

## EPISODE 1

### *Day of Judgement*

#### SYNOPSIS

**Sister Costanza** is gone. No, not like that: she retired to a place of meditation, a sort of boarding house for nuns. The convent's destiny is now in the hands of **Sister Angela**, who, perhaps due to her new responsibilities, has become more 'rule-bound' and 'obsessive', making everyone miss the nun she was before her. The first to suffer from the new regime is **Azzurra**, who, on the advice of **Emiliano** (who is getting married to his fiancée Elisabetta – apparently perfect, but who, he will discover at the end of the episode, is cheating on him) tries to 'shake her up' and make her go back to how she was. What Azzurra does not know and what is occupying Sister Angela's mind, however, concerns her: the **bishop** has asked the Mother Superior to draw up a report on Azzurra's vocational path, about which he has doubts (and maybe Sister Angela, too?). Meanwhile, two new girls have arrived in the convent, **Ludovica** and **Catena**, both seeking their place in the world and with no money to pay rent. Furthermore, both are harboring secrets: Ludovica, a trainee lawyer with highest marks cum laude from Bocconi, is in Assisi to find out the truth about her mother, **Daria Perini**, who is in prison in Perugia: sure of her innocence, she wants to do whatever it takes to clear her and get her released. Catena, on the other hand, known as Cate, is on the run from her provincial hometown, to pursue her dream of becoming a singer and making it on Broadway. The first step is an audition at the Assisi Conservatory, but after she fails, Cate lacks the nerve to admit it to her parents, and so she lies, taking refuge in a convent. But there is also a freshly arrived male, **Ettore**, the new bartender of the Angolo Divino: broad-shouldered, a dazzling smile, and a bit too eager to please (especially with Ludovica). **Emiliano**, on the other hand, along with his marriage, is grappling with a psychiatric profile he is required to draw up concerning a patient of his: **Luisa Monachini**, mother of a 6-year-old boy, **Elia**. The psychiatrist must assess whether Luisa is fit to be the boy's mother, given that recently, after the death of her husband **Michelangelo**, the woman became paranoid and compulsive, sure that her husband had been hiding a double life from her. Sister Angela takes steps to help the woman: maybe Luisa is right, after all... But in the end, she is forced to admit that Luisa needs treatment and that maybe, for a while, she should be kept away from Elia. So, Emiliano recommends that Sister Angela keep mother and son separated, but the nun decides to let Luisa spend one last night with her son, before he is entrusted to social services. Meanwhile, **Sister Teresa** arrives from Paris, Luisa's sister, a strict, perfect nun, but imperfect in human relationships, and they haven't seen each other in a long time. In the finale, Sister Angela decides to let Luisa spend the night with her son, which triggers a series of events that lead the woman to flee by car with the child. There is a serious accident, in which Luisa is gravely injured, and the person to rescue them on the road will be **Sara**, a somewhat "coarse" beautician, about whom we will hear more...

## EPISODE 2

### *Guilty Consciences*

#### SYNOPSIS

**Sister Angela** feels guilty for having left **Elia** with **Luisa**: now the woman is in hospital in serious condition. The news also reached the **bishop**'s ears: Sister Angela must accept responsibility, and there will be consequences. Meanwhile, **Azzurra** tries to alleviate Sister Angela's sense of guilt. She's convinced that Sister Teresa's arrival has something to do with Luisa's escape, and she begins to suspect the new nun: what is Sister Teresa hiding?

Elia does not want to leave **Sara**, the young woman who helped them: Sister Angela invites her to stay, and, for the time being, she agrees to stay in the convent and help.

Meanwhile, the forced coexistence of **Ludovica** and **Cate** is stressful: one wants quiet to study, the other wants to sing and does nothing but complain. To try to ease the situation, Ludovica suggests that Cate find work, but nothing seems to suit her. So finally, Azzurra offers her the job of managing the children's choir, and she accepts. Ludo, on the other hand, in addition to being distracted by Ettore's attentions, goes to see her mother in prison and promises she will do whatever it takes to prove she is innocent.

**Emiliano**, on the other hand, after being left by **Elisabetta** because he was "too good", decides to change his life. And so, with a broken heart, he decides to turn 'bad boy': a new look, motorcycles, chants in the stadium, parties and... cigarettes that set fire to the fur coats of the new guests in the convent. This is how Sara and Emiliano get to know each other, with a clumsy gesture by Emiliano, who inadvertently tosses his lit cigarette at Sara's (synthetic) fur. Sister Angela also invites Emiliano to move to the convent, an invitation he is obliged to accept after being kicked out of his house because of a wild party.

Meanwhile, Sara seems to be hiding a secret: while she does her best to comfort Elia about her mother's condition, she continues to receive mysterious phone calls and then goes to a club to meet a stranger... but the most unexpected encounter takes place in the club's bathroom. Sara and Emiliano, without knowing each other's identities, converse from one stall to another, confiding in each other and expressing their hopes and dreams for the future. Emiliano is sure he has met the woman of his dreams, but the only token he has is a hair clip she passed him to fish out his house keys, which had fallen into the toilet. Will Emiliano be able to find the mysterious woman, with just that one clue?

Meanwhile, Luisa wakes up in the hospital, which brings joy and relief to everyone in the convent, but at the same time it brings back old tensions with her sister Teresa, who, meanwhile, continues to behave strangely – and Azzurra and Sister Angela find out why: the woman is hiding a secret, namely that their mother committed suicide, and she has a strong suspicion that her sister has tried it, too. However, the truth will turn out to be something else: Luisa didn't intend to commit suicide, but the same morning of the accident she had received a phone call that convinced her to get in the car and leave... Who was on the phone? Who called her and urged her to run away? To Azzurra, this is confirmation that Sister Angela was not the cause of Luisa's accident, and that she can still be cleared if they can find out what really happened. In the finale, Sister Teresa goes to the hospital to say goodbye to her sister, who reveals to her that Elia is not really her son and makes her promise to look for his birth mother. Soon after, Luisa's condition worsens, and she dies.

### EPISODE 3 *To Stay or Go?*

#### SYNOPSIS

After Luisa's death, **Elia** remains in the convent, waiting to be entrusted to a foster family, under the supervision of Emiliano, who is in contact with social services. Meanwhile, **Sister Teresa** is tormented by her sister's last request: to find Elia's real mother. To that end, the nun requests a DNA test to confirm that Elia is not Luisa's biological son. **Azzurra** is still searching for the truth about the night of Luisa's accident, while **Sister Angela** takes care of the girls in the convent, also to prove to the **bishop** that her help is needed there, that the girls still require the Mother Superior's supervision. However, the bishop questions her remaining in the convent after the error of judgment made in managing the situation with Luisa. Sister Angela deals primarily with **Sara**, after seeing her with a man who turns out to be the same man behind the threatening calls to her. The man in question is **Dario Calò**, a man Sara had blackmailed and who is now seeking revenge. Sister Angela and Emiliano discover that Sara lured married men and then blackmailed them with compromising photos, demanding 1000 euros to keep them from being published on social media. Now Dario, left by his wife and with nothing left to lose, threatens to report Sara, unless she involves him in her illicit activity and offers him a percentage of the take. Sara doesn't know what to do: she is done with that world, but how can she escape that man's threats? Sister Angela and Emiliano confront her: she should report the man, but she refuses, and, after a harsh clash with Emiliano, she decides to return to Rome. Elia, however, does not want to lose her and hides in her car, convincing her to return to the convent. Sister Angela, meanwhile, manages to get rid of Dario by repaying Sara's debt. She promises she will pay back the money to all the men she has blackmailed with the money she will earn by caring for Elia. Emiliano, meanwhile, daydreams of meeting the woman he met in the club bathroom, now convinced she is the love of his life. He places an ad on social media, does some research, but he draws a blank and abandons the idea of finding the mysterious woman.

