

# La Maddalena



**La Maddalena** is a 17th century Baroque-Rococo convent church just north of the Pantheon on Piazza della Maddalena, dedicated to St Mary Magdelene. The full name of the church is **Santa Maria Maddalena in Campo Marzio**, but this is very rarely used. It is usually refer to it simply as **Santa Maria Maddalena**. The church is served by the *Priests Ministers of the Sick* also known as *Camilliani*. It is the regional church in Rome for expatriates from the Abruzzo region of Italy. [1]

## History

There was once a small oratory (recorded from 1320 on). The first documented reference is in a private will of someone called Madonna Rosuccia, dated 1403. Later that century it emerges as Santa Maria Maddalena dei Battuti, and was attached to a hospital being run by a Confraternita dei Disciplinati. This confraternity united with the Confraternita del Gonfalone in 1486. [1] [2]

By the mid 16th century, the complex was in bad repair. In 1586, Pope Sixtus V entrusted the complex to Camillo de Lellis who made it the main seat of the Order of Clerks Regular, Ministers of the Infirm (abbreviated as M.I.), better known as the Camillians which he founded. St. Camillo died here in 1614. [1] [2] [4] [a]

In 1621, after having obtained a grant from Pope Gregory XV to carry out the work, Camillians expanded the square, with the intention of giving their sacred building an adequate space. The complex job of rebuilding this cramped little monastery went on for many years; rebuilding of the church (1640-1642) and monastery (1640-1649) were carried out by a Ticinese architect, **Giacomo**

Mola. Later, Pope Alexander VII had the building further enlarged by **Giovanni Francesco Grimaldi** (1659-1661). In 1673 **Carlo Fontana** was in charge of a new phase of work building the dome and the vault, which after an interruption, was taken up again in 1694 by **Giovanni Antonio de' Rossi**, who was responsible for the final phase, brought to conclusion after his death (1695) by **Francesco Felice Pozzoni** and then by **Giulio Carlo Quadri** (1696-1697). <sup>[1] [2] [4] [a]</sup>

The façade was completed in 1735; traditionally attributed to **Giuseppe Sardi**, it is now thought to be the work of a Portuguese architect named **Manuel Rodriguez Dos Santos** (who worked at the time on the monastery building) and of **Domenico Barbiani**, who executed the decorative works. As funds became available, the Camillians were able to improve the interior. In 1738 to 1741, **Carlo Marchionni** finished off the decorative elements in the church, and built the famous sacristy with the help of **Girolamo Pesci**. <sup>[1] [2] [6] [a] [b]</sup>

The next major intervention was by **Francesco Nicoletti** between 1753 and 1758, to whom belongs much of the polychrome marble revetting of the interior. He also refitted the right hand transept chapel, and created the Chapel of the Crucifix. This was finished in 1764. <sup>[1]</sup>

There was a restoration in 1870, when the first chapel on the right was re-fitted. <sup>[1]</sup>

## Exterior

The fabric is in brick. You can see this in the Via delle Colonnelle, where the right hand side wall of the church is exposed. It is in naked brick, with gigantic Corinthian pilasters supporting a roofline entablature and three large round windows in between with wide frames. A side entrance (rarely open) with a molded doorcase and protruding triangular pediment is at the far side of the nave side wall. <sup>[1]</sup>

The roofing is in tiles, and is complex. The two rectangular nave bays are pitched with ridges, but the elliptical part of the nave is pitched with a double hip. The transept sides and the sanctuary are singly hipped. <sup>[1]</sup>

The dome has a low circular drum, with three windows at the cardinal points excluding the east (over the sanctuary). The dome itself has a very shallow slope, and is tiled. There is a tall ornate lantern, on a square plan with four windows and gigantic applied curlicues at the corners. The lead cupola is ogee shaped, with a ball finial. <sup>[1]</sup>

