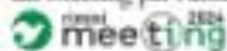


**LUXTENEBRA:**  
100 anni dalla costruzione  
delle basiliche dell'Agonia  
e della Trasfigurazione

Mostra allestita in occasione  
della 45ª edizione  
del Meeting per l'amicizia fra i popoli



*A cura di:*  
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COLOPHON



CUSTODIA  
DELLA TERRA SANTA  
VULNERABILI  
ETRE CENTRUM

LUXTENEBRA

# LA CUSTODIA DI TERRA SANTA



CENTENARIO DELLE BOLLACCE DEL 1342 PER LA CUSTODIA

# LUX TENEBRA



La presenza dei Francescani in Terra Santa risale agli albori dello stesso Ordine dei Frati Minori. Fondato da san Francesco nel 1209, subito si aprì all'evangelizzazione missionaria. Col Capitolo generale del 1217, che divise l'Ordine in Province, nacque anche la Provincia di Oltremare, poi visitata dallo stesso san Francesco che, fra Egitto, Siria e Palestina, vi soggiornò vari mesi fra il 1219 e il 1220. È di questo periodo l'incontro di Francesco con il Sultano Melek el-Kamel. Nel corso delle Crociate, Francesco d'Assisi ha superato le trincee della guerra per andare a dialogare con il Sultano. Lo stesso spirito ha animato ed anima l'avventura spirituale ed umana dei Francescani nel Vicino Oriente, a servizio delle popolazioni locali, cristiane e non.

Nel 1342 Papa Clemente VI, con le Bolle *Quarta agnoscit* e *Nuper carissime*, affidò ai frati la custodia dei luoghi santi sotto la giurisdizione del Padre Custode, "Guardiano del Monte Sion in Gerusalemme".

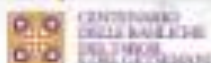
Attualmente la Custodia di Terra Santa opera nei seguenti Paesi: Israele, Palestina, Giordania, Siria, Libano, Egitto e le isole di Cipro e Rodi. In essa lavorano circa 300 religiosi, che si avvalgono della collaborazione di un centinaio di religiose di varie Congregazioni. I Francescani prestano il loro servizio nei principali Santuari della Redenzione, tra i quali un punto di rilievo spetta alle basiliche del Santo Sepolcro a Gerusalemme, della Natività a Betlemme e dell'Annunciazione a Nazareth. È prezioso anche il servizio pastorale che svolgono in molte parrocchie (23) e scuole (17) in tutto il territorio della missione, nonché l'attività di ricerca scientifica (soprattutto archeologica e biblica) a servizio della Chiesa locale e universale.



ANTONIO BARLUZZI



L'architetto Antonio Barluzzi ha dedicato la sua intera vita alla costruzione e al restauro di santuari in Terra Santa. Nasce il 25 settembre 1884 da una famiglia della borghesia romana: si reca per la prima volta a Gerusalemme nel 1912 per costruire, insieme al fratello Giulio, un ospedale per conto dell'Associazione Nazionale per Soccorrere i Missionari Italiani all'Estero (ANSMI). I lavori per la Basilica della Trasfigurazione sul Monte Tabor e dell'Agonia al Getsemani aprono la strada per la lunga e fruttuosa collaborazione con i francescani della Custodia di Terra Santa. Vive da celibe, praticando la frugalità francescana, considerando la sua professione una missione a servizio della Fede e della Chiesa. Muore presso la Delegazione di Terra Santa a Roma nel 1960, all'età di 76 anni.



LUX TENEBRA

#### Le sue principali realizzazioni in Terra Santa:

- 1924 Basilica della Trasfigurazione sul Monte Tabor
- 1924 Basilica dell'Agonia al Getsemani, Gerusalemme
- 1924 Chiesa del Buon Pastore, Galilea
- 1929 Chiesa della Flagellazione, Gerusalemme
- 1937 Restauero della cappella del Calvario sul Santo Sepolcro, Gerusalemme
- 1938 Chiesa della Resurrezione, Lago di Tiberiade
- 1939 Chiesa della Visitazione ad Ain Karim
- 1949 Restauero del Chiostro Coenacolo di Santa Caterina, Betlemme
- 1952 Chiesa della Resurrezione di Lammara a Betlemme
- 1953 Santuario al Campo dei Pastori, Betlemme
- 1954 Restauero del santuario di Betfage
- 1955 Chiesa del Dormire Pace nel monte degli Ulivi a Gerusalemme



*Tu hai voluto, o Generosissimo Donatore,  
darmi questa mattina l'ispirazione  
definitiva delle forme di bellezza con cui  
darTi gloria in quel piccolo tempio.  
L'idea improvvisa non poteva venire che da  
Te, perché fu anche accompagnata da gioia  
viva, da entusiasmo di agire, da coraggio  
e da fede capaci di affrontare qualsiasi  
ostacolo e difficoltà, pur di riuscire,  
pur di attuare l'idea [...]  
Scrivo a fatica, ma voglio scrivere  
per non dimenticare e per essere più grato  
anche nel domani.  
È confusa la mente, non posso fare analisi  
interne, ma sento che Tu lavori  
al di dentro, o Dio Provvidentissimo.*

*Antonio Barbuzzi, 1927*

*Antonio Barbuzzi*

LUCIANO  
MILITARE  
L'ESPERIENZA  
L'ESPERIENZA

LUXTENEBRA

Lettera di Antonio Barbuzzi a Donato Bramante, 1927. Il testo è trascritto su un foglio di carta gialla.

Lettera di Antonio Barbuzzi a Donato Bramante, 1927. Il testo è trascritto su un foglio di carta gialla.



