

# San Lorenzo in Lucina



**San Lorenzo in Lucina** is a heavily restored 5<sup>th</sup> century parish and titular church and minor basilica, just west of the Corso in the rione Colonna. The dedication is to St Lawrence, the 3<sup>rd</sup> century Roman deacon and martyr. [1]

## History

According to tradition, the church was built in the mid 4<sup>th</sup> century on the ruins of a house belonging to the Roman lady Lucina, who sheltered Pope St Marcellus (308-309) during Maxentius' persecution. Pope St Damasus was elected here in 366. [1] [2] [f] [m]

Archaeological investigations under the church in the early 20<sup>th</sup> century revealed remains of Roman houses from the reign of Emperor Hadrian, including a fine black and white marble floor in a curvilinear pattern. An apartment complex or insula on top of these remains, which dates from the 3<sup>rd</sup> century. The palaeochristian church was revealed as having been built in turn within the ruins of this. [1]

It was restored by Pope Benedict II in 685 and by Pope Adrian I in 780. There had to be another one in the middle of the 9<sup>th</sup> century after the Tiber flooded the area twice. After its destruction by Robert Guiscard and his Norman soldiers in 1084 it must have been left in a derelict condition for some years. Pope Paschal II ordered the church to be "rebuilt" in 1112, although much of the old fabric was kept. The old brick walls can still be seen in part on the outside; they can be recognized because the mortar-beds are as thick as the bricks. The finished building was consecrated in 1131 by an anti-pope called Anacletus, and Pope Celestine III reconsecrated it on 26 May 1196 after it was finally decided that the original consecration was probably invalid. [1] [2] [3] [g] [n]

Relics of saints were collected as part of the project, including the skull of Pope St Alexander and the body of St Felicula. St Pontian, a Roman martyr, was enshrined under the main altar with three

companions. Part of the gridiron on which St Lawrence was allegedly roasted was also on display, together with the chain used to fetter him. [1]

In 1596 or 1598 the church pavement was raised by 1.6m (5.2 ft) to street level, during which the ancient baptismal pool was covered over. [a]

In 1606 the church was granted to the Minorites or Order of Clerks Minor Regular, founded by St. Francesco Caracciolo, by P. Paul V Borghese. The convent buildings of the church were begun in 1663, by **Carlo Rainaldi**. [c]

The interior was re-ordered in 1650 by **Cosimo Fanzago**. The original aisled basilical plan was changed by dividing the aisles into self-contained chapels. This was done by inserting walls behind the arcade piers. He also carried out a minor restoration of the façade. He left the 12<sup>th</sup> century portico with its Ionic columns, and the campanile untouched. During this work a disused well, containing relics of martyrs, was found. The chapels were then leased to noble families to decorate and to use as mausolea, a process that was only finished in 1779. [1] [2] [g]

A drastic restoration in 1858, ordered by Pope Pius IX, removed much of the Baroque interior decoration that **Fanzago** provided and added the extra two side chapels of the Immaculate Conception and the Crucifix. The present appearance of the church derives from this work, overseen by **Andrea Busiri Vici**. [1] [2]

The Minorites were dispossessed in 1873, when the freehold of the property was sequestered by the government. However, they were allowed to remain in charge until they transferred to Sant'Angelo in Pescheria in 1906. Since then, the church has been in the care of diocesan secular clergy. [1]

Continued problems with groundwater penetration entailed yet another restoration in 1919, with attention being given to the campanile. In an attempt to solve the damp problem permanently, the foundations were excavated. The Italian government restored the façade in 1927 to what was imagined to have been the medieval appearance. The damp came back in the late 20<sup>th</sup> century, and between 1983 and 1998 excavations in the convent to the right hand side of the church uncovered remains of the palaeochristian baptistry. [1]

## Exterior

The church has a basilical plan, with a nave and structural side aisles (converted into side chapels by blocking walls). It is preceded by an open loggia or narthex, and has a semi-circular external apse. The central nave has a single pitched and tiled roof, with a separate roof for the sanctuary bay and a third one for the apse. The side chapels have their own individual roofing arrangements. There are five on the left hand side of the nave, but only four on the right hand side because the campanile occupies the first bay on the right. The pair of 19<sup>th</sup> century side chapels are added to the ends of the aisles. [1]

### Portico (1)

The structure of the open portico is largely as it was after the 1112 rebuilding, and has a sloping tiled roof held up by six re-used ancient granite Ionic columns supporting an entablature. The architrave of the latter is of veined white marble, while the frieze is of tiles laid on edge. In the frieze there is a trapezoidal stone above each column. The cornice is dentillated, and the end corners of the narthex have square Corinthian pilasters. The marble of the architrave was from a very large ancient fluted column. Of the 12 original clerestory windows two have survived, one at the end of each clerestory. [1] [f]

