

Sant'Agostino in Campo Marzio



Sant'Agostino is an important 15th century minor basilica and parish church in the rione Sant'Eustachio, not far from Piazza Navona. It is one of the first Roman churches built during the Renaissance. The official title of the church is **Sant'Agostino in Campo Marzio**. The church and parish remain in the care of the Augustinian Friars. The dedication is to St [Augustine of Hippo](#). [1]

History

The convent of Sant'Agostino attached to the church was founded in 1286, when the Roman nobleman Egidio Lufredi donated some houses in the area to the Augustinian Friars (who used to be called "Hermits of St Augustine" or OESA). They were commissioned by him to erect a convent and church of their order on the site. But Pope Honorius IV insisted instead that they use the nearby small ancient parish church of San Trifone in Posterula, a titular church rich in relics. [1] [g]

Orders to build the new church came in 1296, from Pope Boniface VIII. Bishop Gerard of Sabina placed the foundation stone. Construction was to last nearly one and a half century. It was not completed until 1446, when it finally became possible to celebrate liturgical functions in it. [1] [g]

In 1424 the relics of St Monica, the mother of St Augustine, were brought from Ostia and enshrined here as well. The title was passed on to Sant'Agostino when the new church was completed, but the older edifice was kept as a subsidiary church in the complex. It was used as the headquarters of a Confraternity of the Blessed Sacrament until 1604, the year after the newer church became the parish church instead. The old church was demolished in 1736 as part of the project by **Luigi Vanvitelli** to extend the previously cramped convent buildings. [1]

The church was rebuilt on a larger scale in the same century, during the pontificate of Sixtus IV. Funding was arranged by Guillaume Cardinal d'Estouteville, Bishop of Ostia and Velletri, who was the papal Camerlengo and protector of the Augustinian Friars. The design was entrusted to the architects **Giacomo di Pietrasanta**, **Sebastiano Fiorentino** and **Baccio Pontelli**. Construction began in 1479, and construction was finished in 1483, the year that Cardinal d'Estouteville died,

although the decoration and finishing works lasted for a long time. [1] [2] [a] [f]

The church became a parish church with Papal Bull of April 13, 1603 of Pope Clement VIII, with whom the care of souls from San Trifone in Posterula was transferred there. [2]

In the 16th century, a lot of work was done in the interior. One of the artists commissioned for the decoration of the church was the young, but already famous, Michelangelo. In the early 16th century, he started painting *The Entombment of Christ* for the church. He never finished it, and the uncompleted work has made its way to England, where it can be seen in the National Gallery in London. [1]

In 1660, there was an Apostolic Visitation in the church, and more work was carried out after that. The plan as it is today is a result of the work done in that period; it was drawn by **Francesco Borromini** in 1661-1662. [1]

During the late Renaissance in Rome, before the Sack of the city in 1527 ruined everything, the church was the focus of a brilliant circle of scholars and humanists centered on [Johannes Goritz](#) from Luxembourg. This wealthy and successful member of the Papal curia was responsible for the statue of St Anne with Our Lady and for the fresco of Raphael above it, and this was because he had a devotion to St Anne and wished to be buried below the statue (he wasn't, because he was forced to flee the city during the Sack). [1]

It was restored in 1756–63 for Prior General Agostino Gioia, under the direction of **Luigi Vanvitelli**. By then, the dome and the cross-vault of the church were in a bad state, and it was decided to start restoration work there. **Vanvitelli** rebuilt the dome of the church, designed the new sacristy and the adjoining monastery (1746–1761), and rebuilt the library (the Biblioteca Angelica). After **Vanvitelli** left Rome in 1751 to work on the Royal Palace at Caserta, the work was supervised by **Carlo Murena** and from 1752 by **Carlo Rainaldi**. Pope Clement XIII consecrated the church on 28th August 1763. [1] [2] [f]

The interior was restored and extensively redecorated in 1856–69 was carried out under Pope Pius IX (1846-1878); it was completed in 1870. The floor was renewed, pillars were encased in marble and frescoes were added in the nave, transept, choir and in the chapels. The altars which used to exist at the bases of those pillars in the nave were removed. The decoration was under the direction of **Pietro Gagliardi**. The scalpellino **Francesco Ferrari** was responsible for the marble work, including the laying of the new pavement, and the stucco decorations were executed by **Augusto Urtis**. The metalwork, including the ornamentation of the nave piers, was cast by **Luigi Berlan**. The vault, nave, aisles and transept were frescoed by **Pietro Gagliardi** with the assistance of his nephew **Giovanni Gagliardi**, and **Enrico Marini**. [1] [f]

In 1873 the whole complex, including the basilica, was expropriated and confiscated by the state property of the Kingdom of Italy. The convent, after various uses, became the seat of the Advocacy General of the Italian State, while the church was left to the care of the Augustinians. [2]

The most recent work was carried out in 1998-2000 by the Soprintendenze di Roma per i Beni Ambientali ed Architettonici e per i Beni Artistici e Storici, the authority responsible for among other things the architectural and artistic patrimony of Rome. [1]

On October 29, 1999, Pope John Paul II elevated the church to the dignity of a minor Basilica. [2]

The Basilica is the seat of the cardinalate of St. Augustine, established by Pope Sixtus V on April 13, 1587. The current titular is Cardinal cardinaleJean-Pierre Bernard Ricard (2025). [4]

Exterior

Façade

The Renaissance façade, one of the first in this style, was built using travertine said to be from the ruins of the Colosseum. It was executed by **Giacomo di Pietrasanta**, from a design by **Leon**

Battista Alberti and is raised rather imposingly above the level of the piazza by a wide staircase, to keep the church above flood waters. The balustrade on the stairs was added in the 18th or 19th century. [1] [2]

The façade itself has two storeys, divided by a full entablature supported by four thin and shallow Corinthian pilasters with rather debased capitals. Unusually, above this entablature is a trapezoidal strip formed by repeating the cornice. On the architrave at the top of the lower level is an inscription dating the façade: [1]

GUILLERMUS DE ESTOUTEVILLA EPISCO.OSTIEN.CARD.ROTHOMAGEN.S.R.E.
CAMERARIUS FECIT MCCCCLXXXIII

"William d'Estouteville, Bishop of Ostia, Cardinal of Rouen,
Camerlengo, built this in 1483".

There are three entrance doors, a large one in the middle which is crowned by a triangular pediment with the arms of Cardinal d'Estouteville held aloft by angels (in marble, 15th century), and a smaller one on each side. [1]

The storey is divided into three vertical sections by the pilasters, with one door in each section. Above each of the aisle doors is a small oculus or circular window, deeply set with a moulded surround and enclosed in a square frame. The side doors have simple marble door-frames. Between the doors and the oculi there are horizontal rectangular panels on the otherwise smooth façade, and two narrower panels are between the oculi and the architrave of the entablature. This arrangement is reminiscent of medieval decoration, where the panels would be filled with paintings, mosaic or reliefs. It is likely that the frames here should have been filled with artworks, probably reliefs, but that this was never accomplished due to a lack of funds after the death of the cardinal in 1483. Above the central door is a fresco, *The Handing over of the Augustinian Rule* by an unknown 17th century artist., and has been damaged by the ravages of time. [1] [f]

On the upper level there is a central oculus, much larger than the ones on the lower level but of exactly the same style. As is common in Romanesque style churches, both ancient and modern, this upper storey covers only the middle nave section of the edifice behind. The corners of this storey is occupied by a pair of Corinthian pilasters, and to the sides are two gigantic double volutes which hide the supporting buttresses and which were added by **Vanvitelli**. These are charmingly embellished with rosettes and stylized water-sprays. The crowning triangular pediment is dentillated, but its tympanum contains nothing but a rather ridiculous little arched window. It is almost certain that a relief was proposed here. [1]. [2]

The visible external aspects of the church incorporate surviving features from the original mediaeval church. The side entrance was created in the 17th century by rebuilding a side chapel. The door is from the 18th century, as is the circular window above it; they were installed by **Vanvitelli**. It's also possible to see the bricked-up Renaissance windows, which used to open onto the side chapels. The arms of Cardinal d'Estouteville can be seen on one of the buttresses. Between those are the newer windows, opening onto the left aisle. On the upper level, are traces of windows which opened onto the central aisle. [1]

Although the church has an internal crossing dome, this is false architecturally. Exteriorly, only the lantern of this protrudes above the pitched and tiled crossing roof. The dome here is claimed to be the first in a church at Rome. [1]

The campanile or bell tower is tucked into the corner between the nave and the right transept, and is not easy to see. It was given its current form in the middle of the 18th century when it was made lower and a new bell chamber was built with a large arched sound-hole on each face. The top of this has a gable on each side, and above the roof is a little Baroque cupola with a square drum and an octagonal lead cap having an ogee-curved profile. [1]

Adjacent to the church, on the right side, is a former Augustinian monastery, once the residence of the order's general. It was sequestered by the Italian government in 1873, and has been converted into government offices. The [Angelica Library](#), founded in 1605, is still located here. It is named

after the founder, the Augustinian [Angelo Rocca](#), who became titular Bishop of Tagaste, Numidia, the same year. [1]

The convent has two cloisters. The main, larger one is to the north of the church and has an entrance from the Via dei Pianellari 56 (look for the pedimented doorcase). There are arcades on all four sides and a fountain in the middle, but the apse of the church impinges on the south-west corner so that the layout is not perfectly square. Some 16th century funerary monuments are to be found here. A passage leads from the south-east corner to the other cloister, which is very small and has arcades on the south and west sides only. An exit from the east side leads out to the Via della Scrofa, and the parish offices are here. [1]

In the cloister there are several tombs that were probably moved into the cloister during Vanvitelli's 18th century renovations: [c]

- Tombs of Card. Jacopo Ammanati, sometimes called Piccolomini (d. 1479); and his mother Constantia Mater (d. 1477). They were probably from the workshop of **Andrea Bregno**. Parts of the chapel they came from have been incorporated with the tomb.
- Tomb of Card. Gian Jacopo Schfenati (d. 1497), a native of Milan. His brother Filippo, Knight of Malta, erected the monument, of which little remains, and that badly injured. Also from the workshop of **Bregno**.
- Tomb of Bp. Olaviero Fornario of Genoa, fiscal assessor to Alexander VI. He died at the age of thirty-six. No year is recorded upon the tomb, whose evidences point to about the same date (1497) and workshop (**Bregno**) as that of Sclafenati. The tomb was erected by his four surviving brothers.
- Archdeacon Carlo Verardo (d. 1500), Papal secretary and poet. The memorial is a tablet, with a relief of the *Madonna*, of no great importance, but modest and simple.

