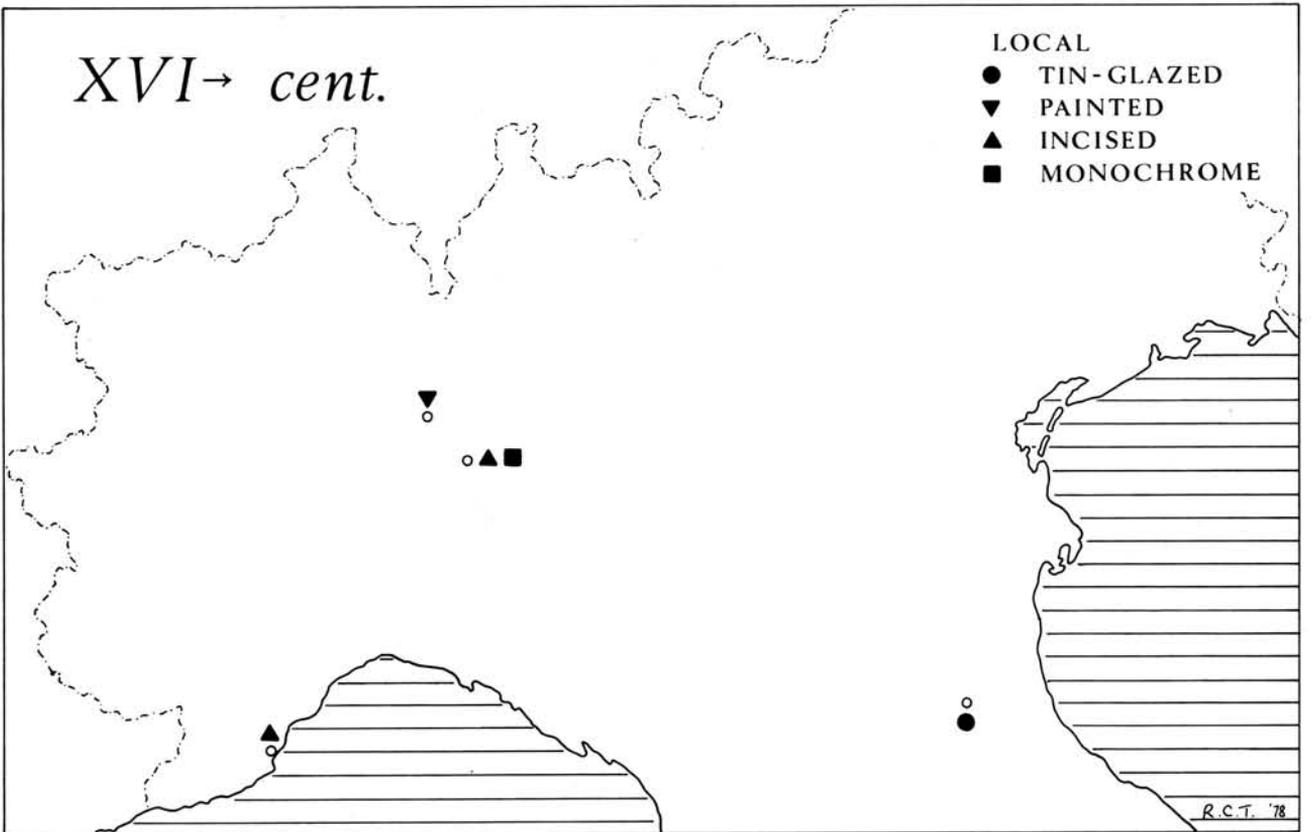


FIG. 7.



FIG. 8. — Monza, town hall, south gable, XIII cent., local (?) incised slipped *bacino* (M18).



FIG. 9. — Avigliana, S. Giovanni, bell tower, south face, XIV cent., local (?) incised slipped *bacini* (TO1).



