

# Santa Maria sopra Minerva

## Our Lady above Minerva

*Piazza della Minerva*



**Santa Maria sopra Minerva** is a 13th century minor basilica, a titular and former conventual church on the Piazza della Minerva in the rione Pigna. The dedication is to the Blessed Virgin Mary. This is the only mediaeval Gothic church within the ancient walls of Rome. [1]

### History

Already in the 8<sup>th</sup> century there was an ancient chapel dedicated to the Virgin Mary, which Pope Zacharias in 750 had granted to Byzantine nuns who fled from the East, which since that time, was added to the name of *Minervum*. [2]

The addition was due to the fact that the chapel stood near the Temple of Minerva *Chalcidice* built by Gnaeus Pompey in 50 B.C. In fact the entire area currently occupied by the basilica of Santa Maria sopra Minerva and the adjoining former convent, there were three ancient temples Rome: *Minervium*, originally erected in honor of Minerva, Domitian's *Iseum* dedicated to Isis, and the *Serapeum*

dedicated to Serapis. In 1665 an Egyptian obelisk was found, buried in the garden of the Dominican cloister adjacent to the church. Several other small obelisks were found at different times near the church, known as the *Obelisci Isei Campensis*, which were probably brought to Rome during the first century and grouped in pairs, with others, at the entrances of the temple of Isis. [2] [a]

In 1275 the site was given to the Dominican Friars and their Vicar General Fra Aldobrandino Cavalcanti, bishop of Orvieto. The Dominicans began building the present gothic church in 1280, modeling it on their restored church in Florence, the church of Santa Maria Novella in Florence, following plans seemingly drawn up by two talented Dominican friars, **Fra Sisto Fiorentino** and **Fra Ristoro da Campi**, during the pontificate of Nicholas III Orsini. Construction continued even through the Papal “Babylonian exile” to Avignon. With the help of funds contributed by Boniface VIII Gaetani, this first Gothic church in Rome was completed in 1370. [1] [2]

St Catherine of Siena was enshrined in the church in 1451, in what is now the Capranica Chapel. The Dominican bishop who performed this, Antoninus of Florence, was also later canonized. [1]

Important finishing touches, including the arrangement of the facade and the strengthening of the right aisle, were funded in 1453 by Count Orsini. Almost simultaneously, the Dominican Cardinal John Torquemada, uncle of the famous interrogator, built the nave. The financing difficulties of the work and the reduction in building height, due to the replacement of roof trusses visible with time, reduced the enthusiasm typical of the Gothic style. [2]

In 1545, Cardinal Paluzzo Altieri put up a large sum of money to rebuild the convent. The architect **Guidetto Guidetti** oversaw the work, which included the rebuilding of the old cloister on a new site slightly northwards to allow for side chapels off the left hand side of the church. This took place between 1559 and 1569. The church was elevated to the rank of minor basilica and the first titular was appointed in 1556. [1]

In 1600, **Carlo Maderno** executed a major restoration of the church which involved enlarging the apse and adding early Baroque decorative elements to the interior. The work on the sanctuary involved the destruction of the mediaeval baldacchino. He also altered the façade to its present form, but left it undecorated. [1]

In 1627, the room in which St Catherine of Siena died was dismantled and re-erected next to the sacristy. [1]

In 1628, the convent was made the headquarters of the Holy Office and it was the setting for the trial and condemnation of Galileo in 1633. [1]

In 1725, the friars finally decided to finish off the façade which had been left in naked brick by Maderno. To save money, no decorative elements were added but the surface was rendered in the very simple style in which it remains. [1]

The French occupation of Rome from 1798 to 1814 saw two regiments of infantry billeted at the convent. In 1810 the friars were expelled, and on their return found the church in a bad state since it had been used as a stable. Only in 1848 was a thorough restoration undertaken, the project being carried out by the Dominicans themselves with Fra **Girolamo Bianchedi** as the supervising architect. The Baroque trappings were removed, returning the church to more Gothic origins, the addition of stained glass in the windows and the provision of pseudo-mediaeval wall and vault frescoes. Structural alterations were: The replacement of pier pilasters with marble ones, the re-laying of the main floor in marble, the replacement of the rectangular central nave windows with circular ones and the provision of new vaulting over the transept and sanctuary to match that over the nave. The work went on until 1855, when the relics of St Catherine of Siena were taken out of the Capranica Chapel and enshrined in the new shrine made for her in the main altar. [1]

In 1871, the convent was sequestered by the Italian government and turned into offices for the Finance Ministry. In 1929, the Dominicans regained the church and some accommodation around the old cloister. [1]

The sacristy was the seat of two conclaves. The first, held in the March 1431, elected Pope Eugene

## Exterior

### Façade (1)

The exterior is not very impressive, but you can see one unique thing about this church - the rose windows show that this is a Gothic church, the only Medieval church in this style in Rome. The façade was added in 1453, and is attributed to **Meo del Caprina**. It was paid for by the Orsini family. At the end of the 16th Century, **Carlo Maderno** gave the church a Baroque facade, then restored in the 19th century to its present neo-medieval state. [1]

It has a single storey, with three entrances the central one of which is much larger than the other two. Over each entrance is an oculus (a round or rose window), the central one being slightly larger and much higher. The frames of these are molded, with dentillations. Six doubletied blind pilasters in shallow relief on very high plinths support an entablature the cornice of which forms the roofline. The central entrance has a doorcase with barleysugar twisted molding and an inscription on its lintel commemorating Andrea Capranica (1582-1634), who put up money for the 1600 restoration. Above the door is the Capranica coat-of-arms. The tympani over the side entrances contain what look like 19th century frescoes of *St Dominic, with Christ* on the left and *Our Lady* on the right. [1]

The side wall of the external chapel to the right of the main façade (2) displays a series of plaques showing how high various floods of the Tiber reached. This is the best set left in the city. [1]

In the piazza in front of the basilica there is one of the most curious monuments of Rome, the so-called *Pulcino della Minerva*. It is a statue designed by the Baroque sculptor **Gian Lorenzo Bernini** (and carried out by his pupil **Ercole Ferrata** in 1667) of an elephant as the supporting base for the Egyptian obelisk found in the Dominicans' garden. The obelisk is crowned by the insignia of Pope Alexander VII (Chigi mountains and Chigi star) with the Cross of Christ on top. It is the shortest of the eleven Egyptian obelisks in Rome and is said to have been one of two obelisks moved from Sais, where they were built during the 589 BC-570 BC reign of the pharaoh Apries, from the Twenty-sixth dynasty of Egypt. The two obelisks were brought to Rome by Diocletian for placement at the Temple of Isis which stood nearby. The Latin inscription on the base, chosen by the pope who commissioned the sculpture to support the obelisk found on the site, Alexander VII, is said to represent that "...a strong mind is needed to support a solid knowledge". [1] [e]

### Convent and Giustiniani Cloister

The enormous convent was north of the church, and occupied the entire city block. The Palazzo to the left of the church (north side of the piazza) was for public functions such as hearings held by the Holy Office or disputations by the college. The main cloister is just next to the left hand aisle side chapels, and has arcades on all four sides. A large garden court is to the north-east, and a third court with a smaller garden is to the north. [1]

The main entrance leads to the convent cloister, straight ahead. The latter was rebuilt in the 16th century by Prior Vincenzo Giustiniani, and lost its original fresco cycle. However, a new one was provided on the walls and cross-vaults of the walks; unfortunately the damp has got to the paintwork, but the effect is still spectacular. Much of the work is anonymous. Going counterclockwise, notable individual frescoes are:

*St Dominic Dreaming About the Rosary,*

*The Annunciation* by **Gianluigi Valesio,**

*The Visitation* by **Giovanni Antonio Lelli,**

*The Nativity,*

*The Presentation of Mary* by **Giuseppe Puglia del Bastaro,**

*Christ Among the Doctors in the Temple,* and

*The Battle of Lepanto* by **Valesio** again.

Turning the corner, there are depictions of Our Lady with various Dominican saints. The next walk has three works by **Francesco Nappi**:

*The Ascension,*

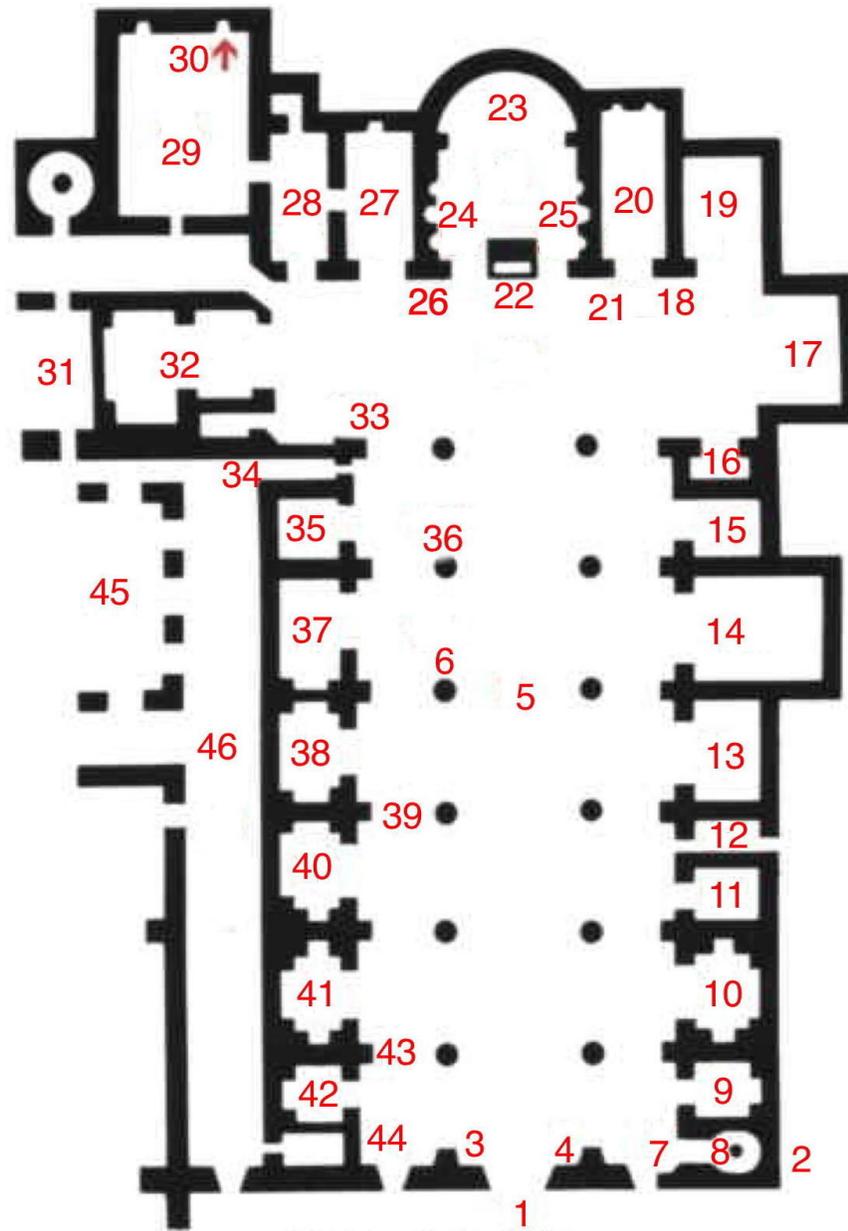
*Pentecost* and

The last walk has *The Coronation of Our Lady*. As may be obvious, a walk around the cloister frescoes follows the Mysteries of the Rosary. [1]

