

San Girolamo della Carità



St Jerome of Charity is a 17th century confraternity church, and is near the Palazzo Farnese in the rione Regola (VII). The dedication is to St Jerome, Doctor of the Church. This place of worship is important from a historical point of view for having been connected with the figures of two saints: San Girolamo and, in modern times, San Filippo Neri. Today it also serves as the Chapel of the Library of the Pontifical University of the Holy Cross. [1] [2] [4]

History:

In 382 Pope Damasus I called Jerome to Rome to entrust him with the translation, interpretation and commentary of the Bible and to have his help to fight and eliminate Arianism. By tradition the church was built on the site of the house of the matron Paola who, according to tradition, would have hosted St. Jerome when he was secretary to Pope Damasus I. However, the first documentary evidence for it dates to 1419. In that year, Pope Martin V authorized the Franciscan Observants to build a hospice with a chapel. It is not known what sort of chapel they put up, but in 1508 they replaced it with a new church. In 1524 they then rebuilt the hospice as a convent with a cloister, but didn't stay in residence for long. [1] [2] [4]

In 1536 the friars moved to San Bartolomeo all'Isola, and the complex was taken over by the aristocratic Confraternita della Carità. This had founded in 1518 for charitable works by the future Pope Clement VII, when he was still Cardinal Giulio de' Medici. Its first base was Sant'Andrea de' Azanesi nearby, which is now Santa Maria in Monserrato degli Spagnoli, but the Franciscan convent was granted to it by the cardinal after he was elected pope. This was in 1524, so the friars and the confraternity shared the complex for twelve years. The confraternity developed a pastoral concern for convicted criminals, and was in charge of the Carceri Nuove nearby in the 17th century. [1]

After the friars left, the confraternity allowed a sodality of secular priests to inhabit the convent, which became known as Preti di San Girolamo. One of these was a young, newly ordained

Florentine priest who arrived in 1551 and was to become famous as St Philip Neri. He quickly attracted disciples, and his followers used to meet with him in the convent here from 1561 until they established a base at Santa Maria in Vallicella, the later Chiesa Nuova, in 1575. Hence the church here was the location of the foundation of the Oratorians, which is taken to have occurred in 1558. It was in that year that a special suite next to the church was fitted out for St Philip and his followers, who had used his own small private bedroom up to then. This set of rooms became known as the First Oratory (Primo Oratorio). [1]

Here he received visits from many influential people, notably SS Ignatius of Loyola, Felix of Cantalice and Camillus de Lellis, as well as from ordinary citizens and boys whom he catechized. St Philip tried to remain in residence here after the erection of the convent at the Chiesa Nuova, but the pope told him that this was not appropriate and forced him to join his disciples in 1583. St Philip was in large part responsible for the very high musical quality of the liturgical celebrations here in his time, something that the church maintained afterwards. [1]

Nothing remains visible of the old church erected by the Franciscans. It is thought to have been on a classical basilical plan, with a nave and side aisles separated by arcades, a transept and an apsidal sanctuary. In 1587 a decorated wooden ceiling was inserted by **Andrea Tozzi**, and in 1597 this was painted and gilded by **Simone Raggi** and **Giovanni Paolo Gentili**. The ceiling has the coat-of-arms of Cardinal Giulio Antonio Santori, so he must have financed it. [1] [7]

The convent was gutted by fire in 1631, which damaged the church's apse and transept. The hospice was rebuilt in the years 1632/37 by **Francesco Peparelli**. Fortunately, the fire spread no further and the nave ceiling was undamaged. Instead of a simple restoration, it was decided to rebuild the church as a single nave with side chapels patronized by noble families. The suggestion was by Mons. **Virgilio Spada**, who was an Oratorian described as an *architetto dilettante*. Some works survived the fire and were incorporated into the new construction. [1] [2] [7]

The confraternity's architect was **Domenico Castelli**, who began to rebuild the church in 1654 and had finished the main structure by the time he died in 1657. It used to be thought that the façade was then added from a design by Carlo Maderno, but it is now concluded that the design was by **Castelli**, too. The nave ceiling was kept from the old church. [1]

