

San Pietro in Montorio



San Pietro in Montorio is a late 15th century conventual and titular church on the Gianicolo overlooking Trastevere. The church is dedicated to St Peter the Apostle on the Janiculum, and commands an excellent view of Rome, the valley of the Tiber and its framework of hills. [1]

A medieval tradition claims that this was the site of St Peter's martyrdom, and this is the reason why a church dedicated to him was built here. However, there is nothing to support this claim in older sources, and it has been established with some certainty that the Apostle was martyred in the Circus of Nero, at the site of San Pietro in Vaticano. [1] [d]

History

The first reference to the church and monastery is in the *Liber Pontificalis Ecclesiae Ravennatis*, composed by Agnello in the early 9th century. In it, it is referred to as the *monasterium beati Petri quod vocatur ad Ianiculum*. The origins of this monastery are wholly unknown, but a good guess is that it was a Byzantine-rite foundation of the 8th century, like many other monasteries in the city at the time. [1]

The monastery became a Benedictine abbey in the 10th century. At the end of the 14th century the monastery passed to the Augustinian Congregation of St Ambrose, also known as Ambrosians or Ambrosiani. After 1438, the church and monastery were abandoned. [1]

In 1472, Pope Sixtus IV handed the disused church and convent over to Amadeus of Portugal, his

Spanish confessor, who had founded the reform congregation of the Franciscans, called the Amadeans in 1459. In 1481, the friars began to restore the convent, and decided to rebuild the church from its foundations. The identity of the architect is uncertain. The new church was initially paid for by funds given by Louis XI, King of France and later by patronage from the King and Queen of Spain, Isabella and Fernando of Castiglia. [1] [2] [3] [a]

The church with its façade was finished in 1494 with the help of donations from King Louis IX of France, but was only consecrated in 1500. [1]

Then King Ferdinand and Queen Isabella of Spain put up the funds to construct a devotional chapel on the mythical site of St Peter's martyrdom, and Bramante was chosen as the architect in 1500. The result was the famous Tempietto, begun in 1502 and completed in 1512. This immediately became the focus of attention, more from architectural pilgrims than devotional ones. The church was made titular by Pope Sixtus V in 1587. [1]

(Description of Tempietto, [here](#))

In 1605, the Spanish Royal Family sponsored the decoration of the church's interior but on account of numerous works of restoration, all that remains of this first stage of painted decorations are a few fragments of the frescoes in the second and third chapels on the right and of the third chapel on the left. This restoration included the laying out of the piazza in front of the church, with a revetting wall forming a terrace. A fountain (now gone) was in the center of this, designed by Giovanni Fontana and incorporating the heraldry of Castile. Also the church is equipped with the staircase access and the left side is deeply altered for the redesign of the chapels of the Pietà (1615-1620) and of San Francesco (about 1640-1648).

[1] [a] [h]

Part of the restoration was the provision of a carriage road from Trastevere, along the present route of the Via Garibaldi from Santa Maria dei Sette Dolori and up to the piazza via a very sharp and steep hairpin bend about where the present road starts curving to the right. (The present switchback is 19th century). To facilitate pedestrian access, a set of steps was provided from the Vicolo del Cedro to the new road, and a stepped ramp up the side of the hill which doubles back to the piazza. This is the present Via di San Pietro in Montorio. [1]

In 1626 the convent was granted to the Italian Reformed congregation of Franciscans (Riformati), which remained in possession for the next 250 years. [1]

In 1714 the venerated image of Our Lady of the Letter was transferred from the original location in the street to the church. [4]

Some time after 1748, the friars opened the little church of Sant'Antonio di Padova in Montorio at the bend in the pedestrian access route, and provided a set of Stations of the Cross on the ramps either side. [1]

In 1797, at the start of the Napoleonic period, the altarpiece of the church was expropriated by treaty by the French. This was the Transfiguration by Raphael, and when it was finally repatriated it did not come back to the church but went to the Vatican Museums. This was fortunate, because when the French bombarded the city in order to suppress the Roman Republic in 1849 they managed to hit the church's apse and 15th century campanile. The damage was repaired in 1851. However the fountain in the piazza was also destroyed in the bombardment, and this was not replaced. Instead, a grey granite Doric column with a ball finial on top was put here instead. One regrettable feature of the restoration was that the floor was re-laid in marble without regard to the tomb slabs already there. After the work only seven were left. [1] [a]

