

Santa Maria in Via Lata



Santa Maria in Via Lata is a 17th century minor basilica and titular church of ancient foundation on Via del Corso in the rione Pigna (IX), adjacent to the Palazzo Doria Pamphilj. The dedication is to the Blessed Virgin Mary under her title of Our Lady, Advocate (Madonna Advocata). [1]

The name Via Lata is the ancient name of the present Via del Corso, which was the urban section of the Via Flaminia to Rimini. The ancient street is 5 1/2 meters below today's street level and was one of the ancient Rome's main streets. The church was close to the house in which Emperor Napoleon's mother lived from 1818, and several family members were buried here. [1] [2]

This is the station church for the Tuesday of the 5th week of Lent.

History

Santa Maria in Via Lata has a very long history dating back to the 6th century, perhaps even longer, but its present appearance is due to a reconstruction in the 17th century. The church is built over an old diaconia founded by Pope Sergius I, on the remains of a 3rd century commercial building (horrea) from Hadrian's era and a 1st century monumental portico. [1] [2] [b]

According to a strong tradition, the church stands on a site where St. Paul is said to have spent two years of his imprisonment here under house arrest and also to have written the Letters to Timothy,

Titus, Philemon, and possibly Hebrews while living here. If this is true, then it was here that Paul converted Onesimus to the Faith. Some add that St. Luke, and perhaps even St. John the Evangelist, might have stayed here for a time as well. [1] [b]

The origins of the church are actually as a diaconia, which was an early church social welfare center. Here, needy people could be helped and necessities such as food given out. The person in charge of one of these was a diaconus, deriving from the Greek for a servant. When the diaconia was established, one of the rooms was converted into a little chapel by adding an apse. This was the first Christian place of worship here, and can be visited underground. Five other excavated rooms were added to the complex, also visitable. The original dedication seems to have been to SS Paul and Luke. [1]

The church was rebuilt by Sergius I (687-701) but continuous flooding by the Tiber made the foundations unsafe. Flooding became a problem as the street level rose owing to general ruination of the city's fabric, and so a new building was erected on top of the old one, in 1049 in the reign of Leo IX. The original little chapel was preserved as a crypt, while other parts were walled off and filled in. The accessible bit comprised two rooms, the old oratory (with its apse walled off) and the room to the south. These are known nowadays as Rooms I and II. [1] [b] [c]

The church was rebuilt from 1491, on the orders of Pope Innocent VIII, after it had fallen into dereliction. The cardinal of the church in charge of the rebuilding was Rodrigo de Borja, later Pope Alexander VI. The work was dedicated in 1506. The shell of the existing building dates from those years. A campanile was added in 1580 to a design by **Martino Longhi the Elder**. [1] [7] [d]

To restore the ancient oratory of, the mason **Agostino Gasoli** was commissioned in 1594 to raise the floor of the Diaconia and the entrance to a well located in the basement by about 1 meter. Rooms V and VI were restored with the arrangement of the altar with marble bas-relief and the Cosmatesque altar. [7]

Pope Alexander VII ordered another rebuilding only just over a hundred and thirty years later, in 1639. Financed and supervised by Atanasio Ridolfi, a canon of the church, the architect was the Neapolitan **Cosimo Fanzago**, who finished work on the structure in 1647 and on the interior in 1650. Between 1639 and 1643 the sumptuous apse was commissioned by Francesco d'Aste to include the funeral monuments of his parents, designed by **Gian Lorenzo Bernini**, and constructed accordingly by the stonemason **Santi Ghetti**. The apse conch was decorated by **Andrea Camassei** and in 1652 an organ was set up, which was also donated by Francesco d'Aste. Finally, the old cipollino marble columns were hidden behind plates of diaspro marble from Sicily. The portico, complementing the surrounding palace of the Doria-Pamphilij family, was mainly paid for by Ridolfi, designed by **Pietro da Cortona**, and built between 1658 to 1664 by stone mason **Luca Berrettini**. [1] [2] [3] [a] [b] [d]

