

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](#). [2]

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 and, after gaining the consent of Pope Honorius IV, this was started. [2]

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. [2]

However, a proposed church for the new convent had to wait because of its proximity to the small ancient parish church of San Trifone in Posterula, dedicated to St Tryphon and located in the Via della Scrofa. It was a titular church, and also a Lenten station. 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 in 1484, 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. [2]

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 Pintelli**. Construction began in 1479, and was finished in 1483, the year that Cardinal d'Estouteville died. [2] [a]

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. [2]

In 1660, there was an Apostolic Visitation in the church, and more work was carried out after that - presumably, it became easier to get funding after that important occasion. 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. [2]

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 centred 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 (one of his circle) 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). [2]

The convent was restored in the 18th century, the work was completed in 1756. 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. **Luigi Vanvitelli** was commissioned to lead the work. As he was also working on the Royal Palace at Caserta, most of the actual work fell to **Carlo Murena**. The hemispheric dome on the cylindrical drum, the first example from the Renaissance in Rome, was changed into a bowl-shaped vault on pendentives. The church was closed while restorations were carried out, and was reopened in 1763. A new and more spacious sacristy was built at the same time, and the bell tower was altered. [2]

Another restoration 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. [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. [2]

Exterior

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. The balustrade on the stairs was added in the 18th or 19th century. [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: [2]

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. [2]

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 painting, *The Handing over of the Augustinian Rule*. It was added at a later date, and has been damaged by the ravages of time. [2]

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. [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. [2]

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. [2]

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. [2]

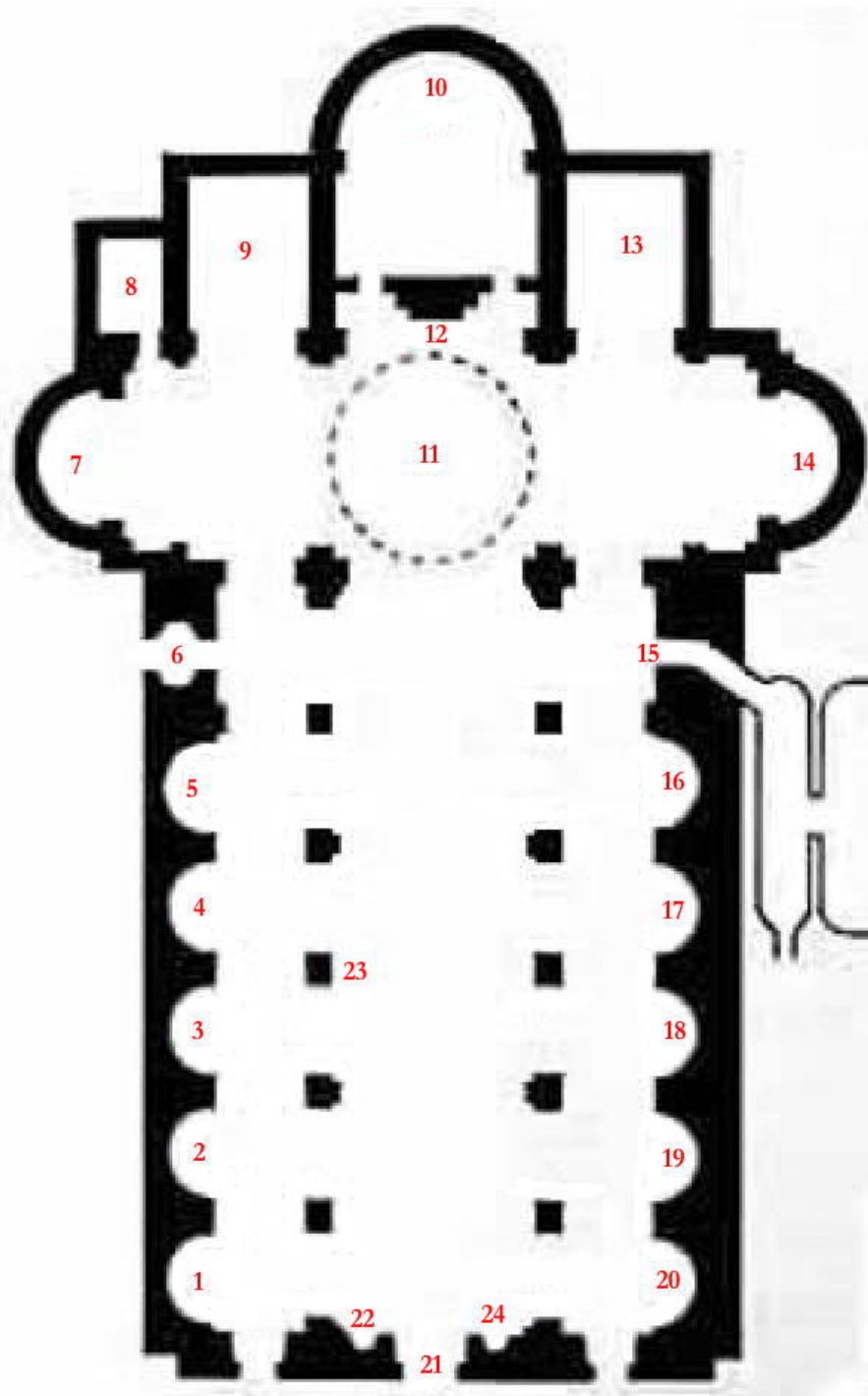
The convent has two cloisters. The main, larger one is to the north of the church and has an entrance from the Via dei Pianellari 56 (look for the pedimented doorcase). There are arcades on all four sides and a fountain in the middle, but the apse of the church impinges on the south-west corner so that 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. [2]

