

Santa Caterina a Magnanapoli



Santa Caterina a Magnanapoli is a 17th century former convent church on the Largo Magnanapoli in the rione Monti (I). This church is, in effect, the cathedral of the [Military Ordinariate in Italy](#) (*Ordinariato Militare in Italia*).

The dedication is to St Catherine of Siena, Doctor of the Church and a patron of Europe as well as a secondary patron of Rome. The Diocese prefers the full name of *Santa Caterina da Siena a Magnanapoli*, and this is often used in contemporary publications.

History

The name *Magnanapoli* belongs to the area in which the church is situated. Its origins are a puzzle, and numerous contrived etymologies to be found in the literature. The apparent meaning in Latin is straightforward: *Magna Neapolis* means "Great Naples".

The church was not an ancient foundation. Its remote origins lie with the female disciples of St Catherine of Siena, who died in 1380 in a house near the church of Santa Chiara. The fittings of the room where she died were later dismantled and taken to Santa Maria sopra Minerva where the saint is enshrined, and the void left was converted into the chapel of Santa Catarina da Siena in Transito. Her disciples formed a community of Dominican tertiary nuns, and continued to live here for almost two hundred years. Tertiaries were an invention of the 13th century, and were originally laypeople or seculars who imitated some aspects of the lives of the new mendicant orders. They differed from the friars and nuns in that they made "promises" instead of vows.

The first church was first built *ca.* 1575 and originally belonged to an adjacent convent (built *ca.* 1568 by Pope Pius V, inside rooms in the Trajan's Markets) of Dominican tertiary nuns who brought relics of its namesake. Sister Maria Vittoria Massimo, born Porzia, was a woman closely connected to the reform movement in Rome via Philip Neri and his recently founded Oratorians. When her husband Giovanni Battista Salviati died in 1562, she, although still young and a candidate for remarriage, entered the Dominican convent of S. Lucia in Florence, taking with her a dowry of fifteen thousand scudi. In 1568, at the age of thirty-two, she returned to Rome to establish a new convent for Third Order Dominican women, who were to be cloistered, following the decrees of Pope Pius V. Vittoria Massimi built the church and convent of S. Caterina di Siena a Magnanapoli with her own money. She purchased the land at Magnanapoli, behind the Market of Trajan, from Giovanni Battista Conti in 1574, and, with the financial help of Gregory XIII, was able to open the

convent in the autumn of that year. Owing to the good air of the Quirinal and the strict adherence to the Rule fostered by Vittoria, the first prioress, the community soon became one of the largest in Rome and was considered a model for other Dominican convents. Vittoria's church was replaced by the present church of S. Caterina di Siena a Magnanapoli in the 17th century. [1] [a] [c] [d]

Construction of the present church began in 1608, initially at expense of Cardinal Scipione Borghese to a design by **Carlo Maderno**, and stopped in 1613 for some unknown reason, possibly due to lack of funds. [1] [a] [d]

The nuns then set about expanding their monastery, which again had become cramped because of an increase in numbers. They acquired the ruin of the Torre delle Milizie in 1619, and purchased a further neighboring palazzo in 1620 from the Conti family. Very usefully for them, Pope Paul V agreed to use Papal revenues to restore the tower to a habitable condition. [1] [a]

When work re-started 1628, it was probably intended to continue according to **Maderno's** design, but he died the next year, and **Giovanni Battista Soria** was commissioned to complete the church. The presbytery, high altar and the first two chapels were finished in October 1631 and the remaining four chapels completed by 1636. **Soria** made at least some changes in the years 1631 to 1641 when the interior decoration was finished. The *Chigi* family heraldic symbols of then Pope Alexander VII are featured in the balustrade. On 23 September 1640, Cardinal Alessandro Cesarini consecrate the Church, as recalled by the inscription placed under the organ on the counter-façade. The façade and portico, financed by Cardinal Cesarini, were not completed until the following year. [1] [a] [d]

The nuns were dispossessed and expelled in 1872 by the Italian government. The convent was given over to the army, and was made into a military barracks. In 1874, the Via Nazionale was opened and this led to a significant lowering of the level road, the piazza opposite the church disappearing completely. This left the church with its crypt having level access to the new street, and its entrance needing a pair of new staircases. [1]

