

Sant'Andrea al Quirinale



Sant'Andrea al Quirinale is the 17th century former convent church, now titular, of the Jesuit novitiate, and is located at Via del Quirinale 29 in the rione Monti. The dedication is to St Andrew the Apostle. [1]

History

The first church on the site, *Sant'Andrea in Monte Cavallo*, was a parish church. The then abandoned church and land was donated to the General of the Jesuits, St Francis Borgia, by Giovanni Andrea Croce, Bishop of Tivoli, in the 16th century, and became the church of the Society's novitiate. [1] [a]

It was in 1567 that the young Polish nobleman Stanislas Kostka walked to Rome from Vienna, taking up residence at the new novitiate, only to die there 18 months later. [a]

The present church on the Quirinal was begun in 1658 with funds provided by Cardinal Camillo Pamphili. The body of the present church was built in 1658–1661. Bernini designed it, but he left the actual work of construction to a brilliant committee of architects and artists among whom were **Mattia de' Rossi** and **Antonio Raggi**. The interior was decorated over the long period between 1660 and 1672. The whole building was finally finished and consecrated in 1678. [1] [a]

The church is considered one of the finest examples of Roman Baroque with its superb balance and harmony in the choice of materials and the flow of light. It is said that Bernini did not charge a fee for designing this church, and his only payment was a daily donation of bread from the novitiate's

oven. Bernini considered it as his only perfect work. [1]

The church was attached to the novitiate of the Jesuits, with a hiatus when they were suppressed from 1773 to 1814. During the French occupation, the shrines were pillaged of their jewels and precious metals. In 1873 the new Italian government sequestered almost all the convents in Rome and the Jesuits were expelled from here. After the sequestration, the church was administered by a secular priest for a period. However, the Jesuits managed to regain it in the mid 20th century, and they continue to be in charge. [1]

Among those who worshipped here are St Aloysius Gonzaga, St Stanislaus Kostka and St Robert Bellarmine. Bernini often came to this church for Mass in his old age. The church only became titular in 1998, when Adam Kozłowiecki was made cardinal. The current titular is Odilo Pedro Scherer, archbishop of São Paulo, who was appointed in 2007. [1]

The contrast between the works of the two great Roman Baroque architects, that of Bernini here and Borromini's San Carlo alle Quattro Fontane just up the street, is now regarded as one of the world's greatest architectural experiences. Bernini demonstrates Baroque as theatre, and Borromini Baroque as mathematics, and it is impossible to decide which of the two is more awesome. [1]

Exterior

The basic plan is elliptical and this can be clearly seen from the outside, where the semi-circular sides rise over the low side walls on each side of the entrance facade. In fact, the church consists of two ellipses: one larger in which the chapels are decorated, and one smaller covering the main room. Also the two ellipses can be excellently seen from the outside, where the largest and the lowest of these ends with a slight slant, the smaller and the higher one rising with eight windows between the broad and flat, powerful buttresses that end with a wide entablature that carries the roof with the large center dome. Originally the windows were tall and thin, later reduced in size, but their original height can still be gauged on the exterior of the drum. [2] [a]

The church was innovative in that it is on an elliptical plan, having the church major axis on the minor axis of the ellipse. This transverse elliptical was previously used by Bernini in his famous colonnade at Saint Peter's. It appears that the motivation for this plan was artistic, and not a result of exigency. [1]

The fabric of the body of the church is in red brick. Structurally it is a brick drum with an ambulatory, but the latter has blocking walls inserted to create two chapels on each side, and antechambers to the entrance as well as to the two exits to the convent. There is an external segmental apse, but this is part of the wing of the convent that abuts the church on its far side which also includes the sacristy and the rebuilt Room of St Stanislaus Kostka. [1]

The ambulatory wall has its brickwork exposed, but the upper drum wall is rendered in orange. This wall has six enormous volute buttresses, three on each side, in between round-headed windows. These buttresses are actually tiled. Above them is a cog-wheel entablature in white, forming the roofline. The exterior dome is a very shallow saucer, surrounded by a flat roof. There is a tall lantern, with a hemispherical lead cupola. The dome itself is also in lead, but is completely invisible from the street. [1]