There is a campanile, but it is invisible from any public place including the streets. It is located near the south-east angle of the cloister, to the left of the sacristy beyond the left hand side of the apse. It is a tower which abuts one of the convent buildings, and has a large rectangular soundhole on each face. The pinnacle is formed of four gigantic curlicues in a cluster. <sup>[1]</sup>

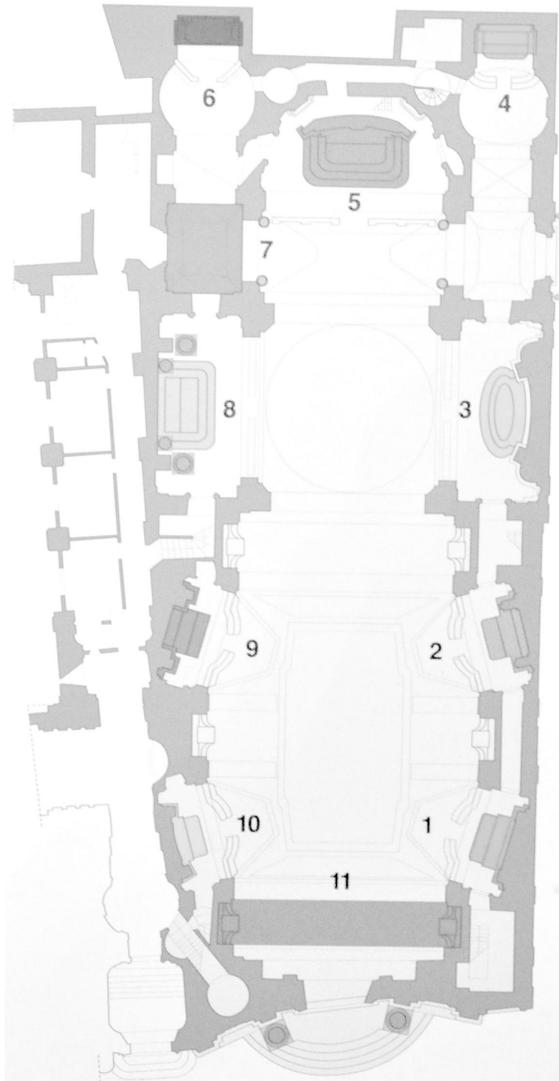
### Façade

The façade is concave, entirely decorated with stucco, of two stories of orders. The lower order does not have a curved surface, but rather is in three zones with the two side zones set at a slight angle to the central one. It is on a stone plinth, so the entrance is approached by a set of semi-circular stairs. The side zones have a pair of Composite pilasters each, at the corners with the facing edges of each pair doubletted. The inner two pilasters have in front of them a pair of free-standing Composite columns, with their capital volutes curling upwards and with diapered craticulation wrapped around them above their bases. Pilasters and columns support an entablature with a stepped molded architrave, and this entablature is brought forward slightly over the outer pilasters and strongly over the columns. Over the latter is a triangular pediment with slightly incurved diagonal edges, which is folded into the corners between central and side zones and which has its central portion well recessed. In between the pilasters on either side is a round-headed niche containing a statue of a saint. *St.Camillo de Lellis* and *St.Filippo Neri*, are featured, sculpted by **Paolo Campana** (these are his only known works in Rome). The rococo comes in with the fantastically curvaceous decorative features above and below the statue niches, also around the epigraph tablet above the entrance and on the upper part of the doorcase. The epigraph reads: "Hail, the only hope, add more grace to the pious". This is addressed to the Cross, which is the symbol of the Camillians. Above the tablet sit a pair of angels venerating an actual cross, which is in the tympanum

of the pediment. Above the door, below a six-winged seraphic putto's head is this inscription: "A perpetual plenary indulgence, obtained any day, for the living and dead." This applies to the altar and shrine of St Camillus within. [1] [3]

