

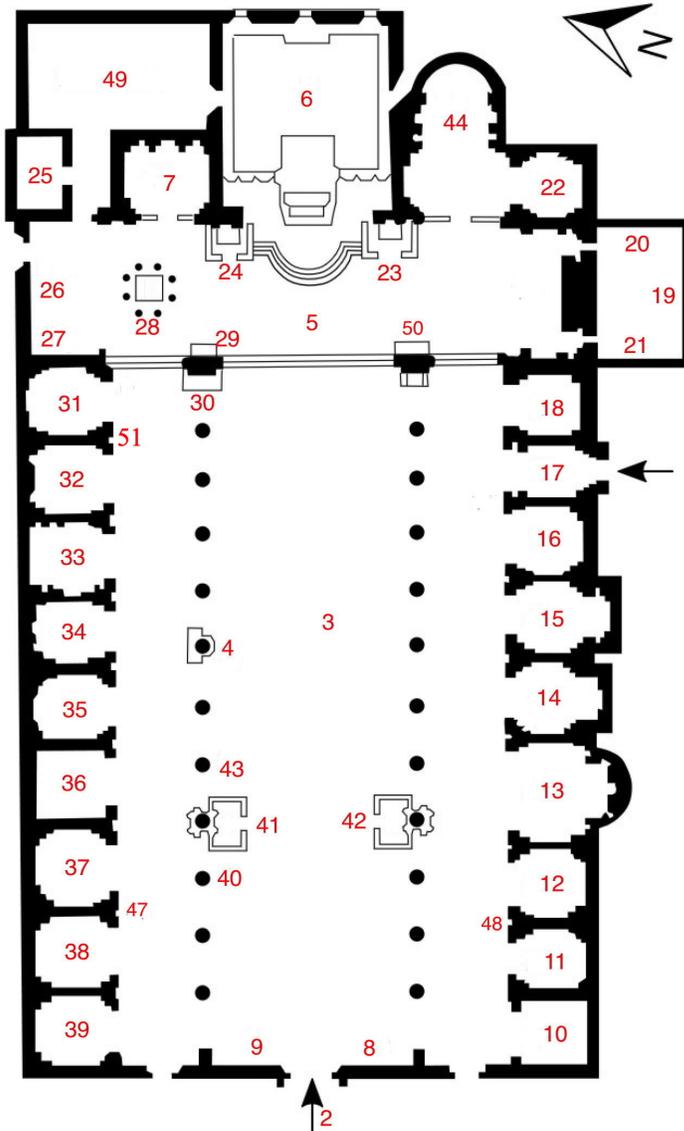
Santa Maria in Aracoeli

Our Lady at the Heavenly Altar



Santa Maria in Aracoeli is the city church of Rome, a 13th century minor basilica and former convent church on the Campidoglio. The church is dedicated to the Blessed Virgin Mary of the Heavenly Altar ("Aracoeli").

The basilica is built on the lower of the two peaks of the Capitoline Hill, called the Arx, on the site of the Temple of Juno Moneta. It is sandwiched between the splendor of Michelangelo's Renaissance masterpiece of urban architecture, the Campidoglio, and the awkward enormity of the Victor Emmanuel Monument.



Plan of Santa Maria in Aracoeli

1. Staircase
2. Façade
3. Nave / Ceiling / Counterfaçade
4. Pulpit
5. Transept
6. Sanctuary with high altar; choir
7. Cappella de' Cavalieri / Cappella di San Gregorio
8. Tomb of Archdeacon Giovanni Crivelli & Cardinal Louis d'Albret
9. Tomb of Ludovico Grato Margani
10. Cappella Bufalini / Cappella di San Bernardino
11. Cappella della Pietà
12. Chapel of St. Jerome / San Bonaventura
13. Cappella del Crocifisso (Conti Chapel)
14. Mattei Chapel / Cappella di San Matteo
15. Cappella di San Pietro d'Alcantara
16. Cappella di San Diego
17. Side entrance
18. Cappella di San Pasquale
19. Cappella di San Francisco di Assisi / Cappella di Savelli
20. Tomb of Luca Savelli

21. Tomb of Pope Honorius IV
22. Cappella di Santa Rosa
23. Altar of St Charles Borromeo
24. Wedding altar
25. Cappella del Santo Bambino
26. Tomb of Cardinal Matteo d'Acquasparta
27. Statue of Pope Leo X
28. Cappella (Aedicula) di Santa Helena
29. Gospel Ambo
30. Altar of San Giovanni da Capistrano
31. Cappella della Madonna di Loreto

History

“Aracoeli Miracle”

The church got its name from what has become known as the "Aracoeli miracle", *Aracoeli* meaning 'altar of heaven'. There are many different versions of this miracle, however the most famous account is told in the *Mirabilia Urbis Romae*, written around 1140 by a Roman canon called Benedict. The content of the book is best generally characterized as a 'guide to Rome'.

The Aracoeli legend recounts that Augustus, the first Emperor of Rome in all but name, was troubled by those who called him King. Augustus asked the Tiburtine Sibyl for guidance concerning his kingship. After she fasted, the sibyl caused a vision to appear to Augustus while he slept: a woman in heaven, holding a male child acclaimed to be the greatest king in the world. Augustus then built an altar on that spot, an altar to heaven, or Ara Coeli. The entire event occurs on the Capitoline Hill. Another significant element in the *Mirabilia* is that it states that a church now stands on the spot of Augustus' altar.

The oldest known Latin version of the “miracle” is the seventh-century *Laterculus Malalianus* by Theodore of Tarsus. This source mentions a church that was built on the site of Augustus' altar, one of the first literary sources to refer to the building. This probably refers to a Greek monastery on this site.

[1] [b]

The later history of the monastery is clearer. Around the 10th century the monastery had grown substantially and the direct predecessor of the current church was built. This church was called *Santa Maria in Capitolio*. It was part of a Benedictine monastery on the Capitoline Hill. In 1249 Pope Innocent IV granted the complex to the Franciscans, and that is when the present church was built, incorporating many elements from the earlier church, such as the ancient columns and the Cosmatesque schola. The church was consecrated in 1268, but work on the interior continued until 1300 under the patronage of the Savelli family, who obtained a large mortuary chapel in the transept. The friars encouraged donors to add chapels to the church, resulting in the many and various side chapels to be found here. [1] [d]

In 1347, Cola di Rienzo seized power in Rome in the absence of the popes who were resident at Avignon in France. After winning a battle against the nobles, he proclaimed himself Tribune and Liberator of the Holy Roman Republic, and one of his first acts was to oversee the building of a staircase to the church in thanksgiving to Our Lady of Aracoeli for stopping an epidemic of bubonic plague. The ordinary people of the city donated to the cause. But things went wrong for the new Tribune. He dedicated his sword and sceptre at the church's altar and fled the city before the stairs were completed (he did not inaugurate them). On his return six years later, he was picked up and executed at the foot of the stairs in 1354. There is a small statue of him in the garden to the right. This began a tradition of condemned criminals being executed at the same site.

By the 14th century it had been renamed. In 1464, there was a restoration of the church fabric, which had been allowed to fall into disrepair. This was overseen by Cardinal Oliviero Carafa. Between 1534 and 1549, the sacristy (including the later Chapel of the Bambino) and the present campanile were added. The original 13th century campanile over the present side entrance was demolished.

Up to the sixteenth century a depiction of the miracle had a very prominent place in the church in an apse fresco. The fresco showed the Emperor and the Sibyl looking up at the sky where they see the Virgin holding her child in her arms.

In 1565, the apse of the church was demolished and replaced with a choir for the friars which is still behind the high altar. In 1575, a magnificent ceiling was provided for the nave by the Roman Senate in thanksgiving for the Christian victory against the Ottomans at the Battle of Lepanto. Toward the end of the century, many of the chapels were re-ordered. Side entrances to the façade were provided, but the Franciscans were never able to improve the rest of it. In 1686, the original Gothic windows in the central nave upper walls were replaced with the present rectangular ones. The high altar was restored in 1723, and some side altars to their saints, by the Franciscan Observants who had inherited the convent.

On October 15th, 1764, the English historian Edward Gibbon sat by this church when, in his own words: "As I sat musing amidst the ruins of the Capitol, while the bare-footed friars were singing Vespers in the Temple of Jupiter (sic), that the idea of writing the decline and fall of the city first started to my mind." Twenty-three years later, he published the last volume of his vast work

The Decline and Fall of the Roman Empire.

In 1797, on the invasion of the French, the church was desecrated by being used as a stable by cavalry. The hooves of the horses were blamed for damaging the Cosmatesque floor. The chapel of St Helena was temporarily dismantled, and several of the chapels despoiled.

Despite now being dependent on the parish church of San Marco, the church is still that of the Senate and People of Rome (SPQR). [1]

Exterior

The original church fabric is of scavenged ancient bricks. From the Piazza del Campidoglio, you can see that the rectangular windows of the central nave used to be Gothic with two lights each; tracery from the tops of these windows has been left embedded in the brickwork. If you go round to the left hand end of the transept, next to the Vittoriano, you can see some tufa masonry low down in the external wall. This looks as if it belonged to the previous Benedictine church. [1]

Façade (2)

The fabric of the frontage is largely original 13th century brickwork, and you can tell that the friars scavenged the ancient bricks from different buildings. The façade was never completed according to the original plans, and it was not intended to leave the brickwork exposed. Efforts were made to add a façade right up to the mid 19th century.

What we have is basically a brick cliff, displaying shallow putlog holes for the builders' scaffolding poles. It has three entrances, with two round windows having marble transennae above the side ones. The portions of the façade above these are false, being screen walls above the actual side aisle roofs. In the center is a rectangular niche containing an unusual heart-shaped window.

At the top is a cavetto cornice; that is, a horizontal wall which curves outwards and which contains a little round-headed window lighting the void above the nave ceiling. The reason for the curve is that there used to be a mosaic here, and the curve meant that it was not fore-shortened when viewed from the top of the stairs. Only a few small fragments remain, but Cellini in the 16th century saw it and thought that it had been executed by Jacopo Torriti. The subject was the Dream of Pope Innocent III; the story is that the dream reassured the pope about the basic orthodoxy of the nascent Franciscan movement at a time at the end of the 12th century when it was in danger of being condemned as heretical.

