

Santa Maria in Cosmedin



Santa Maria in Cosmedin is the Oriental Rite church for Catholics of the Melkite rite, as well as a minor basilica of the 9th century, and is said to be the second church in Rome to be dedicated to the Blessed Virgin Mary. It is located at Piazza della Bocca della Verità. This is the station church for the first day of Lent. ^[1] ^[f]

The church is one of the most important Roman basilicas, standing as a symbol of the city itself, and constitutes - with the adjacent temples of Piazza Bocca della Verità - a living picture of continuity between the ancient and medieval City. ^[2]

History

The Basilica of S. Maria in Cosmedin rises in the Forum Boarium, a scenic zone of myths and legends even before the foundation of Rome itself. ^[3]

The actual foundation of the church is undocumented. It may be very early, of the 3rd century, but the extant tradition mentions it as having been built by Pope Gregory the Great at the end of the 6th century. Its foundation in the 6th century is confirmed by some early sculptured decoration of its period. It was possibly built earlier in that century as part of a diaconia, an ecclesiastical institution for helping poor people which is how it emerges into history. It is unclear how this early church fitted into the structures already on site. It was built over the remains of the *Templum Herculis Pompeiani* in the Forum Boarium and of the *Statio annonae*, one of the food distribution centers of ancient Rome. Remains of the pavement survive in the crypt and behind the church. ^[1] ^[2] ^[g]

The church was rebuilt by Pope Adrian I in 782, and granted to a community of Greek monks from

Constantinople exiled by the iconoclast persecutions in the Byzantine Empire. The architecture showed Eastern influence in having three apses, and also a matroneum or separate gallery for women over each aisle. Back then, the church did not have arcades but instead the columns dividing the nave from the aisles supported horizontal architraves. A little crypt was also provided, despite there being no shrine of any saint established here. ^[1]

An eighth century inscription in the church records that Eustathius, the last Byzantine duke of Rome (ca. 752-756) gave a gift of extensive properties to the church's ministry to the poor. The same inscription also mentions a donation by someone named Georgios and his brother David. ^[4]

The church was originally known as *Santa Maria in Schola Graeca* (Our Lady at the Greek Confraternity), and was used by Greek merchants in Rome as well as the expatriates. The number of the latter, both monks and laypeople, grew so large in this century that the Papal curia was dominated by Greek speakers and several other monasteries were of the Byzantine rite. Because of its beauty, the Greek monks gave the church the adjective *Cosmedin* (from Greek *kosmidion*), beautiful, a reference to the rich ornamented by P. Hadrian. ^{[1] [2] [5] [f]}

The city suffered a major earthquake in 847, and this damaged the church. So, later in the 9th century, Pope Nicholas I ordered a restoration which included a sacristy, a papal palace and a new chapel dedicated to St Nicholas. These additions were destroyed when the complex was damaged during the Sack by the Normans in 1084 led by Robert Guiscard. ^{[1] [2]}

The subsequent restoration of 1123, ordered by Pope Callistus II (who was elected Pope in this church, in 1118) and carried out by Cardinal Alfanus who was his chamberlain, who added the portico, red-brick Romanesque campanile and the beautiful Cosmatesque style decorations inside, resulting in the building that we have today. The restoration also entailed the removal of the galleries, the building of the *schola cantorum* and the arcades for the aisles. The walls were covered with frescoes, of which fragments survive. ^{[1] [e] [f] [k]}

The church was given to the Benedictines of Monte Cassino in 1432 by Pope Eugenius IV, but in 1573 it became a secular canonry again. After a period of decay, Pope Clement XI, in the year 1715, had the piazza lowered it to corresponded to the level of the floor of the church, and reorganized the entire neighborhood by rearranging the area, which had become rundown. The pontiff had the Fontana dei Tritoni erected, a lovely late Baroque work by Carlo Bizzaccheri, which still stands in the park across the street. ^{[1] [2] [6]}

