

Santa Maria del Carmelo in Traspontina



Santa Maria in Traspontina is a 16th century Carmelite church on the Via della Conciliazione, near Vatican City. The dedication is to the Blessed Virgin Mary, under her title of Our Lady of Carmel. The Chapel of St Knud is the national shrine of Denmark. [1]

The appellation refers to the Ponte Sant'Angelo, the bridge across the Tiber at Castel Sant'Angelo. This, the former Pons Aelius, was the only bridge spanning the entire Tiber which survived the collapse of the Roman Empire (the Tiber Island crossing, with two bridges, also survived). Hence the name *traspontina*, or "across the bridge", in the Middle Ages was not equivocal. [1]

History

The first church, which had the same dedication, was first mentioned under Pope Hadrian I (772–795), but probably existed earlier. It was not in the same spot, but closer to Castel Sant'Angelo. The *Liber Pontificalis* mentions it under Pope Pascal II in 1118, when it is said to be defunct. Later in the same century, it was again used, as a priest of the church is mentioned in a bull from Pope Urban III dated 1186 or 1187. In the *Catologue of Turin*, c. 1320, the church is mentioned as a Papal Chapel with five clerics. [1] [b]

The church has long been served by Calced Carmelites. They were first installed in the old church in 1484 by Pope Innocent VIII, who noted that the church was again dilapidated and hoped that the Carmelites would re-vitalise it. Also he expected them to make the church the pastoral centre of the Borgo, which did actually happen. The friars built a convent next door, which became the headquarters of their Italian province. [1]

Pope Alexander VI Borgia (1492–1503) demolished an ancient Roman pyramid on the same site (the *Meta Romuli*, believed in the Middle Ages to be Romulus's tomb, and portrayed on the bronze doors to St Peter's Basilica and in a Giotto triptych in the Vatican Museums) for the construction of the church in the present location. The entire complex was expropriated and demolished on the orders of Pope Pius V in 1564 because of the need to strengthen fortifications around the Castel Sant'Angelo through the addition of artillery bastions, which needed a clear field of fire. The project was part of the ongoing renewal of the Borgo, which had largely been abandoned after the Sack of Roma in 1527. [1]

The present church, with its attached convent, took a while to construct. It was begun in 1566 by **Giovanni Sallustio Peruzzi**, son of Baldassarre Peruzzi. He constructed the first four bays of the nave, with their side chapels. In 1569 **Battista Ghioldo**, one of his collaborators, took over for the period until 1581. Then **Ottaviano Mascarino** was in charge until 1587, during which time he managed to finish the basic structure. Between 1587 and 1634 all of the ten chapels in the church received some decoration, several only in part but several altogether; many of these, however, have since been completely renewed. [1] [b]

Work recommenced on the church in 1635 under **Francesco Peparelli**. This architect made new designs and by 1637 had finished the transept, high altar chapel, sacristy, and chapter room. He finished the drum of the dome and then, above the eight windows, put in a temporary wooden roof. Finally, **Simone Broggi** built the dome in 1668 which was the final end of structural building works. Six years later a new high altar was built on the designs of **Carlo Fontana** on commission of the General of the Carmelites, Matteo Orlando. The project had taken just over a hundred years. This has been a parochial church since 1587, and is now the parish church of the entire rione Borgo. [1] [b]

Like almost all the convents in the city, the one here was sequestered by the Italian government in 1873. However, the Carmelites remained in charge of the church and parish. [1]

The nave ceiling of the church was restored in 1895, as were several of the chapels. [1]

Up to the mid 20th century the church stood on the Borgo Nuovo. In 1936, Mussolini ceremonially began the demolitions for the new main road to St Peter's. This is the present Via della Conciliazione, and this church is the only one on it. The old convent was demolished in the process, but a new one was erected behind the church by 1950. [1]

Exterior

The church is built on a plan of a Latin cross, with nave, aisles, transepts, sanctuary and a central dome. There is no apse, but unusually the corners of the transepts are chamfered. There is a campanile built next to the near corner of the left hand transept, and behind the presbyterium is the convent of the friars. The roofs are all pitched and tiled, and those of the presbyterium and transepts are hipped. [1]