The three entrances are not in their original state. The main entrance has a floating porch in the form of a semicircular arch, and in the tympanum of this are traces of a fresco executed in 1465. The side doors have Gothic tympani containing two Evangelists in 16th century shallow marble relief, St Matthew to the right and St John to the left.

The aperture in the cornice used to have a clock in it, installed originally in 1412 (very early for a clock) as the city's main timepiece. If you look carefully, you can see the round scar left by it. The clock was moved to the center of the façade in 1728, and removed altogether in 1806.

The central window used to have a Baroque frame, and between it and the cornice was a large fresco. Both of these embellishments were removed senselessly in the 20th century (the fresco was badly decayed when it was destroyed).

To the left of the main entrance is a plaque recording the provision of the staircase. It reads:
Magister Laurentius Simeoni Andreii, Andrea Karoli fabricator de Roma
de regione Columnne fundavit, prosecutus est et consumavit ut
principalis magister hoc opus scalarum inceptum anno domini ann
CCCXL VIII die XXV Octobris.

Some mediaeval tomb-slabs were re-used in the paving outside the main entrance, but these are too worn to decipher or even properly to date. [1] [g]

Side entrance

The side entrance from the Piazza del Campidoglio, on the right hand side of the church, is behind the Palazzo Nuovo and is accessed via a short staircase. It is in the same style as the main entrance, but here the tympanum under the arched porch has a mosaic of *The Madonna and Two Angels* by the school of Pietro Cavallini or by Jacopo Torriti. This was transferred from the original side entrance in 1564 to make way for the present Chapel of St Matthew. It is easy for visitors to miss it.

Over this entrance are the remains of the original mediaeval Romanesque campanile. There is a brick wall of two storeys each with an arcade of three molded arches, the first arcade being blank but the second one piercing through the wall. [1]

Staircase

The impressive staircase leading up to the church (1), which comprises 124 marble steps (the two bottom ones shorter than the rest), was donated by Giovanni de Colonna with spoils from the Temple of the Sun, designed and built by master mason Lorenzo di Simone di Andreozzo in 1348, as thanksgiving for deliverance from the plague, as is recorded by an inscription affixed to the front of the church to the left of the central door. There are traces of carving to be found on some of the slabs.

This staircase has always belonged to the city of Rome, and was a traditional site for political debates. Also, destitute pilgrims and indigents used to sleep here. A rather satirical modern myth has grown up, that if you climb the stairs on your knees you will win the Italian national lottery.

The little garden on the right has been there since Michelangelo laid out the Piazza del Campodoglio in the late 16th century. However, to the right there used to be a series of domestic buildings starting with the church of St Rita where the ruins of the ancient insula now are. Their loss was a pity; one of them had an ancient Roman sarcophagus built into it, and also (rarer) fragments of 11th century marble plutei or sanctuary screens in a Byzantine style. These seem to have come from the Benedictine church. [1]

Interior

The church is basilical in plan, 242 feet long by 131 feet 6 inches broad. The interior of the church consists of a central nave and two side aisles. The twenty-two antique columns in the arcades are from the previous Benedictine church of Santa Maria in Capitolio. Originally, they were salvaged from a variety of ancient buildings and are a very mixed lot in various stones and styles. The capitals also vary, some being Doric, some Ionic and others Corinthian or Composite and, because the columns vary in length, some have bases, some have their bases on plinths and others have no bases at all.

The third column on the left, (40) of antique pink granite from Aswan and white marble, has a graffito E CUBICULO AUG[USTORUM] carved into it. This inscription refers to the imperial chamberlain, one of the emperor's closest attendants; but it was translated in the twelfth century as "from the bedchamber of Augustus" and was thus linked with his dream and the vision of the Aracoeli." Nobody knows why this column should have a hole through it.

There are painted images of the *Madonna with the Child* on the third, fourth and sixth columns on the left, as well as an image of *St Luke* on the fifth column on the same side. The last column on the right has another graffito, saying PROBI which means "useful ones".

Above the arcades run a pair of entablatures, and on the projecting cornices of these are iron railings making two very narrow walkways. These meet below the window in the counterfaçade.

Above each column, placed over the entablature, is an elliptical tondo containing a fresco of a Franciscan saint. These total twenty-two, and were painted by one of the friars called Umile da Foligno. Unfortunately, he did not label them. The sleepy nun about to drop out of her tondo, with her little dog trying to get onto her lap, is St Margaret of Cortona.

Between the central nave windows are large rectangular fresco panels depicting scenes from the lives of Our Lady, King David, and the prophet Isaiah. These were executed by Fra Umile as well as by Giovanni Odazzi and Giuseppe Passeri. The style of these panels is lively and ebullient, and they are worth a look. [1] [3] [g] [h]

The finely carved wooden pulpit (4) on the left hand side is thought to have been designed by Bernini. [1]

This church contains 30 altars, and of these four exist in the nave. There are 52 Murano Chandeliers that adorn the nave and sanctuary. [1] [3]

The church was decorated with frescoes by Pietro Cavallini, but tragically they were sacrificed in the redecorations carried out in the late 16th century. Only one of them may have been partially preserved: a fresco of the *Madonna and Child enthroned between Sts Matthew and John* is attributed to Cavallini; however, it may be a 15th century Siennese work. [1]

Ceiling

During the pontificate of Gregory XIII (1572-1585), the Roman Senate funded the construction of the coffered and gilded wooden ceiling, (3) one of the glories of the church, commemorating the

Battle of Lepanto (1571). One of the admirals there was Marcantonio Colonna, who was in charge of the papal contingent and who was given a triumphal procession ending in this church.

In the center coffer is a wooden relief carving of the *Virgin and Child*, with a pair of city shields (SPQR) either side on the major axis. The side coffers show battle trophies, including beaks of galleys (this was a naval battle between the combined Christian forces and the Ottoman Empire). The carving is very intricate, and tricked out in blue, red, green and gold. The transept has a matching ceiling. The ceiling was designed and constructed by **Flaminio Boulanger**, using firwood, and the decorative carvings in poplar and lindwood. The painting and gilding were completed by **Cesare Trepassi da Foligno** and **Girolamo Sicolante da Sermoneta**. The Roman antiquarian and linguist **Fulvio Orsini** commemorated the naval victory at Lepanto along with the vote of the Roman Senate in honor of **Marcantonio Colonna** in a latin inscription located above the triumphal arch of the transept. [1] [3] [a]

Altar of Our Lady, Refuge of Sinners

The fourth column on the left (41) has a fresco of the *Madonna and Child*, thought to be the work of a 15th century artist from Siena. This attracted popular devotion. On the occasion of the Jubilee of 1600, the nobleman **Girolamo Fabi** had the Baroque altar and low balustraded screen built to frame the venerated image painted on the column. [1] [3]

Altar of St James of the Marches

Opposite Our Lady's altar, an altar was placed against a column by the same architect. Commissioned in 1629 by **Alessandro Mausonio** and was finished in 1687. It is dedicated to St James of the Marches, (42) a 15th century reforming Franciscan who was canonized in 1726. The altar was rebuilt after 1736. [1] [3]

Counterfaçade

The wall over the entrance is dominated by an enormous stucco scroll supported by two angels, below the window which has an elaborate frame with the Papal tiara and keys and stained glass featuring the Barberini bees. The epigraph, dated 1634, extols Pope Urban VIII Barberini. The work was allegedly designed by **Bernini**, and executed by **Semini**. The latter was also responsible for the three monumental tablets below, extolling Cardinal Carlo Barberini the pope's nephew.

To the right of the entrance is the marble tomb of Archdeacon **Giovanni Crivelli** (8), signed by **Donatello**. The tombstone was originally located on the floor in front of the Chapel of the Ascension, but it has been left standing - probably because of the artist's signature. It was made 1432-1433, and is now very worn. The signature of **Donatello** takes some making out, but the masterly rendering of the feet is a good indication of his genius.

On the same side is also the tomb of Cardinal d'Albret by **Andrea Bregno**. Card. Louis d'Albret (Lodovico Lebreto, d. 1465) was of the royal blood of France. He bore a high reputation for innocency of life, learning, and good works, to which he added an attractiveness of nature which earned him the name of the 'amor et deliciae' of the Curia. He died at the age of forty-three. This tomb is considered to be one of the best works of Bregno. The tomb follows the older type of three parallel cornices dividing it into three tiers. It has plain, fluted pilasters, and the capitals have, instead of the acanthus-leaf, a pair of dolphins, a device which recurs frequently in later works of the century, both in Bregno's and other workshops. The fleur-de-lis, in token of d'Albret's royal descent, is worked upon the architrave.

On the left-hand side is the tomb of the astronomer **Ludovico Grato Margani** (9) (died 1531). It is by the school of **Andrea Sansovino**, and the master himself made the figure of Christ. Also here are monuments to **Giulio da Castrovetero** (1588), and **Pietro Allio di Allis** (1312). [1] [3]

The remaining description of the church will proceed up the right aisle from the back to the front, across the transept and sanctuary, then down the left aisle, from front to back:

Right aisle

Cappella Bufalini / Cappella di San Bernardino (10)

The first chapel in the right aisle is dedicated to St Bernardine of Siena, and is often known as the Cappella Bufalini after its first patrons. The walls are decorated with frescoes featuring the saint by **Bernardino Pinturicchio** which he executed about c. 1484-1486. The story is that there was a feud

between the clans of Bufalini of Città di Castello and Baglioni of Perugia, which the saint helped to pacify. In gratitude, Niccolò dei Bufalini commissioned the chapel soon after the saint's canonization in 1450. His family coat of arms (a bull with a flower) appears widely in the chapel. Since the saint was Pinturicchio's patron, the work was also a devotional exercise for him. Georgina Masson, in her magisterial guide to Rome, wrote that the frescoes are probably the best thing in the church.

The chapel has a rectangular plan, with a cross-vault. The frescoes occupy three walls and the vault, and portray the life and miracles of Bernardino of Siena, a Franciscan Friar recently canonized.

