

San Silvestro al Quirinale



The church of **San Silvestro al Quirinale** (or *St. Sylvester on Quirinal Hill*) is a historic church in central Rome (not to be confused with San Silvestro in Capite), is dedicated to Pope St Sylvester.

History

The founding of the church of San Silvestro al Quirinale is unknown, but its beginning dates in the fifth or sixth century during the papacy of Pope Simmaco (498-516). The first mentions of a church on the site are from 1030, when it was called *St. Silvestro in Cavallo* in recognition of its site on Monte Cavallo, where the great statues of Castor and Pollux with the horses (Dioscuri) were discovered, which today stands at the Compidoglio and formerly a part of the decoration in Constantine's thermal baths.

The church was granted to the *Dominicans of the Florentine Congregation of San Marco* by Pope Julius II in 1507 as their convent in Rome. At that time the church was described as a large complex with a house, cloister, refectory, dormitories, offices and gardens.

During this time, in the 1530's, the church was often frequented by Michelangelo Buonarroti and Vittoria da Colonna for the philosophical, literary and artistic meetings that were held here.

The present church was rebuilt on an existing building by Pope Clement VII starting in 1524.

In 1540 the Dominicans left the church for the convent at Santa Maria sopra Minerva. Card. Guido Sforza, who was rector, gave the church to Paul IV. The pope gave the modest church to the Theatines in November 1555 when he had called them to Rome, and in spite of the ascetic ideals of the Order, which the pope himself had helped found in 1524 with St. Gaetano Thiene, the pope intended to transform their simple church and its pastoral setting into a house suitable to the honor and glory of God, the papacy, and the city of Rome. Unfortunately, those plans were never accomplished.

In the period 1555-1566 major changes were made by the Theatines. The original three naves were converted into a single, wide nave with three chapels on either side, interspersed with a wide transept and finished by a long presbyterium. The Church was then reopened in 1566. The Theatines did not stop at these changes, but in the following years also made a major decoration of the church and it was during this period that many of the present paintings were completed. In 1580 the left transept was expanded with a large chapel, Cappella Bandini, and during this period was also the beautiful wooden ceiling installed. The high altar was consecrated in 1584 by Bishop Thomas Goldwell of St Asaph's in North Wales, the last Catholic bishop in England under Queen Mary Tudor's reign. In the early 1600s, the chapels were covered with marble.

In 1798-1799 the French occupying army had the Theatines move out of their monastery, which was used by the French troops with great damage. In 1801 Pius VII had granted part of the building and the Church to the cleric Niccolò Paccanari, who had founded the Society of the faith of Jesus (Paccanaristi), they would have to help defend the Pope and to reconstitute the Society of Jesus. The Archduchess [Mariana of Austria](#), the sister of Emperor Ferdinand II, provided over 30,000 crowns for the restoration of the Church and of the garden of San Silvestro.

In 1814, it was granted to the Congregation of the Mission (Lazarists), who had been displaced by the re-established Jesuits from the Church of St. Andrea al Quirinale. The Lazarists established their novitiate there, and still serve the church to this day.

In the period when conclaves to elect a new Pope were held at the Quirinal Palace, the inaugural procession of the Cardinals started from this church.

After the fall of Rome (1870) Church and Convent were the subject of the Laws of suppression. Much of the monastery was confiscated, and the community was left to the pastoral care of the Church. In the years 1873-1877 the street outside, Via XXIV Maggio, was expanded and leveled, which led to big changes for the Church. The expansion meant that the facade and the two outer chapels had to be demolished and a new facade erected. Leveling meant to street level outside was sunk several meters and the Church is no longer at the height of the entrance portal. To get the truncated church and the entrance to meet a new entrance to the left of the church façade was built. The portal on the facade is thus quite false and does not lead into the church, which is 9 meters higher up. It makes rather a rather high staircase inside the new, unostentatious entry in the convent building.

In 1946 the church was given a new body at the expense of the Missionaries. The cloister adjoining the church was restored in 1962.