*And after six days Jesus took with him Peter and James and John, and led them up a high mountain apart by themselves; and he was transfigured before them, and his garments became glistening, intensely white, as no fuller on earth could bleach them. And there appeared to them Elijah with Moses; and they were talking to Jesus. And Peter said to Jesus, "Master, it is well that we are here; let us make three booths, one for you and one for Moses and one for Elijah." For he did not know what to say, for they were exceedingly afraid. And a cloud overshadowed them, and a voice came out of the cloud, "This is my beloved Son; listen to him." And suddenly looking around they no longer saw any one with them but Jesus only.*

Mat 17:1-8



LUX TENEBRA

*Se giorni dopo, Gesù prese con sé Pietro, Giacomo e Giovanni e li condusse su un alto monte, in disparte, loro soli. Fu trasfigurato davanti a loro e le sue vesti divennero splendenti, bianchissime, nessun lavandaio sulla terra potrebbe bianchiarle così. E apparvero loro Mosè ed Elia e conversarono con Gesù. Prendendo la parola, Pietro disse a Gesù: «Mettiti, o Gesù, per noi come qui, facciamos tre tabernacoli, uno per te, uno per Mosè e uno per Elia». Non sapeva infatti che cosa dicesse, perché erano preoccupati. Venne una nuvola che li coprì con la sua ombra e dalle nuvole uscì una voce: «Questo è il Figlio mio, l'amatissimo. E ascoltatelo». E improvvisamente scomparvero da loro gli occhi, e rimase solo Gesù solo.*

Mat 17:1-8

روز بعد از آنکه عیسی با پیتر و یحیی و یوحنا را برداشت و ایشان را به یک کوه بلند و خلوت برداشت و او را در میان آن سه تن فریاد زد: «ای خداوند منم، این را برای ما بماند». او نمی دانست که چه می گوید، زیرا آن سه تن از ترس بی اختیار از او جدا شدند. و یک ابروی سفید از آسمان آمد و بر او سایه افکند و صدایی از ابرو برخاست و گفت: «این پسر من است، عزیز من، بشنویز او را». و آن سه تن از ترس بی اختیار از او جدا شدند و هیچ کس با او نماند جز عیسی تنها.

וַיְהִי אַחֲרַיִם יָמִים וַיִּקַּח יֵשׁוּעַ אִתּוֹ אֶת-פֶּטְרוֹ וְאֶת-יָחִיעֵל וְאֶת-יְהוֹחָנָן וַיַּעֲלֵם אֹתָם אֶל-הַר מְעֻלָּה וַיִּתְּפַח עָלָיו וּבָשָׂתוּ אֵשֶׁתוֹ וְלֹא יָכֹחַ אִישׁ עַל-הָאָרֶץ לְבַלֵּחַן כֵּן. וַיֵּרְאוּ אֵת-מֹשֶׁה וְאֵת-עֵלְיָאֵן עִמּוֹ וַיְדַבְּרוּ אֵלָיו. וַיֹּאמֶר פֶּטְרוֹ אֶל-יֵשׁוּעַ: «רַבּוֹנֵינוּ, חַי וְקַי, נִבְנֶה מִזְבְּחִים, שָׁנָיִם לְךָ וְשָׁנָיִם לְמֹשֶׁה וְשָׁנָיִם לְעֵלְיָאֵן». וְהוּא לֹא יָדָע מַה יֹּאמֶר, כִּי הָיוּ מְרֹעִים מְאֹד. וַיֵּרָא עָנָן וַיִּכְסֶה אֹתָם וַיִּשְׁמַע קוֹל מֵעָנָן: «זֶה בְנוֹ מֵעַן, שְׁמַעְתֶּם אֹתוֹ». וְהִנֵּה לֹא רָאוּ אִישׁ אִתּוֹ אֶת-אֲחֵרֵי הָאֲנָשִׁים הַהֵם. וְיֵשׁוּעַ בְּלֹדֵם.

Mat 17:1-8

Mat 17:1-8



PLAN DU PLATEAU DU

ARCHAEOLOGIA



*"From Nazareth we reached Mount Tabor, which stands in the middle of a plain; it is a living earth which extends in circumference for six miles and three miles in height."*

*Antony's Pilgrimage of Palestine 4<sup>th</sup> century AD*

*"De Nazareth peruenimus ad Mons Tabor. Caput eius in circuitu sex stadia et una hora est, et in circuitu sex milia et triginta stadia."*

*Religiosa Peregrinatio di Petronii VII<sup>th</sup> sa. AD*

من الناصرة الى جبل طابور والى  
 في اعلى جبل الطابور من اعلى جبل طابور  
 ستة وعشرون الف الفادي  
 مائة من مائة الف الفادي

מנ הנצרת הגענו אל הר טבור  
 וההר הזה נשען על המישור ויש סביבו  
 שש מיל ושלשים אלף

1770-1771



LUX TENEBRA



Plan of the Temple of the Holy Spirit in Nazareth  
 and the Basilica of the Holy Spirit in Tabor  
 1970-1971





*"Humanity is still bleeding from the torments of the war, [...] it lived in pain in search of peace. [...] Peace can only come from God and from the irrefutable sacrifice of Man-God. Peace is justice in the relations between God and mortals [...]; it is justice in the relations of men between themselves, and this too cannot be without sacrifice and forgiveness."*

*Discourse of the Holy Land, 1924 on the reconstruction of the basilica after World War I*

HISTORIA

*"L'umanità sanguinante ancora per gli orrori della guerra [...] ancora desiderabile la pace [...] Pace non è che da Dio e dal sacrificio irrefutabile dell'Uomo-Dio. Pace è giustizia nei rapporti fra Dio e noi [...] è giustizia nei rapporti degli uomini tra loro, e anche questa non può avvenire senza il sacrificio e il perdono."*

*Discorso di Terra Santa, 1924 in occasione della ricostruzione della basilica dopo la I guerra mondiale*