The whole convent, except for the tower, was demolished in 1924 to give greater emphasis to the Tower of the Militia and the Markets of Trajan. The Military Ordinariate, whose headquarters are adjacent to the church, took over the church, and it is now served by diocesan clergy. [1]

There was a restoration in 1992, involving the façade which now looks in good condition. The tower now belongs to the archaeological area *Foro e Mercati di Traiano*, and the entrance to this is in the Via IV Novembre. [1]

Exterior

Layout and fabric

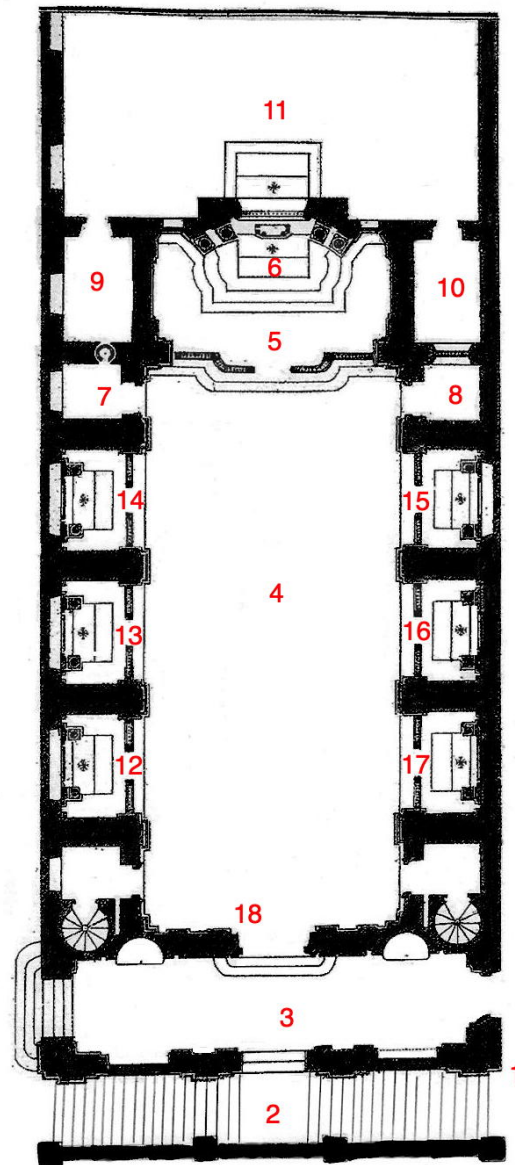
The church is structurally a central nave with aisles, but inside the aisles are divided by blocking walls to create three chapels on each side. There is an internal loggia leading into the nave, and this with the façade is architecturally separate from the body of the church. It is as wide as the nave with side chapels. [1]

The nave roof is pitched and tiled, but the façade and loggia has a higher pitch of its own. This is because there is former convent accommodation above the loggia and behind the façade. [1]

The fabric is rendered brick, which on the façade is white on ochre yellow but elsewhere is yellow. The 20th century staircase and the foundation plinths of the walls are in travertine limestone. [1]

The campanile is not attached to the church, but is on the south-east corner of the surviving convent block to the south. It is a cuboid with a round-headed soundhole on each face and a Baroque cupola in lead with a square plan and an ogee curve. [1]

Plan



Façade (1)

The façade was designed by architect **Giovanni Battista Soria** and completed in 1641 of brick and then plastered in a light ochre color and covered with stucco decorations. During the last restoration the ochre color was whitewashed, so now the façade is all white. [1]

It consists of two and a half storeys and looks proportionally rather narrow, but this was not the intention of the architect. The lowest half storey, fronting the crypt with a double staircase leading to the loggia, was formed in the late 19th century when the Via Nazionale was laid out. The present stonework here is 20th century. [1]

The original façade has two storeys, with different architectural orders and with the lower one containing an open loggia. It was built in a style recalling that of the late 16th century, despite being completed in 1641. [1]

The loggia is now accessed by a double transverse staircase (2) leading to a small patio, designed in a heavy and vague Fascist style with a solid balustrade and with ball finials at the bottom and top of the staircases. This loggia storey has three arches leading into the loggia, separated by a pair of tripletted Ionic pilasters with the capitals embellished with human heads. The outer corners have

pilasters doubletleted on the inner edges, and around the corners are a further pair of arches bounded by a pair of simple pilasters each. The pilasters support an entablature with a blank frieze and posts in shallow relief over the central capitals of the pilaster triplets. [1]