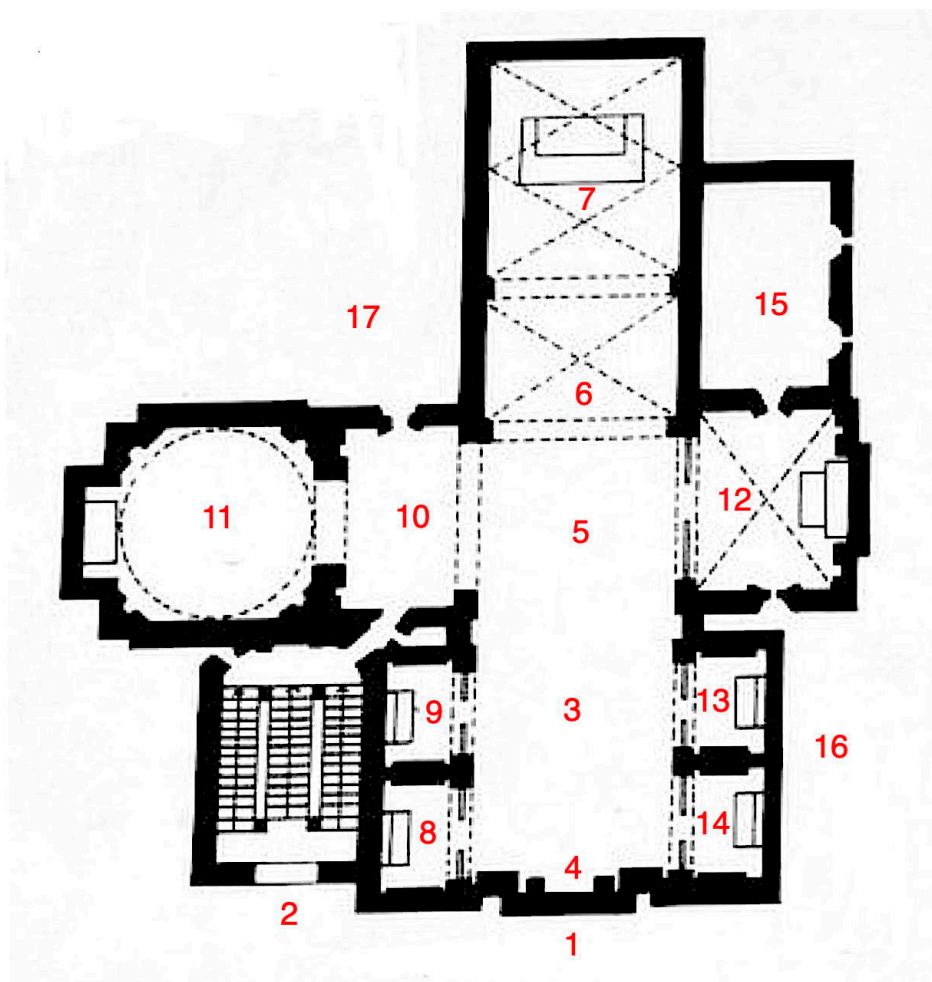
Exterior

When the street was widened and lowered in 1877, the 16th century **Façade (1)** was replaced with the current one. The old façade had been of simple construction, while the present one, by Andrea Busiri Vici is more decorated. The door in the façade is false and does not give access to the church interior. Access to the church is through the door on the left of the façade and a staircase as the church is actually above the present street level.

It has two levels, crowned by a tympanon. To the sides of the door are votive niches. To the left is a small doorway, leading to a staircase which would take you to the second floor of the church.

There is a small garden outside the church, with a 16th century oratory that was used in funerals.

Plan



Interior

In the wall of the **Stairway (2)** giving access to the church are tombstones from the demolished chapels. The stairway was designed by architect [Andrea Busiri Vici](#) and built in the late 1800s.

On the left side shows a tombstone for Alessandro Pascoli from Perugia, who died in 1757, and on the right a stone with illegible inscription from 1630. After the first landing seen a stone in marble frame with memorial inscription for Antonio Sartoni from Rimini, who died in 1759, and the next landing there on the right side is a tombstone for Cardinal Francesco Cornaro, who died in 1598, and then one from 1681 for Evangelista mezzaroma as Sutri, a tombstone for Antonio Lenzoli, who died in 1764, and one for Vincenzo Antonio Capocci, who was bishop of Pozzuoli and died in 1713. This is followed by a stone of Cardinal Giacomo Sannesio, who died in 1621, and finally an undated tombstone for Zenobio Gaddi from Florence. At the top sits a headstone for Cardinal Antonio Carafa, who was the nephew of Pope Paul IV, who did much for the Church and monastery.

