

Santa Maria ai Monti



Santa Maria dei Monti is a late 16th and early 17th century parish and titular church. The dedication is to the Blessed Virgin Mary. The official name of the church is **Santa Maria ai Monti** but it is also familiarly known as **Madonna dei Monti** and also as **Santa Maria dei Monti**. **The church is set in the characteristic alleys of Monti neighborhood, in the area corresponding to the ancient Roman quarter of the Suburra. It is one of the most interesting examples of the transition between Renaissance and Baroque architecture.** [1] [2]

History

It was begun in 1580, to celebrate the discovery of a miraculous image of Our Lady in the ruins of a convent of Poor Clares on the site. The church was designed by **Giacomo della Porta**, who was commissioned by Pope Gregory XIII in 1580. The foundation stone was laid on 23 June of that year, and the pope entrusted the icon and the building project to the Arciconfraternita dei Catecumeni e Neofiti, founded in 1543 for the education in the Christian way of life of converts from Judaism and Islam. Their patron was Cardinal Guglielmo Sirleto, who hence became the overseer of the project also. [1] [a] [b]

Unfortunately **della Porta** died in 1602, and the project had to be completed by **Carlo Lombardi** and **Flaminio Ponzio** jointly over the following year. This period of 23 years marks the end of the Mannerist style and the beginning of Baroque in Rome. [1]

The church was initially entirely devotional in character. The church was run by the Collegio dei Neofiti, which moved to a purpose-built complex between this church and San Salvatore ai Monti in 1634. The latter church was the old parish church for the locality, which the Collegio also took over and used as the place of worship for male converts. Female ones used Santa Maria Addolorata dei

Neofiti, on a third corner of the same city block as the other two churches. [1]

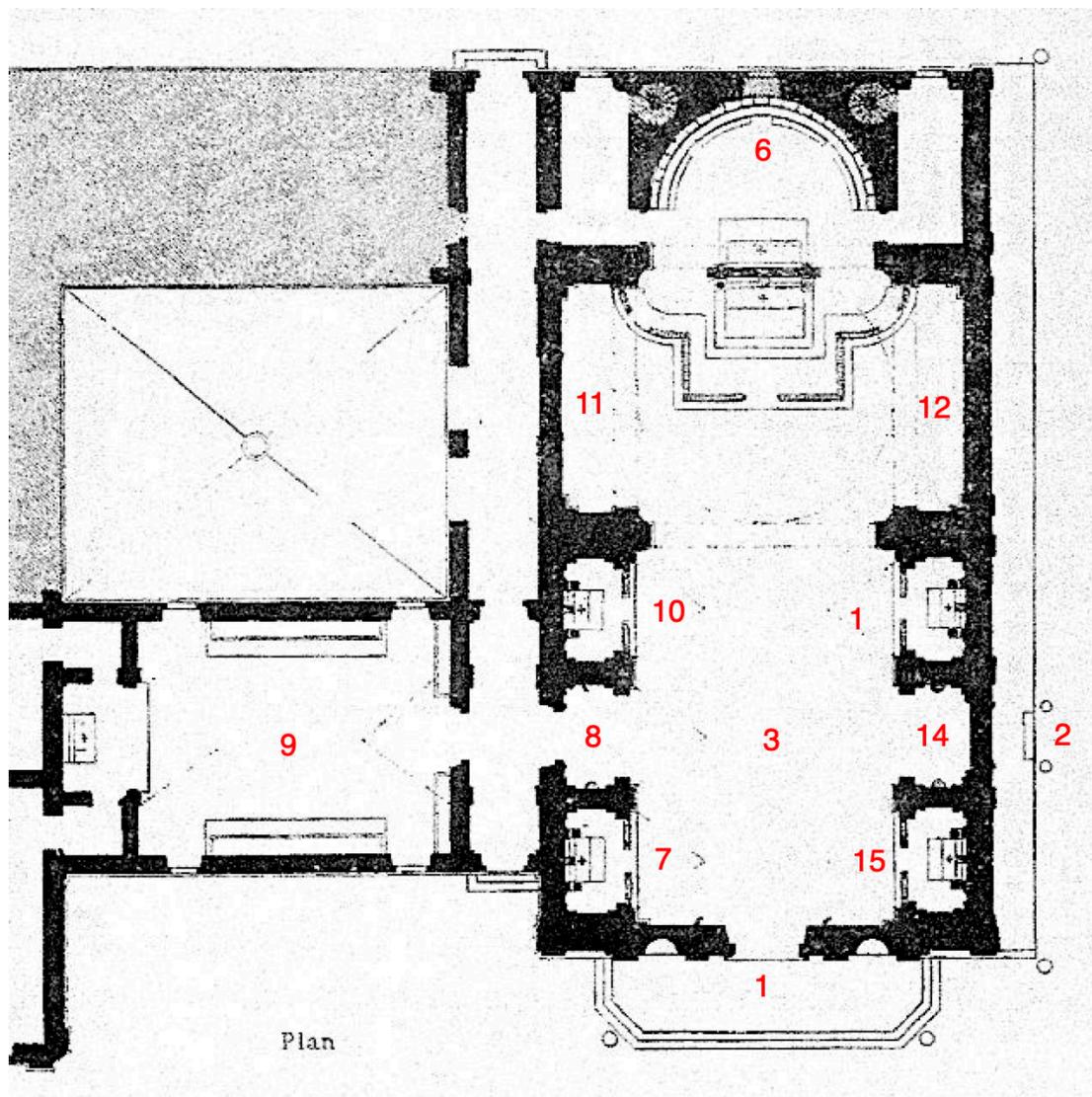
The institution functioned as originally intended until 1713. In that year, the three churches became the responsibility of the Pia Opera dei Catacumene e dei Neofiti, which had as its justification the performance of various charitable activities rather than the conversion of Jews. Also, the church here was restored on the orders of Pope Clement XI. The high altar was refitted and re-consecrated in 1728. [1]