The altarpiece fresco is the *Glory of St. Bernardino*, on two levels. The saint was an indefatigable preacher, and he concentrated on the topic of the Name of Jesus to the extent that he always had a banner with him bearing the letters IHS from the Greek IHΣΥΣ. (The church still possesses the original banner.). The lower section portrays Bernardino on a rock, with open arms, surmounted by two angels crowning him. He is flanked by the saints Augustine and Antony of Padua, while in the background is a landscape inspired by those of Umbria. St. Bernardino is holding an open book which says *Pater, manifestavi nomen tuum omnibus* ("Father, I have made known your name to everyone"). The upper sector depicts a blessing Christ within a mandorla (almond shaped aureola), with angels and musicians.

Under the previous scenes is a monochrome band, today only partially readable: It originally housed blind niches and reliefs, of which one remains today with a military procession with prisoners and satyrs. It is one of the first examples of the taste for antiquities which was becoming widespread in Rome at the time, and which was used also by Filippino Lippi in the Carafa Chapel in Santa Maria sopra Minerva.

For the right wall, which features a double mullioned window, Pinturicchio adopted an illusionistic perspective, painting two fake symmetrical windows, one with a blessing Eternal Father and one with a dove, an early Christian symbol of eternal life. The wall contains also two scenes with episodes of the life of St. Francis of Assisi: The first is the *Renunciation to the Patrimony*, characterized by an oblique perspective, which takes advantage of the piers of the arches, having a grotesque decoration; the second depicts *St. Francis Receiving the Stigmata*, featuring in the background a view of the Verna Sanctuary over a rocky peak. Under the real window is an illusory opening with five characters: among them is an aged friar, perhaps the convent's prior, and a lay figure that resembles him, perhaps an administrator of the basilica.

The left wall comprises two scenes organized vertically, divided by a painted frieze. The upper lunette shows the *romitaggio* (hermitage) of the young Bernardino; below are the *Funerals of Bernardino*, set in an urban scene with a chessboard-like pavement, painted using geometrical perspective. The latter has its vanishing point in an edifice with central plan, taken from Perugino's *Delivery of the Keys*. Pinturicchio, however, departed from that model by using two buildings of different heights at the sides. On the left is a loggiato, supported by piers decorated with fanciful gilded candelabra. On the right is a cubic building connected through a double loggia to the landscape and the bright sky in the background.

The foreground depicts the saints' funerals. Bernardino lies on a catafalque, which, thanks to its oblique perspective, increases the depth of the scene and the interaction between the characters. [6] Friars, pilgrims and other common people are approaching the corpse to pay homage; on the sides are two richly dressed characters, identified as Riccomanno Bufalini (on the left, with a fur-lined hood and the gloves) and a member of his family. The remaining characters are used to portray a series of miracles attributed to Bernardino during his life: the healing of a blind man (who hints at his eyes), the resurrection of someone possessed, the healing of a dead newborn, the healing of Lorenzo di Niccolò da Prato, wounded by a bull, and the pacification of the Umbrian families.

These frescoes were restored by Vincenzo Camuccini, after rising damp damaged them, and were subsequently restored in 1955-1956 and 1981-1982.

The cross-vault has frescoes of the *Evangelists* also by Pinturicchio. The cosmatesque floor is very good but restored, with an added inscription around the central roundel saying: *Riposo alla memoria dei trapassati Mar[c]h[e]si Origo*. After the Bufalini family the patrons of the chapel were the Mancini, and then the Origo. [1] [4]

Outside the chapel is the memorial to Gioachino Origo, 1865, who was a general of the Papal army in the dying days of Papal rule in Rome. On the pavement opposite the chapel is the monumental inscription of the famous Roman traveller, Pietro del la Valle, who is buried in his family's burial vault. [1] [g]

The second chapel on the right is dedicated to Our Lady of Sorrows. It was decorated between 1585 and 1590 for Paolo Mattei, by **Cristofano Roncalli** (lateral frescoes relating to the Passion) and **Marco Pino da Siena** (the Pietà, over the altar). The altar wall is split into three major areas; each side wall is divided by stucco borders into a number of compartments flanking a fresco of upright format and the vault is divided into several fields. The frescoes on the side walls and vault are : *The Deposition* to the left, in the lunette above is *The way to Calvary*; *The Entombment* on the right and in the lunette *The Crowning with Thorns*. In the vault, supported by four spandrels with figures of prophets, are the scenes with *Christ on the Mount of Olives*, *Capture*, *Christ before Pilate*, *Christ Mocked*. In the oval, *Angels with Instruments of the Passion*.

On either side of the altar are monuments to Tuccia Colonna, 1500, and Paolo Mattei, 1590. In the floor outside the chapel are some 15th century tomb slabs, including one to a pilgrim called Pietro Della Valle. [1] [4] [c]

Between the second and third chapels (Cappella della Pietà and Cappella di San Bonaventura) is a colossal statue of *Pope Gregory XIII* (48) by **Pietro Paolo Olivieri**, after 1585. It used to be in the hall of the Palazzo dei Conservatori, but was ejected in 1872 after the fall of the Papal government and found a home here. [1]

Cappella di San Jerome/St. Bonaventure (12)

The third chapel on the right is dedicated to St Jerome, and is the Cappella Delfini. It was completed by Mario Delfini in 1573 as reported in plaque placed on his tomb. The paintings here are by **Giovanni de' Vecchi**, with the oil on slate altarpiece from 1573 featuring the saint as a hermit in his cave in the Syrian desert. He also appears in the left hand lunette, with his companion lion who actually belonged to St Gerasimus of the Jordan. He is holding a stone in both pictures, and used to beat his breast with it in order to drive away dirty thoughts. The ceiling is elaborately decorated with stucco and frescoes of stories from the life of St. Jerome.

The memorials on the side walls are to Mario Delfini, 1584, and Gentile Delfini, 1559. The frescoes around them feature Franciscan saints and scholars, notable among them being Blessed John Duns Scotus from Scotland. He was the Franciscans' answer to St Thomas Aquinas of the Dominicans as the last scholastic theologian before the Reformation, and was probably the most influential Scotsman outside Scotland in the late Middle Ages.

Here is a memorial to an expatriate Polish nobleman called Michele Corniact, 1594, with a good bust.

The chapel was re-dedicated to St Bonaventure in the 18th century, and restored in 1875. An altarpiece of the saint was provided by Franz von Rohden , which was placed over the painting of St Jerome. Perhaps fortunately, the work by Rohden was stolen recently to reveal the original altarpiece in a bad condition; it has been well restored.

In 1875 it was restored under the direction of **Alessandro Palombi** while the frescoes were restored by **Ludwig (Ludovico) Seitz**. [1] [3]

Chapel of the Crucifixion (13)

The fourth chapel on the right is the largest nave side chapel, and has its own apse with a pair of windows. Initially dedicated to St. Bonaventure, the chapel was erected in 15th century for Cardinal Gabriele Rangoni of the Minor. In the 16th century it came under the patronage of the Conti family. In the 17th century, the chapel gained its current dedication, because of the placement of the wooden crucifix carved by the Franciscan **Fra Vincenzo da Bassiano** over the altar.

On the left wall is the front of a Roman sarcophagus from the third century, and the tomb of the Evangelist preacher Marcellino. On the right wall is the Transfiguration, a work by **Girolamo Siciolante da Sermoneta** that used to be in the sacristy. In the lunettes, within medallions supported by angels, two 18th-century paintings of *The Flagellation* and *The Agony in the Garden*, by the Roman School.

The Cosmatesque pavement here is also good.

Vanozza, the special friend of S. Francesca Romana, was buried here in 1430 and the saint had a vision of her soul going to heaven in the process. [1] [3]

Mattei Chapel / Cappella di San Matteo (14)

The fifth chapel was the original side entrance to the church until 1564 when it was reconstructed as a family burial chapel, dedicated to their patron saint St Matthew, for **Alessandro Mattei**. The

decoration of this chapel is generally regarded as one of the sources of inspiration for Caravaggio's Contarelli chapel in S. Luigi dei Francesi. Its architectural scheme is a simple Tuscan one, a square floor plan with a dome suspended on a narrow drum. The decoration of the chapel interior was designed and executed between 1586 and 1589 by Girolamo Muziano for Ciriaco Mattei, Alessandro's son and heir. The decorations were restored between 1680 and 1686 when the chapel was modernized by the architect Tommaso Mattei. The decoration consists mainly of paintings:

- altarpiece, *St Matthew with an angel and the Madonna on top of the Holy House of Loreto*
- side walls, on the left, *the Martyrdom of St Matthew*
- on the right, *the Miracle of St Matthew*
- lunettes (left), *the Preaching of St Matthew*
- (right) *the Calling of St Matthew*
- The dome is decorated with diamond-shaped coffers in which cherubs are modelled and a tondo with a painting of God the Father
- the four pendentives have cartouches from a later period with the arms of the family Antici Mattei

Giacomo del Duca designed the stucco decoration and the frame of the altar. [c]

Cappella de San Pietro d'Alcantar (15)

The sixth chapel on the right is dedicated to St Peter of Alcántara, a rather fierce 16th century Spanish reformer of the Franciscan order -he forbade his followers to wear any sort of footwear or to own libraries, but was a famous spiritual director and was a friend of St Teresa of Avila. The altar in here has a relic niche with a grille, so presumably contains relics of him.

It was rebuilt by the architect Giovanni Battista Contini between 1675 - 1684, inspired apparently by Bernini's work at the Cappella Raimondi in San Pietro in Montorio.

The altarpiece sculpture, in an apse lit by windows, is by Michele Maille and shows the *St Peter in Ecstasy*. The side wall sculptures, also by Michele Maille, show angels holding up two tondi containing relief portraits described as being of "SS Stephen and Ranierus" (the latter is presumably St Raynerius of Pisa).

