

# San Lorenzo in Damaso



**San Lorenzo in Damaso** is a church dedicated to the deacon and martyr St Lawrence. It was one of the first parish churches in Rome, known as the *Titulus Damasi*. It has the dignity of a minor basilica. Located a few steps from Campo de 'Fiori, in the current Piazza della Cancelleria.

## History

The church is believed to have been founded in the home of the Pope St Damasus (366-383), by the Pope himself near the Theater of Pompey. There is a Latin couplet attributed to him which celebrates this: *Haec Damasus tibi Christe Deus nova tecta dicavi; Laurenti saeptus martyris auxilio* ("This new house I, Damasus, protected by the help of the martyr Lawrence, dedicate to you O Christ God"). The entry in the *Liber Pontificalis* recording the foundation names the church as *Sancti Laurentii juxta Theatrum*, which refers to the Theatre of Pompey immediately to the east. Its first documentary reference is in the acta of a synod held by Pope Symmachus in 399, when it was known as the *Titulus Damasi*. [1] [3]

A restoration was undertaken by Pope Adrian I (772-95), and it was then that the relics of Pope St Damasus were brought here from his family tomb on the Via Ardeatina. They have been under the high altar ever since. [1] [3]

This ancient basilica and palace were demolished in 1484 to make room for the new Palazzo della Cancelleria for Raffaele Cardinal Riario, nephew of Sixtus IV (1471-1484), and funded partially with money that Cardinal Riario had won gambling with Franceschetto Cibo. The Cardinal lived at Avignon most of the time, and for a period he lent the palace to St Bridget of Sweden. Of the early church they found significant traces during an excavation conducted in 1988-92 in the courtyard of the Chancellery. [1] [2] [3]

The new church, incorporated into the fabric of the palazzo, was begun in 1485 and was ready for worship in 1496 when the altars in the old church were transferred. The actual demolition of the fabric of the old basilica took place in stages between 1496 and 1503. The new church does not occupy the same site as the original San Lorenzo did; not only is it farther west than the former, but neither does it face onto the Via del Pellegrino. The Cardinal lived at Avignon most of the time, and for a period he lent the palace to St Bridget of Sweden. [1] [2] [3]

Considered a masterpiece of Renaissance architecture, the palazzo was built by an unknown architect; the records were lost in the sack of 1527. It is thought that **Donato Bramante** may have helped at a late stage, possibly designing the beautiful courtyard. In 1517 Cardinal Riario donated the new church and palace to the Vatican. Since that time it has housed the presiding cardinal and the offices of the Apostolic chancery and important ecclesiastical courts, which has given the palace its name of Cancelleria. The palace is still the property of the Vatican and contains the offices of the various Tribunals of the Roman Curia: the Apostolic Penitentiary, the Supreme Tribunal of the Apostolic Signatura, and the Tribunal of the Roman Rota. [2] [3]

The new church originally had no ceiling or monumental entrance. Cardinal Alessandro Farnese provided both in the mid 16th century. The entrance portal was by **Vignola**. The new coffered and gilded wooden ceiling had a carving of St Lawrence in the center. Cardinal Farnese also commissioned **Nicolò Circignani**, with some of the most renowned painters of the late Roman Mannerism, such as the **Cavalier d'Arpino** and **Giovanni de'Vecchi**, to paint a vast cycle of frescoes, now entirely lost, which decorated the walls of the central nave and of the counterfaçade. [1] [2] [3]

Between 1638 and 1640, **Gian Lorenzo Bernini** was commissioned by Cardinal Francesco Barberini to re-fit the church's sanctuary. The result included a confessio or devotional crypt in front of the high altar, which was an elliptical aperture occupying the last bay of the nave. Behind this was the high altar, standing alone without any canopy. The apse was converted from a rectangular plan to the semi-circular one that it still has, and the enormous altarpiece by **Federico Zuccari** was attached to the far wall with stucco angels above it. Choir stalls were erected around the apse curve for the secular canons of the basilica, and an iron railing screen embellished with the Barberini bees enclosed the choir and confessio. [1] [3]

From 1737 for two years, the sanctuary and confessio were restored by **Domenico Gregorini** and **Pietro Passalacqua**, on the commission of Cardinal Ottoboni. [1] [3] [6]

While Cardinal Bishop of Frascati, Henry Stuart received this church as a cardinalial title in commendam, January 24, 1763.