Façade

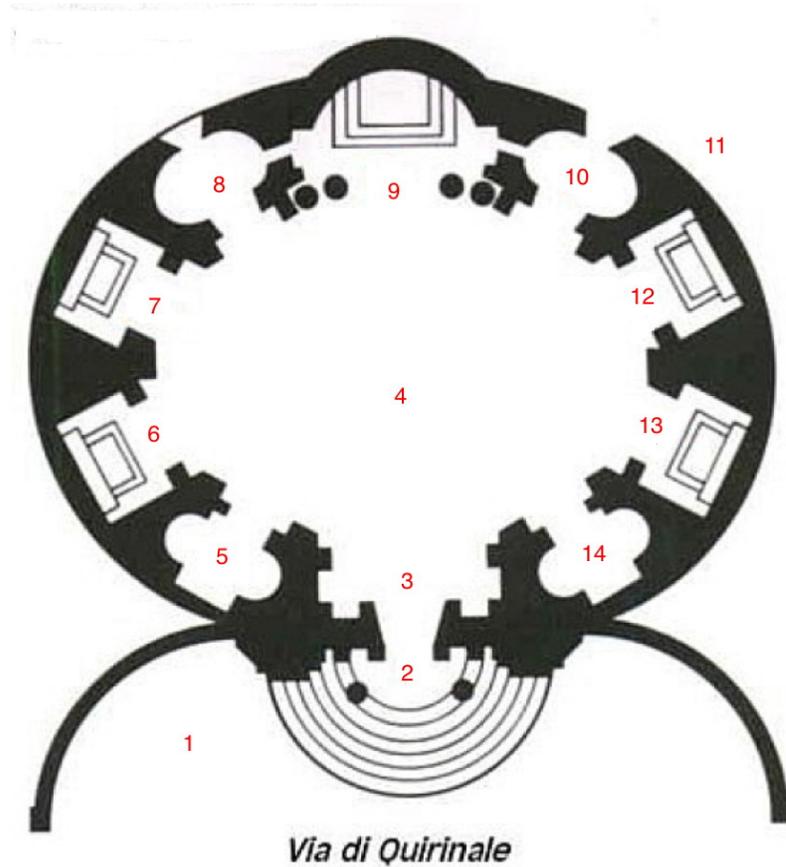
The façade was completed in 1670-71. It is a separate design element from the body of the church. The facade is entirely in limestone, and has three horizontal design elements. In the middle is an enormous propylaeum crowned by a triangular pediment. This is on top of an entablature borne on a pair gigantic Corinthian pilasters, which are tripletted around the corners and stand on high plinths. The cornice of the entablature and the pediment are dentillated. [1]

The actual entrance is above street level, and is approached by a semi-circular set of stairs. (2) It has a molded doorcase and a floating triangular pediment above, also a pair of Ionic pilasters with swagged capitals which are doubletted along their outer edges. Above the entablature supported by these pilasters is a large lunette window. The entablature below this window, which is also

dentillated, is bowed outwards to form the edge of the flat roof of a semi-circular porch at the top of the stairs. This roof is supported by a pair of Ionic columns, and supports a large coat-of-arms flanked by two halves of a split segmental pediment with curlicued tops. This coat-of-arms is of the Pamphilj family whose device is a dove, and was made by Lorenzo Dini and Cristoforo Muti in 1671. [1] [2]

On either side of the stairs are outwardly curving walls. (1) There is an identical pair of gateways at the outer ends of the walls; each has a molded archway. The left hand gateway leads into what is left of the garden of the novitiate, but the right hand one is disused. The convent complex is to the right of the church. [1]

Plan



Interior

The plan is elliptical, with four chapels and four niches, as well as a larger niche for the high altar. Normally, the altar-entrance axis is set on the longer axis in elliptical churches, but here it is on the shorter. The niches on either side of the high altar contain doorways leading into the convent; the right hand door leads to the sacristy and to the Room of St Stanislaus as well. The left hand door is now disused. The other two of these niches are either side of the main entrance, and they are only there for the sake of symmetry and to contain confessionals. The chapels are rectangular in plan, but the niches have little semi-circular recesses on their side walls. Finally, the entrance is in its own rectangular alcove and the high altar is in a small segmental apse.