In 1824 there was a massive shake-up of the parish churches in the Centro Storico. There were too many small parish churches in poor repair, with parishes comprising less than two hundred adults. Many parishes were suppressed. A few large churches were newly made parochial, and this was one of them. Pope Pius IX ordered a restoration in the mid 19th century, and many of the frescoes were touched up in 1899. [1]

The last restoration took place in 1999. The lantern of the dome was badly damaged by lightning on September 16, 2004 and restored by the Superintendent of Rome three months later. [a]

The parish is served by diocesan clergy, but the edifice is still owned by the Pia Opera. It is now the center of Church life in the Suburra neighbourhood. The church has only been titular since 1960. [1]

Plan



Exterior

The plan is based on a Latin cross, inserted within a rectangular plot. There is a short nave of three bays which has structural aisles, although these are divided into side chapels by screen walls inside. Then comes a deep transept, with a dome over the crossing. Finally there is a semi-circular sanctuary apse. [1]

The dome has an octagonal drum, with a rectangular window having a triangular pediment in every other side. There is a projecting cornice with modillions (little brackets), and this cornice has a lead covering. The actual dome is on a very low attic plinth, and is also in lead with eight ellipsoidal sectors meeting at a tall lantern. The latter has narrow window-slots separated by volute buttresses, and a lead cupola terminating in a ball finial. [1]

The apse is internal, not structural, as the end of the church beyond the dome has the priests' house above the sanctuary and so the back wall is straight and rises to two storeys. [1]

In the far left hand corner is the campanile, which is in brick with a single round-headed sound-hole in the end faces and two such sound-holes in the side faces. There is a tiled pyramidal cap. [1]

On the right side of the church (2), where the side entrance once was, there is now a shrine to Our Lady.

Across the Via dei Serpenti from the back of the church is the Piazza della Madonna dei Monti, with a fountain in the center. This piazza is one of the favorite places for residents of the Monti district to relax during their time off. The piazza has very good restaurants, and a gelateria.