There are two funerary monuments in the cloister. The first is of Cardinal Pietro Ferrici di Tarragona, (d. 1478), which is attributed to the school of **Andrea Bregno** but which has a representation of the *Madonna and Child with angels* which may be by **Mino da Fiesole**. The second memorial is to Cardinal Astorgio Agnese, (d. 1451), also of the **Bregno** school. The fresco of *Our Lady* on this might be by Melozzo da Forlì, but has been repainted. [1]

The cloister contains two impressively tall palm trees, veterans of their species. [1]

## Plan



## Layout and Fabric

The large church has a basilical plan. The nave, with side aisles, has six bays and then comes a transept which is structurally slightly wider on both sides than the nave and aisles. The sanctuary and choir is beyond this, and is U-shaped with an apse. Both nave aisles, the ends of the transepts and the sides of the sanctuary have external chapels added which are of different sizes. Apart from the façade and the apse, the entire church is surrounded by them. [1]

The fabric is in brick. The tiled nave roof is unusual, in that the pitch on each side is a cat-slide that continues over the aisle and has wedge-shaped recesses containing the windows of the central nave walls. The cat-slide pitches continue over some of the side chapels, but not all. The transept, sanctuary and apse each has its own pitched roof. [1]

Part of the right hand exterior of the church is visible from the street, and consists of the back walls of the aisle chapels which are rather jumbled. However, here is also the side entrance with a molded doorcase having a semicircular tympanum above its cornice, the latter enclosed within a molded archivolt. A mosaic or fresco must have been intended here. The archivolt has a pretty rosette finial. [1]

If you look at the window immediately to the right of this entrance, you will see some surviving Baroque polychrome marble decoration in its deep embrasure. [1]

## Interior

### Counterfaçade

When you enter the church, you will find a pair of marble putti holding up holy water stoups. These are by **Ottaviano Lazzeri**, 1638. The window in the counterfaçade features twelve Dominican saints in tondi, focusing on Our Lady in the middle. The ones at the bottom ends of the side aisles feature angels and starbursts. The main entrance is flanked by a pair of monuments: [1] [b]

- Tomb of Diotalvi Neroni (4), died 1482, was a Florentine who was banished by Piero de'Medici after conspiring against his family in 1466.
- The other one is to Giovanni Battista Galletti (3), 1553.

### Gothic nave, c. 1280 (5)

The nave has six bays, with aisles having arcades with pointed arches separated by square piers. Nave, aisles and transept all have ribbed cross-vaulting, which springs from marble Corinthian semi-columns attached to the piers and to the side-walls opposite in the aisles. The archivolts of the arcade arches also spring from marble Corinthian semi-columns. Above each arcade arch is a rose window of twelve sectors (which actually look more like Japanese chrysanthemums), in the same style as those in the counterfaçade and bottom ends of the aisles. [1]

The marble floor is 19th century as well, and is not very interesting. It is in white and dark grey marble, and was designed by **Giuseppe Cassetta**. [1]

### Vault frescoes

The fresco scheme of the vaulting has been criticized for being too showy, but is very impressive and actually echoes what some mediaeval churches really looked like. The scheme is that of the empyrean, or symbolic heaven. The background color is dark blue with golden stars; in the nave are figures of the apostles (helpfully labelled), in the transept crossing are the *Evangelists*, in the transept wings are *Doctors of the Church* and in the sanctuary are the *Major Prophets*. The vault ribs are emphasized by figurative decoration in red, blue and gold, including hexagrams and rosettes. The arch intradoses have little portraits of saints in tondi, and others in larger tondi are below the central nave windows (two for each window). The aisle vaults are not painted blue, and look unfinished. The team of artists responsible for the fresco scheme were **Bernardino Riccardi**, **Pietro Gagliardi**, **Tommaso Greggia** from Genoa and **Raffaele Casnédi**. [1]

### Ambo/pulpit (6)

On the left hand side of the central nave near the transept is a late 16th century wooden pulpit with figurative carvings. These feature *St Dominic*, *St Thomas Aquinas*, *The Resurrection*, *The Rosary* and *The Death of St Peter Martyr*. [1]

(The following description starts from the bottom right hand corner, the near end of the right hand aisle, and proceeds counterclockwise.)

### Monument to Virginia Pucci Rudolfi (7)

At the bottom of the right hand aisle is a monument for Virginia Pucci Rudolfi, who died in 1568. She was a niece of the Florentine historian [Francesco Guicciardini](#). The monument was made at the

end of the 16th century by an unknown artist, possibly a Tuscan. It is in the form of an aedicule, with a pair of caryatids in place of pilasters and polychrome marble decoration. [1]

### Baptistery (8)

The first chapel off the right hand aisle is the baptistery, a reminder that the church used to be parochial. It was fitted out in 1639, but completely made over in a restoration by **Filippo Raguzzini** in 1724. It originally had as its altarpiece a stucco relief of The Baptism of Christ by Paolo Benaglia, with statuettes and bronze font cover by **Ceccarini**. In 2000 the altarpiece was replaced by an oil painting *Noli me Tangere* by **Marcello Venusti**. [1]

The ornate Baroque monuments on the side walls are to Cardinal Ladislao d'Aquino, 1610, and Albano Ferregallo, 1612. The bust of the former is by **Francesco Mochi**. [1]

To the left outside is a monument to Antonio Castalio, 1533. [1]

### Cappella Caffarelli (9)

The second chapel on the right is dedicated to [St Louis Bertrand](#), and belonged to the Caffarelli family since 1498 when it was built. It was decorated with frescoes in the early 17th century but refitted in 1671 in an ornate Baroque style by **Giuseppe Paglia** and **Antonio Maria Borioni**. The former was Bernini's adversary over the elephant. There was a restoration in 1825, and another one in 1999. [1] [b]

On the left wall during the 1999 restoration a fresco by **Gaspare Celio** came to light, under the 19th century candle-stick decoration painted in monochrome. **Celio** also created the rich stucco decoration of the chapel. Only a fragment of the fresco on the right wall, also by Celio, has survived. In 1686, Titi documented the existence of a painting portraying St. Dominic on the altar, commissioned from Cavalier d'Arpino in 1620 by Cardinal Scipione Borghese and lost after being replaced by the present altarpiece, painted by **Gaulli** in ca. 1670 for the canonisation of [Ludovico Bertrando](#), for whom the name of the chapel was changed. [1] [b] [j]

#### Ceiling:

- *Episodes in the Life of St. Dominic* (1621), fresco by **Gaspare Celio**

#### Altar:

- *St. Louis Bertrand in Ecstasy* (1673), oil on canvas by **G. B. Gaulli** know as **Baciccio**

#### Back wall, in the center of the large lunette:

- *St. Dominic*, 17<sup>th</sup> century oil on canvas by an unknown artist

#### Side sections:

- *Angels* 17<sup>th</sup> century fresco by an unknown artist

#### Left wall:

- *Christ Receives St. Dominic Presented by the Virgin* (1621), fresco by **Gaspare Celio**

#### Floor:

- Incised slab of Johannes de Mellis (d. 1374). This is the oldest monument surviving in the church.

The right wall has a monument for Francesco Caffarelli, 1615. Outside are monuments for Uberto Strozzi, 1553 by **Vincenzo de' Rossi** and for Natale Moncardi 1831 with a bust by **Pietro Tenerani**. [1]

### Capella Colonna (10)

The third chapel on the right was constructed in 1540 by Cardinal Ubaldo Mezzacavalli and Sigismondo Teobaldi, the chapel was dedicated to the Trinity. It was later granted to the Colonna and Sciarra families. Restructuring works were undertaken in 1685 after the canonization of Santa Rosa da Lima, to whom the chapel was then rededicated. In 1671 a standard painted by Lazzaro Baldi was placed on the altar, and put on display in St. Peter's Basilica during the canonisation ceremony. [1] [b]

The decoration, which is rich, is all by Lazzaro Baldi, including paintings and stucco work. The chapel walls were faced with precious polychrome marbles bearing floral decorations, among which was a rose motif, an allusion to the Saint for whom the chapel had been named. [1] [b]

#### Altar:

- *St. Rose of Lima* (1668), oil on canvas by **Lazzaro Baldi**

Ceiling:

- *Coronation of St. Rose of Lima* (1671), fresco by **Lazzaro Baldi**

Pendentives:

- *Allegorical Figures* (1671), fresco by **Lazzaro Baldi**

Right wall:

- *Appearance of Christ to St. Rosa da Lima* (1671), oil on canvas by **Lazzaro Baldi**
- Funerary monument of Isabel Álvarez de Toledo

Left wall:

- *Appearance of the Virgin to St. Rosa da Lima* (1671), oil on canvas by **Lazzaro Baldi**

### Cappella Gabrielli (11)

The fourth chapel on the right is dedicated to St Peter Martyr, who was the first martyr of the Dominicans. The chapel was built in the 15th century by the Apostolic Protonotary Falco Sinibaldi. Under the patronage of the Gabrielli family since 1548, in the 1690's it received the altarpiece by **Bonaventura Lamberti** portraying the Saint being assassinated by Waldensian dualists while on a journey between Como and Milan in 1252. He had been a successful preacher against them. It was placed within the architectural structure of the altar attributable to **Ciro Ferri**, a painter also known for his design work. The fresco decoration dates from the 16th century and is by **Girolamo Muziano** and **Giovanni Battista Franco**, known as **Semolei**. [1] [b]

Altar:

- *Death of St. Peter the Martyr* (1690-93), oil on canvas by **Bonaventura Lamberti**, know as **Bolognese**

Ceiling:

- *Scenes from the Life of Christ and The Four Evangelists* (ca. 1550), fresco by **Girolamo Muziano**

Under the arch:

- *Symbols of the Evangelists, Old-Testament Scenes* (ca. 1550), fresco by **Girolamo Muziano**
- *Allegorical figures* (ca. 1550), fresco by **Girolamo Muziano**

Pilasters:

- *Prophets and Allegorical Figures* (ca. 1550), fresco by **Girolamo Muziano**

Lunettes:

- *Sibyls and Prophets* (ca. 1550), fresco by **Semolei**

Right wall:

- *Resurrection* (ca. 1550), fresco by **Semolei**

Left wall:

- *Adoration of the Shepherds* (1550), fresco by **Semolei**

Floor:

- Tomb of Prince Mario Gabrielli

Here are memorials to a Polish bishop named Antonio Valagin Manatusky, 1869, the painter Bernardino Riccardi, 1854 and Girolamo Ameto, 1608. Outside is one to Alessandro Valtrini, 1637, of the school of Bernini. [1]