Carlo Rainaldi was responsible for the high altar and for supervising the completion of the façade in 1660, and **Virgilio Spada** for the famous Cappella Spada with the collaboration of **Paolo Maruscelli**. Other architects involved in the side chapels were apparently **Paolo Pichetti** and **Carlo Fontana**. [1]

Filippo Juvarra fitted out the Cappella Antamori in 1708, and also provided a new sacristy. **Giuseppe Panini** and **Filippo Nicoletti** did work later in the century. [1]

The musical quality of the celebrations here continued to be very high throughout the 18th century, but disaster struck in 1798 at the beginning of the Napoleonic period, when the Confraternity was suppressed and the church looted of valuables. After both were restored on the restoration of the Papal government, the musical scene never recovered its former brilliance although notable oratorios were still composed for performance here until the last one in 1866. [1]

(for more info on the music in the church, see [here](#))

The organ was made by **Pietro Pantanella** in 1884, as evidenced by the inscribed plaque on the front of the keyboard. The organ was restored in 1979 by the Ruffatti company of Padua, and in 2008 by the Klimke company (Bottrop, Germany). [4]

After the conquest of Rome by Italy in 1870, the Confraternity remained in possession but had to be reorganized according to secular law and is now the Patronato di San Girolamo della Carità (the name it has had since 1982). [1]

In 1962, the Suore di San Filippo Neri (a Florentine congregation of sisters) took charge of the First Oratory and the care of the church. [1]

In 1985, the complex became an annex of the Pontifical University of the Holy Cross, run by Opus Dei and which has its headquarters next to Sant'Apollinare alle Terme. The university's library, research center and professorial offices are located here. The priest in charge of the church is now a member of Opus Dei, and the church is being described as the chapel of the university library. [1]

To further its distinguished musical tradition, the confraternity has set up the Accademia di San Girolamo della Carità. [1]

Exterior

The architect of the 17th century rebuilding was **Domenico Castelli**. He worked on a rectangular plan involving a three-bay nave with external side-chapels, a transept amounting to a fourth bay and a small rectangular apse flanked by a pair of chapels of the same depth. The nave roof is pitched and tiled. The transept and apse with its chapels is incorporated within a larger structure, part of the confraternity palazzo, which has a much higher pitched roof. [1]

The church's campanile (invisible from the street) is a gabled brick slab on the roof of the palazzo just to the south of this, standing parallel to the church's major axis. It has three openings for the bells. [1]

Main façade (1)

The two-storey white travertine façade was added by **Carlo Rainaldi** in 1660, from a design left by the deceased **Castelli**. The street is too narrow for it to be easily appreciated. The upper part of this is entirely false, towering above the little nave behind (as can be easily seen from the piazza). This design feature, anathema to modernists, is quite common in Baroque churches but usually not to this extent. [1]