Façade

The travertine façade (1), which was renovated in 1992, was inspired by the church of the Gesù. It has two stories, and the first story has six Corinthian pilasters supporting an entablature the frieze of which bears a dedicatory inscription to Our Lady. The doorcase has a triangular pediment supported by a pair of volute corbels, and above this is a tablet bearing a long inscription describing the church's foundation. There is a winged cherub's head above this, and a round-headed niche between the first and second pilasters on each side. [1]

The second story has four Composite pilasters with exaggerated Ionic volutes in their capitals, and in between each pair is again a round-headed niche. The central window has a segmental pediment supported by half-round Composite columns, and a balustraded rail. The crowning triangular pediment contains a Papal coat-of-arms in its tympanum. The second story is framed by a pair of large double volutes, and interestingly the right hand side wall of the nave is buttressed by an identical row of volutes. [1]

Interior

The church substantially retains its 16th century appearance, the subsequent interventions have not altered the original layout. The church is among the most lavishly decorated churches of the 16th century. [a] [b]

Nave

The nave (3) is high for its length of three bays, giving a feeling of spaciousness. It has an arcade of three arches on each side, leading into the side chapels. These are separated by piers each of which has an applied ribbed Corinthian pilaster in what looks like yellow Siena marble, which support an entablature which runs round the church. The frieze of this displays the text of the Ave Maria on a gold background, beginning above the high altar. The entablature is posted above the capitals of the pilasters, and has a strongly projecting cornice embellished with modillions and rosettes. [1]

When the church was constructed the chapels were factored out to noble families who then paid for their decoration and received funerary privileges in return. This was standard practice at the time. On the keystones of the arcade arches are the heraldic shields of these families. The spandrels of

the arches each have a stucco angel, that the pairs over the middle arches have gilded garments. These angels have been attributed to Ambrogio Buonvicino 1588. [1] [2]

In between the capitals are large rectangular panels. The central two have grilles giving onto hidden gallery walkways, but the near and far arches on each side are topped by fresco panels. That on the bottom right is regarded as anonymous, and represents *The Call of St Peter* (St Andrew is presenting him to Christ). This panel has an old attribution to **Giovanni Manozzi**. The top right one is *The Resurrection* by **Antonio Viviani**. The top left hand one is *The Coronation of Our Lady* by Cesare Nebbia, although substantially touched-up in 1899. The bottom left hand one is *The Marriage at Cana*, which is now regarded as anonymous. [1]

In front of the piers between the chapels are four modern statues of saints.

right side: *St Terest of the Cross* (Edith Stein)
St. Joseph
left side: *St. Francis of Assisi*
St. Rose of Lima

The ceiling is barrel-vaulted, with a triangular lunette sheltering a window over each arch. Each lunette contains an angel, and the four panels in between depict the four Latin Doctors of the Church. Bottom right *St Jerome* (with his lion), top right *St Ambrose*, top left *St Gregory* with the Dove of the Holy Spirit whispering in his ear, and bottom left *St Augustine*. The large central panel features *The Ascension of Christ*. All this vault fresco work is by **Cristoforo Casolani** in 1610, and was well restored in 2000. The angels on the vault and chapel arches, made of stucco, are by **Ambrogio Buonvicino** (1588). [1] [a] [b]

The counterfaçade has a floating gallery on fronded corbels, which was installed in the late 19th century to house the organ. The latter was built by the firm of Alessandro Collino e Figli in 1871. Above, two half-lunette frescoes flank the large central window, featuring the prophet *Isaiah* to the left (the viewer's right) and the prophet *Daniel* to the right. The former bears a tablet bearing the text (63:1): *Quis est iste qui venit de Edom, iste formosus in stola sua?* ("Who is this who comes from Edom, beautiful in his robe?"), which is taken here to refer to Our Lady. These two frescoes are by **Casolani** also. [1]

The nave floor has a large hexagonal panel containing the monogram of Our Lady, in polychrome marble inlay. The floor under the dome has a roundel containing the monogram of Our Lady, matching the design of the nave floor. [1]

The triumphal arch, which is one of the pendentive arches of the dome, springs from above the interior entablature. It is supported on tripletted piers in the same style as the nave pilasters. [1]