Layout and Plan

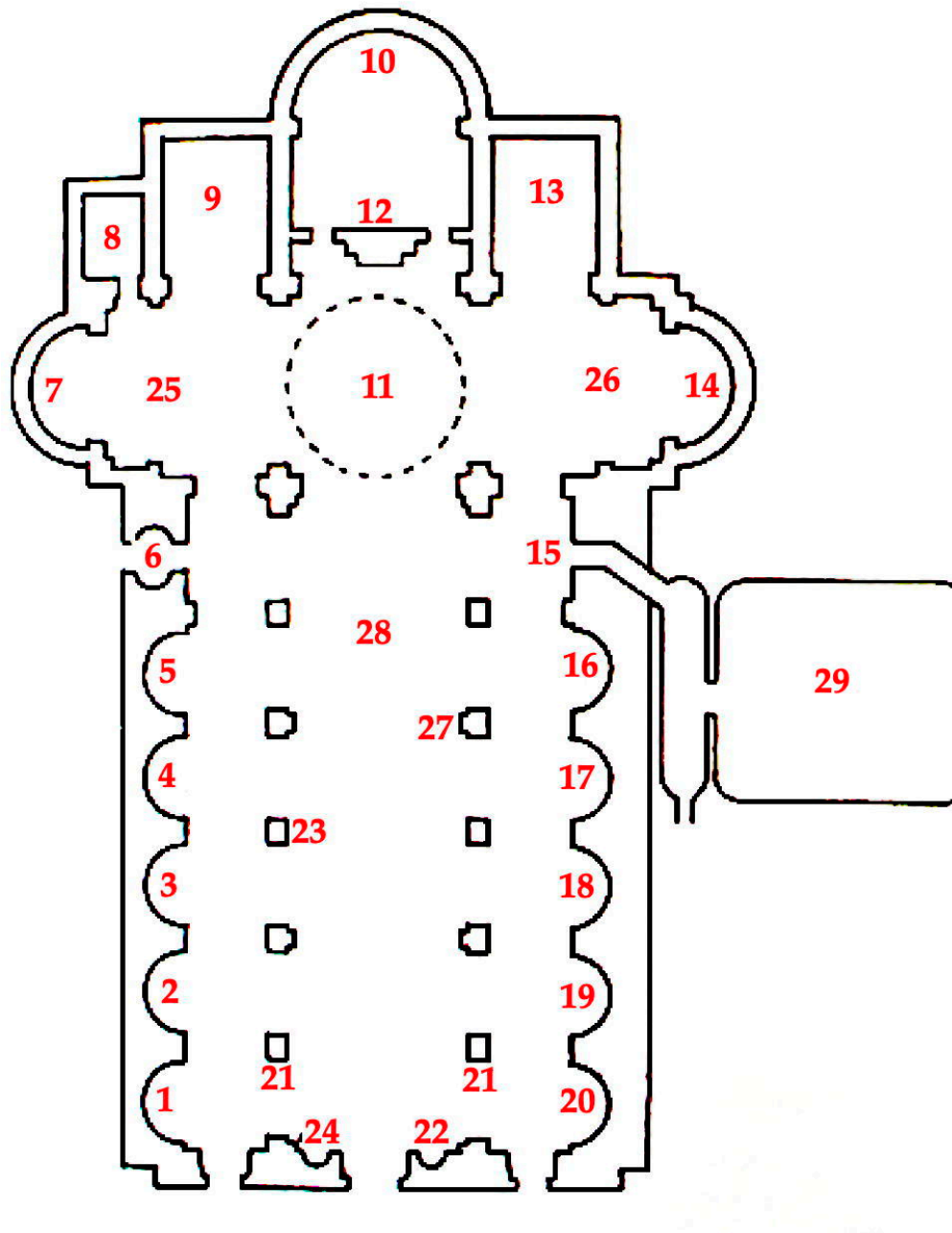
The plan is that of a Latin cross, with a nave having aisles and short transepts. Both transepts have semi-circular apses, which project beyond the lines of the aisle walls, matching the slightly larger apse of the presbyterium. The latter is flanked by a pair of large rectangular chapels, and a third smaller chapel entered from the left transept. [1]

The nave has six bays. Five of these have aisle chapels on each side, ten chapels in all, but the sixth (the one before the crossing) has a side entrance from the street on the left and the entrance to the convent on the right. [1]

Interior

The present layout goes back to the 15th century rebuilding. The church is built on a Latin cross plan. It's 61.4 meters long, 23 meters wide in the nave and 42.5 meters wide in the transept. There is a central nave and two side aisles, separated by two rows of six arches. The central nave is twice as wide as each of the side aisles. Five chapels open onto the side aisles and three other rectangular ones are to be found on either side of the sanctuary. There were originally six chapels in each side aisle, but one on the left was removed to allow a side entrance, and one on the right to accommodate a new sacristy and passage to the convent. The design is inspired by Filippo Brunelleschi's Church of the Holy Spirit in Florence, which is also owned by the Augustinians. [1]

The interior is dominated by the dome (11) of the crossing. It was part of the 15th century church, but was altered in the 18th century restoration. At that time it was found that, in order to build a more secure dome, it was necessary to reconstruct the supporting arches and strengthen the pillars. The new dome was built without a drum. The broad lantern of the dome has four large curved windows. The dome has no external structure but is covered by a tiled roof. Its interior frescoes are part of the cycle by **Pietro Gagliardi**, who was given the commission to decorate the interior of the church by Pope Pius IX in 1855, and feature *Christ the Redeemer* accompanied by the *twelve Apostles* and the *four Evangelists*. [1]



Nave and Counterfaçade

The nave ceiling vault springs from semi-columns attached to every other pillar of the arcades. These semi-columns have brackets for statues above them, which are empty. Note also that they stand on very high plinths, to make room for the altars that used to be installed below them [1]

The interior is decorated with frescoes painted in the mid 19th century by **Pietro Gagliardi**, aided by his nephew **Giovanni** and by **Enrico Marini**. The decoration involves the central nave, the vaults of the side aisles, the dome, the transept and the chapels of St. Monica and St. Nicholas of Tolentino. The nave walls above the arcades have twelve depictions of a cycle inspired by the *Glorification of Mary*, and between the windows above are six women characters from the Old Testament. On the arcade pillars are five prophets. [1] [f]

Interior Decorations

Nave: scenes from the Life of the Virgin,

Left nave, from the high altar:

Birth of the Virgin

Presentation in the Temple
Marriage of the Virgin
Annunciation
Visitation
Birth of Jesus

Right nave from the entrance:

Circumcision
Adoration of the Magi
Presentation in the Temple
Flight into Egypt
Jesus Disputing in the Temple
Dormition of the Virgin

Above these are six Old Testament Women,
left side:

Rebecca
Ruth
Jael

right side, from the entrance:

Judith
Abigail
Esther

Medallions at the top of the walls: *Angels with scroll ornaments and emblems*

Vault: *Sacrifice of Abraham* and *King David*

Dome of the transepts: *Apostles*, with *Christ* in the lantern
and pendentives: *Four Evangelists*.

On the sides of the nave vault are grisailles depicting six scenes relating to these women,
right side from the entrance:

Judith Kills Holofernes
Abigail before King David
Esther in the Presence of King Ahasuerus

left side from the high altar:

Rebecca and Eliezer
Ruth and Boas
Jael Kills Sisera

On the nave piers are a series of Prophets,

right side from entrance:

Micah
Ezekiel
Jeremiah

and left side from high altar:

Daniel
Isaiah
Zachariah

On the vaults of side aisles are a series of unidentified Augustinian Saints painted by **Giovanni Gagliardi**. [1]

At either side of the nave piers are 17th century marble holy water stoups decorated with figures of angels: [1]

left: *Archangel Raphael* carved by **Cosimo Fanzago** for Baldassare Fenech, 1651,

right: *Archangel Gabriel*, 1660.

A third water stoup similarly decorated, in the left aisle by the side entrance, is by **Carlo Spagna**, 1646.