Part of this rebuilding project involved the renovation of the crypt for devotional purposes, since the pope took the legend seriously. He re-consecrated the crypt chapel in 1661, with a new altar bearing a marble bas-relief by **Cosimo Fancelli**. The loggia of the façade was provided with two sets of side stairs leading down into the crypt, and for the purpose the present Room III was cleared out so as to receive the right hand stairs. [1]

In 1700 Cardinal Giovanni Battista Pamphilj, future Pope Innocent X, completion of the apse with the preparation of two altars, to the left and to the right of the tribune. [7]

In 1863 Pius IX ordered an overall restoration, directed by **Salvatore Bianchi** and on this occasion the 17th-century wooden ceiling with painted panels was remade. [3] [7]

In 1905 the deacon Francesco Canavari undertook important archaeological excavation in the crypt which involved the clearing of Room VI. A further room, Room VII, was noted but not cleared. Several of the ancient frescoes were discovered then. In 1960 certain of the frescoes were removed because of deterioration, and found to be palimpsests with older ones underneath. This is why some frescoes are still here, and others at the Crypta Balbi museum. [1] [2] [3]

The church is now conventual, since it is cared for by a community of religious sisters called Daughters of the Church (Figlie della Chiesa) who have their headquarters at Santa Maria Mater Ecclesiae a Viale Vaticano. They founded a convent here in 1969 dedicated to Our Lady, Mater Unitatis, and run a Eucharistic Ecumenical Center (Centro Eucaristico Ecumenico). [1]

Also, since 1974 the complex is the location of the Marian Cultural Center (Centro Cultura Mariana), an initiative by P. Ermanno-Maria Toniolo of the Servite friars. [1]

Exterior

The fabric is in brick rendered orange where it is exposed, with architectural details in white and carved bits in travertine limestone. The nave and aisle roofs are pitched and tiled, although part of the left hand aisle has part of the convent block over it. The apse is incorporated into a wing of the Palazzo Doria Pamphilj. A small convent block is attached to the left hand side. [1]

The entrance block is an architecturally separate add-on, and stands up entirely above the roof of the church itself, but today it appears somewhat dwarfed by its tall neighbours, Palazzo Doria-Pamphilj on the south and Palazzo de Carolis on the north. [1] [d]

On the Via Lata, the right hand side wall is given an entablature with a projecting cornice and a Corinthian pilaster at each end. The wall has seven sections corresponding to the nave bays, three of which are blank. The other four have lunette windows within molded archivolts flanked by Doric pilasters supporting the entablature. These windows have an odd shape, because each has a semi-circular protrusion on the sill. The reason for this design feature lies inside. [1]

This side wall has two coats-of-arms in shallow relief, one of Pope Innocent VIII and the other of Cardinal Rodrigo de Borja before he became pope. These are from before the 17th century rebuilding. [1]

Façade (1)

The entrance block with its monumental façade and internal loggia is by **Pietro da Cortona** and was finished in 1662. The work was of great interest to Pope Alexander VII whose family, the Chigi, hoped to develop a palace and private church complex in the area along the lines of that of the Pamphilj in Piazza Navona which resulted in Sant'Agnese in Agone. [1]

There are two levels, of the same width. The central portion of each is a colonnaded portico, flanked by narrow side zones set back slightly. The structure is entirely in travertine limestone, and has a tiled roof which is pitched and hipped. [1]

The first story has the internal loggia taking up the entire height. The void is fronted by four monumental Corinthian columns with superbly carved capitals, and is bounded by triplet pilasters in the same style. The recessed side zones are beyond these, and have a further pair of pilasters at the corners. Two large vertical rectangular windows with molded Baroque frames topped by entablature fragments are fitted snugly in between the triplet and the outer pilasters. [1]

Columns and pilasters support an entablature which runs across the entire width of the façade, separating the levels. The frieze of this bears a dedicatory inscription: Deiparae Virgini Semper Immaculatae MDCLXII ("To the God-bearing virgin, always immaculate, 1662"). The cornice projects more than is usual, and the central section is supported on a pair of posts above the triplet pilasters. [1]

