



JUBILEE CHURCHES

Basilica of Sant'Andrea delle Fratte





DICASTERY FOR EVANGELIZATION

SECTION FOR FUNDAMENTAL QUESTIONS
REGARDING EVANGELIZATION IN THE WORLD



MINISTERO
DEL TURISMO
REPUBBLICA ITALIANA

JUBILEE CHURCHES

Jubilee journeys

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4 themed routes to follow

The Jubilee is a great event for all peoples during which each and every pilgrim can immerse themselves in the endless mercy of God.

It's the Year of return to the essence of fraternity, mending the relationship between ourselves and the Father.

It's the Year that calls us to conversion, an opportunity to take stock of our lives and ask the Lord to direct them towards holiness. It's the Year of solidarity, of hope, of justice, and of commitment to the service of God, living in joy and peace with our brothers and sisters.

But, above all, the Jubilee year has at its center the encounter with Christ.

For this reason, the Jubilee asks us to get moving and to overcome the confines in our lives. When we move we don't just change place physically, but we transform ourselves too. For this reason, it's important to prepare well, to plan the route and



have a clear sight of our destination. In a sense the Holy Year pilgrimage begins before the journey itself: its starting point is the decision to do set out on the path.

To fully experience the 2025 Jubilee, through walking and prayer, four routes have been prepared for pilgrims within the city of Rome, each with its own theme.

Europe in Rome

The Pilgrim Path of the Churches of the European Union, includes visits to 28 churches and basilicas, historically linked to EU member countries for cultural or artistic reasons or because they served as places of welcome for pilgrims from individual member states of the European community.

Pilgrimage of the Seven Churches

Originally the idea of Saint Philip Neri in the 16th century, the pilgrimage of the Seven Churches is one of the most ancient Roman traditions. It's a 25 km route winding through the streets of Rome.

Jubilee Churches

This is one of the churches designated as a meeting place for pilgrims. Catecheses will be held in these churches in different languages to rediscover the meaning of the Holy Year. They will also offer the sacrament of Reconciliation and host events aimed at nourishing the faith with experiences of prayer.

Women Patrons of Europe and Doctors of the Church

This is a pilgrimage that involves stopping in prayer in those Roman Churches linked to Saint Catherine of Siena, Saint Teresa Benedicta of the Cross (Edith Stein), Saint Brigid of Sweden, Saint Teresa of Avila, Saint Teresa of the Child Jesus, and Saint Hildegard of Bingen.

The Basilica of Sant'Andrea delle Fratte

Adjacent to Via Capo le Case, is found the church dedicated to the saintly apostle who was the brother of St Peter. The title 'delle Fratte' refers its location in what was once a border area between the city and the countryside. The "fratte" are, in fact, the hedges that mark that border. The street name 'Via Capo delle Case' (literally, 'the head of the houses') refers to the beginning of the row of houses built there. The construction of the Basilica of Sant'Andrea delle Fratte dates back to the 17th century, when work began on a previous medieval place of worship which had become a point of reference particularly

for Scottish people residing in Rome or passing through the Eternal City. Partly due to the upheaval that affected Scotland in the 16th century [the time of the Protestant reformation], the church suffered a notable decline.

In 1585 it was entrusted by Pope Sixtus V to the Order of the Minims, a religious order founded by Saint Francis da Paola around 1450. A few years later, with the financial support of the Marquis del Bufalo, the architect Gaspare Guerra made significant changes to the building complex, including the convent and the cloister. Subsequently the great Francesco Borromini carried the work forward, with his characteristic aesthetic and spiritual touch, which is found especially in the dome and the bell tower (fig.1). The former develops along buttresses intersecting diagonally to form an X-shaped cross of Saint Andrew; the latter is notable for its lively elegance, punctuated by the colonnade with balustrade, decorated with cherubs, with square pillars, candelabra and volutes perched to hold a crown, and by the purity of the white, contrasting with the brick covering. After Borromini's death in 1667, Mattia de' Rossi took on the task of completing the architectural project, however, it was only in 1826 that the work can be said to have been completed, with the façade which is the work of Pasquale Belli.



fig.1

What strikes the visitor from outside is its extremely simple neoclassical design, in contrast with the exuberant baroque richness of the interior. The surface is divided into two overlapping areas, highlighted by the cornice and punctuated by pilasters, while the two volutes in the upper band and the advancement of the central body in the lower area contribute to creating a sense of delicate movement. The plaque on the entrance recalls the significant interest taken in the church by Cardinal Ercole Consalvi, then-Secretary of State of the Holy See, during the first 20 years of the 19th century.

