

Santa Maria in Aquiro



Santa Maria in Aquiro is a late 16th century parish and titular church of ancient foundation in the rione Colonna, just north-east of the Pantheon. It is dedicated to Mary, mother of Jesus, and is located on Piazza Capranica.

History

The church is of ancient foundation, and its origins as well as the meaning of the appellation *Aquiro* have been lost in time. The first documentary reference is to its restoration by Pope Gregory III (731-741). One theory is that it was built by a man called Cyrus in the 5th century, since the Greek name *Kyros* (Cyrus) can be rendered into Latin as *Quirus*. And another says the church is called *in Aquiro* probably from the waters of the Acqua Vergine, which flowed near it towards the baths of Agrippa. In the Middle Ages it was also referred to as *Santa Maria della Visitazione*, notably by Pope Urban VI in 1389. [1]

The church was granted by Pope Paul III in 1541 to a confraternity, the Confraternita della Visitazione, which was dedicated to the care of orphan children. This had been established under the inspiration of St Ignatius Loyola, and included many noblemen and prelates. It established an orphanage (orfanotrofio) next door for the boys, while putting the girls in the monastery of Santi Quattro Coronati. [1]

In 1571 the parish was united with that of San Stefano del Trullo, the church of which used to stand in what is now the east end of the paving of the Piazza dell Pietra. Some interesting tomb-slabs were taken from San Stefano to this church, as well as the present altarpiece. [1]

Cardinal Antonio Maria Salviati, who took over the hospice in 1583, entered into a program of rebuilding in 1588. From 1591 to 1594, the architect was **Francesco Capriani da Volterra** but from the latter year there was an eight-year pause with the church unfinished. After **Capriani** died in 1601, **Carlo Maderno** continued the work with the assistance of **Filippo Breccioli**. This second phase lasted until 1605, and when it stopped only the first storey of the façade was completed. The design is thought to have been **Breccioli's**. In 1774, the façade was finally completed by **Pietro**

Breccioli also provided premises for the Collegio Salviati, around a cloister to the south of the church in the form of an irregular quadrilateral with arcades on the west and south sides away from the church. This was finished in 1600. A new high altar was provided in 1681 by **Mattia De Rossi**. [1]

In 1826 the Ignatian confraternity was suppressed, and the church handed over to the [Somaschi Fathers](#), who still administer the parish. There was a major fire in 1845, which spoiled the interior. As a result, the sanctuary and high altar were re-fitted in 1856 by **Luca Carimini**. A thorough restoration of the rest of the church interior took place from 1864 (the chapels) and 1866 to 1868 (the nave and transept), resulting in the present frescoes on the interior walls. The work was supervised by **Pietro Gagliardi** and **Gaetano Morichini**. [1]

After the conquest of Rome by Italy, the orphanage complex was given the secular status of a "moral entity" (ente morale) in 1871, but it had to wait until 1936 for the approval of its statues as a secular charity. This is now the [Istituti di Santa Maria in Aquiro](#) since 1975, after having absorbed several other formerly religious charities founded for similar purposes. [1]

In 1984 the parish boundaries were re-defined, and the parish now has responsibility for ten other historic churches including the Pantheon and the Minerva. Despite its proximity to the former, it is little bothered by tourists and features in few guidebooks. There was a major restoration of the fabric in recent years. [1]

Exterior

Façade

The rather unassuming façade is false, being higher than the nave roof behind. It has two storeys, and the first storey has a full entablature over its entire width, with a projecting cornice but no inscription on the frieze. This storey has six brick pilasters with swagged Ionic capitals, two pairs flanking the main entrance and the other two on the outer corners of the aisles. Either side of the aisles the frontage is recessed, and forms two narrow walls behind which are the external chapels. The nave frontage is brought forward slightly from the aisles, allowing the outer pair of the four pilasters to be doubled (one behind the other). The main entrance is larger than the aisle entrances, and has a raised triangular pediment over a lintel bearing swags either side of a putto's head. The aisle entrances have a pair of lions' heads each, flanking an inscription tablet. Over each aisle entrance is a large square window with a stone geometric Baroque frame. Unusually, the entablature does not correspond with the aisle rooflines but is below them, with a narrow horizontal zone between it and the plinth of the second storey. This zone has three small rectangular windows. [1]