The vault frescoes are by Marcantonio Napoletano with stucco work by Francesco Cavallini, 1682. The center fresco shows the *Apotheosis of the Saint*, and has a wide garland of stucco flowers. The pendentives have angels with symbols of the Passion. [1] [2] [3]

Cappella di San Diego (16)

The seventh chapel on the right is dedicated to St Diego of San Nicolás, a 15th century Spanish Franciscan lay-brother who became famous in Rome for nursing sick people while resident at the friary here. The city of San Diego in California, USA is named after him

From 1411 the chapel belonged to Giovanni di Lello Cenci and his wife and was dedicated to St Lawrence. It was bought back by the Franciscans in 1597. The chapel was renovated between 1597 and 1612 and rededicated to San Diego, but keeping some of the original 15th century frescoes. The altar was consecrated in 1610.

- Giovanni de' Vecchi: *San Diego heals a blind man* (1597-1610), altarpiece-Oil on blackboard
- Avanzino Nucci: *San Diego with the brothers* (1597-1612), lunette fresco
- Vespasiano Strada: *San Diego heals a man possessed* (1597-1612), fresco
- Vespasiano Strada: *Diego turns flowers into bread* (1597-1612), fresco

The altar frontal has a tondo containing an unusual white marble relief sculpture of the saint. [1] [2] [3]

On the pillar between this and the next chapel is the monument for Michele Antonio del Vasto, Marquis Saluzzo, who had been a distinguished General in the army of Francis I of France, and was slain at the taking of Aversa, in 1528, on his way to assist P. Clement VII, then besieged in Castel S. Angelo by the Constable Bourbon. His bust is by Giovanni Antonio Dosio. [1] [5] [g]

Side entrance (17)

In the vestibule inside the side entrance is a monument to Pietro Manzi de' Vicentini, bishop of Cesena, (d. 1504) by Andrea Sansovino on the right side, and the tomb of Cecchino Bracchi (d. 1545) on the left. The latter was made by Pietro Urbano after a design by Michelangelo. Bracchi was a student of Michelangelo's who died at the age of 16. [1] [6]

Cappella di San Pasquale (18)

The eighth and last chapel off the right hand aisle is beyond the side entrance vestibule. The chapel was originally dedicated to St. John the Evangelist, was entirely redone on designs by architect Antonio Stanghellini between 1679-86, hiding the original Gothic decorations. The chapel is now dedicated to SS Lawrence of Brindisi and Paschal Baylon. The former is the Capuchin Doctor of the Church, famous for his writings about Our Lady (almost none available in English). The latter was a Spanish lay-brother disciple of St Peter of Alcántara, and is the patron of Eucharistic confraternities because of his success in arguing with Protestants over the Real Presence.

The chapel had an altarpiece by Vincenzo Vittoria, which was moved into the convent after the late 20th century renovation. It was the funerary chapel of the Busi family, with 17th and 18th century memorials to its members. However, it has been stripped to accommodate a very important late 20th century discovery made in the course of renovation.

The side wall paintings depicting scenes from the life of St Paschal by Daniel Seiter from 1686. The paintings are in the style of Caravaggio:

- *Healing of Archbishop Leopold of Austria*, oil on canvas
- *Healing of the son of the sculptor Julio Capuz*, oil on canvas

Now we have here fragments of frescoes attributed to Pietro Cavallini, comparable to his famous work at Santa Cecilia and precious and rare examples of the so-called “Roman Naturalistic” school around 1300. We see here the transition from a hieratic and Byzantine-influenced mediaeval style to the familiar Mannerist style of the Renaissance. The altar has the *Madonna and Child between SS John the Baptist and John the Evangelist*, while the side walls have damaged scenes of buildings and Christ Between Two Angels.

The downside of the re-ordering is that the altar fresco is marooned in exposed brickwork within a Baroque altarpiece. The altar has a fresco above, in a tondo inserted into a split segmental pediment, and the saint depicted is St Lawrence of Brindisi writing about Our Lady.

The altar frontal has a tondo in pietra dura (stone marquetry) showing St Paschal. The vault decoration is by Carlo Stanghellini, with stucco decoration by Cavallini. [1] [2]

Outside is a pilaster monument to Alessandro Camerini, 1612.

Right Transept

Three marble steps lead up from the aisles and to the transept.

Tombstone of Catherine of Bosnia (50)

A slab affixed to pier above the Gospel ambo is the tombstone of Catherine, Queen of Bosnia (d. 1478). Some years after the fall of Constantinople she had found it impossible to make headway against the advance of the victorious Mahmoud II., and at length, in 1466, abandoned her kingdom and fled, almost penniless, to Rome. She received a small pension from the Vatican till the day of her death. The slab represents the Queen at full length, her arms folded. A long girdle droops from her waist. The face and the dress are much worn away, owing to the slab having once been in the adjoining pavement. The addition of the border belongs to a much later period. [1]

Cappella di San Francesco / Cappella di Savelli (19)

The chapel in the right hand end of the transept is dedicated to St Francis of Assisi, and became the Savelli family's mortuary chapel when Luca Savelli embellished it towards the end of the 13th century. The altarpiece is very grand, as befits the saint, but is 19th century. The aedicule is in red marble embellished with green verde antico for the altarpiece frame, panelling, frontal and the two ribbed and gilded Corinthian columns. The frontal has the unusual device of a cloud in alabaster. The altarpiece is *St Francis in Ecstasy Assisted by Angels*, by Francesco Trevisani from 1727, a work of high quality. In 1727 renovation work was entrusted to architect Filippo Raguzzini. During a restoration in 1774 the oil-on-canvas paintings were added to the walls.

- Mariano Rossi, *The Confirmation of the Rule by Honorio III* (1774),
- Mariano Calderari, *The Forgiveness of Assisi*, (1774)
- Mariano Calderari, *The Sacred Stimate*, 1774

Here you will find the tomb of Brother Juniper (in Italian, Fra Ginepro), a companion of St Francis who is known from the Fioretti but who nevertheless existed. His remains were interred

here in 1956 in a modern monument of yellow and grey marble with two little angels in bronze. [1] [3]

Tomb of the Savelli (20)

Under the tomb and pavement lies Luca Savelli the elder, father of P. Honorius IV, and Senator of Rome, who died in 1266. The upper portion of the tomb, with its beautiful ornament of Cosmati mosaic, rests upon an ancient sarcophagus, with piping satyrs and festoons of flowers, which probably held the body of Luca. The statuette of the Madonna in the niche, a beautiful little work, is possibly by Arnolfo, who may even have designed the whole of the upper part of the tomb. The tomb was made c.1287 and attributed to **Arnolfo di Cambio**.

Other Savelli family tombs in this chapel belong to Antonio, Mabilia (who married into the Colonna family), another Luca and Pandolfo with a daughter. [1]

To the right of the right transept, is the monument of the wife of Luca Savelli, Giovanna (Vanna) Aldobrandeschi, (21) consisting of a marble sarcophagus, over which Paul III placed the recumbent statue of their son, Honorius IV, brought here from the Vatican when his tomb in old St. Peter's Basilica was dismantled. The sarcophagus has the Savelli coat-of-arms on its frontal. In 1728 both tombs had their Gothic canopies removed and replaced by the present horizontal lintels. [1]

The vault has remnants of a fresco cycle of the school of Cavallini.

Chapel of the Immaculate Conception (Blessed Sacrament Chapel) (44)

The Blessed Sacrament is reserved in the chapel to the right of the sanctuary, which is a place reserved for private prayer. The altarpiece is now a statue of the *Immaculate Conception*. The first dedication was to St Michael the Archangel, then to St Frances of Rome and finally to St Francis Solano. The last was a Franciscan Observant missionary who died in Peru in 1610.

The chapel's decoration is rich, featuring bronze angel candleholders, alabaster wall pilasters and plinths and a polychrome marble balustrade. The architect was **Antonio Gherardi**, who painted the lunette to the left featuring *The Death of St Francis Solano* as well as two little panels in the apse vault with scenes from his life. **Gherardi** also is responsible for all of the stucco work in the chapel, including the palm trees with cherubs that support the entrance arch. The other fresco work is by **Giuseppe Ghezzi**.

The pietra dura altar frontal is very intricate, and in the center is a depiction of a friar playing a guitar. [1] [3]

Cappella di Santa Rosa (22)

With the entrance in the right side of the Bl. Sacrament chapel is the small chapel of St. Rose of Viterbo, a 13th century mystic who should not be confused with St Rose of Lima. The chapel was designed by **Antonio Stanghellini**, but was restored at the end of the 17th century. The altarpiece, *The Miracle of St Rose*, is by an unknown 19th century artist. There are four paintings here by **Pasquale de'Rossi**:

- *St Rose Cures the Blindness of Delicata*,
- *St Rose Preaches in Favour of the Pope* (the townsfolk of Viterbo were anti-Papal),
- *St Rose Turns Bread into Roses* and
- *St Rose Ascends into Heaven*.

The treasure of the chapel is a delicate little mosaic of *Our Lady Enthroned* between St John the Baptist and St Francis dated to the late 13th century. The donor is being presented to Our Lady by St Francis; he was possibly a senator called Giovanni Capocci. The artist was possibly Cavallini or Torriti. [1] [3]

Alter of St. Charles Borromeo (23)

Between this chapel and the great altar is the small chapel of S. Charles Borromeo, whose portrait is by an unknown artist. [g]

Affixed to the pilaster opposite the chapel an inscription and small painting by **Gio. de' Vecchi** describing the miracle of the *Madonna d'Aracoeli*.

Sanctuary (6)

In the years 1561-65, by order of Pope Pius IV and commissioned by Flaminia Margani, the ancient apse was demolished, and with it the great Cavallini fresco featuring the Ara Coeli legend and the emperor having his vision, to create a new choir. The pope then had the Byzantine icon of the Virgin at prayer, from the tabernacle, which was the site of the chapel of St. Helena placed on the altar replacing the famous *Madonna of Foligno*, by Raphael in 1511-12, now in the Pinacoteca Vaticana.

The present high altar dates from 1723. The late Baroque aedicule is unusual in not having any pilasters or columns, but has a pair of gilded stucco angels on the truncated triangular pediment venerating the Franciscan version of the monogram of Jesus within a gilded glory.

The apse decoration was executed by the Mannerist painter Niccolò Martinelli da Pesaro in 1565. The altar is separated from the apse by a wooden partition on which are painted *St. Francis* and *St. Anthony*, surmounted by wooden statues of *St. Bernardino of Siena* and *St. John Capistrano* performed by fra Vincenzo da Bassiano. The friar was the promoter of the late 17th century decorative renovation of the choir and nave.

