

Santa Maria della Pace



Santa Maria della Pace, a jewel of the Roman Baroque, is a 15th century titular church in Rome in the Ponte (V) district near Piazza Navona, dedicated to the Blessed Virgin Mary, under her title of "Our Lady of Peace".

History

The first church here, documented since 1186, was the church of the aquarellari, the water-salesmen who provided casks of water from the Tiber to parts of Rome that had no direct water supply. The current building was built on the foundations of the pre-existing church of Sant'Andrea de Aquarizariis in 1482. [1] [6]

The present church was built by Pope Sixtus IV della Rovere, with construction starting in 1482, after he had made a vow to build a new church here if peace was restored between the Papal States and Florence, Milan and Naples following the Pazzi conspiracy and was brought to an end in December 1480. The client and financier of the work was Cardinal Oliviero Carafa (1430 - 1511), archbishop of Naples, as evidenced by the numerous inscriptions placed on the building, while the project was probably entrusted to the architect **Baccio Pontelli**. [1] [6] [a] [f]

The church was rededicated to the Virgin Mary to remember a miracle in 1480. The legend is that a drunken soldier lost a large sum of money gambling in the street outside a drinking establishment next to the church, and in fury threw a knife at an icon of Our Lady which was on the wall nearby. It struck her in the breast and the wound started to bleed. This miraculous event attracted much attention, and Pope Sixtus IV paid a visit. [1] [6]

In 1487 a community of Canons Regular of the Lateran was established here, and they oversaw a long series of improvements over the next half century or so. Cardinal Carafa helped out with the foundation of the monastery also, which was approved by Pope Innocent VIII. He gave the superior the title of abbot. In the first years of the 16th century **Donato Bramante** built the annexed cloister and convent. [1] [6]

The church's dome was probably designed by **Antonio da Sangallo the Younger**, and was erected by **Jacopo Ungarino** in 1525. In the same period several rich families sponsored the decoration of

side chapels. The main altar was installed by 1614, after a benefaction by a rich priest called Gaspare Rinaldi allowed work on the sanctuary to begin in 1611. [1]

The church was renovated under the pontificate of Pope Alexander VII, of the Chigi family (1655-1667). With the intention of making the church more usable by freeing it from the narrow medieval streets that suffocated it, he proposed the creation of a small square. **Pietro da Cortona** was the architect in charge of reorganizing the urban space and putting a new façade before the pre-existing 15th century one. **Cortona** solved the problem of the façade with the invention of a pronaos articulated by free columns. The architect in charge of the work on the church was **Giovanni Maria Bolina**. The church became very popular after Pope Alexander VII had restored it. For a long time, it was the only church in Rome that offered Mass in the afternoon on a regular basis. [1] [5] [8] [a] [f]

At the end of the 18th century the regular canons had to leave the complex following the French occupation of the city and after the restoration in 1815 they were replaced by the Dominican friars, who however left the convent in 1823. The church is currently a subsidiary place of worship of the parish of San Salvatore in Lauro. [6]

However, a full restoration was accomplished recently and this was completed in 2010. In parallel, the cloister was also restored and is now an arts exhibition center. A custom arose that newly-weds should make a pilgrimage here the day after their wedding in order to entreat the Blessed Virgin for a peaceful married life. [1] [a]

Cardinal title

The church is the seat of the cardinal title of Santa Maria della Pace, established by Pope Sixtus V on 13 April 1587. The current holder is Cardinal Francisco Javier Errázuriz Ossa (2001-..). [6] [7]

Exterior

The approach to the church was originally through a narrow street, but this led to problems when the church became popular. **Da Cortona** had several houses demolished to design the Piazza Santa Maria della Pace. The frontage is in three parts. The central zone is the one that actually fronts the church; to the left is the sacristy entrance, and to the right is part of Santa Maria dell'Anima which was co-opted for the design. The entrance to alleyway between the two churches mirrors the sacristy entrance. [1] [i]

Pronaos/Façade (1)

The façade and the semi-circular pronaos is by **da Cortona**, and was under construction from 1657 until 1661. Most of the work was done in the first year. The style of the portico is reminiscent of ancient Roman architecture, but the frontage above it is ascribed to the influence of Michelangelo. [1]

The pronaos covers, instead of replaces, the original façade, leaving the 15th century doorcase and door exposed. On the inside of the left hand doorcase is an inscription indicating the level of a Tiber flood in the 1530's. Unfortunately, part of the inscription is covered. An inscription on the right side indicated the level of the Tiber flood in 1598.