Façade

The façade (1), designed by **G.S. Peruzzi** and completed by **Mascherino**, is built in travertine blocks, part of which come from the Colosseum. It has two stories. The lower is divided into five parts, and the upper into three with volutes above the outer parts of the lower level. There are three doors, a large one in the middle with an 18th century stucco relief of the *Madonna with Child* above, and two smaller ones either side of it with windows above them. The main door is flanked by a pair of grey marble Ionian columns supporting a raised triangular pediment which is broken at the top. Into this break is inserted a marble arch containing the relief sculpture, and the arch is itself crowned by a small segmental pediment containing a winged putto's head. The aisle doors have raised segmental pediments supported by volute corbels, and the pair of windows above them (which are almost, but not quite, square) have raised Baroque frames and pediments lacking cornices. [1] [a]

The two vertical zones of the first storey in between the outermost pair of pilasters on either side are recessed, and contain a pair of round-headed niches topped by segmental pediments broken at the top and supported again by volute corbels. These pediments contain putto's heads in between

volute. In fact, a proliferation of pediments is a feature of the design of this façade, as there are twelve of them in total. [1]

The upper storey has a large round-headed window in the middle, with a segmental pediment containing a winged putto's head. It is flanked by a pair of large rectangular blank recessed panels with triangular raised pediments. These three pediments all have volute corbels. This storey is crowned by a dentillate triangular pediment, which apparently has never contained any sculpture in its tympanum. There used to be three candlestick finials on the tip and two corners of the pediment, but these were removed long ago and the church is now topped by a traditional wire cross. The sides of this storey are decorated by a pair of sweeping curves with gigantic volutes at their top; these volutes are elliptical rather than round. Above these is a pair of women's heads wearing Ionic capitals as if they were fantastic hats; these wonderfully whimsical features can only be appreciated with binoculars or a telephoto lens. [1]

Dome

The dome is octagonal on the outside, with a smaller lantern with eight windows on the top. This is the only church in Rome whose dome does not lie on a drum. The reason was to allow the gunners of Castel S. Angelo to exercise shooting on the Gianicolo Hill, which otherwise would have been hidden behind the dome. [1]

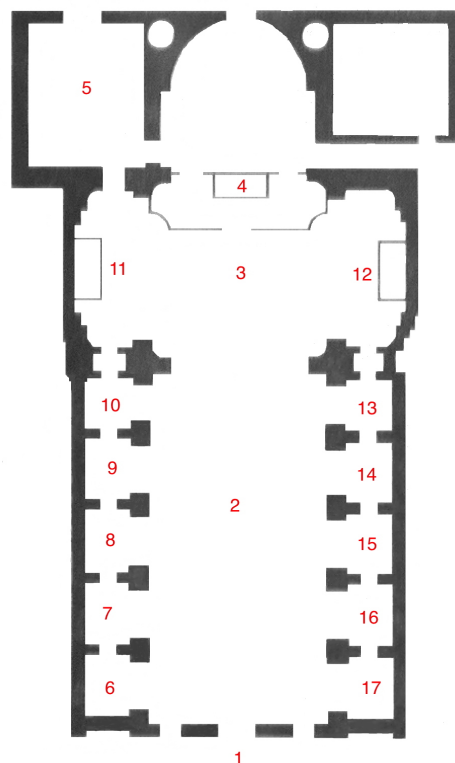
Campanile

The campanile, designed by Francesco Peparelli in 1637, has a recast English bell which is some 600 years old and weighs about one and a half tons. This was purchased in 1587 and almost certainly came from a suppressed English abbey. It is unfortunately not known which one. [1]

The tall first storey is of one piece with the oratory and the transept behind and is of poor quality masonry, but the top two storeys are of much better build. The design is again enjoyably whimsical, since the second storey has a vertical elliptical window and the soundholes of the third, bell-chamber storey are keyhole shaped. There are ball finials on the corners of this storey, and a steep pyramidal Baroque cap with a projecting cornice halfway up it and a large quatrefoil aperture on each side below this. [1]

To the left of the church is the Oratorio della Dottrina Cristiana (Oratory of Christian Doctrine), with beautiful architecture by **Nicola Michetti** (1715). [1]