The walls are clad in marble from Cottanello near Rieti, which is red with white veins. The same stone is used for the four ribbed Corinthian columns of the enormous aedicule of the high altar. Bernini obtained this stone from its source quarry, unworked since ancient Roman times, and so was able to procure matching stonework for the entire church. [1]

In between each pair of side spaces is a gigantic ribbed Corinthian pilaster in white Carrara marble. There are three of these on each side, another pair partly hidden by the aedicule and a quadrupletted pair flanking the entrance. They support an entablature that runs right round the church, with its architrave, frieze and dentillated cornice respectively in Carrara, Cottanello and then Carrara again. This entablature also serves as that of the aedicule, stepped slightly forward. [1]

Each chapel is entered through an archway with a semi-circular molded archivolt resting on a pair of Doric pilasters with Carrara capitals, and is lit by a lunette window behind the altar aedicule. The niches, however, have rectangular ingresses topped by molded cornices in Carrara, and above these are four cantoria or balconies for solo singers. These have balustrades, above which are gilded bronze grilles to protect the anonymity of the singers. [1]

Apse

The high altar (9) is flanked by two pairs of fluted Corinthian columns in red cottanello rosato marble. The Corinthian capitals were made by Giovanni Maria Baratta. The altar table and tabernacle are from 1697 in gilded bronze with inlaid lapis lazuli after Bernini's instructions. Behind the altar is a masterpiece by Guglielmo Cortese (known as "Borgognone delle Battaglie") representing the *Martyrdom of the Apostle Andrew*, painted in 1668. The painting is in a frame that matches the columns, being held up by gilt angels by Antonio Raggi. [1] [2] [a]

Around it the wall is in blue mosaics, a strong contrast to the red, white and gold of the main body of the church. The side walls of the apse are in green marble veined in white, which material is also used on the side walls of the chapel and on the entrance counterfaçade. [1] [2]

Above the altar is a Baroque gilded glory with many angels assisting St. Andrew upwards, made by Giovanni Rinaldi after Bernini's drawing in the same period. Above this is a lantern full of windows to light the altar below. Above the recess of the high altar, in the segmental pediment of the aedicule, is a sculpture of *St Andrew Ascending to Heaven*, representing his soul passing from the painting below into heaven. The statue is not by Bernini but carved after his designs by his pupil Raggi. [1] [a]

Dome

The interior dome completely dominates the space and is decorated with figures and angels over the windows and putti around the oculus who watch St. Andrew's ascent on his journey to Heaven. The three master craftsmen involved were Antonio Raggi, sculptor, Pietro Sassi, stuccoist and Vincenzo Corallo, gilder.

The dome is given the impression of extra height by the richly gilt coffering which diminishes in size towards the lantern. Within the lantern itself, illuminated with yellow stained-glass so that the church always seems bright, even on the dullest day, flies the dove of the Holy Spirit. This is also conveniently the badge of the Pamphilj family, whose coat-of-arms is repeated inside the church over the main door [1]

Entrance (3)

In contrast to the general red, white and gold color scheme, the wall containing the entrance door is revetted in pale green marble veined in white. Above the wooden internal doorcase is a memorial to Cardinal Camillo Pamphilj, which proclaims him as the founder of the church. Two winged female figures which look like angels but are apparently meant to be fates are in a triangular pediment; one is sitting comfortably and holding onto the heraldic shield of the cardinal, while the other is falling off while blowing a trumpet. Above is a billowing banner with the memorial inscription. This work was designed by Bernini, and executed by Giovanni Rinaldi. [1]

Floor (4)