لا تزال الإنسانية تزد من آلامها  
الحريرة [...] وأما السلام  
الذي نريه في العالم من التسوية التي  
أنت سيدة التي نحن السلام هو السلام  
الذي لا يكون إلا من الله [...] فإنه السلام هو السلام  
الذي هو التسوية بيننا وبين الله لا يمكن أن يكون من  
الإنسان العادي

من تلال أرض القدس 1924 بمناسبة بناء  
الكنيسة بعد الحرب العالمية الأولى

אנו עדיין מדממים מעושרי המלחמה [...] אנחנו חיים בצער  
בחיפוש של שלום [...] שלום יכול להגיע רק מאלוהים ומקורבן  
בלתי ספק של האדם-אלוהים. שלום הוא צדקת היחסים  
בין אלוהים לבין בני האדם [...] הוא צדקת היחסים  
בין בני האדם ביניהם, וזהו צדקת היחסים  
בין בני האדם ביניהם

מסכת ארץ הקודש 1924 בעת בניית  
הכנסייה אחרי מלחמת העולם הראשונה



4

1. Discourse of the Holy Land, 1924 on the reconstruction of the basilica after World War I, in *Discourse of the Holy Land*, 1924.  
2. The Holy Land, Mount Zion, 1924.  
3. Discourse of the Holy Land, 1924.  
4. Discourse of the Holy Land, 1924 on the reconstruction of the basilica after World War I.

CENTINARI  
DE THE BASILICA  
DE IERUSALEM  
DE IERUSALEM

LUX TENEBRA





○ The construction of the Basilica of Mostar Tabor was started in 1912, then interrupted due to the First World War and resumed in 1919. Despite the enormous difficulties of the post-war period, the building of the basilica brought new hope to the Holy Land. The decision to undertake this new project was crucial for the preservation of the holy places and the Great Orthodox Diocese was the main instigator of a wave of new activities that the Catholic community initiated immediately after the First World War. The work of the Basilica was made possible thanks to the financial support of Washington. Mostar Tabor became a center of intensive construction that maintained the accuracy of an area which in those days was particularly isolated.

○ La costruzione della Basilica del nome Tabor fu avviata nel 1912, poi interrotta a causa della Prima Guerra Mondiale e ripresa nel 1919. Nonostante le enormi difficoltà del dopoguerra, la costruzione della basilica portò nuova speranza in Terra Santa. La decisione di intraprendere questo nuovo progetto fu cruciale per la preservazione dei luoghi santi e il Consiglio Episcopale Ortodosso fu il principale artefice del grande risveglio di attività che la Cattolica intraprese nel primo dopoguerra. I lavori furono realizzati grazie al sostegno finanziario del costruttore di Washington. Il Mostar Tabor divenne il fulcro di una fervente attività costruttiva che mantenne l'accuratezza di un'area particolarmente isolata.

○ بدأ بناء القبة على جدران من عام 1912، لتتوقف أعمال البناء بسبب الحرب العالمية الأولى و استأنفت فيما بعد في عام 1919. على الرغم من الصعوبات الكبيرة التي عاقرها بعد الحرب العالمية الثانية كان بناء القبة يوفّر أملًا جديدًا إلى الأبد من القديسة كاترين لهذا هذا المشروع الجديد. كانت الخطوة الحاسمة في إنجاح هذا المشروع هو التمويل الذي أتى من واشنطن. أصبح Mostar Tabor مركزًا نشيطًا للبناء والحفاظ على الأماكن المقدسة التي كانت في السابق معزولة.

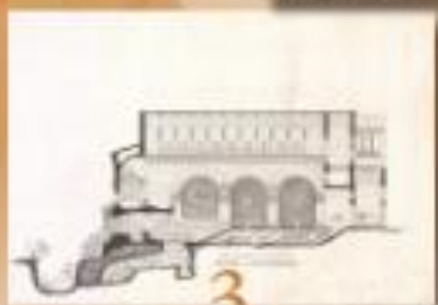
○ 1912, Mostar Tabor was started after the First World War. Despite the enormous difficulties of the post-war period, the building of the basilica brought new hope to the Holy Land. The decision to undertake this new project was crucial for the preservation of the holy places and the Great Orthodox Diocese was the main instigator of a wave of new activities that the Catholic community initiated immediately after the First World War. The work of the Basilica was made possible thanks to the financial support of Washington. Mostar Tabor became a center of intensive construction that maintained the accuracy of an area which in those days was particularly isolated.

CENTURY  
OF THE BASTIONS  
OF JERUSALEM  
AND THE HOLY LAND

LUX TENEBRA



The construction of the Basilica of Mostar Tabor was started in 1912, then interrupted due to the First World War and resumed in 1919. Despite the enormous difficulties of the post-war period, the building of the basilica brought new hope to the Holy Land. The decision to undertake this new project was crucial for the preservation of the holy places and the Great Orthodox Diocese was the main instigator of a wave of new activities that the Catholic community initiated immediately after the First World War. The work of the Basilica was made possible thanks to the financial support of Washington. Mostar Tabor became a center of intensive construction that maintained the accuracy of an area which in those days was particularly isolated.



