

= San Giacomo Scossacavalli =

San Giacomo Scossacavalli (also known as San Giacomo a Scossacavalli) was a church in Rome important for historical and artistic reasons . The church , facing the Piazza Scossacavalli , was built during the early Middle Ages and since the early 16th century hosted a confraternity which commissioned Renaissance architect Antonio da Sangallo the Younger to build a new shrine . This was richly decorated with frescoes , painted (among others) by mannerist artist Giovanni Battista Ricci and his students . The church was demolished in 1937 , when Via della Conciliazione (the avenue leading to St. Peter 's Basilica) was built and the piazza and central part of the Borgo rione were demolished . Many decorative elements still exist , since they were preserved from demolition .

= = Location = =

The church was located in Rome 's Borgo rione , on the east side of Piazza Scossacavalli , its facade facing west and opposite the Palazzo dei Convertendi . Its south side paralleled the Borgo Vecchio .

= = History = =

= = = Middle Ages = = =

The church 's name gave birth to a legend . When Helena (mother of Constantine the Great) returned from her trip to the Holy Land , she brought back two stone relics : one from the presentation of Jesus at the Temple and one on which Abraham bound Isaac . The empress wanted to donate the stones to Saint Peter 's Basilica , but when the convoy arrived at the site of the future church the horses (Italian : cavalli) refused to move further despite urging (Italian : scossi) . A chapel hosting the stones was built , the origin of the church . The most probable reason for the name was the discovery , near the square , of a thigh from a Roman equestrian statue (coxa caballi in Vulgar Latin) .

The church had an ancient origin : during the Middle Ages it was dedicated to the Redeemer (Italian : Salvatore) , and was called San Salvatoris de Coxa Caballi in the papal bulls of Sergius I (r . 687 ? 701) and Leo IV (r . 847 @-@ 55) . It is also mentioned in the main medieval catalogues of Roman churches , like that of Cencio Camerarius and of Paris .

According to some sources , the church could be identified with San Salvatore de Bordonis ; a bordone was the staff borne by pilgrims coming to St. Peter 's . These would have left their staffs in San Giacomo before entering Saint Peter , exactly as they did after completing the Way of St. James , and this fact would explain also the late dedication to Saint James .

In 1250 , relics of St. James were brought to the church and its dedication was changed . It was usually known in contemporary documents as S. Jacobus de Portico , where the Porticus in medieval Rome was the covered passage linking Saint Peter 's with the Tiber (Porticus Sancti Petri) . In 1198 Pope Innocent III (r . 1198 ? 1216) entrusted the Chapter of Saint Peter (Italian : Capitolo di San Pietro) with the church 's care , and in 1275 the church became a parish .

= = = Renaissance = = =

In 1520 the confraternity of the Blessed Sacrament (Italian : Confraternita del Santissimo Sacramento) was entrusted with the church 's care . The confraternity originated in Borgo in 1509 . On a windy evening of 1506 , a Carmelite coming from the old Santa Maria in Traspontina church (lying near Castel Sant 'Angelo) , followed by a lay brother bearing a candle , was bringing the sacramental bread to a sick person . Since the wind had extinguished the candle , the layman went into a nearby shop asking for fire , so that the priest was left alone . At the sight of the lone priest

bearing the blessed Sacrament , several passers @-@ by were moved , gathered around him and accompanied him , bearing a baldachin and torches . The group grew , and on 3 September 1509 its members formed a compagna . The Carmelites assigned it to a chapel in Santa Maria in Traspontina , and in 1513 Pope Leo X (r . 1513 ? 21) acknowledged the association , which in 1520 moved to San Giacomo .

The members wore clothing made from white hessian fabric (Italian : sacchi) . It had a small figure on the left shoulder : a vermilion chalice and an image of Christ with open arms . The confraternity was committed to provide a doctor and barber to the poor of the parish , and each Holy Thursday in the church it exhibited a wax sculpture of the crucified Christ . An annual procession went to Santa Maria Sopra Minerva in Pigna , the Pauline Chapel in the Apostolic Palace and finally to St. Peter 's . In 1578 Pope Gregory XIII (r . 1572 ? 85) made the association an archconfraternity . The association 's duties and privileges increased ; each year beginning in 1580 , the brothers gave four poor parish girls a white dress and twenty @-@ five scudi as a dowry . In 1590 , Pope Sixtus V (r.1585 ? 90) gave the archconfraternity the privilege of setting free each year a person condemned to death ..

Shortly after their assignment to San Giacomo , the brethren started to reconstruct it , choosing as architect Antonio da Sangallo the Younger , but due to lack of funds its facade was still unfinished in 1590 . That year Ludovico Fulgineo , ecclesiastical referendary and governor of the archconfraternity , died , leaving his inheritance to the association . Thanks to his legacy , two years later , the construction was finished . In 1601 , an oratory dedicated to Saint Sebastian was built behind the church .

= = = Baroque and Modern Ages = = =

San Giacomo underwent thorough restorations in the first half of the 17th century and the second half of the 18th . On 23 November 1777 , the church was reconsecrated by Cardinal Henry Benedict Stuart .

It was damaged during the French occupation of Rome under Napoleon and restored in 1810 and 1880 , when the stone socles were removed . In 1825 San Giacomo lost its status as a parish . In 1927 a fire damaged several works of art , and in 1929 it was assigned to the Sons of Divine Providence .