The upper order also has two side zones angled to a central zone. Here, the side zones are slightly incurved and the central zone strongly so, making it apsidal. Four Corinthian pilasters correspond to those in the order below, except that these have their capital volutes curled downwards. The inner pair is tripletted. These pilasters stand on a pedestalled attic plinth with sunken panels, and support an entablature which follows the façade curves. The large central window has a slightly curved lintel, and is set in a bowed (concave) aedicule consisting of a pair of Corinthian columns in front of doubletted pilasters supporting a cornice. Above is another Rococo panel featuring swags, putto's heads, curlicues and distorted cornice fragments. The glass in the window features a red Latin cross which is the Camillian symbol. The theme of the central zone as an apse is continued above the entablature, where there is a conch with curved diapered coffering. This has a molded frame with a central cross finial, and is sheltered by an ogee-curved cornice broken at the top where the finial is. A pair of flaming torch finials are at the outer corners of the entablature. This order also has two statues in round-headed niches with Rococo decorations. To the right is *St Martha*, and to the left is *St Mary Magdalen*. The latter is displaying her bare right leg, well above the knee. These statues are by Joseph Canard. [1]

## Plan



## Interior

The interior is architecturally complex, it has a Borrominesque elongated octagonal nave, with two chapels at each side, a rectangular cross surmounted by a little dome, and an apse with two little chapels on the sides. Much of the church inevitably makes reference to S. Camillo de Lellis, with illustrations of episodes of his life [1]

### Nave

The nave is elliptical, with two add-on rectangular bays at either end. The elliptical part has four side chapels, in wide but shallow arched niches on the diagonals. The short corridors between the side chapels are closed by small walnut doors, simple and elegant, with handles and bronze ornaments. Either side of these are gigantic Corinthian pilasters with gilded capitals and revetted in red and grey marble. These support an entablature that runs round the interior, which has a wide frieze in the same stone and prominent decorative modillions supporting the cornice. [1] [5]

An unusual design feature is that the archivolt of the chapels cut into the entablature, and are crowned by decorative panels in yellow marble embellished with garlands, curlicues, festoons and putto's heads. Above these are shallow molded arcs springing from the cornice, followed by a total of four large windows (one above each chapel). These have the red cross motif in their fenestration, already seen in the façade window. [1]

Six round-headed niches with triangular pediments are situated in the nave walls with allegorical figures representing the *Virtues of Proper Confession*, sculpted by **Carlo Monaldi**, **Paolo Morelli** and **Giuseppe Raffaelli**, from 1698. Counterclockwise from the left rear the statues are:

- *Secreta* (Discretion)
- *Humilis* (Humility)
- *Simplex* (Simplicity)
- *Lacrymalis* (Virtue)
- *Fidelis* (Fidelity)
- *Verecundia* (Modesty)

Those on the left are marble, but those on the right are stucco. [1] [5] [a]

The ceiling is barrel-vaulted over the rectangular bays, and is a shallow dome over the elliptical part of the nave. The latter is deeply incised by trapezoidal window lunettes. The fresco panels in the vault are by **Michelangelo Cerruti** (1732), and depict scenes from the life of St Mary Magdalen. The central fresco depicts *The Raising of Lazarus at the Prayer of His Sister Mary*. [1]

Note the simple but attractive floor of the church, laid in yellowish brown, black, white and light grey. It enables the geometric layout of the church to be appreciated at a glance. The construction of the floor was by **Antonio Bennicelli** in 1879. [1] [5]

The confessionals date from 1762, and are by **Giuseppe Palma**. On their sides, panels with other inlays, very refined, depicting the images of St. Mary Magdalene, St. Camillus, and some scenes from the New Testament. [5]

The counterfaçade has a gallery containing the organ and cantoria. The superb Rococo gallery, involving gilded wooden carving and allegorical statues in white stucco, was finished in 1758 and is on large brackets over the entrance. The white lacquered statues represent musician Angels and those representing *Hope* and the *Charity* are placed on the balustrade, the *Faith* and the *Religion*, on the sides of the organ. To complete the Cantoria, two Putti musicians, joyfully seated at the sides of the curvilinear tympanum with the cross. This is considered to be the most ornate organ gallery in any Roman church. The organ was executed in 1736 by a German organmaker named **Johann Konrad Wherle** (Giovanni Corrado Verle in the Italianized version of the name). [1] [5] [b]

