

Saint Peter's Basilica

Vatican City

The **Papal Basilica of Saint Peter** (Latin: *Basilica Sancti Petri*), officially known in Italian as the **Basilica Papale di San Pietro in Vaticano** and commonly known as **Saint Peter's Basilica**, is located within the Vatican City. Saint Peter's Basilica has the largest interior of any Christian church in the world, holding 60,000 people. It is the symbolic "Mother church" of the Catholic Church and is regarded as one of the holiest Christian sites. It has been described as "holding a unique position in the Christian world" and as "the greatest of all churches of Christendom". In Catholic tradition, it is the burial site of its namesake Saint Peter, who was one of the twelve apostles of Jesus and, according to tradition, first Bishop of Rome and therefore first in the line of the papal succession.

Tradition and some historical evidence hold that Saint Peter's tomb is directly below the altar of the basilica. For this reason, many Popes have been interred at St Peter's since the Early Christian period. There has been a church on this site since the 4th century. Construction of the present basilica, over the old Constantinian basilica, began on April 18, 1506 and was completed on November 18, 1626.

Saint Peter's is famous as a place of pilgrimage, for its liturgical functions and for its historical associations. It is associated with the papacy, with the Counter-reformation and with numerous artists, most significantly Michelangelo. As a work of architecture, it is regarded as the greatest building of its age. Contrary to popular misconception, Saint Peter's is not a cathedral, as it is not the seat of a bishop. It is properly termed a papal basilica. Like all of the earliest churches in Rome, it has the entrance to the east and the apse at the west end of the building.

The **Basilica of Saint Peter** is one of four Papal Basilicas or Major Basilicas of Rome, the others being the Basilica of Saint John Lateran, Santa Maria Maggiore and Saint Paul outside the Walls. It is the most prominent building inside the Vatican City. Its dome is a dominant feature of the skyline of Rome. Probably the largest church in Christianity, it covers an area of 2.3 hectares (5.7 acres) and has a capacity of over 60,000 people. One of the holiest sites of Christendom in the Catholic Tradition, it is traditionally the burial site of its namesake Saint Peter, who was one of the twelve apostles of Jesus and, according to Roman Catholic Tradition, also the first Bishop of Antioch, and later first Bishop of Rome, the first Pope. Although the New Testament does not mention Peter's martyrdom in Rome, Catholic tradition holds that his tomb is below the baldachin and altar; for this reason, many Popes, starting with the first ones, have been buried there. Construction on the current basilica, over the old Constantinian basilica, began on April 18, 1506. At length on November 18, 1626, Pope Urban VIII solemnly dedicated the church.

St Peter's Basilica is neither the Pope's official seat nor first in rank among the Major Basilicas of Rome. This honor is held by the Pope's cathedral, the Basilica of Saint John Lateran. However, it is most certainly the Pope's principal church, as most Papal ceremonies take place at Saint Peter's due to its size, proximity to the Papal residence, and location within the Vatican City walls. In the apse of the basilica is Bernini's monument enclosing the "Chair of Saint Peter" or cathedra, sometimes presumed to have been used by Saint Peter himself, but which was a gift from Charles the Bald and used by various popes.

History

Burial site of Saint Peter

According to the tradition, Peter was executed in the year 64 AD during the reign of the Roman Emperor Nero. His execution was one of the many martyrdoms of Christians following the Great Fire of Rome. He was said to have been crucified head downwards, by his own request, near the obelisk in the Circus of Nero. This obelisk now stands in Saint Peter's Square and is revered as a "witness" to Peter's death.

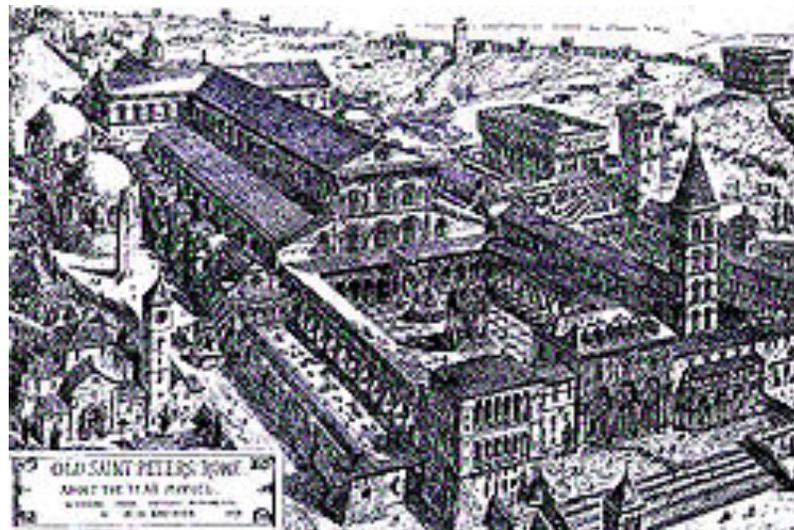
The traditional story goes on to say that Peter's remains were buried just outside the Circus, on the Mons Vaticanus across the Via Cornelia from the Circus, less than 150 meters (490 ft) from his place of death. The Via Cornelia (which may have been known by another name to the ancient Romans) was a road which ran east-to-west along the north wall of the Circus on land now covered by the

southern portions of the Basilica and Saint Peter's Square. Peter's grave was initially marked simply by a red rock, symbolic of his name, but meaningless to non-Christians. A shrine was built on this site some years later. Almost three hundred years later, Old Saint Peter's Basilica was constructed over this site.

On December 23, 1950, in his pre-Christmas radio broadcast to the world, Pope Pius XII announced the discovery of Saint Peter's tomb. This was the culmination of 10 years of archaeological research under the crypt of the basilica, an area inaccessible since the 9th century. The burial place appears to have been an underground vault, with a structure above it believed to have been built by Pope Anacletus in the 1st century. Human remains were discovered, but it could not be determined if they were, in fact, the bones of the Apostle Peter. Indeed, the area now covered by the Vatican City had been a cemetery for some years before the Circus of Nero was built. It was a burial ground for the numerous executions in the Circus and for many years after the burial of Saint Peter many Christians chose to be buried near him. It is likely that any excavation anywhere on the Vatican grounds would discover human remains.

Old Saint Peter's

Old Saint Peter's Basilica was the fourth-century church begun by the Emperor Constantine between 326 and 333 AD. It was of typical basilical Latin Cross form with an apsidal end at the chancel, a wide nave and two aisles on either side. It was over 103.6 meters (340 ft) long, and the entrance was preceded by a large colonnaded atrium. This church had been built over the small shrine believed to mark the burial place of Saint Peter. It contained a very large number of burials and memorials, including those of most of the popes from Saint Peter to the 15th century. Since the construction of the current basilica, the name *Old Saint Peter's Basilica* has been used for its predecessor to distinguish the two buildings.



The plan to rebuild

By the end of the 15th century, having been neglected during the period of the Avignon Papacy, the old basilica was in bad repair. It appears that the first pope to consider rebuilding, or at least making radical changes was Pope Nicholas V (1447–55). He commissioned work on the old building from Leone Battista Alberti and Bernardo Rossellino and also got Rossellino to design a plan for an entirely new basilica, or an extreme modification of the old. His reign was frustrated by political problems and when he died, little had been achieved. He had, however, had 2,522 cartloads of stone transported from the Roman Colosseum.

In 1505, Pope Julius II, failing to heed warnings that the death of Nicholas V was an omen to those who might interfere with St Peter's, in order to glorify Rome and also undoubtedly for his own self-

aggrandizement, made a decision to demolish the ancient building and replace it with something grander. A competition was held, and a number of the designs have survived at the Uffizi Gallery. A succession of popes and architects followed in the next 120 years, their combined efforts resulting in the present building. The scheme begun by Julius II continued through the reigns of Leo X (1513–1521), Hadrian VI (1522–1523), Clement VII (1523–1534), Paul III (1534–1549), Julius III (1550–1555), Marcellus II (1555), Paul IV (1555–1559), Pius IV (1559–1565), Saint Pius V (1565–1572), Gregory XIII (1572–1585), Sixtus V (1585–1590), Urban VII (1590), Gregory XIV (1590–1591), Innocent IX (1591), Clement VIII (1592–1605), Leo XI (1605), Paul V (1605–1621), Gregory XV (1621–1623), Urban VIII (1623–1644) and Innocent X (1644–1655).

Financing with Indulgences

One method employed to finance the building of Saint Peter's Basilica was the selling of indulgences by Albrecht, Archbishop of Mainz and Magdeburg. Johann Tetzel was sent to Germany to sell indulgences.

A German priest, Martin Luther, took exception to the selling of these indulgences and wrote a letter to Albrecht of Mainz arguing against it. He also included his "Disputation of Martin Luther on the Power and Efficacy of Indulgences," which came to be known as *The 95 Theses*. The purpose of the letter was not to confront the church, but to ask a scholarly question. Ultimately, this becomes a factor in the start of the Reformation and therefore the birth of Protestantism.

Architecture

Successive plans

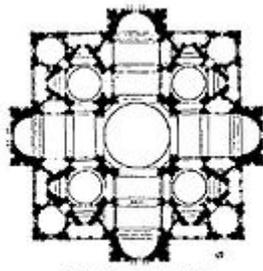


Fig. 6. — Saint-Pierre.
(Plan de Bramante.)

Bramante's plan

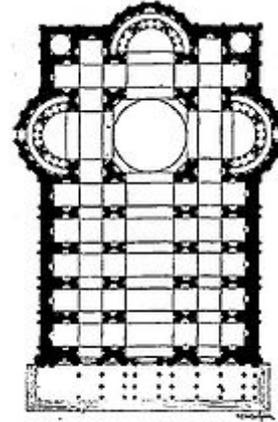
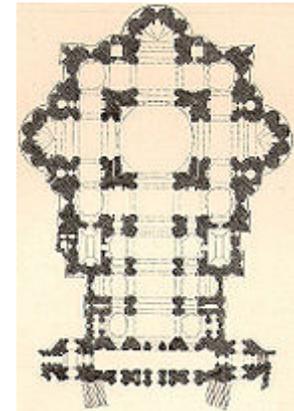


Fig. 8. — Saint-Pierre.
(Plan de Raphaël.)

Raphael's plan



Michelangelo's plan, extended
with Maderna's nave and facade

Pope Julius' scheme for the grandest building in Christendom was the subject of a competition for which a number of entries remain intact in the Uffizi Gallery, Florence. It was the design of Donato Bramante that was selected, and for which the foundation stone was laid in 1506. This plan was in the form of an enormous Greek Cross with a dome inspired by that of the huge circular Roman temple, the Pantheon. The main difference between Bramante's design and that of the Pantheon is that where the dome of the Pantheon is supported by a continuous wall, that of the new basilica was to be supported only on four large piers. This feature was maintained in the ultimate design. Bramante's dome was to be surmounted by a lantern with its own small dome but otherwise very similar in form to the Early Renaissance lantern of Florence Cathedral designed for Brunelleschi's dome by Michelozzo.

Bramante had envisioned that the central dome be surrounded by four lower domes at the diagonal axes. The equal chancel, nave and transept arms were each to be of two bays ending in an apse. At each corner of the building was to stand a tower, so that the overall plan was square, with the apses projecting at the cardinal points. Each apse had two large radial buttresses, which squared off its semi-circular shape.

When Pope Julius died in 1513, Bramante was replaced with Giuliano da Sangallo, Fra Giocondo and Raphael. Sangallo and Fra Giocondo both died in 1515, Bramante himself having died the previous year. The main change in Raphael's plan is the nave of five bays, with a row of complex apsidal chapels off the aisles on either side. Raphael's plan for the chancel and transepts made the squareness of the exterior walls more definite by reducing the size of the towers, and the semi-circular apses more clearly defined by encircling each with an ambulatory.

In 1520 Raphael also died, aged 37, and his successor Baldassare Peruzzi maintained changes that Raphael had proposed to the internal arrangement of the three main apses, but otherwise reverted to the Greek Cross plan and other features of Bramante. This plan did not go ahead because of various difficulties of both church and state. In 1527 Rome was sacked and plundered by the army of Emperor Charles V. Peruzzi died in 1536 without his plan being realized.

At this point Antonio da Sangallo the Younger submitted a plan which combines features of Peruzzi, Raphael and Bramante in its design and extends the building into a short nave with a wide façade and portico of dynamic projection. His proposal for the dome was much more elaborate of

both structure and decoration than that of Bramante and included ribs on the exterior. Like Bramante, Sangallo proposed that the dome be surmounted by a lantern which he redesigned to a larger and much more elaborate form. Sangallo's main practical contribution was to strengthen Bramante's piers which had begun to crack.

On January 1, 1547 in the reign of Pope Paul III, Michelangelo, then in his seventies, succeeded Sangallo the Younger as "Capomaestro", the superintendent of the building program at St Peter's. He is to be regarded as the principal designer of a large part of the building as it stands today, and as bringing the construction to a point where it could be carried through. He did not take on the job with pleasure; it was forced upon him by Pope Paul, frustrated at the death of his chosen candidate, Giulio Romano and the refusal of Jacopo Sansovino to leave Venice. Michelangelo wrote "I undertake this only for the love of God and in honor of the Apostle." He insisted that he should be given a free hand to achieve the ultimate aim by whatever means he saw fit.

Michelangelo's contribution

Michelangelo took over a building site at which four piers, enormous beyond any constructed since the days of Ancient Rome, were rising behind the remaining nave of the old basilica. He also inherited the numerous schemes designed and redesigned by some of the greatest architectural and engineering brains of the 16th century. There were certain common elements in these schemes. They all called for a dome to equal that engineered by Brunelleschi a century earlier and which has since dominated the skyline of Renaissance Florence, and they all called for a strongly symmetrical plan of either Greek Cross form, like the iconic Saint Mark's Basilica in Venice, or of a Latin Cross with the transepts of identical form to the chancel as at Florence Cathedral.

Even though the work had progressed only a little in 40 years, Michelangelo did not simply dismiss the ideas of the previous architects. He drew on them in developing a grand vision. Above all, Michelangelo recognized the essential quality of Bramante's original design. He reverted to the Greek Cross and, as Helen Gardner expresses it: "Without destroying the centralising features of Bramante's plan, Michelangelo, with a few strokes of the pen converted its snowflake complexity into massive, cohesive unity."

As it stands today, Saint Peter's has been extended with a nave by Carlo Maderno. It is the chancel end (the ecclesiastical "Eastern end") with its huge centrally placed dome that is the work of Michelangelo. Because of its location within the Vatican State and because the projection of the nave screens the dome from sight when the building is approached from the square in front of it, the work of Michelangelo is best appreciated from a distance. What becomes apparent is that the architect has greatly reduced the clearly defined geometric forms of Bramante's plan of a square with square projections, and also of Raphael's plan of a square with semi-circular projections. Michelangelo has blurred the definition of the geometry by making the external masonry of massive proportions and filling in every corner with a small vestry or stairwell. The effect created is of a continuous wall-surface that is folded or fractured at different angles, but lacks the right-angles which usually define change of direction at the corners of a building. This exterior is surrounded by a giant order of Corinthian pilasters all set at slightly different angles to each other, in keeping with the ever-changing angles of the wall's surface. Above them the huge cornice ripples in a continuous band, giving the appearance of keeping the whole building in a state of compression.

Dome - successive designs and final solution

The dome of Saint Peter's rises to a total height of 136.57 meters (448.1 ft) from the floor of the basilica to the top of the external cross. It is the tallest dome in the world. Its internal diameter is 41.47 meters (136.1 ft), being just slightly smaller than two of the three other huge domes that preceded it, those of the Pantheon of Ancient Rome and Florence Cathedral of the Early Renaissance. It has a greater diameter by approximately 30 feet (9.1 m) than that of the third great dome, Constantinople's Hagia Sophia church, completed in 537. It was to the domes of the

Pantheon and Florence duomo that the architects of Saint Peter's looked for solutions as to how to go about building what was conceived, from the outset, as the greatest dome of Christendom.

Bramante and Sangallo, 1506 and 1513

The dome of the Pantheon, 43.3 meters (142 ft), (the widest dome in the world until the 19th century), stands on a circular wall with no entrances or windows except a single door. The whole building is as high as it is wide. Its dome is constructed in a single shell of concrete, made light by the inclusion of a large amount of the volcanic stones tufa and pumice. The inner surface of the dome is deeply coffered which has the effect of creating both vertical and horizontal ribs, while lightening the overall load. At the summit is an ocular opening 8 meters (26 ft) across which provides light to the interior.



Bramante's dome

Bramante's plan for the dome of Saint Peter's (1506) follows that of the Pantheon very closely, and like that of the Pantheon, was designed to be constructed in tufa concrete for which he had rediscovered a formula. With the exception of the lantern that surmounts it, the profile is very similar, except that in this case the supporting wall becomes a drum raised high above ground level on four massive piers. The solid wall, as used at the Pantheon, is lightened at Saint Peter's by Bramante piercing it with windows and encircling it with a peristyle.



Sangallo's design

In the case of Florence Cathedral, the desired visual appearance of the pointed dome existed for many years before Brunelleschi made its construction feasible. Its double-shell construction of bricks locked together in herringbone pattern (re-introduced from Byzantine architecture), and the gentle upward slope of its eight stone ribs made it possible for the construction to take place without the massive wooden formwork necessary to construct hemispherical arches. While its appearance, with the exception of the details of the lantern, is entirely Gothic, its engineering was highly innovative, and the product of a mind that had studied the huge vaults and remaining dome of Ancient Rome.

Sangallo's plan (1513), of which a large wooden model still exists, looks to both these predecessors. He realized the value of both the coffering at the Pantheon and the outer stone ribs at Florence Cathedral. He strengthened and extended the peristyle of Bramante into a series of arched and ordered openings around the base, with a second such arcade set back in a tier above the first. In his hands, the rather delicate form of the lantern, based closely on that in Florence, became a massive structure, surrounded by a projecting base, a peristyle and surmounted by a spire of conic form. According to James Lees-Milne the design was "too eclectic, too pernickety and too tasteless to have been a success".

Michelangelo and Giacomo della Porta, 1547 and 1585



Michelangelo redesigned the dome in 1547, taking into account all that had gone before. His dome, like that of Florence, is constructed of two shells of brick, the outer one having 16 stone ribs, twice the number at Florence but far fewer than in Sangallo's design. As with the designs of Bramante and Sangallo, the dome is raised from the piers on a drum. The encircling peristyle of Bramante and the arcade of Sangallo are reduced to 16 pairs of Corinthian columns, each of 15 meters (49 ft) high which stand proud of the building, connected by an arch. Visually they appear to buttress each of the ribs, but structurally they are probably quite redundant. The reason for this is that the dome is ovoid in shape, rising steeply as does the dome of Florence Cathedral, and therefore exerting less outward thrust than does a hemispherical dome, such as that of the Pantheon, which, although it is not buttressed, is countered by the downward thrust of heavy masonry which extends above the circling wall.

The ovoid profile of the dome has been the subject of much speculation and scholarship over the past century. Michelangelo died in 1564, leaving the drum of the dome complete, and Bramante's piers much bulkier than originally designed, each 18 meters (59 ft) across. On his death the work continued under his assistant Vignola with Giorgio Vasari appointed by Pope Pius V as a watchdog to make sure that Michelangelo's plans were carried out exactly. Despite Vignola's knowledge of Michelangelo's intentions, little happened in this period. In 1585 the energetic Pope Sixtus appointed Giacomo della Porta who was to be assisted by Domenico Fontana. The five year reign of Sixtus was to see the building advance at a great rate.

Completion

Giacomo della Porta and Fontana brought the dome to completion in 1590, the last year of the reign of Sixtus V. His successor, Gregory XIV, saw Fontana complete the lantern and had an inscription to the honor of Sixtus V placed around its inner opening. The next pope, Clement VIII, had the cross raised into place, an event which took all day, and was accompanied by the ringing of the bells of all the city's churches. In the arms of the cross are set two lead caskets, one containing a fragment of the True Cross and a relic of Saint Andrew and the other containing medallions of the Holy Lamb.

In the mid-18th century, cracks appeared in the dome, so four iron chains were installed between the two shells to bind it, like the rings that keep a barrel from bursting. As many as ten chains have been

installed at various times, the earliest possibly planned by Michelangelo himself as a precaution, as Brunelleschi did at Florence Cathedral.

Around the inside of the dome is written, in letters 2 meters (6.6 ft) high:

Tv es Petrvs et svper hanc petram aedificabo ecclesiam meam.
Tibi dabo claves regni caelorum

("...you are Peter, and on this rock I will build my church. ...

I will give you the keys of the kingdom of heaven..." Matt 16:18–19.)

Beneath the lantern is the inscription:

S. PETRI GLORIAE SIXTVS PP. V. A. M. D. XC. PONTIF. V.

*(To the glory of St Peter; Sixtus V, pope, in the year
1590 and the fifth year of his pontificate.)*

Discovery of Michelangelo draft

On December 7, 2007, a fragment of a red chalk drawing of a section of the dome of Saint Peter's, almost certainly by the hand of Michelangelo was discovered in the Vatican archives. The drawing shows a small precisely drafted section of the plan of the entablature above two of the radial columns of the cupola drum. Michelangelo is known to have destroyed thousands of his drawings before his death. The rare survival of this example is probably due to its fragmentary state and the fact that detailed mathematical calculations had been made over the top of the drawing.

The change of plan

On the first day of Lent, February 18, 1606, under Pope Paul V, the demolition of the remaining parts of the Constantinian basilica began. The marble cross set at the top of the pediment by Pope Sylvester and the Emperor Constantine was lowered to the ground. The timbers were salvaged for the roof of the Borghese Palace and two rare black marble columns, the largest of their kind, were carefully stored and later used in the narthex. The tombs of various popes were opened, treasures removed and plans made for reinterment in the new basilica.

The Pope had appointed Carlo Maderno in 1602. He was a nephew of Domenico Fontana and had demonstrated himself as a dynamic architect. Maderno's idea was to ring Michelangelo's building with chapels, but the Pope was hesitant about deviating from the master's plan, even though he had been dead for forty years. The *Fabbrica* or building committee, a group drawn from various nationalities and generally despised by the Curia who viewed the basilica as belonging to Rome rather than Christendom, were in a quandary as to how the building should proceed. One of the matters that influenced their thinking was the Counter-Reformation which increasingly associated a Greek Cross plan with paganism and saw the Latin Cross as truly symbolic of Christianity.

Another influence on the thinking of both the *Fabbrica* and the Curia was a certain guilt at the demolition of the ancient building. The ground on which it and its various associated chapels, vestries and sacristies had stood for so long was hallowed. The only solution was to build a nave that encompassed the whole space. In 1607 a committee of ten architects was called together, and a decision was made to extend Michelangelo's building into a nave. Maderno's plans for both the nave and the façade were accepted. The building began on May 7, 1607, and proceeded at a great rate, with an army of 700 laborers being employed. The following year, the façade was begun, in December 1614 the final touches were added to the stucco decoration of the vault and early in 1615 the partition wall between the two sections was pulled down. All the rubble was carted away, and the nave was ready for use by Palm Sunday.