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 (A. 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. [2]

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. [2]

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. [2]

Interior

The present layout goes back to the 15th century rebuilding. The church is built on a Latin cross plan. It's 61.4 metres long, 23 metres wide in the nave and 42.5 metres wide in the transept. There are three aisles, separated by two rows of six arches. The central aisle 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. [2]

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*. [2]

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 [2]

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. [2]

New flooring and the marble covering the wainscoting and pillars are 19th century.

At the main entrance (21), the two 17th century holy water stoups being held by angels are by **Antonio Raggi**. The two side entrances have funerary monuments. The frescoes of six stories of David around the parapet of the organ are by **Livio Agresti**. On the left are Emmanuele Balbo of 1515 and one Scarampi of 1506; on the right, Angelo de Barbarano of 1558 and Paolo del Maxo (16th century, no date). [2] [c]

Decoration are as follows:

Atrium: Cosimo Fanzago and assistants

- Pair of holy-water fonts shaped like angels
- To the left: *The Archangel Raphael* (1660)
- To the right: *The Archangel Gabriel* (1650)

Aisle: Pietro Gagliardi, frescoes (1855-1868)

- Aisle pillars: *Prophets*
- Aisle 3rd pillar on left: *Isaiah* by Raphael
- Panels in the central nave, above the arches: *Twelve stories from the Life of the Virgin*
- Above, between the windows: *Rebecca, Ruth, Judith, Abigail* and *Esther*
- Medallions at the top of the walls: *Angels with scroll ornaments and emblems*
- Dome vaults: *Stories from the Old Testament*
- Carlo Spagna, *Pulpit*, inlaid polychrome marbles 1644)
- Vault trusses: Pietro Gagliardi (1855-1868) *Augustinian Saints*

Goritz monument

The frescoes of five prophets mentioned above complement the fresco of *Isaiah* by **Raphael** (23), 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 Johannes Goritz, the Renaissance scholar, 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**. [2]

Beneath this fresco is a statue of the *Madonna and Child with St Anne* 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: [2]

Isesu 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. [2]

The pulpit was designed by **Vincenzo della Greca**, and executed by **Carlo Spagna** in 1644. [5]

On the pillar to the right of the main portal is the monument to Francesca Faggioli, (d. 1661). The portrait is the work of the husband of the deceased, the painter **Francesco Cozza**.

Madonna del Parto

A statue by **Jacopo Sansovino** found in a niche to the right of the entrance (22) is venerated as the *Madonna del Parto*, the Madonna of Childbirth. It was commissioned in 1516, and completed in 1521, as a memorial to a Florentine expatriate called **Giovanni Francesco Martelli**. [2] [d]

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. [2]

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). [2]

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 *St. John the Baptist*, is from a later period.