The curiously designed second story has another loggia, the void of which is defined by an entablature supported by columns. This entablature has a central arched section flanked by a pair of trabeations (horizontal bits), the design being called a serliana. On the arched section is a scroll bearing the name of Pope Alexander VII. [1]

The entablature of the serliana is supported by four columns matching those below. This middle section of the level is bounded by a pair of columns in front of double pilasters. The cornice of the entablature is part of the crowning triangular pediment, into which the central arch intrudes and which only spans the serliana. A pair of pilasters occupy the corners of the recessed side zones of

this level also, and in between these and the triplets is a pair of empty round-headed niches. There are four flaming urn finials on top of the façade, and a crowning central metal cross. [1]

Campanile (5)

The campanile, built in 1580 by **Martino Longhi the Elder**, is the oldest part of the above-ground church structure, and is attached to the far end of the left hand side wall of the second level of the entrance block. There were minor modifications made to the campanile by **Pietro da Cortona** for it to better blend in with the façade. [1]

The first level is part of the building next to the left hand aisle of the church, and the second level is a tall cuboid with an empty round-headed niche on each face flanked by a pair of blind pilasters at the corners supporting an entablature with a strongly projecting cornice. The third level, the bell-chamber which towers above the entrance block, is more interesting. Each face has a tall round-headed soundhole, flanked by a pair of Ionic pilasters at the corners, except that the surfaces of the pilasters are actually strap curlicues with incurved volutes below the capitals. Each face has a segmental pediment on top, and finally there is an ogee cupola on a little circular drum. [1] [6]

There are three bells, two of which bear dates: 1615 and 1465. [1] [5]

Entrance Portico (2)

Once through the wrought iron gates guarding the entrance portico, you find yourself in a space the shape of a rectangle with rounded corners. The 17th century entrances to the underground zone are to the right (3) and left (4). The actual church entrance is flanked by a further four Corinthian columns, and over the door is a circular tondo containing a relief of *Our Lady*. This is by **Cosimo Fancelli**. [1] [5]

There are two tablets with epigraphs here, commemorating the 17th century rebuilding project. One details the traditions associated with the underground are, together with how the pope had it restored, dated 1661: [1] [5]

"To Pope Alexander VII. This place, sacred and noble in ancient veneration, in which St. Paul the Apostle stayed for a long time more than once, and together with the head of the church, St. Peter himself, here deliberated on matters of the Christian faith, where St. Luke the Evangelist wrote and painted images of the Virgin Mary, Mother of God, handed down through the ages from the first of times, which was once pressed down and inaccessible by the accumulation of earthen soil; it was cleansed and adorned and restored to the pious worship of the faithful by way of an easy descent of stairs and brought to life by the light of the windows, in the year of salvation 1661." [f]

The other summarizes the later history of the church and the pope's rebuilding of it, dated 1662.

"The Church of Santa Maria in Via Lata, once known as a basilica among the rest of the city of Rome, distinguished by its antiquity and the college of canons, was consecrated by Pope Sergius I with the title of diaconate, with the body of the martyr St. Agapitus placed under the altar. It was enriched by Pope Leo IX with many relics of the saints. It was enlarged and enriched by Pope Eugene IV by the union of the monastery and the churches of Saints Cyriac and Nicholas. It was replaced by Pope Innocent VIII with a new building in a larger form, and it accumulated spiritual gifts from other supreme pontiffs. Finally it was magnificently restored and adorned by Pope Alexander VII in the year of salvation 1662." [f]

To the left is a monument to Atanasio Ridolfi, 1663 by **Pietro da Cortona**. He was the canon of the church who initiated the 17th century rebuilding and apparently paid for much of it. [1]

The barrel-vaulted ceiling of the loggia is coffered in rosetted octagons and squares, and over the crypt staircases is a pair of conchs or semi-domes with radial coffering and festoons on the archivolts. The color scheme is white and light grey, and is a complete and possibly deliberate contrast to the riot of color in the church itself. [1]

Interior

The layout is classically basilical, having a nave of seven bays with side aisles, and a semi-circular apse. There is a chapel at the end of each side aisle, but no structural side chapels. Instead, there are four side-altars in niches within the fabric of the side walls. [1]