Pope Urban VIII and Bernini

As a young boy Gianlorenzo Bernini (1598–1680) visited Saint Peter's with the painter Annibale Carracci and stated his wish to build "a mighty throne for the apostle". His wish came true. As a young man, in 1626, he received the patronage of Pope Urban VIII and worked on the embellishment of the Basilica for 50 years. Appointed as Maderno's successor in 1629, he was to become regarded as the greatest architect and sculptor of the Baroque period. Bernini's works at Saint Peter's include the baldacchino, the Chapel of the Sacrament, the plan for the niches and loggias in the piers of the dome and the chair of Saint Peter.

Saint Peter's Piazza



View of Rome from the Dome of Saint Peter's Basilica

To the east of the basilica is the *Piazza di San Pietro*, (Saint Peter's Square). The present arrangement, constructed between 1656 and 1667, is the Baroque inspiration of Bernini who inherited a location already occupied by an Egyptian obelisk of the 13th century BC, which was centrally placed to Maderno's facade. The obelisk, known as "The Witness", at 25.5 meters (84 ft) and a total height, including base and the cross on top, of 40 meters (130 ft), is the second largest standing obelisk, and the only one to remain standing since its removal from Egypt and reerection at the Circus of Nero in 37 AD, where it is thought to have stood witness to the crucifixion of St Peter. Its removal to its present location by order of Pope Sixtus V and engineered by Domenico Fontana on September 28, 1586, was an operation fraught with difficulties and nearly ending in disaster when the ropes holding the obelisk began to smoke from the friction. Fortunately this problem was noticed by a sailor, and for his swift intervention, his village was granted the privilege of providing the palms that are used at the basilica each Palm Sunday.

The other object in the old square with which Bernini had to contend was a large fountain designed by Maderno in 1613 and set to one side of the obelisk, making a line parallel with the façade. Bernini's plan uses this horizontal axis as a major feature of his unique, spatially dynamic and highly symbolic design. The most obvious solutions were either a rectangular piazza of vast proportions so that the obelisk stood centrally and the fountain (and a matching companion) could be included, or a trapezoid piazza which fanned out from the façade of the basilica. The problems of the square plan are that the necessary width to include the fountain would entail the demolition of numerous buildings, including some of the Vatican, and would minimize the effect of the façade. The trapezoid plan, on the other hand, would maximize the apparent width of the façade, which was already perceived as a fault of the design.

Bernini's ingenious solution was to create a piazza in two sections. That part which is nearest the basilica is trapezoid, but rather than fanning out from the façade, it narrows. This gives the effect of countering the visual perspective. It means that from the second part of the piazza, the building looks nearer than it is, the breadth of the façade is minimized and its height appears greater in proportion to its width. The second section of the piazza is a huge elliptical circus which gently slopes downwards to the obelisk at its centre. The two distinct areas are framed by a colonnade formed by doubled pairs of columns supporting an entablature of the simple Tuscan Order.

The part of the colonnade that is around the ellipse does not entirely encircle it, but reaches out in two arcs, symbolic of the arms of "the Roman Catholic Church reaching out to welcome its communicants". The obelisk and Maderno's fountain mark the widest axis of the ellipse. Bernini balanced the scheme with another fountain in 1675. The approach to the square used to be through a jumble of old buildings, called the burgo, which added an element of surprise to the vista that opened up upon passing through the colonnade. Nowadays a long wide street, the Via della Conciliazione, built by Mussolini after the conclusion of the Lateran Treaties, leads from the River Tiber to the piazza and gives distant views of Saint Peter's as the visitor approaches.

Bernini's transformation of the site is entirely Baroque in concept. Where Bramante and Michelangelo conceived a building that stood in "self-sufficient isolation", Bernini made the whole complex "expansively relate to its environment". Banister Fletcher says "No other city has afforded such a wide-swept approach to its cathedral church, no other architect could have conceived a design of greater nobility...(it is) the greatest of all atriums before the greatest of all churches of Christendom."

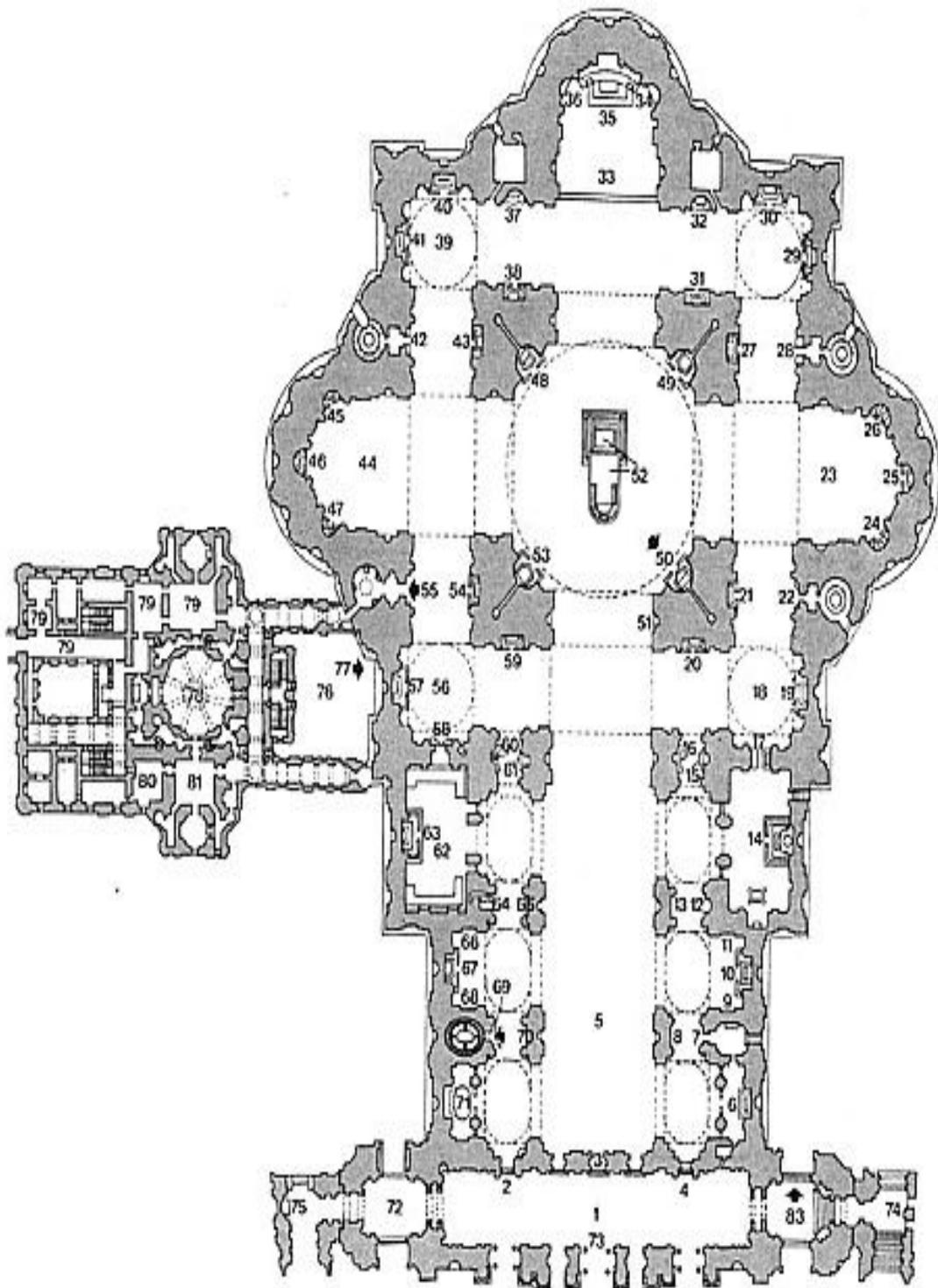
Specifications

- Total construction cost = 46,800,052 ducats
- Geographic orientation = chancel west, nave east
- Capacity = 60,000 +
- Entire length of the basilica including the vestibule = 693.8 feet (211.5 m)
- Length of the transepts in interior = 451 feet (137 m)
- Width of nave = 90.2 feet (27.5 m)
- Width at the tribune = 78.7 feet (24.0 m)
- Internal width at transepts = 451 feet (137 m)
- Internal height of nave = 151.5 feet (46.2 m) high
- Total area = 227,070 square feet (21,095 m²), more than 5 acres (20,000 m²).
- Internal area = 163,182.2 square feet (3.75 acres; 15,160.12 m²)
- Height from pavement to top of cross = 452 feet (138 m)
- Façade = 167 feet (51 m) high by 375 feet (114 m) wide, almost one eighth of a mile
- Vestibule = 232.9 feet (71.0 m) feet wide, 44.2 feet (13.5 m) deep, and 91.8 feet (28.0 m) high
- The internal columns and pilasters = 92 feet (28 m) tall
- The circumference of the central piers = 240 feet (73 m)
- Outer diameter of dome = 137.7 feet (42.0 m)
- The drum of the dome = 630 feet (190 m) in circumference and 65.6 feet (20.0 m) high, rising to 240 feet (73 m) from the ground
- The lantern = 63 feet (19 m) high
- The ball and cross = 8 and 16 feet (2.4 and 4.9 m), respectively
- Saint Peter's Square = 1,115 feet (340 m) long, 787.3 feet (240.0 m) wide
- Each arm of the colonnade = 306 feet (93 m) long, and 64 feet (20 m) high
- The colonnades have 248 columns, 88 pilasters, and 140 statues
- Obelisk = 83.6 feet (25.5 m). Total height with base and cross, 132 feet (40 m).
- Weight of obelisk = 360.2 short tons (326,800 kg; 720,400 lb)

Location:

41°54'8"N 12°27'12"E

Guided Tour of Interior



1. Portico
2. Door of death (Porta della Morte)
3. The Filarete Door
4. Holy Door (Porta Santa)
5. Nave
6. Chapel of the "Pieta"
7. Monument to Leo XII
8. Monument to Christine of Sweden
9. Monument to Pius XI
10. Chapel of Saint Sebastian
11. Monument of Pius XII
12. Monument to Innocent XII
13. Monument to Mathilda of Canossa
14. Chapel of the Blessed Sacrament
15. Monument to Gregory XIII
16. Monument to Gregory XIV
17. Monument to Gregory XVI
18. Gregorian Chapel
19. Alter of Our Lady of Succour
20. Alter of Saint Jerome
21. Alter of Saint Paul
22. Monument to Benedict XIV
23. Right Transept
24. Alter of Saint Wenceslas
25. Alter of Sts. Processus and Martinian
26. Alter of Saint Erasmus
27. Alter of the "Navicella"
28. Monument of Clement XIII
29. Alter of the Archangel Micheal
30. Alter of Saint Petronilla
31. Alter of Saint Peter and the Resuscitation of Tahitha
32. Monument to Clement X
33. Nave of Saint Peter's "Cathedra"
34. Monument to Urban VIII
35. Throne of Saint Peter in Glory or "Cathedra"
36. Monument to Paul III
37. Monument to Alexander VIII
38. Alter of Saint Peter and the Healing of the Cripple
39. Chapel of Our Lady of the Column
40. Alter of Saint Leo the Great
41. Alter of Our Lady of the Column
42. Monument to Alexander VII
43. Alter of the Sacred Heart
44. Left Transept
45. Alter of Saint Thomas
46. Alter of Saint Joseph
47. Alter of the Crucifixion of Saint Peter
48. Statue of Saint Veronica
49. Statue of Saint Helena
50. Statue of Saint Longinus
(entrance to the Vatican Grottoes)

51. Statue of Saint Peter
52. Confessio, Papal Alter and Baldacchino
53. Statue of Saint Andrew
54. Alter of the Falsehood
55. Monument to Pius VIII
(entrance to Sacristy and Historical-Artistic Museum)
56. Clementine Chapel
57. Alter of Saint Gregory
58. Monument to Pius VII
59. Alter of the Transfiguration
60. Monument to Leo XI
61. Monument to Innocent XI
62. Chapel of the Choir
63. Alter of the Immaculate Conception
64. Monument to Pius X
65. Monument to Innocent VIII
66. Monument to John XXIII
67. Chapel of the Presentation of the Virgin
68. Monument to Benedict XV
69. Monument to Maria Clementine Sobieski
(exit from the Dome)
70. Monument to the Stuarts
71. Baptistery
72. Arch of the Bells (Arco delle Campane)
73. Giotto's mosaic of the "Navicella"
74. Equestrian Statue of Constantine
75. Equestrian Statue of Charlemagne
76. Braschi Square
77. Entrance to the Pre-Constantinian Necropolis
78. Sacristy
79. Historical-Artistic Museum (Treasury)
80. Chapter hall
81. Chapel of the Canon
82. Chapel of the Beneficed
83. Entrance to the Dome elevator
84. Façade

84. Façade

The façade was designed and built (1606-1614) by Carlo Maderno. It is 114.69 meters (376.3 ft) wide and 45.55 meters (149.4 ft) high and is built of travertine stone, with a giant order of Corinthian columns and a central pediment rising in front of a tall attic surmounted by statues of Christ, John the Baptist, and eleven of the apostles. The inscription on the facade reads:

IN HONOREM PRINCIPIS APOST PAVLVS V BVRGHESIVS ROMANVS PONT
MAX AN MDCXII PONT VII

(Paul V Borghese, Roman, Pontiff, in the year 1612, the seventh of his pontificate, erected in honor of the Prince of Apostles)

The steps leading to it are by Bernini, and the statues of Sts Peter and Paul flanking the steps are from the 19th century. The bell-towers were added a little later, due to difficulties with the foundations. Work on them stopped in 1621, at the death of Pope Paul V. It was resumed some fifteen years later, and completed shortly after.

The archway on the left side is known as the *Arch of the Bells* - look up and you will see why. It leads into the Vatican State - permission is needed to pass through it.

In the centre is the *Loggia of Benedictions*, where the Holy Father appears on special occasions. The announcement of the election of a new Pope is made from this loggia.

A complete renovation was carried out for the Jubilee Year 2000. The original paint was analyzed, and the façade was, to the distress of many, repainted.

In the towers to either side of the facade are two clocks. The clock on the left has been operated electrically since 1931. Its oldest bell dates from 1288.

1. Portico or “narthex”

The atrium, corresponding to the old portico or vestibule of early Christian and Medieval Basilicas, measuring 71 meters in length, 13 in width and 20 in height can be considered Maderno's masterpiece. Built between 1608 and 1612, it is harmoniously balanced in its proportions and dynamically varied in the walls and the barrel vault.

The Portico, which is larger than many churches, is accessed by five doors which correspond to the doors of the Basilica. It was designed by Maderno, who was justly proud of it, having its authorship mentioned on his tomb.

As you enter the portico, turn around and look up to see Giotto's "Navicella" mosaic (1298) [see #73 below], completed for the first Holy Year Jubilee of 1300.

The stone tablets at the entrance recall the proclamation of the Dogma of the Assumption on 1 November 1950, by Pius XII. On the central floor is Pope John XXIII's coat of arms, which commemorates the inauguration of the Second Vatican Council on October 11, 1962, when three thousand bishops entered this door.

Lunettes of the vault contain statues of the first 32 martyred popes.

On the right is the equestrian statue of Constantine [see #74 below].

The plaques by the Door of Death (on the far left) record the donation by Pope Gregory II (715-731) of 56 olive trees in Anagni (near Rome) to provide oil for lamps to stay burning continually in front of Saint Peter's tomb. There is also a plaque displaying part of Boniface VIII's Bull declaring the first Holy Year in 1300.

The floor with precious marbles was created based on a design by Bernini, under Clement X, whose coat of arms with the six stars of the Altieri is placed at the left end.

At the right end, in front of the Holy Door, there is the coat of arms of Leo XIII, in memory of his intervention in 1888. The walls between the pillars flanking the doors bear various inscriptions: the first one on the left refers to a donation by Gregory II (715-731) to maintain the lamps which burn around Saint Peter's; the second on the left bears the epitaph dedicated by Charlemagne to Pope Adrian I (795); the bull "Antiquorum habet fida relatio," with which Bonifacius VIII proclaimed the first Jubilee in 1300, is sculpted on the memorial stone on the right of the median door; slightly below are the memorial stones which refer to the plenary indulgences granted to those entering the Basilica.

The great tunnel vault of the portico was stuccoed by G. B. Ricci to Maderno's design, the central panels displaying the Borghese pope's coat of arms and recounting scenes in the life of Saint Peter.

2. Door of Death

by Manzù, 1961-64

The first door on the left is called the Door of Death because at one time it was the exit for funeral processions. The scenes sculpted between 1961 and 1964 by Giacomo Manzù (1908-1991) in accordance with the wishes of John XXIII (1958-1963), express the Christian meaning of death in ten episodes.

Above right: the Death of Jesus; the death of the Just who redeems and saves us.

Above left: the Death of Mary who is immediately borne to heaven, a sign of the sure hope of resurrection for all humankind.

In the center, a vine branch (left) and some ears of wheat (right). From the ground grains of wheat and the pressed grapes are made the bread and wine which in the Eucharist become the bread of life and the drink of salvation.

Below left: the Violent death of the innocent Abel, for whom God asks his brother Cain to account, and the Serene death of Saint Joseph, patron of all who desire a holy death; the Death of the first Pope, Saint Peter, hanging on a cross, but upside down, since he felt unworthy to die like his Lord, and the Death of Pope John XXIII, the good parish priest of the world whose death deeply affected people of all religions and nationalities.

Below right: the Death of the Protomartyr, Saint Stephen, killed by those who had killed Jesus and, who like Jesus, prayed for and forgave his executioners; and the Death of Pope Gregory VII, who died in exile because he "loved justice and hated irreverence", defending the Church against the emperor's claims.

Finally, Death improvised in space and the Death of the mother at home in front of the child she abandons.

Under the panels are six creatures: a blackbird, a dormouse, a hedgehog, an owl, a tortoise and a raven. On the inside of the door can be seen the impression of Manzu's hand and a portrayal of John XXIII receiving the bishops on the first day of the Second Vatican Council, October 11, 1962.

3. The Filarete Door

by Filarete, 1445

This historic door is one of the few items from the old basilica. In fact, it was too small for the space and new panels were created top and bottom.

Note the scenes of martyrdom of Saint Peter and Saint Paul at the bottom.

Pope Eugene IV commissioned the Florentine, Antonio Averulino, known as Filarete (1400-1469) to make the two bronze imposts which he completed in 1445. The six panels show: Jesus the Savior and Mary enthroned, the two centers of Christian piety, then as now; Saint Paul with the sword, the weapon with which he was beheaded and whose blade is double-edged like God's words, and Saint Peter, who is giving the keys to the kneeling Pope Eugene IV, are the two pillars of the Church of Rome.

The two lowest panels show Saint Paul sentenced by Nero and the martyrdom of Saint Paul, who kneels as, blindfold, he the stroke of the sword that will take his life, and the martyrdom of Saint Peter, dragged to the Vatican Hill where he is crucified. Saint Paul then appears to Plautilla, to give her back the veil she had lent him to blindfold his eyes.

The bas-reliefs between the framed panels show scenes from the pontificate of Eugene IV, and representatives at the Council of Ferrara-Florence, summoned in 1438 to reunite the Churches of the East and of the West.

Above the door a relief created by Bernini and his assistants represents the episode "Pasce Meas Oves," where Christ gives the Apostles the flock of the faithful.

4. The Holy Door

by Consorti, 1949

The last door on the right is the "Holy Door". This door is bricked up on the inside. On the first day of the Holy Year the Pope strikes the brick wall with a hammer, and so opens the door to let in the pilgrims who come to make the most of the indulgence. It will be closed by the Pope himself at the end of the Holy Year.

The Holy Year is celebrated every 25 years. In this century two extraordinary Holy Years of Redemption have also been celebrated on the anniversary of Jesus' death on the Cross: 1933 and 1983. When the wall is knocked down, the bronze panels of the door made by Vico Consorti appear. Since 24 December 1949 they have replaced the former wooden panels made in 1749.

This door is also called the "Door of the Great Pardon". Its panels portray scenes of man's sin and his redemption through God's mercy:

1. Through disobedience Adam and Eve turned away from God and happiness and were chased from the garden; Mary receives the announcement of salvation from the angel and directs humanity back to God.
2. Through Baptism, Jesus permits us to join his People; he comes to seek us when we stray from him, as the shepherd goes in search of his lost sheep; he awaits our return and welcomes us at the door, as the father welcomes the prodigal son; he cures those who are paralyzed sin.
3. Jesus opens the door of new life to the woman who is sinful but can love; Jesus tells Peter says that one must forgive seventy times seven times. Jesus trusts anew in the man who promises fidelity and then denies him; Jesus opens the door of heaven to the thief who calls on him.
4. Jesus unlocks the heart of doubting Thomas to the faith; he gives his Spirit to the Apostles to enable them to forgive sins; he tumbles Paul from his horse and suddenly opens up a whole new world to him; he knocks at everyone's door and waits for us to open it.

The present door is bronze and was designed by [Vico Consorti](#) in 1950. Above it are inscriptions commemorating the opening of the door: PAVLVS V PONT MAX ANNO XIII and GREGORIVS XIII PONT MAX. Recent commemorative plaques read:

IOANNES PAVLVS II P.M.
PORTAM SANCTAM
ANNO IVBILAEI MCMLXXVI
A PAVLO PP VI
RESERVATAM ET CLAVSAM
APERVIT ET CLAVSIT
ANNO IVB HVMANE REDEMP
MCMLXXXIII – MCMLXXXIV

In the jubilee year of human redemption 1983-4, [John Paul II, Pontifex Maximus](#), opened and closed again the holy door closed and set apart by Paul VI in 1976.

IOANNES PAVLVS II P.M.
ITERVM PORTAM SANCTAM
APERVIT ET CLAVSIT
ANNO MAGNI IVBILAEI
AB INCARNATIONE DOMINI
MM-MMI

John Paul II, Pontifex Maximus, again opened and closed the holy door in the year of the great jubilee, from the incarnation of the Lord 2000-2001.

PAVLVS VI PONT MAX
HVIVS PATRIARCALIS
VATICANAE BASILICAE
PORTAM SANCTAM
APERVIT ET CLAVSIT
ANNO IVBILAEI MCMLXXV

Paul VI, Pontifex Maximus, opened and closed the holy door of this patriarchal Vatican basilica in the jubilee year of 1975.

5. The Nave

At the beginning of the central nave the visitors' gaze is attracted to two holy water stoups that provide a clue to the basilica's real size: the cupids which seem small are in fact 2 m. tall. The basins containing the holy water are the work of Francesco Moderati and Augustino Cornacchini, (on the left); and by Giuseppe Lironi and G. B. De Rossi (on the right). They offer the holy water so that those who enter may make the sign of the cross, in memory of their own baptism.

Close to the entrance to this nave a great disc of red porphyry stands out against the marble paving. It comes from the old basilica, where it was located near the main altar. Kneeling on it, the Emperor Charlemagne was crowned Emperor by Pope Leo III, at Christmas in the year 800. Another 21 emperors subsequently knelt on this same disc to receive the crown of the Holy Roman Empire from the Pope's hands.

As they proceed, visitors are curious to observe the measurements of the 15 largest churches in the world recorded in brass letters on the pavement. Toward the center of the nave, the Holy Year of the Redemption proclaimed by Pius XI in 1933 is also recalled by an inscription on the floor.

The nave was decorated by Gian Lorenzo Bernini, who was commissioned by Innocent X in 1645 to complete the decoration of the pilasters and chapels. He and his assistants are therefore responsible for the various decorations: the cherubs, the doves and the symbols of the papacy such as the tiara and the keys. Giovanni Battista Maini worked on the stucchi on the vault, on the internal facade and along the nave of St Peter's in 1749-50.

