

Santa Maria del Popolo



The facade of Santa Maria del Popolo

Santa Maria del Popolo is a notable Augustinian church located in Rome. It stands to the north side of the Piazza del Popolo, one of the most famous squares of the city, between the ancient Porta Flaminia (one of the gates of the Aurelian Walls and the starting point of the Via Flaminia, the road to *Ariminum* (modern Rimini) and the most important route to the north of Ancient Rome) and the Pincio park. (1)

The church is an example of Renaissance architecture with Baroque decoration.

History

In 1099, a chapel was built by Pope Paschal II to Our Lady, over Roman tombs of the the Domitii family. Tradition claims that emperor Nero was buried on the slope of the Pincian hill by the piazza. There grew a large walnut tree that was infested with demons that tormented passersby. Pope Paschal II had a dream in which the Bl. Virgin appeared to him and told him to uproot the walnut tree and build a church on the spot. The pope cut down the tree and had Nero's remains disinterred and thrown into the Tiber at the request of those who lived in the area. The chapel was built where the grave had been. The people, believing the place was haunted by the troubled spirit of Nero and infested by Demons, cheerfully bore the expense of its erection, and the chapel received the name *del Popolo* ("of the people"). Other sources state that the "popolo" nickname stems from the Latin word *populus*, meaning "poplar" and probably referring to a tree located nearby. The chapel became a church by will of Pope Gregory IX. In 1231, Gregory IX consecrated the church, taking the majestic Gothic and Byzantine icon, the Holy of Holies from the Holy Steps of the Lateran.

The church was originally given to the Franciscan friars. In 1256 Pope Alaxander IV moved the Franciscans to Santa Maria in Aracoeli, and gave the church to the newly founded Augustinians who have held the church since.

The church was reconstructed by Baccio Pontelli and Andrea Bregno in 1472-1477, commissioned by Pope Sixtus IV della Rovere in association with the Lombards of Rome, making this one of the **first examples of Italian Renaissance architecture**. Its interior was adorned with paintings and sculptures by Julius II della Rovere, who commissioned Donato Bramante to

completely rebuild the presbytery.

Sixtus IV also had a monastery built adjacent to the church. The complex was donated to the Augustinian friars of the Lombard congregation. It was in this monastery that Martin Luther stayed during his visit to Rome in 1511. It was pillaged and ruined during the Sack of Rome in 1527, and subsequently renovated.

In 1655-60 alterations to the façade and the interior were made by Gian Lorenzo Bernini, who was commissioned by Pope Alexander VII Chigi to update the Renaissance church to a more modern Baroque style. After Bernini's intervention, the church became a favourite site of burials of rich people of the city. Among the others, the banker Agostino Chigi and the Cardinal Savo Millini have their tombs here. (1) (6)

The Augustinian friars are still in charge of the church and parish, but have changed their name to the Order of St Augustine or Agostiniani. They are not the same thing as the Canons Regular of St Augustine, and are friars not monks. (1)

Exterior

The façade (1) resembles that of San Agustino, which was also designed Pontelli. Pope Alexander VII commissioned Bernini to modify the façade by adding the arms of the Chigi to the summit of the tympanum, and added the candelabra on either side of the tympanum. (1)

Façade

The simple and dignified early Renaissance façade is accessed by a flight of stairs from the level of the piazza, and is of two storeys in white travertine limestone. It is tentatively attributed to Andrea Bregno, although documentary evidence is lacking. For the first storey, four thin pilasters in shallow relief and with high plinths support an entablature, and have non-Classical capitals which are rather eroded. They feature pairs of roses. There are three entrances, the main one being much larger than the outer two.

The marble doorcase of the main entrance has egg-and-dart and barleysugar molding, and a raised triangular pediment over a lintel decorated with foliage and little putti. The lintel of the doorcase displays the coat-of-arms of Pope Sixtus IV. The pediment contains a relief of the Madonna and Child within a stylized rainbow. The aisle entrances also have triangular pediments, and short dedicatory inscriptions on their lintels. A pair of large round-headed windows are above these entrances.

The second storey has a pair of derivative Composite pilasters supporting a large triangular pediment. In the centre of this storey is a round window with a sunburst fenestration, and on the apex of the pediment is a set of stylized mountains surmounted by a star from the arms of the Chigi family. The outer angles of the pediment have a pair of stone torch finials looking rather like candlesticks. The outer corners of this storey have the two halves of a broken and separated segmental pediment, and the sweeping curves that connect these to the nave frontage are decorated with caterpillar-shaped garlands.

The roofs are pitched and tiled, and have little dormer windows inserted. The central dome is on an octagonal drum with an arched window in each face, and is hemispherical with eight pitches in lead. There is no lantern, but a spike finial with a ball. The 15th century dome was the first example of an octagonal dome in Rome. Convent. (1)

Domed chapels

Two of the external nave chapels have their own domes, and architecturally amount to little churches in their own right. The southern dome belongs to the Cybo Chapel. It is a prominent landmark on the Piazza, and is similar in style to the main dome except that the drum is very low and that there is a lantern with columns and a tiny cupola. The chapel itself only occupies the central portion of the subsidiary block facing the piazza, which is rendered in orange with the corners taken up by rusticated masonry in grey. There is a prominent commemorative tablet for Pope Pius VII, who oversaw the re-ordering of the piazza, and four relief tablets of varying sizes and showing a medley of ecclesiastical symbols are placed below the flat roofline.

To the right of the church façade, in this block, is a subsidiary entrance with a raised triangular pediment, and this leads firstly into an antechamber and then into the Chapel of the Nativity or Delle Rovere Chapel. Around the corner, beyond the protruding Cybo Chapel, is the main entrance to the convent.

The other dome is on the north side belongs to the Chigi Chapel, and is not easily seen

except from the Viale Giorgio Washington (through the city gate and turn right). It has a shallow tiled saucer dome on a tall circular drum with eight large rectangular windows. (1)

Campanile

The church's campanile is attached to part of the convent to the right of the main dome. It is a plain square tower in yellow limestone, with an arched soundhole on each side. Very unusually for Rome, it also has a stone spire with a ball on top and four cylindrical pinnacles with conical caps. (1)

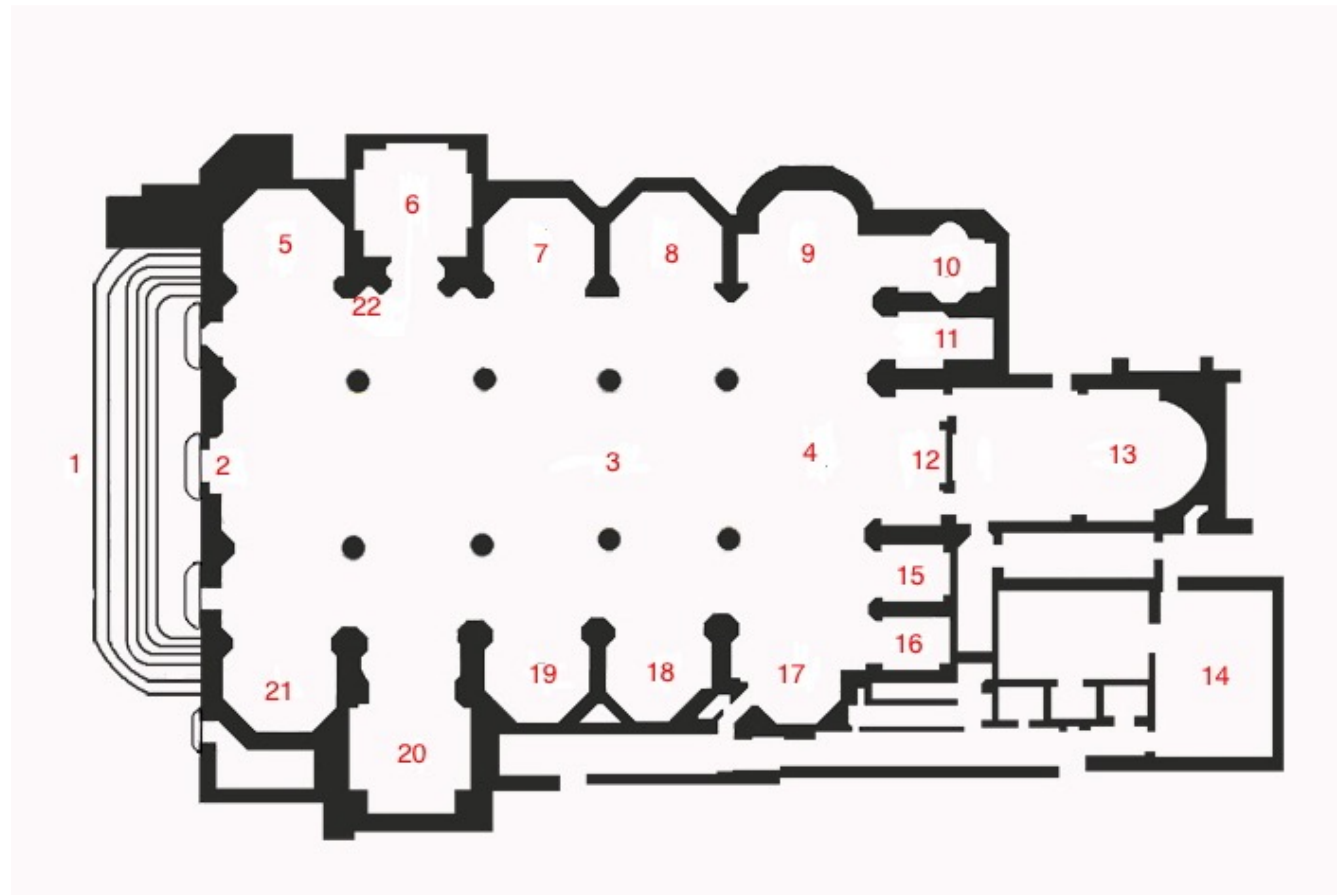
Convent

Next to the church on the right hand side is the convent. As mentioned, this was rebuilt when the Viale Gabriele d'Annunzio (as it is now called) was laid out, and used to be much bigger. The present main block is squeezed tightly against the church, but runs behind its apse in the form of an L. The main entrance is not in the vaguely Renaissance 19th century main block out of which the campanile and its steeple rises, but next to the Cybo Chapel to the left. It has a tall marble doorcase with rolled lintel and triangular pediment.

In between the church and the city gate is a small gallery run by the Augustinians. They usually have exhibitions of the works of young Italian artists. (1)

Plan

The church has a basilical plan, with a nave and aisles. There are four external chapels on each side off the aisles, and a transept with a central dome. The ends of the transept have apse chapels. Beyond is a long thin presbyterium with an apse, and a pair of chapels on each side of this leading off the transept. (1)



Interior

The interior is in the early Italian Renaissance style of the late 15th century. Its rib vaulted nave has large round arches, wide side aisles, no gallery, and small windows in the clerestory.

