

Sant'Andrea delle Fratte



Sant'Andrea delle Fratte is a minor basilica, as well as an early 17th century parish, titular and convent church in the rione Colonna, just to the south of the Piazza di Spagna, dedicated to [St Andrew the Apostle](#).

History

The first church here was built in the 1192, called *infra hortos* (later translated into "delle Fratte" or "shrubs") for it was located in a countryside area. The first time that the name Fratte is used is in the 15th century. It means literally "woods" or "overgrown vegetation", and seems to commemorate an overgrown area which might have been an abandoned piece of land, some shrubby garden or the facing slope of the Pincian hill when it was still wild. (1) (11)

The church was probably rebuilt (or newly built on this site) in the 15th century, when there is a hint in the records that an Augustinian nunnery was established here. Then it was for some time the national church of Scotland as an independent kingdom (St Andrew is Scotland's patron). After the Scottish Reformation in 1560 the Scots completely lost interest in it, and for a while it was taken over by a pious confraternity dedicated to the Blessed Sacrament. However it was given to the Order of Minim of St. Francis of Paola Friars in 1585, and they still serve the parish which was simultaneously created. (1) (11)

In 1604 the construction of the new church was begun, under the design of **Gaspare Guerra**. The project halted in 1612 due to lack of funds. He completed the barrel-vaulted nave with narrow chapels on the sides up to the two pillars of the dome toward the aisle, the first level of brick masonry facade. Work was restarted by **Francesco Borromini**, who was commissioned by the Marchese Paolo del Bufalo to work on the church in the years 1653-1665. **Borromini** is responsible

of the apse, the tambour of the cupola and the fine square campanile with four orders. After his death, the construction was continued by **Mattia De Rossi**. (1) (3) (11)

Towards the end of the 17th century, while **de' Rossi** was still tending to the completion of the architectural structure, the Minim fathers, by 1686, sought to commission the decoration of the presbytery area, and engaged **Pasquale Marini** to fresco the dome and the spherical vault of the apse, and **Lazzaro Baldi**, **Giovan Battista Lenardi** as well as **Francesco Trevisani** to paint three large altarpieces with *Stories of St. Andrew*, to decorate the apse walls. (e)

The composer [Alessandro Scarlatti](#) was married here in 1678. (1)

In 1750-1752 **Giovanni Battista Maini** embellished the two transept chapels.

The façade was only completed in 1826 by **Pasquale Belli**, with the help of a donation from Cardinal [Ercole Consalvi](#), who was Secretary of State to Pope Pius VII and attended the [Congress of Vienna](#) in 1815. As a memento he was presented with a valuable snuffbox, and he sold this to raise the donation. (1) (3)

The marble floor was constructed, in 1828, at the expense of Duke Torlonia. (a)

In 1842, a young French Jew named Alphonse Ratisbonne had a sudden and unexpected vision of the Virgin of the Miraculous Medal at the church, which led him to convert to the Catholic Church. Together with his brother he went on to found the Congregation of Notre-Dame de Sion, a religious family of priests, lay brothers and sisters dedicated to the conversion of the Jews to Christianity. There is a chapel in the church dedicated to this moral miracle, and it is used for weekday Masses (note that the pews in the nave are oriented to face it). (1) (11)

Because of its location near the Piazza de Spagna its congregation was largely made up of international expatriates living in Rome in the 19th century. A number of artists from Rome's community were buried here in the 18th and 19th centuries. (c)

The church was made titular by Pope John XXIII in 1960. (1)

Exterior

Façade

The late Renaissance style façade was completed in 1826. It has two stories, of brick with architectural details in stone or stucco. The brick of the second story is pink, but that of the first story is yellowish instead which forms an interesting contrast. (1)

This first story has six brick Ionic pilasters with swagged capitals, and the section of the frontage bearing the inner four (corresponding to the width of the second story) is brought forward slightly. As a result, the outer pair of these four pilasters is doubled at the corners of this section. The pilasters support an entablature with a blank frieze and a projecting cornice with modillions, which are little brackets at regular intervals. The entrance doorway has a raised segmental pediment supported by corbels. (1)

The second story sits on a plinth which contains five recessed rectangular panels, three on the protruding central section and two at the aisles. The middle one has a marble tablet bearing an inscription recording the completion of the façade. Above the plinth, four brick Corinthian pilasters support an entablature with a denticulated triangular pediment having a blank tympanum. There is a sweeping curve to this story on each side, although without volutes, and on top of the pediment is a dumpy little square pillar bearing a metal cross finial. (1)