Dome (4)

The pendentive arches of the dome include the triumphal arches of the transept and apse, which are as wide as the vault arches of the shallow ends of the transepts. The intradoses of these four form a matching set in white with gilding, each with a single row of square coffers having rosettes. Flanking each row of these on the inside is a row of rectangular coffers bearing little gilded stucco representations of angels, some with musical instruments. This exquisite stucco work is anonymous. [1]

The pendentives themselves have frescoes of the four *Evangelists*, painted by **Casolani**. The pendentive cornice is embellished with rosettes and modillions, and above this the drum has four windows interspersed with niches. In the niches are statues of the four major prophets of the Old Testament (*Isaiah*, *Jeremiah*, *David* and *Daniel*), executed in 1599 by **Giovanni Anguilla**. [1] [a]

In each of the eight sectors of the dome there is a depiction of a scene from the life of Our Lady, the sequence of which is: *The Visitation*, *The Adoration of the Shepherds*, *The Adoration of the Magi*, *The Ascension*, *Pentecost*, *The Dormition*, *The Assumption* and *The Coronation as Queen of Heaven*. All of these except the last are attributed to **Paolo Guidotti**, (1599) with *The Coronation* by **Baldassare Croce**. The angels above the tondi containing these scenes are by Cesare Nebbia or Orazio Gentileschi. The lantern oculus contains *The Eternal Father* by **Guidotti**. [1]

Sanctuary (5)

The sanctuary is an apse, with the aedicule of the high altar against the far wall. It is not curved to fit, as later Baroque altar aedicules often were. Two red granite Corinthian columns support a triangular pediment posted over the capitals and fitted into a slightly larger segmental pediment broken at the top. The latter has no columns or pilasters, but is supported by two panels on the outer sides of the columns which are embellished with geometric pietra dura decoration. This segmental pediment bears a central statue of *The Risen Christ*, flanked by two adoring angels designed by **Giacomo della Porta**. The aedicule in its present form dates from 1728. [1]

The venerated 14th century icon of *Our Lady* is enshrined within a frame of gilded wood with grotesque decoration and a pair of putti holding a crown. (This is an ex-voto of 1849.) It is the one allegedly found in the desecrated shell of a 13th century convent of the Poor Clares formerly on the site, but it has obviously been much repainted. However, it is identifiable as being of the Sienese school. The two larger figures of saints are the holy deacons *SS Stephen* (to the right) and *Lawrence*. The smaller kneeling figures are identified as *St Francis* and an unknown monk saint (St Bernard has been suggested). Apparently the stars on Our Lady's mantle are 19th century also ex-votos. At the foot of the fresco a small box with the names of the heads of the ward. In 1941 they vowed that if they had been saved from the war they would have rebuilt the floor. The current floor is in fact of 1950.

[1] [a]

The apse (6) wall has five frescoes, below which the wall is painted to resemble cloth hangings (this is a very old feature of church decoration, and several palaeochristian churches in Rome have evidence of such a decorative scheme). The frescoes are by **Giacinto Gimignani** from 1666, and depict (left to right): *St Michael Defeating Satan*, *The Crucifixion*, *The Baptism of SS Processus and Martinian by St Peter* (they were the soldiers guarding the Mamertime prison, converted and baptized by St. Peter. The fresco is mostly concealed by aedicule), *The Resurrected Christ Appears to Our Lady* and *The Baptism of Christ*. In the two garlands at the foot of the side frescoes are depicted the two "pagan" saints *Process and Martinian*. [1] [a]

The conch of the apse is frescoed by **Cristoforo Casolani** again. The three panels are in chronological order right to left, and depict events in Our Lady's early life. To the right is *The Birth of Our Lady*, in the middle is *The Presentation of Our Lady* and to the left is *The Marriage of Our Lady and St Joseph*. [1]

Cycle of the life of Mary

The purpose of the entire construction was to preserve the image of the Madonna. Therefore all the pictorial cycles are in some way connected to faith and Marian devotion.

