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## TREASURE MAPS

Twenty Itineraries  
Designed to Help  
You Explore the  
Cultural Heritage  
of Palermo and  
its Province



Soprintendenza per i Beni culturali  
e ambientali di Palermo

# BAROQUE DECORATION THE MARBLE INLAYS

by **Valeria Sola**

REGIONE SICILIANA  
Assessorato dei Beni culturali  
e dell'Identità siciliana



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## BAROQUE DECORATION

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The sumptuous marble decorations that light up with colour and splendour some of the Palermitan churches and chapels of the second half of the 17<sup>th</sup> century and the beginning of the 18<sup>th</sup> century, open up to today's astonished visitor, the doors to a different world, in which he has difficulty in finding his way. These detailed and time consuming works of art were created in the middle of the modern golden age of Palermitan architecture, the period between the 17<sup>th</sup> and 18<sup>th</sup> centuries, during which the city assumed the aspect that it is still possible to admire nowadays, notwithstanding the devastation caused by the Anglo-American bombings of the 2<sup>nd</sup> World War, and the successive neglect of its inhabitants.

And it begs the question of what riches permitted this extraordinary flowering—in a land that, for most of those living in the countryside, was extremely unforgiving. But the enormous economic wealth does not explain everything. The most difficult thing to understand is the spirit that animated this fervour, and, one might add, this competition, that involved an entire ruling class, (the aristocracy, the high clergy, the most powerful religious orders), and which was mainly directed towards religious architecture. The intention to represent (through art and architecture) both the power of God and of the Catholic Church was inextricably bound up with the desire to exteriorise the social importance of the patron. Thus, alongside an extraordinary love of beauty that above all had to be opulent, an *exuberant* decoration like that of the '*marmi mischi*' (marble inlay work) recalls the emulation between the various religious orders, and the aristocratic families that supported them.

Thus, for example, the Jesuits who were the first to propose this genre, reply, with the sumptuous decoration of their Casa Professa (the Church of the Gesù), to the extensive decoration of the Filippini in their Church of Sant'Ignazio all'Olivella. But the real contest

(if such a thing really existed) seems to have been between the female Orders, in which the young nuns of the Great Families—when taking the veil—brought a dowry that was almost the equivalent of a matrimonial dowry, spent for the enhancement of the prestige of the Order. Thus, with the exception of the Jesuit church, a few Chapels belonging to the aristocracy and the Senatorial Chapel in the Church of San Francesco d'Assisi, the most extraordinary scenes made with marble inlays are to be found in the Convents: the Benedictine Convent of the Immacolata Concezione and that of the Martorana, in the Carmelitan Convent of Santa Maria di Valverde, in the Dominican Convent of Santa Caterina d'Alessandria and the Basilian Church of the Santissimo Salvatore.

It often happens that whatever beautiful things Palermo has to offer the visitor, appear as if they were *rare flowers*: something out of the ordinary, not found elsewhere, flowering late or untimely and very difficult to repeat. It is certainly so for the '*marmi mischi*' epoch, which lasted circa 70 years that has given us the most marvelous *stone flowers*. Few things manage to represent, in such a succinct way, the ambivalent history of this city, which has always been—after the Arab and Norman era and up to the 20<sup>th</sup> century—contextually a great capital city and a remote locality, far from everything.

An extravagant art, *regal*, but which developed on its own, outside the major artistic currents; a triumph of opulence, but sadly destined to fade away, and almost to disappear, with the extinction of the religious institutions that had promoted it. .

The '*marmi mischi*', over and above their undeniable hypnotic and unforgettable beauty, simultaneously represent terrestrial glory and its subsequent disappearance.

## THE ART OF MARBLE INLAYS

Entering the Church of Casa Professa, of Santa Caterina or of the Immacolata Concezione in Palermo, the visitor will be overwhelmed by the splendour and opulence of the marble decorations that completely cover the walls. Obviously the use of marble, as decoration, is not a prerogative of Sicilian Baroque, and Palermitan in particular, but in this context it takes on unmistakable and proprietary characteristics. White putti, statues, religious symbols and polychrome floral motifs are crowded together on a black background, often alternated with red mirroring. These decorations, in use between the 17<sup>th</sup> and the first half of the 18<sup>th</sup> century, are given the name of '*marmi mischi*' [marble inlays], both in ancient historiographical documents and in more recent archives.

More precisely, '*mischi*' refers to flat marble inlays, which become *tramischi*, *trabischi* or *rabischi* if elements in relief are inserted, normally in white marble, as occurs during the development of this singular technique (fig. 1-5).

The elegant works produced in Messina have essentially survived as mere fragments, due principally to their destruction in the earthquake of 1908. But in Palermo it is still possible to admire the marble decorations in the structures for which they were conceived.

Specialist literature on marble inlays is copious. The origin of this type of embellishment is controversial, but it would seem that the Florentine production of some famous commesso-work (inlays) in marble and pietra dura in the 17<sup>th</sup> century is a definite starting point. The introduction of this decorative use was imported into the Island by Tuscan artisans, who, due to the commerce in Carrara marble, entered into contact with all the principal island ports, including Messina and Palermo. Architects and marble artisans, such as the Calamech, the Montorsoli and the Florentine Masters

Montanini and Camillo Camilliani all arrived in Sicily together with the marble itself, bringing this new 'mode' with them. It was Camilliani himself that spread the commesso-work (marble inlays) by adopting the style in the decoration of his funeral monuments, with sarcophagi embellished with white marble reliefs, alternated with polychrome marble slabs, creating geometric designs. But the origin of this whimsical, but extremely detailed and costly decoration appears to depend only partly on the Tuscan examples, always elaborated in a cultural sphere, in the southern context, which laid emphasis on the ornamental and decorative aspects. Certainly, a strong incentive for the development of this decorative art was the presence, in Sicily, of numerous varieties of excellent marble, well known since antiquity: reds from Castellammare, from San Vito and Piana dei Greci; yellows from Castronovo and Segesta; greys from Billiemi and Erice as well as brecciated polychrome marble such as the libeccio, from the caves of Trapani, called '*pietra di libici*' in documents. They also abandoned the semi-precious stones such as chalcedony, agate, amethyst and jasper, used

1  
*Palermo, Church of the Martorana.  
Detail*



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### The Marble Inlays



mostly for the altars, following the Roman examples in the Sistine Chapel and the Paoline Chapel in Santa Maria Maggiore. To obtain a blue tone, glass slag from the lime was used, known in contemporary documents as 'pietra di calcara' (kilns). Carrara supplied both white and *statuary* marble, and other hardstones were also imported: the grey Bardiglio, also from Tuscany and tending towards blue, the black *paragone* (basanite) and the green extracted from the Apuan or Ligurian caves but used less often than the other colours. In the first decades of the 17<sup>th</sup> century the inlays moved on from funeral monuments to the decoration of altars and chapels. As attested by archive documents this decorative solution was first used in 1617 in the presbytery of the Jesuit Church of Santa Maria della Grotta in Palermo (no longer existing; nowadays it is the atrium