Dome

The Marchese, who was paying for the work on the church, apparently wanted a standard elliptical dome which would have matched those familiar in the views of Rome, but **Borromini** had other ideas. The dome is in rough brick, and lacks the covering of brilliant white stucco which would have completed it. (1)

The dome has a very high drum, and is formed from a cylinder having four arms on the plan of a

superimposed Greek cross. Each arm has its outer face curved to match that of the cylinder, and its two sides coved or inwardly curved. This creates an overall playful curviness to the drum, typical of Borromini as an architect. The actual dome is a very shallow tiled saucer with four pitches. The ridge lines dividing these pitches run on to form the ridges of little pitched roofs covering the arms. (1)

Below the dome's roofline is a deep entablature which projects. It is supported by long attached columns, two up the corners of the arms and two tucked into the inner corners where the arms join the cylinder. Hence there are sixteen of these columns overall. The capitals have brick lugs sticking out of them, which indicates that they would have been in the Corinthian order if finished. In between the arms, the cylinder has four large, tall round-headed windows which light the interior of the dome, and each has a little canopy shaped like an inverted V. (1)

Campanile

Borromini's campanile is an absolute delight, and needs a pair of binoculars to do it justice. It has six separate stories, of seriously differing heights. The first one is just blank brick wall, matching those of the nave and the end of the transept adjacent and ending with the same cornice as decorates them. (1)

The second story is bare brickwork like the dome, and is on a square. However, each corner of the square has a protruding arm recalling those of the dome. The first part of the story is a very high plinth, then above that each arm is formed of a tall Corinthian column. The four columns support an entablature with a prominent projecting cornice. On each face of this story is a large rectangular panel flanked by a pair of Doric columns supporting a fragment of entablature and a pediment. In a typical Borrominian touch, the pediment is broken at the top and the sides curled back. (1)

The subsequent stories have been finished in white. The third one is a rotunda on a plinth, with four pairs of Corinthian columns. These are coupled, with small blank screen walls in between each pair. The columns support an entablature which forms a ring, and above this is a balustrade. In between each pair of columns is a rectangular sound hole. Binoculars will reveal that a human head is tucked into the side of each column capital. (1)

The fourth story is perhaps the most innovative. Four angel caryatids with wings folded about themselves support a cog-wheel entablature with projecting cornice. In between each pair of caryatids is a sound hole in the form of a small door, having a raised triangular pediment broken at its cornice by a horizontal elliptical tondo. Above this feature is a hanging swag. (1)

The fifth story has a plinth corresponding to the cog-wheel entablature below, and this plinth supports eight flaming torch finials (one on each cog). The story itself is short and small, being a cylinder with four sweeping little buttresses supporting a shallow cornice in the shape of a circle with four rectangular protrusions. Between each pair of buttresses is a vertical elliptical sound hole. (1)

The final, fantastic story is formed of four curlicues brought together rather like four cobras raised and facing each other. They enclose a form shaped like an inverted truncated pyramid, but with the top and bottom edges curved. Each face of this form has the face of an ox, which is a reference to the family paying for the work (Del Bufalo). The curlicues support a spiky metal crown, and on top of all is a metal cross finial. (1)

Friary

The friary is south of the church, and has its main entrance just to the right of the façade. There is a large rectangular cloister, arcaded on all four sides, and the main friary buildings are arranged around three sides. There is another wing on top of the cloister arcade next to the church, where the right hand nave wall is the back wall of the arcade. The cloister garth is laid out as a nice garden with orange trees and cypresses, and is accessible from the church. Nobody seems to care if you eat the oranges falling from the trees. It is a very useful place to chill out if you get tired of the crowds and the passeggiata in the surrounding streets. (1)

Cloister

The cloister is a lovely, peaceful space, planted with orange and lemon trees. In the brick pavement the word "Charitas" is picked out, the motto of the Minims, who are enjoined to show brotherly love to one another.