It is in the form of a Latin cross, and is divided into a nave and two aisles by arcades and pillars, the latter adorned with half columns of a modified Corinthian, on the sides opposite the nave, and with similar but lower columns on the other three sides.

The Cistercian 15th century cross-vaults in the nave and aisles have been preserved, but they are decorated with saints and angels in white stucco, which were designed by Bernini and made by Antonio Raggi and Ercole Antonio Ferrata. They sit on the cornices of the arcades, and also over the triumphal arch into the transept. At the triumphal arch is the coat of arms of Pope Alexander VI Chigi. (1)

The descriptions below start with the nave, then work around the church clockwise starting with the near corner of the left hand aisle.

Left side aisle, transept, chapels and monuments:

Baptistry or Cappella di San Giovanni Battista or Cappella Montemirabile (5)

The chapel immediately to the left of the entrance is the baptistry, and is appropriately dedicated to St John the Baptist. It was founded by Giovanni di Montemirabile (Jean de Montmirail), who was a bishop of Vaison in France and a confidant of Pope Sixtus IV, in 1479. The funeral chapel was transformed into a baptistry in 1561. The basic architectural layout is similar to the other 15th century side chapels of the basilica but many of its features were lost during the later alterations. In the mid 17th century the quattrocento sculptural works were restructured.

The side walls of the hexagonal chapel are articulated by painted Corinthian pilasters decorated with candelabra, flowers and garlands on a yellow background, resting on a fake monochrome pedestal. The vault is now simply painted white. The original marble slabs of the parapet with the della Rovere coat-of-arms are probably the most finely elaborated in the basilica.

The 17th century painting over the altar is a *Baptism of Christ*, by Pasquale Rossi. It is one of the few public works of the painter in Rome. The lower part of the painting is seriously damaged. The painting is set in a simple stone frame. Above there is a small fresco of the *Madonna with the Child* in a rectangular niche.

The most valuable works of art in the chapel are the edicules of the baptismal font and the holy oil on either side of the main altar. The 15th century marbles are exquisite sculptural works by the school of Andrea Bregno. In the middle of the 17th century they were re-assembled and their original elements were integrated with new additions. The marbles originate from the old main altar which was demolished (other fragments are kept in the sacristy).

To the right is the monument of Francesco Cardinal Castiglione († 1568), and whose bust is placed over his urn of paonazzetto. The veined marble sarcophagus is placed on a high base which is decorated with the coats-of-arms of the Cardinal. The marble wall is flanked by Corinthian pilasters and crowned with a heavily articulated cornice and pediment. The realistic portrait bust of the deceased is set in an oval niche and a Latin inscription says:

EXPECTO DONEC VENIAT IMMUTATIO MEA

(I wait until my change comes).

To the left is that of Antonio Cardinal Pallavicino († 1507), carved around 1510 by the workshop of Bregno. Over his recumbent statue is a relief of the *Virgin and Child*, which, with the other reliefs and ornamental decorations, is a good specimen of the sculpture of the Italian school of that period. He was originally buried in Old St. Peter's, but the tomb was transferred here by his grand nephews in 1596, to which date the inscription belongs.

The high relief tomb slab of the founder of the chapel, Johannes de Montemirabili, Bishop of Vaison and Secretary to Sixtus IV, is built in the floor. The slab is framed by a wide band of swirling oak branches, a symbol of the Della Rovere family. (1) (18) (c)

Also the tomb of Cardinal Giovanni Battista Pallavicino, grand nephew of Card. Antonio Pallavicino, is on the aisle column facing the chapel. In the floor to the right near the entrance are tomb-slabs of Filippo Belma, 1448, and a late 14th century bishop whose effigy is within a Gothic canopy (if the date is right, this pre-dates the 15th century rebuilding). There are other 15th century slabs with illegible inscriptions further down the nave; under the third arcade arch on the right is a nobleman, and under the fourth a prelate. On the left hand side there are six, of bishops and nobles.

Maria Odescalchi monument

On the pier to the left of the Chigi chapel is one of the best monuments in the church. Maria Flaminia Princess Odaleschi, (22) a member of the Chigi family who died in 1771, is buried here. This makes it one of the latest Baroque monuments in Rome; in fact, it has been called the Last Baroque Tomb. She was the wife of Ferdinand Chigi and died during the birth of her 3rd child at the age of 20. The designer was Paolo Posi, and he used emblems associated with the Odescalchi and Chigi families in his design. The portrait is in a bronze tondo set with stars (Chigi), which is being held up in front of a banner in red marble by a pair of putti. An eagle on top is Odescalchi. The banner bears the memorial inscription, and is itself being held up by a bronze oak tree (Chigi). At the bottom, in white marble like the putti and eagle, are a lion (Odescalchi) on a mountain (Chigi) and a smoking incense burner (Odescalchi). The sculptural work was by Agostino Penna. (1) (21)

Mantica monument

The monument of Francesco Mantica, Cardinal-Priest of Santa Maria del Popolo (who died in 1614) is by the first pillar of the nave in front of the Montemirabile Chapel. The Baroque aedicula was built of white and colored marbles. The base is decorated with the symbol of death, the skull and crossbones, carved from yellow stone. The table of the inscription is framed by Ionic pilasters and surmounted by an angel of white marble. The frame is decorated with strings of bay leaves tied with ribbons and tassels. In the upper part of the sepulchre the bust of deceased is set in a round niche. The tomb is crowned with an arched pediment, the coat-of-arms of the Cardinal and two flaming urns. (21)

Cappella Madonna di Loreto or Cappella Chigi (6)

This octagonal domed chapel is dedicated to Our Lady of Loreto, and is one of the most significant chapels on all of Rome. It is the only religious building of Raphael which has been preserved in its near original form. The chapel is a treasure trove of Italian Renaissance and Baroque art and is considered among the most important monuments in the basilica. The predominant visual impressions are of rich decoration, resonant color set off by brilliant marble, and unusually good light.

This chapel was granted by Pope Julius II to a wealthy Sieneese banker Agostino Chigi in 1507 for his mortuary chapel. Chigi, the papal banker from Siena, commissioned Raphael to design the chapel. He designed the entire chapel as a single piece of architecture. Work on the chapel was interrupted in 1520 by the deaths of both Raphael and Agostino. Work on the unfinished chapel resumed in the 1550s when Salviati frescoed the drum and the lunettes. It was only completed by Gian Lorenzo Bernini between 1652 and 1656 for Cardinal Fabio Chigi, the future Pope Alexander VII. The chapel is entirely encased in expensive marbles as a reflection of the patron's wealth, the windows were slightly enlarged, the cupola was cleaned and regilded and the present floor was laid.

The altarpiece fresco depicting the *Nativity of the Virgin*, was begun by Sebastiano del Piombo using an unusual technique, oil on peperino stone blocks. The painting which was left unfinished by Sebastiano in 1534 was completed by Francesco Salviati around 1555. Salviati also painted the frescoes between the windows and the tondi in the spandrels. The bronze bas-relief on the altar is by Lorenzetto, depicting *Christ and the Woman of Samaria*. It was originally intended for Agostino Chigi's tomb, but was moved here by Bernini.

The chapel paid for by the banker Agostino Chigi († 1520) and his brother Sigismondo Chigi († 1526) - both of them are buried in the chapel. Their tombs have an unusual pyramidal form in red marble which was inspired by the Pyramid of Cestius on the Ostian Way. They were designed by Raphael and made by Lorenzetto, one of Raphael's best pupils, with the assistance of Raffaello da Montelupo. The marble medallions on the pyramids were made by Bernini. Above the tombs of the Chigi brothers are lunettes painted by Raffaello Vannoi in 1653, representing the *Creation* and the *Fall*.

Around the Chigi tombs are niches containing statues representing the Prophets of the Resurrection:

1. *Habakkuk and the Angel* by Bernini, 1656-1661, to the right of the altar
2. *Jonah and the whale*, by Lorenzetto on a design by Raphael, 1520
3. *Daniel and the lion*, Bernini, 1655-57
4. *Elijah*, by Lorenzetto but completed by Raffaello da Montelupo, 1540

The two statues executed by Lorenzetto were made from marble of fallen columns from the Temple of Saturn in the Roman Forum.

The gilt-stucco and mosaics on the interior of the coffered dome were executed after Raphael's sketches by Luigi de Pace in 1516. The motif is *God the Father as Creator of the Firmament*,

surrounded by allegorical images of the Sun and of the six known planets, as depicted by the busts of pagan gods, each led by an angel. Between the windows the frescoes (1550), representing scenes of *Creation* and *Original Sin*, are by Francesco Salviati, as well as the medallions of *The Seasons*.

The pietra dura in the floor covering the actual burial crypt, also known as "Devil's Hole", is probably by Bernini, with the figure of death holding the Chigi coat-of-arms. The epigraph reads *Mors ad CaeLos*, "Death to Heaven", and the capital letters spell out the date MDCL or 1650. The hanging lamp featuring three acrobatic putti is also by Bernini.

An attractive bronze lamp was made for the chapel in 1656, designed by Flemish sculptor Peter Verpoorten, cast by Francuccio Francucci, and gilded by Francesco Perone. It forms a crown hanging on chains and held up by three putti. The entrance of the chapel is protected by a Baroque marble balustrade and carved wooden doors. The two big bronze candelabras are decorated with the Chigi symbols. (1) (6) (10) (e) (j)

On the pillar between the Chigi and the Mellini Chapel is a Late Neo-Classical monument for the memory of Prince Agostino Chigi (1858-1896) who died in the Battle of Adwa in the First Italo-Ethiopian War. It was designed by Adolfo Apolloni in 1915. The shape of the marble sepulchre follows the curve of the half-column behind. The plate of the inscription is flanked by two half-pillars and two allegorical statues, the personifications of earthly and eternal life. (21)

Cappella San Nicolai de Tolentino or Cappella Mellini (7)

Mellini Chapel is the left-hand side of the nave. The chapel contains several funeral monuments of the Mellini family, and is seriously overcrowded with tombs. The chapel is dedicated to St Nicholas of Tolentino. The first patron of this chapel was Pietro Mellini, a celebrated jurist from the end of the 15th century. In the 1620s Cardinal Giovanni Mellini had the chapel restored and redecorated in Baroque style. The main altar was consecrated in 1628.

The interior of the chapel is covered with a rich white and gold stucco decoration which also extends over the outer surface of the entrance arch and the half-columns. The latter have Ionic stucco capitals with garlands and angel heads. The keystone of the arch is an escutcheon with crossed branches. The frescos on the vault display *The Story of Saint Nicholas of Tolentino*, that of the lunettes are allegories of the *Cardinal Virtues*; they were painted by Giovanni da San Giovanni in 1623-24. The entrance of the chapel is barred by a marble balustrade with richly carved wooden doors that are decorated with the coat-of-arms of the Mellini family (the letter M and diagonal stripes).

