San Carlo al Corso



San Carlo al Corso (formally **Santi Ambrogio e Carlo al Corso**) is a 17th century minor basilica, a titular and conventual church at Via del Corso in the rione Campo Marzio. The dedication is jointly to St Ambrose and St Charles Borromeo, who are the most famous of the bishops of Milan. [1]

It used to be the national church of the Duchy of Milan, but since the unification of Italy has been the regional church of Lombardy. It also contains the Chapel of St Olav, which is the national shrine in Rome for expatriates and pilgrims from Norway. [1]

History

The first church on the site was called San Niccolò del Tufo. The dedication was to St Nicholas of Myra. The first unambiguous reference is in a document in the archives of San Silvestro dated 1269, and the church is listed in the late mediaeval catalogues. [1]

It was granted to the Lombard community by Pope Sixtus IV, after he had approved of the establishment of a Lombard Confraternity in 1471. They rededicated it to their patron St Ambrose, and restored the church. The work, which probably amounted to a rebuilding, was finished in 1520 after seven years' effort. It is on record that Baldassare Peruzzi and Perino del Vaga executed frescoes here. [1]

In 1610 St Charles Borromeo was canonized, and it was this event that inspired the building of a much larger church just to the north of the old one. The result is the present edifice. The confraternity, now named the Archconfraternity of Saints Ambrose and Charles of the Lombard Nation, undertook to fund the project and obtained an initial donation from Milanese Cardinal Luigi Alessandro Omodei the Elder which enabled work to begin. [1] [2]

In 1612 a new church was built by Onorio Longhi, and dedicated to Sts Ambrose and Charles Borromeo; the foundation stone was laid on 29 January of that year. This was Onorio Longhi's only commission in Rome. However, he died before the work was completed. The interior was designed by Martino Longhi the Younger, son of Onorio, in 1642 and slightly altered by Pietro da Cortona in 1651. The latter erected the dome and apse in 1668. [1]

Enough of the nave had been completed by 1614 for Cardinal Federico Borromeo to transfer the relic of the heart of St Charles to a shrine here. [1]

The façade was finally completed in 1684 by Gian Battista Menicucci and Mario da Canepina, who are described as Capuchin friars. [1]

In 1906 the administration of the church was given over to the Rosminians. In 1929, it was given the status of minor basilica. [1]

The church fell into very bad repair in the late 20th century. In 1996, the "World Monument Watch" based in New York listed it as one of the hundred most endangered architectural monuments in the world. It mentioned that the dome was cracked, that the interior decoration was being damaged by damp and that the crypt was suffering from water penetration. As a result, the Italian government provided funds for a campaign of restoration. The interior was renovated in 2001. In February 2002, the Roman newspaper Il Messaggero wrote that the external wall have cracks in them, and the church was therefore in danger of collapsing. The damages may have been caused by the heavy traffic on the Corso. To prevent it from collapsing, steel reinforcements were put in place at the apse, and the church is now safe. [1]

Exterior

The fabric is in pink brick mostly rendered in an ochre color, with architectural details in travertine limestone or white render. The central dome is slightly undersized in proportion to the building, but is still large and is an important element in the city's skyline. The octagonal drum has a tripletted Corinthian pilaster in naked brick at each corner, and each side has a pair of Corinthian columns in white render enclosing a large rectangular window. The pilasters and columns support a cog-wheel entablature, and above this is an attic with eight horizontal elliptical windows each of which is sheltered by a little gable. The dome itself is in lead, hemi-ellipsoid with eight ribs. The lantern is octagonal, with eight narrow round-headed windows and is topped by a sunk ogee cupola with an oversized ball finial. [1]