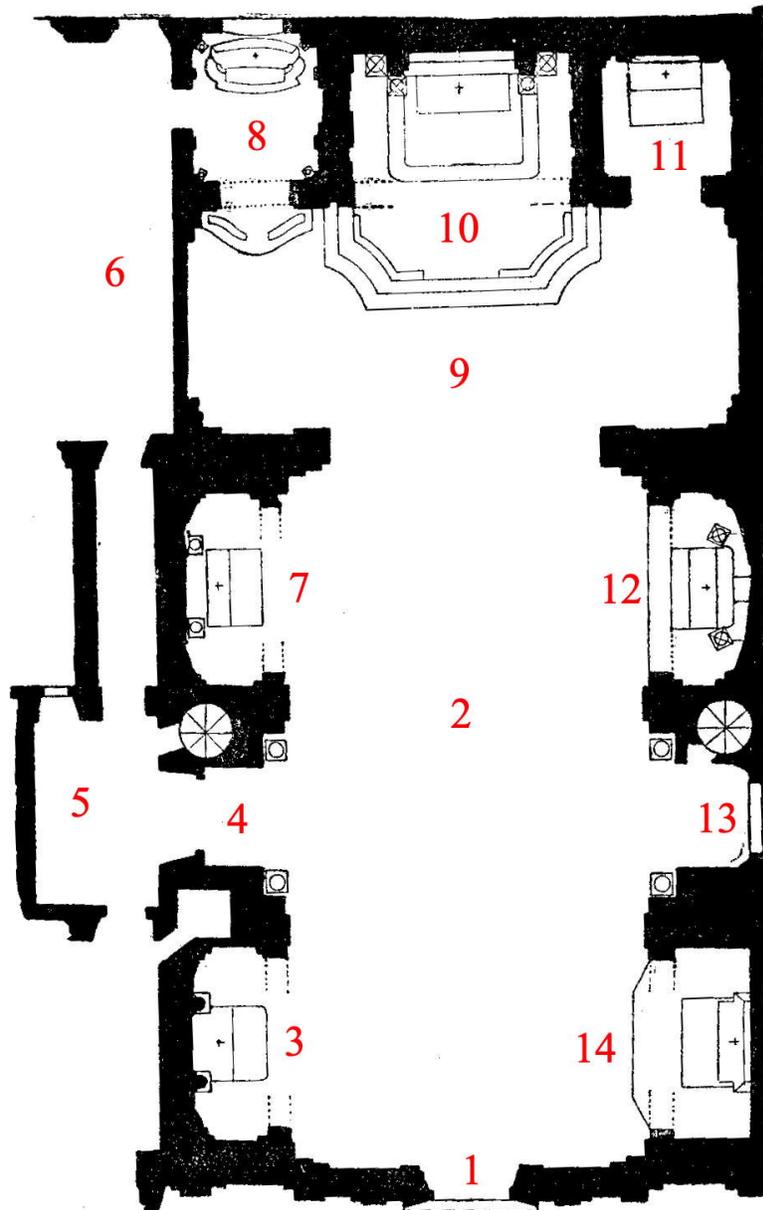
The entrance is flanked by two pairs of Corinthian pilasters, the inner pair doublet, and there is another pair on the corners of the first storey. The doorcase is crowned by a raised segmental pediment with a broken cornice, and into the gap is inserted a pentagonal tablet decorated with a maiden's head above, a scallop shell below and volutes and swags on either side. There are no pilasters for the doorcase, but instead a pair of strap corbels support posts which in turn support the pediment. [1]

The pilasters support an entablature with a projecting cornice, except above the entrance where there is a Baroque tablet based on a horizontal rectangle. Above the line of the cornice over the entrance is a segmental pediment, intruding into the second storey. The latter has a large arched central window just above, with a pair of Composite half-columns supporting a triangular pediment with a broken cornice. On top of the window arch is a putto's head with swags, and above it a tablet inserted into the pediment. This storey has two pairs of Composite pilasters with prominent volutes, supporting an entablature and double pediment which has a segment inserted into a triangle. The entablature is again broken by the insertion of a tablet. There is a pair of gigantic double volutes flanking this storey, and flaming vases at its corners. The central finial bears the iron cross traditional in this position. [1]

Side façade (13)

The side wall of the church facing the piazza has another entrance. The doorway is crowned by a narrow rectangular tablet under a raised cornice, and is flanked by two pairs of Corinthian pilasters with the inner pair doublet. These support an entablature and an undersized pediment containing a motif of a cross in a circle. The apex of the pediment reaches the roofline of the external chapels, which is embellished by a stone attic or solid parapet. A pair of Corinthian pilasters occupies the outer corners, and in between each of these and the side entrance bay is an area of brick walling topped by a lunette window lighting a chapel, above which is the attic. Above, the side wall of the central nave is interrupted at one point by a little cylindrical lantern with a rectangular window and tiny hemispherical dome. This side entrance is the one used when the church is open. [1]

Plan



Interior

Nave (2)

The nave has four chapels leading off it, two on each side, entered through arches springing from Doric pilasters. In between each pair of chapels is a gallery with a bowed balustraded balcony, supported by a pair of Ionic semi-columns in yellow Siena marble. Unlike the flanking chapels in their arches, these galleries are in rectangular voids flanked by gigantic Corinthian pilasters supporting horizontal lintels just below the ceiling. The right hand gallery is over the side entrance, and the left hand one over the door to the sacristy. The length of the nave is 19 meters, and its width 9 meters. [1]