In 1718 the church was brought up to a Baroque style, mainly expressed by a new façade and vaulted ceiling, by **Giuseppe Sardi** in 1718. This is Sardi's first known work of architecture. The Baroque additions, however, were removed in the restoration of 1894-1899, together with the coat-of-arms of Pope Clement XI who had sponsored Sardi's work, by the architect **Giovanni Battista Giovenale**. This included restoring the ceiling and mediaeval appearing portico and facade. Also, the side apse chapels of the Madonna di Loreto and that of San Giovanni Battista were restored and decorated with Romanesque style frescoes by **Cesare Caroselli** with the assistance of **Alessandro Palombi**. ^{[1] [2] [4] [6] [c]}

There was a restoration of the façade and campanile in 1964, and also a further recent restoration to the sacristy block. ^[1]

It was in Santa Maria in Cosmedin that were elected the popes Gelasius II (who had been Cardinal Deacon of *Titulus S. Mariae in Cosmedin*), Celestine III, and the antipope Benedict XIII (Cardinal Deacon of this church). ^[1]

Among the former titular deacons of the church is Cardinal Reginald Pole (died 1558), Archbishop of Canterbury during the English Reformation. It has been vacant since 1967. ^[1]

The basilica was the titular church of Popes Gelasius II and Celestine III, as well as antipope Benedict XIII. Among the former titular cardinal deacons of the church was Reginald Pole, the last Roman Catholic Archbishop of Canterbury. ^[4]

Exterior

The ancient church Santa Maria in Cosmedin rises on the east side of Piazza Bocca della Verità. On the same square – which is the ancient Forum Boarium, formed by the depression among the three hills on which Rome was built (the Palatine, the Aventine and the Capitoline). Here stands also the circular Temple of Hercules Victor. On this square – or near it – there are also the Arch of Janus and the so called Tempio of Fortuna Virile (100 B.C.). ^[e]

Campanile (4)

This is one of the finest mediaeval Romanesque campaniles in Rome, and is a familiar landmark. It is the earliest documented example in Rome, built around the year 1123. It is unusually tall, 34.2 meters (112 ft), in brick and having nine storeys. ^{[1] [b]}

The first storey, within the church, incorporates the passageway from church to sacristy, as mentioned, and the second which reaches to the roofline of the nave is blank. The third and fourth have two separate arched openings on each face, but the ones of the third storey have been blocked. The fifth storey has three arches on each face. The last four storeys have these three arches made into an arcade on each face, with the arches separated by white marble columns having impostes instead of proper capitals. Binoculars will show that the columns facing the street in the eighth storey are ribbed. However, the columns of the topmost storey have an assortment of capitals, of the Corinthian and Composite styles and rather eroded. ^[1]

The stories are separated by a double cornice with dentillation in between. There is also a dentillated string course running round each storey at the level of the arch springers. The fabric of the tower is decorated with plaques of porphyry and green serpentine, some round, some rectangular and some cross-shaped. They are arranged rather haphazardly. ^[1]

Façade (1)

The modern façade was rebuilt in 1899 in a presumed mediaeval style. It is in brick, with the narthex having six large open arches filled with railings. In between these are strip pilasters which reach the dentillated roofline without capitals. The roof of the narthex is pitched and tiled. Above each arch is a round-headed window, and these windows are fenestrated with stone grilles called transennae, in the form of rows of little arches. The entrance propylaeum has a gable roof over a large arch, and this is supported by four Ionic columns in a square. ^[1]

The actual nave frontage, above the narthex roof, has a row of three arch windows the transennae of which are formed of rows of circles. Above these windows a cornice with stone dentillations runs across the gable, forming a false pediment which contains a small oculus in brick. ^[1]

Portico (2)