The pulpit on the 4th pier to right side of the nave with inlaid polychrome marbles was designed by **Vincenzo della Greca**, and executed by **Carlo Spagna** in 1644. [5] [f]

The choir loft was carved by Giuseppe Boli to a design by **Giovanni Battista Contini**, 1683. The present pipe organ was built by **Carlo Vegezzi-Bossi** (1905). [1] [f]

Goritz monument (23)

The frescoes of five prophets mentioned above complement the fresco of *Isaiah* by **Raphael**, which is found on the third pillar on the left-hand side of the nave. It was painted in 1512 as part of the funerary monument of Johann Goritz of Luxemburg, Apostolic Protonotary and celebrated humanist, and is obviously influenced by Michelangelo's work in the Sistine Chapel. Above the prophet is an epigraph in Greek which translates: "To St Anne, mother of the Virgin; to the Virgin, mother of God; to Christ the Savior. Johannes Coricius" (Coricius was the preferred nom-de-plume of Goritz). The prophet holds a scroll with a text in Hebrew, which reads: "Open the doors, so that the people who believe may enter". Goritz complained to Michelangelo that Raphael had charged him too much for it, only to get the rejoinder: "The knee on its own is worth the price". This fresco was painted by a genius who, in this instance, apparently made a mess of the technique. The work quickly decayed, and was repainted by **Daniele da Volterra**. [1] [8] [e] [f]

Beneath this fresco is a statue of the *Madonna and Child with St Anne* signed by **Andrea Sansovino**. The two figures are carved from one block of marble, and were completed in 1512. Below it there is a tablet with two epigraphs: [1] [8] [f]

Iesu Deo Deique Filio, Matri Virgini, Annae Aviae Maternae. Io[hannes] Corycius ex Germanis Lucumburg[ensis], Prot[onotarius] Apost[olicus] d[onavit et] d[e]d[icavit] perpetuo sacrificio dotem, vasa, vestes tribuit MDXII.

("To Jesus, God and Son of God, to the Virgin Mother, to Anne his maternal grandmother, John Goritz the Luxemburger from the Germanies, Protonotary Apostolic, gave and dedicated [this]. He brought vessels and vestments as a gift for a perpetual sacrifice, 1512.")

Vestra locum ut pietas aliquem reddat in astris has d in terris Corycius statuas.

("Goritz gave these statues while on earth, so that your kindness may reward him with a place in the stars.")

Before the 19th century restoration, there was an altar here to match those at the bases of the other pillars. The sculpture was banished to the so-called Cappella Pio as part of the restoration, which destroyed the artistic integrity of the ensemble. Fortunately, it was restored to its proper place in the 20th century. [1] [8] [e]

Madonna del Parto (23)

A statue by **Jacopo Sansovino** found in a niche to the right of the entrance is venerated as the *Madonna del Parto*, the Madonna of Childbirth. It was commissioned in 1516 by Ludovico Capponi, son-in-law and executor of the estate of the late Florentine expatriate Giovanni Francesco Martelli. It was completed in 1521, as a memorial to Martelli. [1] [d] [f]

Sansovino was obviously inspired by some Classical statue in carving the head of Our Lady. It is disputed as to which, although it is obvious that the goddess concerned was Juno. A ridiculous story used to circulate which alleged that this statue was originally an ancient work depicting the empress Agrippina with the infant Nero, which at least gives witness to the effectiveness of **Sansovino's** Classicizing style. [1]

Above is an epigraph reading:

Virgo, gloria tua partus
("Virgin, childbirth is your glory").

This led to an intense devotion on the part of the city's expectant mothers, and Our Lady's foot in

silver has been worn away by their attentions. The statue's popularity was especially enhanced in 1820 when a young worker called Leonardo Bracci undertook to pay for a perpetual light out of his limited resources, and 19th century guidebooks make mention of the enormous number of ex votos and thank offerings around the statue (these have been cleared up somewhat since). [1]

To the left of the main portal (24) is the niche that corresponds to the one on the opposite side where the **Sansovino** sculpture is placed. After 1660, the marble baptismal font was placed there. It came from the third chapel to the right and replaced another dedicated to *St. Apollonia*. A chalice, on a shaft with four volutes, bears the coat of arms of the Augustinian who commissioned it, Ambrogio Landucci, from Sienna, formerly the church Prior and subsequently, a Papal sexton. The cover with a bronze figure of *St. John the Baptist* by an unknown 19th century artist. [1] [f]

To the left of the statue is a monument for Francesca Faggioli (d. 1661) with a portrait by her husband **Francesco Cozza**, who is also buried here. [7] [f]

Here is the monument to Alessandro Saracinelli (d. 1669) by the scalpellini **Giacomo Barbieri** and **Ludovico Bagi** and a bust by **Cosimo Fancelli** (1670). [f]

Apse and High Altar (12)

The High Altar was consecrated in 1628, and enshrines a Byzantine icon of the *Blessed Virgin* traditionally painted by St Luke. The icon was by tradition brought here from the Hagia Sophia in Constantinople in 1453, when the city was conquered by the Turks. This is one of the limited number of Roman churches where the high altar is not dedicated to the patron saint of the church. [1]

The high altar with four columns of precious black marble with gilded Corinthian capitals was built for Prior Girolamo Ghetti to a design by **Santi Ghetti**, who also acted as the scalpellino for the project, and built by the muratore **Benedetto Drei** (1626–28). The icon at the center of the altar was restored in 1626 by a ‘Simone Vetti francese pittore’, possibly **Simon Vouet**. The silver frame was made by **Fabrizio Cristiani**, ca. 1610. Marble and metal tabernacle designed by **Orazio Torriani** and made by **Santi Ghetti** and an unknown metal founder. The altar frontal, which bear the coat of arms of Cardinal Guglielmo d’Estouteville, dates from the late 15th century. [f]

The two marble angels on the pediment were made by **Gian Lorenzo Bernini**, 1627–28. The silver-gilt altar frontal now decorating the modern altar was donated in 1769 by Bishop Nicola Angelo Maria Landini and made by **Pietro Vaccari**, the reliefs depicts a *Miracle of St John of St Falcundo* and *The Holy Trinity Appears to St John of St Falcundo*, 1769. The marble pavement was designed by **Paolo Maruscelli** and laid by the scalpellini **Giovanni Somazzi** and **Carlo Spagna**, 1634. The balustrade was made by **Carlo Spagna** to a design by **Domenico Castelli**, begun in 1636 but only completed in 1641. [f]

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The two angels above are typical of the style of Bernini, but are probably by **Giuliano Finelli**, a former student of Bernini, although one has been attributed to **Luigi Bernini**, brother of Gian Lorenzo. The gilded bronze altar frontal with a relief of *Sts Monica and Augustine* signed by (G.?) Spagna, 1828.

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On the pilasters are a series of saints frescoed by Pietro Gagliardi,

R: *St Ambrose*; inner side: *St Simplicianus* and

L: *St Augustine* and inner side: *St Ahypius*.

The marble putti on the piers flanking the high altar are by **Marcantonio Canini**. The two children over the right door of the choir are by **Pietro Bracci**; and those on the opposite side are by **Bartolomeo Pincellotti**, and are of a more recent date. Enshrined under the altar are the obscure martyrs Sts. Trypho, Respicus and Nympha, who are not in the Roman Martyrology.

[1] [5] [f]

The choir behind the alter is decorated by Giovanni Gagliardi: [f]

on the right wall is *Assumption of the Virgin*,

on the left wall is *Coronation of the Virgin*, in the vault is *Immaculate Virgin*.

In the back of the apse (10) above the altar is a window containing 19th century stained glass by **Antonio Moroni**, depicting *St Augustine Defeating Heresy*. [1]

There are four monuments near the high altar. To the right are Antonio Ghirlandaio (1609), a protonotary apostolic, and Giacinto Baldini (1675), and to the left are Cardinal Filippo Visconti (1608) and Fulgonio Petrelli (1668). In the pavement before the high altar (left side) is the tomb slab of Gabriel de Venezia (d. 1537) and Card. Egidio of Viterbo O. S. A. (d. 1532). Also here is the tomb of Cardinal Carlo Agostino Fabroni (d.1727) [1] [4] [7] [f]

The church has fifteen side chapels, and used to have more before the altars at the bases of the nave pillars were removed. The side chapels are small apses with conchs, and are richly decorated. [1]

The chapels will be described proceeding clockwise from the left rear:

Left Aisle, Transept and Chapels

Chapel of Our Lady of Loreto (1) also called the Cavalletti Chapel

The first chapel in the left rear in this aisle. In 1603 the chapel was ceded to Orinzia de Rossi, widow of Ermete Cavalletti, who commissioned the altarpiece from **Caravaggio**. [f] [g]

The altar is adorned with two small columns of *fior di persico*. The coat-of-arms of the Cavalletti family is carved on the bases of the columns. The altar-piece is a famous painting by **Caravaggio** which he executed in 1605 or 1606, the *Madonna dei Pellegrini*. It features Our Lady presenting the Christ-Child to two elderly pilgrims. Despite the apparent realism of the work, there are surreal aspects to the figure of Our Lady. Her pose is contorted, and she has her chin right against her left collarbone. This could be interpreted as humility, or a demonstration of deep tiredness given that she had just completed a long journey from Egypt with her family. Her bare feet are mysterious, as it appears that she is floating on tiptoe without resting any weight on her toes. The pose would only be physically possible if she was putting all her weight on her left heel on the edge of a step, precarious as well as painful. [1] [a] [g]

Caravaggio had been on a sort of pilgrimage to Loreto, which seems to have been an exercise in genuine piety even though he got into trouble on it through his usual violent behaviour which features in contemporary police reports. The shrine of the Holy House in Loreto by tradition has the actual dwelling of the Holy Family in Nazareth, miraculously transported to here by angels. The picture that resulted from the trip caused Cavaletti to change the dedication of the chapel from the former one which had been to the Pietà. [1]

The picture caused an uproar at the time, and many influential people hated it. Firstly, this was because of the realism of the lowly, domestic setting and the appearance of the poorly clad but joyful pilgrims, one with dirty bare feet. These elements we now appreciate as adding to the striking immediacy of the work, which is emphasized by Caravaggio's masterly use of *chiaroscuro*, or contrast between light and shade. Secondly, serious objection was taken to the model used for Our Lady, who was one of Caravaggio's prostitute friends called Maddalena Antognetti or "Lena". She features in other paintings by him. This objection was weighty, and it is to Cavaletti's credit that he persisted in patronizing the painting. [1]

(There is a Wikipedia article on this painting, [here](#).)