The spectacular interior (**fig.2**), seems to welcome visitors in a warm embrace. The plan is a Latin cross, with a single nave surmounted by a barrel vault and four chapels

on each side. On entering we undertake a real educational journey – the journey of the cross, which marked the testimony of Saint Andrew. In fact, the very rich decoration has the sole aim of leading us towards its culmination, the high altar, on which the sacrifice of Jesus unites and enhances the sacrifice of his apostle and of every believer.

The counter-façade recalls the generous involvement of the Bufalo family – recalled in a plaque from 1612 – and is enriched by two 18th-century tombs: on the left is the *Funeral Monument of Livia del Grillo* by Francesco Queirollo, on the right the *Funeral Monument of Cardinal Carlo Leopoldo Calcagnini* by Pietro Bracci. But along the entire length of the building there are tombs and commemorative inscriptions recalling various characters: among them



fig.2

bishops and prelates, abbots and religious people, nobles and politicians. We come across the mathematicians Gioacchino Pessuti and Giuseppe Pieri, the painters Michela Fauvet and Angelica Kauffmann with her husband Antonio Zucchi (also a painter), the surgeon Clement Alertz, the painters Albert Bertin from France, Friederich Müller from Bavaria and Oreste Kiprenskoi from Russia, and the Danish archaeologist Johan Georg Zoega.



fig.3

Starting our visit from the right, we come to the first chapel dedicated to St John the Baptist. The holy precursor of the Messiah is depicted in a canvas painted by Ludovico Gimignani in 1683, which surmounts the baptismal font (fig.3). And it is surely appropriate that the first stop in our journey begins with the recollection of baptism,

the font and source of the whole Christian life; and also the source of that extreme testimony which is martyrdom, foretold here by the Baptist himself and by *Saints Agatha and Lucy* depicted on the walls. The second chapel is dedicated to St Michael the Archangel: a painting by the aforementioned Gimignani depicts him above the altar, while on the walls there are two frescoes by the 17th-century Francesco Cozza reproducing the *Almsgiving of St Charles Borromeo* and the *Apparition of the Virgin to Saint Frances of Rome*. This is followed by the chapel of St Francis de Sales and Saint Joan of Valois, whose depiction is the work of Marcantonio Romoli, who in the 18th century depicted *St Francis da Paola handing over the cord of his Order to two saints*. On the walls we can see the funeral monument of *Cardinal Pier Luigi Carafa* by Pietro Bracci (1759) and that of *Judith de Lalezieux Falconet* by Harriet Hosmer (1856), an American sculptor.

The wooden pulpit shows, in five bronze panels, *Maria Avvocata dei Minimi*, the religious Order of St Francis da Paola. The saint appears there together with St Andrew. In the last chapel we see Blessed Gaspare de Bono and Saint Nicholas da Longobardi in the late 18th-century painting by Giuseppe Cades in the act of contemplating the Virgin Mary during an apparition. The walls narrate the life story of *Saint Rosalia* through the works of Apollonio Nasi and Orsola Noletti, both 17th-century artists. This area houses the tomb of Fr Bonaventura Guona (1643) and other funerary plaques,



fig.4

while on the entrance pillars we venerate the images of two martyrs, the Frenchman Charles-Louis Hurtrel and the Englishman Thomas Felton. Next, on the door leading to the cloister, is Francesco Cozza's canvas of *St Charles interceding for the plague victims* and a plaque in memory of Acmet, a prince of Moroccan origin who died in 1739 after embracing Christianity taking the baptismal name Lawrence.

This space expands delicately into the transept, with its solemn dome frescoed in the 18th century by Pasquale Marini, showing the triumph of *The Redemption* and the *Fathers of the Church* (fig.4). Along the base we can read the words FELIX ANIMA ANDREAE CRUCE GLORIATUR (The blessed soul of Andrew glories in the cross). Note on the pillar the memorial to the German sculptor Rudolf Shadow, from 1822. Next comes the altar of St Francis da Paola (fig.5). The sumptuous decorative struc-

ture seems to lean forward, in a convex design which is balanced by the concave recess of the altar of Saint Anne, opposite. Above, the Cross is depicted triumphantly in a cloud of cherubs fashioned in white stucco, an 18th-century work based on a design by Filippo Barigioni, while the im-



fig.5

age of the saint is by Paris Nogari, a famous 16th-century artist. Posted in a frame held aloft by two angels, the cross is surmounted by the motto CHARITAS which was the program of the life of the great Calabrian saint and founder. On the right we can see the burial place of the Servant of God Fr Pio Dellepiane (1904-1976).

