

San Carlo ai Catinari



San Carlo ai Catinari is a 17th century parish, convent and titular church of the Barnabites of the Congregation of S. Paul, dedicated to St. Charles Borromeo, Archbishop of Milan and Cardinal. It is also known as **Santi Biagio e Carlo ai Catinari**, as it was formally dedicated to both St Charles Borromeus and St. Blaise. The attribute *ai Catinari* refers to the presence, at the time of its construction, of many dishmaker shops in the same street of the church. [1] [5]

History

The forerunner of this church was a little parish church called San Biagio dell'Anello or "St Blaise of the Ring". It was first mentioned in a papal bull of Urban III in 1186 as a dependent chapel of San Lorenzo in Damaso, and back then had the name of degli Arcari. The name Anello came from the relic of an episcopal ring which allegedly had belonged to St Blaise, and which was venerated in this church, and arcari may be a reference to those selling archery equipment. Another name on record is del Monte della Farina, after the street in which the church stood. [1] [5]

In 1575 Pope Gregory XIII gave the church to the new congregation of the Barnabites (properly called "Clerks Regular of St Paul"). This had been founded at Milan in 1530 by a group of local noblemen led by St [Anthony Mary Zaccaria](#), and had first met in the church of St Barnabas in that city -hence the nickname. The new congregation was a witness to the religious fervour in Milan, but the large diocese was in a state of serious corruption and disorder. As a result, in 1563 Pope Pius IV appointed the young St Charles Borromeo as apostolic administrator. The latter proved a close friend and helper of the Barnabites, and as their Cardinal Protector obtained the approval of their

constitutions in 1579. Hence he is considered a Patron of the Order despite never having been a member of it. The congregation wished to keep its headquarters in Milan, but as a sign of its growing prestige at Rome its church of San Biagio in Rome was made titular in 1587. The title was transferred from Sant'Apollinare. [1]

The Barnabites found the old parish church and its adjacent priest's house completely inadequate, and started building a new church and convent on a rather restricted site in 1611. In the previous year St Charles had been canonized, and many donations came from the Milanese expatriates in Rome who were anxious to honor their new saint. So, the dedication was to be to him, it was the first church so dedicated. Another motive was that local people had invoked the saint's assistance to put out a fire threatening to destroy some houses intended as the temporary convent. **Rosato Rosati** was commissioned to design the church and permanent convent. [1]

Meanwhile, at the same time the Theatines at Sant'Andrea della Valle were moving ahead with their project to build a much bigger convent of their own, and the church of San Biagio was in the way. It was demolished in 1617, after the cardinalate title had been transferred to the new church and changed to San Carlo ai Catinari in the previous year. However, it was directed that the dedication had to include that to St Blaise in commemoration of the lost church and hence we have Santi Biagio e Carlo ai Catinari. The title was suppressed in 1616, and not revived (as Santi Biagio e Carlo ai Catinari) until 1959. [1]

The new church was finished structurally in 1620, except for the façade. This was patched up because the Barnabites had run out of money, but in 1627 they received a large bequest from Cardinal Giovan Battista Leni. This allowed the façade to be completed between 1636 and 1638 by **Giovanni Battista Soria**. However, there were further problems with the building. The presbyterium was judged unsatisfactory, so an apse was designed by **Paolo Marucelli** and added in 1642. Then, the decoration of the side chapels caused more delay and the church was only finally consecrated on 19 March 1722 by Cardinal Lorenzo Corsini, who later became Pope Clement XII. This was 110 years after the foundation stone was laid. [1]

The convent became the headquarters of the Barnabites under Pope Alexander VII, who told them to move from Milan. In 1660 the same pope wished to extend the premises of the Monte di Pietà, and in the process demolished the old church of San Benedetto in Clausura ("St Benedict in the Enclosure") which was opposite. Its parish was joined to that of San Carlo. The altarpiece of this church was taken into the sacristy of the latter, but a copy (or the original?) later made its way to the Benedictine monastery of Sant'Ambrogio della Massima, where it still is. [1]

After the fall of the Roman Republic in 1849, when the city was besieged and taken by the French on behalf of the Pope, the bodies of many of the defenders were brought here for funerary rites by the Barnabites. After each one was processed, it was dropped through a trapdoor in the floor in front of the Chapel of St Cecilia and stored in the convent cellar. When the job was done, the corpses were taken out and interred on the Janiculum. [1]