In 1873 the convent was expropriated by the Italian government, along with most others in the city, but the Spanish interest in the property led it to be deeded to the Crown of Spain in 1876. A project to turn the friary into an annexe of the Royal Academy of Fine Arts of St Ferdinand (Real Academia de Bellas Artes de San Fernando) was realized in 1881. This is now the Accademia di Spagna a Roma. The process of conversion entailed the deconsecration of the little church of Sant'Antonio di Padova in Montorio. [1]

In 1891 the Reformed friars were absorbed into the Order of Friars Minor (OFM), which continues to have charge of the church. [1]

A lengthy restoration project was carried out between 1950 and 1963 whose main purpose was the structure of the walls of the church and of the Tempietto, and also the paintings in the church's interior. [a]

Irish connection

The church has a special place in the history of Ireland, and has been the focus of interest in recent years. The connection began with the Flight of the Earls in 1607, when Earl Hugh O'Neill of Tyrone (1540-1616), Rory O'Donnell Conte of Tir Conaill (Donegal) and about ninety followers went into exile from Ulster in Ireland and eventually ended up in Rome. This marked the final and definitive collapse of resistance to the Tudor conquest of Ireland, and left the country under the control of the Protestant British for the next three hundred years. [1] [2] [3]

The two earls, as well as the son of Hugh who was Hugh O'Neill, Baron of Dungannon (born 1562), Cathbarr O'Donnell brother of Rory and also two followers for certain were buried in a vault in the church. It is thought that a further four followers of the earls also came to rest here, and another Irish expatriate buried here later was Eugene Matthews, Archbishop of Dublin who died in 1623. [1] [2] [3]

The elder Hugh died in 1616, his son in 1609 and Rory in 1608. These three were provided with ornate marble floor slabs. When the floor was relaid in the 19th century, apparently the Irish Dominicans at San Clemente intervened and managed to save two of them. The elder Hugh lost his, but a memorial slab was provided in 1989. [1] [2] [3]

Exterior

Structurally, the church is a long, high rectangular edifice under a single pitched and tiled roof, with an attached polygonal apse which has its roof tiled in sectors. On the left hand side of the church the external side chapels of different sizes leading off the nave is obvious. The fabric is in brick, which is rendered in yellow, except for the façade which is in travertine limestone. [1]

Façade

The Renaissance façade is attributed to the school of Andrea Bregno or to Meo del Caprina, but there is no documentation to support either. It is preceded by a twin transverse stairway, built in 1605 and leading to a small patio in front of the single entrance. The solid balustrade of this is in rendered brick, but it displays four squat limestone blind pilasters. In the middle are two tablets declaring the 1605 restoration paid for by King Philip of Spain; the lower one has an ornate Baroque frame. [1]

The actual façade is very simple, in high-quality limestone ashlar. There are two storeys, separated by a projecting cornice and with the second storey slightly lower. The corners of the first storey are occupied by a pair of thin blind pilasters, with no capitals but with pedestals. [1]

The entrance has a strongly molded grey-veined marble door case. Above the lintel is a raised floating cornice embellished with egg-and-dart decoration, over a panel with vegetative decoration in relief. Above the cornice is a dedicatory inscription on a tablet with a molded frame, and above this is the royal coat-of-arms of Spain in relief. [1]

The second storey has a pair of Corinthian pilasters at the corners, supporting a crowning triangular pediment with the Spanish royal coat-of-arms in its tympanum. In the center of this storey is a rather small rose window in the Gothic style, having eight mullions. The raised frame has beading. [1]