### Side entrance (12)

The side entrance vestibule is between this chapel and the next one. In the early 20th century, the following monuments were listed here: Pietro Scorni 1613, Bernardino Nicolini 16th century, Anastasio Pezzati 1567 and Pietro dei Pierleoni 1692. The last two had had their busts stolen. Also here is the tomb of Francesco del Neri, former treasurer of Pope Clement VII (d. 1563). The tomb was designed by **Bartolomeo Ammannati**, and the bust was made by **Giulio Mazzoni**. [1] [d]

### Chapel of Our Lady of the Annunciation (13)

The fifth chapel on the right was not sponsored by a noble family, but by a confraternity founded in 1460 by the Spanish Dominican Cardinal Juan de Torquemada, who died in 1468 and was an uncle of the infamous inquisitor. He was a major benefactor of the church. In 1460 Cardinal Torquemada made it the Seat of the Confraternity of Our Lady of the Annunciation. The Cardinal is represented in the altarpiece kneeling at the feet of the Virgin together with the children for whom the charitable institute he had founded operated. The painting is one of the most famous works by **Antoniazio Romano**, executed in 1500, several years after the death of Torquemada. In about 1600 the area was restored by **Carlo Maderno**. Along with the funeral monuments of Cardinal Benedetto

Giustiniani and the founder, on the sides of the altar is the tomb of [Urban VII](#), the benefactor of the Confraternity, to which he donated the great sum of 30,000 scudi. He died in 1590 after just twelve days as Pope, and was buried in the chapel in 1606. [1] [b]

Torquemada's confraternity was responsible for one of the Dominicans' most famous charitable works in Rome, the provision of dowries for poverty-stricken young women. Nineteenth-century travelers such as Augustus Hare chronicled the yearly procession, when the girls, crowned with flowers, came to the basilica to receive their gifts.

Altar:

- *Our Lady of the Annunciation Gives the Dowry to the Poor Maidens Presented by Cardinal Torquemada* (1500), tempera on wood by **Antoniazio Romano**

Ceiling, lunettes and under the arch:

- *Stories of the Virgin, Angels Playing Music, Childhood of Jesus* (1589-1614), fresco by **Cesare Nebbia**

To the right of the altar:

- *St. Hyacinth* (16<sup>th</sup> century), fresco attributed to **Niccolò Stabbia**
- Funeral monument of Cardinal Benedetto Giustiniani (1658), polychrome marbles and bronze by the Roman School

To the left of the altar:

- *St. Dominic* (16<sup>th</sup> century), fresco attributed to **Niccolò Stabbia**
- Funeral monument of Cardinal Juan de Torquemada, d. 1468 (1640-60), polychrome marbles and bronze by the Roman School

Left wall:

- Tomb of Pope Urban VII (1613), in marble by **Ambrogio Buonvicino**

Here also are memorials to Lazzaro Magoni from Pisa, 1603 and, outside, Lorenzo de' Ginnasi, 1637. [1]

### Cappella Aldobrandini (14)

The sixth chapel on the right is the largest private one in the church. Originally dedicated to St. Catherine of Alexandria, then the Most Holy Sacrament, the chapel was built by Dominican Cardinal Matteo Orsini in 1340, but was given over to the Aldobrandini family in 1587. After being elected Pope, Ippolito Aldobrandini, taking the name [Clement VIII](#) (1592-1605), decided to completely renovate the chapel. **Giocomo della Porta** was engaged to do the work. He designed the funeral monuments of the Pope's parents, Silvestro Aldobrandini and Lesa Deti, whose semi-reclining statues were carved by **Nicolas Cordier**. Together with **Girolamo Rainaldi**, della Porta directed the restoration up to the top of the cornice. After his death, the works were completed by **Carlo Maderno**. The first Blessed Sacrament Confraternity to be approved by the Holy See was established in this chapel, with St Ignatius of Loyola as one of its earliest members. [1] [b]

Altar:

- *Institution of the Eucharist* (1607), oil on canvas by **Federico Fiori**, known as **Il Baroccio**

Ceiling and pendentives:

- *The Triumph of the Cross and Angels bearing Symbols of the Passion* (1605-11), fresco by **Cherubino Alberti**

To the left of the altar:

- *St. Paul* (1600-04), statue in marble by **Camillo Mariani**
- *Silvestro Aldobrandini* (1600-04), bust in marble by **Camillo Mariani**

To the right of the altar:

- *St. Peter* (1600-04), statue in marble by **Camillo Mariani**
- *A member of the Aldobrandini family* (1600-04), bust in marble by **Ippolito Buzi**

Right wall:

- *The Prophet Ezekiel* (1605-1611), lunette fresco by **Cherubino Alberti**
- Funeral monument of Silvestro Aldobrandini (1611), in marble by **Giocomo della Porta**. The personifications of *Prudence* and *Fortitude*, in the niches on the sides of the monument are by **Ippolito Buzi**

Niche in the right wall, in the back:

- *St. Sebastian* (1604-05), marble statue by **Nicolas Cordier**

Left wall:

- *The Eritrean Sibyl* (1605-11), lunette fresco by **Cherubino Alberti**
- Funeral monument of Luisa Dati (1611), in marble by **Giocomo della Porta**. The

personifications of *Charity* and *Religion*, in the niches on the sides of the monument are by **Nicolas Cordier** and **Camillo Mariani**, respectively.

Niche in the left wall, in the back:

- *Clement VIII Aldobrandin* (1600-04), marble statue by **Ippolito Buzi**

Outside are memorials for Cardinal Francesco Bertazzoli 1830 by **Rinaldo Rinaldi**, and Giovanni de Victorii 1617. [1]

### Chapel of St **Raymond of Peñafort** (15)

The seventh chapel on the right was founded by the Spanish bishop Juan Diego della Coca before his death in 1477, and dedicated to St. Paul and St. John the Baptist. To the right of the entrance, on the pilaster, is the Cardinal's tombstone even though he was buried in Burgos, Spain. The altar in polychrome marbles, adorned with precious tarsias, was consecrated once again in 1727. Numerous funeral monuments from different eras are in the chapel walls. [1] [b] [j]

Altar:

- *St. Paul and St. Raymond of Peñafort* (17<sup>th</sup> century), oil on canvas attributed to **Niccolò Magni d'Artesia**

Right wall:

- Funeral monument of Bishop Juan Diego della Coca (d. 1477), Archbishop of Calahorra, in marble by **Andrea Bregno** and workshop. Above the tomb, the fresco *Christ as Judge of the World* is by **Melozzo da Forlì**. A Renaissance frame has been added to the monument.
- *Christ the Judge between two Angels*, fresco by an unknown artist from the school of Melozzo da Forlì

Left wall:

- Funeral monument of Benedetto Sopranzi (d. 1495), in marble by the School of Bregno. He was Archbishop of Nicosia and Apostolic Secretary to Innocent VIII and Alexander VI.

In the nave, to the left of the chapel entrance:

- *St. Lucy and St. Agatha* (ca. 1550), oil on wall by the **Girolamo Siciolante**

On the right, as well as the Coca tomb, are monuments to Natalia Komar Spada with a bust by **Pietro Tenerani**, and Filippo Rufini 1860, a baby, by **Giuseppe Luchetti**. On the left hand wall is a monument to Benedetto Sopranzi, 1495 in the style of Bregno. Other monuments are to Giuseppe Pighini 1708, Angelo Galli 1859. [1]

### Shrine of SS Lucy and Agatha

Before the transept there is an aedicule shrine containing a damaged painting by **Girolamo Siciolante da Sermoneta** which shows *SS Lucy and Agatha*. These virgin martyrs are carrying bits of their anatomy, which their legends allege were removed before their deaths. St Lucy is carrying a plate with her eyes on it, and St Agatha one with her severed breasts. [1]

Near this are memorials to Vitoldo Stablewski with a bust by one **J. Kope**, to Giuseppe Szymanowski, 1867 with a bust by **Oskar Sosnowski** and to Vifredo Bronislaw 1868. So this is the church's Polish Corner. [1]

### Chapel of the Crucifix (16)

This tiny chapel has its entrance round the corner of the right end of the transept. The doorway is a Gothic archway with an ogee curve and a crocketed gable, and a theory has it that the materials for this were scavenged from the mediaeval baldacchino over the high altar which was destroyed in 1600. [1]

The wooden crucifix is 15th century, and replaced a Crucifixion allegedly by Giotto which "went missing" in the 20th century. The fresco underneath it features St Barnabas the Apostle. [1]

Outside are monuments for Amerigo Strozzi, 1592 by **Taddeo Landini**, and for Enrico Pucci 1590 in the style of Giacomo della Porta. The latter is next to the entrance of the following chapel. [1]

### Cappella Carafa (17)

The chapel at the right end of the transept is the church's greatest treasure. The chapel was frescoed between 1489 and 1492 by **Filippino Lippi** and commissioned by Neapolitan Oliviero Cardinal Carafa, the protector of the Dominican Order. The chapel was inaugurated in 1493, and is also known as the Chapel of St Thomas Aquinas. Cardinal Carafa was originally buried in this chapel but

his remains were moved to Naples. The relics of St Thomas Aquinas were kept in this chapel until 1511, when they were moved to Naples. [1] [b]

The magnificent triumphal arch is attributed to **Mino da Fiesole**, **Andrea del Verrocchio** and **Giuliano da Maiano**. A pair of massive double-ribbed Corinthian pilasters support a pair of double-ribbed posts from which the semicircular archivolt springs. This has a dedicatory inscription: *Divae Mariae et Virgini Annuntiatae, et Divo Thome Aquinat[o] sacrum*, and on the keystone is a little epigraph commemorating the cardinal. [1] [b]

There are two statues of boys by **Andrea Verrocchio** on the posts either side of the archivolt, and these were scavenged from a dismantled monument to a member of the Tornabuoni family in the 17th century. The figure of the deceased ended up in a museum at Florence. The marble balustrade at the entrance is worth a glance, as the balusters are unusually long and thin. [1] [b]

**Filippino Lippi** painted both the altarpiece in oils, and the wonderful frescoes on the wall. The damage to the bottom part of this fresco on the wall behind the altar is a reminder of the Tiber floods. The right hand wall is Lippi's masterpiece. The floor of the chapel is original, in *pietra dura*. The book motif is the symbol of a Doctor of the Church. The left hand wall used to have a third fresco, *The Triumph of Virtue*, but this was destroyed when the tomb to Pope Paul IV (Gian Pietro Carafa, pope 1555-1559) was installed in 1566. [1] [b] [c]

#### Altar:

- *St. Thomas Aquinas Presents Cardinal Carafa to Our Lady of the Annunciation*, fresco by **Filippino Lippi**

#### Back wall:

- *Assumption of the Virgin*, fresco by **Filippino Lippi**

#### Ceilings:

- *Cimmerian Sibyl, the Sibyl of Tibur, Delphi, and the Heliespont*, fresco by **Raffaellino del Garbo** in the rib vaults

#### Right lunette:

- *Miracle of the Crucified Christ Praising St. Thomas*, fresco by **Filippino Lippi**

#### Right wall:

- *Triumph of St. Thomas Aquinas over Heresy*, fresco by **Filippino Lippi**. The Saint, in Dominican dress, is seated in the chair surrounded by personifications of Grammar, Rhetoric, Theology and Philosophy. Error defeated, devoured by impotent rage, is seated at his feet. A view of Rome is in the background. The Lateran Basilica and Palace can be seen on the left, with the equestrian monument of Marcus Aurelius in its original location. The figures of the Heresiarchs fought by the Saint are in the foreground, and, on the ground, the volumes of the disproven texts. Some contemporaries are thought to be among the bystanders: Giovanni and Giulio de' Medici, the future Popes Leo X and Clement VII; the Dominican Friar on the right may be Valentino Evangelisti da Camerino, the Prior of the Minerva Church in 1484 and a famous metaphysician.