Before the 20<sup>th</sup> century restoration removed it, there used to be a solid parapet with flaming urns, one above each column. Also, some time before the 18<sup>th</sup> century the two outermost bays of the narthex were walled off and made into little cottages or lodges. These were removed in the 19<sup>th</sup> century. [1]

### Interior of Portico

The portico contains four very interesting 12<sup>th</sup> century inscriptions. The oldest records the

consecration of the altar by Leo, bishop of Ostia in 1112. A slightly later one records the collection and enshrinement of relics by a priest named Benedict, and dates to 1119. A record of the consecration by Antipope Anacletus (1130) and re-consecration by Celestine III (1196) are also here. [1]

Two genial-looking medieval stone lions flank the entrance door, guarding their lunches; one has a fish, and the other a human baby. Fragments of mediaeval architectural details are also kept in the portico, some displaying fine Cosmatesque work. At the right hand end is a finely carved tomb-slab of a 15<sup>th</sup> century bishop, set into the wall. The doorway itself is 12<sup>th</sup> century. [1]

Also along here is a memorial to Clelia Severini, 1825, in the form of a neo-Classical carved relief. It was commissioned in 1822 by the Roman lawyer Giuseppe Severini for the death of his nineteen-year-old daughter. She is depicted as a young ancient Roman girl taking leave of her parents and pet dog. The work is by **Pietro Tenerani**, and the poet Giacomo Leopardi wrote a poem about it - *Sopra un Bassorilievo Antico Sepolcrale*. [1] [4]

### Frontage

The nave frontage above the portico is Mediaevalist-modern. It is of orange brick with stone detailing, and has a framed round window flanked by a pair of vertical rectangular ones. On top there is a blank triangular pediment. Before the restoration, the window frames were narrower and the rectangular windows had segmental pediments broken at the top. [1]

Fabric from the original palaeochristian basilica was revealed in the frontage when the plaster was removed in the early 20<sup>th</sup> century, but not enough to reconstruct its appearance. [1]

### Campanile

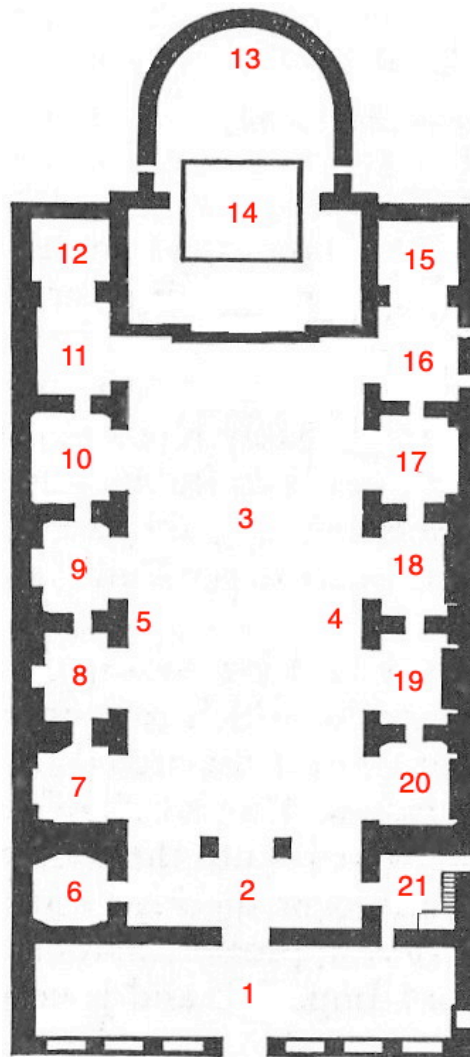
The Romanesque brick bell-tower was added in 1196, and was placed over the right hand aisle just behind the portico. Of the five storeys above the portico, the lower two have double arches (the bottom ones blocked), and the upper three have triple ones with marble pillars in between having imposts. On the other side of the nave, the strange little domed lantern belongs to the first chapel on the left. [1] [c]

### Convent

The original convent of the Clerks Regular survives next to the church, of 1665 by Carlo Rainaldi. It did not have a proper cloister behind the street block, but instead an L-shaped arcaded walkway looking out over a large garden. The latter has had a modern building erected on it. [1]

Recently discovered documents record Carlo Rainaldi's work on the convent. In addition, a Rainaldi drawing found in the archives demonstrate the architect's project to redesign radically the façade of the church. The design is modest and was never executed, but the project is clearly related to Rainaldi's work at S. Maria in Campitelli. Moreover the façade design suggests a new dimension of Alexander VII's planning for this area of the city. [c]

## Plan



## Interior

As it now is, the nave has six bays with arcades on each side which lead into side chapels. To the left are five side chapels, with a sixth arch at the end leading into the antechamber of a sixth chapel flanking the sanctuary. However, to the right there are only four side chapels because the first bay has the campanile occupying it here. In the rebuilding of 1650, the original aisled basilical plan was destroyed and the aisles or side naves were replaced by separate Baroque chapels. This was done by inserting walls behind the arcade piers. [1]

The first bay at the entrance is covered by a cantoria, or a balcony for a choir, with a low balustrade. This creates a narthex (2), separated from the nave by Doric columns of yellow marble set on high bases. In the narthex are a number of funeral memorials.

