

Santa Maria in Trastevere



Santa Maria in Trastevere is a 12th century minor basilica of ancient foundation in the rione Trastevere, and is also a parish and titular church. The main entrance is on the Piazza Santa Maria in Trastevere. The dedication is to the Blessed Virgin Mary, under the aspect of her Assumption. [1]

History

At one time the site had been called *Fons olei*, from a bituminous current resembling oil, that issued from the earth on the spot, and continued to flow for an entire day, in the first year of the Birth of our Lord, as is related by Eusebius of Caesarea. The fountain was deemed by the early Christians a preternatural emblem of the ANOINTED, and is mentioned as such by Orosius. This idea prompted Pope St. Callixtus I (217-222) to solicit from Alexander Severus permission to erect a chapel on the spot. The area was given over to Christian use by the Emperor Severus when he settled a dispute between the Christians and tavern-keepers, saying, "I prefer that it should belong to those who honor God, whatever be their form of worship, was better than drunkenness and debauchery." [1] [7]

It was probably built by Pope Julius I (337-352), as he is on record as having built a basilica trans Tiberim. The oratorio which Callixtus built and dedicated to the Bl. Virgin in A. D. 222, was known as Titulus Callixti on the site of the *Taberna meritoria*, an asylum for retired soldiers. [1] [7]

In 340 Pope Julius I (337-352) rebuilt the *titulus Callixti* on a larger scale, and it became the *titulus Iulii* commemorating his patronage, one of the original twenty-five parishes in Rome listed in the acts of a synod of 499. However, by the time of another synod in 595 the dedication had become *Iuli et Callisti*. Indeed it may be the first church in which Mass was celebrated openly. [1]

It underwent two restorations in the fifth and eighth centuries. Pope John VII adorned it with paintings in 707. Pope Gregory IV effected a major re-ordering in 828. He had the floor of the sanctuary raised and enshrined the relics of SS Callixtus, Cornelius, Pope Julius and Calepodius. In 855 Benedict, before his election to the papacy, had the portico restored after it was damaged by an earthquake in 847. [1] [2]

The church was rebuilt from its foundations by P. Innocent II in 1140, as a thanksgiving offering for the submission of the anti-pope, Celestine II (1124). He kept the basilical plan, at a time when the

Gothic style was gaining popularity in Northern Europe. The richly carved Ionic capitals reused along its nave were pillaged from the ruins of the Baths of Caracalla. When scholarship during the nineteenth century identified the faces in their carved decoration as Isis, Serapis and Harpocrates, a restoration under Pius IX in 1870 chiseled off the offending faces. The campanile was built at this time. [1] [2] [3] [c]

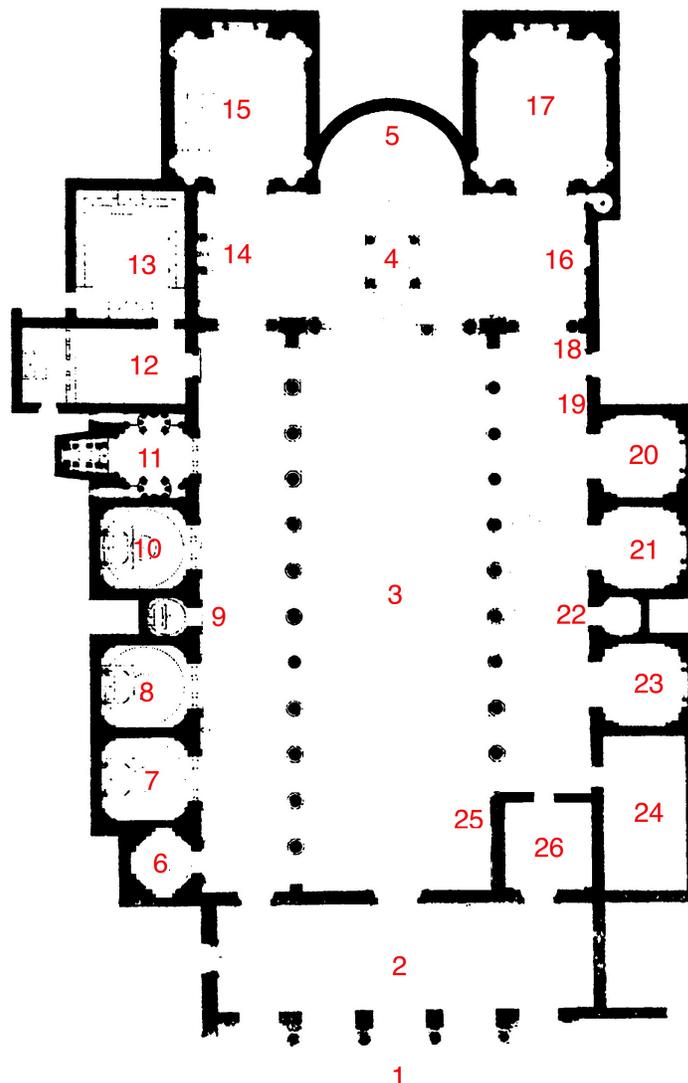
There was a restoration between 1580 and 1595, when the entrance doorways were altered, and another one in 1596 when the transept ceiling was inserted. The magnificent nave ceiling was inserted in 1617 by **Domenichino** at the direction of Cardinal Pietro Aldobrandini. Before then, the roof would have been open wood beam. P. Clement XI added its new portico, erected in 1702 by **Carlo Fontana**. [1] [2]

In 1759-61 Cardinal Henry, Duke of York, who was the titular cardinal, sponsored the restoration of the Winter Choir and the transept. In 1833 the organ was installed with the patronage of Carlo Torlonia. [2]

In 1866-77, the church was heavily restored and redecorated by **Virginio Vespignani** on the orders of Pope Pius IX. The nave frescoes are of this project, as well as the faded ones on the façade. Stained glass windows were inserted into the façade, and the side aisles provided with barrel vaults. The transept roof was heavily restored. The ciborium over the high altar was made using ancient elements. [1] [2]

In 2018 the façade was restored. [2]

Plan



Exterior

The Piazza Santa Maria in Trastevere is one of the most charming in Rome, enclosed in splendid Sixteenth Century style buildings. The façade of the church was restored by **Carlo Fontana** in 1702, who replaced the ancient porch with a sloping tiled roof with the present classicizing one. The octagonal fountain in the piazza in front of the church, which already appears in a map of 1472, was also restored by **Fontana**. [1] [3]

The Basilica is flanked by two religious buildings framing part of the Piazza: to the left, adjacent to the church stands the Saint Callisto Palace, once a Benedictine monastery. To the right of the Basilica stands "La Casa dei Canonici" (Clerical Residence), the façade of which dates back to the Sixteenth Century and was restored in the Eighteen and Nineteen Hundreds. On the same side, stands Palazzo Cavalieri (or Leopardi) with ashlar-work wall designs and a classic baroque portal. [4]

Portico

The portico has five arches of identical size, flanked by a pair of Ionic pilasters and with a deep entablature above. The middle three arches are framed by four four Ionic columns in blue-grey marble, supporting a section of the entablature brought forward. Above the entablature is a parapet, and above the colonnade the parapet is balustraded. Four Baroque statues above this balustraded section are from 1702, and depict:

[1] [2] [f]

SS Callixtus, by Jean-Baptiste Théodon
Cornelius, by Michel Maille',
Julius, by Lorenzo Ottoni and
Calepodius by Vincenzo Felici.

