



WOMEN PATRONS OF EUROPE AND DOCTORS OF THE CHURCH

Basilica of Sant'Agostino in Campo Marzio

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OF THE CROSS





DICASTERY FOR EVANGELIZATION
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MINISTERO
DEL TURISMO
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WOMEN PATRONS OF EUROPE AND DOCTORS OF THE CHURCH

Jubilee journeys

Basilica of Sant'Agostino in Campo Marzio

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4 themed routes to follow

The Jubilee is a great event for all people 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'Agostino in Campo Marzio

Constructed on the site of a previous place of worship dedicated to San Trifone, the current *Basilica di Sant'Agostino* was built by Jacopo da Pietrasanta



fig.1

in 1483 under the patronage of Cardinal William d'Estouteville, a fact that is recalled in the inscription on the facade. D'Estouteville was bishop of Rouen, the

French city where Joan of Arc had been killed a few years earlier, and it was he who rehabilitated her memory and insisted on her innocence and her sanctity of life.

According to tradition, the square stones of the facade come from the Colosseum, which had been systematically abandoned and plundered for centuries. The crowning of the two volutes on the facade dates back to the intervention of Luigi Vanvitelli in the mid-18th century. The scene of the *Delivery of the Augustinian Rule* completes the clean frontal view of the church.

The complex of the basilica and adjacent convent is located in a very good position in the center of the Eternal City, a stone's throw from Piazza Navona and the Pantheon. Its library is very important, the so-called *Biblioteca Angelica* founded in 1614, is considered one of the most important cultural institutions in the world open to the public.

The interior (fig.1) is very rich both in terms of its structure, with three naves divided by pillars, plus the transept and further spaces next to the sanctuary area, but also rich in decoration. The central nave houses works of extraordinary spiritual and artistic significance, starting from the *Madonna del Parto* (fig.2) by Jacopo Sansovino on the counter-façade, a sweet yet solemn statue dating from 1526; the group, which we notice

in the second pillar on the left, *Saint Anne with Mary and the Child* (fig.3) dates back to 1512, and is the work of Andrea Sanso-

by Raphael, with frescoes by Avanzino Nucci; here is also the tomb of the painter Pietro Gagliardi.



fig.2



fig.3

vino, Jacopo's uncle. Note the lovely details of little Jesus smiling at being tickled by his grandmother, while Mary is lost in contemplation, looking anxiously into the future. Above, Raphael frescoed the *Prophet Isaiah* (fig.4), a powerful figure in the style of Michelangelo. The upper band of the nave tells the story of the *Life of Mary* in a cycle of frescoes which Pietro Gagliardi painted between 1855-1868. Ten chapels overlook the side aisles. Starting from the right, the first is dedicated to *Saint Catherine of Alexandria* depicted in the painting by Marcello Venusti. Next comes the *Madonna delle Rose*, a copy by Domenico Spagnolo of a painting



fig.4

The third chapel, frescoed by Pietro Locatelli, is dedicated to *Saint Rita of Cascia*, who appears on the altar in the painting by Giacinto Brandi from 1670. The next chapel is dedicated to Saint Peter and the *Handing over of the Keys*. Here we can admire, too, the sculpture by Giovanni Battista Cotignola, the *Immaculate Conception* by Giuseppe Vasconio and a fragment of a 15th-century fresco depicting *God the Father*. *The Crucifixion* in the next chapel is also from the 15th century and it is said that here Saint Philip Neri often stopped in prayer.

The transept is truly exuberant in style. The altarpiece, painted by Guercino in 1637, depicts *Saints John the Baptist, Augustine and Paul the hermit*, while the side walls feature frescoes from 1646 by Giovanni Lanfranco - *Augustine washing Jesus' feet* and *Augustine destroying heresies*.

This is followed by the chapel of *Saint Nicholas of Tolentino*, with the altarpiece of the saint by Tommaso Salini, the *Doctors of the Church* by Andrea Lilli, and *Stories of Saint Nicholas* by Vincenzo Conti on the vault. Pietro Gagliardi painted the images on the walls - the *Augustinian Blessed Girolamo da Recanati*, *Antonio da Amandola*, *Clemente da Sant'Elpidio* and *Pietro Giacomo da Perugia*. The floor in front of the chapel houses the tombs of the Pontifical Macebearers, who walked at the head of processions, with the coat of arms of their association depicted on the floor.

The main chapel (fig.5), designed by Orazio Torriani, dates back to 1628. The coat of arms of Cardinal d'Estouteville

appears in the center. The tabernacle is made of *pietra dura* from India. At the top is a 14th-century icon of the *Madonna*



fig.5

and Child with two Angels by Gian Lorenzo Bernini. In the apse, the 19th-century stained glass window by Antonio Moroni allows light to enter and shows *Saint Augustine driving away heresy*.

On the left is the chapel of *Saint Moni-*



fig.6

ca, and the tomb (fig.6) of Augustine's mother: some episodes from their lives are narrated in the frescoes by Giovanni Battista Ricci on the vault and by Pietro Gagliardi on the walls. Monica died in Ostia in the year 387; her body was transferred to the church of San Trifone in 1430 and placed in the sarcophagus of Isaiah from Pisa which we see on the left. Finally, in 1760, the relics were placed under the current altar over which we vener-

tures as its protagonist *Saint Thomas of Villanova* by Melchiorre Caffà and Ercole Ferrata from 1663. Ferrata is also the painter of *God the Father and angels* above, while the lateral stucco groups are by Andrea Bergondi.