The pronaos, in the Baroque style, is in travertine limestone. It has an entablature supported by six Doric columns, two pairs flanking the central portal and two singletons at the ends of the arc. The inscription around the pronaos architrave is taken from Psalm 72: SUSCIPIANT MONTES PACEM POPULO ET COLLES IUSTITIAM ("The mountains shall bring peace to the people and to the hills, justice"). This reference to the 'mountains' of the coat of arms of the [Chigi family](#), to which Alexander VII belonged, presumably is an allusion to the benefits of their papal reigns. Oak leaf motifs, another Chigi family emblem, can also be found on the facade. The ceiling of the portico is a saucer semi-dome decorated with wide ribs. [6] [i]

The second story of the central zone displays a pair of nested pediments. The outer corners have two piers with applied Corinthian pilasters, supporting a crowning triangular pediment. Nested within this is a segmental pediment slightly brought forward, and supported by a pair of Corinthian columns within a pair of Corinthian pilasters. The walls between pilasters and corner piers are

curved travertine roughly pitted panels, cut to make grained matching patterns, in an unusual use of this particular material. The entablature of the pediments follows these curves and is posted over pilasters and piers. Also, this entablature is broken in the center for a heraldic shield with olive sprays, which used to display the coat-of-arms of Pope Alexander VII until it was defaced by the occupying French at the end of the 19th century. Through the tall central window, the circular window of the Quattrocento church façade is visible. [1] [2]

Campanile

The campanile is a kiosk all rendered in white, perched on the roofline on the left hand side of the façade. It breaks the symmetry of the composition. Four square piers without capitals support a cornice with a ogee cupola, and each face has a round-headed soundhole. Each face has swags below the cornice, and a pair of strap corbels. The cupola is embellished with curlicues and swags. [1]

Side zones

The two side zones are identically treated. Each has a pavilion set well back from the church frontage, consisting of a pair of Doric columns supporting an entablature on which is an attic. Above the cornice are two medallions. The one on the left contains the figure of *Pope Sixtus IV*, and the one on the right the figure of *Pope Alexander VII*. The putti on either side of the medallions are by Antorio Raggi. The entablature and attic are continued to the side to attach to the nave wall of the church, over the entrance doorway to the sacristy (left) or the alleyway (right). Crowning the doorway zones are incurved sweeps. [4] [5] [f] [g]

Cloister

The main feature of the church is however the **Bramante cloister**. Built in 1500-1504 for Cardinal [Oliviero Carafa](#), it was the first work of **Donato Bramante** in the city. It has a double loggias, the first with arcades on pilasters, the second with arcades on pilasters and columns. The rooms are now let as **apartments**. It is perfectly square, with two-story arcades on all four sides. The first story on each side has four arches with three rectangular piers having Doric imposts and applied Ionic pilasters. (The four piers at the corners have no pilasters). The cloister ambulatories are cross-vaulted, the vaults springing from Doric pilasters on the walls. The lunettes thus created are frescoed, with scenes from the *Life of Our Lady* from her birth to her death. They are by **Nicola Martinelli**. [1] [2]

The ambulatory walls also have an interesting collection of funerary monuments. Noteworthy are two Renaissance memorials, one to Bishop Giovanni Andrea Boccicci (1497) by **Luigi Capponi**. The monument for Bishop Giovan Andrea Boccaccio was by **Luigi Capponi**. The bishop was legate to Ferdinand of Sicily under Sixtus IV, and one of the Savoy inquisitors under Innocent VIII. and Alexander VI. Of this tomb only the figure and sarcophagus with two pilasters have survived, the greater part of what we now see being plaster restoration. [4] [d]

The other to Laurentio Gerusino (1498) (who was murdered, as the epitaph makes clear). He was Bishop of Modena and Legate to Ferdinand of Sicily under Pope Sixtus IV. He was made Inquisitor by Innocent VIII, and died in 1497. [1]

Also, a neo-Classical bas-relief portrait of Ludovica Visitarini who was only sixteen when she died in 1820. A fine polychrome marble wall-memorial to Agostino Lazarino (1596) has unfortunately lost its tondo portrait. [1]

The Ionic pilasters support an entablature which runs around the cloister, and which bears a dedicatory inscription: [1]