The contemporary wrought iron railings which close off the arches are themselves worthy of examination. [1]

Façade (1)

The façade of the nave above the loggia has a row of three identical round-headed windows in a brick wall which has very badly faded 19th century fresco work. Four date palms are in between the windows, while on the walls fronting the aisles are representations of the two cities of Jerusalem and Bethlehem which are now almost illegible. [1]

From the top of the aisle rooflines to the triangular pediment above the façade is cavetto, that is, it bends outwards. This is so that the mosaic it bears does not look foreshortened when viewed from outside the loggia. [1]

The mosaics are medieval, probably from the 12th century. It is thought that **Pietro Cavallini** restored them in the 13th century. The subject is the parable of the wise and the unwise maidens, with the Blessed Virgin in the center. The maidens on the right side are not wearing crowns, and they have let their lamps burn out. The image of Mary on the façade is believed to be the earliest iconographic depiction of the Virgin nursing Jesus. There are two tiny figures kneeling either side of the Virgin, and these are anonymous donors. Above her is a small lamb, the *Agnus Dei*. [1]

The tympanum of the pediment contains another very badly faded 19th century fresco of *Christ in Glory*. He is seated in the midst of seven candelabra, with a pair of angels in attendance and with a figure of Pope Pius IX kneeling at his feet. Above the angels are symbols of the Evangelists. [1]

Campanile

The campanile dates from the 1140 rebuilding, in brick and of four storeys above the aisle roofline. The storeys are separated by decorative cornices, and the tower is also decorated with small roundels of purple porphyry and green verde antico. The clock has been in the second storey for about 250 years. Near the top, a triangular-topped canopy covers a mosaic of the Madonna with Child. Oddly, there is a bell in a wire frame on top of the tiled pyramidal cap which rings the hours (the clock

works, and is kept in good condition). [1] [c]

Loggia (2)

In the loggia, there is a large collection of pagan and early Christian inscriptions (3rd century), and some fragments of 9th century sculpture as well as medieval frescoes. There are also bits of sarcophagi, and Renaissance memorial floor-slabs which are badly worn. [1]

Many of the pagan inscriptions or epigraphs on the walls were collected from the tombs on the Appian Way in the 18th and early 19th centuries, and put here in the 1860 restoration. Other epigraphs were discovered in restorations of the church fabric, and here has proved a suitable and safe place to display them. [1]

At the left end of the loggia is a mediaeval sarcophagus which bears a relief of the heraldic lion of the Papareschi family, to which Pope Innocent belonged. It is very realistic, and probably dates from the 12th century. The plinth on which this work is placed bears an inscription commemorating mediaeval cardinals. The other sarcophagus fragment here, to the left, is of the 4th century. [1]

Above these sarcophagi is a 15th century fresco of the *Annunciation*, a theme repeated on a panel on the left hand side of the front wall of the church. The standing figure on the left hand side of the latter work is an unidentified saint. The corresponding panel on the right hand side, showing the *Nativity*, was repainted in the 19th century restoration. [1]

The lower courses of the walls of the loggia sport carved marble slabs known as plutei, decorated with geometric patterns as well as with plant and animal motifs. These may be ancient, or may have been carved for the first basilica and re-used here. Especially noteworthy is a 9th century relief of two peacocks drinking from a vase, which is a Persian motif originally. [1]

Doors

The three doorways into the church have door cases made from stone cornices from the Imperial period, reused from an ancient building. At present the two side doors lead into the side aisles, but before the 16th century the three doors were together and opened into the central nave. The cardinal responsible for the alteration, Marco Altemps, is commemorated by an inscription over the side doors: Marcus Syticus Card[inalis] ab Altemps, huius basil[icae] tit[ularis]. His full name was Marcus Sittich von Hohenems Altemps. [1]

The central, main door has served as a Holy Door during Jubilee years. The epigraph on the door itself commemorates this: "This is the gate of the Lord, the just will enter by it", a quotation from Psalm 68. Above the lintel is a tondo containing the Greek characters ΜΡΘΥ standing for Μητηρ Θεου or "Mother of God". [1]

The side doors have triangular pediments above, flanked by little figures which originally are from the altar of SS Philip and James set up by Cardinal d'Alençon and now in the left transept. The right hand pair are Christ and St Peter, but the left hand man and woman are unknown. [1]

The left hand side door leads straight into the aisle, but the right hand one leads into a tiny room before you emerge into the church. This lobby is actually the first storey of the campanile. It contains more of the plutei that you noticed in the loggia, as well as a large wooden crucifix. This bears two plaques commemorating Jubilees, those of 1900 and 2000. [1]

Interior

The church has a classic basilical plan to the nave, with aisles and external chapels. There is a segmental apse, and on each side of the apse is a large rectangular chapel which is a separate architectural entity. A series of external chapels, not part of the structure of the basilica, lead off each side aisle. There are five off the right hand aisle, and six off the left hand one as well as the sacristy and its antechamber. They are of different shapes, sizes and styles. The present condition of the nave is largely the result of a thorough-going remodeling undertaken between 1865 and 1869 by Vespignani. [1] [e]

Nave (3)

The nave has twelve bays, and is divided from the aisles by twenty-one antique granite columns of varying widths and with assorted ancient Ionic and Corinthian capitals. The odd number is because the right hand side of the first bay is occupied by the campanile and entrance lobby. [1]

The columns seem to come from a variety of sources, and warrant individual examination. The original source of the grey granite was a quarry in the Eastern Desert of Egypt called Mons Claudianus, and of the pink granite from one at Aswan in Egypt. Eight 3rd-century Ionic capitals with images of Isis, Serapis, and Harpocrates, now in the nave colonnades, were taken from one or both of the rooms currently identified as libraries in the Baths of Caracalla. The capitals were transferred around 1140, when the church was rebuilt by Pope Innocent II. [1] [b] [e]

