

# Dominicans and Franciscans in Medieval Rome

*History, Architecture, and Art*

by

JOAN BARCLAY LLOYD

BREPOLS

# Table of Contents

List of Illustrations	6
Preface	17
Abbreviations	20
Colour Plates	21
Introduction	27
<b>Part I</b>	
The First Dominican and <u>Franciscan</u> Foundations in Rome	
<b>Chapter 1</b>	
The Dominican Nunnery at S. Sisto (now S. Sisto Vecchio), founded c. 1218–1221	43
<b>Chapter 2</b>	
The Dominican Priory at S. Sabina, founded c. 1220–1222	95
<b>Chapter 3</b>	
The Franciscan Church and Friary of S. Francesco a Ripa, founded in 1229	153
<b>Chapter 4</b>	
The Franciscan Nunnery of SS. Cosma e Damiano (S. Cosimato), founded in 1234	177
<b>Part II</b>	
A New Generation of Dominicans and Franciscans and their <u>Foundations</u> in Rome	
<b>Chapter 5</b>	
The Friars Minor at S. Maria in Aracoeli, founded c. 1248–1252	213
<b>Chapter 6</b>	
The Friars Preachers at S. Maria Sopra Minerva, founded c. 1266–1276	257
<b>Chapter 7</b>	
The Franciscan Nunnery at S. Silvestro in Capite, founded in 1285	307
<b>Chapter 8</b>	
Medieval Dominican Penitents from c. 1286 and Catherine of Siena (1347–1380)	341
Conclusion	355
Glossary	363
Bibliography	367
Index	411

# List of Illustrations

## Colour Plates

- Plate 1. Icon of S. Sisto (*Maria Advocata / Hagiosoritissa*), encaustic technique, sixth or early seventh century, Byzantine, now at the Dominican nuns' church of S. Maria del Rosario, Monte Mario, Rome (photo: © Giulio Archinà) 21
- Plate 2. Copy of the icon of S. Sisto with the gold attachments, which were added to the original in the seventh century (photo: © Giulio Archinà) 21
- Plate 3. Unknown artist, a medieval Dominican nun, a member of the Sant' Eustachio family, at the feet of Christ, as patron of the fresco on the upper left wall of the chancel at S. Sisto, c. 1400 (photo: Archivio Fotografico, Musei Lazio – under licence from MiBACT) 22
- Plate 4. *The Mother of God holding the Christ Child, surrounded by saints and patrons*, a recently found fresco in the narthex of S. Sabina, painted in 708–15 (photo: author) 22
- Plate 5. Margaritone of Arezzo, *Saint Francis of Assisi*, c. 1260–1272 (photo: author) 23
- Plate 6. Icon of the *Mother of God Hodegetria*, from S. Cosimato, now in the Poor Clare nunnery on the Little Aventine (Photo: Alberto Ferri) 23
- Plate 7. *Maria Advocata*, icon of the late eleventh century, S. Maria in Aracoeli (photo: © Giulio Archinà) 24
- Plate 8. A fragment of a mosaic from the Colonna Chapel at S. Maria in Aracoeli, with St Francis, Giovanni Colonna, St John the Evangelist, the Mother of God and Child, and angels, 1277–1291 (photo: © Galleria Colonna, Rome) 25
- Plate 9. Icon of the *Mandylion*, Byzantine, sixth or seventh century (?) in a seventeenth-century frame, formerly in S. Silvestro in Capite, now at the Vatican in the Sala del Pianto, Papal Treasury (photo: B.N. Marconi – Genoa – <[www.bnmarconi.it](http://www.bnmarconi.it)>; permission to publish granted by the *Ufficio delle Celebrazioni liturgiche del Sommo Pontefice*) 26
- Plate 10. *Saint Francis and the Virtue of Heavenly Love and Saint Dominic and the Virtue of Holy Emulation*, fresco from the 'Aula Gotica' in the palace of Cardinal Stefano Conti, at SS. Quattro Coronati, c. 1246 (photo: Archivio Fotografico, Musei Lazio – under licence from MiBACT) 26