The church was demolished by 30 September 1937 for the construction of Via della Conciliazione . Its art was given to the Capitolo di San Pietro and then to the Museo Petriano ; some chapel frescoes are on display at the Museo di Roma . Elements of the facade , including the 17th @-@ century travertine portal decorated with cherubs , are in the comune storehouse at the Bastione Ardeatino . The two relics (of Isaac 's sacrifice and the presentation of Jesus in the temple) were placed in the church of the Santi Michele e Magno , the national church of the Dutch in Borgo , during the early 1990s ; the latter is now the church 's main altar .

= = Description = =

The church 's artistic importance is primarily due to its design by Antonio da Sangallo the Younger and its frescoes and paintings , particularly those by the Piemontese mannerist painter Giovanni Battista Ricci and his students .

= = = Architecture = = =

When Antonio da Sangallo was commissioned to rebuild the church , his main problem was its shape ; its width , facing Piazza Scossacavalli , was longer than its depth (along Borgo Vecchio) . Drawings in the Uffizi indicate several solutions : a single @-@ nave plan , oriented along its long side with a side entrance , and octagonal and oval plans . The latter was adopted by Giacomo Barozzi da Vignola for the church of Sant 'Anna dei Palafrenieri , and became popular during the 17th century . Sangallo did not adopt any of these plans , instead deciding to reduce the area of the

church , whose plan became a rectangle with its long side normal to Piazza Scossacavalli . Its nave was flanked by four large niches , and Sangallo designed four rooms (two on each side) as sacristies .

The church 's appearance in the mid @-@ 16th century , shortly before its completion , is known from a woodcut by Girolamo Franzini . Its facade appears almost square ; at its center there was a portal with a tympanum , surmounted by a large fanlight opened by a round window . On its side were three rows of pilasters with two pairs of niches , one over the other . A bell @-@ gable was on one side of the roof .

When the facade was completed high plinths , consisting of a tympanum with a large panel adorned with frescoes and outlined by a mixtilinear frame , were added at the base of the pilasters . At the slopes ' edges were two candelabra , and two oriflammes were at the base of the second order . These elements gave the facade (which , since 1592 , also bore the coats of arms of Pope Clement VIII (r . 1592 ? 1605) and the confraternity) an upward swing . The facade was adorned with frescoes of sacred subjects , including " faked figures of yellow Saints made of golden metal " attributed to Giovanni Guerra or Cristoforo Ambrogini .

The church , without an apse and a transept , maintained its original single @-@ nave plan until at least 1627 . In 1662 the naves had become three , separated by two rows of square brick pillars and surmounted by vaults . The church had five altars in 1627 , increasing to six in 1649 . In 1726 the closing of its side gate along the Borgo Vecchio made room for another altar .

= = = Interior = = =

On the right side , the first chapel was dedicated to the Virgin Mary . On its vault were paintings of four Doctors of the Church (Ambrose , Jerome , Augustine and Gregory the Great) , and its walls were adorned with frescoes by Cristoforo Ambrogini (or Ambrogi) . Several frescoes , depicting events in the Life of the Virgin attributed to a late @-@ mannerist Emilian artist , are on display at the Museo di Roma . The second chapel was dedicated to San Biagio , and housed a panel painting of the saint . This , the last chapel added to the church , was the original side door on the Borgo Vecchio . The third chapel was dedicated to the Nativity of Jesus . It was called " of the circumcision " because of a painting by Giovanni Battista Ricci (nicknamed " il Novara " after his birthplace) of the Circumcision of Jesus . It was also known as the " chapel of the stone " , since the stone over which Jesus had reportedly been presented at the temple in Jerusalem was kept here ; after the church 's demolition , the stone and that of the sacrifice of Isaac were moved to the nearby church of Santi Michele e Magno . Above its altar was an oil painting by a student of Ricci of the presentation of Jesus . A 16th @-@ century fresco depicting the Pietà as part of a choir of angels was on a bottom wall of the nave .

On the left side , the first chapel was dedicated to the Nativity of Mary . Since 1573 this chapel , the giuspatronato of the Milanese Carcano family , contained the stone reportedly used for Isaac 's sacrifice . A Ricci painting of the birth of Mary was on its altar ; on its vault were the Four Evangelists , and its walls were decorated with frescoes . The second chapel , dedicated to San Giacomo , had a statue (later replaced by a painting) of the saint above the altar and was the burial place for members of the Confraternity of the Blessed Sacrament . The third chapel , dedicated to the Crucifixion , contained a large sculpture of Christ on the cross .

A Ricci painting of the Last Supper was above the main altar , which was dedicated to Jesus the Redeemer ; in 1662 , a fresco of the Madonna was moved there . The Ardicini cardinals had the image painted on the facade of their palace in Borgo Sant 'Angelo , and it was venerated by the local people because of a number of miracles attributed to her intercession . On the altar was an African @-@ marble tabernacle by Giovanni Battista Ciolli , and to the right of the entrance was a holy water font presented to the church in 1589 by Francesco Del Sodo (a member of the archconfraternity) . The church was the burial place of several people , whose tombstones adorned the floor ; among them were the son and mother @-@ in @-@ law of Pirro Ligorio and Battista Gerosa , son of the Oratory of San Sebastiano architect Antonio Gerosa .