

# San Crisogono



**San Crisogono** is a 12th century parish, titular and conventual church, and a minor basilica in rione Trastevere. The dedication is to the martyr St Chrysogonus. The complex includes remains of a 4th century church edifice. [1]

The Church of San Crisogono, alongside the Churches of Santa Cecilia and of Santa Maria in Trastevere, is one of the most important religious centers in the district extending to the other side of the River Tiber. [g]

## History

### Titulus

Its origins date back to the fourth century and are probably closely related to the Roman domus in which San Crisogono was taken prisoner before his martyrdom, which occurred in 303 during the persecution of Diocletian. The first documentary reference to the church is as one of the tituli, with its priest in the list of signatories to the acts of the Roman synod in 499. The tituli were the original parish churches of the city, and this one has remained a parish church from then to the present day. The church was then known as the *Titulus Chrysogoni*. This has traditionally been taken to refer to an obscure martyr called St Chrysogonus, who is thought to have been martyred at the start of the 4th century. However, the Roman church might have been founded by a different benefactor called Chrysogonus, with the link to the saint being made later when his relics were enshrined here (perhaps at the start of the 5th century). The saint became popular enough in Rome for his name to be inserted into the Roman Canon of the Mass, where it remains. [1] [d] [g]

In 731 Pope Gregory III restored the church and founded a Benedictine monastery. [2]

### Original church

The original church, now over five meters below the present one, was not discovered until 1907 during an excavation campaign on behalf of the Ministry of Fine Arts. This was during a renovation of the present church, which sits on top of part of it. Its fabric is largely composed of brick, mortar, and tuffelli (square tuff blocks set in mortar), and the different styles of construction have enabled the archaeologists to establish a chronology of building work. Some fresco work of the Dark Ages were found well preserved, although they have deteriorated since. [1] [2]

There are two rival interpretations of the archaeological evidence. The more persuasive one dates the Christian occupation of the site to the early 4th century, but some archaeologists point out that there is no actual evidence of Christian activity before the late 6th century and suggest that the apsidal building was originally a school or lecture hall. [1]

(For information of the proto-Christian church, see [here](#).)

### New church

In 1116 Giovanni da Crema was elected cardinal by Pope Pasquale II, with the assignment of the Title of St. Crisogono. Theologian, diplomat and warrior, he played a major role in his time. It was at the command of Giovanni da Crema that an army loyal to the Pope, on 17 April 1121, assaulted Sutri and took prisoner the antipope Gregory VIII elected by the emperor Henry V. This military victory marks the end of the investiture struggle between the papacy and empire, ratified in 1123 with the Concordat of Worms. [a]

In 1123 Cardinal Giovanni da Crema abandoned the old dilapidated church, removed the roof and the walls above five meters, packed the interior with earth and built a new basilica-style church on the resulting site, just to the north with a small amount of overlap. It is speculated that flooding from the Tiber River, or a celebration of his recent defeat of the antipope (or both) led the cardinal to order this project. From the ancient inscriptions still preserved in S. Crisogono, we know that the main altar was consecrated on 17 August 1127. When the works were completed, the cardinal had another epigraph mounted on the outside in memory of his work. Now this inscription is kept inside the church. [1] [2] [a]

In 1129 a Romanesque bell tower was added to the edifice, keeping it in the architectural fashion displayed by other contemporary twelfth century Roman churches. [1]

In 1220 the church was entrusted to the Lay Clergy. By 1480 they had been supplanted by the Canons of the Lateran. In 1489, the complex was granted to the Calced Carmelites of the Congregation of Mantua at the suggestion of Cardinal Girolamo Basso della Rovere. [1] [2] [g]

