

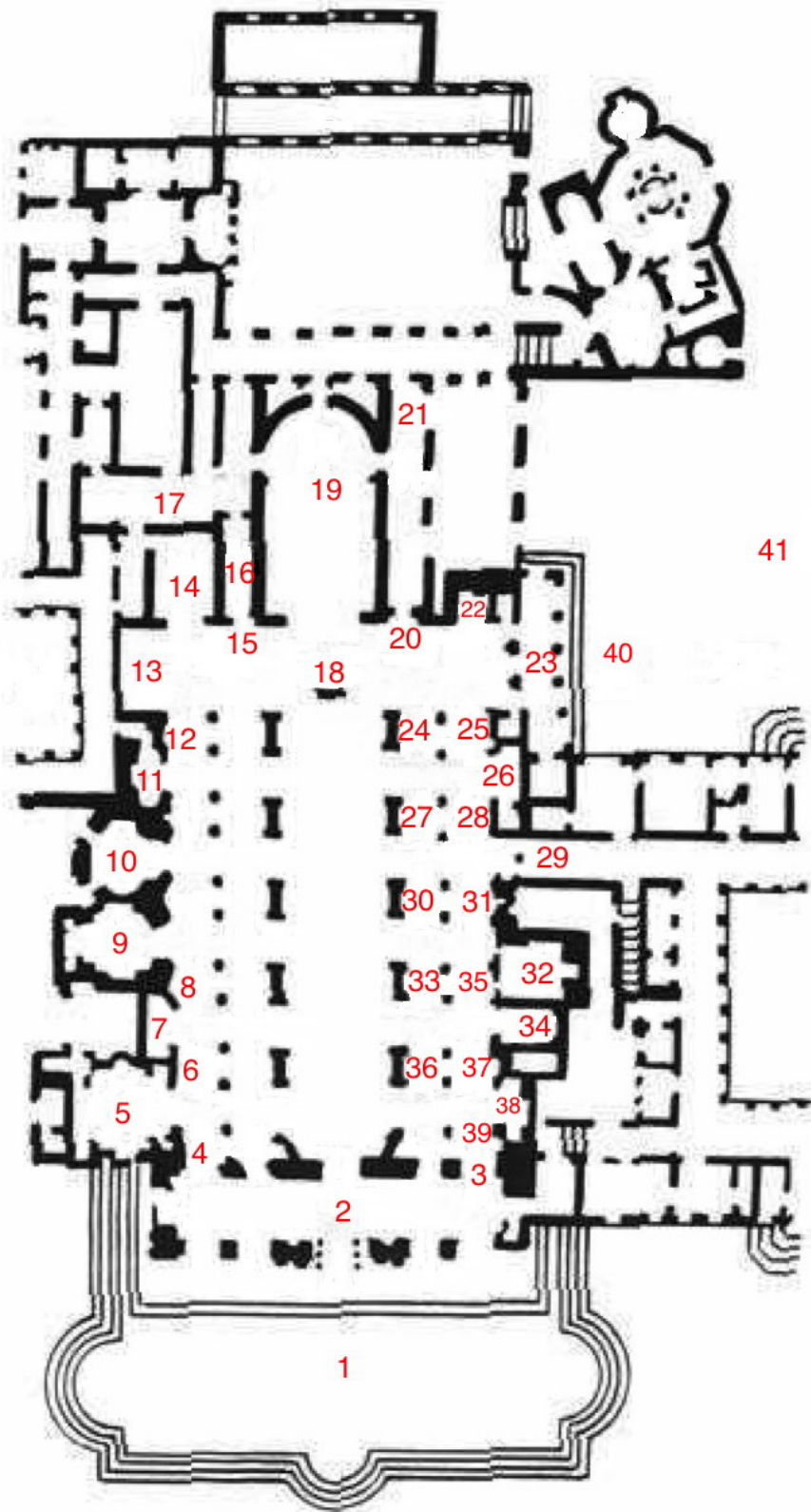
San Giovanni in Laterano
St. John at the Lateran



Piazza di San Giovanni Laterano

The official name is **Archbasilica of the Most Holy Saviour and Sts. John the Baptist and the Evangelist at the Lateran, Cathedral of Rome, Mother and Head of all churches**

Plan of St. John at the Lateran



History

On the façade, an inscription proclaims that this is SACROSANCTA LATERANENSIS ECCLESIA OMNIUM URBIS ET ORBIS ECCLESiarUM MATER ET CAPUT, "The Most Holy Lateran Church, Mother and Mistress of all churches of the city and the World". It is the first cathedral of Rome, where Emperor Constantine allowed the Pope to set up the episcopal chair after

312. The first mention in ancient sources is from 313, when a consistory of bishops was held in domum Faustae in Laterano. This refers to Fausta, Constantine's second wife, who was a convert. It is the first church not only in Rome but in the Christian world. The Popes lived in the Lateran palace until Clement V (1305-1314) transferred the papal seat to Avignon. After the return of the Pope to Rome in 1377, the Vatican palace was chosen as the papal residence.

In this area, once stood a palace belonged to the Laterani family. Their house stood near the Basilica, probably towards the current Via Amba Aradam, and covered the entire land area that also includes the current basilica area. According to the "Annals" of Tacitus in 65 A.D. the palace and land was confiscated by the Emperor Nero, as Plautius Lateran, appointed consul for the year 65, conspired against the emperor himself in the conspiracy called the "Pisoni". When the conspiracy failed, Plautius was sentenced to death and dispossessed of his property, which passed the Imperial Exchequer. Emperor Septimus Severus gave the site to his friend, General Titus Sextius Lateranus. [12] [b]

Subsequently, about 201 A.D., the Emperor Septimius Severus used these lands in order to consolidate the staff of his bodyguard *singulares equites* (knights chosen) who had a barracks near the present Via Tasso. In a portion of the Laterani lands the emperor built a large military complex called *Castra nova equitum singularium* (New Headquarters of the elite guards). Excavations carried out on several occasions under the floor of the basilica and in the cloister, have brought to light the various sections of the Severan foundations, and part of the elevation of the ground floor of the barracks. [12] [b]

These lands became the property to a certain Fausta, who, probably erroneously, is identified as the second wife of Emperor Flavius Valerius Constantine (280-337), but probably belonged to Anicia Fausta, an exponent of a rich Christian family. The palace was called *domus Faustae*. [12] [b]

Constantine gave the palace and lands to Pope Miltiades, and then funded the building of the *domus ecclesia*. The basilica was consecrated by Pope Sylvester in A. D. 319. It was first known as the Basilica Salvatoris, Basilica of the Savior. In the ninth century, Pope Sergio III dedicated it to St. John the Baptist, while in the twelfth century Pope Lucius II also added St. John the Evangelist. [12]

From the 4th century until the *Avignon* period in the 14th century, when the papacy resided in Avignon, the Lateran palace was the only seat of the papacy. The Patriarchate, adjacent to the Basilica was the residence of the Popes throughout the Middle Ages. The Lateran, therefore, the seat and symbol of the papacy, was the heart of the Church's life. There were also five ecumenical councils hosted at the Lateran. [12]

The original Basilica of Constantine was very similar in plan to the present one, the perimeter walls coincide more or less with the present. It was 90 meters long and 50-56 meters wide, and had five naves. The exterior was simple, but the interior was lavishly decorated. [1] [12]

At the beginning of the fifth century, during the sack of Rome by Alaric and the Visigoth in 410, the cathedral was stripped of the precious canopy of Constantine, which was soon replaced by Sixtus III. In 455 the Vandals of Genseric plundered the church of all its treasures. [1] [12]

Pope Hilary (461-468) built three oratories around the Baptistery, those of St. John the Baptist, St. John the Evangelist and the Holy Cross. The latter was demolished by the Baroque reconstructions of Sixtus V. The Oratory of St. Venantius was built in the 5th century. under the papacy of John IV. [12]

The first major restoration was ordered by Pope Saint Sergius (687-701). It was restored again within a century, by Pope Hadrian I (772-779). At that time the transept was added, the first transept in history. [1] [12]

At the beginning of the ninth century Pope Leo III rebuilt the ceilings of the basilica and decorated the apse with stained glass windows. [12]

In 897, the basilica was the scene of the "cadaver synod", when Pope Stephen VI (896-897) had the body of Pope Formosus (891-896) exhumed and put on a mock trial. The corpse was convicted and desecrated. During the synod, the basilica was ominously, severely damaged by an earthquake. [1]

Pope Sergius III (904-911) had the basilica completely rebuilt because of the earthquake damage from 896. The old foundations were used, and it was built within the old perimeter. It was after this rebuilding that it was formally dedicated to St John the Baptist. An excellent fresco of the Medieval basilica can be seen in the church of St. Martino ai Monti. [1]

In 1144 Pope Lucius II rededicated the basilica to SS. John the Baptist and Evangelist. The present name is a result of the importance of the baptistery in the church, and of the presence of a Benedictine monastery dedicated to Sts John the Baptist and John the Evangelist. At an early stage, it was also called the Basilica Aurea, the Golden Basilica, because of its rich decorations. [1]

In the second half of the 12th century the façade was rebuilt. [8]

A serious earthquake in 1277 damaged both basilica and palace, and Pope Nicholas III oversaw the repair work. He is most famous for rebuilding the main palace chapel of the Sancta Sanctorum in the process -see San Lorenzo in Palatio ad Sancta Sanctorum for the result. [1]

Also, in the 12th century the roof of the Basilica was restored and adapted to two Chapels (dedicated to Sta Rufina and Second and St. Cyprian and Justina) on the porch of the Baptistery. In the same century of the old facade of the basilica was renovated with mosaic decoration and the entrance porch, as well as the allocation of bronze doors of the baptistery and the Scala Santa, now in the chapels of the two St. John, inside the baptistery. [12]

At the end of the 13th century, major works were undertaken under Boniface VIII to augment and embellish the Lateran for the Jubilee of 1300, including frescoes by Giotto and Cimabue, now lost. The Jubilee of 1300 was the first great Jubilee of history, held at San Giovanni in Laterano. [12] [c]

On May 6th 1308, the basilica was totally destroyed by fire. Pope Clement V (1305-1314) started rebuilding it, but it was partially destroyed by fire again in 1361. Pope Urban V (1362-1370) commissioned **Giovanni de Stefano** to rebuild it. Popes Martin V (1417-1431) and Eugene IV (1431-1447) rebuild parts of it due to the very poor condition of the basilica due to neglect during the Avignon exile (1308-78). [1]

In 1378, with the election of Gregory XI, the Papacy returned to Rome from Avignon. Due to the poor condition of the Lateran palace, the popes preferred from then on to live in the Vatican. From this period onwards, all restorations were directed exclusively to the care of the Basilica and baptistery, and the Patriarchate was slowly left to decay. [12]

In the 15th century, Pope Martin V had the floor of the nave renewed in a Cosmatesque style using spoila marble from ruined churches and ancient monuments around the city in order to complete the work. He also had the walls frescoed by **Gentile da Fabriano** (1427) and **Antonio Pisano** aka **Pisanello** (1431-1432). [1] [8] [b]

From 1431 to 1447, under Eugene IV, the crumbling brick columns of the nave were lined and vaulted arches replaced the straight entablature. This was an important turning point in terms of architecture, which fixed the structural setting faced by **Borromini** for two centuries after its total rebuilding. [12]

In the 16th century, after the sack of Rome of 1527, Pope Paul III proposed to demolish the Patriarchate to obtain tiles and beams for the restoration of the church, removed the portico of the Baptistery and changed the dome with today's octagonal drum, covered with a lead roof. Pius IV adorned the baptistery and built the ceiling of the Basilica. [12]

At the end of the 16th century, Pope Sixtus V (1585-1590), in one of his frenzied urban renewal projects, tore down the Patriarchate to replace it with the late-Renaissance Lateran Apostolic Palace (now the seat of the Vicariate of Rome), by his favorite architect **Domenico Fontana**, and with it the prospect of the north transept by adding the Loggia of Benediction. [1] [8] [12]

For the Jubilee of 1600 Clement VIII renewed the altar of the transept and the Chapel of the Holy Sacrament, designed by **Giacomo della Porta**. He also had the transept redecorated. [8] [12]

Around 1645, Pope Innocent X engaged one of the Baroque's most brilliant architects, **Francesco Borromini**, to transform St. John Lateran's interior in time for the Jubilee of 1650. It was during **Borromini's** restoration (1646-1649) that the church was given its Baroque look, but the pope insisted on maintaining the form of the ancient basilica, with the nave and four side aisles. Only the gilded ceiling and the Cosmatesque floor were kept. This rebuilding was completed about 1660 under Pope Alexander VII, who had the apse mosaics restored, and also the transferred, from the Church of Saint Adrian the Roman Forum (the former Roman Senate building), the bronze doors of the ancient Roman Curia that now constitute the great central door of the Basilica. [1] [8] [12]

Finally, Pope Clement XII (1730-1740) launched a competition for the design of a new facade, won by **Alessandro Galilei** of Florence, over twenty-three architects, the largest in the history of Roman architecture, which marked with his victory the triumph of the classicist party. The façade was completed by **Galilei** (who also designed the Corsini Chapel in the Basilica), in 1735. Also, in the interior of the Basilica statues of the 12 Apostles were placed in niches on the columns. [1] [6] [8] [12]

The dimensions were not changes much, the present church measuring 130 by 54 meters. [1]

The last major renovation took place in the nineteenth century. First under Pope Pius IX, who restored the ciborium and the confessio. Then in 1884/86, Leo XIII commissioned the architect **Francesco Vespignani** to extend the choir and move the apse mosaics. At around the same time, possibly from 1880, excavations were carried out below the basilica which revealed remains of earlier buildings below the basilica. [1] [8] [12]

Further excavations were carried out 1934-1938 under Pius XI, during the restoration of Cosmati floor. It was revealed that the basilica was built on the foundations of the barracks of the equites singulares, part of Maxentius' army. This adds another factor to the choice of the site; by demolishing the barracks of his enemy and erecting a Christian basilica over the foundations, Constantine's victory was made even more complete. [6] [12]

The offices of the Cardinal Vicar of Rome now occupy the Lateran Palace. On July 27, 1992, a car bomb explosion devastated the facade of the Rome Vicariate at St. John Lateran. The attack is widely assumed to have been the work of the Italian Mafia, a warning against Pope John Paul II's frequent anti-Mafia statements. Repairs were completed, in January 1996. [6] [8]

On the occasion of the Great Jubilee of 2000 was inaugurated the new Holy Door by the sculptor Floriano Bodini. [12]

Many important historic events have taken place in St. John Lateran, including five Ecumenical Councils and many diocesan synods. In 1929 the Lateran Pacts, which established the territory and status of the State of Vatican City, were signed here between the Holy See and the Government of Italy. [6]