The frescoes on the sides of the window above the organ are the work of **Cerruti** and represent, on the right, scenes with the *Saint receiving the Eucharist from the Bishop Maximian* and on the left the *Magdalene brought to heaven by angels*. Also the chiaroscuro depicting angels and Prophets, as well as the arabesques and the precious friezes highlighted in gold that fill the spaces between the frescoes are the work of **Cerruti**. In the center of the arch above the organ is a fresco by the same painter

epicting the *Dinner in the house of the Pharisee*. [5]

### Transept

The transept, with its two side chapels, forms a Greek cross when considered together with the last bay of the nave and the sanctuary bay. This evokes the cross symbol of the Camillians again. [1]

The interior of the dome has a fresco showing an empyrean or a view into heaven, around the central oculus containing the *Dove of the Holy Spirit*. This has a wide gilded ring-garland as a border. A very unusual design feature is that there are three large circular windows over the nave and the ends of the transept, but not one over the sanctuary. At this point is the *Apotheosis of St Camillus, with the Father and the Son*. The dome fresco, and the four frescoes of the four *Evangelists* in the spandrels, are by **Étienne Parrocel** from 1739. The dome cornice features the Camillan cross again, interspersed with rosettes and straps. [1] [5]

The frescoes in the arch between the apse vault and the dome is also by **Cerruti**.

### Sanctuary

The high altar is against the far wall of the apse, against the curve of which the aedicule is fitted. This has a pair of wide Corinthian pilasters revetted in yellow marble, supporting a curved triangular pediment with modillions which has a cut-out arc at the top. In the tympanum of this is a stucco pair of angels holding the Cross, sculpted by **Pietro Pacilli**. The design is thought to have been by **Maderno** originally, 1673, but the present arrangement is by **Nicoletti** 1757. [1]

The altarpiece depicting *The Penitent Magdalen Adoring the Cross* is by **Michele Rocca** in 1698. The rich golden frame was carved by **Felice Fardichini** completed at the top by floral motifs, doves and a refined shell. On the shelf above the altar are four impressive portrait-bust reliquaries in silver-gilt. [1] [3]

The apse conch fresco, by **Aureliano Milani** 1732, shows *The Preaching of Christ*. St Mary Magdalen is to Christ's right. It is the most monumental work that the artist left in Rome during his activity. The high-relief marble sculptures flanking the altar and depict *St Mary Magdalene arriving at the empty tomb* with the other two Marys, and encountering Christ in the garden (*Noli Me Tangere*). They were created by **Francesco Gesuelli**, were begun in 1756 and placed in the chapel the following year. [1] [4] [5]

On the floor in front of the altar there is an epigraph from 1758 that refers to the Ricci family. [5]

### Side Chapels

The side chapels will be described clockwise starting from the chapel in the left rear:

#### Chapel of the Assumption (10)

The first chapel on the left, dedicated to the Assumption of Our Lady, was built by **Francesco Nicoletti**. The polychrome marble decoration is very rich here, and the brecciated marble Composite columns show an interesting color change from white and red to white and green towards their tops (the colors are caused by copper). The altarpiece showing *The Assumption* and the frescoes in the vault and lunette are by **Girolamo Pesci**, (early 18th cent). [1] [5] [a]

#### Chapel of St Lawrence Giustiniani (9)

The second chapel on the left, dedicated to St Lawrence Giustiniani, was built in 1694 by **Francesco Giovanni Farsetti**. The chapel is decorated with precious marbles, "cottanello rosso, verde antico and alabastro". There are four Corinthian columns in black marble, set diagonally with the inner ones recessed. The segmental pediment that these support is strongly stepped vertically twice, and is embellished with rosettes. Above the tympanum there is a lunette in which are depicted frescoes, reworked in tempera, of Angels in flight that can be traced back to the style of Gerolamo Pesci. The altarpiece depicts the *Saint having a vision of the Nativity*, and is by **Luca Giordano** from 1704. Tradition claims that he painted the canvas in just one night, and as a result he acquired the nickname Luca Fà-Presto. [1] [5] [a]