Plan



Interior

The church, although it has been built in the space of one hundred and two years under the direction of different architects, appears as a whole with a sense of stylistic unity. [a]

The church has a Latin cross plan. Structurally it has a nave with side aisles, but blocking walls are inserted which create five identically sized chapels on each side of the nave. Then comes the transept with a dome over the crossing, the width being just slightly greater than that of the nave with chapels. The sanctuary with the high altar occupies the far side of the crossing, behind which is the choir of the friars which has a single bay with a semi-circular apse. The nave is roofed with a barrel-vault, as is the choir. [1]

Francesco Peparelli was responsible for the nave up to the line of the fourth chapels, and the rest of the nave was the responsibility of **Ottaviano Nonni Mascherino**. **Peparelli** designed the rest, with the assistance of **Simone Broggi** as regards the dome. [1]

Nave

The central nave, about 13.80 meters wide and about 56.40 long. The nave arcades have solid rectangular piers, which have Corinthian pilasters on their inner faces. These were faced with yellow marble in 1895, and support an entablature the frieze of which is also in yellow. This entablature runs round the interior, and has modillions (little corbels) on its cornice as is appropriate to the Corinthian order. [1] [a]

The nave ceiling has five window lunettes on each side, over the chapels. The stucco decorations are by **Cesare Gabrini** in 1895, except for the central panels depicting *Our Lady of Carmel Giving the Scapular to Simon Stock with Carmelite Saints and Pope Benedict XIII* and two panels depicting *Sol Iustitiae* and *Stella Maris*, which are all by **Cesare Caroselli**. [1]

The 19th century marble ambo or pulpit on the right hand side of the nave has the coat-of-arms of the Jesuits inlaid in polychrome stonework. [1]

The marble pavement was laid in 1873. [1]

Dome

The internal dome (3) does not have a drum, but is placed directly on a cornice supported by the pendentives. The reason is that the cannons on Castel Sant'Angelo needed a clear line-of-sight. It has eight round-headed windows placed on the cornice, and to the level of windows was built by **Peparelli** in 1637. The rest of the dome was finished by **Broggi** only in 1668. The decoration was added by **Gabrini**, and features eight wide rays, tricked out in blue, white, grey and gold, focusing on the oculus. In between the rays are eight frescoed tondi. [1]

The pendentives have frescoes of the prophets *Elijah* and *Elisha* and two Carmelite saints, *Peter Thomas* and *Andrew Corsini*. The Carmelites claimed until the 20th century that the prophets founded their Order. These frescoes are anonymous, 17th century. [1]

The transepts contain a chapel each, described with the other chapels below. [1]

Sanctuary

The high altar (4) stands on the far side of the crossing, behind a low balustraded screen and flanked by doorways into the choir behind. The altar was based on a design by **Carlo Fontana**, and consecrated in 1674. The frontal of the actual altar is marble carved to resemble draped cloth and inlaid with semi-precious stones, and is by **Giuseppe Marini**. The tabernacle is shaped like a globe, which is unusual. [1]

Above there is a Baroque baldacchino with six Composite columns in red Sicilian jasper, supporting an enormous royal crown of wood coated in gilded copper by **Carlo Padredio**. This has four stucco angels holding it on either side by **Leonardo Retti**, who also did the marble pair below the icon. [1]

Enshrined in the baldacchino is a Byzantine-style icon of the *Madonna*, set in a rayed glory involving little black putti. By tradition it was brought to Rome from the Holy Land in 1216, but is now thought to have been a product of South Italy. It was crowned in 1641, but was apparently destroyed during the Roman Republic of 1798. The present icon has been shown to be a copy. [1]

Either side of the altar is a door with a jasper frame and segmental pediment, leading into the choir. These two doors are surmounted by four marble statues. *Elijah* is by **Giacomo Antonio Lavaggi**, and *Elisha* by **Vincenzo Felice**. The others are of *St Angelus of Jerusalem*, an early Carmelite who rebuked a Sicilian peasant in 1220 and who died of the beating that resulted, and *St Albert the Great* who is the patron of scientists. The former is by **Alessandro Rondoni**, and the latter by **Michel Maille**. [1]