As for the girls, **Catena** seems to find every excuse not to take care of the choir, afraid of not being up to it and failing. Azzurra finally persuades her to get involved: Cate introduces herself to the choir and meets **Giuseppe**, the charming father of **Filippo**, the most tone-deaf kid in the group. But it is the sight of Giuseppe that totally captivates Catena and makes her decide to work with the choir – because, after all, there are positive aspects to the situation...

**Ludovica**, on the other hand, is grappling with **Ettore's** advances, and they make a bet: if he manages to make her laugh, she will go out with him. At the end of the episode, Ludovica finally can't help but laugh, and she accepts his invitation.

Azzurra, meanwhile, continues the investigation into Luisa's accident and collects her personal belongings from the police, but the woman's cell phone has been destroyed, and so they will never know who that last call was from. Unfortunately, her plan to exonerate Sister Angela fails. Sister Teresa, meanwhile, has confirmed that Elia is not Luisa's son, from the results of the DNA test. Determined to keep the promise made to her sister and find Elia's real mother, she accepts the bishop's decision: Sister Angela will have to leave the convent, and Sister Teresa will become the Mother Superior pro tem.

After her initial refusal, partly thanks to Sister Teresa, Sister Angela understands that this is the path God has chosen for her, and she must accept. She is a nun, and nuns obey. She is also sure that Azzurra will succeed in taking charge of the convent. After all, 10% is in their hands, the rest is up to Providence.

## EPISODE 4

### *Plans*

## SYNOPSIS

**Sister Angela** has left, assigned to a women's prison to bring comfort to the inmates, and **Sister Teresa** has taken her place. Azzurra can scarcely tolerate the new rules: *ora et labora*, scrimping... No more intrigue and eavesdropping! It's time to get down to "nun things"! But now she is the Mother Superior, and it's up to her to get along with her. For Azzurra it's tough, but now there appears... **Sister Costanza!** It is not the real Sister Costanza, but only the projection of Azzurra's conscience, materialized in the exact guise of Sister Costanza, to remind the novice that she does not want to accept having lost Sister Angela as her guide and confidante. Meanwhile, Sister Teresa begins her search for Elia's mother and tries to bond with her nephew, even though she has difficulty building a relationship with him after all the years apart.

**Sara** and **Elia**, on the other hand, are increasingly close and have fun together... too much, according to **Emiliano**: the new caregiver needs discipline, to take responsibility, with a list of *dos and don'ts* to respect. Unfortunately, Sara forgets to go pick up Elia from basketball one day... Emiliano immediately fires her, but then changes his mind and admits that Sara is the best person to take care of the child – that there is no perfect caregiver, but there is the perfect one for Elia. And it's Sarah.

**Catena**, on the other hand, wants to give up the chorus: she became an influencer by posting (by mistake) the children's auditions, but that proved to be a disaster: social media, in fact, nailed her for having left out **Filippo** – the most tone-deaf child in the group. Luckily, **Giuseppe** is there to cheer her up...

**Ludovica** accepted **Ettore's** invitation to go out, even though she initially hid it from Sara and Cate, telling the girls she has an appointment with a lawyer and then standing Ettore up. Getting over her initial embarrassment, Ludovica finally goes out with Ettore, and they kiss – but when Ludovica reveals her surname and he realizes she is Daria Perini's daughter, the boy stalks off, disappointed and angry.

In the episode's case history, Emiliano is to give his opinion concerning the definitive adoption of **Erica**, and he keeps the behavior of the parents under observation, especially the adoptive mother **Veronica**, who is often absent and distracted around the child. Veronica, in fact, thinks her husband, **Claudio**, is cheating on her. Although Sister Teresa is against Azzurra's involvement in matters that shouldn't concern a novice, Azzurra decides to investigate the case with Emiliano. The two discover that what Claudio is hiding is that he has cancer, a condition he kept secret so as not to risk losing the chance to adopt Erica. Thanks to Azzurra's guidance, in the end Claudio tells the whole truth to social services, and the Juvenile Court will decide, based on Emiliano's favorable evaluation.

Sister Teresa keeps repeating to herself that she is a nun and not a detective, yet she manages to find a starting point in her search: a name, **Ester Folli**, a woman who, on the same day and in the same hospital where Elia was born, had a baby delivered stillborn.

In the finale, we see Sister Costanza returning to visit the convent, this time for real.

**EPISODE 5**  
***Whatever It Takes***

**SYNOPSIS**

**Azzurra**, rummaging through junk in the attic, finds the Guardian Angels Ecclesiastical Rule and, with **Ludovica**'s help, realizes that **Sister Teresa** could bring Sister Angela back without the **bishop**'s okay. Azzurra, with that ulterior motive, asks Sister Costanza for help. Costanza is unaware of her true goal: to appear in the eyes of the Mother Superior a "perfect nun". Sister Costanza soon discovers Azzurra's reason and tries to foil the plan by giving her the wrong advice, to teach her a lesson: if Sister Angela is gone, it is the Lord's will, and she must accept it, even if it causes her discomfort and suffering. Azzurra listens attentively but is unpersuaded. Sister Teresa, meanwhile, is looking for Ester Folli – **Elia**'s presumed mother – but draws a blank. Instead, she takes a small step towards bonding with her nephew. Obligated to look after him for a day due to Sara's unavailability, she breaks from her usual patterns and gets him to play hopscotch, the game she used to play with her sister Luisa when they were little. While Elia is with his aunt, **Emiliano** and **Sara** are busy trying to make Elisabetta pay: not only did she blow off their wedding, but she rescheduled one in the same venue with her new fiancé **Manuel**, a Spanish horse trainer! Sara tries to get Emiliano to vent his anger, but he can't bring himself to disrupt his ex's marriage with practical jokes. Nothing seems to work, most of all because Emiliano isn't the revenge type... One thing he can do, however, is get back his canopy bed, a wedding present to Elisabetta. With a detailed plan, they sneak into Elizabeth's house and take the bed, which, in the end, he decides to sell and be rid of. As he moves on and, little by little, tries to forget Elisabetta, Emiliano feels closer and closer to Sara. The news of the imprisonment of **Ludovica**'s mother, the lawyer Perini, is in all the papers. **Ettore** finally reveals the reason for his hatred: Daria Perini dealt with bankruptcy proceedings and allowed the clients for a large order with his father's carpentry shop to declare bankruptcy and dissolve the company, without paying what they owed. So, Ettore blames the failure of his father's carpentry business and depression on Ludovica's mother. Ludovica, however, vehemently defends her and will do whatever it takes to prove her innocence. To try to give Ludovica a sense of relief in her situation with Ettore, and from the revelation of her mother's situation, Cate confides that she too has a secret: her real name is not Caterina, but... Catena Saltalamacchia. The two friends comfort each other and manage to laugh, enjoying a feeling of closeness. In the episode's case, Azzurra and Emiliano investigate the relationship between **Giuseppe**, **Filippo**'s father, and **Alice**, his ex. Shortly after Filippo's birth, Alice felt dissatisfied with her married life and wanted to resume her interior decorator career in Milan. After a series of non-starts, however, she decided to return home, and Giuseppe welcomed her back with open arms. However, **Azzurra** and **Emiliano** see Giuseppe handing money to **Miriam**, Filippo's ex-babysitter, and suspect that the man is hiding an affair. They discover it is not that, but Giuseppe was paying for Miriam's silence: he had erased e-mails inviting Alice for job interviews, which would have led her to leave again. Azzurra explains that loving also means accepting choices we don't like and letting people go. Sister Teresa is struck by her words and compliments her, so that Azzurra feels free to ask the Mother Superior to bring Sister Angela back. But the novice's attempts are in vain: the Mother Superior is resolute, the bishop's reasons are justified, and it is right to obey. Azzurra feels betrayed: if good manners won't work, she will try bad ones.