*"The architecture of a temple, of a shrine in particular, can be said to be successful when it meets the inspiration that comes from a peculiar feeling of the mystery that is to be commemorated, and that is suggested by the spirit."*

Antoni Gaudí

*"L'architettura di un tempio, di un santuario particolare, può dirsi ben riuscita quando risponde all'ispirazione che nasce dal sentimento particolare del mistero che si vuol commemorare e che è suggerito dallo spirito."*

Antoni Gaudí

”مباني القديس من أجل روحه  
 أو من أجل نفس القديس والتمسك بالروح  
 التي يتشتمل الشعور بالروح الذي هو روح  
 القديس ويأتي من الروح“  
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ARCHITECTURA



LUX TENEBRA



- 1. Exhibition of the work of Antoni Gaudí, 1926-1927
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In 1916, the Council approved the Roman architect Antonio Barbanti and his brother Guido to design the Basilica of the Transfiguration. The facade, inspired by the lines of Renaissance architecture with a hybrid plan, was to have a symmetrical composition, with two semi-circular apses facing the chapel dedicated to Jesus and Elijah, with opposed freely decorated light-colored walls. The two towers are connected by a chapel with a gable roof, which defines an atypical surface, inside, the slender ear features of the design is light, "which evokes in the the luminous opposition of Jesus in the glory of the Father to the three apostles" (A. Barbanti). The space flows into an apse, an extension, from the three naves at the entrance level, to the two side lateral apses, up to the main altar which has an oval shape, the position golden mosaic in the central apse, by Raffaele Villani, representing the Transfiguration of Jesus. The building, completed in 1926, required numerous logistic efforts: a road from the valley, still used today, and a short stretch of railway from the main quarry to the church had to be built.

Nel 1916 la Consacra affida l'incarico di progettazione della Basilica della Transfigurazione all'architetto romano Antonio Barbanti e al fratello Guido. La facciata, ispirata alle linee dell'architettura rinascimentale di impianto nuovo, prevede una composizione simmetrica, con due semi-circolari che ospitano le cappelle dedicate a Gesù ed Elia, con pianta chiara e vena decorativa classica. Le due torri sono collegate da un grande arco con copertura a capanna, con due semi-circolari che ospitano le cappelle dedicate a Gesù ed Elia, con pianta chiara e vena decorativa classica. Le due torri sono collegate da un grande arco con copertura a capanna, con due semi-circolari che ospitano le cappelle dedicate a Gesù ed Elia, con pianta chiara e vena decorativa classica. Le due torri sono collegate da un grande arco con copertura a capanna, con due semi-circolari che ospitano le cappelle dedicate a Gesù ed Elia, con pianta chiara e vena decorativa classica.

في عام 1916، أوفد المجلس الكنيسة المهمة المعمورة لباربانتو وباربانتو، في روما، إلى المهندس المعماري الإيطالي أنطونيو باربانتو وباربانتو، من روما، لتصميم الكاتدرائية. كانت الخطة، مستوحاة من الخطوط المعمارية الكلاسيكية، تتكون من جدران بيضاء مزينة بحرية. تم ربط الأبراج من قبل قوس كبير، مع سقف نصف دائري، مع قوسين نصف دائريين في كل طرف. تم ربط الأبراج من قبل قوس كبير، مع سقف نصف دائري، مع قوسين نصف دائريين في كل طرف. تم ربط الأبراج من قبل قوس كبير، مع سقف نصف دائري، مع قوسين نصف دائريين في كل طرف.

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LUX TENEBRA

Storia  
Raffaele Villani,  
Architetto e direttore di lavori.

Storia  
Antonio Barbanti.

Architettura  
Cattedrale di Grotto,  
con direzione di Antonio Barbanti.

Storia  
Raffaele Villani.

Architettura  
Cattedrale di Grotto.



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Storia  
Raffaele Villani.

Architettura  
Cattedrale di Grotto.





*"The Transfiguration of Jesus on this mountain, Tabor, is told to us to remind us that we always have to hold in the memory of our heart the times when we meet Him and have the experience of how beautiful and luminous His face is, a light that lets us realize that Jesus of Nazareth is the eternal Son of God. If we do not keep these luminous experiences in the memory of our heart, our faith will be easily overwhelmed in times of trial, suffering, and difficulty."*

*Fr. Francesco Patton, Curate of the Holy Land*

THABOR



PONTIFICAL  
INSTITUTE  
OF THE HOLY LAND  
OF LITURGICAL SCIENCES

*"La Trasfigurazione di Gesù in questa montagna, il Tabor, ci viene narrata proprio per ricordarci che è necessario portare sempre nella memoria del cuore i momenti in cui l'«oblivione» incrociato e diluito, fatto l'esperienza di quanto sia bello e luminoso il suo volto, una luce che ci fa sentire nell'uomo Gesù di Nazareth il Figlio eterno di Dio. Se non conserviamo questa esperienza luminosa nella memoria del cuore la nostra fede sarà facilmente travolta nei momenti di prova, di dolore, di difficoltà."*

*Fr. Francesco Patton,  
Curate of the Holy Land*

«إن حدثنا تعاليم يسوع المسيح على جبل طابور -  
والتي هي «الترسيمة» التي - كما نؤمن - أن المسيح قد  
تبدل في الجبل تلكا المجدات التي الكفارة بها مع  
السيدين الذين أتواهم من الجوارح جسدنا  
يوحنا المعمدان ورفيقه البارون بطرس و  
لقد أتوا في ذلك الوقت ليأخذوا معهم هذه الصور  
في الجوارح من أجل أن يكونوا معهم في المجدات  
التي هي «الترسيمة»»

الأب فرانسيسكو باتون، من أبرشية القدس

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LUX TENEBRA



PRO **TERRA**  
**SANCTA**

**SUPPORT THE SHRINE OF MOUNT TABOR!**  
*Scan the QR code to help us preserve  
and maintain the shrines of the Holy Land*

**SOSTIENI LA CHIESA DEL MONTE TABOR!**  
*Scansiona il codice QR per aiutarci a preservare e mantenere i santuari della Terra Santa*

إن دعم الكنيسة التابورية  
يسمح لبرامج الاستدامة التي نقوم بها للحفاظ على هذا المكان  
وتحافظ على التراث الثقافي والتاريخي لهذا المكان المقدس