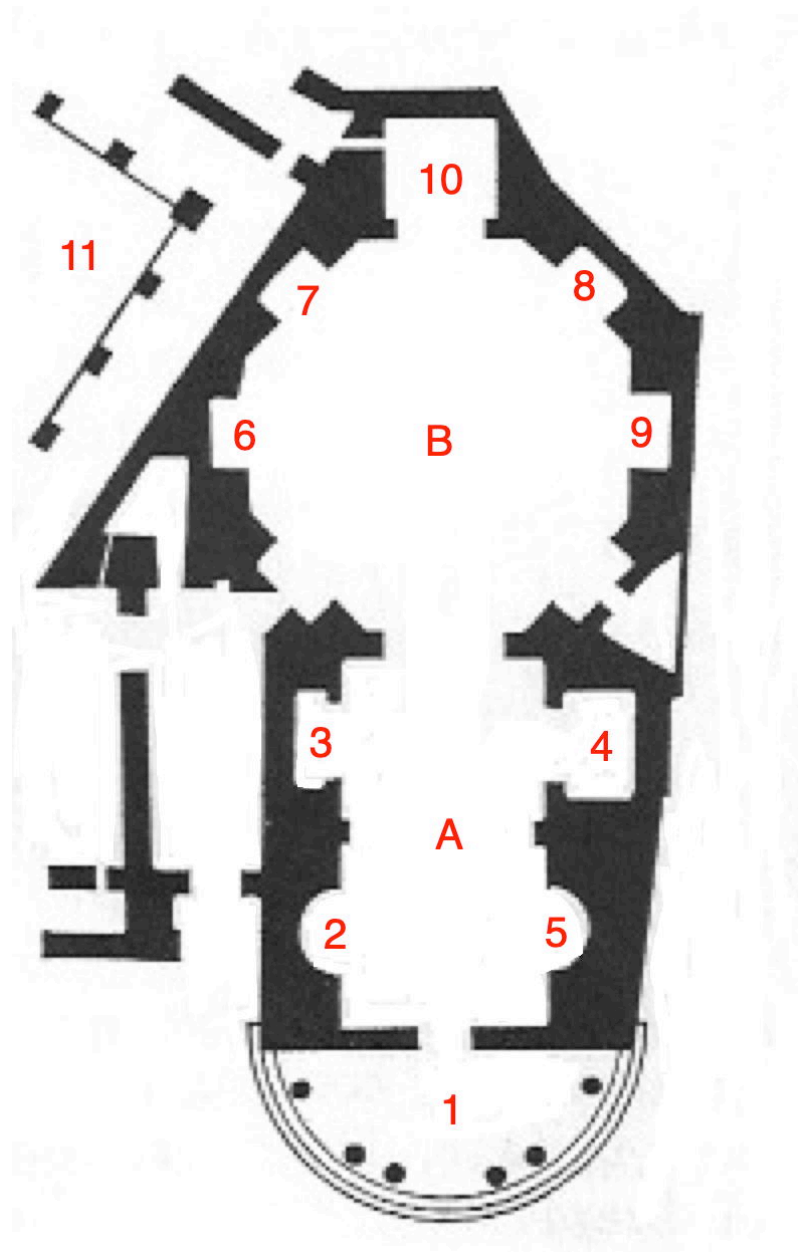
Deo Opt[imo] Max[imo] et Dive Mariae Virgini, Glorioso Deipare, Canonicis
Regularibus Congregationis Lateranensis, Oliverius Carrapha, ep[iscopu]s[copus]
Hostiensis, card[inalis], Neapolitan[us], pie a fundamentis erexit anno salutis
cristiane MDIII.

("[In honor of] God the best and greatest and the blessed virgin Mary, glorious
Mother of God, for the Canons Regular of the Lateran congregation, Oliver
Carrafa, Neapolitan, Cardinal and bishop of Ostia devotedly erected [this] from
the foundations in the year of Christian salvation 1503.")

The second story does not have arches, but is trabeated. Over each first story pier is another pier,

with an applied derivative Corinthian pilaster supporting an entablature forming the roofline. The cornice of this has modillions (little corbels). In between the piers are derivative Composite columns, each column over the crown of the arch below. The effect is rather pleasing. Two of the second story piers display the coat-of-arms of Cardinal Caraffa. [2] [6] [a]

Plan



Interior

The interior is reached through the original 15th-century door. The plan of the church is rather odd. A short and narrow nave of two bays has four side chapels. Then comes a domed octagonal transept, which has four side chapels. Two of these are in the diagonal sides flanking the sanctuary, and two in the cardinal sides. The other two diagonal sides, flanking the nave, have doorways. The left hand one leads into the sacristy vestibule, while the right hand one is a side entrance that has not been used for a long time. The sanctuary is a small rectangular apse. [1] [2]