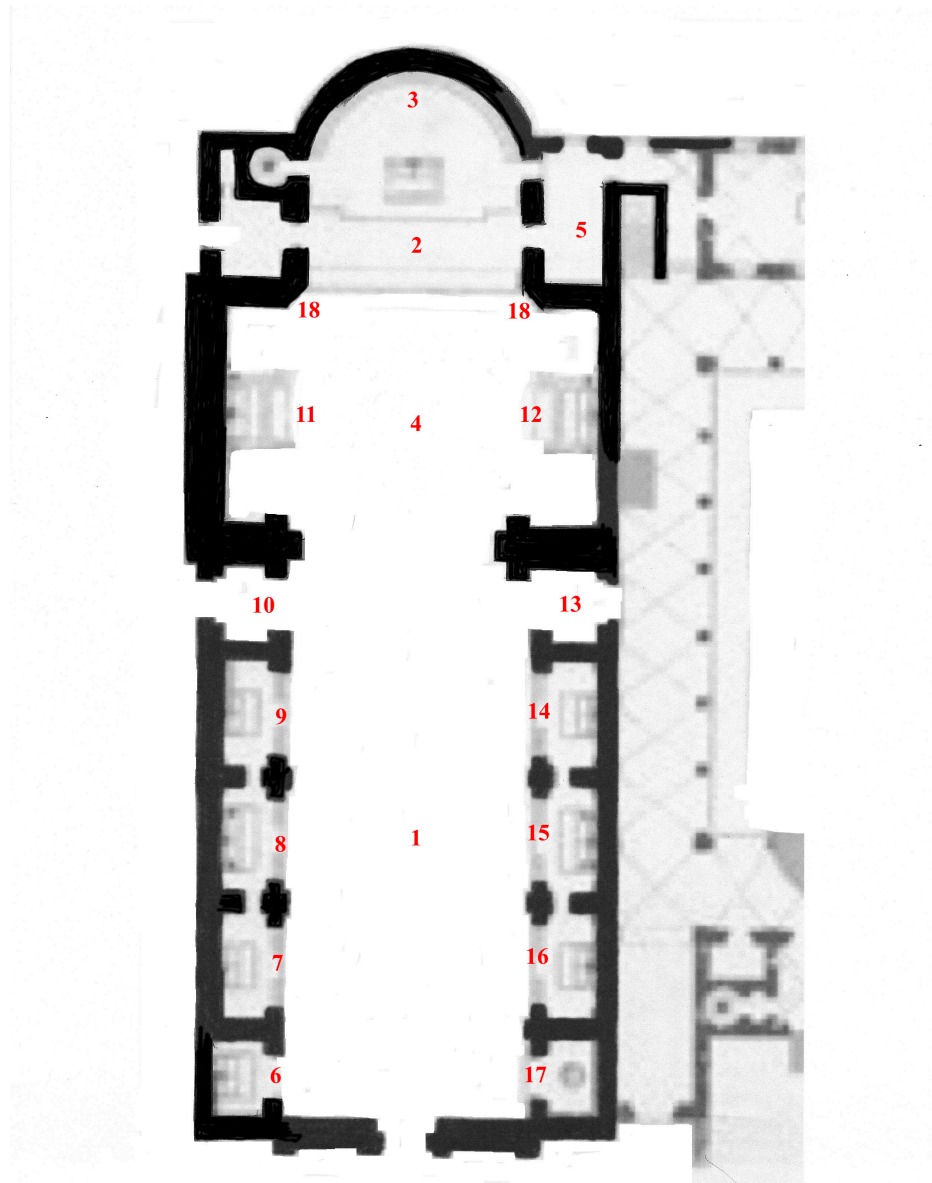
The cloister walks are internal to the monastery buildings, and have arcades with Doric columns. On the inner walls of the walks is a series of 17th century lunette frescoes of the life and miracles of St Francis of Paola, the founder of the Minims. These are well worth examining, despite having decayed. The artists were Francesco Cozza and Antonio Gherardi. (1)

The south cloister range, opposite the church, has an attractive little Baroque bellcote above the clock face with a slightly incurved gable. It is flanked by a pair of ball finials. The bell in this (which has gone) would have regulated the internal timetable of the monastery, unlike the bells in the campanile which announced the public liturgies. (1)

The central fountain in the garden has the form of a pile of mossy boulders. This is a sudans fountain, literally meaning "sweating", and the idea is that the trickle of water dampens the rocks and so cools down the surrounding air. The most famous ancient one of this type of Roman fountain was the Meta Sudans near the Colosseum. (1)

Offices and classrooms of the Music Conservatory of St. Cecilia are located in part of the friary building and accessed from the cloister.