## Figures

### Introduction

- Figure 1. Map of Rome showing thirteenth-century Dominican and Franciscan foundations, 1–7 and two fourteenth-century nunneries, A and B (Pietro Ruga, *Pianta della città di Roma* [Map of the city of Rome], 1824, detail; BSR Library Collection, Maps, 609.2.82.2, adapted by David R. Marshall). 28

### The Dominican Nunnery at S. Sisto (now S. Sisto Vecchio), founded c. 1218–1221

- Figure 2. Mario Cartaro, *Large Map of Rome*, det. of Antonine Baths and S. Sisto, 1576 (Frutaz, *Piante di Roma*, vol. II, 1962, detail of Tav. 242) 44
- Figure 3. Giovanni Battista Nolli, *Map of Rome*, det. of Antonine Baths and S. Sisto, 1748 (Frutaz, *Piante di Roma*, vol. III, 1962, detail of Tav. 403) 45
- Figure 4. S. Sisto, church and nunnery buildings, Plan I: Ground floor (survey by Jeremy M. Blake and Joan Barclay Lloyd) 46
- Figure 5. Filippo Cicconetti, Plan of the S. Sisto buildings, 1869 (BSR, no. JHP-0220) 47
- Figure 6. Remains of S. Maria in Tempulo (photo: author) 48
- Figure 7. S. Sisto, view of façade, campanile, and side wall (photo: © David R. Marshall) 49
- Figure 8. S. Sisto, interior of the church today looking north-west. (photo: Direzione Regionale Musei Lazio – under licence from MiBACT) 50
- Figure 9. S. Sisto, interior of the church, looking towards inner façade (photo: Direzione Regionale Musei Lazio – under licence from MiBACT) 50
- Figure 10. S. Sisto, church and nunnery buildings, Plan II: First floor (survey by Jeremy M. Blake and Joan Barclay Lloyd) 51
- Figure 11. S. Sisto, side door of Cardinal Pietro Ferrici y Comentano, 1478 (photo: Direzione Regionale Musei Lazio – under licence from MiBACT). 52
- Figure 12. S. Sisto, Chapter Room, façade (photo: author) 52
- Figure 13. S. Sisto, Section CC1 (survey by Jeremy M. Blake and Joan Barclay Lloyd) 53
- Figure 14. S. Sisto, Chapter Room, interior in the twentieth century (photo: Direzione Regionale Musei Lazio – under licence from MiBACT) 54
- Figure 15. S. Sisto, interior of Chapter Room in the nineteenth century (photo: Father Peter Paul Mackey, OP, 1890–1901, BSR: ppm\_1284) 54
- Figure 16. S. Sisto, Refectory in 2019 (photo: author) 55
- Figure 17. S. Sisto, column and capital of the early Christian basilica (photo: Direzione Regionale Musei Lazio – under licence from MiBACT) 55