The overall decorative scheme is in white, which brings the frescoes and paintings into a contrasting focus. [1]

Nave (A)

The nave is cross-vaulted, the two bays being separated by a wide transverse archivolt springing from

a pair of Doric pilasters. The Chigi family emblem is in stucco at the archivolt springers, and the Chigi star is within tondi at the crossings of the vault ribs. The entablature above the pilasters has intricate stucco decoration. [1]

The counterfaçade has a large round window in a wreath. This is part of the original 15th century façade. (The window has an arched shape on the outside.) Here, it is flanked by a pair of allegorical stucco figures and has a dedicatory inscription on a tablet below it. The coat-of-arms in stucco is on the entablature in between. The allegories are of *Peace* and *Justice*, are by **Cosimo Fancelli**. Matching allegorical figures of *Fortitude* and *Prudence* over the arch into the transept are by **Fancelli** again. In the middle of the arch is the coat-of-arms of Pope Sixtus IV (della Rovere). [1]

On the counterfaçade, to the left as you enter, is a crucifix in the Renaissance style.

The emblems of the Chigi family to which Pope Alexander VII belonged are reproduced on the marble floor of the church: six peaks and a star. [8]

Nave chapels

The nave of two bays has two chapels on each side, each one unique. The two chapels in the first bay are shallow semi-circular. The right side chapel in the second bay is square, and the opposite chapel is a narrow rectangle. Above each chapel is a round-headed window, the spandrels of which are frescoed. Below the stuccoed entablature the side walls of the nave bays pertain to the chapels therein, and were decorated accordingly. [1]

The chapels in the nave will be described proceeding clockwise, from the left rear.

Cappella Ponzetti (2)

The first chapel to the left by the main entrance is dedicated to Sts. Bridget and Catherine of Alexandria. It is a little apse with a conch, with a niche on either side wall. [1]

The chapel was founded in 1516 by Ferrando Ponzetti, a Florentine born in Naples. He was the body physician to Pope Innocent VIII. and rose to become treasurer of Leo X, and later Archdeacon of Sorrento and President of the Apostolic Chamber. In 1517, at the advanced age of eighty, he was created Cardinal, and which he enjoyed for ten years, coming to a tragic end in 1527 during the sack of Rome, when he was stabbed to death after being led through the city, ignominiously and indecently clad and seated on the back of a donkey. He is buried here. This chapel was decorated by the Siennese architect and painter **Baldassare Peruzzi** on commission from Cardinal Ponzetti. [9] [c] [k] [l]

The altarpiece shows the *Two Saints venerating the Madonna and Christ Child*, and is by **Peruzzi** (1516). The donor, Cardinal Fernando Ponzetti, kneels besides St Bridget. [1] [d]

The charming and delicately executed fresco panels in the apse conch are also by **Peruzzi**. They depict, left to right and top to bottom: *The Sacrifice of Isaac*, *The Creation of Eve*, *The Giving of the Ten Commandments*, *The Nativity*, *The Adoration of the Magi* (note the cat and dog having a confrontation), *The Escape to Egypt*, *David and Goliath*, *Moses and the Flood*, and *Judith and Holofernes*. [1]

The side walls have a pair of matching Renaissance memorials. To the right of the chapel is the epitaph of Beatrice and Lavinia Ponzetti, nieces of Card. Ponzetti, who died on the same day at ages 6 and 8 respectively in 1505 by the plague. The inscription reads: [c] [d] [l]

To God, Best and Greatest
To Beatrice and Lavinia Ponzetti,
Wonderfully talented and cheerful,
Whom Naples brought to birth,
Rome fitly reared,
And the plague, rumored to have ceased,
Carried off in the course of a single day.
The later lived six years, the former eight.

Their uncle Ferdinando,
Dean of the Beard of Seven of the Apostolic Purse,

Bereft of his great comfort and hope,
in grief set this up
To his dear little souls
On 27 November 1505.