Apse and High Altar

The High Altar (12) 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. [2]

It used to be thought that the altar was designed by Gian Lorenzo Bernini, but this is not the case. The artist was **Orazio Torriani**, who used four columns of precious black marble with gilded Corinthian capitals. The two angels above are typical of the style of Bernini, but are probably by **Giuliano Finelli**, although one has been attributed to Luigi Bernini, brother of Gian Lorenzo. The children, affixed in front to the lateral pillars 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 SS Trypho, Respicus and Nympha, who are not in the Roman Martyrology. [2] [5]

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*. [2]

There are four monuments near the high altar. To the right are Antonio Ghirlandaio 1609 and Giacinto Baldini 1675, and to the left are Cardinal Filippo Visconti 1608 and Fulgonio Petrelli 1668. At the extremity of the great altar is the monumental inscription, on the church-floor, of the learned Card. Egidio of Viterbo O. S. A., who died in 1536.

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. [2]

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

Left Aisle, Transept and Chapels

Chapel of Our Lady of Loreto (1)

The first chapel in the left rear in this aisle is adorned with two small columns of *fior di persico*. The altar-piece is a famous painting by **Caravaggio** which he executed in 1604 or 1605, the *Madonna dei Pellegrini*. The painting was commissioned by Ermete Cavalletti, who was the patron of the chapel. It features Our Lady presenting the Christ-Child to two elderly pilgrims, very soon after the Holy Family arrived to take up residence at Nazareth (the Child is shown as being about four years old). 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. [2] [a]

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. [2]

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. [2]

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

The two lateral frescos in the chapel are by **Ilario Casolano**, and represent, that to the right *St. William Duke of Aquitaine*, previously to his affiliation to the Order of S. Augustine, 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 centre; of her *Nativity*, to the right; and of the *Annunciation*, to the left. [a]

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.

Cappella Pio (2)

According to Passeri the chapel was erected by Bernini; and its frescos above are by **Guido Ubaldo Abbatini**. [a]

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*. The name comes from the tomb here of a soldier called Baldassare Pio Perugino. Also here is a monument to Domenico de Crollis, 1862.

Chapel of St. Clara of Montefalco (3)

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 marmo bigio

Altar: Sebastiano Conca, *Christ appears to St. Clara of Montefalco*, oil on canvas (about 1781)

Apse of the Vault: Anonymous artist, *Stories of St. Clara and Angels with the symbols of the Passion*, fresco (mid 18th century)

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.

Here is a monument to Angelo Egidi, 1852. [2]

Chapel of St. Apollonia (4)

The chapel was dedicated to the St. [Apollonia](#) in 1660, after the demolition of an altar which was originally located on the left side of the counterfacade and had been wanted by Bartolomeo Marliano, founder of the Confraternity of St. Apollonia. 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.

Altar: G. Muziano, *St. Apollonia 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 Marliano, who founded the Confraternity of S. Apollonia, to whom the vault belongs. Here also is a monument to Fulgenzio Bellelli, 1745. [2] [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 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 (about 1660)

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

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

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

There are several monuments here, to Emilia Pomares (no date, 19th century), Gregorio da Rimini 1719, Cardinal Gerolamo Seripandi 1759, Giuseppe Francesco Mazio 1870 and Adelaide Bini 1668.

The side entrance (6) which leads out from the end of the left hand aisle has a little circular vestibule. As well as statues of Doctors of the Church from the destroyed shrine of St Monica (see the section on her chapel below), it has another angel by **Raggi** and the following monuments: Giovanni Antonio Lomellini (d. 1503), from Genoa; Pantasilea Griffi, 1527; Carlo Verardi, 1500 and Dionisio Lunati, c. 1500. The last is by **Luigi Capponi**. [2] [c]

Chapel of St. Thomas of Villanova (7)

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 new repairs to the chapel, and chose **Pietro da Cortona** to supervise them. **Giovanni Maria Baratta** was also involved in 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 the *Saint with Charity*, the woman who gratuitously gives and receives from Bishop Thomas comes out from the niche, which was begun by **Melchiorre Cafà**, and completed by **Ercole Ferrata**. In the apse vault *Angels playing music* is from the 19th century. 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]

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 (about 1760)

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

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*. Other monuments are for , a 17th century bishop called Tusani, Emiliano Sarti (1810), Adeodato Nuzzi (1827) and Pietro de Monis (1851). [2] [5]

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 St. 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 Vercelli](#), an Augustinian hermit, and is adorned with two pillars of giallo antico. 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 *St. Augustine and St. William*, and above them, on the same canvass, is the *Coronation of the Bl. Virgin*. 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.