LUX TENEBRA



Supporting  
the Shrine of Mount Tabor in the Holy Land  
in Exeter with the Lux Tenebra



*And he came out, and went, as was his custom, to the Mount of Olives; and the disciples followed him. And when he came to the place he said to them, "Pray that you may not enter into temptation." And he withdrew from them about a stone's throw, and knelt down and prayed, "Father, if thou art willing, remove this cup from me; nevertheless not my will, but thine, be done." And there appeared to him an angel from heaven, strengthening him. And being in an agony he prayed more earnestly, and his sweat became like great drops of blood falling down upon the ground. And when he rose from prayer, he came to the disciples and found them sleeping for sorrow, and he said to them, "Why do you sleep? Rise and pray that you may not enter into temptation". While he was still speaking, there came a crowd, and the man called Judas, one of the twelve, was leading them. He drew near to Jesus to kiss him.*

Luce 22,39-47



LUX TENEBRA

*Uditi i santi, come al solito, al suono degli Iliaci, anche i discepoli lo seguirono. Giunsero sul luogo, allora Gesù, per raccomandarsi ai discepoli. Poi li allontanò da loro circa un tiro di sasso, cadde in ginocchio e pregò dicendo: "Padre, se vuoi, allontana da me questo calice! Tuttavia non sia fatta la mia, ma la tua volontà. Ed appariva allora un angelo dal cielo per confortarlo. Tornato sulla terra, pregava più intensamente, e il suo sudore diventò come gocce di sangue che cadevano a terra. Poi chinatosi dalla preghiera, andò dai discepoli e li trovò che dormivano per la tristezza. E disse loro: "Perché dormite? Alzatevi e pregate, per non entrare in tentazione". Mentre egli ancora parlava, ecco una folla di gente. Il presbitero allora che si chiamava Giuda, uno dei dodici, si accostò a Gesù per baciarlo.*

Luce 22, 39-47

تم خروج يسوع على عادته الى جبل الزيتون، وتبعه تلاميذه. فلما وصلوا الى المكان، قال لهم: "صليوا لكي لا تدخلوا في التجربة". ثم انسحب عنهم مسافة رمي الحجر وسجد وقال: "أبني، إن كنت تريد، أبعث هذا الكأس عني، لكن لا تكون إرادتي، بل إرادتك هي التي تكون". ثم ظهر له ملاك من السماء يقويه. وبعد أن صعد في الصلاة، صعدت عرقته كقطرات دم تسقط على الأرض. وعندما قام من الصلاة، أتى بالتلاميذ ووجد أنهم نائمون من الحزن، وقال لهم: "لماذا تنامون؟ اربطوا واصلوا الصلاة، لكي لا تدخلوا في التجربة". بينما هو لا يزال يتكلم، أتت جماعة، وكان من الاثني عشر رجلاً، يدعى يهوذا، هو الذي اقترب من يسوع ليقبله.

שמעו הקדושים, כמו תמיד, את צלילת היליאד, גם התלמידים. גם הם הלכו אחריו. כאשר הגיעו למקום, בא ישוע, כדי להציע את הכוס מן העולם הזה. ואמר: "אבתי, אם תרצה, הוציא את הכוס הזה ממני, אבל לא תהייה רצוני, אלא רצונך". ואז הופיע לפניו מלאך מן השמים, מחזקו. ובהיותו מתפלל, הוצתה זעתו כגדולי דם יורדות אל הארץ. ובעת שהקום מן התפילה, בא אל התלמידים, ומצאם ישנים מן האבל. ואמר להם: "למה אתם ישנים? קומו וצלו, כדי לא תכנסו לתemptation". בעודו עדיין מדבר, באו צבא, והיה אחד מתלמידי יושע, ששמו יהודה, הוא אשר בא לקבל את ישוע.

Luce 22, 39-47

Luce 22, 39-47





ARCHAEOLOGIA

*"When the crows begin to caw, they come down from the Imbomon (Acrucian) with hymns and come to that place where the Lord prayed, as it is written in the Gospel: 'After withdrawing about a stone's throw from them and kneeling, he prayed.' In that place there is a fine church."*

*Agricola, Itinerary XI, 1 (line 4<sup>th</sup> century BC.)*

*"Quando incominciano il canto del gallo e discendono dall'Imbomon (Acruciano) cantando e si vengono a quel luogo dove il Signore pregò, come è scritto nel Vangelo: 'Si allontanò quanto un sasso di pietra e pregò.' In quel luogo ed è una chiesa degna."*

*Agricola, Itinerario XI, 1 (line 4<sup>th</sup> sec.)*

*عندما يبدأ صياحه فيبدأون من القبة المسموعة  
يصلون إلى تلك المكان الذي صلى فيه الرب  
هو مكتوب في الإنجيل: "أما بعد أن  
خلفهم وابتعدوا بحجارة  
التي هي تلك المكان أو ما كان  
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CENTURY  
OF THE  
OF GETTHERMAN

LUXITENEBRA

*1. The first of the Councils of the Holy  
and being in the presence of  
Catholics (15th 17th)*

*2. The first of the Councils of the Holy  
and being in the presence of  
Catholics (15th 17th)*

*3. The first of the Councils of the Holy  
and being in the presence of  
Catholics (15th 17th)*

*4. The first of the Councils of the Holy  
and being in the presence of  
Catholics (15th 17th)*



5

The area of Carthago includes a number of invaluable archaeological discoveries: the grotto with the remains of a 1st century of pass with a large fresco above them, and some ruins of the chamber which were built one after another to retrace the anatomy of the Gospel episode. The grotto, probably from the 4th century onwards, was transformed into a rock church and soon became a necropolis. In the area of the present-day Basilica of the Agony, we can still see the remains of both the Byzantine period, built by Theodosius I in 385 AD and dedicated to the Saviour, and the remains of the church of the Crusades period, visible outside on the western side of the present-day church. Of particular interest, as in other parts of Jerusalem, are the early mosaics that can be seen in the presbytery and on the western side of the church.

