



# ROME



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OTHERS ONLY TELL YOU







EYEWITNESS TRAVEL

# ROME









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# ROME





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PROJECT EDITOR Fiona Wild  
ART EDITOR Annette Jacobs  
EDITORS Ferdie McDonald, Mark Ronan, Anna Streiffert  
DESIGNER Lisa Kosky  
DESIGN ASSISTANT Marisa Renzullo  
PICTURE RESEARCH Catherine O'Rourke  
RESEARCH IN ROME Sam Cole  
DTP EDITOR Siri Lowe

MAIN CONTRIBUTORS  
Olivia Ercoli, Ros Belford, Roberta Mitchell

PHOTOGRAPHERS  
John Heseltine, Mike Dunning, Kim Sayer

ILLUSTRATORS  
Studio Illibill, Kevin Jones Associates,  
Martin Woodward, Robbie Polley

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AT GROUND LEVEL.

Front cover main image: Vatican skyline and the River Tiber

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# CONTENTS

HOW TO USE  
THIS GUIDE **6**



Colosseum

## INTRODUCING ROME

FOUR GREAT DAYS  
IN ROME **10**

PUTTING ROME  
ON THE MAP **12**

THE HISTORY OF  
ROME **16**

ROME  
AT A GLANCE **42**

ROME THROUGH  
THE YEAR **58**



Moses by Michelangelo in  
San Pietro in Vincoli



Fresco in Villa Farnesina

---

## ROME AREA BY AREA

---

CAPITOL 64

FORUM 76

PALATINE 96

PIAZZA DELLA  
ROTONDA 102



The Tempietto

PIAZZA NAVONA 116

PIAZZA DI SPAGNA 128

CAMPO DE' FIORI 142

QUIRINAL 154

ESQUILINE 166

LATERAN 176

CARACALLA 188

AVENTINE 198

TRASTEVERE 206

JANICULUM 214

VATICAN 222

VIA VENETO 250

FURTHER AFIELD 256

NINE GUIDED  
WALKS 272



Arch of Titus

---

## TRAVELLERS' NEEDS

---

WHERE TO STAY 294

RESTAURANTS AND  
CAFES 310

SHOPS AND  
MARKETS 334

ENTERTAINMENT IN  
ROME 354

CHILDREN'S ROME 368



The basilica of St Peter's  
in the Vatican City



Mosaic in Santa Prassede

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## SURVIVAL GUIDE

---

PRACTICAL  
INFORMATION 374



Roman antipasto

GETTING TO  
ROME 384

GETTING AROUND  
ROME 390

ROME  
STREET FINDER 396

GENERAL INDEX 420

ACKNOWLEDGMENTS  
444

PHRASE BOOK 447



# HOW TO USE THIS GUIDE

This Eyewitness Travel Guide helps you get the most from your stay in Rome with the minimum of practical difficulty. The opening section, *Introducing Rome*, locates the city geographically, sets modern Rome in its historical context and explains how Roman life changes through the year. *Rome at a Glance* is an overview of the city's attractions. The main sightseeing section, *Rome Area by Area*, starts on page 62.

It describes all the important sights with maps, photographs and detailed illustrations. In addition, six planned walks take you to parts of Rome you might otherwise miss.

Carefully researched tips for hotels, shops and markets, restaurants and cafés, sports and entertainment are found in *Travellers' Needs*, and the *Survival Guide* has advice on everything from posting a letter to catching the Metro.

## FINDING YOUR WAY AROUND THE SIGHTSEEING SECTION

Each of the sixteen sightseeing areas in the city is colour-coded for easy reference. Every chapter opens with an introduction to the part of Rome it covers, describing its history and character, followed by a Street-by-Street

map illustrating the heart of the area. Finding your way around each chapter is made simple by the numbering system used throughout. The most important sights are covered in detail in two or more full pages.

**Each area has colour-coded thumb tabs.**

**A locator map shows where you are in relation to other areas in the city centre.**

**A suggested route takes in some of the most interesting and attractive streets in the area.**

**1 Introduction to the area**  
For easy reference, the sights in each area are numbered and plotted on an area map. To help the visitor, this map also shows Metro stations. The area's key sights are listed by category, such as Churches and Temples, Museums and Galleries, and Ancient Sites.

**2 Street-by-Street map**  
This gives a bird's-eye view of interesting and important parts of each sightseeing area. The numbering of the sights ties in with the area map and the fuller description of the entries on the pages that follow.

**The area covered in greater detail on the Street-by-Street Map is shaded pink.**

**Stars indicate the sights that no visitor should miss.**

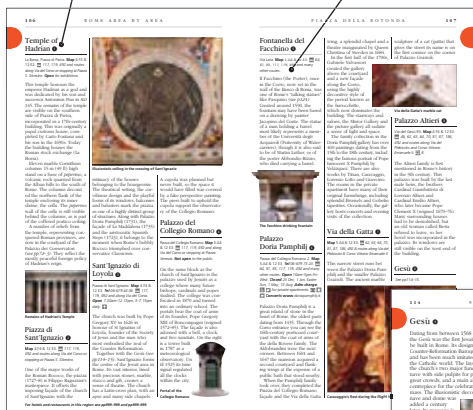
## ROME AREA MAP

The coloured areas shown on this map (see *inside front cover*) are the sixteen main sightseeing areas of Rome – each covered in a full chapter in *Rome Area by Area* (pp62–255). They are highlighted on other maps throughout the book. In *Rome at a Glance* (pp42–57), for example, they help locate the top sights. They are also used to help you find the position of the nine guided walks (p273).



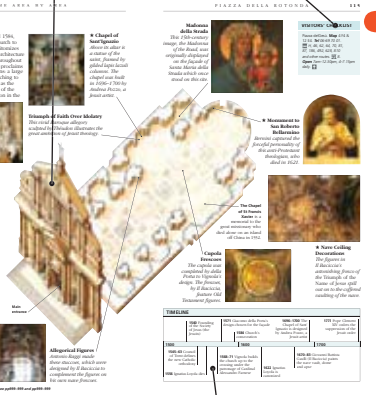
**Numbers** refer to each sight's position on the area map and its place in the chapter.

**Practical information** provides everything you need to know to visit each sight. Map references pinpoint the sight's location on the *Street Finder* map (see pp396–419).



The **façade** of each major sight is shown to help you spot it quickly.

The **visitors' checklist** gives all the practical information needed to plan your visit.



**3 Detailed information**  
All the important sights in Rome are described individually. They are listed in order following the numbering on the area map at the start of the section. Practical information includes a map reference, opening hours and telephone numbers. The key to the symbols is on the back flap.

The **list of star sights** indicate the best features and works of art.

**4 Rome's major sights**  
Historic buildings are dissected to reveal their interiors; museums and galleries have colour-coded floorplans to help you find the most important exhibits.

A **timeline** charts the key events in the history of the building.

TIMELINE	
1800	1800-1810: Construction of the facade of the church of Santa Maria della Pace.
1810	1810-1820: Construction of the facade of the church of Santa Maria della Pace.
1820	1820-1830: Construction of the facade of the church of Santa Maria della Pace.
1830	1830-1840: Construction of the facade of the church of Santa Maria della Pace.
1840	1840-1850: Construction of the facade of the church of Santa Maria della Pace.
1850	1850-1860: Construction of the facade of the church of Santa Maria della Pace.
1860	1860-1870: Construction of the facade of the church of Santa Maria della Pace.
1870	1870-1880: Construction of the facade of the church of Santa Maria della Pace.
1880	1880-1890: Construction of the facade of the church of Santa Maria della Pace.
1890	1890-1900: Construction of the facade of the church of Santa Maria della Pace.
1900	1900-1910: Construction of the facade of the church of Santa Maria della Pace.
1910	1910-1920: Construction of the facade of the church of Santa Maria della Pace.
1920	1920-1930: Construction of the facade of the church of Santa Maria della Pace.
1930	1930-1940: Construction of the facade of the church of Santa Maria della Pace.
1940	1940-1950: Construction of the facade of the church of Santa Maria della Pace.
1950	1950-1960: Construction of the facade of the church of Santa Maria della Pace.
1960	1960-1970: Construction of the facade of the church of Santa Maria della Pace.
1970	1970-1980: Construction of the facade of the church of Santa Maria della Pace.
1980	1980-1990: Construction of the facade of the church of Santa Maria della Pace.
1990	1990-2000: Construction of the facade of the church of Santa Maria della Pace.
2000	2000-2010: Construction of the facade of the church of Santa Maria della Pace.
2010	2010-2020: Construction of the facade of the church of Santa Maria della Pace.
2020	2020-2030: Construction of the facade of the church of Santa Maria della Pace.







# INTRODUCING ROME



FOUR GREAT DAYS IN ROME 10-11  
PUTTING ROME ON THE MAP 12-15  
THE HISTORY OF ROME 16-41  
ROME AT A GLANCE 42-57  
ROME THROUGH THE YEAR 58-61

## FOUR GREAT DAYS IN ROME

Rome wasn't built in a day but you can just about see all its highlights in four. Its history can be traced in the crumbling columns of the ancient empire, the medieval alleys lined with Renaissance palaces and Baroque fountains splashing on elegant piazzas. Rome has dozens of



The Mouth of Truth  
– no place for liars

museums, from the vast Vatican to compact collections like the Gallerie Borghese. There are hundreds of art-stuffed churches too, from tiny chapels to the great basilicas and St Peter's itself. These itineraries offer you a taste of it all. The price guides include cost of travel, food and admission fees.



Teatro di Marcello and the trio of standing columns

### ANCIENT ROME

- Explore the Republic
- Lunch in medieval ambience
- Absorb Imperial grandeur
- See how the Caesars lived

**TWO ADULTS** allow at least 120 euros

#### Morning

Cram highlights of the 1,000-year history of ancient Rome's Republic and Empire into one very full day. Start at its heart, the **Roman Forum** (see pp76–91), then spend an hour or so perusing some of its treasures inside the **Capitoline Museums** (see pp70–3). Stroll over to Largo della Torre Argentina to gaze upon the remains of three Republican era temples and the crumbling brick steps of the 55 BC Baths of Pompey, where Julius Caesar was murdered, ending the Republican era. The Baths of Pompey complex included a theatre that has now vanished but some of its vaults survive in the foundations of the Campo de' Fiori area's

medieval buildings – including the basement rooms of **Ristorante Da Pancrazio** (see p320), which serves excellent pasta.

#### Afternoon

Return to the core of ancient Rome past the Teatro di Marcello – model for the Colosseum – and the two tiny **Temples of the Forum Boarium** (see p203) in Piazza della Bocca della Verità. Nip up Via del Velabro to the Forum's back entrance and cut through to Via dei Fori Imperiali to explore the ruins of Rome's Imperial era – the **Market and Forum of Trajan** (see pp88–9), and the **Forums of Caesar, Augustus, and Nerva** (see pp90–1). At the end, you can tour **Domus Aurea** (Nero's Golden House) (see p175; book ahead) and the nearby **Colosseum** (see pp92–3), built over Nero's former artificial lake. Stroll up the Via Sacra to roam the **Palatine Hill** (see pp97–101; entry included on Colosseum ticket), peppered with some original palatial homes.

### CHRISTIAN ROME

- The Vatican Museums
- Picnic on the Piazza
- Mosaics and a Mithraic temple
- Holy (dinner) orders

**TWO ADULTS** allow at least 80 euros

#### Morning

Exploring the **Vatican Museums** (see pp234–47) can easily occupy a full morning. When you're hungry, leave the museum and walk four streets up Via Tunisi to shop for goodies at the outdoor market on Via Andrea Doria. Take them back to picnic on Piazza San Pietro.

#### Afternoon

Pop into **St Peter's Basilica** (see pp230–33) to marvel at this capital of Christendom, then head to admire the glittering mosaics of **Santa Maria Maggiore** (see pp172–3). Afterwards, visit **San Clemente** (see pp186–7), a gorgeous 12th-century church built atop a 4th-century one, which stands on an ancient Mithraic temple. You will find important works by Raphael,



Detail of the mosaics in Santa Maria Maggiore



Dolce &amp; Gabbana store window in Piazza di Spagna

Bernini, Caravaggio and Bramante in the church of **Santa Maria del Popolo** (see pp138–9). Enjoy the evening  *Passeggiata* – Rome’s see-and-be-seen stroll along the Via del Corso – with a drink at one of the busy cafés flanking the piazza. Round off by eating in one of two restaurants run by nuns: the simple, family-style **Fraterna Domus** (see p317), or the exotic but pricey **L’Eau Vive** (see p316).

## ART AND SHOPPING

- Fountains and piazzas
- National Gallery treasures
- Temples and boutiques
- Spanish Steps and the Trevi

**TWO ADULTS** allow at least 20 euros

### Morning

Start at the fruit and flower market of **Campo de’ Fiori** (see pp143–53), located around a statue of Giordano Bruno, who was burned at the stake in the Middle Ages. **Piazza Navona** (see p116–27), with its Baroque fountains and excellent cafés, owes its oval shape to the ancient stadium beneath (a fragment is visible at its north end). Visit the collections of the National Gallery in the **Palazzo Altemps** (see p127). Peek into the church of **San Luigi dei Francesi** (see p122) for the early Caravaggios,

then duck into Corso del Rinascimento 40 to see the hidden fantasy façade on **Sant’Ivo alla Sapienza** (see p122). Do not miss Rome’s **Pantheon** (see pp110–11), an ancient temple (now church), and **Santa Maria sopra Minerva** (see p108), for its art. Try the cappuccinos at **Caffè Sant’Eustachio** (see p330).

### Afternoon

Cross the Via del Corso, and enjoy an afternoon’s shopping in the chic boutiques of **Via Condotti** (see p133) and its tributaries fanning out from the base of the **Spanish Steps** (see pp134–5). To end the day treat yourself to one of Rome’s best ice creams at **San Crispino** (see p330), and wander over to the nearby **Trevi Fountain** (see p159) before it melts.

## A FAMILY DAY

- Cycle in Villa Borghese park
- See puppets, creatures and creepy crypts
- Cross the Tiber for medieval alleys and panoramic views

**FAMILY OF 4** allow at least 170 euros

### Morning

Rent bikes in **Villa Borghese** park (see pp258–9) where, as well as exploring, you can visit the Etruscan Museum in **Villa Giulia** (see pp262–3) or the excellent **Galleria**

**Borghese** (see pp260–1; book ahead). If the kids need less art and more fun, take in Rome’s zoo, the **Bioparco** (see p259). If it’s a Sunday, stop at **Pincio Gardens** (see pp136–7) for an open-air carousel and the San Carlino, one of Rome’s few remaining puppet theatres that puts on Pulcinella shows from 11am.

### Afternoon

Return the bikes and stroll past the top of the **Spanish Steps** (see pp134–5) down Via Gregoriana, looking out for the Palazzetto Zuccari at number 28, whose windows and doors are shaped into hideous creatures. Below Via Veneto’s **Santa Maria della Concezione** (see p254) lies the creepy Capuchin Crypts, which are covered in mosaics made from the bones of monks. (Cappuccino coffee was named after the colour of these friars’ robes.)

At Piazza della Bocca della Verità, on the porch of **Santa Maria in Cosmedin** (see p202), sits the Mouth of Truth, an ancient drain cover carved as a monstrous face. The story goes that if you tell a lie with your fingers in the mouth, it will bite them off. Head across the river to **Trastevere** (see pp207–13), an area of twisting medieval alleys. Climb **Janiculum hill** (see pp215–17) to enjoy the sweeping views of the city. Descend to Trastevere for a pizza at **Pizzeria Ivo** (see p328).



View of Via Condotti from the top of the Spanish Steps



## Putting Rome on the Map

Since its foundation over 2,750 years ago on seven hills near the banks of the River Tiber, Rome has grown into a city of three million people covering 1,500 sq km (580 sq miles) of central Italy. Within this area is the independent Vatican City State. Rome was made capital of the newly united Italy in 1870. It is about 28 km (17 miles) from the sea and has good rail and road links to many other historic Italian towns and cities.

### KEY

- Rome and Environs
- Main railway
- Airport
- Motorway
- A Road

0 kilometres 50  
0 miles 25



Aerial view looking north over Isola Tiberina



M A R

T I R R E N

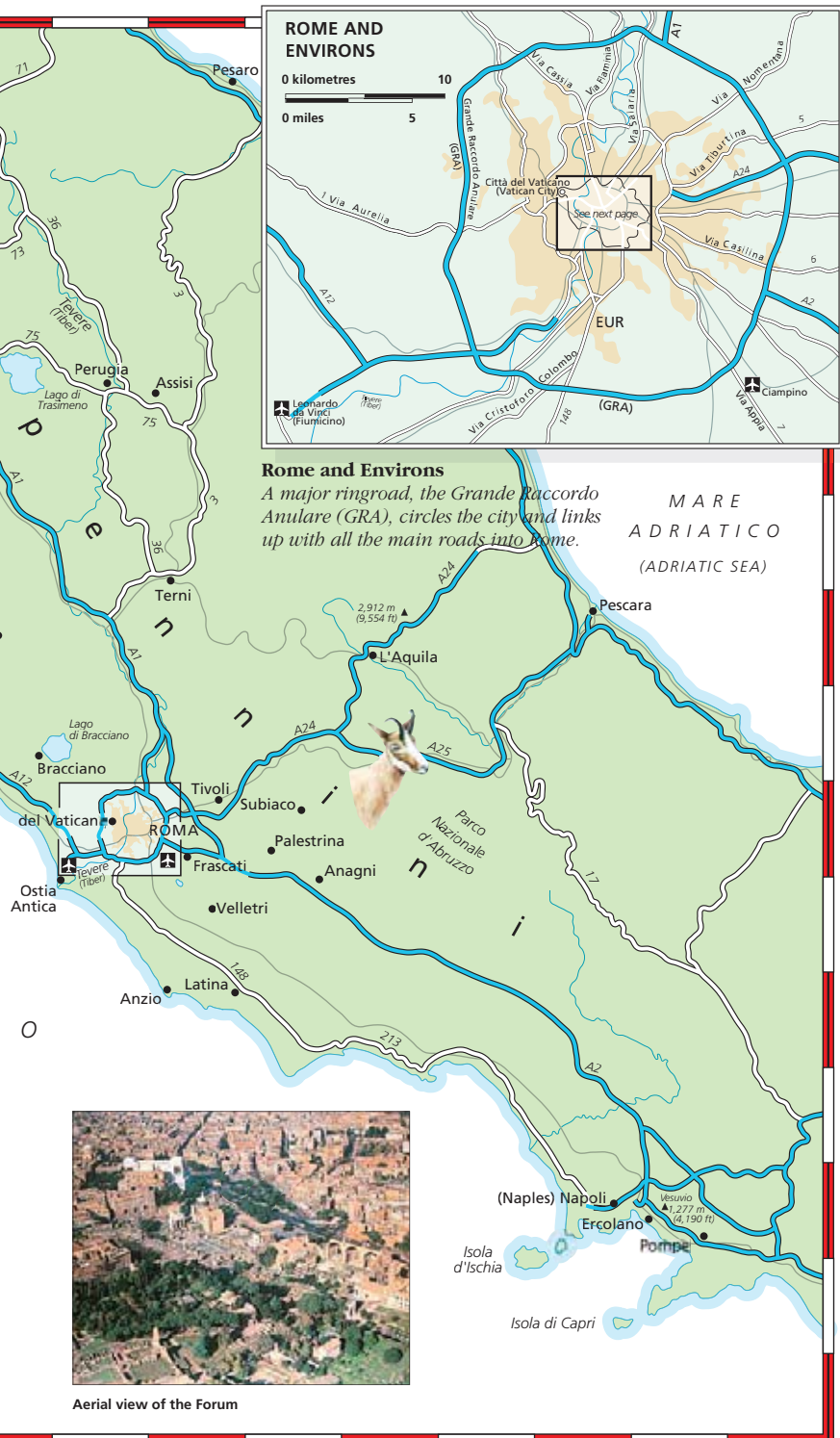
(TYRRHENIAN SEA)

### EUROPE



### Europe

Rome is in southern Europe, on the same line of latitude as New York. It has two airports and is about 2½ hours' flying time from London. Rome is also linked to the rest of Europe by road and rail. It is about 15 hours from Paris by train. It is also at the centre of Italy's main road network, parts of which follow the routes of ancient Roman roads.



## Central Rome

This book divides central Rome into 16 areas and has further sections for sights on the outskirts of the city, including some day trips, as well as some suggested walks. Each of the main areas has its own chapter and contains a selection of sights that convey some of its history and distinctive character. The Forum will give you a glimpse of ancient Rome, while the Capitol, Piazza della Rotonda and Piazza Navona represent the historic centre. If you are interested in Renaissance palaces, make a point of visiting the fine examples in Campo de' Fiori. In Piazza di Spagna, you can find designer shops and hints of the Grand Tour. A stop at the Vatican will reveal the impressive St Peter's and the heart of Roman Catholicism.



### Pantheon

*Fronted by lofty granite columns, the Pantheon was built as a Roman temple of "all the gods" (see pp110–11).*



#### KEY

Star sights

Metro station

Train station

Main bus terminal

Tram terminal

Tourist information

City Wall



### Vatican Museums

*This vast complex of buildings holds one of the world's greatest collections of Classical and Renaissance art (see pp234–47).*

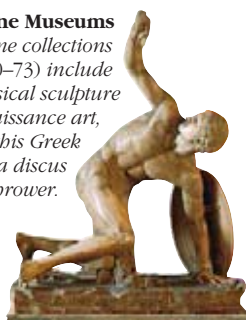


### Colosseum

One of Rome's most famous landmarks, the Colosseum (see pp92–5) was the venue for gladiatorial and animal fights. These provided a gory spectacle for Rome's citizens, up to 55,000 of whom would cram into the amphitheatre at one time.

### Capitoline Museums

These fine collections (see pp70–73) include both Classical sculpture and Renaissance art, including this Greek statue of a discus thrower.



0 metres 500

0 yards 500



### St Peter's

The magnificent dome of St Peter's (see pp230–33) was designed by Michelangelo and is visible on the Rome skyline.





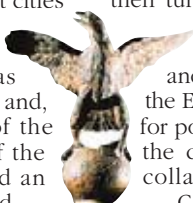




# THE HISTORY OF ROME

One of the most ancient cities in Europe, Rome was founded over 2,700 years ago. Since then it has been continuously inhabited, and, as the headquarters first of the Roman Empire and then of the Catholic Church, it has had an immense impact on the world. Many European languages are based on Latin; many political and legal systems follow the ancient Roman model; and buildings all round the world utilize styles and techniques perfected in ancient Rome. The city itself retains layers of buildings spanning over two millennia. Not surprisingly, all this history can seem a little overwhelming.

Rome began as an Iron Age hut village, founded in the mid-8th century BC. In 616, the Romans' sophisticated Etruscan neighbours seized power, but were ousted in 509, when Rome became a Republic. It conquered most of the rest of Italy,



Roman eagle  
(2nd century AD)

then turned its attentions overseas, and by the 1st century BC ruled Spain, North Africa and Greece. The expansion of the Empire provided opportunities for power-hungry individuals, and the clashing of egos led to the collapse of democracy. Julius Caesar ruled for a time as dictator, and his nephew Octavian became Rome's first emperor, assuming the title Augustus. During the reign of Augustus, Christ was born, and though Christians were persecuted until the 4th century AD, the new religion took hold and Rome became its main centre.

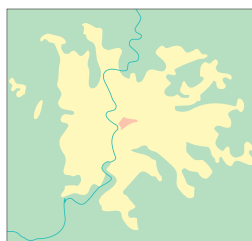
Even though it was the seat of the papacy, during the Middle Ages Rome went into decline. The city recovered spectacularly in the mid-15th century, and for over 200 years was embellished by the greatest artists of the Renaissance and the Baroque. Finally, in 1870, Rome became the capital of the newly unified Italy.



15th-century map  
of Rome from the north

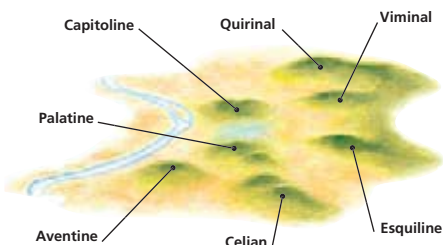
## Rome's Early Development

According to the historian Livy, Romulus founded Rome in 753 BC. Sometime later, realizing his tribe was short of females, he invited the neighbouring Sabines to a festival, and orchestrated the mass abduction of their women. Although Livy's account is pure legend, there is evidence that Rome was founded around the middle of the 8th century BC, and that the Romans and Sabines united shortly afterwards. Historical evidence also gives some support to Livy's claim that after Romulus's death Rome was ruled by a series of kings, and that in the 7th century BC it was conquered by the Etruscans and ruled by the Tarquin family. Last of the dynasty was Tarquinius Superbus (Tarquin the Proud). His despotic rule led to the Etruscans being expelled and the founding of a Republic run by two annually elected consuls. The uprising was led by Lucius Junius Brutus, the model of the stern, patriotic Roman Republican.



**EXTENT OF THE CITY**

750 BC Today



### The Seven Hills of Rome

By the 8th century BC, shepherds and farmers lived on four of Rome's seven hills. As the population grew, huts were built in the marshy valley later occupied by the Forum.

### Iron Age Hut

Early settlers lived in wattle and daub huts. Traces of their foundations have been found on the Palatine.





Augur, digging foundation



### TEMPLE OF JUPITER

This Renaissance painting by Perin del Vaga shows Tarquinius Superbus founding the Temple of Jupiter on the Capitol, the sacred citadel of Rome.

