

Santi Luca e Martina



Santi Luca e Martina is a 17th century confraternity church dedicated to St Luke the Evangelist and St Martina, 3rd century martyr. It is located in the rione Monti (I), between the Roman Forum and the Forum of Caesar and close to the Arch of Septimus Severus. [1]

History

The first church here was built for Pope Honorius I (625–638) on the ruins of the Secretarium Senatus, dedicated to St Martina, patron saint of Rome who was martyred in 226, but the actual circumstances are unknown. [1] [a]

https://en.wikipedia.org/wiki/Martina_of_Rome

The first documentary reference is in the Liber Pontificalis for Pope Adrian I (772-95), and in the entry for Pope Leo III the church is referred to as S. Martinae in tribus fatis. It was later known as "the church in three forums" (tribus foris), allegedly as it stood where the Roman Forum meets those of Augustus and Caesar. [1]

The original church had a single nave, with an apse. It was not large. However, it and the neighboring church of Sant'Adriano had some importance in the Middle Ages and there is evidence that the two buildings continued to be used for civic functions until the 12th century. Also, the tradition grew up of starting the papal celebration of the feast of the Presentation of the Lord with the pope blessing the candles at this church, before going in procession to Santa Maria Maggiore. A surviving engraving of 1575 is here. It shows Sant'Adriano to the right, and Santa Martina hiding behind a domestic building to the left. The ridge of the roof and the little bellcote can be seen. [1]

In 1256 the church was rebuilt and re-dedicated by Pope Alexander IV. [1]. [a]

The presence of St Luke in the dedication has its remote justification in the existence of a small

church named San Luca near Santa Maria Maggiore. Pope Sixtus IV (1471-84) donated the church to the guild of painters (Compagna dei Pittori), which had been founded in 1477 and was to be here for over a hundred years. Then in 1588 Pope Sixtus V had the church of St. Luke demolished to make way for the erection of the obelisk in the piazza behind the Marian Basilica. In compensation, the painters were given the old church of Santa Martina. Part of the deal was that the dedication of the lost church was to be preserved, since it was the only one in the city dedicated to the evangelist. Hence, the old church became Santi Luca e Martina in 1589. Meanwhile, the Compagnia had become the Accademia di San Luca in 1577. [1] [a]

Some work on restoring the church was undertaken by the confraternity in 1595, including the raising of the floor level and a partial heightening of the walls, and the construction of a new roof. The project was finished in 1618. The job was not well done, and by 1625 the church was decaying. [1] [a]

In 1626, Cardinal Francesco Barberini, nephew of Pope Urban VIII, became the Cardinal Protector of the Accademia. He sponsored the appointment of **Pietro da Cortona** as its principe (head), who was allowed to begin the remodelling of the crypt in order to provide a tomb for himself. This was in 1634. Very fortunately, the relics of Sts. Martina, Concordius, Epiphanius and another unnamed person were immediately discovered in the crypt and so the Cardinal promised to finance a completely new church with **Cortona** as architect. [1] [a]

In 1635 the muratori (bricklayers) Nicolò Sale, Tommaso Damino and Giovanni Raggi were hired to construct the church to **Cortona**'s design, although not all the land needed to build the church had been purchased. Work began on the façade and the tribune; the high altar was completed in 1643. [a]

Unfortunately, in 1640 the cardinal was accused of embezzlement by Pope Innocent X and so fled to Paris. **Cortona** occupied himself with commissions in Florence, and work stopped completely for seven years. During **Cortona**'s absence from Rome work continued on the lower church under his nephew **Luca Berrettini**, but very little work on the construction of the upper church took place.