#### Left wall:

- Funeral monument of Pope **Paul IV** (Gian Pietro Carafa, pope 1555-1559), built in 1566 by **Giacomo** and **Thommaso Cassgnola**, from the design of **Pirro Ligorio**.

The chapel has its own English Wikipedia page [here](#).

### Tomb of Bishop Guillaume Durand (18)

Guillaume Durand, Bishop of Mende, celebrated canon lawyer and liturgist, died in 1296 and was buried in the Cappella Altieri. His Cosmatesque monument, signed by **Giovanni di Cosma** was moved out to here during a re-fitting in 1670. Unfortunately, it was put rather high up on the wall, perhaps because the Camaiani monument was already there. [1] [c] [i]

The work has a gabled Gothic canopy, with angels at the head and foot of his effigy. Above the effigy is a mosaic of the *Madonna and Child with SS Dominic and Privatus*, with a smaller figure of Bishop Durand kneeling in prayer. The two saints are identified by labels in the mosaic (S PRIVATIVS and S DOMINICVS) and by visual attributes: for Privatus, a bishop's mitre; for Dominic, a Dominican habit, a tonsure, and a star next to his shoulder. Privatus was traditionally the first bishop of Mende. This monument was restored in 1817 by **Camillo Ceccarini**. [1] [i]

Below it is the monument to Onorio Camaiani, 1575, and nearby is a little entrance leading into the funerary chamber of Cardinal Carafa with four frescoes on its vault by Raffaellino del Garbo. These depict a pagan sacrifice and the legend of Verginia. [1]

### Cappella Altieri (19)

The chapel in the far right hand corner is also known as All Saints Chapel. The chapel, formerly under the patronage of the Vittori family then the Altieri family, was decorated in 1671 at a design of Cardinal Camillo Massimi. It was dedicated to the Virgin and all of the Saints, and, in particular, those canonized by Pope Clement X Altieri; St. Luigi Beltrame, St. Rosa da Lima, St. Filippo Binizzi, St. Francesco Brogia and St. Gaetani Thiene. The busts of Lorenzo Altieri, the father of Clement X, and his brother Giovanni Battista are on the chapel walls, decorated with elegant marble panels. In the floor are tomb slabs to an earlier Lorenzo Altieri (d. 1431), who died aged 110, and Angelo Altieri who was "only" ninety. The pope died aged 86, so the Altieri family had longevity in their genes. [1] [b]

#### Altarpiece:

- *St. Peter Presents five Blessed Ones to the Virgin* (1671), oil on canvas by **Carlo Maratta**

#### Lunette:

- *The Trinity* (1671), fresco by **Giovanni Battista Gaulli**, known as **Baciccio**

#### Side walls:

- *Lorenzo Altieri* and *Cardinal Giovanni Altieri* (1671), busts in marble by **Cosimo Fancelli**

### Organs

Over the pier between this chapel and the next is one of the two church organs commissioned by Cardinal Scipione Borghese, in an elaborate gilded Baroque case. The pair were assembled by **Ennio Bonifazi** in 1630, with the cases being by Paolo **Maruscelli**. The instrument here is out of commission, but the left hand one was restored by the firm of **Vegezzi Bossi** at the start of the 20th century. [1]

### Cappella Capranica (20)

The chapel on the right hand side of the sanctuary is also known as the Chapel of the Rosary. The remains of St. Catherine of Siena, who died in 1380, were kept inside this chapel for many centuries, from 1430 to 1855. The chapel was refitted by the noted humanist and theologian Cardinal Domenico Capranica, whose memorial here is by **Bregno**, 1470, and dedicated to the Annunciation in 1499. In 1573, for the Jubilee which was imminent, the Confraternity of the Rosary, of which Cardinal Angelo Capranica had been a member, decided to commission **Marcello Venusti** to paint the ceiling canvases, placed in a rich series of stucco frames. Immediately following the Battle of Lepanto (1571), the subject chosen for the decoration of the ceiling was the Mysteries of the Rosary. Indeed, in 1579 the chapel was dedicated to the Madonna of the Rosary. The choice of that subject was dictated by a particularly important historical event, and marked the beginning of a style of painting referring to the dictates of the Council of Trent. The altarpiece aedicule features *Sts Dominic and Catherine of Siena*. [1] [b] [j]

#### Altarpiece:

- *Madonna of the Rosary* (18<sup>th</sup> century), oil on canvas by **Michelangelo Cerruti**

#### Ceiling:

- *Mysteries of the Rosary* (1573-79), oil on canvas by **Marcello Venusti**. The panel portraying *The Crowning with Thorns* was painted over again in the 17<sup>th</sup> century by **Carlo Saraceni** based on the **Venusti** model.

#### Lunette window over the altar:

- Stained glass depicting *The Coronation of Our Lady by Christ*

#### Right wall:

- Funeral monument of Cardinal Domenico Capranica (d. 1458), in marble by **Andrea Bregno**. Also buried here is his younger brother, Cardinal Angelo Capranica (d. 1478), without an epitaph.

#### Left wall:

- Funeral monument of Marchese Giuliano Capranica del Grillo (d. 1966), and members of his family.

#### Both walls:

- *Stories in the Life of St. Catherine of Siena* (1586), fresco by **Giovanni de' Vecchi**

### Statue of *St John the Baptist* (21)

Outside Cappella Capranica is a statue of St John the Baptist, sculpted by **Giuseppe Obici** in 1858 in order to match the Michelangelo statue on the other side of the sanctuary. [1]

### High altar and confessio (22)

The present main altar dates back to the middle of the 19<sup>th</sup> century, starting in 1857, when the mensa (altar table) was rebuilt in the neo-Gothic style, from a design by **Giuseppe Fontana** and adorned with the *Four Cardinal Virtues* and *Heads of Angels* painted by **Francesco Podesti**, who also executed the eleven putti in the tondi below the altar candlesticks. The metalwork was made by **Camillo Ceccarini**. Inside is the recumbent statue of *St. Catherine of Siena* from 1430 by an unknown Roman marble mason and formerly attributed to Isaia da Pisa. The relics of the Saint are in the statue in a gilded silver urn, except for her head which was taken back to Siena in 1385. [St. Catherine of Siena](#) (d. 1380) is patron of artists and co-patron of Europe. The tomb was restored in 1999-2000 for the Holy Year. [1] [b]

### Presbytery and choir (23)

The ancient Gothic choir was transformed in Baroque style between 1536 and 1540 following the design by **Antonio da Sangallo the Younger** and commissioned by Alessandro de' Medici, the Duke of Florence, who intended to place the tombs of the two Medici Popes there. In the first years of the 17<sup>th</sup> century the choir was modified by **Giovanni Fontana** and subsequently by **Carlo Maderno**. The Baroque additions were removed during the 19<sup>th</sup> century restoration that restored the Gothic appearance when the polychrome stained-glass windows of six saints by **Giuseppe Bertini** following a design by **Bernardino Riccardi** were added. The saints are: *Vincent Ferrer*, *Stephen the Deacon* (holding the rocks with which he was stoned), *Catherine of Alexandria*, *Catherine of Siena*, *Dominic* and *Pope Pius V*. Besides the tombs of the two Medici popes, there is a memorial plaque to the humanist Cardinal Pietro Bembo, died 1547, in the center of the floor. [1] [b]

#### Main altar:

- Altar Mensa (1857) by **Giuseppe Fontana**, **Francesco Retrosi**, **Camillo Ceccarini**, **Francesco Podesti**
- *St. Catherine of Siena Recumbent* (ca. 1430), by the Roman School

#### To the left of the presbytery:

- *The Risen Christ* (1519-21), by **Michelangelo Buonarroti**

#### To the right of the presbytery:

- *St. John the Baptist* (1958), by **Giuseppe Obici**

#### Right wall of the Choir:

- Funeral monument of Clement VII Medici (1541), designed by **Antonio da Sangallo the Younger**. The statue of Clement VII is by **Nanni di Baccio Bigio**. The statue of the prophets and the three bas-reliefs of the attic portraying: *Reconciliation between Clement VII and Charles V*, *St. Benedict and the False Totila*, and *St. John in the Desert* were carved by **Baccio Bandinelli**.

#### Left wall of the Choir:

- Funeral monument of Leo X Medici (1541), designed by **Antonio da Sangallo the Younger**. The statue of Leo X is by **Raffaello da Montelupo**. The statues of the prophets and the three bas-reliefs of the attic portraying: *The Meeting between Leo X and King Frances I*, *the Baptism of Jesus*, and *Miracle of St. Julian* were carved by **Baccio Bandinelli**.

### Medici Papal Monuments

The elegant funeral monuments of [Leo X \(24\)](#) and [Clement VII \(25\)](#), both designed by **Antonio da Sangallo the Younger**, the construction executed by **Lorenzetto**, and the sculpture by **Bandinelli**. They were commissioned in 1536 and erected in 1542. The memorials are identical in their architectural structure divided into three parts similar to that of the triumphal arches with three fornices: the figure of the seated Pope is in the central niches. On either side, in niches, is a Prophet. In the upper fascia, below the tympanum, three bas-relief slabs can be seen. [b] [g]

### Michelangelo's *Christ the Redeemer* (26)

The statue of *Christ the Redeemer* to the left of the sanctuary is, with some necessary qualification, by **Michelangelo**. It was originally commissioned by Metello Vari and Pietro Castellani in 1514, but the

master only started work in 1519. This was because the first attempt was a failure which he discarded when a black inclusion emerged in the marble. Vari took the unfinished first attempt for his garden, but this was sold on in 1607 and only in 2000 was it recognized in the church of San Vincenzo Martire in Bassano Romano. [1]

In 1521 Michelangelo left Rome and delegated the completion of the work to his school. Pietro Urbano took over the work, but apparently had to give up when he made a mess of it and so the job was finally finished by **Federico Frizzi**. [1]

The statue was originally nude, in a heroic ancient Greek style, and holds the Cross, Sponge and Reed of the Passion. At some stage a bronze disc halo, modesty cloth and a sandal on the right foot were provided, the last to stop the foot being worn away by the kisses of the faithful. The halo and sandal have been removed, but the cloth has been left for some reason. [1]

The statue has its own English Wikipedia page [here](#).