**EPISODE 6**  
***Open Your Eyes***

**SYNOPSIS**

**Elia**'s birthday is approaching, and it will be his first without his parents. **Sara** and **Emiliano** try to throw him a party to distract him. She knows what it's like to celebrate a birthday without parents. Though at first it seems that nothing goes right, partly due to Elia's unrealistic demands, in the end Sara and Emiliano join forces and manage to give the boy a special day. Much of the positive outcome is due to a conversation Sara has with Elia. She understands that the child's tantrums are caused by his suffering, and Elia admits he misses his parents but also knows that he is not alone. **Azzurra**, despite **Sister Costanza** urging acceptance of Sister Angela's departure as part of God's plan, does not resign herself to the absence and guidance of her ex-Mother Superior. Inspired by a conversation with Sister Costanza, the novice decides to unleash "the plagues of Assisi" on the convent, in order to pressure **Sister Teresa** to leave... without, however, knowing that the **bishop** has asked Sister Teresa, the new Mother Superior, to draw up a report on her within two days, to determine whether it is suitable for her to continue her novitiate path. While Sister Teresa keeps Azzurra under observation, she also continues her search for Elia's mother, interviewing some 'Ester Folli', without turning up any fresh developments. However, Elia's birthday presents itself is a perfect occasion to bond with her nephew, and Sister Teresa gives him a nightlight with an angel: a comforting reminder of her childhood with Luisa. Sister Costanza discovers some notes of Sister Teresa's concerning Azzurra, which stress her undisciplined behavior, and consequently she urges the novice to change her attitude, without revealing anything about her discovery. Meanwhile, **Catena** is increasingly infatuated with **Giuseppe** and tries to read between the lines of his polite messages regarding his son **Filippo** and the choir. **Ludovica** and **Sara** suspect that Catena has a secret suitor, and soon Ludovica strongly suspects it is Ettore and gets jealous. The two friends, however, soon clear up the misunderstanding: Catena confesses her attraction to Giuseppe and notices Ludovica's interest in Ettore, even though the girl is still reluctant to admit it.

Meanwhile, an old acquaintance returns to the convent: **Carolina** is back in Assisi and welcomed with open arms by Sister Costanza. However, the nun and Azzurra see Carolina with her abusive ex, Lorenzo, and they start worrying that she is seeing him again. Carolina reassures them: she is done with **Lorenzo** forever and has returned to Assisi only to sign the divorce papers so he can remarry. We then discover that Lorenzo has a new partner, **Daniela**, who turns a blind eye to the danger that man poses. And while Azzurra investigates to find the truth, also asking for Ludovica's help to verify Lorenzo's criminal record, Carolina tries to show Daniela who Lorenzo really is. Although initially she shows little interest in the matter, Carolina concocts a plan to frame him: she sets fire to the house of Daniela's ex and places Lorenzo's wallet at the crime scene. Sister Costanza, who has understood everything, protects her at first, but then realizes that the right thing to do is to report her to the police. At first Carolina is disappointed by the nun's decision, but when Daniela tells her she knows that Lorenzo hasn't changed, the girl realizing they can stop him together. Sister Costanza can now return to her convent... but before she does, we see her enter the hospital...

Sister Teresa, on the other hand, also thanks to Sister Costanza's favorable words, begins to re-evaluate her opinion of Azzurra and asks the bishop for more time, not wanting to make hasty judgments.

**EPISODE 7**  
*Love Changes You*

**SYNOPSIS**

**Emiliano** is desperately looking for a suitable date for a gala dinner with colleagues, and, when **Ludovica** stands him up and he can't find other alternatives, he has to ask **Sara**, who was hoping. Now, however, the Sara-Emiliano couple needs to seem credible and, above all, respectable: Emiliano does his utmost to educate Sara on good table manners, find her a proper dress and try to make her 'fashionable'. Her etiquette is a disaster, but on the evening of the dinner Sara wins everyone over with her spontaneity and warmth... even Emiliano, who ends up defending her in front of colleagues who make fun of her. Meanwhile, Ludovica is busy investigating how to help her mother, and, with Catena, she goes to Rome in search of a document that has disappeared from the trial records, one she is sure may be the key to clearing her. In the meantime, however, Ludovica discovers another fact about her mother: Daria turns out to be unscrupulous, totally disinterested in helping the people she deals with. She finds out from her former assistant, Cinzia, who recounts her mother's misdeeds. Ludovica is disappointed, but in the meantime, she also manages to get further information: the missing document could be in the hands of the firm's senior partner. Before setting out on the partner's trail, however, Ludovica confronts her mother, who backs up her assistant: if you want to avoid being trampled on, you must learn to trample. Ludovica, struck by her mother's tone, recalls Ettore's story. Is she still sure she wants to help her? Until then, her mother has always been her role model, but does she really want to be like her?

Meanwhile **Sister Teresa** is behaving strangely: she is in a hurry to leave the convent, making excuses about the soup kitchens, there are strange post-its in her room, and she is vague... when **Azzurra** sees her in a clinic in Perugia talking excitedly with the head nurse about a birth that took place years ago, the novice suspects she is hiding an illegitimate child from her past and trying to contact him. In the same clinic, Azzurra runs into **Sister Angela** who is assisting **Eleonora**, a former drug addict inmate who needs Dr. Moretti's assistance with her pregnancy. The woman is in the eighth month, and initially Sister Angela, finding pills and money in Eleonora's cell, fears she is again doing drugs and endangering the baby. In the end, Sister Angela discovers that Eleonora, not feeling fit to take care of her child, decided to sell the baby to Dr. Moretti, who had already been accused of "buying and selling newborns". Sister Teresa consults the same doctor, trying to get as much information as possible regarding the circumstances of Elia's birth, but he can't tell her anything. In the end, Eleonora gives birth, and thanks to Sister Angela's help, she decides to keep her son, **Angelo**, and report Dr. Moretti. She is now convinced she can change, and that she will do everything to take care of Angelo once she gets out of prison. Meanwhile, Azzurra wants the truth and decides to openly confront Sister Teresa, who finally confesses: **Elia** is not **Luisa**'s son, and she is looking for his real mother, but for now she only knows her name: Ester Folli. Azzurra then proposes they join forces to find Elia's real mother and to find out what happened the night of Luisa's accident. Despite their differences, the Mother Superior accepts. The novice confides in Sister Angela about Elia, and says she wants to tell the **bishop** everything to get her back to the convent, but she declines: until they find Elia's mother, it's better not to say anything, to protect the child.

**EPISODE 8**  
***The Fathers' Footsteps***

**SYNOPSIS**

The gala dinner brought **Emiliano** and **Sara** closer, and now she is full of daydreams about kissing him. Could it be she likes Emiliano? The only way to find out is to kiss him for real, **Ludovica** suggests. Meanwhile, the psychiatrist takes an IQ test to try to follow in his father's footsteps, but the result is not what he hoped for. His IQ comes out average, disastrous news for him, above all because it will keep him from attending an important neuroscience conference at King's College London, as his father did. However, Emiliano discovers the existence of a mysterious genius who has taken one of his tests... He asks Catena, Ludovica, Sister Teresa... None of them did! In the end the mysterious genius turns out to be Sara! The discovery ignites a quarrel between Sara and Emiliano, who is unable to accept that such an intelligent girl is content to be a beautician. Sara, however, tells Emiliano that her work brings her joy and satisfaction, and he's the one with a problem. Emiliano finally admits that he had drawn up a list of goals to achieve in life: a family, a promising career as a doctor... and to follow in his father's footsteps in a partnership with King's College. Sara snatches the list from Emiliano's hands and rips it up. She tells him he should let go of expectations and focus on who he really is and the things that make him happy. In the closeness of the moment, Sara kisses him, and Emiliano is struck, even though the girl disguises her gesture as encouragement. Emiliano begins to wonder if he is truly happy, but he still can't find the answer.