The Popes now reside at the Vatican, and since the fifteenth century, St. Peter's Basilica has hosted most important papal ceremonies. Every year, however, the Holy Thursday liturgy, when the Holy Father symbolically washes the feet of priests chosen from various parts of the world, is celebrated in St. John Lateran. [6]

Exterior

The surrounding area

In front of the church is a junction where traffic leaves and enters the walled city by the 16th century Porta San Giovanni and the Porta Asinaria. The latter is the gate that Totila the Goth entered Rome by in 547. [1]

If you look towards Santa Croce in Gerusalemme, you can see the bronze sculpture of St Francis with his disciples. The statue depicts an event from the life of the saint. While he was in Rome to get the Holy Father's approval for his Order, Pope Innocent III saw in a dream that a man was supporting the basilica, which was on the verge of collapse. The next day, he met St Francis and recognized in him the saint sent by God to restore the church - not only St John Lateran but the

The old Lateran Palace was demolished by Pope Sixtus V (1585-1590). The new buildings he erected were formerly the Pontifical Museum of Christian Art, and are now the offices of the Diocese of Rome. A small part of the old palace is preserved. To your left as you face the statue of St Francis is a group of buildings with the apse mosaic of the papal dining hall, now on the outside of the remains of the building. It depicts Christ with the Apostles in the center; Christ with Constantine and Pope Sylvester I on the left; and St Peter, Pope Leo III and Charlemagne on the right. Pope Leo III has a square nimbus, showing that he was alive when it was made. The mosaic has been dated to the year 800, when Charlemagne was crowned in Rome. [1]

The Triclinium

This was originally built in the 9th century by Pope Leo III as the papal dining hall of the old Lateran palace, which was demolished in 1588, but a small part of the old palace is preserved. In 1743 Pope Clement XIII had architect **Ferdinando Fuga** move the apse mosaic from the *Triclinium Leoninum* to its present location. In the two mosaic panels on the sides of the conch has preserved the oldest representation of the Banner of the Papal States, They depict *Christ with the Apostles* in the center; *Christ with Constantine and Pope Sylvester I* on the left; and *St Peter, Pope Leo III and Charlemagne* on the right. Pope Leo III has a square nimbus, showing that he was alive when it was made. The mosaic has been dated to the year 800, when Charlemagne was crowned in Rome. [1] [12]

Piazza di San Giovanni Laterano

Many people approach the Archbasilica from this piazza with the obelisk and the Portico of Pope Sixtus V. This is in line of sight with the Basilica of Santa Maria Maggiore, and is actually the side entrance. The main entrance is around the other side of the Lateran Palace, the East Portico. That side is in line of sight with the Basilica of Santa Croce in Gerusalemme.

The Obelisk (41)

Made of red granite from the quarries of Aswan, it is the tallest and most ancient obelisk in Rome. It was built, as read by Jean Francois Champollion (1790-1832) in the hieroglyphs, by pharaohs Tuthmosis III (1504-1450 BC) and his grandson Tuthmosis IV (1425-1417 BC), and originally stood before the Temple of Amun at Karnak. Transported from Thebes in Rome in 357 by Emperor Constantius II, son of Constantine, and placed in the Circus Maximus, where supposedly it was toppled down in 549 by the Goths under Totila. Pope Sixtus V found it, in fragments, in a swamp. He had it restored, brought here and raised by **Domenico Fontana** in 1588. The inscription on the base records the baptism of Constantine in the baptistry of the basilica, a legend that it historically inaccurate. While St. Peter saw the obelisk now at Piazza San Pietro, Moses may very well have seen this one. [1] [12] [13]

Portico of Pope Sixtus V (40)

Facing the Piazza di San Giovanni Laterano, on the north side of the basilic. Also called the Loggia of Benediction, it was designed by **Domenico Fontana** in 1586. It consists of a double arcade of five arches each. At its eastern extremity is the bronze statue of Henry IV of France, cast after a model by **Niccolo Cordieri**, at the expense of the canons of the Basilica. The Ionic columns in front of the statue are of Proconnesian marble, called marmo Salino. Both porticos are adorned with frescos by **Ventura Salimbeni**; and over them rise a low dome and two small pointed steeples erected by Pius IV with part of the ancient front. The balcony in the upper portico had been used for the Papal benediction, until the erection of the great front by Clement XII. [1]

East Portico (1)

The main Palladian façade is the work, between 1732 and 1735, of Florentine **Alessandro Galilei**, architect to Cardinal Neri Corsini, archpriest of the Basilica and nephew of Pope Clement XII. The first stone was laid by Pope Clement XII Corsini (1730-1740) on December 8, 1735. [1] [b]

The façade is built of travertine, with two orders of porticos, rising one above the other, and is adorned with four massive engaged columns and six pilasters of the same material and of the composite order, supporting a magnificent entablature and pediment, surmounted by a balustrade, which is decorated with twelve travertine colossal statues of *Sainted Doctors of the Church*, each twenty feet high, and that of the Savior elevated in the center, twenty two and a half feet high. Each portico has five arches; and those of the lower one serve as so many entrances, the central one of which, being the principal entrance, is adorned with six massive columns of white marble, of the composite

order. Between the columns and pilasters of the upper portico there are five balconies, the center one of which is adorned with pretty granite columns of the Corinthian order; and from it the Pope gives his solemn benediction on Ascension Thursday, and on the day on which he takes possession of the church as his proper cathedral. The other four balconies are adorned with travertine pilasters of the composite order, as are also the corresponding entrances of the lower portico. [1]

The full list of the large statues above the façade, with the artists' names, is: [1]

St John the Baptist by **Bartolomeo Pincellotti**;
St John the Evangelist by **Luigi Pellegrini** “Scaramuccia”;
Pope St Gregory the Great by **Giovanni Battista de Rossi**;
St Jerome by **Agostino Corsini**;
St Ambrose by **Paolo Benaglia**;
St Augustine by **Bernardino Ludovisi**;
St Athanasius by **Pierre l'Estache**;
St Basil by **Giuseppe Riccardi**;
St John Chrysostom by **Giuseppe Frascari**;
St Gergory Nazianz by **Carlo Tandartini**;
St Bernard by **Tommaso Brandini**;
St Thomas Aquinas by **Pascal Latour**;
St Bonaventure by **Baldassarre Casoni** and
St Eusebius Vercelli by **Giovanni Lazzoni**.

The angels holding the medallion in the tympanum of the Salvatore were sculpted by **Paolo Ciampi**.

The façade faces the east, as the basilica was built before the tradition of placing the altar in the east had taken hold in Rome.

Interior

Narthex/vestibule (2)

The portico, which measures 10 by 50 meters, also by **Galilei**, is adorned with twenty four pilasters of white, on a basement of Phrygian marble, springing from walls incrusting with beautiful colored marbles. It has barrel vaults decorated with recessed panels, similar to that of San Pietro in Vaticano. [1]

The main door, of a total of five, is from the Curia, the Roman Senate House in the Forum Romanum, moved here by Pope Alexander VII Chigi (1655-1667). The border is a 17th century addition, as the doorway was too large for the doors. [1]

The door to the far right is the Holy Door (3) which is only open during Holy Years. The door is a bronze single leaf door by the sculptor **Floriano Bodini** and was hung December 18, 2000. [1]

At the right extremity of the portico is an entrance to the adjoining Pontifical palace; and above it is a bas-relief by **Pietro Bracci** of *St. John the Baptist reproaching Herod* with his criminal passion for Herodias. The statue of Constantine at the left end was found in the ruins of the Baths of Diocletian and placed here by order of Clement XII. [1]

Above the statue and the doors there are our bas-reliefs, made in 1736, with "Stories of the life of St. John the Baptist": [1] [8]

The Baptism of John by **Bernardino Ludovisi**;
John the Baptist's Prayer by **Giovanni Battista Maini**;
John the Baptist before Herod by **Pietro Bracci** and
The Decapitation of St John the Baptist by **Filippo della Valle**.

Nave

The plan of the basilica is of a Latin cross, consisting of a transept, and a nave with four aisles, divided by fluted Corinthian pilasters, with the ancient columns from the original structure exposed. The architecture of the great nave and aisles, as they now stands, is the work of Borromini, who, in 1650, during the pontificate of Innocent X Pamphilj, built up the thirty ancient granite columns into enormous piers. The piers form five arcades, which correspond with as many side-chapels. This transformation he deemed necessary in order to strengthen the columns, which had suffered from the earthquake of 896 and from the fire of 1308. [1]

Within each pier is a large niche decorated with small columns of verde antique and with other marbles which forms a sort of aedicule. Within the niches are statues, placed here during Pope Clement XI's pontificate (1701-1721), depicting *Apostles* and *Evangelists*. Behind the statues, closed doors are painted on the wall. They represent the gateways to Heavenly Jerusalem. [1]

Above the statues are relief panels with Old Testament scenes on the left and related scenes from the New Testament on the right. The 17th century panels are by **Alessandro Algardi**. Above those are oval paintings of prophets bordered with rich stucco frames, also from the 17th century. [1]

Starting on the left side, from the entrance, the statues, reliefs and paintings on the pillars depict (with the statues' attributes in parenthesis) and were made by: [1]

1. *Simon* (saw) made by **Francesco Maratti** in 1718;
relief of *Jonah and the Whale* by **Gervaise Deruet**;
painting of *Micah* by **Pier Leone Ghezzi**.
2. *Bartholomew* (skin and flaying knife) made by **Pierre Le Gros** in 1712;
relief of *The Crossing of the Red Sea* by **Michel Anguier**;
painting of *Obadiah* by **Giuseppe Bartolomeo Chiari**.
3. *James the Less* (book and walking stick) made by **Angelo de Rossi** in 1715;
relief of *Joseph being Sold by his Brothers* by **Francesco Pinazzi**;
painting of *Joel* by **Luigi Garzi**.
4. *John the Evangelist* (book of the Gospel and eagle) made by **Camillo Rusconi** in 1712;
relief of *The Sacrifice of Abraham* by **Domenico de Rossi**;
painting of *Daniel* by **Andrea Procaccini**.
5. *Andrew* (St Andrew's cross) made by **Camillo Rusconi** in 1709;
relief of *The Flood* by **Michel Anguier**;
painting of *Baruch* by **Francesco Trevisani**.
6. *Peter* (keys) made by **Pierre Etienne Monnot** in 1706;
relief of *The Expulsion of Adam and Eve from Paradise* by **Giovanni Battista Morelli**;
painting of *Isaiah* by **Benedetto Luti**.

And on the right side, starting from the transept:

7. *Paul* (sword and book) made by **Pierre Monnot** in 1708;
relief of *The Crucifixion of Christ* by **Michel Anguier**;
painting of *Jeremiah* by **Sebastiano Conca**.
8. *James the Great* (walking stick) made by **Camillo Rusconi** in 1718;
relief of *The Baptism of Christ* by **Antonio Raggi**;
painting of *Ezekiel* by **Giovanni Paolo Melchiorri**.
9. *Thomas* (set square and cross with dove) made by **Pierre Le Gros** in 1711;
relief of *Jesus Falling under the Cross* by **Antonio Raggi**;
painting of *Hosea* by **Giovanni Odazzi**.
10. *Philip* (cross overwhelming the Dragon) made by **Giuseppe Mazzuoli** in 1715;
relief of *The Arrest of Christ* by **Alexander Grenoble**;
painting of *Amos* by **Giuseppe Nicola Nasini**.
11. *Matthew* (book of the Gospel) made by **Camillo Rusconi** in 1715;
relief of *Christ entering Limbo* by **Giovanni Francesco de Rossi**;
painting of *Jonah* by **Marco Benefial**.
12. *Judas Thadeus* (lance) made by **Lorenzo Ottoni** in 1712;
relief of *The Resurrection of Christ* by **Giovanni Lazzoni**;
painting of *Nabum* by **Domenico Maria Muratori**.

In between the piers are five arches, each with a molded archivolt springing from Doric impost. These impost and the arch intrados have recesses along their length, containing stucco laurel foliage bundles -except for the two central arches, where the foliage is palm leaves. Also, these two arches have the Pamphilj heraldry on their keystones. Above each arch, except the central two again, is a large rectangular window flanked by Ionic pilasters with the capitals incorporating women's heads

and supporting an omega cornice. The curve of the latter touches the ceiling, and contains the Pamphilj dove yet again in a wreath. The central windows are wider, and are in the form of a serliana with two engaged rendered Composite columns supporting a triangular pediment with a broken cornice and flanking a recessed pair of free-standing marble columns supporting a shallowly curved archivolt with *That Bird* once again in a scallop tablet on the keystone. The archivolt intrudes into the pediment. [1]

Because of the diagonal pier faces, the counterfaçade looks like a three-sided apse with gigantic pilasters folded into the corners. The inner pair of these flank the main entrance, which inside is set into an arch having a long epigraph celebrating the restoration by Pope Innocent X in its tympanum. The coat-of-arms of the pope is on the archivolt, while above is a large window looking into the entrance loggia and which has in front of it another serliana resembling those over the central side arches, except here all four columns are free-standing. [1]

Ceiling

A fire in 1361 destroyed the original roof which was replaced. In 1562 Pope Pius IV commissioned **Daniele da Volterra** to replace it with a deeply coffered wooden ceiling that still covers the nave. The ceiling was designed by **da Volterra** and **Pirro Ligorio** and was created by the French cabinet maker **François "Flaminio" Boulanger**. The decorations and symbols of the lacunari are made of papier-mâché by **da Volterra**, assisted by **Luzio Luzi** and the gilder **Leonardo Cugni**. The work was finally completed in 1567.

The central panel was completed during the pontificate of Pius IV (1559-1565), as attested by the papal coat of arms, as well as that of Saint Pius V (1566-1572) testifies to the work done during his pontificate. In 1775 the nave ceiling was restored on the orders of Pope Pius VI, who had his own heraldry incorporated in it. The side coffers feature the *Instruments of the Passion* in the center, and *Eucharistic symbols* at each end. The gilding is fabulously rich, with backgrounds in red and blue with a little green. During construction nine workers were killed in the collapse of a scaffolding. [1] [12] [14] [e]

Floor

The Cosmatesque floor is from the 15th century, a late example of this technique. It was paid by the Colonna family, and completed in its present form in 1425 under Pope Martin V Colonna, who ordered marbles be taken from ancient monuments from around the city to complete the work. The Colonna family's coat-of-arms, a column, can be seen in several places on the floor. The rectangular bordering panels in mostly yellowish marbles are by **Borromini**. The floor was renovated in 1934-1938 during the pontificate of Pius XI, during which a reinforced concrete subfloor was added to support the ancient floor. The pope's coat-of-arms is in the middle of the floor. [1] [12]

The transepts are separated from the nave and apse by great arches supported by columns of red granite, 34 feet high, placed there by Alexander VI, by whose order the arches were erected.