### TIMELINE

<p>750 BC Tarpeia betrays city to the Sabines</p>	<p>700 BC Approximate beginning of Etruscan period</p>	<p>Etruscan jug (7th century BC)</p> 
<p>800 BC</p>  <p>Romulus and Remus</p>	<p>750</p> <p>753 BC Legendary founding of Rome by Romulus, first of seven kings</p>	<p>700</p> <p>715–713 BC King Numa Pompilius establishes 12-month calendar</p> <p>650</p> <p>659 BC Romans destroy rival city, Alba Longa</p>



### The Legend of the She-Wolf

The evil king of Alba threw his baby nephews, Romulus and Remus, into the Tiber but they were washed ashore, and suckled by a she-wolf.

Raven,  
guardian of  
the citadel



### Apollo of Veio

Etruscan culture and religion were influenced by the Greeks. This 5th- or 6th-century statue of the Greek god Apollo comes from Veio, a powerful, wealthy Etruscan city.

King Tarquin,  
holding stone  
worshipped as a  
thunderbolt



### The Legend of Aeneas

Some Roman legends make the Trojan hero Aeneas the grandfather of Romulus and Remus.



### WHERE TO SEE ETRUSCAN ROME

The Cloaca Maxima sewer still functions, but there are few other traces of Etruscan Rome. Most finds come from Etruscan sites outside Rome like Tarquinia, with its tomb paintings of sumptuous banquets (see p271), but there are major collections in the Villa Giulia (pp262-3) and Vatican Museums (p238). The most famous object, however, is a bronze statue of the legendary she-wolf in the Capitoline Museums (p73). The Antiquarium Forense (p87) displays objects from the necropolis which once occupied the site of the Roman Forum.



Funeral urns shaped like huts were used for cremation from the mid-8th century BC.



Etruscan jewellery, like this 7th-century BC gold filigree brooch, was lavish. Treasures of this kind have given the Etruscans a reputation for luxurious living.



Statue of Jupiter

578 BC Servius Tullius  
Etruscan king

600 BC Possible date  
of construction of  
Cloaca Maxima sewer

565 BC Traditional  
date of the Servian  
Wall around Rome's  
seven hills

510 BC Temple of  
Jupiter consecrated  
on the Capitoline hill

600

550

500

616 BC Tarquinius  
Priscus, first Etruscan  
king, Forum and  
Circus Maximus  
established



L.J. Brutus

534 BC King  
Servius murdered

509 BC L.J. Brutus expels  
Etruscans from Rome and  
founds the Republic

507 BC War against  
Etruscans. Horatius  
defends wooden bridge  
across Tiber



# Kings, Consuls and Emperors

Rome had over 250 rulers in the 1,200 years between its foundation by Romulus and AD 476, when the last emperor was deposed by the German warrior Odoacer. Romulus was the first of seven kings, overthrown in 509 BC when Rome became a Republic. Authority was held by two annually elected consuls, but provision was made for the appointment of a dictator in times of crisis. In 494 BC, the office of Tribune was set up to protect the plebeians from injustice at the hands of their patrician rulers. Roman democracy, however, was always cosmetic. It was

discarded completely in 27 BC, when absolute power was placed in the hands of the emperor.



70-63 BC Pompey



107-87 BC Marius is consul seven times

205 BC Scipio Africanus

218 BC Quintus Fabius Maximus

456 BC Lucius Quintus Cincinnatus

c.753-715 BC Romulus



Romulus, his twin Remus and the she-wolf who suckled them

800 BC	700	600	500	400	300	200	100
SEVEN KINGS			REPUBLIC				
800 BC	700	600	500	400	300	200	100

c.715-673 BC Numa Pompilius

c.673-641 BC Tullus Hostilius

c.641-616 BC Ancus Marcius

396 BC Marcus Furius Camillus

c.509 BC Lucius Junius Brutus and Horatius Pulvillus

133 BC Tiberius Gracchus

122-121 BC Gaius Gracchus

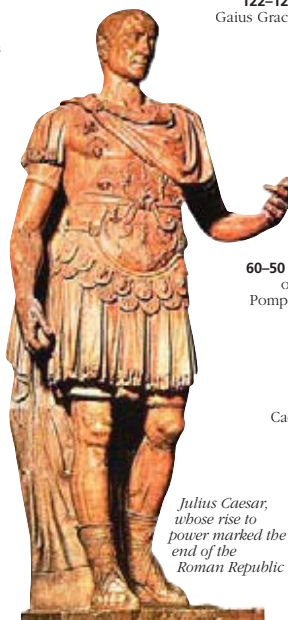
c.534-509 BC Tarquinius Superbus

82-80 BC Sulla

c.579-534 BC Servius Tullius

63 BC Cicero

616-579 BC Tarquinius Priscus



60-50 BC Triumvirate of Julius Caesar, Pompey and Crassus

45-44 BC Julius Caesar is sole ruler

Julius Caesar, whose rise to power marked the end of the Roman Republic



Tarquinius Priscus consulting an augur



37-41 Caligula

69-79 Vespasian

79-81 Titus

81-96 Domitian

96-8 Nerva



161-80 Marcus Aurelius



284-305 Diocletian

180-92 Commodus

218-22 Heliogabalus



306-37 Constantine I (co-emperor with Maxentius 306-12)

337-40 Constantine II, co-emperor with Constantius II (337-61)

361-3 Julian the Apostate

0	AD 100	200	300	400
EMPIRE				
0	AD 100	200	300	400

270-75 Aurelian

222-35 Alexander Severus

379-95 Theodosius

98-117 Trajan

117-38 Hadrian

138-61 Antoninus Pius

54-68 Nero

41-54 Claudius

14-37 Tiberius

27 BC-AD 14 Augustus

211-17 Caracalla

193-211 Septimius Severus



Septimius Severus and family



475-6 Romulus Augustulus

43-32 BC Second Triumvirate of Mark Antony, Octavian and Lepidus

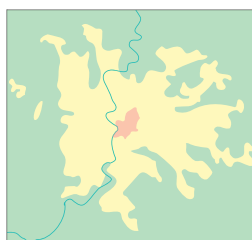
## The Roman Republic



Bronze coin, showing Temple of Vesta (c.57 BC)

By the mid-2nd century BC, Rome controlled the west Mediterranean, policing and defending it with massive armies. The troops had more loyalty to the generals than to distant politicians, giving men like Marius, Sulla, Pompey and Caesar the muscle to seize political power. Meanwhile, peasants, whose land had been destroyed during the invasion of

Hannibal in 219 BC, had flooded into Rome. They were followed by slaves and freedmen from conquered lands such as Greece, swelling the population to half a million. There was plenty of work for immigrants, constructing roads, aqueducts, markets and temples, financed by taxes on Rome's expanding trade.

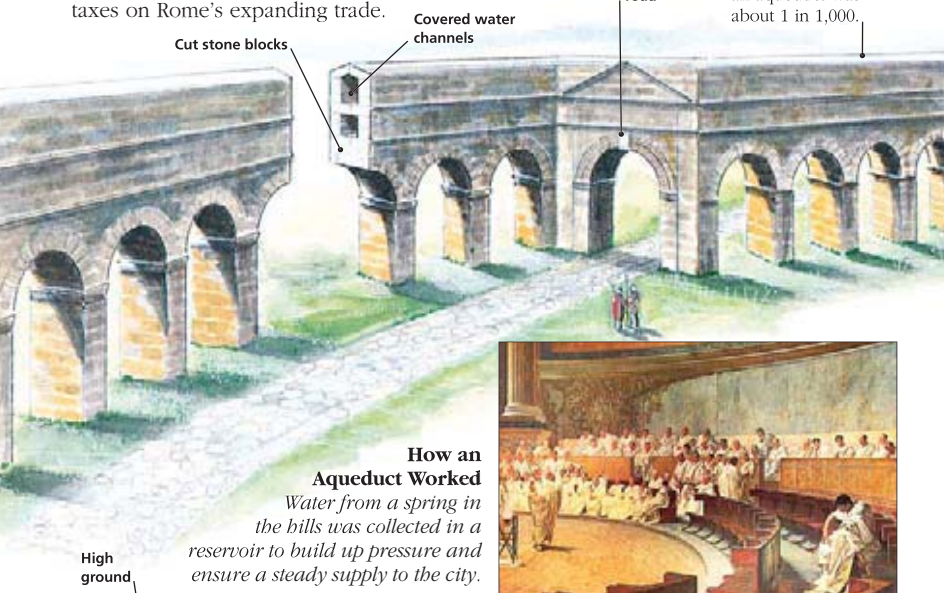


EXTENT OF THE CITY

400 BC Today

Arch spanning road

The gradient of an aqueduct was about 1 in 1,000.



Cut stone blocks

Covered water channels

**How an Aqueduct Worked**  
Water from a spring in the hills was collected in a reservoir to build up pressure and ensure a steady supply to the city.

High ground

Cleaning vent



Reservoir

Underground water channel

Arches carrying water across low ground



### Cicero Denounces Catiline

In 62 BC Catiline planned a coup. Cicero discovered the plot and persuaded the Senate to condemn the conspirators to death.

### TIMELINE

499 BC Battle against Latin tribes; Temple of Castor and Pollux built to commemorate the victory

380 BC Servian Wall rebuilt

396 BC Definitive victory over rival Etruscan city, Veio

Via Appia



312 BC Construction of Via Appia and Rome's first aqueduct, the Aqua Appia

500 BC

450 BC

400 BC

350 BC

300 BC

Relief of Capitoline geese



390 BC Rome invaded by Celtic Gauls: quacking geese on Capitoline hill warn of impending attack

264–241 BC First Punic War (against Carthage)

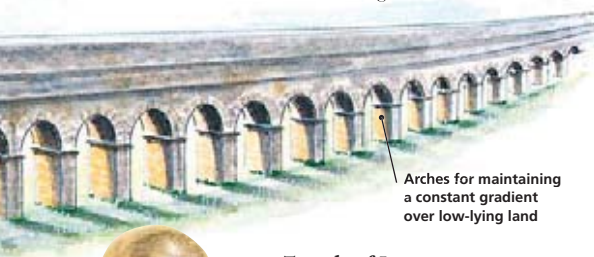


### Roman Street

*In the 1st century BC, most buildings in Rome were made from brick and concrete. Only a few public buildings used marble.*

### AQUEDUCT (2ND CENTURY BC)

*Rome owed much of her prosperity to her skilled civil engineers. When the city's wells were no longer sufficient, aqueducts were built to bring water from surrounding hills. Some were over 80 km (50 miles) long.*



Arches for maintaining a constant gradient over low-lying land



### Scipio Africanus

*In 202 BC the Roman general Scipio defeated Hannibal. Rome replaced Carthage as master of the Mediterranean.*

### Temple of Juno

*The ruins of this 197 BC temple are embedded in the church of San Nicola in Carcere (see p151). Romans consulted their gods before all important ventures.*



### WHERE TO SEE REPUBLICAN ROME



**This fresco** depicting a gang of slaves building a wall can be seen at the Museo Nazionale Romano (see p163).



**The Temple of Saturn**, first built in 497 BC, now consists of eight majestic columns overlooking the Forum at the end of the Via Sacra (see p83).

Rome's loveliest Republican buildings are the two Temples of the Forum Boarium (see p203). Four more temples can be seen in the Area Sacra of Largo Argentina (p150). Most monuments from this period, however, lie underground. Only a few, like the Tomb of the Scipios (p195), have been excavated. One of the bridges leading to Tiber Island (p153), the Ponte Fabricio, dates from the 1st century BC and is still used by pedestrians.

**220 BC** Via Flaminia built, linking Rome to the Adriatic coast

**168 BC** Victory in Macedonian War completes Roman conquest of Greece



*Ponte Fabricio, built in 62 BC*

**133–120 BC** Gracchi brothers killed for trying to introduce land reforms

**51 BC** Caesar conquers Gaul

**250 BC**

**200 BC**

**150 BC**

**100 BC**

**218–202 BC** Second Punic War; Scipio Africanus defeats Carthaginians



*Hannibal*

**149–146 BC** Third Punic War; Carthage destroyed

**71 BC** Spartacus's slave revolt crushed by Crassus and Pompey

**60 BC** Rome has three joint rulers: Pompey, Crassus and Caesar

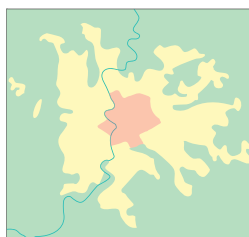


## Imperial Rome



Statue of Bacchus,  
god of wine

In 44 BC Caesar became dictator for life, only to be assassinated a month later. The result was 17 years of civil war, which ended only in 27 BC when Augustus became Rome's first emperor. The Empire expanded in fits and starts, but by the late 3rd century was so huge that Diocletian decided to share it between four emperors. Thanks to trade and taxes from its vast domains, Rome was the most magnificent city in the world, studded with the lavish buildings of emperors keen to advertise their civic munificence and military triumphs.



EXTENT OF THE CITY

AD 250 Today



### Apotheosis of Augustus

*The first and perhaps the greatest Roman emperor, Augustus ruled for 27 years and was deified by the Senate after his death.*



Natatio  
(swimming  
pool)

Cross-  
vaulted  
ceiling  
with mosaic  
decoration

The baths could hold up to 3,000 people. They met to gossip in the central *frigidarium* (cold room).

Area for exercise  
and gymnastics

### The Roman Empire under Trajan

*By the 2nd century AD, the Roman Empire stretched from Britain to Syria, and Rome was known as the Caput Mundi, the head of the world.*

## TIMELINE

49 BC Caesar crosses the Rubicon and takes Rome

27 Augustus becomes first emperor

Emperor Nero



64 Fire during Nero's rule destroys much of city

65 First persecution of Christians under Nero

72 Colosseum begun

50 BC

0

AD 50

100

44 Caesar becomes dictator for life, and is murdered by Brutus and Cassius

13 Ara Pacis is erected to celebrate the peace Augustus has secured in the Empire

AD 42 St Peter the Apostle comes to Rome



Statue of St Peter in  
San Paolo fuori le Mura

67 St Peter is crucified and St Paul executed in Rome

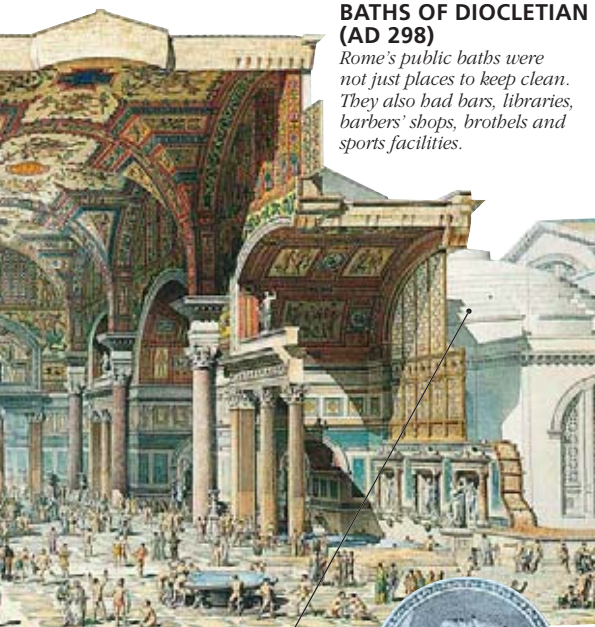


**Roman Revelry**

*Banquets could last for up to 10 hours, with numerous courses, between which guests would retire to a small room to relax.*

**BATHS OF DIOCLETIAN (AD 298)**

*Rome's public baths were not just places to keep clean. They also had bars, libraries, barbers' shops, brothels and sports facilities.*



**Tepidarium (warm room)**

**Virgil (70–19 BC)**

*Virgil was Rome's greatest epic poet. His most famous work is the Aeneid, the story of the Trojan hero Aeneas's journey to the future site of Rome.*

**WHERE TO SEE IMPERIAL ROME**

There are relics of Imperial Rome throughout the city centre, some hidden below churches and palazzi, others like the Forum (*see pp76–87*), the Palatine (*pp97–101*) and the Imperial Fora (*pp88–91*), fully excavated. The magnificence of the era, however, is best conveyed by the Pantheon (*pp110–11*) and the Colosseum (*pp92–5*).



**The Arch of Titus** (*p87*), erected in the Forum in AD 81, commemorates Emperor Titus's sack of Jerusalem in AD 70.



**A relief of Mithras**, a popular Persian god (3rd century AD), can be seen beneath the church of San Clemente (*pp186–7*).

**164–180** Plague rages in Roman Empire

**212** Citizenship granted to virtually all inhabitants of the Empire

**270** Aurelian Wall begun

*Section of Aurelian Wall*



**150**

**200**

**250**

**125** Hadrian redesigns the Pantheon



*Mosaic from the Baths of Caracalla*

**216** Baths of Caracalla completed

**247** Rome's Millennium is celebrated

**284** Empire divided into West and East

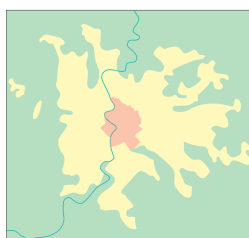
## Early Christian Rome



**Crucifixion in Santa Maria Antiqua**

In the 1st century AD, during the reign of Tiberius, a rebellious pacifist was crucified in a distant corner of the Empire. This was nothing unusual, but within a few years Jesus Christ and his teachings became notorious in Rome, his followers were perceived as a threat to public order, and many were executed. This was no deterrent, and the new religion spread through all levels of Roman society. When the

Apostles Peter and Paul arrived in Rome there was already a small Christian community, and in spite of continued persecution by the state, Christianity flourished. In AD 313 the Emperor Constantine issued an edict granting freedom of worship to Christians, and soon after founded a shrine on the site of St Peter's tomb. This secured Rome's position as a centre of Christianity, but in the 5th century the political importance of Rome declined and the city fell to Goths and other invaders.



**EXTENT OF THE CITY**

AD 395 Today



### Santo Stefano Rotondo

*This 17th-century engraving shows how a Roman temple (top) might have been transformed (above) into the 5th-century round church of Santo Stefano.*



Classical-style border decorated with fruit

St Paul  
Youthful, beardless representation of Christ



### 4TH-CENTURY MOSAIC, SANTA COSTANZA

*Beautiful mosaics, often with palm trees and other oriental motifs suggesting Jerusalem, helped spread the message of early Christianity.*

### The Good Shepherd

*The pagan image of a shepherd sacrificing a lamb became a Christian symbol.*

## TIMELINE

c.320 Building of first St Peter's

356 Legendary founding of Santa Maria Maggiore

Gold solidus of Theodosius

410 Rome sacked by Alaric's Goths

455 Rome sacked again by Vandals

312 Control of Empire won by Constantine after battle at Milvian Bridge



*Battle of the Milvian Bridge*

380 Emperor Theodosius makes Christianity the official religion of the Roman Empire

395 Division of the Empire between Ravenna and Constantinople

422 Founding of Santa Sabina

300

350

400

450



### Epigraph of Peter and Paul

This is one of hundreds of early Christian graffiti housed in the Lapidary Gallery of the Vatican (see p237).



### Crucifixion, Santa Sabina

This 5th-century panel on the door of Santa Sabina (see p204) is one of the earliest known representations of the Crucifixion.

Interestingly, Christ's cross is not actually shown.



St Peter receiving peace from the Saviour

Lambs symbolizing the Christian flock

### Constantine's Cross

Constantine's vision of the True Cross during the Battle of the Milvian Bridge made him convert to Christianity.



### WHERE TO SEE EARLY CHRISTIAN ROME

There are traces of early Christianity all over Rome. Many ancient churches were built over early Christian meeting places and sites of martyrdoms: among them San Clemente (see pp186-7), Santa Pudenziana (p171) and Santa Cecilia (p211). Outside the walls of the old city are miles of underground catacombs (pp265-6), many decorated with Christian frescoes, while the Vatican's Pio-Christian Museum (p240) has the best collection of early Christian art.

This statuette, carved out of bone, is embedded in the rock of the Catacombs of San Panfilo, just off the Via Salaria (map 2 F4).



The Cross of Justin, in the Treasury of St Peter's (p232), was given to Rome by the Emperor Justin II in AD 578.

**475** Fall of Western Roman Empire; Byzantium becomes seat of Empire



A Byzantine image of St Paul

**609** Pantheon is consecrated as a Christian church

**500**

**550**

**600**

**496** Anastasius II is first pope to assume title Pontifex Maximus

**590-604**  
Pope Gregory the Great strengthens the papacy

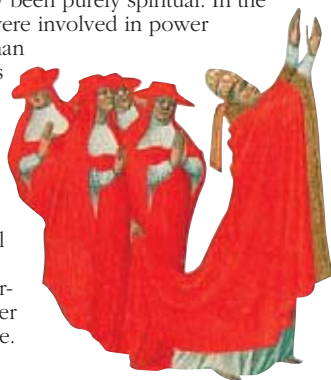
**630** Sant'Agnese fuori le Mura is built in Roman Byzantine style





## The Papacy

The Pope is considered Christ's representative on earth, claiming his authority from St Peter, the first Bishop of Rome. Though some popes have been great thinkers and reformers, the role has rarely been purely spiritual. In the Middle Ages, many popes were involved in power struggles with the Holy Roman Emperor. Renaissance popes like Julius II and Leo X, the patrons of Raphael and Michelangelo, lived as luxuriously as any secular prince. The popes listed here include all those who exercised significant political or religious influence, up as far as the end of the Counter-Reformation, when the power of the papacy began to wane.



*Gregory the Great leading a procession to end the plague*



St Ludovic Kneels before Boniface VIII by Simone Martini

0	200	400	600	800	1000	1200
	222–30 St Urban I	314–35 St Sylvester I	496–8 Anastasius II	590–604 St Gregory the Great	891–6 Formosus	931–5 John XI
	217–22 St Callixtus I					
						955–64 John XII
						1227–41 Gregory IX
						1216–27 Honorius III Savelli

0	200	400	600	800	1000	1200
	c.88–97 St Clement	336 Mark	579–90 Pelagius II	608–15 St Boniface IV	731–41 St Gregory III	772–95 Adrian I
		352–66 Liberius				
	c.42–67 St Peter					
						847–55 St Leo IV
						817–24 St Paschal I
						1130–43 Innocent II
						1154–9 Adrian IV
						1032–44, 1047–8 Benedict IX
						1073–85 St Gregory VII
						1099–1118 Paschal II
						1198–1216 Innocent III



*St Peter, from a mosaic in Santa Prassede (see p171)*



795–816 St Leo III



*Innocent III's Vision of the Church, from a fresco by Giotto*



1294-1303  
Boniface VIII

1471-84 Sixtus IV della Rovere

1464-71 Paul II Barbo

1458-64  
Pius II Piccolomini

Portrait of Gregory XIII  
by *Lavinia Fontana*



1572-84 Gregory XIII Boncompagni

1670-76 Clement X Altieri

1667-9 Clement IX

1655-67  
Alexander VII Chigi

1605 Leo XI  
Medici



1700-21 Clement XI

1300	1400	1500	1600	1700
AVIGNON				
PAPACY AGAIN BASED IN ROME				
1300	1400	1500	1600	1700

1417-31  
Martin V Colonna

1447-55  
Nicholas V



Nicholas V Receiving a Book, illustration from a contemporary manuscript

1503-13 Julius II della Rovere



Raphael's portrait of Julius II

Paul III Gives His Approval to the Capuchin Order by *Sebastiano Ricci*



1585-90  
Sixtus V

1592-1605  
Clement VIII  
Aldobrandini

1605-21 Paul V  
Borghese

1644-55 Innocent X Pamphilj

1623-44 Urban VIII Barberini



Urban VIII Approving a Building Project in the Vatican's Gallery of Tapestries (see p241)

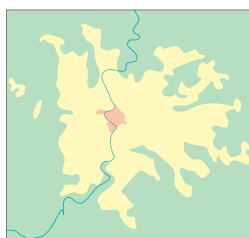
1534-49 Paul III Farnese

## Medieval Rome



Mosaic, San Clemente

Supplanted by Constantinople as capital of the Empire in the 4th century, Rome was reduced to a few thousand inhabitants by the early Middle Ages, its power just a memory. In the 8th and 9th centuries, the growing importance of the papacy revived the city and made it once more a centre of power. But continual conflicts between the pope and the Holy Roman Emperor soon weakened the papacy. The 10th, 11th and 12th centuries were among the bleakest in Roman history: violent invaders left Rome poverty-stricken and the constantly warring local barons tore apart what remained of the city. Despite this, the first Holy Year was declared in 1300 and thousands of pilgrims arrived in Rome. But by 1309 the papacy was forced to move to Avignon, leaving Rome to slide into further squalor and strife.