The arches are provided with open metal screens, and the two side ones with balustrades (these are part of the original design). The archivolts spring from Doric impostes, and have straps on the keystones which connect with three blank tablets in Baroque frames inserted below the entablature. [1]

In the loggia, (3) there is a pair of gigantic stucco statues in niches flanking the single entrance. They are by **Giovanni Francisco De Rossi**, and depict *St Dominic* and *St Catherine*. Over the door is a damaged fresco showing the *Madonna and Child Jesus between St. Dominic and St. Catherine*. [3]

The upper storey has a similar set of doubletleted and tripletted pilasters, except these are in a derivative and simplified Corinthian style. They support an entablature which differs from the one below in that the posts above the pilaster capitals are doubletleted and tripletted, not single. The entablature supports a crowning triangular pediment with a curlicued elliptical device in its tympanum, a pair of flaming urn finials at its outer corners and a metal cross on its tip as is traditional for Roman church façades. [1]

In between the pilasters are three arches over small horizontal rectangular windows. The central arch contains a window, and is framed by a pair of pilasters with strap volutes bearing human heads at their tops. These support two fragments of a triangular pediment, and a raised segmental pediment crowning the arch is inserted between these. The two outer arches have empty niches with conchs, and are crowned with little triangular pediments. [1]

Crypt of the Fallen

The stairs flank a door into the *Crypt of the Fallen of the First World War*, the result of a conversion of the nuns' burial crypt in 1934. This entrance is flanked by a pair of squat Doric pilasters, and has a device (typical of Fascist architecture) in the form of an exaggerated keystone attached to the lintel. Above is a dedicatory inscription in the form of bronze lettering affixed to the stonework: *Militibus nostris, qui strenue in acie occubuerunt, laus posteritatis et christiana quies*. ("To our soldiers, who fell striving in battle, praise from posterity and Christian rest".) [1]

Within is a bronze crucifix by **Romano Romanelli**. The crypt is dedicated to the memory of the Italian soldiers who were killed in both world wars, especially those priests who served as army chaplains and were killed on the Italian Front in the First World War. The total number of Italian casualties on that front was 650,000. [1]

Interior

"The interior of the church of S. Caterina da Siena in Magnanapoli presents itself as a particularly harmonious decorative ensemble, documenting with the richness of its works the very high level reached by the artistic civilization of the Roman Baroque even outside of creations of particular tension and significance." [a]

Nave (4)

The church has a golden hue, decorated with marble-clad pilasters and lots of marble and stucco, both white and gilt. The decorations are by artists **Giovanni Battista Speranza**, **Giovanni Battista Ruggeri** and **Giuseppe Vasconio**. [2]

The church has a single nave of four bays. Firstly there is a narrow entrance bay, and then three bays with chapels on each side entered through large arcade arches. The entrance bay contains the organ, placed above the entrance, and a pair of *cantoria* or opera-boxes projecting on corbels on the side walls. [1]

The gigantic Corinthian arcade pilasters support entablatures with strongly projecting cornices having modillions. Oddly, the friezes of the entablatures contains grilles. This is because behind

them are gallery passages on each side of the church, leading from the nuns' choir behind the altar to the room above the loggia. The nuns were enclosed, and were not allowed into the body of the church. [1]

The ceiling is barrel vaulted, and has three large windows inserted into lunettes on each side. [1]

The lusciously ornate decorations are in the Baroque style, and are mainly from the 17th and 18th centuries. The arcade pilasters, and those supporting the arch imposts, are revetted with Sicilian jasper in red and white. The arch intradoses have gilded stucco coffering and little frescoes, and there are other frescoes on the spandrels. The ceiling has intricate gilded stucco detailing surrounding a large Rococo fresco by **Luigi Garzi**, painted 1713, depicting the *Apotheosis of St Catherine*. In the spaces and ceiling corners **Garzi** painted angels and garlands of flowers in gray and white shades. [1]

Over the main entrance sits an elegant organ (18) in Baroque style with a curved grid between fluted columns with elaborately decorated bases and capitals that carry a wide frieze below the broken, curved gable field where the cherubs are in the process of hanging garlands up. Below the organ sits other cherubs with medallions and two angels supporting a large inscription plate with the date of the Church's consecration 23 September 1640. Flanking it are a pair of cantoria or opera-boxes projecting on corbels on the side walls. This whole arrangement possibly built **Claudio Sciardo** and carved by **Filippo Passavini** and decorated by **Pietro Papaleo**, 1690–91. [1] [2] [d]

Over the two sacristy doors between the pilasters supporting the triumphal arch are frescoes featuring *episodes from the life of St Catherine* by **Giuseppe Passeri**. [1]

Before the sanctuary is the inlaid marble tomb slab of Maria Magdalena Sacchetti (d. 1757).

