

Santa Maria della Concezione dei Cappuccini



The church of **Our Lady of the Conception of the Capuchins** is a 17th century convent church on Via Vittorio Veneto, close to Piazza Barberini, in the modern rione Ludovisi (part of the historic Rione Colonna). The church is also known as Santa Maria Immacolata (Our Lady the Immaculate) and Chiesa dei Cappuccini (Church of the Capuchins).

Capuchin church dedication is to the Blessed Virgin Mary, under her aspect of the Immaculate Conception. This is the first church in Rome with this particular dedication, for the Franciscan Friars Minor Capuchin (for whom it was built) were fervent proponents of the doctrine before it became a dogma. [1] [2]

History

The Capuchins are a Franciscan order, founded by Matteo da Bascio in 1525, when he set out to return the Franciscans to an exact interpretation of the Rule of St Francis. Their distinguishing characteristics of beards (which were not allowed to be trimmed) and a the wearing of a separate little hood called the capuce (hence the name) derived from the Camaldolese monks, who helped to defend the infant reform movement. [1]

In the second half of the 16th century, Pope Gregory XIII granted the church of San Niccolò di Portiis, the present Santa Croce e San Bonaventura dei Lucchesi, to the nascent Capuchins, and they erected their first purpose-built friary in Rome here. A new church was constructed in 1575 just to the west of the old one, with the apse abutting onto its former façade. This arrangement looks as if the friars used the old church as their choir chapel, as an identical arrangement occurs in many other Roman convents including their future church of Santa Maria della Concezione. This new church was dedicated to St Bonaventure. [1]

The convent of St Bonaventure was cramped, and hence was found unsatisfactory as the new order grew. A solution was arranged by the first cardinal of the Capuchins, Antonio Marcello Barberini, twin brother of Pope Urban VIII, who had the church built at his own expense and who commissioned almost all the paintings of the altars to the best artists of the time, all working for the Barberini family. One of his first projects was to found a new, large convent for his Capuchin brethren on a suburban site then occupied by vineyards and owned by his brother the pope. The foundation stone was laid on October 4, 1626. Pope Urban celebrated the first Mass on September 8, 1630. The church was designed by **Antonio Casoni**, and the work supervised by the order's own architect who was **Michele da Bergamo**. [1] [2] [3] [4]

The commitment to poverty of the order meant that the architectural detailing was very simple, but Cardinal Antonio specified top-quality artists for the altarpieces. This church differs from other major friary churches in the city in that the chapel artworks were mostly the result of one benefaction, and not of those of many noble families. [1]

The convent was then on the edge of the built-up area, although it formed a single cultural statement with the nearby Palazzo Barberini which was built by Pope Urban at the same time as the convent. [1]

In 1813 there was a fire in the sanctuary of the church, which destroyed the altarpiece by Giovanni Lanfranco. In the subsequent restoration the interior was embellished with gilded stucco work. [1] [3]

The convent was sequestered by the Italian government in 1873. Then, in 1885, the extensive grounds of the Villa Ludovisi were sold and subdivided to be developed as a high-class residential neighborhood. Between 1928 and 1932, the main access road for this, the present Via Vittorio Veneto, was laid out in a sweeping curve up the side of the hill from the piazza, and this required the demolition part of the convent and the access staircase to the church was modified. [1] [3]

The original plans of the Roman government was to demolish the church and convent. But thanks to the inspiration of Father Igino da Alatri, Provincial of the Franciscans, and the fervent and combative patriotism of the Polish colony of Rome, the church containing the monument of the Polish national hero was saved. [b]

At the start of the 21st century, the church and convent were subject to a major restoration. The restoration involved the whole of the seventeenth-century structure: vault, walls, floor, woods, monuments and paintings. Part of the work involved the creation of a new museum which also includes the ossuary, and which was opened in 2012. [1] [c]