### Baroque

Major restoration was commissioned at the start of the 17th century by the titular Cardinal of San Crisogono, Camillo Borghese (who later became pope Paul V, 1605-1621). In 1626 Cardinal Scipione Caffarelli Borghese, nephew of Paul V, completed his uncle's project, appointing **Giovanni Battista Soria** to the task. Soria had actually begun his career as an architect during the restoration of San Crisogono, and he left the church's basilical ground plan and Medieval proportions intact. During the restoration the wooden ceiling above the central nave was ostentatiously recrafted as were the barrel vaults in the side aisles, side chapels, clerestory to improve lighting, and the façade. [1] [2] [a] [c] [g]

The most striking feature of the restoration is the incidence of Borghese's name and symbols. Atop the portico's parapet stand eagle and dragon (the Borghese symbols) statuettes; underneath is the facade dedication, **SCIPIO S[ANTAE] R[OMANAE] E[CCLESIAE] PRESB[YTER] CARD[INALIS] BURGHESIUS M[AIOR] POENITEN. A. D. MDCXXVI** (Scipione Borghese, Grand Penitentiary, Cardinal and Priest of the Holy Roman Church, A.D. 1626) The word order of the inscription further enhances the identification, with BURGHESIUS strategically occupying the slightly projecting middle of the frieze. Within the portico, **SCIPIO CARD. BURGHESIUS** is written above each of the three entrances. Inside, references to Borghese are no less prominent, with his coat of arms in the major panels of the ceiling's long axis, mounted not as normal on escutcheons, but directly in the frame. **SCIPIO CARD. BURGHESIUS** is on the keystone of the proscenium arch at the end of the nave; underneath, an inscription at the base of the baldachin dome reads, **SCIPIO S. R. E. PRESBYTER CARDINALIS BURGHESIUS PAULI V NEP[OS]**

M[AIOR] POENITENS ANNO DOMI MDXXVIII (Scipione Borghese, nephew of Paul V and Grand Penitentiary, Cardinal and Priest of the Holy Roman Church, A.D. 1628). Finally, his name is carved into the lintels of each of the internal doors. Moreover, the Borghese emblems are incorporated into the decoration itself: within the Corinthian capitals of the external side door; among the acanthus fronds and winged putti of the minor cavities of the ceiling; on the feet and atop the shaft of the massive gilded candelabrum; within the stucco lintels and aprons of the clerestory windows; within the frieze of the nave entablature; and, finally, inlaid into the polychromatic pavement at the head of the nave, in such a way that they blend with the swirling patterns of the twelfth-century tessellation. [c]

The ceiling is lavishly covered in gold, and was a very expensive item. The new church façade was topped with a gable and preceded by a portico with four granite columns (formerly belonging to the Romanesque portico), surmounted by an upper section embellished with the eagles and dragons of the family emblem of the Borghese. It is speculated that the Borghese was in competition with his cardinal-uncle, Aldobrandini, who not long before had spent a large sum of money to construct a similar ceiling in the nearby church of Santa Maria in Trastevere. [1] [g]