2

*Monreale, Cathedral.  
The Roano Chapel (or the  
Chapel of the Crucifix)*

3

*Palermo, Church  
of the Martorana.  
Detail*

of the Biblioteca centrale della Regione siciliana) and in the aedicules of the altars and the transept of the Church of Sant' Ignazio Martire all'Olivella, where the marble inlays are limited to geometric motifs on the plinths and the architrave. The marble '*mischio*' began to be used to decorate entire chapels from about the 3<sup>rd</sup> decade of the century. Glowingly talked about in contemporary works, but no longer in existence, is the Chapel of Santa Rosalia in the Cathedral of Palermo, begun under the direction of the Royal architect Mariano Smiriglio, in 1626, and finished 8 years

later, and the contemporary Chapel of the Madonna della Lettera in the Cathedral in Messina, designed by Simone Gulli. These Chapels were decorated with motifs that were no longer geometric, as they were in the altars of Sant' Ignazio Martire, which more closely resembled the Tuscan style, but rather foliate volutes and rabeschi in the Neapolitan manner. In fact, the extravagant marble inlays had spread to Naples as well. The Neapolitan inlays, like the Sicilian ones, were purely ornamental but often had a multi-coloured background, differing substantially from the Palermitan

4

*Palermo, Church  
of the Martorana.  
Detail*



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5

*Palermo, Church of Santi Ignazio Martire. Chapel of San Giovanni Battista*

inlays, where the background was always of black marble (called according to the sources 'for comparison' [di paragone]). This parallel development is not really surprising; the contacts and the exchanges between Naples and the Island were extremely close and of reciprocal influence. The widely exported Sicilian marble was also used in the Neapolitan cities. The Sicilian 'mischis', were totally decorative with no naturalistic research behind them, often two dimensional, and clearly derived from the designs used in textile art (fig. 5).

The 'mischis' could really only be commissioned by rich patrons, due to the high cost of the material and the lengthy process of the inlays themselves. The inlays were first used for the decoration of the private family chapels of the aristocracy, such as that of the Oneto-Sperlinga in San Domenico and that of the Gravina in San Giuseppe dei Teatini, or as in the case of the Citizen Senate, in the Chapel of Santa Rosalia in the Cathedral or in the Senatorial Chapel in San Francesco d'Assisi. The process of inlay decoration soon

6  
Palermo, Church of  
San Domenico. Chapel Oneto-  
Sperlinga, in the left side wall

7  
Palermo, Church of  
San Domenico. Chapel Oneto-  
Sperlinga, the altar step

becomes a characteristic of the churches of the richer religious orders: first the Jesuits, followed, almost as if in competition with each other, by the cloistered Convents, which could count on unlimited funds, thanks to the dowries brought by the novices of the aristocratic families. The *'mischì'* decorate the walls of the Benedictine Church of the Immacolata Concezione and the Martorana, the Carmelite Santa Maria di Valverde, the Dominican Santa Caterina, the Basilian Church of the SS. Salvatore. The Jesuit architects, Angelo Italia and Lorenzo Cipri, play a leading role in the direction of the various building sites. The sumptuous adornment finishes by entirely covering the walls of even the largest spaces, hiding and dissolving the architectural space, often consisting of a 16<sup>th</sup> century structure, both sober and classic, such as in the Casa Professa and in Santa Caterina. The Palermitan *'mischio'* develops, during the 17<sup>th</sup> century, a character of its own: enriched with putti, garlands, masks and other elements in relief, made of



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8

*Palermo, Church of Casa Professa. Chapel of Santa Rosalia, right side wall*





white marble, that stand out against the multicoloured background. The ephemeral architecture created expressly for public occasions must have played a fundamental role in this passage from the simple technique of ‘inlays’ to that of the ‘*tramischi*’. Statues, papier-maché and stucco permitted a great formal liberty as well as the possibility of experimenting new decorative solutions. The décor of Casa Professa for the canonisation of the Saints Ignazio and Francesco Saverio in 1622, are in fact described as being “painted wall to wall to imitate marble, with leaves, ovules and dentils [...] the background is decorated in bright blue, above which there will be seraphim and embossed roses”. And even more explicitly for the décor for the College church so that “the Fathers, with paint made to look like marble inlay, can enjoy the experience in their life time of that which others in another era will be able to enjoy in reality”.

**9**  
*Palermo, Church of  
 Casa Professa, Detail  
 of the apse*



The tendency to interrupt the background of the marble inlays with inserted sculptures, that had begun to assert itself in the last two decades of the 17<sup>th</sup> century, culminates with the insertion of sculpted scenes in high relief and in the round (*a tutto tondo*) (fig. 10).

Large statues look out from the niches of the Chapel of Sant'Anna in Casa Professa, and from the Grand Chapel (*Cappellone*) of the same church, created between 1680 and 1704. There were also white figures of the Saints inserted into the pilasters of the transept of the Church of Santa Caterina, realised in 1690, from drawings by Scipione Basta. Large square elements in relief are added to the Chapel of the Holy Rosary in the Church of Santa Cita and, beginning in 1697, Gioacchino Vitagliano creates the series of the Ten Mysteries, modelled on those by Giacomo Serpotta. In the Senatorial Chapel of the Immacolata in the Church of San Francesco d'Assisi, the niches, made to hold the statues, are designed by Paolo Amato, some time before 1709. All these niches naturally offer new and specialised occasions for work to those sculptors able to turn out a respectable level of workmanship.

The building frenzy reaches its peak in the last two decades of the 17<sup>th</sup> century, and involves almost all the city monasteries. Architects such as the priest Paolo Amato, the architect of the Palermitan Senate, the Jesuits Lorenzo Cipri and Angelo Italia, the Camillian Father Giacomo Amato, direct the building sites. Paolo Amato was perhaps the most active. The Benedictine nuns of the Martorana entrusted him with the project for their new 'Grand Chapel', covered in marble inlays; he elaborated the drawings for the decoration of the Church of the Santissimo Salvatore, whose construction was begun in 1682, together with that of Santa Maria di

Valverde, begun in 1694. The Archbishop Ferdinando Palafox entrusted him with the realisation of the sumptuous Chapel of Libera Inferni, carried out by Baldassarre Pampillonia in 1694, dismantled following the restorations at the end of the 18<sup>th</sup> century and now in Gibilmanna (fig. 15). As architect for the Palermitan Senate, he also occupied himself with the project of the niches for the Chapel of the Immacolata in San Francesco. Paolo Amato's style is characterised by a great freedom of composition, with widespread use of twisted columns and spiral scrolls. Starting in 1687, Lorenzo Cipri oversaw the reconstruction of the Monastery of Montevergini, and in the same year Angelo Italia directed the embellishment of the Roano Chapel in Monreale. The two Jesuits were commissioned with the work for the nave of the Church of the Immacolata Concezione al Capo and also that of the Church of the Gesù.