Alter: **Giovanni Lanfranco**, *Crowning of the Virgin with Sts. Augustine and William*, oil on canvas (about 1615)

Right wall: **Giovanni Lanfranco**, *St. Augustine meditating on the mystery of the Trinity*, oil on canvas (about 1615)

Left wall: **Giovanni Lanfranco**, *St. William being cured by the Virgin*, oil on canvas (about 1615)

Right lunette and vault: **Giovanni Lanfranco**, *The Apostles around the empty tomb of the Virgin and The Assumption of the Virgin*, frescoes (about 1615)

It is dedicated to a rather obscure monastic founder who began a reform movement of the Benedictines in the 13th century in Tuscany. This led to the monastic congregation known as the Williamites, and the reason why he has a chapel in this church is because his congregation was later absorbed into the Augustinian friars. [2]

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.

Chapel of St. Monica (9)

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. In 1430 the relics of St. Monica were transferred here from Ostia. Her body is preserved in the um of verde antique beneath the altar. In the middle of the left wall there is the 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 vault decoration is similar to the one in the chapel of St. Nicholas and was commissioned by Card. Petrocchini, the first holder of this chapel from 1569 as described on the plaque on the floor. The altar is adorned with two columns of Giallo antico. The painting of the *Virgin and Child*, over the altar, is by **Giovanni Gottardi**; and the frescos above, illustrative of her life, are by **Giovanni Battista Ricci** of Novara.

Altar: **G. Gottardi**, *Madonna of the Girdle between St. Augustine and St. Monica*, oil on canvas (about 1760)

Left wall: **Isaia da Pisa**, *St Monica* (upper part of the sarcophagus). marble (1455)

Vault: **G. B. Ricci**, *Stories in the life of St. Monica*, fresco (late 16th century)

Side walls: **P. Gagliardi**, *Episodes in the life of St. Monica*, fresco (middle 19th century)

Right lunette: **P. Gagliardi**, *Hope*, fresco (after 1856)

On the left pillar, over the altar railing, are the epitaph and portrait of Augustine A. Giorgi O. S. A., a celebrated Philologer, the restorer of the Tibetan alphabet, who died in 1797. In the middle of the right wall is the a marble sepulchre of Cardinal Juan de Vera (d. 1507). On the left pillar is a memorial for Cardinal Gregorio Petrichini (1713)

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)

The large chapel to the right of the sanctuary is sacred to St. [Nicholas of Tolentino](#). 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**, and also the other frescos illustrative of the life of St. Nicholas of Tolentino. 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.

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 walls were decorated towards 1861, after the restoration of the altar.

Altar: Tommaso Salini, *St. Nicolas overcoming the devil, the world and flesh*, oil on canvas (beginning of the 17th century)

Vault: G. B. Ricci, *Episodes from the life of St. Nicholas and St. Gregory the Great*, frescoes (after 1585);

Andrea Lilio, *St. Jerome, St. Ambrose and St. Augustine*, frescoes (after 1585)

Left wall: P. Gagliardi, *The vision of St. Nicholas during the Mass*, fresco (about 1861)

Right wall: P. Gagliardi, *The end of the plague in Cordoba*, fresco (about 1861)

Here is a monument to Gerolamo de Gettis (1646). Next to the chapel is the monument of Card. Renato Imperiali (d.1737), whose portrait above is in mosaic by **Pietro Paolo Cristofari** from an original by **Ludovico Stern**, and the statues of *Charity* and *Fortitude* are by **Pietro Bracci**.

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.

Chapel of St. Augustine (14)

Situated at the right 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 an 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 in the 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**.