The one on the left, erected by Cardinal Ponzetti in 1508, is to the memory of his ancestors. These monuments are attributed to Michele Marini of the school of **Luigi Capponi**. [1] [m]

The wall above the chapel is frescoed with *Old Testament figures* by **Lazzaro Baldi**. [1]

Cappella Mignanelli (3)

The second nave chapel on the left. The altarpiece depicting *Madonna in Glory between St Ubaldo and St Jerome* is by **Marcello Venusti**. [1] [8]

This nave chapel differs from the other ones in having its surrounding wall, including the entablature frieze, revetted in polychrome marble, which come from the ancient Temple of Jupiter Capitolinus. Above the entablature are two frescoes which represent the *Expulsion from the Terrestrial Paradise* and the *Family of Adam* by **Filippo Lauri** (1657). [1] [8] [10]

On the walls outside of the chapel are two memorials. The one on the left is for consistorial lawyer, Girolamo de Justin de Castello, consistorial lawyer defending the causes of canonization and beatification, who died in 1548 at the age of 55. It was sculpted in 1548 by **Raffaello da Montelupo**. [8] [10]

The memorial on the right side is to Pietro Paolo Mignanelli (d. 1568), captain of the Christian army against the Turks in the Battle of Lepanto, and the father of Cardinal Fabio Mignanelli, who is also buried here. [8]

Cappella Cesi (4)

The second nave chapel on the right hand side is dedicated to St Anne, mother of the Blessed Virgin. The chapel was designed by **Antonio da Sangallo the Younger** in 1525 for Angelo Cesi, consistorial lawyer, who purchased the chapel in 1515. It is a much more substantial edifice than the other nave chapels, with a barrel vault and a back window over the aedicule. The architect elaborated a complex decorative project in which stuccos, pictorial decoration and sculptures dialogue together. [1] [3] [k]

The altar has rather spindly yellow marble columns supporting an unusually shallow segmental pediment, and has an altarpiece of *The Holy Family with St Anne* by **Carlo Cesio**. This replaced an Annuciation by Marcello Venusti, which is lost. It had been painted from a cartoon by Michelangelo. [1] [8]

The vault has intricate stucco decoration, containing three fresco panels by **Sermoneta** with another on the upper right hand side wall (the left hand panel is blank). [1]

The statues and the reliefs on the two matching Cesi family memorials, Angelo on the left and his wife, Francesca Carduli on the right, are by **Vincenzo de' Rossi**. They are fairly spectacular, each featuring the deceased reclining on his elbow on a sarcophagus in ancient Etruscan funerary style, the sarcophagus in turn resting on a pair of sphinxes. Also by **de' Rossi** are the *Madonna with Child and angels* behind the funeral monument of Francesca Carduli, and *God Blessing and angels* behind the funeral monument of Angelo Cesi. The sphinxes under the burials are by **Simone Mosca**. The source of the marble for the statues were columns that originally belonged to the temple of Jupiter Optimus Maximus on Capitoline hill. [1] [8] [k]

De' Rossi was also responsible for the two statues of *St Peter* and *St Paul* flanking the entrance. However, the enormous and intricate bas-relief Renaissance decoration around the chapel arch is by **Simone Mosca**. This is done in grotesque style. The subject is the prophets with inspirational angels. In the center is the crest of the Cesi family. [1] [2] [8] [n] [o]

Finally, flanking the window above the chapel are two frescoes by **Giovanni Battista di Jacopo**,

known as **Rosso Fiorentino** (1524), featuring *The Creation of Eve* and *The Fall*. This is Rosso's first Roman work, showing the strong influence of Michelangelo's Stories of Genesis on the vault of the Sistine Chapel. Rosso was one of the early painters of the Mannerist style. [3] [10] [k]

Cappella Chigi (5)

The first chapel on the right-hand side, was founded by [Agustino Chigi](#), the 16th century papal banker of Sienese origin and a relative of Sixtus IV, and extensively restored by Fabio Chigi (future Pope Alexander VII) beginning in 1627. An inscription which still exists, now inserted into the wall of a corridor which leads into the church, which records that the chapel was dedicated to the Virgin in 1519. [3] [a] [e]

Agostino Chigi commissioned **Raphael Sanzio** to design a new chapel for his family, after whom the artist had already worked for him in the Villa Farnesina. Raphael began by executing the wall fresco in 1514. However, when both Raphael and Chigi died within weeks of each other in 1520, before the chapel was finished, work was continued by **Sebastiano del Piombo**. However, the chapel itself and the wall surfaces flanking it were decorated in the Baroque restoration supervised by **Pietro da Cortona**. This work was completed in 1667. [1] [6]

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The work was started in 1513-1514 by Lorenzetto and completed by Bernini only in 1652-1656, for the then cardinal Fabio Chigi, later Pope Alexander VII.