The portico is preceded by a plain porch. The most famous part of the church is found in the portico. The *Bocca della Verità*, 'Mouth of Truth' (16), can be found at the left end. It is an ancient well-head or drain cover of the ancient Cloaca Massima in the shape of a mask, placed here in 1632. According to legend, your hand will be bitten off if you place it inside the mouth and tell a lie. ^{[1] [f]}

Also in the portico, on the right of the door, is a monument to the Cardinal Alphanus, who was Chancellor to Pope Callixtus II in the early 12th century, and oversaw the restoration of the church. The tomb is of great interest, though of simple style and modest dimensions. It is the earliest which has survived to us of the great series of medieval and Renaissance tombs of Rome, showing the original type from which the later recessed tombs, with their canopies, were slowly developed. ^{[a] [b]}

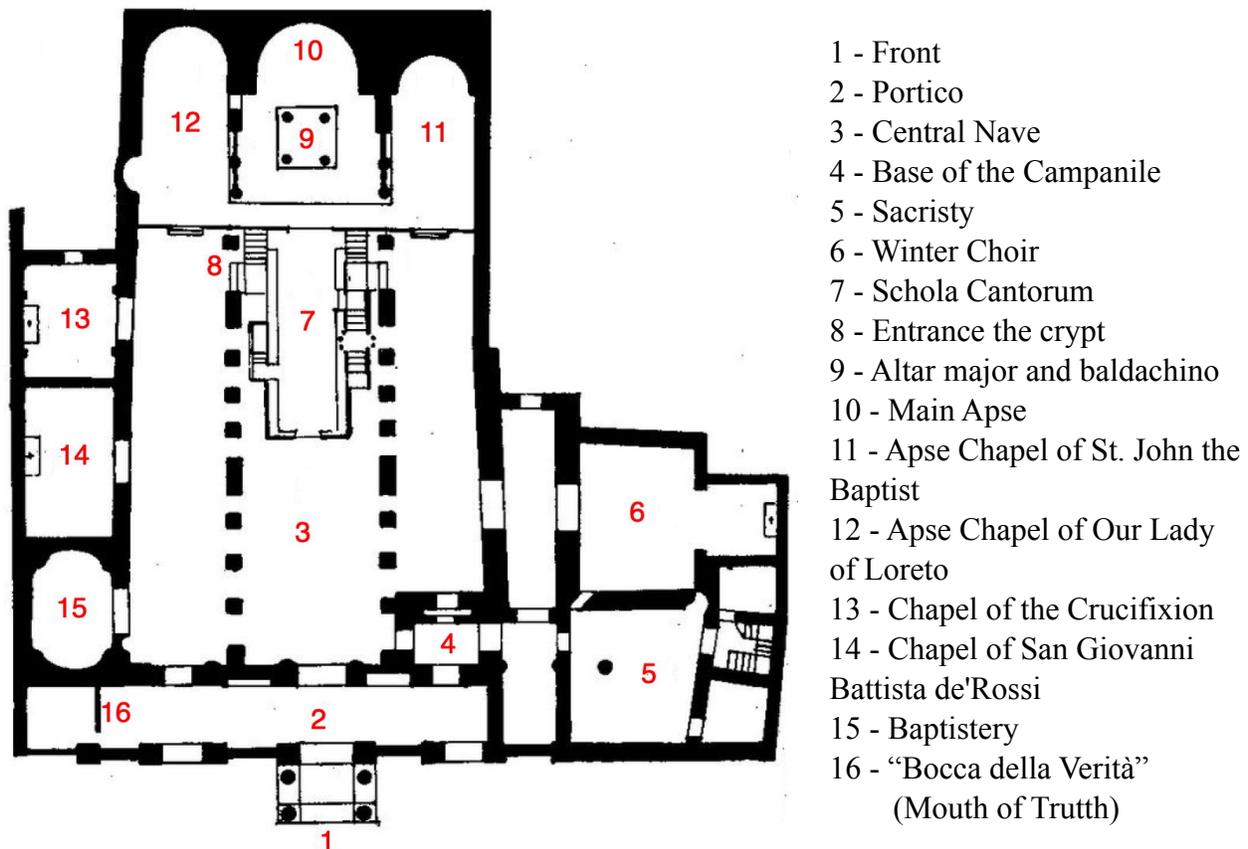
The tomb is in the form of a marble niche altar, having a triangular canopy supported by a pair of spindly columns. There is a fragment of fresco above the tomb, which originally represented the *Madonna and Child flanked by Popes Callixtus II and Gelasius II*. There is an epitaph along the lower edge of the canopy, which reads: *Vir probus Alfanus cernens quia cuncta perirent, sibi hoc sarcofagum statuit ne totus obiret, fabrica delectat pollet quia penitus extra sed monet interius quia post haec tristitia restant.* ^{[1] [d]}