The church originally had a Latin cross plan. When the street was widened in 1877, the two first chapels were demolished, so the plan is today something in between a Latin and a Greek cross. There is a single nave, with two chapels on each side and a large choir.

The renaissance interior is almost completely covered with paintings. Two of the best are in the pilasters of the nave, depicting St. Francis and St. John the Baptist.

The Church **Floor** in the center of the nave (3) was restructured between 1873 to 1877. In the floor there are several gravestones:

- In front of the second chapel on the right is the gravestone of the chapel's owner Marco Antonio Florenzi, who died in 1600, and another for Diana Savelli who died in 1724.

- In the middle of the nave is the gravestone for Giuseppe Giannini from Lucca, who died in 1691,
- Olimpia Rusticucci Standarde, who died in 1581,
- Cardinal Scipione Rebiba, who died in 1577,
- Giulio Sora, who died in 1595
- and lawyer Giovan Angelo Papio from Salerno, who also died in the 1595.
- On the left side of the nave is the gravestone of Giovan Battista Ruggeri, died in 1601,
- and Fabio Biondo, who was Patriarch of Jerusalem and died in 1618. Biondi owned at one point Cappella Biondi, the Church present the first chapel on the right side.

The coffered ceiling is from the second half of the 16th century. It is carved wood and gilded and richly decorated with reliefs and paintings, financed by Marco Antonio Fiorenzi, who dedicated it to Pope Pius V. In the middle there are two ovals with reliefs: *Christ Handing the Keys to St Peter* and the *Madonna and Child*. The third oval was destroyed in 1877, when the church was shortened. The ceiling was restored in 1801-1804, as can be seen from the two arms, which is set up next to Madonna relief: one for Pope Pius VII (1800-1823) and the other for Archduchess Marianna of Austria, who paid for work.

On the **Counterfaçade (4)** dates from the 1877 rebuild

- In the center is a contemporary stucco relief of the *Baptism of Jesus*, attributed to Luigi Fontana.
- To the right of it is a raised tomb of Cardinal Federico Cornaro, who died in 1591, attributed to Giovanni Battista della Porta, perhaps by Domenico Fontana's drawing. The tomb consists of a sarcophagus of black marble and a bust of the deceased.
- To the left is a tomb in many colored marble for the lawyer Prospero Farinacci, who died in 1618. This may have been done by Domenico Fontana.
- Over tombs hang two large oval paintings of *San Pietro* (left) and *San Paolo* (right), by Stefano Pozzi in the 1700s.

On the walls of the nave above the low entrance arches to the side chapels, between the windows in oval frames are paintings by Stefano Pozzi:

- On the right side are the *The Holy Family* and *Archangel*,
- on the left is the *Trinity* and *Saint Michael the Archangel*.

Cappella di Fra Mariano Fetti del Piombo. (8) The first chapel on the left side from the counterfaçade, the small chapel of Fra Mariano Fetti, has a floor from 1525. The tiles were made by Luca della Robbia, and has the arms of Pope Leo X Medici. The tiles were surplus from the Vatican loggias, a gift of the Pope.

The altarpiece, from the 16th century by an unknown artist, represents the *Madonna and Child* flanked by St. Michael and St. John the Evangelist, with half figures of Catherine (of Alexandria rather than Siena) and the Magdalene below. The panels on either side of the altar are full-length portrayals of *St. Catherine of Siena* and *Mary Magdalene*.

On the walls are paintings depicting landscape scenes from the lives of *St Catherine of Siena* and *Mary Magdalene* by Polidoro da Caravaggio and Maturino da Firenze from before 1527. The landscapes are done in either oil or tempera, are framed by decorations of late Mannerism, and measure about 6 feet high by 7 feet wide. This is the first example of landscape painting in a religious setting in Western Art.

- The landscape on the left wall contains episodes from the life of St. Catherine. In the background Catherine of Siena (Dominican habit) and her sisters appear before Urban VI, while in the foreground is shown the Mystical Marriage of Catherine (Mystical Marriage was associated with the lives of both St. Catherines. The tendency to fuse the two saints explains how Catherine of Alexandria might appear in the chapel's altarpiece).
- On the right wall the landscape has episodes from the life of Mary Magdalene. In the foreground is the *Noli me tangere*, under the porch the Washing of the Feet. In the background is the Levitation of the Magdalene.