Nave (6)

The church interior has the lavish polychrome appearance designed by **Cosimo Fanzago**, between 1647 and 1652, when he was in exile at Rome. He had got into serious trouble in Naples, his home city, and had to flee for his life. Later he was able to return there and resume his career, as perhaps the greatest Neapolitan Baroque architect. [1]

The nave arcades are supported by a total of twelve Corinthian columns in red and white Sicilian jasper with gilded capitals. The archivolts of the arcades do not spring from imposts, but from the column capitals. Above them is a floating entablature, unsupported by pilasters and without an architrave, and this runs round the entire church. The nave side walls above the entablature (the clerestory) has seven windows, two on each side are round. The last window on the left side near the organ loft is blocked. The aisles are illuminated by a series of semi-circular windows. [1] [2]

On the wall between the arcades and entablature, on the arch intradoses and in between the windows is much gilded stucco decoration. [1]

The flat wooden ceiling is richly coffered, gilded and painted with large cassettoni in different shapes. The overall design of the ceiling, only partially preserved, is referred to by contemporary literature as by **Cosimo Fanzago**. The central fresco depicting the *Coronation of Our Lady* is by **Giacinto Brandi**, 1650. There was a restoration of this ceiling in 1863, as an epigraph in the coffer nearest the entrance points out (as well as indicating that Pope Pius IX put up the funding). [1] [b]

The cantoria over the entrance (1628), in carved and gilded wood by **Francesco Speranza**. The organ has a richly carved and gilded case, built in 1652. It was donation by the same Francesco d'Aste who paid for the high altar. It was restored in 1863 and changed in 1908. [1] [2] [3]

Below the organ, to the left of the entrance, is an inscription by Cardinal Antonio Barberini, dated 1654. He was one of the cardinal-nephews of Pope Urban VIII. He was the titular cardinal here from 1642-1653. To the right of the entrance is a memorial inscription for Cardinal Maurizio di Savoia, dated 1637, who was the titulus cardinal here from 1623 until 1642, when he resigned from the cardinalate in order to marry his niece Princess Ludovica Cristina of Savoy. Below that is another memorial inscription for Giuseppe Antonio Reggi, a canon of the church, who died in 1802 at the age of 76 and is buried in the common crypt of the canons. [2] [6]

The sanctuary is enclosed with a rich balustrade, at the extremities of which are two bronze angels, and inside which are the stalls of the Canons.

Choir (16)

Unusually in a Roman church of the 17th century, the collegiate choir is in front of the sanctuary (it is usually to be found behind the high altar), and occupies the last two bays of the nave. The wooden choir stalls were executed by **Francesco Speranza** in 1628. [1]

The Cosmatesque-style polychrome marble floor is a survival from the 15th century church. [1]

On the ends of the row of seats at the entrance of the choir sits a pair of stucco angels holding torches. These have been attributed to Bernini in the past, and might be of his school. [1]

The ceiling coffer over the choir contains a trompe-l'oeil fresco by Neapolitan painter **Viviano Codazzi**, which gives the impression of looking from below into an open pavilion on the plan of a chamfered rectangle, with statuary and the sky visible through the arches to the sides. An angel and a putto are disporting themselves. Note that the arches are serlianae, recalling the design of the second story of the façade. The label *Assumpta est Maria in coelum* refers to the fresco in the conch of the sanctuary below, where Our Lady is waiting to ascend into her heavenly pavilion. [1]

Sanctuary

The altar (17) was erected in 1643 at the expense of Francesco d'Aste, by Santi Ghetti to the designs of Bernini. The aedicule is coved (convex), fitting the curve of the apse wall, and has four Corinthian columns in alabaster. These support a segmental pediment containing a pair of putti holding a crown for the icon below, and on this pediment sit two allegorical figures in marble. *Gentleness* is on the left, and *Charity* on the right. [1] [b]

In a very elaborate Baroque frame is the venerated icon of *Our Lady Vergine Advocata*, which is said to have elicited many miracles. It is late 12th century, with an inscription saying