### Vestibule (27)

To the left of the sanctuary is the so-called vestibolo, which is a chamber leading to the church's back door and the Via di Fra Angelico. It used to be the Chapel of St Thomas Aquinas before being converted in 1600. There are three spectacular Baroque monuments here, as well as the tomb of Fra Angelico and some other earlier memorials. [1] [b] [j]

#### Right wall:

- Funeral monument of Cardinal Latino Frangipane Malabranca (d. 1294), Roman School, 13th, 14th and 17th centuries. Cardinal Malabranca was nephew of Pope Nicholas III, and adopted into the Orsini family. Malabranca is one of those to whom the authorship of '*Dies Iras*' has been assigned.
- Funeral monument of Cardinal Matteo Orsini (d. 1341), sent as Ambassador of the Roman people to Pope John XXII at Avignon. His tomb was originally in the Chapel of St. Catherine (14), which he built.
- Funeral monument of the Spanish Cardinal Domenico Pimentel (1653), designed by **Bernini**, with the central statue of the cardinal sculpted by **Ercole Ferrata**. Four allegorical figures are seated at the feet of the sarcophagus, *Knowledge*, *Faith* (on the right by **Giovanni Antonio Mari**), *Charity* (on the left is by **Antonio Raggi**) & *Justice*, and the statue of the deceased, kneeling, is on top;
- Funeral monument of Cinzio and Marcello Rustici (1488), School of **Andrea Bregno**. This tomb corresponds closely to that of Agapito and Paolo, opposite.

#### Back wall:

- Funeral Monument of Cardinal Carlo Bonelli (1675), designed by **Carlo Rainaldi** and executed by **Cosimo Fancelli**. *Charity* has been attributed to **Filippo Carcani**, *Religion* to **Michele Maille** and *Justice* to **Mari**. It is in the form of a coved aedicule with four black marble Corinthian columns;

#### Left wall:

- Funeral monument of Agapito Rustico dei Cenci, poet, Bishop of Camerino (d. 1482) and his brother, Paolo Rustici (1488), School of **Andrea Bregno**. This is a square wall-tomb surmounted by a tympanum, and having a very deep recess. The figure lies on a quite plain bier, supported by two lion's claws.
- Funeral monument (1611) of Cardinal Michele Bonelli (d. 1598) by **Giacomo della Porta**. The portrait of the Dominican Cardinal and personifications of *Religion* is by **Silla Longhi da Veggiù**, and *Prudence* is by **Stefano Maderno**;

### Tomb of Fra Angelico

To the left of the Vestibolo, is the tomb of Blessed Fra Angelico (Fra Giovanni da Fiesole), the patron of artists, who died in the convent here in 1455. The effigy was probably sculpted by **Isaia da Pisa**, but the evidence is stylistic. The actual site of his resting-place, is unknown. [1] [i]

Brother John of Fiesole, as he was, is best known for his paintings in the monastery of San Marco in Florence; unfortunately, there is no work of his in this church. He received the nickname "Angelic Brother" because of his talent. In 1984, Pope John Paul proclaimed him patron of artists in front of

his tomb (which amounted to an equivalent beatification), and in 1997 the effigy was raised on its present plinth. This project was executed by the firm Pediconi and Paniconi and, unfortunately, it involved removing the charming epitaph composed by Pope Nicholas V. This is now to the right of the altar in the chapel next door, and reads: [1]

Non mihi sit laudi quod eram velut alter Apelles, sed quod lucra tuis omnia Christe  
dabam. Altera nam terris opera extant, altera caelo, Urbs me Johannem flos tulit  
Etruriae.

("May I not be praised because I was another Apelles, but because I gave all the benefit  
to your [interests], O Christ. For some works exist on earth, others in heaven. The city  
[of Rome] took me, a flower of Tuscany".)

### Cappella Frangipane e Maddaleni-Capiferro (28)

The chapel in the far corner of the left hand end of the transept. In the 14th century, the chapel was granted to the Capodiferro and Maddaleni families and is dedicated to St. Michael and St. Mary Magdalene. The Frangipani took over in the 15th century, because of parental ties. On the altar was a canvas by **Marcello Venusti**, *St Mary Magdalen*, now in the chapel containing the baptismal font. In later centuries the area, once frescoed, as totally modernized and lost its original appearance. [1]

[b] [f]

#### Altarpiece:

- *Madonna and Child*, tempera on silk (1449), by **Benozzo Gozzoli**. Previously attributed to Fra Angelico, the painting was located in the Chapel of St. Haycynth in 1449. Venerated as the Madonna of the Rosary by the Confraternity of the same name, it was transferred to the Capranica Chapel in 1579. Up to 1700 the painting had been used as a processional standard and only later was it transferred to wood to be preserved better.

#### To the right of the altar:

- *St. Francesca Romana and an Angel*, (1620-34), oil on canvas by **Francesco Parone**;

#### To the left of the altar:

- *St. Francis of Assisi*, (1620-34), oil on canvas by **Francesco Parone**;

#### Left wall:

- Funeral monument for Giovanni Arberini (1494), in marble. The monument, attributed to a Roman workshop, shows influences from the Florentine art of the age. The sarcophagus is a reused Greek one, from the 4th or 5th century BC. The ancient relief, dated to the 1st century B.C., depicts *Hercules fighting the Nemean lion*.
- Tomb of Maria Raggi in the lower left corner of the wall to the right of the altar, near the tomb of Fra Angelico.

#### Floor:

- 14th century tomb slabs of members of the Frangipane and Capiferro families.

### Sacristy (29)

The sacristy is accessible via a corridor through a door in the far corner of the left hand side of the transept. It is a majestic room, designed by **Andrea Sacchi**, with a coved ceiling richly decorated in stucco having a central fresco depicting *The Apotheosis of St Dominic*. This is by **Giuseppe Puglia del Bastaro**; the stucco work is by **Armando Fiammingo**. Over the entrance is a fresco depicting *The Conclave That Elected Pope Eugene IV* by **Giovanni Battista Speranza**, an event that took place here.

[1]

The sacristy altar has an altarpiece depicting *The Crucifixion with Saints*, by **Sacchi**. The relief sculptures depicting *St Mary Magdalen* and *St Mary of Egypt* are anonymous, 17th century. The decorations were paid for by Cardinal Antonio Barberini, and the Barberini bees hence appear. [1]

### Room of St Catherine (30)

Beyond the sacristy is the room where St Catherine of Siena died in 1380. It was reconstructed here by Antonio Cardinal Barberini in 1637. The frescoes on the walls are by **Antoniazio Romano** and his students. The scenes are: *The Crucifixion*, *The Annunciation*, *SS Onuphrius and Jerome*, *St Augustine*, *Pietà*, *St John the Baptist*, *SS Apollonia and Lucy* and *A Group of Saints*. [1]

In the little corridor is a monument to *St Catherine* that Blessed Raymond of Capua had

commissioned for her after 1380. He had been her confessor and biographer. [1]

### Sala dei Papi (31)

The corridor leading to the sacristy (through the door on the right) continues beyond to a door on the left. This opens into the so-called Sala dei Papi, the "Hall of the Popes", and it was in here that the popes had their base when they came to visit. In here is now an unfinished statue of the Madonna and Child, attributed to Bernini or his school. [1]

### Chapel of St Dominic (32)

The left hand end of the transept is occupied by the largest chapel in the church. The present structure of the chapel has replaced that of a smaller space, built by the Arberini family, and later transferred to the Iuperini and Amidei families. In 1649 the Dominicans undertook reconstruction, directed by **Martino Longhi**, but this was halted in 1656 for lack of funds. The eight, black-marble columns in the first room and on either side of the altar date to this initial phase. Enlarged by Fra Giuseppe Paglia (1676) the chapel was not complete until the end of the century. In 1725 Pope Benedict XIII (R. 1724-1730), a Dominican, commissioned the total rebuilding of it, directed by **Filippo Raguzzini**. [b]

The pope's grandiose tomb is to the left in the chapel, and was erected in the pope's lifetime. The design is by **Carlo Marchionni**, who executed the relief sculpture on the sarcophagus of the pope presiding over a council. The aedicule has a pair of Doric columns in black marble, which flanks a little apse with a conch and its own pair of columns. This contains the pope's statue which is by **Pietro Bracci**. Two allegorical female figures are leaning on the sarcophagus; *Religion* on the left is by **Bartolomeo Pincellotti**, and *Purity* on the right is by **Bracci** again. [1]

The altarpiece is a composite. The central panel is a copy of a depiction of St Dominic by Fra Angelico, and it is in the context of an oil painting by **Paolo de Matteis** which shows *Our Lady with SS Catherine of Alexandria and Mary Magdalen*. In the chapel is a free-standing sculpture of *Our Lady with three children - the Divine Child, St John the Baptist and St John the Evangelist*. There is a lamb and a bird in the huddle, as well. The work is by **Francesco Grassia**, 17th century. The pedestal with its reliefs of the Nativity is of the following century. Four statues of saintly Dominican bishops are in niches; these are anonymous, 18th century. The vault is frescoed by **Cristoforo Roncalli**. [1]

#### Altar:

- *The Madonna Offering the Icon with St. Dominic between St. Catherine and St. Mary Magdalene*, (1723-26) by **Paolo de Matteis**;

#### Ceilings:

- (first room) *Virtues (Faith and Hope), Angels and Putti*, and (second room) *Glory of the Holy Spirit* by **Cristoforo Roncalli**

#### Right wall:

- Funeral monument of Benedict XIII (1734-39), by **Carlo Marchionni** and **Pietro Bracci**. The statue of the Pope is by **Bracci**, On the sides are the figures of *Humility* by **Bartolomeo Pincellotti**, and *Religion* also by **Bracci**. **Marchionni** created the sarcophagus frontal, portraying *The Roman Council Presided over by Benedict XIII*.

#### Left wall:

- The statue of the *Madonna with three children - the Divine Child, St John the Baptist and St John the Evangelist* - was made by **Francesco Grassia** in 1670.
- The pedestal, with a *Nativity*, is a later work by another artist.