To the right of the altar is a painting of *St. Antony of Padua* by Odoardo Vicinelli, above which rises the statue of *John of Capistrano*. To the left is a painting of *St. Francis* also by Vicinelli, above which is the statue of *St. Bernardino of Sienna*, both statues carved in the Bernini style. To the rear of the altar is a copy of *the Madonna della Gatta* of Giulio Romano (the original in the gallery of Naples) by his pupils. The frescos of the tribune, relating to the Bl. Virgin, are by Niccolò Martinelli da Pesaro.

In the side wall of the choir, near the statue of St. Bernardino, is the antique monument of Card. Gianbattista Savelli, who died in 1498. The tomb belongs to the workshop of Andrea Bregno in his latest years (he died in 1506). It was, however, prepared in the lifetime of the Cardinal. It reproduces a good many motives which had been employed in his earlier productions, the sarcophagus with its supporting sphinxes recalling that of the Pietro Riario, with less refinement. The relief of the *Madonna and Child* in the recess is now ascribed to Luigi Capponi, or one of his students.

The choir is behind the high altar, and is inaccessible to visitors. Nowadays it is the home of the church organ, which hulks behind the altar in a rather unfortunate way. An organ was first installed here in 1848, but the present instrument dates from 1926.

On the floor, near the statue of John of Capistrano, is the monumental slab of Sigismondo de'Conti of Foligno, secretary to Pope Julius II, who employed Raphael to paint the Madonna of Foligno, which stood over the great altar of this church until 1565, and now adorns the picture gallery of the Vatican.

The altar "pro populo" in front of the high altar, for Masses said facing the congregation, is better than the usual ones in Roman churches. Here, the mensa is supported by a pair of gilded angels which echo those on the aedicule behind. [1] [3] [j]

Madonna d'Aracoeli (22)

Over the altar is a Byzantine icon of the Madonna and Child, known as the *Madonna d'Aracoeli*, and is considered by modern scholars to be an 11th- or 12th-century copy of the so-called Madonna of S. Sisto. In the Middle Ages it was believed to have been painted by the Evangelist Luke and to have performed numerous miracles. It is painted on beech wood, and some scholars claim that it might be older, perhaps as old as the 6th century; they connect it with the Greek monks who built the first church here. This icon was venerated and carried through the streets of Rome by P. Gregory the Great during the great plague of 1348, and the short duration of that plague is ascribed to the intercession of the Madonna of Aracoeli. It was crowned in 1636, but the crown was stolen by French troops in 1797. A new crown was added in 1938, and in 1949 the Roman people were consecrated to the Immaculate Heart of Mary before this icon. Raphael's *Madonna of Foligno* hung here from 1512 to 1565; it is now in the Vatican gallery. The two angels holding up the garlands suspended above the icon and supporting large shields emblazoned with the initials SPQR indicates the icon as the protector of Rome. [1] [j]

Left Transept

Wedding altar (24)

Altar on the partition between the sanctuary and the Chapel of St. Gregory. The aedicule has two

beautiful Corinthian columns of verde antico.

Cappella de' Cavalieri / Cappella de San Gregorio (7)

The chapel to the left of the sanctuary was built at the beginning of the 15th century by Tommaso Orsini, who dedicated it to St. Gregory the Great. It was then sold to the Cavalieri family, who owned it for their mortuary chapel. Along the walls are five tombs of the family and even the floor is almost entirely covered with gravestones. It is covered by a small vault, and provided with a rich altar and balustrade. It was restored in 17th century. The altarpiece, *The Virgin in Glory with Saints Francis and Gregory*, is by Vincenzo Milione from 1771. In 1924 were added the urn of Saint Giovannida da Triora under the altar, and the paintings in the lunettes representing scenes in the saint's life, and vault stucco work. [3]

Here are interred Tommaso de' Cavalieri (a valiant architect and painter who was a pupil of no less than Michelangelo Buonarroti, who was deeply in love with him) and Emilio de' Cavalieri, nowadays credited among the earliest creator of the Italian Opera.

In the wall of the chapel is the funeral memorial for Emilio Cavalieri (1667-1669), by **Ambito Romano**. [3]

Sacristy (49)

The church's sacristy is just beyond the chapel of the Bambino, and contains a representation of the Holy Family which is a copy of a work by Giulio Romano. This is nicknamed the *Madonna della Gatta*, because a cat appears in it. The original is at Naples. [1]

Cappella del Santo Bambino (25)

The chapel of the Holy Child was built in 1828. In the chapel there is a copy of the Santissimo Bambino. This chapel was constructed in the sacristy area in the late 19th century; before that, the Bambino was kept locked away in the sacristy except for special occasions and its famous outings to sick people. The 15th century original Bambino of Araceli was carved by a member of the Order from olive wood from the Garden of Gethsemane, and, although despoiled by French cupidity, it was still richly gemmed. Unfortunately, the original was stolen in 1994. When the church is closed, over the lunch hour or at night, the statue is wrapped up and carried inside the monastery, where it stays among the friars. It is not the most beautiful of statues, but many miraculous cures have been attributed to it. The church gets many letters addressed to the Holy Child, and these are placed before the statue unopened - they're for the Holy Child, not for the priests. [1]

Tomb of Cardinal Matteo d'Acquasparta (26)

In the corner is the early 14th century tomb of the Cardinal (died 1302), by Giovanni di Cosma. The tomb is framed by a trefoil arch on shelves, supported by columns resting on a plinth. Within the arch are frescoes of the *Madonna and Child with St Matthew and St Francis*, including a miniature figure of the suppliant cardinal, by Pietro Cavallini that decorate the bezel and the round above. Below, on a chest decorated with cosmati motifs, is resting the bier, on which lies the effigy of the deceased with the dress of Cardinals, surrounded on three sides by a curtain supported by two angels. At the base of the bier, beneath the shroud, is the coat of arms of Cardinal: a source with five streams that translates the name from the Latin ad aquas Partas, for the location of the town Aquasparta between multiple sources. He was General of the Franciscans in 1287. The Cardinal is mentioned by Dante, who reproached him for having weakened the Franciscan rule, but probably also because of the Cardinal's relations with the hated Pope Boniface VIII, of which Matteo was a friend and papal legate. [1] [3]

Next to it is the monument to Cardinal Alessandro Crivelli (d. 1571), by Giacomo del Duca. [1]

The colossal statue of Pope Leo X (27) was made in 1514 by Domenico Aimo. [1]

Chapel of St Helena (28)

The chapel in the middle of the left hand end of the transept is very unusual, in that it is a free-standing rotunda or tempietto instead of being up against the wall. This is because this is the traditional site of the original Ara Coeli altar erected by the emperor Augustus.

The original rotunda was erected in 1602 by Msgr. Girolamo Centelles around the late 12th

or early 13th century mediaeval altar, another relic of the Benedictine church. According to its inscription, it is claimed to be the very altar built by Emperor Augustus. Moreover, it is claimed that the church is the oldest in the world. This is the first sign of a direct continuity that was created between the church, the miracle and Augustus. On the altar was placed an ancient porphyry urn containing the relics of St Helena, mother of the emperor Constantine. Her original mausoleum, now in ruins, is at Santi Santi Marcellino e Pietro ad Duas Lauros and the relics were transferred in the 12th century. Her large porphyry sarcophagus is now in the Vatican Museum.

The rotunda was never actually finished, and the French dismantled it after 1798. After the papal government was restored, the tempietto was rebuilt by the Archconfraternity of the Gonfalone to the design of Pietro Holl and finished in 1833. This is the present edifice.

In 1963, archaeologists investigated the site. They reported finding that the altar was set on ancient Roman remains, which could (controversially) be interpreted as the augury-altar of the Auguraculum. Also, there was a 12th century carved and painted sandalwood coffer in the urn that contained the relics of St Helena, which is apparently now either in the sacristy or back in the urn.

The present structure is octagonal, with eight Corinthian columns in giallo antico marble connected by balustrades. The hemispherical dome has eight sectors separated by wide ribs embellished with stucco flowers, and rests on an entablature with a projecting cornice having modillions and a dedicatory inscription to Our Lady on its frieze. The dome is crowned with a gilt statue of the *Virgin and Child*. The interior of the dome is coffered with rosettes, and on top is a statue of Our Lady. The cross motif on the dome exterior is an allusion to the discovery of the True Cross by St Helen, and the motif is repeated in polychrome marble pietra dura on the column plinths.

The altar has a polychrome statue of St Helen by Ambito Romana. Through an aperture, you can see the Cosmatesque altar frontal which has the Lamb of God at the center, the Madonna and Child at the top right hand corner and the emperor Augustus at the top left.

St Frances of Rome is said to have levitated while praying at this altar. [1] [3] [d] [g]

Pulpit (29)

The Cosmatesque pulpits, or ambones, for the reading of Epistle (left transept) and Gospel (right transept). They are constructed with parts from a single *ambo* made and signed by Lorenzo (Laurentius) di Cosma and his son Giacomo (Jacobus) c. 1200. The Gospel ambo has the following inscription: LAURENTIUS CUM JACOPO FILIO SUO HUIUS OPERIS MAGISTER FUIT. [1]

Left aisle

Alter of San Giovanni da Capistrano (30)

Against the left hand pier of the triumphal arch is the polychrome marble late Baroque altar dedicated to St John of Capistrano, with four Doric columns in verde antico. The altar frontal has an unusual version of the monogram of the name Jesus, together with the Cross and nails. Above the columns are three flaming urn finials (one has gone missing).

Cappella della Madonna di Loreto (31)

The ninth and last chapel off the left hand aisle is dedicated to Our Lady of Loreto, and the altarpiece by Marzio Ganassini shows *Angels carrying the Holy House from Nazareth to Loreto* (according to its legend) while the Madonna and Child sits on the roof. The altar has a pair of Corinthian columns in pavonazzetto marble, supporting a triangular pediment broken at the top.