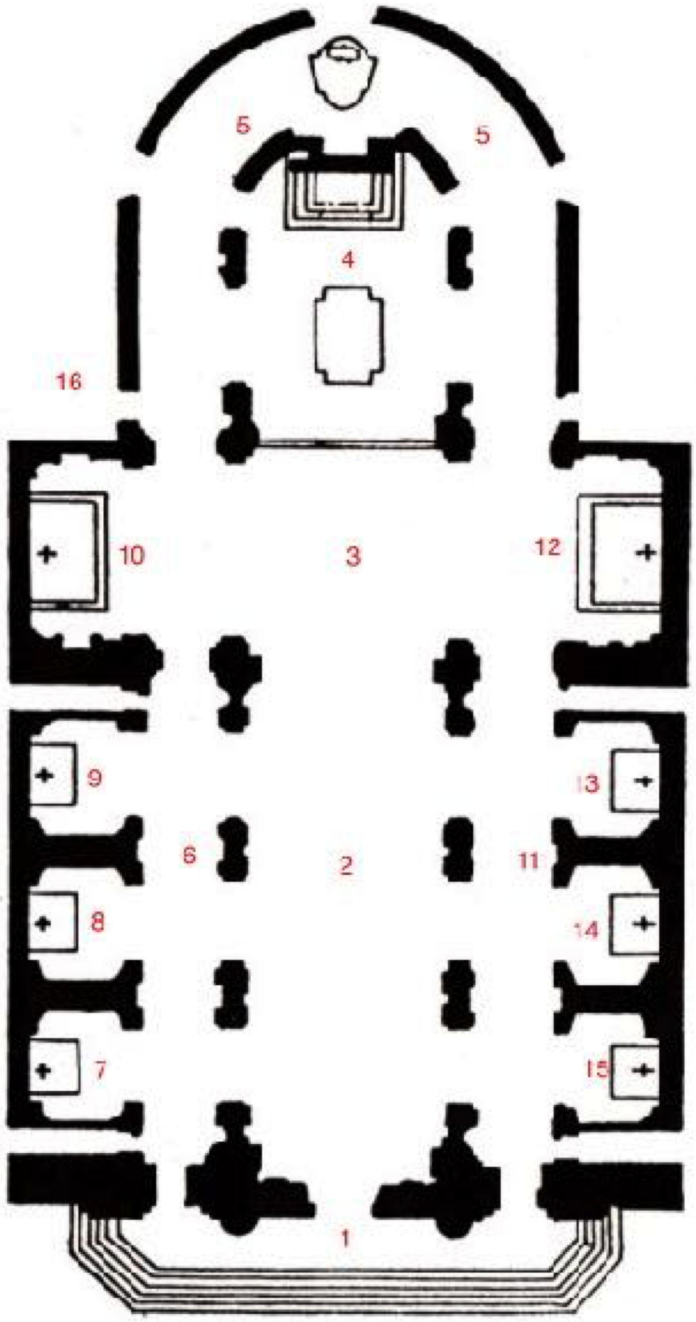
The little campanile is perched on the north (right hand side) roof of the transept. It is a cube in brick, with an arched soundhole on each face and a projecting cornice. Above is a shallow drum in brick, and a little hemi-ellipsoid dome which is unusually (for Rome) sheathed in copper. There is an hour-glass finial. Apse. [1]

The semi-circular ambulatory has five gigantic recessed panels topped by a row of seven small square windows; three of these, including the middle one, have large rectangular windows in Baroque frames but the other two have large tablets with commemorative inscriptions. The central window has a stucco device featuring an eagle over crossed keys, crowned by a mitre. The left hand tablet commemorates Achille Ratti, who celebrated his first Mass in the church in 1879 and went on to become Pope Pius XI. The church here is flanked by a pair of modern statues of Sts Ambrose and Charles Borromeo, sculpted by Attilio Sélva from Triest in the mid 20th century. [1]

The façade (1) has a single story divided into three parts by pilasters with Corinthian capitals. It is said to have been designed by Luigi Omodei, Cardinal protector of the Lombard Archconfraternity. It has a central doors with a triangular tympanon and a door with semicircular tympanon at either side. Above the side doors are square windows, and above that, in all three parts, are large rectangular windows with balconies. The architrave is inscribed with the names of the two saints that the church is dedicated to. Above that is a tympanon covering the whole width of the church. The small square in front of the church was cleared when the new church was built; until the 17th century there were some small houses between the church and the Corso. [1]

The church was built as part of a hospice complex, which has two main blocks. These are separated by the church, and their frontages are joined onto the façade of the church on each side. [1]

Plan



Interior

This is a very large church, 72 meters (266 ft) by 54 meters (177 ft). The nave has side aisles separated by pillars with pilaster strips of fake marble, with three external chapels on each side opening off these. In between the presbyterium apse and nave is a transept as wide as the nave, aisles and external chapels combined, and over the crossing of this is a central dome. Two further chapels occupy the ends of the transept. The apse has an ambulatory or a continuation of the side aisles around the apse behind the main altar; this feature is uncommon in Roman churches. [1]