The marble doorcase of the main door has 11th century carvings with leaves, palmettes, racemes

with birds, a blessing hand and the symbols of the Evangelists, and is the work of Giovanni di Venetia. The door is flanked by a pair of large tablets bearing long dedicatory inscriptions, and the interesting thing about these is that there are mostly no spaces between the words. This is how people often wrote Latin in ancient times in order to save expensive papyrus, although obviously not usually on monumental public inscriptions. One is 10th century, and describes how a certain Teubald donated land and sacred vessels to the Basilica of San Valentino on the Via Salaria. When this basilica fell into ruin in the 9th century, this tablet was brought here, later joined by the alleged skull of St Valentine. The other tablet is 8th century, and describes how two brothers, Eustathius and Gregory (or George) donated some local property. It has the first documented reference to the locality of Monte Testaccio. Just to the left of the entrance is a lunette-shaped niche which used to contain a fresco depicting the Annunciation and the Nativity, although this is now almost completely decayed. [1] [5] [6]

On the right side of the portico is a memorial for Cardinal Girolamo Colonna, who was a titular cardinal here. He died in 1666 and is actually buried in the Lateran basilica.

Plan:



The church has a simple basilical layout, having a nave with aisles and three apses. The proportions of the plan are harmonious, as it is 40 meters (131 ft) long, 20 meters (66 ft) wide overall and with the central nave 10 meters (33 ft) wide. However, the layout has several irregularities. The overall groundplan is actually slightly trapezoidal; the left external wall angles inwards overall slightly from front to back, and the right wall has a slight internal angle or bend about halfway along. The propylaeum does not align with the main entrance, but is slightly to the right. The frontage of the narthex looks symmetrical, but actually protrudes slightly to the left on the left hand side (where the Bocca della Verità is) and substantially to the right where the last archway is actually in front of the vestibule of the sacristy. [1]

Interior

Nave (3)

The original 8th century church had trabeated colonnades instead of arcades, with galleries above and with everything under the one roof. The 12th century restoration removed the galleries, lowered the aisle roofs and converted the colonnades into arcades. [1]

There are nine ancient Corinthian columns on each side, which are spolia (the capitals differ, and are worth examining) but these are divided into three groups of three by a pair of massive pillars on each side which are part of the nave walls. [1]

The nave is lighted by rows of small arched windows below the roofline, twenty seven in all (the odd number is because the campanile occupies the first aisle bay on the right). Below these can be seen faint traces of the original fresco cycle from 1123 which originally completely covered the nave walls. More traces can be seen over the triumphal arch, which are thought to be perhaps 10th century and which depict prophets. These fragments only survived because the former Baroque vault hid them. The flat unpainted wooden trussed ceiling is modern, and is decorated with rows of gilt stars. [1] [5] [8]