On the inner sides of the colossal pilasters, between the pilaster strips are two sequences of niches which contain 39 statues of the founders of religious orders and congregations, placed here as from the beginning of the 18th century. Many of their faces are familiar to us. They all remind us to live the Gospel and to follow Jesus. On the right, starting at entrance are: Saint Theresa of Jesus (below) and Saint Sofia Maddalena Barat (above), Saint Vincent de Paul and Saint John Eudes, Saint Philip Neri and Saint John Baptist de la Salle, Saint John Bosco (above the statue of Saint Peter). On the left are: Saint Peter of Alcantara and Saint Lucia Filippini, Saint Camillo de Lellis, Saint Louis Grignion de Montfort, Saint Ignatius of Loyola, Saint Anthony Mary Zaccaria, Saint Francis de Paola, Saint Peter Fourier. As we shall see later, the saints continue in the transept.

6. Chapel of the Pieta

The Pieta (Italian for “pity”), which depicts the Virgin Mary holding the body of her son Jesus Christ after his death, has been created in many different forms by various painters and sculpture. Of all the great paintings and sculptures on the Pieta the one by Michelangelo stands out from all the rest. Saint Michelangelo was relatively unknown to the world as an artist. He was only 24 when he was formally commissioned on Aug. 27, 1498 by Cardinal Jean Bilheres de Lagraulas, the French king’s envoy to the pope, to do a life size sculpture of the Virgin Mary holding her son in her arms. It would be the first of four that he would create in his lifetime and the only one he completely finished. It was to be unveiled in Saint Peter's Basilica for the Jubilee of 1500. In less than two years Michelangelo carved from a single slab of marble, one of the most magnificent sculptures ever created. His interpretation of the Pieta was far different than ones created previously by other artists. Michelangelo decided to create a youthful, serene and celestial Virgin Mary instead of a broken hearted and somewhat older woman.

When he received the commission for the famous sculpture, Michelangelo had been living in Rome for just two years and had only completed two sculptures, a lost Cupid-Apollo and a Baccus for the banker Jacopo Galli. When it was first unveiled in the chapel of Santa Petronilla in the old Saint Peter’s, a proud Michelangelo stood by and watched as people admired the beautiful Pieta. Perhaps his pride turned into anger as he overheard a group of people attributing the work to other artists of his time. This caused Michelangelo to add one last thing to his sculpture. Across the sash on the Virgin Mary, Michelangelo carved his name. "MICHAEL. ANGELUS. BONAROTUS. FLORENT. FACIEBAT" (Michelangelo Buonarroti of Florence Created This). He later regretted that his emotions got the best of him and vowed to never sign another one of his works again. The statue stands 69 inches high and depicts a surprisingly young Mary. Asked why he chose to portray Christ’s mother like that, Michelangelo answered, “Women who are pure in soul and body never grow old.”

On the right-hand wall of the chapel is a bronze medallion depicting St Bridget of Sweden. It is a copy of a marble original by Domenico Guidi, which can be found in the Casa de Brigida. It was placed here in 1991, when the 600th anniversary of her canonization was celebrated.

To the right is another little side chapel, called the little chapel of the Holy Column: it is 25 feet 8 inches by 9 feet 6 inches; and contains a spiral column of white marble, one of the twelve that decorated the Confession of the ancient church, said to have been taken from the temple of Solomon, and to have been that against which our Lord reclined on occasion of his disputation in the temple. It also contains the marble sarcophagus of Probus Anicius and his wife Proba, characters too conspicuous in the history of Rome. The sarcophagus dates from the late 4th century and at one time was used as the baptismal font for the Basilica. It contains an early image of Christ, without a beard.

7. Monument to Leo XII

by Giuseppe de Fabris, 1836

The Monument to Leo XII (1823-1829), who is shown in the act of giving his blessing for the Jubilee of 1825, was executed by Giuseppe de Fabris (1790-1860). Above the statue, two reclining figures (Religion and Justice) support the coat of arms. It should be noted that this is not a real funeral monument because the Pontiff's body is buried in front of the altar of Saint Leo the Great.

Beneath this monument is a door, usually closed, which leads into a small elliptical chapel. This was at first called the Chapel of the Relics or of the Crucifix, because it contains a wooden crucifix, attributed to Pietro Cavallini, a 13th-century Roman artist. It then became known as Saint Nicholas' Chapel because although one of its two altars is dedicated to Saint Joseph, the other, with a mosaic of the saint, is dedicated to Saint Nicholas of Bari, copied in mosaic by Fabio Cristofari from the original in the church at Bari. It is of an oval form, 26 feet 4 inches long, by 15 feet 4 broad; and was constructed by Bernini, and adorned by Vanvitelli. In it are six glazed reliquaries, containing the relics of the old basilica, that had been preserved in the ancient sacristy, and of which catalogues are affixed laterally outside the door of the little chapel.

Leo XII

(Sep 28, 1823-Feb 10, 1829) - Annibale della Genga

Though Leo was a conservative old gentleman, his pastor's heart could not endure the sight of empty bishoprics in South America. In spite of his own inclinations and of Bourbon wrath, he implicitly recognized the independence of the South American republics by treating with them about the appointment of new bishops. Leo XII had tried to rule the Romans like a strict old-fashioned father, and his strict old-fashioned methods were resented. Leo XII died February 10, 1829, a good priest, if not a great ruler.

8. Monument to Christina of Sweden

by Carlo Fontana, 1702

The Monument to Christina of Sweden (1626 – 1689), ordered by Innocent XII but finished under Clement XI in 1702, was designed by Carlo Fontana; the bronze medallion with the harsh profile of the eccentric queen is by Gilardoni; the putti are by Ottoni; the bas-relief, depicting the abjuration of Christina, which took place in Innsbruck in 1655, is by Théodon.

The Queen, who converted to Catholicism and abdicated the throne (the abdication document is in the Vatican Archives), is shown in a gilt and bronze medallion, supported by a crowned skull.

There are three reliefs on the urn: Christina relinquishes the throne of Sweden to embrace Catholicism (center), the scorn of the nobility (on the right), faith which triumphs over heresy (on the left).

Perhaps best known as the indirect cause of death of Rene Descartes, Princess Christina of Sweden was a student of the master philosopher. Descartes died from a cold caught after grueling, infamous 5 a.m. philosophy sessions with Cartesian Christina, in the cold of her Swedish castle. She is well-known as the provocateur of Descartes' "Letter on Love." This was the beginning of a number of letters that passed between the two, which influenced Christina to eventually call Descartes to her home in Sweden in order for him to better tutor her in the Cartesian methods of philosophy. Descartes succumbed to Stockholm's cold in a mere five months. A well educated and intelligent monarch, she converted to Catholicism soon after Descartes' death, and after abdicating the throne in 1654 she moved to Rome where she died alone, unknown and penniless. Against her express wishes the pope had her body embalmed and brought to Saint Peter's where it was buried under the high altar.

9. Monument to Pius XI

by Francesco Nagni, 1949

The monument to Pope Pius XI, with a superficial monumental effect, lacks the human interpretation of the personage. In fact, the artist Pietro Canonica concentrated exclusively on the plastic abilities, trying to accentuate the vertical movement, crowning the figure of the Pope with the "Triregno" which, though placed on a high base, is too heavy in the massive mantle of the woolly chasuble, that here replaces the usual wide cloak.

Pius XI

(Feb 6, 1922-Feb 10, 1939) - Achille Ratti

This prewar pope was the author of thirty encyclicals, the first to use radio, holder of three doctorates from the Gregorian University, and a serious advocate of mountain climbing.

Pius XI was forced to address thirty-four notes to the Nazi government to protest its growing opposition to the Church. The break came in 1937 when he ordered his encyclical *Mit brennender Sorge* (Ger., "With searing anxiety), denouncing the violations of the concordat and condemning Nazism as fundamentally racist and anti-Christian, to be read from every German pulpit. The letter had to be smuggled into Germany. The Nazi leadership, caught completely off guard, was infuriated and intensified its persecution of the Church and especially of its priests.

10. Chapel of Saint Sebastian

painting by Domenichino, 1628-31

mosaic by Cristofari, 1730-36

The Chapel of Saint Sebastian is named after the subject of the mosaic above the altar. The mosaic was completed by Pier Paolo Cristofari after a drawing by Domenico Zampieri, better known as Domenichino (1581-1641).

On June 2, 1672, the relics of the martyr saints Innocent, Victor, Candidus and Laureatus were deposited in the altar, which was then dedicated. Domenichino's altarpiece was restored by Giuseppe Montano in 1694. In 1736, it was detached from the wall and transported to the church of Santa Maria degli Angeli.

Below the altar the body of Bl. John Paul II in three coffins. His body was moved here on 8 April 2011 from the grotto in honor of his beatification and in order to make his resting place more accessible to the public. The body and effigy of Bl. Innocent XI was moved into the crypt.

Saint Sebastian died c. 288 in the Diocletian-Maximian persecution. He was the captain of the famous Praetorian Guard. After being shot with arrows for confessing Christianity, he was nursed back to health. In a remarkable act of bravery, however, he later intercepted the Emperor, denounced him for the persecutions, and was rewarded for his efforts by being beaten to death on the Emperor's direct orders.

11. Monument to Pius XII

by Francesco Messina, 1963

The statue of Pius XII (1939-1958) was commissioned by the Cardinals he had created, and made by Francesco Messina in 1964. The Pope is shown blessing the faithful, clad in papal robes. His gesture also seems to express his desire to put an end to the scourge of the Second World War, while his expression seems to reiterate his famous sentence: "Nothing is lost in peace, all can be lost with war".

Pius XII

(Mar 2, 1939-Oct 9, 1958) - Eugenio Pacelli

March 1939 was a time of high tension as Hitler. Faced with this situation the cardinals quickly elected Eugenio Pacelli, the late Pope's capable and experienced secretary of state. Few popes have traveled as widely as Pius XII, and he is the first pope to have visited the United States.

In the gloomy days of the Second World War Pius tried hard to keep a door open to peace. On December 24, 1939, he gave the world a sane fivepoint peace program. If he could not stop the war, at least he could and did relieve the sufferings of the miserable millions of refugees and war victims. Pius called on Catholics all over the world and especially in comparatively comfortable America to share with the needy. Pius also did much to save Rome from destruction, but he saved more than buildings. While Gestapo agents glared, Jews, refugees, and all manner of hunted folk found safety in the tiny Papal State

After the war Pius continued to stress the need for a just peace.

12. Monument to Innocent XII

by Filippo della Valle, 1746

The Monument to Pope Innocent XII by Filippo Della Valle, has a simple composition - an urn is surmounted by a statue of the Pope, flanked by the allegorical figures of Charity and Justice

and crowned at the top by two angels which support the coat of arms - but with a greater height development, due to the restricted space.

For this reason, despite the good harmony of the arrangement, the monument-like effect is inevitably sacrificed. The Pope is portrayed seated, with the "Triregno" on his head and his right hand in the act of blessing, with a peaceful pose, but not adequately communicative.

The figure of Charity can be considered to be a masterpiece in the long series of female allegories in the Basilica. This is the result of the lyrical and vital interpretation of maternal love as well as the sincere and non-emphatic expressive effect that are delicately modeled. This mother clutching the sleeping child to her breast does in effect pay due respect to the charitable conduct of Pope Innocent XII, who was always humble and solicitous toward the poor.

The other figure of Justice, with the sword and the scale, with just as beautiful but a more melancholy and almost graceful expression, alludes to the solicitude pursued during the Pope's administration, who for such a purpose created the Innocent Curia at Montecitorio, which today is the site of the Italian Parliament.

These two noble figures rest on a base of antique green marble and flank a richly decorated urn with a plinth of rare breccia of seven bases: two marble insertions which, together with those described, create the attractive multi-colored arrangement of this monument.

Innocent XII

(July 12, 1691-Sep 27, 1700) - Antonio Pignatelli

In his Bull "Romanum decet Pontificem" (22 June, 1692), which was subscribed and sworn to by the cardinals, he decreed that in the future no pope should be permitted to bestow the cardinalate on more than one of his kinsmen. Towards the poor he was extremely charitable; he turned part of the Lateran into a hospital for the needy, erected numerous charitable and educational institutions, and completed the large court-house "Curia Innocenziana", which now serves as the Italian House of Commons (Camera dei Deputati).

Towards the end of his pontificate his relations with Emperor Leopold I became somewhat strained, owing especially to Count Martinitz, the imperial ambassador at Rome, who still insisted on the "right of asylum", which had been abolished by Innocent XI. It was greatly due to the arrogance of Martinitz that Innocent XII advised King Charles II of Spain to make a Frenchman, the Duke of Anjou, his successor, an act which led to the "War of the Spanish Succession".

13. Monument to Matilda of Canossa

by Bernini, 1633-37

The funeral monument to the Countess Matilde of Canossa (1046-1115) is by Gian Lorenzo Bernini. The work was commissioned by Urban VIII at the end of 1633. The pontiff had a special veneration for the memory of Matilde and, in the years before his election, he had exalted poetically this heroic warrior woman in a literary composition. His wish to honor her with a worthy burial inside the Vatican Basilica ended with the transfer of the relics of the Countess from San Benedetto Po, near Mantua to Rome. On 10th March 1634 the body arrived in the Basilica, where the monument was already completed and ready. She was one of the most

powerful women in the Middle Ages, benefactress of the Holy See, forever venerated in the main temple of Christianity.

At the top of the arch, Matteo Bonarelli, Andrea Bolgi and Lorenzo Flori sculpted the puttos with the crown and heraldic coat of arms with the pomegranate and the motto: TUETUR ET UNIT (Protects and Unites)

Above the casket, Bernini designed a statue to honor the Countess. She is dressed in billowing robes and wears a simple crown. In her outstretched left arm Matilda holds a general's baton, in reference to the battles she fought and won against the German King. Her right arm cradles the papal tiara, in reference to her dedication to Peter's successors. In her right hand, Matilda holds St. Peter's keys. The keys were given to the Apostle. Matilda devoted her life and her wealth to support the centrality of the Church in her territory and the authority of the pope in Rome over the Church. As a result, she is the only person not a pope ever shown holding Saint Peter's keys. Above her casket Pope Urban VIII placed the following inscription:

“Pope Urban VIII to the Contessa Matilda, a woman of virile soul, champion of the papacy, famous for her piety, celebrated for her generosity, her bones were brought to St. Peter's from the Monastery of San Benedetto Po in Mantua, and placed in this monument as a sign of her merit, with eternal praise and gratitude, in the year 1635.”

The bas-relief is by Stefano Speranza, a Roman, and represents the absolution given by Greg. VII. in 1077 to Henry IV, king of Germany and Italy, and subsequently third Emperor of the West, in presence of Matilda, of Adelaide Marchioness of Susa and Turin, her son Amadeo, Azzo Marquis D' Este, Hugo Abbot of Cluny, and other distinguished personages.

From 1071 Matilda entered upon the government and administration of her extensive possessions in Middle and Upper Italy. These domains were of the greatest importance in the political and ecclesiastical disputes of that time, as the road from Germany by way of Upper Italy to Rome passed through them. On 22 April, 1071, Gregory VII became pope, and before long the great battle for the independence of the Church and the reform of ecclesiastical life began. In this contest Matilda was the fearless, courageous, and unswerving ally of Gregory and his successors.

14. Blessed Sacrament Chapel

by Bernini

"Only those who wish to pray may enter". This sign in front of the Blessed Sacrament Chapel lets visitors know that this is a place for reflection, and not just part of a tour of the basilica.

The most precious work is the Tabernacle of gilded bronze, designed by Gian Lorenzo Bernini (1674) on the lines of the famous Tempietto of Saint Pietro in Montorio, the work of Bramante. Its charm is enhanced by the statuettes of the twelve Apostles on the cornice and of Jesus on the miniature dome. It is encrusted with deep blue lapis lazuli which stands out against the golden background and is flanked by two of the loveliest angels in gilded bronze, kneeling in reverent prayer. The altar is Bernini's last work for Saint Peter's. Behind the altar is an altarpiece painted in oils by Pietro da Cortona which celebrates the Trinity, God the Father, the Son made man who died for us, the Holy Spirit who guides the Church. It is the only canvas in the whole basilica, and needs cleaning. The Apocalypse aflame and the Saints in adoration decorate the ceiling. In the spandrels are episodes from the Old Testament, prefiguring the Eucharist. The

Eucharist is also the theme of the scenes in the lunettes. The mosaic covering the wall on the right was inspired by the Ecstasy of Saint Francis by Domenichino.

15. Monument to Gregory XIII

Monument by Camillo Rusconi, 1723

Made by the Milanese sculptor Camillo Rusconi between 1715 and 1723, this monument represents the pope giving his blessing, on top of an urn bearing a relief showing the promulgation of the Gregorian calendar in 1582. The figure of the Pontiff may well be the most beautiful in all papal iconography.

At the sides there are allegorical statues of Religion, holding the tablets of the Law, and Magnificence; at the base is a dragon, alluding to the heraldic device of the Boncompagni family.

Entirely in white marble, in a classicist style influenced more by Algardi than by Bernini in its structural linearity and the expressive peacefulness, enlivened however by the dynamism of the winged dragon of the Boncompagni family which appears to spring out from beneath the sarcophagus.

Gregory XIII

(May 13, 1572-Apr 10, 1585) - Ugo Boncompagni

Gregory XIII was a Counter-Reformation Pope, he had direct contact with many saints, including Charles Borromeo, Philip Neri, Ignatius Loyola, and indirect contact with Saint Teresa of Avila and Saint John of the Cross. He gave his name to Gregorian University and Gregorian calendar.

Before being elected to the papacy, Gregory XIII (1572-1585) taught jurisprudence at the University of Bologna. An expert in law and theology, he was sent by Pope Pius IV to the Council of Trent. As pope he worked hard to support Catholicism when the new Protestant creeds were spreading through Bavaria and Poland.

During his papacy Jesuit missions flourished in India, Japan and Brazil; he can also be considered the founder of the Gregorian University; the great master of polyphony, Pierluigi da Palestrina and the poet Torquato Tasso were his protégés.

He also issued the Gregorian Calendar. Eminent scientists and astronomers pointed out that the last calendar reform, by Julius Caesar in 45 B.C. contained some errors, and therefore, over the past sixteen hundred years these errors had grown to 10 days. The correction was made in 1582, October 4th was followed by October 15th.

16. Monument to Gregory XIII

by Prospero da Brescia

Built by Prospero da Brescia with the two lateral statuettes of Faith and Knowledge, it was originally meant for Pope Gregory XIII. However, after the transfer of his remains to the above monument, the tomb was adapted with a stucco urn for Pope Gregory XIV Sfondrati, who reigned for only 10 months, from 1590 to 1591. Note unusual "XIII" instead of "XIV." It is

said to be a "recycled" tombstone that had been rejected a year before for Gregory XIII's monument.

Gregory XIV

(Dec 5, 1590 - Oct 16, 1591) - Niccolo Sfondrati

The pontificate of Gregory XIV was one of the least popular and least successful in history, marred as it was by the appointment of his incompetent nephew as cardinal secretary of state and by plague, food shortages and lawlessness in Rome.

Although only fifty-five years of age, he was physically weak and often in pain. The state of his health and his own insecurity about his lack of experience in the Curia led him to name his own twenty-nine-year-old nephew, Paolo Emilio Sfondrati, cardinal-secretary of state. Paolo, however, was more interested in his own and his family's well-being than in that of the Church. Resentment developed quickly among the other cardinals.

Gregory also banned all gambling on papal elections, the length of a pontificate, or the creation of cardinals.

The biographers mention as a curious personal trait of Gregory XIV a nervous tendency to laughter which occasionally became irresistible, and which manifested itself even at his coronation. He was succeeded by Innocent IX after he died due to a large gallstone - reportedly 70 grams.

17. Monument to Gregory XVI

by Luigi Amici, 1848-57

The Pope, in the act of blessing, is at the top, seated on a throne, which in turn is located on a base that rises over the sarcophagus. Above the sarcophagus a bas-relief depicts a scene referring to the propagation of the Faith, assiduously supported by Pope Gregory XVI with the institution of the Catholic Missions

There are two symbolic figures on the sides representing Knowledge, with the head crowned by a flame, and Prudence, with the features of the mirror and the snake; works with a classical style, because of the meticulousness and technical skill, even if a bit frozen due to an excessively Neoclassical style. The monument was funded by the cardinals Gregory XVI had created during his pontificate.

Gregory XVI

(Feb 2, 1831-June 1, 1846) - Bartolomeo Cappellari

A Camaldolese monk (and the last monk to be elected Pope), Gregory XVI was one of the Church's most reactionary popes, employing Austrian troops on two occasions to crush uprisings in the Papal States and opposing Italian nationalism, freedom of conscience, freedom of the press, and the separation of Church and state. At the same time, he was a strong promoter of the missions.

Gregory XVI founded the Etruscan and Egyptian museums in the Vatican and the Christian museum in the Lateran. By the end of this pontificate, however, the papal treasury had been

depleted because of all the military expenditures to maintain order in the Papal States. He was buried in Saint Peter's, first in the crypt and then, in 1853, in the basilica proper.

18. Gregorian Chapel

begun by Michelangelo
completed by Giacomo Della Porta

Gregorian Chapel is named after Gregory XIII (1572-1585), the Pontiff who commissioned Giacomo Della Porta to complete this work which had been begun by Michelangelo and continued by Barozzi and Vignola. This was the first chapel to be completed in the new Basilica.

It has been described as "the most beautiful chapel in the world" because of all its marbles, mother-of-pearl, precious stones, gilded bronze, multi-colored mosaics and stucco ornamentation. Its dome is 42 m. high.

The chapel is adorned with splendid mosaics made mainly by Marcello Provenzale after designs by Girolamo Muziano, and by Salvatore Monosilio after designs by Nicola La Piccola. In the lunettes are the Annunciation and the Prophets Isaiah and Ezekiel; in the pendentives are the Latin Doctors Saint Jerome and Saint Gregory the Great, and the Greek Fathers, Saint Basil and Saint Gregory of Nazianzus. In the floor is the papal coat of arms of Gregory XIII Boncompagni from 1580.

It contains the tombs of Popes Benedict XIV and Gregory XVI.

19. Altar of Our Lady of Succour

12th-century image

Our Lady of Succor (Our Lady of Perpetual Help), whose image (painting on wood), formerly in the Saint Leo Oratory in the old Basilica, was moved here in 1578.

On the back wall is the Altar of Our Lady of Succor, embellished with the rarest alabaster, amethysts and other semi-precious stones, and four superb columns of African marble and green porphyry, the work of Girolamo Muziano. The chapel is named after the 12th-century fresco framed above the altar, brought here by Gregory XIII in 1578. The remains of [Saint Gregory of Nazianzus](#) (329-390), one of the great theologians from Cappadocia, are preserved in a porphyry urn beneath the altar. He is shown in the spandrels, together with Saint Gregory the Great, Saint Basil the Great and Saint Jerome.