In the basilica is also the tomb of the composer Bernardo Pasquini (1637-1710). Three years after the composer's death, his portrait was placed there, sculpted in Carrara marble by **Pietro Francesco Papaleo**. The portrait was a commission by the composer's nephew Felice Bernardo Ricordati and his pupil Bernardo Gaffi. [5]

Charles Stewart, an officer in the Papal army who died in 1864, is buried in the basilica. He was the son of John Stewart, Prince Charles Edward Stuart's ("Charles III", the "Young Pretender") "maestro di casa". Charles had ennobled John as a baronet in 1784. [5]

The sanctuary has two bays, one a continuation of the nave flanked by the end chapels, and the

other occupied by the aedicule of the main altar. Behind this is the apse, occupied by the former convent choir. [1]

### Nave (3)

The arcade arches are separated by long rectangular piers with Doric impostes. Above each pier is a circular tondo containing a fresco depicting a scene from the life of St Lawrence, and above these is a floating entablature which runs around the church without being supported by pilasters. Above this in turn the central nave side walls have a large rectangular window over each arch, and fresco panels of saints over the piers. The piers, arch intradoses and upper walls are all frescoed in fake polychrome marbling, as part of the restoration ordered by Pope Pius IX. All this fresco work was executed by **Roberto Bompiani** in 1860. [1]

The flat nave ceiling is coffered in squares, gilded and decorated with rosettes, and has a painting of the *Apotheosis of St Lawrence* by **Mometto Grütter** in the central panel. The other saints in the depiction are *Lawrence, Pope Damasus, Lucina* and *Francis Caracciolo*. This ceiling was executed in 1857 as part of the same restoration. [1]

The superb Baroque pulpit (5) to the left, with its floating soundboard supported by putti, is by **Cosimo Fanzago** in 1650. [1] [2]

The geometrically patterned black and white marble floor was paid for by Cardinal Giuseppe Renato Imperiali in 1743. It replaced a fine Cosmatesque floor, described in the 16<sup>th</sup> century as *pavimento intarsiato tutto di pietri di diversi colori* ("a pavement inlaid with all the stones of various colors"). Some of this apparently survives under the present floor. The original floor was made by a 12<sup>th</sup> century sculptor known as **Magister Paulus**. [1]

### Poussin monument (4)

The French artist Nicolas Poussin (1594-1665), the leading painter of the classical French Baroque style, is buried in the second chapel on the right-hand side, and is commemorated with a monument donated by Chateaubriand in 1830 (he happened to be the ambassador of France to the Papal court at the time). This is on the pier in between the second and third chapels. [1] [3]

The epitaph reads: "Spare your pious tears, for Poussin lives in this urn, he gave to live being himself unable to die. Here, however, he is silent; if you wish to hear him speaking, it is a wonder that he lives and speaks in his pictures." [1]

The marble memorial was designed by the architect **Louis Vaudoyer**, with **Léon Vaudoyer**, and the bust is by **Paul Lemoyne**. It has an interesting bas-relief by **Louis Desprez** which is a copy of the artist's work entitled *Et in Arcadia Ego*. The geometric polychrome marble panel above the memorial is actually part of it. [1] [3] [6]

On a pier on the left side is a memorial for Josef Myslivecek, a Czech composer who contributed to the formation of late 18th-century classicism in music.

### Sanctuary

The sanctuary starts with the last bay of the nave, sequestered by a balustrade with black marble balusters and red marble panels. At either end is a large statue of an angel on a plinth and holding a lamp. [1]

The enormous aedicule of the high altar (14) dominates the church, blocking the view of the apse. It is by **Carlo Rainaldi**, 1669, and has a complex plan based on a bowed central section with two diagonal wings. You can see this shape in the entablature, which is supported by four ribbed Corinthian columns of black marble. A pair of semi-columns is at the sides. Below the altar are the relics of SS Pontianus, Eusebius, Vincentius and Pellegrinus who are described as martyrs of Acquatraversa. The altar is dedicated to them, which is why there is a side chapel dedicated to St Lawrence. [1] [g]

The altarpiece is the *Crucifixion* by **Guido Reni**, about 1640, which is the most important artwork in the church. It was not actually painted for its setting, but was donated in 1669 by Cristina Duglioli



Angelelli and inspired a devotion to the Crucifixion which informed the spiritual life of the parish. Christ is shown at the point of death. The chiaroscuro depiction was copied many times, and became an icon of the Counter-Reformation. [1] [2]

In the floor of the nave, just in front of sanctuary, is a very large inscription for Marquise Cristiana Duglioli Angelelli. Interestingly, there is a funerary memorial for her also in the Basilica of Santa Maria del Popolo.