One of the glories of the church is the Cosmatesque floor (also known as *opus Alexandrinum*), provided by the original Cosmati family in the 11th century although restored since. This is dominated by an enormous porphyry roundel, which must have been sawn from a very large column. Since the only source of the stone was a quarry in the Eastern Desert of Egypt, this would have been an incredibly prestigious item in ancient times. Genuine imperial porphyry, as here, is purplish crimson with white spots. The dark green stone in the patterning is serpentine from Sparta, which the Romans hence called lapis Lacedaemoniaca, and the yellow bits are giallo antico marble from what is now Algeria. [1]

The confessionals were executed by Schiavetti and Bartoli. [6]

Counterfaçade

On either side of the entrance door are black granite stones. They are standardized Roman weights. In pre-Christian times, such weights were kept in the temples where they could be used to check the weights used by merchants. When Rome became a Christian city, they were moved to the churches. A further feature of the church is the women's gallery, which has been restored, and is from the eighth century church. [1] [2]

Ancient columns

Ten ancient columns of the Statio annonae are incorporated into the fabric. There are two flanking the entrance door. A third is at the near end of the left hand aisle, two more are part of the first storey of the campanile, one is at the entrance of the sacristy and one is in the middle of it. These seven were the main entrance colonnade of the original building. The three other columns are by the baptistry and the Chapel of San Giovanni Battista de Rossi, and were a side entrance originally. [1] [6]

Schola cantorum (7)

The schola cantorum (choir) is a precious mediaeval survival, being an enclosure for the singers of the liturgy; there is another at San Clemente. The floor level is one step higher than the nave, and the floor itself is also of Cosmatesque work of greater intricacy than that of the nave. The enclosure is formed of marble slabs set on edge, with the pair either side of the entrance to the altar also having what looks like Cosmatesque work. However, these are rare examples of 8th century *opus sectile* which used to be set in the floor. [1]

The schola incorporates a pair of ambones or pulpits, on the left side is the Ambo of the Epistle and on the right side is the Ambo of the Gospel. An open screen in front of the altar is formed by a horizontal marble beam running across the width of the nave and supported by four spindly columns. There is an inscription here which reads: *Alfanus fieri tibi fecit Virgo Maria et genetrix Regis summi Patris alma Sophya.* [1]

The far corners of the schola have entrances to the crypt, and next to the right hand one is the

Paschal candle. The base incorporates a carving of a lion, but the twisted shaft with Cosmatesque decoration did not originally belong to the church but was donated in 1716. This was signed by the artist, **Pasquale Caetani** who was a Dominican friar, who in 1286 wrought the candlestick. [1] [a]

Presbyterium

The baldacchino was the gift of Cardinal Francesco Gaetani, nephew of Boniface VIII. The baldacchino, in Gothic style with Cosmatesque decoration, is signed 'Deodatus me fecit', 'Deodatus, (son of Cosmas) made me'. It is dated to 1294, and incorporates four red granite columns from Aswan in Egypt. Some of these were destroyed in the 18th century rebuilding, but were reconstructed in the 19th century. In the spandrels of the baldacchino crown are mosaics of *The Annunciation*. The choir enclosure and canopy are original. In front of the high altar is a rare example of 8th century [opus sectile](#). [1] [a] [b]

The altar (9) itself is made from an ancient red granite basin, shaped like an old-fashioned bathtub with a pair of rings on either long side carved in relief, representing carrying handles. Below are enshrined the relics of martyrs, Cyrilla who was a virgin together with Hilarius and Coronatus. [1] [4]

Behind the high altar, the apse contains 19th century frescoes (10) in a mediaeval style, together with a pair of windows with *transennae* (latticework). The cathedra or bishop's throne, raised on three steps, is a work of Alfano, from the 12th century. The armrests of the seat are two lions, the marble back is topped by a disk in red porphyry. [1]

Above the episcopal throne is an icon of *Our Lady* said to have been brought from Greece, in the time of the Iconoclasts, and is one of the best specimens of the Greek school of Christian art. [1]

The walls of the apse are decorated with Romanesque style frescoes by **Cesare Caroselli** with the assistance of **Alessandro Palombi**, signed and dated 1899. The frescoes depict the *Annunciation*, the *Epiphany* (on the left side), the *Nativity* and the *Presentation* (on the right side), and the conch shows the *Madonna and Child flanked by SS Augustine, Felix, Dionysius and Nicholas*. [1]

Side chapels

These are taken clockwise, starting from the bottom of the left hand aisle.