[1] [a]

Only after the Cardinal returned from France in December 1648 did he undertake to finance the completion of the upper church, and work then resumed. These parts of the church were built by the muratore Defendino Pascale and from March 1660 by the muratore Giovanni Albino Agostone and the scalpellino Alessandro Sarti. From 1668 Bernardo Ferrari and Francesco Bossi were responsible for the vaulting of the church. The pendentives were begun in 1655; the dome was built in 1666 by the muratore Giovanni Conti, and three years later it was clad in lead. [a]

This time the project was under the direct authority of **Giovanni Battista Soria** who was the new principe. On his death in November 1651 **Cortona** took over, and remained in the post till 1666 when he resigned after a dispute with the Academy. **Paolo Picchetti** was then appointed, but in the following year he was replaced by **Angelo Torrone**. The provision of decorative elements for both interior and exterior went on until 1679 under **Ciro Ferri**, who modified Cortona's original design for the façade. It was built by the scalpellino Antonio Cartone, who also carved the coat of arms of Urban VIII, 1672. The figures of *Fame* and *Fortitude* flanking the arms and the flaming urns were carved by **Giuseppe Giorgetti**, 1673. [1] [a]

Carlo Fontana was commissioned to lay the polychrome marble floor in the lower church in 1694, but his proposal for the left hand side altar was not followed through. This altar was for a long time left unfinished. [1]

The dome was struck by lightning in 1706, which cracked it and let the water in. **Carlo Buratti** was commissioned to put matters right in 1719, but apparently exceeded his brief as the Accademia complained that he had altered parts of the interior design without their approval. He began work on the left hand altar in 1722, but this was finished by **Sebastiano Conca** only in 1740. To **Buratti** also belong the interior doorways, the cantorie and the sanctuary balustrade, work on which was also completed in 1740. The stucco reliefs on the dome pendentives had been finished in 1730. There has been very little alteration to the interior since 1740. [1]

The surroundings of the church began a radical change in 1802, when the French occupiers of the city commenced excavations of the Forum. These were continued through the 19th century, the initial intention being to free the Arch of Septimius Severus from accumulated debris. The lowering of the ground level necessitated the provision of a new set of entrance stairs. [1]

The church's neighboring buildings, including the headquarters of the Accademia, were demolished by the Fascist government in 1932. The academy moved to the Palazzo Carpegna, which stands on what is now the Piazza dell'Accademia di San Luca near the Trevi Fountain. The church was left as an isolated structure surrounded by fragmentary ancient ruins, and with only the gutted and rebuilt Senate House (the former church of Sant'Adriano) for company. [1]

The next few decades were problematic. By the mid 20th century the church was rarely to be found open, and was falling into decay. The dome caused especial concern, and the city executed repair work in 1985. However, a complete restoration was needed. The crypt was restored in the three years after 1996, and the main interior by 2008 after earthquake damage. The Accademia remains in possession. [1]

Exterior

The façade is in travertine limestone, but the main body of the edifice is in brick. The side walls are exposed, but before the 20th century were completely concealed by adjacent buildings and so were not meant to be seen. The roofs are pitched and tiled, and hipped in sectors at the apse ends. There seems never to have been a campanile, which is unusual in a Roman church. [1]

Dome

Pietro da Cortona took great care over the external appearance of the dome. The tall drum is in travertine, and is separated into eight sectors by non-Classical pilasters with sloping plinths and with each having a recessed panel with a stepped edge. In place of capitals there are blocks bearing triglyphs, which support the posts in a cog-wheel entablature. Each sector contains a large rectangular window within a molded frame and having a raised triangular pediment which intrudes into the entablature and touches the cornice. In between the window and the pediment is a panel with a Barberini bee (from the family crest of Pope Urban VIII). [1]

The dome itself is hemispherical, in lead with prominent ribs which spring from inverted posts on the entablature cornice. In between each pair of posts is a stone lunette, containing a semi-circular panel with a molded frame and with a double curlicue on top (like the letter C with its open end facing down). This curlicue device has been noted as echoing the shape of the side apses in the church. [1]