EXTENT OF THE CITY

1300 Today

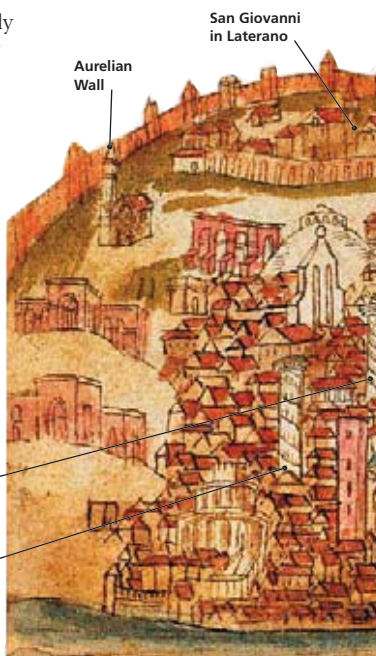
### Charlemagne Crowned in St Peter's

*On Christmas Day in 800, Charlemagne was made "emperor of the Romans", ruler of a new Christian dominion to replace that of ancient Rome.*



Trajan's Column

Column of Marcus Aurelius



San Giovanni in Laterano

Aurelian Wall



### Madonna and Child Mosaic

*The Chapel of St Zeno (817-24) in the church of Santa Prassede (see p171) has some of the best examples of Byzantine mosaics in Rome.*

### MEDIEVAL PLAN OF ROME

*Maps like this one, illustrating the principal features of the city, were produced for pilgrims, the tourists of the Middle Ages.*

### TIMELINE

**725** King Ine of Wessex founds the first hostel for pilgrims in the Borgo

**852** The Vatican is fortified with walls following a raid by Saracens

**700**

**800**

**900**

**1000**

**778** Charlemagne, King of the Franks, conquers Italy

**800** Charlemagne crowned emperor in St Peter's

**880-932** Rome is ruled by two women, Theodora and then her daughter, Marozia



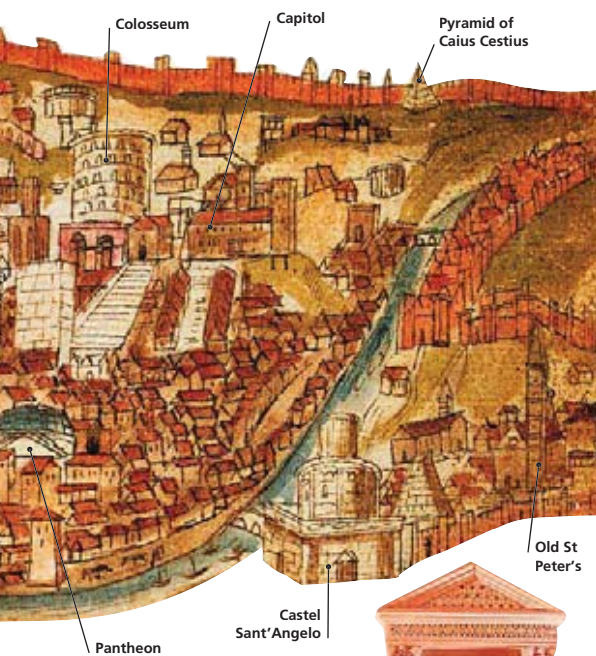
Emperor Otto I

**961** King Otto the Great of Germany becomes first Holy Roman Emperor



**Stefaneschi****Triptych (1315)**

*Giotto and his pupils painted this triptych for Cardinal Stefaneschi as an altarpiece for St Peter's. It is now in the Vatican Museums (see p240).*

**Cosmati Tabernacle**

*Marblework by the Cosmati family, like this tabernacle in Santa Sabina (see p204), decorates many of Rome's medieval churches.*

**WHERE TO SEE  
MEDIEVAL ROME**

Among the most interesting churches of the period are San Clemente, with a fine apse mosaic and Cosmati floor (see pp186–7), Santa Maria in Trastevere (pp212–13) and Santa Maria sopra Minerva, Rome's only Gothic church (p108). Santa Cecilia in Trastevere (p211) has a Cavallini fresco, and there is fine Cosmati work in Santa Maria in Cosmedin (p202).



**Charlemagne's Dalmatic** in the Treasury of St Peter's (p232) was supposedly worn by the emperor at his coronation in 800. In fact the richly embroidered vestment probably dates from the 14th century.



**Santa Sabina** (p204) on the Aventine Hill has a medieval bell tower.

**1084** Rome is attacked by Normans

**1108** San Clemente is rebuilt

**1200** Rome is an independent commune under Arnaldo di Brescia

**1309** Pope Clement V moves the papacy to Avignon

**1348** Black Death strikes Rome

**1300** First Holy Year proclaimed by Pope Boniface VIII

**1100**

**1200**

**1300**



**Mosaic façade, Santa Maria in Trastevere** (pp212–13)

**1232** Cloister of San Giovanni in Laterano completed

**1140** Santa Maria in Trastevere is restored

*Cola di Rienzo*



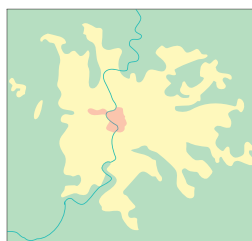
**1347** Cola di Rienzo – an Italian patriot – tries to restore the Roman Republic

## Renaissance Rome



Detail of  
Botticelli's *Youth  
of Moses* (1480s)

Pope Nicholas V came to the throne in 1447 determined to make Rome a city fit for the papacy. Among his successors, men like Julius II and Leo X eagerly followed his lead, and the city's appearance was transformed. The Classical ideals of the Renaissance inspired artists, architects and craftsmen, such as Michelangelo, Bramante, Raphael and Cellini, to build and decorate the churches and palaces of a newly confident Rome.



### EXTENT OF THE CITY

1500 Today



### School of Athens by Raphael

In this fresco (see p243) Raphael complimented many of his peers by representing them as ancient Greek philosophers. The building shown is based on a design by Bramante.



### Palazzo Caprini

Bramante's design had a strong influence on later Renaissance palazzi. Parts of the building survive in Palazzo dei Convertendi (see p227).

Hemispherical dome

Balustrade of small columns

Classical colonnade of 16 Doric columns

### THE TEMPIETTO

The Tempietto (1502) at San Pietro in Montorio (see p219) was one of Bramante's first works in Rome. A simple, perfectly proportioned miniature Classical temple, it is a model of High Renaissance architecture.

Cosmati-style mosaic floor

### TIMELINE

1377 Papacy returns to Rome from Avignon under Pope Gregory XI

1409–15 Papacy moves to Pisa

1452 Demolition of old St Peter's basilica begins

1444 Birth of Bramante

1350

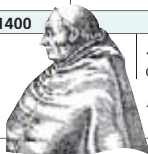
1400

1450

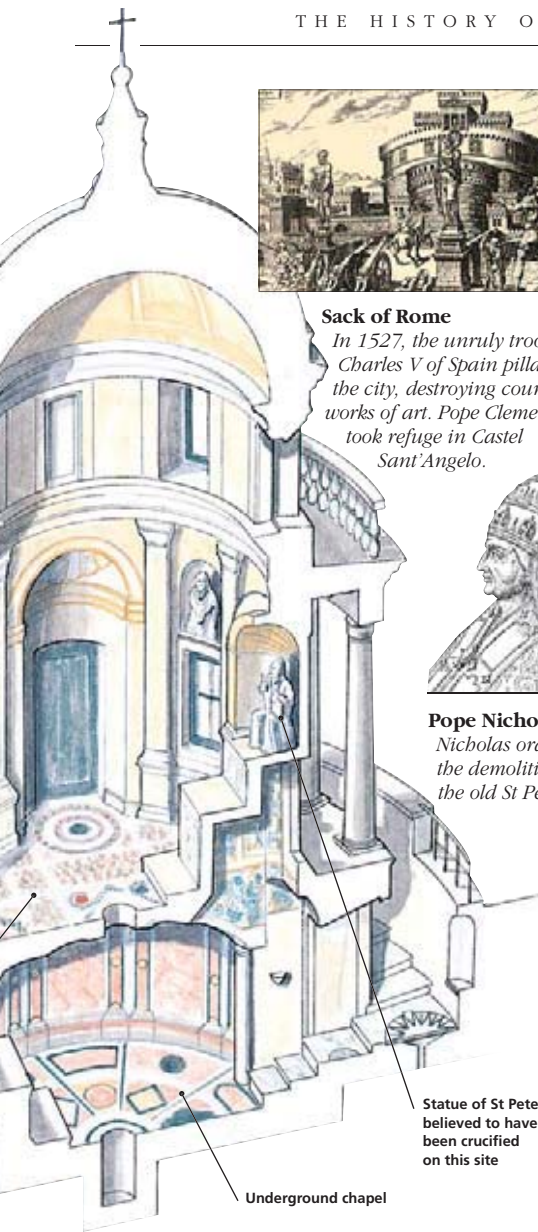
1378–1417 The Great Schism, a division in the papacy in Avignon

1417 Pope Martin V ends the Great Schism in the papacy

Pope Martin V, reigned 1417–31







### Sack of Rome

*In 1527, the unruly troops of Charles V of Spain pillaged the city, destroying countless works of art. Pope Clement VII took refuge in Castel Sant'Angelo.*



### Pope Nicholas V

*Nicholas ordered the demolition of the old St Peter's.*

### WHERE TO SEE RENAISSANCE ROME

The Campo de' Fiori area (see pp142–53) is full of grand Renaissance palazzi, especially along Via Giulia (pp276–7). Across the river stands the delightful Villa Farnesina (pp220–21). The most typical church of the period is Santa Maria del Popolo (pp138–9), and the best collection of Renaissance art is in the Vatican Museums (pp234–47). These include the Sistine Chapel (pp244–7) and the Raphael Rooms (pp242–3).



**The Madonna di Foligno** by Raphael (1511–12) is one of the fine Renaissance paintings in the Vatican Pinacoteca (p241).



**The Pietà**, commissioned for St Peter's in 1501, was one of Michelangelo's first sculptures executed in Rome (p233).

**Statue of St Peter**, believed to have been crucified on this site

Underground chapel



**1483**  
Birth of Raphael

**1486** Building of Palazzo della Cancelleria

**1519** Frescoes completed in Villa Farnesina

**1527** Troops of Emperor Charles V sack Rome

*Emperor Charles V*



**1500**

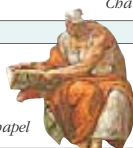
**1550**

**1475** Birth of Michelangelo

**1506** Pope Julius II orders start of work on new St Peter's

**1508** Michelangelo begins painting the Sistine Chapel ceiling

*Cumaean Sibyl, Sistine Chapel*



**1547** Pope Paul III appoints Michelangelo architect of St Peter's

## Baroque Rome



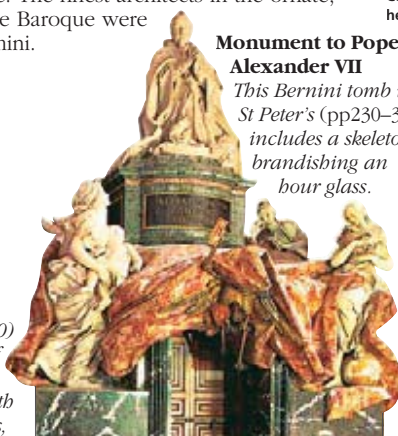
Baroque putto

By the 16th century, the Catholic Church had become immensely rich – one of the chief criticisms of the Protestant reformers. The display of grandeur and extravagance by the papal court contrasted sharply with the poverty of the people, and wealthy Roman society was characterized by sumptuous luxury and a ceaseless round of entertainment. To make the Catholic faith more appealing than Protestantism, scores of churches were built and monuments and fountains were erected to glorify the Holy See. The finest architects in the ornate, dramatic style of the Baroque were Bernini and Borromini.



**Gian Lorenzo Bernini** (1598–1680)

*The favourite artist of the papacy, Bernini transformed Rome with his churches, palaces, statues and fountains.*



**Monument to Pope Alexander VII**

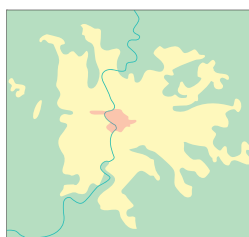
*This Bernini tomb in St Peter's (pp230–33) includes a skeleton brandishing an hour glass.*



**Tapestry of Pope Urban VIII**

*Bernini's most devoted patron, Pope Urban VIII Barberini (1623–44), is shown here receiving the homage of the nations.*

**A marble rose** marks the best place to stand to appreciate the illusion of space created by the artist.



**EXTENT OF THE CITY**

1645 Today

Ceiling portraying heavenly scenes

Holy Family fresco



### TIMELINE



**1568** The Jesuits build the Gesù, prototypical church of the early Baroque

*Altar carving from the Gesù*

**1595** Annibale Carracci begins to fresco Palazzo Farnese

**1624** Bernini's sculpture of Apollo and Daphne

**1626** Work on St Peter's is completed

1550

1575

1600

1625

**1571** Birth of Caravaggio

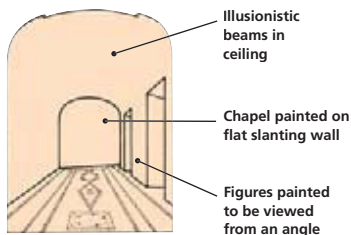
**1585** Pope Sixtus V plans new streets

**1600** Philosopher Giordano Bruno is burned at the stake for heresy

*Galileo*



**1633** Galileo condemned to house arrest for heresy



### Queen Christina of Sweden

*In a coup for Catholicism, Christina renounced Protestantism and abdicated her throne. In 1655 she moved to Rome, where she became the centre of a lively literary and scientific circle.*



St Ignatius, founder of the Jesuits



### Francesco Borromini

(1599–1667)

*In the many churches he built in Rome, Borromini made use of revolutionary geometric forms.*



### San Carlo alle Quattro Fontane

*One of Borromini's most influential designs was this tiny oval church (see p161) on the Quirinal hill.*

### POZZO CORRIDOR

*The use of perspective to create an illusion of depth and space was a favourite Baroque device. Andrea Pozzo painted this illusionistic corridor in the 1680s in the Rooms of St Ignatius near the Gesù (see pp114–15).*

1651 Bernini redesigns much of Piazza Navona



*Bernini's Fontana dei Fiumi in Piazza Navona*

1694 Palazzo di Montecitorio is completed

1735 Spanish Steps are designed

1732 Work starts on the Trevi Fountain

1650

1675

1700

1725

1657 Borromini completes Sant'Agnese in Agone

1656 Work starts on Bernini's colonnade for St Peter's Square

*Bonnie Prince Charlie, pretender to the throne of England*



1721 Bonnie Prince Charlie is born in Rome

1734 Clement XII makes Palazzo Nuovo world's first public museum



## Understanding Rome's Architecture



Arch of Titus

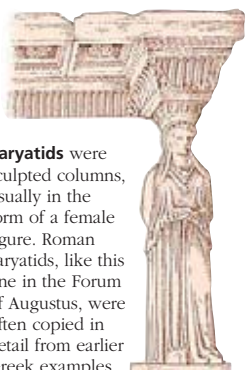
The architecture of Imperial Rome kept alive the Classical styles of ancient Greece, at the same time developing new, uniquely Roman forms based on the arch, the vault and the dome. The next important period was the 12th century, when many Romanesque churches were built. The Renaissance saw a return to Classical ideals, inspired by the example of Florence, but in the 17th century Rome found a style of its own again in the flamboyance of the Baroque.



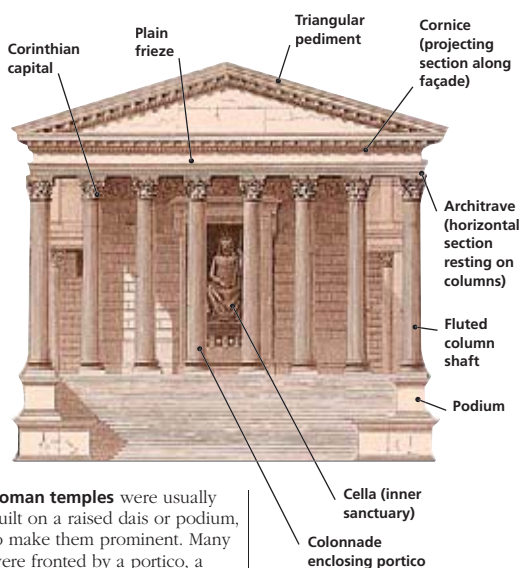
The entablature above these columns has both straight and arched sections (Hadrian's Villa).

### CLASSICAL ROME

Most Roman buildings were of concrete faced with brick, but from the 1st century BC, the Romans started to imitate earlier Greek models, using marble to decorate temples and other public buildings.

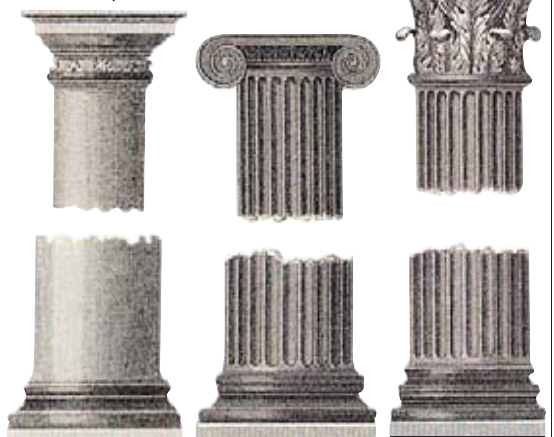


**Caryatids** were sculpted columns, usually in the form of a female figure. Roman caryatids, like this one in the Forum of Augustus, were often copied in detail from earlier Greek examples.



**Roman temples** were usually built on a raised dais or podium, to make them prominent. Many were fronted by a portico, a roofed porch with columns.

The orders of Classical architecture were building styles, each based on a different column design. The three major orders were borrowed by the Romans from the Greeks.



Doric order

Ionic order

Corinthian order



**Aedicules** were small shrines, framed by two pillars, usually containing a statue of a god.



**Coffers** were decorative sunken panels that reduced the weight of domed and vaulted ceilings.

## EARLY CHRISTIAN AND MEDIEVAL ROME

The first Christian churches in Rome were based on the *basilica*: oblong, with three naves, each usually ending in an *apse*. From the 10th to the 13th centuries, most churches were built in the *Romanesque style*, which used the rounded arches of ancient Rome.



The **triumphal arch** divides the nave of a church from the apse. Here, in San Paolo fuori le Mura, it is decorated with mosaics.



A **tabernacle** is used to house the Sacrament for the mass. This 13th-century Gothic wall tabernacle is in San Clemente.



**Basilicas** in Rome have, in most cases, kept their original rectangular shape. The nave of San Giovanni in Laterano retains its 4th-century floorplan.

## RENAISSANCE AND BAROQUE ROME

*Renaissance architecture* (15th–16th centuries) drew its inspiration directly from *Classical models*. It revived the use of strict geometric proportions. The *Baroque age* (late 16th–17th centuries) broke many established rules, favouring *grandiose decoration over pure Classical forms*.



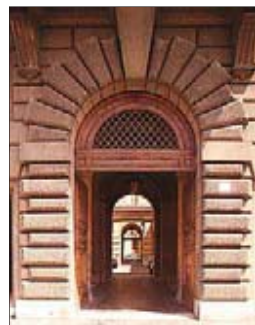
A **baldacchino** is a canopy, supported on columns, rising over the main altar. This Baroque example is in St Peter's.



**Putti** were a popular decorative feature in the Baroque. A *putto* is a painting or a sculpture of a child like a Cupid or cherub.



A **loggia** is an open-sided gallery or arcade. It may be a separate structure or part of a building, as here at San Saba.



**Rusticated masonry** decorates the exterior of many Renaissance palazzi. It consists of massive blocks divided by deep joints.

## COSMATESQUE SCULPTURE AND MOSAICS

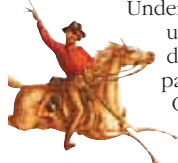
The Cosmati family, active in Rome during the 12th and 13th centuries, have given their name to a particularly Roman style of decoration. They worked in marble, producing all kinds of fittings for churches, including cloisters, episcopal thrones, tombs, pulpits, fonts and candlesticks. These were often decorated with

bands of colourful mosaic. They also left many fine floor mosaics, usually of white marble with an inlay of red and green porphyry. Ancient Roman columns were cut up to provide the materials. Several other families of stonemasons used a similar style, and their work is also described as Cosmatesque.



Cosmatesque floor, Santa Maria in Cosmedin

## Rome during Unification

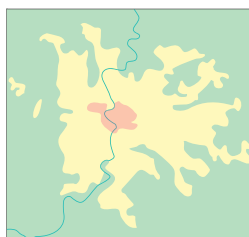


Garibaldi in his distinctive red shirt

Under Napoleon, Italy had a brief taste of unity, but by 1815 it was once more divided into many small states and papal rule was restored in Rome.

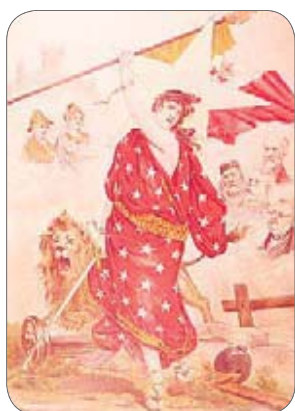
Over the next 50 years, patriots, led by Mazzini, Garibaldi and others, struggled to create an independent, unified Italy. In 1848 Rome was briefly declared a Republic, but

Garibaldi's forces were driven out by French troops. The French continued to protect the pope, while the rest of Italy was united as a kingdom under Vittorio Emanuele of Savoy. In 1870, troops stormed the city, and Rome became capital of Italy.



EXTENT OF THE CITY

1870 Today



### Allegory of Italy's Liberty

This patriotic poster from 1890 shows the king, his chief minister Cavour, Garibaldi and Mazzini. The woman in red represents Italy.

### Vittorio Emanuele II

Vittorio Emanuele of Savoy became the first King of Italy in 1861.



Porta Pia

Tricoloured flag of the new Italian kingdom

Plumed hat of the Bersaglieri, crack troops from Savoy



### ROYALISTS STORM PORTA PIA

On 20 September 1870, troops of the kingdom of Italy put an end to the papal domination of Rome. They breached the city walls near Porta Pia; the pope retreated and Rome was made the Italian capital.

### TIMELINE

1751 Piranesi's *Views of Rome* revive interest in Classical ruins

1762 Trevi Fountain is completed

Napoleon Bonaparte



1797 Napoleon captures Rome

1799 Napoleon expelled from Italy by Austrians and Russians

1750

1775

1800

Piranesi etching of Trajan's Forum



1792 Canova creates the Tomb of Pope Clement XIII, St Peter's

1800-1  
Napoleon takes Italy again

1807 Birth of Garibaldi





**Garibaldi and Rome**

*The charismatic leader Giuseppe Garibaldi had taken much of Italy from foreign rule by 1860. Rome still remained a crucial problem. Here he declares "O Roma o morte" (Rome or Death).*



**Giuseppe Verdi (1813-1901)**

*Verdi, the opera composer, supported unification and in 1861 became a member of Italy's first national parliament.*

Villa Paolina



Breach in Aurelian Wall

**A Freed City**

*This marble plaque was set up at Porta Pia to commemorate the liberation of Rome.*



**Victor Emmanuel Monument**

*A vast monument to Italy's first king (see p74) stands in Piazza Venezia.*



**1816** Work begins on Piazza del Popolo

*Fountain in Piazza del Popolo*



**1848** Nationalist uprising in Rome. Pope flees and a Republic is formed

**1860** Garibaldi and his 1,000 followers take Sicily and Naples

**1870** Royalist troops take Rome, completing the unification of Italy

**1825**

**1850**

**1820** Revolts throughout Italy

**1821** English poet Keats dies in Piazza di Spagna

**1849** Pope is restored to power, protected by a French garrison



*Pope Pius IX*

**1861** Kingdom of Italy founded with capital in Turin

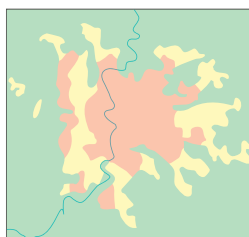
## Modern Rome



**World Cup mania**

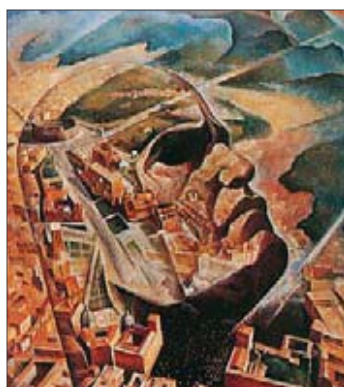
The Fascist dictator Mussolini dreamed of recreating the immensity, order and power of the old Roman Empire: “Rome”, he said, “must appear wonderful to the whole world”. He began to build a grandiose new complex, EUR, in the suburbs, and razed 15 churches and many medieval houses to create space for wide new roads. Fortunately most of the old centre has survived, leaving the city with one of Europe’s most picturesque historic cores. To mark the Holy Year and the new millennium, many crumbling

churches, buildings and monuments were given a thorough facelift.



**EXTENT OF THE CITY**

1960s Today



### Mussolini’s Plans for Rome

*This propaganda poster reflects Mussolini’s grandiose projects such as Via dei Fori Imperiali in the Forum area (see p76), and EUR (p266).*



### Pope Benedict XVI


*The German cardinal Joseph Ratzinger became Pope Benedict XVI in 2005. The Pope exerts a tremendous influence on the lives of the world’s Catholics.*



### JUBILEE CELEBRATIONS

*Jubilee Years are usually celebrated every quarter of a century. Millions of Catholics visited Rome to celebrate the year 2000.*

## TIMELINE

<p>1915 Italy enters World War I</p>	<p>1929 Lateran Treaty creates a separate Vatican state</p> <p>1926 Opposition parties banned</p>	<p>1944 Allies liberate Rome from Germans</p>	<p>1946 National referendum establishes Italy as a Republic; King Umberto II exiled</p>
<p>1900</p> <p>1911 Victor Emmanuel Monument is completed</p>	<p>1915</p> <p>1922 Fascists march on Rome. Mussolini becomes prime minister</p>	<p>1930</p> <p>Poster for EUR</p> 	<p>1945</p> <p>1940 Italy enters World War II; work begins on EUR zone</p>



**Three Tenors Concert (1990)**  
 Combining Italy's love for music and football, this opera recital at the Baths of Caracalla was broadcast live during the World Cup.



**Poster for La Dolce Vita**  
 In the 1950s and '60s Rome was Europe's Hollywood. Ben-Hur, Quo Vadis? and Cleopatra were made at the Cinecittà studios, as well as Italian films like Fellini's La Dolce Vita.



**Valentino Model**  
 While not as important as Milan for fashion, Rome is still home to some of the industry's leading designers.



**City-Centre Traffic**

Rome's streets are congested, and many buildings have been damaged by pollution. There are plans to close the historic centre to traffic.