The columns support horizontal entablatures rather than arches, which makes the church look much older than it is, the arrangement is called a trabeation. The reason it was used here was architectural, because to build arcades using these columns would have meant that the roof would have had to be much higher and would have been unsafe as well as very expensive. In other words, the church was designed to fit the columns and not the other way round. [1]

On the nave walls above the columns are frescoes of saints. These sixteen paintings were ordered by Pope Pius IX and executed in the years 1865-66 by different artists. Usefully, they are labelled with the names of the saints concerned. Oddly, the backgrounds of these paintings are made to look like mosaic work. The three windows above the entrance have 19th century stained glass, depicting (left to right) the three saintly popes *Julius*, *Callixtus* and *Cornelius*. Above the entrance is a plaque commemorating the church restoration by **Vespignani** between 1866-77, commissioned by Pius IX. [1]

The Cosmatesque floor was restored and re-laid by **Vespignani**; it bears only a general resemblance to the earlier one. The exact situation before 1865 is difficult to determine; however, the earlier pavement should be dated in the thirteenth century. [1] [e]

The carved wooden pulpit halfway down the nave on the left hand side is worth a glance. It is 18th century, and floats on one of the columns with access via a little spiral staircase. [1]

The frescoes which decorate the triumphal arch were also added during the 19th century restoration, and depict the *Blessed Virgin and Child* with angels and the patriarchs *Moses* and *Noah*. These frescoes are by **Luigi Cochetti** in 1870. The arch is supported by two more monolithic granite columns. [1] [2]

Ceilings

Domenichino designed the gilded and coffered wooden nave ceiling, and also painted the *Assumption of the Blessed Virgin* (1617) in the octagonal cove in the middle. It is thought that the geometric pattern of the coffering is based on the Aldobrandini coat-of-arms, since a cardinal belonging to this family funded its creation. [1] [2]

In a cove near the entrance is the church's dedication. It reads: Dei Matri Virginiq[ue] Mariae, in caelum Assumptae, Petrus Card[inalis] Aldobrandinus S[anctae] R[omanae] E[cclesiae] Camer[arius] d[ono] d[edit] Anno MDCXVII ("Peter Aldobrandini, cardinal and Camerlengo of the Holy Roman Church, gave [this church] as a gift to the Mother of God and Virgin Mary, assumed into heaven, in the year 1617"). [1]

Towards the sanctuary, the corresponding cove has an epigraph which reads: In hac prima Dei Matris aede, taberna olim meritoria, olei fons e solo erumpens, Christi ortum portendit ("In this, the first shrine of the Mother of God, formerly a noted tavern, a fountain of oil erupting from the ground predicted Christ's birth"). This refers to an ancient and strange legend, dealt with further below. [1]

The transept is structurally separate from the nave, and has its own coffered wooden ceiling. It is in gold, blue and red and was commissioned by Cardinal Giulio Santorio in 1596. The central cove has a wooden statue of *Our Lady being assumed into heaven*, while the coats-of-arms to the sides are of the cardinal and of Pope Pius IX. The latter's restoration of the church included this ceiling. [1]

High altar (4)

The high altar is preceded by a low marble screen made up of transennae, which are pierced marble slabs. Some are old, but others are 19th century. These are often to be found in Roman church windows in place of glass. [1]

The baldacchino over the altar was added in the 19th century restoration, and is by **Virginio Vespignani**. It is in a pseudo-mediaeval style and has four Corinthian columns, which are described as porphyry, with gilded capitals. The stone is certainly not the genuine imperial porphyry, which comes from a quarry in the eastern desert of Egypt and has not been quarried since the 4th century. [1]

The altar itself is the original 12th century one, and is made up of ancient marble slabs. The frontal now has a modern icon of the *Holy Face* in the very ancient Byzantine tradition known as the Mandyllion. [1]

Below the altar is the confessio or underground chamber where the relics of SS Callixtus, Cornelius, Julius and Calepodius are interred. They were moved here from the Cemetery of Calepodius in about 790, and the confessio provided for them. Unlike several other churches in Rome, the confessio here is not now open to the public because you would have to crawl under the altar to get into it. [1]

Paschal candlestick

Next to the high altar is a Paschal candlestick in Cosmatesque style and actually made by the Cosmati family. It is helical in form, a "barley-sugar" column, which imitate the ancient twisted columns in the reliquary coves in St. Peter's Basilica, Vatican. [1]

"Fons olei"

In between this and the baldacchino may be seen a finestrella or little aperture which is traditionally the site of the "Fons olei". There is an inscription in the floor in front of it, and one in the ceiling above already mentioned. The floor inscription reads: Hinc oleum fluxit, cum Christus Virgine luxit. Hic et donatur venia, a quocumque rogatur. Nascitur hic oleum, Deus ut de Virgine, utroque terrarum est oleo Roma sacrata caput. Versus qui olim legebantur ad fontem olei. ("From here oil flowed, when Christ shone from the Virgin. Here also pardon is given, asked for by whoever. Here oil is born, as God from the Virgin, and by both oils Rome is made the sacred head of all lands"). [1]

It refers to a legend claiming that a natural oil spring appeared here in either the same year as the Nativity or in 38 BC, and was copious enough to flow into the Tiber along the present Via della Fonte d'Oleo. The location was at a taberna, or inn. The legend was mentioned by St Jerome in the 4th century, and also by Eusebius of Caesarea. The former wrote that the Jewish community in Trastevere interpreted it as a sign that God's grace would soon flow into the world and that, because of the spring, the taberna became a meeting spot for the first Roman converts to Christianity. [1]

Sanctuary mosaics -12th century

The mosaics on the conch or semi-dome of the apse, together with the wall into which it is inserted, were executed soon after the church was finished, perhaps 1148. The style is, interestingly, more Classical than Byzantine especially as regards the main central seated figures of Christ and Our Lady and St Peter on the right of them. [1]

The wall containing the apse displays the prophet Isaiah on the left, holding a scroll reading: Ecce virgo concipiet, et pariet Filium ("Behold, a virgin will conceive and give birth to a Son"). On the right is the prophet Jeremiah, and his scroll reads: Christus Dominus captus est in peccatis nostris ("Christ was caught in our sins"). This is a puzzle, since it is not a quotation from Scripture (but see Lamentations 4:20). At the top of the arch is a cross with the Greek letters Α and Ω (Alpha and Omega), and this is flanked by the Seven Candlesticks of the Book of Revelation. The symbols of the Evangelists are to the left and right, and by the scrolls of the prophets are two cages containing a bird each. The meaning of this symbol, also to be found on the mosaic at San Clemente, is another puzzle but here it seems to allude to Jeremiah's scroll. [1]