Between 1670-1671 the marble pavement of the church was carried out on a design of Bernini's assistant, **Mattia de' Rossi**, endorsed by the master. The floor is divided into fields by means of dark and white stripes in marble and "rays" from the center circle, in which a large mosaic of allegorical figures have been inserted and a grave for Cardinal Giulio Spinola, who died in 1691, and for Cardinal Giovanni Battista Spinola, who died in 1719. In the field closest to the entrance is a mosaic with the grave of Cardinal Francesco Maria Sforza Pallavicino, who died in 1667. In the field close to the sanctuary there is a mosaic of allegorical figures and engraving for Cardinal Camillo Melzi, who died in 1659. The last two were made by **Andrea Scatolini** and **Luca Berrettina**, respectively, while the surrounding floor was designed by **Mattia de' Rossi** and made in 1670-1671 by the stone masons **Giovan Battista Baratta**, **Giuseppe Baratta** and **Giuseppe Francesco Ghetti**. [2] [a]

Side chapels

The side chapels are all of an identical design, having entrances under a wide arch, and the ceilings are barrel-vaulted. The altars have a pair of Corinthian columns in Cottanello marble supporting a triangular pediment with modillions. On the back wall there are curved windows behind the pediments. The side walls are in pale green marble with white veins, and the pictures on them are identically framed in yellow marble with the dove of the Pamphilj below. [1] [2]

Just to the left of the entrance is an empty niche (5) with a confessional.

Chapel of St Ignatius Loyola (6)

The first chapel on the left is formally dedicated to St Ignatius and the Founders of the Society of Jesus, but in practice is given over to the veneration of Our Lady since the church itself has no altar dedicated to her. The altarpiece shows *Sts Ignatius, Francis Borgia and Aloysius Gonzaga Venerating the Madonna and Child*, and is by **Ludovico Mazzanti**, from 1721-1725. The paintings on the side walls are by **Ludovico David**; on the left, the *Adoration of the Magi*, and on the right, the *Adoration of the Shepherds*. The ceiling vault fresco depicting the *Glory of the Angels* is by **Giuseppe Chiari**. The stucco work is by **Francesco Galli** from around 1749. [1] [2]

Cappella di San Stanislao Kostka (7)

St Stanislaus Kostka is enshrined here, in the second chapel on the left. The funerary monument, an urn of bronze and lapis lazuli, is by **Pierre Le Gros**, made in 1716. The painting of *The Madonna with Child and St Stanislaus Kostka* is by **Carlo Maratta**, c. 1687. The side paintings are by **Mazzanti**. These show the saint receiving communion and falling into ecstasy. The fresco in the vault showing the *Apotheosis of St Stanislaus* is by **Giovanni Odazzi**. [1]

Cappella del Crocifisso (8)

The niche to the left of the sanctuary, the disused exit to the convent, has a large crucifix. This is not a chapel, as there is no altar. Here also is the tomb of King Carlo Emanuele IV of Sardinia and Piedmont. He abdicated to enter the Society of Jesus, but never went forward to ordination. As a result, he lived here until he died in 1819 at the Palazzo Colonna down the hill. [1]

Sacristy (10)

To the right of the sanctuary, through a square doorway beneath a cantorium, is a niche that gives access to the sacristy. One of the most interesting parts of the church, so ask to see it if it is locked. The elaborate and ornate ceiling was painted by **Jean de la Borde** (1670). It shows *Saint Andrew in Glory*, surrounded by angels and accompanied by Jesuit saints. A sketch for the paintings and the

overall design was examined and approved by Bernini. Along the walls are great cupboards carved in walnut, surmounted by little balustrades. On the back wall a painting of the *Assumption of the Virgin Mary*, attributed to the Jesuit painter Fra'Andrea Pozzo. [1]

Around the walls are medallions with painted scenes by Jean de la Borde:

The 3 Japanese Martyrs
The vision of Sant'Ignazio
San Luigi Gonzaga in prayer
San Francesco Borgia worships the Holy Supper
Santo Stanislao Kostka participates in the Sacramen

The stucco work is by Pietro Sassi. [2]