**1960** Olympic Games are held in Rome

**1978** Premier Aldo Moro kidnapped, then killed, by Red Brigades; Karol Wójtyla is elected Pope John Paul II

**1990** Rome hosts soccer World Cup finals

**2004** EU constitution signed in Rome

**2005** Pope John Paul II dies in Rome; he is succeeded by Benedict XVI

**1960**

**1975**

**1990**

**2000**

**2010**

**1962** Second Vatican Council brings about Church reforms

**1981** Assassination attempt on Pope John Paul II in St Peter's Square

**1993** Francesco Rutelli becomes Rome's first elected mayor

**2000** Rome enters the 21st century with millions of pilgrims celebrating the Holy Year, known as the Jubilee

**1957** Treaty of Rome initiates European Common Market





## ROME AT A GLANCE

**F**rom its early days as a settlement of shepherds on the Palatine hill, Rome grew to rule a vast empire stretching from northern England to North Africa. Later, after the empire had collapsed, Rome became the centre of the Christian world and artists and architects flocked to work for the popes. The

legacy of this history can be seen all over the city. The following pages are a time-saving summary of some of the best Rome has to offer. There are sections on churches, museums and galleries, fountains and obelisks, and celebrated artists and writers in Rome. Below are the top attractions that no visitor should miss.

### ROME'S TOP TOURIST ATTRACTIONS



**Capitoline Museums**  
See pp70–73.



**Colosseum**  
See pp92–5.



**Sistine Chapel**  
See pp244–7.



**Spanish Steps**  
See p134.



**Raphael Rooms**  
See pp242–3.



**Trevi Fountain**  
See p159.



**Castel Sant'Angelo**  
See pp248–9.



**Pantheon**  
See pp110–11.



**St Peter's**  
See pp230–33.



**Roman Forum**  
See pp78–87.



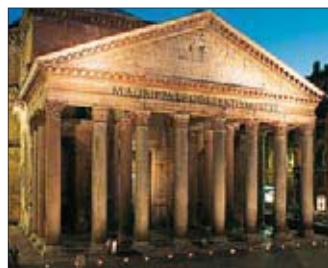
**Piazza Navona**  
See p120.



## Rome's Best: Churches and Temples

As the centre of Christianity, Rome has a vast wealth of beautiful and interesting churches. These range from magnificent great basilicas, built to assert the importance of the medieval and Renaissance Catholic church, to smaller, humbler buildings where the first Christians gathered, often in secret. Among the most fascinating early churches are those

converted from ancient Roman temples. Additions to these over the years have resulted in some intriguing, many-layered buildings. A more detailed historical overview of Rome's churches is on pages 46–7.



### Pantheon

*This monumental 2,000-year-old building is one of the largest surviving temples of ancient Rome.*



### St Peter's

*At 136 m (450 ft) high, Michelangelo's dome is the tallest in the world. Sadly, the artist died before seeing his work completed.*



### Santa Maria in Trastevere

*Built over a very early Christian foundation, this church is famous for its ornate mosaics.*

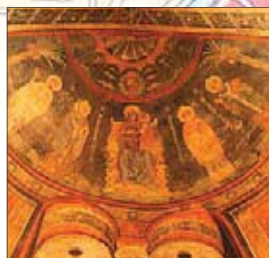


### Santa Cecilia in Trastevere

*This statue of Cecilia, showing her as she lay when her tomb was uncovered, was sculpted in 1599 by Stefano Maderno.*

### Santa Maria in Cosmedin

*The decorations in this 6th-century church are 12th-century and earlier. A restored painting in the apse shows the Virgin, Child and saints.*







### Santa Maria Maggiore

Rich mosaics and relics contrast with the sober interior form of Santa Maria Maggiore. Among its treasures are vestments bearing the Borghese coat of arms.



### Sant'Andrea al Quirinale

Bernini made maximum use of strong, dynamic curves in this oval interior (1658–70), creating a small masterpiece of the Roman Baroque.

### Santa Prassede

Magnificent Byzantine mosaics cover the walls and ceilings of this 9th-century church. This Christ with angels is in the Chapel of St Zeno.



### Santa Croce in Gerusalemme

Saints adorn the façade of Santa Croce. Inside are relics of the Cross, brought from Jerusalem by St Helena.



### San Giovanni in Laterano

The original church was built by Constantine, the first Christian emperor. The Chapel of St Venantius mosaics include the figure of St Venantius himself.



### San Clemente

Different archaeological layers lie beneath the 12th-century church. This sarcophagus dates from the 4th century.

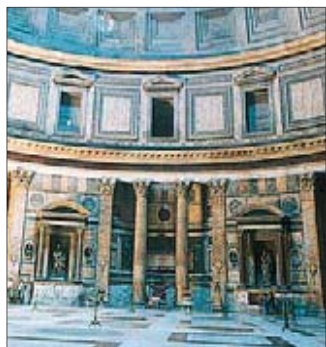
## Exploring Churches and Temples

There are more churches in Rome than there are days of the year, so you'll have to be selective. Catholic pilgrims have always been drawn to the seven major basilicas: **St Peter's**, the heart of the Roman Catholic church, **San Giovanni in Laterano**, **San Paolo fuori le Mura**, **Santa Maria Maggiore**, **Santa Croce in Gerusalemme**, **San Lorenzo fuori le Mura** and **San Sebastiano**. These have a wealth of relics, tombs and magnificent works of art from many different periods. Smaller churches can be equally fascinating, especially those that have preserved their original character.

### ANCIENT TEMPLES

One pagan temple survives virtually unaltered since it was erected in the 2nd century AD. The **Pantheon**, "Temple of all the Gods", has a domed interior quite different in structure from any other church in Rome. It was reconsecrated as a Christian church in the 7th century.

Other Roman temples have been incorporated into Christian churches at various times. Two of these are in the Forum; **Santi Cosma e Damiano** was established in the Temple of Romulus in 526, while San Lorenzo in Miranda



The impressive domed interior of the Pantheon, which became a church in 609

was built on to the ruins of the **Temple of Antoninus and Faustina** in the 11th century. The Baroque façade, built in 1602, looms behind the columns of the temple.

Another church that clearly shows its ancient Roman origins is **Santa Costanza**, built as a mausoleum for Constantine's daughter. It is a round church with some splendid 4th-century mosaics.

### EARLY CHRISTIAN AND MEDIEVAL CHURCHES

Some early basilicas – the 5th-century **Santa Maria Maggiore** and **Santa Sabina**, for

example – retain much of their original structure. Other, even earlier, churches such as the 4th-century **San Paolo fuori le Mura** and **San Giovanni in Laterano** still preserve their original basilica shape. San Paolo was rebuilt after a fire in 1823 destroyed the original building, and the San Giovanni of today dates from a 1646 reconstruction by Borromini. Both these churches still have their medieval cloisters.



13th-century fresco by Pietro Cavallini in Santa Cecilia

**Santa Maria in Trastevere** and **Santa Cecilia in Trastevere**

were built over houses where the earliest Christian communities met and worshipped in secret to avoid persecution. One church where the different layers of earlier structures can clearly be seen is **San Clemente**. At its lowest level, it has a Mithraic temple of the 3rd century AD. Other early churches include **Santa Maria in Cosmedin**, with its

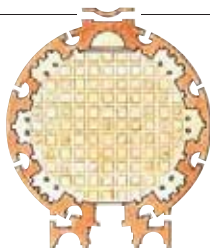
impressive Romanesque bell tower, and the fortified convent of **Santi Quattro Coronati**. Many Roman churches, most notably **Santa Prassede**, contain fine early Christian and medieval mosaics.



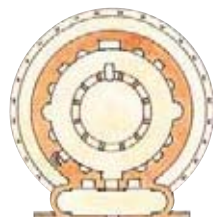
Cloister of San Giovanni in Laterano

### UNUSUAL FLOORPLANS

The design of Rome's first churches was based on the ancient basilica, a rectangular building divided into three naves. Since then there have been many bold departures from this plan, including round churches, square churches based on the shape of the Greek cross, as in Bramante's plan for St Peter's, and, in the Baroque period, even oval and hexagonal ones.



Pantheon (2nd century)



Santa Costanza (4th century)

## RENAISSANCE

The greatest undertaking of the Renaissance popes was the rebuilding of **St Peter's**. Disagreements on the form it should take meant that, although work started in 1506, it was not completed until well into the 17th century. Fortunately, this did not prevent the building of Michelangelo's great dome. As well as working on St Peter's, Michelangelo also provided the **Sistine Chapel** with its magnificent frescoes.

On a completely different scale, another key work of Renaissance architecture is Bramante's tiny **Tempietto** (1499) on the Janiculum.

**Santa Maria della Pace** has a Bramante cloister, some frescoes by Raphael and a charming portico by Pietro da Cortona. Also of interest is Michelangelo's imaginative use of the great vaults of the Roman Baths of Diocletian in the church of **Santa Maria degli Angeli**.

There are other churches worth visiting for the sake of



Michelangelo's dramatic dome crowning the interior of St Peter's

their outstanding paintings and sculptures. **Santa Maria del Popolo**, for example, has two great paintings by Caravaggio, the Chigi Chapel designed by Raphael, and a series of 15th-century frescoes by Pinturicchio. **San Pietro in Vincoli**, besides having the chains with which St Peter was bound in prison, also has Michelangelo's awe-inspiring statue of Moses, while **San Luigi dei Francesi** has three Caravaggios depicting St Matthew and frescoes by Domenichino.

## BAROQUE



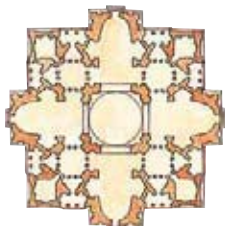
Interior of Rosati's dome in San Carlo ai Catinari (1620)

The counter-reformation inspired the exuberant, lavish style of churches such as the **Gesù** and **Sant' Ignazio di Loyola**. The best-loved examples of Roman Baroque are the later works associated with Bernini, such as the great colonnade and baldacchino he built for **St Peter's**. Of the smaller churches he designed, perhaps the finest is **Sant' Andrea al Quirinale**, while **Santa Maria della Vittoria** houses his truly astonishing Cornaro Chapel with its sculpture of the *Ecstasy of St Teresa*. The late Baroque was not all Bernini, however. You should also look out for churches such as **San Carlo**

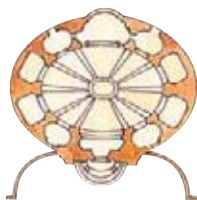
**ai Catinari** with its beautiful dome by Rosato Rosati and the many churches by Bernini's rival, Borromini. **Sant' Agnese in Agone** and **San Carlo alle Quattro Fontane** are famed for the dramatic concave surfaces of their façades, while the complex structure of **Sant'Ivo alla Sapienza** makes it one of the miniature masterpieces of the Baroque.

## WHERE TO FIND THE CHURCHES

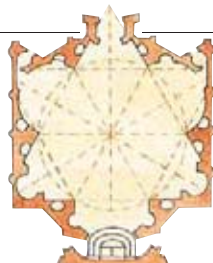
- Gesù pp114–15
- Pantheon pp110–11
- Sant' Agnese in Agone p121
- Sant' Andrea al Quirinale p161
- San Carlo ai Catinari p150
- San Carlo alle Quattro Fontane p161
- Santa Cecilia in Trastevere p211
- San Clemente pp186–7
- Santa Costanza p264
- Santi Cosma e Damiano p86
- Santa Croce in Gerusalemme p181
- San Giovanni in Laterano pp182–3
- Sant' Ignazio di Loyola p106
- Sant'Ivo alla Sapienza p122
- San Lorenzo fuori le Mura p265
- San Luigi dei Francesi p122
- Santa Maria degli Angeli p162
- Santa Maria in Cosmedin p202
- Santa Maria Maggiore pp172–3
- Santa Maria della Pace p121
- Santa Maria del Popolo pp138–9
- Santa Maria in Trastevere pp212–13
- Santa Maria della Vittoria p255
- San Paolo fuori le Mura p267
- St Peter's pp230–33
- San Pietro in Vincoli p170
- Santa Prassede p171
- Santi Quattro Coronati p185
- Santa Sabina p204
- San Sebastiano p265
- Sistine Chapel pp244–7
- Tempietto p219
- Temple of Antoninus and Faustina p85



Bramante's St Peter's (1503)



Sant' Andrea al Quirinale (1658)



Sant'Ivo alla Sapienza (1642)



## Rome's Best: Museums and Galleries

The museums of Rome are among the richest in the world; the Vatican alone contains incomparable collections of Egyptian, Etruscan, Greek, Roman and Early Christian artifacts, as well as frescoes by Michelangelo and Raphael, priceless manuscripts and jewels. Excavations in the 19th century added treasures from ancient Rome which are now on show in museums throughout the city. The finest Etruscan collections in the world can be enjoyed in the Villa Giulia. More details of Rome's museums and galleries are given on pages 50–51.



### Vatican Museums

The galleries and long corridors hold priceless artifacts such as this 9th-century mosaic showing scenes from the life of Christ.



### Galleria Spada

This collection's strength lies in its 17th- and 18th-century paintings. Earlier works include a Visitation by Andrea del Sarto (1486–1530).

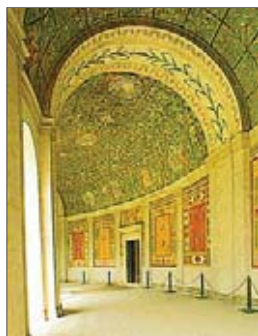


### Palazzo Corsini

Included here are works by Caravaggio, Rubens and Van Dyck, as well as a painting of the Baroque sculptor Bernini – a rare portrait by Il Baciccia (1639–1709).

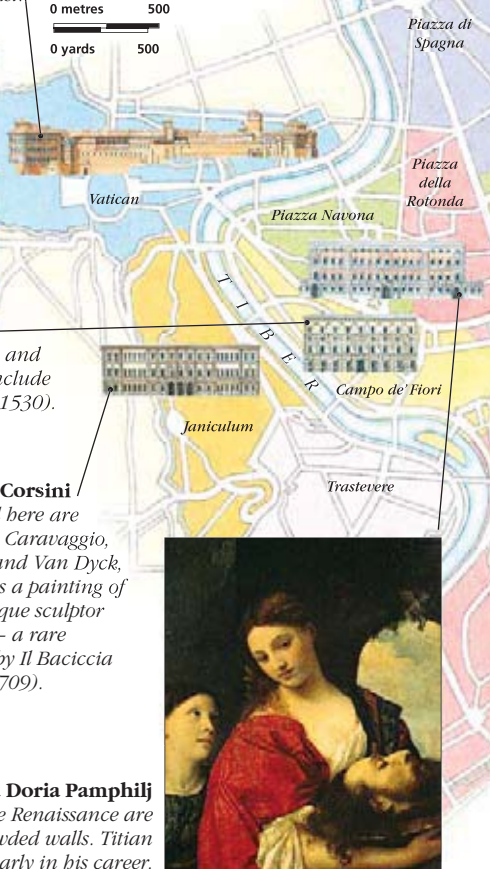
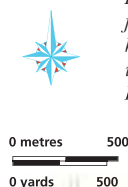
### Galleria Doria Pamphilj

Most of the great names of the Renaissance are represented on this gallery's crowded walls. Titian (1485–1576) painted Salome early in his career.



### Villa Giulia

Etruscan treasures from Rome's early history are displayed in this beautiful Renaissance villa.



### Museo e Galleria Borghese

The ground-floor museum houses ancient Greek and Roman sculpture as well as early Bernini masterpieces such as his David (1619). Upstairs are paintings by Titian, Rubens and other masters.



### Museo Nazionale Romano

This fresco, from Livia's Villa (1st century AD) outside Rome, is one of a huge collection of finds from archaeological sites throughout the city.



### Palazzo Barberini

The works of art here date mainly from the 13th to the 16th centuries. This figure of Providence comes from Pietro da Cortona's *The Triumph of Divine Providence* (1633–9).



### Palazzo Venezia

The highlights of Rome's most important museum of decorative arts are its Byzantine and medieval collections, including this Byzantine enamel of Christ dating from the 13th century.

Via Veneto

Quirinal

Esquiline

Capitol

Forum

Palatine

Caracalla

Lateran

Aventine

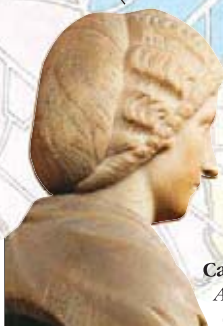


### Capitoline Museums: Palazzo dei Conservatori

Pietro da Cortona's *Rape of the Sabine Women* (1629) is one of many Baroque paintings in the picture gallery.

### Capitoline Museums: Palazzo Nuovo

Among the sculptures is this head of Giulia Domna (wife of Septimius Severus) from the 2nd century AD.



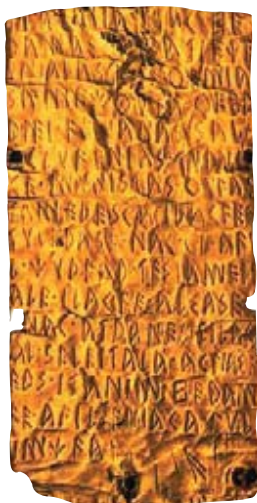
## Exploring Museums and Galleries



Etruscan clay head, Villa Giulia

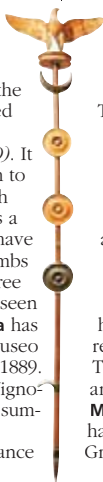
Rome's museums and galleries have two major strengths: Greek and Roman archaeological treasures, and paintings and sculptures of the Renaissance and the Baroque. The Vatican Museums have superb collections of both, as do, on a smaller scale, the Capitoline Museums. Fine paintings can also be found scattered throughout Rome in museums, galleries and churches (see pp46–7).

### ETRUSCAN ARTIFACTS



5th-century BC Etruscan gold plate with inscription, Villa Giulia

The Etruscans inhabited an area stretching from Florence to Rome from the 8th century BC, and ruled Rome from the late 7th century BC (see pp18–19). It was the Etruscan custom to bury the dead along with their possessions, and as a result Etruscan artifacts have been excavated from tombs all over central Italy. Three main collections can be seen in Rome. The **Villa Giulia** has been the home of the Museo Nazionale Etrusco since 1889. The villa, designed by Vignola for Pope Julius III for summer outings, is one of Rome's prettiest Renaissance buildings. Its gardens contain a reconstructed Etruscan temple. Not



Victory banner, Museo della Civiltà Romana

all objects here are Etruscan, however; some of the pottery, statuettes and artifacts are relics of the Faliscans, Latins and other tribes who inhabited central Italy before the Romans.

The Gregorian Etruscan Museum in the **Vatican Museums** was opened in 1837 to house Etruscan finds from tombs on Church-owned land. The Museo Barracco in the **Piccola Farnesina** has statues from the much older civilizations of ancient Egypt and Assyria.

### ANCIENT ROMAN ART

The archaeological zone in Rome forms a huge open-air museum of evidence of ancient Roman life, while the porticoes and cloisters of the city's churches are filled with ancient sarcophagi and fragments of statuary. The largest important collection

can be seen in the **Museo Nazionale Romano** at the Baths of Diocletian and its new branch Palazzo Massimo. The museum's many ancient artifacts include, most notably, a sarcophagus from Livia's Villa at Prima Porta just north of Rome. Also on display are some wonderfully well-preserved mosaics. The museum's great collection of Roman statues is now housed in the recently restored **Palazzo Altemps**. The most important statues are in the **Vatican Museums**, which also have the best of the great Greek works, such as the *Laocoön*, brought to Rome around

the 1st century AD. It had tremendous influence on the subsequent development of Roman art. Splendid copies of Greek originals can be seen in the **Capitoline Museums**.

In the Forum, occupying two floors of the church of Santa Francesca Romana, is the

#### Antiquarium

**Forense** with restored finds from the excavations. For those who enjoy history, the large scale model at

#### Museo della Civiltà Romana

in EUR gives an excellent idea of what ancient Rome looked like in the 4th century AD.



Centurion's breastplate, Museo della Civiltà Romana

### ART GALLERIES



Muses in Raphael's *Parnassus* (1508–11), Vatican Museums

In the past, many of Rome's great aristocratic families owned magnificent private collections of paintings and sculpture. Some of these are still housed in ancestral palazzi, which are open to the public. One is the **Galleria Doria Pamphilj**, which has the greatest concentration of paintings of any palazzo in Rome. It's well worth searching through the various rooms to find the pearls of the collection, which include works by Raphael,





Hellenistic  
faun, Museo  
Borghese

Filippo Lippi, Caravaggio, Titian and Claude Lorrain, and a portrait of Pope Innocent X Pamphilj by the Spanish artist Velázquez. The **Galleria Spada** collection, begun by Bernardino Spada in 1632, is still housed in the fine original gallery built for it. The paintings demonstrate 17th-century Roman taste and

include works by Rubens, Guido Reni, Guercino and Jan Brueghel the Elder. The **Galleria Colonna** contains a collection of art dating from the same period.

Other old family residences are now showcases for state art collections. The Galleria Nazionale d'Arte Antica is divided between **Palazzo Barberini** and **Palazzo Corsini**. Palazzo Barberini, built between 1625 and 1633 by Bernini and others for the Barberini family, houses paintings from the 13th to the 16th centuries. It also has *objets d'art* acquired by the state from various private collections. At some future date, the 17th- and 18th-century paintings exhibited in the Palazzo Corsini, on the south side of the Tiber, will

be transferred to join the Palazzo Barberini collection. Another wonderful private collection was that of the Borghese family, also now managed by the state. The **Museo e Galleria Borghese** contains a sculpture collection, including the technically amazing *Apollo and Daphne* by the youthful genius Bernini and the famous statue of Pauline Borghese by Canova. On the first floor is the picture collection with paintings by Titian, Correggio and others.

The **Capitoline Museums** hold collections that were gifts of the popes to the people of Rome. The Pinacoteca (art gallery) in the **Palazzo dei Conservatori** contains works by Titian, Guercino and Van Dyck. There is an art gallery at the **Vatican Museums**, but lovers of Renaissance art will head straight for the Sistine Chapel and the Raphael Rooms. Rome's main modern art collection is in the **Galleria Nazionale d'Arte Moderna**.

## SMALLER MUSEUMS

The most important of the smaller collections is the beautifully laid-out medieval museum in **Palazzo Venezia**, with exhibits ranging from ceramics to sculpture. Rome has a wealth of specialist museums like the **Museum of Musical Instruments**, the **Museo di Roma in Trastevere**, with tableaux showing life in Rome during the last century, and the **Burcardo Theatre Museum**.

For those with an interest in the English Romantic poets who lived in Rome in the 19th century, there is the **Keats-Shelley Memorial House**, a museum in the house where John Keats died. Focusing on the French Empire, the **Museo Napoleonico** has relics and paintings



Laocöon (1st century AD) in the Vatican's Pio-Clementine Museum

of Napoleon and members of his family, many of whom came to live in Rome.



Portrait of Pauline Borghese painted by Kinson (c.1805), now in the Museo Napoleonico

## WHERE TO FIND THE MUSEUMS AND GALLERIES

- Antiquarium Forense p87
- Burcardo Theatre Museum p149
- Capitoline Museums pp70-73
- Galleria Colonna p158
- Galleria Doria Pamphilj p107
- Galleria Nazionale d'Arte Moderna pp258-9
- Galleria Spada p147
- Keats-Shelley Memorial House p134
- Museo e Galleria Borghese pp260-61
- Museo della Civiltà Romana p266
- Museo di Roma in Trastevere p210
- Museo Nazionale Romano p163
- Museo Napoleonico p126
- Museum of Musical Instruments p181
- Palazzo Altemps p127
- Palazzo Barberini p255
- Palazzo Corsini p218
- Palazzo dei Conservatori pp72-3
- Palazzo Venezia p75
- Piccola Farnesina p149
- Vatican Museums pp234-47
- Villa Giulia pp262-3



The Deposition (1604) by Caravaggio, the Vatican

## Rome's Best: Fountains and Obelisks

Rome has some of the loveliest fountains in the world. Many of them are the work of the greatest sculptors of the Renaissance and Baroque. Some fountains are flamboyant displays, others restful trickles of water. Many are simply drinking fountains, while a few cascade from the sides of buildings. Obelisks date from far earlier in the city's history. Although some of them were commissioned by Roman emperors, many are even older and were brought to Rome by triumphant, conquering armies. A more detailed overview of Rome's fountains and obelisks is on pages 54–5.

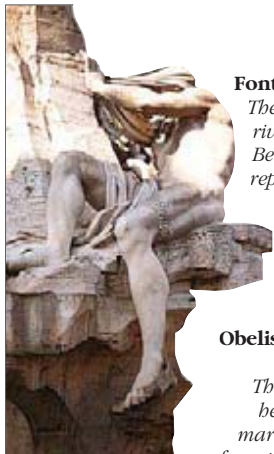


### Piazza San Pietro

*Twin fountains give life to the splendid monumental piazza of St Peter's. Maderno designed the one on the Vatican side in 1614; the other was later built to match.*

### Piazza del Popolo

*Nineteenth-century marble lions and fountains surround an ancient obelisk in the centre of the piazza.*



### Fontana dei Quattro Fiumi

*The fountain of the four rivers is the work of Bernini. The four figures represent the Ganges, the Plate, the Danube and the Nile.*

### Obelisk of Santa Maria sopra Minerva

*The Egyptian obelisk, held up by Bernini's marble elephant, dates from the 6th century BC.*



### Fontana delle Tartarughe

*One of Rome's more secret fountains, this jewel of Renaissance sculpture shows youths helping tortoises into a basin.*





### Fontana della Barcaccia

*This elegant fountain of 1627 is probably the work of Pietro Bernini, father of the more famous Gian Lorenzo.*



### Trevi Fountain

*The Trevi, inspired by Roman triumphal arches, was designed by Nicola Salvi in 1732. Tradition has it that a coin thrown into the water guarantees a visitor's return to Rome.*



0 metres 500



0 yards 500

Piazza di Spagna  
Via Veneto

Quirinal

Esquiline



### Fontana delle Naiadi

*When this fountain was unveiled in 1901, the realistically sensual bronze nymphs caused a storm of protest.*

Capitol

Forum

Palatine

Lateran

Caracalla

Aventine

### Obelisk of Piazza San Giovanni in Laterano

*The oldest obelisk in Rome dates from the 14th century BC. It came to Rome in AD 357, brought here on the orders of Constantine II.*



### Piazza della Bocca della Verità Fountain

*In this 18th-century fountain, built by Carlo Bizzaccheri for Pope Clement XI, water spills over a craggy rock formation where two Tritons hold aloft a large shell.*





## Exploring Fountains and Obelisks



Fountain of the Amphorae (1920s)

The popes who restored the ancient Roman aqueducts used to build fountains to commemorate their deeds of munificence. As a result, fountains of all sizes and shapes punctuate the city, drawing grateful crowds on hot summer days. Ancient obelisks provide powerful reminders of the debt Roman civilization owed to the Egyptians. Architects have learnt to incorporate them into Roman piazzas in fascinating ways.