The complex lantern has two storeys. The lower has eight rectangular windows separated by free volute corbels, and the upper has eight round-headed windows separated by little Ionic pilasters supporting a crowning entablature. The latter supports a shallowly curved ogee cupola in lead, supporting a bronze cross-on-ball finial on a stone base representing a necked pot on a fire. [1]

Façade

The façade is rectangular, in two storeys. It does not correspond well to the edifice behind it, as can be seen by looking round the corners. The fabric is in travertine limestone. The approach steps were provided in the 19th century when the ground level outside was reduced. [1]

The façade has three vertical zones, a main central one and two identical narrower side ones. The central one is bowed, that is, it has a slight outward curve. There are four gigantic Ionic semi-columns supporting a deep entablature with a strongly projecting cornice, which runs across the entire façade and follows the central curve and the stepping at the side zones. The frieze bears a dedicatory inscription: [1]

S[anctae] virg[ini] et martiri Martinae, Urbanus VIII P[ontifex] Max[imus] [hanc ecclesiam dedicavit]
("Urban VIII, pope, dedicated this church to St Martina, virgin and martyr").

The ornate single doorway has a molded doorcase with stepped sides (the stepping echoes the side

zones of the façade), above which is a panel with an olive-branch swag with a Barberini bee, and two posts with the bee again. These support a segmental pediment containing an ornate device featuring two double volutes and four little cornucopias, flanking an interesting woman's bust that looks like the goddess Flora. From the curve of the entrance pediment rises a pair of pilaster strips which join the entablature without capitals, but have a very thin string course near their tops which runs across the façade including below the column capitals. These pilaster strips flank a blank tablet with a curlicued top and tassels at the bottom. The metal coat-of-arms attached to this is indecipherable (unless it has been replaced recently). [1]

In between the semi-columns on each side are two Baroque tablets. The lower one is blank with a putto's head above, and the upper one bears two crossed palms which are a symbol of martyrdom. [1]

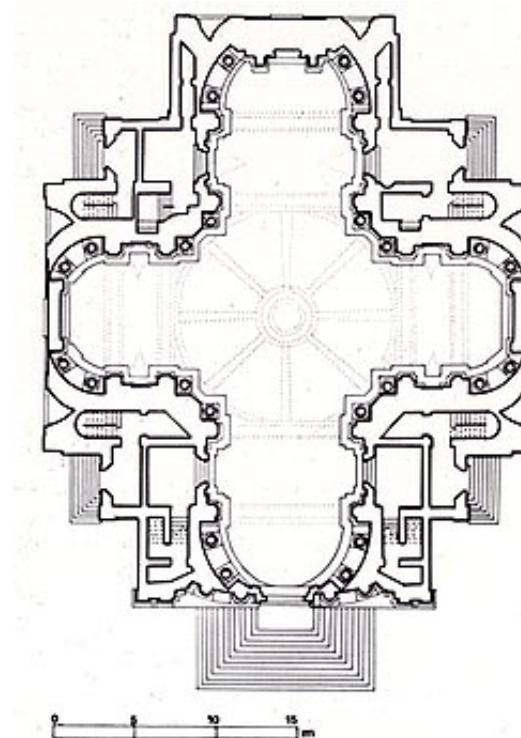
The two side zones of the first storey stand proud of the central zone, and each is occupied by a pair of Ionic pilasters. The outer one is normal, but the inner one is tripletted in two steps back to the end of the curve of the central zone. The entablature steps back in parallel. [1]

The second storey matches the first, although it is shorter in height. The order here is composite (not Corinthian), in contrast to the Ionic below and matching the triumphal arch opposite. Instead of semi-columns there are four pilasters, and in between each pair is a vertical ovoid panel with an eyebrow cornice and containing a relief of a bunch of lilies. There are a symbol of virginity. Above the entrance is a pair of semi-columns flanking a large rectangular window with a Baroque frame bearing a set of tassels and a triangular pediment. The side zones match the ones below, and each has a pair of flaming urn finials on the cornice above them. This belongs to a horizontal crowning entablature, in the middle of which is a little segmental pediment on which is a large relief coat-of-arms borne by a pair of angels. The heraldry has vanished from the shield, but it belonged to Pope Urban VIII. [1]

