Commonly considered one of the most outstanding Romanesque masterpieces in Italy, Parma’s cathedral was transformed by Pope Paschal II to suit. It was built in the same part of the city which was once the site of the first Christian cathedral. The church, dedicated to Our Lady of the Assumption, is a sumptuous peripteral basilica housed with fines and capitals in red marble from Verona.

Two rows of horizontal loggias that open onto the square and which enclose the colonnades of four hexagonal basilica lateral aisles. The facade overlooks the Rome’s door to the east; the southern door of Life. The other five doors are set on the north and south sides of the basilica. Each of these doors is flanked by two columns with capitals of varying shape supported by arches. The facade was completed under the patronage of King Manfred of Sicily, who chose Benedetto Antelami for his new, ambitious project.

Inside, the church has a Basilica-type Latin cross layout, with three naves and six chapels per side.

The central nave is double the size of the lateral ones, and is flanked by twelve pillars in different materials and with different shapes. Each of these pillars is formed by a variety of brightly-colored capitals, supports, and leaves.

A further theory of columns provides momentum inside, which is the largest in the world, with women’s galleries open onto the central nave.

A large marble staircase leads up to the transept in the central body of the church, with gated doors with iron grilles. The iron grill which forms the base of the staircase is the work of Benedetto Antelami. The staircase is open on three sides, with a ramp at the rear and a balustrade on the top. The staircase is made from marble and is adorned with a variety of shapes and decorations.

The columns of the women’s galleries are noteworthy masterpieces of Romanesque decorative sculpture. From the lower to the upper part, they are divided by a series of arches formed by sculpted capitals, supports, and leaves. The capitals of the women’s galleries are noteworthy masterpieces of Romanesque decorative sculpture. From the lower to the upper part, they are divided by a series of arches formed by sculpted capitals, supports, and leaves. The capitals of the women’s galleries are noteworthy masterpieces of Romanesque decorative sculpture. From the lower to the upper part, they are divided by a series of arches formed by sculpted capitals, supports, and leaves.

The vault, serving the purpose of buttresses for the nave, is covered with a series of arches divided by marble columns, which are supported by filigree capitals. The vaults are decorated with marble, and are supported by filigree capitals. The vaults are decorated with marble, and are supported by filigree capitals. The vaults are decorated with marble, and are supported by filigree capitals. The vaults are decorated with marble, and are supported by filigree capitals. The vaults are decorated with marble, and are supported by filigree capitals.

The windows are essential elements of the vault, serving the purpose of buttresses for the nave, and are covered with a series of arches divided by marble columns, which are supported by filigree capitals. The vaults are decorated with marble, and are supported by filigree capitals. The vaults are decorated with marble, and are supported by filigree capitals.

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The vault, serving the purpose of buttresses for the nave, is covered with a series of arches divided by marble columns, which are supported by filigree capitals. The vaults are decorated with marble, and are supported by filigree capitals. The vaults are decorated with marble, and are supported by filigree capitals.
The inside is a nave with four lateral chapels per side. The apse finds the "Nativity of Our Lord primitive church was decorated with statues and sculptures that were then lost. In 1786 the church was modified according to a design by Carlo Bettoli. In all probability, the remains the northern side that runs along Borgo Antini, with a small round stone arched door.

The church of San Tommaso was already in existence in 1128, and of the primitive construction during the period in question and throughout the province, having its origins in Collecchio, the Via Francigena picturesque village and plain between the plains of Lombardy.

Here we find particularly unadorned art, without cultural pretensions, characterised by thick and intricate volumes. Twelfth capitals in all that are particularly evocative, discrete between the XII and XIII centuries.

Those are the years of Asti's great sculptures, sculptures that are very different to the other examples in the capital of San Tommaso. Nowadays, these make particular reference to the period in question and throughout the province, having its origins in Collecchio, the Via Francigena picturesque village and plain between the plains of Lombardy.

Whilst at times they betray the inexperience of its creator, these fantastical masks and figures also highlight an attempt to break free from the dictates of the times and give greater prominence to architectural forms. These sculptures reveal the highly architectural style of the sculptures of the region of Emilia, a trait that is perhaps due to Lombard influence. Observing the style, it is possible to distinguish hands or groups of different hands: one for the lower part, the other for the upper IV th the left, and finally start of the upper capitals which are no longer Romanesque.

This work are the direct result of Asti's school of art for plausibility and the strength of architectural form, although they should not only be evaluated from this viewpoint, but in terms of the effort of little-known artists in translating the noble language of the Master and the complete Gothic language of frames and sculptures.

The sculpture, this sculpture of this region, undoubtedly has the merit of having triggered a great movement and of having provided a plastic translation of the Christian faith, its stories, its sacred texts and, as a whole, the civilisations that formed a part of it.

The ChURCH OF sAnTa CROCe:

The solid brick building features a large loggia on the ground floor and a square cupola on the roof. Of the building, restored in 1238, only a few parts remain: the portal of the façade with double lancet windows and a small loggia can still be seen.

The current building, designed by Parma architect Costante Rizzi, is constructed in the early-15th century with a fully sculpted facade that reveals its classical origins. The Palazzo Farnese in Piacenza and buildings in the homonymous square also highlight an attempt to break free from the dictates of the times and give greater prominence to architectural forms. These sculptures reveal the highly architectural style of the sculptures of the region of Emilia, a trait that is perhaps due to Lombard influence.

The ChURCH OF sAnTI IPPOlITO e CAssIAnO:

The Church of Santa Croce: sculpted capital.

The Church of San Quintino: homonymous square.

The ChURCH OF sAnTA CROCE:

The ChURCH OF sAnTI IPPOlITO e CAssIAnO:

The Church of San Quintino:

6. The CHURCH OF SAN TOMMASO

The church of San Tommaso was already in existence in 1128, and of the primitive construction remains the northern side that runs along Borgo Antini, with a small round stone arched door and terracotta decorations. This masterpiece features alternate layers of stone and brick up to a certain height, then continues in terracotta only and with coving arches. In 1128 the church was modified according to a design by Hugh of Asti. In all probability, the remains the northern side that runs along Borgo Antini, with a small round stone arched door.

The ChURCH OF sAnTA CROCE:

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The ChURCH OF sAnTA CROce: sculpted capital.