Sanctuary and High Altar

The sanctuary (5) is raised five steps above the nave of the church adding a height to the altar. The sanctuary is perhaps even more richly decorated. The side walls of the presbyterium have two stucco reliefs, depicting *St Rose of Lima* (right) and *St Agnes of Montepulciano* (left), and these were executed by **Pietro Bracci** from 1755. Both of these saints were Dominican religious. [1] [b]

Above the aedicule rises the small oblong dome. In the lantern is the *The Glory of the Eternal Father* by **Francesco Rosa**. The oculus of this is surrounded by a palm wreath supported by stucco putto, and four gilded tondi show *Doctors of the Church* (St. Thomas, St. Peter Martyr, St. Dominic, St. Antoninus) To each side is a lunette window shedding natural light on to the altar. The archivolt of the triumphal arch is embellished with a sinuous flower garland held by putti. [1] [a]

The high altar (6), commissioned by Bishop Ignazio Ciantes and built to a design by **Melchiorre Cafà**, has an unusual and spectacular two-order design, and fits within the entire back wall of the presbyterium. Two conjoined pairs of black marble Corinthian columns flank the altarpiece, and support a coved entablature recessing diagonally to either side over two pairs of red jasper pilasters separated by bands of yellow Siena marble. The columns stand on a plinth faced with panels in *pietra dura*, and with a top band of alabaster. [1] [a] [d]

The upper order continues the complex curved plan, but with a pair of three pilasters in yellow marble at the protruding corners, supporting a second entablature and flanking a large glory in a trapezoidal jasper frame. In the center is a *Dove of the Holy Spirit*, and is bounded vertically by a pair of double curlicues looking rather like stylized sea-horses. Above, a crescent-shaped lunette fits into the gap under the dome and contains stucco reliefs of angels with a cross. [1] [a]

The altarpiece is a sculptural group in white marble on a polychrome background, and depicts the *The Ecstasy of St Catherine*, recognized as one of the greatest and most famous masterpieces of Baroque sculpture, by **Melchiorre Cafà**. The artist found his inspiration mainly in the works of Bernini - he was one of Bernini's pupils and worked for him for a few years - and in this case it is obvious that he was inspired by *The Ecstasy of St Teresa* in Santa Maria della Vittoria. Unfortunately,

he died young in an accident at St Peter's. The *Holy Spirit in Glory* above is also by him. [1] [a]

The tabernacle on the high altar, by **Carlo Marchionni** from 1780-87, is made of agate and gilded bronze with four columns of lapis lazuli. It has the shape of a small temple with a curved roof, crowned by a sphere with a cross with the crucified Christ. Of great refinement are the gilded bronze applications on the front of the ciborium: on the base ears of wheat and grape shoots (obvious symbolic references to the body and blood of Christ); in the center of the architrave a pelican that wounds its chest (a widespread symbol alluding to the sacrifice of Christ). The relief of the door of the *Ascension* is after a design by **Ciro Ferri**. The tabernacle was paid for by Cardinal Juan Tomás de Boxadors y Sureda de San Martín and some of the nuns within the convent. [1] [a] [d]

The design of the entire aedicule has been attributed to **Melchiorre Cafà**, author of the famous relief. The altar was completed in 1667 along with the decoration above it. The rest of the apsidal decoration was completed at a later date in the late 18th-century. Suor Camilla Peretti, who was grand niece of Pope Sixtus V, bore the expense for both the high altar and the splendid altarpiece. [1] [a] [b]

Nuns' Choir (11)

The inscription at the top of the door between the choir room and the passageway to the monastery recalls the last, prestigious moment of private patronage at S. Caterina a Magnanapoli: "Sister Maria Giuseppa Mattei Paganica had the choir completely renovated at her own expense in the year 1774". [a]