Exterior

The church has a simple rectangular plan. The nave is under one pitched and tiled roof, and the sanctuary and choir under a separate, slightly lower one. The fabric is in red brick. [1]

Façade (1)

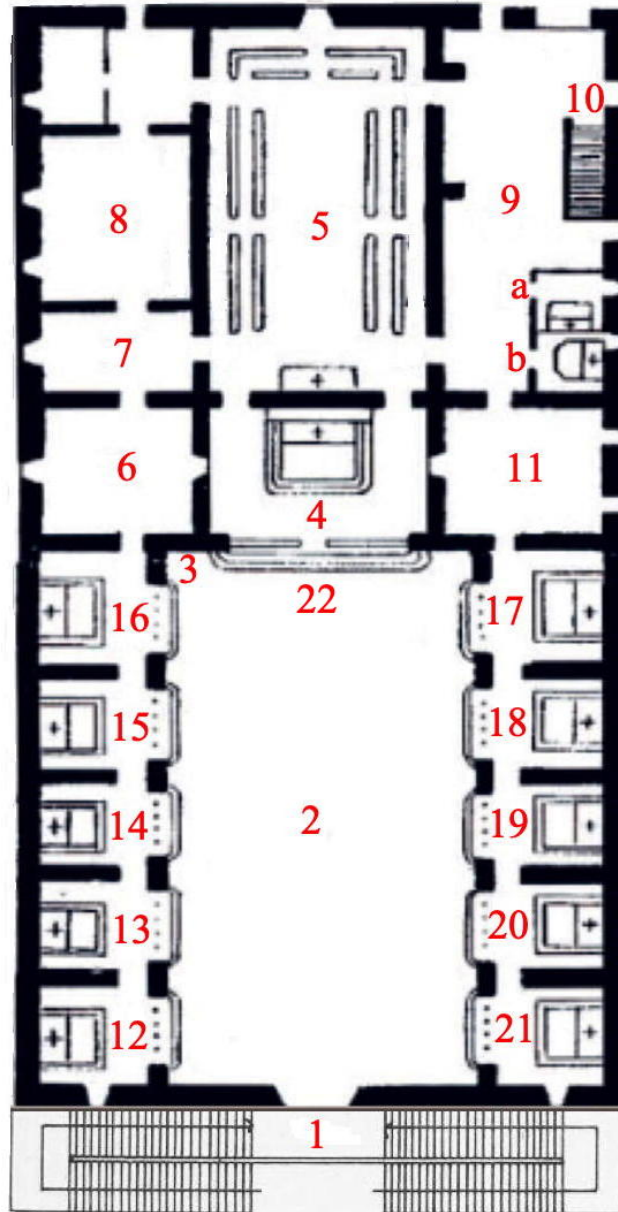
The façade is deliberately very simple, in naked red brick with architectural details in travertine. The church, located on a high podium, is accessible via a pair of double transverse staircases, built in 1890 to align the entrance to the new street level. These, and the entrance terrace, have solid balustrade walls. The revetment wall below the terrace has a relief carving of the *Immaculate Conception* over a shield bearing the emblem of the Franciscans - two crossed arms with nail-holes in their palms, one belonging to Christ and the other to St Francis. All this work is of 1890. [1] [3]

The actual church façade is of two stories. The first story has six pilasters in a simplified Doric style, the second on each side being doubletted because they mark the corners of the central nave. These pilasters support an entablature which has its architrave, frieze and cornice as three identical courses of brick. The single entrance has a molded Baroque doorcase with a triangular pediment containing a winged putto's head, raised over a rectangular tablet flanked by curlicues. [1]

The second story has four blind (capital-less) pilasters supporting a simple entablature, this time in stone not brick with a narrow cornice. Above this is a triangular pediment, containing an aperture

lighting the roof space above the ceiling vault which is in the shape of a capsule. In the center of this story is a large round-headed window with a floating curved cornice. [1]