- Figure 18. Ancient Roman floor mosaic found at S. Sisto, detail with cock  
(photo: Direzione Regionale Musei Lazio – under licence from MiBACT) 56
- Figure 19. C. Varetti, Plan of the early Christian basilica of S. Sisto  
(from Geertman, ‘Ricerche’, (1968–1969)) 57
- Figure 20. Gieronimo Francino, *S. Sisto, View of atrium and façade*  
(from *Le Cose Meravigliose...*, ed. Fra Santi, 1588, p. 66r –  
photo: © 2018 BAV, Cicognara.III.3685) 57
- Figure 21. C. Varetti, Reconstruction of the entrance to the early Christian  
basilica of S. Sisto (from Geertman, ‘Ricerche’, (1968–1969)) 58
- Figure 22. Sempringham, Priory church, plan of excavations undertaken in  
1939 (H. Brown, from R. Graham, ‘Excavations...’ *Journal of the  
British Archaeological Association*, NS, 5 (1940)) 64
- Figure 23. Watton Priory, plan of excavations (W. H. St. John Hope and  
H. Brakspear, from W. H. St. John, ‘The Gilbertine Priory of  
Watton...’ *Archaeological Journal*, 58 (1901)) 65
- Figure 24. View of the S. Sisto buildings before 1908–1917  
(photo: ICCD – under licence from MiBACT) 68
- Figure 25. Unknown artist, *Crucifix*, c. 1250, from S. Sisto and now in the  
Chapter Room, University of Saint Thomas, the ‘Angelicum’  
(photo: Direzione Regionale Musei Lazio – under licence from MiBACT) 72
- Figure 26. Frescoes on the wall to the left of the apse, with an image of  
*Pentecost* below *Scenes from the life of Saint Catherine of Siena*,  
*a patron of the work*, and *Saint Eustachio* (photo: author) 75
- Figure 27. Unknown artist, *Angels in adoration*, late thirteenth- or early  
fourteenth-century fresco (photo: Direzione Regionale Musei  
Lazio – under licence from MiBACT) 76
- Figure 28. Unknown artist, *Pentecost*, upper section, late thirteenth- or early  
fourteenth-century fresco (photo: ICCD – under licence from MiBACT) 77
- Figure 29. Unknown artist, *Presentation of Mary in the Temple*, late thirteenth-  
or early fourteenth-century fresco (photo: ICCD – under licence  
from MiBACT) 79
- Figure 30. Unknown artist, *Girls at the Presentation of Mary in the Temple*,  
late thirteenth- or early fourteenth-century fresco  
(photo: ICCD – under licence from MiBACT) 80
- Figure 31. Unknown artist, *Presentation of Christ in the Temple*, late  
thirteenth- or early fourteenth-century fresco (photo: Direzione  
Regionale Musei Lazio – under licence from MiBACT) 81

Figure 32.	Unknown artist, <i>Saints Peter Martyr, Dominic, John the Baptist, and Paul</i> , late fourteenth- or early fifteenth-century fresco (photo: Direzione Regionale Musei Lazio – under licence from MiBACT)	84
Figure 33.	Unknown artist, <i>Saint Catherine of Siena, Saint Eustace and a medieval nun</i> , late fourteenth- or early fifteenth-century fresco (photo: Direzione Regionale Musei Lazio – under licence from MiBACT)	85
Figure 34.	Unknown artist, <i>Coat of arms of the Sant'Eustachio family</i> , late fourteenth- or early fifteenth-century fresco (photo: Direzione Regionale Musei Lazio – under licence from MiBACT)	86

### **The Dominican Priory at S. Sabina, founded c. 1220–1222**

Figure 35.	Giovanni Battista Nolli, <i>Map of Rome</i> , 1748, det. of Aventine (Frutaz, <i>Piante</i> , vol. II, 1962, detail of Tav. 407)	97
Figure 36.	Carlo Fontana, <i>Plan of the west side of the Aventine Hill</i> , 1700 (Modena, Biblioteca Estense Universitaria, MS Campori 379, B. 1. 6. f. 54 – photo: Biblioteca Estense Universitaria)	99
Figure 37.	Map of the Aventine Hill near S. Sabina (Spencer Corbett, 1962, published in Krautheimer, <i>Corpus</i> , vol. IV, 1970, fig. 67 – adapted by the author)	100
Figure 38.	S. Sabina, diagram of the site (Jeremy M. Blake and Joan Barclay Lloyd)	101
Figure 39.	S. Sabina, exterior view of the basilica (photo: author)	102
Figure 40.	S. Sabina, interior of the church towards the apse (photo: ICCD – under licence from MiBACT)	103
Figure 41.	S. Sabina, Plan I: Ground floor (survey by Jeremy M. Blake and Joan Barclay Lloyd)	105
Figure 42.	S. Sabina, Plan II: First floor (survey by Jeremy M. Blake and Joan Barclay Lloyd)	106
Figure 43.	S. Sabina, Plan III: Second floor (survey by Jeremy M. Blake and Joan Barclay Lloyd)	107
Figure 44.	S. Sabina, Section AA' (survey by Jeremy M. Blake and Joan Barclay Lloyd)	108
Figure 45.	S. Sabina, Section BB' (survey by Jeremy M. Blake and Joan Barclay Lloyd)	108
Figure 46.	S. Sabina, Section CC' (survey by Jeremy M. Blake and Joan Barclay Lloyd)	108
Figure 47.	S. Sabina, inscription on the inner façade (photo: ICCD – under licence from MiBACT)	110