The two lateral frescos in the chapel are by **Cristofano Casolani**, and represent, that to the right *St. William of Malevalle* (his biographer, Theodobald, confuses him with St. William of Gellone, Duke of Aquitaine), and to the left *Mary Magdalen*, bearing in her left hand a little vase of "sweet spices, that coming she might anoint Jesus". Above are well-executed frescos of the *Coronation of the Bl. Virgin*, in the center; of her *Nativity*, to the right; and of the *Annunciation*, to the left. [a] [f]

Low on the left wall is the tomb and memorial for Marquis Giovanni Cavalletti Rondanini, who died in the war against Greece in 1940 at the age of 24.

Chapel of Saint Anne (2) also called the Cappella Pio

The second chapel on the left was ceded to Angelo Pio in 1644, who commissioned **Gian Lorenzo Bernini** to design the decorations. The vault fresco and stuccoes are by **Guido Ubaldo Abbatini**.

[a] [f]

The Cappella Pio is dedicated to St Anne, and for a time used to have the sculpture of *Our Lady and St Anne* which is now in its proper place in the nave. There is no altarpiece here now, only a little portable painting of the *Madonna and Child*. On the left wall is the tomb here of a soldier named Baldassare Pio Perugino (d. 1643). On the right is a monument for Angelo Pio (1649). [1]

Between 2nd and 3rd chapels to left: monument to Domenico de Crollis (d. 1862).

Chapel of St. Clara of Montefalco (3) also called the Cappella Mauro

The chapel, originally decorated with frescoes of the 16th century and dedicated to St. Claudius (as reported by the plaque fixed to the right wall), was rebuilt in 1742 when it was dedicated to [Clara of Montefalco](#) who had just been beatified. The altarpiece, which combines classicist academical elements with characteristics of the Neapolitan baroque, is one of the last Roman works of **Sebastiano Conca** before his return to Naples. It represents Clara who sees Christ looking for a place to drive his cross: the Saint offers her heart. The altar is adorned with two columns of marmorigio. [f]

Altar: **Sebastiano Conca**, *Christ appears to St. Clara of Montefalco*, oil on canvas (1738)

Apse of the Vault by **Girolamo Nanni**

R: *St Clare Exorcises Demons*;

C: *St Clare Heals a Man*;

L: *St Clare Heals a Blind Man*

Right Wall: Anonymous artist, *St. Clara in prayer*, fresco (mid 18th century)

Left Wall: Anonymous artist, *St. Clara before Christ*, fresco (mid 18th century)

Born in 1268, St. Clara took the veil as an Augustinian nun and died in 1308 after a life spent in ardent charity and famous for the clarity of the doctrine and the prophetic spirit.

Between 3rd and 4th chapels to left: monument to Angelo Egidi (d. 1852). [f]

Chapel of St. Apollonia (4) also called the Cappella Marliani

The chapel was founded in 1565 by Bartolomeo Marliani, dedicated to the St. [Apollonia](#) in 1660, after the demolition of an altar which was originally located on the left side of the counterfaçade. The altar was built by the scalpellino **Carlo Torriani**, 1663. The marble altar frontal and balustrade date from 1726. [f]

The altarpiece is a work of **Girolamo Muziano**. It represents the saint in prison, with the teeth and the tongs at her feet and a stake in the background. The portrait is further decorated with two handsome columns of French breccia. The fresco in the apse vault and the canvases on both sides were painted by a Roman pupil of Pietro da Cortona, **Francisco Rosa**. [f]

Altar: **G. Muziano**, *St Apollonia Prays Whilst in Prison*, oil on canvas (about 1585)

Left wall: **F. Rosa**, *Innocence*, oil on canvas (about 1660)

Right wall: **F. Rosa**, *Martyrdom*, oil on canvas (about 1660)

Apse vault: **F. Rosa**, *The Apotheosis of St. Apollonia*, fresco (about 1660)

In the sepulchral vault opposite the chapel is interred the celebrated antiquary [Bartolomeo Marliani](#), who founded the Confraternity of S. Apollonia, to whom the vault belongs.

Between 4th and 5th chapels is a monument to [Fulgenzio Bellelli](#) (d. 1742), prior general of the order of the Hermits and prefect of the Angelica Library in Rome (1745). [1] [7] [a]

Apollonia lived in the 3rd century in Alexandria and is the patron of those suffering from problems

with their teeth. She completely devoted herself to apostolate. The bishop Dennis of Alexandria wrote: "The heathens caught the admirable virgin Apollonia; they struck her in the jaws so that she lost her teeth. Then they threatened to send her to the stake if she wouldn't abjure her faith, but she preferred to throw herself into the fire and was consumed." Her martyrdom had an echo also in St. Augustine's work "De civitate Dei."

Chapel of St. John of Sahagun (5)

The next chapel is that of St. [John of San Facondo](#). In 1660 Princess Camilla Orsini Borghese obtained the patronage of this chapel. The altarpiece represents *St. John drawing a child up from a well*, with the help of his own belt, after ordering its water to come up. The whole chapel is paneled with precious red-veined marbles.

Alter: **Giacinto Brandi**, *Miracle of the Saint and vision of the Trinity*, oil on canvas (c.1660)

Left wall: Roman school, *The Saint among the sick*, oil on wall (c.1660)

Right wall: Roman school, *The Saint delivering a possessed man*, oil on wall (c.1660)

Apse vault: Roman school, *St. John succouring the sick and vision of the Trinity*, oil on wall (c.1660)

The Spanish St. John of Sahagùn (1430-1479) who always studied hard and was an indefatigable preacher. After he had been ordained priest, eager to reach a higher perfection, he entered the Order of St. Augustine in 1463. He always defended the rights of the workers and had a great devotion to Eucharist. His body rests in the new cathedral of Salamanca.

On the pillar to the right of the chapel is the monument for Emelia Pomerès (no date, 19th century). Also another angel by **Raggi**

The side entrance (6) which leads out from the end of the left hand aisle has a little circular vestibule. Above the entrance door is a relief of the *Dead Christ Supported by Angels*. Here are figures of Doctors of the Church. On the right wall are *St Jerome* and *St Gregory* and the left wall figures of *St Ambrose* and *St Augustine*. These come from the dismantled monument of Cardinal Giovanni Vera (d. 1507) once in the chapel of St Monica. [1] [f]

The side entrance has the following funerary monuments. On the left are for Emmanuele Balbo (1515) and one Scarampi (1506); Angelo Reschia de Barbarano (d.1558) and Paolo de Maxo (d. 1528); and for Giovanni Battista Bomba (d. 1836) [1] [c] [f]

Above the door: monument to Agostino Gioia (d. 1751).

Left of side-door: monuments to Gregorio da Rimini (d. 1357) with a bust by **Gaspere Sibilla**, 1758 (the head has been replaced by a plaster copy) and below: Bishop Nicola Angelo Maria Landini (d. 1782).

6th pier to left: monuments to

Giuseppe Francesco Mazio (d. 1870) by Raffaele Francisi, 1870;

Bishop Filippo Visconti (d. 1664) and

Fulgenzio Petrelli (d. 1648), the latter originally in a setting by **Giovanni Somazzi**, 1668.

Frescoes of *St Fulcentius* and *St Jerome* by **Pietro Gagliardi**.

Right of side-door: monument to

Adelaide de Binis Bini (d. 1868) with the figure of *Prudence* by **Giuseppe Trabacchi**, signed and dated 1871;

Cardinal Girolamo Seripando (d. 1563) with a bust by **Gaspere Sibilla** (1759);

Bishop Silvestro Merani (d. 1764).

Also the following monuments:

Giovanni Antonio Lomellini (d. 1503), decorated with a figure of *The Virgin and Child*,

Pantasilea Griffi (1527);

Carlo Verardi (1500) and

Dionisio Lunati (c.1500), with a bust of the deceased and decorated with a relief of the

Crucifixion with Sts Rocco and Dionys by **Luigi Capponi**.