Above the high altar and projecting from the cornice in the segmental pediment is a small painting that is entitled *Madonna di Sanita* in a tondo with a glory, supported by a pair of stucco putti. The veneration of the image became a cult when Sixtus V moved the painting to its present location between the years 1585 and 1590. The fresco work was uncovered in the 17<sup>th</sup> century restoration, preserved and enshrined here. [1] [b]

On the piers of the apse triumphal arch are two gilded bronze grid-irons, symbols of St Lawrence. [1]

### Choir (13)

The apse behind the altar aedicule used to be the choir when the church was conventual. The stalls are still in place, and behind a cupboard door at the far end of the curve is the marble papal throne. This has a contemporary inscription by Pope Anacletus II, which states that Pope Paschal II had raised the grating from an old altar, and the consecration of the altar by Leo, bishop of Ostia (already mentioned in an epigraph in the narthex) as well as the enshrinement of relics of St Lawrence and others by Pope Paschal II. [1] [2] [3]

The three apse windows have modern stained glass depicting *St Lawrence*, *The Legend of Agbar of Edessa* and *St Rita*. [1]

The apse is now undecorated, but used to have a mediaeval fresco depicting Christ accompanied by SS Peter, Paul, Laurence, Stephen and Lucina, painted by Placido Costanzi. The last-named legendary foundress held a model church. Also depicted was a "Pope Sixtus", but most modern scholars agree that this Sixtus is the pope of St. Laurentius, Pope Sixtus II. [1] [2] [m]

### Side chapels

The side chapels are described in clockwise order, beginning to the left of the entrance.

### Baptistry (6)

The baptistry to the left of the entrance was designed by **Giuseppe Sardi** sometime between 1713 and 1721. The chapel is a square space with cut corners, vaulted by a shallow dome with a lantern. The opening for the lantern, again with rounded corners, is turned at a forty-five-degree angle to the square of the chapel, a solution that is unusual in Roman architecture. This rather large and airy lantern admits the light that illuminates brightly the small baptistry. The altarpiece showing *The Baptism of Christ* is by **Giuseppe Nicola Nasini**. The side wall paintings are by **Giovanni Antonio Grecolini**. The baptismal font in itself is a simple basin in verde antico marble and stucco, whose principal interest lies in its curious wooden lid, done in the shape of an imaginary centralized structure. [1] [2] [j] [k]

### Chapel of St Charles Borromeo (7)

The second chapel on the left-hand side, built shortly after 1615, was placed under the patronage of Domenico Pasqualoni, a lawyer in about the middle of the century, who had it decorated with busts, paintings on the side and the marble covering. The stuccos also belong to the 17th century phase, and were later reworked. The Vigneri family, owners of the chapel in the 19th century, restored the chapel. [k]

It has an altarpiece by **Carlo Saraceni**, depicting *St Charles in Procession with a Nail of the Cross*, from 1612-1619. The altarpiece is framed in yellow and red striped sardonix, a very striking stone. The two side wall pictures are by **Gregorio Preti**, a pupil of Saraceni, and show *St Charles giving alms* and *Administering the Last Rites to a Plague Sufferer*. [1] [2] [k]

### Chapel of St John Nepomucene (8)

The third chapel on the left was redecorated with gilded stuccos and pictures under the patronage of the Sirtoli family in the first half of the 17th century. Originally dedicated to the Crucifix, it was then named after the Bohemian St John Nepomucene, a martyr who died in Bohemia in 1393. He was killed on the order of King Wenceslaus IV after refusing to reveal what was said to him in Confession by the queen. He was thrown into the river at Prague to drown. The statue of him over the altar is by **Gaetano Altobelli**, 1737. [1] [2] [k]

The altar aedicule has a pair of alabaster columns, supporting a segmental pediment containing a copy of the famous work depicting *St Michael the Archangel* by **Guido Reni**. On the side walls are two paintings by an unknown artist from the 17th century. To the right, *The Saint's body is washed up by the river* and, to the left, he is depicted *St. John Nepomak Taken before King Wencenslas*. [7]

The frescos under the entrance arch show angels holding symbols of the Crucifixion, reflecting the original dedication of the chapel.

The French artist Nicolas Poussin is buried in this chapel.

### Chapel of St Joseph (9)

The fourth chapel on the left is dedicated to St Joseph. The chapel was built in 1621 from the bequest of Paolo Rossetto da Cento. **Marcello Provenza** co-ordinated the works. The chapel was rebuilt in 1940 by Cardinal Carlo Cremonesi, portrayed in the bust dedicated to him, sculpted by **Giuseppe Tonnini**. [k]

The altarpiece depicting *The Holy Family* is by **Alessandro Turchi**, (aka *L'Orbetto*). [1] [2]

The right wall is undecorated, but clad in marble.