The main mosaic depicts *Christ enthroned with Our Lady* at his right hand, flanked by saints and popes. The Hand of God emerges from a wreath above His head. On the left side are *Pope Innocent II*,

holding a model of the church identifying him as the builder, *St Lawrence* and *Pope St Callixtus*. On the right side are *Peter the Apostle*, *Pope St Cornelius*, *Pope St Julius* and *St Calepodius*. [1]

Below this main mosaic is an epigraph, which reads in bad Latin verse: Haec, in honore tuo, prefulgida Mater honoris, regia divina rutilat fulgore decoris. In quo Christe sedes manet, ultra secula sedes. Digna tuis dextris est, quam tegit aurea vestis. Cum moles ruitura vetus, foret hinc oriundus. Innocentius hec renovavit, papa secundus. ("This [church is provided] in your honor, outstanding Mother of honor, it shines with the king's splendour of beauty. In which the throne of Christ remains, the seat for eternity. It is fitting to accompany you, since gold has touched it as clothing. When the old edifice was about to fall into ruin, this one was about to rise from it. Innocent, the second pope [of that name] renovated this [church]"). [1]

Below this in turn is a frieze with the *Lamb of God* and the Twelve Apostles represented as a herd of sheep in procession. Behind the last lamb on each side are the two holy cities Bethlehem and Jerusalem. [1]

Sanctuary mosaics -13th century

In the body of the apse below the sheep, and on each side, the series of mosaic panels are the work of **Pietro Cavallini**, probably made 1290-1291. They form a strip broken by three round-headed windows in the apse, and show scenes from the life of the Blessed Virgin. [1] [2]

A wonderful YouTube description of the Cavallini mosaics [here](#).

It can be dark here, but it's possible to ask the sacristan to switch on the lights so that the mosaics can be seen better. I would recommend that you look at them as they are first - it would have been just as dark here when they were made. The first from the left is the *Birth of Our Lady*, followed by the *Annunciation*, *Nativity*, *Epiphany*, *Presentation in the Temple* and *The Dormition or Falling Asleep of Mary, with the Soul of Mary in the Arms of Our Lord*. [1]

These particular mosaics witness to a continued fidelity to the Byzantine tradition in the use of colors, forms and themes in Roman sacred art even at this late stage. One very interesting detail is in the Nativity panel, where St Joseph is shown sitting off to one side, looking rather tired. He is actually depicted in deep thought. The apocryphal tradition that influenced the Byzantine iconic tradition of the Nativity, had it that the Devil seriously tempted St Joseph into suspecting that the baby was as the result of Mary's having had an affair. In many Byzantine icons of the same scene, you can see the Devil as a little hairy man but he is not shown here. [1]

Finally, below the central window in the apse is a mosaic panel by **Cavallini** showing SS Peter and Paul presenting the donor of the mosaics, one Cardinal Bertoldo Stefaneschi (from a noble Trastevere family), to the Madonna and Child in a nimbus or rainbow halo. It has the cardinal's family coat-of-arms, which you can spot on his tomb, as well as an inscription which reads: Virgo, Deum complexa sinu servanda pudorem, Virgineum matris fundans per secula nomen, Respice compunctos animos miserata tuorum ("Virgin, embracing God in her bosom and keeping modesty, establishing the name of a virginal mother for ever, have mercy and look on the repentant souls of your [devotees]"). [1]

Apse frescoes

The frescoes on either side of these are late 16th century, and are by the highly regarded Counter-Reformation artist **Agostino Ciampelli**. They show angels carrying objects which are symbols of Our Lady, many of them featuring in the Litany of Loreto. [1]

Episcopal throne

The 12th century episcopal throne in the apse is of grey-streaked cipollino marble from the island of Euboea in Greece, and has a pair of griffins as arm-rests. It is placed on a block of multi-colored pavonazzetto marble from what is now Turkey, and has Cosmatesque work in the floor in front of it. [1]

It is flanked by the wooden stalls of the priests of the college attached to the church, which were provided in the 19th century restoration. [1]

The following description of the chapels and monuments will proceed clockwise from the back of the left aisle, across the transept, then down the right aisle to the back. [1]

Baptistry (6)

The first chapel off the left hand aisle is the small octagonal baptistry, although it used to be dedicated to St Michael the Archangel before the re-ordering by Cardinal Altemps in 1592. The original date of erection seems to be in the 14th century. There was a restoration in 1920, ordered by Pope Benedict XV whose coat-of-arms is above the entrance. The wall behind the font has a bas-relief sculptor of *The Baptism of Christ*. [1]

Between the baptistry and the next chapel is a votive statue of St. Francis.

Chapel of Our Lady of Divine Love (7)

The Spinosa Chapel was built in 1618 and dedicated to SS Marius and Callixtus; Marius was chosen because the founder was called Mario Spinosa. The altarpiece showing the two saints is by "Procaccini". [1]

The chapel is now re-dedicated to Our Lady of Divine Love, who has her shrine on the Via Ardeatina -Santuario della Madonna del Divino Amore. A modern copy of the venerated icon to be found at the shrine is to the left. [1]

Chapel of St Francis (8)

The Ardize chapel dates from 1591, and is dedicated to St Francis of Assisi. The altarpiece of him, the side pictures and the fresco work are by **Paolo Guidotti**. The saucer dome, *God the Father Adored by the Heavenly Host*, the pendentives and lunettes are by **Ferraù Fenzone**. The low balustraded screen is 19th century, but was put here before the 1860 restoration, by **Pietro Camporese**. [1] [2]

Tomb to Pope Innocent II (9)

In the narrow space between this chapel and the next is the tomb of Pope Innocent II, who was buried here because he was from the Papareschi who were, at the time, one of the most powerful families in Trastevere. He was originally buried in San Giovanni in Laterano, but was moved here after that basilica was damaged by fire in 1308. However, he had to wait until the 1860 restoration to get a tomb, by **Virginio Vespignani**, commissioned by Pope Pius IX. It is a rather academic neo-Classical work, featuring a sarcophagus with strigilate (spiral fluting) decoration. In the lunette above is a scene from the life of the pope. [1] [2]

Chapel of the Sacred Heart (10)

As it stands, this chapel is not very interesting. It used to be dedicated to St John the Baptist, but when it was re-dedicated to the Sacred Heart of Jesus the altarpiece was banished to the Winter Choir. [1]

The present altarpiece depicts the *Sacred Heart* by **Antonio Gherardi**, a painting of *Our Lady of the Sacred Heart* is on the left hand wall and the saucer dome contains a fresco of her with the *Christ-Child* by **Nicola Trometta**. [1] [2]

Chapel of St Jerome (11)

The Avila Chapel, which is the fifth chapel off the left aisle, was designed by **Antonio Gherardi** about 1686 and replaced an earlier structure founded for the family in 1592. [1]