And so we arrive in front of the sanctuary area, where we are greeted by two absolute masterpieces, the Angels with the symbols



fig.6



fig.7

of the Passion (fig.6-7) by Gian Lorenzo Bernini. The two splendid figures were sculpted by Bernini in 1668-69 for the Castel Sant'Angelo bridge; but Pope Clement IX considered them too precious to leave them exposed to the elements and had them placed in this church. The angel on the right carries the scroll with the writing INRI (Iesus Nazarenus Rex Iudeorum - Jesus of Nazareth King of the Jews), which was placed on the cross to identify Jesus and the reason for his condemnation. On the wall on the right, we can observe the

bronze plaque in honor of Petar Parcevic (1612-1674), who was Archbishop of Maricanopoli and is a great hero of Bulgaria.

The other angel holds the crown of thorns, which fully explains and expresses the 'royalty' of Jesus the Nazarene: it is not a crown symbolizing the power of this world, but the humble sharing of all our pain. The cycle of 17th-eighteenth century frescoes that covers the apse tells of episodes from the life of Saint Andrew. In the apse is the *Multiplikation of the Loaves and Fishes* by Pasquale Marini, which highlights the role of Andrew in the miracle as noted in the scroll below; following, from the left, we see *The saint led to martyrdom*, then *Saint Andrew tied to the cross* by Francesco Trevisani, the *Crucifixion* by Lazzaro Baldi, the *Burial* by Giovanni Battista Lenardi and, on the right wall, the *Flagellation* to which Andrea was subjected. This set of paintings can be seen as a real hymn to martyrdom, understood, not so much as a search for pain and death, but rather as a search for coherence of life and an affirmation of the dignity and freedom of every human being.

The visit continues to the rest of the transept, with the chapel of Saint Anne, begun by Luigi Vanvitelli and completed by Giuseppe Valadier (1839). The oval painting by Giuseppe Bottani dates back to 1758 and shows the Virgin Mary's parents, *Saints Joachim and Anne with Mary as a child*. The *dying Saint Anne* (fig.8), under the altar, was sculpted by Giovanni Battista Maini in 1752: we can observe her dramatic figure expressed in the tormented movement of her

clothes, in the expression on her face, and in the strokes of light on the smooth surface. The next pillar houses the elegant little funeral monument to Marianna Caffarilli, who died in 1816 at the age of 38.

Next we come to the chapel of St Joseph. The holy patriarch stands with baby Jesus among the angels in a painting by Francesco Cozza from 1632 echoed in two 19th-century paintings by Giuseppe Caparoni, the *Marriage of the Virgin* and the *Nativity*. Of exceptional importance is the next chapel, dedicated to the *Madonna del Miracolo* (fig.9). The liturgical space, with its arch proclaiming "Here the Madonna del Miracolo [of the miracle] appeared on 20 January 1842", owes its arrangement to Marcello Piacentini in 1950. The painting by Natale Carta dates back to the second half of the 19th century: Mary indicates to Alphonse Ratisbonne to kneel down. Ratisbonne, a Jewish man from France, had been practically an atheist. Having entered the church, he suddenly saw this chapel blazing with light and, in the splendor, the Virgin Mary appeared to him. From that moment, which we see depicted on the right wall, he rediscovered the path to God and decided to become a Christian by receiving baptism, a scene represented on the left wall. His bust is placed at the front of the chapel, on the left, balanced out with that of Saint Maximilian Kolbe, the martyr of Auschwitz, who celebrated his first Mass here. The chapel of the Crucifix is decorated with marble, imitating a tomb; the wooden crucifix dates back to 1680, the



fig.8

same era as the fresco on the vault. The plaques recall Italian sailors who perished during the two world wars. The grieving Virgin Mary seems to welcome them, as she



fig.9

welcomes the Son taken down from the cross in this *Pietà*. The subsequent chapel of the Virgin is decorated with frescoes by the 17th-century painter Avanzino Nucci and an 18th-century canvas depicting *Mary among Angels and Saints*.

And so it is the Virgin Mary herself who greets us as we leave the basilica. Even in our own lives she appears as a great sign, a woman clothed in the sun and shining with beauty, who exhorts us to follow the path of Jubilee conversion and accompanies us with the love of a sister and a mother.