Choir

The sanctuary as intended by **Peparelli** was also designed as the choir of the Carmelite community. As a result it is shut off from the rest of the church. There is one bay and an apse. The choir stalls are in walnut, executed by the cabinet maker **Giacomo Finazzi** on a drawing by **Filippo Gagliardi** in 1651. [1] [a]

The upper walls are adorned with very large paintings. On the left, the *Sacrifice of Elijah*, on the right, the *Liberation from the plague of the island of Cyprus by St. Pier Tommaso*. On the sides of the large window there are two minor paintings: the *Birth of Jesus* (on the left) and the *Nativity of Mary* (on the right). The barrel vault bears the monogram of *Our Lady in a glory*. They were all painted by **Angelo Papi** between 1760 and 1761. [1] [a]

Sacristy (5)

The sacristy is situated to the left of the choir. Above the door is a large organ, built in 1637; the other one, dated 1688, is located to the right of the main altar, on the door of the chapter house. The sacristy was built in 1637 by **Peperelli** and is presented as a vast and calm environment made elegant by stuccowork with simple ornamental parties; it is without altar and all white. In the vault, in the beautiful setting of 17th century stuccos, is depicted the *Apparition of the Virgin in the act of delivering the Scapular to St. Simon Stock* by **Luigi Garzi** (another source has **Pietro Paolo Baldini** as the artist). The walnut wardrobes adorned with the coat of arms of the Order, which revolve around the hall, date back to 1650 and **Filippo Gagliardi**, the same artist who worked on the decoration of the choir, was made to design. On the back wall, above a small central table, is the *Madonna Immacolata*, a work of the 18th century. [1] [a]

In front of the entrance to the sacristy is a confessional donated by in December 1920 by King Christian X of Denmark and Queen Alexandrina in memory of the visit to the church. [a]

Side Chapels

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

Chapel of the Pietà (6)

The first chapel on the left is dedicated to Our Lady of Sorrows (Pietà), and was built by **Baldassare Tommaso Peruzzi** in the 16th century, and restored by **Michele Angelo Pluvioli** in 1712. [3] [a]

Behind the altar is a 15th century terracotta Pietà, *Madonna della pieta e delle Grazie*, which was much venerated in the old church. On either side of the altar are two angels in wood sculptured by **Ercole Ferrata**. The angels seem inspired by those of Ponte Sant'Angelo, one of which he sculpted. Under the altar in an urn emblazoned with the Chi Rho are held the relics of martyrs Sts. [Basilides](#), [Tripos](#), and [Mandal](#). [1] [2] [a]

The paintings in the spandrels (1710-1716) are of *Sibilla* and *St. Luke*. The intrados of the arch, painted in monochrome are: *Pentecost*, the *Assumption* (right) and the *Resurrection* (left). There are also symbols of the Eucharist. In the vault, the *Trinity* and angels; *St. Andrea* and *St. Carlo Borromeo*; the *Baptism of Jesus*; all from the 18th century restoration. [1] [a]

This chapel is also the baptistery. The early 18th century Baptismal Font consists of a large marble bowl with reliefs in gilded wood (four angels with symbols and phrases that recall the Pain in the Passion of Our Lady). [a]

Chapel of the Prophet Elijah (7)

The second chapel on the left is unusual in Rome as it is dedicated to the Old Testament Prophet Elijah, who holds some importance to the Carmelites. Before 1628 the chapel was dedicated to St. Antonio Abate; a chapel in the old Traspontina had already been dedicated to the saint and it was decided to renew this dedication in the new church. In 1692 the dedication was changed to the Prophet Elijah. By express wish of the prior general of the Order, the image of the Holy Abbot must also be present in the new chapel. So it was that **Giacinto Calandrucci** executed the altarpiece, depicting the *Elijah with St Anthony of Egypt and Blessed Franco Lippi of Siena*, a Carmelite hermit who died in 1291. [a]

The Prophet Elijah appears in the Old Testament as the man who always walks in the presence of God and fights, inflamed with zeal, for the worship of the one true God. From the beginning, the Order of the Carmelites found inspiration in him, so much so that the Prophet is considered as their ideological founder. [a]