During the French occupation in 1799, the church was desecrated, and the frescoes decorating its walls were damaged beyond repair. The church was even used as a stable before being abandoned, because it was unsafe, the following year. In 1807, Vice-Chancellor Cardinal Francesco Carafa entrusted its restoration was to **Giuseppe Valadier** who put in place a radical transformation of the building, however, interrupted in 1813 by a new French occupation. The last phase of the restoration (1816-1820) was completed by **Gaspere Salvi**. The second side chapel on the right was re-fitted in honor of the Sacred Heart. The church was again opened in 1820. [1] [2] [3]

**Valadier's** intervention was quite radical, as the Bernini confessio was eliminated, the sanctuary advanced to take up two bays of the nave with separate barrel vaults and a triumphal arch, and a square vault erected over the remaining part of the nave. [1]

Unfortunately, **Valadier's** cupola-vault failed structurally in 1868 and the church had to be closed. **Virginio Vespignani** was appointed by Pope Pius IX to rectify matters, which he did by substituting a flat coffered ceiling for the nave which incorporated one bay of the two previously sequestered for the sanctuary. The vault over the last bay of the nave was, however, kept. Also most of **Bernini's** decoration of the sanctuary was destroyed, including the stucco angels. The apse conch was then frescoed by **Francesco Grandi**. The nave walls received an extensive fresco cycle by **Luigi Fontana**. The work was completed only in 1882. [1]

On 31 December 1939, a serious fire broke out in the palazzo which spread to the church roof and caused serious damage. The restoration that this entailed continued until 1944, and resulted in the present appearance of the interior. In the process, the vault of the triumphal arch installed by **Valadier** was removed, and a new ceiling installed which covers the entire central nave. The last of the Baroque stucco decorations in the sanctuary were removed. During restoration after the fire,

inscriptions were found indicating that this was the ancient site of the barracks of the Green Company of Charioteers, thus explaining another ancient name for the church, “San Lorenzo in Prasio” since prasinus means “leek green” in Latin. [1] [2] [3]

Excavations under the courtyard of the Chancellery building in 1988 revealed foundations (4th and 5th centuries) of the great basilica founded by Pope Damasus. The presence of a transverse nave behind the apse indicates which was surrounded by arcades. Also a cemetery is identified in use from the 8th century until shortly before the construction of the palace. [6]

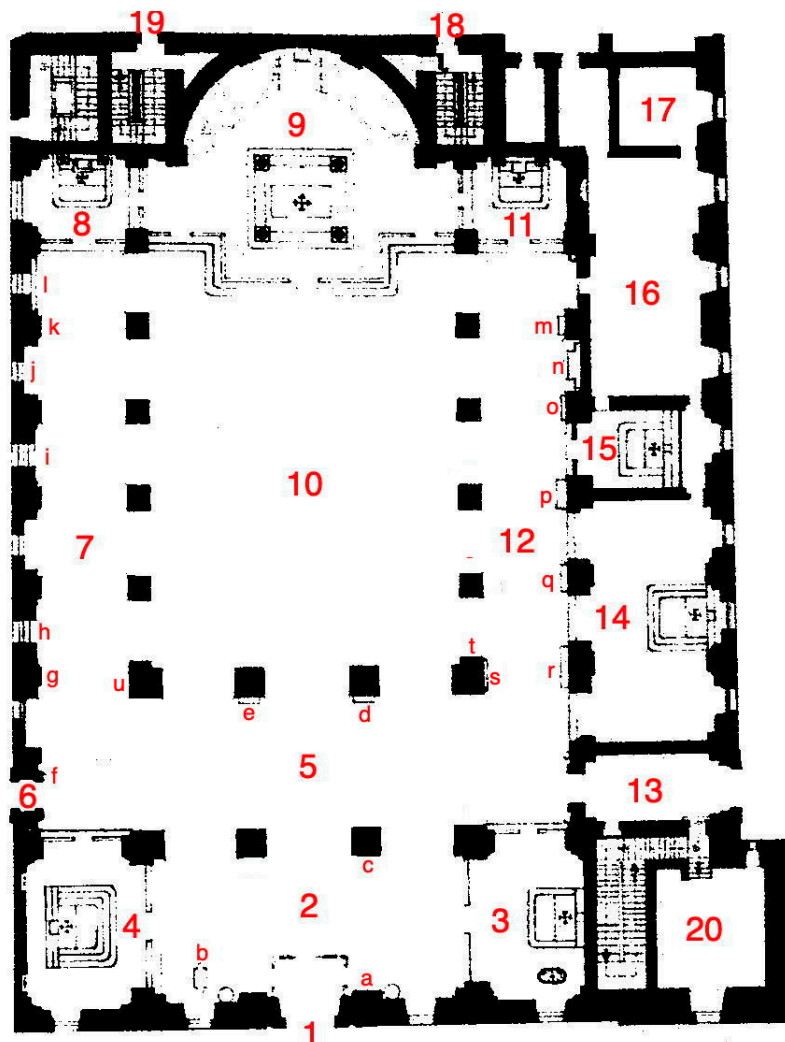
The basilica is owned by the Holy See with extraterritorial rights as set out in the treaty with the Holy See and Italy of 11 February 1929. [3]