The second storey has a stone plinth running from one campanile to the other. It has four Corinthian pilasters flanking a large recessed round-headed window set into a stone arch with Ionic columns as piers. This window has a balustrade. The pilasters support an entablature and pediment containing a spectacularly rendered cardinalate coat-of-arms in stucco, which it is worth examining with binoculars. This has two winged putti as supporters, and the shield has a double-headed eagle over a lion rampant. The crest is a cardinal's hat, and the lappet ropes are rendered in the round. On the corners of the pediment is a pair of flaming urns decorated with heads of putti and swags of cloth, the latter allegedly being an allusion to the swaddling cloths of the foundling babies which the orphanage used to collect. The central finial of the pediment has been seriously damaged, and has been replaced crassly by a wire cross. [1]

The central dome is octagonal, egg-shaped in lead with a lantern having little columns and its own octagonal lead cupola. There is a pair of campanili flanking the façade. The façade and all exterior walls are in pink brick with architectural details in white travertine, and the roofs are pitched and tiled. [1]

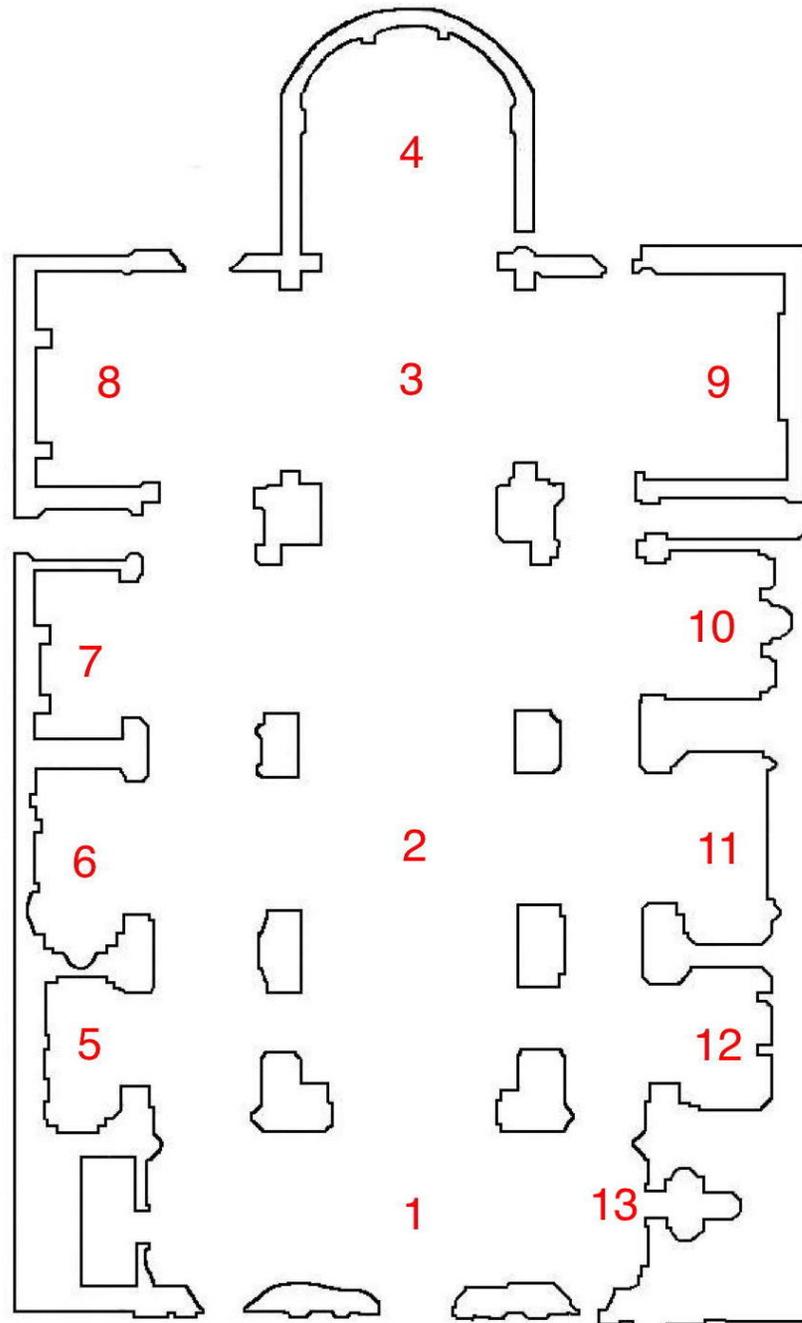
Campanili

Either side of the façade the frontage is recessed, and forms two narrow walls behind which run the external chapels. They front the first storeys of the identical two campanili, and each is blank brick