The aedicule has a pair of Corinthian columns in pavonazzetto marble. **Calandrucci** also executed the side wall frescoes, depicting *Elijah Under the Juniper Bush* and *Elijah with the Shunamite Woman*. A 15th century fresco of the *Madonna and Child* was removed from one of the walls of the old church, and enshrined in a little elliptical tondo above the altarpiece here. [1] [a]

Chapel of SS Peter and Paul (8)

The third chapel on the left is dedicated to the Apostles Peter and Paul. Two broken columns preserved here are said to be the ones the Apostles were chained to when they were flogged before their executions. The columns come from the chapels scattered along the Portica or Via Santa (Borgo Vecchio) and were brought into the old Traspontina by Pope Celestino III, who also consecrated the altar of the chapel where they were placed. [1] [a]

All the paintings, vault and frescoes are by **Giovan Battista Ricci da Novara**, who finished them in 1619. The altarpiece is the *Flagellazione of Saints Peter and Paul*. The little crucifix above the altarpiece came from the old church. [1] [a]

In the floor is the tomb of the Carmelite priest Ven. **Giovanni Domenico Lucchesi** (1719). On the right wall flanking the arch leading to the next chapel are two epigraphs: the one on the right recalls Count Giovanni Battista Stanga, who commissioned the frescoes, and the one on the left, dating back to 1496, describes all of the traditions concerning Traspontina. [1] [a]

Chapel of St. Teresa of Avila (9)

The fourth chapel on the left is dedicated to St Teresa of Jesus (1515-1582), the Spanish mystic who was of a Jewish family and who, after becoming a Carmelite, promoted a reform of her Order and founded sixteen monasteries. She wrote works of the highest doctrine; in 1622 he was canonized and in 1970 declared Doctor of the Church. This chapel was built in 1639 and renovated several times since. [a]

In 1698, the Procurator General Francesco Ximenes Medrano had a new decoration of the chapel designed by **Antonio Gherardi**. The superb altarpiece, depicting the *Ecstasy of S.Teresa.*, is by **Gherardi**, and is considered his masterpiece. The two ovals depicting the *Vision of St. Teresa* (right) and *St. Teresa, Jesus and the Virgin* (left), are by **Placido Celi**. There is a stucco relief of her in the vault by **Giuseppe Bilancini**. [1] [a]

Chapel of St Angelus of Jerusalem (10)

The fifth chapel on the left is dedicated to St Angelus of Jerusalem, who, according to reliable traditional sources, is to be counted among the first friars who left Mount Carmel. He was killed in Licata, Sicily, by "impious infidels" in the first half of the thirteenth century; he was soon revered as a martyr and in his honor a church was built on the site of martyrdom; his feastday is on May 5th. [a]

The altar of the chapel was consecrated by the Carmelite Giovanni Antonio Bovio, bishop of Molfetta, on November 17, 1609. The entire pictorial cycle proposes to illustrate, through sixteen scenes, the events of the saint in the first half of the fifteenth century. All the paintings were painted by **Giovanni Battista Ricci da Novara**, who died in 1627 and was buried in this chapel; today,

however, his tomb is no longer visible, perhaps having disappeared as a result of various reconstruction and restoration works. [a]

The altarpiece, on a black chalkboard stone, represents *Preaching by St. Angelo Martyr* (1612). The figure in red on the left seems to be the painter's self-portrait. [a]

Chapel of St Andrew Corsini (11)

The chapel in the left transept is dedicated to St Andrew Corsini († 1374). The altarpiece, showing *Virgin appears to St. Andrea Corsini*, is by **Paolo Melchiorri**. Above the altarpiece is the coat of arms of Pope Clement XII Corsini, who as a relative. [1]

In the vault, in a monochrome gold medallion, is represented the *Virgin of Carmelo*, supported by lively angels covered with light and multicolored drapes, among white clouds and gray in a swirling flock of winged flocks. The fresco (1697) is the work of **Biagio Puccini** and depicts the *Apparition of the Saint in the battle of Anghiari*; the work was restored in 1893 by **Cesare Caroselli**. [1] [a]