The church was restored in 1860 by **Francesco Vespignani** after it was found to have structural problems, and again in 1915 after it had been damaged by a small earthquake. The interior was restored in 1897 in celebration of the canonization of St Anthony Mary Zaccaria, the founder of the Barnabites. [1] [2]

It remains a parochial church, and as such has been served by the Barnabite Fathers since it was founded. However after the annexation of Rome by Italy in 1870 the congregation had to find a new home, and hence built a new church and convent in a very quiet part of Trastevere. This is now Sant'Antonio Maria Zaccaria; here the church is next to a theological college, and the convent is a separate building to the north of the large site. [1]

Exterior

The basic structural shell of the edifice is in brick, and you can see this if you go round the left hand corner into Via del Monte della Farina. There, the external wall is in blank pink brickwork with two lunette windows lighting the two corner chapels. Architectural details on the church are in travertine limestone, as is the façade. The roofs are pitched and tiled, and the ones of the transept ends and

the presbyterium are alsohipped. [1]

The campanile is a simple slab structure for four bells, and is over the top left hand corner. It is invisible from the ground, and is undecorated. [1]

Façade

The travertine façade (1) is designed by **Giovanni Battista Soria**, and completed 1636-38. The main section fronts the entrance lobby, while the two narrow recessed zones flanking it have the corner chapels behind. The three vertical zones need to be seen as a unit. There are three doorways in the central zone, which all lead into the entrance lobby. [1]

There are two storeys. The first one has eight Corinthian pilasters; two on the outer corners, two flanking the central doorway and two pairs to left and right of the subsidiary doorways. The outer two of the latter occupy the corners of the central zone, and are tripletted around the corners. These eight pilasters support an entablature that runs across the entire façade and has a bombastic inscription on its frieze celebrating Cardinal Leni. It reads:

Io[hannes] Baptista S[anctae] R[omanae] E[cclesiae] Cardinalis Lenius
Archipr[esbiter] Lateran[is] A[nno] MDCXXXV.
("John Baptist Leni, Cardinal of the Holy Roman Church, Archpriest of
the Lateran, in the year 1635").

The cornice of this entablature projects strongly, and is decorated beneath with fine dentillation and egg-and-dart. [1]

At ground level, there is a five-sided flight of eight stairs leading to a large doorway flanked by two smaller doors. The latter each have a raised segmental pediment containing a scallop shell, and between the lintel and pediment is a richly decorated Baroque tablet displaying a swag. The main doorway has a raised triangular pediment supported by a pair of corbels, and in between the corbels is an elliptical tablet set on a scroll. This contains the Leni heraldic device, which consists of three logs of wood and which is repeated all over the façade. The tympanum of the pediment has a winged putto's head. [1]

At the level of the cornice of the central entrance's pediment, a string course runs across the central zone of the façade but is interrupted by the six pilasters. Above the pediment of the main entrance is a Baroque frame containing a wreathed elliptical tondo itself containing a fresco of St Charles at prayer. Above this is the crowned word Humilitas (humility) in Gothic lettering -rather unusual. This was his motto. Above the string course over the side entrances are two blank rectangular tablets within Baroque frames decorated with swags and putto's heads and having protruding architraves. These look as if they were meant for frescoes which never materialized. Above these in turn, at the level of the capitals of the pilasters, the Leni heraldic motif is repeated. [1]

The fresco of St Charles is a copy; the original by **Guido Reni** has been moved into the choir. [1]

The second storey has three windows echoing the doorways, although the two smaller ones on each side are false. There are also eight Composite pilasters matching the pilasters below, supporting an emblature also in a similar style (although with a blank frieze and no egg-and-dart). The crowning triangular pediment contains a relief coat-of-arms of Cardinal Leni, angled so that it can be seen by people in the piazza. The façade never had any finials. [1]

The middle window in this storey is set in a Doric arch matching those on the drum of the dome, and is framed by a pair of Ionic columns supporting a segmental pediment with the central section recessed. There is a balustrade, as if this were a balcony for speeches. The two false windows on each side have Baroque frames and triangular pediments raised on corbels, and feature the Leni arms again -this time in color. [1]

The two identical recessed zones of the façade each have, on the first storey, an empty round-headed niche crowned by a triangular pediment. Above this is a rectangular window in a Baroque frame decorated below the sill with a crowned woman's head within curlicues. Above the window is the Leni device yet again, with ribbons and chains. On the second storey, there is another pair of empty round-headed niches but these are treated more elaborately. A pair of pilasters with the Leni device on their capitals supports an architrave, above which is a curlicued device supporting a tiny

raised segmental pediment. [1]