On the right wall is the funeral monument of the Archbishop Maffeo Farsetti (1704). On the left wall is the funeral monument of Antonio Francesco Farsetti (18th cent). Both are by **Giuseppe Mazzuoli** and his school. [a]

### Chapel of St Nicholas of Bari (8)

The left hand chapel in the transept is dedicated to St Nicholas of Bari, and was built at the expense of Paolo Gerolamo della Torre, a noble Genoese banker, in 1694-96 and is the first chapel to be built during the construction of the new church. It was designed by **Carlo Fontana**, and then faced with precious marbles to a design by **Mattia de Rossi** and **Carlo Francesco Bizzaccheri**. There are four Corinthian columns in pink and grey portosanto marble, set diagonally with the inner ones recessed. The segmental pediment that these support is strongly stepped vertically twice, and is embellished with rosettes. On the ends of the pediment there are two monumental statues by an unknown artist dating back to the 18th century. The altarpiece showing *The Vision of St Nicholas* is by **Giovanni Battista Gaulli, Il Baciccia**, 1698. On the right wall is *St. Nicholas Revives Three Children* (1694-96); and on the left wall is *St. Nicholas Rescues Adeodatus* (1694-96), both by **Bonaventura Lamberti** of Bologna. [1] [5] [a]

### Chapel of the Relics (6)

To the left of the sanctuary is the so-called Chapel of the Relics. Owned by the family of the Marquis Filippo Ossoli since 1709, it had this name "following the legacy of the Pelliccioni family". Formerly this chapel, which housed the remains of St. Camillus de Lellis, served as an antechamber to the sacristy and in place of the altar there was a door that led to a previous sacristy, different from the current one, dating back to the 17th century. [5]

It was arranged, as it appears today, following the works carried out in 1855. In the center, under the crucifix, the shroud of Saint Camillus is kept. In the showcase above the altar are the relics of two Blessed Camillians: Luigi Aloisio Tezza on the right and Enrico Rebuschini on the left. [5]

In this chapel is kept an unpainted wooden statue of *St Mary Magdalen*, holding a pot of unguent. It is 15th century, and is the oldest object in the church. [1]

### Sacristy (7)

The Rococo sacristy is one of Rome's most beautiful and best preserved, is elaborately painted, stuccoed, and decorated with polychrome marble. Originally this room was the refectory of the Camillian seminary, but during the process of canonization of St. Camillus was transformed into the sacristy. It is now ascribed to **Carlo Marchionni**, 1738 to 1741. Remarkable in the wall to the right is a sequence of wooden cabinets painted faux marble alternating with *trompe-l'oeil* windows, by **Girolamo Pesci**. [1] [4] [a]

The ceiling vault was painted in fresco and tempera in 1739 by **Girolamo Pesci**, and is mostly taken up by a large central panel depicting *The Apotheosis of SS Peter Neri and Camillus*. The latter was the disciple of the former. The springing of the vault has delightful renditions of putti and flowers in vases, in natural colors. The altarpiece is a painted wooden crucifix. [1] [a]

### Chapel of the Crucifix (4)

To the right of the sanctuary is a rectangular chapel, entered via an antechamber off the sanctuary bay. This was fitted out by **Nicoletti** in 1764 to house a miraculous crucifix. According to tradition, the corpus on the cross leaned forward to St Camillus on his deathbed in 1582 to embrace him with one arm. The rather small painted wooden crucifix over the altar is enshrined in a glazed capsule-shaped niche, which has red and white marble drapery on either side accompanied by putti, while the *Dove of the Holy Spirit* is painted in the vault. The Chapel has no marble cladding and on the walls are visible polychrome decorations in imitation of marble executed in the 19th century. [1] [5]

Closed off by a gate, the small antechamber the chapel has a concave shape of the side walls for the space for the altar, preceded by a small balustrade. [5]

