



## THE CHURCHES OF UMBRIA CALVI

The old town of Calvi in Umbria today is full of churches, but originally they were even more and there were also many chapels, reflecting the large population and flourishing of the past of this country.

It is divided into four parishes, St. Mary of the Assumption, St. Andrew, St. Paul and St. Valentine, then combined into a single parish, dedicated to St. Mary of the Assumption and St. Valentine. Have destroyed the Church of St. Andrew, in the square, and that Valentine, while that of S. Salvatore has been transformed into the barn. Remain the church of S. Maria Assunta, one of SS.ma Trinity, that of St. Bridget, a former St. Paul, and the Oratory of San Antonio.

## CHURCH OF THE TRINITY

The construction of the church, initially dedicated to the Madonna of the Graces, was entrusted by the community of Calvi in 1523 to the master Rinaldo Iacovetti from Calvi, in the place in which an image of the Virgin Mary that was depicted on the wall of a house had miraculously wept. It was also called Madonna of the Sportello because it was located at an ancient Gate of the town called Sportello (little door) in the belt of the ancient city walls before the expansion downstream of the village. The building develops on several levels, „ climbing „, on the rocky mound of the town and in plan it consists of an octagon in the presbytery area and a rectangle in the area reserved for the devoted: these two parts, the first covered by a dome the second by a crossed vault, are connected by a large triumphal arch which gives unity to the environment.

Inside is a fresco depicting the Madonna and Child datable to the mid-fifteenth century.

Outside are to be noted the portal in carved limestone with the lintel bearing the inscription AVE REGINA CELORUM, the eaves decorated tiles and the octagonal lantern characterized by pilasters with capitals and cornices in cotto and covered with brick shingles, juxtaposed to each other.

## THE CHURCH OF ST. MARY OF THE ASSUMPTION

The church of St. Mary of the Assumption was the mother church, the most important of the town. It is situated near the Ternana Gate along the Sabina Road, now Roma Road, once the main road that ran through the town of Calvi. Its construction dates back to the second half of the thirteenth century and the original plant consisted of a building smaller than the current with its front facing the front gate of the town. Belonging to this first phase are the front along Roma Road with three lancet windows and the original access side door that has been buffered and the portal with three recesses with a decoration of acanthus leaves in the archivolt sustained by mullions, located on this side of the church in the first half of the seventeenth century, but originally placed on the facade. A bell tower was built in the eighties of the sixteenth century, originally isolated and later incorporated in the present building.

The church in its present appearance is the result of an expansion that took place between 1620 and 1650 and is one of many examples of the provincial architecture of the Counter-Reformation and late Late Mannerism. It has a longitudinal nave covered with a ribbed barrel vault and has a rectangular plan with five chapels along both long sides, at the end of the church, below the wooden choir and Organ of the eighteenth century, are two rooms inside the structure of the tower, one of which is now buffered. It does not have a transept and has a rectilinear termination, without apse: at the centre there is the presbytery chapel with the high altar and a painting of the „Lady of the Assumption and St. Pancrazio „by Salvatore Pierella, dated 1737 on the sides there are two aristocratic chapels, larger than the others: the one on the left is the Chapel Sernicoli, the richest in decoration of the whole church, on its altar is the „Madonna Enthroned with Child between St. Biagio and St. Berardo „by Giuseppe Cesari, known as Cavalier d'Arpino, painted around the thirties of the seventeenth century, the chapel on the right, instead belonged to the family Fioretti and houses the



painting of the "Circumcision of Jesus" by Calisto Calisti from Bagnaia signed and dated 1640. The side chapels were patronage of private households or brotherhoods who resided in this church. Those that contain the most significant works of art are the Chapel of the Society of the Holy Rosary which contains a large painting of the "Madonna of the Rosary", the work of a Flemish painter and realized at the end of the 60s of the sixteenth century, the chapel St. Joseph with the canvas of the Marriage of the Virgin by Vincenzo Manenti and now called the Chapel of the Baptism with the finely carved marble baptismal font, bearing the emblem of the community of Calvi and the family Ceri - Anquillara and bearing the date 1559.

## CHURCH OF ST. BRIDGET

The church of St. Bridget was built between 1739 and 1743 on a project by the Papal architect Ferdinando Fuga as a monastic church as part of an ambitious expansion project of the Ursulines Monastery. The intervention consisted in the reorganization of the older church of St. Paul, adjacent to the Oratory of St. Anthony, of which pre-existing perimeter walls were kept: on both buildings the buffered rosette windows are still visible on the façade. To hide the height difference of the two churches created by the reconstruction of St. Bridget, the architect created a single large prospect common to both buildings facing Piazza Mazzini, articulated with giant pilasters and crowned by a pediment with curvilinear tympanum broken by the elegant and dynamic shape visible from afar.

Inside, the church has three altars, and is directly connected to the large choir with wooden stalls of the monastery through the grate on the left side of the main altar. The one on the right and the small choruses of the first floor were allocated also to the cloister.

The church has a single nave covered with a vault with lunettes and space is punctuated by pilasters topped by a joint order of composite capitals supporting a split entablature, articulated in relation to the piers, typical of the architectural language of the Roman Baroque.

In this small church of a provincial centre the talent of a great architect Ferdinando Fuga is immediately recognisable by the refinement and the proportion of architectural silhouettes, from the variety of the capitals in composite order, and especially from their ingenious grouping, and even from the exquisite carvings of the wooden cornices of the stands and choruses.