It is not obvious from the piazza, but the top of the façade is false. The apex of the nave roof only reaches the level of the upper entablature. [1]

Dome

The dome is the third largest in the Centro Storico after San Pietro in Vaticano and Sant'Andrea della Valle, and is one of the more prominent ones in views over the city. (There are other larger 20th century domes in the suburbs.) Because there is no nave in the way, it is very easily visible from the front of the church. [1]

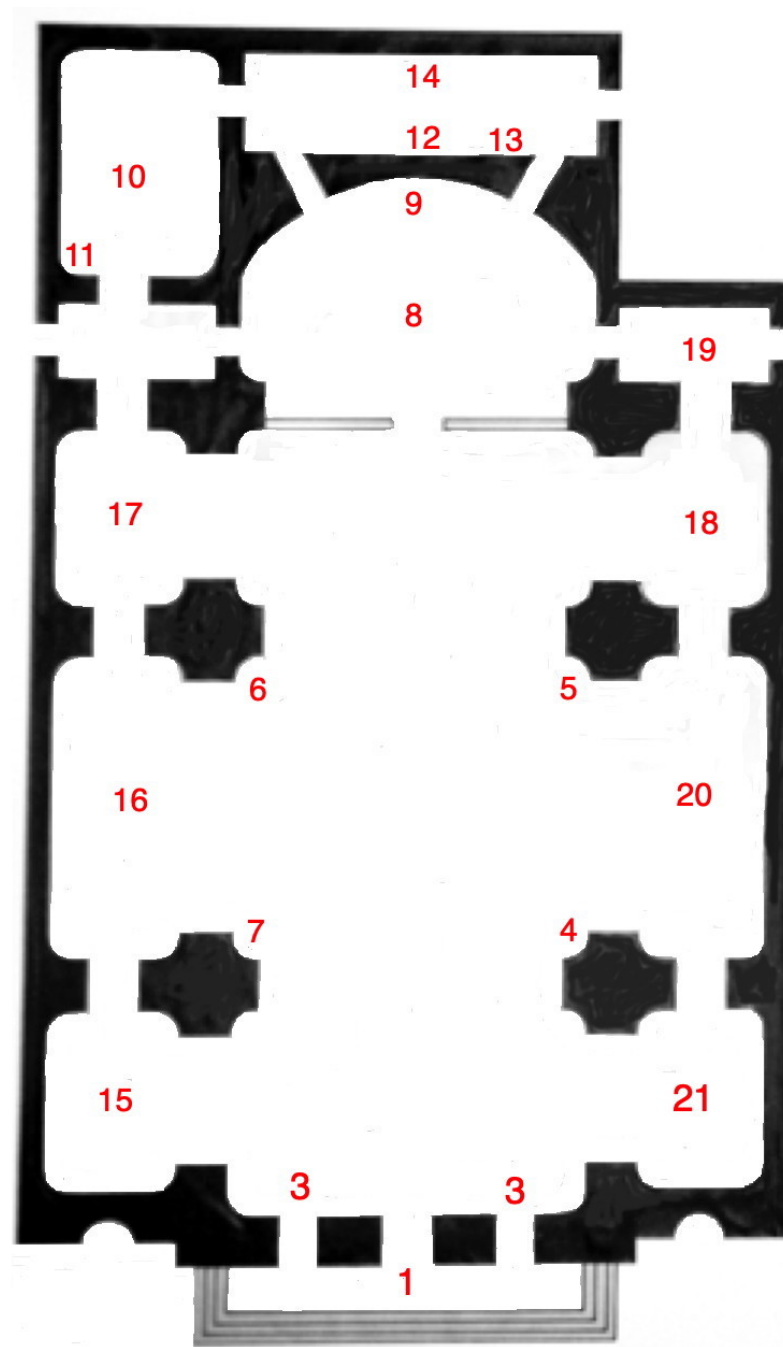
The drum is in the same pink brick, with sixteen large recessed arched windows having the archivolts supported by pairs of Doric pilasters. Each corner of the hexadecagonal drum is occupied by an Ionic triplet pilaster with exaggerated and curly volutes. The pilasters support a cog-wheel entablature with projecting cornice, and above this are sixteen low shallow-arched recesses which support the lead dome proper. This is hemispherical with sixteen ribs and sixteen oculi, each of which has a ring frame and a little pedimented gable. These oculi light the void between the inner and outer domes. [1]