The floor, containing tomb slabs (some with polychrome stonework), was laid in 1660 by Alessandro Sarti who also provided the two shell-shaped holy water receptacles at the entrance. [1] [7]

The superb 16th century flat wooden ceiling is coffered, and richly carved in gold with a blue background. The central panel contains a carving of the Ecce Homo, the symbol of the

Confraternity, while the two large flanking panels contain the coat-of-arms of Cardinal Giulio Antonio Santori. The other coffers contain Instruments of the Passion. [1]

Cappella Sampieri (3)

The first chapel on the left hand side is dedicated to St Peter, and was commissioned by Giovanni Sanpieri at the end of the 16th century. The altarpiece showing *Christ Handing the Keys to St Peter* is by Giovanni Francesco Romanelli, and the 18th century frescoes on the side walls are by Girolamo Mengozzi. [1]

The memorial and inscription on the right hand wall is for one Antonio San Pietro, chamberlain of the charitable society, who died in 1593 at the age of 80.

Sacristy entrance (4)

In between the two chapels on the left hand side is the entrance to the sacristy, below the gallery holding the church organ. Over the far door is an epigraph recording that this was the place where St Philip Neri founded the Oratorians. [1]

The side walls have two monuments with busts, to Francesco Malvenda, 1521 to the left, and to Buonsignore Cacciaguerra, 1566, to the right. The epigraph of the latter is flanked by two others, to Enrico Pietra and Pietro Spadaro; the three were early disciples of St Philip. Beneath the left hand monument is a long epigraph giving a history of the church in a red jasper frame. [1]

Sacristy antechamber (5)

The antechamber to the sacristy has several 16th century tomb-slabs set in its walls, fortunately saved when the floor was re-laid in the 17th century. Notable ones are to: Silla Gori, Vincenzo Casali and a relative Michele, Ciriaco Saragoni and Giovanni Romano Algezira, 1528. The last was a Spanish nobleman with an Arabic surname. [1]

Just outside the sacristy is a pretty holy-water receptacle in red marble. [1]

Sacristy (6)

The sacristy dates from 1717 and is by Matteo Sassi. The carved woodwork was installed by Filippo Juarra, and the altarpiece showing *The Mother and Child with SS Jerome and Philip Neri* is by Pietro Barbieri. He also executed the fresco in the central panel of the coved ceiling, which is otherwise very simply executed in white. [1] [7]

Stanze di San Filippo

The First Oratory is up some stairs, and is located over the church transept. [1]

St Philip originally used a room for meetings next to the church organ, over the side aisle of the church where the sacristy entrance now is. When he was forced to move to the Chiesa Nuova for the sake of discipline, this chamber was immediately restored in 1584. There was another restoration in 1605. However, after St Philip was canonized in 1622 it was decided to turn two rooms into a devotional area or oratory, the project being completed in 1638. The decoration was done by Ascanio Pantera at his own expense. There was a further refitting in 1732. [1]

The first room contains a series of portraits of personages associated with St Philip. The second is fitted out as a chapel, plainly decorated in white and pale pink with an altarpiece showing SS Philip Neri and Camillus de Lellis. [1]

Cappella Magalotti (7)

The second chapel on the left hand side is dedicated to St Charles Borromeo, and was taken over by the Magalotti family in 1612. Giulio Magalotti sponsored the refitting which was completed in 1634, but unfortunately the name of the architect is not known. [1]

The aedicule of the altar is a simple Classical design of two Corinthian columns supporting a triangular pediment. The early 17th century anonymous altarpiece shows *The Madonna and Child with SS Charles Borromeo and Philip Neri*. The wall around the altar is completely covered in fresco,

depicting allegorical figures of *Faith* and *Charity*. This is by **Girolamo Mengozzi**. [1] [7]

To the left is a monument to Cesare Magalotti and his family, 1614. It has a painting of him, anonymous of the Florentine school. [1]