The cycle starts in the right transept:

The angel predicts to Gioacchino the birth of Mary,
The Meeting of Joachim with Anna,
The Conception of Mary.

The cycle continues in the apsidal basin:

The Birth of Mary (oval on the right),
The Presentation of Mary at the temple (center oval),
The Marriage of Mary and Joseph (oval on the left).

On the left transept:

The Annunciation.

The whole cycle is the first work of the twenty-year-old **Cristoforo Casolani**, completed between 1602 and 1609. [a]

The description of the side chapels is clockwise from the left of the entrance.

Left side chapels

Chapel of the Annunciation (7)

The first chapel on the left is dedicated to the Annunciation of Our Lady, built in 1583. It is the Cappella Del Monte, and had a very interesting patron. Josef Zarfati was a Sephardi Jewish rabbi from Fez in Morocco, (c.1510-1587). He was one of the few Jewish converts in 16th century Rome, having been inspired by St Philip Neri. His patron was Pope Julius III, hence he took the pope's surname and became known as Andrea Del Monte after he was baptized in 1552. He died in 1587, and was buried in this chapel. [1] [a]

The aedicule has a split segmental pediment supported by a pair of Corinthian columns in black and white marble. Inserted into the split is a tablet with a relief portrait of Christ, accompanied by the text *Vide et inclina, obliviscere populum tuum* ("See and pay attention, forget your people", Psalm 44). The frieze of the aedicule's entablature bears an epigraph in Hebrew, which is a translation of Our Lady's utterance during the Annunciation: "Behold the servant of the Lord, let it be it done to me according to what you say". The relief of Christ is thought to come from the demolished nearby church of San Salvatore ad Tres Images. [1] [c]

Durante Alberti was responsible for the decorative program and altarpiece. The altarpiece, the tallest in the church, depicting *The Annunciation* is signed and dated 1588. In the lower right corner another quote from the Hebrew Bible (Isaiah, chapter 7): "Here the young woman / will give birth to a child / his name / [Emmanu]el: butter / and honey will eat". [a] [c]

The side walls depict apostles; to the right, *St Andrew* (with a fish, as he had been a fisherman) and *St Bartholomew*. To the left are *SS Peter and Paul*. The vault has three panels depicting *The Immaculate Conception*, *The Last Supper* and *The Escape to Egypt*. These are thought to be by **Alberti** as well, although they have been heavily repainted. The piers have frescoes of saints; *SS Francis* and *Dominic* to the right, and *SS Lucy* and *Bernardine* to the left. In the top of intrados of the arch is *St Margaret*. The other four intrados panels show anonymous martyrs and angels. [1] [a] [c]

On the right hand wall is a memorial to Ugo Boncompagni, who was a fellow convert of Zarfati and had been a rich Jewish banker called Samuele Corcos beforehand. [1]

On the left wall is a plaque in memory of the year of construction in honor of Our Lady, 1588. [a]

On the wall of the nave above the chapel arch is a fresco of the *Wedding at Cana*, by an unknown artist. [a]

Sacristy

The central arch on the left hand side does not lead into a chapel, but is the vestibule (8) of the sacristy. Here there is a memorial to Luca Cappelli 1682, with a good cameo medallion portrait. He had been priest-in-charge of the church, and chaplain to the Collegio. The lunette over the doorway has a damaged fresco that looks like *The Birth of Our Lady*. [1]

The sacristy (9) dates from 1590 and has a collection of paintings, including an 18th century Calvary centered on a painted wooden crucifix. This is part of a devotional set, and separate paintings of *The Garden of Gethsemane* and *Christ Meets His Mother on the Way to Calvary* are adjacent. There is also what looks like a 17th century *Christ Falls on the Way to Calvary*, and an 18th century *Assumption of Our Lady*. [1] [a]

The most interesting thing in the sacristy is the sink, which is a marble affair with the basin resting on a black marble amphora and a little relief of an ancient bathtub above the taps. This is attributed to **Onorio Longhi**. [1]

Chapel of the Nativity (10)