The design of the chapel was by Onorio Longhi 1613, the frescoes on the walls and in the vault featuring scenes from the life of Our Lady are by Marzio di Colantonio and the patterning surrounding them was by Marzio Ganassini, his son. [1] [3] [g]

In the floor outside is the tomb slab of Pietro di Lante, 1403. Also here you can find the memorial to Felice de Fredis 1528 who, in January 1506, unearthed the celebrated statue of Laocöon which is now in the Vatican Museums. The epigraph actually tells you that. [1]

On the pier between this chapel and the next is the tomb of Prince Eugenio Ruspoli (1866-1993) who was an Italian explorer and naturalist. Ruspoli died, unmarried and without heirs, in a hunting accident near Burgi, in Somalia. His memorial has a map of Mussolini's East African empire as well as the Ruspoli family crest. [1] [7]

Cappella di Santa Margherita (32)

The eighth chapel on the left is dedicated to St Margaret of Cortona, and was restored in 1729. The altar is a luscious piece of late Baroque, coved (concave) in polychrome marbles with a pair of fluted Composite columns in yellow Siena (the one on the right is badly cracked). The Cosmatesque floor is very good.

The altarpiece is a 19th-century painting by **Giuseppe de Sales** *St. Margherita in Ecstasy* (1827). She was a penitential Franciscan tertiary. Charmingly, her dog features. The side wall frescoes are by **Marco Benefial** from 1729. The paintings show her conversion and death; the former event took place when she saw the corpse of her lover. The dog belonged to him, and led her into the forest where she found him murdered. [1] [3] [5]

Cappella di San Michele (33)

The seventh chapel on the left is dedicated to St Michael the Archangel. The current appearance of chapel, richly decorated with marble, stucco and paint for Cardinal Francesco Maria Mancini, who in 1660-72 entrusted the modernization to **Carlo Rainaldi** and **Giovanni Battista Buonocore**. The anonymous altarpiece showing the *St. Michael conquering the Devil* is from the 19th century. The altar and aedicule are by Rainaldi.

The chapel contains a pair of neo-Classical funeral monuments on the side walls. On the right side is the monument for Barbara Clarelli Marini and Faustina Mancini Attavanti, with a cameo on an obelisk and two preoccupied putti. by **Ambito Romano**. To the left is that of Marquis Luigi Marini and Settimia Maffei Marini by **Francesco Laboureur** (1822). These monuments replaced earlier ones, and the important thing about them is the trompe-l'oeil design of the niches in which they are placed. The effect is to make these shallow niches look deeper than they are, with coffered barrel vaults. [1] [3]

Cappella dell'Ascensione (34)

The sixth chapel on the left is dedicated to the Ascension of Christ, and was designed in 1582 by **Onorio Longhi** on behalf of the Orsini family. The altarpiece is a copy of a work by **Girolamo Muziano**, the original is in the Chiesa Nuova, and the frescoes (1582-1584) are by **Niccolò Martinelli da Pesaro** [aka *il Trometta*]. [1] [3]

Right lunette: *Ascension of Christ*

Left lunette: *St. Paul preaching*

Ceiling: *Paradise*

Here are monuments to Camillo Pardo Orsini and Vittoria Orsini Frangipani, his wife who oversaw the fitting out of the chapel. The busts are thought to be by **Martino Longhi** the Elder, and the lady looks very formidable. The allegorical figures on either side of the busts are also by **Martinelli**. [1] [3]

Outside there is a floor slab of a 14th century noblewoman. [1]

Cappella di San Paolo (35)

The altarpiece is a painting of *St Paul the Apostle* by **Girolamo Muziano** (1583). He is shown holding his symbols, the sword of his martyrdom and a book of his writings.

The frescos on the side walls and ceiling are by **Roncalli**. On the sides are: *St. Paul preaching at Ephesus*, and *Martyrdom of St. Paul*. On the ceiling is *Christ in Heaven*.

On the left is the tomb of Filippo della Valle (d. 1494), physician to P. Innocent VIII. The tomb was placed here by his brothers. It has been attributed to **Andrea Briosco** [*il Riccio*]. Also here are the graves of the founder of the chapel, Paolo della Valle, his wife Savella Savelli, his brother Nicholas and his son Peter. [3] [e] [g]

Outside of the chapel there are some more worn 15th century tomb slabs in the floor, and on a pilaster the memorial to Anna Aluisa Montoya. She was a daughter of the ambassador from Mexico, and died in Rome in 1856 aged twenty-six. The portrait shows a pretty girl with her hair in the contemporary English fashion. [1]

Cappella di Sant'Anna (36)

The fourth chapel on the left is dedicated to St Anne, the mother of Our Lady. In 1490 the chapel was acquired by Gabriel Cesarini, and was refitted for the Cesarini family in the 18th century, but

was repainted in the 19th and 20th centuries and has been “under restoration” recently. It is completely screened off, and is apparently used for storage.

The three works of art of note here are : The altarpiece is an oil on canvas painting by Francesco Trevisani (1745) showing *The Holy Family Appears to Blessed Serafina Sforza*. On the left side wall is an oil on canvas painting by Francesco Bertosi, a student of Trevisani, showing *Blessed Andrew Conti Curing a Demoniac*. On the right wall is a monument to Vincenzo and Fortunata Lanzi which is described as being designed by Michelangelo. It has busts of the deceased. [1] [3]

Cappella di Sant'Antonio (37)

The third chapel on the left is dedicated to St Anthony of Padua. It was frescoed by Benozzo Gozzoli, but only a fragment, from 1454-1458, showing *St Anthony with donors* has survived as the altarpiece. The saint is not shown with the Christ-Child and a lily as is now usual, but with a book and a flaming heart. This alludes to his skill at explaining the Scriptures, and the heart refers to the Walk to Emmaus in the Gospel of Luke (Lk 24:32) where the hearts of the disciples burned within them as Christ explained the Scriptures concerning himself.

The vault frescoes (1573-1582) are by Il Trometta, with the dome showing *Christ Worshipped by the Host of Heaven*. One lunette is by Muziano; and the angels and other illustrations of the Saint's life are by his pupils, but from his cartoons.

This was the chapel of the Paluzzi family, and the busts flanking the altar are of two of them. On the right wall is the tomb of Antonio Albertoni Patrizi sculpted about 1509. On the left is an oil on wall painting of *The Miracle of the Donkey* by Charles Mellin from 1626. It appears that there was an attempt to clean the painting. [1] [3]

Just outside is a monument to Fra Mattia da Sant'Eustachio, which dates from 1300 and is one of the earliest accurate depictions of a Franciscan and of what the earlier friars wore. [1]

Between this and the second chapel sits a large statue of *Pope Paul III (47)*, sculpted in 1563 for the Palazzo dei Conservatori but, like its counterpart in the aisle opposite, ejected in 1876. [1]

Cappella del Presepio / Nativity (38)

The second chapel on the left originally dates from the end of 1572 when Livia Muti, at the behest of her husband Tommaso Armentieri, majordomo of Margaret of Austria, who wanted to be buried in this church. The altarpiece, *The Transfiguration*, is by Sermoneta, who also painted the *Eternal Father* on the ceiling.

However, during the nineteenth century the chapel underwent profound changes. Since 1833 a nativity scene has been displayed, made famous worldwide by the statue of the Holy Child which gives the chapel its name. The life-size figures were donated by the Duke Grazioli Pio di Magliano, and commissioned Luigi Ceccon in 1858. Statues of Our Lady and St. Joseph are the oldest and most were executed by Giacomo Colombo in 1696. The pictorial work of great glory, which occupied nearly half of the chapel, was entrusted to the young Franciscan Father Francesco da Codogno in 1820. In 1851 the chapel it underwent changes that made it look like a cave. Now the chapel is open only around Christmas, when the Santissimo Bambino is placed in a crib. The church is often crowded at this time, especially when children come to recite poems by the crib. [1] [3]

Cappella di San Francisco Solano (formerly Cappella dell'Immacolata) (39)

The only chapel built in the first seventy years of the sixteenth century in S.Maria in Aracoeli, belonging to the Serlupi family, designed around 1550. This chapel was dedicated to the Immaculate Conception, although it was sometimes referred to as the Chapel of the Assumption of the Virgin. The chapel was given to Gregorio Serlupi (1497-1551) by Pope Paul III. Sometime after the proclamation of the dogma of the Immaculate Conception by Pope Pius IX in 1854, the dedication of this chapel was changed to San Francisco Solano, and a larger chapel was dedicated to the Immaculate Conception.

Francesco Pichi executed it all of the decoration between 1551 and 1554. This is the only know work of this painter. All the frescoes on the walls and ceiling form a thematic unity, in which the doctrine of the Immaculate Conception is central:

- Lower right wall: *Antithesis between Eve and the Virgin Mary*
- Lunette above: *The Virgin as the woman of the Apocalypes*
- Lower left wall: *Antithesis between Adam and Eve and Christ and the Virgin*

- Lunette above: *Adoration of the Virgin*

The cupola has four panels with Old Testament scenes allegorizing the Immaculate Conception. The dome panels show:

- *Solomon with the Queen of Sheba;*
- *Solomon with Bathsheba;*
- *Esther before Ahasuerus;*
- *Bathsheba pleading with David to proclaim her son Solomon as his successor.*

The cupola rests on pendentives on which are painted four angels.

The altarpiece shows *St Francis Solano and St Bonaventura venerating Our Lady*, and is by **Marzio Ganassini**, and dates from after the rededication of the chapel.

During a restoration in 1775 by the architect **Filippo Raguzzini** the altar and the wall behind it were completely transformed and given a marble facing, which is documented by the inscription on the left side of the chapel. The frescoes were again restored in 1966. [1] [3] [b]

Gravestones still in the Pavement of the Church [e] [f]

The gravestones of Araceli are still more numerous than those of any church in Rome, though large numbers have perished in the various restorations. Of those that remain, many are wholly or partly illegible. A portion only are here given, which, either for their interest as works of art, as evidence of costume, or as memorials of great names, or for other reasons, are worthy of record. The whole series is of unrivalled interest. In the sacristy is preserved a copy of 'Memoire Istoriche della Chiesa e Convento di Santa Maria in Araceli di Roma raccolte del P. F. Casimiro Romano dell Ordine dei Minori. Roma, 1736,' which gives the inscriptions, now often obliterated, as they stood at that date.