### Chapel of St. Francis of Assisi or Cappella Mariscotti (10)

The fifth chapel on the left-hand side was granted to Ludovico Branca de Firmansi in 1578 during the pontificate of Gregory XIII. His nephew, Paolo Alaleona, took it over in 1623. He, too, was a master of ceremonies, and entirely reconstructed the chapel. [k]

The chapel, rich with gilt stucco work, is dedicated to SS Francis of Assisi and [Giacinta Mariscotti](#) (d. 1640). The latter was a nun of the family who patronized this chapel, hence the dedication. The interior was originally designed and decorated by **Simon Vouet**, a disciple of Caravaggio, in 1624. His two paintings on the side walls depict two *Scenes from the life of St Francis*. One shows *St. Francis renounces the father's assets*, the other shows *St Francis being tempted by a young woman flashing her leg*. On each wall is a bronze bas-relief of scenes from the life of St. Francis. [1] [2] [7] [o]

The vault frescoes are also by **Vouet**, and show scenes from the life of Our Lady. Pictured are her *Birth*, *Presentation*, *Annunciation* and *Assumption*. In the ovals are angels playing musical instruments. The *Eternal Father* is in the middle. In the pendentives of the vault are the *Four Evangelists*, with stucco angels sitting on the entablature. In the side lunettes are the *Marriage of Our Lady* on the left, and the *Visitation* on the right. [1] [2]

There was a re-fitting in 1736 by **Marco Benefial**, who executed the altarpiece showing *The Death of St Hyacintha*, showing St. Francis receiving her into heaven. The frescoes of saints on the pilasters are by **Francesco Manno** (1807). On either side of the altar are St. Peter and St. Paul. Below the frescoes are bronze bas-relief sculptures showing their respective martyrdom. Other frescoes show *Mary Magdalen*, *Clare* and *Lucy*. The altar pediment has a little picture of oil on slate depicting *Our Lady of Graces*, which is thought to be by **Girolamo Siciolante da Sermoneta**. [1] [2] [k]

Above the pediment is a stained glass window showing St. Mariscotti, along with the coats-of-arms of the Franciscan order and the Ruspoli family, who are related to the saint. On the inside of the entrance arch are inscriptions from Pope Gregory XV granting indulgences.

In the corner to the right of the altar is the memorial for Caroline Ruspoli, died 1873 at the age of 69.

#### Chapel of the Immaculate Heart of Mary (12)

Flanking the sanctuary on the left hand side is a chapel dedicated to the Immaculate Heart of Mary. The chapel was opened after completion of 19th century architectural works. It is lush neo-Baroque with a curlicued wrought iron screen, and an altarpiece (by an unknown 19th century artist) showing *Our Lady as the source of grace*. [1] [k]

Here is a large memorial (11) to Cardinal Gabriele della Genga Sermattei, 1869. He was the son of Count Filippo della Genga and nephew of Pope Leo XII. Above the monument is a stain glass window showing the monogram of the Blessed Virgin, as well as the coat-of-arms of Pope John Paul II on the left, and an empty shield labeled S. Lorenzo. On the left wall are a number of other funerary memorials. [1]

#### Chapel of the Crucifix or Cappella Nataletti (15)

Flanking the sanctuary to the right is the small Chapel of the Crucifix, originally fitted out in 1850 for the Nataletti family and re-fitted in the subsequent church restoration. Here are monuments to Gertrude 1864, Filippo 1859 and Pietro 1840. [1]

The painted wooden *Crucifix* itself is 17th century. The altar is flanked by two statues of angels: to the left, the *Archangel Raphael directing Tobias to catch the fish* (see the Book of Tobit), and to the right, the *Guardian Angel*. [1]

On the right wall is a marble bust and memorial inscription for King Umberto II di Savoia, first king of a united Italy. [k]

On the right wall is a painting of the *Madonna and Child and St. John Nepomucene and St. Michael the Archangel*, by **Onofrio Avellino**. [7]

#### Museo Parrocchiale (16)

The next arcade arch leads into a vestibule, with memorials on its wall. Notable among the monuments are those of Cardinal Antonio Davia, by **Ferdinando Fuga** 1740 (the bust is by **Agostino Corsini**) and Marquis Giuseppe Zagnoni by **Vincenzo Pacetti** 1803. [1] [2]

The door to the left leads to the sacristies and entrance to the underground area (scavi). The right hand door is the parish museum, which occupies two large apsed rooms built in the 15th century as side chapels to the basilica. The treasure here is the reliquary containing the chain alleged to have been used to imprison St Lawrence. [1]

#### Palaeochristian font

The far room was the chapel of St John the Baptist, deconsecrated and now called the Sala dei Canonici. Under the floor in 1993 was found the remains of the immersion font of the original palaeochristian basilica. This was a circular brick wall 65 cm thick enclosing an area 3.5 metres in diameter, and clad with white and cipollino marble. This cladding includes a 4th century epitaph to one Hilarina, which indicates that the structure is 5th century. [1]