Left Transept (25)

The monument to the left of the chapel, by **Domenico Guidi**, is that of Card. Lorenzo Imperiali (1723), who died in 1673. The figures represent *Death, Time* and *Fame*. **Nazzaro Ferrari** was the scalpellino for the project. Other monuments are for Emiliano Sarti (1810), Adeodato Nuzzi (1827); Pietro de Monis (1851); Bishop Giuseppe Eusanio (d. 1692) by **Camillo Rusconi**, on the pilaster, Pietro Demori (d. 1851). [1] [5] [f]

Chapel of St. Thomas of Villanova (7) also called the Pamphili Chapel

The chapel at the extremity of the left transept is sacred to St. [Thomas of Villanova](#). In 1660, two years after the canonization of St. Thomas, Prince Camillo Pamphilj financed a redesign of the chapel, and chose **Giovanni Maria Baratta** to designed and execute the decoration. The chapel was considerably modified, including the upper part of the altar and the vault of the apse. The altar is adorned with four columns of French breccias, and the frontal is decorated with mixed marbles and alabaster. Over the altar stands the statue of *Saint Thomas with Charity*, the woman who gratuitously gives and receives from Bishop Thomas, comes out from the niche, which was begun by **Melchiorre Cafà**, but completed after his death in 1667 by **Ercole Ferrata**. Ferrata also carved the two angels on the pediment and *God the Father* over the altar. In the apse vault *Angels playing music* is from the 19th century by **Pietro Gagliardi**. The relief to the right represents *the Saint restoring life to a child*; and that to the left is the *exorcism by the Saint of a demoniac*. [5]. [f]

Altar: **M. Cafà & E. Ferrata**, *St. Thomas' Charity*, marble (1663-1669)

Right and Left walls: **Andrea Bergondi**, *Episodes of the life of the Saint*, stucco (1663)

Trabeation: **E. Ferrata**, *God the Father and Angels*, marble (after 1662)

Thomas of Villanova (1486-1555) distinguished himself as a student and then as a professor at the University of Alcalà de Henares (Spain), so he was requested to teach in the famous University of Salamanca. God came into his life, so that he arrived in Salamanca to become a novice of the Order of St. Augustine. In 1544 he became archbishop of Valencia, in whose cathedral he rests. He had a great missionary spirit, a remarkable oratorical talent and a fervent charity.

Chapel of Sts Augustine and William (8) also called the Buongiovanni Chapel

The chapel in the far left hand corner of the church. The entrance is from the left transept. The chapel is dedicated to St. William of Maleval, an Augustinian hermit, and is adorned with two pillars of giallo antico. The marble altar by is **Stefano Buzzi** (1613).

In 1613 **Giovanni Lanfranco** was commissioned by the Buongiovanni family to carry out the decoration of the whole chapel, which was completed in 1616. The fresco on the vault anticipated the fresco **Lanfranco** realized in the dome of the nearby church of S. Andrea della Valle. The altar-piece represents *Coronation of the Virgin with Sts Augustine and William*. On the ceiling is the *Assumption*; in the angles are the four *Evangelists*; and in the lunette opposite the window are the *Apostles in the act of inspecting the tomb of the Bl. Virgin after her Assumption*, beneath which is an oil painting of *St. William cured by the Bl. Virgin, with two Saints*. On the opposite wall is another easel painting of *St. Augustine, to whom a Child declares the incomprehensibility of the Trinity*, expressed above in an abyss of glory. [f]

Alter: **Lanfranco**, *Crowning of the Virgin with Sts. Augustine and William*, oil on canvas

Right wall: **Lanfranco**, *St. Augustine meditating on the mystery of the Trinity*, oil on canvas

Left wall: **Lanfranco**, *St. William being cured by the Virgin*, oil on canvas

Right lunette and vault: **Lanfranco**, *The Apostles around the empty tomb of the Virgin and The Assumption of the Virgin*

On the floor of the chapel are the remains of two tomb slabs. On the right is for Cardinal Marco Antonio Ansidei (d. 1730) and on the left is for Giacomo Scotti (d. 1599). [f]

William of Maleval, also known as William the Hermit or William the Great, was a French Christian and the founder of the Catholic congregation of Williamites, an early branch of the Hermits of St. Augustine. He was beatified in 1202.

On the wall to the right of the entrance to the chapel is a memorial for Victoria Francesci Biondi,

who died in childbirth in 1808.

Between the two chapels is a monument to Giovanni Rufini (d. 1856).

Chapel of St. Monica (9). also called the Petrocchini Chapel

The large chapel, at the extremity of the left aisle, is that of [St. Monica](#), Mother of St. Augustine. This chapel is now also the Blessed Sacrament chapel. The chapel has often been restored. The relics of St Monica were transferred in 1430 by Pope Martin V from Ostia to the church of S. Trifone, and in 1455 the relics were placed in a sarcophagus made by **Isaia da Pisa**. The sarcophagus was re-erected when the new church was built but was partly dismantled in 1760. Her body is preserved in the urn of verde antique beneath the altar. In the middle of the left wall there is the original Roman sarcophagus that belonged to the ancient monument of the Saint. The surmounted recumbent statue was carved by **Isaia da Pisa** in 1455. It seems the four *Doctors of the Church* in the vestibule of the side entrance belonged to this imposing monument. The monument in the middle of the right wall is for Bishop Pietro Griffio (d. 1516). [3]

The altar is adorned with two columns of Giallo antico. The oil on canvas painting over the altar, *The Virgin and Child with St Augustine and St Monica*, is by **Giovanni Gottardi** (about 1760). [3] [f]

The side walls were frescoed by **Giovanni Gagliardi**. [f]

right wall:

R: *St Monica Receives the News of Her Son's Conversion* and

L: *Death of St Monica*;

lunette: *Hope*

left wall:

L: *St Monica Consoled by a Bishop* and

R: *St Monica's Vision*.

Flanking the altar are frescoes of,

R: *St Perpetua* and

L: *St Navigius*.

The vault decoration is similar to the one in the chapel of St. Nicholas and was commissioned by Cardinal Gregorio Petrocchini, the first holder of this chapel from 1569 as described on the plaque on the floor. The frescoes are by **Giovanni Battista Ricci** (1588–89). [f]

left side: *Charity of the Young St Monica*;

over the altar: *St Monica Intercedes for Her Devotees*;

right side: *Baptism of St Augustine*;

entrance side: *St Monica's Last Exchange at Ostia (The Ecstasy at Ostia)*;

center: *God the Father*;

pendentives: Four Virtues,

left side: *Patience* and *Religion*;

right side: *Eternity* and *Obedience*..

In the middle the floor is the inlaid marble tomb slab of Cardinal Gregorio Petrocchini, O.S.E.A. (d. 1612), superior general of his order (1587), cardinal protector of the Augustines (1590). On the left pillar, over the altar railing, are the epitaph and portrait of the same Cardinal Petrocchini, commissioned by his nephew Giacomo Filippo Petrocchini. On the right pillar, over the altar railing, are the epitaph and portrait of Augustine Antonio Giorgi O. S. A., a celebrated Philologist, the restorer of the Tibetan alphabet, who died in 1797. Also buried is Cardinal Juan de Vera (d. 1507).

[4] [7] [f]

Above the chapel on the wall are frescoes by **Pietro Gagliardi**, *Charity of St Thomas of Villanova*, and in the lunette above, *Charity*. [f]

Monica was born in 332 in Tagaste, in a Christian family. She had a solid faith, a subtle intelligence, an outstanding sensitivity in all human relations and she regularly meditated the Holy Scriptures and prayed. She was a real Christian wife and mother. She converted her pagan husband Patrick, loving him always patiently and devotedly, and "the son of so many tears" Augustine. She died in Ostia in 387.

Right Aisle, Transept and Chapels

Chapel of St. Nicholas of Tolentino (13) also called the Cappella d'Estouteville

The large chapel to the right of the sanctuary is sacred to St. [Nicholas of Tolentino](#). The chapel was ceded to Vincenzo Tuttavilla, Count of Sarno, in 1582 who commissioned **Giovanni Battista Cavagna** to decorate the chapel, but by 1588 only the pendentives (**Andrea Lilli**) and the vault (**Vincenzo Conti**) had been frescoed. In 1615 the Friars commissioned **Giovanni Battista Ricci** to complete the chapel decorations. [f]

The oil-painting over the altar represents the *Saint, after having subdued the World, the Flesh and the Devil, assisted by St. Augustine, the Bl. Virgin and the Redeemer*, by **Tommaso Salini** (ca. 1616–18). The floor of the chapel consists of colored marbles, disposed in a rich, tasteful pattern. Under the altar are relics of St. Valentine, which can be seen through the grill in the frontal of the altar. [f]

The vault decoration follows a scheme which was then spread in many Roman churches in the second half of the 16th century; the whole work was probably realized after 1585, when Pope Sixtus V had already restored the feast of the Saint. The vault frescoes, by **Conti**, show scenes from the *Life of St Nicholas of Tolentino*, the series begins on the right side and proceeds in a clockwise direction. [f]

The Infertile Parents of St Nicholas Receive a Message in a Dream to Make a Pilgrimage to the Shrine of St Nicholas of Bari and The Couple Leave for Their Pilgrimage;
The Couple Receive in a Dream the News that They Will Have a Child and The Couple Kneel before the Altar of St Nicholas of Bari;
The Couple Return Home and Birth of St Nicholas;
St Nicholas of Bari and Christ Appear to the Parents of St Nicholas.

In the central oval; *The Young St Nicholas Sees Christ During the Consecration of the Host.*

In the pendentives by **Lilli**, *Four Latin Fathers*.

The wall frescoes were commissioned by Augustinian General Giuseppe Palermo from **Pietro Gagliardi** about 1861. [f]

Left side:

Lunette: **Ricci**, *Death of St Nicholas*, flanked by R: *Charity* and L: *Faith* (1615);

Wall: **P. Gagliardi**, *The Vision of St. Nicholas during the Mass*

Flanked by L: *Blessed Jerome of Recanati* and R: *Blessed Anthony of Amandola*

Right side

Lunette: **Gagliardi**, *The Virgin Appears to the Infirm St Nicholas and Recommends Him to Eat of the Bread Dipped in Blessed Water*, flanked by R: *Eternity* and L: *Hope*;

Wall: **Gagliardi**, *The end of the plague in Cordoba in 1602*

Flanked by: R: *Blessed Peter James of Pesaro* and L: *Blessed Clement of S. Elpidio*

The tomb of Cardinal Bonaventura Baduario (d. c.1385) is here, transferred from the old church of San Trifone in Posterula. On the right entry pillar is the monument for Prior Girolamo Ghetti (d. 1646) by **Carlo Spagna**. Tomb and funerary inscription of Bishop Giuseppe Bartolomeo Menocchio in the floor in front of the altar rail (d. 1823). On the wall above the chapel is a fresco by **Pietro Gagliardi**, *St Augustine Disputing with the Manicheans*. Above that is *Religion*. [4] [7] [f]

St. Nicholas was born in a humble family towards the middle of the 13th century and became an Augustinian when he still was an adolescent. He lived his vocation with simplicity and fidelity. Solicitous to the sick and the poor, he lived in prayer and asceticism, as a penitent, and in charity, especially towards the souls in Purgatory, of which he is the patron. He died in 1305 in Tolentino after he had spent there 30 years. Many miracles after his death spread his fame as a saint.