Nave (2)
The interior is richly decorated, with lots of gilded stucco and (apparently) polychrome marble revetting. The nave has three bays with arcades separated by rectangular pillars, each of which has a

pair of Corinthian pilasters in what looks like red marble with gilded capitals. The arcade arches themselves are supported by Doric pilasters in a startlingly striped black and white patterned marbling, which is obviously fake. The same decor was used for the pilasters supporting the aisle vaults and elsewhere. [1]

Each arch of the arcades is crowned by a tablet bearing a quotation from the psalms referring to the dedication of a church. A larger one on the counterfaçade over the entrance starts the sequence with: Domine, dilexi decorem domus tuae ("Lord, I loved the beauty of your house"). [1]

Above a deep entablature, with rosettes and modillions on the cornice, are three large windows on each side, then the barrel vault which is richly coffered and embellished. The central panel of the vault has a fresco depicting *The Fall of the Rebel Angels* (1677–1679) by Giacinto Brandi. The stucco work is by Cosimo and Antonio Fancelli, to the design of Da Cortona. [1]

Dome (3)
The nave, transept and sanctuary all have barrel vaults of the same height, meeting at the crossing in four large arches with double rows of rosette coffering on their intradoses. These support pedentives with frescoes of the four Major Prophets (*Isaiah*, *Jeremiah*, *Ezechiel* and *Daniel*) executed by Brandi. The cornice on which the drum sits has a thin garland below, and modillions above. [1]

The drum has eight large windows, each flanked by a pair of Corinthian columns with gilded capitals. In between these is a pilaster in the same style, and these support an entablature on which the dome rests. The interior of the dome is coffered in gilded stucco to a complex design, with eight radial ribs. The oculus is surrounded by a large rosette motif in stucco, with four main petals. [1]

Sanctuary (4)
The sanctuary apse has a short barrel vault with a fresco by Brandi depicting *The Apotheosis of St Charles Borromeo*. The conch of the apse has another fresco by the same artist, showing *St Charles with the Plague Sufferers*. The two works were completed by 1677. [1]

The pair of ornate pulpits cantilevered from the triumphal arch piers are worth looking at. This is a Counter-Reformation church, and one popular devotional exercise of the period was to have two preachers involved in a sacred dialogue. This very rarely happens anymore in a Catholic church. [1]

The altar is squeezed, rather awkwardly, into the curve of the apse; note the curvature of the triangular pediment above. Apparently the original design was for the ambulatory to have an arcade of three open arches, but this was changed when it was decided to commission an enormous altarpiece. [1]

The altarpiece, depicting *SS Ambrose and Charles Presented to Christ by Our Lady,* was painted between 1685 and 1690 by Carlo Maratta, who worked in situ. St Charles is shown being given the greater honor, with St Ambrose looking on; a putto is holding a scroll saying Humilitas or "Humility", the virtue for which St Charles was famous. [1]

The altar itself was restored in 1725, and the bronze embellishments date from this restoration. The stucco angels on the pediment, the heroes playing with garlands either side of the window above and the highrelief panels over the side entrances to the sanctuary are by Cosimo Fancelli, but were also re-ordered. [1]

A 'peoples' altar has been added on a three-step wooden platform under the dome in the middle of the transept.

On either side of the presbytery there is the pipe organ built by Tamburini opus 119 in 1928 at the behest of Pope Pius XI and Cardinal Giovanni Tacci Porcelli. The instrument has been restored several times in the eighties and nineties of the twentieth century and then by the company OSL in 2008 that has built a new console and changed the transmission system from mixed pneumatic-electric to electronic. [3]

Ambulatory (5)
If you follow the ambulatory behind the sanctuary, you will find a niche behind the altar where a

gilded reliquary containing the heart of St Charles is kept. It was donated to the church in 1614 by Cardinal Federico Borromeo, a relative of the saint. The holy relic, placed in a wooden casket and enclosed with the Archbishop's seal, arrived at the Basilica on June 22, 1614. It was then placed in the present lavish monstrance in silver and Monte crystal, bound in gold on which the required seals were again put according to the sacred canons. It was initially preserved in the former Church of St. Ambrose and then transferred in 1625 to the Alter of the Sacred Heart that was specially constructed for this purpose. [1]

Above the niche is a bust of St Charles, and then a large painted banner of the school of Carlo Maratta depicting *St Charles Venerating the Madonna and Child.* [1]

The five bays of the ambulatory are decorated in fresco by different artists. All but one are allegories of virtues. From left to right, the works are: [1]

Penance by Carlo Ascensi (1679);
Humility, Prayer, Perfection and Fortitude by Giovanni Battista Buoncore (1679);
The Glory of the Angels by Luigi Garzi (1681, in oils, not fresco);
Vigilance by Ludovico Gimignani (1680) and
Patience, Tolerance and Discretion by Fabrizio Chiari (1678).