The choir stalls, which were accompanied by the furnishing of the entire chapter hall with shelves and lecterns, are today preserved only in the second order back panels; the first order was unfortunately lost in the modernization works of the premises carried out around the 1930s. [1]

Side chapels

Chapels are separated by flat columns with Corinthian capitals. In the spaces between these and the arch into the chapel **Luigi Garzi's** assistances painted allegorical figures and each arc is topped by a coat of arms. Three altars (1st and 2nd to the right and 1st to the left) were rebuilt in 1702 to designs attributed to **Filippo Tittone** with stucco decorations by **Giovanni Maria Galli** and sculptural work by **Simone Giorgini**. The chapels are described starting from the first chapel on the left near the counterfaçade. [2] [d]

Chapel of St. Nicholas of Bari (12)

The first chapel on the left has an altarpiece by **Pietro Nelli**, representing a *Vision of St. Nicholas of Bari*. The saint is shown having a vision of Christ and Our Lady. One of the putti on the left is holding a box containing three golden balls, which are his symbol. The altar is adorned with two columns of Sicilian jasper; and its walls are incrustated, as are those of all the other chapels, with various alabasters. [1] [a]

On the altar is a small picture of *Pope St. John XXXIII*.

In the vault, among gilded stuccos by **Giuseppe Passeri**, a *Glory of angels*, are two angels, one holding the rule of S. Nicholas, the other his crozier. On the outside are two allegorical figures of difficult dating and attribution, holding the lamb (*Meekness?*) and a book (*Doctrine?*). [1] [a]

Cappella Patrizi (13)

The second chapel on the left was patronized by the Patrizi family, whose coat of arms is placed on the sides of the altar. The altarpiece and the rich stucco frame, stylistically similar to that of the Bonanni Primi chapel, were probably executed at the beginning of the 18th century. The altarpiece has a painting of *The Three Archangels* by **Giuseppe Passeri**. St Michael is shown as a young warrior, St Raphael as a young man with curly hair accompanied by a naked putto, and St Gabriel is portrayed as a rather epicene youth holding a lily, a symbol of Mary and the Annunciation. [1] [a]

The ceiling, the underside of the arch and the outer wall is decorated by **Johann Paul Schor**, perhaps

in collaboration with his brother **Egidio**, with scenes from San Pietro and Santa Caterina's life and angels. Ceiling painting depicts *Vision of St John the Evangelist on Patmos, God the Father and Santa Caterina and the Angel*. On the underside of the arch are: *Joseph and the Angel, The Virgin in Glory, and Saint Peter freed by the angel*. [1]

On the outside are two music-making angels, unanimously attributed to **Schor**, the frescoes, in which the hand of the painter's brother, **Egidio** has also been recognized, are generally dated to 1654. [a]

Cappella Bonanni Primi (14)

In the third chapel on the left was granted as a patronage to the banker Giuseppe Bonanni in 1624. The chapel decoration must have been carried out in several stages between 1640 and 1650, the date of Virginia Primi's death, when the altar of the Madonna is said to be "built by Virginia and her husband Giuseppe Bonanni". [a]

The altarpiece is the *Madonna of the Rosary* by **Giuseppe Passeri** (1703), and is considered to be one of his best works. The figures (*Santa Caterina, Santa Maria Maddalena, San Domenico, San Giovanni Battista, San Giovanni Evangelista* and *San Filippo Neri*) on the underside of the entrance arch are by **Giovanni Battista Ruggeri**, painted before the 1630. From the same period dates the frescos on the barrel vault. In the center of the ceiling is *St. Catharine in Ecstasy*, with the *Annunciation* to the left, and the *Adoration of the Shepherds*, to the right, by **Giovanni Battista Speranza**, as well as the two figures of *David* and *Isaiah* on the outside of the chapel. Some of the decorations in marble inlay and the stuccos that frame the window above the altar were executed in 1702-1703. [1] [a]

On the side walls of the chapel are the two funerary monuments of the Bonanni spouses, within rich and imaginative frames surmounted by the family coats of arms. The portrait busts of Giuseppe Bonanni, who died in 1646, and Virginia Primi, who died in 1650, are late works by **Giuliano Finelli**, a famous portrait sculptor, formerly employed in Bernini's workshop. The busts are in elaborate frames, look like they are standing in a window or behind a balcony edge and looking into space. The wall around is decorated with garlands and ribbons with bows. A little angel's head above supports family crest, while two cherubs at the bottom are standing on an inscription plate with information about the couple. [1] [a]

