

# Visit to the Basilica of the Sacred Heart of Jesus in Rome (also in 3D)

*The Basilica of the Sacred Heart of Jesus in Rome is a prominent church for the city, located in the Castro Pretorio district, on Via Marsala, across the street from Termini Station. It serves as both a parish church and a cardinal title, with the Central Headquarters of the Salesian Congregation adjacent to it. Its patronal feast is celebrated on the solemnity of the Sacred Heart. Its proximity to Termini makes it a visible landmark for those arriving in the city, with the gilded statue on the bell tower standing out on the horizon as a symbol of blessing for residents and travellers alike.*

## **Origins and History**

The idea of building a church dedicated to the Sacred Heart of Jesus dates back to Pope Pius IX, who laid the first stone in 1870 for a building initially intended to honour St Joseph. However, by 1871, the pontiff decided to dedicate the new church to the Sacred Heart of Jesus. It was the second major church dedicated to the Sacred Heart after the one in Lisbon, Portugal, begun in 1779 and consecrated in 1789, and predating the famous *Sacré-Cœur* in Montmartre, Paris, France, which was started in 1875 and consecrated in 1919.

Construction began under difficult circumstances: with Rome's annexation to the Kingdom of Italy (1870), work halted due to lack of funds. It was only through the intervention of St John Bosco, at the Pope's invitation, that construction definitively resumed in 1880, thanks to his tireless efforts to collect donations across Europe and gather resources for the building's completion. The architect commissioned was Francesco Vespignani, then "Architect of the Sacred Palaces" under Leo XIII, who saw the project through. The consecration

took place on 14 May 1887, marking the end of the first construction phase.

From its inception, the church has served a parish function: the parish of the Sacred Heart of Jesus in Castro Pretorio was established on 2 February 1879 by the vicarial decree "*Postremis hisce temporibus*". Later, Pope Benedict XV elevated it to the dignity of a minor basilica on 11 February 1921, with the apostolic letter "*Pia societas*". More recently, on 5 February 1965, Pope Paul VI established the cardinal title of the Sacred Heart of Jesus in Castro Pretorio. Among its titular cardinals are Maximilien de Fürstenberg (1967–1988), Giovanni Saldarini (1991–2011), and Giuseppe Versaldi (from 2012 to the present). The cardinal title strengthens the basilica's ties to the papal Curia, helping to maintain focus on the importance of devotion to the Sacred Heart and Salesian spirituality.

## **Architecture**

The façade is in the Neo-Renaissance style, with sober lines and balanced proportions typical of Renaissance revival in late 19<sup>th</sup>-century ecclesiastical architecture. The bell tower, conceived in Vespignani's original design, remained incomplete until 1931, when the imposing gilded statue of the Sacred Heart blessing was placed atop it, donated by Salesian alumni in Argentina. Visible from afar, it serves as an identifying feature of the basilica and a symbol of welcome for those arriving in Rome via the nearby railway station.

The interior follows a Latin cross plan with three naves, separated by eight columns and two grey granite pillars supporting round arches, and includes a transept and central dome. The central nave and side aisles are covered with coffered ceilings, decorated with lacunae in the central register. The proportions are harmonious. The central nave's width of approximately 14 metres and length of 70 metres create a solemn spaciousness, while the granite columns, with

their pronounced veining, lend an air of solid grandeur.

The central dome, visible from the interior with its frescoes and lacunae, draws in natural light through base windows and adds verticality to the liturgical space. The side chapels house paintings by the Roman artist Andrea Cherubini, featuring devotional scenes in keeping with the dedication to the Sacred Heart.

Beyond Cherubini's paintings, the basilica preserves various sacred artworks: wooden or marble statues depicting the Virgin Mary, patron saints of the Salesian Congregation, and charismatic figures like St John Bosco.

### **The Rooms of St John Bosco in Rome**

A site of great historical and devotional value is the "Little Rooms of Don Bosco" at the rear of the basilica, where St John Bosco stayed during nine of his twenty visits to Rome. Originally two separate rooms—a study and a bedroom with a portable altar—they were later combined to accommodate pilgrims and prayer groups, forming a living memorial to the founder of the Salesians. Personal items and relics recalling miracles attributed to the saint during that period are preserved here. This space was recently renovated and continues to attract pilgrims, inspiring reflection on Bosco's spirituality and dedication to young people.

The basilica and adjacent buildings are owned by the Salesian Congregation, which has made it one of its key centres in Rome. Since Don Bosco's time, the building next to the church housed the Salesian community and later became home to schools, oratories, and youth services. Today, alongside liturgical activities, the complex hosts significant work with migrants and disadvantaged youth. Since 2017, it has also served as the Central Headquarters of the Salesian Congregation's governance.

### **Devotion to the Sacred Heart and Liturgical Celebrations**

The dedication to the Sacred Heart of Jesus translates into specific devotional practices. The liturgical feast of the

Sacred Heart, celebrated on the Friday following the octave of Corpus Christi, is observed with solemnity in the basilica, featuring novenas, Eucharistic celebrations, Eucharistic adoration, and processions. Popular piety surrounding the Sacred Heart—widespread since the 19<sup>th</sup> century with its approval by Pius IX and Leo XIII—finds a focal point here in Rome, drawing the faithful for prayers of reparation, entrustment, and thanksgiving.