Triumphal arch

The triumphal arch by **Borromini** fits rather awkwardly into his design of the central nave. A pair of monumental ancient pink granite Composite columns, with gilded highlights on the capitals, support an archivolt as wide as the nave by means of a pair of posts which are treated as extrusions of a non-existent entablature having an architrave, nave and a cornice of several moldings. The spandrels have frescoes of *St John the Baptist*, to the left, and *St John the Evangelist* to the right. It is surmised that this pair of columns survives from the ancient central nave colonnades. [1]

The tour of the Archbasilica will begin at the left rear and proceed counterclockwise to the right rear.

Chapels and monuments on the left aisles and transept

(proceeding from the back)

Capella Corsini (5)

The chapel, consecrated in 1735, was designed by **Alessandro Galilei** for Pope Clement XII (Corsini), and dedicated by him to St. [Andrew Corsini](#) (1302-73) Bishop of Fiesole, one of his

ancestors. This was Clement's single most impressive and costly act of patronage.

The chapel is closed by a beautiful gilt bronze gate, and its interior forms a Greek cross. The gate was designed by **Galilei** and cast by **Francesco** and **Pietro Ceci**, Roman metalworkers. The chapel has Corinthian piers and is surmounted by a coffered dome. Its altar is adorned with two columns of verde antique with gilt capitals, other precious marbles, and a rich frieze of gilt bronze. Over the altar, within a cornice of yellow alabaster called cotoguinio, is the full length portrait of *St. Andrew Corsini* in mosaic, copied by **Agostino Masucci** from the original by **Guido Reni** which is preserved in the Barberini palace. The two statues of *Innocence* and *Penitence*, on the little pediment of the altar, are by **Bartolomeo Pincellotti** (1740); and the marble bas-relief above them, representing the *Battle of Anghiari*, won by the Florentines over Niccolò Piccinino, through the supposed intercession of St. Andrea Corsini, is by **Agostino Cornacchini**. The coffered barrel-valted ceiling has pendentives that represent the *Gifts of the Holy Spirit* and *The Beatitudes (wisdom, understanding, counsel and fortitude)* by **Agostino Corsini**, and those of relieving arches of the windows of *Science and mercy of God* and *Timor* by **Bernardino Ludovisi**. The other fillers belong to **Giovanni Francesco de' Rossi**, **Francesco Frascari** and **Carlo Tantardini**. [1] [12] [b] [i]

In the niche to the left of the entrance, is the beautiful sepulchre of **Clement XII Corsini** (R. 1730-1740). The large bronze statue of the Pope, on marble plinth dark, was cast in bronze by silversmith **GF Giardini**, from a model by **Giovanni Battista Maini**, depicts the pontiff seated, in the act of blessing with robes and golden tiara. On the papal mantle, the *delivery of the keys*, the *Calling of Peter* and the *Grazing oves meas*. Lateral allegorical statues of *Abundance* and *Charity* were sculpted by **Carlo Monaldi**. The porphyry urn and columns were found near the Pantheon, and is hence supposed to have belonged to the baths of Agrippa. The cover and supporters are modern, as is also the beautiful cushion of black Lydian marble, called pietra di paragone, on which rests the tiara. Clement's actual remains are interred in the crypt. [1] [8] [12] [g]

In the opposite niche of the chapel is the statue of **Cardinal Neri Corsini the Elder** (d. 1770), archpriest of the Lateran Basilica and nephew of **Clement XII**. The monument is very similar in style to that opposite, except that the sarcophagus is replaced by a frontal in red jasper and the statue is standing and is in white marble. There is one allegory, *Religion*, and a large weeping putto, all are by **Maini**. [1] [12] [i]

Each niche is adorned with two Corinthian columns of porphyry having gilt bronze bases and capitals. On the sides of the large niches are four smaller ones adorned with the four Cardinal Virtues, over each of which is a small bas-relief recording some event in the life of the Saint. The statue of *Prudence* to the left, towards the altar, is by **Cornacchini**, the bas-relief above it by **Pietro Bracci**. The statue of *Justice* opposite is by **Giuseppe Lironi**, the bas-relief by **Sigismondo Adami**. The *Temperance* to the left of the entrance is by **Filippo della Valle**, the bas-relief by **Bartolomeo Benaglia**. Enshrined in the basalt urn are the remains of **Cardinal Andrea Corsini**, the last of the Corsini cardinals, who died in 1795. Finally the *Fortitude* opposite is by **Giuseppe Rusconi**, the bas-relief by **Pierre l'Estache**. The four reliefs in stucco, at the four corners of the two semicircular side-windows, and also those in the triangles of the cupola, allegorical of the *Gifts of the Holy Ghost*, *Piety*, the *Fear of the Lord* etc., are by **Cornacchini**. [1] [i]

The floor of the chapel is of precious marbles of beautiful design and execution, and the walls are incrustated with fine marbles. The chapel, which is airy and well lighted, receives additional luster from the coffered dome that canopies it, the gilt panels of which shed a golden glow on the rich scenery below. To the left of the altar is a doorway, the frame of which is of black ebony and bronze, that leads down to a subterranean chapel in which reposes the body of **Clement XII**, under his monument. In the center of the crypt chapel is an altar decorated with an exquisite *Pietà* in marble by **Antonio Montauti**. The work of **Montauti** is considered the best expression of the seventeenth and eighteenth century Roman sculpture along with *St. Cecilia* by **Maderno** and the *Blessed Ludovica Albertoni* by **Bernini**. A stucco copy is the left aisle. [1] [12]

On the right is a memorial plaque remembering papal soldiers who died fighting against the patriotic soldiers of **Garibaldi** in 1860. [8]

The excavations made in preparation for the construction of 1732 brought to light a pagan cemetery containing Christian, Roman busts, mutilated statues, inscriptions, chair of marble with bas-reliefs, and a marble base inscribed on three sides in the year 200 *pro health Reditu et Victoria* of **Septimius Severus** party in the war against the Parthians. [12]

Tomb of Gerardo Bianchi da Parma (6)

On the right side of the entrance to the chapel, between a confessional and a blocked oval window,

is the tomb of Gerardo Bianchi da Parma, Cardinal of St. Sabina, first Dean of the basilica (d. 1302). [1]

The tomb is the work of a Roman workshop of the day. It is a slab-tomb, which has been removed from its position and placed on the front of a sarcophagus. The Bishop lies in his robes, at full length. There is a long inscription, now partly hidden by a confessional. The work, never of high quality, has, like many other monuments in this church, been so scraped and restored as to appear a thing of yesterday. [h]

Statue of Cardinal Riccardo Annibaldi di Molara (4)

On the left side a statue of Cardinal Riccardo Annibaldi di Molara attributed to Arnolfo di Cambio. This is a copy of the original now in the cloister. [8]

Cappella Antonelli (7)

The second chapel, under the patronage of the Antonelli family, described as being dedicated to the Dormition of Our Lady, or to her Assumption. However, these are two separate events; the Dormition is the death of Our Lady, and the Assumption is the taking of her body into heaven from her tomb. The altarpiece is a fresco of the *Assumption with St. Dominic and St. Philip Neri*, commenced by Giovanni Odazzi and finished by Ignaz Stern. *The Death of the Virgin Mary*, imbedded within the altarpiece, is by the school of Giotto, 14th century, but repainted in the 16th century. [1] [12]

On the left wall in this chapel is the monument of Cardinal Nicolò Maria Antonelli (d. 1767), by Gaspare Sibilia. The impressive late Baroque work features a naked bearded Genius draping a yellow marble sarcophagus with a white marble curtain, and a medallion portrait of the cardinal inset into a grey-green marble obelisk above. [1]

To the right is a cenotaph of Card. Leonardo [Antonelli](#) (d. 1811), erected by his close friend, Francesco [Cancellieri](#), an Italian writer, librarian, and erudite bibliophile. This is a simple composition, with a tondo portrait in oils over an epigraph slab. In front of it is a stucco Pietà, a copy of one by Antonio Montauti from about 1732 that is kept in the crypt of the Cappella Corsini. The cardinal is actually buried in Senigallia, his place of birth, but Cancellieri is buried below the monument. [1] [8]

On the pier beyond is a wall memorial to Cardinal Vincenzo Santucci 1861. [1]

Tomb of Cardinal Bernardino Caracciolo (8)

Between the chapels is the tomb of Cardinal Bernardo Caracciolo (d. 1255), of the great Neapolitan family. He died in Rome, after eleven years in the purple, having been created by Innocent IV. He was absent from the Conclave in 1254, which, held in his native town of Naples, elected Alexander IV. [1] [h]

The tomb is a fragment from a larger composition. Borromini salvaged the recumbent effigy and installed it on a sarcophagus of his design, which has incurved sides. Two lions are sheltering under the sarcophagus, which is flanked by two pairs of pink alabaster Doric columns supporting a red marble cornice which curves under the window. The effigy is of very rude workmanship. The face especially is childishly primitive. The folds are mere planes. It should be compared with the more skilful and feeling work of the Annibaldi monument close by. [1] [h]

Capella della Adorazione Eucaristica (Cappella Santorio) (9)

The third chapel was begun in 1599 by Onorio Longhi, but only finished in 1610. It was built to house the funerary monument of Cardinal Giulio Antonio Santorio (1602). The dedication is to Our Lady of Graces, who is the patron of Santa Severina where the cardinal was archbishop. The plan is elliptical, with a rectangular sanctuary flanked by two tiny square sacristies. The dome rests on an entablature supported by tripletted Ionic pilasters, having high plinths panelled in yellow marble, and to each side is a large shallow arched recess with the keystone touching the entablature. The sanctuary has a barrel vault with three Baroque fresco panels, and over the altar aedicule is a large lunette window. The polychrome marble aedicule has a pair of pink marble Composite columns on very high plinths, supporting a triangular pediment with a broken cornice and with a small segmental pediment nested in its tympanum. [1]

The altarpiece is a crucifix of gilt bronze attributed to Stefano Maderno, although an alternative attribution to a Florentine expatriate called Aurelio Cioli has been made which is based on the documentary evidence. Below the crucifix and in between the column plinths is a shrine to the *Madonna delle Grazie*. The painting of the *Madonna with Child between Saints Lawrence and Sebastian* is

of the 15th century and attributed to the school of the famous Umbrian painter **Pietro di Cristoforo Vannucci**, known as **Perugino**. The floor has a pietra dura inlay of the cardinal's coat-of-arms. The dome contains frescoes of *The Passion of Christ* by **Baccio Ciarpi**. Under the dome a few stories of the *Passion* by Baccio Ciarpi. [1] [12] [a]

To the left is the impressive monument to Cardinal Santorio, from about 1631, with a very good half-length portrait bust in an arched niche over his epitaph, the composition being treated as if he were praying at a lectern. The bust is the work of **Giuliano Finelli**, a pupil and collaborator of Bernini. Below, the sarcophagus has a relief carving of *The Pelican in Her Piety*, and there is a pair of Composite columns in black marble. [1]

On the right wall is the monument by **Pietro Tenerani** (1860) to the memory of fallen [Papal Zouaves](#) in the [Battle of Mentana](#) on November 3, 1867, against the Italian Risorgimento army. [1] [12]

This is the basilica's Cappella dell'Adorazione, where the Blessed Sacrament is exposed for adoration and prayers said before it for the intentions of the Holy Father. Some of the basilica's public Masses are also celebrated here, on an altar pro popolo in front of the high altar. Visitors are not allowed to enter when either of these liturgical events take place, unless you wish to participate. [1]

Capella di San Francesco (Lancelotti Chapel) (10)

The fourth chapel is dedicated to St. Francis of Assisi. The chapel, already under the patronage of the Lancellotti family, was founded by Cardinal Scipione Lancellotti. It was built on a central plan with dome by **Francesco da Volterra** (1585-1590). However there was a major restoration in 1674 by **Giovanni Antonio de' Rossi**, amounting to a rebuilding. His work is heavily influenced by **Borromini**. [12]

The plan is often described as elliptical. It is not, but is complex and is based on an oval or egg-shape with the altar in a separate semi-circular apse occupying the pointed end. The blunt end is occupied by a large entrance arch, without impostes but flanked by a pair of ribbed Composite pilasters. Four clustered pilasters occupy the diagonals, fronted by ribbed Composite semi-columns, and these support similarly clustered posts in an entablature with a dentillated cornice. This entablature has a circular arc curve to the sides, is broken by the sanctuary arch and loses its architrave over the entrance. The cupola vault springs from the posts, and is bounded by four lunettes containing a rectangular window each. Note that the lunette over the entrance is set back slightly, so that the entablature below it is not on a smooth join with the side arcs. The vault itself is integrated with its pendentives. [1]

The altar aedicule is coved, and fits into the curve of the apse. Two pairs of ribbed Composite pilasters, one in front of the other in each pair, support the ends of a semi-circular entablature and are fronted by two free-standing columns in the same style which support strongly projecting posts at the ends of the entablature. On the posts and entablature are three angels and a crowd of putti by **Filippo Carcani, *Il Filippone***. The vertically elliptical altarpiece depicts *St Francis Receiving the Stigmata* by **Tommaso Laureti**, and has its frame supported by stucco angels and putti. [1] [12]

Below the altarpiece is a gilded metal reredos featuring reliefs of *Calvary*, *The Apostles* and *The Instruments of the Passion*. To each side of this are gilded flying angels, one holding a cross and the other, a palm branch. The altar frontal features polychrome marble work on a backing of red jasper. [1]

The vault has four stucco relief tondi, uncolored, by **Carcani**. They are within lush floral wreaths supported by putti, and feature: *St Francis Before the Crucifix at San Damiano*, *St Francis in the Lateran Basilica*, *The Approval of the Rule of St Francis by the Pope* and *St Francis Dying*. The vault is divided into four sectors by ribs with more stucco florals festoons, which also circle the oculus. There are stucco stars within the wreath, and the *Dove of the Holy Spirit* in the oculus itself. [1]

To the left is a neo-Classical memorial to Ottaviano Lancellotti-Ginetti 1858, with a good stand-alone bust in antique style. Above is *Christ Between SS John the Baptist and John the Evangelist* by **Filippo Agricola**. To the right is a similar memorial to Giuseppina Massimi-Lancellotti 1862, with another good bust showing her in her shroud. The painting above was commissioned to commemorate the chapel demolished to make way for the Cappella Torlonia, and shows the *Martyrdom of St. John of Nepomuk*, about to be thrown into the river at Prague. It is by Giovanni Piancastelli. [1] [12] [a]

Cappella San Ilario (11)

The small chapel, next the transept, is dedicated to St. Hilary, Bishop of Poitiers. The chapel was

sponsored in the 17th century by Ilario Mauri from Parma, founder of the foundation for the gifts to be distributed to the poor girls on the occasion of their weddings. The fresco on the altar by Jacques Courtois, known as *Il Borgognone*, represents *St. Hilary has the vision of the Holy Trinity*. [12] [a]

To the right of the altar is the tomb of Cardinal Pietro Valeriano Duraguerra, deacon of St. Maria Nuova (d. 1302), which reuses a cipollino marble sarcophagus with three coats of arms (lion rampant), attributed to **Giovanni di Cosma** or his school. [12]

The entrance to the cloisters is at the end of the left aisle near the transept. There is a small fee to enter the cloisters.