The sculptural details on the façade are attributed to **Luca Berrettini**, nephew of **Pietro da Cortona**, except for the crowning heraldry just mentioned which is by **Giuseppe Giorgetti**. [1]

Plan

The plan of the church has the form of a not-quite Greek cross, with a central dome over a crossing with four arms. The entrance and sanctuary arms both comprise one bay with a semi-circular apse, and are of equal length. The side arms have narrower bays and innovative shallowly curved apses, and are shorter. [1]



Interior

Entrance arm

The entrance arm matches the sanctuary arm pretty well. The single bay has a simple barrel vault, with a pair of triangular molded window lunettes. The windows that these contain are slightly curved at the top (echoing the curve of the façade) and each has a pair of little Doric pilasters supporting a split segmental pediment into which a post is inserted. The sides of the bay are each occupied by a bow-fronted balustraded cantoria (balcony for musicians) over a round-headed doorway. These appurtenances are by **Buratti**. [1]

The bay ends in an arch supported by a pair of tripletted Ionic pilasters. Beyond is the approximately semi-circular apse containing the entrance, with a conch or semi-dome. This is divided into three sectors by two broad ribs embellished with olive-leaf patterning, and each sector contains another window. However, these apse windows are much more ornate than the bay ones. Each has a pair of strap volutes supporting the split pediment, and instead of a post the latter contains a flaming urn device enclosed within a scallop shell. Above each of the three windows is an octagonal coffer containing a rosette, and above this is a crossed palm device. [1]

Wooden doors by **Francesco Monfrini** (1667). Over the wooden interior doorcase is a tablet with a wreath and palm frond device, below a gabled cornice. Over this is another tablet commemorating the rebuilding of the church, which is dwarfed by an enormous straight entablature fragment which matches the actual curved entablature slightly behind on either side. The window above also lacks a curve. This design feature means that the apse is not actually semi-circular. On the entablature fragment is the heraldry of Pope Urban VIII, in relief and supported by a pair of putti. The apse side walls each have a pair of Ionic columns, and a square pillar flanking the entrance. [1] [a]

To the right of the entrance is the late Baroque memorial to Carlo Pio Balestra (1786), in white marble with a lion peeping out from behind a creased parchment which bears the epitaph. A pair of putti holds up a medallion portrait. This work is signed by **Tommaso Righi**. [1] [a]

To the left is a memorial to Giovanna Garzoni (1670), much simpler and unfortunately with the portrait missing. She is noted in the epitaph as a famous miniaturist, but she is much better known nowadays for her still-life depictions of fruit. The monument was designed by **Mattia De Rossi**. [1] [a]

On the nave floor is the inlaid marble tomb slab to Pietro da Cortona (d. 1669) and tomb slabs to Pasquale Belli (d. 1833) and Fabio Rosa (d. 1753). [a]

Nave

The central nave design features the set of four L-shaped dome piers. Each of these has a chamfered inner angle, two Ionic columns facing the crossing next to this and two outer pilasters in the same style towards the ends of the arms. These columns and pilasters support an entablature which runs around the entire interior, and from above the columns and pilasters spring double molded archivolt which define the large dome pendentives. These support in turn the dome cornice, the drum and the dome itself. [1]

In each arm there follows a single bay. The sanctuary and entrance bays are much deeper than those in the side arms, but have similar design features as specified below. There are only two side chapels, one in each arm. [1]

The recent restoration had the aim of returning the interior to its original color scheme. It was found that **Pietro da Cortona** favored a neutral creamy-limestone color overall, but that **Buratti** in his 18th century restoration favored a contrast between white detailing and a pale blue background. A compromise has been to keep the **Buratti** scheme for the vaults and pendentives, but to return to the original color for the rest. [1]