Plan



Interior

Nave (1)

The church has a plan based on a Latin cross. The interior has a single nave with barrel vaulting and four chapels on each side, three of which are interconnected. The transept is short, slightly extending beyond the exterior walls of the chapels. There is a central dome, and a short presbyterium with a semi-circular apse. (1)

The decoration is rich. Swagged Ionic pilasters separate the chapel arches, and these support a nave entablature with a prominent projecting denticulate cornice. The pilasters supporting the triumphal arch leading into the domed transept are Corinthian, and just before them are a pair of doorways with raised triangular pediments. The left hand one leads out to the Via Capo di Case, and the right hand one to the cloister. The marble floor was paid for by Prince Alessandro Torlonia in 1830. (1)

Presbyterium (2)

The high altar, against the wall of the apse, lacks a canopy, which is unusual. It is a rather heavy-looking piece in verde antico marble, with the frontal in veined red jasper. On the altar are bronze busts of four Order of Minim saints. The beautiful marble tabernacle has a bronze relief on the front of the *Risen Christ*. A modern altar allowing for Mass to be said facing the people has, rather incongruously, been erected immediately in front of it. (1)

The fresco in the apse conch (3), by **Pasquale Marini** in 1686, depicts *The Feeding of the Five Thousand, with the boy having the original loaves and fishes being presented to Christ*. (1) (6)

The three large paintings in the apse depict:

- *Crucifixion of St. Andrew* by **Francesco Trevisani** (center)
- *Martyrdom of St. Andrew* by **Lazzaro Baldi** (left)
- *Burial of St. Andrew* by **Giovanni Battista Lenardi** (right), considered to be his masterpiece.

On the side walls above the doorways are:

- *St. Andrew Being Shown the Cross* by **Giovanni Antonio Grecolini** (left)
- *Flagellation of St. Andrew* by **Giovanni Antonio Grecolini** (right)

(1) (6) (8) (9) (e)

Bernini Angels (18)

The two sculptures on the sides of the presbytery are extraordinary:

- *Angel with the Crown of Thorns* (left)
- *Angel with the Inscription of the Cross* (right)

Gian Lorenzo Bernini, engaged by Pope Clement IX Rospigliosi, carved the angels in 1667-1669, for the Ponte St. Angelo. These were part of the ten angels that Bernini designed for the bridge, but only these two were made by him, while the execution of the others were entrusted to his students. Fascinated by the beauty of the two sculptures, the Pope decided to leave two copies made by pupils on the bridge to be exposed to the elements. The two Bernini sculptures were kept in the artist's studio until his grandson Prospero Bernini gave them to the church in 1729. (1) (5) (6) (11) (a) (e)

Dome (4)

The cupola with its pendentives were frescoed by **Pasquale Marini** in the 17th century. The main fresco depicts an Empyrean Heaven, with the *Host of Heaven acclaiming the Assumption of Our Lady*. The drum has eight fluted Doric pilasters separated by four round-headed windows, and is painted in a cool pale grey. This focuses attention on the fresco, which has the intention of giving the impression that you are gazing into heaven. Note the lack of a lantern. The frescoes in the pendentives represents *the Doctors of the Church*. (1) (e)

Sacristy (5)

The sacristy is totally lined with walnut wardrobes from the end of the 17th century, has a *Crucifix* on the altar by **Ludovico Gimigmani**, and on the ceiling, a fresco by **Giacomo Triga** of *St. Francis of Paula in the Ecstasy of Three Crowns*. (1) (e)

In the atrium of the sacristy is the monument of Monsgr. Baviera, to the right, who died in 1756; that of Monsgr. Tomati, who died in 1711; and Peter Matranga, a Greek Rites priest who died in 1740. (1) (a)

Side chapels

The chapels have a little painting of a popular saint or devotion on the altar, which does not relate to the actual dedication. This is common in Roman churches with an active pastoral ministry, where chapels are informally re-dedicated according to the expectations of the worshippers. (1)

The following description is clockwise from the first chapel on the left rear.

Left Side Chapels

Chapel of Our Lady (6)

The chapel in the corner on the left just by the entrance is also dedicated to Our Lady. It has an altarpiece showing *Madonna and Child with Saints* by **Avanzino Nucci**, who also executed the *Annunciation* and *Nativity* that flank it. On the altar is a statue of St. Francis of Assisi. (1)

The memorial just outside on the counterfaçade is to Cardinal Carlo Leopoldo Calcagnini, 1746, and was executed by **Pietro Bracci** who was also responsible for the figure of Neptune on the Trevi Fountain. (1)

Chapel of the Crucifixion (7)

The second chapel on the left, under the patronage of the Accoramboni family, was built from 1661 to 1678 by **Giovanni Somazzi** and is also known as the Cappella Accoramboni. The crucifix is anonymous, about 1680. The walls are lined with black marble slabs, adorned with thin, Sicilian touchstone. Medallions with the portraits of the Accoramboni hang from a ribbon on the walls. The ceiling fresco of *The Eternal Father and Angels* is attributed to **Jacques Courtois**, known as **Borgognone**. The carvings here of fruit in white marble on a black marble background are very good. There is a modern statue of the Pietà to the right of the altar. (1) (e)

Between the chapels is a bust of Alphonse Ratisbonne, with a plaque stating that this is the chapel where the miraculous visitation occurred, and he converted to Christ.