### Modern times

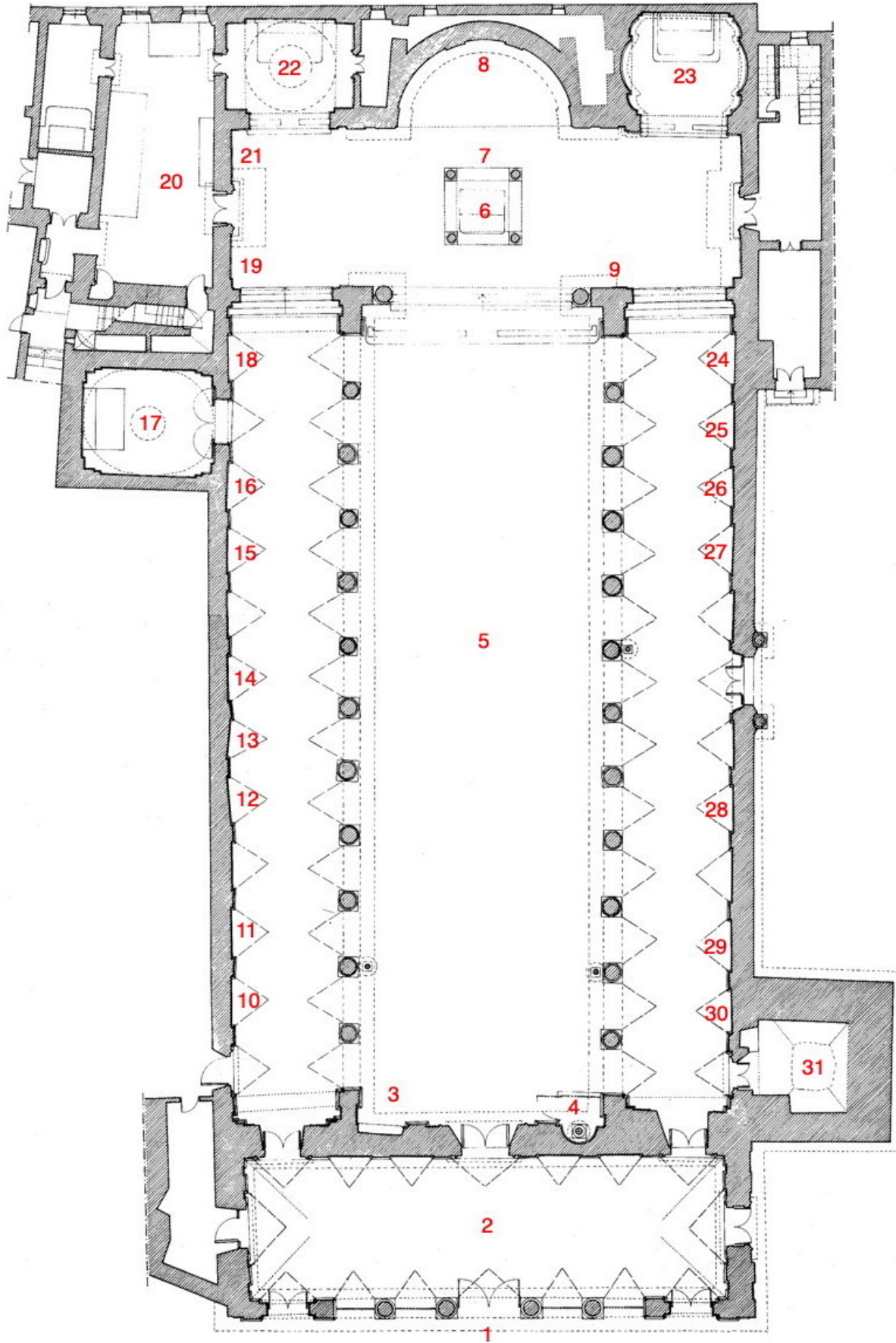
The complex was taken from the Carmelites by Pope Pius IX in 1847, and given into the care of the Discalced Trinitarians. You may see their emblem of a red and blue cross here and there, the result of subsequent restorations the first of which was in 1855 and again in 1865. [1] [2]

In common with all other monasteries and convents, the Trinitarians lost the freehold of the property to the new Italian government in 1873. However they have remained in charge, and built a new convent in a neo-Renaissance style to the left of the church in 1925. The architect was Raffaele Ojetti, who unfortunately died in the year before completion. [1]

The building of the Viale di Trastevere in 1880 destroyed the basilica's picturesque piazza (lately named Largo di San Giovanni de Matha), as well as its companion oratory. However, the parish has expanded to cover the whole of eastern Trastevere as smaller parishes have been suppressed and consolidated. [1]



Plan



## Exterior

### Layout and fabric

The plan of the church is that of a classic basilica with a transept and apse. The exterior fabric is in brick. [1]

Firstly, there is an external loggia with a cross-vault and a flat ceiling, which is not structurally part of the basilica. Then comes a central nave with side aisles, having twelve bays. The campanile is adjacent to the bottom of the right hand aisle, and halfway up the right hand side wall on the other side of the campanile is a side entrance. This has an impressive doorcase, with a pair of ribbed Corinthian columns supporting a broken segmental pediment with modillions. The shield of the Trinitarian order is above. [1]