The floor below the dome oculus has an intricately formed circular iron grille, which lets some light into the crypt below. [1]

Dome

The four pendentives bear stucco relief allegories of the four *Evangelists*. The designs were by **Camillo Rusconi**, but he died in 1728 before he could start work. **Giuseppe Rusconi** (his nephew) did *St Matthew*, *St Mark* was by **Filippo della Valle** and *St Luke* and *St John* were executed by **Giovanni Battista Maini**. The work was finished in 1730. [1] [a]

The dome drum rests on a full entablature, with modillions (little brackets) on the cornice. Above, the drum itself has eight almost square windows, separated by vaguely Doric pilasters flanked by blank rectangular panels. There are no proper pediments over the windows, but instead gables which are incorporated into a cornice from which the actual dome springs. This has eight ribs meeting at the lantern oculus which are embellished with olive-leaf ornament, and the sectors in between are coffered in large eight-pointed rosettes through which the ribs cut. The decoration is attributed to **Ciro Ferri**. [1]

Sanctuary

The design of the sanctuary copies that of the entrance arm, except that the apse is actually semi-circular as you can see from the curve of the entablature above the altar. [1]

The altar aedicule begun in 1635 after a design by **Cortona**, but completely dismantled and remade to a design by **Ciro Ferri**, 1674–78. It has a pair of alabaster Corinthian columns at the sides, supporting an entablature with a verde antico frieze and standing on tall plinths with red marble panels. A further pair of identical columns flank the altarpiece, which support a pair of strongly projecting posts in the entablature. These in turn support a triangular pediment with a verde antico tympanum, the central section of which is set back between the posts. [1] [a]

The altar frontal is in red, green and yellow marbles and is flanked by two shields of Pope Urban VIII. Above the altar is a rectangular niche framed in yellow marble, in which is a white marble statue of *St Martina*, which is by **Niccolò Menghini**. The saint is shown reclining as if sleeping, and the work shows great technical skill. [1]

Above this is the actual altarpiece, which is a copy by **Antiveduto Grammatica** of an original by Raphael in the possession of the Accademia. It shows *St Luke at his easel, painting Our Lady holding a baby* (and with Raphael himself in attendance). The marble frame was carved by **Giovanni Maria Giorgetti**, 1678. The original icon to which this legend belongs was the Hodegetria, which was venerated at the Panaghia Monastery at Constantinople until it was destroyed by the Turks. It has given rise to an enormous number of imitations, many of which have been claimed as original, including the *Salus Populi Romani* at Santa Maria Maggiore. [1] [a]

<https://en.wikipedia.org/wiki/Hodegetria>.

The side choirs were modified and enlarged by **Carlo Buratti**, 1739 and the marble balustrade, made by Francesco Ferrari, was added in 1740. Presbytery stucco decorations by **Domenico Alli** and **Ambrogio Cavallio**, 1672. [a]

Chapel of the Assumption

The left hand arm contains an altar dedicated to the Assumption of Our Lady. The altar designed by **Carlo Buratti** in 1722. The aedicule matches the one opposite, despite work on it only being completed in 1740 or fifty-eight years later. Compared to the entrance and sanctuary arms the bay is narrower, and the side windows are reduced to narrow blank triangular lunettes. **Sebastiano Conca** was responsible for it, and painted the altarpiece which features *St Sebastian* (his patron). The angels sitting on the cornice are much more energetic than the ones over the other altar. [1] [a]

The memorials on the right side are for Conca himself, a dignified tablet in a polychrome marble frame (1765), and for Filippo Albacini (d. 1858). On the left side is the memorial for Luigi Canina (1856) by **Pietro Tenerani**. It has a white marble bust between two bas-reliefs depicting allegorical

figures. Also on the left side is a memorial to Giovanni Cavaliere Nicolai (1857) with a frame identical to that of the Conca monument and a good marble medallion portrait. [1] [a]