Chapel of the Miraculous Madonna (8)

In the third chapel on the left, [Alphonse Ratisbonne](#) is said to have received an apparition of the Blessed Virgin Mary on 20 January 1842. He immediately converted to Christianity from Judaism and later founded the Congregation of Our Lady of Sion, an order originally intended for the conversion of the rest of the Jews but now working for interfaith dialogue. Hence, this chapel is called the Cappella del Miracolo, and contains a venerated icon of *Our Lady* as she appeared to Ratisbonne. She is depicted standing alone without her Child, in a slightly diaphanous white silk floor-length dress with cincture, wearing a veil and diamond-studded crown and trailing a heavy blue gown wrapped round her upper arms. Rays of grace flash from her fingertips, and she stands on clouds with bare feet. This is a good example of an individualistic depiction of Our Lady resulting from a private vision, and not at all corresponding with the iconic tradition. It looks as if a real-life model posed for **Domenico Bartolini**, the painter. The painting on the left wall is *Ordination of Alphonse*, and the one on the right wall is the *Apparition of Our Lady to Alphonse*, also by Bartolini. In order to honor this visitation, the benches of the church are oriented to this altar. (1) (10)

The altar over which this picture is enshrined is decorated with alabaster and black-veined white marble, and has four Corinthian columns of verde antico marble supporting a broken triangular pediment. Into the break is inserted a monogram AVM (Ave Maria) supported and venerated by little bronze putti. There are very many ex-voto offerings, mostly in the form of silver hearts, attached to the pilasters of the arch containing the chapel. The chapel was reconstructed in 1950 by architect **Marcello Piacentini**. (1) (3)

To the left is a bust of Ratisbonne, and to the right one of St Maximilian Kolbe who said his first Mass here. (1)

This chapel used to be dedicated to St Michael the Archangel, but he was moved to the other side of the church to make way for the Miraculous Madonna. (1)

Chapel of St Joseph (9)

The chapel, placed under the patronage of the Scarlatti family in the 17th century, has a painting on the altar by **Francesco Cozza**. It portrays *St. Joseph, holding in his arms the Infant Savior*, signed and dated 1632. It was renovated in the 19th century, from a design by **Virginio Vespignani**. On that occasion the side paintings above the doors by **Giuseppe Capparoni** were executed. On the left is *Nuptials of the Virgin*, and on the right is *St. Joseph Contemplating the Child*. (1) (a) (e)

The little picture on the altar is of St [Teresa of Lisieux](#). (1)

The next side door (10) opens into a small passage leading to the side door the street. Here are memorials to the French painter Albert Henri Bertin (1803-1831). Just to the left of the door is the epitaph of artist [Antonio Zucchi](#) (d. 1796). Below that is the epitaph of his wife, the Swiss Neo-Classical painter [Angelica Kauffmann](#) (d. 1807), a central figure among the expatriate artists of the late 18th century in Rome, where she was greatly admired by Goethe. A bust of her was erected in the Pantheon in 1808. They are both buried in the church. (1) (f)

To the right of the door is the memorial to the Marchesa Marianna Caffarelli del Bufalo, 1819 by **Gaetano Giorgieri**.

There is also a memorial to the painter Friedrich Müller, 1825. There is also the simple monument of the son of the Duke of Cranno, who died in 1734. (1) (a)

Chapel of St Anne (11)

The left hand transept chapel was built in 1749 following a design by **Luigi Vanvitelli**, at the wish of fra. Giulio Casale, who is buried here. The works were interrupted by lack of funds and completed after 1822 by **Giuseppe Valadier** with the assistance of his son **Luigi Maria Valadier**.