In the ceiling, Cavaliere d'Arpino has painted scenes from the life of *St Stephen the Deacon*.

court, and friend, of Pope Leo X de' Medici (1513-1521), was a noteworthy patron of the arts. A lover of nature, he commissioned probably the first religious landscapes in Renaissance Rome.

On the pilaster between the second and the first chapel on the left side there is a fresco of *San Filippo Neri*, which is done by an unknown artist after 1622, when Filippo Neri was beatified. Below the fresco is an inscription that says that the saint heard his followers confession here.

The 2nd chapel on the left is the **Cappella della Natività (9)**, also called **Cappella Ghislieri** after Giuseppe Ghislieri, who about 1640 took over the chapel which the Orsini family (and especially Francesca Orsini Baglioni) had built in 1575. He then had the chapel redecorated, except for the decorations on the ceiling and frescoes on the side walls.

- At the chapel right wall is a fresco attributed to Jacopo Zucchi, *Circumcision of Christ*. The surrounding frame is from the 1600s.
- Two angels paintings by an unknown artist from the 19th century flanking end wall marble altar and
- a black marble slab on the right memories of Giuseppe Ghislieri in 1641 seemed to move the bodies of Sant'Innocenzo and San Rufo and relics, among other saints Giovanni, Massimiano, Leonzio, Crescenzo, Giusto and Zenone it.
- On the chapel's left wall seen fresco *Adoration of the Magi*, derived from the chapel first decorating and attributed to Jacopo Zucchi. Marble frame is from the 17th century.

The ceiling has frescoes from the chapel founding in 1575, by Raffaellino Motta da Reggio,

- On the right side: " *The Dream of St Joseph*
- in the middle: the *Holy Spirit*,
- and on the left: *The Slaughter of the Innocents*, repainted in the 1600s).
- All framed by white and gilded stucco frames.

In the corners of the entrance arch are frescoes also probably painted by Raffaellino da Reggio:

- *Isaia* (on the right) and
- *David* (on the left).

The altarpiece is the *Nativity of Christ* by Marcello Venusti. On the left side of the altar carried out in selected marble varieties is another black memorial stone plaque which tells about the renovation, as Giuseppe Ghislieri paid for when he took over the chapel, to whom he left in 1641 bequeathed an annual sum for the organization of requiem.

On the wall to the right of the chapel entrance arch is a painting of *St. John the Baptist* from the 17th century, but later completely restored. The artist's name is not known. Under the picture is a memorial stone from 1576.

The left transept (10) has been a part changed when the Church was shortened in the late 1800s, and serves today as the entrance and exit space. Above the door on the left that goes out to the long staircase down to Via XXIV Maggio, is the organ, which was restored in 1946, while on the opposite wall of the room's right side, is access to a small courtyard or terrace in the church's interior level. Above the door is a memorial to Cardinal Guido Bentivoglio, who died in 1644 and buried in the church without a monument or inscription. This memorial was added in 1774.

In the small courtyard to the right (17) is a funeral chapel, called "coemiterium". It's a small one-storey building with a facade that probably stems from 1555. The façade is divided into three sections by pilasters with very simple capitals with horizontal cornices and minor pillar pieces on the two side pieces carries a carved cornice under a triangular tympanum. In the middle field is an entrance door in a carved frame with horizontal crossbar with coat of arms in the middle. On each side there is a barred window in a carved and decorated frame under a small arched lintel with curlicues, ribbons and bows. In the upper gable field sits above a door portion Michelangelo-inspired relief with the subject *Deposition from the Cross*, which dates from the 16th century. In the courtyard stands a small bronze statue of *The Good Shepherd*, which the Church received from Pope Leo XIII in 1888.

The **Chapel of the Assumption**, also known as the **Cappella Bandini**, (11) is at the back of the left transept. The Florentine banker Pier Antonio Bandini had the chapel built in 1580 as a burial

place for his son Francesco, who died young in the 1579. The reason why a banker from Florence chose San Silvestro to house the family's burial vault, was that he had a large property, Vigna Bandini, in the area between the church Sant'Andrea al Quirinale and Via delle Quattro Fontane. In order to expand the transept for the chapel the Theatiner-priests sacrificed a portion of their property, a small house behind the church. So the architect Ottaviano Mascherino took over five years to complete his drawings. It has been said that the chapel was inspired by Cappella Chigi in the Church of Santa Maria del Popolo, with the same type dome and octagonal floor plan with niches in the cut corners. The room is high and bright, with a range of 8 tall windows in the dome.