The actual chapel itself is a little apse with a conch embellished with stucco fronds containing the Chigi crest. The altarpiece is a very good bronze relief of *The Deposition* (commonly referred to as *The Trinity*), modeled by Cosima Fancelli and cast by Giovanni Artusi, which rather bursts out of the little white marble pedimented aedicule. Two argumentative-looking putti are sitting on top of the pediment, and more putti feature in the panels flanking the chapel. The latter are holding the *Instruments of the Passion*, and the *Veil of Veronica*. [1] [g]

To the sides of the altar are kneeling statues of *St Catherine of Siena* to the right, and *Saint Bernardino of Siena* to the left. *Catherine* and putti are by **Fancelli**, but *Bernard* is probably by **Ercole Ferrata**. The reason why these two saints are here is because they came from Siena, as did the Chigi family originally. [1] [6] [n]

Above is the famous fresco by **Raphael** of four *Sibyls*, those of *Cumana*, *Persia*, *Phrygia* and *Tiburtina*, each receiving a revelation from an angel. At the top a small angel with a burning torch indicates their importance; they are to serve as lights to the pagan world. In the Middle Ages, it was believed that the Sibylline Prophecies preserved in written form in ancient Rome contained prophecies of Christ. The influence of Michelangelo's work in the Sistine Chapel is obvious. The Raphael fresco was horribly restored by Paolo Palmaroli in 1816, but superbly put right in 2003. [1] [h]

Timoteo Viti, a pupil of **Raphael**, painted the four *Old Testament prophets*: *Hosea* (not Habbakuk as written), *Jonah*, *Daniel* and *David*, above the main fresco, based on a design by **Raphael**. [1] [6]

Octagonal Transept (B)

The octagonal transept has pilasters with derivative, sort-of minimalist Corinthian pilasters folded into its corners. This supports an entablature with a dentillated architrave, a frieze of oak leaves and a cornice with modillions. The Chigi star is in the corners of the frieze. On the entablature sits the octagonal drum of the dome, which has eight large recessed round-headed windows with floating cornices. Corinthian pilasters are folded into the corners, and these support a cornice. However, the dome itself does not sit on this but on a very low attic which is embellished with a continuous stucco festoon hanging in eight swags. [1]

The dome was completed thirty years later than the church, probably designed by **Antonio da Sangallo the Younger** and was erected by **Jacopo Ungarino** in 1525. In 1641 **Francesco Cozza** decorated the dome: of those destroyed paintings only the representation of the *God the Father* in the lantern remains. The shallow dome has eight wide rays each with a flaming torch in stucco, and these

rays meet at an octagonal oculus. The sectors are coffered in hexagons containing the Chigi and Rovere family emblems. [1] [8] [i]

Under the drum there are four large paintings: the *Birth of the Virgin* by **Raffaello Vanni** (1657), the *Presentation of Mary in the Temple* by **Baldassarre Peruzzi** (1524), the *Visitation* by **Carlo Maratta** (1655) and the *Dormition of the Virgin* by **Giovanni Maria Morandi** (1664). [1] [8]

The diagonal sides flanking the nave arch have a pair of cantorie or balconies with balustrades. These contain two gilded Baroque organ cases. The organ dates from 1655. Under the one to the left is the sacristy door, above which is a relief of a bearded saint in the lunette. Since the lintel says "Pope Alexander VII", perhaps this is *St Alexander of Alexandria*. The sacristy vestibule through the door has a spectacular Baroque memorial to Cardinal Flaminio Taja, 1682. The corresponding lunette over the blocked side entrance to the right is of *St Anthony of Padua*, and the blocking wall has a portrait in oils of him with the *Christ-Child*. [1]

Sanctuary (10)

In 1611 the tribune was rebuilt with polychrome marble, as was the high altar, by **Carlo Maderno** on commission from the Rivaldi family. [1] [8]

On the wall above the chapel vault are frescoes of *King David* (left), and *Moses* (writing down the 10 Commandments). Between them, inscribed on a gilt shield, the words ET IN TERRA PAX, meaning "and peace on earth".