The altar is concave, an interesting riposte to the bowed altar opposite. The altarpiece is in an oval frame with two massive marble Corinthian columns on either side. The subject is *St. Anne, St. Joachim and the Virgin Maria as a Child*, by **Giuseppe Bottani** (1758-59). There is a marble sculpture under the altar depicting *The Dying St Anne*, by **Giovanni Battista Maini** from 1750-52, in imitation of the Bernini sculpture of Ludovica Albertoni at San Francesco a Ripa. The sculptor was showing off his talent in carving rumpled cloth in marble. (1) (a) (e)

The four columns flanking the altar were set in place in 1857. The stuccoes above the pediment, *St. Anne in Glory among Angels*, has been attributed to **Luigi Fontana**, but the stuccoes around the window, *Presentation of the Virgin in the Temple* and *Appearance of the Angel to Joachim*, on the soffit, above the cornice and in the dome have been attributed to **Maini**, from the 18th century. (d) (e)

A votive image the *Sacred Heart of Jesus* is set between the altar and the altarpiece. On the right wall of the chapel is a memorial of one Fanny (Testa) Pelozzi, who died in Rome in 1864.

Right Side Chapels

Chapel of St Francis da Paola (12)

The right hand transept chapel is rich in pietra dura, alabaster, jasper, lapis lazuli, verde antique, and is dedicated to St [Francis da Paola](#) and was designed by **Filippo Barigioni**, and completed in 1736. The altarpiece of *San Francesco di Paola* is by **Paris Nogari**, and is older than the church, late 16th century. The gilded stucco angels holding the altarpiece and the Glory above it were added by **Giovanni Battista Maini**. The bow fronted altar is richly decorated in polychrome marble. (1) (a)

Between the chapel and the exit to the cloister is a memorial to the sculptor [Ridolfo Schadow](#) (d. 1822). (1) (e)

The side door here (13), leading through a short passage to the cloister. Mounted above the door is a painting by **Francesco Cozza** of *St. Charles Borromeo and St. Francesca Romana Interceding for an End to the Plague*. This painting formerly was the altarpiece of the Chapel of St. Michael. It was moved here

when the chapel was rededicated. Also here are 18th century memorials to two princes; one is to Lorenzo a nephew of a sultan of Morocco, 1739 and the other is to Nicola Simone di Bavaria, 1734.

(1) (e)

Chapel of the Minim Blessed (14)

The chapel called the Cappella dei Beati del Primo Ordine dei Minimi is dedicated to two early beatified Minim friars, Gaspare de Bono and Nicola Saggio. The altarpiece, a canvas by **Giuseppe Cades** portraying *The Virgin with the Blessed Gaspare de Bono and Nicolò Saggio* (1792), was placed on the altar for the new dedication of the chapel to the Blessed Ones of the First Order of Minims in 1786. This was the parish church of **Cades**. The painting on the left wall is *St. Rosalie and the Virgin* by **Orsola Noletti**, and the one on the right wall is *Vocation of St. Rosalie* by **Apollonio Nasini**. (1) (e)

There are a number of funerary memorials in the chapel.

On the left wall is a memorial erected c. 1845 to the painter Michela Fauvet and carved by **Giovanni Benzoni**. Next to this is a tomb with a damaged inscription that is dated 1643. (c)

The memorial to the right of the altar is for one Giuseppe Pieri who died in 1835. It has a touching marble relief of him on his deathbed with an angel over him holding an hourglass with the time about to run out. Around him are his wife and four small children. Next to that memorial is one for [Orest Kiprensky](#), a famous Russian-born portrait painter, who died in 1836. The memorial on the lower right is for a 1 year old child who died in 1853. (1)

Chapel of St Francis de Sales (15)

The third chapel on the right was granted to Cardinal Pier Luigi Carafa in 1753, who dedicated it to St. Charles Borromeo and the Blessed Jeanne de Valois, the queen of France. The Cardinal donated the altarpiece, by **Marcantonio Romoli**, a pupil of Sebastian Conca, portraying *St. Francis of Paula Gives the Cordon of the Order to St. Francis of Sales and St. Jeanne de Valois*. (1) (e)

There is a memorial to Cardinal Pier Luigi Carafa (d. 1755), attributed to **Pietro Bracci** and **Paolo Posi**, on the left hand side wall; the drapery in yellow marble below the bust is very well done. On the opposite wall is the monument of the unknown Judith de Palezieux Falconnet (died 1856 at the age of 16), with a white marble sculpture showing her lying on a sofa by **Harriet Goddhue Hosmer**, the first artwork by an American artist, male or female, permanently installed in a Roman Church. Other memorials are to Gioacchino Pessuti the mathematician, 1814, and [Louis Veuillot](#), a French journalist and author who helped to popularize [ultramontanism](#), d. 1883. There is also a monument for Abbot Gioacchino Pessuti (1815), by **Teresa Benincampi**. (1) (3) (a) (c) (e)