The memorials on the piers

Outside of the chapel on the right is the funerary memorial for **(12)** Cardinal Girolamo Casanate (d.1700), librarian of the Vatican Library, the founder of Casanatense Library (25,000 volumes), is one of the best works of the French architect **Pierre Le Gros the Younger**. The statue depicts the cardinal in prayer while lifting from his death bed. The oval window and fluttering drapes supported by an angel and cherubs connect the sculpture with the architectural element and accentuate the impetuous and pervasive pictorial movement of plastic masses. [12]

On the pier opposite is the memorial for Cardinal Lucio Sassi 1604. His memorial has a pair of black marble Doric columns flanking a large slightly elliptical tondo, which contains an interesting (although damaged) portrait fresco of the cardinal in his scarlet robes.

In the left middle aisle, the memorial for Elena Savelli in prayer, commissioned by her in 1570. The bas-relief profile, architecture and bronzes are by Sicilian **Giacomo del Duca**, a pupil of Michelangelo. The memorial was placed in this location by **Borromini** but originally located in the first aisle right with the image facing the "holy door". There are also three bronze medallions, depicting *The Resurrection of Christ*, *The Angel of Judgment* and *The Resurrection of the Dead*. [1] [12]

Giuseppe Lanciuti 1625.

Rt. Rev. G. Gariberti, Vicar of the basilica, who died in 1576

Girolamo Garimberto 1575, with a good portrait bust of this impressively bearded bishop. His cathedral city is now Galizana in Croatia.

Monsgr. Alessandro Burgio 1613, who had been the Vicar (second-in-command after the Archpriest) of the basilica, and was a popular man according to the witness of his epitaph.

The confessionals in this aisle were decorated with bronze relief showing scenes from the life of Christ by one **T. A. Mazzani** 1864. [1]

Transept, Choir and Apse

Transept

The transept is the first one in history, built during Pope Hadrian's restorations in the 8th century. The transept decorations were designed by **Giacomo della Porta**, who was commissioned by Pope Clement VIII in 1592 to do the work in celebration of the Jubilee of 1600. The decorations in fresco were the responsibility of the **Cavalier d'Arpino**, who was in charge of a talented team of Mannerist artists: **Giovanni Battista Ricci**, **Paris Nogari**, **Cristoforo Roncalli** (*Il Pomarancio*), **Orazio Gentileschi**, **Cesare Nebbia**, **Giovanni Baglione** and **Bernardino Cesari**. The frescoes were restored in a four-year campaign from 1850 by **Filippo Agricola** and **Alessandro Mantovani**. The transept is a classic example of Roman Mannerism. [1] [12]

The transept has five bays, a wide and square central one as the crossing and two narrower ones on each side corresponding to the ends of the side aisles. The fabric extends slightly further than the nave side walls on each side, and here are the Loggia of Benedictions entrance to the right and the Altar of the Blessed Sacrament to the left. Opposite the arches at the ends of the aisles are

arches leading into chapels and sacristies, which do not match but are narrower. [1]

Each of the four side walls of the ends of the transept has three frescoes high up, separated by two windows with segmental pediments. Below these are two large frescoes, painted as if they are tapestries with rolled-up ends and with the borders containing heraldic symbols of Pope Clement. Below these in turn, the walls and arch piers were revetted spectacularly with polychrome marbles by **Borromini**. [1]

The transept is raised four steps from the level of the nave. The gilded wooden ceiling here was preserved by **Borromini**. In the central large coffer is a gilded bust of *Christ* surrounded by winged putto's heads. This is flanked by smaller coffers with busts of *SS Peter and Paul*, and then full-length figures of *SS John the Evangelist and John the Baptist*, and the two pontifical coat of arms of Pope Clement VIII (Aldobrandini), are by **Giovanni Antonio Paracca**. The design of the lacunar (recessed panels) is due to the Florentine **Taddeo Landini**. The ceiling is made of basswood and fir, is the work of carpenters **Matalani Francis, Nicholas Varisco, Valerio Valle and Giuseppe de'Bianchi da Narni**. The figures of the twelve apostles are painted on top of the windows and those of the four evangelists on the arches. [1] [12]

In the spandrels of the nave and choir arches are frescoes of the *Evangelists*. In some of those of the side arches are little niches with triangular pediments, containing relief sculptures of angels. There are a total of nine of these, five in the right end and four in the left end. These were executed by a team of sculptors given as: **Camillo Mariani, Nicolas Cordier, Ippolito Buzzi, Giovanni Antonio Paracca Il Valsoldo, Ambrogio Buonvicino and Stefano Maderno**. The modern opinion is that **Cordier and Il Valsoldo** did most of the work. [1]

There is a cycle of frescoes depicting saints and apostles, above, and scenes from the Life of Constantine, below, were painted at the end of the 16th century by the Mannerists masters:

Right end, west wall at the top:

Saint Barnabas, by **Giovanni Battista Ricci**,

St. Bartholomen, by **Paris Nogari**

St. Simon, by **Cristoforo Roncalli**, aka '*Il Pomerancio*';

Right end, west wall, below:

Pope Sylvester received the envoys of Constantine on Mt Soratte, by **Nogari**;

Baptism of Constantine, by '*Il Pomarancio*'

Right end, east wall at the top:

St. Thomas, by **Cesare Nebbia**,

St. Philip, by **Giovanni Baglione**,

St. Thaddens (Jude), by **Orazio Gentileschi**,

Right end, east wall, below:

The Foundation of the Lateran Basilica, by **Nogari**,

St. Paul, and two holy doctors, by **Cesare Nebbia**;

Apparition of the Holy Face, and Consecration of the Lateran Basilica, by **Baglione**,

Left end, west wall, above:

St. Andrew, by **Giovanni Battista Ricci**

St. Peter, by **Bernardino Cesari**

St. Ambrose, by **Nebbia**

St. Gregory the Great, by **Nebbia**

Left end, west wall, below:

Two holy doctors and Dream of Constantine, by **Nebbia**

Triumph of Constantine, by **Cesari**.

Left end, east wall, above:

St. Augustine, by **Nebbia**

St. Jerome, by **Nebbia**

St. Paul, by **Nebbia**

St. James the Great, by **Nogari**

Left end, east wall, below:

Constantine Donates Liturgical Vessels to the Basilica, by **Baglione**

The Miraculous Appearance of the Holy Face in the Basilica by **Baglione**

In each arm of the transept below the frescoes, there are five *Angels at Prayer* in high relief by

Giovanni Antonio Paracca aka '*Valsoldo*' and Stefano Maderno (or Mannerist Camillo Mariani). There are several ornamental frescoes of apostles, saints, landscapes of the Mannerist school of Ferraù Fenzone and Paul Brill. [1] [12]

The floor of the transept was renovated in 1858 by the Roman architect Andrea Busiri Vici under the patronage of Pope Pius IX, as evidenced from the large papal crest in front of the papal altar. [12]

Left Transept and Altar of the Blessed Sacrament (13)

The Blessed Sacrament altar dominates the left hand end of the transept. It was designed by Pietro Paolo Olivieri for Pope Clement VIII during his restoration of the transept in 1598. The pope's heraldry features in the decorative elements. [1]

The fabric of the end of the transept which is counted as the chapel has eight Composite pilasters supporting an entablature. Four of these are in the far wall, and are in yellow Siena marble. Two are folded into the corners, and two are in the side walls; these are in a grey-banded marble. Above the entablature on the far wall is a large fresco of *The Ascension* by the Cavalier d'Arpino. In between the pilasters are four white marble statues, as follows: *Elijah* by Pietro Paolo Olivieri, but completed by Camillo Mariani; *Moses* by Gillis van den Vliete (the Italians call him Egidio della Riviera); *Aaron* by Silla Longhi da Viggiù, and *Melchizedek* by Nicolaus Mostaert (Italian: Niccolò Pippi d'Arras). [1] [k]

The altar aedicule is dwarfed by an enormous gilded bronze prothyrum, consisting of a triangular pediment supported by a pair of ribbed Composite columns on box plinths bearing relief coats-of-arms. The frieze of the pediment has an epigraph commemorating the pope on its frieze: Clemens VIII P. M. Anno VII, and in its tympanum is a fresco of *God the Father* by Cristoforo Roncalli, *Il Pomarancio*. Another pair of identical columns, set back diagonally, support two entablature lengths at the same height as the pediment entablature. The plinths of these are revetted in a black and white brecciated marble. The capitals and bases of these four bronze columns were bronze-founded by Orazio Censore, but the columns themselves are ancient. [1]

The altar aedicule resembles the prothyrum in design, with four Corinthian columns in verde antico diagonally placed. The inner pair supports a triangular pediment with a broken top, into which is inserted a winged putto's head in white marble by Camillo Mariani. The frieze is in the same striking black-and-white breccia as the column piers previously noted. The four columns were originally from the side aisle colonnades of the ancient basilica. The altar was made by Pietro Paolo Olivieri c. 1600. [1] [12]

The tabernacle for the Blessed Sacrament is a spectacular gilded bronze work in the form of an octagonal domed temple, inset edwith gems and colored stones and with little statues of saints. It is the work of the military engineer and goldsmith, Pompeo Targone. [1] [12]

Above the aedicule is a silver-gilt copy relief of *The Last Supper* originally by Curzio Vanni, in a frame being held by a pair of gilded angels by Orazio Censore. This is a reliquary traditionally containing cedarwood from the table of the Last Supper. Presumably the original relief was expropriated and melted down to pay Napoleon his tribute. [1] [12]

The polychrome marble balustrade screen of the chapel is worth examining. As well as the heraldry of Pope Clement, it features reliefs of the Pelican in Piety. [1]

Cappella Colonna and Winter Choir of the Canons (14)

The entrance to this chapel is in the left transept. The chapel was designed by Girolamo Rainaldi, on a short rectangular plan, for the Colonna family between 1603 and 1611. The superb carved walnut choir-stalls are his design, and feature a backdrop along each side wall containing a series of round-headed niches containing statues of saints. These are separated by Corinthian columns, which support a cornice on posts on which stand a row of flaming urn finials. All of this is in unpainted and varnished wood. [1] [12]

The overall decorative scheme is in light and dark greys, with gilded highlights. There is an entablature from which the ceiling vault springs, which is supported by Ionic pilasters and is broken by an arch on each side which intrudes into the vault. The two larger arches on the short sides contain the entrance and the altar aedicule, while the two smaller arches at the sides cover a pair of cantorie or balustraded balconies on corbels for musicians. These four arches have large triangular lunettes in the vault above them, which meet at a central fresco panel depicting *The Coronation of the Virgin* by Baldassare Croce. The vault also has a pair of similar but smaller flanking lunettes in each side, and a further pair at right-angles at each corner. This total of twelve lunettes of different

sizes gives the vault a pleasing stellated appearance. The floor displays the Colonna patronage by means of the rebus of a standing column in polychrome marble inlay. [1]

The spectacular altar aedicule is in polychrome stonework, with gilded bronze devices and studs attached. Two pairs of Corinthian columns in pink alabaster, with gilded capitals, stand on four plinths with curvaceous tablets in alabaster and gilded bronze. These columns support two little segmental pediments, on which are plinths with kneeling putti. These are adoring a statue of Christ, under its own little crowning aedicule with a segmental pediment having a broken cornice. The altarpiece depicts *Christ Between St John the Baptist and St John the Evangelist*, and is by the **Cavalier d'Arpino**. [1] [12]

To the left of the altar is a memorial in black Lydian marble, called *pietra di paragone*, and decorated with columns of Phrygian marble, to Lucrezia Tomacelli (d. 1622). She was the wife of the Filippo Colonna who paid for the chapel. The portrait bust and its tondo wreath are both entirely gilt, as are the pediment, three allegorical figures and the heraldry. The design was by **Teodoro della Porta**, and with bronzes by **Giacomo Laurenziano**. The work was only finished in 1650. [1]

To the right of the altar is an original wooden credence table with backing panels (note the carved column), and over it a pretty little 18th century *Madonna and Child* in a lush circular rayed frame. There are also four paintings on the side walls, at the corners. The two far ones are of *SS Peter and Paul* in a sort of combination of Byzantine and Grotesque styles, and the near left hand one is a 19th century *St Mary Magdalen*. The near right hand one is a portrait of *Pope Martin V* by **Scipione Pulzone, Il Gaeto**. The pope is here because he was a Colonna. [1] [12]

A small door to the left of the tomb of Filippo Colonna gives access to the Sacristy of the Beneficiaries. [12]

Monument to Pope Leo XIII (15)

To the right of the chapel, above the door to the sacristy is a monument to Pope Leo XIII (1878-1903), who is buried in the church. The monument is by **Giulio Tadolini** 1907. The work is considered his masterpiece. The main statue shows the pope standing on his green basalt sarcophagus, in a posture as if he were acknowledging the cheers of a crowd. The detailing of the embroidery and lace on his vestments are very well carved. Two allegorical statues flank the doorway, *The Church in Mourning* on the right and *The Working Man* on the left. The latter may seem out of place, but is a reminder that the pope began the process of expounding the social teaching of the Catholic Church, especially as regards the rights and dignity of ordinary working people. He did this in his encyclical *Rerum novarum*, in which he dealt with the moral question of human work in a systematic manner. The document was instrumental in bringing about the modern social doctrine of the Church, as massively developed by subsequent popes. [1]

Corridoio (16)

Entry into the sacristies is via the doorway under the tomb of Pope Leo XIII. The corridor beyond runs down the left hand side of the choir and apse to access the three sacristies. It also joins up with the transverse corridor which is part of the museum. [1]

There are several funerary monuments in this corridoio. The list given is from Diego Angeli 1902:

To the right:

Pietro Francesco de Rossi 1683;

Isabella Sforza 1561, with an attractive cameo portrait;

Angelo Parracciani 1691, thought to be by **Domenico Guidi** from the style of the three allegorical figures of *Fame, Time and Death*;

Andrea Sacchi, the painter, 1661 with a portrait bust by **Paolo Naldini**;

Cavalier d'Arpino. the painter, 1640 by **Niccolò Menghini**;

Antonio Lorenzo Ratta 1689;

Angelo Picchioni 1852;

Tommaso Masini 1866;

Gabriele Filippucci 1706 and

Gerolamo Berti 1714.