Chapel of St Mary Magdalen de' Pazzi (12)

The chapel in the right transept is dedicated to St Mary Magdalen de' Pazzi, a Calced Carmelite nun of Florence (died 1607) some of whose mystical utterances have been translated into English. The chapel was erected immediately after her beatification, which took place in 1626. [1] [a]

The Corinthian columns of the aedicule are in black marble, and the builder took the trouble to match a white streak in each. The altarpiece, showing *St. Mary Magdalen with Our Lady and St Joseph*, has been attributed to Giovanni Domenico Cerrini *Cavalier Perugino*. [1] [4]

The vault frescoes showing angels with the *Cross and Instruments of the Passion*, by **Cesare Caroselli** (1895). The ceiling of the left crossing (1697) was frescoed by **Biagio Puccini**. [1]

Here is a memorial to Cardinal Francesco Albizzi, 1693 by **Domenico Guidi** and finished off by **Vincenzo Felici**. [1]

Chapel of St. Alberto Avogadro, Carmelite (13)

The fifth chapel on the right is dedicated to Albert of Vercelli († 1214), co-founder of the Camelites and Patriarch of Jerusalem. The chapel, built in the late 16th century, and was painted in 1614-1620 by **Antonio Circignani**, called *il Pomarancio*. The altarpiece is an oil painting representing *St. Albert, Carmelite*. The frescoes on the side walls and the vault icon corresponds to the vital scenes of the saint: Birth, dressing and a miracle. Unfortunately, damp getting in has caused damage here. The vault frescoes were restored by **Caroselli**, 1895. [1] [c]

Chapel of the Crucifix (14)

The fourth chapel on the right is dedicated to the Holy Cross. It contains a wooden crucifix from the mediaeval church, superimposed on painted figures of *Our Lady and St John* by **Cesare Conti da Ancona** of 1590. The frescoes are by **Bernardino Gagliardi** of 1649, the same date as the Baroque altar aedicule with its two columns of precious black marble. Depicted are scenes from the Passion; to the right is the *Mocking of Christ*, and to the left is the *Flagellation*. The vault shows *The Triumph of the Cross*. [1]

Chapel of Our Lady of Carmel (15)

The third chapel on the right, the chapel of the Madonna del Carmelo (former Chapel of the Immaculate Conception) was erected in 1581 by the Marchioness of the Guard Vittoria Tolfa degli Orsini.

The altarpiece is now a 19th century stucco statue of *Our Lady of Carmel* which is a focus of devotion by local inhabitants of the Borgo and Prati. The throne was executed in 1922 and the statue, blessed by Pope Pius XI in a private audience, was solemnly crowned by the bishop Luigi Pellizzi on the eve of the feast of Carmine (16 July) of 1928. In 2001, it was once again solemnly crowned by Pope John Paul II, in St. Peter's Square, on the occasion of the 750th anniversary of the gift of the Scapular. [a]

The original altarpiece of The Immaculate Conception was by Girolamo Muziano, 1760. The two

medallions on the side walls depicts the parents of Our Lady, *Sts Joachim and Anne*, and are by **Cesare Caroselli** 1895. The vault showing the *Dove of the Holy Spirit* in the center, and musicians and angels on the sides is by **Attilio Palombi**. [1] [a] [b]

The floor was redone shortly after the mid-1700s. [a]

Chapel of St Knud (16)

The second chapel is dedicated to St Knud of Denmark (Canute IV), the Danish king who was martyred in St Albani Church, Odense, Denmark on 10 July 1086. The chapel was founded by the Danish convert Fr. Christian Payngk. About 1630, he travelled to Rome with his brother Ahasverus, and both converted to the Catholic faith there. Payngk was ordained priest, and his brother became a Capuchin monk in Genua. During the 1630's, Payngk laid plans for a Danish chapel in Rome. At the time, Catholicism was banned in Denmark, and Catholics risked severe punishments, even the death penalty, if discovered by the authorities. A Danish chapel in Rome would be a great comfort to the small group of Catholics from the country. Christian enlisted the support of Cardinal Antonio Barberini, one of the pillars of the recently established Congregation for the Propagation of the Faith (Propaganda Fide). He also found a supporter in Giovanni Pamphili, later Pope Innocent X. The chapel was inaugurated on 7 January 1641, on what was reported to be the memorial of St Knud.