Fons lucis stela maris
"fountain of light, star of the sea"

and unusually is signed: Petrus pictor. [1] [5]

The relics of the 3rd century deacon and martyr St Agapitus are enshrined beneath the altar, allegedly having been brought here by Pope Sergius I at the start of the 8th century. [1]

The conch of the apse has a fresco of the *Assumption of Our Lady*, originally by Andrea Camassei but was altered A. Traversari in the 18th century. Apparently the work by Camassei depicted The Eternal Father, in which case Traversari turned him into Our Lady. Further, if this is correct then the Codazzi trompe-l'oeil in the ceiling above must have been altered as well to fit the scheme. [1]

The altar aedicule is flanked by two similar wall monuments, one for Giovanni Battista d'Aste the father of the donor and the other for his wife, Clarice Margana, both early works of Bernini. The bronze busts, partly gilded, are by different sculptors of the school of Bernini. His is by Giuliano Finelli, and hers by Andrea Bolgi who is more famous for his statues in St Peter's. [1] [a]

Aisle layouts

Unlike the main nave, the aisles are cross-vaulted. The vaulting springs from wall pilasters opposite the nave columns and in the same style, red jasper with gilded capitals. The vaults are painted in 19th century style, featuring cornucopias and foliage sprays with scallops all in gold on green with red bordering containing putto's heads, the vault rib angles being highlighted in pale blue. [1]

The walls of the bays of the aisles have alternate styles. Four of the bays have lunette windows into which intrude large circular tondi containing paintings in gilded frames supported by pairs of gilded putti. The other three bays of each aisle have either altars (the first two) or pictures (the far one). [1]

The 6th and 7th bays on both sides have been closed off from the nave by the dark wooden high-backed seats of the choir. Thus, a long narrow spaces are formed in the side aisles, ending in a smaller square space as the end chapel. [2]

The near end of each aisle has a round-headed niche with another circular painting over it, larger than the ones on the side wall, and the far end has a chapel flanking the sanctuary. [1]

The arrangement of the side wall tondi has doctrinal significance. The right hand tondi show events from the life of Christ, and the left hand tondi corresponding ones from the life of Our Lady. The doctrine of Our Lady as the Mediatrix of all graces is being hinted at. [1]

The aisles will be described in a clockwise direction, starting from the left side of the the entrance.

Left Aisle

In the first bay, (7) the large oval picture on the back wall of the aisle is by Giovanni Domenico Piastrini, and depicts *Christ risen and appearing to his Apostles*. Below the painting is an inscription dated 1749 of Pope Benedict XIV thanking the titulus cardinal Carlo Marini for his beneficiaries to the church.

On the side wall of the first bay, above a beautifully carved wooden confessional, is a tondo (8) by Agostino Masucci that depicts *The Annunciation of the Birth of Our Lady to SS Joachim and Anne*. This painting is also inserted in a gilded stucco frame, which is supported on each side by a small, gilded angelic child. The upper part of the frame protrudes up and over the lower part of the semi-circular

window, which sits at the top of the wall. [2]

The second bay (9) contains an altar with an altarpiece painted by **Pietro da Pietri** in 1719 depicting *Our Lady Presenting the Christ-Child to SS Anthony of Padua, Lawrence, Praxedis and Venantius*. The altarpiece is in a wide frame of red-flamed marble is inserted into a not very deep niche, whose sides are made up of square columns of the same marble type and provided with gilded corinthian capitals that carry an arch with gilded piece decorations. The picture frame is topped by a broken, triangular pediment on the background of the upper arch of the alter niche. [2]

Over the sacristy door (10) in the next bay is an oval painting of *The Birth of the Bl. Virgin*, also by **Pietro de Pietri**. The sacristy (11) has a terracotta relief of *The Rest on the Escape to Egypt* by **Cosimo Fancelli**. The room's ceiling was decorated in 1733 at the request of Pope Clement XII. Wide friezes with leaf patterns in white and gilded stucco frame a fresco with *The Assumption of the Virgin Mary*, done by **Michelangelo Cerruti**. In the loft lounges are damage frescoes of the saints Ciriaco, Largo and Smaragdo, whose relics are found under the altars of the Church. The wooden cabinets in the room date from 1733. [1] [2]