Crowning the dome is a tall lantern in the form of a circular temple with sixteen Ionic pillars supporting a conical cupola ending in a ball finial. [1]

Convent

The late Baroque former convent of the Barnabites is adjacent to the church, on the right hand side. It was a tight fit on the restricted site. A bellcote for one bell is on the edge of the convent roof on the side away from the street, and hence invisible from the ground. The door of the convent, next to the church, is worth a glance. The building is restrained in style, in pink brick with plain stone window frames, but the doorway has a pair of incurving volutes in place of a proper pediment and these are in front of an elliptical window. Above this is a pair of large round-headed windows, one above the other, and the overall effect is quite pleasing. [1]

Interior



The plan is based on a Greek cross within a short rectangle, with the length of the major axis at 34 metres being slightly longer than the width of the minor one, 26 metres, and with the layout entirely symmetric. The apsed presbyterium is a further 12 metres long. To left and right of the very short rectangular bay of the apsidal extension is a pair of identically sized rooms; one now leads to the sacristy, and the other is a chapel. Behind the apse is the conventual choir, which is not usually accessible to visitors but you could ask the sacristan -if he is to be found. [1]

Nave

The interior is richly decorated, and was restored in 1897 in celebration of the canonization of St Anthony Mary Zaccaria, the founder of the Barnabites. Gigantic Corinthian pilasters in yellow *scagliola* (stucco) support the short coffered barrel vaults which cover the entrance foyer, transept ends and presbyterium. Scagliola is a false marble which is made up with ground gypsum, glue and pigment applied to the desired surface and then polished up when dry with linseed oil. There is a lot of this in Rome, and it is sometimes difficult to distinguish from the real thing. [1]

The gilded coffering, with rosettes, is tesellated in octagons, circles and crosses and looks

spectacular. Together with that in the dome, it is said to be by **Domenichino**. [1]

On the counterfaçade (3) is a fresco of *The Charity of St Charles Borromeo* by **Mattia Preti**, and one of *St Charles Borromeo Fighting Against Heresy in Switzerland* by **Gregorio Preti** from 1642. The latter is appropriate, as when he was alive some of his enemies accused him of being a heretic himself. [1]

Dome

The dome was inspired by Renaissance motifs of the Rose. The internal dome was part of the original design by **Rosato Rosati**. It has a wonderful coffered interior, consisting of circles and crosses divided by sixteen rays which converge on the oculus. Within the latter is *God the Father* with Putti by **Giovanni Giacomo Semenza**. The entablature on which the dome rests has a frieze in blue with an inscription which reads:

Ecce sacerdos qui in diebus suis placuit Deo, et in tempore iracundiae factus est reconciliatio.

("Behold, a priest who in his days pleased God and in a time of anger made reconciliation").

This is taken from the Mass chants prescribed for the celebration of a Church pastor, and obviously refers here to St Charles. In the lantern *The Everlasting Father*, by **Francesco Coghetti**. [1]

The pendentives of the cupola are frescoed with the *Cardinal Virtues* (1627-30) by **Domenichino** who designed the stucco decoration in the dome and probably the other main vaults. The symbolism is quite involved, and relies on Aristotle as well as on Christian teaching. The artist used a very pretty blonde girl (bellissima bionda) as a model. These four frescoes are very late works of the artist, and the one of Fortitude had to be finished by **Francesco Cozza**. [1]

The virtues are:

- (4) *Fortitude*
- (5) *Justice*
- (6) *Prudence*
- (7) *Temperance*

Presbyterium (8)

The decoration of the apse was restored and greatly embellished by **Vespignani** in his mid 19th century restoration. [1]

The installation of high altar (9) was begun by **Girolamo Rainaldi** and **Francesco Paparelli**. Then work was taken up by **Martino Longhi the Younger**, built by **Gabriele Renzi**, and paid for by Prince **Filippo Colonna** (a nephew of St Charles and closely connected with the Marnabite order) and his heirs, and completed by 1651. Others who worked on the altar were sculptor **Orfeo Boselli**, the founder **Pasquale Pasqualini** and the gilder **Geronimo Grippa**. The gilt-bronze coats-of-arms on the base of the columns behind the altar are of the Colonna family (left) and the Borromeo family (right). [d] [1]