Here there are also six stucco statues of various saints from 1680 by Francesco Cavallini. They are:

St Sebastian,
St Thecla,
St John the Baptist,
St Joseph,
St Peter and
St Stephen.

They are in round-headed niches which are framed and segmentally pedimented, and these niches are rendered in a light grey marbelling. Helpfully, the saints are labelled below the pediments. [1]

You can see the 16th century oratory of St Ambrose if you go through the left transept.

Side aisles

The side aisles contain a further four stucco saints by Cavallini. They are:

St Matronian,
St Barnabas,
St Marcellina (sister of St Ambrose) and
St Philip Neri.

The first one was a very obscure hermit, but he is here because St Ambrose enshrined his relics at Milan. The recent revisers of the Roman Martyrology have concluded that he never existed, and have deleted him. [1]

The chapels off the side aisles, and at the ends of the transepts, are described in clockwise order starting from the bottom left near the entrance.

The Chapel of St. Barnabas (7)

The first chapel on the left is dedicated to St Barnabas. He is venerated here because of a tradition that he was the first bishop of Milan. The altarpiece, commissioned in 1652 by Cardinal Omodei, is a painting *St. Barnabas Preaching* by Pier Francesco Mola. The fresco in the ceiling vault of the aisle before the chapel by Pio Paolini depicts *Hope* and *Truth*. [1] [2]

The altar frontal is an example of pietra dura inlay.

On the left wall in a memorial tablet with bronze bust of Mons. G. B. Scalabrini, Bishop of Piacenza (1839-1905). On the right wall is a memorial tablet of Cardinal Lucido Maria Parocchi (d. 1903). [1] [2]

Chapel of St Philip Neri (8)

The second chapel on the left retains its original structure, stucco decoration and false, painted

architecture. Cardinal Luigi Alessandro Omodei commissioned Francesco Rosa to crate the alterpiece *The Extasy of St. Philip* in 1668. Rosa also executed the fresco in the ceiling vault of the aisle before the chapel representing *Charity*. [1]

The pair of painting on the side walls are from 1726, and are thought to be by Giacomo Zoboli. The left hand one depicts *The Miraculous Communion of St Stanislaus Kostka*, and the right hand one *St Aloysius Gonzaga Nursing the Plague Sufferers*. [1]

The marble memorial tablet on the left wall in for Cardinal Fabrizio Serbelloni (d. 1762). The one on the right wall is for Alessandro Verri (1741-1816) an Italian author. [1]

Chapel of St Olav (9)
The third chapel on the left is dedicated to St Olav of Norway, the martyr king who was slain in the Battle of Stiklestad in 1030. He is the patron saint of Norway, and this chapel is the Norwegian Catholic place of worship in Rome. The chapel was consecrated by Cardinal Lucido Maria Parocchi on 9 April 1893, which was the 50th anniversary of the first Mass celebrated legally in Norway since the Reformation. As part of Denmark, Norway had followed that country in enforcing Lutheranism as the state religion in 1536. [1]

The altarpiece, by the Polish artist Pius Welonski, depicts the king's victory over his own past, represented by a dragon - he was a Viking raider in his youth, before he became a Christian. It was originally a gift to Pope Leo XIII on the occasion of the 50th anniversary of his episcopal ordination, and was presented to the Holy Father on 3 March 1893 by Baron Wilhelm Wedel-Jarlsberg. The latter was a convert Norwegian nobleman, and the papal chamberlain. The Holy Father supported the idea of a Norwegian chapel in Rome, and when one was set up in this church Bishop Johannes Olav Fallize of Norway asked for the picture to be placed here. [1]

A smaller picture on the altar shows *St Anne and her daughter, the Blessed Virgin*. St Anne was a very popular saint in pre-Reformation Norway. [1]

The relics of a Roman martyr are interred in the altar. Nothing is known about him except his name, St Saturninus. [1]

On the right hand wall is one of the better pictures in the church, *The Holy Family with SS Anne and John the Baptist* by Cristoforo Roncalli. The left hand wall has *The Adoration of the Risen Christ in the Garden* by Pasquale Rossi; this was the original altarpiece before the chapel was re-dedicated to St Olav. [1]