Under the direction of Giacomo Amato, with the collaboration of the '*ingignero*' or engineer Gaetano Lazzara, the Church of Santa Rosalia (since destroyed), the choir of the Church of the Immacolata Concezione and the Main Chapel in the Church of Santa Caterina were constructed. All the great building works of the Palermitan '*mischì*' or marble inlay work, were closed by the end of the third decade of the 18<sup>th</sup> century. The decorations executed with marble inlay work '*a mischio*', so fashionable in the preceding decades, was now no longer all the rage and the detailed drawings make way for larger, chromatic backgrounds, following in the footsteps of the classicism which had already established itself in Rome. This style tended to exclude the traditional black '*a paragone*' background and substituted in its stead the reds and greens, interspersed with moldings, normally of yellow, from Castronovo.

10  
Palermo, Church of Casa Professa, View of the apse

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11

*Monreale, Chapel of the Holy Crucifix. Pavement*

#### The Techniques

In order to create a marble inlay 'a *mischio*' a slab, usually of white marble, from 4 to 8cms thick, was used as the base. Cavities were chiseled out of this thickness, into which thin polychrome slivers were then inserted. The base of these cavities, about 8 to 10 millimetres deep, was left rough, so that the glue, a mixture of hot Greek resin and marble powder, would adhere better. Thus the white elements of the slabs of marble inlay work are those that have not been chiseled out. When the polychrome pieces did not fit together exactly in the cell that was destined to hold them, the holes were filled with coloured stucco that imitated the marble hues, whilst the fine lines were obtained by triangular incisions

12

*Palermo, Church of San Giuseppe dei Teatini. Chapel of the Madonna of Trapani*

then filled with stucco. Special effects were created on the yellow marble from Castronovo, through oxidation, heating the stone with a flame, which formed rose coloured nuances. The whole was then polished with abrasive materials such as pumice stone, and wet cloths. In the Palermitan '*mischi*', besides the basic white, the characteristic colours are red and black, with grey, a bluish grey and yellow. In the '*tramischi*' ornamentation, with parts that are of white marble in relief, the thickness of the basic slab was obviously greater, as the parts that stood out had to be carved out of it. If these were of particularly high relief, then they were realised separately, later slotted in and held together with metal joints.







#### The artisans

The marble inlays were an advanced decorative technique, and specialised labour was necessary for its execution.

As was customary in those days, the trade of a marble worker or sculptor was handed down through the generations in the same families. There are families who have lasted longer than others, working continuously for centuries, such as the Marino, the Musca, the Allegra, the Pennino, Antonino e Giacomo Lembo, father and son and others, too numerous to mention. Sometimes the same trade was handed down, as for example, that of the marble workers; other times one of the family members decided to specialise, in order to be able to carry out more highly detailed work, normally thanks to external apprenticeships, as was the case of Giovan Battista Ragusa, son of the master *marble sculptor* Giuseppe, or Ignazio Marabitti, brother of the more modest Lorenzo.

It is patently obvious that the Master did not work on his own, but had the help of apprentices and collaborators. The enormous quantity and the diverse typologies of the work carried out by a sculptor such as Gioacchino Vitagliano, for example, indicate the existence of a specialised workshop. Vitagliano, in fact, accepted the most disparate types of commissions, from floors to all round sculptures and was often to be found working simultaneously on various sites. We also know that he was comfortably off, as evidenced by his ownership of houses, horses and land.

We know little, however, of the organisation of the workshops. The terms of apprenticeship must have been similar

to those for other trades. A rare document gives us some interesting information: a deed of 1700, in which a Master marble sculptor, one Antonio Lembo, ‘apprentices’ his son Giacomo as an assistant to the sculptor Gaspare Marino. The twelve year old boy, was bound for seven years “*ad ei serviendum pro famulo tam in arte marmorarii ... et ad omnia alia servitia licita et honesta*” which translates as: to serve as an assistant both in the art of marble sculpture and in all other services, as long as they were legitimate and honest. The master guaranteed to teach him the art “*secundum eius possibilitate et capacitate*”—to the best of his ability—to provide board and lodging, clothes and shoes. At the end of the seven years, the Master would hand over to his pupil “*uncias tres p.g. nec non una coffa con tutti li ferri di marmoraro*—three ounces of ... and a bag containing all the implements of a marble sculptor—In case of the boy falling ill, the Master was obliged to look after him for eight days. Thus it is possible to deduce that the apprenticeship ended at around the age of twenty. At which point the assistant could become an associate and continue to work with the Master, or he could branch out on his own. In this way artists and artisans could count on a low paid work force, who would become specialised artisans inside the workshop and often remained, to continue to work in collaboration. Not much different from nowadays, the sculptor or workshop was commissioned by contracts stipulated with a public notary or through private contracts, often after a public tender. The specifications of the work and the date



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of completion were laid out in detail by architects or ‘*ingegneri*’, who defined the work, the compensation and the methods to be used in its execution. Private or religious commissions were often given to those offering the lowest prices. In the case of complicated works, the marble sculptors would associate themselves, committing themselves ‘*in solidum*’, that is as a collective responsibility. For example, in the case of the marble decorations in the Church of the Concezione, in 1685, the group consisting of Giovanni Travaglia, Nicolò Musca, Francesco Camelino, Ambrogio Schillaci and Giuseppe Ragusa had made an offer that was a sixth lower than that of the group composed of Gerardo Scuto, Giovan Battista Marino, Antonino Anello, Giacomo Ferrera and Geronimo Mira, but in this particular occasion the commission went to the latter group, even though the offer was more expensive, because, according to the architect Lorenzo Cipri, the price tendered was already as low as it could be and the artisans, known for their ability, offered a better guarantee of the work being carried out according to the specifications.

The contracts ‘*ad personam*’ were rarer and were stipulated in the case of lesser works, where prices were pretty much standardised (altar steps, raised steps, marble *slabs*), or on the contrary, for important works for which the patron wanted to obtain the intervention of a particular artist. In fact, when the ability of a single sculptor was preeminent, with respect to the artistic direction of the architect, such as for all round statues (*a tutto tondo*) rather than chapels or marble inlay work, the desire for a prestigious result meant that the commission was offered to

## 14

Palermo, Church  
of Santa Caterina.  
View of the apse

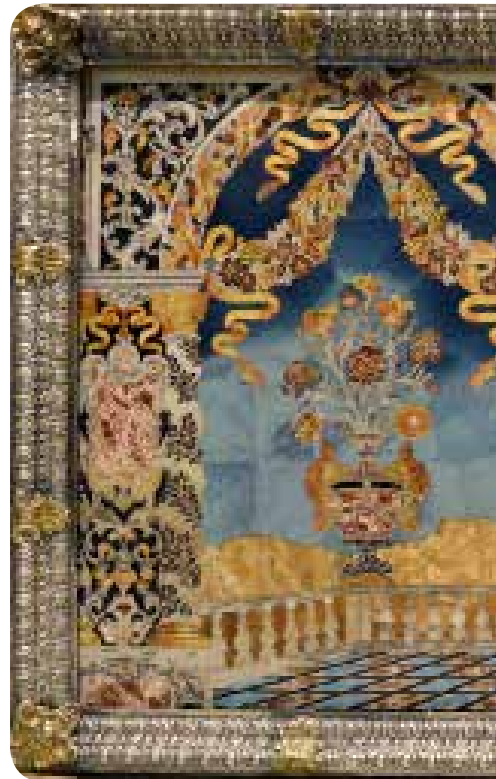
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the very best available. Thus we see Sister Lorenza Antonia Amato asking Giovan Battista Ragusa—one of the best sculptors available in Palermo at that time—to execute the putti that were to be inserted in the ‘*tramischio*’ pilasters, for the Church of the Convent of Santa Caterina, which she herself was financing. Often in the clauses of the contracts specifying the work to be carried out by the marble workers, the sculptural work was only to be carried out by a Master sculptor approved by the commissioning party. Normally, whoever agreed to carry out a particular work was bound ‘*all’attratto*’, that is he had to supply all the necessary materials; it was not often the case that the marble was supplied by the patron, which was the case for the four archangels for the Colonna dell’Immacolata, for which the sculptors were paid only for their ‘*fattura e maestria*’, their work and ability.