It is a spectacular Baroque composition placed against the wall of the apse, and features four porphyry Corinthian columns with gilded capitals supporting a broken segmental pediment containing swags of flowers. Two female figures, each with a putto, sit on this and they support a Baroque tablet placed on the pediment, which contains the crowned motto HUMILITAS on a banner. This tablet itself has a triangular pediment, and a pair of putti sits on that. The whole composition is rather top-heavy. [1]

The skull of St **Febronia** is preserved beneath the high altar, and her feast-day is on 25 June. This relic came from the church of San Paolo alla Colonna demolished for the building of the Palazzo Chigi. [1] [5]

The large altarpiece painting of *St. Charles Borromeo carrying the Holy Nail in procession to end the Plague* is by **Pietro da Cortona**, and was executed in 1667, one of his last works. The saint is depicted carrying a cross in a procession to avert plague at Milan. The precious metalwork of the altar was designed by **Simone Costanzi**. [1] [5]

To either side of the altar are 19th century statues in stucco of *Saint Peter* and *Saint Paul*, in their own

pedimented aedicules. They are copies of those in Piazza San Pietro. St Peter on the left is by **Giuseppe de Fabris**, and St Paul on the right is by **Giulio Tadolini**. Above these is a pair of tondi with portraits of saints by **Ercole Ruspi** of about 1850; *St Francis de Sales* is on the left, and *St Alexander Sauli* on the right. [1]

In the apsidal basin is a fresco of *The Apotheosis of St Charles* by **Giovanni Lanfranco**, completed in 1646 is said to have been his last and greatest work. He had to complete the frescos from memory as the preparatory designs had been stolen. The fresco represents Mary taking San Carlo by the hand and introducing him to the Trinity, surrounded by rejoicing angels and saints. Lanfranco also painted all of the frescoes in the arch with the three theological virtues, *Faith, Hope* and *Charity*, in the center and all of the putti. [1] [f]

The two side balconies on corbels are cantoria, intended for solo singers and musicians. They date from 1685, but were restored in 1857. The gilded screens are there to preserve the anonymity of the musicians, since their performances are meant to accompany the liturgy and not to entertain (in theory). The balustrade of the presbyterium was erected in 1745. [1]

Sacristy

The sacristy (10) is from 1650. At the altar, designed by **Tommaso Piccioni**, late 17th century, and has a fine pietra dura frontal.. The altarpiece is a little bronze crucifix, inlaid with marble, glass and mother-of-pearl. It was made in the 17th century by **Alessandro Algardi**, the gift of Cardinal Law Lambertini. Near the entrance is the painting *Passion of Christ* (11) by **Giuseppe Cesari, Cavaliere d'Arpino**. The vault fresco depicts the *Annunciation to Our Lady*, and over the door is *St Paul Writing a Letter*. There is some very good antique furniture in this sacristy, including 1690 walnut cabinets, marble wash basin 1675, fonts 1690. [1] [b]

The winter choir behind the High Altar has canvases depicting *Saint Carlo in Prayer*, from 1620 (12) by **Guido Reni**, and *San Carlo* (14) by **Andrea Commodi** (the original altarpiece until 1632), as well as a *Miracle of San Biagio* from 1669 (13) by **Giovanni Domenico Cerrini**. [b] [d] [f]

Side Chapels

The side chapels are described in clockwise order, starting from the rear left near the entrance.

Cappella Cavallerini (15)

The first chapel on the left is dedicated to St Paul, and is the Cavallerini family chapel. It was designed by **Mauro Fontana**, and completed in 1739. The tondi to each side and the vault frescoes are by **Filippo Mandelli**; the tondi depict *St Paul Having His Sight Restored by St. Ananias* and *St Paul Preaching to the Athenian Philosophers*. [1]

The altarpiece is by an unknown painter. It depicts *St Paul Showing the Cross to St Alexander Sauli*, and was painted as the result of a donation in 1760. The putti in marble by **Agostino Corsini** and **Giuseppe Lironi**, 18th century. [b]

A subsidiary dedication to St [Alexander Sauli](#) was added in 1742, when that saint was beatified (he was canonized only in 1904). He was a Barnabite, hence his veneration here; he is more popular in Corsica where he had a successful career as a preacher. [1]

There is a baptismal font on the left side, and a votive statue of the Sacred Heart of a child Christ.