The venerated icon of the *Our Lady of Peace* is enshrined over the high altar in an ornate pietra dura frame, and is the one involved in the miraculous event of 1480. The icon used to hang in the pronaos of the original ancient church. It has a bronze crown being held by a pair of putti above it. [1] [8]

The high altar was installed in 1614 and is by **Carlo Maderno**, being designed specifically to enshrine the painting. It has four Composite columns in grey marble, the back outer pair supporting a horizontal entablature and the front inner pair supporting a triangular pediment on posts. The frieze of the entablature says Mater Dei, "Mother of God", and sitting on the pediment are two allegorical figures of *Justice* and *Peace* by **Maderno**. Under the high altar are the bodies of Sts Basilissa and Anastasia, martyrs and disciples of St Peter. [1] [4] [a]

The apse lunette, vault panel and spandrels of the triumphal arch were frescoed by **Francesco Albani** from 1612 until 1614. The lunette shows *God the Father with an allegory of Justice and Peace* alluding to the figures in front of it, and the vault depicts *The Assumption of Our Lady*. [1]

The side walls have large oil paintings: the *Annunciation* is by **Carlo Maratta**, and the *Birth of the Virgin* is by **Domenico Cresti**. On the triumphal arch piers are *Sts Cecilia, Catherine of Siena, Clare and Agnes* by **Lavinia Fontana**. Modern art critics regard her as the first woman professional artist. Agnes has a lamb, and Clare is depicted with a monstrance and bare feet. [1] [4] [a]

The two pietra dura memorials on the side walls just inside the sanctuary are for the notary Gaspare Rivaldi and his wife, Hortentia Mazziotte, have very good portraits. There is also a pietra dura inscription in the floor in front of the altar for the Rivaldi family. The inscription reads FAMILIA RIVALDA HIC RESVRACTIONEM EXPECTAT, which translates as "The Family Rivaldi here Awaits the Resurrection". [1] [8]

Octagonal Transept Chapels

The chapels are described in clockwise order, starting to the left of the entrance.

Chapel of the Nativity (6)

The first transept chapel on the left is dedicated to the Nativity. The altarpiece is by **Girolamo Siciolante da Sermoneta**, and depicts *The Adoration of the Shepherds* (who have brought their dog). The two side wall pictures are regarded as anonymous of the Siennese school. The left wall show *St Andrew* and the right wall *St Sebastian*. The vault has three frescoes showing *The Creation of Adam*, *The Temptation* and *The Expulsion from Eden*. [1]

Chapel of the Crucifix (7)

The second transept chapel on the left is dedicated to the Crucifix, which here is 15th century in painted wood with an intricately decorated stucco surround featuring figures of saints, attributed to **Pasquale da Caravaggio** (1490). [1] [k]

The vault is also highly decorated in gilded stucco. At the top is a fresco of *The Triumph of the Cross*, and to the sides are *The Deposition* and *The Entombment of Christ*. The side wall portraits are of *St Mary Magdalen* by **Artemisia Gentileschi**, and *St Martha* by **Ventura Salimbeni**. [1] [k]

Chapel of St. John the Evangelist (Cappella Benigni) (8)

The first transept chapel on the right is the mortuary chapel for the Benigni family member. Like the other transept chapels, it is an arched niche with a short barrel vault. The altarpiece of the saint is by **Giuseppe Cesari**, aka **Cavalier d'Arpino**, and the side walls have a pair of matching memorials in polychrome marble of **Giacomo Benigni** (1588) and **Giulio Benigni** (1611). The busts are good. The vault has a fresco of *St John writing his gospel*. [1] [8]

Chapel of St. John the Baptist (Cappella Olgiati) (9)

The second transept chapel on the right was commissioned by the banker Septimius Olgiati in 1607. The altarpiece depicting *The Baptism of Christ* is by **Orazio Gentileschi** (1607). The side wall paintings are by **Bernardino Mei** from Siena, and depict *St John with King Herod*, on the right, and *St John About to be Martyred* (Salome is waiting with a dish for his head). [1] [4]

The vault frescoes seem to be anonymous, and depict (left to right) *St John Points Out the Lamb of God*, *St John in the Desert* and *The Vision of Zechariah* (who was the father of the saint). [1]

Artists and Architects:

Antonio da [Sangallo the Younger](#) (1484-1546), Italian Renaissance architect from Florence
Artemisia [Gentileschi](#) (1593-c.1656), Italian Baroque painter (also see [here](#))
Antonio [Raggi](#) [aka *Il Lombardo*] (1624-1686), Italian sculptor of the Baroque (also see [here](#))
Giovanni Artusi (17th cent), Italian bronze caster
Baccio [Pontelli](#) (c.1450-1492), Italian architect from Florence
Baldassare [Peruzzi](#) (1481-1536), Italian painter and architect from Siena
Bernardino [Mei](#) (1612-1676), Italian painter and engraver from Siena
Carlo [Cesio](#) or Cesi (1622-1682), Italian painter and engraver of the Roman school
Carlo [Maderno](#) (1556-1629), Swiss-Italian architect [also see [here](#)]
Carlo [Maratta](#) (1625-1713), Italian Late Baroque Classical painter (also see [here](#))
Giuseppe [Cesari](#) [aka *Cavaliere d'Arpino*] (1568-1640), Italian Mannerist painter (also see [here](#))
Cosimo [Fancelli](#) (1618-1688), Italian sculptor of the Baroque period from Rome (also see [here](#))
Domenico [Crespi](#) (or Cresti) [aka *Il Passignano*] (1559-1638), Italian painter of a late-Renaissance or Contra-Maniera (Counter-Mannerism) style
Donato di Pascuccio d'Antonio (il [Bramante](#)) (1444-1514), Italian architect (also see [here](#))
Ercole [Ferrata](#) (1610-1686), Italian sculptor of the Baroque period (also see [here](#))
Filippo [Lauri](#) (1623-1694), Italian painter of the Baroque period
Francesco [Albani](#) (1578-1660), Italian Baroque painter from Bologna
Francesco [Cozza](#) (1605-1682), Italian painter of the Baroque period
Giovanni Battista [di Jacopo](#) [aka "Rosso Fiorentino" or "Il Rosso"] (1494-1540), Italian Mannerist painter of the Florentine school
Giovanni Maria Bolina († 1666), Italian architect
Giovanni Maria [Morandi](#) (1622-1717), Italian painter from Florence
Girolamo [Siciolante](#) da Sermoneta (1521-c.1580), Italian Mannerist painter
Jacopo Ungarino (16th century), Italian architect
Lavinia [Fontana](#) (1552-1614), Italian painter from Bologna
Lazzaro [Baldi](#) (c. 1624-1703), Italian painter of the Baroque period
Luigi [Capponi](#) (1445-1515), Italian sculptor
Marcello [Venusti](#) (1515-1579), Italian Mannerist painter from Como
Michele Marini (16th cent), Italian sculptor from Fiesole

Niccolò [Martinelli](#) da Pesaro [aka *il Trometta*] (1535-1611), Italian painter
Orazio Lomi [Gentileschi](#) (1563-1639), Italian late-Mannerist/early-Baroque painter (also see [here](#))
Pasquale da Caravaggio (15th-16th cent.), Italian sculptor
Pietro [da Cortona](#) (1597-1669), Italian Baroque painter and architect (also see [here](#))
Raffaello Sanzio da Urbino [aka [Raphael](#)] (1483-1520), Italian architect and painter of the High Renaissance (also see [here](#))
Raffaello [Vanni](#) (1590-1673), Italian Baroque painter
Sebastiano Luciani [del Piombo](#) (1485-1547), Italian Renaissance-Mannerist painter
Simone [Mosca](#) (1492-1554), Italian sculptor from Florence
Stefano [Maderno](#) (1576-1636), Italian late-Renaissance sculptor and stuccoist (also see [here](#))
Timoteo [Viti](#) (1469-1523), Italian Renaissance painter from Urbino, and a pupil of Raphael
Ventura [Salimbeni](#) (1557-1613), Italian painter from Siena
Vincenzo [de'Rossi](#) (1525-1587), Italian sculptor from Fiesole

Burials:

Ferdinando Cardinal [PONZETTI](#), (1444-1527) [also see [here](#)]
Buried in the chapel of S. Brigida, which he had built
Fabio Cardinal [MIGNANELLI](#), (1486-1557) [also see [here](#)]
Girolamo Cardinal [RECANATI CAPODIFERRO](#), (1502-1559)
Giacomo Cardinal [SERRA](#), (1570-1623)
Flaminio Cardinal [TAJA](#), (1600-1682)
Giuseppe Antonio Cardinal [SALA](#), (1762-1839)

Cesi family members
Angelo Cesi (d. 1528)
G . De Giusti (d. 1548)
P . P. Mignanelli
Beatrice and Lavinia Ponzetti (d. 1505)
Bishop Giovanni Andrea Boccaccio (Bocciazzì) († 1495)
(Bishop of Modena)

Location:

Addr: Piazza Santa Maria della Pace / 5 Vicolo del Arco della Pace
Coordinates: [41°53'59"N 12°28'18"E](#)

Info:

Telephone: +39 06 6861156
Opening times:
Monday, Wednesday, Saturday 9.00-12.00

Links and References:

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2. [English Wikipedia article](#)
3. [BaroccaRoma](#)
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