In the specifications for the decoration of the Grand Chapel in San Giuseppe dei Teatini, signed by the architect Francesco Quequelar, the *staglianti* or marble hewers were obliged to remove some old marble present in the Grand Chapel, at a price of 125 onze, to be deducted from their overall payment, provided that the Fathers had not previously managed to sell it at a more advantageous price. Judging from the contract specifications, the marble workers had few guarantees and were forced to observe minutely detailed times and methods. However, when the work was time consuming, they were able to obtain certain *fringe benefits*: in 1706, 40 onze, over and above the agreed price, were given to Giovan Battista, Antonino Marino and Gaspare Marino for having terminated the marble covering of the Grand Chapel of the Church of Santa Caterina del Cassaro “*nel tempo stabilito in esso contratto e per*

*aver riuscito di tutta perfezione;*” [in the contracted agreed time limit and for having carried it out to perfection]. The nuns also made them a present, on feast days, of all sorts of sweetmeats: *guastelli intigliolati* (Sicilian bagel) on the day of the Holy Sacrament, *biscottini and pane di Spagna* (Sicilian biscuits and sponge cake) for St. Martin’s feast, mostaccioli and *riso dolce*, typical Neapolitan or Sicilian cakes for Christmas and *teste di Turco* (Sicilian cream puffs) for Maundy Thursday. In Palermo many marble artisans and sculptors lived near the port, where the ships unloaded the blocks of marble, imported



both from Carrara and elsewhere, normally by Genoese merchants who did a brisk trade. In 1704 Giovanni Battista Marino rents a “magazinus”, a store room near the Church of San Giovanni dei Napoletani, belonging to the church itself. Half way through the century, Paolino Gabriele and Leonardo Musca, are living in a house belonging to the Brotherhood of San Giovanni dei Napoletani, situated in the Marina. Emanuele, son of Paolino, later takes over the house. The sculptor Ignazio Marabitti prefers to have his studio in the Church of the Spirito Santo, in rooms belonging to the Monastery of San Martino delle Scale.

### The Altar Frontals or Paliotti

The extraordinary altar frontals deserve a special mention. Consisting mainly of architectural scenes, they were realised in hardstone work for the Palermitan churches between the 17<sup>th</sup> and 18<sup>th</sup> century. The *paliotti* are the front part of the altar, generally decorated with inlays or with reliefs. Architectural frontals were realised in a variety of materials from the second half of the 17<sup>th</sup> century. It is presumed that the designs, densely covered with symbols, were inspired by architectural treatises available in the libraries of the religious orders and of the Jesuits in particular.

15  
*Gilimanna,  
Madonna di Libera  
Inferni. Altar frontal  
[paliotto]*



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### The Marble Inlays



**16**  
*Monreale, Cathedral. Roano Chapel (or Chapel of the Crucifix)*

**17**  
*Palermo, Church of Casa Professa. Altar frontal of the Chapel of the Sacra Famiglia*

The overseeing of the work, when architectural frontals were inserted, was often entrusted to the Jesuits themselves, such as Lorenzo Cipri or Angelo Italia. Paolo Amato himself wrote *'The New Practice of Prospective'*, published posthumously in 1733.

One of the earliest examples of a commissioned frontal with a belvedere seen from a prospective point of view, is that of the altar of the Madonna di Libera Inferni, once in the Cathedral in Palermo and now in Gibilmanna.

Amato himself designed it in 1684. Those in the Roano Chapel of Monreale and those in the Church of the Immacolata Concezione a Palermo date from 1690. These *paliotti* constitute a homogenous group for the excellence of their execution and carving, and perhaps to these can be added those in the Church of







## BAROQUE DECORATION

The Marble Inlays

18

*Palermo, Church of the  
Immacolata Concezione al  
Capo. Altar Frontal of the  
Chapel of the Madonna di  
Libera Inferni*



Sant'Antonino, dated 1701, of the Chapel of the Sacra Famiglia in Casa Professa and of the Eremo di Santa Rosalia in Santo Stefano di Quisquina.

In comparison with the contemporary marble inlays 'a *mischì*', the frontals are full of minute details, created with the infinite palette of the various materials, including semi-precious stones such as jasper and lapis lazuli. A brilliant blue, derived from the glass slag of the lime kilns, is very characteristic. Known as the limestones, they required specialised 'jewellers' to cut and polish them. The names of a few of them have been handed down to posterity through

contemporary documents: Giovanni Piscatore, who worked on the Roano Chapel in 1690 and in 1704 on the apse of the Casa Professa, Domenico Magrì and Filippo Dedia, who created the altar frontal for the Church of the Immacolata Concezione. The altar frontals now in the Sacristy of the Church of San Giuseppe dei Teatini were assigned to lesser artisans, as was that depicting San Nicola in the Church of the Annunziata in Porta d'Ossuna (which probably arrived from the destroyed Church of Santa Rosalia, designed by Giacomo Amato) as well as the one in the crypt of the Lanza family in the Church of Santa Cita.

**19**  
*Palermo, Santa Cita. The Lanza Crypt*



## INFORMATION SHEETS

### CHAPEL OF THE IMMACOLATA IN THE CHURCH OF SAN FRANCESCO D'ASSISI

Piazza S. Francesco d'Assisi Palermo  
rel. +39 0916113622

The Chapel dedicated to the Immacolata Concezione in the Church of San Francesco d'Assisi, is, without doubt, one of the major works of art commissioned by the Palermitan Senate between the 17<sup>th</sup> and the 18<sup>th</sup> century. This originates from the promise made by the Senate to the Immacolata on the occasion of the plague in 1624; they offered one hundred onze a year, to be used for *giogali* (ornaments for services in the Chapel), ornaments for services in the Chapel and for the celebration of the Feast days. In 1649 it is decided to use the donation to enlarge the Chapel and decorate it with marble inlays, following the example of the Chapel of Santa Rosalia in the Cathedral. From 1650, therefore, based on the designs of the architect and painter Gerardo Astorino, work begins on the wall coverings. The work was finished by 1655 and then the sculptural details and the frescoes of the ceiling were added. In the first decade of the 18<sup>th</sup> century it was decided to open eight niches in the walls, to accommodate as many statues. The director of works in this period was Paolo Amato, the architect of the Senate, who writes a report in 1709 *"in order to see and acknowledge the marble works carried out in the Venerable Chapel and to specify the last niche for San Bonaventura between the pilasters of the architectural structure"*. The allusion to St. Bonaventura seems to indicate that the

original project contemplated the statues of the Doctors of the Church. But this project was altered two years later, given that contractually, on the 24<sup>th</sup> April 1711, the first statue to be delivered was to depict Santa Rosalia.