1. Incised slab (nave, under 5th column, left) : ' Magister Aldus Murator qui iuit fundator et principalis super opus hujus ecclesiae. Cujus anima requiescat in pace.' Ammen. No date. Gothic letter. Nothing left of the figure but the legs. Of extreme interest, as marking the resting-place of the first muratore, 'master-mason,' Maestro Aldo of the church. Since Araceli passed into the hands of the Franciscans in 1250, and was reconstructed by them, this slab must be placed in the last half of the thirteenth century. It is possibly the earliest in the church.

2. Incised slab (between columns 3 and 4, left): Portion only of inscription in Gothic remains: ' us ortolanus de Majori qui obiit anno dni millesimo . . . tempore Dni Jobs P.P. XXI.' This fixes the date as 1276, the earliest dated surviving slab in the church. The slab marks the grave of the convent gardener.

3. Incised slab (left side): 'Doctor egregius decretorum Dni Stephani de Singano Prial,' who died at the Council of Bologna, 1298. Gothic letter.

4. Incised slab (in front of Lebretto tomb): 'Dominus . . . Palmeri Psbiter Montis Gentilis qui obiit ' (date gone, but stated as 1300 in P. F. C.). This figure of a priest was once of no small beauty of line, but is badly worn. Gothic letter.

5. Incised slab (left aisle) : 'Reverendus . . . ter frater Mattias de Sacto . . . ter.' The figure of a Franciscan priest, who died in 1300. It is poor, tentative work, but interesting; the lines feebly drawn. Gothic letter.

6. Incised slab (right side of aisle, near entrance door) : 'Tci gist feu Jehans Vaillant de Saci en la diocese de Mians Borrionis qui trespasa 1'an del incarnation MCCC . . . du mois de Novembr. Prie pour l'alme deli.' The only French inscription (Gothic letter) of its date (1300) in Rome. Quoted merely for this reason. Only one fold of his dress now survives.

7. Incised slab: 'Johanna uxor Luce Gisi speciarii.' The figure of this wife of the chemist, who died in 1300, has almost disappeared. Gothic letter.

8. Incised slab (right of great portal): 'Petrus Alii de Allis.' Died 1310. Gothic letter. This slab is well preserved. Pietro is represented in civilian costume. His arms (three blue stars under the letters S.S.S.) are on the slab. They are interpreted by Magalotti as 'servavi sacrum senatum,' a most unlikely explanation. Casimiro quotes a curious description of Alii's death from the doubtful chronicle of Monaldeschi : "Messere Pietro Allo chisto anno ebbo doi figli maschi a uno tempo e perche isso era Capo della Rione sua fu fatto uno granne sonare di ciaramelle et lo povero Messere Pietro stava con la freve e la pontura allo lietto che fra poco tempo se morio e fu sepellito ad Araceli'; and he describes him as 'homo dotto e dabene muto [multo] stimato allo Campituoglio.'

9. Incised slab (left aisle) : 'Bartholomea Uxor quondam Maximi.' Fine Gothic letter. The figure of the lady is interesting. She wears the curious coil-like head-dress, concealing the hair, and dropping in two broad bands on either side of the head. Thirteenth century. This is not the earliest occasion on which the name of the Massimi family occurs on a Roman slab. The cloister of S. Alessio has an inscription of 1011.

10. Incised slab (nave, right side): 'EKEBERT CRECCIL MILES MARESCAL ILLUSTRIS RUDOLFI COMITIS PALATINI RENI DUCIS BABARIE.' One of the soldiers of Henry VII., who died in the street fighting near Ponte S. Angelo, on May 26, 1312. The Gothic lettering is of the finest description, as are all which belong to this most interesting group. There is no figure of Creccil, but his arms, with shield and helmet, are upon the slab.

11. Incised slab (nave, near 4th column, right) : 'DNS EBERARDUS MILES DE ERLACH MAGISTER CAMERE ILLUSTRIS DNI RUDOLFI COMITIS PALATINI REGNI DUCIS BABARIE.' Fine Gothic letter. No figure, but a shield and helmet, whose bearings are obliterated by wear. This was another retainer of Rudolf, who died on behalf of Henry VII. in the street fighting on May 26, 1312, at the Ponte S. Angelo, or the barricade of the Campo dei Fiori.

12. Incised slab (nave, between columns 6 and 7, right] : 'FRANCISCUS DE IMOLA NOTARIUS AULE ET SCRIPTOR CANCELLARIUS DNI HENRICI ROMANI IMPERATORIS QUI OBIIT ANO MCCCXII.' Fine Gothic letter. A civilian. His arms crossed on his breast. He lies at full length in Chancellor's robes, a Gothic canopy above his head. The lines are cut hesitatingly, the work of an unskilled marmorarius, but are not without expression. The face and hands are obliterated by wear.

13. Incised slab (nave, left, near 5th column): 'Petrus de Barciis Miles Magistri quondam hospicii Dni Johannis Comitiss Forensis qui obiit anno Dni. MCCCXII. Die XIII. Junii' . Nothing legible is now left of this save the words 'Miles . . . Johannis Comitiss Forensis . . . obiit . . . CCCXII.' The figure has been worn away, except two legs. But the slab is of interest as probably representing one more of the victims of the street fighting in 1312. The slab is not noticed by Gregorovius.

14. Incised slab (middle of nave, right): 'Petrus Andree Lutii de Callio Notarii Aule Scriptor Cancellarie Dni Henrici Roman imperatoris.' Very fine Gothic lettering, with an approach to Roman feeling. The head of the figure has vanished, but the general style, especially in the drawing of the hands and the lettering, are so like those of the Matteo di Oddo Colonna in S. Lorenzo in Panisperna as to suggest that both slabs are from one chisel. This is a good slab, in fair preservation. This was another of Henry's followers who died in the fighting in the summer of 1312 June 6.

15. Incised slab (nave, opposite 6th column, right). A Bishop of interesting and good work. In this case the inscription has entirely vanished. It is evidently early fourteenth century, and the author believes it to belong to the group of Henry's followers in 1312.

16. Incised slab (beneath the Lebretto monument) : 'Matheus Scrinianus familiaris dni Luce de Sabello qui obiit tepore dni dementis Pape Quinti anno dni MCCCXIII. in mense Febrarii cuius aia requiescat in pace.' Gothic lettering. An interesting and very well preserved slab, of primitive, almost rude, workmanship. Scriniano, in the service of the Senator Luca Savelli, wears a curious costume, which at first sight is singularly like that of a modern lady. He wears a turban berretta, an upper mantle, open at the throat, with broad sleeves, over a dress descending to the feet. The work is possibly by the hand which cut the lines of the Petrus Alii de Allis close by. Gothic character, bold, but irregular the whole the work of a Roman marmorarius of no great skill, but of honest intention. The hands are better than in the Petrus de Allis.

17. Incised slab (nave, between 6th and 7th columns, left): 'Nobilis mulier dna Paula filia Johannis Rainoulfi Candulfi de Candulfis.' Fine Gothic letter. The figure much obliterated; the face gone; middle part survives. A coat of arms at the side of the head. 1360.

18. Incised slab (nave, left side): 'Nobilis et illustris vir Jones de Frigia Panatibus.' Good Gothic letter. The inscription remains, but the figure of this member of the Frangipane family is almost obliterated. 1377.

19. Incised slab (nave, in front of 6th column, left): 'Sapiens vir dns Fuscus de Zachariis ' (here is a gap, where the column cuts into the slab) 'Romana Curia.' A very fine slab, well preserved, although the face has been worn away. It is a young figure, wearing the shoulder-cloak, with the lapped ornament of a member of the Roman Curia. The lines of the figure simple and expressive. He wears gauntlets. The coat of arms in mosaic: a shield divided, an eagle and three half-chevrons. Gothic letter. 1403.

20. Relief slab (left aisle, near last chapel): 'Petrus del Lante Pisanus.' (d. 1403) Gothic letter. A very interesting slab. Petrus was twice Senator of Rome. The long inscription in verse states that he was 'marescalchus summi pontificis almi.' He lies at full length, wearing the robes, the lapped collar, and berretta of a Senator of Rome. A round, arched canopy is above his head, which rests upon two books, possibly in allusion to his being twice Senator. Large gauntlet gloves. The work is somewhat rude and clumsy.

21. High-relief slab (left aisle, near the entrance): A very fine figure of an ecclesiastic, much worn away; the inscription no longer legible. It is not much inferior to Donatello's Crivelli close by, and appears to have been inspired by it. The date is probably not much after the Crivelli (1432).

Artists and Architects:

Ambito Romano, (16th cent), Italian sculptor

Andrea [Bregno](#) (1418–1506), Italian sculptor and architect of the Early Renaissance

Andrea Riccio [Briosco](#) [aka *il Riccio*](c.1470-1532), Italian sculptor

Andrea [Sansovino](#) (1467-1529), Italian sculptor and architect of the High Renaissance

Antonio [Gherardi](#) (1638-1702), Italian painter, architect, and sculptor (stuccoist) of the Baroque style