Payngk decided to add decorations to the chapel in 1685, and had a new altarpiece painted by **Daniel Seyter** of Vienna. This is the present altarpiece, showing the saint with outstretched arms and his eyes toward the heavens. He is dressed in a blue tunic with a hermine cape over his shoulders.

Also, the painter **Alessandro Francesi** decorated the ceiling with a fresco depicting *The Glory of St Knud*, with angels carry the saint in triumph to Heaven, where the crown of martyrdom is waiting.

Sadly, Payngk was not to see the restored chapel. He died before work was completed, on 31 January 1687. At his own request, he was laid to rest before the altar in the chapel. Three days after his funeral, the Danish artist Bernhard Keil (1626 - 1687) was also buried in the chapel. He was the son of the painter Caspar Keilhau, and had worked in Rembrandt's study in Amsterdam.

Chapel of St Barbara (17)

The first chapel on the right is dedicated to St Barbara. The chapel, completely renovated in 1740, was erected in 1594 by Cardinal Pietro Aldobrandini, nephew of Pope Clement VIII, and by his lieutenant Americo Capponi thanks to the offers collected by the soldiers of Castel Sant'Angelo gathered in the brotherhood known as the bombardiers. Among the privileges of this confraternity was to free every year two convicts, one on September 29, the feast of St. Michael the Archangel and the other on December 4, the feast of Santa Barbara. [a]

Here are stucco decorations with military symbols, referring to the saint's patronage of artillerymen which came about because, in her legend, God killed her evil father with a lightning bolt. [1]

The altar, of notable artistic interest, is a rectangular-faced canteen with stained green marble frames and onyx-shaped stone mirrors. The altar aedicule has a pair of Composite columns in alabaster, which is also used in the frontal. The altarpiece, depicting *St. Barbara*, a martyr of the fourth century and patron of artillerymen and firefighters, is by **Cavalier d'Arpino** (c. 1597), and it is one of his best works. He also drew the cartoons for the frescoes, executed by **Cesare Rossetti** between 1610 and 1620. These show scenes from the saint's life on the side walls, St Michael the Archangel with Sibyls in the vault and a pair of prophets on the piers. [1] [a]

Remarkable is also the memorial of Oliviero Malatesta from Pesaro († 1730), whose tomb is located before the altar. He was the grandson of Pope Clement XI. [4] [a]

Artists and Architects:

Alessandro Francesi (18th cent), Italian painter

Angelo Papi (18th cent), Italian painter

Antonio [Circignani](#) aka *il Pomarancio* (1570-1630), Italian painter of the late-Renaissance/