To the left.

Muti Papazzurri 1607, using an ancient granite sarcophagus, and

Pietro Giovanni Bernardis 1696.

Also on the right are two statues of *SS Peter and Paul*, carved in columnar style and dating from the end of the 13th century. These used to be in the cloisters, and spent some time flanking

the high altar after the mid 19th century. It is thought that they originally came from the Loggia of Benedictions of Pope Boniface VIII, or from the Annibaldi tomb the remains of which are now in the bottom end of the outer left hand aisle. [1]

By the entrance to the Sagrestia dei Beneficiati are two salvaged mediaeval mosaic epigraphs. One, the Tabula Lateranensis Magna, lists the relics held by the basilica and the other, dated 1291, commemorates work done by Pope Nicholas I (858-67). [1]

Sacristies (17)

Before the late 19th century, the sacristy provision of the basilica was rather inadequate with the main sacristy immediately behind the Cappella Colonna and a chapter house for the canons to its west. **Virginio Vespignani** built a new pair of sacristies beyond this, surrounded by a little warren of useful ancillary rooms. These three sacristies are referred to as the Sagrestia Antica (or Vecchia) or the Sagrestia dei Beneficiati, the Sagrestia dei Canonici and the Sagrestia Nuova. The chapter house is also known as the Sala Clementina or the Sala dei Paramenti. [1]

Access is only by permission from the Vatican, which has to be obtained beforehand.

Sagrestia dei Beneficiati

The Beneficiati were the priests attached to the basilica who were not canons, but received a salary. Their main job in former centuries was in hearing the confessions of pilgrims. [1]

The room was originally constructed by Pope Eugene IV in 1440, and restored in 1594 by Pope Clement VIII. The latter pope features in one of several bronze busts here, which also depict *Popes Paul V, Benedict XIII and Clement XII*. The Pauline one is by **Giorgio Rancetti** 1609, who was famous in his time as a medal engraver, and the one to Clement VIII is by **Giacomo Laurenziano**. [1]

The *Magdalen* over its altar is by **Pulzone da Gaeta**; the *St. John being conducted by his disciples to the cave of Patmos*, to the left of the altar, is by the **Cav. d' Arpino**; and the *Miraculous Draft of Fishes*, to the right, is by an unknown hand. The *Annunciation*, on the left wall, beyond the door; is by **Marcello Venusti**, after the design of **Michelangelo**. The *Trinity with St. Hilary* and others, on the opposite wall, is by **Agostino Ciampelli**; and the *Annunciation and Baptism of Christ*, on the wall opposite the altar, are by unknown hands. Also *St John the Evangelist Being Boiled in Oil* by **Bartholomeus Spranger** which was brought from San Giovanni a Porta Latina when the canons here had possession of that church. Italian humanist, historian, archaeologist and canon of the Lateran, **Fulvio Orsini**, is buried here. [1] [12]

Sala Clementina

Pope Clement VIII had this room fitted out. The wall and vault frescoes are by **Cherubino Alberti** and his brother **Giovanni**, but the lunettes are by **Agostino Ciampelli**. The latter works feature *The Miracle of Spring*, and *The Martyrdom of Pope St Clement*. [1]

Sagrestia dei Canonici

We pass hence into the adjoining sacristy of the Canons, built by Pope Eugenius IV. The altarpiece is a small painting of the *Crucifixion*, of the Florentine school, and the frescos on the wall above the altar and on the opposite wall, illustrative of the *life of St. Clement*, are by **Ciampelli**. The *Theological and Cardinal virtues*, which adorn the vaulted ceiling, are by the **Taddeo Zuccari**. [12]

In the adjoining little Chapel of St. John, to the right, is a statue in wood of *St. John the Baptist*, the model of that in the Baptistry, both by **Donatello**; and in this same chapel are paintings of a *Holy Family*, *St. Cecilia*, *St. Paul the first hermit*, and *St. Jerome*. In the opposite Chapel of St. Anne are a sketch of a *Holy Family*, by **Raphael**; the miraculous escape of one of the Canons, by **Masaccio**, together with a *St. Cecilia* and *St. Agnes*, by a modern hand. [12]

Sagrestia Nuova

The last of the sacristies has an altarpiece featuring *The Adoration of the Magi* by **Nicolò Martinelli, Il Trometta**. The wall frescoes were by **Giuliano Fringuelli**, and the majolica floor by the firm of **Cantagalli** in Florence. [1]

Papal Altar, Ciborium and Confessio (18)

Papal Altar

The high altar stands in the middle of the transept, just behind the triumphal arch and with a confessio or devotional crypt intruding into the nave. This altar is a so-called "Papal altar", reserved for the Holy Father (although, in practice, permission for Mass to be celebrated on it by others is routinely granted). [1]

The altar with its ciborium was originally part of the restoration of the basilica ordered by Pope Urban V (1362-70) after the 10th century altar had been destroyed in the fire of 1308 and the collapse of the burning transept roof. The architect was **Giovanni di Stefano**, who began work here in 1367 and took three years to complete it. However, in 1851 Pope Pius IX employed **Filippo Martinucci** to provide a new high altar and the present confessio as well as restoring the baldacchino. [1]

The white marble altar faces down the nave. The frontal has vaguely Cosmatesque detailing, with four little barber's pole columns dividing the field into three. Each of these has a Papal coat-of-arms in bronze, the central one being over a circular stellated aperture. From left to right, the shields are of Popes Urban V, Pius IX and Gregory XI. The reason for the aperture is that under the mensa is preserved the alleged wooden tabletop on which St Peter and his successors are said to have celebrated the Eucharist right up to the time that the basilica was built. [1]

Ciborium

The elaborate Gothic ciborium is by **Giovanni di Stefano**, and was consecrated with the altar by Pope Urban V in 1370. Contributions to the cost were made by King Charles V of France and one Pietro Belliforte, whose heraldic shields were incorporated into the decoration in gratitude. [1]

The ciborium has four storeys. The first has four columns with gilded capitals, which are not a matching set. Three are in grey granite, but the near left hand one is in bigio antico marble and is Corinthian. The near right hand one is Composite and is in granito dell'Elba, but the two back ones have derivative capitals featuring griffins and are in what is described as granito orientale. These columns support a horizontal entablature, with a frieze in blue with little white rosettes except at the front where an epigraph records the restoration of Pope Pius IX in 1851. In between the column capitals is pendant Gothic tracery, consisting of three slightly pointed arches each subdivided into two sub-arches with quatrefoils and with a total of three little heraldic shields on each side above the latter. [1]

The second story has three fresco panels on each side, and at each corner above the columns are two statues of saints each with its miniature Gothic canopy. The panels were originally executed by **Barna da Siena** (it is thought) in 1369, but were repainted by **Antoniazio Romano** and his school in the late 15th century. **Giovanni Battista Brughi** did some repainting in the **Borromini** restoration, and finally the restorers in 1851 had a go. [1]

The scenes depicted are: [1]

(Nave side)

The Crucifixion with Our Lady and St John the Evangelist, flanked by SS James the Less (?), Paul, Peter and Philip.

(Right side)

The Mother and Child with Angels being venerated by a cardinal, and flanked by four more saints who are, left to right, SS Lawrence with his gridiron, John the Baptist, John the Evangelist and Stephen the Protomartyr with one of the stones used to kill him.

(Left side)

Christ the Good Shepherd with three saintly bishops and one cardinal, who look like the four Doctors of the Church -St Gregory is certainly the one on the far left, for he has the Dove of the Holy Spirit whispering in his ear, the cardinal looks like St Jerome and the other two would be SS Augustine and Ambrose.

(Far side)

The Annunciation and The Coronation of the Blessed Virgin, while the right hand panel features St Catherine of Alexandria and St Anthony the Great.

After another entablature with larger gilded rosettes, there comes the third story which is a large open relic chamber. It is protected by gilded bronze railings with a barley-sugar twist, which were installed by Pope Gregory XI. Each side is flanked by a semi-column which is also twisted, and at the corners are square pillars with recessed center-strips in blue. The railings are topped by little

Gothic arches, above which are bronze vine-scrolls. In the chamber are two silver-gilt reliquaries in which the heads, or part of the heads, of Sts Peter and Paul are preserved according to tradition. They may have been removed during the French occupation of Rome in the late 18th century. The original 14th century reliquaries were by a goldsmith called Francesco di Bartolo, but they were melted down on the orders of Pope Pius VI in order to pay an indemnity imposed by Napoleon in the Treaty of Tolentino 1797. The replacement reliquaries were sponsored by a noblewoman called Maria Emanuela Pignatelli, produced by **Giuseppe Valadier** and installed in 1804. [1]

The fourth story is the canopy. This has a spectacular spire with gilded crockets and with gilt vine-scroll decoration, and is accompanied by four gables each with an octofoil aperture containing a bust of one of the Evangelists. Crocketed pinnacles are at the corners, and below the gables are open lunettes containing bronze fanlight grilles with more vines. Each statue bust is accompanied by a pair of heraldic shields, of King Charles, Belliforte, Pope Urban V and Pope Gregory XI. The vault of the canopy, over the relic-chamber, has constellations of gold stars on a blue background. The blue pigment used here and elsewhere on the baldacchino is ultramarine, in mediaeval times a fabulously expensive material derived from lapis lazuli which had its only source in Afghanistan. The blue bits on the baldacchino were more expensive to do per unit area than the gilded ones. [1]

Confessio

The U-shaped confessio was originally dug out under Pope Sergius II (844-7). After being remodelled in the 14th century, when it was a chapel dedicated to St John the Evangelist, the confessio was refitted again in the Baroque restoration under **Borromini**. Then it was enlarged on the orders of Pope St Pius IX in 1851, a project which took two years. [1]

The void now has a protective open marble screen balustrade, containing decorative bronze railing panels executed in a sort of Gothic spider-web style. The single entrance leads to a double staircase with a metal handrail. The walls are revetted in polychrome marble work, mostly in a white and red brecciated marble with a dado in greenish grey. There is no altar, but instead a wooden statue of *St John the Baptist* standing on an ancient Corinthian column capital. This is by **Donato da Formello**, and used to be in the saint's chapel next to the baptistery. Behind the statue is a Gothic arched doorway, which actually leads into the scavi although never used nowadays. It is blocked by a diapered grid with Gothic detailing. [1]

Tomb of Pope Martin V

The bronze tomb-slab of Pope Martin V (1417-1431) is the major item of interest here. It is by **Simone di Giovanni Ghini**, a pupil of Donatello, and shows the pope's effigy in shallow relief. The church can be grateful to him for the nave floor. The effigy is covered with a smoked plexiglass cover as visitors have taken to throwing coins into the confessio. The money goes to charities. [1]

Choir (19)

The choir behind the high altar was constructed by **Virginio Vespignani**, as part of the building works ordered by Pope Leo XIII in 1878. **Vespignani** died in 1882, and his son **Francesco** completed the work in 1884. The apse was demolished and rebuilt some twenty meters further back, in order to give room for the new choir. **Vespignani** matched the new choir to the decoration of the transept. The choir triumphal arch is very similar to that at the end of the nave, with a pair of pink granite Corinthian columns supporting the archivolt on posts. The posts are continued as an entablature down the side walls, to meet the corresponding posts of the apse triumphal arch. However, the latter has no columns but a pair of piers faced with sunk panels in red marble. Two pilasters in the same style support the entablature on each side. In between these the entablature is broken for an arch, which shelters an organ (the choir has two) standing on a corbelled balcony with yellow marble baluster pins. Two smaller balconies or cantorie for solo musicians are to the sides, and these have triangular pediments over them. All six balconies have richly carved and gilded wooden neo-Baroque screens. The side walls over the stalls of the canons are richly decorated in polychrome stonework in marble and alabaster. [1]

Over each side wall entablature is a large fresco, flanked by a pair of windows with segmental pediments. These frescoes are by **Francesco Grandi**, and depict *The Presentation of the Plans by Vespignani to Pope Leo* to the left, and *Pope Sylvester Receives the Donation of Constantine* to the right. The latter work seems to be the last magisterial assertion of the Donation of Constantine. (see appendix below). [1]

The almost square ceiling is in the same style as those of nave and transept, and has the coat-of-arms of Pope Leo in the central coffer. The floor also matches that of the transept, and has

a central roundel depicting the same coat-of-arms in pietra dura inlay. This pairing of heraldry is an echo of the arrangement in the entrance loggia of the main façade. Note the circular bronze gratings, which lead into the scavi below (the excavation of the ancient remains under the basilica was begun by **Vespignani**). [1]

Apse

The rebuilt apse has four registers of decoration before the conch, the topmost of which is part of the conch mosaic. The bottom register comprises white marble revetting with intricate Cosmatesque mosaic decoration, in panels around roundels in quincunxes. The plinth is in grey granite, with a dado in what looks like green basalt, and there is an entablature with more roundels. The floor is in a matching Cosmatesque style. This register flanks the incredibly ornate Cosmatesque episcopal throne, which stands on five steps themselves having Cosmatesque decoration on the risers. The last step has the epigraph ("This is a papal and pontifical seat"). The throne stands on a white marble plinth with relief decoration of mythological beasts, possibly ancient, and has a ogee arch backdrop which intrudes into the second register of decoration on the apse wall. The archivolt is supported by a pair of spirally twisted columns. [1]

The second register of decoration is in grotesque style, and consists of stylized vine-scrolls with blossoms on a dark red background. The third register consists a long epigraph commemorating the Leonine restoration, in golden letters on a dark blue background. Above this is the lower part of the mosaic, which is interrupted by three large single-light Gothic windows. [1]

Mosaic

The present mosaic, executed in 1878, is a fair copy of the destroyed late 13th century one, but not a stylistic replica. The original was executed in the year after 1291 by two Franciscan friars, **Jacopo da Camerino** and **Jacopo Torriti**, who were commissioned by Pope Nicholas IV who was himself a Franciscan. You can see their self-portraits among the Apostles below the main mosaic. [1]

The conch mosaic divides into two sub-registers. The upper part depicts the bust of Christ in a dark blue empyrean with the red clouds of dawn, accompanied by four angels on each side and with a six-winged seraph above. Here, Christ is being depicted under his aspect of the Rising Sun (Malachi 4:2, Luke 1:78). It is thought that the seraph replaced a Hand of God which, with Christ and the Dove below him, would have given a Trinitarian iconography. The seraph was probably part of the Franciscan theme. [1]