FIG. 10. — Avigliana, S. Giovanni, bell tower, west face, XIV cent., local (?) incised slipped *bacini* (TO1).



FIG. 11. — Avigliana, S. Maria, bell tower, east face, XIV cent., local (?) incised slipped *bacini* (TO2).



FIG. 12. — Buttigliera Alta, S. Antonio di Ranverso, bell tower, east face, local (?) incised slipped *bacini* (TO3).

FE6 example is a doubtful attribution). But oriental lustre is found on Tuscan churches (Berti and Tongiorgi, in press) and Spanish lustre in the Marche (Blake, in press A). The distinction between a Tyrrhenian and an Adriatic sea distribution does not even apply to Byzantine wares. As north Italians traded almost everywhere along the Mediterranean littoral, the wares were presumably chosen for reasons of profit, either in relation to anticipated demand or because holds needed filling (Heers 1971, 241). It seems that more can be learnt from *bacini* about the success of certain industries in producing and exporting distinctive wares than about the overall pattern of regional trading connections.

Secondly, the buildings provide a series of chronological contexts. Some ceramic types appear to have different chronologies from those so far proposed. For example, oriental or 'Fatimid' lustreware is found on two or three thirteenth-century fabrics (PV6, PV7). *Bacini* provide positive but not negative evidence for the existence of a type before or at the time of building. It may have been made and even imported before or after the chronological range indicated by the buildings on which the types

were used as decoration (cp. Berti and Tongiorgi, in press).

Thirdly, the *bacini* demonstrate the emergence of local finewares in the thirteenth century. The latter do not seem to have dominated the local north Italian market before the next century. Even at the end of the thirteenth century imported proto-maiolica was employed instead of the local archaic maiolica which is technically similar. *Bacini* are still the only source for the history of incised slipped wares north of the Apennines (Figs 8-13). In the west the first local type, not yet seen in excavations and museums, resembles maiolica. The so-called 'archaic' type of the Po plain is only found on fifteenth-century buildings.

Finally, the *bacini*, often ignored in detailed architectural descriptions (e.g. Fraccaro 1949), can contribute as any other datable decorative element to the dating of the buildings themselves. In the long run *bacini* will serve architectural historians better than they will archaeologists, whose aspirations to provide social and economic evidence can be more amply satisfied by the quantifiable and less selected ceramic material found underground.



FIG. 13. — Ascona, S. Maria della Misericordia, east end of choir, XV cent., incised slipped *bacino* of *graffita arcaica padana* type (TII).

APPENDIX

This paper is based on a catalogue of *bacini* in preparation for a book on the medieval pottery of north Italy, which will appear in the series *Quaderni di Cultura Materiale* edited by Renato Peroni, Andrea Carandini and Riccardo Francovich and published by "L'Erma" di Bretschneider at Rome. Each entry concerns a building arranged by administrative province and designated by a unique code. The lettered prefix is the official abbreviation of Italian provinces. The numerical suffix has been allocated according to the alphabetical order of the place and building names. The place name is that of the *frazione* and *comune* (Dizionario 1976). The name of the building and the surface decorated with *bacini* is listed next. The date has been qualified according to its kind and reliability: inscription, document and stylistic analogy, and integral, circumstantial and con-

tingent (Rigold 1971). The total number of *bacini* and vacancies, for which there is still evidence on the building, follows. Whether those *in situ* were inserted or substituted or are the originals is a matter of opinion. Original *bacini* with less than half their visible glaze surviving (but which may still have recognizable typological characteristics) are called fragmentary. Additional *bacini* preserved elsewhere or known from earlier records conclude this section. There follows the provisional assignation to regions of origin for the decorated imports and to technical classes for the local wares under the symbols explained on the maps (Figs 2-7). Some small fragments or incompletely studied examples are listed under, or qualified by, a question mark. At the end references are given to all known published illustrations of the *bacini*.