Federico of Napoli and Barresi, prince of Resuttano was deputised by the Chapel to superintend the decorations. The important commission was given to the most modern and up to date sculptor at that time: Giovan Battista Ragusa. Ragusa sculpted the eight statues over a relatively long period of time, finishing in 1726, but the result was an example of extremely elegant sculpture, modelled on Roman models that included the Legros in *Santa Rosalia* and the Papaleo in *San Sergio* and lead back to the monumental statues of 17<sup>th</sup> Baroque of *Santa Ninfa*. The first statue, depicting *Santa Rosalia*, should have been delivered within the first year of the contract. However, the assertion of Mongitore that they were not sculpted until 1716 appears credible.

The late baroque monumental statues in white marble contrast with the niches with their mixtilinear sleek frames, animated by putti, typical of the style of Paolo Amato and comparable, for inventive exuberance, to the decoration of the Church of Santa Maria di Valverde. The altar frontal comes from the Church of the Immacolata Concezione and was transferred here in 1858.





## CHURCH OF CASA PROFESSA

Piazza Casa Professa Palermo  
tel. +39 3387228775 +39 3384520110

In Palermo the largest extension of marble inlay decoration is undoubtedly that of the Church of Casa Professa of the Jesuits. In the thoughts of the Fathers, the decorative cycle 'a *mischia*' was closely connected in a complex symbology, to the stucco work and the frescoes, many of which were lost due to the damage done by the bombing of the Second World War and not adequately restored. Notwithstanding the damage, they still communicate an overwhelming sense of grandeur, exuberance and an extraordinary magnificence. It is extremely difficult to synthesise the vicissitudes in the construction of this building and its decorative adjuncts. The Jesuits arrived in Palermo in 1547 and transferred to the site of Santa Maria della Grotta in 1553, granted them by the Emperor Charles V. A few years later, the construction of a great church was started, in 1564, on a project by Giovanni Tristano, which however, was modified several times until the present day final version. According to several annotations, the first marble inlays were the twisted pilasters in the Chapel of the Madonna di Trapani in 1597. Early on, the idea was conceived of covering the walls of the entire building. In 1622 the church, still under construction (*in fieri*), was decorated for the Feast of the Canonisation of the Saints Ignazio and Francesco Saverio, with ephemeral structures, which by imitating marble,



acted as a model for future definitive decorations. Between 1656 and 1660, the decoration of the walls of the chapels was begun, continuing for around ten years until its completion. Generations of artisans and a selection of architects and Master artisans succeeded each other on the site, whose names were recorded in the 'Journal of the marbles', or the account books in which all expenses were recorded.

Thus Tommaso and Gerardo substituted Francesco Scuto, the Master marble sculptor, while the director of works, from 1660 onwards, changed continuously and Lorenzo Ciprì was replaced by Angelo Italia, Paolo Amato and Antonio Vasquez. Of particular significance are the four pilasters of the cross vault representing the four elements, which obviously recall the cosmic symbolism and the esoteric

**22**  
*Palermo, Church  
 of Casa Professa.  
 Overdoor*



scientific culture of the Fathers. The four elements, in fact, hold up the cupola, symbol of the world and the sky. The images of birds such as eagles, storks, and pelicans allude to the air, fruits and terrestrial animals and centaurs allude to the earth, whilst fire is represented by flames and by the mystical phoenix that

arises from its ashes, whilst water poured out by putti, is represented by fish and marine animals.

From 1690, Giovan Battista Ferrera and Baldassarre Pampillonja realise the four pilasters of the apse under the direction of Antonio Vasquez.

One each pilaster there is a symbolic





decoration. The *Allegory of Purity overcoming Sensuality* is depicted as the Lady with the Unicorn, which according to legend could only be tamed by a virgin; The *Triumph of the Church over heresy* is represented by a dispirited idol; the *Triumph of the Resurrection* an extraordinary demon in chains, whilst the

*Allegory of man's attachment to earthly life* is represented by a single figure with a set square and a plumb line that appears to recall an architect.

Between '92 and '95 works proceeds simultaneously on the apse, the lateral naves and on the Chapel of Sant'Anna, on the left of the presbytery. In this last

**23**  
Palermo, Church  
of Casa Professa.  
Central nave

## BAROQUE DECORATION

### The Marble Inlays

24

Palermo, Church of Casa Professa. Pillar of the cross vault with allegories of the earth



25

Palermo, Church of Casa Professa. Chapel of the Santi Confessori, left aisle

one, sculptural groups symbolising the *Education of the Virgin*, as well as *Joachim and Anna invoking the Eternal God*, are framed by arches with backgrounds depicting a landscape realised with polychrome inlays.

Between 1702 and 1706 the sculptural groups in the apse are created, representing *David and Ahimelech* as well as *David and Abigail*, works by Gioacchino Vitagliano, modelled on figures created by his brother-in-law, the famous 'plastic artist' Giacomo Serpotta. These are also on polychrome backgrounds representing landscapes.



## CHURCH OF SANTA CATERINA D'ALESSANDRIA

Piazza Bellini Palermo

The Dominican Monastery of Santa Caterina, founded in 1312, became one of the most powerful and well endowed of the city. The old church, having become inadequate, was substituted by the actual one with a single nave and lateral chapels, built between 1566 and 1596. Following the tradition of the Island aristocracy, which devolved their wealth almost exclusively for the affirmation of their prestige and supremacy, the nuns expressed their prestige in the marble embellishment of the church, amongst the most magnificent of the period. The novitiates, on entering the convent, brought a conspicuous dowry, which, although inferior to a marriage dowry, acted as a selective filter that excluded those from

the lower social groups, accepted only as converts. In the uninterrupted flow of inlays and sculptural elements, it is easy to perceive the Baroque sense of religion as pomp, celebration, luxury, and a political machine. Available documents suggest that the marble facings of Santa Caterina were initiated between the 17<sup>th</sup> and the 18<sup>th</sup> century, with the pilasters of the groined vault and lasted more than three decades. The decoration is played out mainly in the usual colours of the black and red backgrounds together with the white of the sculptural inserts. Its significance can be attributed to the glorification of Santa Caterina and the Dominican Order. The basement plinths are particularly visible along the nave, divided from the upper area by cornices, which were made at different times. On the left side, the first depicts a fountain, with representations of Marian attributes, on the following two that conversely flank



26  
*Palermo, Church  
of Santa Caterina.  
Interior*



27  
Palermo, Church  
of Santa Caterina.  
Right aisle

28  
Statue of Santa  
Caterina by  
Antonello Gagini

the chapel, there is a heraldic lion, which can be connected to that of Sister Lorenza Antonia Amato, who paid for all the work with her own money between 1711 and 1713. On the right side, there is a high relief of Jonah about to be swallowed by the whale, followed by the *Sacrifice of Isaac* and the *Pool of Bethesda*.