Cappella di Sant'Anna (16)

The second chapel on the left, in the transept arm, is dedicated to St Anne and chapel was built between 1630-1638. [b]

The altarpiece is *The Death of St. Anna*, by **Andrea Sacchi**. The polychrome marble work is original. The two cherubs in the arch enclosing the altar match those in the chapel opposite, but are by a different artist. They are by **Francesco Trevisani**. [1]

On the wall to the left of the altar is a neo-classical memorial for Cardinal Francesco Luigi Fontana (d. 1822), by **Giuseppe de Fabris**. Below that is a small shrine to the Virgin Mary. On the wall to the right of the altar is a memorial to one Hycinth Sigismund Gerdili, dated 1802.

Cappella Filonardi (17)

The third chapel on the left was originally dedicated to the Persian martyrs SS Marius, Martha, Abachum and Audifax. They were Persian expatriates martyred at Rome in the 3rd century for burying the bodies of those already martyred. The original altarpiece is by **Giovan Francesco Romanelli**, and is now over the door on the right leading to the sacristy. [1] [b] [q]

In 1635 the chapel was granted in patronage to Monsignor Marco Pilonardi who commissioned **Paolo Maruscelli** to design the chapel. In the spandrels of the dome appears the coat-of-arms of the Filonardi prelates. The lunette frescoes are by **Giacinto Gimignani**, and depict episodes from the legend of the saints. [1] [q]

The chapel is now dedicated to St Anthony Maria Zaccaria, founder of the Barnabites, and hence the altarpiece depicts him. It is by **Virginio Monti** from 1897. The altar has four Corinthian columns in black marble. [1] [q]

On the left, a holographic painting by an unknown artist presents Santa Margherita Maria Alacoque, in ecstasy. The balustrade and the two bronze candlestick angels stand out beautifully, delimiting the area of the chapel. [q]

Cappella di Santa Cecilia (18)

The third chapel on the right is dedicated to St Cecilia, the patroness of music, and is a masterpiece of Baroque art, designed by **Antonio Gherardi**, who decorated it between 1692 and 1700. Perhaps as a result, it is nicknamed "Paradise". The altarpiece, *St. Cecilia*, is also by **Gherardi**, 1692, who used his wife and children as models. [1] [q]

In the elliptical domed lower vault is a very large oculus with a band of another four angel musicians in stucco. Above them there is a rectangular space, with unseen windows producing numinous light which floods the top ceiling. In the vault there is the dove of the Holy Spirit in glory, attended by St Cecilia transfigured and an enormous garland of flowers; the composition is in white and grey, with the Dove in gold. [1] [q]

The altar has an unusual shape. Four alabaster Ionic columns support an entablature which curves in over the altarpiece, but instead of a pediment above there is an arch in grey-green marble on heavy Doric pillars. This frames a window with blue glass spangled in golden stars. [1] [q]

To the right is the altar sarcophagus of the Servant of God Rosina Giovannetti, "The Rose of San Carlo ai Catinari" (1896 - 1929). She was in fact a young parishioner, who gave herself for the conversion of the sinner and the sanctification of the priests, offering her life to God. Seized by a terrible, incurable disease, she gave an example of loving acceptance of God's will and died at the age of 33, esteemed by all as a saint. She was in fact a very worthy cellist at the opera house in Rome. [q]

There was a complete restoration in 2007. [q]

This chapel belongs to the Confraternity of Musicians, who celebrate in this church annually, on the 21st and 22nd of November, the feast of their patroness, with music composed every year for the occasion. [1]

Chapel of Our Lady of Providence (19)

The chapel of Our Lady of Providence is in the rectangular room to the right of the apse, was designed by Luigi Boldrini in 1840. The altarpiece is a copy of a 16th century canvas now kept in the convent of the Barnabites (according to the church guidebook, it is still in the upper choir chapel in the convent here and was moved for reasons of security). The original painting was by **Scipione Pulzone**, executed in a naturalistic style in about 1580 (look at the rendering of the hairs

on the Child's head). It was obtained for the church in 1664, and attracted much admiration. As a result, this chapel was paid for by subscription and opened in 1732. It has walls panelled with alabaster. Barnabite Cardinals Lambruschini and Cadolini embellished the little chapel. Cardinal Lambruschini then arranged for his interment to the feet of the Madonna. [1] [b]

Between the second and third chapels is an exquisite Neo-Classical funerary monument to Giovanni Hamerani, by **Luca Carimini**. He was the last in the male line of a celebrated Roman family of medallists and coin engravers, and died in 1846. [f]

Cappella di San Biagio (Chapel of St Blaise) (20)