If you go round to the Via di San Gallicano, you can see the exterior wall of the apse peeping out at an elevated level, with decorative brick dentillations on the cornice. [1]

There is only one external side chapel, off the left hand aisle just before it enters the transept. The main sacristy is also external, through a door in the left hand wall of the transept. [1]

### Campanile

The campanile dates from the 12th century rebuilding, and is a typical Romanesque example in brick although less adorned than some others. There are six storeys. The first storey is twice the height of the others, and is blank brickwork. The subsequent storeys show a typical developing arciform design feature on each side. The second and third have a row of three equal-sized round-headed intaglios, then comes the fourth with a pair of arched apertures with hood molding continued as a string course, then the fifth with three such apertures. The sixth storey, where the bells are, has two pairs of such apertures with each pair separated by a limestone column. The tower has an impressive tall pyramidal cap, almost amounting to a spire. [1] [b]

### Façade

The façade (1) of the church is from the 1620 restoration.

There is a monumental external portico (2), with four red marble Doric pillars at the entrance and two kiosks with an arch each flanked by rectangular pilasters in shallow relief. Above these is a frieze bearing an inscription commemorating Scipio Borghese for restoring the church, with the year 1626. There is a segmental pediment above the central portal, and slightly behind this a low wall crowns the façade of the portico, bearing urns and the eagles of the Borghese family. [1]

The actual nave façade behind the portico is best viewed from the other side of the road. It has four swagged Ionic pilasters supporting an entablature and pediment, and in the pediment is a relief of two cornucopias with a cross in red and blue between them. This is the symbol of the Trinitarian order. In between the inner pair of pilasters is a rectangular window crowned by a blank semi-circular tympanum and then a segmental pediment, with swags and a putto's head between the two. [1]

The wrought iron railings occupying the portals of the portico repay examination. The ones occupying the archways in the side kiosks show the Trinitarian cross flanked by draped chains, which is a reminder that this religious congregation was founded in order to ransom captives enslaved by Muslim pirates from North Africa. [1]

## Interior

The interior underwent an extensive restoration in 1856–58 for Pope Pius IX. [b]

### Nave

The aspect of the present church interior is the result of the rebuilding in the 1620's. The plan comprises a central nave (5) with two aisles, separated by twenty-two Ionic columns (eleven on each side). The capitals are 17th century and are in stucco, but the columns themselves are ancient and must have come from a very high-status building. They are a matching set in granite from Egypt, the

grey ones being from Mons Claudianus in the Eastern Desert and the red ones from Aswan. Their original quarrying and delivery to Rome was a stupendously expensive business. [1] [f]

The triumphal arch is supported by a pair of magnificent monolithic porphyry columns also from the Eastern Desert in Egypt (the quarry was called Mons Porphyrites). This pair of columns support the ends of entablatures supported directly by the columns; this arrangement, without arcade arches, is called a trabeation and was very old-fashioned even in ancient Rome. [1]

This pair of porphyry columns is claimed to be the largest surviving intact ones in Rome (fragments of larger columns have been found). [1]

Above the entablatures, which have friezes decorated with foliage and projecting cornices with curved corbels, is a row of six rectangular windows on each side. In between these are panels for frescoes, which were never executed. [1]

### Counterfaçade

The central entrance into the nave is closed with an iron door. Above the entrance is a 1623 epigraph commemorating the rebuilding and restoration of the Basilica. [c]

On the right hand aisle is the funeral monument to Cardinal Giovanni Giacomo Millo (3) of 1757, commissioned by his nephew Francesco Carlo Millo, designed by **Carlo Marchionni** and executed by **Pietro Bracci**. [1] [2] [h]

The church's baptismal font (4) is in a niche with an iron grille on the left side of the entrance. The wooden cover has figurative painting representing the *Baptism of Christ* from the 19th century and the anonymous fresco of *The Holy Trinity* in the niche is of the same century. [1]