The second nave chapel on the left is dedicated to the Nativity of Christ, and is the Cappella Sabatini. Marcantonio Sabatini, the majordomo of Pope Gregory XIII, was the patron. The pope's heraldry appears on the keystone of the arch above. Begun in July 1581 it was completed in 1585. It is the richest chapel in the church, with red-colored marbles, the privileged altar and the decorated grotesque pilaster strips. [1] [a]

The aedicule is in red and yellow marbles, with a pair of Corinthian columns in what looks like verde antico. The altarpiece depicts *The Adoration of the Shepherds*, oil on canvas by **Girolamo Muziano**

who also executed the saints and prophets on the arch piers. [1]

On the left side wall is a painting of *The Adoration of the Magi*, oil on canvas by **Cesare Nebbia**. The painting dates to the years 1584-85. Above, the Sabatini family coat of arms: a lion, the column on the three mountains and three lilies. It is found carved on the columns of the balustrade. [a]

On the right wall is *The dream of St. Joseph*, oil on canvas also by **Nebbia**. Above a coat of arms of an unidentified noble family. [a]

On the piers are prophets and saints attributed to **Muziano**. [a]

The vault has three damaged frescoes: in the center an *Annunciation* (very deteriorated), on the right a *Presentation to the temple*, on the left the *Visitation of Mary to St. Elizabeth*. This last painting seems to be attributed to **Paris Nogari**, while the artist of the first two is uncertain. [a]

On the wall of the nave above the chapel arch is a fresco of the *Coronation of Mary* by **Nebbia**, much reworked in the restoration of 1899. [a]

Chapel of St Benedict Joseph Labre

In the left arm of the transept (11), the neo-Classical aedicule has a triangular pediment with modillions, which is supported by a pair of Corinthian columns in red and white marble. The altarpiece is *San Benedetto Giuseppe Labre in the act of offering alms of food to the poor of the Coliseum*, oil on canvas by an unknown artist. Beneath an altar is the shrine and effigy of St Benedict Joseph Labre, who died in a house nearby in 1783. The effigy of the dying saint was executed by Achille Albacini in 1892. [1] [a]

To the right is another little wall-aedicule by **Giacomo della Porta**, which contains a 14th century *Crucifixion*. The motto in Latin means: "In life I endured death; after death I remained alive and dying I have been for you life and salvation". Here also is a tablet, installed in 1962, to commemorate the residence at the Collegio dei Neofiti next door of St Alphonsus de' Liguori in 1762. Another tablet installed in 1988 records that St Vincent Pallotti opened the foundation of the Pia Casa di Carità for the young orphans who survived the cholera epidemic of 1837. The house, still existing, is located in via sant'Agate. [1] [a]

To the left is a memorial to Ferdinando Maria von Platner 1894, benefactor of the church; a tablet in memory of the servant of God Msgr. Guglielmo Giaquinta, deputy pastor of the Madonna dei Monti from 1943 to 1948, then bishop and founder of the Pro Sanctitate movement; and one recording a visit by Pope St John Paul II in 1987. [1] [a]

The two lunette frescoes by **Casolani** depict *The Annunciation*. [1]

Right side chapels

Chapel of St Vincent de Paul

The right arm of the transept (12) is occupied by a chapel dedicated to St Vincent de Paul and was fitted out in 1830 by the Confraternity of St. Vincent de Paul dedicated to works of charity, founded in 1819 by the parish priest Don Salvatore Mechelli who had been deported to Corsica during the Napoleonic regime. The altar aedicule matches that opposite. The altarpiece represents *St. Vincent in the act of preaching*, by **Andrea Pozzi**. [1] [a]

The vault lunette contains a large window, flanked by a pair of frescoes by **Casolani** featuring the legend of SS Joachim and Anne, parents of Our Lady. To the left is *An Angel Announces the Birth of Our Lady to St Joachim*, and to the right is *The Conception of Our Lady*. [1]