Plan



Interior

Structurally it is a central nave of five bays with side aisles, but the aisles are divided by blocking walls to create five side-chapels on each side. The sanctuary is a rectangular apse, which is flanked by a pair of sacristies. Beyond the sanctuary is the conventual choir, which is very large. [1]

Nave (2)

The church has a single nave, and ten side chapels. The latter are entered through large arches, which form two arcades and are separated by ribbed Doric pilasters. These pilasters support two entablatures, on which the semi-cylindrical barrel-vaulted ceiling sits. Above each arcade arch is a window inserted into the ceiling vault, without a lunette. The chapel arches themselves have simply molded archivolt, springing from block impost. [1]

The original decor was in white, very simple. The present gilded stucco embellishments are 19th century. The barrel vaulted ceiling has stucco ornaments over the windows, alternatively the emblem of the order (the crossed arms) supported by a pair of putti, and a scallop shell with curlicues. There are three large central coffers, the two at the ends showing scenes from the life of Our Lady in monochrome - the *Assumption* and the *Apotheosis*. The larger middle one having a fresco of *The*

The conterfaçade has the church organ on a wooden gallery with a bowed front, in turn sitting on the wooden entrance lobby. Above the organ is a faded decorative fresco of a pedimented temple, either side of the large window. At the counterfaçade are monuments to Welmina Ciakowsky, 1840 to the right and Caterina Guidotti, 1855 to the left. [1]

The marble floor is original, and has tomb slabs. The material for this and the polychrome stonework of the altar was apparently salvage from Old St Peter's. The tombstones include, in the center those of cardinals Nicolò Grimaldi (1719), Francesco Casini di Santa Prisca (1719), Bartolomeo Ruspoli (1741), Agapito Mosca (1760), Nicola Guidi (1768), Ludovico Micara (1847), Giusto Recanati (1865) and various other personalities. [1] [2]

The holy water receptacles at the entrance have a bee motif, which alludes to the coat-of-arms of the Barberini family. The pulpit and the wooden altars are designed by **Vittorio Nave**. [1] [2]

St. Francis and *St. Clare* feature in the two pictures flanking the triumphal arch. They are by **Fra Cosimo da Castelfranco** (baptized as **Paolo Piazza**), the works were executed for the old convent at San Bonaventura. [1] [3]

Flanking the triumphal arch are two more monuments. To the right is one for Johannes van Goes, cardinal of S. Pietro in Montorio (d. 1699) with 1823 relief by **Francesco Massimiliano Laboureur**. [1] [4]

Tomb of Prince Alexander Sobieski (3)

To the left is one to Prince Alexander Sobieski, 1728 by **Camillo Rusconi**. He was the son of the Polish king, John III, who defeated the Turks at Vienna, but emigrated to Rome and became a Capuchin just before his death. His is the only standing monument in the church that dates from before the 19th century. The pyramid-shaped monument consists of a sarcophagus with the simple inscription in golden letters, supported by two lion paws on a base on which rests the golden eagle with spread wings, the emblem of the Sobieski. Two cherubs, one with the torch raised and the other one lowered, a symbol of life and death, support an oval that rests on the royal crown of the Sobieski family and that encloses the bust in profile of Alexander, elegantly dressed and cloaked. The plumed helmet dominates the work, representing the military greatness, perhaps not so much of the deceased but of his father John III. [1] [2] [b] [c]

Et nihil (22)

Cardinal Antonio Barberini, the founder of the church, was buried in front of the altar in 1646. The inscription on his simple marble tomb-slab reads: Hic iacet pulvis, cinis et nihil which translates as: "Here lies dust, ashes, and nothing". There is no name or date. This superb exercise in anti-fashion has earned the admiration of posterity. [1] [2]

Sanctuary (4)

The shallow rectangular sanctuary, raised on four marble steps above the nave, is entered through a triumphal arch the archivolt of which springs from the nave entablatures. It has its own barrel vault. [1]