The main altar-piece shows *The Virgin with Saint Augustine and Nicholas of Tolentino*. The huge Baroque painting is the work of Agostino Masucci from the middle of the 18th century. It is framed by a sumptuous gold and white stucco aedicule with Corinthian columns and a segmented, broken pediment which is crowned by the symbol of the Holy Spirit and two putti.

The monument on the left wall is for Cardinal Giovanni Garzia Mellini († 1629), the vicar general of Rome, by Alessandro Algardi, in 1637-38, and is a masterpiece. The monument was erected by the cardinal's nephews, Mario and Urbano Mellini but only after a conspicuously long time their uncle's death. The centrepiece of the monument is the white Carrara marble bust of the Cardinal in a niche which shows him leaning forward and turning towards the altar, his left hand on his heart and his right hand holding a prayer book. The work was much admired in Algardi's day because it conveys a sense of Baroque piety combined with expressive realism and brilliantly observed, technically perfect details. The monument itself is a classicising aedicule framed by flat pilasters with masks and crowned by a broken segmental pediment with the Mellini coat-of-arms in a conch. The big letter M, the main symbol of the family, recurs on the trapezoid sarcophagus (and the other Baroque tombs in the chapel). The Doric frieze is decorated with ecclesiastical objects (crozier, chalice, holy vessels and mitre). The voluminous epitaph follows the stages of Giovanni Garzia's prestigious career from his youth until his death, including his important diplomatic missions for Pope Paul V to Philip III of Spain and the warring Habsburg brothers of Emperor Rudolf II and Matthias.

The tombs of Urbano († 1660) to the left of the altar, and Mario Mellini (†1673) to the right of the altar, distinguished soldiers of the Papal State, were placed in front of the windows. The monuments were attributed to Alessandro Algardi. The bust of Mario has been attributed to Bernini. The monuments are almost identical with subtle differences. Both consist a trapezoid sarcophagus and the bust of the deceased which is set between volutes. The sarcophagus is decorated with the letter M on Urbano's tomb. The inscription states that the tomb of Mario Mellini was built by his son, Cardinal Savio Mellini "for the best of fathers". The bust was probably made by the workshop of Pierre-Étienne Monnot, the sculptor who created Savio Mellini's tomb.

The tomb of Pietro Mellini († 1483), founder of the chapel, is located under the 17th century monument of Mario Mellini. The 16th century tomb shows a Tuscan influence. The reposing effigy of the great jurist is by Giovanni Dalmata. The face looks like a trustworthy portraiture and the folds of the drapery are realistic. The supports of the bier are decorated with carved ornaments.

On the right wall is a complex monument for Mellini (Millini) family members.

The tomb of Cardinal Savio Millini, the Bishop of Nepi and Sutri († 1701) on the right hand wall of the chapel was made by Pierre-Étienne Monnot, a French sculptor who worked in Rome. The strange monument was superimposed upon the older tomb of Giovanni Battista Mellini. The architectural frame of the 18th century tomb was partly reused. Two small reliefs with the personifications of the *Virtues* and the cardinal's insignia on the side pilasters belong to that period. The monument imitates the more famous tomb of Giovanni Garzia Mellini on the left side of the chapel. The centerpiece is the marble bust of the Cardinal in a similar pose than his counterpart opposite. He looks toward the altar holding a book and a biretta. His head is covered by a zucchetto. The bust is placed in a deep rectangular niche which is clad with black and yellow slabs. The characteristically colorful Late Baroque composition is enhanced by a yellow marble inscription plate. The monument is crowned by a broken segmental pediment with the cardinal's colored coat-of-arms. The French sculptor signed his work on the biretta of the bust: MONNO(T) F(E)CIT. The very long funerary inscription mentions the fact that Cardinal Savio has served as papal nuncio in Spain for ten years, and later he was the cardinal priest of the Basilica of Santa Maria del Popolo. According to the inscription his tomb was erected in 1699 (i. e. during his lifetime).

Two marble busts on the ledge portray Savio's deceased brothers, Pietro (†1694) and Paolo Antonio Mellini (†1683).

The sarcophagus below, the oldest monumental tomb in the chapel, is the funeral monument of Cardinal Giovanni Battista Mellini († 1478), the Bishop of Urbino and the younger brother of Pietro Mellini. Giovanni Battista played an important part in the reconstruction of Saint Peter's Basilica during the reign of Pope Sixtus IV. The funeral inscription mentions his mission as papal legate to Milan in 1477. The monument was originally in old St. Peter's, then dismantled by Cardinal Savio Mellini in 1698 who appropriated the architectural frame for his own tomb and placed the effigy of his forefather below the new monument. This effigy lies on a bier decorated with richly handled fruits and flowers. The drapery on the figure runs in one sweep from head to foot.

The large tombstone in the floor of Cardinal Mario Mellini (†1756) is inlaid with colorful stones in typical Baroque fashion. The inscription says that Mellini was minister plenipotentiary of Maria Theresa, Empress and Queen of Hungary at the Holy See "in the most difficult times", and his tomb was erected by his nieces, Anna Serlupi and Giulia Falconieri and his nephew, Antonio Casali in 1760. The epitaph is set in a Baroque crest which is flanked by green branches and surmounted by the coat-of-arms of the cardinal. The allegorical figures of *Prudence* (left with mirror in her hand) and *Fortitude* (right with sword) are reclining on the top of the crest. (1) (17) (19) (c)

Rondinini monument

Natale Rondinini served as secretary of Pope Alexander VII until his early death at the age of thirty in 1657. His funeral monument was designed by Domenico Guidi, probably the most prolific sculptor of 17th century Rome. It is attached to the second pillar of the nave on the left. The richly decorated Baroque monument is made up of the table of the inscription, the bust of the deceased in a round niche and the coat-of-arms of Rondinini at the top. The plaque is framed by leafy garlands and crowned by a shell which is set between two acanthus scrolls. The symbol of Death, the skull and crossbones rears under the plaque folding up the crest. The edge of the central niche is decorated with a string of bay leaves and the niche itself is flanked by two flaming urns tied with wide ribbons. The coats-of-arms are crowned with a bishop's hat and a conch. (21)

Maggi monument

The tomb of Alessandro Maggi is located on the pillar between the Mellini and the Cybo-Soderini Chapel. Maggi was a jurist from Bologna who pursued a career in the Roman Curia. He was an acclaimed writer and humanist who belonged to the circle of friends around Cardinal Bonifacio Bevilacqua. Around 1603 he served as a Vice-Legate in Perugia substituting the Cardinal. Alessandro Maggi died in 1619. His tomb was erected by Cardinal Bevilacqua and his brother, Giovanni Maggi. The sepulchre is a typical Baroque tomb in the form of a tripartite aedicula. It was built of white and colored marbles. The base is decorated with the coat-of-arms, the middle part with the table of the eulogic inscription is flanked by Ionic pilasters and the top is crowned with an arched gable, two volutes, the sculpted head of an angel and a painted portrait of the deceased. (21)

There is a smaller 19th century monument for Luigi Placeteri (1845) with his wife Maria Luisa Placchesi Ceccareli on the same pillar with relief portraits of them. (1) (21)

Trivulzio monument

Two distinguished member of the Milanese Trivulzio family were buried in the basilica in the 16th century: Giovanni Antonio, the Cardinal of Como (†1508) and Cardinal Agostino (†1548). However their shared memorial on the third column on the left aisle is a much later work which was erected by their relative, Cardinal Gian Giacomo Teodoro Trivulzio in 1654 for the memory of the "great uncles" (magnis patruis) as the inscription says, who are buried somewhere in the church. The tomb of the Trivulzio cardinals is a Baroque aedicula built of richly colored marbles. The base is decorated with a garland of leaves and flowers and a head with three faces, a probably a rare representation of the Holy Trinity. The central part with the table of the inscription made of pietre dure is flanked by slim volutes. The yellow stone frame of the panel is decorated with a conch and a badge (a red cross in a radiating sun). The monument is crowned with an arched broken pediment and the coat-of-arms of the Trivulzio family (green and yellow stripes) but there are no busts for the deceased persons. (1) (21)

Cappella Cybo-Soderini or Cappella del Crocifisso (8)

This chapel originally belonged to the Cybo family, and was founded by Teodorina Cybo after she fell off her horse and escaped harm. The frescoes of walls and vault are by the Flemish painter Luigi Primo, known as Luigi Gentile da Bruxelles, and depict the *Legend of the True Cross*. He finished the cycle in 1640.

In 1800 the chapel became the Soderini family chapel. They commissioned a restoration aimed at enhancing the 15th century wooded crucifix. (1)

Robiano monument

The monument of Giovanni Battista Robiano from Antwerp is located on the pillar right outside the Cybo-Soderini Chapel. Robiano, scion of an ancient and noble Milanese family who had settled in the Netherlands, died at the age of 32 in 1585. The funeral monument is probably the work of a Flemish sculptor, Nicolas Mostaert. The late Renaissance aedicula was built of colored marbles. It is supported by two smallish corbels and crowned with a broken pediment. The round central niche with the bust of the deceased is flanked by fluted pilasters. The lower part is decorated with the Robiano coat-of-arms (3 fleurs-de-lis and dancetty). (1) (21)

de Borgne monument

Another Renaissance monument on the same pillar is composed of a single table of inscription set in a colored marble aedicula which is crowned by an arched pediment. The only sculpted parts are the upper frieze with the finely carved head of a winged cherub and a folded drapery in low relief between the giallo antico corbels of the lower part. The simple monument was built for Geronimo de Borgne, a priest from the Diocese of Cambrai who held the positions of cubicularius, scutifer and scriptor in the Roman Curia. He left some of his wealth to the basilica with the condition of celebrating two masses for the salvation of his soul every day. He died in 1589 at the age of 75 years. (21)

Buonvisi monument

The monument on the last pillar of the north aisle was dedicated to Camilla Buonvisi from Lucca by his husband, Vincenzo Parenzi. It is made of colored marbles. The stone plaque is decorated with the Parenzi-Buonvisi coat-of-arms in the gable and the skull and crossbones at lower part. There is a winged cherub above the escutcheon. The long inscription states that Parenzi, a consistorial counsellor "has lived with her for thirty years in a variety of events, yet without the least breach or interruption of perfect harmony". The noble lady died in 1579 at the age of 53 years. (21)

Left Transept (9)

The left (north) transept is dedicated to the Holy Family "returning from Egypt". It is a result of the Baroque rebuilding of Bernini. The altar, designed by Bernini, is the mirror image of the right transept. The altarpiece is by Bernardino Mei. The angel on the right of the altar is by Antonio Raggi, and the left one is by Giovanni Antonio Mari.