### Altar of St Hyacinth (33)

To the right at the top end of the left hand aisle is the altar of St Hyacinth of Poland. Commissioned by Andrea Cesi in 1580 and originally dedicated to the Madonna of the Rosary, the image, now in the Frangipane Chapel, had been displayed here. The present painting, portraying the *Appearance of the Madonna to St. Hacinth*, was commissioned from **Ottavio Leoni** in 1598 after the Marian standard of the Capricanica Chapel was removed. [1] [b]

The memorial to the artist Andrea Bregno (1421-1506) is now here after being brought in from the cloister in the 20th century. It is attributed to **Luigi Capponi**. [1]

### Cloister exit (34)

The exit to the cloister from the church is on the left at the top end of the left hand aisle, but there is also a door from the Sala dei Papi. The community of friars opened a little museum, the Museo della Basilica, in a room off the cloister in 1974. The most important thing on display was a 13th century fresco of the *Madonna and Child* which was taken from the wall of the old sacristy before it was given its Barberini makeover. [1]

### Cappella di Pio V (35)

The sixth chapel off the left hand aisle has had several family patrons, the Porcati, then the Millini and then the Braschi. The chapel was built after 1560, like the other chapels on the left side aisle. Originally dedicated to St. Jerome by the bishop, Girolamo Porzio, it received an altarpiece by Avanzino Nucci portraying St. Jerome. Having come under the patronage of the Braschi family, then the Millini family, it was totally modified around 1712, when it was dedicated to St. [Pius V](#), who was canonized that year. A canvas by Lazzaro Baldi was exhibited as a standard in St. Peter's Basilica during the beatification ceremony in 1672. The faldstool used by Pius V is in the left wall of the chapel. The Pope belonged to the Dominican Order. Below the altar is enshrined the relics of an obscure martyr called Santa Vittoria or Wittoria. Her clothed wax effigy is that of a child, and is in a glass-fronted box. [1] [b]

#### Altar:

- *St. Pius V Raising the Cross over the Defeated Turk* (1710-20), oil on canvas by **Andrea Procaccini**

#### Ceiling:

- *Angels with the Papal Insignias and the Holy Spirit* (1710-26), fresco by **Michelangelo Cerruti**

#### Right wall:

- *An Angel Showing Pius V the Battle of Lepanto* (1672), oil on canvas by **Lazzaro Baldi**

#### Left wall:

- *Assumption of the Virgin* (1672-1699), oil on canvas by **Lazzaro Baldi**

Outside is a memorial to Augusta Piccolomini, 1865. [1]

### Memorial to Maria Raggi (36)

The second column of the nave opposite the above chapel has the monument for Sister [Maria Raggi](#) (1552-1600), which **Bernini** executed about 1650. It is a small, exquisite work in black marble and gilded bronze in the form of a banner, and is one of several examples of **Bernini** demonstrating his genius in carving cloth. [1] [f]

The nun concerned was descended from a Genoese family that settled on the Greek island of Chios. The Ottoman Empire conquered the island from Genoa in 1566, and deprived her of her husband in 1570. In response, she entered the Dominican Order in Rome in 1584 where she acquired a reputation for holiness. The monument was commissioned by her surviving relatives, among whom was Cardinal Lorenzo. Her tomb is in the Frangipane Chapel. [1] [b] [f]

The memorial has its own English Wikipedia page [here](#).

### Cappella Lante della Rovere (37)

The fifth chapel off the left hand aisle was built by the Confraternity of Our Lady of the Annunciation in honor of St James the Great and bequeathed by Lucrezia de' Medici Salviati. It came under the patronage of the Lante della Rovere family in 19th century. The twisted columns on the altar are inspired by the twisted columns in St. Peter's Basilica, which are said to have been donated by Constantine. [1] [b]

#### Altar:

- *St. James the Greater*, (ca. 1570-80) oil on slate by **Marcello Venusti**

#### Right wall:

- Funeral monument of Maria Colonna-Lante, (1840) in marble by **Pietro Tenerani**

#### Left wall:

- Funeral monument of Giulio and Livia Lante della Rovere, and their daughter Carlotta, (1869-71) in marble by **Pietro Tenerani**

#### To the right of the chapel:

- Funeral monument of Ottaviano Ubaldini della Gherardesca, (1622-44). The putti holding a

garland are one of the first Roman works of the sculptor **Giuliano Finelli**, an assistant to **Bernini**. The monument was probably modified after the death of the person commemorated (1644) with the addition of a mosaic figure by **Giovanni Battista Calandra** perhaps based on a model by **Simon Vouet**.

Outside is a monument to Ottaviano Ubaldini della Gerardesca, army commander of Pope Urban VIII, by **Giovanni Battista Calandra**. The depiction of the deceased, in a ruff, is good. Here also are memorials to the brothers Zacchei, 1865 and Gerolamo Gabrielli from **Gubbio**, 1587. [1]

### Cappella Giustiniani (38)

The fourth chapel off the left hand aisle is dedicated to St **Vincenzo Ferreri**. The chapel was built in the years immediately after 1570 by Cardinal **Vincenzo Giustiniani**, the Master General of the Dominican Order. [1] [b]

#### Altar:

- *St. Vincenzo Ferreri Preaching at the Council of Constance* (ca. 1584), oil on canvas by **Bernardo Castello**. The **Council of Constance** attempted to end the Great Schism of the Papacy.

#### Right wall:

- Funeral monument of Giuseppe Giustiniani (1600), polychrome marbles by a Roman School. Giuseppe Giustiniani was the brother of Cardinal Vincenzo Giustiniani and had been the last Genoese ruler of the Aegean island of Chios, which had been a family possession for centuries. In 1566 the island was lost to the Ottomans. He became a banker, and by his death in 1600 was financier to the Vatican and one of the richest men in Rome.

#### Left wall:

- Funeral monument of Cardinal Vincenzo Giustiniani (ca. 1582), in polychrome marbles by a Roman School.

Also buried here is Cardinal Giacomo Giustiniani (1769-1843).

Outside on the third pillar in the nave is a monument in polychrome marble to the brothers Ippolito (d. 1651) and Fabio de Amicis (d. 1596), designed by **Pietro da Cortona** and executed by stone mason **Pietro Vitale**, Baroque at its most elegant. The bust of Fabio is attributed to **Camillo Mariani**. Also here is a monument to Gerolamo Melchiorri, 1585. [1] [b] [b]

### Tomb of Giovanni Vigevano (39)

Also outside the above chapel is a monument to Giovanni Vigevano, 1630, which is attributed to **Bernini**. The bust is certainly by him, and was carved in 1618 when the subject was still alive. Note how the bust shows the deceased pulling his cloak down in front with his hand; this derives from ancient Roman works. The very realistic skull below the epitaph is worthy of admiration. [1]

The memorial has its own English Wikipedia page [here](#).

### Cappella Grazioli Lante della Rovere (40)

The third chapel on the left is dedicated to St Sebastian. It was originally the funerary chapel of the Maffei family of Verona, then it belonged to a confraternity called the Compagnia del Santissimo Salvatore. It now pertains to the Grazioli Lante della Rovere family. The tiny altarpiece was donated to the confraternity by Pope Clement VIII. They had it totally rebuilt. St Philip Neri is known to have prayed in this chapel several times in 1559. [1] [b] [j]

#### Altar:

- *Jesus Christ the Savior* (1490-1510), tempera on wood by the School of **Pietro Vannucci**, known as Perugino.
- *St. Philip Neri* (1727), statue in marble by Roman School;

#### Back lunette:

- *Adoration of the Shepherds* (ca. 1590-1610), oil on canvas by the Roman School.

#### To the right of the altar:

- *St. Sebastian*, late 15<sup>th</sup> to early 16<sup>th</sup> century marble statue, attributed to **Michele Marini**.

#### To the left of the altar:

- *St. John the Baptist*, marble statue dated 1603, is by **Ambrogio Buonvicino**.

#### Right wall:

- Funeral monument of Agostino Maffei (1496), marble. Fiscal Secretary to Innocent VIII, a man of learning and a patron of the arts. He had a fine collection of antique sculpture. The

work, of high artistic quality, has uncertain attribution.

Left wall:

- Funeral monument of Benedetto Maffei (1494), brother of Agostino, marble by Roman School.

Cappella di San Giovanni Battista / Cappella Naro (41)

The second chapel on the left is dedicated to St John the Baptist. The foundation of the chapel dates back to the second half of the 15th century, by the Florentine patron, [Giovanni Tornabuoni](#). Nothing remains of the original pictorial decoration, consisting of frescoes by Ghirlandaio, or of the sculptures, of which only the putti remain, on other side of the entrance arch of the Carafa and St. Dominique Chapels. It was granted to the Naro family in 1588, and they totally modified it. The chapel passed to the Patrizi. In the walls are the funeral monuments of various members of the family, by sculptors of the Roman School. The portrait of Cardinal Gregorio Naro (d. 1634) is particularly noteworthy. The design has been attributed to Gianlorenzo Bernini. [1] [b]

In the walls are the funeral monuments of various members of the family, by sculptors of the Roman School. Here are memorials for Orazio Naro, 1575 and Giulia Maria Cenci Naro by Jacopo Antonio Fancelli with his brother Cosimo Fancelli who were both of the school of Bernini. There are several other Naro monuments: Cardinal Gregorio Naro 1634, another Fabrizio 1697, Bernardino 1671, Prudenza Naro Capizucchi 1786, Silvia de' Cavalierii 1707, Lucrezia Machiavelli 1687, Giovanni Battista Naro 1644 and yet another Fabrizio 1623. [1] [b]

Dome:

- *The Four Prophets among Angels* (ca. 1600), fresco by **Francesco Nappi**

Pendentives:

- *The Four Evangelists* (ca. 1600), fresco by **Francesco Nappi**

Back wall, lunette:

- *The Preaching of John the Baptist* (ca. 1600), fresco by **Francesco Nappi**

Altar:

- *St. John the Baptist* (ca. 1600), oil on canvas by **Francesco Nappi**

Right wall:

- Funeral monument of Baptista Naro, recently attributed to **Bernini**.

Left wall:

- Funeral monument of Cardinal Gregorio Naro (d. 1634), marble, attributed to **Bernini**.

Tomb of Raffaello Fabretti (43)

The monument, in polychrome marbles, from 1700 is by **Camillo Rusconi**. [Raffaello Fabretti](#) was an Italian antiquary whom Pope Innocent XII appointed as keeper of the archives of the Castel Sant'Angelo. Also here is the funeral memorial for Andrea Piggiani, 1661. [1] [b]

Chapel of the Sacred Heart (42)

The first chapel on the left, dedicated to Our Lady of the Assumption in 1548 by the duke, Visconti di Modrone of Milan, was renamed in honor of the Resurrection by Vincenzo Maccarani, who became the patron. Subsequently dedicated to Mary Magdalene, it is now dedicated to the Sacred Heart of Jesus. [1] [b]

Altar:

- *Christ between St. Catherine of Siena and St. Mary Alacoque*, (1922) oil on canvas by **Corrado Mezzana**;

Right wall:

- Funeral monument of Vincenzo Maccarani (1577), in marble by the Roman School;

Left wall:

- Funeral monument of Girolamo Butigella of Pavia (1515), with a bust attributed to **Jacopo Sansovino**.

Outside is a monument to Cesare Magalotti, 1602. [1]

Tomb of Francesco Tornabuoni (44)

At the bottom of the left hand aisle is the monument of Francesco Tornabuoni, (d. 1480) which is securely attributed to **Mino da Fiesole** and is his only certain work in the church. The tomb is the last work executed by **Mino** in Rome. The monument was moved to its present location from the

dismantled Tornabuoni Chapel. He was the father of [Lucrezia Tornabuoni](#) who was married to Piero di Cosimo de' Medici, son of Cosimo de' Medici. [1] [b] [i]

Above this is a memorial to Cardinal Giacomo Tebaldi, (d. 1466) which is attributed to **Andrea Bregno** and **Giovanni Dalmata**. The latter executed the cardinal's effigy, also possibly the statue of *St James* and a putto. **Bregno** sculpted the statue of *St Augustine*. [1]

Hereabouts also are monuments to Cardinal Fornari, 1855 and Cherubino Buonanni 1545. [1]

### Location:

Address: Piazza della Minerva, 42, 00186 Roma

Coordinates: [41°53'52"N 12°28'40"E](#)

### Info:

**Telephone:** 0039 06 6793926

**Fax:** 0039 06 6990672

Open 07:10am-07:00pm

Sunday 08:00am-12:00pm 02:00pm-07:00pm

### Masses:

Holidays: 10:00am-11:00am-12:00pm-06:00pm

Weekdays: 08:15am-06:00pm

Days before a holiday: 06:00pm

During the mass it is not possible to visit the church

The patronal feast of the church is the Annunciation, 25 March, and this used to be celebrated with a procession involving the Pope before the convent was suppressed in the 19th century.