It has a superb Baroque dome, in which the oculus is supported by four stucco angels. It also has an unusual altar with an odd perspective device, as if the altarpiece was at the end of a short passage flanked by pilasters in pavonazzetto marble which is also used for the main pair of altar columns. The altarpiece is a painting of *St Jerome* by **Gherardi**, and the chapel is dedicated to him. [1]

Twin obelisks

To the left of the sacristy entrance are two identically designed tombs in the form of epitaphs framed in yellow marble on black marble plinths, and topped by obelisk-shaped green marble tablets bearing relief portraits of the deceased in tondi. The only difference in design between the two

monuments is that one has a black epitaph tablet, and the other one is white, also the portrait on the left is in gilded bronze while the right hand one is in marble. The obelisks rest on bronze lions. [1]

The left hand monument is to Giovanni Gaetano Bottari, of 1775. The right hand one is to Alessandro Lazzarini, of 1820. He died in 1836, so designed this architectural whimsy for himself. [1]

Sacristy (13)

The entry to the sacristy is at the far end of the left hand aisle, before the transept steps. It has an antechamber (12), which is often to be found accessible because the parish offices are through here. On the other hand, the sacristy itself is kept locked. [1]

One of the often overlooked treasures of the church is the pair of tiny 1st century mosaic panels in the antechamber. They are originally from Palestrina, and one depicts birds (gallinules) while the other shows a seaside scene with boats and dolphins. Because they are ancient Roman rather than Christian works of art, and because their location leaves them rather vulnerable, there has been some pressure to remove them to a museum. [1]

Opposite these on the wall is a relief depicting *The Resurrection of the Dead*, by Nicola La Sala. Bernini is suggested as having either designed the sculpture, or re-touched it. Near it is an ancient sarcophagus with a bust of the deceased, formerly used here as a holy water stoup. [1]

The sacristy itself was erected by Cardinal Stefano Nardini in 1474, as the inscription over the doorway proclaims. The sacristy was renewed by **Carlo Francesco Bizzaccheri** in the 16th cent. It used to contain the original Brandi painting of St Frederick executed for one of the side chapels. There is also a cross-shaped crystal reliquary, holding a relic of Pope St Urban I. It was made in 1761, and presented to the church by Cardinal Henry, Duke of York. The Cardinal's coat-of-arms can be seen on the leather case it is kept in. [1]

Left transept (14)

Because of the confessio, the transept is elevated and you have to go up some stairs to get to it. On the left hand wall of the transept are two interesting monuments flanking an altar. The right hand one belongs to Cardinal Pietro Stefaneschi (died 1417), and was sculpted by **Paolo da Gualdo Cattaneo**. We know this, because he included his signature in the epitaph. The reclining figure of the cardinal is very realistic, and the entablature of the canopy above him has a strip of Cosmatesque work. The epitaph is flanked by two shields bearing his family's heraldic device (you will have seen this already in the apse, as he commissioned the lower mosaics), and shields and epitaph are separated by twisted columns. [1]

The tomb on the left hand side is to Cardinal Philippe d'Alençon de Valois, who died in 1397, and is the work of **Giovanni d'Ambrogio**. His French nationality can be guessed at from his shield, which bears fleurs-de-lys. The scene below his effigy shows the *Dormition of Our Lady*, in marble relief. [1]

The altar between the two tombs is dedicated to SS Philip and James, Apostles, and was founded by the Cardinal d'Alençon. It is in the Gothic style, with a pair of spirally ribbed Corinthian columns embellished with Cosmatesque work supporting a gabled canopy with a pointed arch. Above the column capitals are four little figures of saints; four others were removed, and are now over the side doors at the entrance to the church. The altarpiece is a 16th century painting showing the *Martyrdom of SS Philip and James* by **Jacopo Negreti**, which was commissioned for the altar by Cardinal d'Alençon because he appears in it on the right. In the tympanum above is a relief carving of the *Assumption*, and below the painting is an inscription placed here by Cardinal Altemps in 1584, describing how he moved the altar from somewhere in the transept nearer the main altar, where it was in the way. [1] [2]

Altemps Chapel (15)

The chapel at the end of the left aisle is known as the Altemps Chapel. It was commissioned in 1587 by Cardinal Marco Sittico von Hohenems Altemps and built by **Martino Longhi the Elder**, but completed by his son **Onorio Longhi**, after his death. As well as a mortuary chapel for himself (his memorial slab is immediately inside the entrance), the cardinal intended it as a commemoration of the Council of Trent and the campaign against Protestantism by his uncle Pius IV, and the

spectacular frescoes witness to this. [1] [2]

The coats-of-arms of Cardinal Altemps and of Pope Pius IV are over the entrance, and their portraits feature in a niche high above the altar. The frescoes of the Council on the side walls, and the two dozen small stucco statues and twenty-two ceiling frescoes by **Pasquale Cati** of 1588. The frescoed ceiling features the *Assumption* in the central oval tondo, with the other panels showing scenes from the life of Our Lady interspersed with four smaller oval tondi showing the *Evangelists*. [1] [2] [a]

Other artists involved with the decoration of the chapel are **Paris Nogari**, **Pompeo dell'Abate** and **Giovanni Antonio Paracca**. [2] [f]

Madonna della Clemenza

However, the chapel has been more famous for some time as the home of the icon of the *Madonna della Clemenza* (Our Lady of Mercy), which is arguably the most precious art treasure in the church. There are several icons of Our Lady in Rome which are claimed by tradition to be ancient. However, this one truly is so because it is early 9th century at the latest and some experts argue for a date as early as the start of the 6th century. This would make it one of the oldest icons of Our Lady in existence, and possibly the original reason why the church was re-dedicated to her. The further opinion is that it was painted in Rome, and possibly commissioned by a pope. [1]

The icon is an encaustic panel formed from three cypress boards, onto which a linen backing was fixed. It depicts the *Madonna and Child* enthroned between two angels, and the style is an interesting combination between the familiar Byzantine iconography and a certain naturalism. The arguments over dating on stylistic grounds are generated in part by uncertainty whether the icon demonstrates the old Classical style evolving into the Byzantine, or the established Byzantine style starting to mutate into mediaeval naturalism. Suggested dates spanning three centuries should be a useful warning as to the difficulty of dating artworks on stylistic ground alone when few examples of a period have survived, as here. [1]

Our Lady is depicted as a crowned Roman empress dressed in a purple robe encrusted with pearls and jewels, and seated on a scarlet cushion. The two angels are dressed as court functionaries giving acclamation. The Christ-child is depicted as a miniature adult standing on Our Lady's lap, and is holding a rolled scroll. There is a supplicant kneeling in the lower right hand corner, apparently a pope although the paint is badly damaged here. The border of the icon is occupied by an epigraph, but this is also badly damaged and cannot be read. [1]