Campanile

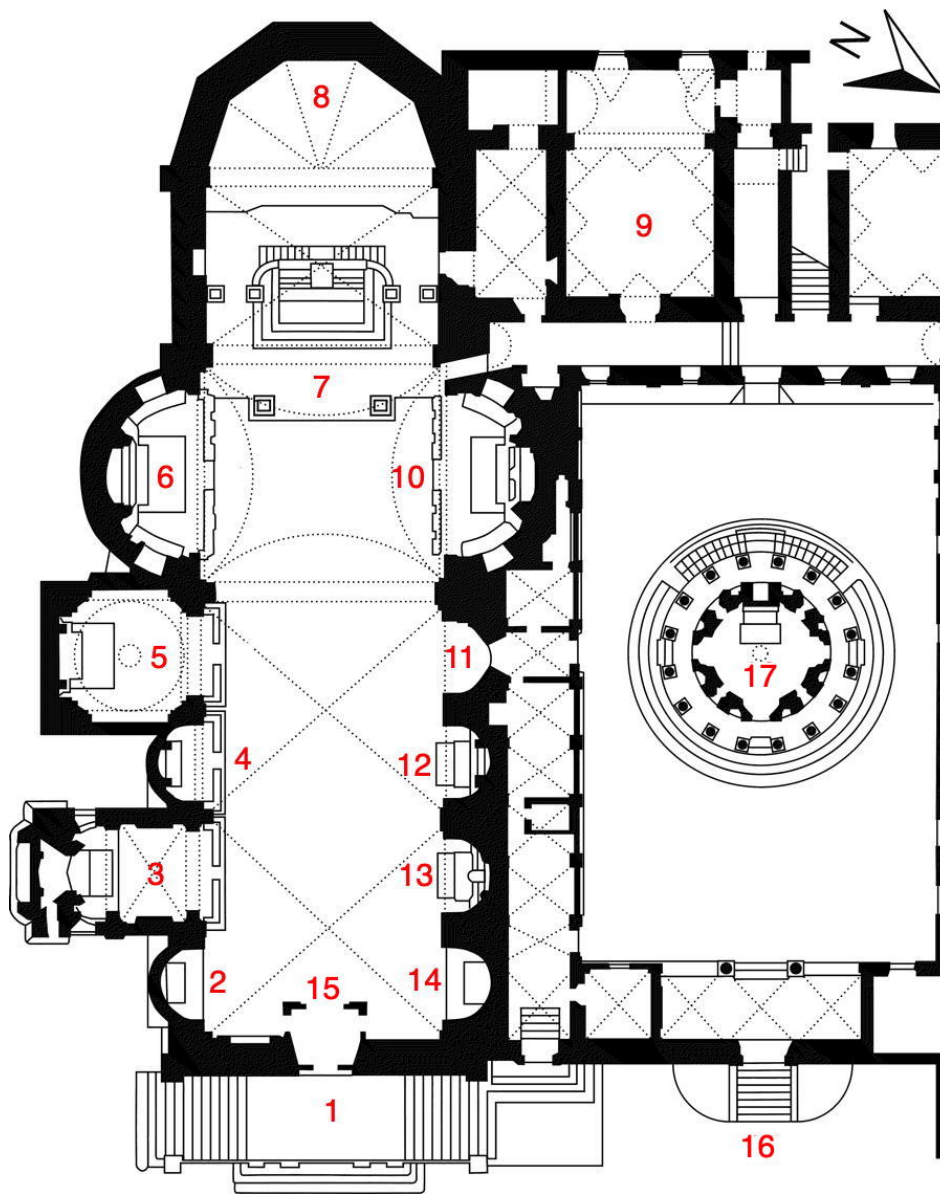
The campanile was seriously damaged in the siege of Rome in 1849, but rebuilt in its original form in 1851. It is a tower inserted into the right hand wall of the Presbyterian, beyond the transept apse on that side. The fabric is brick, rendered in grayish stucco which is now in a bad state. The first structural storey is from the ground to a stone cornice just above the roofline of the church, and

then comes a second low storey with blank walls and topped by a second cornice. Above this is the bell-chamber, with an arched sound hole on each face having stone Doric imposts and keystone. Above is a full entablature with a third cornice, resting on the keystones, and finally a tall pyramidal cap with a ball finial now topped by a metal cross. The angle of the pyramid is so steep that it almost amounts to a spire. [1]