## Exterior

The church has no street presence, because it is completely surrounded by the majestic Palazzo della Cancelleria, perhaps the most beautiful building of the late fifteenth century in Rome. Entry is via an unassuming doorway towards the north end of the piazza, which has a raised lintel supported by volutes. Under this is a small tablet bearing a dedicatory inscription. The bronze door is, however, worth inspecting because of the pair of small reliefs of St Laurence near the top. The portal is a 16<sup>th</sup> century work by **Jacopo Barozzi**, known as **Vignola**. Once through this door you are in a narthex which is deep and vaulted, because of the rooms in the palace above. [1] [2]

To the south is the arcaded courtyard of the palace, in the style of a monastic cloister. There is a row of four arched windows in the upper nave wall which look over this. Next to the apse is a brick campanile on a rectangular plan, with a large arched soundhole on each long face. Not many visitors know that this is there. There is a side entrance on the Corso Vittorio Emanuele, but this is rarely open. [1]

## Plan



## Interior

The Renaissance church still stands, is large and spacious, having a portico nave, with arches on pillars, vaults, and two aisles of which only the right is equipped with chapels. The church was lavishly decorated in gilt and marble by **Valadier** and **Vespigniani** in the 19<sup>th</sup> century, and the original harmony is gone. When it was restored after the fire in 1944, it was not reverted to its original state. Only the right hand aisle has external side chapels, because of the proximity of the palazzo courtyard on the left. [1] [2]

### Narthex

The cross-vaulted narthex is a double vestibule five bays wide and two bays long, with chapels in the outer bays either side of the entrance. The two cross-vaults are supported by heavy square piers. [1]

In the first bay of the narthex (2), immediately to the right as you enter along the counterfacade is the memorial for (a) **Alessandro Valtrini**, designed by **Gian Lorenzo Bernini** in 1639, but executed by his workshop. The memorial consists of a low-relief, marble bust of Valtrini, seen in three-quarter view, surrounded by an ornate oval frame; he faces a relief of a winged skeleton that in turn stares out at us. The skeleton holds the portrait in its right hand and points the index finger of its left hand directly into the frame of the relief. He is actually buried in the Gesu. [1] [2] [a]

On the wall next to the Valtrini memorial is one for Cardinal **Tommaso Arezzo** (d. 1833). Below that is a memorial for Cardinal **Alberico Archinto** (d. 1758). Next to the window is an inscription of Pope **Benedict XIII**, dated 1730.

To the left side of the entrance is a seated statue of **St. Hippolytus of Rome** (b), a copy executed in 1728 of one of him found on the **Via Tiburtina** in 1551, now in the **Vatican Library**. Tradition holds that **St. Lawrence** instigated the conversion of **St. Hippolytus** to the Catholic Faith. This copy was commissioned for the basilica by Cardinal **Pietro Ottoboni**. Next to the window behind the statue is a memorial for **Card. Francesco Carafa**, who sponsored the early 19<sup>th</sup> century restoration of the church. [1] [4]

Also in the first bay are memorials to **Dr. Giovanni Pacini**, physician of **Cardinal Alessandro Farnese**, (1567) by **Giovanni Antonio Dosio**, and **Luca Duccio** (1611). [1] [7] [b]

In the second of the narthex (5), in front of the pillars before the nave are two statues. The one to the right is of *St Charles Borromeo* (d), in marble by **Stefano Maderno** but the other, of *St Francis Xavier* (e), is only in stucco. [1]

The door on the left side [6] leads to the arcaded courtyard of the palace. Over the door is the tomb (f) of **Cardinal Luigi Amat** (d. 1878).