Meanwhile, Catena is grappling with the arrival of her parents, to whom she has not yet revealed her failure to get into the Conservatory, despite having told Azzurra the opposite. When her parents arrive, everyone does their utmost to keep up the pretense, until they discover the truth and order her to return home to Tagliacozzo to work in the family restaurant. In the end, **Catena** opposes them and realizes that she needs to stay, to free herself from her family and find her own path in music, starting with the choir. Meanwhile, Ludovica has also come to terms with herself and her relationship with her mother, wondering what is right and how to find herself after the loss of her point of reference.

In the episode's case, we see **Azzurra** and Emiliano grappling with **Paolo, Armando's** nineteen-year-old son. The man is the blacksmith who repairs the convent's doors and windows. Paolo assists his father at work, given his father's injury, and Azzurra becomes suspicious when she sees him taking money from Armando and meeting with Fabio, a shady character who runs a betting parlor. It then turns out is that the son is getting into trouble trying to cover for his father and pay off his gambling debts. In the end, however, thanks to Azzurra's advice, Armando makes the right choice and reports Fabio to the police, to protect his son.

**Azzurra** and **Sister Teresa**, after an initial clash, work together to find **Elia's** real mother. That way, **Sister Angela** will be able to return, and Sister Teresa will be able to leave... or at least this is what the novice envisions. The only one who could know anything is **Dr. Moretti**, who is now under house arrest. Sister Teresa and Azzurra discover that **Luisa's** baby was stillborn and that **Michelangelo**, to protect his wife from excruciating pain, and without telling her anything, had taken the baby of another woman who didn't want it. But there seems to be no trace of that woman, Ester Folli. The only place they could get any information about her is in the central repository of all their patients' records. And that is what the novice and the nun decide to check.



## EPISODE 9

### *Your Calling*

#### SYNOPSIS

**Azzurra** and **Sister Teresa** are one step away from finding **Elia's** mother. Following **Dr. Moretti's** instructions, they go to the central archive and find Ester Folli's medical records and her contact details. They are thrilled and feel they are on the verge of the truth. Less enthusiastic about life, however, is **Emiliano** who is depressed in asking himself if he is truly happy. **Sara**, who feels guilty for having triggered his doubts, tries, at Azzurra's suggestion, to please him and make him feel important, but she does it by deception, also involving Elia in her plan and having him write an essay in which the boy declares that Emiliano is his 'role model'. However, lies have short legs, and Emiliano soon discovers the truth and feels hurt. Through the episode's case, however, Sara reveals a traumatic event from her past: she had become pregnant at a high school party and had decided to give the baby up for adoption, but complications arose during the birth, and she lost her daughter. Despite the loss and the fact that she will no longer be able to have children, Sara has never stopped feeling like a mother, even though she feels guilty about what happened. Emiliano comforts her, telling her she bears no responsibility for the death of her daughter, that it was not her choice. Instead, her choice, which she makes every day, is to love Elia – and to have given it to her little girl for nine months. Sara, for her part, tells him that everything written about him in Elia's essay is true: Emiliano does good all the time, as well as right in that moment, being there for her. Meanwhile, like Emiliano, Ludovica is also confused: she wanders around the convent in overalls and messy hair, wondering what her true calling is. She had decided to become a lawyer to follow in her mother's footsteps, but now she no longer knows what her path is... so she decides to try others: beautician, bartender... But nothing seems right for her. It's Sister Teresa, in telling her about the journey that led her to take vows, who gets her to reflect on what her true path is and on her how to reach one's goal in the life. Sister Teresa explains to her that sometimes it is the purpose that finds us, and not vice versa, and that often it is enough to entrust oneself to God to find one's true path. The episode's case sees Sara and Azzurra involved in the story of **Mia** and her two mothers: **Loredana**, her natural mother, and **Delia**, her adoptive mother. Mia, after fifteen years, discovers that she was abandoned in a dumpster. Now that Delia is dying, she has returned to ask her forgiveness and spend the last few months with her, since one never stops being a mother. Sara also sends a message to Mia, recounting her story: the loss of her child, the mother she never had, her sense of guilt and pain for not being able to have children anymore. So, Mia puts aside the resentment about her abandonment and decides to welcome her birth mother, agreeing to spend as much time with her as possible before it's too late. Azzurra also opens up to Sister Teresa: she talks to her about her experience as a mother and introduces her to her daughter **Emma** on a video call. At the end of the episode, however, for Sister Teresa and Azzurra there is a bitter revelation: Ester Folli is a false name. That means Elia's mother could be anyone and that Azzurra and Sister Teresa's plans will come to nothing: Sister Angela will not be able to return to the convent, and the promise made to Luisa will not be fulfilled.

## EPISODE 10

### *Pro bono*

## SYNOPSIS

**Sister Costanza** has returned to the convent and is more industrious than ever: she makes cappuccinos at the bar, directs the children of the choir, meddles in everyone's business... but she only causes trouble: spilling hot coffee on Ettore, playing the third wheel in the burgeoning relationship between **Catena** and **Giuseppe**, and exaggerating her concern about Emiliano's injury. The truth she confesses to **Azzurra** explains everything. She needs a pacemaker, and fear of the operation has made her hyperactive: she wants to make herself useful, for everyone, even though she still can't admit that deep down she's afraid it might be the end. Sister Costanza never stops worrying about her operation, but she relies on prayers in the hope that everything will go well. **Emiliano**, on the other hand, is afraid of making a fool of himself in the 'fathers and sons' arm-wrestling match at **Elia's** school and so, in order not to participate, he fakes an injury. However, **Sara** soon discovers Emiliano's fib and proposes that **Ettore** take his place, with the aim of making him jealous and calling his bluff. Emiliano finally confesses that he was afraid of failing and disappointing Elia due to a traumatic event as a child. Sara, however, explains that he is a point of reference for Elia and that to help others sometimes you have to put yourself aside. In the meantime, having no longer a viable path to find Elia's real mother, **Azzurra** and **Sister Teresa** are committed to finding him a family by going through the cards Emiliano offers. The child, however, comes across the custody papers and gets angry, thinking that Sister Teresa's only interest is to send him away so she can return to Paris. Sister Teresa promises she will stay with him until he tells her he is happy with the family they choose. In the episode's case, **Azzurra** helps **Ludovica** find her path and realize that not all lawyers are like her mother: she can also do good as a lawyer. So, she persuades her to accept **Franco's** pro-bono case: he's a worker who suffered neurological damage following an accident on a construction site, caused by a faulty bulkhead. Ludovica's renewed enthusiasm for her profession is followed by the discovery that the man is hiding a secret. In fact, Franco had problems with alcohol in the past, which he now seems to have under control, but which raises Ludovica's doubts about his cognitive state on the day of the accident. In fact, the site manager **Marco Gambardella** reveals that he is the brother of Franco's deceased wife, who suffered the consequences of her husband's alcoholism. After an admission by Franco that he had drunk before the event in question, Ludovica would like to give it all up, but partly thanks to the comforting words of Sister Costanza, who reminds her that even a small gesture can make a difference, in the end she manages to obtain justice and get Franco compensation from the firm, which had backdated the installation of the defective bulkhead. So, Ludovica finds renewed purpose in her vocation as a lawyer, which she now knows she can use for good. At the same time, thanks to an approach through Ludovica's pro-bono case, and to Ettore's attentions and cappuccinos, the two sincerely explore their feelings and kiss. In the finale, **Azzurra** sees Sara and Emiliano with the child: they lost the arm-wrestling match, but they really look like a family. **Azzurra** seems certain of how to proceed: they will be Elia's parents – so now all she has to do is get them to see that.