### FOUNTAINS

The Trevi fountain is one of the most famous of all. It is a *mostra*, a monumental fountain built to mark the end of an aqueduct – in this case the Acqua Vergine, built by Marcus Agrippa in 19 BC, although the Trevi itself was only completed in 1762. Other *mostre* are the **Fontana dell'Acqua Paola**, built for Pope Paul V in 1612 on the Janiculum, and the **Moses Fountain**, commemorating the opening of the Acqua Felice by Pope Sixtus V in 1587.

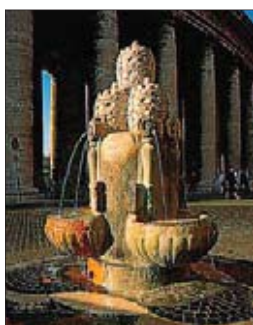
Almost all Rome's famous piazzas have fountains. In **Piazza San Pietro** there is a matching pair of powerful fountains. Piazza Navona has Bernini's wonderful Baroque **Fontana dei Quattro Fiumi** (fountain of the four rivers) as its main attraction. The fountain's four figures each represent one of the principal rivers of the four continents then known. To the south of this is the smaller **Fontana del Moro** (the Moor), also by Bernini, showing an Ethiopian struggling with a dolphin. At the north end, Neptune



Fontana dei Cavalli Marini

wrestles with an octopus on a 19th-century fountain. In Piazza Barberini is the magnificent Bernini creation of 1642–3: the **Fontana del Tritone** with its sea god blowing through a shell.

More recently, large piazzas have been redesigned around fountains. Valadier's great design for **Piazza del Popolo** (1816–20) has marble lions and fountains surrounding the



Fountain of the four tiaras located behind St Peter's

### THE TREVI FOUNTAIN

Appropriately for a fountain resembling a stage set, the theatrical Trevi has been the star of many films set in Rome, including romantic films like *Three Coins in a Fountain* and *Roman Holiday*, but also *La Dolce Vita*, Fellini's satirical portrait of Rome in the 1950s. Whatever liberties Anita Ekberg took then, paddling in the fountains of Rome is now forbidden, however tempting it could be in the summer heat.



The Pantheon Fountain

central obelisk plus two more fountains on the east and west sides of the square. The early 20th century saw the opening of the **Fontana delle Naiadi** (nymphs) in Piazza della Repubblica; its earthy figures caused great scandal at the time. The highly original **Fountain of the Amphorae** (map 8 D2) was erected in Piazza dell'Emporio during the 1920s. The same designer, Pietro Lombardi, also created the **Fountain of the Four Tiaras** (map 3 C3) behind the colonnade of St Peter's.

The city also has a number of smaller, and often very charming, fountains. At the foot of the Spanish Steps is the **Fontana della Barcaccia** (the leaking boat) of 1627; the **Fontana delle Tartarughe**



Anita Ekberg in *La Dolce Vita* (1960)

(the tortoise fountain) has been in the tiny Piazza Mattei since 1581, and by Santa Maria in Domnica is the **Fontana della Navicella** (little boat), created out of an ancient Roman sculpture in the 16th century. In the forecourt of **Santa Sabina** (map 8 D2) water gushes from a huge mask set in an ancient basin. The **Pantheon Fountain** (map 4 F4), from 1575, is by Jacopo della Porta. **Le Quattro Fontane** (four fountains) has stood at the Quirinal hill crossroads since 1593.

Fountains in parks and gardens include the **Galleon Fountain** (1620–21) at the Vatican, and the **Fontana dei Cavalli Marini** (seahorses), of 1791, at Villa Borghese. The somewhat decayed 16th-century terraced gardens of the **Villa d'Este**, with their display of over 500 fountains, are still worth the journey.



The Ovato fountain at Villa d'Este

## OBELISKS

The most ancient and tallest of Rome's obelisks is the **Obelisk of Piazza di San Giovanni in Laterano**. Built of red granite, 31 m (100 ft) high, it came from the Temple of Amon at Thebes, erected in the 14th century BC. It was brought to Rome in AD 357 by the order of Constantine II and put up in the Circus Maximus. In 1587 it was rediscovered, broken into three pieces, and was re-erected in the following year. Next in age is the obelisk in **Piazza del Popolo**, from the 13th or 12th century BC. It was



Piazza Navona with Fontana dei Quattro Fiumi, by Pannini (1691–1765)

brought to Rome in the time of Augustus and also erected in the Circus Maximus. The slightly smaller **Obelisk of Piazza Montecitorio** was another of Augustus's trophies. The bronze ball and spike at the top recall its past use as a gnomon for a sundial of vast proportions.

Other obelisks, such as the one at the top of the Spanish Steps, are Roman imitations of Egyptian originals. The **Obelisk of Piazza dell'Esquilino** and the one in **Piazza del Quirinale** (map 5 B4) first stood at the entrance to the Mausoleum of Augustus.

When re-erected, most obelisks were mounted on decorative bases, often with statues and fountains at their foot. Others became parts of sculptures. Bernini



Obelisk in Piazza del Popolo

was the creator of the marble elephant balancing the Egyptian **Obelisk of Santa Maria sopra Minerva** on its back, and the **Fontana dei Fiumi**, with an obelisk from the Circus of Maxentius. Another obelisk was added to the remodelled Pantheon Fountain in 1711. The obelisk in **Piazza San Pietro** is Egyptian but does not have the usual hieroglyphics.



Wall fountain at Villa d'Este

## WHERE TO FIND THE FOUNTAINS AND OBELISKS

Fontana dei Cavalli Marini p258  
 Fontana dei Quattro Fiumi p120  
 Fontana del Moro p120  
 Fontana del Tritone p254  
 Fontana dell'Acqua Paola p219  
 Fontana della Barcaccia p133  
 Fontana della Navicella p193  
 Fontana delle Naiadi p164  
 Fontana delle Tartarughe p150  
 Galleon Fountain p225  
 Moses Fountain p162  
 Obelisk of Piazza dell'Esquilino p168  
 Obelisk of Piazza di San Giovanni in Laterano p178  
 Obelisk of Piazza Montecitorio p113  
 Obelisk of Santa Maria sopra Minerva p108  
 Piazza della Bocca della Verità pp200–1  
 Piazza del Popolo p137  
 Piazza San Pietro pp224–5  
 Le Quattro Fontane p162  
 Trevi Fountain p159  
 Villa d'Este p268

## Artists and Writers Inspired by Rome

Artists and writers have been attracted to Rome since Classical times. Many came to work for the emperors; the poets Horace, Virgil and Ovid, for example,



The prolific  
love poet Ovid  
(43 BC–AD 17)

all enjoyed the patronage of Emperor Augustus. Later on, especially in the Renaissance and Baroque periods, the greatest artists and architects came to Rome to compete for commissions from the popes. However, patronage was not the only magnet. Since the Renaissance, Rome's Classical past and its picturesque ruins have drawn artists, architects and writers from all over Italy and abroad.

### PAINTERS, SCULPTORS AND ARCHITECTS



Diego Velázquez, one of many great  
17th-century artists to visit Rome

In the early 16th century, artists and architects were summoned from all parts of Italy to realize the grandiose building projects of the popes. From Urbino came Bramante (1444–1514) and Raphael (1483–1520); from Perugia Perugino (1450–1523); from Florence Michelangelo (1475–1564) and many others. They worked in the Vatican, on the new St Peter's and the decoration of the Sistine Chapel. Artists were often well rewarded, but they also lived in dangerous times. Florentine sculptor and goldsmith Benvenuto Cellini (1500–71) helped defend Castel Sant' Angelo (see pp248–9) during the Sack of Rome (1527), but was later imprisoned there and made a dramatic escape. His memoirs tell the story.

Towards the end of the 16th century Church patronage was generous to the

Milanese-born Caravaggio (1571–1610) despite his violent character and unruly life. The Carracci family from Bologna also flourished – especially brothers Annibale (1560–1609) and Agostino (1557–1602).

The work of Gian Lorenzo Bernini (1598–1680) can be seen all over Rome. He succeeded Carlo Maderno (1556–1629) as architect of St Peter's, and created its great bronze baldacchino, the splendid colonnade (see pp230–31) and numerous fountains, churches and sculptures. His rival for the title of leading architect of the Roman Baroque was Francesco Borromini (1599–1667), whose highly original genius can be appreciated in many Roman churches and palazzi.

In the 17th century it became more common for artists from outside Italy to come and work in Rome. Diego Velázquez (1599–1660), King Philip IV of Spain's court painter, came in 1628 to study



Self-portrait by the 18th-century  
artist Angelica Kauffmann, c.1770

the art treasures of the Vatican. Rubens (1577–1640) came from Antwerp to study, and carried out various commissions. The French artists Nicolas Poussin (1594–1665) and Claude Lorrain (1600–82) lived here for many years.

The Classical revival of the 18th century attracted artists to Rome in unprecedented numbers. From Britain came the Scottish architect Robert Adam (1728–92) and the Swiss artist Angelica Kauffmann (1741–1807), who settled here and was buried with great honour in Sant'Andrea delle Fratte. After the excesses of the Baroque, sculpture also turned to the simplicity of Neo-Classicism. A leading exponent of this movement was Antonio Canova (1757–1821). Sculptors from all over Europe were influenced by him, including the Dane Bertel Thorvaldsen (1770–1844) who lived in Rome for many years.



Claude Lorrain's view of the Forum, painted in Rome in 1632



## WRITERS

Dante (1262–1321) visited Rome during his exile from Florence and in the *Inferno* describes the great influx of pilgrims for the first Holy Year (1300). The poet Petrarch (1304–74), born in Arezzo, came to the city in much happier circumstances to be crowned with laurels on the Capitol in 1341. The poet Torquato Tasso (1544–95), from Sorrento, was invited to receive a similar honour, but died soon after his arrival. He is buried in Sant'Onofrio (see p219) on the Janiculum.

Two of the first writers from abroad to visit Rome were the French essayist Montaigne (1533–92) and English poet John Milton (1608–74). Then, by the early 18th century, writers seemed to flock to Rome.

Edward Gibbon (1737–94) was inspired to write *Decline and Fall of the Roman Empire* when he heard the monks singing the Angelus outside Santa Maria in Aracoeli (see p69). German visitors included J J Winckelmann (1717–68),

who wrote influential studies of ancient art, and the poet J W von Goethe (1749–1832).

In the Romantic period Rome teemed with English writers: poets Keats, Shelley and Byron, followed by the Brownings and the novelist Charles Dickens. Travel writers in the 19th century included Augustus Hare (1834–1903) and the German historian Ferdinand Gregorovius (1821–91). Much of *The Portrait of a Lady* by American Henry James (1843–1916) is set in Rome.

Modern life in Rome is brilliantly captured by the Roman novelist and short-story writer Alberto Moravia (1907–90).

## MUSICIANS

Giovanni Luigi da Palestrina (1525–94), from the town of that name, became choir-master and organist to the Vatican and composed some of the greatest unaccompanied choral music ever written. In 1770 the 14-year-old Mozart heard Gregorio Allegri's unpublished *Miserere* in the Sistine Chapel and wrote it down from memory. Arcangelo

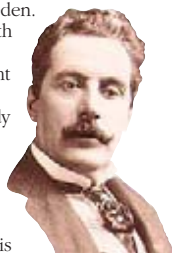


Portrait of the poet John Keats painted by his friend Joseph Severn in 1819

Corelli (1653–1713), the great violinist and composer of the Baroque age, worked in Rome under the patronage of Cardinal Ottoboni. One of his first commissions was to provide a festival of music for Queen Christina of Sweden.

During the 19th century the Prix de Rome brought many French musicians to study here at the Villa Medici (see p135). Hector Berlioz (1803–69) owed the inspiration for his popular *Roman Carnival*, the overture to his opera *Benvenuto Cellini*, to his two-year stay in Rome. Georges Bizet (1838–75) and Claude Debussy (1862–1918) were also Prix de Rome winners. Franz Liszt (1811–86), after his 50th year, settled in Rome, took minor orders and became known as Abbé Liszt. He wrote *Fountains of the Villa d'Este* while staying at the villa in Tivoli.

Twentieth-century musical associations with Rome include the popular works by Ottorino Respighi (1870–1936): *The Fountains of Rome* and *The Pines of Rome*, while Giacomo Puccini (1858–1924) used Roman settings when creating his dramatic, tragic opera *Tosca*.



Giacomo Puccini



Torquato Tasso

## ROMAN CINEMA

The Cinecittà studios, built in 1937 just outside Rome, are most famous for the films made here in the 1940s – classics of Italian Neo-Realism such as Roberto Rossellini's *Roma Città Aperta* and Vittorio De Sica's *Sciuscià* and *Ladri di Biciclette*. The director most often linked with Roman cinema is Federico Fellini, through films like *La Dolce Vita* (1960) and *Roma* (1972). However, perhaps the most famous artist associated with Rome is the controversial writer-turned-filmmaker Pier Paolo Pasolini (1922–75), widely known for his films *Teorema* (1968) and *Il Decamerone* (1971).

Since the 1950s, Rome and Cinecittà have also been much used for foreign films: from *Ben-Hur* and *Spartacus* in the 1950s through to *Gladiator* and Scorsese's *Gangs of New York*.



Pier Paolo Pasolini

## ROME THROUGH THE YEAR

The best times to visit Rome are spring and autumn when the weather is usually warm, and sometimes even hot enough to sunbathe and swim at the beaches and lakes outside the city. In the winter months, the weather tends to be grey and wet, while in high summer, most people (including Romans, who leave the city in their droves) find the heat unbearable. Easter and Christmas are

obviously very special in Rome, but there are other religious festivals worth seeing at other times in the year, as well as some enjoyable secular events like the Festa de' Noantri in Trastevere and the Flower Festival in Genzano. In villages outside Rome, local celebrations are held to welcome new crops such as strawberries and beans in the spring, and grapes and truffles in the autumn.

### SPRING

Easter, falling in March or April, marks the official beginning of the tourist season in Rome. Catholics from all over the world flock into the city to make their pilgrimages to the main basilicas and to hear the Pope's Easter Sunday address outside St Peter's, while the less devout come simply to take advantage of the mild weather. Meanwhile, Romans pile into their cars and head for the coast and countryside, so you can expect the roads, beaches and restaurants of the Castelli Romani and Lake Bracciano to be busy.

Temperatures tend to be around 18° C (66° F), but can hit 28° C (82° F), so by mid-May it is usually possible to lunch and dine outside. However, there can still be sudden downpours and temperature swings, so do bring warm clothes and an umbrella.



Crowds gathering in St Peter's Square at Easter

In April tubs full of colourful azaleas are ranged on the Spanish Steps and along Via Veneto, and once the roses start to flower in the city's Rose Garden overlooking the Circus Maximus, it is opened to the public.

For a fortnight from mid-May Via dei Coronari is lit by candles, lined with plants and hung with banners for the street's antiques fair, while Via Margutta hosts an outdoor art

show. In the first week of May the International Horse Show is held in the Villa Borghese. Also usually in May, many world-class tennis players flock to Rome to compete in the International Tennis Championships held annually at the Foro Italico.

### EVENTS

**Festa di Santa Francesca Romana (9 March)**, Santa Francesca Romana. Blessing of the city's vehicles (see p87).

**Festa di San Giuseppe (19 March)**, in the Trionfale area. St Joseph's (and Father's) Day celebrated in the streets.

**Rome Marathon (late March)**, through the city (see p367).

**Good Friday (March/April)**, Colosseum. Procession of the Cross at 9pm led by the Pope.

**Easter Sunday (March/April)**, St Peter's Square. Address made by the Pope (see p231).

**Rome's Birthday (Sunday before 21 April)**, Piazza del Campidoglio.

**Festa della Primavera (March/April)**, Spanish Steps and Trinità dei Monti. Azaleas in the street and concerts.

**Art exhibition (April/May)**, Via Margutta (see p353).

**International Horse Show (early May)**, Villa Borghese (see p366).

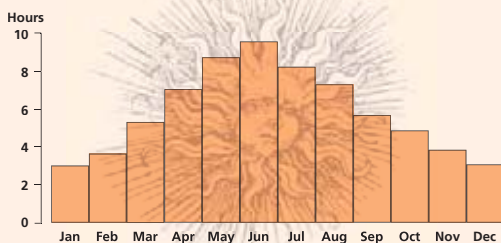
**Antiques Fair (mid-late May)**, Via dei Coronari (see p336).

**International Tennis Championships (usually May)**, Foro Italico (see p366).



International Horse Show in Villa Borghese in May

## AVERAGE DAILY HOURS OF SUNSHINE



## Sunshine Chart

Rome is famous for its light. June is the sunniest month but it is also very dry, and without the odd shower the bright heat can feel intense. In autumn, Rome's southerly position means that the sun can still be enjoyably warm at midday.

## SUMMER

In June a season of concerts begins, with performances in some of the city's most beautiful palaces, churches and courtyards. In July and August opera and drama are staged at Ostia Antica (see pp270–71) and in various outdoor locations. During the summer there are also contemporary cultural events – film, music of all kinds, dance and theatre. On midsummer evenings there are stalls and amusements on the Tiber embankments by Castel Sant'Angelo, while in the last two weeks of July Trastevere becomes an open-air party as the Noantri festival is celebrated with trinket stalls, dining in the street and fireworks.



Flower-carpeted streets in Genzano

In August, when the temperature often soars to over 40° C (104° F), virtually all Romans flee the city for the seaside, meaning that many cafés, shops and restaurants close for the entire month.

## EVENTS

**Flower Festival** (June, the Sunday after Corpus Domini), Genzano, Castelli Romani, south of Rome. Streets are carpeted with flowers.

**Festa di San Giovanni** (23–24 June), Piazza di Porta San Giovanni. Celebrated with meals of snails in tomato sauce, suckling pig, a fair and firework display.

**Festa di San Pietro** (29 June), many churches. Celebrations mark the feast of St Peter.

**Tevere Expo** (end June–mid-July), along the Tiber. Crafts,

food and wine, music and fireworks (see p353).

**Festa de' Noantri** (last two weeks in July), the streets of Trastevere. Food and entertainment (see p353 and p355).

**Alta Moda Fashion Show** (usually mid- to late July), Pish Steps (see p353).

**Estate Romana** (July/August), Villa Ada, Ostia Antica, in parks, by the Tiber. Opera, concerts, drama, dance and film (see p355).

**Festa della Madonna della Neve** (5 August), Santa Maria Maggiore. Fourth-century snowfall re-enacted with white flower petals (see p172).

**Ferragosto** (15 August), Santa Maria in Trastevere. Midsummer holiday. Almost everything closes down.

Celebrations are held for the Feast of the Assumption.



Summer vegetables

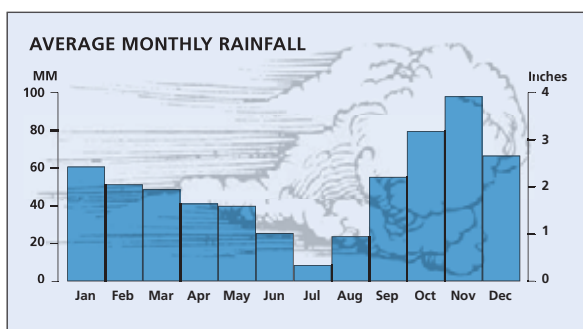
The sales (*saldi*) begin in mid-July, and the relatively new Alta Moda Fashion Show is usually held mid- to late July at the Spanish Steps.

Many Romans leave the city at the end of June, when schools close, but as June and July are peak tourist months, hotels, cafés, restaurants and all the main places of interest and other attractions are packed out.



The heat of an August afternoon in front of St Peter's





### Rainfall Chart

Autumn is Rome's rainiest season, with heavy downpours, sometimes lasting for days, especially in November. Rain in summer tends to come in violent – but often extremely refreshing – storms. In winter and early spring expect a few dull, drizzly days.

## AUTUMN

September and October are the best – and among the most popular – months to visit Rome. The fiery heat of July and August will have cooled a little, but midday can be very hot, and you can still eat and drink outside without feeling chilly until late at night. Visiting Rome in November is not recommended: it is the wettest month of the year and Roman rainstorms are often very strong and heavy.

At the beginning of October an artisans' fair is held on Via dell'Orso and adjacent streets, while nearby the antiques galleries of Via dei Coronari hold open house. There are also October antiques fairs in Orvieto and Perugia, two of the loveliest Umbrian hill towns, which are about an hour's drive north of Rome. In November, there's yet another prestigious antiques fair at the papal palace of Viterbo, 65 km (40 m) north of Rome (see p271).

Autumn is the season of harvest festivals, so head out to the small towns around Rome to sample delicacies such as local cheeses, sausages, chestnuts and mushrooms.



A roast chestnut stall in autumn

Another reason for taking a trip out of Rome is the wine festival in Marino, in the Castelli Romani, south of the city. There are many opportunities to sample the wines of this region that was once the home to luxurious 16th- and 17th-century country residences but now is renowned particularly for its white wines.

Throughout the autumn and winter in Rome freshly roasted chestnuts can be bought from vendors on street corners, and occasionally there is a stand on Campo de' Fiori where you can sample *vino novello*, the new season's wine. On All Saints' and All Souls' Days, which fall on 1 and 2

November respectively, the Romans make pilgrimages to place chrysanthemums on the tombs of relatives who are buried in the cemeteries of Prima Porta and Verano. On a much happier note, the classical concert and opera seasons begin again in October and November.

Details of performances can be found in listings magazines such as *Time Out Roma*, *Trovaroma* and *Roma c'è* (see p354), in daily newspapers, such as *La Repubblica* (see p383), and on posters around the city.

## EVENTS

### RomaEuropa (autumn).

Films, dance, theatre and concerts around Rome (see p355).

### La Notte Bianca (September).

Free entry to museums and galleries all night one Saturday.

### Art fair (September),

Via Margutta (see p353).

### Crafts fair (last week September/first week October),

Via dell'Orso (see p353).

### International Festival of Cinema (October).

New screenings and stars aplenty (see p360).

### Marino Wine Festival (first Sunday in October),

Marino. Celebrations include tastings and street entertainment.

### Antiques Fair (mid-October),

Via dei Coronari (see p353).

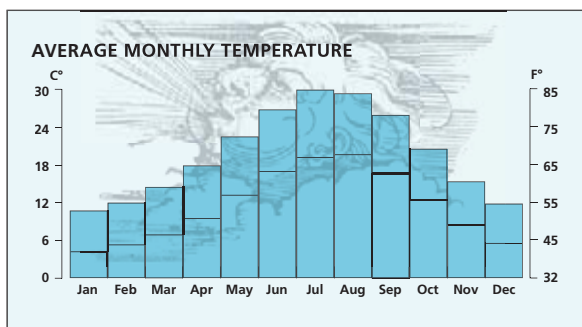
### All Saints' and All Souls' Days

(1, 2 November), Prima Porta and Verano cemeteries. The Pope usually celebrates Mass in the Verano cemetery.

**Festa di Santa Cecilia** (22 November), Santa Cecilia in Trastevere and Catacombs of San Callisto.



Autumn in the Villa Doria Pamphilj park



### Temperature Chart

The chart shows the average minimum and maximum monthly temperatures. July and August can be unbearably hot, making sight-seeing a chore. The fresher days of spring and autumn are ideal to visit Rome, but there are some dull and rainy spells.

## WINTER

During the winter Rome is bracingly chilly but the temperature rarely drops below freezing. Not all buildings are centrally heated so if you are staying in a small hotel bring warm clothes and request extra blankets as soon as you arrive, as they can be in short supply. Warm up in cafés with hot chocolate and cappuccino.

The run-up to Christmas is great fun in Rome, especially if you have children. Manger scenes, *presepi*, are set up in many churches, piazzas and public places and from mid-December to Twelfth Night



Rome during one of its rare snowfalls

parties and parades along Via Nazionale, Via Cola di Rienzo and the Pincio. Keep out of the way of teenagers with shaving-cream spray cans and water-filled balloons.

## EVENTS

**Festa della Madonna Immacolata** (8 December), Piazza di Spagna. In the Pope's presence, firemen climb up a ladder to place a wreath on the statue of the Virgin Mary.

**Christmas Market** (mid-December – 6 January), Piazza Navona. Christmas and children's market (see p120).

**Nativity scenes** (mid-December – mid-January), many churches. Life-size scene in St Peter's Square, collection at Santi Cosma e Damiano.