### Floor

The floor in the nave and aisles is Cosmatesque, and is one of the best of that style in Rome. Originally built between 1123 and 1129, during the 17th century restoration it was repaired and restored. In the process, some of the porphyry discs near the sanctuary were replaced by the Borghese family emblems of a dragon or an eagle in mosaic. There was also a restoration in the 19th century. [1] [d]

### Ceiling

The flat wooden ceiling is gorgeously carved and gilded, dates from 1622. The original painting in the central panel was by **Giovanni Francesco Barbieri** (nicknamed **Il Guercino**), and depicted the *Apotheosis of Saint Chrysogonus*. What is there now is a copy, inserted after the original was looted at the start of the French occupation of Rome in 1808. The painting was sold on to London, where it was inserted into the ceiling of the so-called Long Gallery in what is now Lancaster House. This building now functions as a hospitality suite for the British government. The two flanking central panels show the coat-of-arms of the Borghese family. [1] [a] [c]

### Sanctuary

The sanctuary occupies the transept, which is as wide as the nave and aisles, and is elevated above the nave level by four marble steps. This has an internal segmental apse, flanked by a pair of chapels on a square plan and backed by a far wall. A suite of very small rooms occupies the space between the curve of the apse and this far exterior wall of the church, but the apse is higher than it. [1]

The triumphal arch leads into the sanctuary, which has its own coffered ceiling (7) in the same style as the nave one. The central panel shows *The Child Jesus Asleep on the Lap of Our Lady*, and is by the **Cavaliere d'Arpino**. [1] [a]

The high altar itself (6) was dedicated in 1127, and encloses the contemporary reliquary of St Chrysogonus which is in a glass box. You can see this through orifices in the front and back of the altar, which are protected by crossed thorn branches in gilded bronze.

The baldacchino or ciborium is by Soria, and is in the form of a tempietto or domed aedicule. It includes four antique columns in yellow alabaster, with capitals in an exaggeratedly decorated Ionic style. Above these are figures of putti, and more putti disport themselves in the fresco in the inner

saucer dome. The columns probably came from the mediaeval ciborium, and possibly from the altar in the old church now underground. [1]

On the wall of the apse (8) behind the altar is a delicate mosaic representation of *The Madonna and Child Venerated by SS Chrysostom and James the Great*. This was placed here by Soria, but was originally of the school of Pietro Cavallini and was commissioned for the church around the end of the 13th century. It might have been by the master himself, but this is still disputed. The frame was provided by Soria. [1] [g]

The impressive wooden choir of the canons that wrap along the apse wall are from the 1865 restoration, and the delicate figurative carving of the panels is worth examining. The work is by **Francesco Fontana**, but the central panel of the *Virgin who appears at San Felice di Valois* and the upper one with the *Trinity* are by **Pietro Galli**. In the conch of the arch above are three stucco relief panels showing *Scenes from the Life of St Chrysogonus*, surrounded by rich stucco decoration. [1] [2] [h]

At the extreme right side of the sanctuary, just inside the balustrade is a modern bronze relief of *St. John of Matha*, founder of the Trinitarians, showing the saint freeing Christian slaves. At the opposite side, at the far left, is a rather crude modern statue of *St. Chisogono*. On either side of the sanctuary, separating it from the side aisles, are intricately carved wooden partitions.

Left hand aisle (from the back towards the sanctuary)

Inside the left aisle from the portico is a wooden statue (10) of *St. Angelo di Sicilia* in wooden aedicule. [g]

Next is an oil painting *St Albert of Jerusalem* (11) by **Paolo Guidotti** or his school. [2] [g]

Next is a wooden confessional then a damaged fresco (12) of *St. Maria Maddalena dei Pazzari and two other Carmelite saints* attributed to **Giovanni Coli** and **Filippo Gherardi**. [g] [h]

Next is an oil painting (13) of *The Trinity of the Earth* by an unknown early 19th century artist. In front of the painting is a large gilded wooden Pascal candle holder (1865). [g] [h]