Baptistery (15)

The first chapel on the left hand aisle is the baptistery, which was fitted out by Cardinal Annibale Albani in 1727 and painted by **Giacomo Triga**. The baptismal font consists of a white marble Bacchic vase, carved with clusters of grapes, probably belonged to the ancient temple of Ceres and Libero. [1] [6] [f]

Chapel of San Giovanni Battista de' Rossi (14)

The second is the Chapel of San Giovanni Battista de' Rossi, with an altarpiece of the saint on the 18th-century altar and a bronze balustrade also from the 18th-century. [5]

On the altar is kept the alleged skull of St Valentine. On his feast day, February 14th, it is brought out and crowned with roses. It has to be admitted that this is a dubious relic. The original shrine of the saint was in his basilica near the Via Salaria (the remnants of his underground shrine could be seen until a recent landslide), but this skull was exhumed in the catacombs of St Hippolytus near San Lorenzo fuori le Mura in 1836. At best, it is of another Valentine. [1]

In 1625 an inscription was found in the secretarium of this basilica listing the donations made at the time of John IX (898-900) to the martyr Valentino by *Teubaldus* who defines himself *opifex*. An inscription from the 18th century of the canons of S. Maria in Cosmedin attributes the epigraph to an "*ecclesia S. Valentini quae regione huius S. Diaconiae extabat*". [1]

Chapel of the Crucifixion (13)

The third side chapel on the left hand aisle is of the Crucifixion, and the fittings were provided by

Giovanale. Here is a fine tabernacle in polychrome marble from 1727. This chapel, and the other two chapels as well, have been beautifully restored at the end of 2014. [1] [2]

Chapel of Our Lady of Loreto (12)

The left hand apse chapel at the end of the aisle is dedicated to Our Lady of Loreto, and has a pair of narrow arched windows with *transennae*. The 19th century frescoes of **Caroselli** and **Palombi**, damaged by rising damp, show the *Birth of Our Lady* on the left, and her death ("*Dormition*") on the right. In the conch she is shown in a mandorla holding the Christ Child, in front of the Holy House which tradition declared was taken by angels from Nazareth to Loreto. The modern altar is a slab on a short column, in the mediaeval style. [1]

Chapel of St. John the Baptist (11)

The apse chapel at the end of the right hand aisle has the same design of windows and altar, and is dedicated to St John the Baptist. The 19th century frescoes, also by **Caroselli** and **Palombi**, depict scenes from his life. [1] [6]

Sacristy (5)

Access to the sacristy is from the right aisle. An 8th century mosaic fragment of the *Adoration of the Magi* is displayed over the altar in the sacristy. It was originally in Chapel of the Virgin in old St Peter's, and was executed under Pope John VII about the year 705, and transferred here in 1639. A precious survival, it is artistically interesting in that it owes more to the original Classical style of painting than to the Byzantine one. The picture of the altar is by **Maniardi**, the laterals by **Giuseppe Chiari** from Genoa. The sacristy is now the church's shop. [1] [6] [f]

Winter Choir (6)

Adjoining the right aisle is the winter choir, designed by **Tommaso Mattei** on the commission of Canon Giovanni Battista Sabatini, which was completed by 1687. The decorations are works by **Giuseppe Chiari**, with the design of Cav. **Carlo Maratta**. Two Roman columns are preserved to which it was said that St. Peter and St. Paul were chained in the Mamertine Prison. In reality they would have belonged to the Roman shrine. On the altar there was an image of the Theotokos (Mother of God), a fourteenth-century work of the Roman school, repainted several times. [2] [3] [6]