				Total	Insertions	Substitutes	Vacant	Original	(Fragmentary)	Recorded	Museum	B	I	M	O	S	□	●	▼	▲	■	↳	Published illustrations															
<u>Province of Alessandria (Piedmont)</u>																																						
AL1	Casale Monferrato	S. Domenico	Transept, tower	1472-1513 circ. doc.	9	3		6																6														
AL2	Casale Monferrato	S. Evasio	Facades, narthex	2nd half XII analogy	18	18																																
AL3	Gavi	S. Giacomo	Tower	XII analogy	17	17																																
AL4	Sale	S. Giovanni Battista	Tower	1455+ analogy (?)	52	27	3	22										21		1				L. M. 1953, 991														
<u>Province of Asti (Piedmont)</u>																																						
AT1	Albugnano	S. Maria di Vezzolano	Facade	c. 1150-89 circ. inscription early XIII analogy	3			3																	3	Blake (in press A), fig. 6												
<u>Province of Bologna (Emilia-Romagna)</u>																																						
BO1	Bologna	Palazzo Cosnoscenti	Facades	XIV analogy	6			6																		3	3	Ballardini 1918a, pl. 2, 1938, fig. 2										
BO2	Bologna	S. Francesco	Transept	1236/50 circ. doc.	8	7		1																				1) Nepoti 1973a, pls 18-23									
			Facade	By 1250 or 1263 circ. doc.	63	21	26	16 (4)13										17	12																			
			Tower	1st half XIV	18	18																																
BO3	Bologna	S. Giacomo maggiore	E facade	Before 1311 circ. doc.	4			4																														
			W facade	1331/49 contingent doc.	18	15	38	15 (5)											1	3									11									
BO4	Bologna	S. Giovanni Evangelista	Transept	c. 1286 analogy	8			Not yet examined																														
			Facade	1475/81 circ. doc.	4	4																																
BO5	Bologna	S. Maria della Misericordia	Chapterhouse	Late XII/early XIII analogy	2			1	1 (1)																				1	Rivani 1961, fig. 16								
BO6	Bologna	S. Martino	Apse	1308/70 circ. doc.	28	22		4+																						1	3							
			Facade	1491/1511 circ. doc.	4	4																																
BO7	Bologna	S. Stefano: Ss. Vitale e Agricola	Facade, side	1080/1100 contingent doc.	2	2																																
		Courtyard of Pilato	Arcade	c. 1142 contingent doc.	157	1	147	1																								1						
		S. Sepolcro	Side	c. 1160 analogy	1			1 (1)																								1						
BO8	Bologna	S. Vittore	Facade	1178 contingent doc.	4			3	1																							Not yet examined						
BO9	Panico (Marzabotto)	S. Lorenzo	Facade	Mid XII analogy	1	1																																
<u>Province of Cuneo (Piedmont)</u>																																						
CN1	Cherasco	S. Pietro	Facade	XIII analogy	124	64		60																								60						
<u>Province of Cremona (Lombardy)</u>																																						
cn1	Cremona	?	Wall	?																												1	1	Falke 1907, fig. 28, Kuhnel 1925, pl. 101: fig. 13				
<u>Province of Ferrara (Emilia-Romagna)</u>																																						
FE1	Codrea (Ferrara)	S. Paolo	Tower	Mid XI - XII (?)	2			2																														
FE2	Ferrara	S. Antonio in Polesine		Not yet studied nor examined																																		
FE3	Ferrara	S. Bartolo (meo)	Facade	1294 integral inscription	87	10		77 (6)																									2	257 7 337	Siviero 1972b, 76-7			
FE4	Ferrara	S. Giacomo	Facade	Mid XII document	4	4																												Siviero 1972b, 69				
FE5	Ferrara	S. Guglielmo	Facade	Mid XIII(?) document																														5				
FE6	Pomposa (Codigoro)	S. Maria	Portico	1026 contingent doc.	8	8			2																									1	1	Salmi 1936, pl. 5		
			Palazzo della Regione	c. 1050 analogy	391	397																																
			Tower	1063 integral inscription	73	52		21 (1) ?	4fr 77																										5	Errard and Gayet 1907, pls 8-9, Salmi 1936, pl. 44, Siviero 1972a, 200, Blake (in press A) fig. 4, Corbara (in press)		
			Abbey S wing	2nd half XIII/early XIV analogy	1			1																														
<u>Province of Genoa (Liguria)</u>																																						
GE1	Genoa	S. Agostino	Tower	1262 integral inscription				Not yet examined	1																										1			
GE2	Genoa	S. Donato	Tower	1160/89 circ. inscriptions	5			4	1 (1)																										17			
GE3	Genoa	S. Giovanni di Prè	Tower	XIII analogy	17	16		1 (1)																											1			
GE4	Genoa	S. Stefano	Facade	1217 contingent doc.	19	7		12																														
GE5	Pra (Genova)	S. Pietro	Tower	Mid XII - mid XIII analogy	29	7	19	3																												3	Bonora (in press)	
<u>Province of Imperia (Liguria)</u>																																						
IM1	Pigna	S. Tommaso	Nave arcade	Early XIV analogy	11			3	8 (8)																											3	5	Blake 1972, figs 13-14