- Above the entrance arch, and in the floor, is the Bandini coat-of-arms.
- The statues in the niches left are *St. John the Evangelist* and *Mary Magdalene* are by Alessandro Algardi, from 1628.
- To the left of the altar niche, at the bottom of the wall, is an inscription commemorating the dedication of the chapel in 1585.
- On the right side wall there is a large tomb of Cardinal Ottavio Bandini, who died in 1629, made by Giuliano Finelli.
- The statues in the niches to the right are of *St. Joseph* and *St. Martha* by Francesco Mochi.
- In the alcove on the right wall is a large tomb with busts of the deceased, Pier Antonio Bandini and his wife Cassandra Cavalcanti. The busts are possibly made by Giuliano Finelli.
- In the right wall beneath the statue of St. Joseph there is a memorial inscription for Francesco Bandini, who died in 1579.
- The painted ovals (1628) above the architrave representing *Esther and Abasuerus, Solomon and his mother on the throne* (on the left), and *Judith showing the Head of Holofernes, David and the Ark* (on the right), were executed here by the painter Domenichino and his helper Giovan Battista Ruggeri.
- The altarpiece, painted in 1585 by Scipione Pulzone (called Il Gaetano), representing the *Assumption of Mary*. The painter's signature at the bottom of the canvas.
- The interior of the altar arch is decorated with bronze-colored stucco reliefs representing: *The Presentation in the Temple, Annunciation* and the *Visitation* (top), the *Nativity* (to the right) and *Jesus among the scholars* (to the left).
- On the balustrade in front of the altar, which may come from the first half of the 19th century, are two arms of the family Piccolomini, who adoptions-related with Bandini family.

The apse is very deep, with a long, vaulted choir behind the altar. There is an arch separating the choir from the presbyterium, and another arch separating the presbyterium from the nave.

The Choir (7) may have been extended by Ottaviano Mascherino in 1580 to 1585. In the ceiling are beautiful frescos from the late 16th century by Cherubino and Giovanni Alberti, masters of this solution that gives the impression of a dome where no dome is.

The ceiling:

- In the middle: *God the Father* ("L'Eterno) amid clouds, seen as through an opening in the roof.
- Between the windows are two prophets (*Isaiah* and *Jeremiah*)
- In the spandrels: the *Four Evangelists*, painted by Giuseppe Agellio.
- At the center: *St. Sylvester sent for by Constantine in a cave on Mount Soracte*, by Theatine priest Matteo Zaccolini.
- Painted architectural elements are by Agellio da Sorrento, a student at Roncalli.

The walls:

- Back wall center is a 19th century painting of *St. Vincent de Paul*, G. Baccari
- Back wall right oval: *St. Joseph*
- Back wall left oval:
- Right wall oval: *St. Caterina of Siena*, from the 18th century (a copy of a painting by Tiepolo)
- Right wall large painting: *San Sebastiano*, from the 17th century
- Right wall oval: *St. Joseph with the Christ child*, from the 18th century.
- left wall large painting: *St. Bartholomew*
- left wall oval: *Mary Magdalen*
- left wall oval: *John the Baptist*

In the choir is the tomb of Card. Panciroli. The carved stalls are from the beginning of the 17th century.

The presbyterium (6) is delineated from the choir and the nave by two arches. The ceiling and arches are frescoed by Cherubino Alberti with angels with martyr palm and crests of Popes Pius V and Clement VIII. The center of the ceiling is decorated with a balustrade over which you see a piece of sky where small cherubs flying around, while others cherubs with flowers, garlands and musical instruments fill the vacant corners.

- On the front of the arch and the coats of arms of Clement VIII by Giovanni Alberti
- On the left wall is a fresco by Lazzaro Baldi, *St Gaetano and the Blessed Virgin*.
- On the right wall is a painting by Theatiner-priest Biagio Betti from the late 1500s depicting *Jesus among the scribes*,

In the midst of the presbyterium is **High Altar** which is in marble varieties giallo antico and verde antico and dates from the 18th century.