The depiction is not merely iconic, but an allusion to the tradition that the face of Christ appeared miraculously in the apse soon after the original consecration of the basilica. See the fresco in the left hand side of the transept for a depiction of this event. [1]

The main sub-register, below this, has a gilded background and focuses on a jeweled cross which is a depiction of the True Cross formerly venerated in Jerusalem. This is another part of the 13th century mosaic which might have come from an earlier work, perhaps 9th century. It bears a central medallion showing *The Baptism of Christ*. Above, the *Dove of the Holy Spirit* emits seven streams from its beak which are symbolic of the Seven Gifts of the Holy Spirit. These streams form a pool in which the cross stands, and from this flow the four rivers of the Garden of Eden, which also symbolize the four Gospels. Two deer (Ps 42:1) and six sheep drink from these, which run into the River Jordan (labelled as such), itself a symbol of Baptism. It is worth examining the little scenes of life on the Jordan, which runs along the bottom of the conch. In between the rivers is the Heavenly Jerusalem, guarded by St Michael the Archangel and ruled over by SS Peter and Paul (their busts are tiny, and hard to see). In the city the phoenix, a symbol of immortality, is perched on the Tree of Life. [1]

To the left of the central motif, and venerating it, stand the *Blessed Virgin*, *St Francis of Assisi* and the Apostles *Peter* and *Paul*. To the right are SS *John the Baptist*, *Anthony of Padua*, *John the Evangelist* and *Andrew the Apostle*. The figures of the two Franciscans are smaller than the others, and look rather squeezed in, this is persuasive evidence that the 13th century mosaicists were copying an earlier work. The pope kneeling close to the Blessed Virgin is the Franciscan Nicholas IV, who was praised for his work at the Lateran by Dante in *Paradiso*. The Virgin places her hand on his head, as a sign of her protection. The saints stand on a flowery meadow. [1]

Between the windows below are mosaics of the remaining nine Apostles, again standing on flowery grass and accompanied by stylized trees, with the two Franciscan mosaicists at their feet. The latter have their own tools, the set square, compasses and mason's hammer. This lower register is separated from the upper by a single-line epigraph recording the commissioning of the original mosaic by Pope Nicholas, and from the large epigraph below by another little single-line text which proclaims that the seat beneath is reserved to the Pope. [1]

The Pope Leo ordered the two archways in the left wall of the right transept to be converted into funerary memorials, the right hand one for Pope Innocent III and the left hand one for himself.

Tomb of Pope Innocent III / Museum entrance / gift shop (20)

Just to the right of the choir, over the entrance to the gift shop/museum is the tomb of Pope Innocent III, made by **Giuseppe Lucchetti** in 1891. He was one of the most powerful and influential popes of the 13th century. Pope Innocent had died and was buried at Perugia in 1216, but Pope Leo had his remains brought here. The monument shows the pope's effigy reclining on a draped sarcophagus, and above the tympanum of the arch contains sculptures of *Christ accompanied by SS Francis and Dominic* (the pope had authorized their new Orders). Allegories of *Religion* and *Fortitude* stand in niches flanking the doorway. The work was by **Giuseppe Lucchetti**. The motivation for the reburial was that Pope Innocent was the greatest example in history of the exaltation of the papacy over secular rulers, and Pope Leo made this a theme of his restoration of the Papal States. [1] [12]

In 1984 the Museo di San Giovanni in Laterano was opened, mostly comprising items from the basilica's Treasury. The main exhibition area occupies the right hand corridor of the Portico Leonino, and that part of the transverse corridor behind the apse. A subsidiary room is the so-called Sala Pio IX, which is a 19th century hall opening off the cloisters. [1]

Portico Leonino (21)

When Pope Leo commissioned **Vespignani** and his son **Francesco** to extend the sanctuary by one bay and so to provide a proper choir for the canons within the basilica, the previously existing ambulatory was replaced by three straight corridors, two running down the sides of the new sanctuary and a transverse one which connects the two before running to the baptistery. These three corridors are still called the Portico Leonino, although there is no architectural continuity with the previous structure apart from the entrance arches in the transept. [1]

Chapel of the Crucifix (Cappella Ceci) (22)

There is a little chapel off the far right side of the transept, which is called the Ceci Chapel after the sponsoring family. It is reserved for private prayer and meditation. The dedication is to the Crucifix. The ornate Baroque altar has a frontal in verde antico with inlaid details in giallo antico. A pair of Ionic columns in the former marble supports a molded archivolt in the latter stone, between two entablature fragments on posts above the capitals. Into the curve of this is tightly fitted a round-headed frame in the yellow marble again, which now contains a painted wooden crucifix on a grey marble background (apparently the altarpiece used to be a Nativity by Nicola da Pesaro). A second, higher pair of posts embellished with festoons flanks the archivolt, and support a horizontal cornice on which is a Symbol of the Trinity (that is, a triangle) in a gilded glory with floral swags. [1]

The two frescoes on the side walls are, to the left *The Nativity* by **Luigi Fontana** 1887, and to the right *The Presentation* attributed to **Francesco Grandi** 1803.

To the right of the altar is a statue of a kneeling pope, in front of a marble slab embellished with Cosmatesque heraldry. The four shields on the latter are of the Tomacelli family, to which Boniface IX (1389-1404) belonged. The statue has hence been described as portraying him, or Pope Boniface VIII. However, modern opinion is that neither identification is correct and that the statue and slab do not belong together. The pope might be Urban V (1362-70), but any identification has to be uncertain. [1]

The cenotaph for Cardinal Carlo **Rezzonico** (1724-1799) is here. The marble monument, commission by his brother Prince Abbondio and completed in 1803, was designed by **Antonio Canova** and executed by **Antonio d'Este**; the inscription was composed by **Stefano Antonio Morcelli**, an Italian Jesuit epigraphy scholar. The cardinal was actually buried in the chapel of Bl. Gregorio Barbarigo, of his family, in the Basilica of San Marco. [1] [5] [10]

Tomb of Lorenzo Valla

On the left wall is the tomb of the humanist Lorenzo Valla (see appendix below), a Canon Regular of the Lateran and one of the greatest philologists of his time. It was originally located in the church, possibly in this chapel, but was moved to the cloister. In 1825, it was moved back here; all this is recorded in the inscription. [1] [a]

The tomb is a sarcophagus with a fluted front, divided by three pilasters bearing lighted

torches. The figure of the humanist is stretched above. It is somewhat flat and formal, and the work is rude and unexpressive. The figure is rather dead than sleeping. The head is held a little sideways. Valla wears a berretta and collar with slashing such as appears on the dress of the earlier Senators of Rome. [h]

Organ (23)

At the end of the right arm of the transept, above the side entrance, near the Chapel of the Crucifixion, is the oldest organ in Rome, designed in 1598 by **Luca Biagi** and **Giovanni Battista Montano**, and completed by 1601. The decorations around it have a musical theme. The central organ pipe is 8 meters long weighing 2 tons. The organ was restored in 1675, 1731, 1747, 1852, 1934, 1984-1987. Girolamo Frescobaldi (1583-1643), master of the Cappella Giulia, and Georg Friederich Handel (in 1707) have played this organ. [1] [12]

The organ sits on an entablature with a frieze in pavonazetto marble, the central part of which is brought forward over the entrance. This section is supported on two ribbed Corinthian columns in what is described as giallo antico. This rare marble was highly valued by the ancients, especially since the quarry at what is now Chemtou in Tunisia was worked out in the 3rd century. By tradition the columns came from the palace of Constantine and were donated by him, but a more scholarly opinion was that they were dug up in the Forum of Trajan. Note that the volutes in the capitals are on two different levels.

The decorated panels flanking the columns have a musical theme, on a background of verde antico. There are two busts of biblical musicians in niches, with a pair of friezes displaying contemporary musical instruments above them. To the left is *King David* with a harp by **Francesco Aldini**, and to the right is *King Hezekiah* with a portable organ by **Ambrogio Buonvicino**. The doorcase has a triangular pediment on top of it, unsupported by any columns or pilasters. It has a broken top, into which is intruded an ornate coat-of-arms of Pope Clement. The angels supporters were sculpted by **Il Valsoldo**. [12]

The organs of the basilica have their own Italian Wikipedia page here.
(https://it.wikipedia.org/wiki/Organi_della_basilica_di_San_Giovanni_in_Laterano)

Chapels and monuments on the right aisles

(proceeding from the front)

Memorial of Cardinal Ranuccio Farnese (24)

The Memorial of Cardinal Ranuccio Farnese (d. 1545), nephew of Pope Paul III (1534-1549) and arch-priest of the basilica, by **Guglielmo della Porta**. (actually buried in his family's tomb in the Oratory of S. Maria, of the Franciscans, in Lake Bolsena). The monument has a black marble epitaph tablet in an molded white marble frame, flanked by a pair of verde antico Corinthian columns supporting a broken triangular pediment. An elliptical relief coat-of-arms is in the break, and above is a smaller segmental pediment. On the slopes of the first pediment are reclining statues of female allegories, *Faith* and *Prudence*, signed by Milanese sculptor **Giovanni Antonio Paracca**. [1] [12]

Funerary Monument to Cardinal Martinez-Chiavez (25)

The funerary monument to Cardinal Martinez-Chiavez of Portugal is by **Isaia da Pisa**, made in the 15th century. The figure on the sarcophagus is perhaps the work of the Florentine **Antonio Averulino**, known as *Filarete*. The frame was added by **Borromini**, where it is now in the form of baroque tabernacle with curved entablature on twin columns contrasting with the ellipses of the oval window. The statues of *Faith*, *Hope* and *Charity* are by **Isaia da Pisa**. [1] [12]

Cappella San Giovanni (26)

The first chapel at the top of the right hand aisle is dedicated to St. John the Evangelist. This is dominated by the enormous round-headed fresco over the altar which has no aedicule. depicting *Saint John's vision of the Virgin Mary on the island of Patmos*, the work of Pistoia **Lazzaro Baldi** (1703). The fresco is a reference to Rev. 12:1. [1]

On the right side, the tomb of the famous Renaissance humanist Tommaso Inghirami 1516, who had the pseudonym Phaedrus. He was part of the brilliant cultural ambience at Rome which was destroyed in the Sack of 1527. He is known for his portrait by Raphael. [12]

Tomb of Pope Sergius IV (27)

Outside of the chapel, inside of the fourth pillar of the aisle is the tomb of Pope Sergius IV (1009-1012), designed by **Borromini**. The pope's original tomb was destroyed in the fire of either 1308 or 1361; the burnt remains were collected and buried in a polyandrum near the lesser door of the basilica, at the entrance near the tomb of Pope Innocent III, on the right side of the nave. The monument has an undated and very praiseful epitaph, which records the pontiff's prudence, piety and generosity toward the poor. [1] [13]

Tomb of Cardinal Clusiano Casate (28)

On the opposite wall is the Cosmatesque tomb of the Milanese Cardinal Clusiano Casate, son of the Count of Milan, who died in 1287 of plague or malaria after the Conclave of Honorius IV on the Aventine, and his friend Jacopo Orsini erected a chapel and altar in his memory with provision for Masses, and is said to have written the inscription. [h]

The portions of the tomb and fragments of Cosmati ornament which remain are survivals from the fires which destroyed the Basilica in 1308 and 1360. Above it is a bas-relief the *Cardinal is presented to Christ by St John the Baptist*, made by **Deodato Cosma** in 1297. The aedicule was erected by **Borromini**, assembled from the 13th century monument, commissioned by Cardinal Giacomo Colonna. The pediment is supported by four caryatids with baskets of fruit on their head. This aedicule contains the cardinal's original Bandinelliepitaph in the lower center. [1] [12] [h]

Door to the Lateran Palace (29)

Next is a door that leads into the Lateran palace, and also up to the balcony in front of the church, from which the Pope gives his benediction.

On the left side is a marble bust of Cardinal Pietro **Gasparri**, carved by **Enrico Tadolini** in 1941. Card. Gasparri was the compiler of the Code of Canon Law promulgated in 1917 by Pope Benedict XV; he was secretary of state for Pius XI; and a leading figure on the closure of the "Roman Question" between the Holy See and the Kingdom of Italy signed in the former dining room of the Councils in the Apostolic Palace of the Lateran (11 February 1929). He is buried in Ussita, outside of Rome, where he was born. [1] [12] [13]

Tomb of Pope Alexander III (30)

Across the aisle from the door to the Lateran palace is the tomb of Pope Alexander III Bandinelli (1159-1181), who celebrated the Third Council of Lateran of 1171 in this church. The tomb was designed by **Borromini**, with columns made of onyx and yellow Siena marble, sculpture by **Domenico Guidi** (1658-1659), commissioned by Pope Alexander VII. [1] [12]

Under the monument is the sepulchral inscription of Cardinal Volumnio Bandinelli (d.1667), who was the pope's descendent. [1]

Tomb of Cardinal Cesare Maria Antonio Rasponi (31)

In a niche opposite, under the window, is the tomb of Cardinal Rasponi (died 1675) by **Filippo Carcani** known as *Filippone*. The cardinal was a historian of the basilica, who is actually buried in the tomb of his mother, Clarice Vaini da Imola. In its little chamber are statues of *Time* and an *Angel*, supporting a medallion. [1] [12]

Cappella Massimo (32)

Faustina Massimo obtained permission from P. Pius IV Medici in 1564 to build the family chapel in the place in which, under P. Sixtus IV, an altar was dedicated to St. John the Evangelist. The Chapel, dedicated to the Crucifixion, was built between 1564 and 1570 to a design of **Giacomo della Porta** from Genoa. The chapel has a square plan, with a little rectangular barrel-vaulted sanctuary. It has Doric pilasters supporting an entablature with triglyphs on its frieze, and with double triglyph posts over the capitals. Over the entablature is an attic from which the vault springs. The sanctuary has a short barrel vault, intruding into the attic and with two rows of octagonal coffers. The altar has an aedicule with a pair of Ionic columns in pavonazzetto marble supporting the separated ends of a triangular pediment that has its central section missing. In the void is a double curlicue device. Above the pediment is a very large stucco scallop-shell, fitted into the curve of the vault, containing the Massimo crest. [1] [12]

The altarpiece that is an oil painting of the *Crucifixion* by **Girolamo Siciolante de Sermoneta**. There is also a canvas by **Cavalier of Arpino** (1575) depicting the *Apostle John in old age with his disciples* which was originally in the Baptistery of Constantine. The 20th century floor has an

interesting pattern in polychrome marble tiles, designed by [Ildo Avetta](#) and built by [Vasco Nasorri](#).
[1] [12]