Monuments in Right Transept (26)

Next to the Chapel of St. Nicholas is the monument for Cardinal Giuseppe Renato Imperiali who died in 1737, but his monument was only completed several decades later. The design was by **Paolo Posi** and the statuary of *Fortitude* and *Charity* by **Pietro Bracci**. The mosaic portrait of the Cardinal by

Pietro Paolo Cristofari to a design by Ludwig Stern (1741-45). [1] [f]

Other monuments here are of: [1] [f]

Guglielmo Vertecchi (1623);

Marco Antonio Bruto (d. 1608) with a portrait signed by **Baldassare Aloisi** (1628);

Giovanni Battista d'Aste (1620). [1] [f]

Above the monuments is a fresco by **Pietro Gagliardi**, *Baptism of St Augustine*. [f]

Chapel of St. Augustine (14)

Situated at the back extremity of the right transept is the Chapel of St. Augustine. The chapel is very sumptuously decorated. The altar here has black marble columns matching those of the main altar, and has a altarpiece of *St Augustine with St John the Baptist and St Paul the Hermit* by **Guercino**.

The present arrangement of this space goes back to the repairs entrusted in 1636 to the architect **Vincenzo della Greca**, exponent of a late mannerism already influenced by Baroque expressive choices. The whole chapel is meant to be the celebration of St. Augustine and of the order following his Rule, an order which started as a brotherhood of hermits: that's why Augustine is represented, in the canvas above the altar, between two great hermits of Christendom, St. John the Baptist and St. Paul the Hermit, pointing to the scroll whose sentence *Eremi Cultores* recalls the common way of life. **Guercino** painted this work in Cento, his native city. The scenes in the canvases on the sides refer back to the two charisms of the Augustinian Order: the devotion to charitable works and to study. The frescos on the ceiling, representing, the central one *St. Augustine in ecstasy*, that to the right the *Saint's Conversion*, and that to the left the *Saint taught by a child the incomprehensibility of the Bl. Trinity*, are all by **Giovanni Battista Speranza**. However, the gilded stucco work was added in the 18th century. The two pictures on either side showing episodes from the life of St Augustine are by **Giovanni Lanfranco**. [f]

Altar: **G. F. Barbieri**, aka **Guercino**, *St. Augustine between Sts. John the Baptist and Paul the Hermit*, oil on canvas (1636-37)

Left Wall: **G. Lanfranco**, *St. Augustine washing the feet of Christ*, oil on canvas (about 1639)

Right Wall: **G. Lanfranco**, *St. Augustine defeating Heresies*, oil on canvas (about 1639)

Apse vault:

In the middle: **G. B. Speranza**, *The glory of st. Augustine*, fresco (by 1640)

Left and right ovals: **G. B. Speranza**, *St. Augustine and the Trinity* and *The conversion of St. Augustine*, frescoes

On the entry pilasters are stucco reliefs of: [f]

Right side: lower: *Faith*;

above: *Hope*;

inner side: lower: *Temperance*;

above: *Justice*;

Left side: lower: *Charity*;

above: *Faith*;

inner side: lower: *Fortitude*;

above: *Prudence*.

On the right entrance pillar is the monument for [Bishop Angelo Rocca](#) (d. 1620), founder of the adjoining Biblioteca Angelica

Between 6th chapel to right and sacristy: monument to Albert Splawsky (d. 1596) with a bust by A. Casa, signed and dated 1866. Right of sacristy door: monument to the learned Antiquary [Onufrio Panvinio](#) (d. 1568) with a bust by **Gaspare Sibilla**, 1758; below: monument to Settimio Rotelli (d. 1830). Near here also are memorials for Leopoldo and Angelo Ratti (1842). The sculptor of the last was **Giuseppe Trabacchi**. [1] [f]

Sacristy (15)

The sacristy is a rectangular room which is reached through a doorway at the end of the right hand aisle, and is accessed through a narrow transverse rectangular antechamber. This was built under the direction of **Carlo Murena** to **Vanvitelli**'s design in the 18th century restoration. The altar was built by the scalpellino **Domenico Blasi**. The sacristy is in late Baroque style in white and puce with Corinthian pilasters supporting an entablature. The corners are slightly chamfered, and in them are four slightly elliptical tondi containing paintings representing the four Latin Doctors of the Church

(*Sts Ambrose, Augustine, Leo and Jerome*). The altarpiece, by **Gianfranco Romanelli**, depicts *St Thomas of Villanova Giving Alms* (ca. 1660; stucco capitals by **Giacinto Ferrari**. The ceiling vault has a fresco by **Gagliardi** depicting *The Conversion of St Augustine*, which was executed in 1887 on the occasion of the 15th centenary of this event. Over the entrance door is a picture of *Sts Augustine and Monica*, which is 17th century and is of the school of **Simon Vouet**. [f]

Near the door of the sacristy is the 17th memorial for Cardinal Guillaume d'Estouteville (d. 1483), consisting a bust and long inscription. The actual location of his burial has been lost. His heart was buried in a marble monument in the cathedral of Rouen by special permission of Pope Sixtus IV. Beyond the door are those of the profound Cardinal Enrico Noris (d. 1704) with a bust by **Francesco Maratti**, of the Order and title of S. Augustine. In the sacristy corridor the memorial of Bishop Bonaiuti (d. 1400), removed here from the church. Also, Card. Alessandro Oliva (d. 1463). The sculpture of the Cardinal lies in full robes upon his sarcophagus. [4] [c] [f]

On the 6th pier to right are monuments for Antonio Ghirlandari (d. 1669) by **Luca Benetti** with a bust attributed to **Bernardo Fioriti**; Giovanni Giacomo Baldini (d. 1675) and Cardinal Tommaso Maria Martinelli (d. 1888) the latter designed by **Alessandro Guerrieri** (signed), executed and signed by **G. Lugari**, with a bust signed by **Michele Tripisciano**. Frescoes of *St Prosper of Aquitaine* and *St Gregory the Great* by **Pietro Gagliardi**.

Chapel of the Crucifix (16)

The fifth chapel in this aisle is that of the Crucifixion, with decorations rich in marbles, decorated in 1655 for Father Baldassare Fenech. The wooden crucifix is similar in the style to North European ones of the late Gothic age, which are intensely expressive and characterized by a strong linearism. The stucco decoration was commissioned by the Maltese Augustinian Father Baldassarre Fenech in the beginning of the 17th century. The walls were covered with polychrome marbles in the middle of the 18th century, under the patronage of the Conty family. St. Philip Neri, who studied Theology in the Augustinian Convent, was accustomed to spend hours in prayer before its Crucifix. [f]

Altar: Anonymous artist, *Crucifix*, carved and painted wood (late 17th century)

Above the Altar Tympanum: *Angels with the symbols of the Passion*, stucco (middle 17th century)

Between 4th and 5th chapels to right: monument to Baldassare Ginanni (d. 1595), attributed to **Flaminio Vacca**. [f]. [h]

Chapel of St. Peter (17) also called the Cappella Casali

The frescoes by **Giuseppe Vasconio** of the *Virgin* bear witness to the original decoration and dedication of this chapel of the early 17th century. In 1764, when the Casali family obtained its patronage, the chapel was rededicated to St. Peter, (plaque on the left wall), and again in 1868 for the Casali family (plaque on the right wall). The marble balustrade by the scalpellino **Carlo Spagna** to a design by **Domenico Castelli** (1654). [f]

The marble group of *Christ Handing the Keys to St Peter* which is by **Giovanni Battista Bianchi** from 1569. This work belonged to the altar of St. Peter, placed against the first right pillar and removed during the repairs by **Vanvitelli**. In the Tympanum above the altar is a board representing *God the Father* surrounded by winged putto's heads, is a fragment of a polyptych on wood and is attributed to the school of Pinturicchio (1454-1513). [f]

Altar: **G. B. Cassignola**, *Jesus consigning the keys to St. Peter*, marble (1569)

Tympanum: School of **Pinturicchio**, *God the Father among the cherubs*, tempera on wood (late 15th century)

Right Wall: **G. Vasconio**, *The Immaculate Conception*, fresco (early 17th century)

Left Wall: **G. Vasconio**, *Our Lady of the Assumption*, fresco (early 17th century)

Apse vault: **G. Vasconio**, *Angels playing music*, fresco (early 17th century)

Between 3rd and 4th chapels to right: monument to Raffaele Casali (d.1545). [f]

On the 4th pier to right is the monument for Giovanni Battista Ginanni (d. 1836), raised 1871.