### Side entrance

The door on the right side of the second narthex [13] has an elaborately carved late 15<sup>th</sup> century marble doorcase, a survival from the earlier basilica. Over it is a lunette with a fresco of angelic musicians thought to be a fragment of a larger work by the **Cavalier d'Arpino**. The door leads to a passage to the side entrance of the church on the **Corso Vittorio Emanuele**. [1] [2]

In the right wall of the passage are two doors. The first, nearest the church leads to the vestry, and the second door leads to the **Chapter Room of St. Lawrence** (20). This room was originally part of the private apartment of **Cardinal Riario**, retains some wooden cabinets containing precious wallpaper of the 18<sup>th</sup> and 19<sup>th</sup> centuries. The lunettes of the ceiling of this room are richly decorated with grotesques dating back to the early 16<sup>th</sup> century [1] [2]

In the walls of the passage are memorials to **Francesco Bocchini** 14<sup>th</sup> century, **Pirrino Citrario** 1513 and **Giovanni Laurenzi** 1656, and others. [1]

### Cappella del Santissimo Sacramento or Ottoboni Chapel (4)

The left hand narthex chapel is the **Cappella Ottoboni**, now the "Chapel of the Blessed Sacrament

and Five Wounds of Christ". This takes its name from a parish Eucharistic confraternity, the Confraternita del Santissimo Sacramento e Cinque Piaghe that was organized in 1501. [1] [b]

In the 1730's Cardinal Pietro Ottoboni had it restored in order to locate his own tomb there. The chapel was designed by **Ludovico Rusconi Sassi**. The frescoes of **Andrea Casali** date from this restoration. The vault fresco is *The Apotheosis of the Lamb of God and SS. Laurence and Damasus in glory*. The golden altar ciborium still bears the name of Cardinal Ottoboni. The chapel was again restored in 1820 by **Giuseppe Valadier** after the desecration by the French. **Valadier** changed the balustrade and the altar. The altarpiece of the *Last Supper* is by **Vincenzo Berrettini** (1818) is also from this restoration. This seems to be the only painting by this artist in a Roman church. Cardinal Ottoboni is buried under the altar. [1] [2] [b]

### Ruffo Chapel (3)

The right hand chapel, which in 1741 became the patronage of Cardinal Tommaso Ruffo, is dedicated to St Nicholas and designed by **Nicola Salvi**, with sumptuous marble inlaid decorations and frescoes by **Corrado Giaquinto**. The altarpiece is by **Sebastiano Conca** (1743) depicting the *Madonna and Child with SS Nicholas of Myra and Philip Neri*. The ceiling fresco, *Eternity appears to San Nicola*, is by **Giaquinto**, who also executed the pendentives which display allegorical virtues. Cardinal Ruffo's tomb is in the floor. [1] [2]

This is the baptistry, and the baptismal font was donated in 1706 by Cardinal Ottoboni. It is a superbly ornate late Baroque piece, with a little marble relief depicting *The Baptism of Christ*. [1] [2]

### Nave (10)

The main body of the church has five bays, with simple arched arcades having square piers and imposts. The original entablature, with a dedicatory inscription on its frieze, runs on top of the archivolt and around the interior. However, Vespignani divided the side walls and counterfaçade by a second entablature. Between the two entablatures are frescoes by **Luigi Fontana** depicting scenes from the *Life of St Lawrence*. They replaced the original frescoes commissioned by Cardinal Farnese, that by the 18<sup>th</sup> century appeared very deteriorated. There is one large one on each side wall, flanked by a pair of smaller ones in yellow ochre monochrome, and a third large one on the counterfaçade. [1]

The right hand main fresco shows *Pope St Sixtus II and St Lawrence Being Led to Martyrdom*, and the side frescoes depict *The Almsgiving of St Lawrence* (to the left) and *Pope St Damasus Consecrates the Altar of the Basilica* (to the right). The left hand main fresco depicts *The Martyrdom of St Lawrence*, and the side scenes show *Pope St Damasus Discovers the Tomb of St Lawrence* (to the left) and *The Burial of St Lawrence* (to the right). The counterfaçade fresco shows *Pope St Damasus Receives the Homage of the Eastern Bishops*. [1]

One odd feature is that there is a row of six round-headed windows, one for each bay above the second entablature, on the left side only overlooking the palace courtyard. The opposite wall is blank, with frescoes in arched frames where the windows should be. This is because of palace accommodation on the other side of the latter wall. The frescoes depict, from right to left: *SS Sebastian and Valentine*, *SS Bonus and Companions*, *St Jerome*, *St Barbara* and *St Hippolytus*. The last arched panel is blank, because this was only installed after 1939 when the triumphal arch was demolished. The spandrels in between the windows and upper fresco panels have tondi showing portraits of saints, faked to resemble mosaics. There are three further round-headed upper panels on the counterfaçade, which depict *Pope St Leo with Charlemagne*, *Pope St Gregory VII* and *Emperor Henry IV* and *Pope St Pius V*. [1]