The work was covered in silver leaf by Pope Gregory III (731-741), and Pope Leo III (795-816) donated a large purple veil to hang in front of the image. [1]

The icon was taken out of the church in the Fifties after worries about its condition, but was thoroughly restored and finally returned in 1991. [1]

To the right of the entrance to the Altemps Chapel is the impressive polychrome marble monument to Roberto Altemps. He is shown as a baby-faced youth in a ruff, his bust being in a tondo embellished with a wreath and a scallop shell. Appearances are deceptive, because he was the soldier son of Cardinal Marco Altemps and his military background are alluded to by the trophies in the bottom panel, and the figures of *Minerva* and *Victory* sitting on the pediment. He was only twenty when he raped a teenage girl, and would have expected a routine pardon because of his exalted status. Pope Sixtus V decided to make an example of him to the other Roman nobles, and let the due process of law take their course. He was executed for the crime. [1]

Chapel of the Winter Choir (17)

At the far side of the transept, to the right of the apse, is the so-called Chapel of the Winter Choir. It has this name because the collegiate priests serving the church used to chant the Divine Office here in winter, when the main church could get too cold for comfort (especially in the morning). The chapel is reserved for private prayer, and casual visitors are asked not to enter. Please take this request seriously, because mentally vulnerable people sometimes come here to find some peace. If you barge in taking photos, you risk an unpleasant confrontation. [1]

The room used to be an annex to the sacristy. However, it was first converted into a chapel on the orders of Pope Urban VIII after 1624 to house a popular icon of Our Lady known as the *Madonna di Strada Cupa*. The street of that name, now lost, was a rural byway at the foot the Janiculum Hill, and the icon was over the gate into a vineyard owned by the Nobili family. At the start of the 17th century it acquired a popular reputation for miraculous powers, so the pope ordered its transfer and enshrinement here in a new chapel. In 1627 the church canons were unable to raise adequate building funds they served notice that the chapel could not remain a public endeavor, but instead must be ceded to private sponsorship, and that the Cecchini family had been chosen to become personally responsible for completion and decoration of the new chapel. Benedetto Cecchini died in 1629 and was buried in the chapel. His tomb inscription was discovered under the floor in 1762. [1] [a]

Relatively few changes were made to the chapel until renovated as a choir chapel by Henry Stuart, Duke of York (regarded by Jacobites as King Henry IX of Great Britain), when he was made a cardinal in 1759. This is why the British royal coat-of-arms is above the door. [1] [a]

The original design of the interior is attributed to **Domenichino**, but his contribution stopped when he moved to Naples in 1629. The walls have fluted pilasters, round-headed niches and decorative stuccoed panels with seraphim, and a second frieze composed of elaborate capitals and antique-inspired cherubim with acanthus-scroll legs articulate the walls. The polychrome marble high altar by **Zanobi Del Rosso** is part of the Stuart restoration, and has the icon enshrined in a setting featuring stucco angels attributed to **Alessandro Algardi**. The painting on the left hand wall depicts *The Flight into Egypt* by **Carlo Maratta**. The one on the right hand wall is of *St John the Baptist*, and used to be an altarpiece in a side chapel off the left hand nave. It is 16th century, and has been attributed to **Antonio Carracci**. [1] [2] [a]

The ceiling is supported by eight large stucco statues conceived as telamones supporting tall, unorthodox composite capitals, and an ornate rectangular crowning frame that was planned to contain a fresco. Eight additional stucco bands connect the frame and the socles. The flat compartmented central section carries the Marian symbol in the central compartment. Four large windows and a frieze with stucco putti carrying Marian symbols serve to unite the ceiling and the principal cornice. [a]

Right transept (16)

The right hand wall is entirely occupied by the enormous white marble Armellini monument of 1524 is attributed to **Michelangelo Senese**. It was commissioned by Francesco Armellini Pantalassi de' Medici for himself and his father Benvenuto, even though he was cardinal of San Callisto and not of here. He is on the left and his father on the right, reclining on their respective sarcophagi in mirrored poses. *Our Lady* is in a tondo over each. In the middle are *SS Lawrence and Francis with God the Father* above. Predictably, the work has been described as being of the school of Sansovino although it appears that the cardinal designed it himself. [1] [2]

Above the monument is an organ donated by Cardinal Altemps at the end of the 16th century. It is richly frescoed and gilded, and is still in good working order. [1]

Against the far wall of the transept next to the choir is a monument to Cardinal Stanislaus Hosius (his name is usually given in Latin; in his native Polish it is Stanislaw Hozjusz). He was a very important figure in the Counter-Reformation struggle against Protestantism in Germany and Poland, and this can be discerned from the two epigraphs on the base of the monument. One reads *Haec scripsi vobis de iis qui seducant vos* ("I have written these things concerning those who would seduce you"), and the other *Catholicus non est, qui a Romana Ecclesia in fidei doctrina discordat* ("He is not a Catholic, who disagrees with the Roman Church in doctrines concerning the faith"). The bust in a circular tondo shows a very full beard, which was fashionable among clerics at the time. The color combinations of the polychrome marble here are more harmonious than with the Corradini monument, being dominated by lilac and violet veining. [1]

Relics of the Martyrs (18)

At the steps at the end of the right aisle there is a grated niche. In it are some chains, a marble ball and some black and red marble stones. These last are ancient standard weights, which the Romans first kept in their temples and later in the churches. The chains are described as having been used on

martyrs being taken to execution, while the ball is said to have been tied around the neck of Pope St Callixtus when he was martyred by being thrown into a well. [1]

Cemetery

The following side exit, which used to lead into the church's long disused cemetery. The parish churches in Rome used to have cemeteries attached, but the French occupiers at the end of the 18th century passed a law forbidding burial within the city walls. The large new cemetery of Campo Verano was provided instead. The cemetery here has a little oratory called Santa Maria Addolorata in Trastevere standing in it, which you can see if you go round into the Via della Paglia. [1]

Corradini monument (19)

Next along the aisle comes the large, very impressive late Baroque (1745) polychrome marble monument to Cardinal Pier Marcellino Corradini, by **Filippo Della Valle**. The cameo-style portrait in its oval tondo is especially realistic, and shows the cardinal as a very fat bald man with a large Roman nose. The marbles used are black for the cenotaph sarcophagus and the base, green verde antico for the portrait surround and an interesting yellow and red marble for the setting of the epigraph below. [1]

Chapel of SS Peter and Paul (20)