The fourth bay (12) contains an altar with an altarpiece by **Pier Leone Ghezzi** in 1727, depicting *St Paul Baptizes St Sabina and Her Sons*. The subject is part of the foundation legend of Santa Sabina. [1]

The tondo in the fifth bay (13) is by **Agostino Masucci**, and depicts *The Presentation of Our Lady at the Temple*. Also this oval painting is inserted into a gilded stucco frame, which on each side is supported by a small, gilded angelic child. The upper part of the oval frame protrudes up and over the lower part of the semicircular window, which sits at the top of the wall. [2]

In the next bay (29) is a funeral monument of the Italian poet Antonio Tebaldeo (1453-1537). It was designed in 1776. He was a friend of Ariosto, Card. Bembo, Leo X, and of Raphael, who painted a portrait of him of which is in the Vatican Pinacoteca. [1] [6]

The tondo in the seventh bay (14) is by **Masucci** again, and depicts *The Marriage of Our Lady and St Joseph*. Below the painting, and on the opposite partition wall separating the aisle from the choir, are Bonaparte family memorials; one to Joseph Lucien Bonaparte of 1865 with a bust by **Andrea Tombini**, and one to his mother, Zenaïde Laetitia Bonaparte of 1854 with a bust by **Pietro Tenerani**. [1] [4]

Chapel of St Quiracus (15)

The chapel at the end of this aisle is the descendent of the demolished church of San Ciriaco, and contains the relics of St Quiriacus of Ostia. It was designed by the architect **Domenico Paradisi** in 1628 in the same style as the end chapel in the right side aisle. [2]

The altar has a pair of Ionic columns in verde antico, and an altarpiece depicting *Our Lady with Sts. Catherine of Alexandria and Cyriac* is by Giovanni Odazzi, 1716. The altarpiece is framed by several different colored marbles and flanked by green marble columns with Corinthian capitals bearing a broken, curved pediment framing an almost square colored marble field. [2]

Right Aisle

Chapel of the Crucifix (18)

The chapel at the end of right aisle, next to the sanctuary, is the chapel of the Blessed Sacrament, and has a 17th or 18th century wooden crucifix as an altarpiece framed in an aedicule in different colored marbles and flanked by green marble columns with Corinthian capitals carrying a broken, curved gable pediment framing an almost square colored marble field. On the altar is a superb polychrome marble tabernacle in the form of a circular temple with a pedimented prothyrium and an ogee dome. The little columns are in alabaster. [1] [2]

The modern picture on the left hand wall here is of *Our Lady of Sorrows*, and on the right hand wall has one of *St Cyrus*. Together with his companion John, he is especially venerated by Copts in Egypt

as a medical doctor who treated poor people for free. [1]

Remains of the original cosmetic coating are seen in the floor. The chapel was, as requested by Cardinal Giovanni Battista Pamphilj, renovated in 1716 following a drawing by **Domenico Paradisi**. In the vault arch and in the marble intarsia of the walls is seen the donor's coat-of-arms: a dove. [2]

The tondo in the seventh bay (20) is by **Masucci**, and depicts *The Adoration of the Magi*. The painting is also inserted in a gilded stucco frame, which is supported on each side by a small, gilded angelic child. The upper part of the frame protrudes up and over the lower part of the semi-circular window, which sits at the top of the wall. [2]

Under this oval is the memorial of the French painter Jean Dermani Drouais, a student of David who died in 1788. Following his death this monument to his memory was commissioned by his fellow-students. The monument is by **Ignazio Jacometti**. To the right is the tomb monument of Edward Dodwell, an Irish painter, traveller and a writer on archaeology who died in 1832. The monument is by **Leandro Biglioschi**. [2] [e]

On the left side, against the back of the choir seats is a marble bust, by **Ignazio Jacometti**. and inscription of Pope Pius IX (1871), who helped finance the ceiling. [3]