- Figure 48. S. Sabina, inner façade mosaics in the late seventeenth century  
(photo: BAV © 2018, from Ciampini, *Vetera Monumenta*, vol. 1, Tab. XLVIII) 111
- Figure 49. S. Sabina, the fifth-century wooden doors (photo: Alinari Archives) 112
- Figure 50. Leonardo Bufalini, *Map of Rome*, 1551, detail of S. Sabina  
(Frutaz, *Piante*, vol. II, 1962, detail of Tav. 203) 114
- Figure 51. S. Sabina, view of narthex interior looking south-east  
towards Via Santa Sabina (photo: author) 115
- Figure 52. Giacomo Fontana, narthex interior looking north-west from  
Fontana, *Raccolta*, vol I, tav. XXIX (photo: Bibliotheca Hertziana  
– Max-Planck-Institut für Kunstgeschichte, Rome) 115
- Figure 53. S. Sabina, narthex, view from garden D, drawing by Adriano  
Prandi (photo: Bibliotheca Hertziana – Max-Planck-Institut für  
Kunstgeschichte, Rome) 116
- Figure 54. S. Sabina, the bell tower, as seen from the left aisle  
(photo: ICCD – under licence from MiBACT) 118
- Figure 55. S. Sabina, vault in the bell tower (photo: author) 118
- Figure 56. S. Sabina, view of the façade, narthex, bell wall, south-east wall  
of wing R, and garden D (photo: Father Peter Paul McKey, OP,  
1890–1901, BSR, ppm\_1274) 119
- Figure 57. SS. Giovanni e Paolo, narthex, built from 1154 to 1180 (photo: author) 120
- Figure 58. S. Saba, thirteenth-century narthex with fifteenth-century  
loggia above it (photo: Alinari Archives) 121
- Figure 59. S. Sabina, tomb of Perna Savelli, died 1315 (photo: author) 130
- Figure 60. S. Sabina, tomb of Munio of Zamora, died 1300 (photo: author) 130
- Figure 61. Gieronimo Francino, *S. Sabina, View of side portico*,  
from *Le Cose Meravigliose...*, ed. Fra Santi, 1588, p. 66v  
(photo: BAV, © 2018, Cicognara.III.3685) 131
- Figure 62. S. Sabina, view of the side portico with the door to the priory on the  
left and the side entrance to the basilica on the right (photo: author) 131
- Figure 63. S. Sabina, tracery from an apse window now in cloister (photo: author) 132
- Figure 64. Unknown architect, Spada plan of S. Sabina, c. 1483  
(photo: BAV, © 2018, Vat. lat. 11257, fol. 178) 133
- Figure 65. Francesco Borromini and workshop, plan of S. Sabina, c. 1640  
(photo: © The Albertina Museum, Vienna – www.albertina.at) 134

Figure 66.	S. Sabina, View of the convent walls with the plaster removed, and showing niches in Wing P (photo: author)	138
Figure 67.	S. Sabina, the cloister between 1982 and 2002 (photo: author)	139
Figure 68.	Reconstruction of the S. Sabina buildings when the Dominicans arrived (drawing by Jeremy M. Blake)	140
Figure 69.	S. Sabina, cloister ambulatory in wing R, showing entrance to the Chapter Room (photo: ICCD – under licence from MiBACT)	140
Figure 70.	S. Sabina, Wing Q, remains of two blocked arches of the loggia (photo: author)	141
Figure 71.	S. Sabina, loggia in Wing Q, reconstruction (drawing: Jeremy M. Blake)	141
Figure 72.	S. Sabina, room in wing PW, on the ground floor of the priory (photo: ICCD – under licence from MiBACT)	144
Figure 73.	S. Sabina, room in wing PW, on first floor of priory (photo: ICCD – under licence from MiBACT)	145
Figure 74.	Savelli castle, wall of enceinte (photo: author)	149