Immediately above the plinths there are high reliefs of the Saints and the Blessed Dominicans including the *Blessed Johanna of Portugal* and *St. Marguerite of Hungary*; in the reliefs under the gratings there is, to the left *The vision of St. John in Patmos*, *St. Dominic receives the Rosary* and *St. Dominic resuscitates the nephew of Cardinal Fossanovato*; the right is the *Apparition of the Madonna to Reginald of Orleans*, *St. Caterina receives the Stigmata* and *a Dominican nun helps Christ carrying the Cross*.

The pilasters of the dome were realised

between 1702 and 1705, under the direction of the architect Andrea Palma. Giovan Battista Ragusa worked on the two facing the nave. He also created the sculpture of *St. Peter Martyr* and *St. Vincent* as well as numerous others in white marble ornamenting the nave. Santa Caterina appears triumphantly enthroned with an open book, whilst one of the pagan wise men is brought down by a lion. Andrea Palma is also attributed with the design of the altar of Santa Caterina in the transept. The decoration of the presbytery, paid for by the conspicuous sum devolved by Sister Vittoria Felice Cottone, was begun in 1705. It was carried out by Giovan Battista Marino, the Gaspare family and Antonino, under the direction of Giacomo Amato, whose style, thanks to his Roman formation, leaned towards more ample backgrounds and is very different from the marble inlays created by Paolo Amato or Angelo Italia.



## BAROQUE DECORATION

The Marble Inlays

29

*Santa Cita, Chapel  
of the Holy Rosary.  
Left aisle*

### CHAPEL OF THE HOLY ROSARY AND THE LANZA CRYPT IN THE CHURCH OF SANTA CITA

.....  
Via Squarcialupo Palermo  
tel. +39 091332779  
.....

The 14<sup>th</sup> century Church of Santa Zita or Cita, as rebuilt at the end of the 16<sup>th</sup> century. The Chapel of the Madonna del Rosario, destined as the burial place

of the gentry of the Brotherhood of the same Order, was built between 1635 and 1641, to the right of the apse. The idea of covering it in marble inlay work seems somewhat premature, if already between 1641 and 1644, the enormous sum of 1,200 onze had been spent on buying marble. In 1653 the lower part seems to have been terminated, in fact at this time the tombstones were inserted of Antonio Di Salvo and Diego Lopez Zunica.







According to sources, over 8,000 ducats were spent on the decorations, collected by the Dominican Giuseppe Giganti before his death in 1689. The reliefs depicting the ten Joyful and Sorrowful Mysteries, sculpted by Gioacchino Vitagliano, based on models of his brother-in-law Giacomo Serpotta, were started in 1697 and finished

in 1722. They are stylistically similar to the famous 'Teatrini' (miniature theatres), realised in stucco by Serpotta himself, for the Oratories that he decorated. Some of the coats-of-arms on the altar frontals and the walls suggest private commissions; on the right in the altar frontal are those of the Genoese family





of the Di Faccio. In the church, on the left of the apse is the access to the crypt of the Lanza family, an underground chapel completely covered with marble inlays, though not of an exquisite workmanship. The decorative theme recalls the Mediation of Maria with the Saving Grace, culminating in the *Fountain of Life*, symbol

of the Virgin, depicted in the altar frontal. All the decoration has been designed to refer to the 15<sup>th</sup> century *Pietà*, recently attributed to Giorgio da Milano, placed between two twisted columns on the altar. The work was finished in 1689, date inscribed on one side of the frontal.

**31**  
*Santa Cita.*  
*The Lanza Crypt*

32

*Chapel of Santa Lucia*

33

*Palermo, Church of Santa Maria di Valverde. Interior*



**CHURCH OF SANTA MARIA DI VALVERDE**

Piazza S. Maria di Valverde Palermo  
tel. +39 091332779

The Church of the Carmelitan Monastery of Santa Maria di Valverde—known as Santa Lucia because there was a preexisting chapel dedicated to the Saint—was enlarged, thanks to the munificence of the aristocrat Camillo Pallavicino, following a project elaborated by Mariano Smiriglio, the Palermitan Senate's architect.



The embellishment of the interior was begun in 1694, under the direction of Paolo Amato. The first chapel to be decorated was that of Santa Lucia. Here, in order to counterbalance the small size of the ancient and venerated image of the Saint, that was to be placed on the altar, Amato came up with the idea of an extraordinary prospective visual. Twisted columns in red marble with floral capitals flank the altar: on the lower part of the columns there are pelicans and a phoenix, christian symbols, as well as putti with palms, which allude to martyrdom. The mixed linear forms of the niches are similar to those designed by Amato for the Senatorial Chapel in San Francesco d'Assisi. In the years that followed work proceeded on the embellishment of the Chapel of Sant'Antonio Abate, the Madonna dell'Udienza and that of the Crocefisso, all characterised by large twisted columns and heavily decorated. These were finished by 1703, the year in which Andrea Palma replaced Paolo Amato as building supervisor. The remaining decorations of the nave were finally ultimated and it is unlikely that the design was greatly altered as the project retained its stylised characteristics. Between 1721 and 1725 the two pilasters in the apse were decorated and the walls, not covered with marble inlays, were painted so as to imitate marble.

34

*Palermo, Church  
of Santa Maria di  
Valverde. Detail*



## BAROQUE DECORATION

### The Marble Inlays

35

*Palermo, Church  
of the Immacolata  
Concezione al Capo.  
Interior*

#### CHURCH OF THE IMMACOLATA CONCEZIONE

Via Porta Carini Palermo  
tel. +39 091348977

The Church of the Benedictine Monastery of the Immacolata Concezione, begun in 1604, was consecrated in 1612. It is a building with a single nave with two chapels on either side, built according to a project by the royal architect Orazio Lo Nobile. Since its foundation in 1576, the monastery was closely connected with the Jesuit Fathers, who had arranged for a group of Franciscan nuns to leave the Order and the Convent of the Origlione and transfer to the Palazzo of donna Laura Barbera, seat of the new convent.

The Jesuits played an important role in the choice of the decorations: the sites of the Casa Professa, (Church of the Gesù), and the Immacolata Concezione shared the same workforce and the same architects. The interior walls of the church are heavily covered with marble decorations, whose execution lasted throughout the 17<sup>th</sup> century. The first part to be adorned was that of the Grand Chapel, carried out under the governance of the Abbess Flavia Maria Aragona, in charge from 1625 to 1651, and whose coat-of-arms are in the presbytery. This decoration is contemporary with the work of Pietro Novelli, who painted the altar retable in 1635 and the frescoes of the dome in 1640. The triumphal arch, with statues and twinned columns is very similar to Novelli's project for the ephemeral triumphal arch for the Viceroy Cabrera







36

*Palermo, Church of the Immacolata Concezione al Capo. Altar frontal in the Chapel of the Crucifix*

in 1641, to the extent that it is possible to presume that the project was actually designed by Novelli himself, and was carried out between 1655 and 1660.