The left wall of the transept contains the magnificent monument of Cardinal Bernardino Lunati (d. 1497), probably by Gian Cristoforo Romano. There are some more worn-out 15th century figurative floor tomb-slabs hereabouts. (1) (c)

Cappella Theodoli (10)

The first chapel in the transept belongs to the Theodoli family. The chapel is an important monument of Roman Mannerism. Although less known than some of the other side chapels of the same church it is a major work in the oeuvre of Giulio Mazzoni. The chapel opens at the end of the left arm of transept next to the famous Cerasi Chapel.

The construction of the chapel coincides with the renovation of the whole building in the mid-17th century. In 1553 the chapel was granted to Traiano Alicorni, a Milanese nobleman and protonotary apostolic, and re-dedicated to Saints Lucy, Nazarius and Celsus. The dedication to the most important martyrs of Milan is easily explained by the origins of the Alicorni family. After the death of Traiano Alicorni the property was inherited by his sons, Fausto and Giovanni Battista who began to build a tomb in memory of their father.

In 1569 the chapel was assigned to Girolamo Theodoli, the Bishop of Cádiz. The two families were linked by their common homeland, Romagna. The new owner employed the same artist, Giulio Mazzoni of Piacenza, and maintained the original dedication of the chapel with the addition of Saints Jerome, Catherine and John the Baptist. The chapel was completed about 1575. The chapel was refurbished by Marquis Girolamo Theodoli for the Jubilee Year of 1725.

Above the altar is a statue of *Saint Catherine* by Giulio Mazzoni from 1575. The statue is a mature work that opened a new era in Mannerist sculpture with its solemn and soft cloths, proto-classicist attitude, composure and chiaroscuro features. The setting of the statue in a Tuscan-style altar made entirely of white marble. The statue bears the signature of the artist on its pedestal.

The vault is divided into trapezoidal panels which are separated by delicate white and gold stucco bands of vases and candelabra. Pairs of dainty stucco angels are resting on the edges of the lunettes in the corners. The trapezoidal panels are filled with paintings of the *Four Evangelists* and an Angel in flight with a laurel wreath in the central medallion. In the three lunettes are paintings of the *Sybils*, *Sybils and Prophets* and the *Dispute of Saint Jerome*. According to the modern critics significant parts of the painted decoration were executed by Mazzoni while others are contributions of his workshop. The two lateral apses with medallions of *Sts. Jerome* and *John the Baptist* celebrate the patrons of Girolamo Theodoli. The painted medallions are held by pairs of white stucco angels.

There are two huge 16th century paintings of the *Virgin of the Annunciation* and the *Angel of the Annunciation* on the side walls; the first was repainted from scratch by Giacomo Triga in the beginning of the 18th century, whereas the second was only retouched and retained its typically Mannerist style. Above them two smaller panels depict *God the Father* among angels and the *Dove of the Holy Spirit* among angels.

The entrance of the chapel is barred by a wrought iron rail. The entrance arch is much lower than the corresponding arch of the transept and its outer surface is decorated by the stucco coats-of-arms of the noble Theodoli family. The soffit of the arch is divided into rectangular panels and bands with floral and foliate stucco ornaments against a red or green background. The soffit of the arch above the shallow niche of the altar is decorated in a similar way. In recesses on either side of the entrance arch are stucco statues of *St. Peter* and *St. Paul*, perhaps the works of one of Mazzoni's assistants. The two sculptures show no iconographic relevance to the dedication of the chapel, and could possibly be justified in the light of the adjacent Cerasi Chapel which was previously dedicated to the patrons of Rome. (25)

The organ in the left hand cantoria is a modern instrument of very high quality, built in 1906 by Carlo Vegezzi Bossi and restored in 1975. It has thirty three pipes. Beforehand, this cantoria had been empty since the 18th century. The organ that had been in the church before the Bernini restoration had found a home here, but was disposed of as redundant a century later. The cantoria is by Antonio Raggi. (1) (g)

Cappella Cerasi or Chapel of the Assumption (11)

The chapel to the left of the tribune was originally built by Pietro Foscari, the Cardinal of Venice, who was buried here in 1485. The funerary monument was later moved to the Costa Chapel. In July 1600 the chapel was purchased by Monsignor Tiberio Cerasi, Treasurer-General to Pope Clement VIII for use as his mortuary chapel. The chapel was reconfigured by Carlo Maderno. Cerasi then commissioned Annibale Carracci and Caravaggio, the two leading emerging artists of the day, to provide decorations. Cerasi died shortly afterwards.

Architecturally, the chapel is an oblong recess consisting of a sail-vaulted anteroom with the tombs of the Cerasi on the lateral walls; and a narrower, barrel-vaulted chancel where the altar stands under a dim lunette light. The whole is rich in gilt stucco and half-faded frescoes, but

remarkable chiefly for being the darkest chapel in the church. The chapel's altarpiece is *The Assumption of the Virgin* by Carracci, painted just prior to Caravaggio's paintings. It looks old-fashioned next to the modern use of light and realism in the Caravaggios.

Carracci also designed the frescos on the short barrel-vault of the chancel, which were executed by Innocenzio Taccone, the first and one of the ablest of Annibale Carracci's assistants. They depict the *Coronation of the Virgin* (central medaillon) and the visions of Sts Peter and Paul, *Domine quo vadis* and *Saint Paul Transported to the Third Heaven* (side panels), both set in rich gilded stucco frames. The frame of the central medaillon is held by four stucco putti. The intrados of the arch between the chancel and the anteroom is decorated with white-gold stucco panels with two putti holding a wreath in the central one. The stucco decoration on the pillars is similar but the figurative panels are gilded. The lower zone of the walls is covered by polychrome marble slabs. The other surfaces are decorated with dense white-gold floral motifs.

The vault frescos in the anteroom consists of a transverse oval framed by pendentive-like spandrels resting on the four projecting pilasters in the diagonals. Its frescoes are the work of Giovanni Battista Ricci da Novara. They include the four *Evangelists* in the spandrels and, in the center oval, a *Dove of the Holy Ghost*, looming in a clearing of clouds.

The two canvases by Caravaggio, on the right, the *Conversion of Paul*, and on the left, the *Crucifixion of St Peter*, are from 1601-1602. His realism gives the chapel an intense atmosphere. Also the exaggerated foreshortening correct for the observer looking at the painting from an acute angle. The light source in the two paintings seems to be coming from the oval of the Holy Spirit, above.

On the lateral walls of the antechamber are the tombs of Tiberio Cerasi (1601), on the left, and his father, Stefano Cerasi (†1575) and mother, Bartolomea Manardi (1601), on the right. Their carved heads project from oval medallions, set in the broken curved pediments that surmount their wall epitaphs. Their busts, dated 1601, adopt a new stance of perpetual adoration. Their heads and eyes are turned to the altar. Also here is a memorial for Teresa Spelker (1852) sculpted by Pietro Tenerani.

The chapel was restored in 1851 and 1899 by Antonio Cerasi, count of Monterado. (1) (11) (26) (27) (d)

Altar, Choir, Dome, Apse and Counterfaçade:

The massive Baroque high altar of 1627 by Bernini replaced the previous one by Bregno, which was moved into the sacristy. The replacement has four Corinthian columns of black marble, supporting a complex pedimental arrangement which involves a divided segmental pediment into which a tablet with a dedicatory inscription has been inserted. This has its own little triangular pediment. Sitting on top is a crew of angels and putti, and charmingly the outer pair is giving you a wave. The polychrome marble decoration is rich and sumptuous. The altar was paid for by a large donation by Cardinal Antonio Sauli, a Genoese who was archbishop of his native city. Below the altar are enshrined relics of two obscure Roman martyrs, Faustina and Priscus. It is stated that their relics were obtained from the catacombs, which makes them dubious since there was no continuity of veneration. They are not listed in the Roman martyrology. Either side of the altar are arched doorways on which large statues of Augustinian friars stand.

The venerated icon of the Blessed Virgin, known as the *Madonna del Popolo*, which is enshrined at the high altar (12) was given by Pope Gregory IX in 1231. It has until then been in the treasury of the Lateran. The work is attributed to the "Master of San Saba", and usually dated to the late 12th or early 13th century. The altar is from 1627 when Cardinal Antonio Sauli had the old altar replaced.

The apse was designed by Bramante for Pope Julius II around 1502; it was one of the artist's earliest works in Rome. (There is a light switch on the left side.) The vault frescoes, painted by Pinturicchio in 1508-09, depict the *Coronation of the Virgin*, the Four Evangelists, four Sibyls, and four Fathers of the Church. The fresco painting technique is adapted to simulate mosaics.

The triumphal arch was designed by Bramante, but covered in five 17th century gilded stucco reliefs which certainly look spectacular. On the triumphal arch over the altar Paschal's dream is represented in gilded stucco relief. To the right and to the left are pictured the great tree infested with demons and its destruction, and on the walls are panels depicting the discovery of Nero's bones and Paschal founding the altar.

The stained glass windows in the apse are the oldest in Rome, made by the French artist Guillaume de Marcillat in 1509. They depict scenes from the childhood of Christ and the life of the Blessed Virgin, and can best be seen from behind the sanctuary.

Behind the sanctuary (13) in the choir are two funerary monuments. The one on the right is of Ascanio Maria Cardinal Sforza, († 1505), and on the left Girolamo Cardinal Basso della Rovere, († 1507), the cousin of Pope Julius II, both by Andrea Sansovino on the commission of Pope Julius II. These are among the most important Renaissance sculptures in Rome, and show familiarity with Classical and Etruscan forms derived from the renewed interest in ancient art that was emerging. One of the female figures on the Rovere tomb has a bare breast, which would not have been acceptable in a church in the Middle Ages. Note also the lizards on the Sforza tomb, and the satyrs' heads on the Della Rovere one. The effigies are showing the cardinals reclining as if dozing, not lying in state after death as was the mediaeval practice. This innovation apparently arose after the discoveries of Etruscan tomb sculptures.

At the base of the wall to the right of the altar is a relic of the mediaeval church, a marble monument to two female members of the Annibale family embellished with Cosmatesque decoration. The pier to the left of the altar has a memorial to Olimpia Mangoni, 1582. (1) (c) (e)

Choir

The choir was designed by Bramante between 1500 and 1509, on the orders of Pope Julius II. (If you see a custodian, ask if he will take you there. It helps to be knowledgeable about what you want to see.)