The lavabo or holy water stoup is possibly by Bernini himself. It is a micocosm of the church's design, and uses the yellow, green, white and red marbles to be found there. A picture of Our Lady in an elliptical tondo is supported by a pair of putti, and clasped by a pair of palm fronds which end in roses. This is an exquisite work, and should not be missed. [1]

Cappella della Passione (12)

The second chapel on the right side is the Chapel of the Passion, also known as the Chapel of the Flagellation. It has three canvases with scenes from Our Lord's Passion by Giacinto Brandi, completed in 1682. The altarpiece is *Deposition*, on the right wall is *Flagellation*, and on the left side is the *Way to Calvary*. The stucco angels and putti in the vault were by Paolo Naldini, Filippo Carcani and Giacomo de'Rossi from around 1674. [1] [2]

Cappella di San Francesco Saverio (13)

The first chapel on the right-hand side is the Chapel of St Francis Xavier. Here there are three paintings by Giacinto Gaulli (Il Baciccio) depicting events in the life of the saint. The altarpiece is famous, *The Death of St Francis Xavier*, painted in 1676. It shows him dying on the island of Shangchuan in China, down the river from Canton. On the right wall, *St Francis Xavier preaches to people in the East*, and on the left wall, *St Francis Xavier baptizes A pagan queen*. They are from 1705-1709. In the vault *The Glory of St Francis Xavier* by Filippo Bracci from 1746. The angels and putti in stucco were, as in the previous chapel, by Paolo Naldini, Filippo Carcani and Giacomo de'Rossi from around 1674. [1] [2]

Rooms of St Stanislaus Kostka

The rooms of St Stanislaus Kostka (11) have been reconstructed - the part of the house they were originally in has been destroyed.

Upstairs on the first floor are a complex of three rooms dedicated to the young Polish saint Stanislas Kostka, whose feast days falls 11 April. These rooms, where a little museum dedicated to the memory of the Saint has been assembled, can be found via a staircase to the right of the high altar (ask the sacristan to open them if they are locked, he is usually very obliging provided that the church is not being prepared for a wedding). Although the present suite of rooms was constructed later, it was in this place where the Saint lived for some months as a Jesuit novice and where he died on 15 August 1568.

On the walls of the first room there are 12 large sketches by the Jesuit artist Fra'Andrea Pozzo. These show episodes from the Saint's brief life, from his birth at Rostkow near Warsaw to his arrival in Rome in 1567.

Both the floor, covered with majolica tiles, and the roof of the second room date from the period of the Saint's brief sojourn in Rome. Note the photocopy of a letter sent from Saint Peter Canisius to Saint Francis Borgia on 25 September 1567. This letter is known as the letter "of the three Saints", as in it Canisius refers to three young novices whom he is sending from Vienna to Rome. One of these was Saint Stanislas Kostka, about whom he wrote, he is "an excellent young man, of whom we have the greatest hopes, but we have not yet received him as a novice because his family was completely against it". A marble plaque (with a poem in Polish commemorating the death of

the Saint by [Camilo Norwid](#)) recalls the visit of Cardinal Wyszynski and the Polish bishops during the Second Vatican Council in 1960.

The third room, in which the saint died, probably of malaria on the eve of the feast of the Assumption in 1568, has been converted into a chapel. In the center is an unusual statue in polychrome marbles, sculpted by Le Gros showing the death of the Saint. The Saint's head, hands and feet, as well as the cushion beneath his head, have been carved in white Corinthian marble. The Saint's vestments are of black granite, while the mattress on which he lays is yellow alabaster. At the head of the bed is a painting by Tommaso Minardi showing *Our Lady* surrounded by angels and the virgin martyr Saints Cecilia, Agnes and Dorothy welcoming the Saint into Heaven. This together with the sculptural group forms a single monumental unit. The altar on the right, dedicated to Saint Stanislas, is decorated with gifts from various novices in honour of the Saint, who is the patron saint and protector of novices. On the left there is a fine copy of the Virgin and Child, known as the "Salus Populi Romani" from the Basilica of Santa Maria Maggiore. This is one of three copies commissioned by Francis Borgia (1572), and one to which, legend has it, that Saint Stanislas was particularly attached.