				Insertions	Substitutes	Vacant	Original	(Fragmentary)	Recorded	Museum	B	I	M	O	S	□	●	▼	▲	■	↘	Published illustrations					
<u>Province of Milan (Lombardy)</u>																											
MI1	Crescenzago	S. Maria Assunta	Facade	End XII analogy	33	33																					
MI2	Lodi	S. Agnese	Facade	c. 1400 analogy	30	26	4																				
MI3	Lodi	S. Maria Assunta	Facade	c. 1200-82/4 analogy/contingent doc.	32	20	12	7													12	Degani 1959a, 148, 1959b, fig. 203					
MI4	Milan	S. Ambrogio	Narthex	c. 1080/98 analogy/integral inscription	3	3																	Reggiori and Cattaneo 1966, fig. 5				
MI5	Milan	S. Bernardino alle Monache	Facade	c. 1470/90 analogy and doc.	45	45				2fr.											2	Baroni 1934a, 46-7, Ferrari 1960, pl.39					
MI6	Milan	S. Eustorgio	Facade	1st half XIII analogy	75	25																					
			Chapels	Early XIV circ. doc.	8		8	(1)														4	4				
MI7	Milan	S. Simpliciano	Transept	Late XII analogy	10		10	(10)																87 Baroni 1934b, pl. 13			
			Facade	1st half XIII analogy	11	11				2												2	Baroni 1940, pl. 1, Salmi 1966, fig. 478				
MI8	Monza	Arengario	Sides	Mid XIII analogy	2	1	1															1	Fig. 8				
MI9	Morimondo	S. Bernardo	Tower	XV - XVI (?) analogy	8		8	(7)																			
MI10	Morimondo	Ss. Maria e Ambrogio	Facade	1296 inscription	31		7	24														24					
<u>Province of Modena (Emilia-Romagna)</u>																											
MO1	Nonantola	S. Silvestro	ApSES	1121/c. 1200 integral inscription/analogy	72		3	(2)														1		2			
<u>Province of Novara (Piedmont)</u>																											
NO1	San Giulio (Orta San Giulio)	S. Giulio	Tower	1st half XI analogy	3		3	(2)														1		2			
<u>Province of Piacenza (Emilia-Romagna)</u>																											
PC1	Piacenza	S. Ilario	Facade	1120?	6	1	5?																	Not yet examined			
<u>Province of Padua (Venetia)</u>																											
PD1	Carrara Santo Stefano	S. Stefano	Tower	1293 integral inscription	17	5	12		1													1		12	Siviero 1973, 39		
PD2	Pozzovegiani (Padova)	S. Michele	Tower, nave	XI - XII analogy	9	9			1fr.															1	Siviero 1974, fig. 8.		
<u>Province of Parma (Emilia-Romagna)</u>																											
PR1	Parma	Bishop's palace	Facade	1st half XIII	76	74	2																				
<u>Province of Pavia (Lombardy)</u>																											
PV1	Alfaredo Arnaboldi	Oratorio	Facade	XII/early XIII analogy	3	3																					
PV2	Arena Po	S. Giorgio	Facade	XII - XIII analogy	4	4																					