20. Altar of Saint Jerome

painting by Domenichino, 1614
mosaic, 1744

The altar of St Jerome closes the right-side aisle, as it is set at the back of the pier of St Longinus. Since 2nd June 2001 it had been dedicated to the Blessed John XXIII. Over it is the altarpiece with the Last Communion of St Jerome, a mosaic copy realized in 1730 after the famous painting by Domenichino, nowadays kept in the Pinacoteca Vaticana. The four gilt bronze bas-reliefs were made by Novello Finotti, who represented two moments in John's pontificate: the II Vatican Council and UT UNUM SINT and two encyclicals MATER ET MAGISTRA and PACEM IN TERRIS.

Beneath the Altar of Saint Jerome is the resting site for the body of Bl. John XXIII, transferred here on 4th June 2001.

VATICAN, Mar. 27, 01 (CWNews.com) - With visible emotion, Cardinal Virgilio Noe, archpriest of Saint Peter's basilica, has noted that the body of Pope Bl. John XXIII, who died in 1963 and was beatified on September 3, 2000 by Pope John Paul II, has remained incorrupt.

By tradition, Popes are buried in three containers. John XXIII's body was in a cypress coffin, which was placed in a lead catafalque, known as "castrumdoloris," which in turn was deposited in a travertine marble sarcophagus.

Blessed John XXIII will join the 47 other popes who rest in the basilica during a "liturgical ceremony," which should take place in the next few months. Among these popes is Boniface VIII, who died in 1303 and whose body was also found incorrupt in 1605.

21. Saint Basil Magno Altar

painting Pietro Subleyras, 1745
mosaic, 1751

The subject of the altarpiece is Saint Basil Celebrating Mass in the Presence of the Arian Emperor Valens. Saint Basil is so involved in his devotion at Mass during the Feast of the Epiphany in 372 that he does not notice Emperor enter with his retinue. The painting, which is now in Santa Maria degli Angeli, was transformed almost immediately into a mosaic, from 1748 to 1751 by Guglielmo Paleat, Giuseppe Ottaviani, Enroco Enuo, and Nicolo Onofri.

It should be noted that this altar is the only one that does not have a mosaic altar frontal, but panels of Verona red marble with white Carrara marble moldings, a beautiful pattern of inlaid work invented by Bernini

22. Monument to Benedict XIV

by Pietro Bracci, 1769

Monument to Benedict XIV, built in 1769 by Bracci, which refers back to the late Baroque tradition, introducing the novelty of a Pope standing and blessing his flock with a rather declamatory gesture. More convincing, as often is the case in these works, are the lateral statues of Wisdom, by Bracci himself, in memory of the erudition of the Pope, and Gaspare Sibilia's Unselfishness, shown refusing the gifts brought by a small putto.

With a simple pyramid-shaped arrangement, based on the upper central opening, Bracci created a work with classical compositional essentiality, returning, however, to the 17th-century preference for multi-colored designs, which is also evident in the large niche that contains the sepulcher.

Erected through the financial contributions of the sixty-four cardinals he had created during his pontificate.

Benedict XIV

(Aug 17, 1740-May 3, 1758) - Prospero Lambertini

Elected after the longest conclave in modern times (six months), Benedict XIV was the author of the first papal encyclical, *Ubi Primum* (1740), on the duties of bishops. He was elected pope after having emerged as a candidate only at the very end to everyone's surprise. At one point in the proceedings, the witty and good-humored Cardinal Lambertini remarked, "Do you wish a saint? Take Gatti. A politician? Take Aldovrandi. But if you wish a good man, take me!" Although it was clear that he was only joking, the cardinals eventually decided to elect him. There had been 254 ballots on which Cardinal Lambertini had not received a single vote!

Although Benedict XIV was a man of the time theologically and spiritually, many Protestants and agnostic scholars respected him for the breadth of his scholarly interests and for his support of the arts and sciences.

23. Right (or North) Transept

The right transept is usually only accessible for those receiving the Sacrament of Reconciliation (confession), which is available in several languages.

The vault in travertine was decorated in the 18th century by Vanvitelli with white and gold stucco ornaments. This right transept was assigned as a hall for the sessions of the First Vatican Council. Fathers who took part in the Council here, opened by Pius IX on 8 December 1869 and suddenly interrupted on 18 July 1870 when Rome was taken by the Italian army.

24. Altar of Saint Wenceslas

by Angelo Caroseli, 1627-30

The painting by Angelo Caroselli was done in 1740. The ovals on the right and left depict saints Cyril and Methodius, joint patrons of Europe. According to Pope Pius XI they were sons of the Orient. Byzantine by birth, Greek by nationality, Roman by mission, Slav by apostolate and did everything for everyone to achieve the unity of the Catholic church.

The niche was decorated under Clement VIII with stuccos representing episodes from the life of Saint Thomas. During the reign of Paul V, the chapel came to be known by the title of Saint Anne, because of the presence over the altar of a painting of the Virgin and Christ Child with Saint Anne and Sts. Peter and Paul, by Leonardo da Pistoia and Jacopino del Conte.

Saint Wenceslas

(Also Vaclav, Vaceslav.)

Duke, martyr, and patron of Bohemia, born probably 903; died at Alt-Bunzlau, 28 September, 935.

His parents were Duke Wratislaw, a Christian, and Dragomir, a heathen. He received a good Christian education from his grandmother (Saint Ludmilla) and at Budweis. After the death of Wratislaw, Dragomir, acting as regent, opposed Christianity, and Wenceslaus, being urged by the people, took the reins of government. He placed his duchy under the protection of Germany, introduced German priests, and favoured the Latin rite instead of the old Slavic, which had gone into disuse in many places for want of priests. Wenceslaus had taken the vow of virginity and

was known for his virtues. The Emperor Otto I conferred on him the regal dignity and title. For religious and national motives, and at the instigation of Dragomir, Wenceslaus was murdered by his brother Boleslaw. The body, hacked to pieces, was buried at the place of murder, but three years later Boleslaw, having repented of his deed, ordered its translation to the Church of Saint Vitus in Prague. The gathering of his relics is noted in the calendars on 27 June, their translation on 4 March; his feast is celebrated on 28 September.

25. Altar of Sts. Processus & Martinian

painting by Valentin, 1630

mosaic, c. 1712

The mosaic altarpiece, after Valentin Boulogne portrays the martyrdom of the two saints jailed in the Mamertine Prison, converted and baptized by Saint Peter. Their relics are in the porphyry urn under the altar. The two columns in giallo antico marble which flank the altar, are valuable and rare.

The hemi-sphere has three roundels with Scenes from the life of Saint Paul.

Sts. Processus and Martinian

The dates of these martyrs are unknown. The "Martyrologium Hieronymianum", a medieval list of martyrs, gives the date of 2 July. The Berne manuscript of the Martyrology also gives their burial-place at the second milestone of the Via Aurelia. The old catalogues of the burial places of the Roman martyrs likewise mention the graves of both these saints on this road. They were publicly venerated in Rome from the fourth or perhaps the third century, although nothing further is known. A legend makes them the keepers of the prison of Sts. Peter and Paul. It cannot be shown how the legend came to give them this identification.

Pope Paschal I (817-24) translated the bones of the two martyrs to a chapel in the old basilica of Saint Peter; they still rest under the altar dedicated to them in the right transept of the present Saint Peter's. Their feast is celebrated on 2 July.

26. Altar of Saint Erasmus

by Nicolas Poussin, 1628-9

The altarpiece was transformed to mosaic in 1739 by Cristofari and Ottaviani, very faithfully reproducing the colors and the lines of the original painting by Poussin, donated to the Basilica by Cardinal Francesco Barberini.

The original painting was taken to Paris under Napoleon, but was later returned, and is today in the Vatican Pinacoteca.

The cult of Saint Erasmus, bishop of Antioch martyred under the Emperor Diocletian, was introduced in old Saint Peter's in 1119 by Pope Gelasius II. The Erasmus altar in old Saint Peter's was not particularly important liturgically, having no endowment and no chaplaincies associated with it. On the other hand, it seems to have been exceptionally popular with the faithful, who flocked to it and covered it with votive offerings or various kinds, and it was probably due to this that the title was perpetuated in the new basilica.

27. Altar of the Navicella

painting by Giovanni Lanfranco, 1628
mosaic by Cristofari, 1726

The "Navicella" Altar, so called because of the mosaic of the altarpiece by Cristofari based on the pre-existent fresco by Lanfranco. It is a Baroque translation of Giotto's Navicella, but marred by the excessive emphasis of the facial expressions and postures, as well as a complicated composition.

The two columns flanking the altar - unlike all the other columns in the Basilica - are not monolithic but have a travertine trunk covered with Sienna yellow marble (the so-called "brocatello"), the only ones in Saint Peter's. They replace the previous two in red granite, then in a poor state and later used for the thresholds of the five doors to the Basilica.

28. Monument to Clement XIII

by Antonio Canova, 1792

The monumental tomb of Clement XIII is by Antonio Canova, who worked on it from 1783/84 to 1792. It shows the pope kneeling in prayer with the tiara beside him, and to the left of the sarcophagus Religion dressed in Jewish sacerdotal garments; to the right, there is a semi-reclining funerary Genius with a reversed torch in one hand, the emblem of extinguished life. At the base are two crouching lions, one sleeping, the other vigilant. They are carved in travertine, while the rest of the monument is of white Carrara marble.

One of the most celebrated works of Canova, who introduced the neo-classical style into Saint Peter's with this work, as Bernini had introduced the baroque with his baldacchino

Clement XIII

(July 6, 1758-Feb 2, 1769) Carlo Rezzonico

Clement XIII's pontificate was dominated by the issue of the Jesuits; he was under heavy pressure to suppress the order, but he died before a special consistory met. The Bourbons in France, Spain, Naples and Parma were now waging a full-scale offensive against the Jesuits. At the time, the Jesuits had 23,000 members, 800 residences, 700 colleges, and 270 missions. Portugal's powerful minister, the Marquis de Pombal, hated the Jesuits and confiscated Jesuit assets in Portugal and its colonies. France followed Portugal's lead.

Although he supported the arts, he ordered the covering of certain nuditities on statues and in paintings, including some of the frescoes in the Sistine Chapel.

29. Altar of Saint Michael the Archangel

painting, Guido Reni
mosaic, 1757-58

The altarpiece and dedication went through a number of iterations and changes before the altar was finally dedicated to Saint Michael Archangel. It was for this altar that the first mosaic

altarpiece in the new basilica was made. Giovanni Battista Calandra created a mosaic of Saint Michael the Archangel that he executed after a cartoon by Cavaliere d'Arpino, which was completed in 1629. By 1756 the Calandra mosaic was in bad condition and not worth restoring. It was replaced by a new mosaic after Guido Reni's Saint Michael in Saint Maria della Concezione church. The mosaic was executed by Bernardino Regoli and Giovanni Francesco Fiani.

30. Altar of Saint Petronilla

painting Guercino, 1623
mosaic Cristofari, 1730

The altar is dedicated to Saint Petronilla. On it can be admired a scene of the Burial of Saint Petronilla, who is received into heaven by the heavenly Bridegroom, one of the loveliest mosaics in the basilica. It is by Pier Paolo Cristofari after a painting by Giovanni Francesco Barbieri, known as Il Guercino. The original painting of 1623 by Guercino is now in the Capitoline Picture Gallery, Rome.

The altar contains relics of Saint Petronilla, who was martyred for refusing to sacrifice her virginity by marrying a nobleman named Flaccus. Her relics were removed from the Catacombs of Domitilla in 750, and transferred into the Chapel of the Kings of France, Pepin and Charlemagne, in the old basilica.

Petronilla was the legendary daughter of Saint Peter, and France - traditionally called the "eldest daughter of Holy Mother Church" - has long had a special devotion to her. To this day, the French community gathers at this altar on May 31st to venerate the saint.

31. Altar of Saint Peter raising Tabitha

painting Costanzi, 1757
mosaic, 1758-60

Tabitha was the woman of Jaffa. (Acts 9:36-42)

Flanked by two columns in gray granite and consecrated in 1726. The mosaic altarpiece showing the Resurrection of the Widow Tabitha by Peter in the city of Joppe, was executed in 1760 from the original by Placido Costanzi, now in the church of Santa Maria degli Angeli, which had replaced an earlier fresco over the altar by Baglione.

The mosaic was executed by Giuseppe Ottaviani, Guglielmo Paleat, Bernardino Regoli, and Giovanni Francesco Fiani from 1758 to 1760.

32. Monument to Clement X

by Mattia de' Rossi

The monument is noted for its imaginative multicolored effect, using precious marbles such as yellow and antique green, white ash and black, green jasper and, above all, breccia of seven bases, a truly rare stone, which is used to form the "deposit" (urn). This is the base that supports the white marble statue of the seated Pope created by Ercole Ferrata.

At the bottom it is flanked by the figures of "Benignity," by Lazzaro Morelli, and of "Clemency," by Giuseppe Mazzuoli, an artist with a style that is a well-balanced blend of the Bernini and Algardian influences. Mazzuoli gives the draperies of the cloak and the clothes a dynamic flow.

The putti that support the sign with the papal insignias are by Filippo Carcani. The front of the sarcophagus, with sides bearing two Baroque scrolls with a skull, presents a bas-relief sculpted by Leonardo Retti, with the opening of the Holy Door during the Jubilee of 1675, an elegant historical scene in period costumes, with an appearance by the Pope's nephew, Cardinal Paluzzi Albertoni, who commissioned the monument.

In the floor in front of the monument to Pope Clement X, under a simple tombstone, lie the remains of Pope Sixtus IV and Pope Julius II, together with those of two cardinals from their descendants, Fazio Santori and Galeotto della Rovere. The remains were discovered after the grandiose funeral bed of Pope Sixtus IV, which today is found in the Treasury Museum of the Basilica, was removed from the Holy Sacrament Chapel.

Pope Julius II, the great Pope who requested a majestic mausoleum in the center of the apsidal branch of Saint Peter's, according to the design by Michelangelo, ended up with the most humble of burials, even if his memory is perpetuated, not only by his activity during his life and his patronage (as demonstrated by his portrait painted by Raffaello) but also by the cenotaph executed by Michelangelo in the church of Saint Peter in Vincoli, decorated by the famous Mosè.

Clement X

(Apr 29, 1670-June 22, 1676) - Emilio Altieri

Unable to secure the election of any of the prominent candidates, the cardinals finally, after a conclave of four months and twenty days, resorted to the old expedient of electing an octogenarian cardinal.

He laboured to preserve the peace of Europe, menaced by the ambition of Louis XIV, and began with that imperious monarch the long struggle concerning the *régale*, or revenues of vacant dioceses and abbeys. He supported the Poles with strong financial aid in their hard struggle with their Turkish invaders. He decorated the bridge of Sant' Angelo with the ten statues of angels in Carrara marble still to be seen there. To Clement we owe the two beautiful fountains which adorn the Piazza of Saint Peter's Basilica near the tribune, where a monument has been erected to his memory.

33. The Main Tribune (or apse)

The apse is at the end of the central nave. In the center is the Altar of the Chair of Peter, a masterpiece which is unmistakably the work of Gian Lorenzo Bernini.

Climbing the two porphyry steps which mark the entrance to the tribune, we continue under the spacious vault, decorated with gilded stucco on a white background designed by Luigi Vanvitelli. Above the altar in the conch are three round panels containing bas-reliefs sculpted by Maini, the one in the center representing the Redeemer handing over the keys to Peter from Raphael's tapestry, the ones at the sides showing Peter's Crucifixion from the painting by Reni, and the Decollation of Saint Paul from a silver relief by Algardi.

34. Monument to Urban VIII

by Bernini, 1647

Flanking the tribune on the right is the tomb of Urban VIII, the masterpiece of sepulchral art of the 1600's. This also is one of the glories of the great Bernini, who finished it in 1647, three years after the death of the pope. Powerfully conceived and with breadth of form, the figure of the Pope appears in a rich cope, his hand raised in blessing; the white marble figures of Justice and Charity, sculpted with a Greek lightness of touch, seem to be less allegorical figures than real women, leaning with languid grace on the sarcophagus of black marble. The sepulchral urn is by Pietra di Paragone; and, on the urn, *Death*, cast in bronze, is in the act of registering with unerring hand on his mortuary tablet the name of the Pontiff.

Urban VIII

(Aug 6, 1623 - July 29, 1644) - Maffeo Barberini

The great patron of Bernini, whose Barberini Bees can be seen throughout Saint Peter's, it was under Urban VIII that Galileo Galilei (d.1642), although a personal friend, was condemned for a second time and forced to renounce the Copernican system under threat of torture (1633).

Urban VIII consecrated the new Saint Peter's Basilica on November 18, 1626, and commissioned the famous sculptor and architect Gian Lorenzo Bernini (d.1680) and other artists to beautify the basilica and the streets and piazzas of Rome. He selected Castel Gandolfo, some fifteen miles southeast of Rome, as a summer residence.

In a bull date April 22, 1639, he prohibited slavery of any kind among Indians of Brazil, Paraguay, and the entire West Indies.

35. Cathedra Petri

by Bernini, 1666

This structure is a brilliant creation by Bernini, designed to display the chair on which, according to ancient tradition, Saint Peter sat and taught Roman Christians. Pope Alexander VII had the ivory-covered chair put into the gigantic bronze cathedra, with the statues of the Doctors of the Church, Saint Ambrose and Saint Augustine of the Roman Church and Saint Athanasius and Saint John Chrysostom of the Greek Church. The religious significance is extremely clear. The Doctors of the Church were always consistent with Peter's teachings as they expounded theological doctrine. The Cathedra is approached by two porphyry steps, worn and dented, that came from the old Constantinian basilica. The extraordinary object is raised on a plinth of black and white Sicilian marble, mounted with the papal arms of Alexander VII in bronze. On the plinth is a platform of marble.

An ancient tradition holds that the Apostle himself sat upon it during sermons. However, the archaeologist G.B. De Rossi, who was able to examine the venerable relic during one of the centenary festivities in 1867, the last time that the Chair was put on show, concluded that only the acacia wood skeleton dates from the early age, while the other parts in oak, anchored to the skeleton by strips of iron and the ivory plaques, belong to a re-construction of the Chair made in the Byzantine period.

The whole composition is crowned by the fantastic gilt and stucco Gloria peopled by a host of angels among rays of light and gigantic billowing clouds. In their midst is the precious window of Bohemian glass, divided into twelve sections as a tribute to the Twelve Apostles; a brilliant dove stands out against it, the symbol of the Holy Spirit. The fine glass and alabaster window casts a mystical warmth through the basilica, especially in the afternoon.

36. Monument to Paul III

by Giacomo della Porta

The monument was made by Guglielmo della Porta who probably used a drawing by Michelangelo. The bronze statue of the Pope crowns the pyramidal monument. Below, two marble figures allude to Justice and Prudence. The first statue is a naked likeness of the Pope's seductive sister, Giulia Farnese, was given a metal tunic by Pope Innocent X; the second, of the Pope's mother looking at herself in a glass. This monument was first placed in the Gregorian Chapel, then in 1628 Bernini moved it here.

Of great value, due to its rarity, is the mask in Ancient Yellow and Black marbles placed between the two statues, a classic work found in the Farnese Gardens on the Palatine.

Paul III

(Oct 13, 1534-Nov 10, 1549) - Alessandro Farnese

Paul III was a good pope, a strong pope, sagacious, energetic, and largely devoted; not entirely devoted, for he was guilty of favoring his relations. The elevation to the cardinalate of his grandsons, Alessandro Farnese, aged fourteen, and Guido Ascanio Sforza, aged sixteen, displeased the reform party and drew a protest from the emperor, but this was forgiven, when shortly after, he filled the Sacred College with earnest reformers.

The pope convoked the Council of Trent in 1547, and commissioned Michelangelo to paint the Last Judgment in the Sistine Chapel and direct the work of building the basilica. In Rome his name is written all over the city he renovated.

His reign was one of the most fruitful in the annals of the Church.

37. Monument to Alexander VIII

by Count Arrigo di San Martino, 1725

Monument to Alexander VIII commissioned by his nephew Cardinal Pietro Ottoboni in 1691, to a design by Count Arrigo di San Martino. The mediocre and pretentious monument is notable as the tomb which is richest in rare and precious marbles. The bronze statue of the Pope is a fine work by Giuseppe Bertosi, and the two statues in marble of Prudence and Religion, and the base-relief in the front of the base are by Angelo de Rossi.

The bas-relief received such unanimously high praise that Louis XIV had a gypsum model placed in the French Academy as an example for the students. The work represents the "Canonization of Five Saints," celebrated on Oct. 16, 1690, with the presentation of gifts offered to the Pope. The Pope is seated on a throne in the center, in the act of blessing; three figures emerge from the sides, while others are behind and in the background; one of these is someone with a wig, which might be a self-portrait of De Rossi. The representation is dynamic

and well supported by the various compositional lines and by the succession of expository planes. The five saints standing at the altars are Lorenzo Giustiniani, Patriarch of Venice; Giovanni of Capistrano, the Franciscan monk who distinguished himself in the victory of the Hungarians against the Turks; Saint John of God, founder of the Hospital Order; Saint Pasquale Baylon, the so-called Mad Saint and founder of the "Fatebenefratelli;" and Giovanni da San Facondo. The beautiful altar-frontal, used on that solemn occasion in 1690, was donated to the Basilica by the Pope and is preserved in the Treasury of Saint Peter's.

Alexander VIII

(Oct 6, 1689-Feb 1, 1691) - Pietro Ottoboni

He was already an octogenarian when elected to the papacy, and lived but sixteen months, during which time little of importance was done. He assisted his native Venice by generous subsidies in the war against the Turks, and he purchased for the Vatican library the books and manuscripts owned by Queen Christina of Sweden. Alexander was an upright man, generous, peace-loving, and indulgent. Out of compassion for the poor of well-nigh impoverished Italy, he sought to succour them by reducing the taxes. But this same generous nature led him to bestow on his relations the riches they were eager to accumulate; in their behalf, and to the discredit of his pontificate, he revived sinecure offices which had been suppressed by his predecessor.

38. Altar of Saint Peter Healing the Cripple

painting, Mancini, 1748
mosaic, 1751-58

The altarpiece, also called the Curing of the Paralytic, is a mosaic reproduction of the original by Francesco Mancini (1679-1758), showing Saint Peter healing a man in Jerusalem by the temple gate called "the Beautiful" (Acts 3:1-10).

This altarpiece is said to have given Lincoln his idea for the motto on the dollar bill - "Silver and gold I have none, but what I have that I give unto thee."

The history of the altarpiece goes back to a commission given to Tommaso Laureti in 1599. After Laureti's death in 1602, the commission passed to Ludovico Cigoli, who finished the picture by the end of 1606. It soon deteriorated, however, and it is known today only from engravings by Jacques Callot and Nicholas Dorigny. In 1719 Giovanni Domenico Campiglia painted a cartoon of the Cigoli, which must have been intended for a mosaic; the mosaic was never executed. The altarpiece in place was made from a painting by Francesco Mancini, who received payments for it from 1744 to 1748. The mosaic was executed from 1751 to 1758 by Alessandro Cocchi, Enrico Enuo, Guglielmo Paleat, and Giuseppe Ottaviani. At the beginning of the nineteenth century, Mancini's picture was in the Palazzo del Quirinale, Rome; in the late 1920s it was exhibited at the Museo Petriano.

39. Our Lady of the Column Chapel

by Giacomo della Porta

So called because of the Virgin's image designed on a piece of column of porta santa marble, which was part of the central nave of the Old Basilica. It was transferred here in 1607 and crowned by the Chapter in 1645.