Dome

The dome (4) has a frescoed saucer over an octagonal drum lit by a window in each side. The *Glory of the Bl. Virgin* in the dome and the spandrels are by Raffaello Vanni who painted them between 1656 and 1658. The same artist painted the pendentives, which show four Old Testament types of Our Lady: *Ruth, Judith, Esther* and *Deborah*. (1)

Counterfaçade monuments

Boncompagni monument

To the right of the entrance, on the counterfaçade, is the wall tomb of Maria Eleonora I Boncompagni, the sovereign Princess of Piombino. The princess died in 1745, at the age of 59, after visiting a hospital. Her tomb was designed by Domenico Gregorini in 1749. The funeral monument has typical, slightly macabre, late Baroque details. The base includes a winged dragon, symbol of the Boncompagni family. The plaque of the epitaph is made of *pietre dure*. The inscription is surmounted by an allegory of *Time* (a winged skull), the coat-of-arms of the Principality of Piombino and two allegorical figures (*Charity* and *Humility*). The plaque is set in a white marble frame with a conch in the lower part and a gable at the top with a shell, two flaming torches and another winged skull. (21)

Gisleni monument

Further to the right, tucked away next to the door into the kiosk selling guidebooks, is the monument of Giovanni Battista Gisleni. Gisleni died in 1672. He was an architect and stage designer who worked for the Polish royal court during 1630-1668, who was born and died in Rome. He designed his memorial himself in 1670, and saw it installed before he died.

It is a macabre piece, but great fun also. At the top is his portrait in a tondo, above a long memorial inscription. Below the latter is a skeleton wrapped in a shroud "facing" the viewer, above which are two bronze medallions which demonstrate a hope in the resurrection. The left hand one shows a tree with its branches pruned but sprouting new shoots and containing a caterpillar spinning its cocoon, while the right hand one shows the metamorphosis of the caterpillar into a moth. Both of these are symbols of death in this world, and new life in the next. The left hand one says *In nidulo meo moriar* ("in my nest I will die" -a reference to his dying in Rome after a long expatriate career), while the right hand one says *Ut phoenix multiplicabo dies* ("as a phoenix I will multiply [my] days"). Below the portrait it says *Neque hic vivus*, and under the skeleton it says *Neque illic mortuus*; together this means "Neither living here, nor dead there". The portrait was by Jacob Ferdinand Voet, who was a very popular Flemish portraitist in Rome. (1) (21)

Globic monument

Samuel Rafael Globic was a young Czech painter who died in Rome in 1665. His small monument is hidden in the corner of the counterfaçade near the wooden entrance booth. Its cryptic inscription remains an unsolved mystery. A small angel is carrying the family coat-of-arms and a rippling drapery. The wavy lines of the Latin inscription say: (21)

"This stone is the centre, the periphery of which was a life, which the noble Samuel Raphael Globicz de Buczina of Prague in Bohemia once orbited in this turbulent circle of living, his parent being the geometer of the kingdom, who unhappily found how to square the circle when he buried his very beloved son under this squared stone on the 25 August 1665."

Stefano Spada monument

The monument of Stefano Spada, a young nobleman from Lucca who died at the age of 24 years, suffers from its unfavourable location near the first pillar of the Montemirabile Chapel. The white marble aedicula was erected sometime after the death of Spada in 1563. It is decorated with the bust of the deceased in an oval niche and the coat-of-arms of the Spada family (two crossed swords). The exquisitely carved bust with the sad, dreaming expression is an excellent example of Renaissance portraiture. (21)

Angelelli monument

The monument of Marquise Cristiana Duglioli Angelelli is set in the wall of the counterfaçade. The monument is a simple slab of white marble in a grey marble frame. It is flanked by slim volutes and crowned with a strong architrave. The marble coat-of-arms of the Duglioli family rest on top of the lintel. This noble woman from Bologna was the widow of Senator Andrea Angelelli. After her husband's murder in 1643 she settled in Rome where she patronized the leading artists of the era. The marquise, who moved in the highest circles of the Roman society, established a famous art collection in her palace. She died in 1669 leaving some precious relics and alms to the monastery. (21)

Boisselier monument

The stele of Félix Boisselier is set in the wall of the counterfaçade. The French historical painter was a pensionary of the French Academy in Rome and died at the age of 34 years in 1811. The monument was erected by "his comrades whose hearts were filled with pain at his premature death", according to the French inscription. The stone slab is decorated with Boisselier's classicising portrait in relief. (21)

A tablet on the counterfaçade reminds of another Frenchman, Philibert Hugonet, the Cardinal of Mâcon, who was a prominent member in the court of Burgundy and the Roman Curia in the 1470s. He was buried in the church in 1484 but left without a funeral monument. He was so poor at the time of his death that the Apostolic Chamber had to cover the expenses of his funeral. The tablet was placed in the wall by Colonel Hugon d'Augicourt, Chief of Staff of the French division in Rome, on 20 September 1855. (17) (21)

Bonadies monument

"A young man of great hopes and sweet manners", Vincenzo Bonadies was buried in the church in 1677. His small monument is similar to that of Samuel Rafael Globic, hidden in a nook in the other side of the counterfaçade. The chubby Baroque angel is holding a rippling drapery with the epitaph and the coat-of-arms of the family. It was erected by the youngster's grieving father, Baldassare Bonadies. (21)

GB Spada monument

Giovanni Battista Spada senior (1555-1623) was a prominent and respected jurist. The scion of a patrician family from Lucca, he became a consistorial lawyer, Lawyer of the Apostolic Chamber, and of the Treasury in the Roman Curia. He served under Pope Clement VIII in the newly conquered city of Ferrara, and mentored his nephew, Giambattista who later reached the Cardinalate. Spada died in 1623 at the age of 68. His tomb is similar to an earlier Spada tomb in the left-hand corner of the counterfaçade, the memorial of Stefano Spada. The location of these tombs is unfavourable, and Giovanni Battista Spada's memorial was vandalized: the bust of the deceased is missing and the oval niche was filled with plaster. The Baroque aedicula is composed of colored (white, black and brown) marbles. There is a carved drapery under the table of the inscription, the central niche is framed by scrolls with a winged head of an angel at its lower part, two volutes, and it is crowned with an arched gable. The top is decorated with the coat-of-arms of the Spada family (two crossed swords). (21)

Right side aisle, transept, chapels, sacristy and monuments:

Between the sanctuary and the right transept there originally was a single chapel erected by Pope Alexander VI Borgia and dedicated to Corpus Christi. Giovanni Borgia (†1497), the son of the pope, and his mother, Vannozza dei Cattanei (†1518) were buried there but during the Sack of Rome in 1527 their tombs were looted and destroyed. After the Borgia Chapel was demolished two new identical chapels were built during Bernini's intervention in 1658 at the expense of the convent. (22)

Chappella di San Thommaso da Villanova or the Feoli Chapel (15)

The left one, which was already dedicated to St. Thomas of Villanova at the time of its construction, was given first to Abbot Benedetto Mazzini in 1671. He planned to use it as a family burial place. The chapel was obtained in 1857 by Pietro Feoli. The current Renaissance Revival decoration of the chapel was executed in 1858 by Casimiro Brugnone de Rossi. He painted the *Four Evangelists* and the *Dove of the Holy Spirit* on the dome and *God the Father* in the lunette.

There was a Baroque painting on the altar by Fabrizio Chiari depicting *St. Thomas of Villanueva Distributing Alms* in the 17th century which is now placed near the sacristy. The new altar painting of *St. Thomas of Villanueva Distributing Alms* is dated to 1860.

There are some 19th century Feoli family memorials here. Agostino Feoli (d. 1856), the richest banker and industrialist of the Papal States in the middle of the 19th century. Also there is one to Ferdinando Feoli and Luigia Bartolucci, 1859. On the pillars of the arch are the twin monuments of Luigi Feoli (died in 1870) and a young boy, Carlo Feoli (died in 1873) both by Giacomo Cerulli. They are simple, symmetrical Neo-Classical funerary monuments with the busts of the deceased in oval niches. (1) (23) (a)

There is a superb cantoria (strictly speaking a balcony for solo singers, but here an organ loft) by Antonio Raggi over the two transept side chapels here. There is a matching cantoria in the opposite, left hand end of the transept. Below the curving balustrade is the coat-of-arms of Pope Alexander VII, supported by a lively angel in stucco helped (or hindered) by a putto. The organ was originally built in 1499-1500 by Don Stefano Pavoni and restored by Giuseppe Testa in the late 19th century. The organ case was designed by Bernini. (1) (g)

Chappella Santa Rita da Cascia or the Cicada Chapel (16)

This chapel is in the top right hand corner of the transept, and is probably the quietest place in the church when there are lots of tourists visiting. The chapel was dedicated to St Lucy in the 15th century. Then was restructured and re-dedicated to St. Rita of Cascia in 1901 by Cardinal Agostino Ciasca.

The altarpiece is a painting of *St. Rita of Cascia* by Giovanni Piancastelli. In the chapel are the tombs of Giovanni Borgia, Duke of Grnadis and son of Pope Alexander VI (1492-1503), and his mother Vannozza Cattanei. Her original funeral plaque was defaced by enemies of the Borgias, and has been moved to the porch of San Marco. The chapel also contains the funeral memorials of the previous patrons, the Cicada family. The bust of Odoardo Cicada, the Bishop of Sagona († 1545) is a remarkable work by Guglielmo della Porta. The marble slab of his relative, Cardinal Giovanni Battista Cicala (†1570) is set in the floor. The tombstone is decorated with the coat-of-arms of the cardinal on a bronze shield.

The side walls of this chapel display modern pictures of *St Lucy*, to the left, and *St. Pope John Paul II*, to the right. The image of St. Pope John Paul II was gifted by Archbishop Stanislaw Dziwisz, who was the pope's private secretary. (1) (6) (23)

There are worn and unidentifiable tomb slabs of the 15th century in the floor of this chapel, and just outside. On the pier is a memorial to Giuseppe Giacometti, 1851. He was a noted medal engraver, and the cameo portrait was executed by his son Pietro. (1)

Cappella della Visitazione (17)

At the end of the right (south) transept is the Chapel of the Visitation, designed by Bernini. He also designed the chapel in the opposite end of the transept, and the two chapels form one decorative scheme. The altarpiece of the *Visitation* is by Giovanni Maria Morandi. The angels on the frame are by Ercole Ferrata and Arrigo Giardè.

On the right side is the tomb of Ludovico Cardinal Podocathor († 1504), made c. 1508 by the school of Bregno. (1)

Sacristy corridor

The sacristy is reached through a door in the right hand of the transept, which leads into a corridor. To the right this takes you to a side entrance; you have to turn left and walk a little distance, as the sacristy is next to the apse.

Some tombs and sculptures have been brought here. There is a relief sculpture of The Coronation of Our Lady in Gothic style, early 15th century, near the door. There follow: Monuments to Bernardo Heloin, 1584, Nestore Malvezzi, 1488 and Carlo Guattani, 1713; a relief sculpture (altarpiece?) of SS Augustine and Catherine (note the wheel) with Our Lady, late 15th century; monuments to Cherubino Alberti, 1615 and Carlo Traversari, late 14th century and finally a relief of Our Lady over the sacristy door in the style of Mino da Fiesole. (1)

Sacristy

In the sacristy (14) itself is the former high altar and tabernacle made by Andrea Bregno for Rodrigo Cardinal Borgia, later Pope Alexander VII (1492-1503). The altarpiece looks like a wall fresco from elsewhere of the Madonna and Child, and has been described as being of the Siense school of the 13th century.