with two sunken rectangular panels. Then comes a brick attic plinth, an extension of the one in the façade, before we arrive at the actual bellchambers. These are square, mostly in limestone but with Doric pilasters in brick on the corners. Each face has a large rectangular sound-hole with a bowed balustrade, and above a segmental pediment. The pediments facing the piazza have eagles within wreaths. Each bellchamber is capped with a funnel-shaped stone cupola bearing a ball finial. A design peculiarity of these bellchambers is that the inner side walls rest on the brick attic plinth of the main façade. [1]

The bells are in the left campanile, the right one has no bells.

Plan



Interior

The late 16th century design by Volterra for the church interior copied the medieval structure of six bays with a nave, two side aisles, an apse and a narthex. The nave and side aisles, preceded by an entrance vestibule, are divided by eight pillars supporting round arches, beyond which are three chapels on each side. A transept comes next, with a dome over the crossing and two chapels in its ends. The small sanctuary has a single shallow bay, narrower than the central nave, and this ends in a small segmental apse with a conch. [1] [a]

The rich decoration is from the restoration of 1861 undertaken by Mons. Pietro Lasagni and for which the painter **Cesar Mariani** was commissioned. He completed the work in 1866. [a]

Nave (2)

There are some mediaeval tomb-slabs from the demolished church of San Stefano del Trullo in the vestibule (1). The baptistery (13) is in a small alcove at the right side of the vestibule.

The nave is narrow for its height. The aisle arcades have solid piers, four on each side, in the Doric style. There are no pilasters on the piers, and the Doric impostes are continued across their front faces. Above the arcade arches on each side is a floating entablature, which runs around the church interior. The windows above the arcades have lunettes which cut into the barrel-vaulted ceiling. [1]

The 19th century restoration has left all interior wall surfaces, as well as the ceiling and dome interior, covered in neo-Mannerist frescoes of saints bordered with stucco relief decorations. This work was executed or supervised by **Cesare Mariani**. The stucco work in the nave is by **Luigi Fontana**. [1]

Nave frescoes

The piers of the arcades have frescoes of four Doctors of the Church : *Sts John Chrysostom, Basil the Great, Ambrose and Gregory the Great*. Over them are four angels holding scrolls with quotations from their writings concerning Our Lady. [1]

Above the arcades are six monochrome frescoes with scenes from the life of Our Lady: her *Birth, Marriage to Joseph* and *Annunciation* to the left, and the *Nativity, Passion of Christ* and her *Dormition* (death) on the right. The vaulted ceiling has the four *Evangelists* flanking the window lunettes, while the three central octagonal panels show angels holding symbols of Our Lady. [1]

The height of the nave allows for a large lunette above the entrance and the arch into the crossing. The counterfaçade has a fresco of *The Visitation of Mary to Elisabeth*. Below that is a plaque commemorating the restoration of the church in 1866 by Pope Pius IX, whose coat-of-arms flank the plaque. [1] [a]

Above the triumphal arch is *The Assumption of the Virgin*. The three saints featured in the lower right are *Sts Ignatius of Loyola, Jerome Emiliani and Philip Neri*, honored because of their interest in the welfare of Rome's orphans. A crowd of the latter also feature here. [1] [a]

Transept (3)

The transept has two 19th century cantorie or opera boxes for solo singers. The right hand one in white marble is by **Carimini**, but the left hand one is in scagliola (fake marble) and is a copy put up for symmetry.