The left transept (10) gives through arches access to two large chapels. In the right transept is the **Cappella di San Gaetano da Thiene (11)**, devoted to the saint who was the founder of Theatines the Order along with Giovanni Pietro Carafa (later Pope Paul IV). The chapel was dedicated in 1630 by the Theatiner-priests to their deceased and blessed friars. The ceiling is decorated with colored foliage and false reliefs and fake painted windows. The chapel was originally decorated with frescoes by Theatiner-priest Matteo Zoccolini, but these were destroyed during a renovation in 1775, where instead the walls were covered with multicolored marble.

- On the right wall is a painting by Pietro Angeletti: *Blessed Giovanni Marinoni refuses Pope Paul IV's offer to become Archbishop of Naples*, that dates from the late 18th century. Below is a door leading out to the remains of the old Abbey Farm.
- On the left is a door to the sacristy and a painting by Angeletti: *Pope Pius V comforted on his deathbed by Beato Paolo Burali*.
- The altarpiece, from 1630, is by Antonio Alberti il Barbalonga: *San Gaetano da Thiene and Sant'Andrea d'Avellino in prayer*.
- On the front of the altar, in multicolored marble, is the arms of the Theatine Order
- A tombstone for Bishop Giorgio Lascaris, C.R., who was Patriarch of Jerusalem and died in 1795, and
- to the left of the altar is another of the Venetian Vincenzo Bragadin, who died in 1616.

Sacristy (15) is an elongated room with walls covered with wooden cupboards from the 16th century. Above the door is an oval, multi-colored burned terracotta relief of the *Madonna and Child*, dating from the 15th century.

A long corridor running along Church right side was formerly part of cloister (13). On the wall between the windows are paintings:

- *Adoration of the Magi*, attributed to Francesco da Castello (Franz van de Castele), around 1600),
- the *Presentation in the Temple*,
- and the *Crucifixion*, by an unknown artist, possibly northern Italian, from the early 17th century.

One can here still see remnants of the old Abbey Farm with colonnades on both sides. Some of the pilasters are today bricked up in the farm's west side and one on the east side (facing the Via XXIV Maggio) can see the remains of 16th century masonry with 3 rows of windows in travertine.

At the end of the corridor there is a room with some paintings, including

- an old copy of the painting *Madonna and Child, with St. John* by Andrea del Sarto,
- and a *Birth of Jesus* from the 17th century and
- the *Immaculate Conception* by Giuseppe Rauter from 1835.
- In an adjoining room is a painting from the 18th century of *Minerva*.

At the entrance arch flanked by two saints paintings, depicting

- *San Francesco*, right, in a very restored edition, and
- *San Longino*, on the left side. They attributed to Cesare Nebbia (ca.1536-1614).

The current first chapel in the Church right side (14) (which then was the second chapel in the original Church) called the **Cappella di San Silvestro in Papa** or **Cappella Biondi** and was owned

by the Patriarch of Jerusalem Fabio Biondi, who had a house on Monte Cavallo at the place where today Palazzo Rospigliosi is located. He died in 1618 and is buried in San Silvestro.

- On the chapel right wall is a painting *Emperor Constantine meetings Pope Sylvester*, it's done in 1868 by the painter Giacomo Beltrami.
- The altarpiece is a painting by Avanzino Nucci: *Pope Sylvester baptizing Emperor Constantine*. It comes from the now demolished right side chapel and sits between two pillars of marble of the "africano" carrying a curved gable field, replacing an earlier painting by Jacopo Palma il Giovane: *Pentecost*.
- On the chapel's left wall there is another painting by Giacomo Beltrami in 1868: *San Silvestro at Monte Soratte*.
- Chapel's ceiling is also decorated with paintings by Giacomo Beltrami. In the middle is *God the Father*. To the right: *Pope Sylvester keeps council*. and to the left *Emperor Constantine gives the keys to Rome to Pope Sylvester*.
- On the ceiling in the entrance arch are the four Church Fathers: *San Girolamo, Sant'Agostino, San Gregorio and Sant'Ambrogio*. They may have been painted in the 16th century and in very poor condition

Cappella Florenzi or Chapel of Our Lady of Chains. (13) The second chapel on the right from the counterfaçade. The chapel is also called Cappella della Madonna della Catena after the miraculous icon of the *Madonna with Child*, of the Roman school from the 13th century. The icon sits in a niche in the rear wall above the altar, in a painting by Giacinto Gimignani from approx. 1646 which depicts *Pope Pius V and his nephew Cardinal Alessandrino in Adoration of the Madonna*. Giacinto's painting replacing an earlier with the same subject painted by Nebbia, to better display the Madonna icon. In 1650 the icon was crowned with a gold crown.