Chapel of St. Rita of Cascia (18) also called the Cappella Eusanio

The third chapel on the right is dedicated to St. Rita. In 1670 Bishop Giuseppe Eusanio succeeded

the Benimbene family as a patron of this chapel, whose repairs he financed two years later. The repairs were supervised by **Giovanni Battista Contini**. The fresco in the apse vault and the canvases on both sides were painted by a pupil of Pietro da Cortona, **Pietro Lucatelli**. **Giacinto Brandi** painted the altarpiece at the commission of Princess Camilla Orsini Borghese. [f]

Altar: **G. Brandi**, *The Ecstasy of St. Rita*, oil on canvas (about 1674)

Apse vault: **P. Locatelli**, *St. Rita's admission to the monastery of Cascia assisted by S. Augustine, S. Nicholas of Tolentino and S. John the Baptist*, fresco (1686)

Right Wall: **P. Locatelli**, *St. Rita as a child surrounded by bees*, oil on canvas (before 1686)

Left Wall: **P. Locatelli**, *Death of the Saint*, oil on canvas (before 1686)

Between 2nd and 3rd chapels to right: monument to Cardinal Girolamo Veralli (d. 1555) designed by **Francesco Peparelli** and made by the scalpellino **Ercole de Curtis** with a bust by **Egidio Moretti** (1628). [f]

On the pillar opposite the Chapel of St. Rita is the bust in bas-relief, by **Camillo Rusconi**, and the epitaph of Giuseppe Eusano, O. S. A., bishop in partibus, and Papal Sacristan, by whom the chapel was erected. A monument to Raffaele Casale (1545) is also here.

St. Rita who was born in 1381. She was married at an early age to Paolo di Ferdinando, an abusive husband. This marriage lasted for eighteen years, during which she was a model wife and mother. After his murder, she prayed constantly for her two sons, so that they shouldn't take their revenge. She became an Augustinian nun in the convent of Cascia after the overcoming of many obstacles by intercession of St. Augustine, St. Nicolas of Tolentine and St. John the Baptist (represented in the apse vault). 15 years before her death, Rita asked Jesus to share the suffering of His Passion: she received a thorn of His crown in her forehead. She died in 1447 after a life of fertile sanctity.

Between 2nd and 3rd chapels to right: monument to Cardinal Girolamo Verallo (d. 1555),

Chapel of St. Joseph (19) also called the **Cappella Gagliardi**

The chapel was originally built to a design by **Giacomo della Porta**. The original fresco decoration was painted between 1587 and 1588 by **Avanzino Nucci** (a pupil of Pomarancio) on commission of Cardinal Castagna, later Pope Urbano VII. The original stucco decorations were made in 1588 by **Giovanni Giacomob** but most of these were lost when the chapel was redecorated in 1630–31 through a bequest made by Cardinal Fabrizio Verallo. This work included new stucco decorations made by **Giovanni Maria Fontana** 1631 and marble work by **Ercole de Curtis**. [f]

In 1631 **Marco Tullio Montagna** intervened in the Veralli chapel where he restored the previous paintings by **Nucci** in the vault and executed the two figures of *St. John the Evangelist* and *St. John the Baptist* for the side walls. [6] [f]

The walls and the three medallions in the apse vault remain of the original fresco decoration. The altarpiece, which was painted by a certain **Domenico Spagnolo** ("Dominic the Spaniard"), who has not been identified, is a copy of the *Madonna of the Roses* by **Raphael** from the Augustinian church of S. Maria del Popolo. The plaque on the right wall states that in 1859 the painter **Pietro Gagliardi** obtained the patronage of the chapel, financed its repairs, and decorated both walls with two canvases representing the *Wedding of the Virgin* and the *Death of St. Joseph*. During the last repairs these works were moved to the sacristy after the discovery of the fragments of **Montagna**. The two small columns of the altar are of fior di persico. [6] [f]

Apse vault: **A. Nucci**, *Stories from the life of the Virgin*, fresco (1587-88)

R: *Presentation of the Virgin in the Temple*;

C: *Annunciation*;

L: *Visitation*

Altar: "D. Spagnolo", *Madonna of the roses*, oil on canvas (1589)

Right Wall: **M. Montagna**, *St. John the Evangelist*, fresco (1587-88)

Left Wall: **M. Montagna**, *St. John the Baptist*, fresco (1587-88)

Memorials here are: [f]

left wall, monument for

Alessandro Gagliardi (d. 1857),
Pietro Gagliardi (d. 1857) and
Caroline Gagliardi (d. 1858).

In the pavement before the chapel is the tomb slab of Pietro Gagliardi (d. 1857).

Between 1st and 2nd chapels to right: monument to Cardinal Fabrizio Verello (d. 1624), titular Cardinal of S. Agostino in 1608–24, designed by Francesco Peparelli and made by the scalpellino Ercole de Curtis with a bust by Egidio Moretti (1628). [f]

1st pier to right: monument to Caterina Caporelli Galli (d. 1869) signed by T. Sciomer. [f]

Chapel of St. Catherine of Alexandria (20) also called the Cappella Gettifredi

The 16th century decoration by **Marcello Venusti** of this, the first chapel on the right, whose patrons were at first the Mutinis and later the Gottifredis, as documented by the inscription on the right wall. The chapel was modified during the 18th century, when the angels with the symbols of St. Catherine were realized and the 16th century *Three Virtues* by an unknown artist in the apse vault were repainted. The chapel is dedicated to St. Catherine, martyred in the 4th century under the Emperor Massentius. The altarpiece is *The Coronation of St Catherine*, painted by **Marcello Venusti**, who was influenced by the Lombard school and by Michelangelo; he was one of the first artists who introduced the technique of painting on slate in Rome. [f]

Altar: **M. Venusti**, *The Coronation of St. Catherine*, oil on slate (1550-60)

Right Wall: **M. Venusti**, *St. Lawrence*, oil on paper (1550-60)

Left Wall: **M. Venusti**, *St. Stephen*, oil on paper (1550-60)

The monuments here are to Stefano Mutino (d. 1585), Lorenzo Mutino (d. 1509, Clemenza Cafarelli and Giovanni Battista Mutino (d. 1609, Stefano Mutino (d. 1475). [1] [f]

According to the legend the Emperor Massentius consigned St. Catherine to 50 philosophers, who had to persuade her to deny Christ. Instead she converted them, and when they were sentenced to death by the Emperor because of their ineptitude, she comforted them. She was condemned to the wheel, but saved thanks to a divine intervention. Then she was martyred by beheading.

Location:

In the Campo Marzio, northeast of the Piazza Navona, on the Via di Sant'Agostino.

Coord: [41° 54' 3" N, 12° 28' 27" E](#)

Info:

Telephone: +39 06 68801962

Fax: +39 06 6833547 - 06 68215193

Email: agostiniani@infinito.it

Opening times

Open 07:30am-12:00pm 04:00pm-07:30pm

Mass schedule:

Holidays :08.00-10 .00-12.00-18.30

Weekdays :08.00-18 .30

During the celebration of the Holy Mass is not possible to visit the church

Artists and Architects

Andrea [Bergondi](#) (18th cent), Italian sculptor

A. Casa (17th cent.), Italian sculptor

Andrea [Bregno](#) (1418-1506), Italian sculptor and architect of the Early Renaissance

Andrea [Lilio](#) [aka *L'Anconitano*] (1555-1642), Italian painter

Andrea [Sansovino](#) (1467-1529), Italian sculptor and architect of the High Renaissance

Antonio Moroni (1825-1886), Italian stained glass window maker - glazier

Antonio [Raggi](#) [aka *Il Lombardo*] (1624-1686), Italian sculptor of the Baroque