Convent

The 16th century convent buildings survive to the north of the church, albeit much altered especially in the 19th century. There are now two cloisters. The first, southern one is next to the church on its right hand side, and contains the Tempietto. This only has an arcaded walkway on its entrance side, to the right of the church façade. The other three walls have blind arcading. The northern, second one has a two-storey arcade on all four sides, and is the center of the complex. There used to be a third cloister attached to the west side of the western range of the main cloister, with wings to north and south and a view out into the convent garden to the west. The southern wing of this cloister has been demolished after being virtually destroyed in 1849, but the garden mostly survives intact. [1]

Plan



Interior

The interior has a single nave with three bays with central vault, designed by **Francesco Fontana** with five side chapels on each side, and a polygonal apse. [2]

Nave

The nave has no aisles, but has chapels off of each side. These are entered through archways separated by tall Composite pilasters which look as if they are revetted in red marble (actually paint). These support an entablature, which has posts above the pilaster capitals and from which springs the ceiling vault. [1]

The spectacular nave ceiling is structurally a cross-vault of two bays. However, it has been very richly decorated in monochrome stucco, with the design focusing on a large lozenge-shaped central panel. This contains a cardinal's coat-of-arms, in a wreath surrounded by vine-scrolls and angels, while the side panels have wreaths containing winged putto's heads. This stucco work is by **Francesco Fontana**, early 18th century. [1]

Counterfaçade (15)

To the right as you enter is a monument to Antonio Massa, 1568 by **Giovanni Antonio Dosio**. It has a good portrait bust, within a tondo supported by two seated putti. There are four Corinthian columns in red marble and two blank tablets in the same material, but for some reason the epitaph is lost. At the bottom is a charming relief of a pile of books, with an inkwell and hourglass. [1]

To the left as you enter is a memorial to Giuliano Maffei, Archbishop of Dubrovnik, because he was born there. He died in 1505, and the memorial was erected by his friend Cardinal Marco Vigerio della Rovere. This is a fine Renaissance monument, containing a recumbent effigy on a sarcophagus within an arched niche, which also contains sculptures of the *Madonna and Child with SS Anthony of Padua and Bernardine of Siena*, portrayed in a lively manner. [1]

Crossing

The transept has a saucer cupola with integrated pendentives, and is coffered in lozenges containing rosettes. The coffering shrinks towards the central boss. [1]

The crossing arch and sanctuary triumphal arch are identically designed. Each begins with tripled pilasters with posts in the entablature above, and unusually above the posts are not the archivolt springers but a second pair of tripled pilasters from which the archivolts actually spring. [1]

Just in front of the sanctuary, to the left, are two surviving tomb slabs of the Irish earls. These may well be covered in carpet, especially if a wedding is due. To be found is a modern commemorative slab to Hugh O'Neill, exiled Earl of Tyrone (1540-1616), and the two original 17th century marble memorial slabs to his son Hugh (born 1562), Baron of Dungannon and to Rory or Ruari, Earl of Tyrconnell. [1]

Sanctuary (8)

The sanctuary has a single bay, and is extended by a five-sided polygonal apse which used to be the choir of the friars. This now contains the church organ. This part of the church is 19th century, having been rebuilt after 1849. There is now no altar rail, and the high altar has no aedicule or altarpiece. The altar has polychrome marble revetting, and on the frontal is the monogram of Our Lady in gilded bronze, flanked by a pair of lilies in the same metal. The tabernacle on the altar is a good example of late neo-Classicism, being in the form of a miniature ancient triumphal arch. [1]

The two large statues of angels on pedestals flanking the altar are 19th century. To the sides of the altar are the two entrances to the choir, usually kept curtained. Over these are four bronze busts of apostles on pedestals. [1]

The choir apse (8) has two large windows, and in between these is a copy of the *Crucifixion of St Peter* by **Guido Reni**, executed by **Vincenzo Camuccini**. This replaced the Transfiguration by Raphael, which was taken to the Vatican Museums after its return by the French in 1809. [1] [2]