**Midnight Mass** (24 December), at most churches.

**Christmas Day** (25 December), St Peter's Square. Blessing by the Pope.

**New Year's Eve** (31 December), all over city. Firework displays, furniture thrown out.

**La Befana** (6 January), all over city. Parties for children.

## PUBLIC HOLIDAYS

**New Year's Day** (1 Jan)

**Epiphany** (6 Jan)

**Easter Monday**

**Liberation Day** (25 Apr)

**Labour Day** (1 May)

**Republic Day** (2 Jun)

**SS Peter & Paul** (29 Jun)

**Ferragosto** (15 Aug)

**All Saints' Day** (1 Nov)

**Immaculate Conception**

(8 Dec)

**Christmas Day** (25 Dec)

**Santo Stefano** (26 Dec)

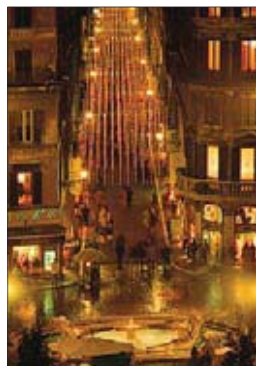


Market on Piazza Navona

Piazza Navona hosts a market where you can buy manger scenes, decorations and toys. Unless you have friends in Rome, Christmas itself can be rather lonely, as it is very much a family event. On New Year's Eve, however, everyone is out on the street to drink sparkling wine and let off fireworks.

La Befana, on 6 January, is a traditional holiday when a witch, called La Befana, delivers sweets to children.

The Carnival season runs from late January through to February, celebrated largely by children with fancy-dress



Via Condotti at Christmas









# ROME AREA BY AREA



CAPITOL 64-75

FORUM 76-95

PALATINE 96-101

PIAZZA DELLA ROTONDA 102-115

PIAZZA NAVONA 116-127

PIAZZA DI SPAGNA 128-141

CAMPO DE' FIORI 142-153

QUIRINAL 154-165

ESQUILINE 166-175

LATERAN 176-187

CARACALLA 188-197

AVENTINE 198-205

TRASTEVERE 206-213

JANICULUM 214-221

VATICAN 222-249

VIA VENETO 250-255

FURTHER AFIELD 256-271

NINE GUIDED WALKS 272-291





# CAPITOL

The temple of Jupiter on the Capitol, the southern summit of the Capitoline hill, was the centre of the Roman world. Reached by a zig-zag path up from the Forum, the temple was the scene of all the most sacred religious and political ceremonies. The hill and its temple came to symbolize Rome's authority as *caput mundi*, head of the world, and the Capitol gave its name to the seat of the US Congress. Throughout the city's history, the Capitol (Campidoglio), has remained the seat of municipal government. Today's city council, the



Hand of colossal statue in Palazzo dei Conservatori

Comune di Roma, meets in the Renaissance splendour of Palazzo Senatorio. The Capitol also serves as Rome's Registry Office. Rome's position as a modern capital is forcefully expressed in the enormous Victor Emmanuel Monument, which unfortunately blots out the view of the Capitol from Piazza Venezia. The present arrangement on the hill dates from the 16th century, when Michelangelo created a beautiful piazza reached by a flight of steps, the Cordonata. Two of the buildings around the piazza now house the Capitoline Museums.

## SIGHTS AT A GLANCE

### Churches and Temples

- San Marco 12
- Santa Maria in Aracoeli 7
- Temple of Jupiter 8

### Museums and Galleries

- Capitoline Museums: Palazzo dei Conservatori pp72-3 2
- Capitoline Museums: Palazzo Nuovo pp70-71 1
- Palazzo Venezia and Museum 11

### Historic Buildings

- Roman *Insula* 5

### Historic Streets and Piazzas

- Aracoeli Staircase 6
- Cordonata 4
- Piazza del Campidoglio 3

### Ancient Sites

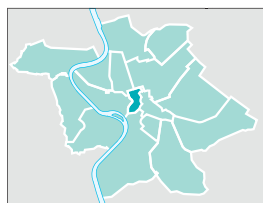
- Tarpeian Rock 9

### Monuments

- Victor Emmanuel Monument 10

## GETTING THERE

All the sights in this area are within walking distance of Piazza Venezia. Bus routes converge here from all parts of the city, as do many thousands of motorists. From Termini station you can catch the 40, 64, or 170; from Piazza Barberini the 63 or 95. From St Peter's and the Vatican the only buses are the 40, 62 and 64. Piazza Venezia is also a stopping-off point for the 110 tourist bus.



0 metres 200  
0 yards 200

### KEY

- Street-by-Street map



## SEE ALSO

- *Street Finder*, maps 5, 12



## Street-by-Street: The Capitol and Piazza Venezia

The Capitol, citadel of ancient Rome, is a must for every visitor. A broad flight of steps (the Cordonata) leads up to Michelangelo's spectacular Piazza del Campidoglio. This is flanked by the Palazzo Nuovo and Palazzo dei Conservatori, housing the Capitoline Museums with their fine collections of sculptures and paintings. The absence of cars makes the hill a welcome retreat from the squeal of brakes below, but you should brave the traffic to visit Palazzo Venezia and its museum.

### San Marco

The church of the Venetians in Rome has a fine 9th-century apse mosaic <sup>12</sup>

### Palazzo Venezia

The museum's finest exhibits, such as this 13th-century gilded angel decorated with enamel, date from the late Middle Ages <sup>11</sup>



### Roman Insula

This is a ruined apartment block dating from Imperial Rome <sup>5</sup>

### Aracoeli Staircase

When it was built in 1348, the staircase became a centre for political debate <sup>6</sup>



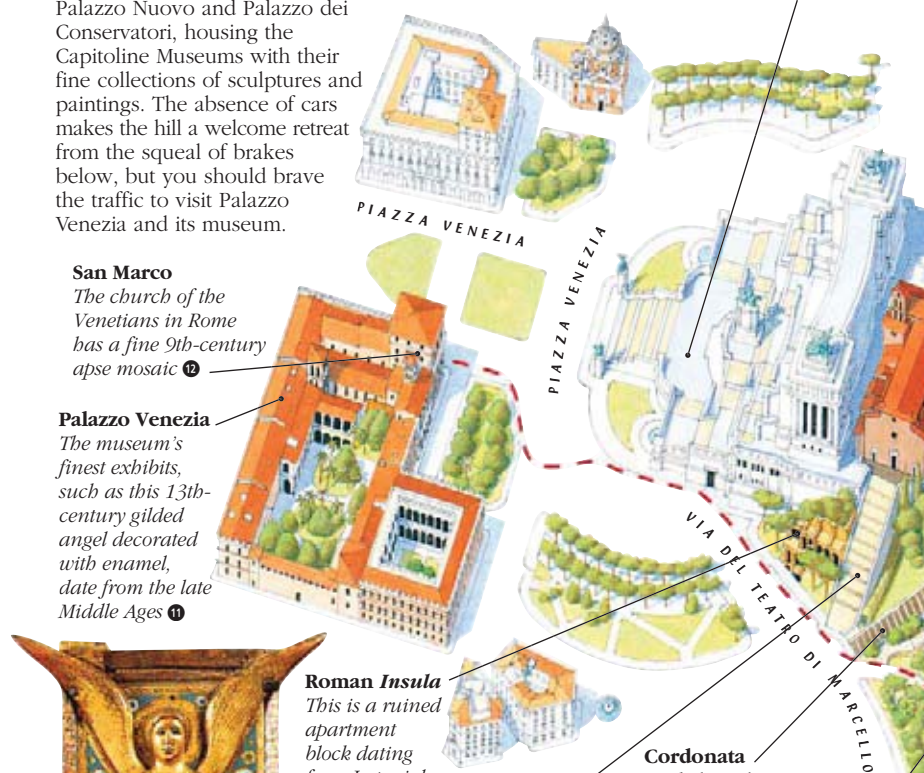
### Cordonata

Michelangelo's great staircase changed the orientation of the Capitol towards the west <sup>4</sup>



### Victor Emmanuel Monument

This huge white marble monument to Italy's first king was completed in 1911 <sup>10</sup>



### KEY

— — — Suggested route

0 metres 75

0 yards 75

### ★ Palazzo dei Conservatori

In this part of the Capitoline Museums a fine series of reliefs from the Temple of Hadrian (see p106) is displayed in the courtyard <sup>2</sup>

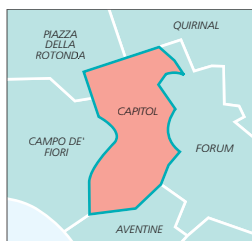
### Santa Maria in Aracoeli

The treasures hidden behind the church's brick façade include this 15th-century fresco of the Funeral of St Bernardino by Pinturicchio 7



### ★ Palazzo Nuovo

This bust of Augustus in the Hall of the Emperors is one of many fine Classical sculptures in the Capitoline Museums 1



### LOCATOR MAP

See Central Rome Map pp14–15



Palazzo Senatorio was used by the Roman Senate from about the 12th century. It now houses the offices of the mayor.

### ★ Piazza del Campidoglio

Michelangelo designed both the geometric paving and the façades of the buildings 3



### Temple of Jupiter

This artist's impression shows the gold and ivory statue of Jupiter that stood in the temple 8



### Tarpeian Rock

In ancient Rome traitors were thrown to their death from this cliff on the Capitol 9

### STAR SIGHTS

- ★ Palazzo dei Conservatori
- ★ Palazzo Nuovo
- ★ Piazza del Campidoglio

## Capitoline Museums: Palazzo Nuovo ①

See pp70–71.

## Capitoline Museums: Palazzo dei Conservatori ②

See pp72–3.

## Piazza del Campidoglio ③

Map 5 A5 & 12 F5. See **Getting There** p65.

When Emperor Charles V visited Rome in 1536, Pope Paul III Farnese was so embarrassed by the muddy state of the Capitol that he asked Michelangelo to draw up plans for repaving the piazza, and for renovating the façades of the Palazzo dei Conservatori and Palazzo Senatorio.

Michelangelo proposed adding the Palazzo Nuovo to form a piazza in the shape of a trapezium, embellished with Classical sculptures chosen for their relevance to Rome. Building started in 1546 but progressed so slowly that Michelangelo only lived to oversee the double flight of steps at the entrance of Palazzo Senatorio. The piazza was completed in the 17th

century, the design remaining largely faithful to the original. Pilasters two storeys high and balustrades interspersed with statues link the buildings thematically. The piazza faces west towards St Peter's, the Christian equivalent of the Capitol. At its centre stands a replica of a statue of Marcus Aurelius. The original is in the Palazzo Nuovo (see pp70–71).

## Cordonata ④

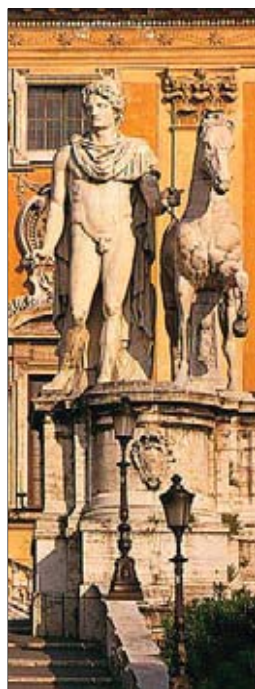
Map 5 A5 & 12 F5. See **Getting There** p65.

From Piazza Venezia, the Capitol is approached by a gently rising, subtly widening ramp – the Cordonata. At the foot is a pair of granite Egyptian lions, and on the left a 19th-century monument to Cola di Rienzo, close to where the dashing 14th-century tyrant was executed. The top of the ramp is guarded by restored Classical statues of the Dioscuri – Castor and Pollux.

## Roman *Insula* ⑤

Piazza d'Aracoeli. Map 5 A5 & 12 F4. Tel 06-6710 3819. See **Getting There** p65. **Open** by *appt only*; permit needed (see p383).

Two thousand years ago the urban poor of Rome used to make their homes in *insulae* – apartment blocks. These



A statue of one of the Dioscuri at the top of the Cordonata

were often badly maintained by landlords, and expensive to rent in a city where land costs were high. This 2nd-century AD tenement block, of barrel-vault construction, is the only survivor in Rome from that era. The fourth, fifth and part of the sixth storey remain above current ground level.

In the Middle Ages, a section of these upper storeys was converted into a church; its bell tower and 14th-century Madonna in a niche are visible from the street.

During the Fascist years, the area was cleared, and three lower floors emerged. Some 380 people may have lived in the tenement, in the squalid conditions described by the 1st-century AD satirical writers Martial and Juvenal. The latter mentions that he had to climb 200 steps to reach his garret.

This *insula* may once have had more storeys. The higher you lived, the more dismal the conditions, as the poky spaces of the building's upper levels testify.



The Cordonata in an 18th-century painting by Antonio Canaletto



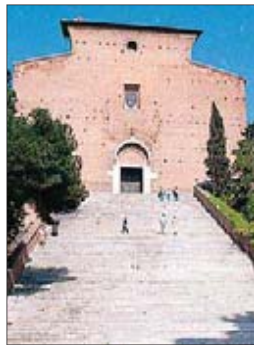
## Aracoeli Staircase 6

Piazza d'Aracoeli. **Map** 5 A5 & 12 F4.  See **Getting There** p65.

The Aracoeli Staircase numbers 124 marble steps (122 if you start from the right) and was completed in 1348, some say in thanks for the passing of the Black Death, but probably in view of the 1350 Holy Year.


The 14th-century tribune-turned-tyrant Cola di Rienzo used to harangue the masses from the Aracoeli Staircase; in the 17th century foreigners used to sleep on the steps, until Prince Caffarelli, who lived on the hill, scared them off by rolling barrels filled with stones down them.

Popular belief has it that by climbing the steps on your knees you can win the Italian national lottery. From the top there is a good view of Rome, with the domes of Sant' Andrea della Valle and St Peter's slightly to the right.



Aracoeli Staircase

## Santa Maria in Aracoeli 7

Piazza d'Aracoeli (entrances via Aracoeli Staircase and door behind Palazzo Nuovo). **Map** 5 A5 & 12 F4. **Tel** 06-679 81 55.  See **Getting There** p65. **Open** summer: 9.30am–12.30pm, 3–6.30pm daily; winter: 9.30am–12.30pm, 2–5.30pm daily.

Dating from at least the 6th century, the church of Santa Maria in Aracoeli, or St Mary of the Altar in the Sky, stands on the northern summit of the



Ceiling commemorating Battle of Lepanto in Santa Maria in Aracoeli

Capitoline, on the site of the ancient temple to Juno. Its 22 columns were taken from various ancient buildings; the inscription on the third column to the left tells us that it comes “*a cubiculo Augustorum*” – from the bedroom of the emperors.

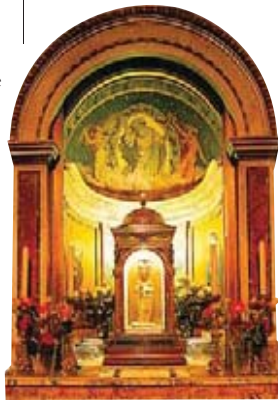
The church of the Roman senators and people, Santa Maria in Aracoeli has been used to celebrate many triumphs over adversity. Its ceiling, with naval motifs, commemorates the Battle of Lepanto (1571), and was built under Pope Gregory XIII Boncompagni, whose family crest, the dragon, can be seen towards the altar end.

Many other Roman families and individuals are honoured by memorials in the church. To the right of the entrance door, the tombstone of archdeacon Giovanni Crivelli, rather than being set into the floor of the church, stands eternally to attention, partly so that the signature “Donatelli” (by Donatello) can be read at eye-level.

The frescoes in the first chapel on the right, painted by Pinturicchio in the 1480s in the beautifully clear style of the early Renaissance, depict St Bernardino of Siena. On the left wall, the perspective of *The Burial of the Saint* slants to the right, taking into account the position of the viewer just outside the chapel.

The church is most famous, however, for an icon with apparently miraculous powers, the *Santo Bambino*, a 15th-century olive-wood figure of the Christ Child which was carved out of a tree from the garden of Gethsemane. Its powers are said to include resurrecting the dead, and it is sometimes summoned to the bedsides of the gravely ill. The original figure was stolen in 1994 but has been replaced by a replica.

At Christmas the Christ Child takes its place in the centre of a picturesque crib (second chapel to the left) but is usually to be found in the sacristy, as is the panel of the *Holy Family* from the workshop of Giulio Romano.



The miraculous olive-wood Christ Child at Santa Maria in Aracoeli

## Capitoline Museums: Palazzo Nuovo ❶

A collection of Classical statues has been kept on the Capitoline hill since the Renaissance. The first group of bronze sculptures was given to the city by Pope Sixtus IV in 1471 and more additions were made by Pope Pius V in 1566. The Palazzo Nuovo was designed by Michelangelo as part of the renovation of the Piazza del Campidoglio, and after its completion in 1655, a number of the statues were transferred here. In 1734 Pope Clement XII Corsini decreed that the building be turned into the world's first public museum.

### MUSEUM GUIDE

*The Palazzo Nuovo is devoted chiefly to sculpture, and most of its finest works, such as the Capitoline Venus, are Roman copies of Greek masterpieces. For visitors keen to identify the philosophers and poets of ancient Greece and the rulers of ancient Rome, there are collections of busts assembled in the 18th century. Admission price also includes entry to the Palazzo dei Conservatori opposite. A gallery below Piazza del Campidoglio links the two buildings.*



#### Portrait of a Flavian Lady

*The woman wears the fanciful and elaborate hairstyle popular among the female aristocracy of the 1st century AD.*



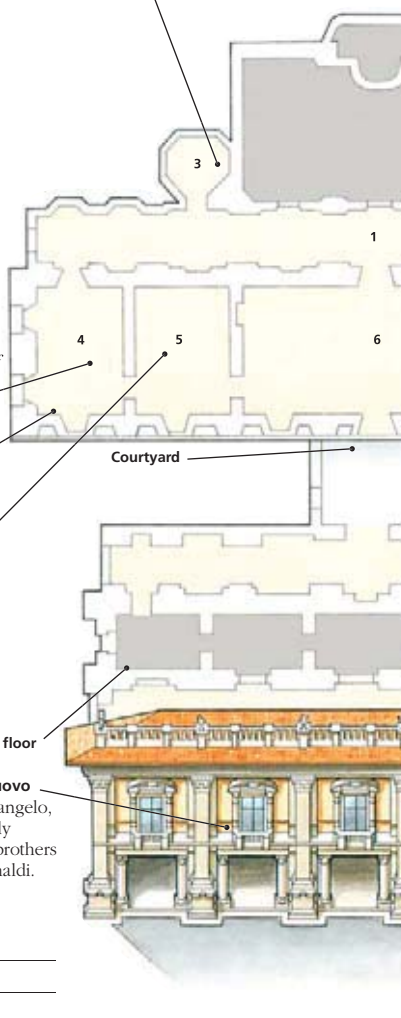
#### Capitoline Venus

*This marble statue of Venus dating from around AD100–150, is a Roman copy of the original carved in the 4th century BC by the Greek sculptor Praxiteles. The statue is prized for its striking beauty.*



#### Hall of the Philosophers

*The hall contains a rich mix of portraits of Greek politicians, scientists and literary figures.*



First floor

Courtyard

Ground floor

**The façade of Palazzo Nuovo** was designed by Michelangelo, but the work was actually finished in 1655 by the brothers Carlo and Girolamo Rainaldi.

### STAR SCULPTURES

- ★ Capitoline Venus
- ★ Discobolus
- ★ Dying Galatian

### KEY TO FLOORPLAN

- Non-exhibition space
- Exhibition space



### Mosaic of the Doves

*This charming, naturalistic mosaic once decorated the floor of Hadrian's Villa at Tivoli (see p269). It shows doves drinking water from a vase.*

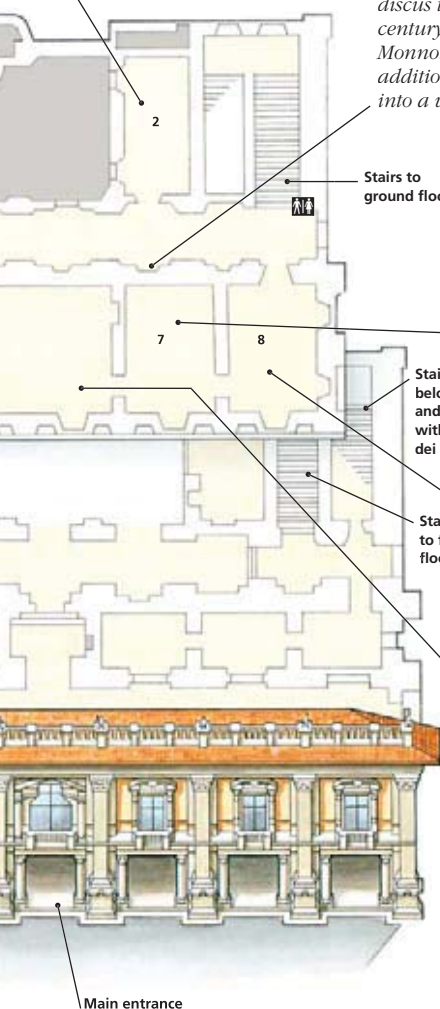


### ★ Discobolus

*The twisted torso was part of a Greek statue of a discus thrower. An 18th-century French sculptor, Monnot, made the additions that turned him into a wounded warrior.*

## VISITORS' CHECKLIST

Musei Capitolini, Piazza del Campidoglio. **Map** 5 A5 & 12 F5. **Tel** 06-3996 7800. **Hours** 63, 70, 75, 81, 87, 95, 160, 170, 204, 628, 716 and many other routes to Piazza Venezia. **Open** 9am–8pm Tue–Sun (last adm 7pm). **Closed** 1 Jan, 1 May, 25 Dec. **Adm charge** Entrance ticket is also valid for Palazzo dei Conservatori.  **NB** The museum is still undergoing some changes. [www.museicapitolini.org](http://www.museicapitolini.org)



### Red Faun

*Found at Tivoli, the famous red marble satyr is a 2nd-century AD version of a Greek original – an example of Hadrian's fondness for all things Greek.*

### ★ Dying Galatian

*Great compassion is conveyed in this Roman copy of an original Greek work of the 3rd century BC.*



### Alexander Severus as Hunter

*In this marble of the 3rd century AD, the emperor's pose is a pastiche of Perseus, holding up the head of Medusa the Gorgon after he had killed her in her sleep.*





## Capitoline Museums: Palazzo dei Conservatori 2

The Palazzo Dei Conservatori was the seat of the city's magistrates during the late Middle Ages. Its frescoed halls are still used occasionally for political meetings and the ground floor houses the municipal register office. The palazzo was built by Giacomo della Porta who carried out Michelangelo's designs for the Piazza del Campidoglio in the mid-16th century. While much of the palazzo is given over to sculpture, the art galleries on the second floor hold works by Veronese, Guercino, Tintoretto, Rubens, Caravaggio, Van Dyck and Titian.



**Facade of Palazzo dei Conservatori**

Work began on this Michelangelo design in 1563, the year before his death.

### MUSEUM GUIDE

The museum is being reorganized, so some items might move. The first-floor rooms have original 16th- and 17th-century decoration and Classical statues. The second-floor gallery holds paintings and a porcelain collection. Rooms 10 and 11 are used as temporary exhibition space.



#### Burial and Glory of St Petronilla

This huge Baroque altarpiece was painted in 1622–3 by Guercino to hang in St Peter's.



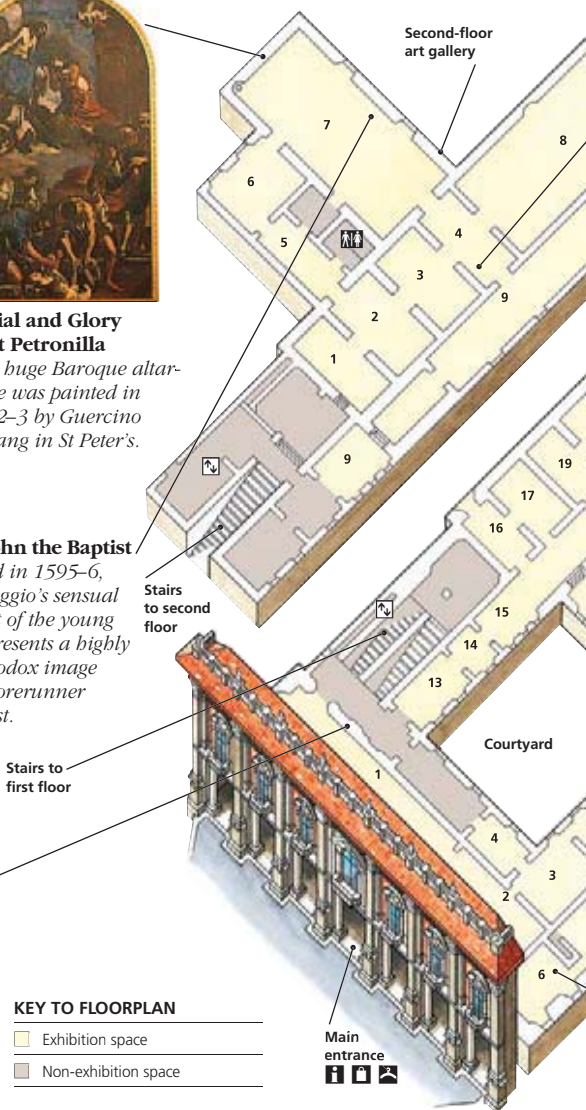
#### ★ St John the Baptist

Painted in 1595–6, Caravaggio's sensual portrait of the young saint presents a highly unorthodox image of the forerunner of Christ.



#### The Horatii and Curatii

D'Arpino's fresco was painted in 1613 and depicts a duel taken from early Roman legend.





### Endymion

The youth doomed to sleep forever by the goddess Diana was painted by Pier Francesco Mola (1612–66), who studied under Cavalier d'Arpino.