Beneath the altar lie the remains of the Sts. Leo II, III and IV, while at the center of the Chapel beneath the floor lies Leo XII, remembered by a humble epitaph which he himself dictated. It is also known as the Saint Leo Chapel because of this.

The chapel is covered by one of the basilica's minor cupolas which lets in light that enhances the colors of the altar. The cupola is decorated with symbolic figures taken from the Liturgy of Loreto, which are rather monotonous and were executed in 1757 based on cartoons by Giacomo Zoboli.

The decoration of the corbels dates from much earlier (circa 1630) with two Doctors of the Greek Church, Saint Germano and Saint John Damascene, both the work of Andrea Sacchi, chosen among those who had particularly exalted the glory of Mary. The mosaicist was the famous Calandra in 1647 transformed the cartoons by Francesco Romanelli into mosaic in the lunettes. These show "David" and "Solomon," the "Announcement of Mary's conception to Joseph" and "Mary with her sleeping Holy Son."

40. Altar of Saint Leo the Great

by Alessandro Algardi, 1645-53

The first pope to be buried in the basilica. When he died, he was buried in the sacristy of the ancient basilica, and his body was subsequently moved to the Porticus Pontificum. Finally, Paul V desired it to be translated to this chapel, together with the remains of Popes Leo II, Leo III, Leo IV and Gregory XIII. The great carved marble altarpiece by Alessandro Algardi (1602-1625) portrays the Meeting of Pope Leo the Great with Attila, King of the Huns, whose advance on Rome in 452 the Pope had succeeded in halting, thereby saving Rome from destruction.

On the right of the Chapel is the Saint Leo the Great Altar, flanked by two columns in oriental black granite, beneath which lie the remains of the Pope, which Clement XI had transferred here in 1715. The altar can thus also be considered as the funeral monument of the Saint. It is also unique in Saint Peter's, in that it is decorated not by a mosaic but by a magnificent marble altarpiece by Algardi, the candor of which contrasts with the polychrome works of Bernini, his great rival. With a mobile and well articulated composition in which the figures superbly show expressive introspection, it celebrates the victory of Christianity, personified by the courageous Pope, over barbaric strength impersonated by Attila.

The inscription on the coffin reads:
CORPUSS. LEONIS PONT. ET
CONFES./ COGNOMENTO MAGNI
ET ECCLESIA DOCTORIS
LAMINES PLUMBEA RESTO/MARMO
(I, body of St Leo, pontiff and confessor, called
Magnum and Doctor of the Church, am kept in
marble, covered with a lead sheet)

Saint Leo the Great

Saint Leo the Great (440-461), incomparable defender of Church doctrine against heresies. His writings, the Homilies, in classical style are still as current as ever. He was called the "Savior of the West", even though he could not prevent the sack of Rome by the Vandals in 455.

Attila the Hun had burst over the Alps in 452. Leo went north to meet Attila. On the banks of the Mincio these two giants of the age met. Attila agreed to make peace and spare Rome. Three years later when a Vandal fleet sailed up the Tiber, the panic-stricken Romans turned to their bishop. The Pope went outside the walls to meet Genseric, the Vandal king. Genseric agreed to spare the lives and homes of the Romans. Then for fourteen days the Vandals helped themselves to the wealth of imperial Rome, but true to Genseric's promise to the Pope, they set no fires and kept their swords sheathed.

"A burden to shudder at"--thus Saint Leo I spoke of the papal office. Yet few have been so capable of bearing that burden

41. Altar of Our Lady of the Column

Della Porta, 1581

On the left is the Altar of Our Lady of the Column called after the image of the Blessed Virgin painted on a column from the old basilica. In 1607 it was placed on this altar designed by Giacomo Della Porta, framed by the finest marbles and precious alabaster columns and it was crowned in 1645 by the Capitolo Vaticano. After the Second Vatican Council, Paul VI honored it with the title of "Mater Ecclesiae". In 1981 John Paul II had a mosaic reproduction of it set on the external wall of the palazzo facing Saint Peter's Square, where it can also be seen illuminated at night. Below the altar, in a 4th century Christian sarcophagus with the images of Christ and the Apostles, lay the remains of the holy Popes Leo II, III, IV, gathered by Pope Paschal II (1099-1118) and once kept with the remains of Leo the Great in an oratory of the ancient Basilica.

42. Monument to Alexander VII

by Bernini, 1678

The famous monument of Alexander VII, the last great masterpiece of the 80-year old Bernini who was assisted by various artists. The Pontiff, kneeling and absorbed in prayer, is not disturbed by the sudden appearance of Death, who, raising a heavy pall, brandishes an hour-glass to indicate that time has passed. The four statues represent the virtues practiced by the Pontiff: in the foreground is Charity by G. Mazzuoli, with a child in her arms, and Truth, by Morelli and Cartari, who sets a foot on a map of the world, and precisely on England where the Pope sought in vain to quell the growth of Anglicanism; on the second level is Prudence, by G. Cartari, and Justice, by L. Balestri.

The skeleton of Death is in gilded bronze; the splendid drapery which conceals part of the door under it is made of Sicilian jasper; the statues are carved in white marble and the plinth in black, as a sign of mourning.

With ingenious theatricality, he solved the problem of the pre-existent door, leading to the Saint Mary Chapel and then out of the Basilica. This door was transformed into a symbolic entrance to Eternity, by means of the scenographic device of swelling draperies created in Sicilian Jasper, raised by a skeleton holding an hour-glass, extreme sign of Death.

Alexander VII

(Apr 7, 1655 - May 22, 1667) - Fabio Chigi

In a quarrel between France and the papacy resulted in the Pope's temporary loss of Avignon and his forced acceptance of the humiliating treaty of Pisa in 1664.

During his reign occurred the conversion of Queen Christina of Sweden, who, after her abdication, came to reside in Rome, where on Christmas Day, 1655, she was confirmed by the Pope, in whom she found a generous friend and benefactor.

He assisted the Venetians in combating the Turks who had gained a foothold in Crete, and obtained in return the restoration of the Jesuits, exiled from Venice since 1606.

Alexander VII did much to beautify Rome. Houses were levelled to make way for straighter streets and broad piazzas, the Collegio Romano. The decorations of the church of Sta. Maria del Popolo, titular church of more than one of the Chigi cardinals, the Scala Regia, the Chair of Saint Peter in the Vatican Basilica, and the great colonnade before that edifice bespeak alike the genius of Bernini and the munificence of his papal patron. He also made extensive additions to the Vatican Library.

43. Altar of the Sacred Heart

by Carlo Muccioli, 1923

The Altar of the Sacred Heart, which on the occasion of Saint Margaret Mary Alacoque's canonization in 1923, was decorated with a mosaic inspired by a painting by Carlo Muccioli, "Apparition of the Heart of Jesus to St. Mary Margaret," executed in the 1920s. It is without a doubt one of the less successful works in the Basilica, both because of the banal conventionality of its inspiration and the rash mediocrity of its execution.

When Saint Margaret Mary approached her spiritual director and told him that she had been visited by Our Lord, he was uncertain about her sincerity. He told her to ask Jesus, next time He appeared, to recount some of her past sins. During her next visit, somewhat puzzled, she reported the result: Our Lord had told her that He did not remember any of her sins! Then her spiritual director knew that she was telling the truth, since God's forgiveness is utter and unconditional.

44. Left (or South) Transept

The left transept resembles a chapel, open to all, but reserved for recollection and prayer. On weekdays, the basilica's scheduled Masses are celebrated at the main altar, dedicated to Saint Joseph, at 10, 11 and 12. On Sundays, only one Mass is celebrated at 13:00. Communion is also distributed here to the faithful who ask for it. The Blessed Sacrament is constantly preserved in the Tabernacle. All the faithful who enter the basilica pass here and genuflect before the Blessed Sacrament, pausing a few moments, kneeling or sitting in the pews, to pray.

On the left side is the Altar of the Crucifixion of Saint Peter, thought to be nearest the spot where the Apostle died in the Circus of Nero.

45. Altar of Saint Thomas

painting by V. Camuccini, 1806
mosaic, 1822

The chapel of St. Thomas occupies the right niche in the south transept. The decoration of the walls and vault dates from the time of Clement VIII, who planned to dedicate the chapel in honor of St. John the Evangelist. Under Paul V, the body of St. Boniface IV, who consecrated the Pantheon for Christian worship, was brought here from its tomb-altar in the old church.

Over the altar on the right is the "Incredulity of Saint Thomas" by Vincenzo Camuccini. This work has a correct but rather cold neoclassical conception. At the time, Passignano was director of the Mosaic Studio, and was one of the most coherent Roman executors of David's work, but with more convincing results in historical subjects.

The altar of Saint Thomas was among the first altars in Saint Peter's to be provided with an altarpiece during the pontificate of Urban VIII. The commission went to Domenico Passignano. His altarpiece remained in place until around 1822, when it was replaced by a mosaic of the same subject, based on a design by Vincenzo Camuccini.

46. Altar of Saint Joseph

painting by Achille Funi, 1961

mosaic, 1963

The center altar of the left transept was dedicated to Saint Joseph, Mary's husband, and blessed by Pope John XXIII on March 19, 1963. Originally, this altar was dedicated to Saints Simon and Jude. The dedication of the altar to saints Simon and Jude was then memorialized by two mosaic ovals representing the saints on the walls on the sides of the altar. The painting for the altarpiece by Achille Funi, commissioned by [Pope John XXIII](#), was presented to the mosaic studio in 1961. The mosaic by Virgilio Cassio, Odoardo Anselmi, Silvio Secchi, Fabrizio Parsi, and Giulio Perificati was placed on the altar in 1963.

An ancient sarcophagus on the altar contains the relics of the apostles Simon and Jude Thaddeus

47. Altar of the Crucifixion of Saint Peter

painting by Guido Reni

mosaic, 1779-84

The altar on the left side of the left transept is dedicated to the Crucifixion of Saint Peter. This altar at first dedicated to Saints Martial and Valeria. A mosaic representing the saints remained on the altar until 1963.

The present altarpiece is the Crucifixion of Saint Peter, a mosaic reproduction of a picture by Guido Reni showing Saint Peter crucified upside down. An ancient tradition claims that Saint Peter suffered martyrdom precisely where the altar stands.

The original painting by Reni is in the Vatican Picture Gallery. The mosaic was executed by Bartolomeo Tomberli, Domenico Cerasoli, and Lorenzo Roccheggiani between 1779 and 1784. The piece was placed in the sacristy in May 1784; in 1814 it was moved to the altar in the center of the left transept. It was displaced from that site to the right altar in 1963 by the mosaic of Saint Joseph.

In the oval to the left of the altar is St. Lawrence Ruiz, one of the martyrs of Japan, canonized in 1987 by Pope John Paul II. In the oval to the right is St. Anthony Maria Gianelli, who was canonized in 1951 by Pope Pius XII.

48. Saint Veronica Statue

by Francesco Mochi, 1629

Saint Veronica, according to pious tradition, was the woman who wiped the face of Jesus during the Way of the Cross.

The Relics of the Passion, kept in the loggia above, include a scrap of material with the imprint of a bearded man brought from Jerusalem in the crusades, believed to be Veronica's veil.

Under this pier, Pope Julius II laid the first stone of the new basilica on April 18, 1506.

49. Saint Helena Statue

by Andrea Bolgi, 1635

Saint Helena was the mother of the Emperor Constantine. Near the Calvary in Jerusalem she found part of the True Cross. This precious relic was brought to Rome and for centuries was venerated in the Church of the Santa Croce in Gerusalemme of Rome that had been built by Saint Helena. Since 1629 part of this relic is in Saint Peter's, in a cross-shaped case.

Started in 1629, when Bolgi was just twenty-three, the work is signed and dated on the base and on the edge of the garment: ANDREAS BOLGIUS CARRARIENSIS F. 1639 (Andrea Bolgi from Carrara made it in 1639). According to Urban VIII's will, on 12th March 1629 the relics of the wood of the Cross, found in Palestine by Helen, Emperor Constantine's mother, together with the nails of the crucifixion, were solemnly moved from the ciborium of the Holy Sudarium to the Veronica pier, and preserved in a rich silver and lapis lazuli cross-shaped case.

Saint Helen's porphyry sarcophagus is in the Vatican Museum.

50. Saint Longinus Statue

by Bernini, 1635

Saint Longinus was the Roman centurion who pierced the side of Christ with a lance. He is said to have converted to Christianity after experiencing the darkness after Christ's death.

What was believed to be the spear of Longinus was given to Innocent VIII in 1492 by Sultan Bajazet, the son of Mohomet II.

51. Statue of Saint Peter

by Arnolfo di Cambio, c.1300

This ancient statue of Saint Peter, portrayed as he gives a blessing and preaches, while holding the keys to the kingdom of heaven is famous throughout the world. Some scholars have attributed it to Arnolfo di Cambio (1245-1302), but others believe that it is a 5th century casting.

Pilgrims who come to the Basilica traditionally touch and kiss its foot, so that it is literally worn thin. In the Middle Ages pilgrims who reached Rome, touched and kissed the foot of the statue and prayed to Saint Peter asking that he be merciful and open the gates of heaven for them if they died during the pilgrimage.

On 29 June, the feast of Saint Peter, the statue is clothed with an amice, alb, tiara, stole, red cope and a ring so that it practically seems to come to life. Fine marble, Sicilian jasper, green porphyry and the "marble of Saint Peter" decorate the pedestal.

Behind it, there is what seems to be a fine brocade draping, however, it is actually a mosaic. Above the baldachin, in a circular mosaic is a portrait of Pope Pius IX (1847-1878), the first Pope who in nineteen centuries reigned longer than Saint Peter himself, who had led the church for twenty-five years. Pius IX sat on Peter's throne for thirty one.

52a. The Papal Altar & Baldachino

Bernini, 1633

In the center of the basilica stands the high or papal altar, commonly known as the Altar of the Confessio. It was carved from a gigantic block of Greek marble which lay in Nerva's Forum, and was consecrated by Clement VIII on June 26, 1594. It is set on an older altar erected by Callistus II in 1123, which in turn contains another even older one. The ancient tomb of Saint Peter lies directly below the altar.

The altar is surmounted by the 92 ft tall, splendid, majestic bronze "baldacchino", Bernini's first work in the basilica. He took nine years to make it, from 1624 to 1633, and used 6,200 k. of metal. To find enough bronze for the baldacchino, Urban VIII ordered it stripped from ancient Roman monuments, including from the portico of the Pantheon, causing angered locals to lash out against the pope, who was a member of the Barberini family, by coining the phrase: "What the barbarians didn't do, the Barberinis finished." The monument is typical of the 17th-century style: it stands on four pedestals of marble on which in the papal escutcheons a wonderful sequence showing "motherhood" is carved, liberally scattered with the heraldic bees of the Barberini. It rests upon four gigantic twisted columns, 20 m. high, adorned with sprigs of olive and bay, among which the graceful figures of cherubs appear, Acanthus leaves entwine the base and the capitals. The spiral fluting of the columns suggests upward movement. Like the portable canopies used in processions to cover the Eucharist, fringes and tassels dangle from the top of the covering. Inside the "ciborium" is a dove, the symbol of the Holy Spirit, in a burst of golden rays. Above the frieze on each capital, four angels, the work of Francois du Duquesnoy, offer garlands, while between them couples of smaller angels support the Pope's emblems: the keys, the tiara, the book and sword. The vertex, where four vast ribs and palm branches converge from the four corners, is crowned by the cross, set on a golden globe.

52b. The Confessio

by Maderno, 1615-17

Maderno's last work at Saint Peter's was to design a crypt-like space or "Confessio" under the dome, where the Cardinals and other privileged persons could descend in order to be nearer the burial place of the apostle. Its marble steps are remnants of the old basilica and around its balustrade are 95 bronze lamps, supported by elegant bronze cornucopias by Mattia de' Rossi.

The word 'Confessio' refers to the Confession of faith by Saint Peter which led to his martyrdom. Saint Peter's tomb is behind the Niche of the Pallium ("dei Palli") because inside there is a bronze urn, donated by Benedict XIV, which contains white stoles embroidered with black crosses and woven with the wool of lambs blessed on Saint Agnes' day. The pallium is a circular band of white wool which the pope places on the shoulders of each archbishop appointed during the past year.

The Confession opens under the center of the dome. This underground church at the height of the Constantinian church preserves the tomb of Saint Peter, and is really the "heart of the Basilica". A double ramp of stairs descends into an exedra closed by a beautiful balustrade and with multi-colored marble walls and floor, based on a design by Maderno and Martino Forabosco.

Saint Peter's sepulchral chamber is located at the bottom of the exedra, in a niche decorated by a mosaic from the ninth century with "Christ in the middle of the Princes of the Apostles," and closed by a gilded bronze gate flanked on the sides by two metal statues of Saint Peter and Saint Paul.

52c. The Dome

Michelangelo's dome was only completed to the base when he died. It was later finished by Giacomo della Porta in 1590. It is supported by four structural piers with a perimeter of 71 m. and a height of 120 m. from the ground to the roof of the lantern.

The giant letters on a gold background, from Saint Veronica to Saint Helen, say "Hinc una fides mundo refulgent" (From here a single faith shines throughout the world); and from Saint Longinus to Saint Andrew: "Hinc sacerdotii unitas exoritur" (From here is born the unity of the priesthood).

In the four spandrels which link the square piers and the circular drum, the four Evangelists are portrayed in medallions with a diameter of 8.5 m.: Matthew with the ox, Mark with the lion, Luke with the angel and John with the eagle.

Around the base of the drum we can read the solemn words from Matthew's Gospel with which Jesus invests Peter with supreme authority. The text reads: "Tu es Petrus et super hanc petram aedificabo ecclesiam et tibi dabo claves regni caelorum" ("You are 'Rock' and on this rock I will build my Church, to you I will build my Church, to you I will give the keys of the kingdom of heaven." Mt 16:18). The gigantic black letters (2 m. high) of this text on a gold background are lit by the light from 16 large windows, typical of Michelangelo's style, which punctuate the drum.

Above the windows, the dome is divided into sixteen ribs and as many segments, decorated by majestic figures on six ascending concentric levels.

Starting at the bottom the figures portray:

1. busts of the 16 popes buried in the basilica;
2. majestic figures of Christ, the Virgin Mary, Saint Joseph, Saint John the Baptist and

various Apostles;

3. in the rectangular frames, angels bearing the instruments of Jesus' Passion;
4. the faces of cherubim and seraphim in circular medallions;
5. angels, the custodians of Saint Peter's tomb
6. additional faces of winged angels.

Above the 96 figures is a blue sky spangled with stars, and above it the lantern at whose base is a Latin inscription: "To the glory of Saint Peter, Pope Sixtus V in the year 1590, the fifth of his pontificate". The eye then penetrates the lantern which is 18 m. long, and as in a vision come to rest on the glorious figure of God the Father.

Many artists worked on these decorations. Clement VIII commissioned Giuseppe Cesari, known as Cavalier d'Arpino to carry out the upper part of the decoration. He prepared the cartoons from 1603 to 1612. His drawings were simultaneously transposed into mosaic by the best mosaic artists of the period.

52d. The Piers

The dome above the papal altar is supported by four gigantic piers, 45 m. high with a perimeter of 71 m., started by Bramante and completed by Michelangelo. In 1624 Urban VIII commissioned Bernini to create four loggias in these piers. They are called the "Loggias of the Relics". Each is protected by a balustrade and adorned with two columns (the *solomonicas* or twisted columns) which since the reigns of Gregory I and III had served to screen the Apostle's shrine in the old basilica, decorated with vine leaves and splendid bas-reliefs referring to the four "major relics". The columns frame panels of *verde antique* on which angels in beautiful white marble relief are portrayed carrying the relics. Bronze grilled doors, with gold bees swarming upon the overthrows, lead to the recesses where the actual relics are kept. (Pope Paul VI gave Saint Andrew's head back to the Greeks in 1965.)

Beneath the loggias of the relics Bernini created huge niches with an upper round arch covered with multi-colored marbles, which hold four colossal statues, almost 10 m. high, which are associated with the relics.

Entrance to the Vatican Grottoes is behind each statue of the piers.

53. Saint Andrew Statue

by Francois Duquesnoy, 1635

St Andrew (4.68m) by Francois Duquesnoy was unveiled before Urban VIII on 2nd March 1640. It was the first out of the four statues in the piers to be started. The saint is standing dynamically in front of a characteristic cross, watching the sky in ecstasy. It took a long time to make it, because the sculptor had to realize a second stucco model as the first one was broken while it was being moved from his studio to St Peter's.

Saint Andrew was the brother of Saint Peter and the first disciple called by Christ. Saint Andrew went to Greece to preach the gospel, and tradition has it that he was crucified on a cross in the form of an 'X'.

The relic of Saint Andrew's head was brought to Venice by Thomas Palaiologos, and donated to Pius II (1460). Paul VI (1966) presented the relic as a gift to the Church of Saint Andrew in Patras, where St Andrew died, as a sign of friendship with the Greek Orthodox Church.

54. Altar of the Falsehood

painting by Roncalli, 1599-1604

mosaic, 1725-1727

Altar of Ananias and Sapphira or Altar of the Lie. The mosaic was executed in 1768 by P. Adami after a painting by Cristoforo Roncalli, known as Pomarancio, and shows the punishment of the couple who had lied to Saint Peter and were struck dead.

55. Monument to Pius VIII

by Pietro Tenerani, 1866

The Monument to Pius VIII, by Pietro Tenerani, is in the Neoclassical style. The Pontiff is kneeling; above him is the statue of Christ enthroned, and below, are the statues of Sts. Peter and Paul. On the base are the allegorical figures of Prudence and Justice.

In front of the monument is a mass schedule for the basilica.

Pius VIII

(Mar 31, 1829 - Nov 30, 1830) Francesco Castiglioni

He was imprisoned in 1808 during the French domination of Italy for refusing to take the oath of allegiance to Napoleon

On 25 March, 1830, Pius published the Brief "Litteris altero abhinc", in which he declared that marriage could be blessed by the Church only when the proper promises were made regarding the Catholic education of the children; otherwise, the parish priest should only assist passively at the ceremony.

He was extremely conscientious. Thus, he ordered all his relatives, upon his accession to the pontifical throne, to resign the positions which they held.

He approved the decrees of the Council of Baltimore (October 1829), the first formal meeting of US. bishops.

55a. Sacristy & Treasury Museum

Carlo Marchionni, 1784

Under the Monument to Pius VIII we find the entrance to the Sacristy and Treasury Museum, an external building the size of a large church. In this passage is a list of all the popes buried in St. Peter's.

Many precious objects donated to the Church are kept in the Treasury, including the Crux Vaticana which contains fragments of the True Cross.

Hours of Treasury:
9-18.15 (Apr to Sep)
9-17.15 (Oct to Mar)

56. Clementine Chapel

The Clementine Chapel was commissioned by Pope Clement VIII (1592-1605), whose coat of arms stands out against the paving. It was begun by Michelangelo and completed by Giacomo Della Porta for the Jubilee in 1600.

The altar is dedicated to Saint Gregory the Great (590-604). In a sarcophagus beneath the altar his remains are preserved, brought here in 1606. This Pope, also called the "Savior of the Church" and the "Defender of Rome", is associated with the name of the Gregorian chant or plainsong which he promoted.