The flat gilded wooden ceiling is coffered, in square panels. It is modern, installed after 1939, and has the coat-of-arms of Pope Pius XII in its center. Also unusual here are the wooden pews, since most major churches in Rome have removed theirs since out since the mid 20<sup>th</sup> century. [1]

### Sanctuary, Main Altar and Apse (9)

The present decoration of the sanctuary is entirely 19<sup>th</sup> century, the Baroque stucco decoration having been removed. The large apse has a conch amounting to a semi-dome, and contains fresco roundels depicting *Faith*, *Hope* and *Charity* by **Francesco Grandi**. The enormous round-headed

altarpiece is in the back of the curve and the wooden stalls of the choir in an arc underneath it. The altarpiece is of 1568, depicting the *Coronation of Our Lady in Heaven, with Saints Lawrence, Damaso, Peter and Paul*, painted on slabs of slate. This work was initially commissioned by Cardinal Farnese to **Taddeo Zuccari**, but because of his death was made by his younger brother **Federico**. The altarpiece is flanked by two pairs of galleries, the larger round-headed ones below with balustrades matching the apse curve and the smaller ones above in the form of a serliana -that is, having a larger round-headed aperture flanked by two smaller rectangular ones. At the top of the basin is a stain-glass window of the *Dove*, symbol of the Holy Spirit. [1] [3]

The high altar is by **Gian Lorenzo Bernini**, and was made in 1640. However, the bronze medallions on the frontal of *SS Eutychian and Damasus* are 19th century. Beneath the altar are relics of Pope St Damasus, founder of the first church here, as well as of Pope St Eutychian (died 283). The baldacchino is also 19th century, by **Vespignani**. It is in the form of a low cupola, supported by four alabaster Corinthian columns and with angels at the corners. [1]

### Left aisle, chapels and monuments (7)

(proceeding clockwise from the left rear)

The left aisle contains many memorials and tombs, with the Chapel of the Immaculate Conception at the end of the aisle, next to the sanctuary. The memorial (u) on the right hand pier from the narthax is for Antonio Cepparelli and his family. The date in the inscription is 1608, but the monument looks much later than that.

The first monument (g) in polychrome marble on the left after the door is to Annibale Caro (1567), who was an illustrious humanist, poet, and made a famous translation of 'The Aeneid'. It has an impressive bust by **Giovanni Antonio Dosio**. [1] [d]

Next is the tomb floor-slab of Giuliano Galli (h) (1488) with a recumbant effigy has been set into the wall under his separate memorial which involves putti. [1]

The pyramidal monument (i) with the profile medalion is for Count Aeneas de Caprare (d. 1701), who was an Austrian Field Marshal during the Nine Years' War.

Cardinal Luigi Traglia (j) was the only person buried in the church in the 20th century, in 1982. His memorial has the original altarpiece painting, *Madonna delle Gioie (Madonna with praying Angels)* by **Cristoforo Roncalli**. The painting was moved here from the sacristy. [1] [3]

Next the monument to Nicola Scagliosi (k) (1895) has a good bust. The dove and anchor to each side are ancient motifs from the catacombs. He is giving you the greeting of the Sign of Peace ("Pax tecum"), hoping that you will give the appropriate reply; Et cum spiritu tuo. [1]

The large and impressive early Renaissance monument (l) to Cardinal Ludovico Trevisan 1465 has a recumbant effigy, by **Paolo Romano**, over an epigraph in Greek which roughly translates "Always live life agreeably, so that when you die you will die well". [1] [4]

### Cappella dell'Immacolata Concezione (8)

The Immaculate Conception Chapel at the end of the left aisle contains an ancient icon of *Our Lady*, allegedly brought from Santa Maria di Grottapinta, was in fact from the church of San Salvatore at Arco in Campo de' Fiori before being transported here in 1494. The icon that is on the altar is a work of Roman school from the last quarter of the 13<sup>th</sup> century. The painting was made in oil and has undergone numerous alterations and restorations over the centuries. It is an image-shrine where in a small wooden oval placed at the heart of the Virgin holds the relics of the Forty Martyrs, of Pope st. Felix, of Saints Marco and Marcelliano. [2] [3]

The chapel was originally frescoed by **Pietro da Cortona** in 1635, but his fresco work has perished. There used to be an Eternal Father in the vault. However, the stucco angels in the arch intrados are thought to be his. A plaque records another restoration in 1859. [1] [2] [c]

The chapel is embellished in polychrome marble work, and its aedicule has a pair of ribbed