**EPISODE 11**  
*The Race of Life*

**SYNOPSIS**

**Azzurra** is determined that **Sara** and **Emiliano** will become **Elia**'s new family, and she confides in **Sister Teresa**, who seems skeptical and unsure. She points out they are not even together, but for the time being she does not object. Although it seems impossible to keep Sara and Emiliano close, Azzurra tries in every way to bring them together, for example by organizing a photo shoot that represents them as 'the perfect family', to publicize the convent. However, all her attempts seem to fail, until Azzurra hatches a plan: Emiliano discovers that he has a spot on his arm, and the novice, goading his hypochondria, falsifies the analysis, making him believe he has feline chickenpox. So, Emiliano, Sara and Elia are quarantined in the psychiatrist's apartment and secretly spied on by Azzurra and Sister Teresa. Because in the end, Sister Teresa also gets involved in the plot, not only spying on Emiliano and Sara but proving her right: they take care of Elia just as if they were his parents. In the meantime, their propinquity increases their intimacy, and despite some awkwardness, they kiss. The quarantine ends, and the psychiatrist will have to attend a conference in Milan for a few days, but certain emotions remain.

Meanwhile, **Sister Costanza** is terrified of the surgery and of kicking the bucket, but she feels guilty because a good nun shouldn't be afraid to reunite with God. She secretly cancels the operation, but **Eva**, a blind athlete, and her story – along with her friend **Giulia**, her guide – help her find the courage to face it. Eva is a former nurse who went blind after a car accident, and Azzurra and Sister Costanza initially suspect that Giulia might have had something to do with it, having had a drug problem in the past. A conversation between Giulia and Dr. Valli, overheard by Sister Costanza after a check-up, adds the further suspicion that the doctor is blackmailing the nurse to hide her involvement in Eva's accident. What we then discover is that Eva has a serious heart problem and is paying Valli to hide it from the Federation so she can continue to compete. Giulia tried to stop her, but in vain. Thanks to Sister Costanza, Eva gets that there are more important things in life – like Eva's and Giulia's friendship – and it's not worth the risk. So, Eva renounces the competition, and Sister Costanza, recognizing herself in that story, and thanks to Azzurra's support, realizes she shouldn't be ashamed of being afraid. Fear is just proof of one's great love of life. Sister Costanza is now ready to face the operation, whatever the outcome.

Meanwhile, **Catena** falls more and more in love with **Giuseppe**, who doesn't respond at all. But Catena seems to feel no frustration, since she interprets Giuseppe's every small gesture as a possible sign of interest. The girls push her to ask him out. In the end, however, the one who makes a move is **Ludovica. Ettore** introduces his family, and the girl, seeing that his father has gotten over what happened, decides to forgive herself for what her mother Daria Perini did. At the end of a passionate kiss, when everything seems perfect, Ludovica tells Ettore she loves him, but gets no reply. Not only that, Ettore doesn't show up for work the next day: is it just a coincidence?

In the finale, Azzurra accompanies Sister Costanza to the hospital for the operation and in the meantime reflects on the rapprochement between Sara and Emiliano... she observed them after they came out of quarantine, and she has no doubts: there's something between them.

**EPISODE 12**  
***The Best for You***

**SYNOPSIS**

Now that **Emiliano** has returned from the conference in Milan, **Azzurra** can continue with her plan to get him engaged to **Sara**. **Sister Teresa** is on her side, but first she wants to make sure Sara will be a good mother to **Elia**. She puts her to the test: long lists to study, tasks to carry out, allergens to remember... After all, the chemistry between Emiliano and Sara is palpable after the kiss they exchanged in quarantine... at least until Emiliano's parents show up at the convent. In fact, with his parents around, the psychiatrist continually avoids Sara for fear of being judged by his father. To further complicate the situation, Emiliano's younger brother, **Seba**, is also with their parents, creating a situation of rivalry and competition. Emiliano not only feels the weight of his parents' expectations, but also the comparison with his brother, who's charming, charismatic, with never a worry in his head. For her part, Sara tries in every way to get to know Emiliano's parents, but every attempt fails. The girl discovers the reason for their behavior when she overhears him talking to his father, reassuring him that Sara is 'just a babysitter'. Sara is deeply hurt, and then, aware of Seba's flirtation, she decides to go out with him, out of spite. Emiliano sees his brother kissing Sara – who, however, does not seem particularly into it, a fact that Emiliano fails to notice. Her going out with Seba, however, distracts her from looking after Elia, who ends up in hospital after an allergic reaction to almonds. The child gets over it with no problem, but the lapse costs Sara Sister Teresa's trust, who informs Azzurra of her doubts about Sara and Emiliano as possible parents for Elia. Meanwhile Emiliano is determined to distance himself from both Sara and his brother, but that desire will prove more difficult than expected, when, in the finale, Seba decides to stay in Assisi despite his parents' departure.

Meanwhile, **Ludovica** finds herself in a similar situation to Sara's, with **Ettore**, who has been avoiding her for days, not showing up for work and ignoring her messages. Ludovica has no doubt: after she told him she loved him, he got scared and decided to 'ghost' her.

**Catena**, on the other hand, getting nowhere with **Giuseppe**, cools it a bit and tries to act aloof, which also fails to produce the desired result.

Despite the presence of his parents, Emiliano manages to support Azzurra in a case involving a patient of his suffering from depression, **Carlotta**, who's with her son **Lele**, and her father **Valerio**. Valerio seems to be hiding something from Carlotta, and Azzurra becomes suspicious. While she initially thinks her father is taking advantage of his daughter's success – she is a bestselling novelist – she discovers that the truth is something else. In fact, to avoid further suffering for his daughter, Valerio is trying to hide his grandson Lele's thalassemia, a hereditary blood disease. However, none of the other family members are affected by the same disease, which itself hides another truth: Lele is not Carlotta's biological son. In the hospital where he was born, there was mix-up of cribs, and now Valerio does everything to keep the truth well hidden. However, Carlotta soon discovers Lele's illness, which unexpectedly gives her the strength to recover from her depression. Sometimes, in fact, difficulties can effect a positive turn; and thanks also to Azzurra's support, Valerio decides to tell his daughter the whole truth.

**EPISODE 13**  
*Brothers and Sisters*

**SYNOPSIS**

After the incident with **Elia**, **Sister Teresa** loses faith in **Sara**, seeing her as irresponsible, like **Luisa**. Sister Teresa has a meeting with a social worker, **Anja**, in contact with Emiliano, and they will soon look for a family for **Elia** and proceed with fostering – but not before the child feels ready, having suffered severe trauma. Thinking now she has no other options, Sister Teresa is comforted by Anja's words: soon Elia will have a home and a family. For her part, **Azzurra** remains convinced that **Emiliano** and Sara are the right parents, even if their feelings at the moment are murky: Emiliano hid her from his parents, and she kissed **Seba** in spite. **Ludovica** and **Catena** are also quite unlucky in love: **Giuseppe** doesn't respond, and **Ettore** has been missing for days. Given the situation, the three girls decide to look for love elsewhere, and download an app where they choose boys to go out with.

However, those bizarre suitors don't give them the romantic evenings they hoped for. In the end, although left alone, they have each other. Comforted by her friends, Sara is hopeful when Emiliano shows up – thinking he wants to forget what happened and start dating.

Emiliano admits he was ashamed of her, but most of all he is ashamed of himself for not telling the truth from the start. Emiliano tells Sara she is a wonderful person, and they enjoy a moment of closeness and reconciliation, until he says he is not ready for another relationship, and it is better just to be friends. Sara says okay, but she is deeply disappointed. Another disappointment is Cate's, who sees Ettore kissing another girl.