Next to it was a smaller, rectangular tank the function of which is unknown, suggestions have been that it was for infant baptism, or for ablutions (either liturgical or hygienic) to do with the baptismal rite back then. Or, it might have been for storing the water when the main tank was cleaned out. It was 2.2 by 1.3 metres, with some sort of round-backed niche at one end which was possibly where someone could sit. [1]

#### Chapel of the Annunciation or Cappella Fonseca (17)

The fourth on the right-hand side is dedicated to the Annunciation to Our Lady. This chapel was designed by **Gian Lorenzo Bernini** in the early 1660's for Gabriele Fonseca (d.1668), a rich Portuguese physician who attended on Pope Innocent X (1644-1655). The chapel has some fine busts of members of the Fonseca family, in red marble frames. These include a superb portrait of Gabriele himself (to the left of the altar), which is by **Bernini**. The pose is very lively; he is shown



saying the Rosary with heartfelt devotion. The other two family busts are of the school of Bernini, and the identities of the subjects are now unclear. The fourth bust here is in the same style of marble frame, but is a very academic production of 1868 showing Aloisio De Witten, who was Minister of the Interior to Pope Pius IX, and who purchased the chapel when the Fonseca family died out in the 19<sup>th</sup> century. [1] [2] [b] [k]

The altarpiece of the *Annunciation*, by **Ludovico Gimignani**, is a copy of an original by **Guido Reni** in the Palazzo del Quirinale. It has an unusual setting of an oval black marble frame supported by a pair of flying angels in the same material. To the right is a painting, signed and dated by **Giacinto Gimignani** (Ludovico's father) depicting *Elisha Pouring the salt into the River*, that dates to 1664. On the opposite is *Our Lady, Salus Populi Romae di S. Maria Maggiore* which is of the Roman school at the same period and might be by **Giacinto** as well. The oval vault and cupola is a jungle of heavenly beings in stucco by **Pietro Sassi**. Also involved in the decoration of the chapel is **Guillaume Cortese**. [1] [2] [b] [d]

#### Chapel of St Francis Caracciolo (18)

The third chapel on the right is dedicated to St Francis Caracciolo, founder of the Minorites. The altarpiece showing the *Saint adoring the Blessed Sacrament* is by **Ludovico Stern**, 1740. The pendentives of the cupola show scenes of the saint's life, and are by **Teodoro Matteini**. Under the altar are the bodies of SS. Felicola and Francis Carracciolo. This chapel also contains an urn which holds the head of the martyred pope Alexander I (105-115). [1] [2] [f] [g]

#### Chapel of the Blessed Sacrament (19)

The second chapel on the right is now reserved for the Blessed Sacrament, and has a modern depiction of the *Sacred Heart* as an altarpiece. (However, it used to be dedicated to St Anthony of Padua with an altarpiece by Massimo Stanzione from 1616, now missing). The side fresco panels by **Jan Miel**, from Antwerp, depict the *Miracle of St. Anthony of Padua*. The altar aedicule is by **Carlo Rainaldi**. A little oval tondo of the *Holy Family* in the segmental pediment, below a crew of stucco putti is by **Domenico Rainaldi**. [1] [2]

#### Chapel of St Lawrence or Cappella Lovatti (20)

The first chapel on the right hand side is dedicated to St Lawrence, and was sponsored by the Lovatti family. The original altarpiece featuring the saint was by Tommaso Salini, but has been replaced by *St Lucina Offering Her Church to St Lawrence* by **Sigismondo Rosa**. Below the altar is a bronze grille, through which you can see a reliquary. In this is preserved part of the gridiron that was used in the martyrdom of St Lawrence. The side walls have two pictures by **Giuseppe Creti**, one showing *St Lawrence offering poor people to the tyrant as the "wealth of the Church"*, and the other showing the beginning of his *martyrdom*. [1] [2]

In the corners of the chapel, on either side of the altar are the funeral monuments for Clementi and Matteo Lovatti, both from the 1860's. On the right wall is the tomb of Cardinal Pietro Ciriaci (d. 1966).

#### Bottom storey of campanile (21)

In the right hand corner is the ground floor storey of the campanile, containing many monuments on its exterior wall. Notable are those to Cardinal Silvio Passerini, 1529 and Ginelin von Karlsruhe, 1820. There is also a pretty little holy water receptacle here, in black marble and held by an angel. There is an information board here, and also postcards etc on sale. The far doors lead into the former convent. [1]

#### **Notes:**

The Swedish Institute of Classical Studies in Rome made important excavations beneath the church in the years 1982-1987. See <http://spazioinwind.libero.it/lucina/index.html>.

The scavi (underground ancient remains) are advertised (unofficially) as being open at 16:30 on the last Saturday of the month. Guided tours of these do take place, including ones under the aegis of info.roma (see link below).