Inside the entrance arch is decorated by Cesare Nebbia with paintings of

- *Santa Maria Maddelena*,
- *Santa Cecilia*,
- *Sant'Agata* and
- *Sant'Agnese* (or possibly *Santa Caterina d'Alessandria*)

On the right wall inside the arch hangs a painting, also by Cesare Nebbia,

- painting of the *Nativity of the Virgin Mary*
- and a monument that tells about all the grants which the prelate Marco Antonio Florenzi has given to Church. It is believed that it may have been him who paid for Nebbia's decoration of the chapel.

On the chapel's left wall:

- *The Presentation of Jesus in the Temple*, by Cesare Nebbia, and
- a memorial inscription on how Marco Antonio Florenzi let it adapt to the family chapel and vie for Madonna in 1581 and how his nephew and heir Virgilio Florenzi in 1629 allowed it to decorate with marble cladding.

The communion table was front decorated with marble in the 18th century

The ceiling of the chapel is decorated with Cesare Nebbia's frescoes:

- to the right is the *Annunciation*,
- to the left is the *Visitation*,
- in the middle is *Pentecost*.

In the floor in front of the chapel is a tombstone of the chapel owner Marco Antonio Florenzi, who died in 1600, and another for Diana Savelli, who died in 1724.

Special notes

The Feast of St Sylvester is celebrated on 31 December, and that of St Vincent of Paul on 27 September.

Artists and Architects:

Alessandro [Algardi](#) (1598-1654), Italian high-Baroque sculptor
 Andrea [Busiri Vici](#) (1818-1911), Italian architect
 Andrea [del Sarto](#) (1488-1530), Italian painter from Florence during the High Renaissance and early Mannerism period
 Antonio [Alberti](#) aka Barbalonga or Barbalunga (1600-1649), Italian painter of the Baroque period.
 Avanzino [Nucci](#) (1552-1629), Italian painter of the late-Renaissance period
 Biagio [Betti](#) (1535-1605), Italian painter of the Renaissance period, a Theatine monk
 Cesare [Nebbia](#) (1536-1614), Italian Mannerist painter
 Cherubino [Alberti](#) aka Borghegiano (1553-1615), Italian engraver and painter
 Domenico [Fontana](#) (1543-1607), Swiss-born Italian architect and engineer of the late Renaissance.
 Domenico Zampieri, aka [Domenichino](#) (1581-1641), Italian Baroque painter of the Bolognese School, or Carracci School
 Francesco da Castello (Franz van de Castele) (1541-1621), Belgian painter
 Francesco [Mochi](#) (1580-1654), Italian early-Baroque sculptor
 Giacinto [Gimignani](#) (1606-1681), Italian painter of the Baroque period
 Giacomo Beltrami (19th cent), Italian painter
 Giambattista della Porta (1535-1615),
 Giovanni [Alberti](#) (1558-1601), Italian painter, brother of Cherubino Alberti
 Giovanni Battista [Ruggieri](#) (d. 1640), Italian painter of the Baroque period
 Giuliano [Finelli](#) (1601-1653), Italian sculptor of the Baroque period
 Giuseppe [Cesari](#), aka Cavaliere d'Arpino (1568-1640), Italian Mannerist painter
 Giuseppe Rauter (19th cent), painter
 Jacopo [Zucchi](#) (1541-1590), Florentine painter of the Mannerist style
 Lazzaro [Baldi](#) (1624-1703), Italian painter of the Baroque period
 Luca [della Robbia](#) (1400-1482), Italian sculptor from Florence
 Luigi [Fontana](#) (1827-1908), Italian sculptor, painter and architect
 Marcello [Venusti](#) (1515-1579), Italian Mannerist painter
 Maturino [da Firenze](#) (1490-1528), Italian painter, born in Florence, but working in Rome during the Renaissance
 Ottaviano [Nonni](#), aka Il Mascherino (1536-1606), Italian architect, sculptor, and painter from Bologna
 Pietro Angeletti (1758-1786), Italian painter
 Polidoro [Caldara](#) da Caravaggio (c. 1499-1543), Italian painter of the Mannerist period
 Raffaellino Motta [da Reggio](#) (1550–1578), Italian painter from Emilia, active in a Mannerist style
 Scipione [Pulzone](#) of Gaeta, aka “il Gaetano” (1550-1598), Italian late Renaissance-Mannerist painter
 Stefano [Pozzi](#) (1707?-1768), Italian painter, designer, draughtsman and decorator