The cross-vault of the sanctuary bay and the apse conch are stuccoed to match the nave ceiling. The walls are painted to resemble stucco decorations and polychrome marble. [1]

Below the altar are apparently buried the mortal remains of Beatrice Cenci, who was executed for the murder of her grossly abusive father in 1599, and become a symbol to the people of Rome of resistance against the arrogant aristocracy. There is no memorial to her here. In fact, there seems to be some confusion as to where she was actually buried; the fourth chapel on the right is also mentioned. [1]

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

Chapel of the Stigmata (2)

The first chapel on the left hand side is dedicated to the Stigmata of St Francis. There is only a very simple table altar in this small apsidal chapel, but the apse wall and conch have fresco paintings by **Giovanni de' Vecchi**. *St Francis Receiving the Stigmata* takes up the entire apse wall, flanked by depictions of *St Nicholas* and *St Catherine of Alexandria*, while *The Funeral of Cardinal Dolera* is in the conch. Cardinal Clemente Dolera had died in retirement at the convent in 1568, but was buried in Santa Maria in Aracoeli. [1]

These frescoes were executed in 1594. The spandrels of the arch are occupied by another fresco featuring two female allegorical figures, the one on the left holding an icosahedron. [1]

Cappella Raimondi (3)

The second chapel on the left is the Cappella Raimondi, and is dedicated to St Francis of Assisi. It was built by **Gian Lorenzo Bernini** in 1640 for the Marquis Marcello Raimondi, a Genoese nobleman. It is one of the two large chapels on the left hand side of the nave, and inside has a single bay with a barrel vault followed by an apse. However, if you look at it outside you will see that it is structurally on a rectangular plan with a slightly curved back wall. There is a web-page on it by "Romeartlover" [here](#). [1]

The aedicule in the apse is in white marble, and has a pair of ribbed Ionic columns supporting a coved (concave) segmental pediment with vine-scrolls in its frieze and a pair of winged putto's heads in its pediment. The altarpiece is a bas-relief sculpture of *The Ecstasy of St Francis*, by **Francesco Baratta**, which is lit by two carefully placed side windows. [1]

The entablature of the aedicule is continued along the wall of the apse and out to the entrance archway. It forms posts over semi-columns which support the archivolts of the entrance arch and the apse triumphal arch, the semi-columns being in the same style as the aedicule columns. The aedicule plinth is continued on the side walls in the same way, as a frieze with roses and small birds in relief. [1]

The ceiling vault is in two sections, a cross-vault and an apse conch. The former shows *The Apotheosis of St Francis* in color, and two medallions in monochrome showing scenes from his life. A further three monochrome medallions are in the conch. These are by **Guido Ubaldo Abbadini** in 1650. [1] [4]

The side walls have two charming marble memorials, similar in design. Each has a portrait bust in a round-headed niche, with the family coat-of-arms above. Below is a plinth with a pair of putti as weepers, and below that is a sarcophagus. On the side of the sarcophagus is a delightful relief scene of the *Resurrection of the Dead*, with lively skeletons emerging from their graves. The left hand memorial is to Francesco Raimondi, who is shown reading a book, and the right hand one is to Girolamo Raimondi who is shown turned to look welcomingly towards any visitor entering the chapel, hoping that you will pray for his soul. The relief scenes are by **Niccolò Sale** and the busts are by **Andrea Bolgi**. [1] [4]

Over the arch is the family coat-of-arms.