The second chapel on the right, in the transept arm, is dedicated to St Blaise and has an altarpiece of *The Martyrdom of St Blaise* by **Giacinto Brandi**, 1680. The chapel design was by **Carlo Rainaldi**, and features a pair of Composite columns in pavonazetto marble supporting a triangular pediment with modillions. The pediment is within a semi-circular arch which displays a fresco of two cherubs playing with a curtain, by **Ercole Ruspi**, about 1860. [1] [f]

The tomb to the left of the altar is that of the poet Gio. Gerardo De Rossi, who died in 1827

Also here is a wall-tablet to Mother Mary Elena Bettini (1814-1894), who founded a congregation called the Daughters of Divine Providence and who died in 1983. She was inspired by the famous icon of Our Lady of Divine Providence in the church. [f]

Cappella Costaguti (21)

The first chapel on the right is dedicated to the Annunciation to Our Lady, and was the Costaguti family chapel. It is richly decorated in polychrome marble to the design of **Simone Costanzi**, and was finished in 1702. The patron was Cardinal Giovanni Battista Costaguti, who is buried here. [1]

The altar is in alabaster, and the altarpiece of the *Annunciation* is a fine work from 1624 by **Giovanni Lanfranco**. To the left is a 17th century ebony crucifix, and to the right is a Neapolitan statue of *Our Lady of Sorrows* dating from 1865. Both of these items used to be in the chapel of St Cecilia. [1] [5] [f]

Liturgy

On 22 November, the feast-day of St Cecilia, the Accademia di Santa Caecilia plays sacred music during the festal Mass. If you are a music-lover and happen to be in Rome at that time of year, you won't regret attending this Mass.

The feast-day of St Charles Borromeo is celebrated with solemnity on 4 November, that of St Blaise on 3 February, the Conversion of St Paul as patron of the Barnabites on 25 January and the feast-day of St Anthony Mary Zaccaria as their founder on 5 July.

The solemnity of Mary, Mother of Divine Providence is celebrated on the third Sunday in November.

Artists and architects:

Adamo [Tadolini](#) (1727-1813), Italian sculptor
Agostino [Corsini](#) (1688-1772), Italian sculptor
Alessandro [Algardi](#) (1598-1654), Italian high- Baroque **sculptor**, architect
Andrea [Commodi](#) (1560-1638), Italian painter of the early-Baroque period, from Florence
Andrea [Sacchi](#) (1599-1661), Italian painter of High Baroque
Antonio [Gherardi](#) (1638-1702), Italian painter, **architect**, and sculptor (stuccoist) of the Baroque style
Carlo [Rainaldi](#) (1611-1691), Italian architect of the Baroque period
Domenico Zampieri, aka [Domenichino](#) (1581-1641), Italian Baroque painter of the Bolognese School, or Carracci School
Ercole [Ruspi](#) (19th cent), Italian painter
Filippo Mandelli (18th cent), Italian painter

Francesco [Coghetti](#) (1804-1875), Italian painter
 Francesco [Cozza](#) (1605-1682), Italian painter of the Baroque period.
 Francesco [Peparelli](#) († 1641), Italian architect
 Francesco [Trevisani](#) (1656-1746), Italian painter of the early Rococo or late Baroque
 Gabriele Renzi (17th cent), Italian stonemason
 Geronimo Grippa (17th cent), Italian gilder
 Giacinto [Brandi](#) (1621-1691), Italian painter of the Baroque period
 Giacinto [Gimignani](#) (1606-1681), Italian painter of the Baroque period
 Girolamo [Rainaldi](#) (1570-1655), Italian Mannerist architect
 Giovanni Battista [Soria](#) (1581-1651), Italian architect
 Giovanni Domenico [Cerrini](#) aka *il Cavalier Perugino* (1609-1681), Italian painter of the Baroque period
 Giovanni Francesco [Romanelli](#) (1610-1662), Italian Baroque painter from Viterbo
 Giovanni Giacomo [Semenza](#) (1580-1638) Italian painter of the early Baroque period
 Giovanni [Lanfranco](#) (1582-1647), Italian Baroque painter
 Giulio [Tadolini](#) (1849-1918), Academic-trained Italian sculptor
 Giuseppe [Cesari](#), [aka *Cavaliere d'Arpino*] (1568-1640), Italian Mannerist painter from Arpino
 Giuseppe [de Fabris](#) (1790-1860), Italian sculptor of the Neoclassic period
 Giuseppe [Lironi](#) (1668-1749), Italian sculptor
 Gregorio [Preti](#) (17th cent), Italian painter
 Guido [Reni](#) (1575-1642), Italian painter of high-Baroque
 Luca [Carimini](#) (1830-1890), Italian architect
 Luigi Boldrini (19th cent), Italian architect
 Martino [Longhi](#) the Younger (1602–1660), Italian architect of the Baroque period
 Mattia [Preti](#) [aka *Il Calabrese*] (1613-1699), Italian Baroque painter
 Mauro [Fontana](#) (1701-1767), Italian architect
 Orfeo [Boselli](#) (1597-1667), Italian **sculptor**, restorer
 Paolo [Maruscelli](#) [Marucelli] (1594-1649), Italian architect of the Baroque period
 Pasquale Pasqualini (17th cent), Italian founder
 Pietro Berrettini [da Cortona](#) (1597-1669), Italian Baroque painter
 Rosato [Rosati](#) (1559-1622), Italian architect
 Scipione [Pulzone](#) of Gaeta, aka *il Gaetano* (1550-1598), Italian late Renaissance-Mannerist painter
 Simone [Costanzi](#) (d. 1709, Italian architect
 Tommaso Piccioni (17th cent), Italian architect
 Virginio [Monti](#) (1852-1942), Italian painter
 Virginio [Vespignani](#) (1808-1882), Italian architect