Statue of St James (35)

The fragment of a statue of St James above the metal grating has been attributed to [Andrea Bregno](#); it was moved here from the old San Pietro in Vaticano. [1] [12]

Memorial of Pope Sylvester II (33)

On the pillar opposite the chapel is the memorial of Pope Sylvester II (999-1003). The monument was a gift of the Hungarians, made by the Hungarian architect [Gzila Nalder](#) and sculpted by [Josef Damko](#), in 1909 to commemorate the crown of Hungary sent by Sylvester II to the King Stephen I on the occasion of the coronation, which took place August 17, 1001 in Esztergom, and the granting of the title of "apostolic" and the various privileges. The pope was first buried in the Vatican basilica, and later transferred to the Lateran basilica. In 1648, while work was being done in some walls of the basilica, his tomb was opened; his body was found complete and well preserved, dressed with pontifical robes, tiara, a ring and a silver cross; the body spread a pleasant smell; in contact with the air, the body turned into dust. [1] [12] [13]

Cappella Torlonia (34)

The chapel, which was previously dedicated to St [John Nepomucene](#) and was decorated with frescoes by Sebastiano Conca, was demolished to allow the Torloni family to build their own chapel. Prince Alessandro Torlonia commissioned [Quintilliano Raimondi](#) to design the chapel, which is in the form of a Greek cross in a late-purist style. Built between 1830 and 1850, decorated with gold stucco and white marble Corinthian columns and an interesting coffered dome. In the pendentives of the dome are bas-relief sculptures of the *Four Evangelists*. [1] [12] [a]

The walls look as if they are revetted in colored stone. There's a high dado in what looks like red marble, and a sub-frieze below the entablature in green. The walls in between are in yellow. The floor has a radial pattern of trapezoids in polychrome marble, focusing on a large circular grille in curlicued bronze work which opens into the funerary crypt. The altar has an aedicule comprising a triangular pediment supported by a pair of ribbed Corinthian columns. [1] [12]

The altarpiece is a marble relief of *The Deposition of Christ*, which was executed by [Pietro Tenerani](#) in 1844. The frontal with a main panel of lapis lazuli and side panels of Russian malachite, both framed in Oriental alabaster. The back wall of the sanctuary is also revetted in the latter stone. There are statues of allegorical virtues in niches flanking the altar and the entrance: [1] [12]

Strength by [Filippo Gnaccarini](#),

Temperance by [Achilles Stocchi](#),

Justice by [Vincenzo Grassi](#) and,

Prudence by [Angelo Bezzi](#).

The dominating central dome having a large oculus and coffering containing rosettes, which is in squares getting smaller as the oculus is approached. The dome rests on an attic plinth made up of a frieze in alabaster and a dentillate cornice, and this in turn rests on the true entablature which has a frieze with elaborate frond decoration in stucco including acanthus leaves. This entablature is supported on pendentives, which are defined by the short coffered barrel vaults of the cross arms. They contain hexagonal relief panels depicting the *Evangelists*, by [Pietro Galli](#). The pendentives are on wide diagonal piers, the corners of which are embellished with white marble ribbed Corinthian pillars which support another entablature running round the interior. The chapel has its own little sacristy (inaccessible to visitors). This contains a relief of *The Entombment of Christ* by [Galli](#). [1]

The memorial to Giovanni Torlonia is to the right. This is recorded as having been begun by [Luigi Mainoni](#), continued by [Giuseppe Chialli](#) and finished by [Giuseppe Barba](#) of the latter's school. *Piety* is listed as being by [Stocchi](#), and *Faith* by [Bezzi](#). Opposite is a memorial to Anna Torlonia 1848, also by [Barba](#) with *Religion* by [Vincenzo Gajassi](#) and *Hope* by [Filippo Gnaccarini](#).
[1] [12] [a]

The incredibly ornate and curvaceous bronze railings at the entrance, with four candlesticks and a central cross, are by [Giacomo Luswergh](#). Unfortunately the gate is kept locked. This is the last chapel built for a noble family in Rome. [1] [12] [j]

Monument of Cardinal Acquaviva (37)

Between this and the next chapel is a monument of Cardinal Giulio Acquaviva, Bishop of Atri, who was created Cardinal at the age of twenty by P. Pius V, and died in 1574, aged 28 years. It was originally executed by **Isaia da Pisa** in 1574, but was re-modelled by **Borromini** to whom belongs the oval window and the trompe-l'oeil backing in grey marble which looks as if it is a curved portico with four pairs of Doric semi-columns. The items from the original memorial are the epitaph, a bronze coat-of-arms above this and two flanking statues in scallop-topped niches which portray allegories of *Temperance* and *Prudence*. The latter is fully clothed and holds a snake, but the former is almost nude and was a rather risky sculpture for the time. His monument was commissioned by his uncle Matteo Acquaviva, archbishop of Cosenza. [1] [10]

Monument for Pope Boniface VIII (36)

Opposite, on the inside of the first pilaster is the memorial monument for Pope Boniface VIII Gaetani (1294-1303), adorned with a fresco attributed to **Giotto** of the *Pope Announcing the Jubilee of 1300*. This fresco was taken from the ancient loggia. A frame by **Borromini** has been added. Boniface is actually buried in the Vatican Grotto. [1] [c] [d]

Capella Orsini (38)

This little chapel was allegedly designed by **Borromini**, but was re-fitted in 1729. It has the plan of a transverse rectangle with a tiny apse at each end, and an altarpiece depicting the *Immaculate Conception* by the Roman painter **Placido Costanzi**. Here is an epigraph commemorating Marie Anne de la Trémoille, nicknamed La Princesse des Ursins after she married into the Orsini family. [1] [12]

In the floor is the tomb of Cardinal Domenico Orsini d'Aragona (d.1789).

Tomb of Paolo Mellini (39)

At the bottom of the far right hand side aisle, next to the Holy Door, is the tomb of Paolo Mellini. He was a Roman citizen who died of plague in 1527, and who has been confused with others of his family (especially those buried in the Cappella Mellini at Santa Maria del Popolo). The monument has a recumbent effigy, above which **Borromini** created a trompe l'oeil looking like a coved back-wall when it is actually only slightly curved. A pair of pilasters with flaming urn finials frames the composition, and the curve of the backing fits under an oval window with a molded frame in grey marble. Above the effigy is a very badly damaged fresco of the *Madonna and Child*, inspired by Melozzo da Forlì. It did not belong to the memorial originally. [1] [12]

Appendix

The tomb of Lorenzo Valla in the Lateran Basilica



[Lorenzo Valla](#) (d. 1457), a humanist who with a keen eye for what was correct Latin prose and what was not, and an equally keen taste for virulent criticism, set the stage for Martin Luther. The fact that he was right, that the so-called Donation of Constantine (purporting to be a legal document by which the emperor Constantine handed the entire Roman empire over to the Popes) was in

mediocre, scarcely classical Latin, peppered with gross anachronisms, only made things worse, and it was only after 400 years of digging in its heels that the Church admitted as much. What earned Valla the fiercest enemies, though, was his blanket condemnation of most of his contemporaries for writing poor Latin! For his pains, he was accused of sexual depravities by Poggio Bracciolini, another great humanist scholar of the time.

Valla proclaimed the pursuit of pleasure to be the supreme good, was saved from a heresy trial only by the intervention of the King of Naples, spent his entire life poking holes in Scripture, and worse yet, had exhaustively, conclusively, and embarrassingly debunked the foundation of the Church's power as a civil authority and a nation-state by demonstrating it to be based on fraud: on a forgery that to boot, was in bad Latin; even inciting the inhabitants of Rome to take their city back from the pope.

Artistes and Architectes (1) (9) (12)

Achille [Stocchi](#) (19th cent), Italian sculptor
Agostino [Ciampelli](#) (1565-1630), Italian painter of the Baroque period, from Florence
Agostino [Cornacchini](#) (1686-1754), Italian sculptor and painter of the Rococo period
Agostino [Corsini](#) (1688-1772), Italian sculptor
Agostino [Masucci](#) (1691-1758), Italian painter of the late-Baroque or Rococo period
Alessandro [Algardi](#) (1598-1654), Italian high- Baroque sculptor, architect
Alessandro [Galilei](#) (1691-1737), Florentine mathematician, architect and theorist
Alessandro [Mantovani](#) (1814-1892), Italian painter and decorator
Alexander Grenoble (18th cent), sculptor
Ambrogio [Buonvicino](#) (1552-1622), Italian sculptor and stuccomaker of the late-Renaissance or Mannerist period
Andrea [Bregno](#) (1418-1506), Italian sculptor and architect of the Early Renaissance
Andrea [Busiri Vici](#) (1817-1911), Italian architect
Andrea [Procaccini](#) (1671-1734), Italian painter of the Baroque period
Angelo Bezzi (19th cent.), Italian sculptor
Angelo [de Rossi](#) (1671-1715), Italian sculptor
Annibale [Monti](#) (1875-1941), Italian sculptor
Antoniazio [Romano](#) (1430-1510), Italian Early Renaissance painter
Antonio [Averulino](#), [aka *Filarete*] (1400-1469), Italian sculptor from Florence
Antonio [Canova](#) (1757-1822), Italian Neoclassical sculptor
Antonio di Puccio Pisano [aka [Pisanello](#)] (c.1395-c.1455), Italian painter
Antonio [Montauti](#) (1683-1746), Italian architect, sculptor and medalist from Florence
Antonio [Raggi](#) [aka *Il Lombardo*] (1624-1686), Italian sculptor of the Baroque
Arnolfo [di Cambio](#) (1240-1310), Italian architect and sculptor
Baccio [Ciarpi](#) (1574-1654), Italian painter of the late-Mannerism and early-Baroque style
Baldassare [Croce](#) (1558-1628), Italian painter of the late-Mannerist period
Baldassarre Casoni († 1749), Italian sculptor
[Barna da Siena](#) (d. c.1360), Italian painter
Bartholomeus [Spranger](#) (1546-1611), Flemish painter, draughtsman, sculptor and etcher
Bartolomeo Benaglia (18th cent.), Italian sculptor
Bartolomeo [Pincellotti](#) (1707-1740), Italian sculptor {and also [here](#)}
Benedetto [Luti](#) (1666-1724), Italian painter
Bernardino [Cesari](#) (1565-1621), Italian painter of the late-Mannerist and early Baroque period
Bernardino [Ludovisi](#) (1694-1749), Italian sculptor
Camillo [Mariani](#) (1565-1611), Italian Mannerist sculptor
Camillo [Rusconi](#) (1658-1728), Italian sculptor of the late Baroque
Carlo Antonio [Tandartini](#) (1677-1748), Italian sculptor
Carlo [Monaldi](#) (1683-1760), Italian sculptor (and also see [here](#))
Cesare [Nebbia](#) (c.1536-c.1622), Italian Mannerist painter
Cherubino [Alberti](#) [aka *Borghegiano*] (1553-1615), Italian engraver and painter
Cristoforo [Roncalli](#) [aka *Il Pomerancio*] (1552-1626), Italian Mannerist painter
Curzio Vanni (1555-1614), goldsmith

Daniele Ricciarelli [da Volterra](#) (1509-1566), Italian Mannerist painter, sculptor and architect

Deodato di Cosma (early 14th cent.), Italian sculptor

Domenico de [Rossi](#), (1659-1730) Italian sculptor and engraver.

Domenico [Fontana](#) (1543-1607), Swiss-born Italian architect and engineer of the late Renaissance.

Domenico [Guidi](#) (1625-1701), Italian sculptor of the Baroque period

Domenico Maria [Muratori](#) (1661-1744), Italian painter of the Baroque period

[Donato da Formello](#) (16th cent.), Italian painter, sculptor

Donato di Niccolò di Betto Bardi, [aka [Donatello](#)] (1386-1466), early Renaissance Italian artist and sculptor from Florence

Egidio [della Riviera](#) (Gillis van den Vliete) [aka *Fiammingo*] (17th cent), Flemish sculptor

Enrico Tadolini ((1888-1967)), Italian sculptor

Ferdinando [Fuga](#) (1699-1781), Italian architect in the Baroque style

Ferraù [Fenzone](#), [aka *il Faenzone*] (1562-1645), Italian Mannerist painter from Faenza

Filippo [Agricola](#) (1795-1857), Italian painter

Filippo [Carcani](#) [aka *Filippone*] (17th century), Italian sculptor

Filippo [della Valle](#) (1698-1768), Italian late-Baroque or early Neoclassic sculptor

Filippo [Gnaccarini](#) (1804-1875), Italian Neo-Classic sculptor

Filippo [Martinucci](#) (d. 1862), Italian architect

Floriano [Bodini](#) (1933-2005), Italian sculptor

Francesco and Pietro Ceci (18th cent), Roman metalworkers

Francesco [Borromini](#) (1599-1667), leading figure in the emergence of Roman Baroque architecture

Francesco [Capriani](#) da Volterra (1535-1594), Italian architect

Francesco Frascari (18th cent), Italian sculptor

Francesco [Grandi](#) (1831-1891), Italian painter

Francesco [Maratti](#) (1669-1719), Italian sculptor

Francesco Pinazzi (18th cent), Italian sculptor

Francesco [Trevisani](#) (1656-1746), Italian painter of the early Rococo or late Baroque

Francesco [Vespignani](#) (1842-1899), Italian architect

François "Flaminio" [Boulanger](#) (active c.1550-1585), French woodcarver and cabinet maker

Gaspere Sibia (18th cent), Italian sculptor

Gentile [da Fabriano](#) (c. 1370-1427), Italian painter

Gervaise Deruet (18th cent), sculptor

Giacomo [del Duca](#) (1520-1604), Italian sculptor and architect during the late-Renaissance or Mannerist period

Giacomo [della Porta](#) (c.1533-1602), Italian sculptor and architect

Giacomo Laurenziano (17th cent), Italian sculptor

Giacomo Luswergh (19th cent.), sculptor

Giorgio Rancetti (17th cent.), Italian sculptor

Giotto [di Bondone](#) († 1337), Italian painter and architect

Giovanni [Alberti](#) (1558-1601), Italian painter, brother of Cherubino Alberti, from Arezzo

Giovanni Antonio [de Rossi](#) (1616-1695), Italian architect of the Baroque period

Giovanni Antonio [Paracca](#) [aka *Il Valsoldo*] (1546-1597), Italian sculptor from Valsoldo

Giovanni [Baglione](#) [aka *il Sordo del Barozzo*] (1566-1643), Italian Late Mannerist and Early Baroque painter

Giovanni Battista [Brughi](#) (1660-1730), Italian painter and mosaicist

Giovanni Battista de Rossi (17th cent), Italian sculptor

Giovanni Battista [Maini](#) (1690-1752), Italian sculptor of the Late-Baroque period