While the girls are debriefing their failed dates, Emiliano faces a case that affects him personally. The head physician says someone tampered with a confidential document about an experimental Alzheimer's trial, Emiliano's purview. The document was on Emiliano's computer, and someone used his badge... there's no choice: the trial is suspended, and if the situation is not clarified, he will be held at fault. Given the seriousness of the situation, Azzurra helps Emiliano try to clear himself. Initially, they think **Dr. Anastasi**, a competitive colleague of Emiliano's, may be the rat, but then Azzurra finds that the only thing the doctor is hiding is an affair. Azzurra continues her investigation with Sister Teresa, spending an entire night in the bus. The stakeout brings the two closer, but Azzurra falls ill. In her delirium, Sister Teresa reveals her rancor towards her sister Luisa for having left their mother alone the day she committed suicide. Azzurra intuits that this wound keeps Sister Teresa from freeing her emotions, and that makes her regard Sara with suspicion, as being like Luisa. While Azzurra recovers from the fever, Sister Teresa continues to investigate for Emiliano, discovering that his brother Seba did it. Seba confesses: he didn't think anything would happen to Emiliano, he just tried to help **Bianca**, a girl who wanted to be sure the experimental drug was given to her mother. Emiliano is deeply upset at his brother's betrayal, and feels torn, especially when Sister Teresa says he should report him. Azzurra is the only one who seems to have faith in Seba. Emiliano confronts him, causing old wounds and competitiveness to resurface. Both boys were always crushed by their parents' expectations, and by living in each other's shadow. Despite everything, Seba decides to do the right thing and save his brother from the accusations, telling everything to the head physician and the police. Emiliano is grateful for his brother's decision, and the men say farewell with renewed closeness.

## EPISODE 14

### *My Angel*

#### SYNOPSIS

**Sister Teresa**, after briefly loosening up, seems back to normal and gives **Azzurra** an ultimatum: 48 hours to sort out **Emiliano** and **Sara** and make them suitable parents. After that, they will look for another family for Elia. Azzurra prayed for a sign from God, now we just have to wait. Emiliano, however, behaves strangely. Meanwhile, Catena, after seeing Ettore kissing another woman, is tormented by the thought of hurting Ludovica, and so she keeps it to herself, at least until she finds the ‘right moment’ to tell her. However, Ludovica realizes she is hiding something, and Cate, in order not to reveal anything about Ettore, says that Giuseppe is the one who has another girlfriend. Emiliano seems to distance himself from Sara, too, and so the three girls decide to join forces, giving little Elia lessons on women and teaching him how not to be a jerk. Meanwhile, Ettore has returned to the convent to get his severance pay and behaves strangely, something Azzurra does not fail to notice. She and Cate decide to investigate and find out the truth about the bartender. What they discover is that Ettore has been engaged for six years to **Debora**, a girl they initially suspect of having drug problems (and that Ettore is helping her score). What we then discover is that Debora takes painkillers due to a serious accident, because of which she lost her leg after being hit by a boy on ecstasy driving a moped. Continuing to investigate, the truth comes out: Ettore knew the boy who hit Debora, the two were teammates, and one evening Ettore had got him to take some ecstasy and go for a spin. Since then, Ettore has never ceased taking care of his fiancée, who calls him ‘my angel’, and even though Ettore doesn’t love her, he has never stopped being there for her, out of his sense of guilt. Also, Ettore feels indebted to Debora, who found his father a job at a difficult moment. Ludovica finds out everything, and in the end, Ettore decides to tell the truth and leave Debora: his feelings for Ludo are sincere, and it is the right thing to do, even if it means his father could lose his new job. Ettore is now determined to go back to work at the convent and asks Ludovica for her endorsement. It isn’t a complete reconciliation between them, but for now it is enough for Ettore to know he will be able to return to the bar and have Ludovica near.

Meanwhile, Emiliano’s standoffish behavior, including various telephone conversations with a mysterious woman, drives Sara mad with jealousy; she’s not accepting their new ‘friendzone’ relationship very well. But actually, what Emiliano is hiding is not a secret girlfriend but a very unusual new patient: **Orietta Berti**. The singer is being treated by him for anxiety attacks she is suffering while anticipating a big concert she will give in Assisi. She asks the psychiatrist for discretion about their sessions. Emiliano gives her various tips to relieve her anxiety: chewing gum, taking long walks... but the only thing that seems to work for Orietta is the psychiatrist’s presence. So, she decides to spend a night in Emiliano’s apartment, arousing suspicion and conjectures on the part of all the girls in the convent: is he dating a mother figure? The identity of Emiliano’s patient is then revealed, and Azzurra thinks this could be the divine sign she was waiting for. In fact, Orietta encourages Sara to keep hitting on Emiliano, saying they would make a great couple. Now that Azzurra also has Orietta Berti’s blessing, it seems things are starting to move in the right direction. Sister Teresa, however, is not yet so sure that Sara and Emiliano are suitable as parents, and she curbs the novice’s enthusiasm by reminding her that time is running out: how long is she willing to sacrifice Elia’s happiness for her dream?

**EPISODE 15**  
***The Sleepless Woman***

**SYNOPSIS**

**Sister Teresa** is resolute about finding a family for **Elia** and says so to **Azzurra**, who tells her she is wrong. The nun replies, “*I’m never wrong*”, though she will change her mind during the episode. Still determined, Azzurra nevertheless suggests she speak to Elia as soon as possible, to warn him that the time to leave the convent is approaching.

Meanwhile, as a school assignment, **Elia** is taking care of Charlie, the class hamster, now in hibernation phase. But Sister Teresa, seeing him inert, thought he was dead and threw him out. On her return, **Sara** finds the cage open and empty, and she fears she is responsible, possibly leaving the cage open after feeding him. So, she replaces him with another hamster... only this one is a little different. Not only a different color, but gender too! Sara tries to justify it by saying it could have been the effect of hibernation, and Elia seems to be persuaded, despite his doubts. To repair the damage, Sister Teresa and Sara begin a real ‘mouse hunt’, both hiding their secret and making Azzurra suspicious. But the search delays the moment of truth for Sister Teresa: how can she cause Elia yet more pain? In fact, initially it is only Sara who reveals her involvement in Charlie’s loss, and only at the end does Sister Teresa confess her guilt and inform Elia that he will soon leave the convent because they are looking for a new family for him. Elia doesn’t take it at all well and seeks comfort from Sara, who manages to reassure him that growing up with a family is a beautiful thing, and she will always be there for him. There is also a happy ending for Charlie, whom Azzurra finds wandering around the chapel.

In the meantime, Ettore tries to make it up with Ludovica, offering her support and many cappuccinos, but she keeps her distance and resumes the investigation into her mother’s case, visiting her again in prison. The only way to get to the truth is to find the firm’s senior partner, Attorney Monge, who may possess the missing document. But there seems to be no trace of him. The moment of truth seems to have arrived for Catena too: **Giuseppe** invites her to go out for an aperitif, but he does not show up for the date because **Alice**, his wife, is back.

Meanwhile, Azzurra is taking care of the case of a girl she meets by pure chance near the convent: **Corinna**. At the moment of their meeting, Corinna is almost hit by a car, and we soon find out why: the girl hasn’t slept for months due to a traumatic event she’s trying to suppress. At least this is what Emiliano tells her, who on Azzurra’s advice helps Corinna with her insomnia. Emiliano, however, doesn’t seem interested only in her psychic well-being... because Corinna presents herself as a girl in trouble but also reveals a clearly seductive ‘prick tease’ attitude, or at least that is the term Sara uses to describe her in conversations with Ludo and Cate. What we discover is that the traumatic event that caused Corinna’s insomnia was a violent argument between her father and their maid, Marina, with whom he had started an affair. Inadvertently, the man had pushed the woman down the stairs, and then she went into a coma. Thanks to Emiliano’s help, Corinna manages to bring to light her repressed memories and decides to report her father. In the meantime, the girl tells the psychiatrist that during her sleepless nights she often wandered around clubs, including the Forum... the same club where Emiliano met the girl with the hair clip. Could it be her? Corinna doesn’t rule it out, even though her memories are still fuzzy.