On the marble pavement the Papal coat of arms is delineated, while above, the cupola is decorated with mosaics and gilt stucco reliefs designed by Cristoforo Roncalli (known as the "Pomarancio") in 1603. The mosaics in the spandrels on the vault are also from designs by Roncalli:

St John Chrysostom (northwest)
St Athanasius (northeast)
St Ambrose (southeast)
St Augustine (southwest)

57. Altar of Saint Gregory the Great

painting by Sacchi, 1625

The altar is dedicated to Saint Gregory the Great (590-604). In a sarcophagus beneath the altar his remains are preserved, brought here in 1606. This Pope, also called the "Savior of the Church" and the "Defender of Rome", is associated with the name of the Gregorian chant or plainsong which he promoted. He was also responsible for the evangelization of England.

The splendid mosaic on the altarpiece, after a picture painted in 1625 by Andrea Sacchi, is the work of Alessandro Cocchi and Vincenzo Castellini, and portrays the saint as he shows the faithful cloth stained by the blood which miraculously flowed from the relics of some martyrs.

To honor this great person, his tomb is surrounded by the four great Doctors of the Church: Saints Ambrose, Augustine, Athanasius and John Chrysostom, in the mosaic in the spandrels above the altar, from designs by Roncalli.

Saint Gregory the Great
(Sep 3, 590 - Mar 12, 604)

Only the second pope in all of church history to be called 'the Great' (Leo I - 440-61 - was the first), Gregory I was the first pope to have been a monk and was one of the papacy's most influential writers. His *Pastoral Care* which defined the episcopal ministry as one of shepherding souls, became the textbook for medieval bishops.

After accepting consecration as Bishop of Rome under protest (he was unanimously elected), he assumed heavy responsibilities because of the general breakdown of civil order at the time. Gregory found himself drawn as deeply into temporal and political affairs as into spiritual and ecclesiastical concerns. He had been prefect of the city before selling all his possessions, giving he proceeds to the poor, and converting his home into a monastery. As a result of all these efforts, Gregory became virtually the civil as well as spiritual ruler of Rome.

He dispatched Augustine (later of Canterbury) with forty other monks, to England in 596 and later conferred the pallium on Augustine as archbishop of the English.

Given his own monastic background, Gregory was a vigorous promoter of monasticism and of the liturgy, particularly of liturgical music. Indeed, his name was so closely identified with plainsong that it came to be known as Gregorian chant. Many of the prayers recited in the Eucharist are said to be attributed to Gregory. He is also credited with the placement of the "Our Father" in the Mass.

One of his goals was to encourage people to bear the trials of earthly life as a preparation for the eternal life to come. Saint Thomas Aquinas cites him 374 times in the second part of the *Summa Theologiae*. Gregory's own spirituality was marked by a vivid sense of the imminent end of the world, intensified perhaps by the ill health that hindered him throughout his pontificate. He was so racked by gout that, by the time of his death, he could no longer walk.

58. Monument to Pius VII

by Bertel Thorvaldsen, 1823-31

The monument to Pope Pius VII was created by the Danish sculptor, Bertel Thorvaldsen. His secretary of state, Cardinal Consalvi, commissioned this monument by Thorvaldsen (the only Protestant sculptor in Saint Peter's). The Pope seated at the See, in the act of blessing, appears too stiff in his solemn garments, almost as if he were posing for an official picture. The expression of the face is more effective, and shows the signs of the exile and his long and troubled reign. Two winged cupids with more minute proportions, one symbolizing time (hourglass) and the other history (book), are located on the sides of the throne. The two statues of "Knowledge" and "Fortitude" are located on the sides of the Doric door, on high pedestals. The first is depicted in a meditative pose, with the Bible open, and at its feet, an owl, the symbol of prudence. The second figure is dressed in lion skins, while one foot stands on a club.

Pius VII

(Mar 14, 1800 - Aug 20, 1823) - Gregorio Luigi Barnaba Chiaramonti

Pius VII took the extraordinary step of going to Paris for Napoleon's coronation in 1804. Napoleon, however, soon gave the Pope plenty of trouble. He kept insisting that Pius take sides in the war against England. Bitterly disappointed at the Pope's neutrality, he finally seized the Papal States in 1809. When Pius boldly excommunicated him, Napoleon had the Pope carried off a prisoner to France and exiled to Fontainebleau. After his liberation, Pius did all he could for the emperor exiled at Sant' Elena and helped his elderly mother. He restored the Jesuit order in 1814.

59. Altar of Transfiguration

painting by Raphael, 1520

Altar of the Transfiguration, with a mosaic reproduction of one of the masterpieces of Raphael, the great painter's last work. Jesus, bathed in light, is borne aloft between Moses and Elijah, also in ecstasy, while the Apostles Peter, James and John, prostrate, contemplate this glimpse of paradise. On the left, almost hidden, are Sts. Felicissimus and Agapitus, who are commemorated on 6 August, the Feast of the Transfiguration.

In the lower part, the healing of the young man who was "possessed" is portrayed, giving the scene a sense of agitation, while in the upper part of the picture, profound peace is contemplated. In the center, a kneeling woman represents the Church which brings peace and hope and invites us to await them as gifts from above.

The original painting was commissioned in 1517 by Cardinal Giulio de' Medici, the future Clement VII, for the Narbonne Cathedral, where he was bishop. The painting, left incomplete by Raphael, was finished by Giulio Romano and Gianfrancesco Penni. A team of six artists took nine years to execute the mosaic, finishing in 1767. The mosaicists were Giovanni Francesco Fiani, Guglielmo Paleat, Alessandro Cocchi, Bernardino Regoli, Pietro Polverelli, and Vincenzo Castellini.

This last work of Raphael was considered to be his testament, since it was placed at the head of his death bed "breaking the heart of all who look upon it," as Vasari wrote.

Raphael's Transfiguration, kept until 1798 in San Pietro in Montorio, whence it was removed by Napoleon; recovered in 1815 by Canova, it was subsequently put on view in the Vatican Museum.

Below the altar the body of Bl. Innocent XI (1676-1689) is preserved in a crystal casket. His body was moved here from the altar of San Sebastian in 2011.

60. Monument to Leo XI

by Algardi, 1644

The tomb of Alessandro de' Medici was commissioned by his nephew Cardinal Roberto Ubaldini from Alessandro Algardi, who worked on it from 1634 to 1644.

Beside him are two female figures: *Fortitude* by Ercole Ferrata and *Generosity* by Giuseppe Peroni, are certainly among the most convincing allegorical figures of all the funeral monuments in the Basilica. The wording "Sic floruit" accompanying a bunch of roses at the base, is an allusion to the brevity of Leo XI's Papacy (only 27 days). The scene below is the abjuration of Protestantism made by Henry IV of France when Leo was apostolic nuncio, and the signing of a peace treaty between Spain and France.

Leo XI

(Apr 1 - 27, 1605) - Alessandro Octavian de' Medici

Leo XI was a member of the famous Medici family and a grandnephew of Leo X. But while Leo X was a thoroughgoing Renaissance prince, his grandnephew was a true Counterreformation pope. One typical Medici quality was shared by both, a love for literature and art.

Easter Sunday, April 17, the coronation day of Leo, was a gala occasion for the Romans, but for Leo himself it was deadly. The old man caught a chill during the ceremonies and soon was in bed fighting vainly for his life. When it became evident that he was going to die, appeals rained on him to make a nephew a cardinal. Although the candidate was worthy, Leo had so great a horror for this rather common papal failing, that he repeatedly refused. Indeed when his confessor added his voice to the general pleading, Leo exchanged his confessor for another more prudent or detached.

61. Monument to Bl. Innocent XI

by P. E. Monnot

The funeral Monument of Innocent XI is the work of the French sculptor Pierre Etienne Monnot. The Pontiff, making a solemn, oratorical gesture, is seated on the throne on a base of giallo antico marble, containing a bas-relief of John Sobieski, showing the Victory over the Turks in Vienna in 1683. The two allegorical figures do not represent, as is often repeated, Religion and Justice but rather, as rightly indicated by R. U. Montini in his "Tombs of the Popes" (1957), *Faith* and *Fortitude*, symbolizing the Christian virtues shown by the Pope in his struggle against the Turks. The two metal lions sustaining the black marble urn overlaid with bronze refer to the arms of the Odescalchi family to which the Pope belonged.

The pope's body is visible under the altar of Transfiguration on the opposite side of the basilica.

Bl. Innocent XI

(Sept. 21, 1676 - Aug 12, 1689) - Benedetto Odescalchi

He was elected pope on Sept. 21, 1676, against the opposition of King Louis XIV of France, who proved to be an enemy of ecclesiastical privileges during Innocent's pontificate. He inherited an insolvent papal treasury but averted bankruptcy through wise taxation, rigid economizing, and financial support from Catholic powers. Innocent aided the war against the Turks by subsidizing King John III of Poland and the Holy Roman emperor Leopold I in a campaign that led to the relief of Vienna (1683) from the Turkish siege.

In doctrinal matters, Innocent sympathized somewhat with the Jansenists, followers of a non-orthodox ecclesiastical movement created by Bishop Cornelius Jansen of Ypres, which opposed Louis's religious policies. Although a friend of Miguel de Molinos, the Spanish mystic and proponent of the doctrine of Christian perfection known as Quietism, Innocent allowed Molinos to be arrested by the papal police and tried for personal immorality and heresy. He was sentenced to life imprisonment, and Innocent condemned his propositions in 1687.

Innocent is considered the outstanding pope of the 17th century, largely because of his high moral character. In a time of frequent papal corruption he was free from nepotism and his integrity was unquestioned. He was beatified by Pope Pius XII on October 7, 1956.

62. Chapel of the Choir

Maderno, Bianchi, Borromini

The magnificent and sumptuous Cappella del Coro, decorated with precious marble, its walls and vault covered with golden embroidery. The stuccoes of the roof, which illustrate the most

important events of the Old and New Testaments, were executed by Giovanni Battista Ricci from the design of Giacomo della Porta. The choirstalls are a true masterpiece of the art of intaglio, although the work is little known because of poor lighting, which makes it difficult to see. The choir is the work of Giovanni Battista Soria. The previous Choir Chapel, built by Sixtus IV, contained Michelangelo's *Pieta* from 1505 to 1604. Four great arches compose the chapel; on them are placed decorative figures of the style of Bernini, with their legs suspended in the air. Above the altar is a large mosaic with shining colors and of theatrical composition; reproduced from a unfinished painting of Pietro Bianchi (1740), it portrays the *Glory of Mary Immaculate*. The figure of the Virgin was crowned by Pius IX with a diadem of nine stars made of gems, after the definition of the dogma of the Immaculate Conception. It is enclosed by an iron, bronze and crystal gate made by Giuseppe Giardoni in 1758 replacing one by Borromini.

The corbels illustrate the four cantors of the divine glories: *Daniel* and *Habbakkuk* by Carlo Maratta, *David* and *Jonah* by Ciro Ferri, transformed into mosaic by G. Conti. The lunettes show the great canticles of praise and victory and of sorrow from the Old Testament: based on cartoons by Ricciolini, *Moses in the Desert* and *Samuel reproaching Saul*; on cartoons by Franceschini, *Judith with Holofernes' head*, the prophetess *Deborah under a palm*, *Deborah again with Barsac the general* and *Jeremiah weeping over the Holy City*. The mosaicist was Giuseppe Ottaviani.

Urban VIII, whose heraldic bee can be seen in a frieze, finished decorating it and consecrated it in 1627.

There are three rows because there are three ranks of clergy - canons, incumbents and incumbent priests - who sing the praises of the Holy Trinity in chorus. Here the Gregorian chants accompanying the daily services held in this chapel, known for this reason as the Choir Chapel, are sung.

63. Altar of Immaculate Conception

painting by Bianchi, 1740

mosaic, 1744-47

In the Chapel of the Choir. The original altarpiece, by Pietro Bianchi, shows the Virgin Immaculate in glory surrounded by angels and venerated by Sts. Francis of Assisi, Anthony of Padua, and John Chrysostom. On December 8, 1854, on the occasion of the proclamation of the Dogma of the Immaculate Conception, Pius IX crowned the image of Mary. Later a crown of diamonds was added, donated in 1904 by an international committee of ladies.

The mosaic was executed by Nicolo Onofri, Enrico Eno, Giuseppe Ottaviani, and Guglielmo Paleat from 1744 to 1747. The painting by Bianchi is now in S. Maria degli Angeli, Rome.

Beneath the altar are the remains of Saint John Chrysostom and relics of Saint Francis and Saint Anthony, in a 2nd century black and white granite sarcophagus. Before the altar in the floor is the monumental inscription of Clement XI., who is interred in the vaults, and who had been Vicar and Canon of the basilica. The paschal candle stands on a black and white marble column with a porphyry base, in accordance with Paul VI's wishes.

64. Monument to Saint Pius X

by Di Fausto & Astorri, 1923

The Monument to Saint Pius X was planned by the architect Florestano Di Fausto and carved by the sculptor Pietro Astorri in 1923. The Pontiff, carved from the whitest marble, is shown standing, his arms outstretched to the faithful. Around the door and on its panels are the most beautiful bas-reliefs in bronze illuminated with gold, recalling episodes from the saint's life.

His body, bearing a silver face mask, can be seen under the altar in the Presentation Chapel.

Saint Pius X

(Aug 4, 1903 - Aug 20, 1914) Giuseppe Sarto

Pius banned the works of leading modernists, and struck hard at modernism. Determined to tear it out by the roots, Pius followed these measures by demanding from every priest an oath against modernism.

The world greatly admired his wisdom and firm government. He helped restore Christian life by issuing wise laws on the religious education of children, youths and adults. His catechism gives clear answers to many religious questions. He allowed young children to take Communion, promoted the practice of daily communion as a source of virtue and holiness, he reformed the liturgy in the Missal and Breviary as well as sacred music and Gregorian chant. He fought against and condemned modernism which is still the cause of many evils.

Pius X predicted that a great war would break out in 1914, but when it came it nearly broke his great heart. He died on August 20, 1914. The people, with touching devotion, kept thronging around the kind-hearted Pope's tomb. Miracles were worked. In June, 1951, Pius XII beatified and on May 29, 1954, canonized this great Pope of the Eucharist.

65. Monument to Innocent VIII

by Pollaiuolo, 1498

The oldest and smallest monument in the Basilica, the sepulcher of Innocent VIII created by Antonio del Pollaiuolo, with the help of his brother Piero, was completed in 1498. Pollaiuolo's monument was the only one to be transferred from the Old Basilica. The monument was installed in its present location in 1621, but the two parts of the monument were reversed, with the seated statue above, instead of below, the sarcophagus, as originally configured.

The pope's left hand shows the lance that pierced Jesus' side. The actual relic, presented to him by the Sultan, is now kept in the Loggia above the Veronica statue.

Next to the Pontiff are four cardinal virtues: *Prudence, Justice, Fortitude* and *Temperance*. The upper lunette displays the three theological virtues: *Faith, Hope* and *Charity*.

The monument does have some historical inaccuracies, as already widely noted by the critics. The inscription under the statue should indicate "sedit" ("reigned") instead of "vixit" ("lived"), and 1497 instead of 1492. In the inscription under the sarcophagus, the word "Imp." (or "emperor") was replaced by the word "tyrant," with reference to the sultan Baiazet, son of Mohammed II, who presented the remains of "sacra lancia" (the sacred lance) as a token of perennial gratitude for the confirmation of entrusting to the Pope his rival brother Zizim, who had already sought refuge with the Knights of Rhodes. Finally, the epigraph erroneously records

the discovery of America during the papacy of Innocent VIII, who in reality died a few days after Columbus departed from Palos.

Innocent VIII

(Aug 29, 1484 - July 25, 1492) Giovanni Battista Cibo

The chief concern of this pope, whose kindness is universally praised, was the promotion of peace among Christian princes, though he himself became involved in difficulties with King Ferrante of Naples. His close friend, Cardinal Giuliano della Rovere (later Pope Julius II), largely directed the papal affairs.

Like his predecessors, Innocent wished to stop the Turkish advance, but he succeeded by means other than the crusade he originally planned. Djem, brother and rival of Sultan Beyazid II, was being held captive by Pierre d'Aubusson; the pope saw that if he held over the sultan the threat of supporting Djem's pretensions, Beyazid would come to terms. Beyazid (1490) agreed to leave Europe at peace if the pope kept Djem captive. He agreed in 1489 to hold Sultan Bayezid II's brother prisoner in Rome in exchange for a yearly ransom and the Holy Lance of Saint Longinus, the spear thrust into Christ's body at the crucifixion.

On 5 Dec., 1484, he issued his much-abused Bull against witchcraft, and 31 May, 1492, he solemnly received at Rome the Holy Lance which the Sultan surrendered to the Christians. Constantly confronted with a depleted treasury, he resorted to the objectionable expedient of creating new offices and granting them to the highest bidders. Innocent VIII was known as a nepotist and was attacked by Savonarola for his worldliness.

66. Monument to John XXIII

by Emilio Greco, 1966

The bronze monument by Emilio Greco is a symbol of the Church's gratitude to the gentle Bl. Pope John XXIII (1958-1963) the "Good Pope".

On the upper part angels are coming down to earth to announce the spring of optimism, hope and trust in man. In the center is the impressive, strong and human figure of the Pope visiting prisoners, children and the ill. The expression on his face is not the usual one of joyful optimism, but rather it is preoccupied because of the troubles afflicting today's world.

A young mother holds her child up to the pope for his blessing. But the child, a symbol of the new generation the rejects the past turns his back on the pope who wants to bless him. On lower left, there is a young seated woman, she is tired, sad and disappointed. At the bottom center, the only figure that looks at the pope with trust is a hungry, scrawny dog, symbolizing humanity that is starving for justice, love and peace. Above, behind the pope is a cardinal who holds his hand over his heart as if to say that the ills of today's world can be solved by listening to the voice of one's own conscience which is the voice of God, ever-present in our hearts.

John XXIII

(Oct 28, 1958-June 3, 1963) - Angelo Roncalli

After many years in the Vatican diplomatic corp Cardinal Roncalli was made Patriarch of Venice. He proved himself to be a people's patriarch, always accessible.

Such was the man the cardinals elected Pope on October 28, 1958. John XXIII, as he chose to be called, soon showed himself to be an energetic man with far-reaching plans. On January 25, 1959, he announced plans for a general or ecumenical council which would be called the Second Vatican Council. He opened it on October 11, 1962. By then he knew of his own fatal illness. His death on June 3, 1963, followed a long agony. It evoked an astonishing wave of sympathy from all quarters which was a response to his exceptionally warm and outgoing personality.

Known affectionately as "Good Pope John" to many people, in A.D. 2001 John was declared Blessed by Pope John Paul II. Following his beatification, his body was moved from its original burial place in the grottoes below St Peter's Basilica to near the main altar, under the Altar of Saint Jerome, and displayed for the veneration of the faithful. At the time, the body was observed to be extremely well-preserved--a condition which the Church ascribes to the lack of oxygen in his sealed triple coffin rather than to any miraculous event. Interestingly, this grave was later reused for John Paul II's own burial.

67. Presentation Chapel

painting by Romanelli, 1638-42

mosaic by Cristofari, 1726-28

Chapel of the Presentation, named after the mosaic retable over the main altar from a painting by Giovanni Francesco Romanelli of the *Presentation of the Virgin*. Before this altar was dedicated to Saint Pius X, it was known as the altar of the Presentation of the Virgin Mary in the Temple. She is portrayed as a little girl joyfully going up the steps to the temple with her parents Anne and Joachim. The mosaic was placed over the altar in 1727

The mosaics, which are of good chromatic and decorative quality, were executed by F. Cristofari, Ottaviani and others. The vault shows the *Fall of Lucifer*, in contraposition with the one on the other side depicting the *Coronation of the Queen of the Most High* above the Choirs of Angels. On the corbels are *Isaiab looking at the cloud*, *Joshua stopping the sun*, *Jael stabbing Sisera*, and *Judith with the head of Holofernes*.

In the lunettes are *Mary*, the sister of Moses, singing the freedom of the Israelites, *Moses* removing his sandals before the burning bush, *Noah* with his arc and the dove of peace, *Aaron* anointing the Holy Arc, *Balaam* showing Jacob's star, *Gideon* with the mystic fleece bathed in dew.

Below the altar, is a crystal coffin containing the body of Saint Pius X (1904-1914), "pauper et dives, mitis et humilis corde". The body is dressed in pontifical robes, while the face and hands are covered with silver.

68. Monument to Benedict XV

by Pietro Canonica, 1928

The monument to Pope Benedict XV was made in 1928 by Pietro Canonica. The work, created with an extensive use of multicolored marbles, is directly inspired by the tragic wartime events that Pope Benedict XV fought against in vain and who then used all his authority and diplomacy

to alleviate the suffering of humanity. The tomb is covered in olive branches, symbols of peace. Above the statue is Mary, presenting Jesus, Prince of Peace, to the world in flames.

Benedict XV

(Sep 3, 1914-Jan 22, 1922) - Giacomo della Chiesa

The election of Benedict XV coincided with a terrible moment in history. The pope was unhesitating in his condemnation of the First World War, against which he courageously made eight pronouncements and which he declared to be 'degrading' to mankind. He demanded a league of all nations, and disarmament. When these were not forthcoming, he organized relief work on a wide scale. He denounced the Versailles peace terms as a 'consecration of hatred'.

He beatified Joan of Arc and founded the University of Sacro Cuore. He resumed diplomatic relations with England and France and by means of the Encyclical published on May 23, 1920 he established a new protocol for the visit of Catholic Sovereigns to Rome. He approved the project of a Museum devoted to Saint Peter, made with the collections of all the remains found in the old Constantinian Basilica. He lifted the veto concerning the visits of Catholic foreign sovereigns to the King of Italy.

Benedict died unexpectedly early, at the age of 67, of influenza which developed into pneumonia. Two years before, the Turks had erected a statue of him (by Canarica) in Istanbul which saluted him as 'the great pope of the world tragedy ... the benefactor of all people, irrespective of nationality or religion'.

69. Monument to Maria Clementina Sobieski

by Pietro Bracci, 1742

Designed by Filippo Barigioni, with sculptures by Pietro Bracci and work in metal by Giuseppe Giardini, it is typically 18th century in its overall graceful elegance, especially in the elaborate hairstyle of the deceased, executed in mosaic by Pietro Paolo Cristofari from an original by Ignaz Stern, and in the grace of the two small white marble putti which stand out well against the parallel veining of the marble pall. The emphatic figure of *Charity*, holding a portrait of the deceased in one hand and raising a flaming heart in the other, seems to be a last embellished manifestation of Baroque style.

Maria Clementina Sobieska (1702-1735) is one of three women honored with monuments in the basilica. She was niece to the King of Poland and married to the Pretender of the English throne, James III Stuart. She looks down from her monument to that of her husband and sons. At the age of 33, she died of tuberculosis.

At her death in 1735, the body of Queen Clementina was placed in the crypt. In 1745, however, it was moved near to her monument at the base of the staircase to the cupola. A Latin inscription marks the spot

(exit from the Dome)

70. Monument to the Stuarts

by Canova, 1829

Designed in 1817 by Antonio Canova, in imitation of a truncated pyramid-shaped funeral stone and executed in marble only in 1829. The Monument was erected at the expense of George III, king of England, triumphant over two other rival pretenders to the throne, and who was in exile in Rome.