Contra archeologica del Governatori cattolico elveto primario rispetto la grotto con i resti di un battente del I secolo, un padiglione per la coltivazione degli ulivi, e alcuni resti di altre necropoli durante i secoli per la testimonianza della cronologia dei fatti evangelici. La grotto, a partire probabilmente dal IV secolo, fu trasformata in chiesa rupestre e divenne presto una necropoli. Nell'area dell'attuale basilica dell'Agonia, sono visibili sia i resti della basilica del periodo bizantino, eretta da Teodosio I nel 385 d.C. e dedicata al Salvatore, sia le rovine della chiesa d'epoca crociata, visibile all'esterno sul fianco sud della chiesa attuale. Di particolare interesse, come in altri luoghi di Gerusalemme, sono gli affreschi di epoca che si stagliano nel presbitero e sul lato sud della chiesa.



7

Contra archeologica il sito della grotto con i resti di un battente del I secolo, un padiglione per la coltivazione degli ulivi, e alcuni resti di altre necropoli durante i secoli per la testimonianza della cronologia dei fatti evangelici. La grotto, a partire probabilmente dal IV secolo, fu trasformata in chiesa rupestre e divenne presto una necropoli. Nell'area dell'attuale basilica dell'Agonia, sono visibili sia i resti della basilica del periodo bizantino, eretta da Teodosio I nel 385 d.C. e dedicata al Salvatore, sia le rovine della chiesa d'epoca crociata, visibile all'esterno sul fianco sud della chiesa attuale. Di particolare interesse, come in altri luoghi di Gerusalemme, sono gli affreschi di epoca che si stagliano nel presbitero e sul lato sud della chiesa.

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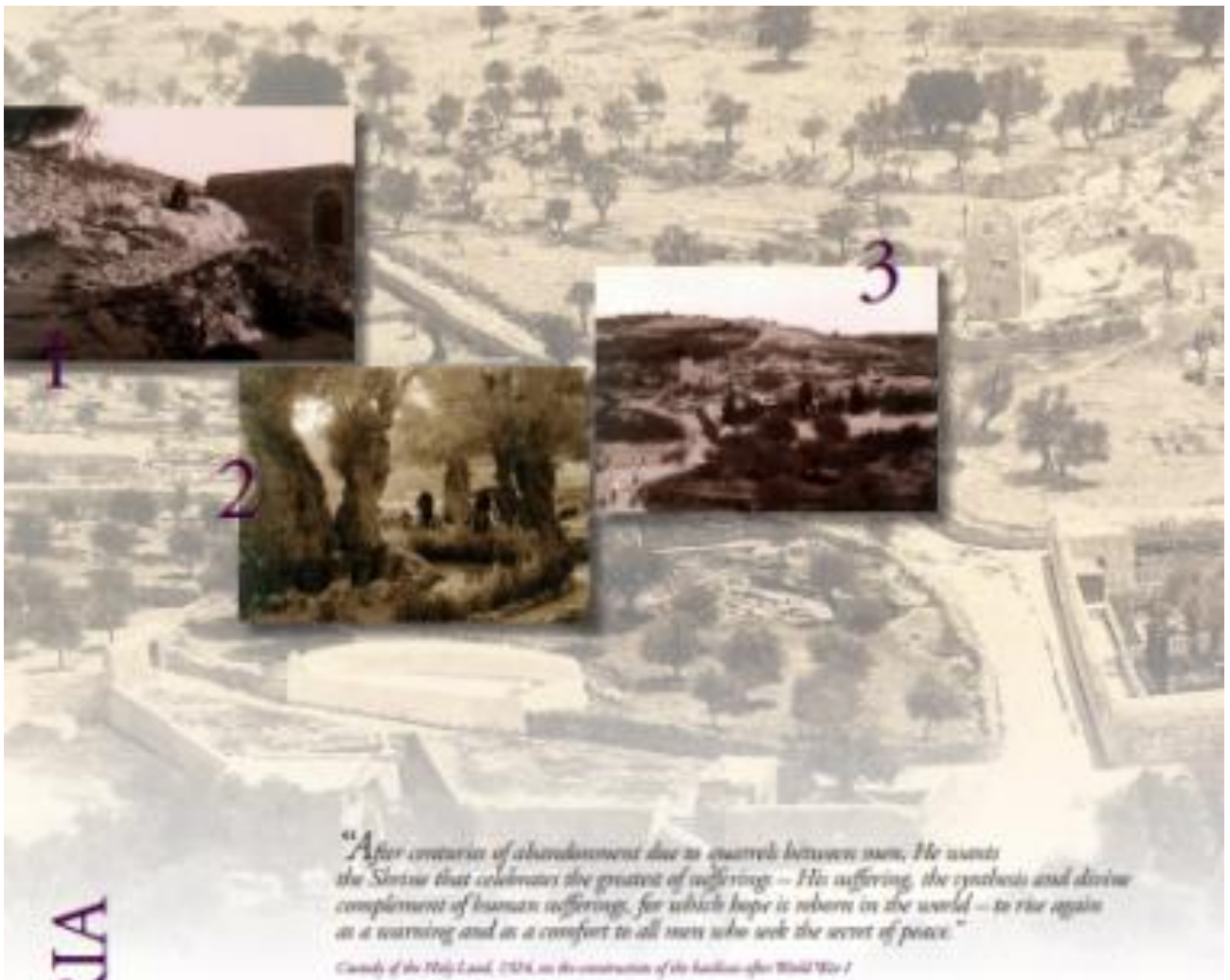
DEPARTMENT OF THE HOLY LAND  
OF THE VATICAN  
OF CULTURE