Chapel of St Anne (4)

The third chapel on the left is dedicated to St Anne, the mother of Our Lady. The aedicule has a

pair of black marble Corinthian columns supporting a segmental pediment with modillions. The altarpiece is a Renaissance painting of *St Anne enthroned with the Virgin and the Holy Child*, attributed to **Antoniazio Romano**. The depiction of St Anne holding Our Lady, the latter in turn holding the Christ-child, was a popular mediaeval iconographic image. [1]

The side frescoes depict *The Presentation of Christ at the Temple* on the left, and *St John Points Out the Lamb of God* on the right. The conch of the vault has *God the Father*, all by **Antoniazio**. [1] [c]

The pilasters of the arch have richly detailed pietra dura work in colored stones, including bunches of roses. Above the arch is a fresco of two prophets enthroned and holding scrolls, with a typical early Renaissance landscape background containing etiolated trees. [1]

Chapel of Our Lady of Sorrows (5)

The fourth chapel on the left is the Chapel of the Pietà, and is dedicated to Our Lady of Sorrows. It is one of two large chapels off of the left hand side of the nave, and is a cube with a proper hemispherical dome having a lantern. Inside, corner piers supporting the dome make the floor area an irregular octagon. [1]

It contains very good paintings, and the interior is covered with excellent intricate stucco work including a cast of heavenly beings hanging about. The altar aedicule is more elaborate than those of the other chapels, having a pair of black marble Composite columns supporting fragments of a split segmental pediment, into which is inserted a fantastically framed tablet with its own triangular pediment. [1]

The altarpiece is *The Deposition*, 1617 by **Dirck van Baburen**, who also possibly executed the side wall frescoes depicting *The Presentation of Our Lady* and *The Veil of Veronica*. The former is an unusual composition, showing Our Lady as a young girl debating with the Temple scribes at Jerusalem over scriptural texts in Hebrew. The latter depicts the legend that St Veronica wiped the face of Christ carrying the Cross, and the cloth was left with a portrait. **Baburen** was of the school of Caravaggio, and this certainly shows in the altarpiece. [1]

The lunettes of the side walls have frescoes by **David de Haen**, another disciple of Caravaggio. They depict *Christ in Gethsemane*, and *The Mocking of Christ*. [1]

The stucco work is attributed to **Giulio Mazzoni**, and is certainly good enough to be by him. It is all in monochrome. The interior of the dome has very wide, intricately decorated ribs around a widely framed oculus lantern, all inhabited by little putti. Over the entrance arch are two stucco angels holding the Cross and the Pillar of Flagellation, and the arch intrados has stucco reliefs of saints. [1]

In the floor are the burial slab and vault cover for Joseph Ugo.

Chapel of St John the Baptist (6)

The fifth chapel on the left, occupying the left arm of the transept, is dedicated to St John the Baptist and is the Cappella Ricci. It is a semi-circular apse as well, and was designed and built by **Daniele Ricciarelli da Volterra** who sensibly reflected Vasari's work in the opposite chapel. The stucco work here is also by **Giulio Mazzoni**, 1568, who took over the work on the chapel after the death of his master **Volterra** in 1566. [1] [2] [a] [d]

The altar aedicule is in white marble, except for polychrome strips above the table, with a pair of ribbed Ionic columns supporting a segmental pediment and containing an altarpiece by **Volterra** depicting *The Baptism of Christ*. [1]

In a pair of rectangular niches with triangular pediments flanking the aedicule are statues of *St Peter* and *St Paul* by **Leonardo Sormani**. Below these are two memorials to members of the Ricci family, in the form of sarcophagi. [1]

The lunette between the crossing vault and the chapel arch also has a fresco, and the semi-dome of the chapel itself is again richly decorated with stucco and fresco work. Further frescoes of saints are

on the arch pilasters. Unfortunately, the frescoes have not kept well. They have been attributed to one **Leonardo Milanese** who was of the school of Volterra. [1] [g]

The chapel balustrades with putti match the chapel opposite, except instead of cameo portraits there is the shield of the family. [1]

Chapel of St Paul the Apostle (10)

The fifth chapel on the right is the right hand arm of the transept, and is the Cappella del Monte. The chapel was sponsored by Cardinal Antonio De Monte, uncle and mentor of Giovanni Maria (the future Pope Julius III), as his mortuary chapel. He was buried here upon his death in September, 1533. [d]

It is a semi-circular apse, matching the one opposite. The dedication is to St Paul the Apostle. The chapel was fitted out by **Giorgio Vasari**, 1552, on the commission of Pope Julius III. Michelangelo is recorded as supervisor. [d] [h]