Chapel of St Lazarus

The right hand arm matches the left hand one. The apse is not semi-circular, but the entablature of the conch approximates to three sides of a rectangle with curved corners. However, the interior of the conch matches those of the sanctuary and entrance. The altar was designed by **Lazzaro Baldi** and made by the scalpellino Giovanni Antonio Tedeschi; the stucco angels above by **Michele Maglia**, 1681. [1] [a]

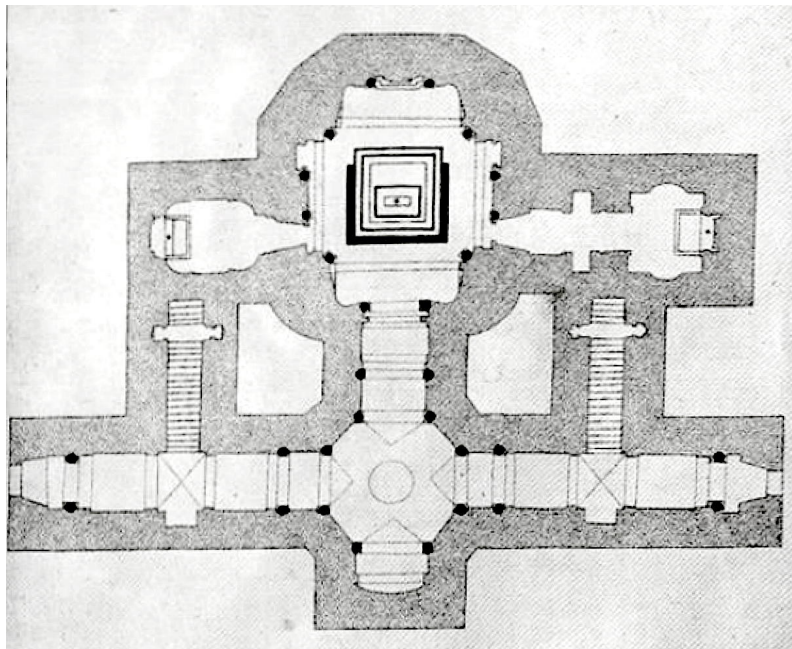
The altar here is dedicated to St Lazarus Zographos, a 9th century monk of Constantinople who was a determined opponent of the iconoclast policy of the emperor Theophilus. As an artist he restored defaced icons, and as a result he was imprisoned and his hands burned to cripple them. [1]
https://en.wikipedia.org/wiki/Lazarus_Zographos

The altarpiece shows the *Martyrdom of St Lazarus*, and is by **Lazzaro Baldi** (1682) who also designed the aedicule. This consists of a pair of gigantic Ionic pilasters with swagged capitals, and revetting in red marble which has been thinly sliced to replicate the pattern in the stone. The pilasters reach up to the interior entablature, which is slightly brought forward above them and has its frieze in red marble in this portion. On top of the entablature are two angels with a tablet in black marble within a scallop which identifies the altar. [1]

In the corners of the chapel are two matching monuments in polychrome marbles, provided by **Baldi** for himself and his sister. The two pairs of black marble putti are unusual. Baldi finished his work here in 1682. [1]

The stucco figure of *St Peter of Alcántara* is by **Adamo Tadolini**, (1832). [a]

Lower Church



The crypt or "lower church" is accessed by doorways to either side of the sanctuary bay. Each of these first leads down into a tiny chapel, the floor of which is extended through a side doorway as the upper landing of the main staircase down. Each of these cappellette has a funerary monument, the left hand one being that of Giovanni Battista Soria (1651) with a good bust attributed to **Giuliano Finelli**, 1653, and the right hand one of Filippo Albacini who died in 1858 but whose memorial by **Alberto Galli** was unveiled in 1880. [1]