Between 1652 and 1660, numerous payment slips attest to the completion of the 'Grand Chapel' and to the start of the decoration of the nave under the direction of Carlo d'Aprile and Alojsio Geraci. In 1685 the group of marble workers, composed of Gerardo Scuto, Giovan Battista Ferrera and Baldassarre Pampillonia obtain the commission, directed by the Jesuit Lorenzo Cipri. In the nave, statues of Saints alternate with the chapels dedicated to the Crucifix and to the Madonna of Libera Inferni on the left and to Santa Rosalia and San Benedetto to the right. It is possible to make out to the

left the figures of *St. Anselmo*, *St. Hubert*, *St. Lothario*, *St. Agathon*; on the triumphal arch *St. Scolastica*, *St. Benedict*, *St. Mauro*, *St. Geltrude*; to the right *St. Ildefonso of Toledo*, *St. Barbara*, *St. Pier Damiani* and *St. Hugo*. The statues of *St. Ignatius* and *St. Frances Saverio* over the side doors confirm the close connection with the Jesuits.

The famous *paliotti* or altar frontals were executed between 1685 and 1691, works of art made with marble inlay, created by Master artisans. The altar frontal, once upon a time on the main altar, is now in the Senatorial Chapel in San Francesco d'Assisi.

In 1721 Giacomo Amato and Gaetano Lazzara direct the work on the crypt and the organ lofts, finishing the marble decorations in the interior of the church.

## THE “GRAND CHAPEL” OF THE MARTORANA

Piazza Bellini, 3 Palermo  
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The Church of Santa Maria dell’Ammiraglio, founded by George of Antioch in 1143, was given to the Benedictine Convent in 1436, founded in the vicinity by the aristocratic Eloise Martorana.

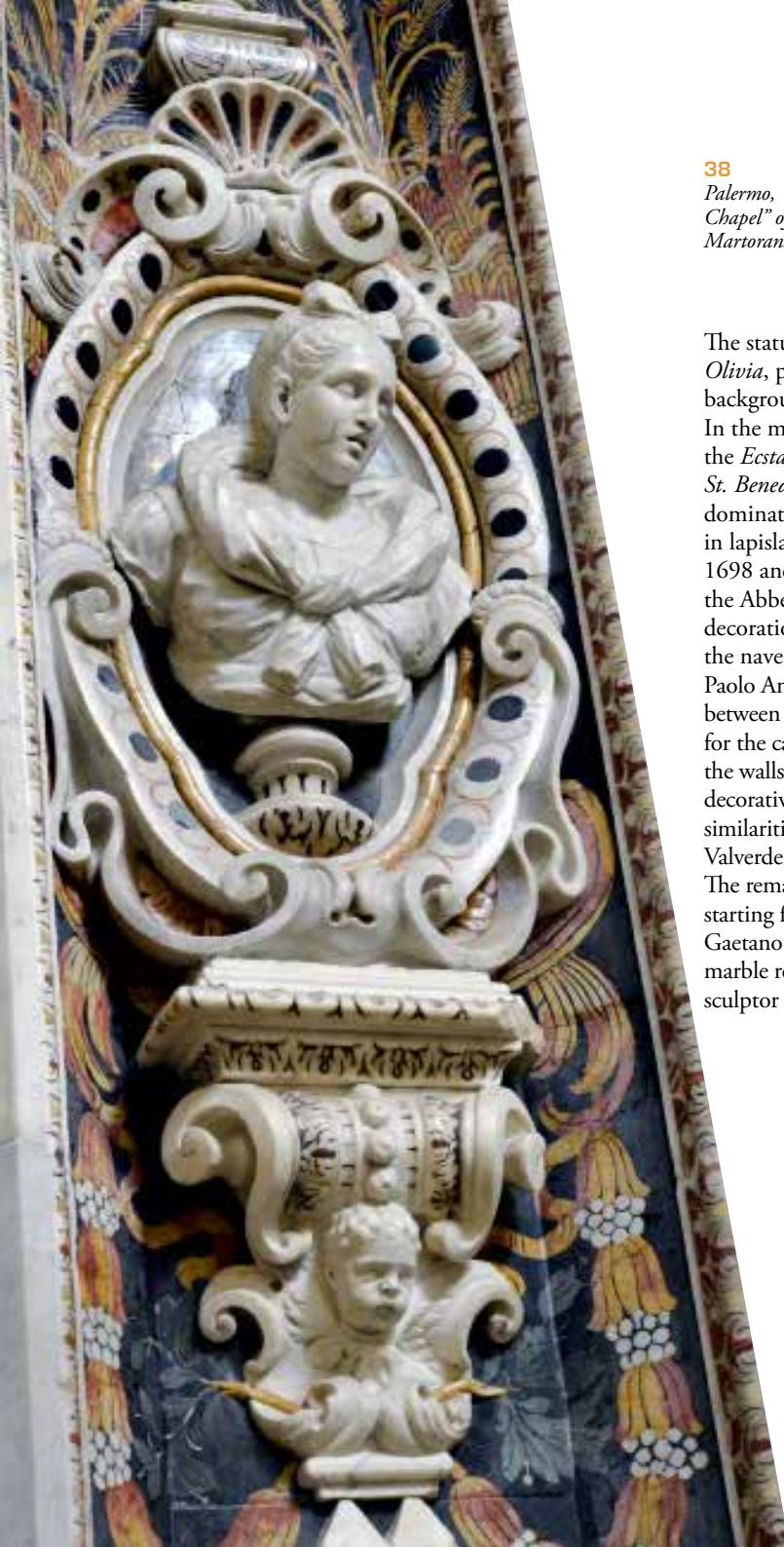
The building underwent numerous transformations. At the end of the 17<sup>th</sup> century the nuns, in order to conform to the prevailing taste, and in competition with the other convents, decided to transform the interior of their church, copying the style already adopted for their churches, known as marble inlay work, by other convents.

In 1683 the Norman apse was demolished and larger one built, which still exists today, based on the project by Paolo Amato; on the right the Chapel of San Benedetto was added, entirely decorated with marble inlays and the external walls were also covered in marble. The Chapel of San Benedetto was demolished and the decorations of the nave removed during the restoration work carried out by Giuseppe Patricolo between 1870 and 1874 so that nowadays the principal evidence of the Baroque decoration comes from the Grand Chapel, which, notwithstanding the bold combination of colours and styles, manages to coexist, without clashing, with the mediaeval mosaics.

The decoration of the Grand Chapel is connected to the celebration of the Benedictine Order.



37  
Palermo, “Grand  
Chapel” of the  
Martorana. Detail



38

Palermo, "Grand Chapel" of the Martorana. Detail

The statues depict *St. Rosalia* and *St. Olivia*, patron of Palermo, and in the background, *St. Benedict* and *St. Placido*. In the medallions on the sides are depicted the *Ecstasy of St. Scolastica* on the left and *St. Benedict* on the right. The presbytery is dominated by the richly decorated casket in lapislazuli, created in 1686. Between 1698 and 1701, under the governance of the Abbess Maria Vittoria Zappino, the decoration of the lateral pilasters towards the nave was terminated.