Here are also monuments of Bishop Pietro Guliermo Rocca (died 1482) and Archbishop Ortega Gomiol of Burgos, 1514. A little lavabo or holy water basin has two busts of SS Augustine and Monica, and is 15th century. (1) (c)

The sacristy is described as being open on request, but it seems generally accessible to visitors who find their way there during the hours when the parish office is open. Few visitors do. (1)

Cappella Santa Catarina or Cappella Costa (18)

The chapel originally belonged to Card. Domenico della Rovere, but in 1488 it was bought by Jorge Cardinal da Costa from Portugal. The chapel is dedicated to St. [Catherine](#), a 3rd century martyr of Alexandria, Egypt.

The marble bas-relief triptych over the altar of this chapel represents *Saint Catharine of Alexandria, Saint Anthony of Padua, Saint Vincent*, is a well executed example of cinquecento by [Gian Cristoforo Romano](#) around 1505. The frescos in the lunettes of the *Fathers of the Church* are all by the school of Pinturicchio. they have been damaged by damp, and other work by the master here has been lost.

In front of the altar, the bronze effigy of Pietro Cardinal Foscari († 1485) is attributed to a Siense sculptor, [Giovanni di Stefano](#), a follower of Vecchietta, who was commissioned by the heirs of the Cardinal and used a funerary mask for the modelling of the face. This sepulchral monument was moved here from the Cerasi Chapel when that chapel was purchased by Tiberio Cerasi in 1600. (11)

On the floor the gravestone of Bishop Giorgio Bracharin is a work of the school of Polleao. To the right is the monument of Marcantonio Albertoni († 1485), a young Roman knight, who died of the plague in 1486 about the age of 30, as the inscription records. This is one of the most beautiful tombs in Rome. The founder of the chapel, Jorge (Giorgio) Cardinal da Costa, who died over the age of 100 in 1508, is buried on the left. The monument is from the school of Bregno. Immediately to the left of the altar is the simple monument of Vincenzo Casciani, a youth of nine years, whose beautiful little bust is by the late distinguished Dutch sculptor, [Matthiau Kessels](#). (c)

Nearby Memorials

Located between the Basso della Rovere and Costa Chapels, the monument of Stefano Desiderio, a patrician and lawyer from Bologna, is almost identical to the tomb of Gaspare Celio except the missing skull motif. Desiderio served for a long time in the Roman Curia. His tomb was erected by his heirs in 1638.

A small white marble memorial stele on the same pillar was erected for Teresa Olivi Benvenuti, a woman from Chioggia and granddaughter of the naturalist, Giuseppe Olivi. She died in 1856 at the age of 40 years. Her delicate relief portrait in profile above the funerary inscription is set in a medaillon and delimited by a serpent. The third monument on the same pillar is a memorial stele of Maria Anna de Magistris (1856).

This elaborate Baroque monument set against the third pillar of the south aisle has several peculiarities. It is crowned by the coat-of-arms of Pope Nicholas IV (Girolamo Masci) but this

medieval pope was buried in the Basilica of Santa Maria Maggiore. The monument in Santa Maria del Popolo was built for his late descendant, Count Masci-Ferracuti from Ascoli Piceno who was appointed to the Bishop of Vieste by Pope Sixtus V in 1589. He died in Rome in 1613 at the age of 60 years. He was buried with solemn pomp in a marble tomb in the basilica. The tomb was built by her niece, Anastasia Mascia and her husband, Marzio Elefantucci, a nobleman from Bologna. Under the pretense of honoring their uncle they built a monument for the most illustrious member of their family, Pope Nicholas IV whose name is mentioned twice in the funerary inscription. The monument is a large tripartite aedicula composed of coloured marbles. The central part is decorated with the composite coat-of-arms of the Elefantucci-Masci families. It is flanked by extenuated volutes and crowned with a broken pediment and the Masci coat-of-arms (but this time without the papal tiara and the keys). The bust of the bishop is set in a round niche in the upper part. The motifs of the Masci arms (fleur-de-lis and the eight-pointed star) is used throughout as ornaments.

There is another inscription on the base with the symbol of two crossbones under the guard of a winged angel. The rather macabre Latin verse speaks about a child who died while his mother was shedding too much tears at the tomb of her uncle.

On the pillar to the right is the memorial for Cardinal Gian Girolamo Albani, protonotary apostolic was an influential politician, jurist, scholar and diplomat in the papal court during the last decades of the 16th century. He served as an advisor to four successive popes until his death in 1591 at the age of 81 years. His finely crafted tomb is set against the left pillar by the entrance of the Costa Chapel. The Late Renaissance monument is one of the main works of Giovanni Antonio Paracca (also known as Il Valsoldo). The bust of the Cardinal, praying in the niche, is a realistic portrait of the old statesman. The flanking pillars are herms with veiled heads; their shafts are decorated with thick garlands of fruits. There is a small winged angel head above the niche, and the base is decorated with another winged head and shrouds. The monument is crowned with the coat-of-arms of the cardinal held by two putti.

The fine Neo-Classical stele on the same pillar is the memorial of Caterina Marini, a noblewoman who died in 1827 at the age of 33. The monument was set up by his grieving husband, Carlo Balestra, and it was made by sculptor Luigi Simonetti who signed the work. It follows the ancient Roman models with a finely carved relief depicting the togated husband laying a wreath of roses on the bust of his wife. (21)

Cappella di San Agostino or Cappella Basso della Rovere (19)

The chapel is located in the south aisle, the third side chapel from the counterfaçade and was dedicated to St. Augustine. The cycle of beautiful quattrocento frescoes was executed by Pinturicchio and his workshop.

The chapel was built by Bishop Girolamo Basso della Rovere after his uncle, Pope Sixtus IV had started the total reconstruction of the basilica from 1471 to 1484. The architecture shows a certain Lombard influence and it is attributed to Andrea Bregno. The painted decoration is attributed to Pinturicchio and his workshop, who worked here in an unspecified period between 1484, when the chapel was fitted, and 1492, when his patron received the bishopric of Palestrina instead of that of Recanati, which is mentioned in the dedicatory inscription on the monument of his father, Giovanni Basso.

The small chapel is hexagonal with a sexpartite ribbed vault and the entrance is protected by a slim balustrade. Fake porphyry columns with Corinthian capitals support an entablature of white and gilded marble. They are placed on a pedestal which is decorated with painted benches and illusionistic monochrome reliefs. Two books were painted on one of the benches in perfect perspective, deceiving the viewer. The panels of the vault are covered by a lush floral decoration on a golden background with images of prophets in medaillons. The original floor decoration in Deruta maiolica tiles has been preserved, which show heraldic devices, Della Rovere trees, animals and other decorative motifs.

The five lunettes in the dome are decorated with *Stories from the Life of the Virgin*, now much damaged and repainted. The lunette frescoes are: *Birth of the Virgin*, *Presentation*, *Annunciation*, and *Nuptials and Visitation*. The great fresco of the *Madonna and Child Enthroned with Saints Augustine, Francis, Anthony of Padua and a Holy Monk* above the altar, with a lunette that shows the *God the Father Blessing*, is enclosed by a white marble frame with rich golden decorations. The relief of the *Pieta* on the altar step is by Gian Gristoforo Romano.

On the left wall is a fresco, *The Assumption of the Virgin*.

On the right wall is the tomb of Giovanni Basso della Rovere († 1483), son-in-law of Pope Sixtus IV, was made by the school of Andrea Bregno. The tomb is surmounted by a lunette fresco of the *Dead Christ Supported by Two Angels* attributed to Antonio de Viterbo, known as Pastura.

Especially good are the monochrome frescoes at the bottoms of the walls, which show a trompe-l'oeil effect, which were restored in the early 19th century by Vincenzo Camuccini. The monochromes are *Dispute of St. Augustine*, *Martyrdoms of St. Catherine*, *St. Peter and St. Paul*. The star-vaulted ceiling has tondi showing prophets, surrounded by grotesquery. All of the frescoes of were completed by 1491 by the school of Pinturicchio. (1) (20) (c)

Julien monument

The finely carved Neo-Classical monument on the pillar between the Cybo and the Basso Della Rovere Chapel belongs to a Roman noblewoman, Adele Julien (1820-1860) whose bust is attributed to Pietro Tenerani, the leading Roman artist of the purist movement. The white marble sepulchre is crowned with an arched gable; the lunette is filled with a shell. The central part of the monument with the oval niche of the bust is flanked with Corinthian half-columns; the lower part of their shafts is richly decorated. The base is also covered with a filigree of vegetal carvings. (21)

Celio monument

On the opposite side of the same pillar is the tomb of Gaspare Celio, a Roman painter in the Baroque period who died in 1640 at the age of 69 years. According to his contemporaries he was a rather dubious and quarrelsome character but the epigraph claims that besides drawing and painting he excelled in poetry, mathematics, military and civil architecture. He was especially proud of being a knight of the Portuguese Order of Christ, and that he lived together with his wife, Claudia Sebastiani without marital strife for 45 years. The Baroque monument is shaped like an aedicula and it was composed of coloured marbles. The central part with the inscription is flanked by composite pilasters and decorated with the symbol of death, a winged skull, carved from yellow stone. The upper part is defined by two volutes and crowned by an arched pediment. It contains the portrait of the deceased. The oil painting, which is work of Francesco Ragusa, is set in a voluted stucco frame. The basement is decorated with the coat-of-arms. (21)

Catel monument

The monument of a Prussian painter, Franz Ludwig Catel was erected by the pillar between the Della Rovere and Cibo Chapels. Catel was a successful landscape and genre painter who spent most of his career in Rome. He lived nearby in Piazza di Spagna where his home became a favourite meeting place for young artists. He died in 1856 at the age of 78 years and left his estate to a foundation which he had set up to help young German and Italian artists in the city. His monument was designed by a fellow German sculptor, Julius Troschel. The white marble Neo-Classical aedicula is decorated with a frieze of garlands and two wreathes and it is crowned by a pediment and a cross. The realistic bust of the deceased is set in a niche in the middle. The epitaph mentions his noble intention to leave most of his fortune to the artists in need. (21)

Bernardini monument

On the opposite side of the same pier is one to Galeotto Bernardini, patrician from Lucca and protonotary apostolic, belongs to the group of elaborate Baroque funeral monuments. Bernardini died in 1591 at the age of 30. The epitaph mentions that he was a trusted confidant of Cardinal Marco Sittico Altemps, and he served with distinction under Popes Urban VII and Gregory XIV. The sepulchre was erected by the late protonotary's brother, Lorenzo Bernardini. The early Baroque funeral monument is composed of colored marbles (white, black, yellow and brown). The lower part is decorated with the Bernardini coat-of-arms, carved in white marble, and two skulls-and-crossbones in pietre dure. In the middle the table of the inscription is flanked by two pilasters of Ionic modern capitals; and there is a winged angel above the table. The two tiered gable is composed of a broken arched pediment and a triangular pediment with a cross on top of it. The broken pediment contains the portrait of the deceased; the oil painting is set in a richly carved oval frame. (21)

Cappella Cibo or Chapel of St. Lawrence (20)

The next chapel on the right-hand side was originally built in the 15th century at the commission of Cardinal Lorenzo Cibo de'Mari, nephew of Pope Innocent VIII, and dedicated to St Lawrence. Originally, the chapel was decorated by Pinturicchio with marble sculptures by Bregno. The chapel was completely rebuilt by Carlo Fontana between 1682 and 1687 for Cardinal Alderano Cibo (1613-1700) to glorify the achievements of his family, the dukes of Massa and princes of Carrara. This resulted in the complete loss of Pinturicchio's work.