Burials:

Ippolito Cardinal [de' ROSSI](#), (1532-1591)
 Buried in front of the altar of the chapel of S. Anna
 Ottavio Cardinal [BELMOSTO](#), (1559-1618)
 Buried next to the main altar
 Vincenzo Cardinal [COSTAGUTI](#) [also see [here](#)], (1612-1660)
 Buried in his family's chapel
 Giovanni Giacomo Cardinal [CAVALLERINI](#), (1639-1699)
 Buried in front of the chapel of S. Paolo
 Giambattista Cardinal [COSTAGUTI](#) [also see [here](#)], (1636-1704)
 Buried in the chapel he had built for himself
 Ferdinando Cardinal [d'ADDA](#) [also see [here](#)], (1650-1719)
 Hyacinthe Sigismond Cardinal [GERDIL](#) [also see [here](#)], C.R.S.P., (1718-1802)
 Francesco Luigi Cardinal [FONTANA](#), C.R.S.P., (1750-1822) [also see [here](#)]
 Luigi Cardinal [LAMBRUSCHINI](#) [also see [here](#)], C.R.S.P., (1776-1854)

 Gio. Gerardo [De Rossi](#) (1754-1827)
 Poet

Location:

Address: Piazza Benedetto Cairoli 117

Info:

Contacts

Telephone: 0039 06 68307070

Fax: 0039 06 68216580

Opening times

Open 07:30am-12:00pm 04:00pm-07:00pm

Masses:

Weekdays: 08:00am-10:00am-06:30pm

Holidays: 10:00am-11:30pm-06:00pm

During the celebration it is not allowed to visit the church

Links and References:

1. [Roman Churches Wiki](#)
2. [Info.Roma web site](#)
3. [Tourist info on 060608.it web site](#)
4. [Cardinals of the Catholic Church](#)
5. [laboratorioroma.it](#) (no longer online)

[English Wikipedia page](#)

- a. Sharp, Mary; A GUIDE TO THE CHURCHES OF ROME; 1966; pg. 59
- b. Donovan, Jeremiah; ROME ANCIENT AND MODERN AND ITS ENVIRONS; 1842; Vol II, pg 52
- c. Lewine, Milton; THE ROMAN CHURCH INTERIOR, 1527-1580; 1963; pg. 514
- d. Anselmi, Alessandra; "The High Altar of S. Carlo ai Catinari, Rome"; *The Burlington Magazine*, Vol. 138, No. 1123 (Oct., 1996), pp. 660-667 (887142.pdf)
- e. Francis, Henry S.; "Domenichino: Preparatory Drawing of Temperance"; *The Bulletin of the Cleveland Museum of Art*, Vol. 52, No. 10 (Dec., 1965), pp. 174-177 (25152075.pdf)
- f. Information plaques in church

(Links of Photos)

["De Alvariis" gallery on Flickr](#)

<http://flickrhivemind.net/Tags/sancarloaicatinari/Interesting>

http://www.tesoridioroma.net/chiese_barocco/chiesa_carlo_catinari.html

http://commons.wikimedia.org/wiki/Category:San_Carlo_ai_Catinari?uselang=it

(YouTube videos)

<http://www.youtube.com/watch?v=9axN5bHeRkU>