6

LUXTENEBRA

The Holy Sepulchre  
Basilica of the Agony  
1998-2000  
The Collonnades are  
in the beginning of the excavation  
The wall of Jerusalem on  
the background since 1998  
Photo: Giuseppe  
Pellegrini, Lucio Colletti, 2000  
Foto: Giuseppe Pellegrini, 2000  
Foto: Giuseppe Pellegrini, 2000  
Foto: Giuseppe Pellegrini, 2000



HISTORIA



CENTENARY  
OF THE REVIVAL  
OF OCTOBER

LUX TENEBRA

*"After centuries of abandonment due to quarrels between men, He wants the Saviors that celebrates the greatest of suffering – His suffering, the synthesis and divine complement of human suffering, for which hope is reborn in the world – to rise again as a warning and as a comfort to all men who seek the secret of peace."*

*Crucifix of the Holy Land, 1924, on the construction of the basilica after World War I*

*"Depo svetih ubitihov danih  
alle celice fu gli uomini. Agli santi  
che stringe il serpente che vola il  
maniero dei datori. Il suo diletto, santo e  
complemento di pace di quelli uomini, per  
quale il sangue lo guarisce nel mondo.  
Il mondo, il conflitto degli uomini che  
cerca il segreto della pace"*

*Crucifix of Holy Land, 1924  
in occasion of the construction of the basilica  
after the 1st world war*

*"بعد القرن من عمر الصراع بين الناس  
بشرية في انه يريد ان يقيم من ان العبيد القسبي  
الملك الذي في المشرق الذي هو هذا العالم  
والصحة لهذا العالم البشرية التي من خلال  
الربوات من جديد في العالم كالمعنى - اولا ذلك العار  
التي يعطون من من السلام"*

*Crucifix of Holy Land, 1924  
in occasion of the construction of the basilica  
after the 1st world war*

*"אחרי מאות שנים של אבדון עקב  
מלחמות בין בני אדם. הוא רוצה  
לשקם את המצב של העולם - סבלו  
הוא המשלים והגאון של סבל  
האנושי, עבורו מתעוררת תקווה  
במחנה הזה. זהו אזהרה וזהו  
נחמה לכל מי שמחפש את  
הסוד של השלום"*

*Crucifix of Holy Land, 1924  
in occasion of the construction of the basilica  
after the 1st world war*



4

1. Map of the Cruxifix of the Holy Land, printing in the Church of the Holy Sepulchre, 1924.
2. Photo of the Crucifix of Holy Land, 1924.
3. Photo of the Crucifix of Holy Land, 1924.
4. Photo of the Crucifix of Holy Land, 1924.





# ARCHITECTURA



1



2



3

*"This work must stand out for the great correspondence of the matter and of the form with the sense of the sacred mystery in which the Shrine is encountered. And if it contributes to facilitate the sweeping of the faithful souls on the offering of Christ, it will have reached the apex of artistic success."*

Antonio Bonaventura

*"Quest'opera va segnalata per la viva corrispondenza della materia e della forma col senso del sacro in cui è stata concepita il Santuario. E se contribuisce a facilitare il passo delle anime fedeli nel dolor del Cristo, avrà raggiunto l'apice del successo artistico."*

Antonio Bonaventura

*"إن ما يميز هذا العمل هو التوافق التام بين المادة والشكل وبين معنى المذبح المقدس الذي يحدهما. إن كان رؤيتي ما يجري العقل من العقول الموحدة على الأثر المتبع من هذا العمل الفني."*

الطوبى بالوذي

*"Este trabajo merece ser señalado por la viva correspondencia de la materia y de la forma con el sentido del sacro en el que se concibió el Santuario. Y si contribuye a facilitar el paso de las almas fieles en el dolor del Cristo, habrá alcanzado el ápice del éxito artístico."*

alberto rocha



CITY OF THE VATICAN  
MUSEUMS  
MUSEI VATICANI

# LUX TENEBRA



4

1. Antonio Bonaventura, drawing of the facade of the Shrine, 1912.  
2. Alberto Rocha, drawing of the facade of the Shrine, 1912.  
3. Alberto Rocha, drawing of the facade of the Shrine, 1912.  
4. Antonio Bonaventura, drawing of the facade of the Shrine, 1912.



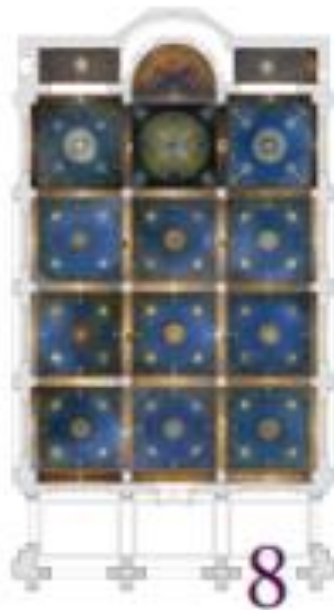
5



7



6



8

In 1916, the Canon of the Holy Land appointed the Russian architect Leonov Barabak and his brother Gledko to design the Basilica of the Agony.

The intention in the design team position a building that fitted in discreetly with the surrounding mosques at the foot of the Mount of Olives, alongside the grove with the crucifixion of Christ.

The Russian domes, built from bricks, create a subtle permeable presence visible from above. The inside of the Church effectively alludes to the night of the episode in the gospel, with natural light filtered by the apsidal and outer parts of the windows. The ornate decorations of the domes show a crystalline sky with olive branches, the symbols of the Passion of Christ and final decorations. At the bottom of the central nave, facing the altar, the Sacred Rock of the Agony is left visible as the baptism of the whole architectural composition.