The ceiling vault of the aisle before the chapel has a fresco of *Faith* by Luigi Garzi. The neo-Classical funerary monument with the three statues commemorates a married couple, Lorenzo and Serafina Mencacci, and is by Filippo Gnaccarini of 1838. [1]

The chapel was restored in 1980, and was reinaugurated by Bishop John Willem Gran of Oslo. The inititive for this restoration came from Cecilie "Ciss" Riber-Mohn (who was not herself a Catholic, and who passed away in 1978, before the restoration was complete), Olga Térése "Olgese" Mowinckel Ringler and her Italian husband Andrea Ringler. Rieber-Mohn had also intervened to preserve the chapel in the 1960's, when there was talk about using it for other purposes. [1]

Mass is celebrated in Norwegian at Christmas and on May 17th (Norwegian Constitution Day), and many Norwegian ex-patriates, including non-Catholics, take part. Requiem masses are celebrated here for Norwegians with connections to Rome. Norwegian pilgrim groups can make an appointment to celebrate Mass here, and at times tourist groups come here for ecumenical services. [1]

Chapel of the Blessed Sacrament (10)
The Blessed Sacrament chapel in the left end of the transept is very similar to the one in the opposite end. Incredibly, it dates from two centuries later and was completed in 1929 to celebrate the priestly jubilee of Pope Pius XI. The architect was Cesare Bazzani. [1]

The altarpiece depicts *God the Father Being Worshipped by Angels* (1627-1632), and is by Tommaso Luini. The statue of *Religion* by Eugenio Maccagnani and that of *Faith* by Guido Galli were executed as part of the commission. [1]

The vault fresco is by Brandi. The stucco work is by Cosimo and Antonio Fancelli again, including the angelic musicians. [1]

Chapel of the Immaculate Conception (12)
The chapel in the right hand end of the transept is dedicated to the Immaculate Conception. It is sumptuously and impressively decorated, and was completed in 1769 from a design by Paolo Posi after ten years' work. [1]

The aedicule is bowed (convex), and has two pairs of Composite columns in a red and white stone supporting a deep entablature with a massive projecting gilded cornice. A pair of stucco angels sit at the ends of this, while a small split segmental pediment containing more angels is raised above an epigraph in honor of Our Lady: Tu sola universas haereses interemisti ("You alone have destroyed all heresies"). The aedicule sits on a plinth of green verde antico marble, while to the sides the walls are revetted with yellow Sienese marble and a pale green banded stone. The wreath around the epigraph and the devices to the sides are in gilded bronze. [1]

The altarpiece is actually a mosaic, and is a copy of *The Immaculate Conception with the Doctors of the Church* by Carlo Maratta in the Cybo Chapel at Santa Maria del Popolo. There is a smaller picture on the altar of *Blessed Antonio Rosmini*, the founder of the Rosminians. [1]

The aedicule is flanked by a pair of statues. The one on the left is of *King David* with his harp, and is by a French sculptor called André Jean Lebrun. The one on the right is of *Judith holding the head of Holofernes*, and is by Pietro Pacilli from Tuscany. [1]

The vault fresco depicts *Saints in Glory,* and is by Brandi. The stucco work is by Cosimo and Antonio Fancelli again, including the angelic musicians. [1]

Chapel of the Holy Family (13)
The third chapel on the right is dedicated to the Holy Family. The walls and dome were decorated in the 19th century. The small modern picture above the alter depicting the *Holy Family,* from which the chapel gets its name, was painted by Angelo Zoffoli. [1]

On the left wall of the chapel is a 17th century painting by Pier Francesco Mazzucchelli (known as il Morazzone), *Madonna and Child and St. Francis*. Also the funeral monument to Giovanni Battista Dies (d. 1849). [1]

On the right wall is a late 17th century painting by an unknown artist, *Innocent XI Odesalchi*. It is here because he had been a member of the Confraternity. Also, the funeral memorial to Cardinal Federico Borromeo. The fresco in the ceiling vault of the aisle before the chapel is by Giovanni Battista Benaschi under the direction of Brandi, and depicts *Religion*, *Fortitude*, *Purity* and *Chastity*. [1]