Corinthian columns in red and white portasanta marble. These support a split segmental pediment on which a pair of stucco putti sit, and into the split is inserted a tablet with the *Dove of the Holy Spirit* in glory. In the vault is the monogram of the Virgin Mary. [1]

### Right aisle, chapels and monuments:

#### Chapel of Our Lady of Pompeii (11)

The chapel at the end of the right hand aisle, to the right of the sanctuary, was originally dedicated in 1502 to Saints Michael the Archangel and Andrew the Apostle. In 1742 a new altar was built in various marbles, decorated with the crossed palms of martyrdom, in which the relics of Saints Mauro and Bono and fellow martyrs were placed. [b]

In 1887 the parish priest of laurel Luigi Lazzareschi had an image of the Madonna of Pompeii, a work by Domenico Monicelli, displayed in the chapel and from then on the chapel was dedicated to the Blessed Virgin of the Rosary of Pompeii. [b]

The chapel is now dedicated to Our Lady of Pompeii, and a copy of the famous icon venerated in a shrine near Naples is the altarpiece. The altar aedicule of two Corinthian columns in green marble supporting a segmental pediment is echoed in the frame of the icon, itself in the form of an aedicule with a pair of cute putti sitting on the pediment. [1]

In the right wall of the chapel are four funerary monuments for members of the Massani family.

#### Sacristy (16)

The 15th century molded marble doorway beyond this chapel near the end of the aisle has the inscription on its lintel *Sacrorum Custodia*. It leads into the sacristy. Above the doorway is a tablet recording the restoration under Pope Pius XII. [1]

The altarpiece here used to be *Our Lady with Angels* by **Cristoforo Roncalli, Il Pomarancio**, but this was transferred to the memorial to Cardinal Luigi Traglia when he was buried in the church in 1982 (he had died in 1977). The present altarpiece is a painting of the *Holy Ghost*. [1]

Older sources mention two silver statues here by **Ciro Ferri**, of *SS Lawrence and Damasus*. They are probably kept locked away. [1]

Beyond the sacristy is the Chapter Room of the secular canons, which has an elaborately decorated ceiling of the early 16th century. The lunettes of this are decorated in grotesque style. [1]

Here is a memorial to Paolo Goddi, 1535. [1]

Next to the sacristy door is the tomb of Pellegrino Rossi (m), which is a work by **Pietro Tenerani**. Rossi had been assassinated in the Palazzo in 1848. He was the prime minister of the papal government of Pope Pius IX, and was hated by republicans because of his political ability. His assassination led to the proclamation of the Roman Republic of 1849, and to the end of any hope that a papal government in Rome could function in the modern world. [1] [a]

Next is a large and elaborate neo-Classical memorial (n) by **Giuseppe Prinz** in honor of Cardinal Antonio Saverio De Luca (1884). The cardinal is shown in high relief, venerating Christ in glory. The putto below is holding a bronze scroll reading *Ego sum resurrectio et vita* ("I am the resurrection and the life"). He is actually buried in the chapel of the archconfraternity of *Prezioso Sangue* in Campo Verano cemetery, Rome. [1] [6]

Next is a large plaque (o) in memory of Maria Antonia Olivieri (1850). [b]

#### Cappella del Sacro Cuore [15]

The Chapel of the Sacred Heart was built where the entrance to the ancient church had been and was given in 1615 in patronage to Caesar Melotto who wanted to dedicate it to the bishop of Milan, St. Charles Borromeo, then recently canonized. The statue of San Carlo in the narthex was originally

in this chapel. [1] [b]

In 1820 the chapel was enlarged and entrusted to the Society of the Sacred Heart of Jesus, from which it took its name. The 18th century altar, built by Cardinal Ottoboni. and in ancient yellow marble with decorations in brass consisting of garlands straight at the four corners by cherubs. In it are preserved the relics of the Saints Hippolytus bishop of Porto, Taurino and Giovanni Calibita. The artwork is by **Pietro Gagliardi**. The altarpiece is *the Sacred Heart among the angels*, while the walls of the small chapel are frescoes show episodes the founding of the Society. On the right wall of the chapel is the painting representing *Rinaldo Degiovanni's sermon in San Lorenzo in Damaso*, on the left wall the one representing *Leo XIII approving the foundation of the company*. They were installed in a restoration by in 1883. [1] [2] [b]

The chapel has a 19th century balustrade. On the side walls of the entrance arch there are two tempera paintings depicting angels with cartouches, a work from the end of the 16th century, largely redone. [b]