#### **The Franciscan Church and Friary of S. Francesco a Ripa, founded in 1229**

Figure 75.	Mario Cartaro, <i>Map of Rome</i> , 1576, detail: Trastevere (Frutaz, <i>Le Piante di Roma</i> , vol. II, 1962, detail of Tav. 245)	154
Figure 76.	S. Francesco a Ripa, plan of the church and former conventual buildings, 1979 survey by Roberto Marta and Bruno Menichella (1979_DRW_SFrancesco-a-Ripa_Marta-Menichella, ICCROM)	157
Figure 77.	Leonardo Bufalini, <i>Map of Rome</i> , detail of S. Francesco a Ripa (Frutaz, <i>Le Piante di Roma</i> , vol. II, 1962, detail of Tav. 208)	164
Figure 78.	Gieronimo Francino, S. Francesco a Ripa, façade ( <i>Le Cose Meravigliose...</i> , ed. Fra Santi, 1588, p. 20v; photo: BAV, © 2021, Cicognara.III.3685)	166
Figure 79.	Baldassarre Peruzzi, drawing of a project for a trefoil burial chapel for Ludovica Albertoni in S. Francesco a Ripa, 1533–1536 (Uffizi, Florence, Prints and Drawings, n. 1643A – under licence from MiBACT)	167
Figure 80.	Giuseppe Sanità, OFM, Reconstruction plan of the thirteenth-century church of S. Francesco a Ripa (1960s – adapted by author)	168
Figure 81.	Antonio da Sangallo the Younger and Giovanni Battista da Sangallo, Monte Cassino, plan for remodelling the choir of the church of Saint Benedict (photo: Florence Uffizi Gallery, Prints and Drawings, U 181 A – under licence from MiBACT)	170

**The Franciscan Nunnery of SS. Cosma e Damiano (S. Cosimato), founded in 1234**

Figure 82.	S. Cosimato, Plan I, Ground Floor (survey by Jeremy M. Blake and Joan Barclay Lloyd)	179
Figure 83.	S. Cosimato, prothyron, viewed from north-west (photo: author)	180
Figure 84.	S. Cosimato, church façade, as rebuilt in 1475 (photo: author)	180
Figure 85.	S. Cosimato, thirteenth-century cloister, west wing B, viewed from east (photo: author)	181
Figure 86.	S. Cosimato, fifteenth-century cloister S, west wing (photo: author)	182
Figure 87.	S. Cosimato, southern wall of thirteenth-century south wing C (photo: author)	182
Figure 88.	S. Cosimato, view towards southern side of Conference Room (photo: author)	183
Figure 89.	S. Cosimato, Plan II, First Floor (survey by Jeremy M. Blake and Joan Barclay Lloyd)	184
Figure 90.	S. Cosimato, Plan III, Second Floor (survey by Jeremy M. Blake and Joan Barclay Lloyd)	185
Figure 91.	S. Cosimato, Section XX' (survey by Jeremy M. Blake and Joan Barclay Lloyd)	186
Figure 92.	S. Cosimato, Section YY' (survey by Jeremy M. Blake and Joan Barclay Lloyd)	187
Figure 93.	S. Cosimato, Plan made in 1875 (ASC, Contratti. Atti privati, 1875, parte seconda) permission to publish granted by the Soprintendenza Capitolina ai Beni Culturali	187
Figure 94.	Ospizio Umberto I, Plan of Ground Floor, c. 1892, detail (from photocopy given to Jeremy M. Blake by the former architect at Ospedale Regina Margherita)	188
Figure 95.	S. Cosimato, Plan drawn in 1892, indicating changes planned in the church (ACSR, AABBA, II, II. Busta 402, All.B.13)	189
Figure 96.	S. Cosimato, continuation of the southern wall of the church (photo: author)	192
Figure 97.	S. Cosimato, church interior looking towards the east (photo: Biblio- theca Hertziana – Max-Planck-Institut für Kunstgeschichte, Rome)	196
Figure 98.	S. Cosimato, Church interior, counter façade (photo: Bibliotheca Hertziana – Max-Planck-Institut für Kunstgeschichte, Rome)	197