The little picture on the altar is of *Pope Pius X*. (1)

Chapel of St Michael the Archangel (16)

The chapel, now named for St. Michael, had been dedicated to St. Charles Borromeo and St. Francesco Romana by **Francesco Cozza**, a successful artist and pupil of Domenichino, in thanks for the end of the terrible plague that struck Rome and its environs in 1656. The artist also decorated it and painted the two side frescoes: *St. Charles Borromeo Begging* and the *Appearance of the Virgin to St. Francesco Romana*. The former altarpiece was moved to the passageway to the cloister, where it is now located, and it was replaced by the present painting portraying *St. Michael the Archangel* by **Ludovico Gimignani**. This painting was transferred to here when the original chapel of St Michael was converted to that of the Miraculous Madonna. (1) (e)

The funeral monuments of Maria Fisher Focardi and Margherita Fancelli Salandri are by **Dalen Illand**, the mathematician Giuseppe Pieri and the Danish archaeologist Johan Georg Zoega. They date from the 19th century. (c) (e)

The little picture on the altar is of *St [Rita of Cascia](#)*. (1)

Chapel of St John the Baptist (17)

The chapel in the near corner on the right hand side is dedicated to St John the Baptist and is the baptistery. The cover of the font is in the form of a wooden tempietto, painted by **Jacques Courtois** in 1674. On the wall hangs *The Baptism of Christ* by **Ludovico Gimignani**, who also painted the *Eternal*

Father above. The painting of *St. Agatha* on the right is by **Marcantonio Bellavia**, and the *St. Lucia* by **Domenico Jacovacci** is on the left. (1) (a)

Just by the chapel entrance to the right on the counterfaçade is a memorial from 1752 for Livia del Grillo, Duchess of Tuos, sculpted by **Francesco Queirolo**, and to the left are memorials to Marianna Fischer and Margherita Fancelli Salandra, both of 1830. (1) (a)

Crypt

The one thing that is unique to Rome in this church is in the crypt, which contains a putridarium. Instead of burying their dead in coffins, the early friars used to sit them in this stone chair with a hole in the seat. The way it worked was that, as the corpse decayed, the resulting liquid would flow into a receptacle underneath and leave skin and bones. These could be dismantled and placed in an ossuary. (1)

In the cloister, the lunettes are frescoed with stories from the *life of San Francesco* by **Marini**, **Francesco Cozza**, and **Filippo Gherardi**.

The *Stations of the Cross* created by various Italian and foreign artists tied to the ring of the Nazarenes who frequented the area at the beginning of the 1800s, can also be seen.

Location:

1 Via Sant'Andrea delle Fratte, Roma

Coordinates: [41°54'13"N 12°29'1"E](#)

Info:

Telephone: 0039 06 6793191

Fax: 0039 06 6780752

Opening times

Weekdays:06:30-12:30 16:00-19:00

Saturday: 06:30-12:30 16:00-20:00

Sunday: 06:30-12:30 16:00-20:00

Artists and Architects:

A. Massanza, Italian painter

Alceo [Dossena](#) (1878-1937), Italian sculptor

Alfredo Biasini (1786-1880), Italian sculptor

Andrea Pasquale Marini (1650-1712), Italian painter

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

Antonio [Sarti](#) (1797-1880), Italian architect

Apollonio Nasini (1692-1786), Italian painter

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

Clemente [Majoli](#) (Maioli)(17th cent), Italian painter

Dalen Illand (19th cent), sculptor

Domenico Bartolini (1827-1884), Italian painter

Domenico Jacovacci (1624-1701), Italian painter

Emilio Woff (1802-1879), German sculptor

Filippo [Barigioni](#) (1690-1753), Italian sculptor and **architect** of the Late Baroque tradition

Filippo [Gherardi](#) (1643-1704), Italian painter of the Baroque period from Lucca

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

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

Francesco [Queirolo](#) (1704-1762), Italian sculptor, from Genova

Francesco [Trevisani](#) (1656-1746), Italian painter of the early Rococo or late Baroque