The sixth bay (21) has a large elliptical painting of *Our Lady of the Rosary* by **Giovanni Domenico Piastrini**. Below the painting is a neo-Classical funeral monument for Cardinal Ludovico Gazzoli (d. 1858). [2]

The tondo in the fifth bay (22) is by **da Pietri**, and depicts *The Presentation of Christ*. Also this oval painting is inserted into a gilded stucco frame, which on each side is supported by a small, gilded angelic child. The upper part of the oval frame protrudes up and over the lower part of the semicircular window, which sits at the top of the wall. [2]

The fourth bay (23) contains an altar dedicated to St Joseph, and the altarpiece from 1685 by **Giuseppe Ghezzi** depicts *St Joseph with the Christ-Child, Venerated by Sts. Nicholas of Bari and Blaise*. The image in a wide frame of the red flame diaspro marble from Sicily is inserted into a not very deep niche, whose sides are made up of flat columns of the same marble type and provided with gilt Corinthian capitals that carry a bow with gilded stucco decorations. The picture frame is topped by a broken, triangular gable on the background of the upper arch of the alter niche. Inserted in the galvanized field, a white and gilded relief is seen. The altar was renovated with funds from Fulvio Servanti. [2]

The tondo in the third bay (24) is by **Pietro da Pietri**, and depicts *The Nativity*. It is inserted into a gilded stucco frame, supported on either side by a small, gilded angelic child. The upper part of the oval frame protrudes up and over the lower part of the semicircular window, which sits at the top of the wall. Below the painting is a funeral inscription for Michele Caucci, a canon of the church, who died in 1702 at the age of 80. It covers a walled door, which has once been a side entrance from today's Via Lata. [2]

The second bay (25) contains an altar dedicated to St Andrew the Apostle, and the altarpiece is a well executed painting of the *Crucifixion of St. Andrew* is by **Giacinto Brandi** from 1685. The painting is inserted in a frame of motley and flamed marble in red-golden colors, flanked by pilasters decorated with angel heads and fruit garlands, wearing various narrow and wider cornices and friezes and ending in a high field peaked by a broken, curved gable enclosing a statue group of *St Michael Archangelo defeating the Devil*. The sculpture is attributed to **Francesco Brunetti**, while the architecture is attributed to **Bernardo Borromini**, a nephew of Francesco Borromini, who must have performed it in 1685 at the request of Michele Caucci. [2] [5]

The tondo in the first bay (26) depicts *The Annunciation of the Birth of Christ*, by **Agostino Masucci**. It is inserted into a gilded stucco frame, supported on either side by a small, gilded angelic child. The

upper part of the oval frame protrudes up and over the lower part of the semicircular window, which sits at the top of the wall. [2]

To the right (27) is the baptistry, with its beautiful font of marble: in the oval above is the *Baptism of the Redeemer*, also by **Masucci**. It is inserted in a gilded stucco frame and the wall around is painted as marble in different colors and patterns. [1] [2]

Relics:

St. Cyriacus

Burials:

St. Agapitus

St. Largus

St. Smargdus

Vitellozzo Cardinal [VITELLI](#), (1531-1568)

Maurizio Cardinal di [SAVOIA](#), (1593-1657)

There is a monument to his memory just over the entrance of the church, burial place unknown

Angelo Cardinal [GIORI](#), (1586-1662)

Ludovico Cardinal [GAZZOLI](#), (1774-1858)

Giuseppe Cardinal [UGOLINI](#), (1783-1867)

Jean Dermani [Drouais](#), (1763-1788)

< French historical painter >

Joseph Lucien [Bonaparte](#) (1824-1865)

< Prince of Canino and Musignano >

Zenaide Laetitia [Bonaparte](#) (1801-1854)

< Mother of Joseph Lucien >

Antonio [Tebaldeo](#) (1453-1537)

<poet>

Edward [Dodwell](#) (1767-1832)

<Irish painter, traveller and a writer on archaeology>

Luigi [Rossi](#) (1597-1653)

<Baroque composer and organist>

Artists and Architects:

A. Traversari (18th cent), Italian painter

Agostino Gasoli (17th cent), Italian stonemason

Agostino [Masucci](#) (1691-1758), Italian painter of the late-Baroque or Rococo period