The fourth chapel on the right is dedicated to SS Peter and Paul, was constructed by **Martino Longhi** on the commission of Mazia Velli in 1583, but is now completely neglected. The altarpiece, *Christ Giving the Keys to St Peter*, is by **Giuseppe Vasconio**. The vault has a fresco of *God the Father*, and there is a monument to a female member of the Lunghi family by **Rinaldo Rinaldi** of 1838. [1] [2]

Chapel of Our Lady of Sorrows (21)

The third chapel on the right is now dedicated to Our Lady of Sorrows. There is a little image of her on the altar of the school of Bernini, and above this a 15th century wooden crucifix. However when the chapel was commissioned by Cardinal Francesco Cornaro in 1652 it was dedicated to St Frederick of Liege, and had an altarpiece which was a copy of a work by Giacinto Brandi showing the saint being assaulted by an evildoer. The original painting was being kept in the sacristy by the late 19th century. [1] [d]

The re-ordering and re-dedication was as a result of the 1860 restoration, when the cross was replaced by the Mino aumbry and brought here. In 2015 the crucifix and the image of Our Lady of Sorrows were restored on the initiative of Cardinal James Stafford as a gesture of solidarity with poor and unemployed people in Rome. [1] [d]

Above, the chapel has a saucer dome divided into eight unequal sectors in a Maltese Cross pattern. These display stucco reliefs of putti frolicking, and angels playing music are in the pendentives. [1]

Chapel of the Crib (22)

This tiny chapel is claimed to be the oldest in the church, and to date from the restoration by Pope Gregory IV. In which case, it is older than the main church. However, as it stands it is a little square box with a saucer dome, decorated in cream with gold highlights in a restrained Baroque style. This is as a result of a restoration sponsored by Cardinal Francesco Antonio Finy and executed in 1739 by **Filippo Raguzzini**. The altarpiece of the *Nativity* is by **Stefano Parrocel**. [1] [2]

Bussi Chapel (23)

The first chapel on the right hand side is dedicated to St Frances of Rome. It was designed in 1727 by **Giacomo Onorati Recalcati** as the funerary chapel of the Bussi family, to which she belonged. The altarpiece by **Giacomo Zoboli** showing *Santa Francesca Romana receiving Communion during Mass*. The painting has a frame in green verde antico marble, and is flanked by a pair of Composite columns in yellow Siena marble. These only support a pair of postes (inverted plinths) instead of a pediment. However immediately above them is a large lunette window, which hence gives the impression of a luminous segmental pediment. [1] [12]

On the left hand wall is the memorial to Cardinal Giovanni Battista Bussi of 1726, and on the right hand wall one to Cardinal Pietro Francesco Bussi of 1765. Both were designed by **Francesco**

Ferrari (not the painter, who was dead by then), with sculptural details by Giovan Battista de' Rossi. [1]

Gift Shop (24)

At the bottom right hand aisle is where the shop is to be found, through a doorway to the right. You can buy guidebooks and postcards here. [1]

Above the shop doorway is a 15th century icon of the *Madonna and Child* in a gilt frame. [1]

Aumbry (25)

There is a fine 15th century aumbry or holy oil cupboard at the beginning of the nave (on the right-hand side), which is thought to be by **Mino da Fiesole**. It is in carved and gilt marble, and has the tag *Olea Sancta* on the little brass door. Notice the little figure of Christ holding his Cross at the top, with blood pouring from his side into a chalice. This aumbry used to be in the sacristy but was moved here in the 19th century restoration. [1]

Campanile Lobby (26)

This lobby is actually the first storey of the campanile. It contains more of the plutei that you noticed in the loggia, as well as a large wooden crucifix. This bears two plaques commemorating Jubilees, those of 1900 and 2000.

The *titulus*

Ancient sources maintain that the *titulus S. Mariae* was established by Pope Alexander I around 112. Later traditions give the names of the early patrons of the *tituli* and have retrospectively assigned them the title of cardinal: thus at that time, the cardinal-patron of this basilica, these traditions assert, would have been Saint Calepodius. Pope Calixtus I confirmed the *titulus* in 221; to honor him it was changed into *Ss. Callisti et Iuliani*; it was renamed *S. Mariae trans Tiberim* by Innocent II. [1]

By the 12th century cardinal deacons as well as the presbyters had long been dispensed from personal service at the *tituli*. Among the past Cardinal Priests holding the honorary *titulus* of Santa Maria in Trastevere, have been the Cardinal Duke of York (later recognized as King Henry IX and I by the Jacobites, whose coat of arms, topped by a crown rather than a galero (red hat), is visible over the screen to the right of the altar), James Cardinal Gibbons and Pope Leo XII. Józef Glemp is the current Cardinal Priest of the *Titulus S. Mariae trans Tiberim*. [1]

Access

The church is open daily (May 2018): 07:30 to 12:00; 4:00-9:00pm (16:00 to 21:00).

Unfortunately some of the aisle side chapels are usually kept gated and unlit, and certain of them are neglected. Hence, it is difficult to appreciate the artworks in them. Serious visitors could take an electric torch, or inquire in the parish office -it helps to be knowledgeable about what you want to look at.

Liturgy

The Mass times are (Diocesan web-page, May 2018):

Weekdays, 9:00 and 17:30;

Sundays and major solemnities: 20:00 (anticipated), 8:30, 10:30, 11:30, 17:30, 18:45.

Of the Sunday Masses, the one at 11:30 is the main parish Mass of Sunday. The 18:45 Mass is of the Byzantine rite. The other Masses may not be celebrated on the church's high altar, but in one of the side chapels.

A priest is available for Confession before and after each Mass.

The Parish Office is open 9:30 to 12:00, which is when you should be able to visit the sacristy antechamber.

The major feast of the church is the Assumption, on 15 August.

During Advent and Christmas, the famous church crib is on display in the Crib Chapel, or in the narthex. It shows the Nativity scene as if it were taking place in the piazza, with a model of the front of the church dwarfing the tiny figures. The first of the "Youtube" videos in the "External links" below features it.