Gaetano Giorgieri (19th cent), Italian sculptor

Gaspere [Guerra](#) (1540-1622), Italian architect

Giacomo [Triga](#) (1674-1746), Italian painter of the Late Baroque period

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

Giovanni Antonio Grecolini (1675-1725), Italian painter

Giovanni Battista [Lenardi](#) (1656-1704), Italian painter

Giovanni Battista [Maini](#) (1690-1752), Italian sculptor of the Late-Baroque period
 Giovanni Gagliardi (c.1860-1908), Italian painter
 Giovanni Maria [Benzoni](#) (1809-1873), Italian Neoclassic sculptor from Bergamo
 Giovanni [Odazzi](#) (1663-1731), Italian painter and etcher of the Baroque period
 Giovanni Somazzi (17th cent), Italian sculptor & **architect**
 Giuseppe [Bottani](#) (1711-1784), Italian painter from Cremona
 Giuseppe Cades (1750-1799), Italian painter
 Giuseppe Chipparoni (1800-1879), Italian painter
 Giuseppe [Valadier](#) (1762-1839), Italian architect and designer, sculptor, urban planner and archeologist, a chief exponent of Neoclassicism in Italy
 Guido Francisi (1886-1945), painter
 Harriet Goddhue [Hosmer](#) (1830-1908), American sculptor of the neo-classical period
 Jacques [Courtois](#) (Guillaume Cortese) aka *Il Borgognone* (1628-1679), French painter and etcher
 Lazzaro [Baldi](#) (c. 1624-1703), Italian painter of the Baroque period
 Ludovico [Gimignani](#) (1643-1697), Italian painter during the Baroque period
 Luigi [Fontana](#) (1827-1908), Italian **sculptor**, painter, stuccoes and architect
 Luigi Maria Valadier (1791-c.1841), Italian **architect** and sculptor
 Luigi [Vanvitelli](#) (1700-1773), Italian architect of the Late Baroque
 Marcantonio [Bellavia](#) (17th cent), Italian painter and engraver
 Marcantonio Romoli (18th Cent), Italian painter
 Marcello [Piacentini](#) (1881-1960), Italian architect
 Mattia [de Rossi](#) (1637-1695), Italian architect of the Baroque period
 Orsola Noletti (18th cent)), Italian painter
 Paolo [Bartolini](#) (1859-1930), Italian sculptor
 Paolo [de Matteis](#) (1662-1728), Italian painter
 Paris [Nogari](#) [aka *Romano*] (1536-1601), Italian painter of the Renaissance period
 Pasquale [Belli](#) (1752-1833), Italian architect
 Pietro [Bracci](#) (1700-1773), Italian sculptor of the Late Baroque
 Pietro Posi (1700-1773), Italian sculptor of the Late Baroque period
 Teresa Benincampi (1778-1830), Italian sculptor
 Virginio [Vespignani](#) (1808-1882), Italian architect

Burials:

Pierluigi Cardinal [CARAFA](#), *iuuore*, (1677-1755) [also see [here](#)]
 <Buried in the chapel of San Francesco di Sales>
 Carlo Leopoldo Cardinal [CALCAGNINI](#), (1679-1746) [also see [here](#)]
 Ludovico Cardinal [VALENTI](#), (1695-1763)
 Buried in his title of S. Croce in Gerusalemme. His heart was deposited in the church of S. Andrea delle Fratte, under a marble slab with his cardinalial arms, near its main entrance.

[Petar Parchevich](#) (1612-1674)
 <Bulgarian Roman Catholic archbishop, diplomat, scholar, baron of Austria and one of the architects behind the anti-Ottoman [Chiprovtsi Uprising](#).>
 Livia del Grillo († 1746)
 <Duchess of Tuos>
[Antonio Zucchi](#) (1746-1795)
 <Italian painter of the Neo-Classical painter>
[Angelica Kauffmann](#) (1741-1807),
 <Swiss-Austrian Neo-Classical painter>
 <wife of Antonio Zucchi>
[Louis Veuillot](#) (1813-1883)
 <French journalist and author>
[Ridolfo Schadow](#) († 1822)
 <Sculptor>
[Placido Costanzi](#) (1702-1759)
 <Italian painter of the late-Baroque period>
[Felice Giani](#) (1758-1823)

<Italian painter of the Neoclassic style>
Judith Falconnet († 1823)
<Died at the age of 16>
[Friedrich Müller](#) (1749-1825)
<German poet, dramatist and painter from the Electoral Palatinate>
[Orest Kiprensky](#) (1782-1836)
<leading Russian portraitist in the Age of Romanticism>
Giuseppe Pieri († 1865)
Marianna Del Bufalo Caffarelli
Francesco Mochi (1580-1654)
<Italian sculptor>
[Giacinto Gimignani](#) (1606-1681)
<Italian painter>

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