Between the two chapels is a memorial (p) to Cardinal Francesco Saverio Massimo (1848) with a portrait in mosaic. [1]

#### Cappella Massimo or the Cappella del Crocifisso (14)

In the right-hand aisle near the side entrance is the Chapel of the Crucifix which belonged to the noble Massimo family. The chapel was designed by **Bernini**. It was made out of three small chapels in 1582. Its current appearance is, however, due to the renovation of the 18th century. The altar is intricately decorated with polychrome inlay, designed by **Giovanni Domenico Navone** of 1758. [1] [2] [3]

The crucifix on the altar is of the Roman school from the late 14<sup>th</sup> century. The crucifix was restored in 2000. St Bridget of Sweden is known to have prayed before it when she lived in the palace in the 14<sup>th</sup> century. She is depicted in a fresco from c. 1880. In the painting, she is depicted as a Franciscan tertiary. This is the result of a misunderstanding. For a long time she was thought to have been a Franciscan at some stage, but this has been disproved. Also depicted in a fresco is St Bridget's daughter, St Catherine of Sweden. She is correctly depicted as a Bridgettine abbess. [1] [2] [3]

Outside this chapel are two monuments. The monument to the left is for (q) Princess Gabriella di Savoia Massimo of Saxony, niece to Augustus III, king of Poland. She died in Rome of the cholera of 1837; and the Prince, her husband, died in 1840, when his sepulchral inscription was added. Their common monument is by **Pietro Tenerani**. [1]

The monument to the right the chapel entrance is an impressive Neoclassic monument (r) to Camillo Massimo and his wife Cristina di Sassonia by **Pietro Tenerani** 1840. This work was begun by **Filippo Gnaccarini**. [1]

On the opposite pillar is the Baroque monument (s) of V. Rev. George Conn of Aberdeen, a distinguished Scotsman, who died in 1640 in the pontificate of Urban VIII. The monument dates from 1678 by **Giuseppe Giorgetti** and **Lorenzo Ottoni**. [6]

On the side of the same pillar looking towards the altar is (t) the monument of Siciolanti of Sermoneta, who died young in 1572.

#### **Location:**

Addr: 1 Piazza della Cancelleria, 00186, Rome

Coord: [41° 53' 48.4"N](#) [12° 28' 18.4"E](#)

#### **Info:**

Open Hours: daily 9:00am-12:00am 4.30pm-7:00pm.

Masses: Weekdays 8.00am 9.00am(not in July and in August) 7.00pm,

Holiday 8.30am 10.00am 12.00am 7.00pm, The day before a holiday 7.00pm.



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## Artists and Architects:

Andrea [Casali](#) (1705-1784), Italian painter of the Rococo period  
Ciro [Ferri](#) (1634-1689), Italian Baroque painter and sculptor  
Corrado [Giaquinto](#) (1703-1765), Italian painter of the Rococo period (also see [here](#))  
Cristoforo [Roncalli](#) [aka *Il Pomarancio*] (1552-1626), Italian Mannerist painter  
Domenico [Gregorini](#) (1692-1777), Italian architect  
Donato di Pascuccio d'Antonio (il [Bramante](#)) (1444-1514), Italian architect  
Federico [Zuccari](#) (1541-1609), Italian Mannerist painter and architect  
Filippo [Gnaccarini](#) (1804-1875), Italian Neo-Classical sculptor  
Francesco [Grandi](#) (1831-1891), Italian painter  
Gaspere [Salvi](#) (1786-1849), Italian architect  
Giacomo (Jacopo) [Barozzi da Vignola](#) (1507-1573), one of the great Italian architects of 16th century Mannerism  
Giacomo Alari (17th cent), Italian organ maker  
Gian Lorenzo [Bernini](#) (1598-1680), Italian Baroque sculptor and architect [also see [here](#)]  
Giovanni Antonio [Dosio](#) (1533-1611), Italian architect and sculptor.  
Giovanni Domenico [Navone](#) (1698-1770), Italian architect  
Giuseppe [Cesari](#) [aka *Cavaliere d'Arpino*] (1568-1640), Italian Mannerist painter  
Giuseppe [Giorgetti](#) (active 1668-1682), Italian sculptor  
Giuseppe [Prinzi](#) (1825-1895), Italian sculptor of the Neoclassical style  
Giuseppe [Valadier](#) (1762-1839), Italian architect and designer, sculptor, urban planner and archeologist, a chief exponent of Neoclassicism in Italy  
Lorenzo [Ottoni](#) [aka *Il Lorenzone*] (1658-1736), Italian sculptor  
Luca Duccio (17th cent), Italian sculptor  
Ludovico Rusconi [Sassi](#) (1678-1736), Italian architect of the Rococo period  
Luigi [Fontana](#) (1827-1908), Italian sculptor, painter, stuccoes and architect  
Nicola [Salvi](#) (1697-1751), Italian architect  
Niccolò [Circignani](#) [aka *Il Pomarancio*] (1520-1597), Italian late-Renaissance / Mannerist painter  
Paolo [Romano](#) [aka Paolo *Tuccone*] (15th cent), Italian early Renaissance sculptor and goldsmith  
Pietro Berrettini [da Cortona](#) (1597-1669), Italian Baroque painter and architect  
Pietro [Gagliardi](#) (1809-1890), Italian painter  
Pietro [Passalacqua](#) (1690-1748), Italian architect of the late Baroque period  
Pietro [Tenerani](#) (1789-1869), Italian sculptor of the Neoclassical style  
Sebastiano [Conca](#) (1680-1764), Italian painter  
Stefano [Maderno](#) (1576-1636), Italian late-Renaissance sculptor and stuccoist from Bissone  
Taddeo [Zuccari](#) (or Zuccaro) (1529-1566), Italian painter of the Roman Mannerist School  
Vincenzo Berrettini (19th cent), Italian painter  
Virginio [Vespignani](#) (1808-1882), Italian architect