In the chapel on the left wall is an inscription that refers to the Bennicelli family while on the right is the bust in relief by Teresa Bennicelli, who died in 1848. Another inscription recalls Princess Maria

Noncompagni Ludovisi, Duchess Maximus, an important benefactor of this church. In the antechamber leading to the Chapel, there is a side exit of the church and on the wall the funeral monument of Felice Contelori, dating back to 1652. Many nineteenth-century inscriptions dedicated to noble families and the marble Epigraph, which recalls the construction of the new church floor by Antonio Bennicelli in 1879, are visible on the floor. [5]

### Chapel of St Camillus (3)

The third chapel was originally dedicated to the Assumption, but it was renewed on the occasion of the translation of the remains St. Camillus in 1742, the year of his beatification. The initial project was by **Giuseppe Francesco Rosa**, then completed by **Francesco Nicoletti**. According to historical sources, the chapel was completed in 1749, a few years after the canonization of the Saint occurred on June 29, 1746. [3] [4] [5]

Under the altar is a gilded bronze sarcophagus accompanied by a pair of angels, which has a central circular relief plaque of the saint in silver gilt. This shrine is by **Luigi Valadier**. On the altar is a tabernacle and the fully gilded Reliquary Bust of San Camillo. [1] [5]

The aedicule has four ribbed Composite columns set diagonally, with gilded capitals and ribbing. There are stucco angels sitting on the coved and ogee-curved pediment, venerating the Cross, and a wood carving made by **Carlo Bischizzi** and silvered by **Alessandro Richebach** in 1757. [1] [5]

The altarpiece showing *St Camillus having a vision of the Madonna and Crucified Christ* is by **Placido Costanzi**, 1749 in the style of Domenichino. The fresco in the vault is by **Sebastiano Conca** (1744). To the right is *St. Camillus attending the sick*, by **Gaspere Serenari**, a Sicilian and to the left is the *death of St. Camillus* by **Giovanni Panozza**, both students of Conca. [1] [4]

In front of the altar is a transparent sarcophagus with an effigy of St. Camillus that contains the remains of the saint. On either side is a sculpture of a curved cross supported by a Camillian who is also supporting a sick person. It was designed and built by the famous contemporary artist **Alessandro Romano** and placed here on July 6, 2013, exactly one year before the anniversary of the fourth centenary of the saint's death. [3]

**St Camillus** lived in the adjacent monastery, and died in his rooms in 1614. His rooms can be visited; you will probably have to ask the sacristan. The saint's heart is in reliquarium in the convent. [1]

### Chapel of Our Lady of Health (2)

The second chapel on the right is dedicated to Our Lady of Health (*Madonna della Salute*), and was designed by **Francesco Claudio Ferruzzi** and decorated by stucco workers **Giuseppe** and **Giovanni Battista Luraghi** in 1718. The pair of Composite columns in the aedicule are in an unusual stone, a pinkish-grey brecciated marble with black inclusions, supporting a broken pediment. Above the pediment under the gilt stucco barrel vault with the monogram of Mary, is a fresco of *Angels adoring the Dove of the Holy Spirit*. [1] [3]

The icon of the *Madonna della Salute* has been an object of veneration by the Camillian order throughout its history. The image of the Madonna, once placed on the high altar, is a painting on canvas, a copy of an unknown 16th century painter of the original Byzantine Hodegitria icon-style. It was bequeathed to one of the early Camillians by one **Settimia De Nobili** in 1614. Here it is enshrined in a very elaborate gilded acanthus-leaf frame, above which is a gilded stucco relief of a pair of putti holding a crown, with the dove of the Holy Spirit is a framed glory above that. [1] [3]

### Chapel of St Francis of Paola (1)

The chapel, dedicated to St. Francis of Paola, came under the patronage of **Agostino Rem Picci** in 1831, who promised that it would be rebuilt. **Antonio Cipolla** was engaged to create the design, while the sculptural decorations are by **Giuseppe Palombini** who also created the two funeral monuments of the side walls. On the front of the step of the mensa, the date when the works were completed can be read: 1870. It has a pair of gilded and ribbed Corinthian columns supporting a triangular pediment, in a neo-Classical style. [1] [51] [a]