Cappella Antamoro (8)

The Chapel of St Philip Neri, otherwise known as the Cappella Antamoro, is to the left of the main altar. **Filippo Juvarra** re-fitted the chapel in 1708-1710, and the result is probably his best work, and the only testimony of his Roman period. [1] [2] [a]

The plan of the chapel, initially rectangular, is modified by slanted lines and rounded corners, to introduce four columns in Sicilian jasper with composite capitals and curvilinear pedestals. On the entrance arch, the rounded tympanum is interrupted in the center where it houses the coat of arms of Tommaso Antamoro. [4] [b]

The altarpiece is a large marble statue of *St Philip Neri in Ecstasy* by **Pierre Le Gros** (1710), with a back-lighted oval window behind which has a sunburst fenestration and a gilded frame. The effect is spectacular, like an oversized halo. Frolicking marble putti above the window add a charming note, and find their way into the oculus of the little cross-vaulted ceiling. The main group of them are in front of an arc of rosette coffers, which is supported by a pair of diagonally placed posts over two Composite columns in red marble which flank the altar. These sculptural groups are by **Camillo Rusconi**. [1] [5] [a] [b]

The walls, embellished with polychrome marble, are connected upwards by an entablature bent at the corners and are interrupted in the center by composite pilasters. These flank two side doors with carved wooden knockers in the shape of a sphinx and decorated with gilded metal friezes. The oval domed vault ribs have gilded floral stucco decorations, and on either side are two sculptural relief of *S. Filippo Neri in the Catacomb of St. Sebastian* and *S. Filippo Neri sees the souls of his penitents going to heaven* also attributed to **Rusconi**. [1] [7]

The floor is also superb, in polychrome pietra dura with a central epigraph recording the generosity of Tommaso Antamoro (1671-1751, university rector of La Sapienza) who paid for the work. [1]

Transept (9)

When the church was refitted after the 17th century fire, the nave ceiling was extended into the transept. The first section displays the Dove of the Holy Spirit in a coffer in the shape of an incurved square, and the second section by the sanctuary shows a carving of SS Jerome and Philip Neri, flanked by two sets of the coat-of-arms of the Renzi family members whose monuments are in the sanctuary. [1]

The transept is not entered through a triumphal arch. Rather, a pair of clustered Corinthian pilasters support posts which flank the coffer of the Dove. [1]

In the transept, the left hand side wall has a monument to Pietro Odescalchi, 1585, and the right hand wall one to Asdrubale, Count of Monte Acuto, 1629 which is ascribed to **Pietro da Cortona**. [1]

Sanctuary (10)

The sanctuary is approached by three marble steps to a polychrome marble balustrade.

The high altar is within a little rectangular apse with a barrel vault, the underside of the arch being decorated with rosettes within octagonal coffers. The walls are richly decorated in polychrome, and a pair of stucco angels are sitting on the triumphal arch. [1]

The altar was originally designed by **Carlo Rainaldi**. Two Ionic columns in pink French marble (two more are set back behind) support the outer fragments of a broken triangular pediment, over which is a curvaceous Baroque dedicatory tablet in black marble flanked by gilded putti. Over this in turn is a segmental pediment containing a gilded winged putto's head, and the cornice of this second pediment flows over the tablet in a serpentine manner. [1]

The second storey of the altar, including the epigraph and second pediment, was added in 1737 to Rainaldi's more sober work. [1]

The enormous altarpiece is a copy by Antonio Corsi of a painting showing *The Last Communion of St Jerome* by Domenichino, which the saint is receiving from Pope Damasus. The original painting was looted by the French, and when returned was sent to the Pinacoteca Gallery of the Vatican where it remains. [1] [2]

The side walls have monuments for Fantino Renzi and his nephew Scipione Gisleni who financed the decoration of the sanctuary and transept in 1645-47. Their busts are by the school of Algardi artists. [7]

Cappella Marescotti (11)

The chapel to the right of the sanctuary is dedicated to St John the Baptist. It was sponsored by the Mariscotti family from the end of the 16th century. The frescoes are all by Durante Alberti, and fortunately escaped the 17th century fire. [1]