Crypt (8)

The crypt, built by Pope Hadrian in the 8th century, has been restored, and is again open to visitors after a period of closure. The entry is on the left hand side of the schola, and there may be a small fee payable to the custodian on duty. Before entering the crypt, you can observe the square walls of the altar of Hercules. [1] [15] [e]

It is a puzzle as to why a crypt was originally provided, as it is not on record that a shrine of a particular saint or saints was ever established here. A clue may lie in a lead plate dug up next to the church in the 19th century, which had an inscription which read: [1]

+ Hic habentur reliquie Apostolorum, de vestibus et corporibus ceterorum sanctorum: S. Tiburtii subdiaconi, S. Avree et Sociorum, S. Ciraci Episcopi et restitute S. Calixti Pape, S. Tiburtii et Valeriani, S. Iuliani m. Ceryni presbyteri, S. Lucine, lapis Stephani, St Felicis Pape, Emerentiane, SS Quadraginta, Maria, de lapide Sancti Sepulcri, Demetri ...et ossa aliorum sanctorum.

The plate was mediaeval, about 12th century, but seems to imply that the crypt was originally a reliquary with a collection of relics for veneration by pilgrims. [1]

The crypt itself is a miniature basilica with six columns, three on each side. The columns have no bases (they are inserted into the floor) and derivative Composite capitals with simplified acanthus leaves. At the far end you can see the masonry which is claimed to belong to the original altar of Hercules. The altar, brought here by P. Hadrian I and later dedicated by P Callixtus to Saint Cyrilla, was made from a Roman cippus. In both side walls of the crypt are compartments that may have contained the relics. [1] [e]

At the exit of the crypt on the floor is the tombstone of the archpriest Giovanni Mario

Liturgy

The Greek traditions connected to the church have been renewed, as the church is now used by the Melkite community in Rome. This consists mainly of Syrian and Iraqi Catholics under the Byzantine rite, deriving ultimately from the ancient Patriarchate of Antioch which accepted the use of the Byzantine rite in the later Middle Ages. Mass is celebrated in three languages: hymns are in Greek or Arabic, prayers also in Italian, and the sermon is invariably delivered in Italian. [1]

The only liturgy celebrated in the church, except on special occasions, is Mass on Sunday at 10:30.

Artists and Architects:

Alessandro Palombi (1847-1927), Italian painter
Alfano (12th cent), Italian architect
Antoniazio [Romano](#) (1430-1510), Italian Early Renaissance painter
Carlo [Maratta](#) (1625-1713), Italian Late Baroque Classical painter
Cesare [Caroselli](#) (1847-1927), Italian painter
[Cosmati](#) family (12th-14th centuries), workers in decorative geometric mosaic
Deodatus di Cosma dei Mellini (1225-1294), Italian sculptor
Giacomo [Triga](#) (1674-1746), Italian painter of the Late Baroque period
Giovanni Battista [Giovenale](#) (1848-1934), Italian architect
Giovanni di Venetia (11th cent), Italian sculptor
Giuseppe Bartolomeo [Chiari](#) (1654-1727), Italian painter of the late-Baroque
Giuseppe [Sardi](#) (1680-c.1768), Italian architect
Luca [Carimini](#) (1830-1890), Italian architect & sculptor
Magister Paulus (12th cent), Italian sculptor, mosaic floor maker
Pasquale Caetani (18th cent), sculptor (Dominican friar)
Tommaso [Mattei](#) (1652-1726), Italian architect

Access

Winter time: 9.30am-5.00pm (gate closes at 4.50pm)

Summer time: 9.30am-6.00pm (gate closes at 5.50pm)

Relics:

St Valentine

Burials:

Giovanni Cardinal [SERAFINI](#), (1786-1855)

Giovanni Mario [Crescimbeni](#) (1663-1728)