To the right is a late Baroque polychrome marble memorial to Tommaso Sergio (1677-1752). He belonged to the Congregation of the Pii Operai, a religious order founded by the Ven. Carlo Carafa in 1602, for the mission to non-Christians. Sergio was a consultant to the Congregation of the Holy Office. A councilor much listened to by Pope Benedict XIV, he suggested to the Pope himself to found a Liturgy Academy at the Madonna dei Monti, which remained active until the end of the

eighteenth century. The memorias is of an unusual form, and has a strikingly lifelike bust in an elliptical tondo. [1] [a]

To the left is an anonymous fresco of *The Resurrection of Christ*, within an aedicule designed by **Giacomo della Porta** which has a segmental pediment. Here also is a tablet commemorating the re-consecration of the high altar in 1728, and a memorial to Vincenzo Pecci 1856 who was a canon of Santa Maria Maggiore and benefactor of the Conference of St. Vincent de Paul. [1] [a]

Chapel of the Pietà (13)

The third chapel on the right is dedicated to Our Lady of Sorrows, and is in a similar style to that of St Charles. It is the Cappella Falconi, having been commissioned by a nobleman of Portuguese descent named Giulio Pietro Falconi. The family crest is found in the columns of the balustrade and on the arch. It was consecrated in 1588. The interior is the most intact original set of 16th century fittings among the church's chapels, with richly gilded stucco work. [1] [a]

The altarpiece is a *Pietà* oil on canvas by **Antonio Viviani, Il Sordo di Urbino**. Above is a tablet with a quotation from the Gospel of Luke: Tuam ipsius animam pertransibit gladius ("Its sword will pass through your soul"), addressed to Our Lady. [1]

The left hand side wall has *The Flagellation of Christ* by **Viviani**, and the right hand wall has *Christ Falls on the Road to Calvary*, the latter being attributed to **Paris Nogari**. The same artist also executed the vault frescoes, which have perished badly and so have suffered repainting. The central panel featured *Christ in the Garden of Gethsemane*, and has almost completely decayed. To the left is *The Betrayal of Judas*, and to the right *Christ Before Pilate*. [1]

The piers bear frescoes by **Viviani** of the *Prophet Isaiah* to the left, and *King David* to the right. The intrados of the arch has angels bearing the *Instruments of the Passion*. [1]

On the wall of the nave above the chapel arch is a fresco of the *Resurrection of Christ* attributed to **Viviani**. [a]

Chapel of the Sacred Heart (14)

The second chapel on the right is dedicated to the Sacred Heart. The fittings are modern, but are a credible imitation of a neo-Baroque design in polychrome stonework. The chapel was created in 1949 out of the lobby of a side entrance, which in turn was created out of a chapel dedicated to St Francis. [1] [a]

The altarpiece of *The Sacred Heart* oil on canvas by **Enrico Tarenghi** from 1940. In the vault lunette above the aedicule is a fresco from the old chapel by **Guidotti**, (1599) showing *St Francis Receives the Stigmata*. [1] [a]

On the sides are two contemporary images of the Madonna: on the left a Coptic icon (1994), on the right a *Madonna with a child* according to the traditional iconography of the Philippines, gift of Card. Jaime Sin, archbishop of Manila, who was cardinal titular of the parish from 1977 to 2005. [a]

Chapel of St Charles Borromeo (15)

The first chapel on the right is dedicated to St Charles Borromeo, and is the Cappella Baccini. It was sponsored by Andrea Baccini, a rich merchant from Florence, and built between 1614-1623. The chapel was decorated in 1621-22 under the direction of the Arciconfraternita di S. Giuseppe dei Catecumeni e Neofiti, a confraternity affiliated with the church which supervised the institutions in Rome concerned with the care and religious education of newlyconverted Jews and Muslims. The Baccini family crest is on the balustrade. [1] [a] [b]

The decoration is in rich polychrome marble inlay, and the aedicule has a pair of Composite columns in a pinkish marble with red inclusions, supporting the split and separated halves of a triangular pediment on which angels sit and hold wreaths. In the split is inserted a tablet bearing the saint's motto Humilitas ("humility"). The altarpiece shows *The Vision of Our Lady to St Charles*, oil on canvas by **Innocenzo Tacconi** who was of the school of Annibale Carracci. Borromeo is depicted with the halo, therefore the painting is later than 1610, the year of the canonization of the Saint. [1]