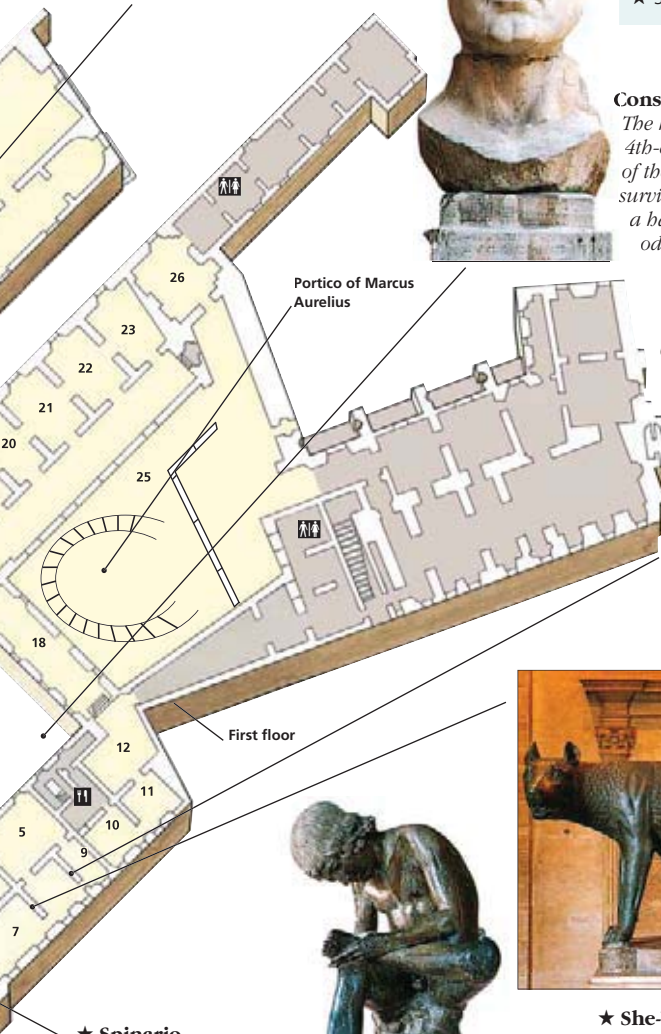
### Constantine I

The head of a colossal 4th-century AD statue of the emperor has survived, along with a band and other odd fragments.



### Medusa

This bust by Bernini of the mythological Medusa is in Room 5.



### ★ Spinario

This is a charming bronze sculpture from the 1st century BC of a boy trying to remove a thorn from his foot.



### ★ She-Wolf

The Etruscan bronze of the wolf dates from the early 5th century BC. The legendary twins Romulus and Remus (see pp18–19) were probably added in the 15th century.

### VISITORS' CHECKLIST

See p71.

### STAR EXHIBITS

- ★ St John the Baptist by Caravaggio
- ★ Spinario
- ★ She-Wolf

## Temple of Jupiter 8

Via del Tempio di Giove. **Map** 5 A5 & 12 F5. **See Getting There** p65.

The temple of Jupiter, the most important in ancient Rome, was founded in honour of the arch-god around 509 BC on the southern summit of the Capitoline hill. From the few traces that remain, archaeologists have been able to reconstruct the rectangular, Greek appearance of the temple as it once stood. In places you can see remnants of its particularly Roman feature, the podium. Most of this lies beneath the Museo Nuovo wing of the Palazzo dei Conservatori (see pp72–3).

By walking around the site, from the podium's south-western corner in Via del Tempio di Giove to its south-eastern corner in Piazzale Caffarelli, you can see that the temple was about the same size as the Pantheon.



Sabine soldiers crushing the treacherous Tarpeia with their shields

his men, bribed Tarpeia to let them up on to the Capitol. As the Augustan historian Livy records, the Sabines used to wear heavy gold bracelets and jewelled rings on their left hands, and Tarpeia's reward for her treachery was to be "what they wore on their shield-arms".

The Sabines kept to the letter of the bargain if not to its spirit – they repaid Tarpeia not with their jewellery but by crushing her to death between their shields.

Tarpeia was possibly the only casualty of her act of treachery – as the invading warriors met the Roman defenders, the Sabine women leapt between the two opposing armies, forcing a reconciliation. Traitors and other condemned criminals were subsequently executed by being thrown over the sheer face of the rock.

The place has been considered dangerous and used to be fenced off, but restoration work is now under way.



Victor Emmanuel Monument in Piazza Venezia

## Victor Emmanuel Monument 10

Piazza Venezia. **Map** 5 A5 & 12 F4. **Tel** 06-699 17 18. **See Getting There** p65. **Open** 9.30am–4pm daily (to 5pm summer).

Known as Il Vittoriano, this monument was begun in 1885 and inaugurated in 1911 in honour of Victor Emmanuel II of Savoy, the first king of a unified Italy. The king is depicted here in a gilt bronze equestrian statue, oversized like the monument itself – the statue is 12 m (39 ft) long.

The edifice also contains a museum of the Risorgimento, the events that led to unification (see pp38–9). Built in austere white Brescian marble, the "wedding cake" or "typewriter" (two of the many insulting nicknames given to this white elephant) will never mellow into the ochre tones of surrounding buildings. It is widely held to be the epitome of self-important, insensitive architecture, though the views that it offers are spectacular.



Ancient coin showing the Temple of Jupiter

## Tarpeian Rock 9

Via di Monte Caprino and Via del Tempio di Giove. **Map** 5 A5 & 12 F5. **See Getting There** p65.

The southern tip of the Capitoline is called the Tarpeian Rock (Rupe Tarpeia), after Tarpeia, the young daughter of Spurius Tarpeius, defender of the Capitol in the 8th-century BC Sabine War.

The Sabines, bent on vengeance for the rape of their women by Romulus and




## Palazzo Venezia and Museum 11

Via del Plebiscito 118. **Map** 5 A4 & 12 E4. **Tel** 06-6999 4319.

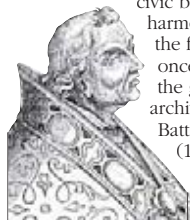
**See Getting There** p65.

**Open** 8.30am–7.30pm Tue–Sun (last adm: 1 hour before closing).

**Closed** 1 Jan, 1 May, 25 Dec.

**Adm charge**  **Temporary exhibitions**

The arched windows and doors of this Renaissance



**Pope Paul II**

civic building are so harmonious that the façade was once attributed to the great Humanist architect Leon Battista Alberti (1404–72). It was more probably built by

Giuliano da Maiano, who is known to have carved the fine doorway on to the piazza. Palazzo Venezia was built in 1455–64 for the Venetian cardinal Pietro Barbo, who later became Pope Paul II. It was at times a papal residence, but it also served as the Venetian Embassy to Rome before passing into French hands in 1797. Since 1916 it has belonged to the state; in the Fascist era Mussolini used it as his headquarters and addressed crowds from the central balcony.

The interior is best seen by visiting the Museo del Palazzo Venezia, Rome's most underrated museum. It holds first-class collections of early Renaissance painting; painted wood sculptures and Renaissance chests from Italy; tapestries from all of Europe; majolica; silver; Neapolitan ceramic figurines; Renaissance bronzes; arms and armour; Baroque terracotta sculptures by Bernini, Algardi and others; and 17th- and 18th-century Italian painting. There is a marble screen from the Aracoeli convent, destroyed to make way for the Victor Emmanuel Monument, and a bust of Paul II, showing him to rank with Martin V and Leo X among the fattest-ever popes. The building also hosts major temporary exhibitions.




Palazzo Venezia with Mussolini's balcony in the centre

## San Marco 12

Piazza San Marco 48.

**Map** 5 A4 & 12 F4. **Tel** 06-679 52 05. **See Getting There** p65.

**Open** 8am–noon Tue–Sun, 4–7pm Mon–Sat, 9am–1pm, 4–8pm Sun. 

The church of San Marco was founded in 336 by Pope Mark, in honour of St Mark the Evangelist. The Pope's relics lie under the altar. The church was restored by Pope Gregory IV in the 9th century – the magnificent apse mosaics date from this period.

Further major rebuilding took place in 1455–71, when Pope Paul II Barbo made San Marco the church of the Venetian community in Rome.

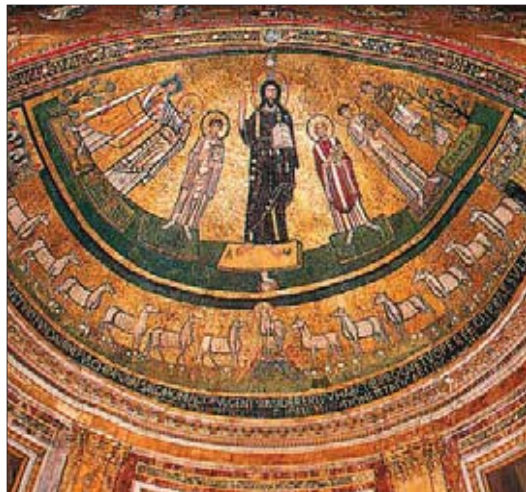
The blue and gold coffered ceiling is decorated with Pope Paul's heraldic crest, the lion rampant, recalling the lion of St Mark, the patron saint of Venice. The appearance of the rest of the interior, with its colonnades of Sicilian jasper, was largely the creation of Filippo Barigioni in the 1740s. Complemented by an interesting array of funerary monuments in the aisles, the style is typical of the late

Roman Baroque.

Leon Battista Alberti, whose name is also mentioned tentatively in connection with Palazzo Venezia, may have been the architect of the elegant travertine arcade and loggia of the façade.



**Coat of arms of Pope Paul II**



San Marco's apse mosaic of Christ, with Gregory IV on the far left



# FORUM

The Forum was the centre of political, commercial and judicial life in ancient Rome. The largest buildings were the basilicas, where legal cases were heard. According to the playwright Plautus, the area teemed with “lawyers and litigants, bankers and brokers, shopkeepers and strumpets, good-for-nothings waiting for a tip from the rich”. As



Figure of barbarian on the Arch of Constantine

Rome’s population boomed, the Forum became too small. In 46 BC Julius Caesar built a new one, setting a precedent that was followed by emperors from Augustus to Trajan. As well as the Imperial Fora, emperors also erected triumphal arches to themselves, and just to the east Vespasian built the Colosseum, centre of entertainment after the business of the day.

## SIGHTS AT A GLANCE

### Churches and Temples

- Santa Francesca Romana 14
- Temple of Antoninus and Faustina 11
- Temple of Castor and Pollux 8
- Temple of Romulus and Santi Cosma e Damiano 12
- Temple of Saturn 5
- Temple of Venus and Rome 17
- Temple of Vesta 9

### Historic Buildings

- Basilica Aemilia 1
- Basilica of Constantine and Maxentius 13
- Basilica Julia 7

- Casa dei Cavalieri di Rodi 21
- Colosseum pp92-5 27
- Curia 2
- House of the Vestal Virgins 10
- Mamertine Prison 24
- Torre delle Milizie 20
- Trajan’s Markets pp88-9 18

### Museums

- Antiquarium Forense 15

### Arches and Columns

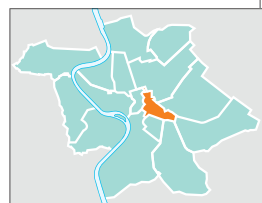
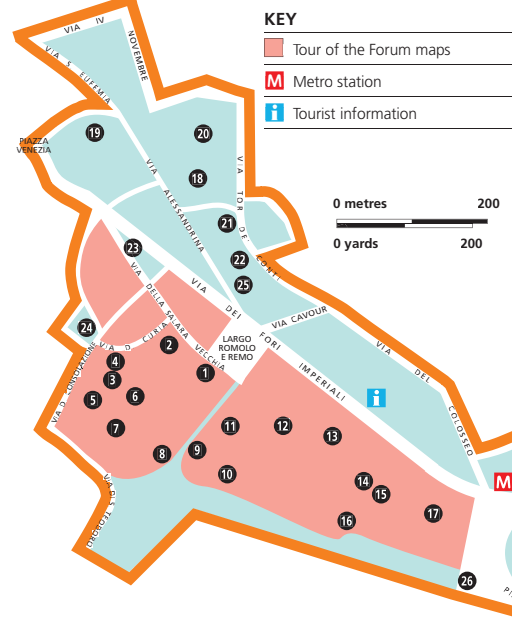
- Arch of Constantine 26
- Arch of Septimius Severus 4
- Arch of Titus 16
- Column of Phocas 6
- Trajan’s Column 19

### Ancient Sites

- Forum of Augustus 22
- Forum of Caesar 23
- Forum of Nerva 25
- Rostra 3

### GETTING THERE

The simplest way is by Metro to Colosseo on line B. The main entrance to the Forum is on Via dei Fori Imperiali, served by buses 75, 85, 87, 117, 175, 186, 810 and 850. It is also a short walk from Piazza Venezia. For Trajan’s Markets, the best buses are the 64 and 70 which stop in Via IV Novembre.



### SEE ALSO

- *Street Finder*, maps 5, 8, 9, 12
- *Where to Stay* p300
- *Triumphal Arches Walk* pp278-9



## A Tour of the Roman Forum: West

To appreciate the layout of the Forum before visiting its confusing patchwork of ruined temples and basilicas, it is best to view the whole area from above, from the back of the Capitol. From there you can make out the Via Sacra (the Sacred Way), the route followed through the Forum by religious and triumphal processions towards the Capitol. Up until the 18th century when archaeological excavations began, the Arch of Septimius Severus and the columns of the Temple of Saturn lay half-buried underground. Excavation of the Forum continues, and the ruins uncovered date from many different periods of Roman history.



### Temple of Saturn

The eight surviving columns of this temple stand close by the three columns of the Temple of Vespasian 5



### Rostra

These are the ruins of the platform used for public oratory in the Forum 5



The Temple of Vespasian was the point from where Piranesi made this 18th-century engraving of the Forum. Its three columns were then almost completely buried.

### Temple of Concord

### Portico of the Dii Consentes

### Basilica Julia

Named after Julius Caesar, who ordered its construction, the basilica housed important law courts 7

### Column of Phocas

One of the very last monuments erected in the Forum, this single column dates from AD 608 6



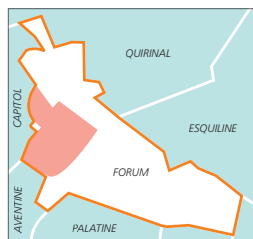
### ★ Arch of Septimius Severus

A 19th-century engraving shows the arch after the Forum was first excavated ④



**Santi Luca e Martina** was an early medieval church, but was rebuilt in 1635–64 by Pietro da Cortona.

The **Forum** included the area under Via dei Fori Imperiali. More parts have now been made public.



#### LOCATOR MAP

See Central Rome Map pp14–15

#### STAR SIGHT

★ Arch of Septimius Severus

#### KEY

— Suggested route

0 metres 75

0 yards 75

#### Curia

This 3rd-century rebuilding of the Curia was greatly restored in 1937 ②

#### Basilica Aemilia

This large meeting hall was razed to the ground in the 5th century AD ①

Entrance to Forum

#### The Temple of Julius Caesar

was erected in his memory by Augustus on the spot where Caesar's body was cremated after his assassination in 44 BC.

To Roman Forum:  
East  
See pp80–81



Julius Caesar

#### Temple of Castor and Pollux

A temple to the twin brothers (of whom only Pollux was fathered by Jupiter) stood on this spot from the 5th century BC. This section of cornice and its supporting columns date from the rebuilding of AD 6 ⑧





## A Tour of the Roman Forum: East

The eastern end of the Roman Forum is dominated by the massive barrel-vaulted ruins of the Basilica of Constantine. To picture the building as it was in the 4th century AD, you must imagine marble columns, floors and statues, and glittering tiles of gilt bronze. The remains of the other important buildings are scanty, though the garden and ponds in the centre of the House of the Vestal Virgins make it a very attractive spot. The two churches in this part of the Forum cannot be reached from within the archaeological area, but are accessible from the road outside.

### Temple of Antoninus and Faustina

*The portico of this temple, built in AD 141, has been incorporated in the church of San Lorenzo in Miranda* 11



An early Iron Age necropolis was found here in 1902. Finds from it, such as this burial urn, are on view in the Antiquarium.

### Temple of Vesta

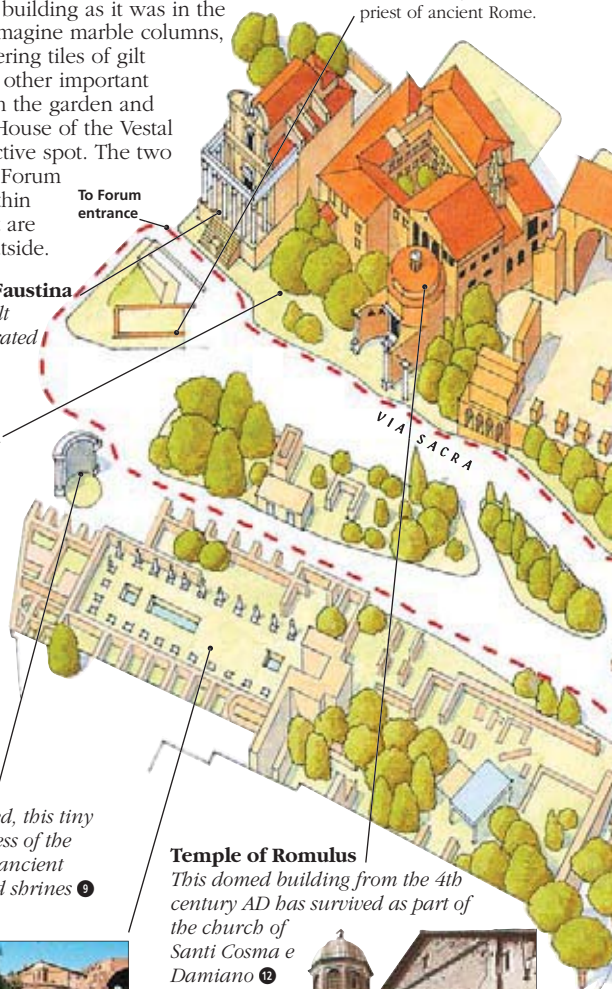
*Partly reconstructed, this tiny temple to the goddess of the hearth was one of ancient Rome's most sacred shrines* 9



### ★ House of the Vestal Virgins

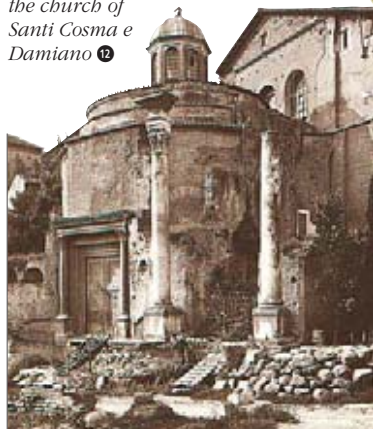
*The priestesses who tended the sacred flame in the Temple of Vesta lived here. The house was a large rectangular building around a central garden* 10

**The Regia** was the office of the Pontifex Maximus, the chief priest of ancient Rome.



### Temple of Romulus

*This domed building from the 4th century AD has survived as part of the church of Santi Cosma e Damiano* 12







### ★ Basilica of Constantine and Maxentius

The stark remains of the basilica's huge arches and ceilings give some idea of the original scale and grandeur of the Forum's public buildings **13**



#### LOCATOR MAP

See Central Rome Map pp14–15

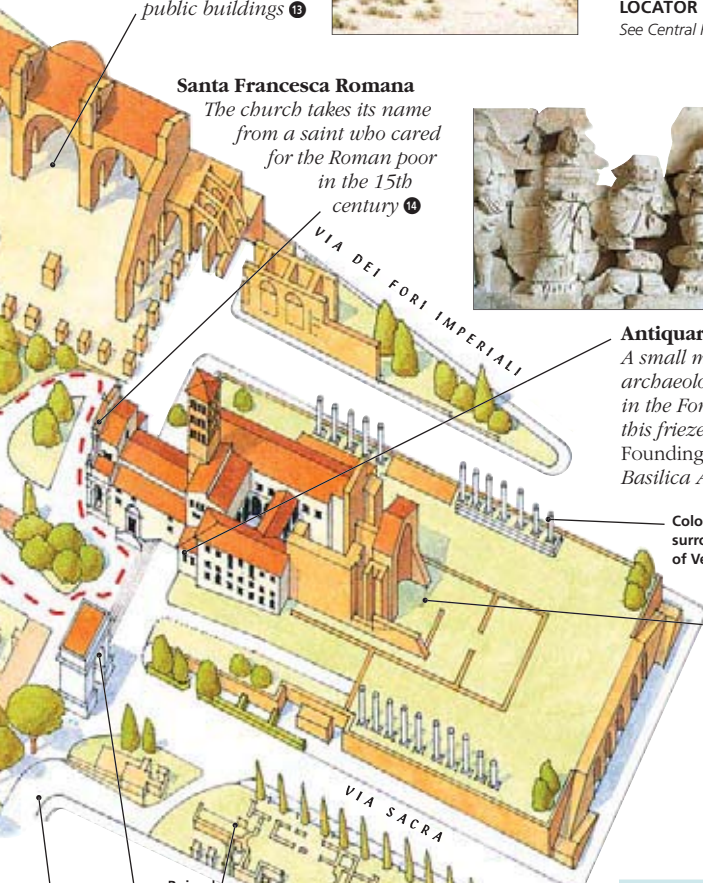
### Santa Francesca Romana

The church takes its name from a saint who cared for the Roman poor in the 15th century **14**



### Antiquarium Forense

A small museum houses archaeological finds made in the Forum. They include this frieze of Aeneas and the Founding of Rome from the Basilica Aemilia **15**



Colonnade surrounding Temple of Venus and Rome

### Temple of Venus and Rome

These extensive ruins are of a magnificent temple, built here in AD 121 by the Emperor Hadrian, largely to his own design **17**

To the Palatine

Ruined Baths

### Arch of Titus

This 19th-century reconstruction shows how the arch may have looked when it spanned the flagstoned roadway of the Via Sacra **16**



#### STAR SIGHTS

- ★ House of the Vestal Virgins
- ★ Basilica of Constantine

#### KEY

--- Suggested route

0 metres 75

0 yards 75

## VISITORS' CHECKLIST

Entrances: Largo Romolo e Remo; near the Arch of Titus on Via Sacra. **Map** 5 B5 & 8 F1.

**Tel** 06-3996 7700. 85, 87, 117, 175, 186, 810, 850. 3.

**M** Colosseo. **Open** 9am–1 hr before sunset daily (last adm: 1 hour before closing). **Closed** 1

Jan, 25 Dec. **V** Via dei Fori Imperiali. **Tel** 06-679 7702.

Tours of newly excavated sites available.



Melted coins embedded in the floor of the Basilica Aemilia

## Basilica Aemilia ①

See *Visitors' Checklist*.

Originally this building was a rectangular colonnaded hall, with a multicoloured marble floor and a bronze-tiled roof. It was built by the consuls Marcus Aemilius Lepidus and Marcus Fulvius Nobilior in 179 BC. The two consuls, who were elected annually, exercised supreme power over the Republic.

Basilicas in ancient Rome served no religious purpose; they were meeting halls for politicians, moneylenders and *publicani* (businessmen contracted by the state to collect taxes). A consortium agreed to hand over a specified sum to the state, but its members were allowed to collect as much as they

could and keep the difference. This is why tax-collectors in the Bible were so loathed.

The basilica was rebuilt many times; it was finally burned down when the Visigoths sacked Rome in AD 410. Business seems to have carried on until the last moment, for the pavement is splashed with tiny lumps of coins that melted in the fire.

## Curia ②

See *Visitors' Checklist*.

A modern restoration now stands over the ruins of the hall where Rome's Senate (chief council of state) used to meet. The first Curia stood on the site now occupied by the church of Santi Luca e Martina, but after the building was destroyed by fire in 52 BC, Julius Caesar built a new Curia at the edge of the Forum. This was restored by Domitian in AD 94 and, after another fire, rebuilt by Diocletian in the 3rd century. The building you see today is a 1937 restoration of Diocletian's Curia. Inside are two relief panels commissioned by Trajan to decorate the Rostra. One shows Trajan destroying records of unpaid taxes to free citizens from debt; in the other he sits on a throne receiving a mother and child.



Ruins of the Imperial Rostra

## Rostra ③

See *Visitors' Checklist*.

Speeches were delivered from this dais, the most famous – thanks to Shakespeare – being Mark Antony's "Friends, Romans, Countrymen" oration after the assassination of Julius Caesar in 44 BC. Caesar himself had just reorganized the Forum and this speech was made from the newly

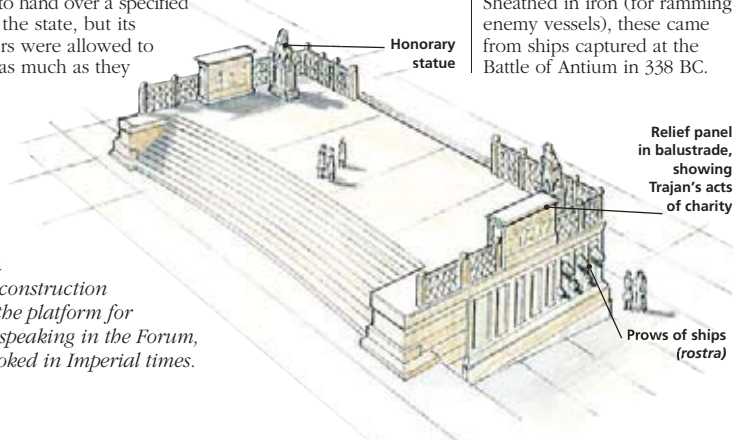


The Curia today

sited Rostra, where the ruins now stand. In the following year the head and hands of Cicero were put on show here after he had been put to death by the second

Triumvirate (Augustus, Mark Antony and Marcus Lepidus). Fulvia, Mark Antony's wife, stabbed the great orator's tongue with a hairpin. It was also here that Julia, Augustus's daughter, was said to have played the prostitute – one of many scandalous acts that led to her banishment.