Paolo Amato was active in the building site between 1695 and 1701, furnishing projects for the casket and for the decoration of the walls of the Grand Chapel. The overall decorative scheme presents noteworthy similarities with those of Santa Maria of Valverde, designed by the same architect. The remaining surfaces were decorated starting from 1718, under the direction of Gaetano Lazzara. The statues and the white marble reliefs are almost certainly by the sculptor Gioacchino Vitagliano.

39

Palermo, "Grand Chapel" of the Martorana. View of the interior







40  
*Palermo, Church  
of the Santissimo  
Salvatore. Interior*

41  
*Palermo, Church  
of the Santissimo  
Salvatore. Detail*

## CHURCH OF THE SANTISSIMO SALVATORE

.....  
Corso Vittorio Emanuele (angolo via del  
SS. Salvatore) Palermo  
tel. +39 091323392  
.....

The ancient church of the Basilian  
Monastery of the Santissimo Salvatore,  
founded during Norman times, overlooked  
the Via del Protonotaro.

“Not able to support the fact that their  
Church was narrow and ancient”, the nuns  
started to construct a new one, designed by  
Paolo Amato, who created a really original  
edifice with an elliptical floor plan and a  
chapel at each end of the axes. The façade  
was on Via Toledo, opposite the Collegio  
Massimo of the Jesuits. Of the building  
site of the Santissimo Salvatore there are no  
detailed archival documents that in other  
cases have permitted the reconstruction of





## BAROQUE DECORATION

### The Marble Inlays



**43**  
*Palermo, Church  
of the Santissimo  
Salvatore. View of  
the interior*

the building process. Paolo Amato conceived the decoration of the central area, whilst the three lateral chapels are of a later date. The marble adornments were finished in 1740, under the direction of Nicolò Trojsi, who did not alter Amato's project.

The decoration, based on the usual black background with white sculptural inserts and white, red and yellow inlays is articulated by two orders of pilasters, that separate wide arches, where once upon a time, the large painted drapes were positioned. The church was badly damaged



by the allied bombings in 1943, causing the partial collapse of the dome. Many of the sculptural elements were lost. Restoration work between 1959 and 1964 transformed the Church into an auditorium but the polychrome work on the walls was not replaced where there was

no longer any marble. Recently, the building has once again become a church, though the main altar, once opposite the entrance, has now been moved to one side.

**44**  
*Palermo, Church  
 of the Santissimo  
 Salvatore. Chapel of  
 the Crucifix*

## BAROQUE DECORATION

The Marble Inlays

45

*Monreale,  
Cathedral. Detail  
of the Chapel of the  
Holy Crucifix*

### CHAPEL OF THE HOLY CRUCIFIX IN THE CATHEDRAL OF MONREALE

Piazza Guglielmo II, 1 Monreale  
tel. +390916402424

The Chapel was commissioned by  
Archbishop Giovanni Roano, of Spanish  
origin, in office in Monreale between  
1673 and 1703, as a worthy showcase for  
a 15<sup>th</sup> century wooden Crucifix, object of



46

*Monreale, Cathedral. View of the interior of the Chapel of the Crucifix.*



## BAROQUE DECORATION

### The Marble Inlays

47

*Monreale, Cathedral, Chapel of the  
Crucifix. Statue of the prophet Jeremiah*



devotion by the populace. Construction work started on the Chapel, annexed to the northern nave of the Norman cathedral, in 1687, to the design of Brother Giovanni da Monreale. The marble inlay work that entirely covered its





interior was part of the original project. Half way through 1688, Giovanni Monreale was replaced by the better-known Angelo Italia, under whose direction the project was terminated. Documents show that the marble

decorations were created by Giovan Battista Ferrera, Baldassarre Pampillonia, Luzio Tudisco, Nicolò Musca, Giovan Battista Marino and Caro Rutè. The Chapel has a hexagonal floor plan and access is via four steps of red marble.

**48**  
*Monreale,  
 Cathedral, Chapel  
 of the Crucifix.  
 Flooring*



49  
*Monreale,  
 Cathedral, Chapel of  
 the Crucifix.  
 The Archbishop  
 Roano in prayer*

All the decorative motifs recall the Crucifix and Christ's ultimate sacrifice in a complex symbology.

The four statues depicting the prophets Daniel, Ezechiel, Isaiah, and Jeremiah, placed against a background of drapery between imposing twisted columns of red marble obviously allude to this. The shields at the base of the columns are also

decorated with symbolic imaginery such as the *Winepress of Christ* (Lat. *Torculus Christi*), *Aaron's Rod*, the *Lamb of the Apocalypse*, the *Tree laden with fruit*. The wooden Cross is on the back wall of the presbytery, set against a blue background 'of lime kilns' and a representation of *Jesse's Tree*; on the left is the funeral monument of Archbishop Roano, who died in 1703 at

50

*Monreale, Cathedral, Chapel of the Crucifix. The crucifix with the tree of Jesse*



## BAROQUE DECORATION

### The Marble Inlays



the age of 85. He is portrayed praying and opposite him on the right hand wall is a statue of *Charity*.

The exquisite architectural altar frontal is composed of three arches separated by twisted columns, behind which there is a balcony.

Either side, symmetrically, are depicted two fountains, symbols of life, whilst in the middle is the scene of the *Visitation*, depicted under *God the Father*. In the presbytery there are also two wooden doors, surmounted by the *Sun* and the *Moon*, on which are reliefs depicting episodes from Christ's Passion, in keeping with the iconographic symbology of the entire Chapel.

The extraordinary floor represents *Jonah being swallowed by the Whale*, an image foreseeing Christ's Resurrection, but also alluding to the Resurrection of the Dead, as is explained by the inscription on the sail of the ship, in which is also written that Roano had the Chapel built as a final resting place for himself and other Archbishops. Roano commissioned and his workforce created, two further altars in the Cathedral: the altar of the Sacramento with a floor made to look like a chequered board in perspective, with the Roano coat-of-arms in the centre, and the altar of the Madonna del Popolo with Marian symbols.

51

*Monreale, Cathedral.  
Sacristy door*

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# MAP OF THE CHURCHES



## CENTRE OF PALERMO

- ① Church of San Francesco d'Assisi
- ② Church of Casa Professa (Church of the Gesù)
- ③ Church of Santa Caterina d'Alessandria
- ④ Church of Santa Cita
- ⑤ Church of Santa Maria di Valverde
- ⑥ Church of the Immacolata Concezione al Capo
- ⑦ Church of the Martorana
- ⑧ Church of the Santissimo Salvatore
- ⑨ Church of San Domenico
- ⑩ Church of San Giuseppe dei Teatini
- ⑪ Church of San Ignazio Martire all'Olivella

## PROVINCE OF PALERMO

- ⑫ Cathedral of Monreale
- ⑬ Sanctuary of Gibilmanna