Mannerism period
 Antonio [Gherardi](#) (1638-1702), Italian painter, architect, and sculptor (stuccoist) of the Baroque style
 Alessandro Rondoni, Italian sculptor
 Attilio [Palombi](#) (19th cent), Italian painter
 Battista Ghioldo (16th cent), Italian architect
 Baldassare Tommaso [Peruzzi](#) (1481-1536), Italian painter and **architect**
 Bernardino [Gagliardi](#) (1609-1660), Italian painter of the Baroque period
 Biagio [Puccini](#) (1675-1721), Italian painter
 Carlo [Fontana](#) (d. 1714), Italian architect of the Late Baroque period
 Carlo Padredio, engraver
 Cesare [Caroselli](#) (1847-1899), Italian painter
 Cesare [Conti](#) (1550-1622), Italian painter
 Cesare Gabrini (1st 19th cent), Italian stuccoist
 Cesare [Rossetti](#) (17th cent), Italian painter
 Daniel [Seyter](#) (1642-1705), Italian Baroque painter
 Domenico [Guidi](#) (1625-1701), Italian sculptor of the Baroque period
 Ercole [Ferrata](#) (1610-1686), Italian sculptor of the Baroque period
 Francesco [Peparelli](#) (d. 1641), Italian architect
 Filippo [Gagliardi](#) (c.1607-1659), Italian architect
 Giacinto [Calandrucci](#) (1646-1707), Italian painter of the Baroque period
 Giacomo Antonio [Lavaggi](#) (d. 1718), Italian sculptor
 Giacomo Finazzi (17th cent), Italian Cabinet maker
 Giovanni Battista [Ricci](#) aka *da Novara* (1537-1627), Italian painter
 Giovanni Domenico [Cerrini](#) aka *il Cavalier Perugino* (1609–1681), Italian painter of the Baroque period
 Giovanni Paolo [Melchiorri](#) (1664-1745), Italian painter
 Giovanni Sallustio [Peruzzi](#) (1512-1573), Italian architect
 Giuseppe Bilancini (17th cent), Italian stuccoist
 Giuseppe [Cesari](#), aka *Cavaliere d'Arpino* (1568-1640), Italian Mannerist painter
 Giuseppe Marini (17th cent), Italian sculptor
 Leonardo [Retti](#) (d. 1714), Italian sculptor
 Luigi [Garzi](#) (1638-1721), Italian painter of the Baroque period
 Michele Angelo Pluvioli (18th cent), Italian sculptor
 Michel [Maille](#) [aka *Michele Maglia*] (1643-1703), French sculptor
 Nicola [Michetti](#) (1675-1758), Italian architect of the late Baroque
 Ottaviano [Nonni](#), aka *Il Mascherino* (1536-1606), Italian architect, sculptor, and painter
 Placido [Celi](#) (c.1649-1711), Italian painter
 Simone Broggi, architect
 Vincenzo [Felice](#) (c.1649-1711), Italian sculptor

Burials:

Giacomo Cardinal [CORRADI](#), (1602-1666)
 Francesco Cardinal [ALBIZZI](#), (1593-1684)
 Buried in the chapel of S. Alberto

Ven. Giovanni Domenico [Lucchesi](#) (1652-1670)
 <Carmelite priest>
 Fr. Christian Payngk (1612-1687)
 Giovanni Battista [Ricci](#) da Novara *il Navarro* (1545-1627)
 < Italian painter >
 Oliviero Malatesta da Pesaro (d. 1730)
 <Grandson of Pope Clement XI>
 Bernhard [Keil](#) (1626-1687)
 < Danish artist >
 Costanzo [Festa](#) (1490-1545)
 <Composer>

Location:

Addr: Via della Conciliazione, 14, Rione Borgo (Castel Sant'Angelo)

Coordinates: [41° 54'1 0"N](#) [12° 27' 44"E](#)

Info:

Telephone: 0039 06 68806451

Fax: 0039 06 68803315

Open times:

Monday-Saturday: 6.30 am - 12.00 pm (noon) // 4.00 pm - 7.15 pm;

Sunday: 7.30 am - 1.00 pm.

Mass Schedule:*Weekdays:*

- Summer (July 20 - September 15): 7.30 am - 9.00 am – 6.30 pm;

- Winter (September 16 - July 19): 7.00 am - 7.30 am - 8.30 am - 9.30 am - 6.30 pm;

Sundays and Holidays:

- Summer (July 20 - September 15): 8.00 am - 9.00 am - 10.30 am - 6.30 am;

- Winter (September 16 - July 19): 8.00 am - 9.00 am - 10.30 - 12.15 pm - 6.30 pm;

Links and References:

1) [Roman Churches Wiki](#)

2) [InfoRoma web site](#)

3) [“Santa Maria in Traspontina” by Tommaso Caliò](#) (downloaded paper)

4) [Info.roma web-page](#)

a) Information from descriptive plaques in the church, and from the church web site.

b) Lewine, Milton; [THE ROMAN CHURCH INTERIOR, 1527-1580](#); University Microfilms Internationa; 1963

c) Watkins, Basil, OSB; [THE BOOK OF SAINTS](#); Bloomsbury Publishing; 8th ed.; 2016

[English Wikipedia page](#)

[Italian Wikipedia page](#)

[Nolli map](#) (look for 1311)

[Parish website](#)

[urbatorium website](#)

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

["Romeartlover" web-page with 18th century engraving](#)

["Roma SPQR" web-page](#)