It is a Classically correct piece, in white marble with a pair of Ionic columns supporting a segmental pediment. The altarpiece is *Paul conducted to Ananias, to recover his sight*, by **Vasari**, who left a part of his self-portrait in black dress among the other figures. [1] [2] [g]

To the sides are memorials to Antonio and Fabiano del Monte, in the form of reclining effigies on sarcophagi which imitate ancient Etruscan funerary monuments. Above these statues of allegories of *Justice* and *Religion*, in rectangular niches with pediments. The monuments were designed by **Vasari** and executed by **Bartolomeo Ammannati**. [1] [g] [h]

The apse conch is richly decorated with stucco and frescoes, and prophets sit about in a fresco above the arch. [1]

The balustrade enclosing the chapel is great fun, as it features a gathering of eight marble putti in front of the balusters, accompanying two bas-relief cameo portraits of a man and woman. These were also made by **Ammannati**. [1] [g]

On the pilaster between this chapel and the next are the funeral monuments for Roberto Cardinal de' Nobili, (1541-1559) and Fulvio Giulio Cardinal della Corgna, O.S.Io.Hieros., (1517-1583).

Chapel of the Crucifix (11)

The fourth "chapel" on the right is dedicated to the Crucifix, but actually contains a side entrance. The crucifix is in the apse conch above, and below it are frescoes of *Our Lady* and *St John* making a Calvary. To the left is a memorial to Valentino Tognino, with his heraldry in fresco on the wall above. [1]

Chapel of the Presentation (12)

In the third chapel on the right hand side are three paintings by **Michelangelo Cerruti**. The altarpiece is *The Presentation in the Temple*, and on either side is *The Immaculate Conception* and *The Annunciation*. The aedicule has a pair of red marble Corinthian columns supporting a triangular pediment. The conch of the arch is blank, but over the arch are *Sibyls* by **Baldassare Peruzzi**. [1] [4] [g]

Chapel of the Madonna of the Letter (13)

In the second chapel on the right hand side you will find the icon of *Our Lady of the Letter* by **Niccolò Circignani, Il Pomarancio** about 1550. She is called *La Madonna della Lettera* because she is holding one. This picture was originally in an open-air shrine (madonnella) in a street in Trastevere, until it was brought here on the orders of Pope Clement XI in 1714. Unfortunately, its time in the open air was not good for its preservation. The apse wall around looks to be revetted in red marble, and bears two cut-out marble angels in shallow relief. [1] [4]

In the conch of the apse is *The Coronation of Our Lady in Heaven*, with angels playing instruments, by **Peruzzi**, a fine work not to be overlooked. He also did the two allegorical *Virtues* over the arch. [1] [4]

Chapel of the Flagellation (14)

In 1516 the Florentine merchant Pier Francesco Borgherini commissioned the decoration of his own chapel, the first chapel on the right, also known as the Borgherini Chapel. The altarpiece is a famous picture depicting *The Scourging of Christ* by **Sebastiano Luciani del Piombo**, dated 1518. **Piombo** made use of a painting technique he had devised and tested that involved painting in oils straight onto walls. **Piombo** was also responsible for the work in the conch, depicting *The Transfiguration of Christ*, and also for the depictions of two saints, *St Francis* and *St Peter*. According to Vasari, **Piombo** received the commission on the understanding that the designs for it would be supplied by Michelangelo. The chapel was completed in 1524. In the arch over the chapel are painting of *Matthew* and *Isaiah*. [1] [a] [b] [f] [g] [h]

Access

The church is open daily from 8:30 to 12:00. (Church website.)

There is a brief afternoon opening Monday to Friday only from 15:00 to 16:00, except on solemn feasts.

However, from 10:00 there is liable to be a wedding being celebrated in the church -so you are advised to make an early morning visit.

The best way to visit is to walk up the stairs from the Vicolo del Cedro in Trastevere, turn left on the road, go past the junction and then up the ramp on the right. You pass a set of Stations of the Cross on the latter.

Liturgy

Mass is celebrated on Sundays at 8:00 and 12:00.