Antonio Stanghellini (17th cent), Italian architect

Arnolfo [di Cambio](#) (1240-1310), Italian architect and sculptor
Avanzino [Nucci](#) (1552-1629), Italian painter of the late-Renaissance period
Benozzo di Lese [Gozzoli](#) (1421-1497), Italian painter of the Renaissance period
Carlo [Rainaldi](#) (1611-1691), Italian architect of the Baroque period
Carlo Stanghellini (17th cent), Italian painter
Cesare Trepassi da Foligno (16th cent), Italian painter, Franciscan friar
Charles [Mellin](#) (1597–1649), French painter of the Baroque era
Cristoforo [Roncalli](#) [aka Il Pomerancio] (1552-1626), Italian Mannerist painter
Daniele [Seiter](#) (1642-1705), Italian Baroque painter
Domenico [Aimo](#) (c.1465-1539), Italian sculptor
Donato di Niccolò di Betto Bardi, [aka [Donatello](#)] (1386-1466), early Renaissance
Italian artist and sculptor from Florence
Filippo [Raguzzini](#) (1690-1771), Italian architect
Flaminio Boulanger (active c.1550-1585), French wood sculptor and carpenter
Francesco Bertosi ((18th cent), Italian painter
Francesco [Cavallini](#) (17th cent), Italian sculptor
Francesco Massimiliano [Laboureur](#) (1767-1831), Italian sculptor
Francesco Pichi (16th cent), Italian painter
Francesco [Trevisani](#) (1656-1746), Italian painter of the early Rococo or late
Baroque
Giacomo [Colombo](#) (1663-1730), Italian sculptor
Giacomo [del Duca](#) (1520-1604), Italian sculptor and architect during the late-
Renaissance or Mannerist period
Gian Lorenzo [Bernini](#) (1598-1680), Italian Baroque sculptor and architect
Giovanni Antonio [Dosio](#) (1533-1611), Italian architect and sculptor.
Giovanni Battista [Buonocore](#) (1643-1699), Italian painter of the Baroque period
Giovanni Battista [Contini](#) (1641-1723), Italian architect of the Late Baroque
period
Giovanni [de' Vecchi](#) [aka dal Borgo] (1536-1614), Italian painter of the
Renaissance period
Giovanni [di Cosma](#) (early 14th cent), Italian architect
Giovanni [Odazzi](#) (1663-1731), Italian painter and etcher of the Baroque period
Girolamo [Muziano](#) (1532-1592), Italian painter, active in a late-Renaissance or
Mannerism style.
Girolamo [Siciolante](#) da Sermoneta (1521-c.1580), Italian Mannerist painter
Giulio [Romano](#) (1499-1546) Italian painter and architect
Giuseppe de Sales (19th cent), Italian painter
Giuseppe [Ghezzi](#) (1634-1721), Italian painter of the Baroque period
Giuseppe [Passeri](#) (1654-1714), Italian painter and architect of the Baroque
period
Jacopo di Lorenzo (early 13th cent), [Cosmati](#) family
Lorenzo [di Cosma](#) (13th cent), worker in decorative geometric mosaic
Lorenzo di Simone di Andreozzo (14th cent), master mason
Ludwig (Ludovico) [Seitz](#) (1844-1908), Italian painter
Luigi [Capponi](#) (1445-1515), Italian sculptor
Luigi Ceccon (1833-1919), Italian sculptor
Marcantonio Napoletano (17th cent), Italian painter
Marco [Benefial](#) (1684-1764), Italian proto-Neoclassical painter
Marco [Pino](#) da Siena (1521–1583), Italian painter of the Renaissance/Mannerist period
Mariano Calderari (18th cent), Italian painter
Mariano [Rossi](#) (1731-1807), Italian painter
Martino [Longhi](#) the Elder (1534-1591), Italian architect
Marzio di [Colantonio Ganassini](#) (c.1570-c.1622), Italian painter
Maurizio Colantonio (1560-1620), Italian painter
Michelangelo di Lodovico [Buonarroti](#) Simoni [aka Michelangelo] (1475-1564),
Italian sculptor, painter, architect, poet, and engineer of the High Renaissance
who exerted an unparalleled influence on the development of Western art
Michel [Maille](#) [aka Michele Maglia] (1643-1703), French sculptor
Niccolò [Martinelli](#) da Pesaro [aka il Trometta] (1535-1611), Italian painter
Odoardo [Vicinelli](#) (1684-1755), Italian painter of the late-Baroque period

Onorio [Longhi](#) (1568-1619), Italian architect
Pasquale [de' Rossi](#) [aka *Pasqualino*] (1641-1722), Italian painter of the Baroque period
Pietro [Cavallini](#) [aka *Petrus Caballinus de Cerronibus*] (1259-ca.1330), Italian painter
Pietro [Holl](#) (1780-1850), Italian architect
Pietro Paolo [Olivieri](#) (1551-1599), Italian sculptor and architect
Pietro [Urbano](#) (16th cent), Italian painter
Tommaso [Mattei](#) (1652-1726), Italian architect
Vespasiano [Strada](#) (1582-1622), Italian painter and engraver of the early-Baroque period
Fra Vincenzo da Bassiano (17th cent), Italian woodcarver
Vincenzo [Milione](#) (1732-1805), Italian painter

Burials:

Pope [Honorius IV](#) {Giacomo [SAVELLI](#), (ca. 1210-1287)}

Originally buried in Old St. Peter's Basilica; later, ca. 1540, in the pontificate of Pope Paul III, his remains and statue, attributed to Arnolfo di Cambio, were transferred to the tomb of his mother in the church of S. Maria in Aracoeli, Rome, where it still is.

Pietro Cardinal [PEREGROSSO](#), (ca. 1225-1295)

Matteo Cardinal [d'ACQUASPARTA](#), O.F.M., (ca. 1237-1302)

Buried in the left transept

Tommaso da Cardinal [FRIGNANO](#), O.F.M., (ca. 1305-1381)

Buried in front of the altar of the Blessed Virgin; today, the funeral monument has disappeared, but in the 18th century, some of its inscriptions could still be read.

Louis Cardinal [d'ALBRET](#), (1422-1465)

Gabriele Cardinal [RANGONE](#), O.F.M.Obs., (1410-1486)

Buried in the chapel of S. Bonavenura, which he had founded

Giovanni Cardinal [CONTI](#), (1414-1493)

Giovanni Battista Cardinal [SAVELLI](#), (ca. 1422-1498)

Buried on the left side of the choir

Melchior Cardinal [von MECKAU](#), (1440-1509)

Giuliano Cardinal [CESARINI](#), *iuniore*, (1466-1510)

Federico Cardinal [SANSEVERINO](#), (1475/1477-1516)

Buried with no memorial

Bernardo Cardinal [DOVIZI DE BIBBIENA](#), (1470-1520)

Cristoforo Cardinal [NUMAI](#), O.F.M.Obs., (?-1528)

Andrea Cardinal [DELLA VALLE](#), (1463-1534)

Buried in the tomb of his ancestors

Alessandro Cardinal [CESARINI](#), *seniore*, (?-1542)

Buried in the tomb of his family

Clemente Cardinal [d'OLERA](#), O.F.M.Obs., (1501-1568)

Buried in front of the main altar

Alessandro Cardinal [CRIVELLI](#), (1514-1574)

Buried in the tomb he had built

Silvio Cardinal [SAVELLI](#), (1550-1599)

Buried in the tomb of his ancestors

Girolamo Cardinal [MATTEI](#), (1547-1603)

Buried in the chapel of his family, dedicated to S. Matteo

Antonio Maria Cardinal [GALLO](#), (1553-1620)

Giulio Cardinal [SAVELLI](#), (1574-1644)

Buried in the tomb of his family

Giacomo Cardinal [CAVALIERI](#), (1565-1629)

Buried in the chapel of S. Gregorio

Alessandro Cardinal [CESARINI](#), *iuniore*, (1592-1644)

Buried in the tomb of his family

Fabrizio Cardinal [SAVELLI](#), (1607-1659)

Buried in the tomb of his ancestors in the Chapel of S. Francesco Solano, the family chapel

Paolo Cardinal [SAVELLI](#), (1622-1685)

Buried in his family's chapel
Gasparo Cardinal [CAVALIERI](#), (1648-1690)
Buried in the chapel of S. Gregorio
Fulvio Cardinal [ASTALLI](#), (1655-1721)
Buried in the tomb of his ancestors in the Chapel of S. Francesco Solano
Luigi Cardinal [MATTEI](#), (1702-1758)
Buried in the chapel of his family, dedicated to S. Matteo
Baldassare Cardinal [CENCI](#), *junior*, (1710-1763)
Innocenzo Cardinal [CONTI](#), (1731-1785)
Francesco Cardinal [MANTICA](#), (1727-1802)
Buried in his family's chapel
Fabrizio Cardinal [TURRIOZZI](#), (1755-1826)
Francesco Cardinal [SERLUPI](#), (1755-1828)
Buried in his family's tomb in the chapel *Santissima Concezione*
Lorenzo Girolamo Cardinal [MATTEI](#), (1748-1833)
Buried in his family's tomb

Archdeacon Giovanni Crivelli
< Tomb in counterfacade, designed by Donatello >

[Fra Juniper](#) (d. 1258)
< buried in Cappella di Savelli >
< follower of Saint Francis of Assisi >

[Luca Savelli](#)
< father of Pope Honorius IV >

Vana Aldobrandeschi
< mother of Pope Honorius IV >

[Pandolfo Savelli](#) (d. 1306)
< brother of Pope Honorius IV >

[Flavio Biondo](#) (d. 1462)
< Italian Renaissance humanist historian >

[Katatina Vukcic-Kosaca](#) (1424-1478)
< Bosnia Monarch. The last queen of Bosnia >

[Sigismondo de' Conti](#) (1432-1512)
< papal secretary and chronicler for papal conclave of 1492 >

[Michele Antonio del Vasto](#), Marquis Saluzzo, (1495-1528)

Ludovico Grato Margani (d. 1531)
< astronomer >
Buried On the left-hand side of the entrance

[Cecchino dei Bracci](#) (d. 1542)
< Michelangelo designed the tomb >

[Pietro del la Valle](#) (1586-1652)
< Italian Renaissance traveller and writer >

[Tonino Delli Colli](#) (1923-2005)
< Cinematographer >

[Prince Eugenio Ruspoli](#) (1866-1993)
< Italian explorer and naturalist >

Location:

Address: Scala dell'Arce Capitolina, 14
Piazza del Campidoglio
Coordinates: [41° 53' 38"N 12° 28' 59"E](#)

Info:

Telephone: 0039 06 69763839

Opening times

May-September: 9.00 am - 6.30 pm;

October-April: 9.30 am - 5.30 pm.

Mass Schedule:

Holidays: 8.00 am, 12.00 pm;

Weekdays: 8.00 am.

Visits are not allowed during Masses.

Schedules are subject to change. Please contact the church before visiting.

Links and References:

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"Altar of the Heavens"
by June Hager

[360 deg video](#)

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["De Alvariis" gallery on Flickr 1\)](#) Side entrance
["De Alvariis" gallery on Flickr 2\)](#) Convent
["De Alvariis" gallery on Flickr 3\)](#) Interior
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