- Figure 99. Antonio del Massaro (attributed to), *Madonna and Child enthroned, with Saint Francis and Saint Clare*, c. 1478–1494 (photo: author) 200
- Figure 100. S. Cosimato, side chapel, altar made in 1685 from sculpture from the former tomb of Cardinal Lorenzo Cybo († 1503) (photo: Bibliotheca Hertziana – Max-Planck-Institut für Kunstgeschichte, Rome) 202
- Figure 101. S. Cosimato, side chapel, grille opposite the altar (photo: Bibliotheca Hertziana – Max-Planck-Institut für Kunstgeschichte, Rome) 203
- Figure 102. S. Cosimato, campanile viewed from the east (photo: author) 205
- Figure 103. S. Cosimato, cloister, north colonnade, wing A (photo: author) 207
- Figure 104. S. Cosimato, cloister, east wing D, detail, showing the system of piers and arches (photo: author) 207
- Figure 105. S. Cosimato, cloister, south wing C, viewed from the north (photo: author) 208

#### **The Friars Minor at S. Maria in Aracoeli, founded c. 1248–1252**

- Figure 106. Antonio Tempesta, *Map of Rome*, 1593, det. the Capitoline Hill, with S. Maria in Aracoeli on the left (Frutaz, *Le Piante di Roma*, vol. II, 1962, detail of Tav. 266) 212
- Figure 107. Stefano Dupérac, *Map of Rome*, 1577, det. the Capitoline Hill, with S. Maria in Aracoeli lower right (Frutaz, *Le Piante di Roma*, vol. II, 1962, detail of Tav. 250) 212
- Figure 108. Giacomo Fontana, plan of S. Maria in Aracoeli, c. 1838, from Fontana, *Raccolta*, vol. II; photo: Bibliotheca Hertziana – Max-Planck-Institut für Kunstgeschichte, Rome) 214
- Figure 109. S. Maria in Aracoeli, interior, looking east (photo: ICCD – under licence from MiBACT) 216
- Figure 110. S. Maria in Aracoeli, façade and cavetto (Luigi Rossini, *Le Antichità Romane*, 1819–1823, Tav. 58; photo: Bibliotheca Hertziana – Max-Planck-Institut für Kunstgeschichte, Rome) 218
- Figure 111. S. Maria in Aracoeli, south transept, side entrance, and chapels (photo: Bibliotheca Hertziana – Max-Planck-Institut für Kunstgeschichte, Rome) 219
- Figure 112. Anonymous, plan of S. Maria in Trastevere, 1510–1530 (Rome, Istituto Centrale per la Grafica, Gabinetto Disegni e Stampe, vol. MMDX, No. 32746 [35] – under licence from MiBACT) 228
- Figure 113. S. Maria in Aracoeli, ‘Cosmatesque’ *opus sectile* pavement showing an outline of the medieval apse (photo: ICCD – under licence from MiBACT) 229