Nel 1916 il Canon di Terra Santa affidò l'incarico di progettazione della Basilica dell'Agonia all'architetto russo Leonov Barabak e al fratello Gledko.

L'intenzione progettuale fu quella di realizzare un edificio che si inserisse in maniera discreta nella scena circostante ai piedi del Monte degli Ulivi, affiancato dall'area con alberi secolari.

Le cupole cupole, costruite in mattoni, creano un'opaca presenza suggestiva visibile dall'alto. L'interno della chiesa allude efficacemente alla notte del sacramento eucarestico, con una luce notturna e filigrana dei vetri apsidali filtrata dalla finestra. Le decorazioni ricamate delle cupole raffigurano un cielo stellato con rami di ulivo, simboli della Passione di Cristo e decorazioni finali. In fondo alla navata centrale, di fronte all'altare, è lasciata a vista la Sacra Rocca dell'Agonia, battezzata dall'intera composizione architettonica.

في عام 1916، طلب من الأ兄弟 الروسي المهندس المعماري الروسي البارون ليونوف باراباك وبنيامين غليدكو تصميم كنيسة العشاء الأخير.

الهدف من التصميم هو إنشاء مبنى يتناسب مع المناظر الطبيعية المحيطة به مع الحفاظ على طابعها المعماري التقليدي.

القبة المظلمة، المبنية من الطوب، تخلق وجوداً شاملاً ورائعاً من الأعلى. التصميم الداخلي للكنيسة يعكس بوضوح ليل عيد الفصح، مع ضوء ليلي من النوافذ الأبدية والجزء من النافذة. الزخارف المزخرفة للقبة تصور سماء مملوءة بالنجوم مع أغصان الزيتون، رموزًا لآلام المسيح وديكورات أخيرة. في نهاية الممر الأوسط، أمام المذبح، تُترك صخرة العشاء الأخيرة مرئية كجزء من التكوين المعماري بأكمله.

בשנת 1916, בקונוס הקדוש של ארץ הקודש, הוציא הארכידוכס רוסני את המעצבים הא兄弟 רוסים ליונוב ברבאק וגלידקו לטובת בניית כנסיית האגוניה.

הכוונה הייתה לבנות בניין שיתאם באופן דיסקרטי עם המסגרת המוסלמית במתחם הרגיל של ההר הזיתים, לצד גן העציים עם הצלב העתיק של ישו.

הקובות המכוסות, בנויות מאבן, יוצרות נוכחות מרומית ופחות מובחנת מן הסביבה. הפנים של הכנסייה מתייחסות ללילה של הסעודה האחרונה, עם אור טבעי שנוזל דרך חלונות האפסידה וחלקים אחרים של החלון. הדיקור המעוטר של הקובות מייצג שמיים כוכבים עם ענפי זית, סמלים של סעודת האגוניה ודיקור סופי. בקצה המרכזי של המסדרון האמצעי, מול המזבח, מוצגת סלע האגוניה כחלק מן הרכיב הארכטקטוני כולו.



LUX FENEBRA

- 1. Design: James T. Spence
- 2. Design: James T. Spence
- 3. Design: James T. Spence
- 4. Design: James T. Spence
- 5. Design: James T. Spence
- 6. Design: James T. Spence
- 7. Design: James T. Spence
- 8. Design: James T. Spence



- 1. Photograph by... (unreadable)
- 2. Photograph by... (unreadable)
- 3. Photograph by... (unreadable)
- 4. Photograph by... (unreadable)
- 5. Photograph by... (unreadable)
- 6. Photograph by... (unreadable)
- 7. Photograph by... (unreadable)
- 8. Photograph by... (unreadable)





# GETHSEMANI

*“Coming to this place means doing as Jesus did, putting ourselves in harmony with the will of the Father and making us willing to give our life as well. For us, it will not be on a cross, but in everyday circumstances.”*

*St. Francis of Assisi, Church of the Holy Land*

*“Venire in questo luogo significa fare come Gesù: metterci anche noi in armonia con la volontà del Padre e renderci anche noi disposti a dare la vita. Per noi non sarà su una croce, ma nelle circostanze quotidiane.”*

*St. Francesco d'Assisi, Chiesa di Terra Santa*

من الله وانها الملائكة على ان قالوا ليس في  
ان ان يكون في التسليم و ان الله يستحقون  
الله ان يكونوا بالحكمة ان يكون ذلك على  
المتكلمة ان في كل يوم من ذلك اليوم

لا يجر التمسك بل ان يجر ان الله الحكيم

“Venire in questo luogo significa fare  
come Gesù: metterci anche noi in armonia  
con la volontà del Padre e renderci anche  
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quotidiane.”

لا يجر التمسك بل ان يجر ان الله الحكيم



UNIVERSITY  
OF THE HOLY LAND  
OF LUXTENEBRA  
OF GETHSEMANE

# LUXTENEBRA



PRO TERRA  
SANCTA

SUPPORT THE CHURCH OF ALL NATIONS!  
Scan the QR code to help us preserve  
and maintain the shrines of the Holy Land

SOSTIENI LA CHIESA DELLE NAZIONI

Scansioni il codice QR per aiutarci a preservare e mantenere i santuari della Terra Santa

أدعم كنيسة الأمم  
بمساعدة مركز الإنجيلية للشرق الأوسط من خلال مسح رموز الاستجابة السريعة

اسم المشروع: دعم كنيسة الأمم  
اسم المؤسسة: مركز الإنجيلية للشرق الأوسط (www.icsa.org)



COMMUNITY  
OF THE HOLY LAND  
OF GETISEMANE

LUX TENEBRA



The Shrine of Christ's Crucifixion  
during the earthquake of the earthquake  
in the Holy Land.