Chapel of Our Lady, Help of Christians (14)
The second chapel on the right is dedicated to Mary, Help of Christians (Maria Auxilium Christianorum). The decoration on the walls and ceiling was commissioned by Bernardino Jacopucci, as indicated in the inscriptions. The altar mensa dated to the 17th century. The present dedication comes from the 19th century painting placed above the altar, a gift of Vincenzo Pallotti. The painting, *Madonna Auxilium Christianorum*, by Domenico Cassarotti dates from before 1856. [1]

The fresco in the ceiling vault of the aisle before the chapel, depicting *Justice*, *Peace*, *Law* and *Truth*, is by Gerolamo Troppa who was of the school of Maratta but here was under the direction of Brandi. The painting on the left is an anonymous 19th century work depicting *St Rita of Cascia.* [1]

Also in the chapel in the funeral monument to Bernardino Jacopucci (18710, who restored the

the chapel. [1]

Chapel of the Crucifix (15)
The first chapel on the left has an impressive gilded wooden altar dating from the late 16th century, and was salvaged when the Oratory of the Blessed Sacrament at Perugia was demolished in the 1630's. It has a pair of ribbed Corinthian columns supporting a split segmental pediment, into which a smaller segmental pediment is inserted. [1]

The crucifix on the altar is by Cavallini again, placed over a landscape painting as was common at the time. On the right hand wall is a picture showing *St Henry the Emperor Venerating St Benedict* by Francesco Rosa. On the left is *Christ Receiving SS Charles and Ambrose in Glory* by an artist of the school of Maratta, possibly Pier Francesco Mazzucchelli (nicknamed Il Morazzone). It is suggested that this work was left over from a competition to select the original main altarpiece for the church. In it, St Ambrose has the more honored position, in contrast to the present main altarpiece. [1]

The fresco in the ceiling vault of the aisle before the chapel depicts an allegory of *Temperance Strengthening the Will* and is by Paolo Albertoni. [1]

Here is the baptistry, and on the font is a little marble statuette of *St John the Baptist* dating from the early 15th century. This seems to be the oldest object in the church. [1]

Weekday chapel
The following three rooms are accessed via a door in the left hand side of the sacristy. They are not accessible to ordinary visitors; the suggestion in the church guidebook is that you ask one of the Rosminians for permission to visit. The problem is finding one, as there are only three resident at the convent. [1]

The "Weekday chapel" would have been used for public Masses with small congregations. Many Roman churches have one attached, often called the "winter choir" because it would have been used by a conventual community in winter when the main church was too cold to bear. [1]

The altarpiece here depicts *The Immaculate Conception Venerated by SS Ambrose and Charles*. It is an 18th century copy of a painting that was in the old church before 1627. The altar has the original tabernacle of the church, in polychrome marble, and among the collection of portraits of popes and cardinals on the walls is a Crucifixion by Guillaume Courtois. [1]

Sacristy (16)
The sacristy is beyond the above chapel. The woodwork of the vestment wardrobes is original, by Pietro Gigli in 1682. The portrait collection features here too, and includes two busts of cardinals by Agostino Cornacchini. One is of Omodei, the church's patron, and the other is of Ferdinando D'Adda. [1]

The altarpiece is *St Ambrose with Two Deacons* by Tommaso Luini. [1]

Confraternity oratory
The private oratory of the Confraternity is beyond a little courtyard on the left. It is a simple narrow rectangular space, with a passage running along its north wall to a street entrance. This passage contains two 15th century funerary monuments from the old church, and tablets commemorating notable benefactors of the main church are also kept here. [1]

The altarpiece is a *Pietà* by Tommaso della Porta. [1]

The oratory was restored in the 1930's. [1]

Access
The church is open from 7:00 to 19:30 (it may close half an hour earlier). This seems to be one of the few churches in Rome kept open during the lunch hour.

Location
Address: 437 Via del Corso 00186 Roma
Coord: 41° 54' 19.2" N, 12° 28' 40.6" E

Liturgy
Mass is celebrated:
Weekdays 7:30, 12:00, 18:30.
Sundays 8:00, 9:30, 11:00, 12:00, 18:30.

Feast that are solemnly celebrated here include St Charles on 4 November, St Ambrose on 7 December, Translation of the Heart of St Charles on 22 June, Mary Help of Christians on 24 May and Bl. Giovanni Battista Scalabrini on 1 June. The third in the list is peculiar to this church.