These chapels are disused. The left hand one, which is used for access to the "lower church", has an altar with a frontal in bronze alabaster and green malachite and which recently (if not still) had three tabernacles stored on it, two seriously damaged. This chapel was apparently dedicated to St Gaudentius, the mythical Christian architect of the Colosseum. A 17th century forged epigraph, posing as ancient, which extolled him used to be in the church and is now in the lower church. [1]

After a few steps, the stairs down turn at a right angle. In the angle of the turn of the left hand staircase is a bronze bust of *Pietro da Cortona*. [1]

Lower church layout

The staircases end in two transverse corridors, the outer ends of which are blind. Opposite the bottoms of the staircases are two little altars in niches, again disused but with polychrome marble inlay frontals. The inner ends of these corridors emerge into a central octagonal room, right below the dome of the main church. From this in turn a corridor ending in a portal with an iron railing gate leads into a chapel containing the shrine of St Martina, which is under the sanctuary. This is in the shape of a cross with very broad, short arms. The near corners of the side arms of this have doorways leading into two further tiny chapels. [1]

This "lower church" is at the same level as the ancient church, but there is no sign of any mediaeval fabric here now. [1]

Octagon

The octagonal room has four statues of virgin martyrs in round-headed niches in the diagonal sides, framed by pairs of antique Doric columns in grey marble. *St Theodora*, *St Sabina* and *St Dorothea* are by **Cosimo Fancelli**, and *St Euphemia* is by **Pompeo Ferrucci**. They are helpfully labelled. [1]

In the side facing the shrine-chapel is a little altar with a terracotta bas-relief of the *Entombment of Christ* by **Alessandro Algardi**. The altar itself encloses a relic-chest in alabaster. [1]

The ceiling is a very shallow and low saucer dome with a central oculus containing the iron grating you saw in the floor under the dome above, and this is surrounded by a wide floral garland in white. [1]

Three more pairs of the grey marble columns are a short distance down the three corridors leading off the octagon, the third being the one leading to the shrine-chapel. [1]

Chapel of St Martina

In complete contrast to the upper church, the shrine chapel is embellished with rich and colorful polychrome marble and alabaster decoration including twelve Ionic columns in pavonazzetto marble. The white ceiling is a false saucer dome (actually flat), with radial coffering around the *Dove of the Holy Spirit* in glory. [1]

The chapel has a magnificent free-standing gilt bronze altar embellished with lapis lazuli and sardonyx, designed by **da Cortona** and executed by **Giovanni Artusi Canale**. It contains the relics of SS Martina, Concordius and Epiphanius, and in honor of the virgin martyr the putti are playing with palm fronds and lilies (as on the church façade, symbols of martyrdom and virginity). The double-sided altarpiece is in the style of a cameo relief, showing *St Martina having a vision of Our Lady*, with the carved portions in alabaster. The depictions on the two sides are slightly different. The altar is surrounded by a low grey marble balustrade on three sides. [1]

At the back of the chapel is a throne made of two slabs of grey-veined marble, allegedly from the mediaeval church but heavily restored when the church was rebuilt. It is described as the one in which the mediaeval pope sat in order to distribute candles at the beginning of the Candlemas procession. [1]

The little left-hand side chapel contains a terracotta sculpture by **Algardi** featuring, apparently, St Concordius and St Epiphanius. The third person is unknown, his bones were found with the three martyrs (including St Martina) when the rebuilding of the church began. [1]

Side corridors

As well as a pair of grey marble columns near the octagon, already mentioned, the side corridors have another pair each at their ends, where there is a window. [1]

The memorial that Pietro da Cortona provided for himself is in the far end of the right hand corridor. It has a good bust by **Bernardo Fioriti**, and a very long epitaph. Also in this corridor is the Gaudentius epitaph and a fragment of a pluteus (carved marble screen slab) from the mediaeval church. [1]

Access

This church is open to visitors only on Saturdays, from 8:00 to 20:00.
It is not within the Roman Forum Archaeological Area.