The altarpiece shows *The Madonna and Child with SS John the Baptist and John the Evangelist*. Above, the sumptuously stuccoed and gilded vault has a central fresco of the *Ascension*, surrounded by four oval tondi depicting the *Evangelists*. [1]

A picture of St Josemaria Escrivá, the founder of Opus Dei, has been put on the right wall. [1]

Cappella Speziali (12)

The second chapel on the right hand side is dedicated to the Crucifixion. The large painted wooden crucifix is 15th century, having belonged to the Franciscans here, and according to tradition spoke to St Philip Neri while the latter was saying Mass. There is a little 17th century fresco depicting the event on the right hand wall. [1] [7]

In 1717, Romolo Speziali funded a restoration of the chapel, recorded by the epigraph on the left hand wall. Although not as lush as the Spada Chapel, the polychrome stonework here is also rich and involves much use of alabaster. This stone has been cleverly used in inlay around the crucifix to produce a rayed effect. [1] [7]

The archivolt of the entrance arch has scenes of the Passion in stucco. [1]

Cappella Spada (14)

The utterly spectacular Cappella Spada is the first on the right, and if you are interested in the Roman Baroque you must see it. [1]

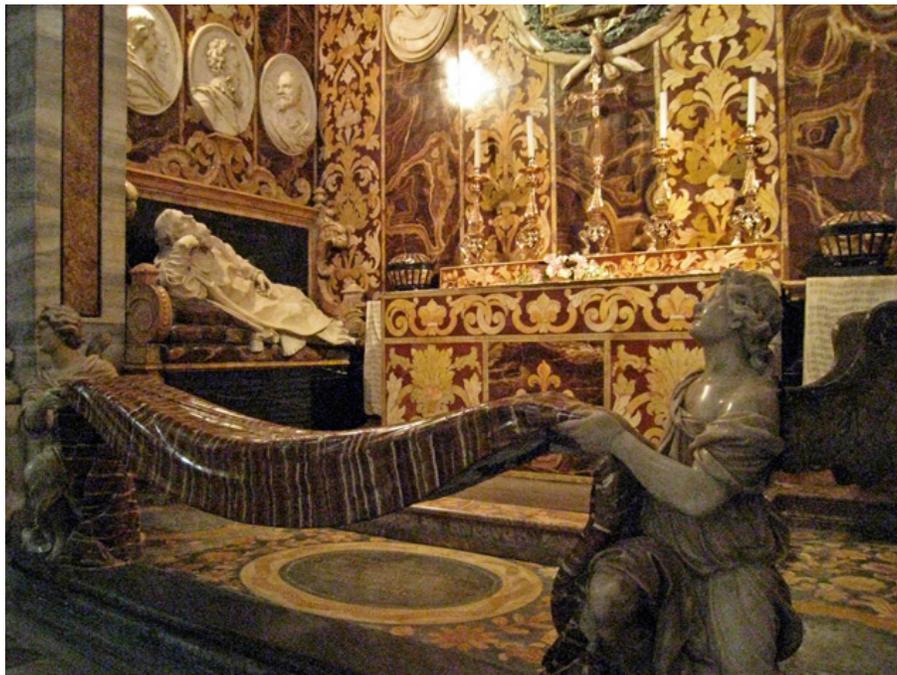
It is dedicated to Santa Maria Liberatrice (a peculiarly Roman title of Our Lady, based on an icon at Santa Prassede). By tradition it was designed by Francesco Borromini, who was allegedly commissioned by the Spada family in 1660. However, a recent revisionist controversy has modified this opinion. [1]