Artists and Architects:

Agostino [Ciampelli](#) (1565-1630), Italian painter of the Baroque period, from Florence
Alessandro [Algardi](#) (1598-1654), Italian high- Baroque sculptor, architect
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 Marziale [Carracci](#) (1583-1618), Italian painter
Carlo [Fontana](#) (1634-1714), Italian architect of the Late Baroque period
Carlo Francesco [Bizzaccheri](#) (1656-1721), Italian architect early Baroque and Rococo style
[Cosmati](#) family (12th-14th centuries), workers in decorative geometric mosaic
Domenico Zampieri, [aka [Domenichino](#)] (1581-1641), Italian Baroque painter of the Bolognese School, or Carracci School
Etienne [Parrocel](#) [aka *Stefano Parrocel*] (1696-1776), France painter
Ferraù [Fenzone](#), [aka *il Faenzone*] (1562-1645), Italian Mannerist painter from Faenza
Filippo [della Valle](#) (1698-1768), Italian late-Baroque or early Neoclassic sculptor
Filippo [Raguzzini](#) (1690-1771), Italian architect
Francesco [Ferrari](#) († 1744), Italian architect
Giacomo Onorati Recalcati (d1723), Italian architect
Giacomo [Zoboli](#) (1681-1767), Italian painter
Giovanni Antonio [Paracca](#) [aka *Il Valsoldo*] (1546-1597), Italian sculptor from Valsoldo
Giovanni Battista de Rossi (17th cent), Italian sculptor
Giovanni [d'Ambrogio](#) (c.1350-after 1418), Italian sculptor
Giuseppe [Camporese](#) (1761-1822), architect
Giuseppe Vasconio (17th Cent), Italian painter
Jacopo [Negreti](#) [aka *Palma il Giovane*] (1550-1628), Italian Mannerist painter from Venice
Jean-Baptiste [Théodon](#) (1645-1713), French sculptor
Lorenzo [Ottoni](#) [aka *Il Lorenzone*] (1658-1736), Italian sculptor
Luigi [Cochetti](#) (1802-1884), Italian painter
Martino [Longhi](#) the Elder (1534-1591), Italian architect
Michel [Maille](#) [aka *Michele Maglia*] (1643-1703), French sculptor
Michelangelo Senese (15th cent), Italian sculptor
Mino [da Fiesole](#) (c.1429-1484), Italian sculptor of the early Renaissance period
Niccolò [Trometta](#) [aka *da Pesaro*] (17th cent), Italian painter
Nicola La Sala (17th cent.), Italian sculptor
Onorio [Longhi](#) (1568-1619), Italian architect
Paolo da [Gualdo Cattaneo](#) (c.1380-c.1420), Italian sculptor
Paolo [Guidotti](#) [aka *Cavalier Borghese*] (1560-1629), Italian painter
Paris [Nogari](#) aka *Romano* (1536-1601), Italian painter of the Renaissance period
Pasquale [Cati](#) (c. 1520-c. 1620), Italian Mannerist painter
Pietro [Cavallini](#) [aka *Petrus Caballinus de Cerronibus*] (1259-ca.1330), Italian painter
Pompeo dell'Abate (16th cent), Italian painter
Rinaldo [Rinaldi](#) (1793-1873), Italian sculptor of the Neoclassic period
Vincenzo [Felice](#) (1657-1715), Italian sculptor
Virginio [Vespignani](#) (1808-1882), Italian architect
Zanobi [Del Rosso](#) (1724-1798), Italian architect

Burials:

[Pope Callistus I](#) (217 - 222)

buried beneath the altar

[P. Saint Cornelius](#) (251- 253)

[P. Saint Julius I](#) (337- 352)

[P. Innocent II](#) (1130-1143)

Pierre Cardinal [d'ESTAING](#), O.S.B., (1320s-1377)

Giulio Cardinal [COSSA](#), (?-shortly after 1380)

Philippe Cardinal [d'ALENÇON DE VALOIS](#), (1338-1397) [also see [here](#)]

Pietro Cardinal [STEFANESCHI](#), (?-1417) [also see [here](#)]

Marco Cardinal [VIGERIO DELLA ROVERE](#), O.F.M.Conv., (1446-1516)

Bandinello Cardinal [SAULI](#), (ca. 1494-1518)

Achille Cardinal [GRASSI](#), (1456-1523)

Francesco Cardinal [ARMELLINI DE' MEDICI](#), (1470-1527) [also see [here](#)]

Miguel da Cardinal [SILVA](#), (1480-1556)

Stanislaw Cardinal [HOSIUS](#), (1504-1579) [also see [here](#)]

Mark Sittich Cardinal von [HOHENEMS ALTEMPS](#), (1533-1595) [also see [here](#)]

Buried in the chapel he had founded

Domenico Cardinal [CECCHINI](#), (1598-1656)

Niccolò Cardinal [ALBERGATI-LUDOVISI](#), (1608-1687)

Buried in the tomb he had built in front of the main altar

Giovanni Battista Cardinal [BUSSI](#), (1657-1726)

Buried on the right side of his family's chapel dedicated to S. Francesca Romana

Pier Marcellino Cardinal [CORRADINI](#), (1658-1743) [also see [here](#)]

Pietro Francesco Cardinal [BUSSI](#), (1683-1765)

Raffaele Cardinal [MAZIO](#), (1765-1832)

Bonaventura Cardinal [CERRETTI](#), (1872-1933)

Giovanni [Lanfranco](#) (1582-1647), Italian painter of the Baroque period.

Ciro [Ferri](#) (1634-1689), Italian Baroque sculptor and painter

Location:

Address: Via della Paglia 14/C, 00153 Roma

Telephone: 06-58.19.443

Coordinates: [41°53'22"N 12°28'10"E](#)

Links and Referenes:

1. [Roman Churches Wiki](#)

2. [Info.Roma web page](#)

3. [Station churches from the Pontifical North American College web site.](#)

4. [ItalyGuides web page](#)

a. Spear, Richard E.; "The Cappella Della Strada Cupa: A Forgotten Domenichino Chapel"; *The Burlington Magazine*, Vol. 111, No. 790 (Jan., 1969), pp. 12-20+23 (875906)

b. Kinney, Dale; "Spolia from the Baths of Caracalla in Sta. Maria in Trastevere"; *The Art Bulletin*, Vol. 68, No. 3 (Sep., 1986), pp. 379-397 (3050973)

c. 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 (990786)

- d. "How a crucifix restoration in Rome offers hope to the poor"; *Catholic News* article, Jan 11, 2015
- e. Malmstrom, R. E.; "The Colonnades of High Medieval Churches at Rome"; *Gesta*, Vol. 14, No. 2 (1975), pp. 37-45 (766738)
- f. Donovan, Jeremiah; ROME ANCIENT AND MODERN AND ITS ENVIRONS; 1842

Other links:

http://en.wikipedia.org/wiki/Santa_Maria_in_Trastevere

["De Alvariis" gallery on Flickr -exterior](#)

["De Alvariis" gallery on Flickr -interior](#)

["De Alvariis" gallery on Flickr -portico](#) (Excellent gallery of ancient epigraphs.)

["Tripadvisor" web-page](#) with visitors' photos

[Roma Segreta web site](#)

<http://www2.siba.fi/~kkoskim/rooma/pages/SMARIATR.HTM>

<http://www.santamariaintrastevere.org/> (no longer online)