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Additional info:

Nicolas Poussin suffered from declining health after 1650, and was troubled by a worsening tremor in his hand, evidence of which is apparent in his late drawings.[12] He died in Rome on 19 November 1665 and was buried in the church of San Lorenzo in Lucina, his wife having predeceased him. François-René de Chateaubriand in 1820, when he was Minister of France in Rome, donated the monument to Poussin.

Josef Myslivecek was financially irresponsible throughout his life, he died destitute in Rome in 1781. He is buried in the church of San Lorenzo in Lucina, where a memorial placed by latter-day Czech admirers can be seen. No trace has ever been found of a memorial in marble supposedly erected shortly after his death by James Hugh Smith Barry, a wealthy English student of Myslivecek who paid for his funeral expenses.

### Relics:

Saint Pontianus  
Saint Eusebius  
Saint Vincentius  
Saint Pellegrinus  
Saint Felicola  
Pope Saint [Alexander I](#) (reigned c.105-115)

### Burials:

Saint Francis [Caracciolo](#) (1563-1608)  
Co-founder of the Congregation of the Clerics Regular Minor

Cardinal Hugh of [EVESHAM](#), (?-1287)  
Buried near the sacristy

Guillaume Cardinal [BRAGOSE](#), (?-1367)

Jean Cardinal [LE JEUNE](#), (1411-1451)

Filippo Cardinal [CALANDRINI](#), (1403-1476)

Silvio Cardinal [PASSERINI](#), (1469-1529) [also see [here](#)]  
His nephew, Silvio Passerini, archbishop of Conza, erected his tomb in 1587

Francesco Cardinal [GONZAGA](#), (1538-1566)  
Buried in the middle of the church

Luigi Cardinal [CAPPONI](#), (1582-1659) [also see [here](#)]

Gianantonio Cardinal [DAVIA](#), (1660-1740)  
Buried in the presbytery

Giacomo Filippo Cardinal [FRANSONI](#), (1775-1856)

Giovanni Carlo Cardinal [BOSCHI](#), (1715-1788)

Gabriel Cardinal [DELLA GENGA SERMATTEI](#), (1801-1861) {also see [here](#)}

Carlo Cardinal [CREMONESI](#), (1866-1943) {also see [here](#)}

Pietro Cardinal [CIRIACI](#), (1885-1966) {also see [here](#)}

Buried in the first chapel on the right

Luca [Marenzio](#) (1553-1599)  
<Italian composer and singer of the late Renaissance>

Nicolas [Poussin](#) (1594-1665)  
<Leading painter of the classical French Baroque style>

Bernardo [Pasquini](#) (1637-1710)  
<Italian composer>

Albert Auguste [Androt](#) (1781-1804)  
<French composer of opera and church music>

Josef [Myslivecek](#) (1737-1819)  
<Czech composer>  
Plot: [unmarked]

Nataletti family members

<in the Chapel of the Crucifix>  
 Marquis Giuseppe Zagnoni  
 Marchese Cristina Duglioli Angeletti (d. 1669)  
 Fonseca family members  
     <in the Chapel of the Annunciation>  
 Monsignor Aloisio De Witten  
     <Minister of the Interior to Pope Pius IX>  
     <in the Chapel of the Annunciation>  
 Clelia Severini (d. 1825)  
     <near the narthex>  
 Matteo Lovatti  
 Clemente Lovatti  
 Lazzaro [Morelli](#) (1608-1690)  
     <Italian sculptor>  
 Tommaso [Salini](#) (1575-1625)  
     <Italian painter>  
 Vincenzo [Camuccini](#) (1771-1844)  
     <Italian painter>  
 Charles Stewart (d. 1864)  
     < officer in the Papal army >