The high altar is against the far wall. It has a pair of ribbed Corinthian columns supporting a segmental pediment with the central section deeply recessed and containing a winged putto's head. At the base of the columns are shields containing the bees of the Barberini family. The altarpiece is a copy by **Gioacchino Bombelli**, 1813 which reproduces *The Immaculate Conception* by **Giovanni Lanfranco** when it perished in a fire. [1] [2]

The tabernacle, a tempietto of colored marbles, onyx and lapis lazuli, was fashioned by Master **Vito Trentacapelli** (1629). Residual materials from the construction of the Vatican Palace were used in the altar and tabernacle. [2]

Flanking the altar is a pair of doors which lead into the choir. Above these are two cupboards

containing relics on display, and in between cupboards and doors are two tondi with frescoes by the Capuchin friar **Norberto Baumgartner** of Vienna (1773). The right hand one is *St Mary Magdalen*, and the left hand one is *St Lawrence of Brindisi*, the Capuchin Doctor of the Church who helped promote the dogma of the Immaculate Conception. [1] [2]

The cross vault has illusionistic frescoes. In the keystone the Marian monogram. Over the door to the anteroom of the sacristy is a fresco, *Mater Dei*, by **Friar Vitale of St. Etienne**. To the right, on marble, *The Body of Christ* (17th century). On the part leading into the choir, two tondos with *The Annunciation* from the circle of Guido Reni, and two heads, a fresco by A. Durante.

The altar pro popolo (for Mass facing the congregation) is of good quality, with an alabaster frontal. This looks like a re-used Baroque piece. [1]

Atrium of the sacristy (7)

Above the door: *Mater Dei*, tempera by **Fra Vitale from Saint Etienne**. On the right, on marble, the dead Christ (17th century). On the wall leading into the choir: two tondi with the *Annunciation* by **Guido Reni**, and two heads, fresco by **Durante Alberti**. [2]

Sacristy (8)

In the sacristy, the right rear wall, *St. Bonaventure of Bagnoregio* by **Paolo Piazza**. Over the entrance, fragments of an *Immaculate Conception* by **Lanfranco** which was burned in 1813, during the French occupation. Above the opposite door, the *Holy Family*, attributed to **Giovanni Battista Guerrieri**. On the wall above the counter: *Madonna Addolorata* (19th century), panels with *Christ and 12 Apostles* (19th century). [2]

The canvas attributed to Caravaggio, *St. Francis in Meditation*, has been transferred to a more secure place. [1]

Choir (5)

The choir behind the high altar, invisible to those in the church, is a long, large rectangular room with stalls running down each side. It gives an idea of how many friars were in residence in the convent's heyday. A large collection of paintings from the 16th onwards were hanging here, many brought from other parts of the demolished convent, but a lot of these will be re-hung in the new museum. [1]

The choirstalls are in three registers, made in 1739. The picture above the altar, by **Terenzio Terezi**, known as **Il Rondolino**, depicts *St. Francis Presenting the Child Francesco dei Principi Peretti–Montalto to the Virgin Mary* (1606), formerly the altarpiece of the high altar in the Church of San Bonaventura de'Lucchesi. [2]

Below the altar is an urn with the remains of the Christian apologist St. Justin Martyr. The two ovals over the door, *St. David* and *St. Cecilia*, are by **Fr. Norberto Baumgartner** of Vienna. [2]

On the left wall are the following paintings:

<i>Portrait of Cardinal Antonio Barberini</i>	by Antonio Alberti (known as Il Barbalonga)
<i>St. Mark the Evangelist</i>	by Alessandro Tiarini
<i>The Ecstasy of St. Clare</i>	attrib. to Jean François Courtois
<i>St. John the Evangelist</i>	by Lionello Spada
<i>The Annunciation</i>	by Girolamo Siciolante da Sermoneta

Flanking the rear window are the following paintings:

<i>Head of the Virgin</i>	17 th century
<i>Head of Christ</i>	17 th century

On the right wall are the following paintings:

<i>Noli me tangere</i>	by Marco Pino da Siena
<i>St. Luke the Evangelist</i>	by Lucio Massari
<i>St. Bonaventure of Bagnoregio</i>	16 th century
<i>St. Matthew the Evangelist</i>	by Guido Reni

To the right of the choir is the cell of St. Felix of Cantalice, where he died in 1587. The cell was transported from the Convent of San Bonaventura de'Lucchesi in 1606. Also, the cell of St. Crispin of Viterbo, where the Saint died in 1750. His robe is preserved below the altar. Other objects of his – such as his walking stick and some letters – can be seen on the walls. The altarpiece, *The Passing of St. Crispin*, is from the 18th century. [2]

On the door of the choir, in front of the cell of St. Felix, is a painting of *Matteo of Bascio* (17th century), who inaugurated the reform of the Capuchin Order. To the right, *The Venerable Father Domenico Antonio of Rome*. Over the other door to the choir, *The Beatified Bernardo of Offuda* by Fr. Raffaele da Roma. [2]

The flight of stairs leads to the crypt below. (10)

Oratory of Pope Urban VIII (11)

Secret chamber for the pope's prayers, used as well by Queen Margherita di Savoia.

Over the entrance is *St Francis with a Book* (17th century). In the tympanum of the altar, *Sacra Familia*, by Giovanni Battista Salvi. In the niche, a statue of the *Madonna* by Giovanni Battista Maini. [2] [4]

St. Crispin of Viterbo was buried here until 1805.

Side chapels

The side chapels are described clockwise, beginning to the left of the entrance. Each chapel is two steps up from the floor of the nave. They are guarded by fine original wooden screens. Most of the chapel altar aedicules are also of carved wood, rather than the usual polychrome marble work. Several of them contain paintings which do not advert to the dedications, and seem to have been brought from elsewhere. These include depictions of Franciscan saints. Many of the paintings in the church were executed by friars resident at the convent, some of whom had genuine talent. [1]

Chapel of St. Paul (12)

The altarpiece is a painting *Ananias Restores the Sight of Saint Paul* (c. 1631), oil on canvas, by Pietro da Cortona. In the vault, *Saint Paul kidnapped from the third heaven* (?) By the Capuchin painter Jean François Courtois. [2] [3]

On the right wall is a late 16th century wooden crucifix inspired by Michelangelo. Below the crucifix is a memorial inscription for one Francisco Pallotti, dated 1822. [c]

Chapel of St. Felix of Cantalice (13)

In the second chapel on the left side, beneath the altar in an ancient Roman sarcophagus, lies the body of St Felix of Cantalice, the first Capuchin saint. The altarpiece is, *St Felix receiving the Baby Jesus from Mary*, oil on canvas by Alessandro Turchi. To the right, *St. Felix Healing a Paralytic Man*, attributed to Fra Semplice da Verona. To the left, *The Saint Restores Sight to a Boy*, a canvas by Fra Luigi of Crema. [2] [3]

Chapel of Christ the Redeemer (14)

The third chapel on the left has an altarpiece depicting *Deposition* (1631), oil on canvas by Andrea Camassei. This artist was a special recipient of the patronage of the Barberini family. On the left hand wall is depicted *St Francis Receives the Stigmata* (1575), oil on canvas by Girolamo Muziano, brought from the Convent of San Bonaventura de'Lucchesi. On the right hand wall is a funeral monument of Cardinal Gabriele Ferretti, 1860. [1] [2] [3]

Chapel of Our Lady, Queen and Mother (15)

The fourth chapel on the left. This chapel altar is unusual in having a stone aedicule, with a pair of Corinthian columns in mottled red and white marble, and the marble altar was made in 1931. [1] [2]

Chapel of St. Bonaventure (16)