The chapel was granted on October 17, 1595 to Orazio Spada. After the death of Paolo Spada, brother and heir of Orazio, embellishment works were carried out in the fourth decade of the 17th century. After the fire of 1631, Mons. Virginio Spada, grandson of Orazio, an oratorian father and secret almsgiver of Innocent X and then of Alexander VII, who was an early disciple of St Philip Neri, had the chapel re-fitted. The design of the chapel is the work of Francesco Righi, as evidenced by the archive sources, while the creative part was contributed by Virgilio Spada himself. In 1634 he appointed Paolo Maruscelli as a collaborator, and work went on until 1658. The polychrome marble work was by a team comprising Giovanni Battista Scala, Giovanni Somazzi and Giovanni Maria della Monaca. Spada certainly employed Borromini to work on his palace, and this seems to be where the scholarly suggestion involving him came from. [1] [3]

The uniqueness of the chapel, which has no comparison with other works made in Rome in the

same years, lies however in the marble cladding that entirely covers the walls, altar and floor and which represents an anomalous case, in the papal city, of purely Neapolitan decorative models. Furthermore, unlike the works of Borromini and even the Neapolitan models, in the chapel there is a total absence of architectural presences: inside there are no columns or pilasters that make its structure explicit and everything disappears behind a continuous marble wall, which is unfolds along the inner walls. On the back wall alternate four vertical bands with vegetal motifs in ancient yellow marble inlaid on a red background and three other vertical bands in Montalto quince alabaster. The composition continues on the altar table, divided into two side inlaid panels and a central one in alabaster; while on each of the side walls of the chapel there is a single inlaid band framed by two alabaster panels. The altar steps and the floor - in gray bardiglio - are scattered with a carpet of cut flowers in antique yellow marble. [6] [b]

The altarpiece is a detached fresco of the *Madonna and Child* (Sienese area 15th century) in an intricately carved wreath of green verde antico marble within an outer wreath of white marble. This has no aedicule, but is flanked by a pair of white marble cameos portraying *St. Francis* and *St. Bonaventure*, made by Paolo Naldini. The altar itself is flanked by a pair of reliquary urns in red jasper and black marble, and from these hang what look like two parchment scrolls, except that they are of marble. One of the epigraphs on them records the foundation of a friary in 1597 dedicated to a holy Franciscan of the family called Bl Guido Spada who died in 1340. The other, however, is much more interesting. It records that St Francis was mugged and left naked in a field outside Gubbio in 1206, whereupon members of the Spada family took him in, cared for him and gave him a new tunic to replace the one stolen. Then they converted their house into a Franciscan friary. [1] [2] [3]



Several members of the Spada family are buried here, and their busts and statues are all of the school of Bernini. Each side wall has a reclining marble effigy in a rectangular niche of yellow marble backed by an epigraph in black marble. To the left, Bernardino Lorenzo Spada, bishop of Calvi (died 1543), is by Ercole Ferrata, and to the right Giovanni Spada (died 1247), chaplain of Innocent IV, executed by Cosimo Fancelli between 1656 and 1659. Above the two monuments hang from bronze ropes some medallions with the effigies of the most illustrious members of the Spada family: Amadore I Spada and his brother Aleramo by Paolo Naldini, Pietro di Cecco and Serrone di Pietro Spada, also by Naldini, Amadore Spada and his son Mengo by Antonio Raggi, Amadore II Spada by Francesco Baratta, Mutio Spada and his nephew Antonello by Ercole Ferrata and Ghino di Mengo Spada by Giuseppe Perone. [1] [3] [73]

The traditional balustrade of access to the chapel is here replaced by two kneeling angels holding a jasper drape in imitation of the Eucharistic tablecloth, all the work of Antonio Giorgetti, a pupil of Bernini. The wings of the angel on the right are made of wood and mobile, in order to allow access

to the chapel. The altar also has a fake damask frontal, made with marble inlays of flowering branches and lilies. [3] [b]

The floor of the chapel is also spectacular pietra dura work incorporating flowers, with a central tondo bearing an inscription that reads: Quod sacellum Horatius Spada die X Octobris A. B. S. MDXCV fundavit, hoc Clemens Spada Veralli A. MDCCCLIX restituit. This records a restoration in 1859, and covers the entrance into the burial vault. The barrel vault is frescoed with the *Dove of the Holy Spirit* and the figures of *Faith* and *Charity*. [1] [3]

Burials

Bernardino Cardinal [SPADA](#), (1594-1661)