Liturgy

After years of darkness, Mass is finally advertised as being regularly celebrated here.
According to the Diocese (June 2018), from October to April Mass is at 16:30 on Saturdays and the eves of solemnities, and from May it is at 18:00 ditto.
The feast-day of St Martina is 30 January.

Relics:

Santa Martina

Burials:

Lazzaro Baldi
<artist>
Pietro da Cortona (1596–1669)
<painter and architect>
Giovanna Garzoni (1600-1670)
< Italian painter of the Baroque era>
Giovanni Battista Soria (1581–1651)
< Italian architect>

Location:

Via della Curia 2, 00186 Rome

Coordinates: [41° 53' 35.4" N, 12° 29' 6.3" E](#)

Open: Saturdays from 9 am until sunset, entrance in the Via della Curia
(possibly closed for restoration)

Artists and Architects:

Adamo [Tadolini](#) (1727-1813), Italian sculptor
Alberto Galli (1840-1920), Italian sculptor
Alessandro [Algardi](#) (1598-1654), Italian high- Baroque sculptor, architect
Ambrogio Cavallio (17th cent), Stucco carver
Angelo Torrone (17th cent), Italian architect
Antiveduto [Grammatica](#) (1571-1626), Baroque Italian painter
Bernardo Fioriti (17th cent), Italian sculptor
Camillo [Rusconi](#) (1658-1728), Italian sculptor of the late Baroque
Carlo ((1651-1734), Italian architect
Carlo [Fontana](#) (1634-1714), Italian architect of the Late Baroque period
Ciro [Ferri](#) (1634-1689), Italian Baroque painter and sculptor
Cosimo [Fancelli](#) (1618-1688), Italian sculptor of the Baroque period from Rome
Domenico Alli (17th cent), Stucco carver
Filippo [della Valle](#) (1698-1768), Italian late-Baroque or early Neoclassic sculptor
Francesco Monfrini (17th cent), woodwork carver
Giovanni Agostone (17th cent), Italian scultor
Giovanni Artusi [Canale](#) (c.1610-1676), Italian sculptor
Giovanni Battista [Maini](#) (1690-1752), Italian sculptor of the Late-Baroque period
Giovanni Battista [Soria](#) (1581-1651), Italian architect
Giovanni Maria Giorgetti (17th cent), Italian wood and stone carver
Giuliano [Finelli](#) (1601-1653), Italian sculptor of the Baroque period from Tuscany

Giuseppe [Giorgetti](#) (active 1668-1682), Italian sculptor
Giuseppe [Rusconi](#) (1688-1758), Italian sculptor
Lazzaro [Baldi](#) (c. 1624-1703), Italian painter of the Baroque period
Luca [Berrettini](#) (1609-1680), Italian stone mason, sculptor
Mattia [de Rossi](#) (1637-1695), Italian architect of the Baroque period
Michel [Maille](#) [aka *Michele Maglia*] (1643-1703), French sculptor
Niccolò [Menghini](#) (1610-1665), Italian sculptor of the Baroque period
Paolo [Picchetti](#) (1630-1669), Italian architect
Pietro [da Cortona](#) (1597-1669), Italian Baroque painter and architect
Pietro [Tenerani](#) (1789-1869), Italian sculptor of the [Neoclassic](#) style
Pompeo [Ferrucci](#) (1565-1637), Italian sculptor
Sebastiano [Conca](#) (1680-1764), Italian painter
Tommaso Carone (17th cent), Italian scultor
Tommaso [Righi](#) (1727-1802), Italian sculptor and stuccator

Scalpellini & Muratore (bricklayers & stoneworkers)

Alessandro Sarti
Andrea Marchionne
Antonio Cartone
Bernardo Ferrari
Defendino Pascal
Domenico Tivolaccio
Francesco Bossi
Francesco Ferrari
Giovanni Albino Agostone
Giovanni Antonio Tedeschi
Giovanni Conti
Giovanni Raggi
Giuseppe Giorgetti
Gregorio Fontana
Luca Berrettini
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References and Links