In the last chapel on the left, the altarpiece, *The Apparition of the Virgin to Saint Bonaventure* (1645), oil on canvas, also painted by **Sacchi**. The altar in colored marbles was made in 1929. On the right is *The Communion of St. Lawrence of Brindisi*, by **Fr. Raffaele da Roma**. To the left is a canvas representing *St. Joseph of Leonessa*, (1759) by Friar Serafino of Belluno. [2] [3]

Chapel of St. Anthony of Padua (17)

In the fifth chapel the altarpiece is *Saint Anthony Resurrects a Dead Man* (1661) by **Andrea Sacchi**. On the right *St. Fidelis of Sigmaringen*, a Capuchin martyr (painting of the 17th century). On the left wall, *The Triumph of St. Seraphin of Montegrano*, (1905) attributed to **Fr. Raffaele da Roma**. On the altar, *The Baby Jesus, King of the Universe*, known as "of Prague", a devotional statue from the 18th century. [2]

On the floor the funerary slab of the great sculptor Camillo Rusconi. [4]

Chapel of Jesus in Gethsemane (18)

The fourth chapel on the right. The altarpiece depicts *Christ in Gethsemane* (1632), oil on canvas by **Baccio Ciarpi**. The marble altar is from 1929. On the vault, *The Sacred Heart* and the *instruments of the Passion*. The neoclassical relief to the left was carved by **Antonio Bisetti** (1853). On the right wall, *Christ Crowned with Thorns and St. Veronica Giuliani*, a Capuchin nun, painted by **Peter Herzog** (1839). [2] [3]

Chapel of St Francis of Assisi (19)

The third chapel on the right has an altarpiece showing *The Ecstasy of St Francis* (1641), oil on canvas by **Domenichino**. This has a mosaic copy in St Peter's. The fresco on the left wall, *The Ecstasy of St Crispin of Viterbo*, is attributed to the same artist. The painting on the right, *St. Crispin of Viterbo speaks with the Theologians* (1816) is painted by **Friar Luigi of Crema**. [1] [2] [3]

The shrine of St Crispin of Viterbo was here, but when he was canonized his relics were moved to the friary of San Paolo ai Cappuccini di Viterbo. [1]

Chapel of the Transfiguration (20)

The second chapel on the right has an altarpiece depicting *Transfiguration of Christ* (1667), oil on canvas by **Mario Balassi**. This is based on a work by Raphael. To the right, *St. Bernard of Corleone* (1768), oil on canvas, by a Capuchin friar, **Friar Felice da Sambuca**, painted on commission of Pope Clement XIII on the occasion of the Saint's beatification. To the left *The Nativity* (c. 1632), oil on canvas by **Giovanni Lanfranco**. Below a 3rd century Roman sarcophagus contains the remains of the Venerable Fr. Francesco of Bergamo (d. 1626). [2] [3]

Chapel of St Michael the Archangel (21)

The first chapel on the right has two famous paintings: *St Michael the Archangel Conquers Satan* (1635), oil on silk, by **Guido Reni**, as the altarpiece. The painting is very well-known on prayer cards, and has several copies in other Roman churches. Especially, there is a copy in mosaic in St Peter's. [1] [2] [3] [a]

An old story is that in 1636 Cardinal Gianbattista Pamphili criticized the Reni for some decorations he had made for Saint Peter's Basilica. Reni was so offended that he decided to avenge himself in his next commission, a side chapel in the Church of Saint Mary of the Conception. The artist painted the archangel Michael pushing the devil against a rock with the angel's foot planted firmly on his head. The devil looked exactly like Cardinal Pamphili, with his bald pate, furrowed brow, and straggly beard. When Gianbattista saw the painting, he knew immediately that it was his face on the devil and raced to confront the artist. But after hearing the cardinal's tirade, Reni merely shrugged. He explained that he had simply tried to paint the most horrible face imaginable on the devil. If Gianbattista Pamphili happened to look like that, it was not the fault of Guido Reni, it was the fault of the cardinal's face. [d]