The dome has eight fresco panels converging on the oculus depicting four prophets and four Sibyls featuring in Our Lady's pedigree. They are *Moses, David, Isaiah, Jeremiah with the Persian, Cumaean, Delphic and Tiburtinan Sibyls*. The pendentives show *Sts Joachim, Zechariah, Joseph and John the Baptist*. All this is part of the **Mariani** scheme. The low drum has eight windows, the ones on the diagonal being real and those at the cardinal points being fake as the roof ridges are behind them. The stucco work in the transept is by **Luigi Simonetti**. [1]

On the wall between the sanctuary and the chapel of St. Labre in the right transept is a memorial with a forlorn putto for Michael and Camilla Barghiglione dated 1871. [c]

On the left wall below the cantoria, and on either side of the door are two memorials. The one on the right with a marble angel in bas-relief holding a trumpet and book is for Nicola Puccetti, who died at age 46 in 1868, wife of Count Aenas Ferreretti, made by **Stefano Galletti** who is also commemorated in the church. On the left is a lovely memorial for Maria Belli Modetti, with three small children. [1] [c]

Sanctuary (4)

A fire that broke out in the church in 1845 destroyed the decoration created by the architect Mattia de' Rossi in the tribune and apse, as well as the very beautiful main altar by de' Rossi from 1681. The new altar was built in 1866, based on a design by **Luca Carimini**, who also arranged the transept and two cantorie on the sides of the triumphal arch. [2] [a]

The sanctuary keeps the decorative scheme by **Carimini**, and hence differs in style from the rest of the church. The conch of the apse is coffered in octagons, in ancient Roman style, and the apse wall rendered to resemble ancient Roman polychrome marble panelling. The angels are by **Alessandro Grandi**. [1]

The aedicule of the altar is against the far curve of the apse, in Renaissance style. It was embellished with 19th century mosaic decorations in 1856 by **Carimini**. It has a pair of Corinthian marble columns with carved and gilded relief decoration, supporting an undersized triangular pediment flanked by a pair of flaming torch finials. [1]

The most important work of art in the church is the 14th century painting of the *Madonna and Child with St Stephen* of the school of **Pietro Cavallini**, which is the altarpiece. This used to belong to the lost church of San Stefano in Trullo. [1] [a]

Left side aisle chapels and monuments

Chapel of the Guardian Angel (5)

The first chapel on the left is dedicated to the Guardian Angel. It was re-fitted for the patron Filippo Berardi by **Carimini** in 1866, and is richly decorated. The stucco work and the figures of *St. Peter* and *St Paul* are by **Domenico D'Amico**. The altarpiece is by **Ippolito Zapponi** (1867). [1] [a]

Here are monuments to Giuseppina Graziosi (1847), and Michelina Belloy (1868). On the pillar opposite the chapel is the beautiful funeral monument of Bishop Carlo di Montecatini (d. 1699), attributed to **Domenico Guidi**. [1] [a] [c]

Chapel of the Passion of Christ (6)

The second chapel on the left was placed under the patronage of Marco Antonio Pizzichetti Romanno in 1633, who dedicated it to the Pietà and had it decorated at his expense. It was granted in 1857 to the noble Senni family of Rome. [a] [e]

The altar has columns black and white of composite order with inlays of portasanta (Italian red limestone) and alabaster moulding. [e]

The chapel contains three very important paintings which count as among the latest of the school of Caravaggio. To the left is depicted *The Crowning with Thorns* (ca. 1635) attributed to **Gerard van Honthorst** (known in Italy as Gherardo delle Notti), and to the right is *The Flagellation* (ca. 1635), by **Trophime Bigot** (the so-called "Master of Candlelight"). The altarpiece shows *The Deposition*, referred to in a document dated 1635 that gives the artist's name as "Maestro Giacomo", but stylistic arguments have suggested Georges de La Tour as the artist (this is still debated). [1] [a]

The vault and lunette were frescoed in 1635 by **Giovanni Battista Speranza** with scenes from the *Passion of Christ*. [a]

In the chapel is a monument to Giuseppe di Vincenzo Senni (d 1858), and his wife, Carolina Polverosi (d 1863) by **Emilo Wolfen**. [1] [c]

Chapel of Our Lady of Lourdes (7)

The third chapel on the left, dedicated in the 17th century to the Immaculate Conception, was placed under the patronage of the abbot Annibale Piccoli in 1865. He called upon the painter **Domenico D'Alessandro** to decorate the vault with *Angels and Saints*. The chapel was transferred to

the Archiconfraternity of Our Lady of Lourdes in 1885. The altar and wall canvases recall episodes related to the miraculous event. [a]