The altarpiece, *St. Francis of Paola revives a child*, and is by **Biagio Puccini** in 1720. The lunette above the altar has a fresco of the saint adoring the *Madonna and Child*. Under the altar is a statue of Christ in the tomb. [1] [3] [a]

The two tombs on the side walls were dedicated by Gaetano Rem Picci to his parents. The right one for Agostino Rem Picci (1862), and the left one for Antonia Grapelli Rem Picci. [a]

### Museum

St Camillus lived in the adjacent convent, and died in a room here in 1614. This has now been made part of the Museum of the Camillians. There are many interesting sacred objects and printed works on display, and you can also visit the so-called Cubicolo di San Camillo which was converted into a little Baroque chapel by **Nicoletti** in 1755. Admission is free. [1]

The church is also linked to two very significant memories: the first recalls the great love story of two young, Teresa Bennicelli and Pius Pratesi.

The girl, forced by relatives to leave the boyfriend, a papal dragon, committed suicide, and he, grief-stricken, took vows and celebrated his first Mass at the tomb of his beloved, of course, here in the church of St. Mary Magdalene.

The second refers to a tradition in use until the late nineteenth century, when the Romans, on the occasion of the anniversary of the death of S. Camillo, arrived in this church to receive a special holy water, in which there was mixed a small amount powder derived from the saint's tomb, a remedy against all evil. [a]

### **Artists and Architects:**

Alessandro Richebach (18<sup>th</sup> cent), Italian gold and silversmith  
Alessandro Romano (21<sup>st</sup> cent), Italian sculptor  
Antonio Bennicelli (19<sup>th</sup> cent), Italian marble worker  
Antonio [Cipolla](#) (1822-1874), Italian architect  
Aureliano [Milani](#) (1675-1749), Italian painter of the late-Baroque period  
Biagio [Puccini](#) (1675-1721), Italian painter  
Bonaventura [Lamberti](#) [aka *Il Bolognese*] (1653-1721), Italian painter of the Baroque period  
Carlo Bischizzi (18<sup>th</sup> cent), Italian woodcarver  
Carlo [Fontana](#) (1634-1714), Italian architect of the Late Baroque period  
Carlo Francesco [Bizzaccheri](#) (1656-1721), Italian architect early Baroque and Rococo style  
Carlo [Marchionni](#) (1702-1786), Italian architect/sculptor  
Carlo [Monaldi](#) (1683-1760), Italian sculptor (and also see [here](#))  
Domenico [Barbiani](#) (1714-1777), Italian sculptor  
Emmanuel Rodriguez [Dos Santos](#) (1702-1764), Portuguese architect  
Étienne [Parrocel](#) [aka *Stefano Parrocel*] (1696-1776), France painter  
Felice Fardichini (18<sup>th</sup> cent), Italian woodcarver  
Francesco Claudio [Ferruzzi](#) (1680-1745), Italian architect  
Francesco Felice Pozzoni (17<sup>th</sup> cent), Italian architect  
Francesco Gesuelli (18<sup>th</sup> cent), Italian sculptor  
Francesco Giovanni Farsetti (17<sup>th</sup> cent), Italian architect  
Francesco Nicoletti (1709-1776), Italian architect  
Gaspere [Serenari](#) (1707-1759), Italian painter  
Giacomo [Mola](#) (1583-1650), Swiss-Italian architect  
Giovanni Antonio [de' Rossi](#) (1616-1695), Italian architect  
Giovanni Battista [Gaulli](#), [aka *Baciccia*] (1639-1709), Italian painter of the High Baroque  
Giovanni Battista Luraghi (18<sup>th</sup> cent), Italian stucco worker  
Giovanni Francesco [Grimaldi](#) aka *Il Bolognese* (1606-1680), Italian architect/painter  
Giovanni [Panozza](#) (1711-1790), Italian painter  
Girolamo [Pesci](#) (1679-1759), Italian painter  
Giulio Carlo [Quadri](#) (1649-c.1713), Italian architect  
Giuseppe Francesco Rosa (18<sup>th</sup> cent), Italian architect