Access

The church is open:

Tuesdays to Saturdays 8:30 to 12.00, and 15:00 to 18.00;

Sundays and Solemnities 9:00 to 12.00, and 15.00 to 18.00.

Liturgy

Mass is celebrated on Sundays and Solemnities at 10:30. You cannot visit the church during it. The feasts of St Andrew, on 30 November, and of St Stanislaus Kostka, on 13 November, are celebrated with great solemnity.

The church is now part of the Centro Storico marriage circuit, so be aware that it may be in use for weddings especially at weekends.

Location:

Address: Via del Quirinale 29, 00187 Roma

Coord: [41°54'2"N](#) [12°29'21"E](#)

Burials:

St Stanislaus Kostka

Camillo Cardinal [MELZI](#), (1582-1659)

Francesco Maria Sforza Cardinal [PALLAVICINO](#), S.J., (1607-1667) [see [here](#)]

Giulio Cardinal [SPINOLA](#), (1612-1691)

Emmanuel Théodose de Cardinal [LA TOUR D'AUVERGNE DE BOUILLON](#), (1643-1715)

Giambattista Cardinal [SPINOLA](#), *inniore*, (1646-1719)

Buried in the tomb of Cardinal Giulio Spinola

King [Carlo Emanuele IV](#) of Sardinia and Piedmont (d. 1819)

Artists and Architects:

Alessandro Vaselli (17th cent), Italian painter

Andrea [Pozzo](#), S. J.(1645-1709), Italian Jesuit Brother, Baroque painter and architect, decorator, stage designer, and art theoretician

Andrea Scatolini (17th cent), Italian mosaicist

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

Carlo [Maratta](#) (1625-1713), Italian Late Baroque Classical painter

Cristoforo Muti (17th cent), Italian sculptor

Filippo Bracci (17th cent), Italian painter

Filippo [Carcani](#) [aka Filippone] (17th century), Italian sculptor

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

Giacomo de' Rossi (17th cent), Italian sculptor

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

Giovanni Maria [Baratta](#) (1670–1747), Italian stone mason
Giovanni Battista [Gaulli](#), aka *Baciccio* (1639-1709), Italian painter of the High Baroque
Giovanni [Odazzi](#) (1663-1731), Italian painter and etcher of the Baroque period
Giovanni Rinaldi (17th cent), Italian sculptor
Giuseppe Baratta (17th cent), Italian stone mason
Giuseppe Bartolomeo [Chiari](#) (1654-1727), Italian painter of the late-Baroque
Giuseppe Francesco Ghetti (17th cent), Italian stone mason
Guillaume [Courtois](#) (Guillaume Cortese) aka *Il Borgognone* (1628-1679), French painter and etcher
Jean de la Borde (17th cent), French painter
Lorenzo Dini (17th cent), Italian sculptor
Luca Berrettina (17th cent), Italian mosaicist
Ludovico Antonio [David](#) di Lugano (1648-c.1709), Italian painter and historian
Ludovico [Mazzanti](#) (1686-1775), Italian painter from Orvieto
Mattia [de Rossi](#) (1637-1695), Italian architect of the Baroque period
Pierre [Le Gros](#) the Younger (1666-1719), French sculptor from Paris
Pietro Paolo [Naldini](#) (1619-1691), Italian sculptor
Pietro Sassi (17th cent), Italian sculptor and stuccoist
Tommaso [Minardi](#) (1787-1871), Italian painter
Vincenzo Corallo (17th cent), Italian gilder

Links and References:

1. [Roman Churches Wiki](#)

2. [Anna's Guide](#) (Danish)

a. Connors, Joseph; "Bernini's S. Andrea al Quirinale: Payments and Planning"; *Journal of the Society of Architectural Historians*, Vol. 41, No. 1 (Mar., 1982), pp. 15-37

[English Wikipedia page](#)

<http://www.bluffton.edu/~sullivanm/andrea/andrea.html>

<http://www.williams.edu/art/architectureVR/santAndreaAlQuirinale/>

<http://www.teggelaar.com/en/rome-day-4-continuation-1/>