For the 2025 Jubilee, the Basilica of the Sacred Heart of Jesus has been granted the privilege of a plenary indulgence, like all other churches on the *Iter Europaeum*.

We recall that to celebrate the 50<sup>th</sup> anniversary of diplomatic relations between the European Union and the Holy See (1970–2020), a project was undertaken by the Delegation of the European Union to the Holy See and the 28 Embassies of individual member States accredited to the Holy See. This project consisted of a liturgical and cultural itinerary in which each Country designated a church or basilica in Rome with which it had a special historical, artistic, or pilgrim hospitality connection. The primary goal was twofold: on one hand, to foster mutual understanding among European citizens and encourage reflection on shared Christian roots; on the other, to offer pilgrims and visitors a means of discovering lesser-known or particularly meaningful religious spaces, highlighting the Church's connections with all of Europe. Broadening the perspective, the initiative was later revived as part of the jubilee routes linked to the Rome 2025 Jubilee, under the Latin name "*Iter Europaeum*," incorporating the itinerary among the official pilgrim paths of the Holy City. The *Iter Europaeum* includes stops at 28 churches and basilicas in Rome, each "adopted" by an EU member State. The Basilica of the Sacred Heart of Jesus was "adopted" by [Luxembourg](#). The churches of the *Iter Europaeum* can be viewed [HERE](#).

## **Visiting the Basilica**

The Basilica can be visited in person or virtually.

For a 3D virtual tour, click [HERE](#).

For a guided virtual tour, follow these links:

1. [Introduction](#)
2. [History](#)
3. [Façade](#)
4. [Bell Tower](#)
5. [Central Nave](#)
6. [Inner Façade Wall](#)
7. [Floor](#)
8. [Columns](#)
9. [Central Nave Walls](#)
10. [Ceiling 1](#)
11. [Ceiling 2](#)
12. [Transept](#)
13. [Stained Glass Transept](#)
14. [High Altar](#)
15. [Presbytery](#)
16. [Dome](#)
17. [Don Bosco Choir](#)
18. [Side Naves](#)
19. [Confessionals](#)
20. [Right Side Nave Altars](#)
21. [Side Nave Frescoes](#)
22. [Left Nave Small Domes](#)
23. [Baptistery](#)
24. [Left Side Nave Altars](#)
25. [Left Nave Small Dome Frescoes](#)
26. [Sacristy](#)
27. [Don Bosco's "Little Rooms" \(previous version\)](#)
28. [Don Bosco Museum \(previous version\)](#)

The Basilica of the Sacred Heart of Jesus in Castro Pretorio is an example of Neo-Renaissance architecture tied to historical events marked by crises and revivals. The

combination of artistic, architectural, and historical elements—from granite columns to painted decorations, from the famed bell tower statue to Don Bosco's Little Rooms—makes this site a destination for spiritual and cultural pilgrimage. Its location near Termini Station renders it a welcoming symbol for those arriving in Rome, while pastoral work for the young continues to embody the spirit of St. John Bosco: a heart open to service, formation, and lived spirituality. A must-visit.

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## The cricket and the Coin

A wise man from India had a close friend who lived in Milan. They had met in India, where the Italian had gone with his family on a tourist trip. The Indian had acted as a guide for the Italian, taking them to explore the most characteristic corners of his homeland.

Grateful, the Milanese friend had invited the Indian to his home. He wanted to return the favour and introduce him to his city. The Indian was very reluctant to leave, but then gave in to his Italian friend's insistence and one fine day he disembarked from a plane at Malpensa.

The next day, the Milanese and the Indian were walking through the city centre. The Indian, with his chocolate-coloured face, black beard and yellow turban attracted the gaze of passers-by, and the Milanese man walked around proud to have such an exotic friend.

Suddenly, in Piazza San Babila, the Indian stopped and asked, "Do you hear what I hear?" The Milanese, a little bewildered, strained his ears as much as he could, but admitted that he heard nothing but the great noise of the city traffic.

"There is a cricket singing nearby," the Indian continued, confidently.

"You are wrong," replied the Milanese. "I only hear the noise

of the city. Besides, there can't be crickets around here."

"I am not mistaken. I hear the song of a cricket," retorted the Indian and resolutely started searching among the leaves of some shrunken saplings. After a while he pointed out to his friend, who was watching him sceptically, a small insect, a splendid singing cricket, which was cowering and grumbling at those disturbing his concert.

"Did you see that there was a cricket there?" said the Indian.

"It's true," admitted the Milanese. "You Indians have much sharper hearing than us Whites..."

"This time it is you who are wrong," smiled the wise Indian.

"Be careful..." The Indian pulled a coin out of his pocket and pretending not to notice, dropped it on the pavement.

Immediately four or five people turned to look.

"Did you see that?" the Indian explained. "This coin's jungle was more thinner and fainter than the cricket's trill. Yet have you noticed how many Whites heard it?"

*"Where your treasure is, there will your heart be also."*