Next is an oil painting of *Saints Domenico, Francesco and Angelo Carmelitano* (14) by **Paolo Guidotti**. [g]

After another confessional is a damaged fresco (15) of *St. Carlo Bottomeo* (1624) by **Giovanni Battista Mercati**. [g] [h]

Next is an anonymous 18th century painting (16) of *St John of Matha*, one of the founders of the Trinitarians. [1]

Chapel of Blessed Anna Maria Taigi (17)

Off the left hand aisle is the shrine of Blessed Anna Maria Taigi, which occupies an external chapel with a little dome which was originally dedicated to Our Lady. [1]

She was a Sieneese domestic servant married to a butler working for the Chigi family, had seven children and had to put up with much brutality from her husband during her life as an ordinary Trastevere working-class housewife. Nevertheless, she gained the reputation of great holiness and churchmen of high rank used to ask her advice. She was buried here in the habit of a tertiary of the Trinitarians after her death in 1837, and was beatified in 1920. The figure as displayed in a glass case beneath the altar is a waxwork, containing her bones. [1]

The altarpiece is a 19th century *Madonna and Child* set in an aedicule and surrounded by a golden mosaic background. Below the image in the mosaics and above the altar are the symbols of the four Evangelists. On either side of the altar are marble angels holding candelabras.

The dome above is divided into four sectors by ribs, and these contain 19th century frescoes. One of them has been re-painted to show Bl Anna being welcomed into heaven by the Trinity and Our



Lady. The original fresco work was by **Giovanni Liveruzzi**, who also executed the large lunettes on the side walls. These depict *Our Lady appearing to SS John of Matha and Felix of Valois in visions*. [1] [h]

After the chapel is a wooden statue (18) of *St. Joseph* set in a marble aedicule

Up the steps to the left hand end of the transept is an exquisite Cosmatesque wall tabernacle (19) frame embedded in the wall.

### Sacristy

Next is the entrance to the sacristy (20). At one end is an altar with the altarpiece of The Holy Family as the Trinity on Earth. The altarpiece is set between two windows.

A tondo shows a 20th century painting of *The Soldier St Chrysostom Being Crowned with the Victor's Laurels*, and is by **Aronne Del Vecchio**. Here there is also a copy of the famous 13th century gateway mosaic of *Christ Redeeming Slaves* at San Tommaso in Formis, the first Trinitarian convent in Rome. [1]

Souvenirs have been known to be sold in the sacristy, but there is no proper shop. You get into the underground excavations from here. A large collection of relics is on display here. [1]

On the wall just past the sacristy is an inscription (21) from 1725 commemorating the reconstruction of the church by Card. da Crema in the early 12th century. Also is to be found the original epigraph recording the rebuilding of the church in the 12th century. [1] [d]

### Chapel of Jesus the Nazarene (22)

The chapel at the end of the left hand aisle is dedicated to Jesus Christ. It has a statue of him for an altarpiece, showing him bound after his arrest in the Garden of Gethsemane. [1]

This chapel was fitted out and decorated in a neo-Baroque style in 1855. The lunettes on the side walls show the redemption of captives by saints of the Trinitarian order, while the dome fresco is of *Christ in Glory venerated by the Order's Saints*. The large oculus has the red and blue cross emblem again. [1]

On the side walls, above the doors to the small rooms flanking the chapel, are of scenes from the life of St. John of Matha. On the left is *St. John celebrated his first Mass*, and on the right is *St. John visiting the holy hermit, St. Felix of Valois*.