PV3	Pavia	Porta nuova	Facade	c. 1198 analogy	1	1																					
PV4	Pavia	S. Chiara	Tower	1474	43	17	26	(1)	1														1	3	9	14?	Brambilla 1889, pl. 1
PV5	Pavia	S. Giovanni in Borgo	Facade	c. 1130 analogy																							
PV6	Pavia	S. Lanfranco	Tower	1237 circ. doc.	8		8															1	3	3	1		
			Facade	1257 circ. doc.	17	7	10	(1)	(2fr.)	1															8	Aguzzi 1969, figs 2-3, Aguzzi and Blake (in press)	
PV7	Pavia	S. Lazzaro	Facade	Early XIII analogy	14	11	3		17	3															1	Peroni 1975, no. 487	
PV8	Pavia	S. Maria del Popolo	Transepts	End XI analogy	5	4			1																	Aguzzi 1970, figs 3-4, Peroni 1975, no.486	
PV9	Pavia	S. Maria in Betlemme	Facade	2nd half XII analogy	32	17	15	(8)		3															2		
PV10	Pavia	S. Michele maggiore	Facade	c. 1100 - 30 analogy	27	27				11fr.															2	Peroni 1967, figs 55-60, 1975, nos 483-5, 488-93	
PV11	Pavia	S. Pietro in Ciel d'Oro	Facade	1132 contingent doc.	17	5	12																			Jenkins (in press), pl. 11: figs 2 and 4	
PV12	Pavia	Ss. Primo e Feliciano	Facade	2nd half XII analogy	8	5	3	(3)																	1		
PV13	Pavia	S. Teodoro	Facade	c. 1200 circ. doc.	31	31																				De Dartein 1865, pl. 65: figs 7-8, Aguzzi 1969, fig. 1, 1971, figs 1-12, Jenkins (in press), pl. 12: fig. 1.	
			Cupola	c. 1200 circ. doc.	33	4	9	20	(13)	2																	
			Lantern	1692-93	28	76	722																			72720	
PV14	Pavia	Torre civica	Tower	c. 1030-1075 analogy	40	14	26	(7)	2fr.	27															2	Aguzzi 1969, figs 4-7, 1973-75, figs 1-12	
<u>Province of Ravenna (Emilia-Romagna)</u>																											
RA1	Campiano (Ravenna)	S. Cassiano in Decimo	Tower	c. 1000 analogy	20		20	(6)	1																	21 Liverani 1973, pls 86-7	
RA2	Faenza	S. Antonio da Padova	Nave	1702 integral inscription	1		1																				
RA3	Faenza	S. Bartolomeo	Facades, tower	1209	20	18	1	1																			
RA4	Faenza	S. Maria Maddalena	Facade, side	XIII analogy	7	4	3		4fr.	4																	
RA5	Ravenna	S. Agata maggiore	Tower	1460 integral inscription	5	1	4	(4)																		4	
RA6	Ravenna	S. Apollinare nuovo	Tower	?	5	2	2		3(1)	1																1 Ballardini 1911, pl. 12, 1918b, pl. 2; Bosi 1969, fig. 7	
RA7	Ravenna	S. Francesco	Facade	X/XI analogy	1	1																					
			Tower	XI + analogy	20	20																					
RA8	Ravenna	S. Giovanni Battista	Tower	XIV analogy	10		10	(10)																		5	Part unexamined
RA9	Ravenna	S. Nicolo			1																						incompletely examined

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