To the left of the sanctuary is a door (7) into a small room which gives access to sacristy (9). Above the door, the wall is decorated with fresco *Saint Catherine receiving the two crowns from Christ*, painted by **Giuseppe Passeri** around the 1699. [1] [a]

Next to the stairs up to presbyterium on the right is a door (8) into a small room (10) which gives access to the nun's chapel. Above the door, the wall is decorated with a fresco *Santa Caterina's father surprises his daughter engrossed in prayer*, painted by **Giuseppe Passeri** around the 1699. [1] [a]

Nuns chapel (11) consists of a large room with an altar on the wall facing the general church. The chapel is related to the high altar in the Church at a barred opening under the altar, through which they could keep up with the religious acts. The room was much changed, but the original choir stalls in wood, financed by Suor Maria Mattei Paganica in 1774, are preserved.

Cappella Caetani Pallavicini (15)

The first chapel on the right of the sanctuary is dedicated to Saint Dominic. The chapel was decorated over a period of time from the mid-17th century to the beginning of the 18th. On the outside, allegorical figures are painted representing the *Church* and *Peace*; the underside of the arch is decorated with allegorical figures and stuccos; on the vault, within rich stucco frames, are frescoes with *Saint Dominic and Saint Francis adoring the cross*; the *Glory of Saint Dominic*; the *Madonna of the Rosary*; in a poor state of preservation. They are attributed to **Giuseppe Vasconio**, an artist who is now almost unknown, active around the mid-17th century. The paintings above the arch was also restored and almost re-painted. The altarpiece, representing *Saint Dominic resuscitating a child*, was painted by **Biagio Puccini** was signed and dated, 1703. [a] [b] [d]

On the short walls there are two marble displays made up of black marble plaques with aedicules above them (the one on the left is concave), perhaps ready to house portrait busts, surmounted by putti holding the Caetani coat of arms with the double-headed eagle and the Pallavicini chessboard, also present on both sides of the altar, while on the outside of the chapel the Caetani coat of arms is placed without partition; despite this heraldic profusion, no member of the family was ever buried in the chapel, where there is no funerary or commemorative inscription. [a] [b]

Cappella dedicata a Ognissanti (16)

The second chapel on the right is dedicated to All Saints. The altarpiece is a painting from about 1702 by **Luigi Garzi**: *Virgin Mary intercede for Santa Caterina and all saints exaltation*. The saints are St. John the Baptist, Zacchary, Joseph, Joachim, S. Dominic, S. Thomas of Aquinas, S. Catharine, S. Philip Neri, S. Laurence Deacon, S. Stephen, S. Charles Borroineo, with S. Vincent of Paul, S. Sixtus Pope, S. Francis, S. John the Evangelist, SS. Peter and Paul. [1]

The vault frescoes, *Santa Caterina's marriage with Christ* (left), *Christ in Gloria* and *Martyrdom of S. Sebastian* (right), by **Giuseppe Passeri** and today they are very damaged. The ceiling of the arch has been restored 1800s, when it was decorated with figural paintings. Outside are *Faith, Hope* and *Charity*. Immediately over the altar, in a small oval frame, is a *St. Vincent Ferreri*, by an unknown but a good artist. [1] [d]

The altar was built by the scalpellini **Francesco Guidotti**. [d]

Chapel of St Mary Magdalene (17)

The last chapel on the right, dedicated to Mary Magdalene, was decorated between the beginning of the century and 1721 by **Benedetto Luti**, who was responsible for the altarpiece, the *Communion of Mary Magdalene*, considered his first public commission in Rome and dated 1706-1708. [a]

In the central insert of the vault, among gilded stuccos in full rocaille style, *Cherubs in Adoration*. This small insert, **Luti's** only test in the technique of *attresco*, presents a grace and refinement of color harmonies already entirely rococo, typical of his later works. [a]

The altar was built by the scalpellini (stonecarvers) **Francesco Maria Perini** and **Tomasso Cattini**. [d]

Sacristy

In the corridor leading to the sacristy (9) are remains of frescoes by **Antoniazzo** and his students. They were originally executed for the room of St Catherine of Siena that was later dismantled and taken to the *Minerva*, and were themselves transferred to a now demolished oratory behind the church some time after 1637. Among the saints shown as St Bridget of Sweden and St Catherine of Alexandria.