- Figure 114. S. Maria in Aracoeli, Spada plan, c. 1480  
(BAV, © 2018, Vat. lat. 11257, pt. A, \_0405-fa\_0185r) 229
- Figure 115. Old St Peter's, transept, reconstruction (drawing: Lloyd,  
published in Krautheimer, *Corpus*, vol. v, 1977, fig. 229) 230
- Figure 116. Marten van Heemskerck, view of S. Maria in Aracoeli from the  
south (Berlin, Kupferstichkabinett, Inv. Nr. 79 D 2 a, fol. 16<sup>r</sup>) 232
- Figure 117. S. Maria in Aracoeli, upper part of a clerestory window  
(photo: ICCD – under licence from MiBACT) 238
- Figure 118. Gieronimo Francino, façade of S. Maria in Aracoeli (*Le Cose  
Meravigliose...*, ed. Fra Santi, 1588, p. 50 v; photo: Bibliotheca  
Hertziana – Max-Planck-Institut für Kunstgeschichte, Rome) 242
- Figure 119. Anonymous Fabriczy, S. Maria in Aracoeli, side view of the  
façade (photo: Bibliotheca Hertziana – Max-Planck-Institut  
für Kunstgeschichte, Rome) 243
- Figure 120. S. Maria in Aracoeli, ribbed vaulting in the former chapel of Saints  
Peter and Paul in the bell tower, which since 1564 has been the side  
entrance (photo: author) 246
- Figure 121. Cavallini (attributed to), *Madonna and Child, with Saints John the  
Baptist and John the Evangelist*, c. 1295–1300 (photo: author) 249
- Figure 122. S. Maria in Aracoeli, tomb of Matteo da Acquasparta, c. 1302 (photo: author) 252
- Figure 123. View of the cloister with a well at S. Maria in Aracoeli  
(photo: ICCD – under licence from MiBACT) 253

#### **The Friars Preachers at S. Maria Sopra Minerva, founded c. 1266–1276**

- Figure 124. Alessandro Moschetti, View of Piazza di S. Maria sopra Minerva,  
engraving, 1842 (photo: Bibliotheca Hertziana – Max-Planck-  
Institut für Kunstgeschichte, Rome) 258
- Figure 125. S. Maria sopra Minerva, view of interior (photo: Anderson: Alinari Archives) 259
- Figure 126. Antonio Tempesta, *Map of Rome* (1593), detail of S. Maria sopra  
Minerva and the Pantheon (Frutaz, *Piante*, vol. II, 1962, detail of Tav. 265) 260
- Figure 127. Anthonis van den Wyngaerde, *Panorama of Rome from the Baths  
of Constantine on the Quirinal Hill*, detail showing the church of  
S. Maria sopra Minerva to the right of the figure in the middle,  
with the Pantheon further to the right (Oxford, Ashmolean  
Museum, WA.C.L.G.IV.96b; photo: Ashmolean Museum) 261

- Figure 128. Survey plan of S. Maria sopra Minerva (Palmerio and Villetti, *Storia edilizia*, Rome, 1989, Plate XIV) 262
- Figure 129. Plan of S. Maria sopra Minerva in 1855 (Masetti, *Memorie storiche*, 1855) 264
- Figure 130. Fra Gieronimo Bianchedi's sections, before (below) and after (above) the nineteenth-century restorations, (Masetti, *Memorie storiche*, 1855) 264
- Figure 131. S. Maria sopra Minerva, interior view of nave, showing oculi and side aisle (photo: Bibliotheca Hertziana – Max-Planck-Institut für Kunstgeschichte, Rome) 266
- Figure 132. Florence, S. Maria Novella, exterior of nave and aisle from the south (photo: author) 267
- Figure 133. Giovanni di Cosma, Tomb of Durandus, made shortly after 1296, Rome, S. Maria sopra Minerva (photo: author) 273
- Figure 134. Florence, S. Maria Novella, plan (Wood Brown, *The Dominican Church of Santa Maria Novella*, Edinburgh, 1902) 275
- Figure 135. Baldassarre Peruzzi, survey drawing of the apse and a plan to remodel it (Florence Uffizi Gallery, Prints and Drawings, U 527v A – under licence from MiBACT) 276
- Figure 136. Giovanni Battista da Sangallo, survey drawing of the east end of S. Maria sopra Minerva (Florence Uffizi Gallery, Prints and Drawings, U 1661v A – under licence from MiBACT) 277
- Figure 137. Antonio da Sangallo the Younger, plan showing the old apse in outline and projected new choir (Florence Uffizi Gallery, Prints and Drawings, U 1310 A – under licence from MiBACT) 277
- Figure 138. S. Maria sopra Minerva, reconstruction of the east end by Palmerio and Villetti, (Palmerio e Villetti, *Storia edilizia*, Rome, 1989, fig. 25) 278
- Figure 139. Galuzzi, Reconstruction of the medieval church of S. Maria sopra Minerva (Matthiae, 'Gli aspetti diversi di S. Maria sopra Minerva', *Palladio*, NS 4, 1954) 280
- Figure 140. Giovanni Maggi, *Map of Rome*, 1625, edited by Paolo Maupin and Carlo Losi in 1774 (Frutaz, *Piante*, vol. II, 1962, detail of Tav. 315) 283
- Figure 141. Waterspout with 'lion head' in the cloister garden of S. Maria sopra Minerva (photo: author) 284
- Figure 142. S. Maria sopra Minerva, Tomb of Beato Angelico (photo: Beth Hay) 291
- Figure 143. S. Maria sopra Minerva, angel from Raymond's tomb of Catherine of Siena (photo: ICCD – under licence from MiBACT) 292