Andrea [Bolgi](#) [aka *Carrarino*] (1606-1656), Italian sculptor from Carrara

Andrea [Camassei](#) (1602-1649), Italian Baroque painter and engraver

Andrea Tombini (19th cent), Italian sculptor

Bernardo Castelli [Borromini](#) (1643-1709), Italian architect

Cosimo [Fancelli](#) (1618-1688), Italian sculptor of the Baroque period from Rome (also see [here](#))

Cosimo [Fanzago](#) (1591-1678), Italian Baroque architect and sculptor

Domenico Paradisi (680-1726), Italian architect

Francesco Maria Brunetti (17th cent), Italian sculptor

Francesco Speranza (17th cent), Italian woodcarver

Giacinto [Brandi](#) (1621-1691), Italian painter of the Baroque period

Gian Lorenzo [Bernini](#) (1598-1680), Italian Baroque sculptor and architect [also see [here](#)]

Giovanni Domenico [Piastrini](#) (1680-1740), Italian painter

Giovanni [Odazzi](#) [aka *Il Passignano*] (1663-1731), Italian painter and etcher of the Baroque period

Giuliano [Finelli](#) (1601-1653), Italian sculptor of the Baroque period from Tuscany (also see [here](#))

Giuseppe [Ghezzi](#) (1634-1721), Italian painter of the Baroque period

Ignazio [Jacometti](#) (1819-1883), Italian sculptor
Leandro [Biglioschi](#) (early 19th cent), Italian sculptor
Luca Berrettini (17th cent), Italian stone mason, sculptor
Michelangelo [Cerruti](#) (1663-1749), Italian painter of the Baroque period
Martino [Longhi](#) the Elder (1534-1591), Italian architect
Pier Leone [Ghezzi](#) (1674-1755), Italian Rococo painter
Pietro [da Cortona](#) (1597-1669), Italian Baroque painter and architect (also see [here](#))
Pietro [da Pietri](#) (1663-1716), Italian painter of the late-Baroque period
Pietro [Tenerani](#) (1789-1869), Italian sculptor of the [Neoclassic](#) style
Salvatore [Bianchi](#) (1821-1884), Italian architect
Santi [Ghetti](#) (1589-1656), Italian sculptor and stone mason
Viviano [Codazzi](#) (1604-1670), Italian painter

Location:

Address: 306 Via del Corso, 00186 Rome

Coordinates: [41°53'53"N](#) [12°28'52"E](#)

Info:**Contacts**

Telephone: 0039 06 83396276

Telephone booking: visite agli scavi: 320 0960993 - 347 3811874

Opening times

Monday-Saturday: 5.00 pm - 10.30 pm;

Sunday: 9.45 am - 11.30 am *and* 5.00 pm - 10.30 pm.

Mass Schedule:

Weekdays: 8.00 pm;

Holidays: 10.30 am and 8.00 pm.

Links & References:

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 2. [Anna's Guide](#) (Danish)
 3. [Cathopedia web page](#)
 4. [Find-a-Grave web site](#)
 5. [Church Homepage](#)
 6. [Cardinals of the Holy Catholic Church web site](#)
 7. [Info Roma web page](#)
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- a. Habel, Dorothy Metzger; "Bernini's d'Aste Family Tombs in S. Maria in Via Lata, Rome: A Reconstruction"; *The Art Bulletin*, Vol. 79, No. 2 (Jun., 1997), pp. 291-300 (jstor 3046247)
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- d. Merz, Jörg Martin; PIETRO DA CORTONA AND ROMAN BAROQUE ARCHITECTURE; Yale University Press; 2008; Chapter 15, pp 193-204
- e. Donovan, Jeremiah; ROME ANCIENT AND MODERN AND ITS ENVIRONS; 1842; Vol. I, pg 563
- f. Latin translations by Michael Lynch

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[I Viaggi di Raffaella blog](#)

[Roma Insueta blog](#)

[Romapedia blog](#)

[Roomassa blog](#)

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[Roma SPQR](#)

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