On the left is the *Mockery of Christ* (1620) by **Gerard van Honthorst** (whose Italian nickname is **Gherardo delle Notti**). Under this painting is the green marble wall monument to Padre Mariano da Torino, 1972. He was a religious broadcaster for many years, is a candidate for beatification and is much admired. See the room dedicated to him at the museum. On the vault are temperas by **Niccolò Martinelli**. ^[1] ^[2] ^[3]

Access

The church is open (church website, June 2018):

Weekdays 7:00 to 13:00, 15:00 to 18:00;

Sundays and Solemnities 9:30 to 12:00, 15:00 to 18:00

The museum and ossuary are open:

9:00 to 19:00 (last admission 18:30).

Liturgy

Mass is celebrated (church website, June 2018):

Weekdays 7:30;

Sundays and Solemnities 11:00.

Location

Address

27 Via Veneto 00187 Roma

Phone No.

06 45 28 50

Co-ordinance

[41°54'17"N 12°29'19"E](#)

Burials:

St. Felix of Cantalice (c. 1587)

Buried beneath the alter in an ancient Roman sarcophagus

Antonio Marcello Cardinal [BARBERINI](#), *seniore*, O.F.M.Cap., (1569-1646) {also see [here](#)}

Founder of the church, buried before the main altar

Nicolò Cardinal [GUIDI DI BAGNO](#), (1583-1663) {also see [here](#)}

Johannes Cardinal von [GOES](#), (1612-1696)

Buried in the middle of the church

Nicola Cardinal [GRIMALDI](#), (1645-1717) {also see [here](#)}

Buried near the door

Francesco Maria Cardinal [CASINI](#), O.F.M.Cap., (1648-1719) {also see [here](#)}

Bartolomeo Cardinal [RUSPOLI](#), (1697-1741) {also see [here](#)}

Agapito Cardinal [MOSCA](#), (1678-1760) {also see [here](#)}

Gianfrancesco Cardinal [FALZACAPPA](#), (1767-1840)

Ludovico Cardinal [MICARA](#), O.F.M.Cap., (1775-1847) {also see [here](#)}

Gabriele Cardinal [FERRETTI](#), (1795-1860) {also see [here](#) & [here](#)}

Giusto Cardinal [RECANATI](#), O.F.M.Cap., (1789-1861)

Ven. Fr. Francesco of Bergamo (d. 1626)

Buried in the Chapel of Transfiguration in a 3rd century Roman sarcophagus

Fr. Mariano of Turin (d. 1972)

Buried in the Chapel of the Archangel Michael

Prince [Alexander Sobieski](#) (1677-1714)

son of the King John III of Poland

Camillo [Rusconi](#) (1658-1728)

Italian sculptor of the late Baroque

Artists and Architects:

Alessandro [Tiarini](#) (1577-1668), Italian Baroque painter of the Bolognese School
Alessandro [Turchi](#) [aka *L'Orbetto*] (1578-1649), Italian painter of the early Baroque
Andrea [Camassei](#) (1602-1649), Italian Baroque painter and engraver
Andrea [Sacchi](#) (1599-1661), Italian painter of High Baroque
Antonio [Alberti](#) [aka *Barbalonga* or *Barbalunga*], (1600-1649), Italian painter of the Baroque period.
Antonio Bisetti (19th cent), Italian sculptor
Antonio Felice [Casoni](#) (1559-1634), Italian architect and sculptor
Baccio [Ciardi](#) (1574-1654), Italian painter of the late-Mannerism and early-Baroque style
Camillo [Rusconi](#) (1658-1728), Italian sculptor of the late Baroque
Domenico Zampieri, [aka [Domenichino](#)] (1581-1641), Italian Baroque painter of the Bolognese School, or Carracci School
Durante [Alberti](#) (1538-1613), Italian painter of the late-Renaissance period.
Friar [Felice da Sambuca](#) (1734-1805), Italian painter, Capuchin priest
Francesco Massimiliano [Laboureur](#) (1767-1831), Italian sculptor
Gerard [van Honthorst](#) [aka *Gherardo delle Notti* or *Gherardo Olandese*] (1592-1656), Dutch painter from Utrecht
Giacchino Bombelli (19th cent), Italian painter
Giovanni Battista Guerrieri (1599-1657), Italian painter
Giovanni Battista [Maini](#) (1690-1752), Italian sculptor of the Late-Baroque period
Giovanni Battista Salvi da [Sassoferrato](#) (1609-1685), Italian Baroque painter
Giovanni [Lanfranco](#) (1582-1647), Italian Baroque painter [also see [here](#)]
Girolamo [Muziano](#) (1532-1592), Italian painter, active in a late-Renaissance or Mannerism style.
Girolamo [Siciolante](#) da Sermoneta (1521-c.1580), Italian Mannerist painter
Guido [Reni](#) (1575-1642), Italian painter of high-Baroque
Jean Francois [Courtois](#) (1627-1707), French painter, Capuchin priest
Liborio [Cocchetti](#) (1739-1816), Italian painter
Lionello [Spada](#) (1576-1622), Italian painter of the Baroque period
Lucio [Massari](#) (1569-1633), Italian painter of the Mannerist and early-Baroque period from Bologna
Fra Luigi da Crema (1763-1816), Italian painter, Capuchin priest
Marco [Pino](#) da Siena (1521-1583), Italian painter of the Renaissance / Mannerist period
Mario [Balassi](#) (1604-1667), Italian painter of the Baroque period
Michele da [Bergamo](#) († 1641), Italian sculptor/architect, a Capuchin friar
Niccolò [Martinelli](#) da Pesaro [aka *il Trometta*] (1535-1611), Italian painter
Norbert Baumgartner (18th cent), Viennese painter, Capuchin friar
Paolo [Piazza](#) [aka *Frà Cosimo da Castelfranco*] (1557-1621), Italian painter, Capuchin priest
Peter Herzog (19th cent), painter
Pietro Berrettini [da Cortona](#) (1597-1669), Italian Baroque painter and architect
Fra Raffaele da Roma, Italian painter, Capuchin priest
Fra [Semplicio](#) da Verona (1589-1654), Italian painter of the Baroque period
Fra Serafino da Belluno, Italian painter, a Capuchin friar
Terenzio [Terenzi](#) [aka *da Urbino* or *Il Rondolino*] (1575-1621), Italian painter of the late-Renaissance or Mannerist period
Fra Vitale of St. Etienne, Italian painter, Capuchin priest
Vito Trentacapelli (17th cent), Italian painter

Links and References

1. [Roman Churches Wiki](#)
2. [Cappucciniimmacolata web page](#)
3. [Catholic Encyclopedia](#) (Italian)
4. [Romapedia blog](#)

- a. Hughes, Robert; ROME: A Cultural, Visual, and Personal History; Vintage Books; 2011; pg. 187, note
- b. Ceci, Francesca; "The church saved by the Poles: Alessandro Sobieski, Father Iginio da Alatri and the Church of Santa Maria della Concezione dei Cappuccini in Rome"; *ITALY AND POLAND 1919-2019 A WONDERFUL LONG JOURNEY TOGETHER ONE HUNDRED YEARS*; Pp. 208-215
- c. Cordovani, Rinaldo; "The monument to Alexander Sobieski and the Church of the Cappuccini in via Veneto"; *Consul Press*; 05 April 2014
- d. Herman, Eleanor; MISTRESS OF THE VATICAN: The True Story of Olimpia Maidalchini; Harper Collins; 2008

Other Links:

[Art in Rome](#)

[Museum web page](#) (Italian)

[Wikipedia page](#)

Information on the crypt [here](#)