Here is a monument to Eugenia Caetani, of 1853. [1]

### Right hand aisle (from the sanctuary towards the back)

#### Poli Chapel (23)

The chapel at the end of the right hand aisle is also the Chapel of the Blessed Sacrament. It was remodelled by **Gian Lorenzo Bernini** in 1641 for the Titular Card. Fausto Poli, and the marble busts on the monuments to two members of the Poli family are of his school. The memorial on the left is for Mons. Gaudenzio Poli (1672) by **Giuseppe Mazzuoli**. The one on the right side is for Cardinal Fausto Poli (1653). [1] [2] [g]

The chapel is dedicated to the Guardian Angels, and the altarpiece is an anonymous 18th century work depicting *The Coronation of Our Lady Witnessed by SS John of Matha and Felix of Valois*. The frieze of the aedicule of the altar still bears the epigraph *Ecce ego vobiscum sum omnibus diebus* ("Behold, I am with you all days"), which refers to a former altarpiece. [1]

The vault is a saucer dome with incorporated spandrels, and the fresco by **Giacinto Gimignani** (1680) depicts *The Trinity and Our Lady Worshipped by Angels*. [1] [2] [h]

In the floor outside of the chapel relief tomb slab of Card. Gulielmo Filastro (d. 1428). Also here is the monument to Archbishop Francesco Federico Giordani (d. 1741). [e] [h]



Down the steps from the transept is a 19th century wooden statue (24) of the *Sacred Heart* in a marble aedicule.

Next is an oil painting (25) of *Jesus on the cross between Virgin and St. John* (1624) by **Paolo Guidotti**. [g] [h]

Next is an oil painting (26) of *Blessed Michael de' Santi in Ecstasy before the Blessed Sacrament* by an unknown early 19th century artist. [h]

Next is an oil painting (27) of *S. Francesco Romana* (1624) by **Paolo Guidotti** or his school. [2] [g] [h]

Next is an oil painting (28) of *Three Holy Archangels* in feminine form, (1624) attributed to **Giovanni Mannozi**. Also here is a monument to Pasquino Corso and his daughter Lucrezia (d. 1532, 1547). [2] [g] [h]

Next is a confessional followed by the side entrance.

Next is an oil painting (29) of *Sts. Barbara, Caterina and other Saints* (1624) by **Paolo Guidotti** or his school. Below the painting is a memorial plaque for Agostino Rosati (1900-1978) who was a pastor of the Basilica. [2] [g] [h]

This is followed a Shrine of Our Lady of Good Counsel (30) (*Madonna del Buon Rimedio*) painted by **Giovanni Battista Conti** in 1944 as a thanksgiving for the destruction of the Second World War mostly passing Rome by. It is the object of devotion by people of the parish, and is in a lush and realistic neo-Byzantine style. [1] [g]

At the end of the aisle is a doorway (31) that is actually the base of the campanile. It is now a small one room museum.

## Excavations

Remains from the first church, possible from the reign of Constantine I, and earlier Roman houses can be seen in the lower parts, reached by a staircase in the sacristy. The ruins are confusing, but you can easily find the apse of the old church and you can see the remains of the martyr's shrine in middle of the apse wall. The church had an uncommon form; rather than the normal basilical plan with a central nave and two aisles on the sides, it has a single nave. [1]

On either side of the apse are rooms known as *pastophoria*, service rooms of a type uncommon in the West but normal in Eastern churches. The one on the right-hand side is thought to have been used as a *diaconium*, with functions resembling those of the sacristy in later churches. The other would then probably have been a *prothesis*, where holy relics were kept. [1]

A number of basins were found here during the excavations, including one cut into the south wall. As the plan is so untypical of early Roman churches, some believe that the structure originally had a different function, and the presence of the basins could mean that it was a *fullonica*, a laundry and dye-house. The area was a commercial district at the time, so this is quite likely. Others think that the basin in the south wall was made for baptism by immersion. As there were other basins too, it seems more likely that it was originally intended for a different use, but it may very well have been used as a baptismal font after the building had been consecrated as a church. [1]

The paintings are from the 8th to the 11th century, and include *Pope Sylvester Capturing the Dragon*, *St Pantaleon Healing the Blind Man*, *St Benedict Healing the Leper* and *The Rescue of St Placid*. [1]

Several sarcophagi have been preserved here, some beautifully decorated. [1]

Below the first church are remains of late Republican houses. [1]