The left nave welcomes us with the chapel of *San Giovanni di San Facondo* depicted by Giacinto Brandi in 1660 in the act of saving a child and contemplating the Trinity during Holy Mass.



fig.7

ate the image of the *Madonna della Cintola with Saints Monica and Augustine* by Giovanni Gottardi from 1765. Beside the altar are depicted *Saints Perpetua and Navigio*, the siblings of Augustine. Next comes the chapel of *Saints Augustine and William*, with the paintings by Giovanni Lanfranco, *William is cared for by Mary and Augustine, the child and the shell*. The left altar of the transept (fig.7) fea-

The next chapel is dedicated to *Saint Apollonia*. Girolamo Muziano, in his painting from 1585, depicts the saint with her classic symbol - the pincers with which her teeth were pulled out before she was burnt alive. The other paintings are by Francesco Rosa.

Another Augustinian saint, *Saint Clare of Montefalco*, is honored in the following chapel, and is depicted by Sebastiano

Conca in a painting from 1750. The *Pio Chapel* is an architectural work by Gian Lorenzo Bernini, while the paintings of the *Crucifixion* and *Saint Mary Magdalen* are by Ventura Salimbeni and Guidobal-

renzo and Giuseppe Renato Imperiali are much more grand.

The Cavalletti chapel, the first on the left as you enter, is frescoed by the 17th-century artist, Cristoforo Casolani, and houses a very famous canvas by Michelangelo Merisi - better known as Caravaggio, *La Madonna dei Pellegrini* or *di Loreto* (fig.8), painted around 1605. The painting shows the Blessed Virgin Mary with the baby Jesus in her arms and two pilgrims kneeling before her. The two pilgrims have their hands clasped in prayer and are holding a walking stick. They are wearing poor, tattered clothes, and their feet are bare and dirty. They have arrived at a house and at the front door they prostrate themselves with trust and devotion. The entrance to the house is well highlighted and light defines the step and the doorpost, while the wall



fig.8

do Abatini. Here the tombs of Angelo and Baldassarre Pio are to be found.

Throughout the church there are many memorials and funerary monuments, from the simplest to the most elaborate. Among the former are the tombstones of Girolamo Seripando (a great protagonist of the Council of Trent) and Egidio da Viterbo (an eminent theologian), while the funerary monuments of Cardinals Lo-

shows signs of peeling plaster allowing us to see the bricks underneath.

In the traditional iconography of the shrine of Loreto, Mary, with the Child in her arms, is depicted sitting on a throne on a house (or inside a house) carried in flight by angels. (According to an ancient tradition, Mary's house was brought from Nazareth to Loreto by celestial messengers). In his inimitable and revolutionary style, Cara-

vaggio decides to present the Madonna of Loreto in a completely different way, however. No longer is she depicted as a queen, with a crown on her head; gone too are the precious robes and the solemn posture. Instead, we see an ordinary woman, a person who meets the visitors at the door of her house and welcomes them in, almost like a sister who takes care of the needs of everyday life. Mary, in this way, is depicted as close to the people and shows herself as the one who listens to their prayer, who fixes her gaze on the lived experience of tired and worn-out humanity. She reaches out with a charming sweetness to offer the divine Son, who is so “bursting” with grace and truth that he almost jumps out of her maternal arms.

We immediately notice the man’s feet, because they are in the foreground - at our eye level, and also the woman’s cap which is highlighted by the light coming from above. The feet are muddy, because they are caked with earth, that same earth which accompanies our journey even when it is a spiritual journey. The act of kneeling before the Virgin Mary and Jesus, though, is not just the act of a passing moment, but seems rather to be the gesture of a life now well into old age. The elderly woman’s cap, in turn, is worn and old, a detail that further underlines her condition of precariousness and poverty. The beauty of Mary and Jesus is extraordinary, and the Loreto tradition is not forgotten, but renewed. In fact, the position of Mary’s legs and feet is very unstable if you look

closely, as though she had just flown in at that moment. This recalls the flight of the *Santa Casa* now venerated in the town of Loreto in the Marche hills of northern Italy. Therefore, in what may seem like a narrow space (and the *Cappella Cavalletti* is indeed very small), thanks to the dynamism of the composition, space tends to expand, communicating to the observer a sense of freedom, openness, and joy. Four centuries after it was painted, we still contemplate this masterpiece and see in it, not only stylistic beauty, but also, and above all, that profound communion which unites the Mother of Jesus with all of us: the face of her who is *tota pulchra*, the Lady of beauty who shines on the paths of mankind as a sign of consolation and hope.

Augustine of Hippo was one of the greatest champions of this hope. His message remains ever relevant - namely the need to build a world which is increasingly just and noble: the ‘city of man’ which longs to become ever more the ‘city of God’. In his great dialogue between faith and reason Augustine becomes the teacher of every woman and man who searches for wisdom even at the most dramatic turning points of history. We can think of figures such as the philosopher, Saint Teresa Benedicta of the Cross, a daughter of Israel and bride of Christ, and a martyr of Nazism in the hell of Auschwitz.

Augustine’s teaching is fully reflected in her story so much so that she could say: “God is the truth. Whoever seeks the truth seeks God.”