- Figure 144. S. Maria sopra Minerva, tomb of Saint Catherine of Siena under the high altar today (photo: author) 294
- Figure 145. S. Maria sopra Minerva, the tomb of Saint Catherine of Siena from c. 1855 to 2000, under the high altar (photo: Alinari) 295
- Figure 146. Follower of Fra Angelico (?) *Our Lady of the Rosary* (photo: ICCD – under licence from MiBACT) 296
- Figure 147. S. Maria sopra Minerva, unknown artist, crucifix (photo: ICCD – under licence from MiBACT) 298

### **The Franciscan Nunnery at S. Silvestro in Capite, founded in 1285**

- Figure 148. Antonio Tempesta and Giovanni G. de Rossi, *Map of Rome*, 1693, (Frutaz, *Piante*, vol. III, 1962, det. of Tav. 367) 307
- Figure 149. S. Silvestro in Capite, façade and twelfth-century bell tower from south (photo: author) 312
- Figure 150. Spencer Corbett and Richard Krautheimer, Plan of S. Silvestro in Capite (Krautheimer, *Corpus*, vol. IV, 1970, Tav. IX) 313
- Figure 151. S. Silvestro in Capite, crypt, eighth-century wall built of large blocks of tufa (photo: author) 315
- Figure 152. S. Silvestro in Capite, chapel of the Sacred Heart (now parish office), column and capital from the eighth-century church (photo: author) 316
- Figure 153. S. Silvestro in Capite, chapel of the Pietà, column and capital from the eighth-century church (photo: author) 316
- Figure 154. Plan of S. Silvestro in Capite by Antonio Tanghero (Florence, Casa Buonarroti, drawings, nos 114 A and 122 A) 327
- Figure 155. S. Silvestro in Capite, Colonna and Palombara coats of arms (photo: author) 328
- Figure 156. S. Silvestro in Capite, east end of transept, coat of arms of a Colonna cardinal (photo: author) 328
- Figure 157. Francesco da Volterra, plan of S. Silvestro in Capite, 1591 (ASR, Collezione Mappe, cart. 86. no. 531, fol. 1 – under licence from MiBACT) 331
- Figure 158. Francesco da Volterra, Longitudinal Section of proposed remodelling of the church of S. Silvestro in Capite, 1591 (ASR, Collezione Mappe, cart. 86. no. 531, fol. 3 – under licence from MiBACT) 332
- Figure 159. Plan of the church, monastery, and workshops of the nuns of S. Silvestro in Capite, eighteenth century (ASR, Collezione Mappe, 86, no. 531, fol. 2 – under licence from MiBACT) 334