



The church of **San Severo al Pendino**, located in Duomo street along the Museum road, was built in **1575** on the ancient Santa Maria in Selice, deserted in XV century. Granted to Fra Paolino da Lucca, a Dominican, was modified and restructured to a design by **Giangiacomo Conforto** between **1599 and 1620**, with the addition of a small convent.

In 1587, the Dominican fathers bought the adjacent **Palazzo Como**, the Tuscan-style palace that had been built in the second half of the 15th century by the Florentine merchant **Angelo Como** in the garden donated by **Alfonso II of Aragon**. Conforto set up the monastery in the palace which thus changed its intended use. And from civil residence was adapted to monastic functions, preserving the precious rusticated facades.

The sculptural works of **Girolamo D'Auria** date back to this phase, who created the funerary monument of **Giovanni Alfonso Bisvallo**, general of **Charles V** and, according to the Celano, patron of the church. Emerging from the earthquake of 1688, as illustrated by the plaque, the parts of the monument were recomposed in the eighteenth-century restoration. Incorporating them into the internal wall of the same monument.

Of particular interest is the **bas-relief with the representation of San Giacomo** in the battle of Clavijo, often referred to as Alfonso in the battle of Tunis. D'Auria is also referred to a marble relief of the **Madonna with child in the cloud**, on the wall of the main altar.

The eighteenth-century altars in polychrome marble are inserted as a homogeneous sequence in the white and gray context of the sixteenth-century church.

Following the monastic suppressions of the **Napoleonic era**, the Dominicans were driven out and, according to three Galante, the complex was initially used as a Kingdom Archive. **From 1835 to 1863** it was owned by the Friars Minor and Observants, then transferred again to the Municipality and used for municipal purposes. For the rehabilitation works, which involved important urban changes with the gutting of the so-called lower district, work began in **1879** to open the southern section of via Duomo.

When the road was raised, the Church of San Severo a Pendino was mutilated of the initial part of the nave with its side chapels, the entrance staircase and the main facade, later rebuilt, among other things by partial demolition of the cloister and the convent.

Total destruction was expected for the adjacent **Palazzo Como** but public opinion was appealed so much by the question that it was decided to proceed with the dismantling of the facades, then rebuilding them completely *20 meters back* and placing the Palace alongside the church of San Severo a Pendino.

In **1883** the Municipality of Naples granted the Filangieri palace in Como; the Prince restored it and installed the numerous and precious art collections, giving way to the **Civic Museum G. Filangieri**. In the 20th century, the process of degradation of the church of San Severo a Pendino and the adjacent rooms that survived the demolition (sacristy, portico of the Ecce Homo, etc.) accelerated.

During the **World War II** (1940-45) the monument served as an antiaircraft shelter and was then permanently abandoned, looted and forgotten until the restoration, completed in 1999, when, on the occasion of the "Maggio dei Monumenti", the church of San Severo in Pendino was returned to the use of citizens and was destined by the Municipality of Naples to host temporary exhibitions and cultural events.

Useful information:

The Monumental Complex has architectural barriers that do not allow access to visitors with impaired mobility.

Access to animals within the Monumental Complex is not allowed, except for guide dogs for the blind.