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

The monuments here are of Guglielmo Vertecchi (1623); Antonio Buti (1608); Giovanni Battista d'Aste (1620) and Cardinal Giuseppe Renato Imperiali. The last-named died in 1737, but his monument was only completed several decades later. The design was by **Paolo Posi** and the

statuary was by Pietro Bracci.

Sacristy

The sacristy is a rectangular room which is reached through a doorway at the end of the right hand aisle (15), and is accessed through a narrow transverse rectangular antechamber. This was added by Vanvitelli in the 18th century restoration. It 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 (*SS Ambrose, Augustine, Leo and Jerome*). The altarpiece, by **Gianfranco Romanelli**, depicts *St Thomas of Villanova Giving Alms*. 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 *SS Augustine and Monica*, which is 17th century and is of the school of Simon Vouet.

Next to the entrance to the sacristy is the monumental slab and bust of the learned Antiquary Onufrio Panvinio O. S. A., who died at Palermo in 1618, aged 39 years. Also, 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 Roenun by special permission of Pope Sixtus IV. Beyond the door are those of the profound Card. Noris, of the Order and title of S. Augustine, who died in 1704. 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. [7] [c]

Chapel of the Crucifix (16)

The fifth chapel in this aisle is that of the Crucifixion, with decorations rich in marbles. 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.

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

Above the Altar Tympanum: *Angels with the symbols of the Passion*, stucco (middle 15th century)

There is a clutch of funerary monuments here: Generoso Alberto Splawsky (1596); Onofrio Panvini (1596); Enrico Noris (1704); Leopoldo and Angelo Ratti (1842). The sculptor of the last was Giuseppe Trabacchi.

Chapel of St. Peter (17)

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, represented in the marble group of *Christ Handing the Keys to St Peter* which is by **Giovanni Battista Cassignola** 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).

Altar: G. B. Cassingola (or Cotignola), *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 Assupption*, fresco (early 17th century)

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

Here is located a monument to Baldassare Ginanni (1598).

Chapel of St. Rita of Cascia (18)

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 Locatelli**. **Giacinto Brandi** painted the altarpiece at the commission of Princess Camilla Orsini Borghese.

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)

On the pillar opposite this chapel is the bust in bas-relief, by Camillo Rusconi, and the epitaph of G. Usanio, 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.

Chapel of St. Joseph (19)

Only the two fragments on the walls and the three medallions in the apse vault remain of the original fresco decoration which was painted between 1587 and 1588 by **Avanzino Nucci** (a pupil of Pomarancio) on commission of Cardinal Castagna, later Pope Urbano VII. The altarpiece, which was painted by a certain "Domenico 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 **Avanzino Nucci**. The two small columns of the altar are of fior di persico.

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

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

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

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

Chapel of St. Catherine of Alexandria (20)

The decoration of this, the first chapel on the right, whose patrons were at first the Mutinis and later the Gottifredis, was modified during the 18th century, when the angels with the symbols of St. Catherine were realized and the 16th century *Virtue* 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.

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 Mutini (1609), Lorenzo Mutini (1630) and Fabrizio Veralli (1634).

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:

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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

Andrea [Bolgi](#) [aka *Carrarino*] (1606-1656), Italian sculptor from Carrara

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

Andrea [Lilio](#) (1555-1610), Italian painter

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

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

Avanzino [Nucci](#) (1552-1629), Italian painter of the late-Renaissance period

Baccio [Pintelli](#) (1450-1492), Italian architect from Florence

Bartolomeo Pincellotti (18th 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 Spagna (17th cent), polychrome inlaid artiat

Cosimo [Fanzago](#) (1591-1678), Italian Baroque architect and sculptor

Cristoforo [Casolani](#) (c. 1582-1630), Italian painter

Daniele Ricciarelli *da Volterra* (1509-1566), Italian Mannerist painter, sculptor and architect

Domenico [Guidi](#) (1625-1701), Italian sculptor of the Baroque period

Enrico Marini (19th cent), Italian painter

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

Ercole [Ferrata](#) (1610-1686), Italian sculptor of the Baroque period

Francesco [Borromini](#) (1599-1667), leading figure in the emergence of Roman Baroque architecture

Francesco [Cozza](#) (1605-1682), Italian painter of the Baroque period.