The chapel has a Greek-cross plan with a dome and 16 columns. The polychrome marble

work is sumptuous, dominated by the use of black marbles, green verde antico and some alabaster with veined red "marble" (which is actually Sicilian jasper) for the columns. There are eight of these flanking the altar, and two more on each side near the entrance. This melancholic use of polychrome stonework is one of the features of Baroque funerary chapels, and is intended to create a brooding atmosphere. The barrel-vaulted vestibule is enclosed by a black marble balustrade. The chapel itself is surmounted by a dome which is crowned by a lantern and a tiny cupola. The entrance arch of the chapel was decorated by the ducal arms of the Cybo Malaspina dynasty made of polychrome marble.

The huge altarpiece by Carlo Maratta depicts *The Assumption and Saints John the Evangelist, Gregory, John Chrysostom and Augustine*, and is painted on the stone wall. The work is one of the most important by the artist. Other frescoes are by Pinturicchio. Below the altar is an urn containing the relics of the obscure Roman martyr St Faustina, which were brought here from the catacombs. The bronze putti supporting the altar table, and for St Faustina's urn are by Francesco Cavallini.

On either side of the chapel itself are the tombs of two Cybo cardinals, Alderano and Lorenzo, with busts sculpted by Francesco Cavallini. The same sculptor was responsible for the bronze putti supporting the altar table, and for St Faustina's urn. The swirling fresco of the dome was executed by Luigi Garzi in 1684 and depicts *The eternal Father in glory among angels*. On the walls of the vestibule are two paintings by Daniele Seyter, the *Martyrdom of St Catherine* and *the Martyrdom of St Lawrence*.

The tomb of Bishop Girolamo Foscarini († 1463) by Vecchietta, was brought here to join the monuments of various members of the Cybo family. It is a superb naturalistic representation in bronze of the bishop laid out in death. The tombs of Card. Lorenzo Cibo de'Mari, the original chapel founder (on the left), and Card. Alderano Cybo (on the right), both busts sculpted by Francesco Cavallini. (1) (24)

GB Pallavicino Memorial

Set against the last pillar of the south aisle, the tomb of the Genovese cardinal, Giovanni Battista Pallavicino was erected well after his death in 1524. Pallavicino was a renowned jurist and the Bishop of Cavaillon who served as an apostolic secretary under the Medici pope, Leo X, and participated in the Fifth Council of the Lateran. He was created cardinal priest in 1517 that allowed him to further strengthen the position of his family. Later he lived in the court of Popes Adrian VI and Clement VII. He died prematurely at the age of 44. The inscription claims that the cenotaph was built by his grateful nephews in 1596. He was originally buried in Old St Peter's Basilica but his remains were transferred here, in a location that has been lost. The white marble cenotaph is the work of an unknown artist but attributed to Valsoldo (Giovanni Antonio Paracca). The bust of the cardinal is emerging sharply from the shallow oval niche that is flanked by voluted corbels. His head is uncovered, his ecclesiastical garment plain, and his features are stern and melancholic. The expressivity of the bust bears witness to the artistic power of the sculptor. The cenotaph is a tripartite Late Renaissance funerary monument, crowned with a triangular gable. Two putti are resting on the top while the central body is flanked by half figures of veiled and bearded men crossing their arms over their chests. The lower part of the monument is decorated with the cardinal's coats-of-arms between two flat volutes. (21)

Cappella di San Girolamo or Cappella della Rovere or Nativity Chapel (21)

The chapel is the first side chapel in the south aisle. It was dedicated to the Virgin and Saint Jerome and decorated with the paintings of Pinturicchio and his pupils. It is one of best preserved monuments of quattrocento art in Rome. The chapel was built by Cardinal Domenico della Rovere from 1471 to 1484 after the reconstruction of the church by his relative, Pope Sixtus IV. The architecture shows a certain Lombard influence and it is attributed to Andrea Bregno. The pictorial decoration is attributed to Pinturicchio and his school. According to the traditional dating he worked in the chapel from 1488 to 1490, at the same time when he created the frescoes of Palazzo Della Rovere (now Palazzo dei Penitenzieri) for the cardinal. The chapel changed little during the centuries but suffered an important alteration when the tomb of Giovanni da Castro was moved here from its original place on the counterfaçade. This happened during the general renewal of the pavement in 1655-61. The original painted decoration of the fifth wall is hidden behind the large monument.

The chapel is hexagonal with a sexpartite ribbed vault. The side walls are articulated by painted Corinthian pilasters decorated with grotesques, resting on a monochrome base. The ribs and the splays of the two arched windows are decorated with similar grotesques. The main altar-piece, *The Adoration of the Child with St. Jerome* is an exquisite autograph work by Pinturicchio.

The inscription between the altar and altarpiece states that the chapel was dedicated to St.

Jerome and the Virgin by Cardinal Domenico della Rovere. On either side of the inscription are the oak tree arms of the della Rovere family. The arms of Cardinal Domenico appear on the marble balustrade at the entrance to the chapel, along with his motto 'S.D.' ('Soli Deo'), and is by [Andrea Bregno](#).

A high entablature supports the dome-shaped vault, decorated with golden stars on a blue sky above the stories of St. Jerome painted in the lunettes. On the ribs are white candelabras, painted on a gold background. The splays of the windows feature grotesques, likewise painted on a gold ground.

The walls are decorated with painted illusionistic architecture rising from the benches, comprising a plinth, with coats of arms, and paired pilasters at either side of each wall.

The chapel was frescoed by [Bernardino di Pinturicchio](#) from 1485-1489 on the commission of Card. Domenico della Rovere, nephew of Pope Sixtus IV, who also commissioned the tomb for himself and his older brother, Card. Cristoforo della Rovere. The altarpiece is a *Virgin at the Nativity with St Jerome* by [Pinturicchio](#), corresponding to the chapel's dedication, is frescoed within a marble frame. The lunettes represent scenes in the life of St. Jerome by [Pinturicchio](#) and his student [Tiberio of Assisi](#). The vault was decorated with delicate all'antica motifs before being covered with a blue carpet and gold stars due to its bad state. There are five frescoes in the lunettes from the Life of St. Jerome, detached and transferred to canvas in the 18th century. The scenes are:

- *St Jerome debating the perpetual virginity of Mary with the heretic Helvidius*
- *St Jerome in the desert*
- *St Jerome extracting a thorn from a lion's paw*
- *St Jerome in his study with St Augustine*
- *St Jerome's death*

The latter was hidden behind the monument of Giovanni de Castro, placed there in the 17th century, and was discovered only recently.

The tomb of Cardinal Cristoforo della Rovere, the Bishop of Tarentaise (di. 1477), nephew of Pope Sixtus IV, is one of the best 15th century sculpted funeral monuments in Rome. The tomb occupies the first wall on the left-hand side of the chapel († 1478), is by [Andrea Bregno](#), but the relief of the *Virgin and Child* is by [Mino da Fiesole](#). His brother, Domenico Cardinal della Rovere († 1501), was originally buried here as well, but his remains were later transferred to Turin. This tomb was also designed by [Andrea Bregno](#).

On the right side is the tomb of Juan Cardinal de Castro († 1506), perhaps by [Antonio Sangallo the Younger](#), which was originally in the counterfaçade. (1) (22) (c) (e) (f) (h)

Danesi monument

The Vincenza Danesi monument consists of a mixtilinear cartouche with scrolls, a black marble niche for the portrait of the deceased, flanked by two flaming stucco torches, and the coat-of-arms. The niche is empty but the presence of a small plinth reveals that originally it contained a bust. The noble lady died in 1682 at the age of 68. The monument was erected by her son, Bernardino Petrinocchi for the "dearest mother" in 1683. The epitaph claims that "her premature death was caused rather by another's neglect of his art than serious illness". (21)

Artists and Architects:

Adolfo [Apolloni](#) (1855-1923), Italian sculptor
Agostino [Masucci](#) (1691-1758), Italian painter of the late-Baroque or Rococo period
Agostino Penna (1730-1800), Italian sculptor
Alessandro [Algardi](#) (1598-1654), Italian sculptor of the high-Baroque period
Andrea [Bregno](#) (1418–1506), Italian sculptor and architect of the Early Renaissance
Andrea [Sansovino](#) (1467-1529), Italian sculptor of the High Renaissance
Annibale [Carracci](#) (1560-1609), Italian painter of the Baroque
Antonio da [Sangallo the younger](#) (1484-1546), Italian Renaissance architect
Antonio del Massaro [de Viterbo](#) aka Il Pastura (1450-1516), Italian painter
Antonio [Raggi](#) (1624-1686), Italian sculptor of the Baroque
Arrigo Giardè, sculptor
Baccio [Pontelli](#) (c.1450-1492), Italian architect
Bernardino di Betto aka [Pinturicchio](#) (1454-1513), Italian painter of the Renaissance period
Bernardino [Mei](#) (1612-1676), Italian painter and engraver