The monument is dedicated to James III (1688-1766) son of James II (1633-1701) the last Stuart to reign over England, Scotland and Ireland, and to his sons Charles Edward (1720-1788) and Henry (1725-1805). Henry, Cardinal Duke of York was the bishop of Frascati (1761) and of Ostia and Velletri as well as archpriest of the Vatican Basilica and Deacon of the Sacred College. After the death of his brother Charles, he took the name of Henry IX and proclaimed himself King of England.

The monument is in line with the underlying tomb in the Vatican Grottoes. The small fronton on top is embellished with a carving of the Stuart coat of arms of two lions rampant.

71. Baptistery Chapel

by Carlo Fontana

One of the basilica's most beautiful chapels and built after a design by Carlo Fontana. In the center is the baptismal font, still used on Sundays to administer the sacrament of baptism.

The original 5th century font, which dates back to Pope Damasus, was replaced by the sarcophagus of Probus, 4th-century Prefect of Rome, used as a font, and then in the 17th century by the present day font whose red porphyry basin that legion says was the ancient lid of the sepulcher of the Emperor Hadrian, later used to cover the sarcophagus of Otto II who died in 983. The Rococo cover in gilded bronze with volutes and cherubs, dominated by the Lamb of God, is the work of Giovanni Giardini. In the forepart, two bronze angels bear a relief of the Most Holy Trinity and a geographical representation of Italy.

The altarpiece in mosaic was made in 1722, reproducing a design by the painter from the Marches, Carlo Maratta, which dates to 1696-1698. It represents the Baptism of Jesus by John the Baptist, in the River Jordan.

Beside the chapel are another two mosaics: on the right, Saint Peter baptizing the Centurion Cornelius inspired by a painting by Andrea Procaccini, executed in 1711; and on the left, Saint Peter baptizing Sts. Processus and Martinian, his two fellow-prisoners, after a painting by Giuseppe Passeri.

The dome is decorated with mosaics, from originals by Francesco Trevisani da Capodistria. In the spandrels are portrayed the races of the four continents which became Christian: Europe, Asia, Africa, America. In the lunettes are various baptismal scenes: *Jesus baptizes Peter*, *Saint Peter baptizes the Centurion Cornelius*, *Saint Philip baptizes the Eunuch of Queen Candace*, *Saint Silvester baptizes Constantine*, and several symbols of baptism: *Moses* causes the water to spring from the rock, *Noah* prays before the rainbow of the Covenant.

In this chapel, on October 16, 1994, Pope John Paul II's new coat of arms was set into the marble pavement in the center of the chapel.

72. Arch of the Bells (Arco delle Campane)

On the left is called the Arch of the Bells which is the only entry from the square to the Vatican City.

The great bronze bell, the *companionone*, has been hanging here since 1786. The bell is 8 feet in diameter and almost 25 feet in circumference, at the time it was the ninth-largest bell in the world. Pope Pius VI had awarded the job of designing and casting the bell to Luigi Valadier, a well-known Roman silversmith who had executed numerous commissions for church decorations. As Valadier was not a bell maker, rumors began circulating that Valadier wasn't up to the task, that the design was flawed and that the bell would crack. On September 1, 1785, Valadier threw himself into the Tiber and committed suicide. Ten months later his bell was hung, and everyone pronounced it magnificent.

73. The Navicella mosaic

by GIOTTO

One of the most important treasures of the cathedral is a mosaic set above the central external door. Called the "Navicella", it is based on a design by Giotto (early 14th century) and represents a ship symbolising the Christian Church.

The mosaic of Navicella in the atrium of the Old Saint Peter's in Rome, now almost totally lost, is attributed to Giotto. It was commissioned by Cardinal Jacopo Stefaneschi, without a doubt the leading artistic patron in the papal court of the first half of the fourteenth century. Originally in Rome under Boniface VIII, then in Avignon after the move there of the papacy, he was responsible for some of the most important artistic undertakings of the day.

The giant mosaic was originally situated on the eastern porch of the old Saint Peter's basilica and occupied the whole of the wall above the entrance arcade facing the courtyard. It measured approximately 13,5 x 9.5 m, and depicted on its uninterrupted surface Saint Peter walking on the waters. Unfortunately, this extraordinary work has been destroyed in the course of its history. During the construction of the new Saint Peter's in the 17th century it was moved several times to a different location, resulting in smaller and greater losses. First, the inscription disappeared, and only two fragments of the framework survived - an angel in the Vatican Grottos, restored almost beyond recognition, and another equally heavily restored angel in the church of Saint Peter at Boville Ernica. Even greater losses among the figures followed - especially that of Peter - until the mosaic was finally installed inside the church in 1628 to protect it from the effects of the weather. Prior to this, Francesco Berretta was commissioned to make an exact copy in paint. But the mosaic did not stay for long even on the interior facade of Saint Peter's. Another change of location, its ultimate loss and a Baroque reproduction mark the further fate of the work up till 1674.

Today it is the Baroque version of the Navicella that we see in the entrance area of Saint Peter's. The mosaic was already called the Navicella, or "little ship" when a copy appeared in the church of Saint Peter in Strasbourg in 1320, or when it was drawn by Parri Spinelli about 80 years later. From the 14th century on, many pilgrim guides mentioned it by this name. People were impressed by the large boat, which dominated the scene, and whose sail, filled by the storm, loomed over the horizon. Such a natural representation of a seascape and of a ship in trouble was known only from ancient works of art, if at all. Together with the mosaic's brightness, the

effect must have been overwhelming - enthusiastic reports of the Navicella by worshippers testify that this was so.

74. Equestrian Statue of Constantine

by Bernini, 1670

On the right is the equestrian statue of Constantine (Bernini in 1670, considered a masterpiece). He is rearing back on his horse, startled by the sign in heaven that he saw, the Cross together with the Greek words meaning, "In this sign you shall conquer!" These are the two "sentinels" (the secular defense) of the Church. Behind the group is a large stucco drapery, imitating damask interwoven with gold, being fluttered by the wind, that adds to the effect of the impetuous movement of the rider.

At the foot of the Scala Regia.

75. Equestrian Statue of Charlemagne

by Cornacchini, 1725

Clement XI's most important contribution was the equestrian statue of Charlemagne, made to offset that of Constantine, beyond the southern extension of the portico. Cornacchini's effort is a sadly watered-down version of Bernini's masterpiece, with which it hardly merits comparison. That the pendant to Constantine should represent the second greatest monarch to champion the universal Church is at the same time fitting. It is a massive and conspicuous piece of statuary, which is the most that can be said of it. The poet Byron, standing one morning on 1817 in the portico, overheard an Englishman mistake the two equestrian statues for those of Saints Peter and Paul, and remark to a companion, "I never knew that Paul rode a horse again after his dreadful accident".

76. Bracchi Square

77. Entrance to the Pre-Constantinian Necropolis

To visit the tomb of Saint Peter and the Pre-Constantinian Necropolis apply to the *Ufficio Scavi* in Piazza Braschi. The office is open on weekdays from 9 a.m. to 5 p.m.

Here's an acclaimed site that needs some planning in advance to visit. Besides two-story high mausoleums, there's an entire city under the Vatican. Saint Peter's tomb is reported to be here.

You can apply for the tour by sending an e-mail to uff.scavi@fabricsp.va or by applying in person to the Ufficio Scavi in Piazza Braschi. Give them some alternative dates in case they're full; only limited numbers are allowed in.

78. Sacristy

In the left aisle, under the monument of Pius VIII, is the entrance to the sacristy. It is a building which was attached to the basilica under Pius VI who commissioned Carlo

Marchionni to build it in 1776. On the right of the entrance, is a list of the popes buried in Saint Peter's and a statue of Saint Andrew in polychrome marble, and then a gallery, decorated with columns of the rarest marbles and bronze busts of Benedict XIII and Paul IV by Agostino Pensa. The main Sacristy, which is octagonal, is decorated with eight columns from Hadrian's Villa in Tivoli.

79. Historical-Artistic Museum (Treasury)

From the sacristy, the ten rooms which house the Treasury can be visited. Worthy of note are: the fourth-century twisted marble column, decorated with vine tendrils; the gilded-medal cock, which formerly adorned the bell tower of old Saint Peter's; the Chair of Saint Peter, a copy of the oak throne which Charles the Bald presented to Pope John VIII in 875; the Dalmatic, said to have belonged to Charlemagne, but which is in fact an 11th century Byzantine masterpiece; the red cope and the tiara embellished with precious stones, which are put on the statue of Saint Peter in the central nave for important solemnities; the Stuart chalice; the Crux Vaticana, made of leather studded with silver and precious stones and which contains fragments of the cross of Jesus; numerous reliquaries and valuable candelabra; a plaster cast of Michelangelo's Pieta made in 1934-35, thanks to which it was possible to restore the original perfectly after it was vandalized in 1972; the funerary monument of Sixtus IV, founder of the Sistine Chapel and the Apostolic Library, sculpted by Antonio del Pollaiuolo. One of the most important sources of documentation of the art and faith of Christians in first-century Rome is the Sarcophagus of Junio Bassus, a noble and prefect of Rome, and a convert to Christianity. The marble sarcophagus, a fourth-century work, is carved with reliefs showing scenes from the Old and New Testaments.

Treasury of Saint Peter's

Room I - a red cope with tiara decorated with stones (XVIII century) destined to cover the venerated Saint Peter's statue of bronze, placed in the middle nave of the Basilica, in occasion of the solemn festivities; the so-called Stuart Chalice, itself belonging to the XVIII century, in gold and silver with 130 mounted brilliants.

Room II - exposed some of the most precious works, among which the Crux Vaticana (Vatican Cross) covered with silver leather and precious stones, containing fragments of the real Cross; the Dalmatic (liturgic vestment) erroneously called Charlemagne, since it belongs to a later age, more or less around the XI century according to some scholars, and around the XIV century according to others; numerous precious shrines.

Room III - dominated by the bronze monument to Sixtus IV (1471-84), a masterpiece by Antonio del Pollaiuolo.

Room IV - the 14th century frame of Veronica which used to hold the precious relic pressed between two sheets of glass.

Room V - the visitor can see copper spheres used as hand-warmers in the chilly sacristies, as well as a collection of precious chalices and reliquaries.

Room VI - a vast collection of candelabra is exhibited. The small room that forms the corridor contains large sacred codices.

Room VII - contains a model of one of the worshipping angels, made in clay and cast in bronze by Bernini for the Chapel of the Sacrament.

Room VIII - displays a collection of vestments, sacred objects and votive jewels donated to the pontiffs by the faithful from all over the world.

Room IX - contains an example of paleo-Christian sculpture, the sarcophagus of Junius Bassus (4th century)

80. Chapter hall

81. Chapel of the Canon

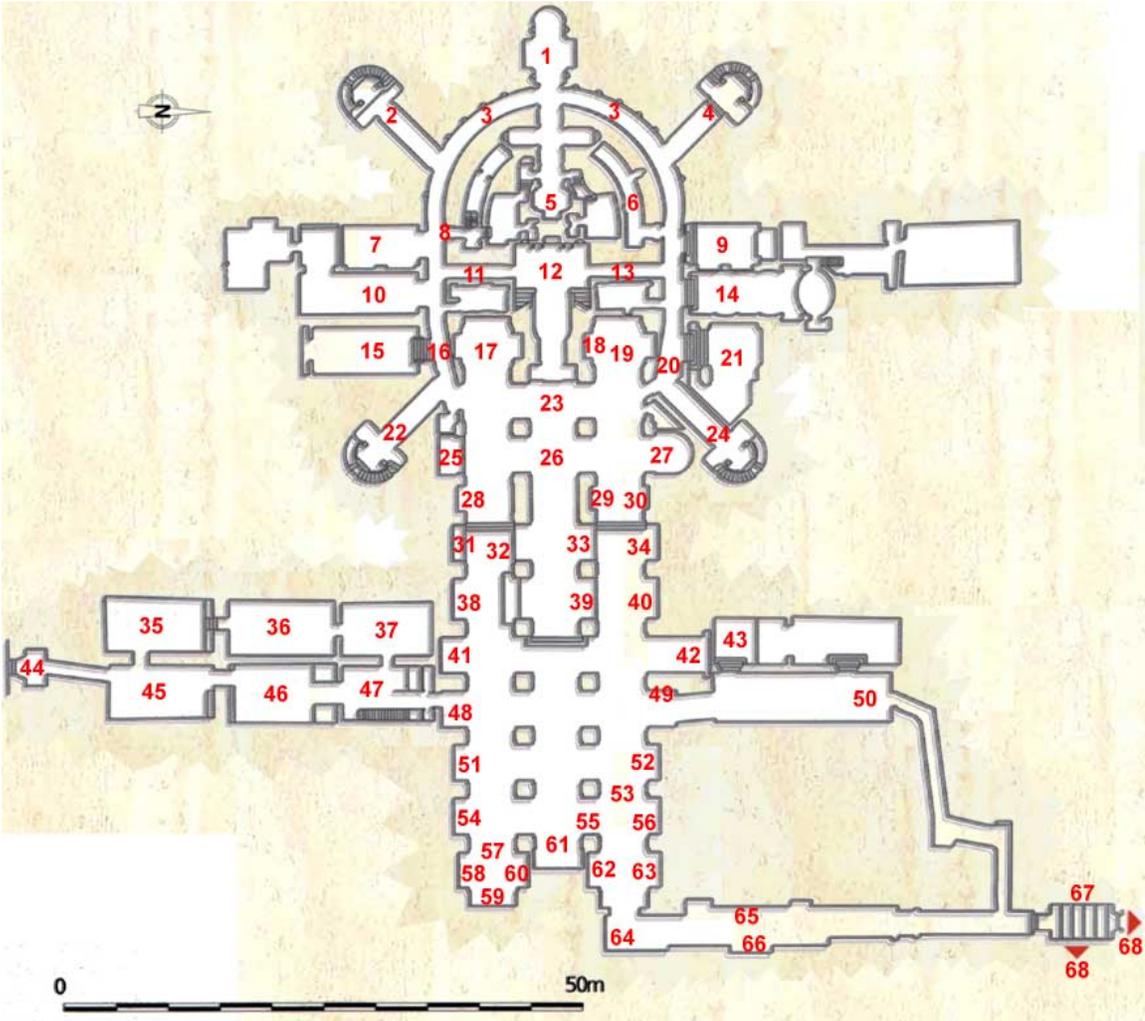
82. Chapel of the Beneficed

83. Entrance to the Dome

Statues of Founder Saints

A	Saint Peter of Alcantara (below)	Saint Lucia Filippini (above)
B	Saint Theresa of Jesus (b)	Saint Sofia Maddalena Barat (a)
C	Saint Camillo de Lellis (b)	Saint Louis Grignon de Montfort (a)
D	Saint Vincent de Paul (b)	Saint John Eudes (a)
E	Saint Ignatius of Loyola (b)	Saint Anthony Mary Zaccaria (a)
F	Saint Philip Neri (b)	Saint John Baptist de la Salle (a)
G	St Francis de Paola (below)	St Peter Fourier (above)
H	St John Bosco (above St Peter)	
I	St John of God (b)	St Mary Euphrasia Pellettier (a)
J	St Peter Nolasco (b)	St Louise de Marillac (a)
K	St Norbert (b)	St William (a)
L	St Juliana Falconieri (b)	St Angela Merici (a)
M	St Benedict (b)	St Francis of Rome (a)
N	St Francis of Assisi (below)	St Alphonsus of Liguori (above)
O	St Dominic (b)	St Francesco Caracciolo (a)
P	St Elias (b)	St Francis de Sales (a)
Q	St Bruno (b)	St Paul of the Cross (a)
R	St Joseph Calasanctius (b)	St Bonfiglio Monaldi(a)
S	St Jerome Emiliani (b)	St Joan Antide Thouret (a)
T	St Cajetan Thiene (b)	St Francis Cabrini (a)

Vatican Grottoes below Saint Peter's



1. Chapel with the Tomb of Pius XII {r. 1939-1958}
2. Chapel of Saint Veronica
3. Clementinian Peribolos
4. Chapel of Saint Helen
5. Clementine Chapel (Chapel of Saint Peter)
6. Gregorian Peribolos
7. Chapel of Bocciata
8. Opening onto the Archeological Remains of the Confessio (ex Chapel of Salvatorello)
9. Irish Chapel of Saint Columba
10. Chapel of Partorienti
11. Southern Corridor of the Confessio
12. The Confessio
13. Northern corridor of the Confessio
14. Polish Chapel of Our Lady of Czestochowa
15. Lithuanian Chapel of Maria Mater Mesericordiae
16. Peribolos – Last Section
17. Mexican Chapel of Our Lady of Guadalupe
18. Tomb of Pius VI {r. 1775-1799}
19. Chapel of the Madonna between Peter and Paul
20. Peribolos – First Section
21. Chapel of the Patron Saints of Europe
22. Chapel of Saint Andrew
23. Opening in front of the Confessio
24. Chapel of Saint Longinus
25. Tomb of Pius XI {r. 1922-1939}
26. Alter
27. Tomb of John Paul II {r. 1978-2005}
28. Tomb of Cardinal Merry del Val
- 29.
30. Tomb of Queen Charlotte of Cyprus { d. 1487}
31. Tomb of the Stuarts
32. Tomb of Cardinal Francesco Tedeschini
33. Tomb of Benedict XV {r. 1914-1922}
34. Tomb of Innocent IX {r. 1591}
35. Archeological Room IV
36. Archeological Room V
37. Archeological Room VI
38. Tomb of Innocent XIII {r. 1721-1724}
39. Tomb of John Paul I {r. 1978}
40. Tomb of Marcellus II {r. 1555}
41. Tomb of Urban VI {r. 1378-1389}
42. Tomb of Paul VI {r. 1963-1978}
43. Chapel of Our Lady, Queen of the Hungarians
44. Entrance to Grottoes from Piazzetta Braschi
45. Archeological Room I
46. Archeological Room II
47. Archeological Room III
48. Early Christian Sarcophagus
49. Mosaic of John VII {r. 705-707}
50. Gallery of Clement VIII {r. 1592-1605}
51. Sarcophagus of Pius III {r. 1503}
52. Sarcophagus of Paul II {r. 1464-1471}

53. Polyandrium (cemetery) under the floor
54. Tomb of Hadrian IV {r. 1154-1159}
55. Tomb of Innocent VII {r. 1406-1406}
56. Tomb of Nicholas V {r. 1447-1455}
57. Tomb of Monsignor Lidvig Kaas
58. Tomb of Gregory V {r. 996-999}
59. Tomb of Emperor Otto II (King of the Germans and Emperor of Rome) { d. 983}
60. Tomb of Julius III {r. 1550-1555}
61. Statue of Pius VI {r. 1775-1799}
62. Tomb of Nicholas III {r. 1277-1280}
63. Tomb of Boniface VIII {r. 1294-1303}
64. Icon of the Madonna Dolorosa and Reliefs of the Doctors of the Church
65. Dividing wall of Paul III and the Remains of two columns from the Old Basilica
66. Funerary Monument of Calixtus III {r. 1445-1458}
67. Marble Statue of Saint Peter Enthroned
68. Exit from the Grottoes to the Cartilone

Artists and Architects:

Achille [Funi](#) (1890-1972), Italian painter
Agostine Penna (1730-1800), Italian sculptor
Alessandro [Algardi](#) (1598-1654), Italian high-Baroque sculptor
Alessandro Cocchi (18th cent), mosaicist from Vatican Mosaic Studio
Andrea [Bolgi](#) (1605–1656), Italian sculptor
Andrea [Procaccini](#) (1671-1734), Italian painter of the Baroque period
Andrea [Sacchi](#) (1599-1661), Italian painter of High Baroque
Angelo [Caroselli](#) (1585–1653), Italian painter of the Baroque period
Angelo [de Rossi](#) (1671-1715), Italian sculptor
Antonio Averulino, known as Filarete (1400-1469), Italian sculptor from Florence
Antonio [Canova](#) (1757-1822), Italian sculptor
Antonio da [Sangallo the younger](#) (1484-1546), Italian Renaissance architect
Antonio [del Pollaiuolo](#) (1433-1498), Italian painter, sculptor, engraver and goldsmith during the Renaissance
Arnolfo [di Cambio](#) (13th century), Italian architect and sculptor
Augustino [Cornacchini](#) (1686-1754), Italian sculptor and painter of the Rococo period
Baldassare Tommaso [Peruzzi](#) (1481-1536), Italian painter and architect
Bartolomeo Tomberli (18th cent), mosaicist from Vatican Mosaic Studio
Bernardino Regoli (18th cent), mosaicist from Vatican Mosaic Studio
Bertel [Thorvaldsen](#) (1770-1844), Danish sculptor
Camillo [Rusconi](#) (1658-1728), Italian sculptor of the late Baroque
Carlo [Fontana](#) (d. 1714), Italian architect of the Late Baroque period
Carlo [Maderno](#) (1556-1629), Swiss-Italian architect
Carlo [Maratta](#) (1625-1713), Italian Late Baroque Classical painter
Carlo [Marchionni](#) (1702-1786), Italian architect
Carlo Muccioli (1857-1933), Italian painter
Christoforo [Roncalli](#) aka Il Pomerancio (1552-1626), Italian Mannerist painter
Ciro [Ferri](#) (1634-1689), Italian Baroque painter and sculptor
Count Arrigo di San Martino (18th cent), Italian architect
Domenico Cerasoli (18th cent), mosaicist from Vatican Mosaic Studio
Domenico [Fontana](#) (1543-1607), Swiss-born Italian architect and engineer of the late Renaissance.
Domenico [Guidi](#) (1625-1701), Italian sculptor of the Baroque period
Domenico Zampieri, aka [Domenichino](#) (1581-1641), Italian Baroque painter of the Bolognese School, or Carracci School
Donato [Bramante](#) (1444-1514), Italian architect
Emilio [Greco](#) (1913-1995), Italian sculptor
Enroco Enuo, mosaicist from Vatican Mosaic Studio
Ercolo [Ferrata](#) (1610-1686), Italian sculptor of the Baroque period
Fabio [Cristofari](#) (d. 1689), Italian Baroque painter and mosaicist
Fabrizio Parsi, (20th cent), mosaicist from Vatican Mosaic Studio
Filippo [Barigioni](#) (1690–1753), Italian sculptor and architect of the Late Baroque tradition
Filippo Carcani (17th century), Italian sculptor
Filippo [della Valle](#) (1698-1768), Italian late-Baroque or early Neoclassic sculptor
Florestano di Fausto (20th cent), Italian architect
Francesco [Borromini](#) (1599-1667), leading figure in the emergence of Roman Baroque architecture
Francesco [Mancini](#) (1679-1758), Italian painter
Francesco [Messina](#) (1900-1994), Italian sculptor
Francesco [Mochi](#) (1580-1654), Italian early-Baroque sculptor