**EPISODE 16**  
***Not Meant to Be***

**SYNOPSIS**

After explaining to Elia, **Sister Teresa** informs the social worker **Anja** that they can go ahead and find a foster family for him. What Sister Teresa doesn't know is that Elia overheard their conversation, and when the Mother Superior begins evaluating possible families, the boy says he wants to have a say in the selection. Meanwhile, **Azzurra**, who has now given up on Sara and Emiliano being his parents, is sorry but tries to be constructive. Sister Teresa, however, perhaps because she unconsciously does not want to be separated from her nephew, to whom she is becoming more and more attached, seems to find fault with each of the possible couples. Aunt and nephew also go personally to check on a family that seems more promising: a decent couple with two children, a dog, and a swimming pool... but while Elia seems to like the choice, Sister Teresa doesn't at all. The relationship between her and her nephew has become closer and more affectionate, and perhaps Sister Teresa's heart is melting. In fact, the Mother Superior is about to call Anja to say they have found a suitable family, but then she changes her mind. Could it be she is thinking of keeping the boy with her?

Meanwhile, there is turmoil in the convent: **Enrico**, an ex-boxer seminarian to be ordained priest in a few months has arrived at the convent for a spiritual retreat. Sister Teresa immediately advises Azzurra: Enrico is very dear to the bishop, and so she will have to watch over him. Azzurra, however, is not convinced of the man's sanctity, and some unusual behavior makes her even more suspicious. Azzurra and **Emiliano** decide to investigate to find out what his secret is. After seeing him talking to a young boy in a boxing gym, Azzurra suspects that Enrico is hiding an illegitimate son, keeping it from the bishop for fear of not being ordained. A further clue leads them to doubt the sincerity of his vocation, which could be motivated by a sense of guilt after the death in the ring of one of Enrico's opponents. Eventually, however, it turns out that Enrico is suffering from a serious neurodegenerative disease, which he keeps secret for the same reason. Thanks partly to Azzurra's support, the seminarian is persuaded to tell the bishop the truth and accept his decision, whatever it may be. Now all that remains is to entrust oneself to Providence, which is never wrong.

Instead, the one who's lying is **Sara**, who, jealous of **Corinna**, concocts a plan to separate her and Emiliano. Sara pays a fortune teller to make four terrible predictions, which will happen if the psychiatrist continues to see her. And with the complicity of **Cate**, **Ludovica** and **Ettore**, the prophecies seem to start coming true. Meanwhile, Cate seems to have moved on from Giuseppe, even though she soon confesses to Ludovica that she still thinks about him – but above all she's thinking of an audition, which is fast approaching. Ludovica encourages her and in the meantime continues to look for Attorney Monge, without success. After Emiliano has a series of bizarre 'accidents', Azzurra figures out the girls' plan and unmask Sara, telling her to confess the truth to Emiliano and declare her love for him. Sara, however, sees that Emiliano has decided to keep going out with Corinna, despite the fortune teller's prophecies, and at the last minute she backs out. In the finale, Emiliano, determined to get at the truth, asks Corinna if she is the girl with the hair clip. And Corinna, not wanting to disappoint him, says yes.

As a final surprise, there is another unexpected arrival at the convent: **Marco**, a former high school classmate and friend of Sara's.



**EPISODE 17**  
*Always There for You*

**SYNOPSIS**

**Sister Costanza's** heart surgery went well and, as soon as she was discharged from the hospital, she returned to see her girls. Someone from her past also returns to the convent: **Umberto**, whom she has known since childhood. With him is his daughter **Caterina**, suffering from rheumatoid arthritis, a rare disease from which she could heal only through an experimental treatment at a Swiss clinic. After an initial misunderstanding, in which **Azzurra** thinks that Caterina is Sister Costanza's daughter, the latter clarifies the situation: Umberto is trying to raise money to pay for the treatment, and Sister Costanza wants to help him. So, when the chapel altarpiece disappears into thin air, despite the initial accusations being directed against an anonymous thief, Azzurra realizes that Sister Costanza has had a hand in it. What we then discover is that the nun wants to help Umberto at all costs to atone for a past blunder: she did not close the door to Umberto's hiding place in wartime, resulting in his capture. Soon, however, a further truth is revealed, of which Sister Costanza was already aware from the beginning: Umberto doesn't actually need money to take care of his daughter, but to pay off his debts. Caterina is an accomplice in the scam, pretending to be ill to back up his story. Finally, however, it is Umberto who makes the right choice and returns the painting to Sister Costanza, repeating to her what they promised each other as children: *Always there for you.*

Meanwhile, **Sister Teresa** continues to postpone the moment of calling social services, toying with the idea of keeping Elia with her. **Azzurra** soon understands the situation and is skeptical, trying to make her think: Have you ever seen a child who lives with a nun? Busy with various commitments, Sister Teresa does not keep her promise to teach Elia to ride a bike, and she realizes she really could not make him happy and give him all the attention he deserves. So, in the end, the Mother Superior decides to call social services: Elia is ready to be entrusted to a new family.

As for the girls, there is an atmosphere of great excitement and anticipation: **Ludo** continues her search for her mother's senior partner but is frustrated by continual blind alleys; and **Cate** is so nervous about an audition that she decides to take stimulants to help concentrate – but they make her even jumpier. To protect her friend, **Sara** decides to switch her stimulants with Emiliano's mints, which he has been using constantly since dating Corinna. Cate starts to feel better, but her nervousness persists to such an extent that she doesn't realize how much Ludovica needs support, too. The tension between the two leads to an argument, but on the day of her audition Ludo decides to support her friend by lending her a blouse and telling her she believes in her. Unfortunately, Cate does not pass the audition, but her friend Ludo is there for her.

Meanwhile, the replacement of Emiliano's mints with uppers generates unexpected behavior in the psychiatrist, who not only gets hyperactive but also ends up stealing a work of art during an opening he attends with Corinna – and now she doesn't want to see him anymore. Sara confesses that it was her fault, and, despite herself, she is instrumental in patching things up between them. Meanwhile, **Marco's** attentions begin to get to Sara, who, partly to distract herself from Emiliano's new relationship with Corinna, kisses him.

**EPISODE 18**  
*The Shape of Love*

**SYNOPSIS**

**Elia** meets his new family and seems finally reconciled to leaving the convent.

For her part, **Sister Teresa** made up her mind to stage “Jesus’ Childhood” on the day of the choir’s final recital. She proceeds to assign the roles. The Mother Superior decides Elia will be Jesus, Marco and Corinna will be Joseph and Mary... and Emiliano and Sara will have the roles of Simeon and the Prophetess Anna. Elia takes the part of the protagonist a little too seriously, staying in character even out of rehearsals, but Emiliano and Sara don’t seem at all enthusiastic about having the supporting roles. So, the blame falls on them when a series of unforeseen events happen to Marco and Corinna: chewing gum on Corinna’s brush, blonde dye on Joseph/Marco’s beard... and then it turns out Elia was playing practical jokes: despite having accepted his new foster family, he still prefers Emiliano and Sara and therefore would like, even if only for the play, for them to be his parents. Emiliano and Sara are touched by the boy’s sentiments, and they decide to put aside hostilities and be Joseph and Mary, to make Elia happy.

Meanwhile, Sara has discovered that Emiliano will soon be taking a house with Corinna, who during a conversation about **the search for their mill**, realizes that Sara is the woman with the hair clasp Emiliano is so obsessed with. Sara, however, is still in the dark about it all.

Meanwhile, **Catena** notices that little Filippo is not the same as before, and it is because his mother Alice is gone, again leaving him alone. After his wife’s departure, Giuseppe becomes more motivated to pursue Cate and asks her out again. This time Giuseppe does not stand her up, and they end up kissing. Despite her great expectations, Cate doesn’t seem at all convinced by that kiss, and she decides to call Alice about the choir recital and reunite **Filippo**’s family. During the performance, Cate even goes on stage with Filippo to help him deal with his fears and sing in front of everyone. Both the child and his parents seem happy, and Cate is finally happy too: her Broadway dream can wait, for now she finds Assisi and the choir to be very satisfying.