Augusto Urtis (19th cent.), Italian stucco artists

Avanzino [Nucci](#) (c.1552-1629), Italian painter of the late-Renaissance period
 Baccio [Pontelli](#) (c.1450-1492), Italian architect from Florence
 Baldassare [Aloisi](#) (1578-1638), Italian history and portrait painter and engraver
 Bartolomeo [Pincellotti](#) (1707-1740), Italian sculptor {and also [here](#)}
 Bernardino di Betto aka [Pinturicchio](#) (1454-1513), Italian painter of the Renaissance period
 (also see [here](#))
 Bernardino Fioriti (17th cent), Italian sculptor
 Camillo [Rusconi](#) (1658-1728), Italian sculptor of the late Baroque
 Carlo [Murena](#) (1713-1764), Italian architect of the late-Baroque period
 Carlo [Rainaldi](#) (1611-1691), Italian architect of the Baroque period
 Carlo [Vegezzi-Bossi](#) (1858-1927), Italian organ builder
 Cosimo [Fancelli](#) (1618-1688), Italian sculptor of the Baroque period
 Cosimo [Fanzago](#) (1591-1678), Italian Baroque architect and sculptor
 Cristoforo [Casolani](#) (c.1582-1622), Italian painter
 Daniele Ricciarelli [da Volterra](#) (1509-1566), Italian Mannerist painter, sculptor and architect
 Domenico [Castelli](#) [aka *Fontanino*] (c.1582-1657), Italian architect
 Domenico [Guidi](#) (1625-1701), Italian sculptor of the Baroque period. (also see [here](#))
 Domenico Spagnolo ("Dominic the Spaniard"), painter
 Egidio Moretti (1590-1635), Italian sculptor
 Enrico Marini (19th cent), Italian painter
 Ercole [Ferrata](#) (1610-1686), Italian sculptor of the Baroque period (also see [here](#))
 Fabrizio Cristiani (c. 1545-1623), Italian silversmith
 Flaminio [Vacca](#) (1538-1605), Italian sculptor
 Francesco [Borromini](#) (1599-1667), leading figure in the emergence of Roman Baroque architecture
 Francesco [Cozza](#) (1605-1682), Italian painter of the Baroque period
 Francesco [Maratti](#) (1669-1719), Italian sculptor
 Francesco [Peparelli](#) († 1641), Italian architect
 Francisco [Rosa](#) (1638-1687), Italian painter from Genova
 Gaspare Sibilla (1723-1782), Italian Sculptor
 Giacinto [Brandi](#) (1621-1691), Italian painter of the Baroque period
 Giacomo [della Porta](#) (c.1533-1602), Italian sculptor and architect
 Giacinto Ferrari (17th cent.), Italian stucco artist
 Giacomo di Cristoforo da Pietrasanta († 1497), Italian architect from Lucca
 Gian Lorenzo [Bernini](#) (1598-1680), Italian Baroque sculptor and architect
 Giovanni Battista Bianchi [aka *da Cassignola*], (16th cent), Italian sculptor
 Giovanni Battista [Cavagna](#) (c.1545-613), Italian architect, engineer, and painter
 Giovanni Battista [Contini](#) (1641-1723), Italian architect of the Late Baroque period
 Giovanni Battista [Ricci](#) [aka *da Novara*] (c.1537-1627), Italian painter
 Giovanni Battista [Speranza](#) (ca 1600-1640), Italian Baroque painter
 Giovanni Francesco Barbieri [aka *il Guercino*] (1591-1666), Italian Baroque painter
 Giovanni Francesco [Romanelli](#) (1610-1662), Italian Baroque painter from Viterbo
 Giovanni Gagliardi (1838-1924), Italian painter
 Giovanni Giacomob (16th cent.), Italian stucco artist
 Giovanni [Gottardi](#) (1733-1812), Italian painter
 Giovanni [Lanfranco](#) (1582-1647), Italian Baroque painter [also see [here](#)]
 Giovanni Maria [Baratta](#) (1617-1680), Italian architect from Carrara
 Giovanni Maria Fontana (17th cent.), Italian stucco artist
 Girolamo [Muziano](#) (1532-1592), Italian painter, active in a late-Renaissance or Mannerism style.
 Girolamo [Nanni](#) [aka *il Poco e Buono*] (17th cent), Italian painter of the Baroque period
 Giuliano [Finelli](#) (1601-1653), Italian sculptor of the Baroque period from Tuscany
 Giuseppe Boli (17th cent.), Italina woodcarver
 Giuseppe [Trabacchi](#) (1839-1909), Italian sculptor
 Giuseppe Vasconio (17th Cent), Italian painter
 Guido Ubaldo [Abbatini](#) (1600-1656), Italian painter of the Baroque period
 Ilario [Casolano](#) (1588-1661), Italian painter of the Baroque period.
 Isaia Ganti [da Pisa](#) (1410-1464), Italian sculptor
 Jacopo [Sansovino](#) (1486-1570), Italian sculptor and architect

Leon Battista [Alberti](#) (1404-1472), an Italian humanist author, artist, architect, poet, priest, linguist, philosopher and cryptographer

Livio [Agresti](#) [aka *Ritius* or *Ricciutello*] (1508-1580), Italian painter of the late Renaissance or Mannerist period

Luca Benetti (17th cent.), Italian architect

Ludovico [Stern](#) (1709-1777), Italian painter of the Rococo or late-Baroque period

Luigi [Bernini](#) (1612-1681), Italian architect, sculptor

Luigi [Capponi](#) (1445-1515), Italian sculptor

Luigi [Vanvitelli](#) (1700-1773), Italian architect of the Late Baroque

Marcantonio [Canini](#) (1622 - 1669), Italian painter and sculptor

Marcello [Venusti](#) (1515-1579), Italian Mannerist painter from Como

Marco Tullio [Montagna](#) (c.1594-1649), Italian Painter. (also see [here](#))

Melchiorre [Cafà](#) (1636-1667), Baroque sculptor from Malta

Michelangelo Merisi [aka [Caravaggio](#)] (1571-1610), Italian painter

Michele [Tripisciano](#) (1860-1913), Italian sculptor

Orazio [Torriani](#) (or Torrigiani) (1602-1657), Italian architect and sculptor

Paolo [Maruscelli](#) (1594-1649), Italian architect of the Baroque period

Paolo [Posi](#) (1708-1776), Italian architect from Siena

Pietro [Bracci](#) (1700-1773), Italian sculptor of the Late Baroque

Pietro [da Cortona](#) (1597-1669), Italian Baroque painter and architect

Pietro [Gagliardi](#) (1809-1890), Italian painter (also see [here](#))

Pietro [Locatelli](#) (1630-1690), Italian Baroque painter

Pietro Paolo [Cristofari](#) (1685-1743), late-Baroque Italian mosaicist

Pietro Vaccari (18th cent.), Italian artist

Raffaello Sanzio da Urbino [aka [Raphael](#)] (1483-1520), Italian architect and painter of the High Renaissance

Santi [Ghetti](#) (1589-1656), Italian sculptor and stone mason

Sebastiano [Conca](#) (1680-1764), Italian painter

Sebastiano Fiorentino (15th cent), Italian architect

Simon [Vouet](#) (1590-1649), French painter of the Italian Baroque style

Tommaso [Salini](#) (1575-1625), Italian painter of the early-Baroque period

Vincenzo [Conti](#) († 1610), Italian painter

Vincenzo [della Greca](#) (1592-1661), Italian architect.

Scalpellini (stone cutters)

Antonio Ferrari (1799-1858)

Francesco Ferrari (19th cent.)

Giacomo Barbieri (17th cent.)

Giovanni Somazzi (17th cent.)

Ludovico Bagi (17th cent.)

Carlo Spagna (17th cent)

Domenico Blasi (18th cent.)

Nazzaro Ferrari (18th cent.)

Carlo Torriani (17th cent)

Ercole de Curtis (17th cent)

Muratore

Benedetto Drei (17th cent.)

Ercole de Curtis (17th cent.)

Stefano Buzzi (17th cent.)

Metal workers

Luigi Berlan (19th cent.)

Relics:

St Monica (d. 387)

<Mother of St. Augustine>

St. Tryphon

St. Respicius

St. Nymphas

St. Claire of Montefalco (ca. 1275-1308).

St. John of St. Faconda (1430-1479)

St. Thomas of Villanova (d. 1555)

Burials

Bonaventura Cardinal [BODOARO DE PERAGA](#), O.E.S.A., (1332-c.1385) [also see [here](#)]

Buried in the chapel of S. Nicola de Tolentino

Giovanni Cardinal [BERARDI](#), (1380-1449)

Buried in the chapel of S. Nicola di Tolentino

Alessandro Cardinal [OLIVA](#), O.E.S.A., (1407-1463) [also see [here](#)]

Giacomo Cardinal [AMMANNATI-PICCOLOMINI](#), (1422-1479)

Guillaume Cardinal [d'ESTOUTEVILLE](#), O.S.B.Clun., (1403-1483) [also see [here](#)]

It is not known where his tomb is situated; his bust, with a long inscription, was erected in the 17th century near the door of the sacristy

Giovanni Cardinal [ARCIMBOLDO](#), (1421-1488)

Giovanni Giacomo Cardinal [SCHIAFFINATI](#), (1451-1497)

Juan Cardinal de [VERA](#), (1453-1507) [also see [here](#)]

Buried in a marble sepulchre in the chapel of S. Monica

Antonio Cardinal [FERRERO](#), (?-1508)

Without a monument as he exercised an intolerable tyranny over his see

Egidio di Cardinal [VITERBO](#), O.E.S.A., (1472-1532) [also see [here](#)]

Buried near the main altar

Niccolò Cardinal [RIDOLFI](#), (1501-1550)

Girolamo Cardinal [VERALLO](#), (1497-1555)

Gregorio Cardinal [PETROCCHINI](#), O.E.S.A., (1535-1612) [also see [here](#)]

Buried in the chapel of S. Monica

Fabrizio Cardinal [VERALLO](#), (1560-1624)

Lorenzo Cardinal [IMPERIALI](#), (1612-1673) [also see [here](#)]

Buried on the right side of the chapel of S. Tommaso da Villanuova

Enrico Girolamo Cardinal [NORIS](#), O.E.S.A., (1631-1704) [also see [here](#)]

Francesco Cardinal [MARTELLI](#), (1633-1717)

Cenotaph next to the main door, his remains moved to Florence

Carlo Agostino Cardinal [FABRONI](#), (1651-1727) [also see [here](#)]

Buried in front of the main altar

Marco Antonio Cardinal [ANSIDEI](#), (1671-1730)

Giuseppe Renato Cardinal [IMPERIALI](#), (1651-1737) [also see [here](#)]

Buried in the right transept near the chapel of Saint Augustine

Mario Cardinal [MAREFOSCHI](#) COMPAGNONI, (1714-1780)

Paolo Girolamo Cardinal [MASSEI](#) (1712-1785)

Antonio Cardinal [CASALI](#), (1715-1787)

Buried in his family's tomb in the chapel of S. Pietro Apostolo

Archbishop Olav Thronndsson (d. 1474)

Archbishop of Nidaros in Norway

Bishop Giuseppe Bartolomeo [Menocchio](#) (1741-1823)

Buried in front of the chapel of San Nicola

Contessina [Antonia Romola di Lorenzo de' Medici](#) (1478-1515)

5th and last daughter of Lorenzo the Magnificent

Francesco Cozza, and his wife, Francesca Faggioli

Italian painter Francesco Cozza

Bartolomeo Marliano

Founded the Confraternity of S. Apollonia

Augustine A. Giorgi O. S. A., (d. 1797)

Restorer of the Thibettian alphabet

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6. [www.treccani.it \(Montagna\)](#)
7. [Find-a-Grave web site](#)
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