Giovanni Battista [Montano](#) [aka *Milano*] (1534-1621), Italian architect, designer, woodcarver and engraver

Giovanni Battista Morelli (18th cent), Italian sculptor

Giovanni Battista [Ricci](#) [aka *da Novara*] (1537-1627), Italian painter

Giovanni [di Cosma](#) (early 14th cent), Italian architect / mosaic artist

Giovanni [di Stefano](#) († 1391), Italian architect

Giovanni Francesco de' Rossi (18th cent.). Italian sculptor

Giovanni Francesco [Giardini](#) (1646-1721), Italian draughtsman, silversmith, bronze-

caster and gem-carver
Giovanni [Lazzoni](#) (d. c.1690), Italian sculptor
Giovanni [Odazzi](#) (1663-1731), Italian painter and etcher of the Baroque period
Giovanni Paolo [Melchiorri](#) (1664-1745), Italian painter
Giovanni [Piancastelli](#) (1845-1926), Italian painter
Girolamo [Rainaldi](#) (1570-1655), Italian Mannerist architect
Girolamo [Siciolante](#) da Sermoneta (1521-c.1580), Italian Mannerist painter
Giuliano [Finelli](#) (1601-1653), Italian sculptor of the Baroque period from Tuscany
Giuliano Fringuelli, Italian painter
Giulio [Tadolini](#) (1849-1918), Academic-trained Italian sculptor
Giuseppe Barba (19th cent), Italian sculptor
Giuseppe Bartolomeo [Chiari](#) (1654-1727), Italian painter of the late-Baroque
Giuseppe [Cesari](#) [aka *Cavaliere d'Arpino*] (1568-1640), Italian Mannerist painter
Giuseppe [Chialli](#) (1800-1839), Italian sculptor
Giuseppe Frascari (18th cent), Italian sculptor
Giuseppe [Lironi](#) (d. 1746), Italian sculptor
Giuseppe Lucchetti (1823-1907), Italian sculptor
Giuseppe [Mazzuoli](#) (1644-1725), Italian sculptor of the Baroque
Giuseppe Nicola [Nasini](#) (1657-1736), Italian painter of the Baroque period
Giuseppe Riccardi (18th cent), Italian sculptor
Giuseppe [Valadier](#) (1762-1839), Italian architect and designer, sculptor, urban planner and archeologist, a chief exponent of Neoclassicism in Italy
Guglielmo [della Porta](#) (c. 1500-1577), Italian architect and sculptor of the late-Renaissance or Mannerist period
Guido [Reni](#) (1575-1642), Italian painter of high-Baroque
Gzila Nalder (20th cent.), Hungarian architect
Ignazio [Stern](#) [aka *Ignazio Stella*] (1679-1748), Austrian Baroque painter
Ildo Avetta (20th cent), Argentinian architect
Ippolito [Buzzi](#), [or Buzio] (1562-1634) Italian sculptor
Isaia [da Pisa](#) (1410-1464), Italian sculptor
Jacopo [da Camerino](#) (13th century), Italian mosaicmaker and a Franciscan monk
Jacopo [Torriti](#) (13th century), Italian mosaicmaker and a Franciscan monk
Jacques [Guillaume] [Courtois](#) [aka *Il Borgognone*] (1628-1679), French-Italian painter and etcher
Josef [Damko](#) (1872-1955), Slovak sculptor
Lazarro [Baldi](#) (c. 1624-1703), Italian painter of the Baroque period
Leonardo Cugni (16th cent.), Italian gilder
Lorenzo [Ottoni](#) [aka *Il Lorenzone*] (1658-1736), Italian sculptor
Luca Biagi/Blasi (1548-1608), organmaker
Luigi [Fontana](#) (1827-1908), Italian sculptor, painter, stuccoes and architect
Luigi [Garzi](#) (1638-1721), Italian painter of the Baroque period
Luigi [Mainoni](#) (1804-1853), Italian sculptor
Luigi [Pellegrini](#) aka *Scaramuccia*, (1616-1680) , Italian painter, sculptor
Luzio [Luzi](#) (d. 1576), Italian painter
Marcello [Venusti](#) (1515-1579), Italian Mannerist painter from Como
Marco [Benefial](#) (1684-1764), Italian proto-Neoclassical painter
Michel [Anguier](#) (1612-1686), French sculptor
Niccolo [Cordieri](#) (1567-1612), Italian sculptor
Niccolò [Menghini](#) (1610-1665), Italian sculptor of the Baroque period
Nicolas [Cordier](#) (Niccolò Cordieri) [aka *il Franciosino*] (1567-1612), French sculptor of late Mannerism
Nicolas [Mostaert](#) [aka Nicolò Pippi D'Arras] (1578-1604), Flemish sculptor from Arras
Onorio [Longhi](#) (1568-1619), Italian architect
Orazio Censore († 1622), sculptor, bronze founder
Orazio Lomi [Gentileschi](#) (1563-1639), Italian late-Mannerist/early-Baroque painter
Paolo [Benaglia](#) († 1739), Italian sculptor
Paolo Ciampi (18th cent), Italian sculptor
Paolo [Naldini](#) (1619-1691), Italian painter, sculptor
Paris [Nogari](#) aka Romano (1536-1601), Italian painter of the Renaissance period
Pascal Latour (18th cent), sculptor

Paul [Brill](#) (1554-1626), Flemish Baroque painter
 Pier Leone [Ghezzi](#) (1674-1755), Italian Rococo painter
 Pierre [l'Estache](#) [aka Pietro Lestache] (1688-1774), French sculptor
 Pierre [Le Gros](#) the Younger (1666-1719), French sculptor from Paris
 Pierre-Étienne [Monnot](#) (1657-1733), French sculptor in a late-Baroque period
 Pietro [Bracci](#) (1700-1773), Italian sculptor of the Late Baroque
 Pietro [Galli](#) (1804-1877), Italian sculptor
 Pietro Paolo [Olivieri](#) (1551-1599), Italian sculptor and architect
 Pietro [Tenerani](#) (1789-1869), Italian sculptor of the [Neoclassic](#) style
 Pirro [Ligorio](#) (1510-1583), Italian architect, painter, antiquarian and garden designer
 Placido [Costanzi](#) (1702-1759), Italian painter of the late-Baroque period.
 Pompeo [Targone](#) (1575-1630), Italian goldsmith
 Quintiliano [Raimondi](#) (1794-1848), Italian architect
 Raffaello Sanzio da Urbino [aka [Raphael](#)] (1483-1520), Italian architect and painter of the High Renaissance
 Scipione [Pulzone](#) of Gaeta, [aka *il Gaetano*] (1550-1598), Italian late Renaissance-Mannerist painter
 Sebastiano [Conca](#) (c. 1680-1764), Italian painter
 Sigismondo Adami (18th cent.), Italian sculptor
 Silla [Longhi](#) da Veggiù (1569-1622), Italian sculptor [also see [here](#)]
 Simone di Giovanni [Ghini](#) († 1491), Italian Renaissance sculptor
 Stefano [Maderno](#) (1576-1636), Italian late-Renaissance sculptor and stuccoist from Bissone
 Taddeo [Landini](#) (1561-1596), Italian sculptor and architect of the Renaissance period
 Taddeo [Zuccari](#) (or Zuccaro) (1529-1566), Italian painter of the Roman Mannerist School
 Teodoro [della Porta](#) (1567-1638), Italian sculptor
 Tommaso Brandini (18th cent.), Italian sculptor
 Tommaso di Ser Giovanni di Mone Cassa [aka [Masaccio](#)](1401-1428), the first great Italian painter of the Quattrocento period of the Italian Renaissance
 Tommaso [Laureti](#) aka *Siciliano*(15230-1602), Italian painter
 Vasco Natorri (20th cent), Italian sculptor
 Ventura [Salimbeni](#) (1557-1613), Italian painter from Siena
 Virginio [Vespignani](#) (1808-1882), Italian architect

Burials

[Pope John X](#) (?-928)
[Pope John XI](#) (910?-935)
[Pope Agapetus II](#) (?-955)
[Pope Sylvester II](#) { [Gerbert](#) d'Aurillac } (?-1003)
[Pope Sergius IV](#) Boccapecora (?-1012)
[Pope Calixtus II](#) (1119-1124)
 Buried in the right transept
[Pope Honorius II](#) (?-1130)
 Buried in the right transept next to the body of Callixtus II
[Pope Alexander III](#) (1159-1181)
[Pope Celestine III](#) (1106-1198)
[Pope Innocent III](#) (1198-1216)
 Buried in the Chapel of the Crucifixion
[Pope Innocent V](#) {Pierre de TARENTEAISE, O.P., (1276)}
[Pope Boniface VIII](#)
[Pope Martin V](#) {Odo (or Oddone) Colonna, (1417-1431)}
 Buried in the area of the Confessio
[Pope Clement XII](#) {Lorenzo CORSINI, (1730-1740)}
 Buried in the Corsini chapel
[Pope Leo XIII](#) {Gioacchino PECCI, (1810-1903)}
 Buried in the monument erected by the cardinals he created

Berardo Cardinal [CARACCILOLO](#), (d. 1255)
 Riccardo Cardinal [ANNIBALDI](#), (d. 1276) [also see [here](#)]
 Clusiano Cardinal [CASATE](#), (?-1287)

Pietro Valeriano Cardinal [DURAGUERRA](#), (?-1302)
Gerardo Cardinal [BIANCHI](#) de Parma, (d. 1302)
Giacomo Cardinal [COLONNA](#), (ca. 1250-1318)
Angelotto Cardinal [FOSCO](#), (?-1444)
António Cardinal [MARTINS DE CHAVES](#), (?-1447)
Domingo Cardinal [RAM y LANAJA](#), C.R.S.A., (ca. 1345-1445) [also see [here](#)]
Buried before the altar of Saints John the Baptist and John the Evangelist
Alberto Cardinal [ALBERTI](#), (1386-1455)
Pomponio Cardinal [CECCI](#), (?-1542)
Buried in his family's tomb in the chapel of the Nativity of Our Lord
Giulio Cardinal [ACQUAVIVA D'ARAGONA](#), (1546-1574) [also see [here](#)]
His monument was erected between the last two chapels on the left side of the basilica, by his uncle
Matteo Acquaviva, archbishop of Cosenza
Scipione Cardinal [LANCELLOTTI](#), (1527-1598)
Buried in the chapel of S. Francisco which he had built
Giulio Antonio Cardinal [SANTORIO](#), (1532-1602)
Buried in the chapel that he had founded
Ascanio Cardinal [COLONNA](#), (1560-1608)
Buried next to the tomb of Pope Martin V in the family's chapel
Lucio Cardinal [SASSI](#), (1521-1604)
Buried at the right side of the minor nave near the Holy Door
Orazio Cardinal [LANCELLOTTI](#), (1571-1620)
Buried in his family's chapel
Giambattista Cardinal [LENI](#), (1573-1627)
Buried in the chapel of *S. Giovanni Battista*, which he had built
Francesco Adriano Cardinal [CEVA](#), (1580-1655)
Buried in the baptistery
Girolamo Cardinal [COLONNA](#), (1604-1666)
Buried in the chapel of his family
Volumnio Cardinal [BANDINELLI](#), (1598-1667)
Buried below the tomb of Pope Alexander III, his ancestor
Cesare Maria Antonio Cardinal [RASPONI](#), (1615-1675)
Buried in the tomb of his mother
Camillo Cardinal [MASSIMI](#), (1620-1677)
Buried in his family's sepulcher
Girolamo Cardinal [CASANATE](#), (1620-1700) [also see [here](#)]
His heart was deposited in the church of S. Maria sopra Minerva
Gabriele Cardinal [FILIPPUCCI](#), (1631?-1706)
Carlo Cardinal [COLONNA](#), (1665-1739)
Buried in the choir chapel, viscera buried in Ss. XII Apostoli
Prospero Cardinal [COLONNA](#), (1672-1743)
Buried in his family chapel
Girolamo Cardinal [COLONNA](#), (1708-1763)
Prospero Cardinal [COLONNA](#), (1707-1765)
Nicolò Maria Cardinal [ANTONELLI](#), (1698-1767)
Neri Maria Cardinal [CORSINI](#), (1685-1770)
Archpriest of the Lateran Basilica and nephew of Clement XII
Buried in the Corsini chapel
Domenico Cardinal [ORSINI D'ARAGONA](#), (1719-1789)
Buried in his family's tomb in the chapel of S. Barbato, bishop, according to his will
Andrea Cardinal [CORSINI](#), (1735-1795)
Great-grand-nephew of Pope Clement XII
Buried in the Corsini Chapel
Vincenzo Cardinal [SANTUCCI](#), (1796-1861)

[Giuseppe Cesari](#), aka Cavalier d'Arpino (d. 1640)

< Italian painter >

Cosimo Inghirami

Tommaso [Inghirami](#) (1470-1516)

< Renaissance humanist and Librarian of the Vatican library >

Paolo Mellini (d. 1527)

< a Roman citizen who died of plague >
Elena Savelli (16th cent)
[Fulvio Orsini](#) (1529-1600)
< Italian humanist, historian, archaeologist and canon of the Lateran >
Gerardo da Parma
< first Dean of the basilica >
[Andrea Sacchi](#) (d. 1661)
< Italian painter >
[Giovanni and Anna Torlonia](#)
[Lorenzo Valla](#) (1405-1457)
< Italian humanist, rhetorician, and educator >
Clarice Vaini de Imole
< mother of Cardinal RASPONI >
Lucretia Tomacelli (1576-1622)
< wife of Filippo Colonna >

Location

Addr: Piazza di San Giovanni in Laterano
Coordi: [41°53'9"N 12°30'20"E](#)

Info ⁽¹¹⁾

Telephone: 0039 06 69886493 sagrestia
Telephone: 0039 06 69886433 (ufficio parrocchiale)
Fax: 0039 06 69886493
Web site: http://www.vatican.va/various/basiliche/san_giovanni/index_it.htm
Email: laterano@basilica.va

Open times ⁽¹¹⁾

Every day 7am-6.30pm

Services hours

Week days 07:00am-08:00am-09:00am-10:00am-11:00am-12:00am-05:00pm-06:00pm

Holidays 07:00am-08:00am-09:00am-10:00am-11:00am-12:00am-05:00pm-06:00pm

In July and August:

Week days 07:00am-08:00am-09:00am-11:00am-06:00pm

Holidays 07:00am-08:00am-09:00am-10:00am-11:00am-12:00am-05:00pm-06:00pm

Links, sources and references

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[Virtual tour of St. John Lateran](#)

["De Alvariis" gallery on Flickr -façade](#)

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