Francesco Moderati (1680-1721), Italian sculptor
Francesco Nagni (1897-1977), Italian sculptor
Francesco [Trevisani](#) (1656-1746), Italian painter of the early Rococo or late Baroque
François [Duquesnoy](#) (1597-643), a Flemish Baroque sculptor
G. Conti (18th cent), mosaicist from Vatican Mosaic Studio
Gaspare Sibilia (18th cent), Italian sculptor
Giacomo [Barozzi da Vignola](#) (1507-1573), one of the great Italian architects of 16th century Mannerism
Giacomo [della Porta](#) (1540-1602), Italian architect and sculptor
Giacomo [Manzù](#) (1908-1991), Italian sculptor
Giacomo [Zoboli](#) (1681-1767), Italian painter
Gian Lorenzo [Bernini](#) (1598-1680), Italian Baroque sculptor and architect
Gianfrancesco [Penni](#) (d. 1528), Italian painter
Giorgio [Vasari](#) (1511-1574), Italian painter, writer, historian, and architect
Giotto [di Bondone](#) (d. 1337), Italian painter and architect
Giovanni Battista [Calandra](#) (1568- c.1644), Italian mosaic artist in the Vatican
Giovanni Battista de Rossi (17th cent), Italian sculptor
Giovanni Battista [Maini](#) (1690-1752), Italian sculptor of the Late-Baroque period
Giovanni Battista [Ricci](#) aka da Novara (1537-1627), Italian painter
Giovanni Battista [Soria](#) (1581-1651), Italian architect
Giovanni Francesco Barbieri aka Il [Guercino](#) (1591-1666), Italian Baroque painter
Giovanni Francesco Fiani (18th cent), mosaicist from Vatican Mosaic Studio
Giovanni Francesco [Romanelli](#) (1610-1662), Italian Baroque painter
Giovanni [Giocondo](#), O.F.M., (ca. 1433-1515) was an Italian friar, architect, antiquary, archaeologist, and classical scholar.
Giovanni [Lanfranco](#) (1582-1647), Italian Baroque painter
Girolamo [Muziano](#) (1532-1592), Italian painter, active in a late-Renaissance or Mannerism style.
Giuliano [da Sangallo](#) (c. 1443-1516), Italian architect of the High Renaissance
Giulio Perificati (20th cent), mosaicist from Vatican Mosaic Studio
Giulio [Romano](#) (1499-1546) Italian painter and architect
Giuseppe Bertosi (18th cent), Italian sculptor
Giuseppe [Cesari](#), aka Cavaliere d'Arpino (1568-1640), Italian Mannerist painter
Giuseppe [de Fabris](#) (1790-1860), Italian sculptor
Giuseppe Giardoni (18th cent), smelter
Giuseppe [Lironi](#) (1668-1749), Italian sculptor
Giuseppe [Mazzuoli](#) (1644-1725), Italian sculptor of the Baroque
Giuseppe Ottaviani, mosaicist from Vatican Mosaic Studio
Giuseppe [Passeri](#) (1654-1714), Italian painter and architect of the Baroque period
Giuseppe Peroni (b. 1627), Italian sculptor
Guglielmo [della Porta](#) (c. 1500–1577), Italian architect and sculptor of the late-Renaissance or Mannerist period
Guglielmo Paleat (18th cent), mosaicist from Vatican Mosaic Studio
Guido [Reni](#) (1575-1642), Italian painter of high-Baroque
Ignaz [Stern](#) (1679-1748), Austrian Baroque painter
Jean-Baptiste [Théodon](#) (1645-1713), French sculptor
Lazzaro [Morelli](#) (1608-1690), Italian sculptor of the Baroque period
Leonardo Retti (1670-1709), Italian sculptor
Lorenzo Flori, Italian sculptor
Lorenzo [Otoni](#) (Il Lorenzone) (1658-1736), Italian sculptor
Lorenzo Roccheggiani (18th cent), mosaicist from Vatican Mosaic Studio
Luigi [Amici](#) (1817-1897), Italian sculptor
Luigi Valadier (1726-1785), Italian silversmith

Luigi [Vanvitelli](#) (1700-1773), Italian architect of the Late Baroque
Marcello Provenzale, Mosaicist
Martino Forabosco (18th cent), Italian architect
Matteo [Bonarelli](#) de Luca (1630-1654?), Italian sculptor
Mattia [de Rossi](#) (1637-1695), Italian architect of the Baroque period
Michelangelo [Buonarroti](#) (1475-1564), Italian Mannerist sculptor, painter, architect
Nicola [La Piccola](#) (1730-1790), Italian painter
Nicolas [Poussin](#) (1594-1665), French painter in the classical style
Nicolo Onofri, mosaicist from Vatican Mosaic Studio
Novello Finotti, sculptor
Odoardo Anselmi, (20th cent), mosaicist from Vatican Mosaic Studio
P. Adami (18th cent), mosaicist from Vatican Mosaic Studio
Pier Enrico [Astorri](#) (1882-1926), Italian sculptor
Piero [del Pollaiuolo](#) (1443-1496), Italian painter during the Renaissance.
Pierre-Étienne [Monnot](#) (1657-1733), French sculptor in a late-Baroque period
Pierre-Hubert [Subleyras](#) (1699-1749), French painter of the late-Baroque and early-Neoclassic period,
Pietra di Paragone, Italian sculptor
Pietro Berrettini [da Cortona](#) (1597-1669), Italian Baroque painter
Pietro [Bianchi](#) (1694-1740), Italian painter of the Baroque period,
Pietro [Bracci](#) (1700–1773), Italian sculptor
Pietro [Canonica](#) (1869-1959), Italian sculptor
Pietro [Cavallini](#) (1259-ca.1330), Italian painter
Pietro Paolo [Cristofari](#) (1685-1743), late-Baroque Italian mosaicist
Pietro Polverelli (18th cent), mosaicist from Vatican Mosaic Studio
Pietro [Tenerani](#) (1789-1869), Italian Neoclassical sculptor
Placido [Costanzi](#) (1702-1759), Italian painter of the late-Baroque period.
Prospero da Brescia, Italian sculptor
Raffaello Sanzio da Urbino aka [Raphael](#), (1483-1520), Italian architect and painter of the High Renaissance
Salvatore Monosilio (d. 1776), Italian painter & mosaicist
Silvio Secchi, (20th cent), mosaicist from Vatican Mosaic Studio
Stefano Speranza, Italian sculptor
Valentin [de Boulogne](#) (1591-1632), French painter
Vico Consorti (1902–1979), Italian sculptor
Vincenzo [Camuccini](#) (1771-1844), Italian Neoclassic painter
Vincenzo Castellini (18th cent), mosaicist from Vatican Mosaic Studio
Virgilio Cassio (20th cent), mosaicist from Vatican Mosaic Studio

Relics and Tombs

Relics:

Apostles Simon and Jude Thaddeus

Saints Martinian and Processus

Pope Paschal I (817-24) translated the bones of the two martyrs to a chapel in the old Basilica of Saint Peter. They still rest under the altar dedicated to them in the right (south) transept of the present Saint Peter's Basilica.

Saint Francis and Saint Anthony

Saint Gregory of Nazianzus (329-390)

Following his death, Saint Gregory was buried at Nazianzus. His relics were transferred to Constantinople in 950, into the church of the Holy Apostles. Part of the relics were taken from Constantinople by Crusaders during the Fourth Crusade, in 1204, and ended up in Rome. On November 27, 2004, those relics, along with those of John Chrysostom, were returned to Istanbul - Constantinople by Pope John Paul II, with the Vatican retaining a small portion of both.

Burials:

Saint Peter

Saint John Chrysostom (347–407)

Pope Saint [Gregory I, the Great](#) (540-604)

Moved from the Old Basilica

Pope Saint [Boniface IV](#) (550-615) {also see [here](#)}

Moved from the portico of the Old Basilica, now under the Altar of St. Thomas in the left transept of the Basilica.

Pope [Boniface VIII](#) {Benedetto [CAETANI](#), *seniore*} (ca. 1230/1240-1303)

Moved to the grotto from the Old Basilica

Pope [Sixtus IV](#) {Francesco [DELLA ROVERE](#), O.F.M.Conv., (1414-1484)}

His remains, together with those of his nephew Pope Julius II, are buried in the chapel of *Santissimo Sacramento*. His monument in bronze by the Florentine sculptor Antonio del Pollaiuolo is in the Basilica treasury.

Pope [Julius II](#) {Giuliano [DELLA ROVERE](#), (1443-1513)}

Buried in the chapel of the Most Blessed Sacrament. His cenotaph is in S. Pietro in Vincoli

Pope [Paul III](#) {Alessandro [FARNESE](#), *seniore*, (1468-1549)}

Buried in a magnificent mausoleum by Guglielmo della Porta, made between 1550 and 1576, and placed in the basilica in 1628, at the left of the altar of the Chair

Pope [Julius III](#) {Giovanni Maria [CIOCCHI DEL MONTE](#)} (1487-1555)

Pope [Marcellus II](#) {Marcello [CERVINI](#), (1501-1555)}

In the grotto - Pope John Paul I's tomb is right in front of his

Pope [Gregory XIII](#) {Ugo [BONCOMPAGNI](#), (1502-1585)}

His monument in the Basilica is by Camillo Rusconi, 1723

Pope [Gregory XIV](#) {Niccolò [SFONDRATI](#), (1535-1591)}

Buried in a simple sarcophagus in the basilica, designed by Giacomo della Porta, while the sculpture is by Prospero Bresciano. It is said to be a "recycled" tombstone that had been rejected a year before for Gregory XIII's monument.

Pope [Innocent IX](#) {Giovanni Antonio [FACCHINETTI DE NUCE](#), *seniore*, (1519-1591)}

Buried in a simple sarcophagus in the grotto

Pope [Leo XI](#) {Alessandro Ottaviano de' [MEDICI](#), (1535-1605)}

His monument in the Basilica is by Alessandro Algardi

Pope [Urban VIII](#) {Maffeo [BARBERINI](#)} (1568-1644)

Buried in the Basilica in a monument by Bernini

Pope [Alexander VII](#) {Fabio [CHIGI](#)} (1599-1667)

Buried in the Basilica in a monument by Bernini

Pope [Clement X](#) {Emilio Bonaventura [ALTIERI](#)} (1590-1676)

- His monument in the Basilica is by Mattia de' Rossi
- Pope Innocent XI {Benedetto [ODESCALCHI](#)} (1611-1689)
Buried in the pillar of the left nave of the basilica. His monument in the basilica was designed by Carlo Maratta.
- Pope Alexander VIII {Pietro Vito [OTTOBONI](#), (1610-1691)}
Buried in the Basilica in a monument by Count Arrigo di San Martino, 1725
- Pope Innocent XII {Antonio [PIGNATELLI DEL RASTRELLO](#)} (1615-1700)
Buried in a simple marble sarcophagus that he had prepared for himself. In 1746, Cardinal Vincenzo Petra ornamented his sepulcher.
- Pope Clement XI { Gianfrancesco [ALBANI](#), (1649-1721)}
Buried in the choir of the canons
- Pope Innocent XIII {Michelangelo dei [CONTI](#)} (1655-1724)
His original sepulchre, a monument of stucco, was in the right nave of the basilica. On July 11, 1836, to open space to the cenotaph of Pope Leo XII, his remains were buried in the ground of the chapel of S. Maria della Febbre, in the grotto of the basilica. Later, they were placed in an ancient and simple sarcophagus in the grotto, with the inscription
INNOCENTIUS XIII P. M.
- Pope Benedict XIV {Prospero Lorenzo [LAMBERTINI](#), (1675-1758)}
Pope Clement XIII {Carlo Della Torre [REZZONICO](#), *seniore*, (1693-1769)}
His monument sculpted by Antonio Canova at the request of the pope's nephew, Senator Abbondio Rezzonico.
- Pope Pius VI {Giovanni Angelo [BRASCHI](#), (1717-1799)}
Buried in the grotto
- Pope Leo XII {Annibale [DELLA GENGA](#), (1760-1829)}
Buried before the altar of Saint Leo the Great
- Pope Pius VII {Gregorio Barnaba [CHIARAMONTI](#), O.S.B.Cas.} (1740-1823)
Pope Pius VIII {Francesco Saverio [CASTIGLIONI](#)} (1761-1830)
Buried in the grotto but has a monument in the Basilica, by Pietro Tenerani
- Pope Gregory XVI {Mauro [CAPPELLARI](#) O.S.B.Cam} (1765-1846)
Pope Saint Pius X {Giuseppe [SARTO](#)} (1835-1914)
His incorrupt body is under the altar of the chapel of the Presentation
- Pope Benedict XV {Giacomo [DELLA CHIESA](#)} (1854-1922)
Buried near the middle of the grotto
- Pope Pius XI {Achille [RATTI](#)} (1857-1939)
Buried in the grotto
- Pope Pius XII {Eugenio [PACELLI](#), (1876-1958)}
Buried in the grotto
- Pope Bl. John XXIII {Angelo Giuseppe [RONCALLI](#), (1881-1963)}
Buried under the altar of the chapel of S. Girolamo
- Pope Paul VI {Giovanni Battista [MONTINI](#), (1897-1978)}
Buried in the grotto
- Pope John Paul I {Albino [LUCIANI](#), (1912-1978)}
Buried in the grotto
- Pope Bl. John Paul II {Karol [WOJTYŁA](#), (1920-2005)}
Buried in the grotto in the same place where the body of Pope John XXIII had been buried until it was moved to the upper basilica after his beatification.
- Benedetto Cardinal [CAETANI](#), *iunior*, (?-1297)
Originally buried in the Old Basilica; in 1606, his remains were transferred to the grotto and placed next to those of his uncle Pope Boniface VIII
- Pedro Cardinal [FONSECA](#), (?-1422)
Buried in the grotto
- Galeotto Franciotti Cardinal [DELLA ROVERE](#), (1471-1507)
Nephew of Pope Julius II

The chapel of SS. Sacrament; a plaque on the floor, donated by Forcella, has the date August 25, 1635

Fazio Giovanni Cardinal [SANTORI](#), (1447-1510)
The chapel of SS. Sacrament; a plaque on the floor, donated by Forcella, has the date August 25, 1635

Franciotto Cardinal [ORSINI](#), (1473-1534)

Enrique Cardinal de [BORJA Y ARAGÓN](#), (1518-1540)
Buried in the sacristy

Francesco Cardinal [BARBERINI](#), *seniore*, (1597-1679)
Buried in the sepulcher of the canons

Michelangelo Cardinal [CONTI](#), (1655-1724)

Annibale Cardinal [ALBANI](#), (1682-1751)
Buried by disposition of Pope Benedict XIV, in the chapel of S. Clemente in the sacristy. When the sacristy was demolished and rebuilt in the pontificate of Pope Pius VI, his remains were transferred to its cemetery and in the place of his burial was placed an elegant inscription.

Henry Benedict Mary Clement Cardinal [STUART OF YORK](#), (1725-1807)
Buried, next to his father and brother, in the vault of the Stuart family. They now rest in a sarcophagus of red granite topped with the royal crown which was commissioned by King George VI of England in 1939.

Mario Cardinal [MATTEI](#), (1792-1870)

Federico Cardinal [TEDESCHINI](#), (1873-1959)
Buried in the grotto

Rafael Cardinal [MERRY DEL VAL Y ZULUETA](#), (1865-1930)
Buried in the grotto next to Pope Pius XI

Josef Cardinal [BERAN](#), (1888-1969)
Buried in the Chapel of the Madonna of Bocciata in the grotto

Countess Matilde of Canossa (1046-1115)

Christina of Sweden (Kristina Augusta) (1626-1689)
<Queen Regnant of Sweden>

Maria Clementina Sobieska (1702-1735)
< niece to the King of Poland and married to the Pretender of the English throne, James III Stuart >

James Francis Edward Stuart (1688-1766)
<Exiled British royal family>

Charles Edward Stuart (1720-1788)
<Exiled British royal family>

Henry Benedict Thomas Stuart (1725-1804)
<Exiled British royal family>

Federico Cardinal [TEDESCHINI](#), (1873-1959)
Buried in the grotto

Msg. Ludvig Kaas (d. 1952)
Buried in the grotto
<Bursar of the Fabbrica di San Pietro, responsible for the excavations of the necropolis under the basilica>

Old S. Peter's Basilica, Vatican

Saint Ignatius of Antioch (d. 107)

Saint Abundius (d. 564)

Pope Saint Leo I (d. 461)

Pope Honorius I (d. 638)
Buried in the grotto

Pope Conon (d. 687)

Buried in the grotto

Pope Stephen II (d. 752)

Pope Paul I (d. 767)

Pope Stephen IV (720-772)

Pope Hadrian I (d. 795)

Pope Saint Leo III (d. 816)

Pope Eugene II (d. 827)

Pope Valentine (d. 827)

Pope Gregory IV (d. 844)

Pope Sergius II (d. 847)

Pope Leo IV (d. 855)

Pope Benedict III (d. 858)

Pope Nicholas I (825-867)

Pope Hadrian II (792-872)

Pope John VIII (d. 882)

Pope Marinus I (d. 884)

Pope Formosus (d. 896)

Pope Boniface VI (d. 896)

Pope Romanus (d. ca 897)

Pope Theodore II (d. ca 897)

Pope John IX (d. 900)

Pope Leo V (d. 903)

Pope Benedict IV (d. 903)

Pope Sergius III (d. 911)

Pope Anastasius III (d. 913)

Pope Lando (d. 914)

Pope Leo VI (d. 928)

Pope Stephen VII (d. 931)

Pope Leo VII (d. 936)

Pope Gregory V {Bruno von Kärnthen} (972-999)

Pope Saint Leo IX {Bruno of Eguisheim-Dagsburg} (1002-1054)

Pope Alexander II {Anselmo BAGGIO} (d. 1073)

Originally buried in the Sacred Grottoes

Pope Urban II {Otho de Lagery} (1042- 1099)

Pope Celestine IV {Gofredo Castiglioni} (d. 1241)

Originally buried in the Sacred Grottoes

Pope Gregory IX {Ugolino dei conti di SEGNI} (ca. 1170 -1241)

Originally buried in the Sacred Grottoes

Pope Nicholas III {Giovanni Gaetano ORSINI} (ca. 1210/1220-1280)

Originally buried in the Sacred Grottoes

Pope Honorius IV {Giacomo Savelli} (1210-1287)

Pope Boniface VIII {Benedict Cajetan or Benedetto Gaetano} (1235-1303)

Pope Urban VI {Bartolommeo Prignani} (1318- 1389)

Pope Boniface IX {Pietro TOMACELLI} (ca. 1350/1356-1404)

Buried in the northern lateral nave; his tomb was demolished in 1507 during the construction of the new basilica.

Pope Innocent VII {Cosmato Gentile de' MIGLIORATI} (ca. 1336-1406)

Pope Eugenius IV {Gabriele Condulmer} (1383-1447)

Pope Nicholas V {Tommaso PARENTUCELLI} (1397-1455)

Buried in the patriarchal Vatican basilica, next to the tomb of Pope Eugenius IV; currently, his remains are in the grotto of the basilica in a marble urn, with the fragments of the rich mausoleum

that Cardinal Calandrini had erected in his memory; Cardinal Enea Silvio Piccolomini, future Pope Pius II, composed his epitaph in Latin; it was the last epitaph in verse composed for a pope.

Pope Paul II {Pietro BARBO, (1417-1471)}

Buried in a monument, sculpted by Mino di Fiesole, situated in the chapel of S. Andrea; the remainder of the monument is in the grotto.

Pope Innocent VIII {Giovanni Battista CIBO, (1432-1492)}

Buried in a bronze mausoleum, work of Antonio Pollajuolo; it currently is in the left nave next to the choir of the canons, the only monument to be transferred from the Old Basilica to the new one.

Pope Pius III {Francesco TODESCHINI-PICCOLOMINI, (1439-1503)}

Tomb in grotto is empty, remains moved to S. Andrea della Valle

Pope Marcellus II {Marcello Cervini Degli Spannochi} (1501-1555)

Pope Gregory XIII {Hugo Buoncompani} (1502-1585)

Pope Gregory XIV {Niccolò Sfondrati} (1535-1591)

Pope Innocent IX {Giovanni Antonio Facchinetti} (1519-1591)

Pope Leo XI {Alessandro Ottaviano De' Medici} (1555-1605)

Matteo Cardinal ORSINI, (ca. 1230-1305)

Pedro Cardinal RODRÍGUEZ, (?-1310)

Giacomo Cardinal CAETANI STEFANESCHI, (ca. 1260/1261-1341 or 1343)

Annibaldo Cardinal di CECCANO, (ca. 1280/1282-1350)

Rinaldo Cardinal ORSINI, (?-1374)

Buried in the grotto

Francesco Cardinal TEBALDESCHI, (?-1378)

Tommaso Cardinal ORSINI, (?-1390)

Cristoforo Cardinal MARONI, (?-1404)

Antonio Cardinal CALVI, (1341-1411)

Buried in a chapel that he had built

Antonio pseudocardinal PANCIERA, (ca. 1350-1431)

Buried in the grotto where there are still several fragments of the marble monument that contained his remains.

Giordano Cardinal ORSINI, *juniore*, (?-1438)

Buried in a chapel that he had built

Ardicino Cardinal DELLA PORTA, *seniore*, (?-1434)

Buried in the grotto

Niccolò Cardinal d' ACCIAPACCIO, (1382-1447)

Louis Cardinal de LA PALUD, O.S.B., (1370/1380-1451)

Francesco Cardinal CONDULMER, (ca. 1410-1453)

Antonio Cardinal CERDÀ I LLOSCOS, O.S.S.T., (1390-1459)

Buried in a chapel that he had restored. The chapel and the sepulchre disappeared when the new basilica was built

Cardinal Isidore of KIEV (1380/1390-1462)

Richard Olivier Cardinal de LONGUEIL, (1407-1470)

Buried in the grotto where his epitaph can be seen on a broken plaque on the pavement

Stefano Cardinal NARDINI, (?-1484)

Buried in the grotto, near the tomb of Queen Carlotta of Cyprus

Queen Carlotta of Cyprus (1444-1487)

Buried in the grotto

Ardicino Cardinal DELLA PORTA, *juniore*, (1434-1493)

Jean Cardinal BILHÈRES DE LAGRAULAS, O.S.B., (1434/1439-1499)

Bartolomé Cardinal MARTÍ, (ca. 1430/1440-1500)

Juan Cardinal LÓPEZ, (ca. 1455-1501)

Juan de Cardinal BORJA LANZOL DE ROMANÍ, *el mayor*, (1446-1503)

Buried next to the tomb of Pope Calixtus III

Francisco Cardinal LLORIS Y DE BORJA, (ca. 1470-1506)

Buried next to the tomb of Pope Calixtus III

Giovanni Pierluigi da Palestrina

<Composer>

Tomb destroyed in the 1700's by new construction

Emperor Otto II (955-983)

< King of the Germans and Emperor of Rome>

Tomb moved to Sacred Grotto

Agnesina Colonna Caetani

< wife of Onorato Caetani>

< tomb in the Chapel of the Patron Saints of Europ in the Grotto>

Amalric, Count of Montfort, Constable of France (d. 1241)

Vatican Necropolis

Saint Peter (d. 64)

Saint Linus (d. 67)

Saint Anacletus I (d. 91)

Saint Evaristus (d. 107)

Links:

[from Wikipedia](#)

romanchurches.wikia.com

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- (b) ROMA SACRA: THE VATICAN GROTTTOES; Fabbrica di San Pietro
- (c) Rice, Louise; *The Altars and Altarpieces of New St. Peter's*; 1997
- (d) Thavis, John; *THE VATICAN DIARIES*; 2013