Giuseppe Luraghi (18<sup>th</sup> cent), Italian stucco worker  
Giuseppe [Mazzuoli](#) (1644-1725), Italian sculptor of the Baroque  
Giuseppe Palma (18<sup>th</sup> cent), Italian wood carver  
Giuseppe [Palombini](#) (19<sup>th</sup> cent), Italian sculptor  
Giuseppe [Raffaelli](#) (1671-c.1731), Italian sculptor  
Giuseppe [Sardi](#) (1680-c.1768), Italian architect  
Johann Konrad Wherle [Giovanni Corrado Verle] (1701-1777), German organ maker  
Joseph Canard (18<sup>th</sup> cent), sculptor  
Luca [Giordano](#) (1634-1705), Italian painter and printmaker of the late Baroque  
Luigi [Valadier](#) (1726-1785), Italian sculptor and goldsmith  
Mattia [de Rossi](#) (1637-1695), Italian architect of the Baroque period  
Michelangelo [Cerruti](#) (1663-1749), Italian painter of the Baroque period  
Michele [Rocca](#) da Parma (1666-1751), Italian painter of the Baroque period  
Paolo Campana (18<sup>th</sup> cent), Italian sculptor  
Paolo Morelli († 1719), Italian sculptor  
Pietro [Pacilli](#) (1720-1773), Italian sculptor  
Sebastiano [Conca](#) (c. 1680-1764), Italian painter

**Burials:**

St [Camillus de Lellis](#) (1550-1614)

**Location:**

Address: Piazza della Maddalena 53, 00186 Roma

Coord: [41°54'0"N 12°28'36"E](#)

**Info:**

Telephone: +39 06 899281

Fax: +39 06 89928133

Email: [francidema@tiscali.it](mailto:francidema@tiscali.it)

Open times:

Monday-Friday: 7:00 am - 12:00 pm *and* 5:00 pm - 8:00 pm ;

Saturday: 9:30 am - 12:00 pm *and* 5:00 pm - 8:00 pm;

Sunday and Holidays: 9:00 am - 12:30 pm *and* 5:00 pm - 8:00 pm.

Mass Schedule:

Weekdays: 8:00 am and 7:00 pm;

Holidays: 9:30 am, 11:30 am and 7:00 pm;

*Visits are not allowed during Masses.*

*Schedules are subject to change. Please contact the church before visiting.*

**Links and References:**

1. [Roman Churches Wiki](#)
  2. ["Chiesa e Casa di S. Maria Maddalena.pdf" online at sancamillo.org](#)
  3. [Roma Segreta web site](#)
  4. [InfoRoma web site](#)
  5. [Camillian, Ministry of the Infirm web site](#)
  6. [English Wikipedia page](#)
- a. Information plaques displayed in the church
  - b. Mallory, Nina A.; "The Architecture of Giuseppe Sardi. And the Attribution of the Façade of the

Church of the Maddalena"; *Journal of the Society of Architectural Historians*, Vol. 26, No. 2 (May, 1967), pp. 83-101 (<http://www.jstor.org/stable/988414>)

Donovan, Jeremiah; ROME ANCIENT AND MODERN AND ITS ENVIRONS; 1842; Vol.2, Pg 62  
Hager, June; PILGRIMAGE; 2001; Pg. 166

**Additional links:**

["De Alvariis" gallery on Flickr](#)

[Rome Tour web site](#)

[Tourist info on 060608.it web site](#)

[Wikimedia Commons photo catalog](#)

<http://www.youtube.com/watch?v=CiPhOdqzgEE>

[Italian Wikipedia page](#)

[gcatholic.org page](#)

[Rome Art Lover web site](#)