## Artists and Architects:

Agostino [Corsini](#) (1688-1772), Italian sculptor  
 Alessandro [Turchi](#) [aka *L'Orbetto*] (1578-1649), Italian painter of the early Baroque from Verona  
 Andrea [Busiri Vici](#) (1817-1911), Italian architect  
 Carlo [Rainaldi](#) (1611-1691), Italian architect of the Baroque period  
 Carlo [Saraceni](#) [aka *Veneziano*] (1579-1620), Italian painter of the early-Baroque  
 Cosimo [Fanzago](#) (1591-1678), Italian Baroque architect and sculptor  
 Domenico [Rainaldi](#) (17<sup>th</sup> cent), Italian painter of the Baroque period  
 Ferdinando [Fuga](#) (1699-1781), Italian architect in the Baroque style  
 Francesco [Manno](#) (1754-1831), Italian painter and architect  
 Gaetano Altobelli (18<sup>th</sup> cent), Italian painter  
 Giacinto [Gimignani](#) (1606-1681), Italian painter of the Baroque period  
 Gian Lorenzo [Bernini](#) (1598-1680), Italian Baroque sculptor and architect [also see [here](#)]  
 Giovanni [Baglione](#) [aka *il Sordo del Barozzo*] (1566-1643), Italian Late Mannerist and Early Baroque painter  
 Giovanni Antonio [Grecolini](#) (1675-1736), Italian painter  
 Girolamo [Siciolante](#) da Sermoneta (1521-c.1580), Italian Mannerist painter  
 Giuseppe Creti (1634-1714), Italian painter  
 Giuseppe Nicola [Nasini](#) (1657-1736), Italian painter of the Baroque period  
 Giuseppe [Sardi](#) (1680-c.1768), Italian architect  
 Giuseppe [Tonnini](#) (1875-1954), Italian sculptor {also see [here](#)}  
 Gregorio [Preti](#) (1603-1672), Italian painter  
 Guido [Reni](#) (1575-1642), Italian painter of high-Baroque  
 Guillaume [Courtois](#) (Cortese) aka *Il Borgognone* (1628-1679), French painter and etcher  
 Jan [Miel](#) (1599-1663), Flemish painter  
 Léon [Vaudoyer](#) (1803-1872), French architect  
 Louis [Desprez](#) (1799-1870), French sculptor  
 Louis Vaudoyer (19<sup>th</sup> cent), French architect  
 Ludovico [Gimignani](#) (1643-1697), Italian painter during the Baroque period  
 Ludovico [Stern](#) (1709-1777), Italian painter of the Rococo or late-Baroque period from Rome  
 Marcello [Provenzale](#) (1575-1639), Italian painter and mosaicist  
 Marco [Benefial](#) (1684-1764), Italian proto-Neoclassical painter  
 Mometto Grütter (19<sup>th</sup> cent), painter  
 Onofrio [Avellino](#) (1674-1741), Italian painter of the Baroque period  
 Paul [Le Moyne](#) (1784-1873), French sculptor  
 Pietro Francesco Papaleo (ca. 1642-1718), Italian sculptor  
 Pietro Sassi (17<sup>th</sup> cent), Italian sculptor and stuccoist  
 Pietro [Tenerani](#) (1789-1869), Italian sculptor of the [Neoclassic](#) style  
 Roberto [Bompiani](#) (1821-1908), Italian painter

Sigismondo Rosa (18<sup>th</sup> cent), Italian painter  
Simon [Vouet](#) (1590-1649), French painter of the Italian Baroque style  
Teodoro [Matteini](#) (1753-1831), Italian painter  
Vincenzo [Pacetti](#) (1746-1820), Italian Neoclassical sculptor

**Location:**

Addr: Piazza di San Lorenzo in Lucina, 16/A Via in Lucina, 00186 Roma  
Coord: [41° 54' 12"N, 12° 28' 43.3"E](#)

**Info:**

Telephone: +39 06 6871494  
Fax: +39 06 68199122  
Web site: [www.sanlorenzoinlucina.it](http://www.sanlorenzoinlucina.it)  
Email: [sanlorenzoinlucina@vicariatusurbis.org](mailto:sanlorenzoinlucina@vicariatusurbis.org)

**Opening times**

8.00 am - 8.00 pm, daily

**Mass Schedule:**

Weekdays: 11.00 am, 6.00 and 7.00 pm;  
Holidays: 10.00 am, 11.00 am 12.00 pm (noon), 6.00 pm and 7.00 pm;  
Saturdays and Eves of Public Holidays: 5.00 pm;  
Schedules are subject to change. Please contact the church before visiting.

**Links and References:**

1. [Roman Churches Wiki](#)
  2. [info.roma web site](#)
  3. [duepassinelmistero.com/Basilica di San Lorenzo in Lucina Roma.htm](http://duepassinelmistero.com/Basilica%20di%20San%20Lorenzo%20in%20Lucina%20Roma.htm)  
(link possibly contains virus)
  4. [The Clelia Severini monument](#) on specchio Roma web site
  5. [wikiwand.com](#)
  6. [Nicolas POUSSIN and his tomb in Rome](#) (French)
  7. [Federico Zeri Foundation, University of Bologna](#)
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- k. Church info plaques
- m. Brandt, Olof; "The Early Christian Basilica of San Lorenzo in Lucina"; *acta instituti rom ani regni sueciae*, series in 4°, 61; 2012
- n. "Inscriptions and graffiti in San Lorenzo in Lucina"; ed. Brandt, Olof; *acta instituti rom ani regni sueciae*, series in 4°, 61; 2012
- o. Information provided by Bernard Barrois

**Other non-referenced links links:**

<http://www.060608.it/en/cultura-e-svago/luoghi-di-culto-di-interesse-storico-artistico/chiese-cattoliche/san-lorenzo-in-lucina.html>

[Swedish Institute in Rome website](#)

[Article on ancient inscriptions](#) (on above website)

<http://orbiscatholicus.blogspot.co.uk/2009/01/segreti-romani-hidden-papal-throne.html>

<https://www.youtube.com/watch?v=Jm90MQIfrrA>

<https://www.flickr.com/photos/dealvariis/sets/72157621977188857/>  
("De Alvariis" gallery on Flickr)

[Google image index](#)

[The hidden papal throne](#)