Buried in the tomb of his family

Pietro Cardinal [PALAZZINI](#), (1912-2000)

[Francesco de' Rossi](#) [aka *Il Salviati*] (1510-1563)

Italian Mannerist painter and stucco artist

Artists and Architects

Alessandro Sarti (17th cent), Italian architect

Andrea Tozzi (16th-17th cent), Italian master carpenter

Antonio Corsi, painter

Antonio [Giorgetti](#) (1635-1669), Italian sculptor

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

Camillo [Rusconi](#) (1658-1728), Italian sculptor of the late Baroque (also see [here](#))

Carlo [Fontana](#) (1634-1714), Italian architect of the Late Baroque period

Carlo [Rainaldi](#) (1611-1691), Italian architect of the Baroque period (also see [here](#))

Cosimo [Fancelli](#) (1618-1688), Italian sculptor of the Baroque period from Rome (also see [here](#))

Domenico [Castelli](#) [aka *Fontanino*] (c.1582-1657), Italian architect

Durante [Alberti](#) (1538-1613), Italian painter of the late-Renaissance period.

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

Filippo [Juvarra](#) (1678-1736), Italian architect in the late Baroque period

Filippo Nicoletti (18th cent.), Italian architect

Francesco [Baratta](#) (1590-1666), Italian sculptor

Francesco [Peparelli](#) († 1641), Italian architect

Francesco Righi (17th cent), Italian architect

Gerolamo [Mengozzi](#) Colonna (1688-1774), Italian painter

Giovanni Battista Scala (17th cent), Italian architect

Giovanni Francesco [Romanelli](#) (1610-1662), Italian Baroque painter from Viterbo

Giovanni Maria della Monaca (16thcent), Italian architect

Giovanni Paolo Gentili (16th-17th cent), Italian artist

Giovanni Somazzi (17th cent), Italian sculptor & architect

Giuseppe Panini (1745-1812), Italian architect and printmaker

Giuseppe Perrone (17th cent), Italian sculptor

Matteo Sassi (1646-1723), Italian architect

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

Paolo [Naldini](#) (1616-1691), Italian painter, sculptor

Paolo [Picchetti](#) (1630-1669), Italian architect

Pietro Andrea [Barbieri](#) (18th cent.), Italian painter in the Baroque period

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

Pietro Pantanella (1821-1901), Italian organ builder

Pierre [Le Gros](#) the Younger (1666-1719), French sculptor from Paris

Simone Raggi (16th-17th cent), Italian artist

Virgilio [Spada](#) (1596-1662), Italian Oratorian priest and amateur architect

Location:

Addr : 62/a Via de Monserrato, 00186 Roma

Coord : [41° 53' 43." N 12° 28' 12.7" E](#)

Access and liturgy

According to the church web site:

Mass:

Sunday at 11:30

Open hours:

Tuesday - Friday, 17:00 - 19:00,

Sunday, 10:00-13:00

Info:

Telephone: 0039 06 6879786

Links and References:

- 1) [Roman Churches Wiki](#)
 - 2) [Allontanarsi dalla linea gialla](#) web site
 - 3) [Discover Baroque Art](#) web page
 - 4) [Church web site](#)
 - 5) [Info.roma web-page](#)
 - 6) [Il sasso nello stagno di AnGre](#) Web Page
 - 7) [Romapedia](#) Web page
- a) Millon, Henry A.; "The Antamoro Chapel in S. Girolamo della Carità in Rome: Drawings by Juvarra and an Unknown Draftsman"; *Memoirs of the American Academy in Rome*, Vol. 35, Studies in Italian Art History 1: Studies in Italian Art and Architecture 15th through 18th Centuries (1980), pp. 261-288
- b) Grundmann, Stefan, ed.; THE ARCHITECTURE OF ROME; Edition Axel Menges; 1998

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http://www.tourome.com/rome_great_artists/san_girolamo_della_carita.htm

<http://www.060608.it/en/cultura-e-svago/luoghi-di-culto-di-interesse-storico-artistico/cattolici/san-girolamo-della-carita.html>

[Rome Art Lover web site](#)

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