Relics:
St. Saturninus
St. Charles Borromeo

Artists and Architects:
Paolo Albertoni († ca. 1695), Italian painter of the late-Baroque period.
Carlo Ascenzi (17th cent.), Italian painter
Cesare Bazzani (1879-1939), Italian architect
Giovanni Battista Benaschi (1636-1688), Italian Mannerist painter and engraver
Giovanni Battista Buoncore (1643-1699), Italian painter of the Baroque period
Giacinto Brandi (1621-1691), Italian painter of the Baroque period
Mario da Canepina (17th cent.), Italian architect
Domenico Cassarotti (1791-1866), Italian painter
Francesco Cavallini (17th cent), Italian sculptor
Fabrizio Chiari (1621-1695), Italian painter
Agostino Cornacchini (1686-1754), Italian sculptor and painter of the Rococo period
Guillaume Courtois [aka *Il Borgognone*] (1628-1679), French-Italian painter and etcher
Pietro Berrettini da Cortona (1597-1669), Italian Baroque painter
Pasquale de'Rossi [aka *Pasqualino*] (1641-1722), Italian painter of the Baroque period
Tommaso della Porta (1550-1606), Italian sculptor
Cosimo Fancelli (c.1620-1688), Italian sculptor of the Baroque period from Rome
Giacomo Antonio Fancelli (1619-1671), Italian Baroque sculptor
Guido Galli (1873-1956), Italian sculptor
Luigi Garzi (1638-1721), Italian painter of the Baroque period
Pietro Gigli (17th cent.), Italian woodcarver
Ludovico Gimignani (1643-1697), Italian painter during the Baroque period
Filippo Gnaccarini (1804-1875), Italian Neo-Classic sculptor
André-Jean Lebrun (1737-1811), French sculptor
Martino Longhi the Younger (1602-1660), Italian architect of the Baroque period
Onorio Longhi (1568-1619), Italian architect
Tommaso Luini [aka Il Caravaggino] (17th cent), Italian Baroque painter
Eugenio Maccagnani (1852-1930), Italian sculptor
Carlo Maratta (1625-1713), Italian Late Baroque Classical painter
Pier Francesco Mazzucchelli [aka *il Morazzone*] (1573-1626), Italian painter of the early Baroque era
Gian Battista Menicucci (17th cent), Italian architect
Pier Francesco Mola [aka *Il Ticinese*] (1612-1666), Italian painter of the High Baroque
Pietro Pacilli (1720-1773), Italian sculptor
Pio Fabio Paolini (1620-1692), Italian painter of the Baroque period
Paolo Posi (1708-1776), Italian architect from Siena
Cristoforo Roncalli [aka Il Pomerancio] (1552-1626), Italian Mannerist painter
Francesco Rosa (1638-1687), Italian painter from Genova
Pasquale Rossi (1641-c.1718), Italian painter of the Baroque period
Attilio Sélva (20th cent.), Italian sculptor from Triest
Girolamo Troppa (1637-1710), Italian painter of the Baroque period
Pius Welonski (1848-1931), Polish painter, sculptor
Giacomo Zoboli (1681-1767), Italian painter

Angelo Zoffoli (1860-1910), Italian painter

Burials:

Giulio Cardinal ROMA, (1584-1652)
Giovanni Girolamo Cardinal LOMELLINI, (1607-1659)
Luigi Cardinal OMODEI, seniore, (1607-1685)
Giberto Cardinal BORROMEO, seniore, (1615-1672)
Federico Cardinal BORROMEO, iuniore, (1617-1673)
Buried near the main altar
Luigi Cardinal OMODEI, iuniore, (1657-1706)
Cardinal protector of the Lombard Archconfraternity
Buried near the main door
Bernardino Cardinal SCOTTI, (1655-1726)
Buried near the lateral door
Marcellino Cardinal CORIO, (1664-1742)
Giovanni Battista Cardinal MESMER, (1671-1760)
Fabrizio Cardinal SERBELLONI, (1695-1775)
Giuseppe Maria Cardinal CASTELLI, (1705-1780)
Giovanni Filippo Cardinal GALLARATI SCOTTI, (1747-1819)
Luigi Cardinal BOTTIGLIA SAVOULX, (1752-1836)
Camillo Cardinal CACCIA DOMINIONI, (1877-1946)
Buried in the crypt

Giovanni Battista Dies (d. 1849)
Bernardino Jacopucci (d. 1871)

Links and References

1. Roman Churches Wiki
2. Church web site
3. Italian Wikipedia page

Wikimedia Commons gallery

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