Francesco Maratta (Moratti) († c1721), Italian sculptor

Francisco Rosa, (1638-1687), Italian painter from Genova

Gaspere Sibila (18th cent), Italian sculptor

Giacinto [Brandi](#) (1621-1691), Italian painter of the Baroque period

Giacomo di Cristoforo da Pietrasanta (d. 1497), Italian architect from Lucca

Gian Lorenzo [Bernini](#) (1598-1680), Italian Baroque sculptor and architect

Giovanni Battista Cassingola [or Cotignola], (16th cent), Italian sculptor

Giovanni Battista [Contini](#) (1641-1723), Italian architect of the Late Baroque period

Giovanni Battista [Maini](#) (1690-1752), Italian sculptor of the Late-Baroque period

Giovanni Battista [Ricci](#) [aka *da Novara*] (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 (c.1860-1908), Italian painter

Giovanni [Gottardi](#) (1733-1812), Italian painter

Giovanni [Lanfranco](#) (1582-1647), Italian Baroque painter

Giovanni Maria [Baratta](#) (1617-1680), Italian architect from Carrara

Girolamo [Muziano](#) (1532-1592), Italian painter, active in a late-Renaissance or Mannerism style.

Giuliano [Finelli](#) (1601-1653), Italian sculptor of the Baroque period from Tuscany

Giuseppe [Cesari](#), [aka *Cavaliere d'Arpino*] (1568-1640), Italian Mannerist painter from Arpino

Giuseppe Peroni (b. 1627), Italian sculptor

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 da Pisa](#) (1410-1464), Italian sculptor
 Ivan [Duknovic](#) [aka *Giovanni Dalmata o di Traù*] (1440-1514), sculptor from Trogir, Dalmatia
 Jacopo [Sansovino](#) (1486-1570), Italian sculptor
 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
 Ludovico Stern (1708-1777), Italian painter from Rome
 Luigi Bernini (1612-1681), Italian architect, sculptor
 Luigi di Pietro [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
 Melchiorre [Cafa](#) (1636-1667), Baroque sculptor from Malta
 Michelangelo Merisi [aka *Caravaggio*] (1571-1610), Italian painter
 Orazio [Torriani](#) (or Torrigiani) (1602-1657), Italian architect and sculptor
 Paolo [Posi](#) (1708-1776), Italian architect from Siena
 Pietro Berrettini [da Cortona](#) (1597-1669), Italian Baroque painter
 Pietro [Bracci](#) (1700-1773), Italian sculptor of the Late Baroque
 Pietro [Gagliardi](#) (1809-1890), Italian painter
 Pietro [Locatelli](#) (1637-1710), Italian Baroque painter
 Pietro Paolo [Cristofari](#) (1685-1743), late-Baroque Italian mosaicist
 Raffaello Sanzio da Urbino [aka *Raphael*] (1483-1520), Italian architect and **painter** of the High Renaissance
 Sebastiano [Conca](#) (c. 1680-1764), Italian painter
 Sebastiano Fiorentino (15th cent), Italian architect
 Tommaso [Salini](#) (1575-1625), Italian painter of the early-Baroque period
 Ventura [Salimbeni](#) (1557-1613), Italian painter from Siena
 Vincenzo [Conti](#) († 1610), Italian painter
 Vincenzo [della Greca](#) (1592-1661), Italian architect.

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., (1332-1381 or 1389)
 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 Cardinal [NORIS](#), O.E.S.A., (1631-1704)
 Francesco Cardinal [MARTELLI](#), (1633-1717)
 Cenotaph next to the main door, his remains moved to Florence
 Carlo Agostino Cardinal [FABRONI](#), (1651-1727)
 Buried in front of the main altar
 Marco Antonio Cardinal [ANSIDEI](#), (1671-1730)
 Giuseppe Renato Cardinal [IMPERIALI](#), (1651-1737)
 Buried on the right side of the chapel of Saint Augustine
 Mario Cardinal [MAREFOSCHI](#) COMPAGNONI, (1714-1780)
 Antonio Cardinal [CASALI](#), (1715-1787)
 Buried in his family's tomb in the chapel of S. Pietro Apostolo

Francesca Faggioli
 Wife of the 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. [Tourist information](#)
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