## Relics:

Head and arm of Saint Chrysogonus

Arm of Saint James the Great  
Under the main altar  
San Giovanni di Matha  
Under the main altar  
San Michele dei Santi  
Under the main altar

### Artists and Architects:

Aronne Del Vecchio (1910-1998), Italian painter  
Carlo [Marchionni](#) (1702-1786), Italian architect/sculptor  
Filippo [Gherardi](#) (1643-1704), Italian painter of the Baroque period from Lucca  
Francesco Fontana (19<sup>th</sup> cent), Italian architect  
Giacinto [Gimignani](#) (1606-1681), Italian painter of the Baroque period  
Gian Lorenzo [Bernini](#) (1598-1680), Italian Baroque sculptor and architect  
Giovanni Battista [Conti](#) (1878-1970), Italian painter  
Giovanni Battista [Mercati](#) (1590-1645), Italian painter  
Giovanni Battista [Soria](#) (1581-1651), Italian architect  
Giovanni [Coli](#) (1636-1691), Italian painter from Lucca, active in the Baroque style  
Giovanni [da San Giovanni](#) [aka Giovanni [Mannozi](#)] (1592-1636), Italian painter of the early Baroque period.  
Giovanni Francesco Barbieri [*aka il Guercino*] (1591-1666), Italian Baroque painter  
Giovanni Liveruzzi (19<sup>th</sup> cent), Italian painter  
Giuseppe [Cesari](#) [aka *Cavaliere d'Arpino*] (1568-1640), Italian Mannerist painter  
Giuseppe [Mazzuoli](#) (1644-1725), Italian sculptor of the Baroque  
Ludovico [Gimignani](#) (1643-1697), Italian painter during the Baroque period  
Paolo [Guidotti](#) [aka *Cavalier Borghese*] (1560-1629), Italian painter  
Pietro [Bracci](#) (1700-1773), Italian sculptor of the Late Baroque  
Pietro [Galli](#) (1804-1877), Italian sculptor  
Pietro [Pacilli](#) (1720-1773), Italian sculptor  
Pietro [Cavallini](#) [aka *Petrus Caballinus de Cerronibus*] (1259-ca.1330), Italian painter

### Burials:

Blessed Anna Maria Taigi (1769-1837)

Robert Cardinal [SOMERCOTES](#), (?-1241)  
Guillaume pseudocardinal [FILLASTRE](#), (1348-1428)  
Fausto Cardianl [POLI](#), (1581-1653)  
Buried on the right side of the chapel of *Angiolo Custode*  
Giovanni Giacomo Cardinal [MILLO](#), (1695-1757) [also see [here](#)]

### Access

The church doors are open:  
Weekdays, 7:00 to 12:00, 17:15 to 19:30.  
Sundays, 8:30 to 13:00, 17:15 to 19:30. Note the long closure in the afternoon.

Visitors are not welcome to walk around during Mass. Please check the times of Mass below, and plan your visit accordingly.

Access to the old church underground is by a small charge, but there are no formal ticketing arrangements. You have to catch the sacristan or custodian (please don't bother the priests). The last entry is half an hour before the church closes in the evening.

### Liturgy

Mass is celebrated (unofficial source):  
Weekdays 7:30, 9:00, 10:00, 18:00.  
Sundays 8:30, 10:00, 11:00, 12:30, 18:00.  
The feast day of St Chrysogonus, 24 November, is also the dedication day of the church.

Pilgrims and other faithful who attend Mass on this day receive a plenary indulgence.

### Location

addr.: Piazza Sonnino 44, 00153 Roma

coord.: [41° 53' 20.77" N, 12° 28' 24.7" E](#)

### Links & References:

1. [Roman Churches Wiki](#)
2. [Cardinals of the Catholic Church](#)
3. [Info.roma web-page](#)
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- b. Priester, Ann; "Bell Towers and Building Workshops in Medieval Rome"; *Journal of the Society of Architectural Historians*, Vol. 52, No. 2 (Jun., 1993), pp.199-220
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