The church's painting of *Our Lady of Lourdes* is the oldest known, dated 1873, by an unknown artist. After a rather argument as to who owned the, Pope Leo XIII ordered it to be enshrined here and its veneration put in the charge of the parish confraternity which survives. [1] [a]

The original refitting was in 1865, by **Salvatore Bianchi**. The painting on the side walls are by **Aurelio Mariani**. On the right wall is *The Healing of a Sick Person* (1931), and on the left wall is *Homage to the Virgin* (1931). [1] [a]

On the aisle pillar opposite the chapel is the memorial of Odoardo Paulus, dated 1619. He was a Portuguese nobleman and Roman citizen who died at the age of 80. The translation if the inscription is as follows: [c] [d]

"To God the best and greatest, Odoard Paulus, Portuguese nobleman and Roman citizen, himself a friend of the Lord Odoard Cardinal Farnese, preparing himself for death (the memory of which he never abandoned), chose a tomb here for himself and his successors in the year of salvation 1618, aged eighty."

Chapel of St Jerome Emiliani (8)

The chapel in the left hand end of the transept is dedicated to St Jerome Emiliani, the founder of the Somaschi, to whom the church of Santa Maria in Aquiro had been granted by Pope Leo XII in 1826. It was originally dedicated to the Crucifixion. [1] [2]

Designed by **Luca Carimini**, it is decorated with paintings that illustrate episodes in the life of the saint, by **Pietro Gagliardi** (1866-68). He also painted the portraits in medallions of those who commissioned the work, members of the congregation of the Somaschi, Giovanni Battista Agostini, on the left wall, and his wife Anna Maria Ravaglia, on the right wall. [a]

The gilt bas-relief altar frontal shows the saint with orphans. The tabernacle matches the altar aedicule, and reflects the altar frontal. The barrel vault has a coffer design.

The altarpiece showing *St Jerome presenting orphans to Our Lady* is by **Cesare Mariani** (1867). The side wall paintings, by **Gagliardi**: on the right wall is *Our Lady liberating the saint from prison*, and on the left wall is *St Jerome eliciting a miraculous spring of water from a rock*. [2] [a]

Right side aisle chapels and monuments

Chapel of St Benedict Joseph Labre (9)

The chapel in the right hand end of the transept, the Cappella Virili, is dedicated to the Trinity but is also in honorem St Benedict Joseph Labre after its re-fitting by the Viril family in 1864. The saint used to pray in this chapel. [1] [a]

It matches the chapel in the opposite end of the transept, with superb polychrome marble work including a pair of Corinthian aedicule columns in red and white Sicilian jasper. Under the altar are the relics of a martyr called St Maximinus, extracted from the catacomb of Cyriacus on the Via Tiburtina in 1841, and donated by Gregory XVI to the family Virili, who had so far venerated him in the their private chapel. Near the sacred body was the ampoule of blood to testify of the his martyrdom. [1] [e]

The paintings featuring the saint are by **Pietro Gagliardi**: on the left is the *Death of St. Joseph Labre*, and on the right is *St. Joseph Labre Praying*. The altarpiece is signed by **Vincenzo Pasqualoni** (1877). This features *The Saint, the Madonna and the Trinity*. [2] [a]

The chapel was originally dedicated to the Immaculate Conception, and the icon of Our Lady now over the high altar used to be here. One of the side wall pictures shows the saint praying before it, and the other shows him appearing in a vision to a nun at Bibbona and curing her of an illness. [1]

Here are memorials to Count Lelio Virili. (d. 1610), on the left, and Cardinal Luca Antonio Virili, 1634, their portraits are by **Pietro Gagliardi**. The memorial in the floor to the right of the altar is for Count Pietro Virili. On the pillar next to the chapel is the memorial for Cardinal Dominico Savelli (1864), Cardinal-Deacon of the church. [1] [a] [c]

Chapel of the Annunciation (10)

The third chapel on the right is dedicated to the Annunciation to Our Lady. It was very covered in very fine marbles, and embellished with gilded friezes and precious frescoes by Venetian painter **Carlo Saraceni** between 1612 and 1617, commissioned by Orazio Ferrari, a nobleman from Tortona, who had the right of patronage of the chapel. **Vincenzo Topi** was commissioned to do the stucco work. The beautiful marble inlays were performed by **Francesco Albertino**. There was a restoration of the chapel in the 1970's. [1] [a] [b] [e]