Meanwhile, **Ludovica** continues her investigation to help her mother. However, it is only thanks to **Ettore** that the girl finally manages to track down Attorney **Monge**. Unfortunately, the truth that Ludo and Azzurra discover is not what they hoped. Daria Perini is guilty, and the only way to save her seems to be the one she proposes: Ludo should sign an incriminating document and take the blame. Ludovica is torn: on the one hand she would like to sacrifice herself to save her mother, on the other she knows that the right thing is to tell the truth. In the end, thanks partly to Azzurra, who reveals the price she paid to help her father, Ludovica decides not to sign and to let her mother serve her sentence. Meanwhile, Ettore’s willingness to help and Ludovica’s experience with her mother bring the two closer together, and they kiss during the choir recital. In the finale, while she is helping Elia get ready to go out, Azzurra notices a backpack that isn’t his. Elia says the backpack belonged to his father, and Azzurra opens it: she finds a letter (written by Michelangelo) addressed to Elia’s real mother, a certain ‘Sara’, to whom he reveals that Elia is her son. Inside the backpack she also finds some money and a mobile phone, from which she starts a call to the only ‘Sara’ in the address book... who turns out to be the Sara we all know, because in the next room she answers her cellphone. She is Elia’s birth mother.

## EPISODE 19

### *Say, Do, Pry*

#### SYNOPSIS

**Azzurra** has discovered that **Sara** is **Elia**'s mother and is now determined to tell her, but **Sister Teresa** forbids it: the child has been assigned a foster family, and the fact that Sara is his biological mother is no guarantee she is fit to take care of him. So, for the moment, the Mother Superior tells Azzurra to say nothing to Sara, and social services will decide.

Meanwhile, **Emiliano** is about to go and live with **Corinna**, but **Catena** and **Ludovica** are not giving up on him and Sara being together, despite the fact that she is seeing **Marco**.

Emiliano, maybe out of jealousy, is certain the man is hiding something and wants to defraud Sara, whom he has sign papers, claiming he wants to surprise her. The truth comes out, however, that Marco's surprise is that he bought her a beauty shop in Rome where she can open her business. Sara is deeply moved by the surprise and happy about the new opportunity, but what she doesn't know is that Marco did it all out of guilt he's been carrying around for years.

And maybe Corinna is hiding something, too. Due to a misunderstanding, the girls believe she is pregnant... and even Emiliano ends up thinking that they are expecting twins! But soon Corinna clears it up: the 'couple' she was talking about on the phone are two portraits, one of her and one of him. However, Emiliano is not so sure about his unexpected gift, which everyone says looks just like him... something is missing from that image, even though he's not sure what.

In the meantime, Sister Teresa stalls telling social services that Elia is Sara's son, wanting to speak personally with **Anja**. The delay annoys Azzurra, who, despite Sister Angela's opposition in a phone call, telling her to respect the Mother Superior's wishes, declares her intention to tell Sara the truth, which obliges Sister Teresa to inform the **bishop** of her insubordination.

Just when Azzurra is about to tell Sara that Elia is her son, however, the unthinkable happens: the photo of her and Marco as kids brings back a repressed trauma in Sara. She remembers going to a party and being sexually assaulted. For years, she thought that if she got pregnant, it was her own fault – that she was just an idiot. Instead, she discovers that at that party the boy who abused her, **Alessandro**, had targeted her and given her drugs, and that everything had been planned. This event also accounts for Marco's guilt, which he's unable to resolve and which he confesses to Azzurra and Emiliano: he was present on the evening of the party and did nothing to stop Sara being violated by Alessandro, a popular boy from a good family who had put on the party. Now Sara realizes that the stillborn baby she gave birth to nine months later was not the result of one stupid night, but of rape.

Sara is crushed by the pain, and Azzurra is convinced that the only one who can soothe her is Elia. So, the novice lies to Sister Teresa, pretending that the child is sick on the very day he was supposed to go to the foster home, and she has him sleep with Sara.

During the night, Sara, under the influence of tranquilizers Emiliano gave her to help her rest, is tormented by memories of the violence she suffered. Unable to sleep, she gets up, throws a few clothes in a bag and goes out. It seems that Elia is sleeping, but instead the boy opens his eyes... and the next day Azzurra finds the room empty.

EPISODE 20  
*The Pursuit of Happiness*

SYNOPSIS

**Sara** has left, and we see her driving. Her eyes close: it's the tranquilizers Emiliano gave her. The hospital calls **Catena**: Sara is there, unharmed from the accident, but Elia, wedged between the car seats, has a severe head injury and is sedated, under observation. When she wakes up, Sara is chagrined, especially when she hears that Elia was in the car too and is hurt. **Sister Teresa** is even more convinced that, although Sara is Elia's biological mother, she is just like Luisa, unfit. The Mother Superior tells Azzurra she was irresponsible in postponing Elia's foster care and having him spend the night with Sara. She tells the bishop. Azzurra admits her faults to him, and he declares the novice was led astray by Sister Angela, both of them making the same mistakes. He decides to suspend her consecration. Then, when Sister Teresa learns that Sara was on tranquilizers, she contacts **Anja** to tell her that Sara is Elia's real mother, but she considers her immature and unfit. What she doesn't know, and what Azzurra reveals to her, is the violence Sara suffered in the past, which shocks the nun. Azzurra calls **Sister Angela** to tell her what happened, and through prayer she seeks to accept her suspension, although she now finds only suffering. Sister Angela returns to console her: even when everything seems terrible, have faith in Him: *as with the spring, we must wait for beautiful things*.

**Emiliano** is also angry at Sara, even though she didn't intend to kill herself, only to flee her nightmares. He is about to move in with **Corinna**, but she admits she is not the girl with the clasp. That doesn't matter, it's time to leave dreams behind and face reality. But Emiliano still looks uncertainly at his portrait. Meanwhile, **Ludovica** and **Catena**, both happy and unaware of Sara's trauma, do not give up on love winning between her and Emiliano: they know Corinna was lying, that it's Sara's hair clip. So, they play "fairy godmothers" – decidedly unseemly, given the tragic circumstances. They devise a plan: to lock Sara and Emiliano in the Forum bathroom, taking them back to that evening and opening their eyes. The plan fails, and Azzurra angrily reveals the violence Sara suffered.

Elia wakes up, out of danger. Sara decides to go back to Rome and says goodbye to Emiliano; but before leaving, she hears Azzurra telling him the truth: she is Elia's real mother! She's stunned to realize what Michelangelo wanted and why Luisa called her that day at dawn. Elia came from violence, but he is *her* son, and she's ready to accept and love him. Sister Teresa is very moved by what Azzurra has accomplished – and by how, although she is still a novice, she is already a better nun than she is. She taught her *Love*, to welcome the most vulnerable, the "unhinged". To find Jesus in the world and not in books. She insists that the bishop affirm Azzurra's consecration... but two other nuns already "threatened" him: **Sisters Angela** and **Costanza**.

Emiliano also has a revelation studying the portrait. He finally sees what's odd: his expression is not happy. Sara's words echo: *In the morning, when you wake up, ask yourself if you're happy... that's enough*. Emiliano surprises Sara by declaring his love for her: only with her at his side can he be truly happy and... *dulcis in fundo*, by chance he discovers that she's the hair-clip girl!

The day of consecration has arrived. The novice is kneeling on the bare stone in front of the altar. The bishop is in front of her and puts the tunic on her. Sister Angela adds the veil. Everyone feels emotional. Love has triumphed, and Azzurra is finally a nun.