Other liturgical and sacramental celebrations are advertised on the church's website here.

Location:

Address: Piazza San Pietro in Montorio 2,

Coord: [41°53'18.7"N 12°27'59.1"E](#)

Artists and Architects:

Andrea [Bolgi](#) [aka *Carrarino*] (1606-1656), Italian sculptor from Carrara

Antoniazzo [Romano](#) (1430-1510), Italian Early Renaissance painter

Baldassare Tommaso [Peruzzi](#) (1481-1536), Italian painter and architect from Siena

Bartolomeo [Ammannati](#) (1511-1592), Italian architect

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

David [de Haen](#) (1585-1622), Dutch painter

Dirck [van Baburen](#) (1595-1624), Dutch painter

Francesco [Baratta](#) (1590-1666), Italian sculptor

Francesco [Fontana](#) (1668-1708), Italian architect

Gian Lorenzo [Bernini](#) (1598-1680), Italian Baroque sculptor and architect [also see [here](#)]

Giorgio [Vasari](#) (1511-1574), Italian painter, writer, historian, and architect

Giovanni Antonio [Dosio](#) (1533-1611), Italian architect and sculptor.

Giovanni [de' Vecchi](#) [aka *dal Borgo*] (1536-1614), Italian painter of the Renaissance period

Giulio [Mazzoni](#) (1525-1618), Italian painter and stuccoist of the Renaissance period

Guido [Reni](#) (1575-1642), Italian painter of high-Baroque

Guido Ubaldo [Abbatini](#) (1600-1656), Italian painter of the Baroque period

Leonardo Milanese (16th cent), Italian painter

Leonardo [Sormani](#) (ca. 1550-1590), Italian sculptor

Michelangelo [Cerruti](#) (1663-1749), Italian painter of the Baroque period

Michelangelo di Lodovico [Buonarroti](#) Simoni [aka Michelangelo] (1475-1564), Italian sculptor, painter, architect, poet, and engineer of the High Renaissance who exerted an unparalleled influence on the development of Western art

Niccolò [Circignani](#) [aka *Il Pomarancio*] (1520-1597), Italian late-Renaissance / Mannerist painter

Niccolò Sale (17th cent), Italian sculptor

Sebastiano Luciani [del Piombo](#) (1485-1547), Italian Renaissance-Mannerist painter
Vincenzo [Camuccini](#) (1771-1844), Italian Neoclassic painter

Burials:

Antonio Maria Cardinal [CIOCCHI DEL MONTE](#), (1461/1462-1533)

Uncle of Pope Julius III

Buried in the family chapel.

Roberto Cardinal de' [NOBILI](#), (1541-1559)

Buried in the Del Monte chapel

Giovanni Cardinal [RICCI](#), (1498-1574)

Innocenzo Cardinal [CIOCCHI DEL MONTE](#), (1532-1577)

Buried in the Del Monte Chapel beneath an unmarked slab – forgotten in death for good reason

Fulvio Giulio Cardinal [DELLA CORGNA](#), O.S.Io.Hieros., (1517-1583)

Buried in the Chapel Del Monte

Anselmo Cardinal [MARZATO](#), O.F.M.Cap., (1543-1607)

Domenico Cardinal [TOSCHI](#), (1535-1620)

Buried in the middle of the choir

Francesco Cardinal [RICCI](#), (1679-1755)

Bishop [Giuliano da Volterra](#) (d. 1510)

Beatrice Cenci (1577-1599)

Noblewoman, known as “The Beautiful Parricide”

Buried beneath the altar

Vincenzo Ciochi del Monte, father of Pope Julius III,

Buried in the family chapel

Hugh O'Neill, The O'Neill, 2nd Earl of Tyrone

Gaelic Chieftain from Ireland, buried near the high altar

Prince Rory O'Donnell, 1st Earl of Tyrconnell

Gaelic Chieftain from Ireland, buried near the high altar

Benedetto Drei (d. 1637)

Artist, architect of St. Peter's Basilica

Francesco de Raimondi (d. 1638)

Giovanni Azzurri (1792-1858)

Architect

Links and References

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