Carlo [Fontana](#) (d. 1714), Italian architect of the Late Baroque period
Carlo [Maderno](#) (1556-1629), Swiss-Italian architect [also see [here](#)]
Carlo [Maratta](#) (1625-1713), Italian Late Baroque Classical painter
Carlo Vegezzi Basso (20th cent.). organ maker
Casimiro Brugnone de Rossi, (1818-1876), Italian painter
Daniele [Seyter](#) (1642-1705), Italian Baroque painter
Domenico [Gregorini](#) (1692-1777), Italian architect
Domenico [Guidi](#) (1625-1701), Italian sculptor of the Baroque period
Don Stefano Pavoni (16th cent), organmaker
Donato [Bramante](#) (1444-1514), Italian architect
Ercole [Ferrata](#) (1610-1686), Italian Baroque sculptor
Fabrizio [Chiari](#) (1621-1695), Italian painter
Francesco Antonio [Franzoni](#) (1734-1818), Italian sculptor and restorer
Francesco [Cavallini](#) (17th cent), Italian sculptor (also see [here](#))
Francesco de' Rossi aka [Il Salviati](#) (1510-1563), Italian Mannerist painter
Francesco Perone (17th cent), Italian goldsmith
Francesco [Ragusa](#) (ca.1590-1655), Italian painter of the late-Mannerist and early-Baroque period.
Francuccio Francucci (17th cent), Italian bronze castor
Giacomo Cerulli (19th cent), Italian sculptor
Giacomo [Triga](#) (1674-1746), Italian painter of the Late Baroque period
Gian Lorenzo [Bernini](#) (1598-1680), Italian Baroque sculptor
Giovanni Antonio [Mari](#) (c.1630-1661), Italian sculptor
Giovanni Antonio [Paracca](#) called "Il Valsoldo" (1546-1597), Italian sculptor
Giovanni Batista [Ricci](#) aka Da Novara (1545-1620), Italian painter
Giovanni Battista [Gisleni](#) (1600-1672), Italian Baroque architect
Giovanni Cristoforo [Romano](#) (1456-1512), Italian Renaissance sculptor and medallist
Giovanni [da San Giovanni](#) aka Giovanni Mannozi, (1592-1636), Italian painter of the early Baroque period.
Giovanni [Dalmata](#) (1440-1514), Dalmatian sculptor
Giovanni [di Stefano](#) (1443-1506), Italian sculptor
Giovanni Francesco [de Rossi](#) aka La Vecchietta (17th cent), Italian sculptor
Giovanni Maria [Morandi](#) (1622-1717), Italian painter
Giovanni [Piancastelli](#) (1845-1926), Italian painter
Giulio [Mazzoni](#) (1525-1618), Italian painter and stuccoist of the Renaissance period
Giuseppe Testa (20th century), organ maker
Guglielmo [della Porta](#) (c. 1500–1577), Italian architect and sculptor of the late-Renaissance or Mannerist period
Guillaume [de Marcillat](#) (1470-1529), French painter and stained glass artist
Innocenzio [Taccone](#) (17th cent.), Italian painter
Jacob Ferdinand [Voet](#) (1639-ca.1700), Flemish Baroque portrait painter
Julius [Troschel](#), (1816-1863), German sculptor
Lorenzo Lotti aka [Lorenzetto](#) (1490-1541), Italian Renaissance sculptor
Luigi Capponi (15th cent), Italian sculptor
Luigi de Pace, (16th cent), mosaics maker
Luigi [Garzi](#) (1638-1721), Italian painter of the Baroque period
Luigi [Primo](#), known as Luigi Gentile da Bruxelles (1605-1667), Flemish painter of the Baroque period
Luigi Simonetti (19th cent), Italian sculptor
Matthiau [Kessels](#) (1784-1836), Dutch sculptor
Michelangelo Merisi aka [Caravaggio](#) (1592-1610, Italian Baroque painter and architect
Mino [da Fiesole](#) (c.1429-1484), Italian sculptor of the early Renaissance period
Nicolas [Mostaert](#) [aka *Nicolò Pippi D'Arras*] (1578-1604), Flemish sculptor from Arras
Paolo [Posi](#) (1708-1776), Italian architect
Pasquale [Rossi](#) aka Pasqualino (1641-ca. 1718), Italian painter of the Baroque period
Peter Verpoorten (17th cent), Dutch sculptor
Pierre-Étienne [Monnot](#) (1657-1733), French sculptor in a late-Baroque period
Pietro Feoli, Italian architect
Pietro [Tenerani](#) (1789-1869), Italian sculptor of the [Neoclassic](#) style
Raffaello [da Montelupo](#) (1505-1567), Italian Renaissance [sculptor](#) and architect

Raffaello Sanzio da Urbino aka [Raphael](#) (1483-1520), Italian architect of the High Renaissance
Raffaello [Vanni](#) (1587-1673), Italian painter of the Baroque
Sebastiano [del Piomb](#) (1485-1547), Italian Renaissance-Mannerist painter
Tiberio [d'Assisi](#) (1470-1524), Italian painter of the Renaissance period
Vincenzo [Camuccini](#) (1771-1844), Italian Neoclassic painter

Relics

St Faustina

Burials

Giovanni Battista Cardinal [MELLINI](#), (1405-1478)
Buried in the Mellini chapel
Cristoforo Cardinal [DELLA ROVERE](#), (1434-1478)
Buried in a magnificent tomb in the chapel of S. Girolamo
Ferry Cardinal de [CLUGNY](#), (ca. 1430-1483)
Juan Cardinal [MARGARIT I PAU](#), (ca. 1421-1484)
Philibert Cardinal [HUGONET](#), (?-1484)
Pietro Cardinal [FOSCARI](#), (ca.1417-1485)
Buried in the third chapel of the left nave
Ermolao Cardinal [BARBARO](#), *imniore*, (1454-1493)
Bernardino Cardinal [LUNATI](#), (1452-1497)
Buried in a magnificent monument situated in the left transept
Juan Cardinal [BORJA LANZOL DE ROMANÍ](#), *el menor*, (1470-1500)
Buried without any funeral service or monument erected to his memory
Lorenzo Cardinal [CIBO DE' MARI](#), (1450/1451-1503)
Buried in the chapel of S. Lorenzo, which he had built
Ludovico Cardinal [PODOCATHOR](#), (1429-1504)
Buried in an elegant mausoleum, sculpted by Gian Cristoforo Romano, in a chapel he had founded
Jaime Cardinal de [CASANOVA](#), (ca. 1435-1504)
Ascanio Maria Cardinal [SFORZA](#), (1455-1505)
Buried in a remarkable Renaissancist tomb, built by Pope Julius II, work of Andrea Sansovino, in the choir of the church
Juan Cardinal de [CASTRO](#), (1431-1506)
His mausoleum is on the right side of the chapel of the Nativity
Antonio Gentile Cardinal [PALLAVICINO](#), (1441-1507) [also see [here](#)]
Originally buried in Old St. Peter's Basilica. His remains were transferred by his grand nephews to a tomb with his jacent statue in the chapel of S. Giovanni Battista, next to the tomb of his nephew the cardinal, Giovanni Battista Pallavicino.
Girolamo Cardinal [BASSO DELLA ROVERE](#), (1434-1507) [also see [here](#)]
Buried in a superb mausoleum Pope Julius II had Andrea Sansovino build in the choir
Antonio Cardinal [TRIVULZIO](#), *seniore*, O.C.R.S.A., (1449-1508) [and also [here](#)]
Jorge Cardinal da [COSTA](#), (1406-1508)
Buried in the chapel of S. Catalina, which he had built in 1489 which he had decorated with frescoes by Pinturicchio
Giovanni Battista Cardinal [PALLAVICINO](#), (1480-1524)
Niccolò Cardinal [FIESCHI](#), (ca. 1456-1524)
Francesco Cardinal [SODERINI](#), (1453-1524)
Buried next to his brother Piero Soderini
Pietro Cardinal [ACCOLTI](#), (1455-1532)
Without a monument erected in his memory
Andrea Matteo Cardinal [PALMIERI](#), (1493-1537)
Agostino Cardinal [TRIVULZIO](#), (ca. 1485-1548) [also see [here](#)]
Sebastiano Antonio Cardinal , (1500-1553)
Francesco Abbondio Cardinal [CASTIGLIONI](#) (1523-1568) [and also [here](#)]
Giovanni Battista Cardinal [CICALA](#) (1510-1570)
Buried in the chapel of S. Lucia
Gian Girolamo Cardinal [ALBANI](#), (1504-1591)
Girolamo Cardinal [SIMONCELLI](#), (1522-1605)
Francesco Cardinal [MANTICA](#), (1534-1614)
Giovanni Garzia Cardinal [MILLINI](#), (1562-1629)

Mario Cardinal [THEODOLI](#), (1601-1650)
 Sigismondo Cardinal [CHIGI](#), (1649-1678)
 Buried in the tomb of his family in the Chigi chapel
 Flavio Cardinal [CHIGI](#), seniore, (1631-1693)
 Buried in his family's chapel
 Alderano Cardinal [CIBO](#), (1613-1700)
 Buried in the tomb of his family
 Savo Cardinal [MILLINI](#), (1644-1701)
 Buried in his family's tomb
 Camillo Cardinal [CIBO](#), (1681-1743)
 Buried in the Cibo chapel
 Mario Cardinal [MILLINI](#), (1677-1756)
 <Buried in the chapel of his family>
 Flavio Cardinal [CHIGI](#), *iunior*, (1711-1771)
 Never ordained a priest
 Buried in his family's chapel
 Agostino Cardinal [CIASCA](#), O.E.S.A., (1835-1902)
 Bishop Girolamo Foscari († 1463)
 Bishop Pietro Guglielmo Rocca († 1482)
 Bishop Giorgio Bracharin
 Bishop Johannes de Montemirabili († 1479)
 Archbishop Ortega Gomiel of Burgos (early 16th cent)
 Bishop Nestore Malvizzi († 1488)
 < Bishop of Bologna >
 Bp. Francesco Battista Miliada (late 15th cent)
 < High relief tomb slab in floor >

Pietro Mellini († 1483).
 <Brother of Card. G.B. Mellini and a famous lawyer >
 < Conte Palatine and Chancellor to the city of Rome >
 <Catalogued the extant Roman statues, the Codex is in the Vatican >

Giovanni (Juan) [Borgia](#), (c.1476–1497), 2nd Duke of Gandía
 <Son of Pope Alexander VI>
 <found murdered>

Vannozza dei [Cattanei](#) († 1518)
 <mistress of Pope Alexander VI>
 <Mother of Juan, Cesare and Lucrezia Borgia>

Giovanni Basso della Rovere († 1483)
 <Son-in-law of Pope Julius IV>

Marco Albertoni (1455-1485)
 <Chapel of S. Caterina del Portogallo>
 <Died of the plague>

Marcantonio Albertoni († 1485)
 <Roman knight who died of the plague >

Agostino [Chigi](#) († 1520)
 <Sienese banker and patron of the arts>

Piero di Tommaso [Soderini](#) (1450-1522)
 <Italian statesman of the Republic of Florence>
 <brother of Car† Francesco Solderini>

Sigismondo Chigi († 1526)

Gaspare Celio (1571-1640)
 < Italian painter of the late-Mannerist and early-Baroque period >

Giovan Battista [Gisleni](#)(1600-1672)
 <Polish architect and painter>

Maria Flaminia Princess Odaleschi († 1771)

Giovanni della Rovere
 <Brother of Pope Sixtus IV and father of two della Rovere cardinals>

Maria Eleanora [Buoncompagna Ludovisi](#) (1686-1745)
 < Princess of Piombino >

Félix [Boisselier](#) (1776-1811)
 < French historical painter >

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7am–noon, 4:30–7:30pm Mon–Sat, 8am–1:30pm, 4:30– 7:30pm Sun

Mass Schedule:

Weekdays: 8.00 am, 10.00 am and 6.30 pm;

Holidays: 8.00 am, 9.00 am, 10.00 am, 11.00 am, 12.00 pm, 1.00 pm and 6.30 pm;

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