On 29 April, the feast of St Catherine is celebrated with great solemnity. The ceremony starts with a gathering outside the church, where runners arrive from Siena with a burning torch of "Faith and Love".

### Artists and Architects:

Ambrogio [Buonvicino](#) (1552-1622), Italian sculptor and stuccomaker of the late-Renaissance or Mannerist period

Andrea [Bregno](#) (1418-1506), Italian sculptor and architect of the Early Renaissance

Andrea [del Verrocchio](#) (c.1435-1488), Italian painter, sculptor, and goldsmith

Andrea [Procaccini](#) (1671-1734), Italian painter of the Baroque period

Andrea [Sacchi](#) (1599-1661), Italian painter of High Baroque

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

Antonio da [Sangallo the younger](#) (1484-1546), Italian Renaissance architect from Florence

Antoniazzo [Romano](#) (1430-1510), Italian Early Renaissance painter

Antonio Maria Borioni († 1727), Italian architect

Armano Fiammingo (17<sup>th</sup> cent.), Italian sculptor

Baccio [Bandinelli](#) (1493-1560), Renaissance Italian sculptor, draughtsman and painter.

Bartolomeo [Ammannati](#) (1511-1592), Italian architect

Bartolomeo [Pincellotti](#) (1707-1740), Italian sculptor

Benozzo [Gozzoli](#) di Lese (1421-1497), Italian painter of the Renaissance period

Bernardino [Riccardi](#) (1814-1854), Italian painter

Bernardo [Castello](#) (1557-1629), Italian painter of the late-Mannerist style

Bonaventura [Lamberti](#) [aka *Il Bolognese*] (1653-1721), Italian painter of the Baroque period

Camillo Ceccarini (19<sup>th</sup> cent), Italian sculptor / restorer

Camillo [Mariani](#) (1565-1611), Italian Mannerist sculptor

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

Carlo [Maderno](#) (1556-1629), Swiss-Italian architect [also see [here](#)]

Carlo [Maratta](#) (1625-1713), Italian Late Baroque Classical painter (also see [here](#))

Carlo [Marchionni](#) (1702-1786), Italian architect/sculptor

Carlo [Rainaldi](#) (1611-1691), Italian architect of the Baroque period (also see [here](#))  
 Carlo [Saraceni](#) [aka *Veneziano*] (1579-1620), Italian painter of the early-Baroque  
[Cesare Nebbia](#) (c.1536-c.1622), Italian Mannerist painter  
 Cherubino [Alberti](#) [aka *Borghesiano*] (1553-1615), Italian engraver and painter  
[Ciro Ferri](#) (1634-1689), Italian Baroque painter and sculptor  
 Corrado [Mezzana](#) (1890-1952), Italian painter  
 Cosimo [Fancelli](#) (c.1620-1688), Italian sculptor of the Baroque period from Rome  
 Cristoforo [Roncalli](#) [aka *Il Pomerancio*] (1552-1626), Italian Mannerist painter  
 Domenico [Guidi](#) (1625-1701), Italian sculptor of the Baroque period  
 Ennio Bonifazi (17<sup>th</sup> cent.), Italian organ maker  
 Ercole [Ferrata](#) (1610-1686), Italian sculptor of the Baroque period  
 Federico [Fiori](#), [known as *Il Baroccio*] (1526-1612), Italian Renaissance painter and  
 printmaker from Urbino  
 Federico Frizzi (16<sup>th</sup> cent.), Italian sculptor  
 Filippino [Lippi](#) (1457-1504), Italian painter during the High Renaissance period  
 Filippo [Carcani](#) [aka *Filippone*] (17<sup>th</sup> century), Italian sculptor  
 Filippo [Raguzzini](#) (1690-1771), Italian architect  
[Fra Angelico](#) da Fiesole (1395-1455), Italian early Renaissance painter  
 Francesco [Allegrini](#) da Gubbio (1587-1663), Italian painter of the Baroque period  
 Francesco [Mochi](#) (1580-1654), Italian early-Baroque sculptor  
 Francesco [Nappi](#) (1565-1630), Italian Mannerist painter  
 Francesco Parone († 1634), Italian painter  
 Francesco [Podesti](#) (1800-1895), Italian painter  
 Francesco Retrosi (19<sup>th</sup> cent.), Italian sculptor  
 Francesco [Grassia](#) [aka *Franco Siciliano*] (1600-1670), Italian sculptor  
 Gaspare [Celio](#) (1571-1640), Italian painter of the late-Mannerist and early-Baroque  
 period  
 Giacomo Cassgnola (16<sup>th</sup> cent.), Italian sculptor  
 Giacomo [della Porta](#) (c.1533-1602), Italian sculptor and architect  
 Giacomo [Longhi](#) [aka *Silas Viggini*] (1568-1619), Italian sculptor  
 Gian Lorenzo [Bernini](#) (1598-1680), Italian Baroque sculptor and architect architect [also  
 see [here](#) and [here](#))  
 Gianluigi Valesio (17<sup>th</sup> cent.), Italian painter  
 Giovanni Antonio [Lelli](#) (1591-1640), Italian painter of the Baroque period  
 Giovanni Antonio [Mari](#) (c.1630-1661), Italian sculptor  
 Giovanni Battista [Calandra](#) (1568- c.1644), Italian mosaic artist in the Vatican  
 Giovanni Battista [Franco](#) [known as *Semolei*] (1510-1561), Italian Mannerist painter  
 Giovanni Battista [Gauli](#), [aka *Baciccia*] (1639-1709), Italian painter of the High Baroque  
 Giovanni Battista [Speranza](#) (ca 1600-1640), Italian Baroque painter  
 Giovanni [Dalmata](#) (1440-1514), Dalmatian sculptor  
 Giovanni [de' Vecchi](#) [aka *dal Borgo*] (1536-1614), Italian painter of the Renaissance period  
 Giovanni [di Cosma](#) (early 14<sup>th</sup> cent), Italian architect / mosaic artist  
 Girolamo Bianchedi (19<sup>th</sup> cent), Dominican Friar, Italian architect  
 Girolamo [Muziano](#) (1532-1592), Italian painter, active in a late-Renaissance or  
 Mannerism style.  
 Girolamo [Rainaldi](#) (1570-1655), Italian Mannerist architect  
 Girolamo [Siciolante](#) da Sermoneta (1521-c.1580), Italian Mannerist painter  
 Giuliano [da Maiano](#) (1432-1490), Italian architect, intarsia-worker and sculptor  
 Giuliano [Finelli](#) (1601-1653), Italian sculptor of the Baroque period from Tuscany  
 Giulio Mazzoni (16<sup>th</sup> cent), Italian stucco worker and sculptor from Piacenza  
 Giuseppe [Bertini](#) (1825-1898), Italian painter  
 Giuseppe Cassetta (19<sup>th</sup> cent.), Italian architect  
 Giovanni [Fontana](#) (1540-1614), Dominican friar and late-Mannerist architect  
 Giuseppe Fontana (19<sup>th</sup>cent.), Italian architect  
 Giuseppe Luchetti (1823-1907), Italian sculptor  
 Giuseppe [Obici](#) (1807-1878), Italian sculptor  
 Giuseppe Paglia (17<sup>th</sup> cent), Dominican Friar, Italian architect  
 Giuseppe [Puglia](#) [*del Bastaro*] (1600-1636), Italian painter  
 Guidetto [Guidetti](#) († 1564), Italian architect  
 Ippolito [Buzzi](#), [or Buzio] (1562-1634) Italian sculptor

Isaia [da Pisa](#) (1410-1464), Italian sculptor  
 Ivan [Duknovic](#) [aka *Giovanni Dalmata o di Traù*] (1440-1514), sculptor from Trogir, Dalmatia  
 Jacopo [Sansovino](#) (1486-1570), Italian sculptor and architect  
 Lazzaro [Baldi](#) (c. 1624-1703), Italian painter of the Baroque period  
 Lorenzo Lotti aka [Lorenzetto](#) (1490-1541), Italian Renaissance sculptor  
 Luigi [Capponi](#) (1445-1515), Italian sculptor  
 Marcello [Venusti](#) (1515-1579), Italian Mannerist painter from Como  
 Melozzo [da Forlì](#) (1438-1494), Italian Renaissance painter  
 Meo del Caprina (1430-1501), Italian architect  
 Michelangelo di Lodovico [Buonarroti](#) Simoni [aka Michelangelo] (1475-1564), Italian sculptor, painter, architect, poet, and engineer of the High Renaissance who exerted an unparalleled influence on the development of Western art  
 Michelangelo [Cerruti](#) (1663-1749), Italian painter of the Baroque period  
 Michel [Maille](#) [aka *Michele Maglia*] (1643-1703), French sculptor  
 Michele Marini (16<sup>th</sup> cent), Italian sculptor from Fiesole  
 Mino [da Fiesole](#) (c.1429-1484), Italian sculptor of the early Renaissance period  
 Nanni [di Baccio Bigio](#) (d. 1568), Italian architect  
 Niccolò Magni d'Artesia (17<sup>th</sup> cent.), painter  
 Niccolò Stabbia (16<sup>th</sup> cent.), Italian painter  
 Nicolas [Cordier](#) (Niccolò Cordieri) [aka *il Franciosino*] (1567-1612), French sculptor of late Mannerism  
 Oskar Sosnowski (19<sup>th</sup> cent), Polish sculptor  
 Ottaviano Lazzari (17<sup>th</sup> cent.), Italian sculptor  
 Ottavio [Leoni](#) (1578-1630), Italian painter and printmaker of the early-Baroque  
 Paolo [de Matteis](#) (1662-1728), Italian painter  
 Paolo [Maruscelli](#) [Marucelli] (1594-1649), Italian architect of the Baroque period  
 Pietro Berrettini [da Cortona](#) (1597-1669), Italian Baroque painter  
 Pietro [Bracci](#) (1700-1773), Italian sculptor of the Late Baroque  
 Pietro [Gagliardi](#) (1809-1890), Italian painter  
 Pietro [Tenerani](#) (1789-1869), Italian sculptor of the Neoclassic style  
 Pietro Vannucci, [ala [Perugino](#)] (c.1450-1523), Italian Renaissance painter  
 Pietro Vitale (17<sup>th</sup> cent), Italian stone mason  
 Pirro [Ligorio](#) (1510-1583), Italian **architect**, painter, antiquarian and garden designer  
 Raffaele [Casnèdi](#) (1822-1892), Italian painter and scenic designer  
 Raffaello [da Montelupo](#) (1505-1567), Italian Renaissance sculptor and architect  
 Raffaellino [del Garbo](#) (1476-1524), Florentine painter of the early Renaissance  
 Rinaldo [Rinaldi](#) (1793-1873), Italian sculptor of the Neoclassic period  
 Ristoro da Campi (13<sup>th</sup> cent), Dominican Friar, Italian architect  
 Silla [Longhi](#) da Veggiù (1569-1622), Italian sculptor  
 Simon [Vouet](#) (1590-1649), French painter of the Italian Baroque style  
 Sisto Fiorentino (13<sup>th</sup> cent), Dominican Friar, Italian architect  
 Stefano [Maderno](#) (1576-1636), Italian late-Renaissance sculptor and stuccoist from Bissone  
 Taddeo [Landini](#) (1561-1596), Italian sculptor and architect of the Renaissance period  
 Thommaso Cassgnola (16<sup>th</sup> cent.), Italian sculptor  
 Tommaso Greggia (19<sup>th</sup> cent.), Italian painter  
 Vegezzi Bossi (20<sup>th</sup> cent.), Italian organ builder  
 Vincenzo [de' Rossi](#) (1525-1587), Italian sculptor from Fiesole