Access

This church is not often to be found open.

According to Rome Tour.org in 2011, it was in that year being opened at weekends only, 9:00 to 12:00.

There was a series of guided tours held on Saturday mornings and Sunday evenings (pre-booking necessary) in 2012, but these seem to have been celebrating an anniversary and do not seem to be available in 2013.

Special Note

There is apparently a Mass on Sundays at 10:30 (the source of this information is not official).

The feast of St Catherine of Siena is celebrated with great solemnity on 29 April.

Artists and Architects:

Antoniazzo [Romano](#) (1430? -1512?), Italian Early Renaissance painter
Benedetto [Luti](#) (1666-1724), Italian painter
Biagio [Puccini](#) (1675-1721), Italian painter
Carlo [Maderno](#) (1556-1629), Swiss-Italian architect
Carlo [Marchionni](#) (1702-1786), Italian architect/sculptor
Ciro [Ferri](#) (1634-1689), Italian Baroque painter and sculptor
Claudio Sciardo (17th cent.), Italian architect
Egidio Schor (17th cent.), Italian painter
Filippo Passavini (17th cent.), Italian woodcarver
Filippo Tittone (18th cent.), Italian architect
Francesco Guidotti (18th cent), Italian sculptor
Francesco Maria Perini (18th cent.), Italian stonecarver
Francesco [Rosa](#) (1638-1687), Italian painter from Genova
Giovanni Battista [Soria](#) (1581-1651), Italian architect
Giovanni Battista [Speranza](#) (ca 1600-1640), Italian Baroque painter
Giovanni Battista [Ruggieri](#) (d.1640), Italian painter of the Baroque period
Giovanni Francesco [de Rossi](#) [aka *La Vecchietta*] (active 1640-1677), Italian sculptor
Giovanni Maria Galli (18th cent.), Italian sculptor
Giuliano [Finelli](#) (1601-1653), Italian sculptor of the Baroque period from Tuscany
Giuseppe [Passeri](#) (1654-1714), Italian painter of the Baroque period
Giuseppe Vasconio (17th Cent), Italian painter
Johann Paul [Schor](#) [aka *Giovanni Paolo Tedesco*] (1615-1674), Austrian designer of decorative arts in Baroque
Luigi [Garzi](#) (1638-1721), Italian painter of the Baroque period
Melchiorre [Cafà](#) (1636-1667), Baroque sculptor from Malta
Pietro [Bracci](#) (1700-1773), Italian sculptor of the Late Baroque (also see [here](#))
Pietro [Nelli](#) (1672-after 1730), Italian painter of the late-Baroque period
Pietro Francesco Papaleo (ca. 1642-1718), Italian sculptor
Romano [Romanelli](#) (1882-1969), Italian sculptor
Simone [Giorgini](#) (active 1677-1712), Italian sculptor
Tomasso Cattini (18th cent.), Italian stonecarver

Location:

Salita del Grillo 37 (Largo Magnanapoli), 00184 Roma

Coordinates: [41°53'45"N 12°29'12"E](#)

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Open times: Saturday and Sunday 9.00-12.00

Links and References:

1. [Roman Churches Wiki](#)
2. [Annas Rome Guide](#)
3. [Romapedia blog](#)

- a. Bevilacqua, Mario; SAINT CATHERINE OF SIENA IN MAGNANAPOLI: Art and history of a Roman religious community in the age of the Counter-Reformation; Rome: Gangemi; Second edition 2009
- b. Ptaschinski, Claire N.; "An Ecology of Chapel Design: Melchiorre Cafà, Material Iconographies, and the High Altar of Santa Caterina a Magnanapoli in Baroque Rome"; 2021

c. Valone, Carolyn; "Women on the Quirinal Hill: Patronage in Rome, 1560-1630"; *The Art Bulletin*, Vol. 76, No. 1 (Mar., 1994), pp. 129-146 (jstor 3046006)

d. Erwee, Michael; *THE CHURCHES OF ROME, 1527-1870*; Pinder Press, 2013; pp 143-144

Other sources

[Roma-Caput Mundi Blog](#)

(Excellent description of Cafà's alterpiece sculpture)

[Roomassa blog](#)

[Ordinariato Militare web page](#)

[Info Roma page](#)

[Tourist info page](#)

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