The side walls show, on the right, *The Birth of Our Lady* and the *Assumption* in the lunette. The left wall has *The Presentation of Our Lady*, and the *Death of the Virgin* in the lunette. The vault has her *Coronation in Heaven*, and the arch has *Angels, Saints and Allegories of the Virtues*, most of which are lost in the left hand panel. [1] [a]

The altar aedicule has a pair of Corinthian columns in black portovenere marble. *The Annunciation* which is the altarpiece is by **Francesco Nappi**, 1617. On either side of the window, above the marble tympanum, are *San John the Baptist*, on the right, and *St. Paul* on the left. In the two pilasters on the sides of the altar, among the stucco gyros, there are two ovals with the portraits of the sponsors of the chapel, Orazio Ferrari and his wife Erminia Surdi [1] [a] [b] [e]

Chapel of the Crucifix (11)

The second chapel on the right is dedicated to the Crucifix, and was re-fitted in 1864. Originally the chapel was dedicated to S. Girolamo Miani, and the frescoes still reflect that dedication. The frescoes on the walls and vault are by **Carlo Gavardini**. [1] [e]

The polychrome marble aedicule has a pair of Ionic columns in coralline breccia. The wooden crucifix is from the first half of the 17th century. [1]

On the right wall in the monument for Sante Croci, the patron of the chapel. Nearby are memorials to Geremia Galanti, 1897. In the pavement is the funeral monument of Marie Mathilde Joséphine de Nédonchel-Choiseuil 1867, a French noblewoman and mystic, who died at Rome with the reputation of sanctity. On the aisle pillar opposite the chapel is the memorial for Nicola Grifo and his wife Aluisa Cheluccia (1868). Translation of the inscription is as follows: [1] [a] [c] [d] [e]

"Here rests, in the peace of Christ, Nicholas Grifo with Aloisia Cheluccia his very agreeable wife who was snatched away by the Asian illness [cholera] at Albano on the fifth Ides of August [Sextimus was the old name] 1867 aged 60. He was from a house of support. In this orphanage he was taught virtue and reading, and made a career as a merchant. He became a leader after the quarrels of the merchants were stopped. By talent and cleverness he brought forth assistance, wisely helping the poor. Dying, he bequeathed a legacy for the saying of daily Mass here [in this church] and for the teaching of pupils. He died of apoplexy on the 14th Calends of February in the year 1868, aged 65 years four months and nine days. Adelais Pasquia the heir of [his?] sister made [this inscription?] with the consent of [her?] father".

Chapel of St Sebastian (12)

The first chapel on the right is dedicated to St Sebastian. The altarpiece portrays the *Martyrdom of St. Sebastian* is from the early 17th century, showing the influence of the works of Carracci. It is of high quality and is in a chiaroscuro style, featuring the contorted body of the saint pierced with arrows in front of a distant landscape. [1] [a]

Here are memorials to Maria Cianchi 1890, and Francesco Rota 1866 with a bust by a sculptor called **M. Capresi**. Rota left a legacy for the complete re-fitting of the chapel in a sumptuous style in 1866, from the design by the architect **Raffaele Francisi**. [1] [a] [c]

Sacristy

The sacristy has an altarpiece of *The Trinity* by **Giacomo Rocca**. [1]

Access

The church is open:

Winter, 7:15-12:00, 16:00-19:30.

Summer, 7:30-11:30, 16:45-19:45.

Liturgy

This is a flourishing parish church, and has a full range of liturgical activities.

Mass is celebrated:

Weekdays, 7:45 (not August), 18:30.

Sundays and solemnities, 9:00 (not August), 11:00, 12:00 (not June to September), 18:30.

Rosary every day at 18:00 (except Fridays in Lent).

Eucharistic adoration, 3rd Sunday of the month (not July or August), 17:00 to 18:30.

Stations of the Cross, Fridays in Lent, 18:00.

You will always find a priest here to hear Confession when the church is open.