Burials:

Scipione Cardinal [REBIBA](#), (1504-1577)
 Antonio Cardinal [CARAFA](#), (1538-1591)
 Federico Cardinal [CORNARO](#), *juniore*, (1547-1598)
 Giacomo Cardinal [SANNESIO](#), (1560-1621)
 Ottavio Cardinal [BANDINI](#), (1558-1629)
 Guido Cardinal [BENTIVOGLIO](#), (1579-1644)
 Giovanni Giacomo Cardinal [PANCIOLO](#), (1587-1651)

Bishop Thomas [Goldwell](#), C.R., (d. 1565)
 < Bishop of St. Asaph in Wales >
 < superior of the Theatines at San Silvestro >
 < the only English bishop at the council of Trent >
 Vincenzo Bragadin, (d. 1616)
 Bishop Fabio Biondi, (d. 1618)
 < Patriarch of Jerusalem >
 Bishop Vincenzo Antonio Capocci, (d. 1713)

<Bishop of Pozzuoli >
Bishop Giorgio Maria [Lascaris](#), C.R., (1706-1795)
< Patriarch of Jerusalem >
Alessandro [Pascoli](#), (1669-1757)
<Italina writer, philosopher, physician >
Antonio Sartoni, (d. 1630)
Antonio Lenzoli, (d. 1764)
Zenobio Gaddi, (d. 1507)
Marco Antonio Florenzi, (d. 1600)
Diana Savelli, (d. 1724)
Giuseppe Giannini, (d. 1691)
Olimpia Rusticucci Standardo, (d. 1581)
Giulio Sora, (d. 1595)
Giovanni Angelo Papio, (d. 1595)
<Italina lawyer >
Prospero [Farinacci](#), (1554-1618)
<Italina lawyer and judge >
Pierantonio Bandini, (b. 1514)
<Florentine banker >
Cassandra Cavalcanti
<wife of Pierantonio Bandini >
Francesco Bandini, (d. 1579)
Vincenzo Bragadin, (d. 1616)

Location:

Addr: Via XXIV Maggio 10, 00187 - Rome
Coord: [41° 53' 50.5"N, 12° 29' 12"E](#)

Info:

Tel Centr.: 06 67.90.240

Open times:

Sundays 10.00am-6.00pm

Masses

Holidays 10.30am 6.00pm

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[Rome Arrt Lover blog](#)

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[Wiki Commons photo catalog](#)

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Marco Antonio Florenzi

<http://www.annasromguide.dk/personer/personerf/florenzimarcoantonio.html>

Antonio Alberti

<http://www.annasromguide.dk/personer/kunstnere/kunstnera/albertiantoniobarbalonga.html>

Savelli family

<http://www.annasromguide.dk/personer/savellifamilien.html>

Cardinal Michele Bonelli, Cardinale Alessandrino

<http://www2.fiu.edu/~mirandas/bios1566.htm#Bonelli>

Mariano Fetti

[http://www.treccani.it/enciclopedia/mariano-fetti_\(Dizionario-Biografico\)](http://www.treccani.it/enciclopedia/mariano-fetti_(Dizionario-Biografico))

<http://www.google.com/search?>

[q=San+Silvestro+al+Quirinale&biw=1121&bih=885&tbm=isch&tbo=u&source=univ&sa=X&ei=-WELUrmZL4qEyAGk54DQBA&ved=0CDAQsAQ](http://www.google.com/search?q=San+Silvestro+al+Quirinale&biw=1121&bih=885&tbm=isch&tbo=u&source=univ&sa=X&ei=-WELUrmZL4qEyAGk54DQBA&ved=0CDAQsAQ)