## Burials:

Pope St. [Damasus](#) (305-384)  
St. [Eutychius](#) (ca. 512-582)  
St. [John Calybitis](#) (d. 450)  
St. [Hippolytus](#) (170-235)

Ludovico Cardinal [TREVISANO](#), (1401-1465) {also see [here](#)}

Ippolito Cardinal de' [MEDICI](#), (1511-1535) {also see [here](#)}

Pietro Cardinal [OTTOBONI](#), (1667-1740) {also see [here](#)}

Buried in the chapel of *Santissimo Sacramento*, which he had built for himself

Tommaso Cardinal [RUFFO](#), (1663-1753) (1663-1753) {also see [here](#)}

Buried in the sepulcher that he had built for himself in the chapel of S. Niccolò

Alberico Cardinal [ARCHINTO](#), (1698-1758) {also see [here](#)}

Buried beside the main altar

Francesco Cardinal [CARAFA DELLA SPINA DI TRAIETTO](#), (1722-1818) {also see [here](#)}

Tommaso Cardinal [AREZZO](#), (1756-1833)

Carlo Maria Cardinal [PEDICINI](#), (1769-1843)

Francesco Saverio Cardinal [MASSIMO](#), (1806-1848)

Buried in the chapel of his family

Luigi [AMAT DI SAN FILIPPO E SORSO](#), (1796-1878) {also see [here](#)}

Buried in the chapel of his family

Luigi Cardinal [TRAGLIA](#), (1895-1977) {also see [here](#)}

Annibale [Caro](#) (1507-1566)

Rev. George [Conn](#) (d. 1640)

Count Aeneas Dylvius de [Caprara](#) (1631-1701)

Pellegrino [Rossi](#) (1787-1848)

Francesco [Caccianiga](#) (1700-1781)

Princess Massimo of Saxony

Alessandro Valtrini

### Links and References:

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  2. [Turismo Religioso.eu web site](#)
  3. [Basilica web site](#)
  4. [Wikiwand.com](#)
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- a. Bernstock, Judith E.; "Bernini's Memorials to Ippolito Merenda and Alessandro Valtrini"; *The Art Bulletin*, Vol. 63, No. 2, pp. 210-232 (jstor 3050113)
  - b. Information plaques in the church
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### Other Links:

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“Cardinal Scarampo (Trevisan), known for his victory over the Turks at Belgrade and for his naval exploits at Rhodes, was also an inveterate gambler. He is said to have lost at one deal with King Alfonso of Naples 8,000 gold pieces. Having died of a broken heart in 1465, in consequence of the election of his rival, Cardinal Barbo, to the supreme pontificate, he was buried in the church of San Lorenzo in Damaso, clad in state robes, with the Episcopal cross and ring, and other valuable jewels. The grave was violated for the sake of plunder by Antonio Tocco, a canon of the same church, and the mortal remains of Scarampo were abandoned to their fate for the space of 40 years. The beautiful memorial in the sacristy of the canons was erected in 1505, at the expense of the archbishop of Taranto, Heinrich Hunis.”

Ref. 38, pg 308

Lanciani, Rodolfo: THE GOLDEN DAYS OF THE RENAISSANCE IN ROME