## Burials:

### [St Catherine of Siena](#)

Blessed [Fra Angelico](#) (Fra Giovanni da Fiesole) (1387-1455)

<Italian early renaissance painter>

Pope [Clement VII](#) {Giulio de' MEDICI, (1478-1534)}

Pope [Paul IV](#) {Gian Pietro CARAFA, (1476-1559)}

Pope [Leo X](#) {Giovanni de'MEDICI, (1457-1521)}

Buried in a sumptuous monument ordered by Pope Pius V, the work of Baccio Bandinelli, next to the

mausoleum of Pope Clement VII, his cousin  
Pope [Urban VII](#) {Giambattista CASTAGNA, (1521-1590)}  
Pope [Benedict XIII](#) {Vincenzo Maria ORSINI, O.P., (1649-1730)}  
Buried in the chapel of S. Domenico

Latino Cardinal [MALABRANCA ORSINI](#), O.P., (?-1294)

Nephew of P. Nicolas III

Yves Cardinal [de BEGAIGNON](#), O.P., (1309-1378)

Niccolò Cardinal [CARACCILO MOSCHINO](#), O.P., (?-1389)

Antonio Cardinal [CAETANI](#), (ca. 1360-1412)

Buried at the left of the main altar

He had built the apse of this basilica.

Astorgio Cardinal [AGNESI](#), (1391-1451)

Buried in a magnificent monument in the cloister

Domenico Cardinal [CAPRANICA](#), (1400-1458) [also see [here](#)]

Buried in the tomb that he had built in the chapel of the Rosary, next to the tomb of S. Caterina di Siena

Giacomo Cardinal [TEBALDI](#), (?-1465) [also see [here](#)]

Tomb was the work of Andrea Bregno and Giovanni Dalmata, 1466

Juan Cardinal [de TORQUEMADA](#), O.P., (1388-1468) [also see [here](#)]

Buried in the chapel of the Annunciation, which he had built

Pedro Cardinal [FERRIS](#), (1415/1416-1478) [also see [here](#)]

Buried in the church's cloister

His tomb was sculpted by the Renaissance sculptor Mino da Fiesole

Angelo Cardinal [CAPRANICA](#), (ca. 1415-1478) [also see [here](#)]

Buried in the tomb of his brother in the chapel of the Rosary of S. Catalina da Siena, in the left nave without an epitaph.

Francisco Cardinal [de REMOLINS](#), (1462-1518) [also see [here](#)]

Luigi Cardinal [d'ARAGONA](#), (1474-1519) [also see [here](#)]

Lorenzo Cardinal [PUCCI](#), (1458-1531) [also see [here](#)]

Buried in the choir next to the mausoleum of Pope Leo X

Tommaso Cardinal [de VIO](#), O.P., (1469-1534) [also see [here](#)]

Buried on the left side of the vestibule

Nikolaus Cardinal [von SCHÖNBERG](#), O.P., (1472-1537) [also see [here](#)]

Buried on the left side near the main entrance

Antonio Cardinal [PUCCI](#), (1484-1544) [also see [here](#)]

Buried in the choir

Pietro Cardinal [BEMBO](#), O.S.Io.Hieros., (1470-1547) (also see [here](#))

Near the tomb of Pope Leo X

Niccolò Cardinal [ARDINGHELLI](#), (1500-1547) (also see [here](#))

Tommaso Cardinal [BADIA](#), O.P., (1483-1547) (also see [here](#))

Buried in the vestibule of the church near the tomb of Cardinal Tommaso de Vio

Roberto Cardinal [PUCCI](#), (1464-1547) (also see [here](#))

Buried at the feet of the tomb of his brother Cardinal Lorenzo in the choir of the church

Innocenzo Cardinal [CIBO](#), (1491-1550) (also see [here](#))

Buried in the middle of the choir

Bernardino Cardinal [MAFFEI](#), (1514-1553) (also see [here](#))

Buried in the Maffei Chapel

Virgilio Cardinal [ROSARIO](#), (1499-1559) (also see [here](#))

Carlo Cardinal [CARAFA](#), (1517-1561) (also see [here](#))

Buried in his family's tomb

Giacomo Cardinal [PUTEO](#), (1495-1563) (also see [here](#))

Buried in front of the steps of the main altar

Bernardo Cardinal [SALVIATI](#), (1508-1568) (also see [here](#))

Giovanni Cardinal [ALDOBRANDINI](#), (1525-1573) (also see [here](#))

Buried in the Aldobrandini Chapel

Giovanni Girolamo Cardinal [MORONE](#), (1509-1580) (also see [here](#))

Buried in front of the main altar

Vincenzo Cardinal [GIUSTINIANI](#), O.P., (1519-1582)

His monument was erected on the left side of the chapel of St. Vincente Ferrer

Marcantonio Cardinal [MAFFEI](#), (1521-1583) (also see [here](#))

Buried in the chapel of his ancestors

Zaccaria Cardinal [DELFINO](#), (1527-1584) (also see [here](#))  
Buried in front of the steps to the main altar

Michele Cardinal [BONELLI](#), O.P., (1541-1598) (also see [here](#))  
Tomb in the vestibule.

Jacobus, Innico Cardinal [d'AVALOS D'ARAGONA](#), O.S. (1535/1536-1600)

Orazio Cardinal [MAFFEI](#), (1580-1609)  
Buried in the tomb of his ancestor

Silvestro Cardinal [ALDOBRANDINI](#), O.S.Io.Hieros., (1587-1612)  
Buried in the chapel of his family

Benedetto Cardinal [GIUSTINIANI](#), (1554-1621) (also see [here](#))  
Buried on the left side of the chapel of S. Vicente Ferrer

Pietro Cardinal [ALDOBRANDINI](#), (1571-1621) (also see [here](#))

Ladislao Cardinal [d'AQUINO](#), (1543-1621)  
Buried in the Baptistery

Stefano Cardinal [PIGNATELLI](#), (1578-1623) (also see [here](#))  
Buried without any memorial

Giovanni Battista Cardinal [DETI](#), (1580-1630)  
Buried in the tomb of his family in the Aldobrandini chapel

Gregorio Cardinal [NARO](#), (1581-1634)  
Buried in his family's chapel

Roberto Cardinal [UBALDINI](#), (1581-1635) (also see [here](#))

Laudivio Cardinal [ZACCHIA](#), (1565-1637) (also see [here](#))  
Buried in the chapel of S. Domenico.  
His *precordi* were deposited in the church of S. Nicola da Tolentino

Ippolito Cardinal [ALDOBRANDINI](#), *iuniore*, (1596-1638)  
Buried in the chapel of his family

Berlinghiero Cardinal [GESSI](#), (1563-1639) (also see [here](#))  
Buried in the chapel of *S.S. Trinità*

Michel Cardinal [MAZARIN](#), O.P., (1605-1648) (also see [here](#))  
Archbishop of Aix-en-Provence

Domingo Cardinal [PIMENTEL ZÚÑIGA](#), O.P., (1584-1653)

Giambattista Cardinal [ALTIERI](#), *seniore*, (1589-1654)  
Buried in the Altieri Chapel  
brother of Pope Clement X

Francesco Angelo Cardinal [RAPACCIOLI](#), (1608-1657) (also see [here](#))  
Buried near the chapel of the *Madonna S.S. del Rosario*

Prospero Cardinal [CAFFARELLI](#), (1592-1659)  
Buried in the tomb of his ancestors in the chapel of S. Lodovico Bertrando

Paolo Emilio Cardinal [RONDININI](#), (1617-1668) (also see [here](#))  
Buried next to his father and grand-father

Carlo Cardinal [BONELLI](#), (1612-1676) (also see [here](#))

Giulio Cardinal [GABRIELLI](#), (1604?-1677) (also see [here](#))  
Buried in his family's chapel

Philip Thomas Cardinal [HOWARD OF NORFOLK](#), O.P., (1616-1694) (also see [here](#))

Sperello Cardinal [SPERELLI](#), (1639-1710)

Gregorio Cardinal [SELLERI](#), O.P., (1654-1729)

Agostino Cardinal [PIPIA](#), O.P., (1660-1730)

Giambattista Cardinal [ALTIERI](#), *iuniore*, (1673-1740)  
Buried in the chapel of his family.

Alessandro Cardinal [TANARA](#), (1681-1754)

Giulio Cardinal [GABRIELLI](#), (1748-1822) (also see [here](#))

Nicola Cardinal [RIGANTI](#), (1744-1822)

Antonio Gabriele Cardinal [SEVEROLI](#), (1757-1824)  
Buried in his family's tomb

Francesco Cardinal [BERTAZZOLI](#), (1754-1830)

Giacomo Cardinal [GIUSTINIANI](#), (1769-1843) (also see [here](#))  
Buried in his family's tomb

Raffaele Cardinal [FORNARI](#), (1787-1854)

Francesco Cardinal [GAUDE](#), O.P., (1809-1860)

Giulio Cardinal [SERAFINI](#), (1867-1938) (also see [here](#))

Clemente Cardinal [MICARA](#), (1879-1965) (also see [here](#))

Guilumme Durand, Bishop of Mende, (d. 1296)

Buried in the right transept  
Bishop Juan Diaz de Coca, (d. 1477)

Alessandro Rondinini

<Son of Cardinal Laudivio Zacchia, father of Cardinal Paolo Emilio RONDININI>

Giovanni Arberini

Francesco Tornabuoni, (d. 1480)

[Diotisalvi Nerone](#), (1401-1482)

Cesare Fabretti

Agostino Maffei

B. Maffei

Giovanni Vigevano

Maria Raggi (1552-1600)

Maria Colonna-Lante

Isabel Álvarez de Toledo

Pietro Paolo Olivieri (1551-1599), Italian sculptor and architect

Prince Mario Gabrielli

Giulio and Livia Lante della Rovere

their daughter Carlotta

[Andrea Bregno](#), (1421-1506)

<Lombard sculptor and architect of the Early Renaissance>

Virginia Pucci Rudolphi (d. 1568)

<niece of the Florentine historian Guicciardini >

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