Archpriest of the Basilica and poet,
co-founder of the Academy of Arcadians,
author of the "History of the Basilica of Saint Mary in Cosmedin" (1715)

Location:

Address: Piazza della Bocca della Verità, 18

Coord: [41° 53' 17" N, 12° 28' 54" E](#)

Links and Refs:

[1] [Roman Churches Wiki](#)

[2] [Anthropology Sacred Art web site](#)

[3] [http://www.treccani.it/enciclopedia/tommaso-mattei_\(Dizionario-Biografico\)/](http://www.treccani.it/enciclopedia/tommaso-mattei_(Dizionario-Biografico)/)

[4] <https://www.revolvvy.com/page/Santa-Maria-in-Cosmedin> (no longer online)

[5] [i viaggi de raffaella blog](#)

[6] [tesori di Roma](#)

[7] [Info Roma web site](#)

[a] Davies, Gerald S.; RENASCENCE: THE SCULPTURED TOMBS OF THE FIFTEENTH CENTURY IN ROME; 1916

[b] Gardner, Julian; "Arnolfo di Cambio and Roman Tomb Design"; *The Burlington Magazine*, Vol. 115, No. 844 (Jul., 1973), pp. 420+422-439 (jstor 877354)

[c] Mallory, Nina A.; "The Architecture of Giuseppe Sardi"; *Journal of the Society of Architectural Historians*, Vol. 26, No. 2 (May, 1967), pp. 83-101 (jstor 988414)

[d] Osborne, John; "The Tomb of Alfanus in S. Maria in Cosmedin, Rome"; *Papers of the British School at Rome*, Vol. 51 (1983), pp. 240-247 (jstor 40310797)

[e] Church information plaques

[f] Donovan, Jeremiah; ROME ANCIENT AND MODERN AND ITS ENVIRONS; 1842

[g] Frothingham, Jr., A. L.; "Notes on Byzantine Art and Culture in Italy and Especially in Rome", *The American Journal of Archaeology and of the History of the Fine Arts*, Vol. 10, No. 2 (Apr. - Jun., 1895), pp. 152-208 (jstor 496574)

[h] 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 (jstor 990786)

[j] Vincenti, Valentina; "L'Ara Maxima Herculis and S. Maria in Cosmedin: Notes of Late Antiquity Topography"; *Pontifical Institute*, Vatican City; 2002

[k] Derbes, Anne; "Crusading Ideology and the Frescoes of S. Maria in Cosmedin"; *The Art Bulletin*, Vol. 77, No. 3 (Sep., 1995), pp. 460-478 (jstor 3046121)

Additional Links:

[Roma SPQR web-page with gallery](#)

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

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

http://penelope.uchicago.edu/Thayer/E/Gazetteer/Places/Europe/Italy/Lazio/Roma/Rome/churches/S.Maria_in_Cosmedin/home.ht

[http://commons.wikimedia.org/wiki/Category:Santa_Maria_in_Cosmedin_\(Rome\)?uselang=it](http://commons.wikimedia.org/wiki/Category:Santa_Maria_in_Cosmedin_(Rome)?uselang=it)

http://it.wikipedia.org/wiki/Basilica_di_Santa_Maria_in_Cosmedin

<http://www.romeartlover.it/Vasi56.html>

<http://www.060608.it/en/cultura-e-svago/luoghi-di-culto-di-interesse-storico-artistico/chiese-cattoliche/santa-maria-in-cosmedin.html>

http://www.info.roma.it/monumenti_dettaglio.asp?ID_schede=36

<http://rometour.org/church-santa-maria-cosmedin.html>

Media Center for Art History

<https://mcid.mcah.columbia.edu/art-atlas/ancient-and-early-christian-sites-rome/santa-maria-cosmedin>

<http://www.gcatholic.org/churches/rome/889.htm>

© [Skip Conde](#)
[Churches of Rome.info](#)