The fresco panels are by **Giovanni Mannozi da San Giovanni**, but the altarpiece is no longer attributed to him. On the left side of the chapel are panels that show *St Charles Curing a woman afflicted by Demons* (above), and *St Charles Giving Holy Communion to Plague Sufferers* (below). On the right side wall is *St Charles Aids Poor People* (above), and *The Attempted Assassination of St Charles* (below). Also, the personifications of *Prudence*, *Fortitude*, *Faith*, *Justice*, and *Temperance* (in a band underneath the external arch), as well as figures of *Sts Peter* and *Paul* (on the pilasters below the external arch) and of *Meekness* (center of the vault). [1] [b]

The piers flanking the chapel have small memorial tablets; the one on the left commemorating Andrea Baccini 1614 and the other one, on the right, the consecration of the chapel 1623. [1]

On the wall of the nave above the chapel arch is a fresco of *Christ calling Andrew and Peter to the Apostolate* also by **Mannozi**. [a]

Special Notes:

Normally open Fri.-Sat. 07.00-12.00 and 17.00-19.30; Sun. and Holy Days of Obligation 8.30-13.30. The feast of St Benedict Joseph Labre is celebrated in the church on 16th April.

Location:

Addr: **Via della Madonna dei Monti 41, 00184 Roma**

Coord: [41° 53' 40.8"N 12° 29' 26.3"E](#)

Artists and Architects:

Achille [Albacini](#) (1841-1914), Italian sculptor

Andrea [Pozzi](#) (1777-1837), Italian painter

Ambrogio [Buonvicino](#) (1552-1622), Italian sculptor and stuccomaker of the late-Renaissance or Mannerist period

Antonio [Viviani](#) [aka *Il Sordo*] (1560-1620), Italian painter of the late-Renaissance and early-Baroque

Baldassare [Croce](#) (1558-1628), Italian painter of the late-Mannerist period

Carlo [Lombardi](#) (1559-1620), Italian architect of the late-Renaissance and early-Baroque period

Cesare [Nebbia](#) (c.1536-c.1622), Italian Mannerist painter

Cristoforo [Casolani](#) (c. 1582-1622), Italian painter

Durante [Alberti](#) (1538-1613), Italian painter of the late-Renaissance period.

Enrico [Tarenghi](#) (1848-1938), Italian painter

Flaminio [Ponzio](#) (1560-1613), Italian architect of the Mannerist period

Giacinto [Gimignani](#) (1606-1681), Italian painter of the Baroque period

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

Giovanni [da San Giovanni](#) [aka Giovanni [Mannozi](#)] (1592-1636), Italian painter of the early Baroque period.

Giovanni Anguilla (16th cent), Italian sculptor

Girolamo [Muziano](#) (1532-1592), Italian painter, active in a late-Renaissance or Mannerism style.

Innocenzo [Tacconi](#) (Taccone) (1575-1625), Italian painter

Onorio [Longhi](#) (1560-1619), Italian architect

Paolo [Guidotti](#) [aka *Cavalier Borghese*] (1560-1629), Italian painter

Paris [Nogari](#) [aka *Roman*] (1536-1601), Italian painter of the Renaissance period

Links and References

1. [Roman Churches Wiki](#)
2. [Milestone Rome web page](#)
 - a. Corrubolo, Federico; THE CHURCH OF SANTA MARIA AI MONTI: Essential Guide; 2006
 - b. Wood, Carolyn H.; "Giovanni da San Giovanni and Innocenzo Tacconi at the Madonna dei Monti, Rome"; *The Burlington Magazine*, Vol. 143, No. 1174 (Jan., 2001), pp. 11-18 (889067)
 - c. Wood, Carolyn H. and Kaufman, Peter Iver; ""Tacito Predicatore": The Annunciation Chapel at the Madonna dei Monti in Rome"; *The Catholic Historical Review*, Vol. 90, No. 4 (Oct., 2004), pp. 634-649 (25026694)

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