The worshipping community do not welcome people wandering about the church to look at things during worship. If you do this, you will find that someone at the back of the church has the job of stopping you. So, please plan your cultural visit with the above times in mind.

Artists and Architects:

Alessandro Grandi, Italian sculptor

Aurelio [Mariani](#) (1863-1939), Italian painter

Carlo [Gavardini](#) (1811-1869), Italian painter

Carlo [Maderno](#) (1556-1629), Swiss-Italian architect [also see [here](#)]

Carlo [Saraceni](#) aka *Veneziano* (1579-1620), Italian painter of the early-Baroque

Cesare [Mariani](#) (1826-1901), Italian painter

Domenico D'Alessandro (19th cent), Italian painter

Domenico D'Amico (19th cent), Italian sculptor

Domenico [Guidi](#) (1625-1701), Italian sculptor of the Baroque period

Emilo Wolfen (19th cent), sculptor

Filippo Breccioli (1574-1627), Italian architect

Francesco Albertino (17th cent), marble/stone mason

Francesco [Capriani](#) da Volterra (1535-1594), Italian architect

Francesco [Nappi](#) (1565-1630) Italian painter

Gaetano [Morichini](#) (d. 1895), Italian architect

Gerard [van Honthorst](#) aka *Gherardo Delle Notti* (1592-1656), Dutch painter

Giacomo [Rocca](#) (1592-1605), Italian painter the late-Renaissance or Mannerist period

Giovanni Battista [Speranza](#) (ca 1600-1640), Italian Baroque painter

Ippolito [Zapponi](#) (1826-1895), Italian painter

Luca [Carimini](#) (1830-1890), Italian architect

Luigi [Fontana](#) (1827-1908), Italian painter and **sculptor**

Luigi Simonetti (19th cent), Italian sculptor, decorative arts

Mattia [De Rossi](#) (1637-1695), Italian architect

Pietro [Camporese](#) the Elder (1726-1781), Italian architect

Pietro [Gagliardi](#) (1809-1890), Italian **painter**, architect

Pietro [Cavallini](#) (1259-ca.1330), Italian painter

Raffaele [Francisi](#) (1821-1901) Italian architect

Rinaldo [Rinaldi](#) (1793-1873), Italian sculptor of the Neoclassic period

Salvatore [Bianchi](#) (1821-1884), Italian architect

Stefano [Galletti](#) (1832-1905), Italian sculptor

Trophime [Bigot](#) (1579-1650), French painter of the Baroque era

Vincenzo [Pasqualoni](#) (1820-1880), Italian painter

Vincenzo Topi (17th cent), Italian sculptor

Burials:

Francesco Cardinal [GUIDOBONO CAVALCHINI](#), (1755-1828)

Francesco Cardinal [CAPACCINI](#), (1784-1845)

Domenico Cardinal [SAVELLI](#), (1792-1864)

Archbishop Carlo di Montecatini (1615-1699)

Bishop Blosio [Palladio](#) (d. 1550), Italian

Location:

Address: Piazza Capranica, Via della Guglia 69/B, 00186 Roma

Coordinates: [41°53'59.8"N 12°28'41.2"E](#)

Info:

Telephone: 0039 06 6790410

Fax: 0039 06 6780589

Open times:

Open 07:15 am-12: 00pm 4:00 pm-07: 30pm

Mass schedule:

Holidays: 09:00-11:00-12:00 (winter) -18:30

Weekdays: 07:45 to 18:30

Eves: 18:30

Links and References:

1) [Roman Churches Wiki](#)

2) <http://www.poloromano.beniculturei.it/> (no longer online)

3) [Tesori di Roma blog](#)

a) Information plaques in church

b) Amendola, Adriano; *Carlo Saraceni a Santa Maria in Aquiro. La decorazione della cappella Ferrari*

c) Forcella, Vincenzo; ISCRIZIONI DELLE CHIESE E D'ALTRI EDIFICII DA ROMA DAL SECOLO XI FINO AI GIORNI NOSTRI, Vol II, S. Maria in Aquiro; 1873

d) Personal communication with Dom Basil Watkins, O.S.B.

e) Imperi, Sivlio; DALLA CHIESA DI S. MARIA IN AQUIRO IN ROMA; 1866

[English Wikipedia page](#)

[German Wikipedia page](#)

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