The dais took its name from the ships' prows (*rostra*) with which it was decorated. Sheathed in iron (for ramming enemy vessels), these came from ships captured at the Battle of Antium in 338 BC.



## Rostra

This reconstruction shows the platform for public speaking in the Forum, as it looked in Imperial times.

## Arch of Septimius Severus 4

See *Visitors' Checklist*.

This triumphal arch, one of the most striking and best preserved monuments of the Forum, was erected in AD 203 to celebrate the tenth anniversary of the accession of Septimius Severus. The relief panels – largely eroded – celebrate the emperor's victories in Parthia (modern-day Iraq and Iran) and Arabia.

Originally, the inscription along the top of the arch was to Septimius and his two sons, Caracalla and Geta, but after Septimius died Caracalla murdered Geta,

**Barbarian captives, Arch of Severus**

and had his brother's name removed. Even so the holes into which the letters of his name were pegged are still visible.

During the Middle Ages the central arch, half buried in earth and debris, was used to shelter a barber's shop.



**Triumphal arch of the Emperor Septimius Severus**

## Temple of Saturn 5

See *Visitors' Checklist*.

The most prominent of the ruins in the fenced-off area between the Forum and the Capitoline hill is the Temple of Saturn. It consists of a high platform, eight columns and a section of entablature. There was a temple dedicated to



**Ionic capitals on the surviving columns of the Temple of Saturn**

Saturn here as early as 497 BC, but it had to be rebuilt many times and the current remains date only from 42 BC.

Saturn was the mythical god-king of Italy, said to have presided over a prosperous and peaceful Golden Age from which slavery, private property, crime and war were absent. As such, he appealed particularly to the lower and slave classes. Every year, between 17 December and 23 December, Saturn's reign was remembered in a week of sacrifices and feasting, known as the Saturnalia.

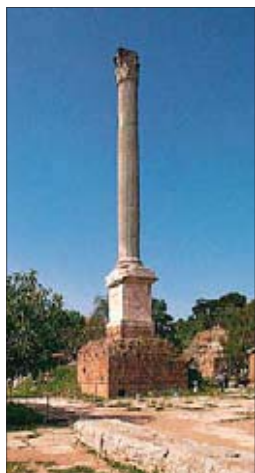
As long as the revels lasted, the normal social order was turned upside down. Slaves were permitted to drink and dine with (and sometimes even be served by) their masters. Senators and other high-ranking Romans would abandon the aristocratic togas that they usually wore to distinguish themselves from the lower classes and wear more democratic, loose-fitting gowns. During the holidays, all the courts of law and schools in the city were closed. No prisoner could be punished, and no war could be declared.

People also celebrated the Saturnalia in their own homes: they exchanged gifts, in particular special wax dolls and wax tapers, and played light-hearted gambling games, the stakes usually being nuts, a symbol of fruitfulness. Much of the spirit and many of the rituals of the festival have been preserved in the Christian celebration of Christmas.

## Column of Phocas 6

See *Visitors' Checklist*.

This column, 13.5 m (44 ft) high, is one of the few to have remained upright since the day it was put up. Until 1816, when an inquisitive Englishwoman, Lady Elizabeth Foster, widow of the fifth Duke of Devonshire, decided to excavate its pedestal, nobody knew what it was. It turned out to be the youngest of the Forum's monuments, erected in AD 608 in honour of the Byzantine emperor, Phocas, who had just paid a visit to Rome. The column may have been placed here as a mark of gratitude to Phocas for giving the Pantheon to the pope (see pp110–11).



**Slender, fluted Column of Phocas**





Remains of the Basilica Julia, a Roman court of civil law

## Basilica Julia 7

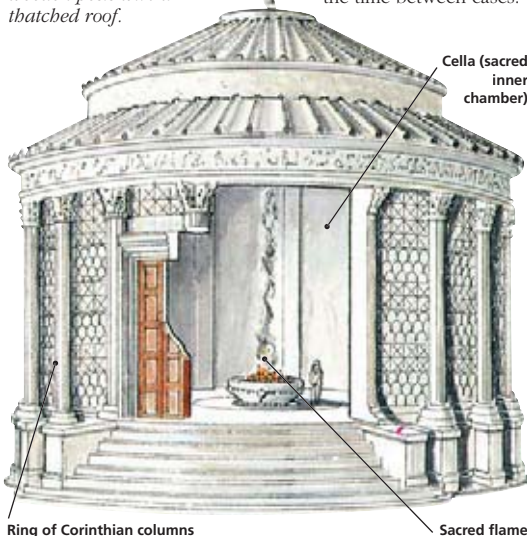
See *Visitors' Checklist*, p82.

This immense basilica, which occupied the area between the temple of Saturn and the temple of Castor and Pollux, was begun by Julius Caesar in 54 BC and completed after his death by his great-nephew Augustus. It was damaged by fire almost immediately afterwards in 9 BC, but was subsequently repaired and dedicated to the emperor's grandsons, Gaius and Lucius.

After numerous sackings and pilferings, only the steps, pavement and column stumps remain. Nevertheless the ground plan is fairly clear. The basilica had a central hall, measuring 80 m by 18 m

## TEMPLE OF VESTA

*The temple preserved the shape of an original primitive structure made of wooden posts with a thatched roof.*



Ring of Corinthian columns

Sacred flame

(260 ft by 59 ft), surrounded by a double portico. The hall was on three floors, while the outer portico had only two.

The Basilica Julia was the seat of the *centumviri*, a body of 180 magistrates who tried civil law cases. They were split into four chambers of 45 men, and unless a case was particularly complicated they would all sit separately.

The four courts were, however, divided only by screens or curtains, and the voices of lawyers and cheers and boos of spectators in the upper galleries echoed through the building. Lawyers used to hire crowds of spectators, who would applaud every time the lawyer who was paying them made a point and jeer at his opponents. The clappers and boos must have had a good deal of time on their hands: scratched into the steps are chequerboards where they played dice and other gambling games to while away the time between cases.

## Temple of Castor and Pollux 8

See *Visitors' Checklist*, p82.

The three slender fluted columns of this temple form one of the Forum's most beautiful ruins. The first temple here was probably dedicated in 484 BC in honour of the mythical twins and patrons of horsemanship, Castor and Pollux. During the battle of Lake Regillus (499 BC) against the ousted Tarquin kings, the Roman dictator Postumius promised to build a temple to the twins if the Romans were victorious. Some said the twins appeared on the battlefield, helped the Romans to victory and then materialized in the Forum – the temple marks the spot – to announce the news.

The temple, like most buildings in the Forum, was rebuilt many times. The three surviving columns date from the last occasion on which it was rebuilt – by the future Emperor Tiberius after a fire in AD 6. For a long period the temple housed the city's office of weights and measures, and it was also used at times by a number of bankers.



Corinthian columns of the Temple of Castor and Pollux

## Temple of Vesta 9

See *Visitors' Checklist*, p82.

The Forum's most elegant temple, a circular building originally surrounded by a ring of 20 fine fluted columns, dates from the 4th century AD, though there had been a temple on the site for far longer. It was partially reconstructed in 1930.

The cult of the Vestals was one of the oldest in Rome, and centred on six Vestal Virgins, who were required to

keep alight the sacred flame of Vesta, the goddess of the hearth. This responsibility was originally entrusted to the daughters of the king, but it then passed to the Vestals, the only group of women priests in Rome. It was no easy task, as the flame was easily blown out. Any Vestal who allowed the flame to die was whipped by the high priest (Pontifex Maximus) and dismissed.

The girls, who had to belong to noble families, were selected when they were between 6 and 10 years old. They served for 30 years: the first ten were spent learning their duties, the next ten performing them and the final ten teaching novices. They enjoyed high status and financial security, but had to remain virgins. The penalty for transgressing was to be buried alive, although only ten Vestals are recorded as ever having suffered this fate. The men concerned were whipped to death. When Vestals retired, they were free to live the rest of their lives as ordinary citizens. If they wished they could marry, but few ever did.

Another of the Vestals' duties was to guard the Palladium, a sacred statue of the goddess Pallas Athena. The irreverent Emperor Heliogabalus burgled the temple in the 3rd century AD. He thought he had succeeded in stealing the Palladium, but the Vestals had been warned of his intention and had replaced it with a replica.



Restored section of Temple of Vesta



Central courtyard of the House of the Vestal Virgins

## House of the Vestal Virgins 10

See *Visitors' Checklist*, p82.

As soon as a girl became a Vestal she came to live in the House of the Vestal Virgins.

Originally this was an enormous complex with about 50 rooms on three storeys. The only substantial remains today are some of the rooms around the central courtyard. This space is perhaps the most evocative part of the Forum. Overlooking ponds of water lilies and plump goldfish is a row of eroded, and mostly headless, statues of senior Vestals, dating from the 3rd and 4th

centuries AD. The better-preserved examples were transferred to the Museo Nazionale Romano (see p163). On one of the pedestals the inscription has been removed because the Vestal in question suffered some disgrace. It is thought she may have been a certain Claudia, known to have betrayed the cult by converting to Christianity.

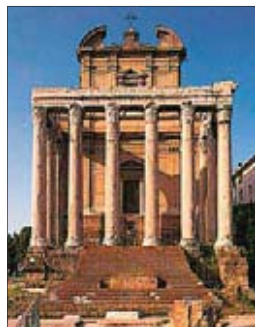
Though many of the rooms surrounding the courtyard are well preserved – some even retain flights of steps leading to an upper floor – you are not allowed inside them. If you peep into the series of rooms along the south side, however, you might be able

to see the remains of a mill, used for grinding the grain with which the Vestals made a special sacrificial cake. The bakery was next door.

## Temple of Antoninus and Faustina 11

See *Visitors' Checklist*, p82.

One of the Forum's oddest sights is the Baroque façade of the church of San Lorenzo in Miranda rising above the porch of a Roman temple. First dedicated in AD 141 by the Emperor Antoninus Pius to his late wife Faustina, the temple was rededicated to them both on the death of the emperor. In the 11th century it was converted into a church because it was believed that San Lorenzo (St Lawrence) had been condemned to death there. The current church dates from 1601.



Temple of Antoninus and Faustina



Honorary statue of a Vestal Virgin



## Temple of Romulus and Santi Cosma e Damiano 12

See *Visitors' Checklist*, p82. **Santi Cosma e Damiano**

Tel 06-692 04 41.

Open 9am–1pm, 3–7pm daily.

Crib closed Mon.

Adm charge for crib.  

No one is sure to whom the Temple of Romulus was dedicated, but it was probably to the son of Emperor Maxentius, and not to Rome's founder.

The temple is a circular brick building, topped by a cupola, with two rectangular side rooms and a concave porch. The heavy, dull bronze doors are original.

Since the 6th century the temple has acted as a vestibule to the church of Santi Cosma e Damiano, which itself occupies an ancient building – a hall in Vespasian's Forum of Peace. The entrance to the church is on Via dei Fori Imperiali. The beautiful carved figures of its 18th-century Neapolitan *presepio* (crib or

Nativity scene) are back on view now, and the church has a vivid Byzantine apse mosaic with Christ pictured against orange clouds.



Roof of the Temple of Romulus

## Basilica of Constantine and Maxentius 13

See *Visitors' Checklist*, p82.

The basilica's three vast, coffered barrel vaults are powerful relics of what was the largest building in the Forum. Work began in AD 308 under the Emperor Maxentius. When he was deposed by Constantine after the Battle of the Milvian Bridge in AD 312, work on the massive project continued under the new regime. The building, which, like other Roman basilicas, was used for

the administration of justice and for carrying on business, is often referred to simply as the Basilica of Constantine.

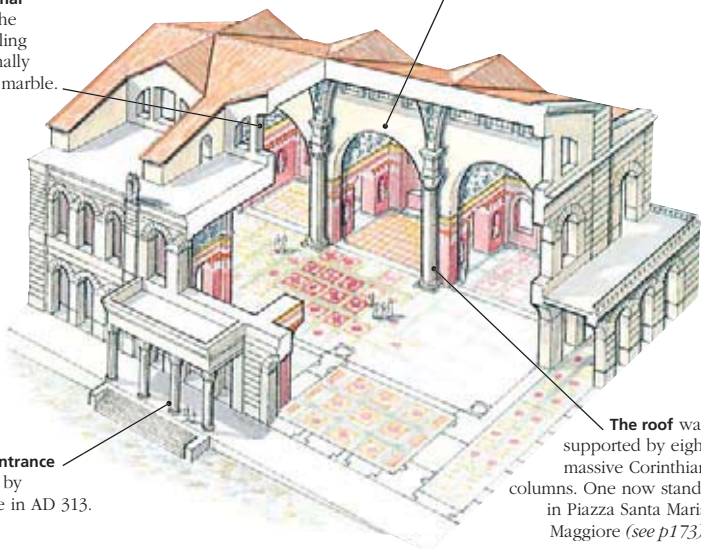
The area covered by the basilica was roughly 100 m by 65 m (330 ft by 215 ft). It was originally designed to have a long nave and aisles running from east to west, but Constantine switched the axis around to create three short broad aisles with the main entrance in the centre of the long south wall. The height of the building was 35 m (115 ft). In the apse at the western end, where it could be seen from all over the building, stood

a 12-m (39-ft) statue of the emperor, made partly of wood and partly of marble. The giant head, hand and foot are on display in the courtyard of the Palazzo dei Conservatori (see pp72–3). The roof of the basilica glittered with gilded tiles until the 7th century when they were stripped off to cover the roof of the old St Peter's.



The three barrel-vaulted aisles of the basilica were used as law courts.

The octagonal coffers in the vaulted ceiling were originally faced with marble.



The main entrance was added by Constantine in AD 313.

The roof was supported by eight massive Corinthian columns. One now stands in Piazza Santa Maria Maggiore (see p173).



## Santa Francesca Romana 14

Piazza di Santa Francesca Romana.

**Map** 5 B5. **Tel** 06-679 55 28.

**Bus** 85, 87, 117, 175, 810. **Tram** 3.

**M** Colosseo. **Open** summer: 10am–noon, 3.30–6pm daily; winter: 10am–noon, 3–5pm Thu–Tue. **f** **a**

Every year on 9 March devout Roman drivers try to park as close as possible to this Baroque church with a Romanesque bell tower. The aim of their pilgrimage is to have their vehicles blessed

by Santa Francesca Romana, the patron saint of motorists. During the 15th century, Francesca of Trastevere founded a society of pious women

devoted to helping the less fortunate. After her canonization in 1608 the church, originally named Santa Maria Nova, was rededicated to Francesca.

The most curious sight inside the church is a flagstone with what are said to be the imprints of the knees of St Peter and St Paul. A magician, Simon Magus, decided to prove that his powers were superior to those of the Apostles by levitating above the Forum. As Simon was in mid-air, Peter and Paul fell to their knees and prayed fervently for God to humble him, and Simon immediately plummeted to his death.

## Antiquarium Forense 15

See *Visitors' Checklist*, p82.

The former convent of Santa Francesca Romana is now occupied by the offices in charge of the excavations of the Forum and a small museum. The latter is currently being reorganized, and only a couple of rooms are open. They contain Iron Age burial urns, graves and their skeletal



Dedication to Titus and Vespasian on the Arch of Titus

occupants along with some ancient bric-a-brac exhumed from the Forum's drains. When the reorganization is complete you should be able to see fragments of statues, capitals, friezes and other architectural decoration taken from the Forum's buildings.



Frieze of Aeneas in the Antiquarium Forense

## Arch of Titus 16

See *Visitors' Checklist*, p82.

This triumphal arch was erected in AD 81 by the Emperor Domitian in honour of the victories of his brother, Titus, and his father, Vespasian, in Judaea. In AD 66 the Jews, weary of being exploited by unscrupulous Roman officials, rebelled. A bitter war broke out which ended 4 years later in the fall of Jerusalem and the Jewish Diaspora.

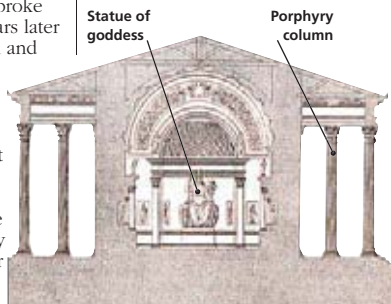
Although the reliefs inside the arch are badly eroded, you can make out a triumphant procession of Roman soldiers carrying off spoils from the Temple of Jerusalem. The booty includes the altar, silver trumpets and a golden seven-branched candelabrum.

## Temple of Venus and Rome 17

See *Visitors' Checklist*, p82.

The emperor Hadrian designed this temple to occupy what had been the vestibule to Nero's Domus Aurea (see p175). Many of the columns have been re-erected, and though there is no access, there is a good view as you leave the Forum and from the upper tiers of the Colosseum. The temple, the largest in Rome, was dedicated

to Roma, the personification of the city, and to Venus because she was the mother of Aeneas, father of Romulus and Remus. Each goddess had her own *cella* (shrine). When the architect Apollodorus pointed out that the seated statues in the niches were too big (had they tried to "stand" their heads would have hit the vaults), Hadrian had him put to death.



Cross-section of Temple of Venus and Rome



Bell tower of Santa Francesca Romana

## Trajan's Markets 18

Originally considered among the wonders of the Classical world, Trajan's Markets now show only a hint of their former splendour. Emperor Trajan and his architect, Apollodorus of Damascus, built this visionary new complex of 150 shops and offices (probably used for administering the corn dole) in the early 2nd century AD. It was the ancient Roman equivalent of the modern shopping centre, selling everything from silks and spices imported from the Middle East to fresh fish, fruit and flowers.



**Trajan**

*The emperor was a benevolent ruler and a successful general.*

### Main Hall

*Twelve shops were built on two floors, and the corn dole was shared out on the upper storey.*

*This was a free corn ration given to Roman men to prevent hunger.*



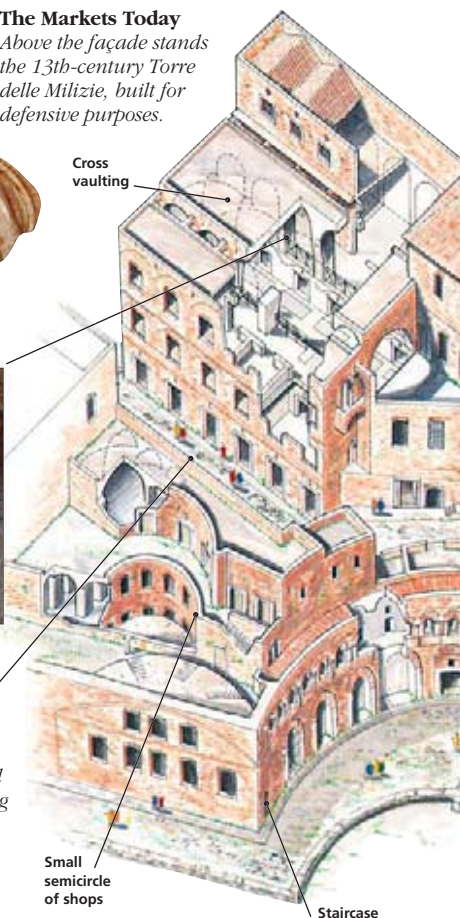
### Via Biberatica

*The main street which runs through the market is named after the drinking inns which once lined it.*



### The Markets Today

*Above the façade stands the 13th-century Torre delle Milizie, built for defensive purposes.*



### TIMELINE

<b>AD 100–112</b> Building of Trajan's Markets	<b>472</b> Invasion by Ricimer the Suevian. Some of his Germanic troops stationed here	<b>1200s</b> Torre delle Milizie built on top of the markets	<b>1572</b> Convent of Santa Caterina da Siena built over part of markets	<b>1924</b> Many medieval houses demolished	
<b>AD 100</b>	<b>AD 500</b>	<b>1000</b>	<b>1300</b>	<b>1800</b>	<b>1950</b>
<b>AD 117</b> Death of Trajan	<b>552</b> Byzantine takeover of Rome. Markets occupied and fortified by the army	<b>1300s</b> Annibaldi and Caetani families vie for control of the area	<b>1828</b> First tentative excavations, but value of site not recognized	<b>1911–14</b> Convent demolished	<b>1930–33</b> Markets finally excavated

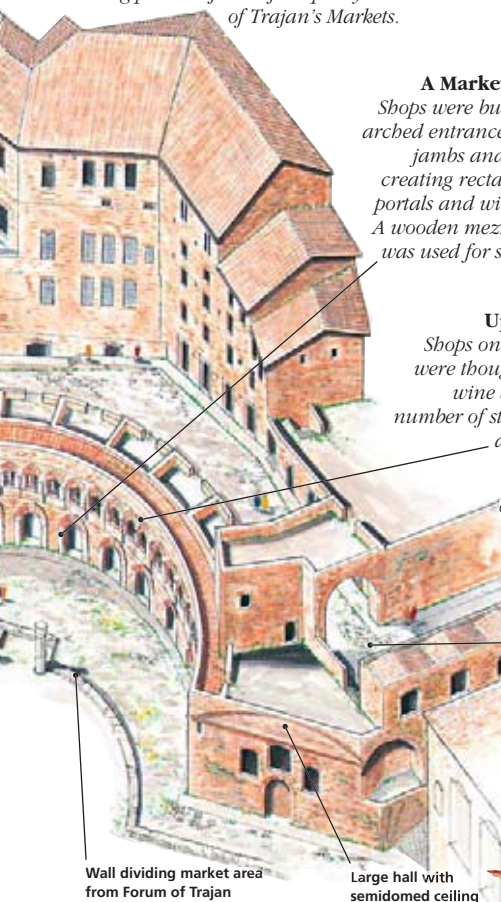


### The Markets in the 16th Century

*This fanciful fresco depicts a gladiatorial combat taking place in front of the partly buried remains of Trajan's Markets.*

### VISITORS' CHECKLIST

Mercati Traianei, Via IV Novembre. **Map** 5 B4.  
**Tel** 06-679 00 48. **Bus** 64, 70, 170 and many routes to Piazza Venezia. **Open** 9am–4.30pm Tue–Sun (to 6.30pm summer).  
 Last adm: 45 mins before closing.  
 Phone ahead to check opening times as they may have changed due to recent restoration work.



**A Market Shop**  
 Shops were built with arched entrances, with jambs and lintels creating rectangular portals and windows. A wooden mezzanine was used for storage.



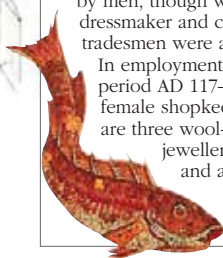
**Upper Corridor**  
 Shops on this upper level were thought to have sold wine and oil, since a number of storage jars were discovered here.

**The terrace**  
 over the archway spanning Via Biberatica has a good view of the Forum of Trajan below.



### MARKET SHOPPING

Shops opened early and closed about noon. The best ones were decorated with mosaics of the goods they sold. Almost all the shopping was done by men, though women visited the dressmaker and cobbler. The tradesmen were almost all male. In employment records for the period AD 117–193, the only female shopkeepers mentioned are three wool-sellers, two jewellers, a greengrocer and a fishwife.



Fish mosaic

**Forum of Trajan**, built in front of the markets in AD 107–113, was flanked by the Basilica Ulpia. The basilica, measuring 170 m (558 ft) by 60 m (197 ft), was the largest in Rome. A small portion of the Forum has been excavated; unfortunately, however, the rest of it remains buried beneath modern Rome's busy city streets.



## Trajan's Markets 18

See pp88–9.

## Trajan's Column 19

Via dei Fori Imperiali. **Map** 5 A4 & 12 F4. See *Visitors' Checklist for Trajan's Markets*, p89.



Detail of Trajan's Column

This elegant marble column was inaugurated by Trajan in AD 113, and celebrates his two campaigns in Dacia (Romania) in AD 101–3 and AD 107–8. The column, base and pedestal are 40 m (131 ft) tall – precisely the same height as the spur of the Quirinal hill which was excavated to make room for Trajan's Forum. Spiralling up the column are minutely detailed scenes from the campaigns, beginning with the Romans preparing for war and ending with the Dacians being ousted from their homeland. The column is pierced with small windows to illuminate its internal spiral staircase (closed to the public). If you wish to see the reliefs in detail there is a complete set of casts in the Museo della Civiltà Romana at EUR (see p266).

When Trajan died in AD 117 his ashes, along with those of his wife Plotina, were placed in a golden urn in the column's hollow base. The column's survival was largely thanks to the intervention of Pope Gregory the Great (reigned 590–604). He was so moved by a relief showing Trajan helping a woman whose son had been killed that he begged God to release the emperor's soul from hell. God duly

appeared to the pope to say that Trajan had been rescued, but asked him not to pray for the souls of any more pagans.

According to legend, when Trajan's ashes were exhumed his skull and tongue were not only intact, but his tongue told of his release from hell. The land around the column was then declared sacred and the column itself was spared. The statue of Trajan remained on top of the column until 1587, when it was replaced with one of St Peter.

## Torre delle Milizie 20

Mercati Traianei, Via IV Novembre. **Map** 5 B4. **Tel** 06-679 00 48. **Closed** to the public.

For centuries this massive brick tower was thought to have been the one in which Nero stood watching Rome burn, after he had set it alight to clear the city's slums. It is uncertain whether arson was among Nero's crimes, but it is certain that he did not watch the fire from this tower – it was built in the 13th century.

## Casa dei Cavalieri di Rodi 21

Piazza del Grillo 1. **Map** 5 B5. **Tel** 06-6710 2609. **Map** 84, 85, 87, 117, 175, 186, 810, 850. **Open** Tue am, Thu am (by appt only).



Loggia, Casa dei Cavalieri di Rodi

Since the 12th century the crusading order, the Knights of St John, also known as the Knights of Rhodes (Rodi) or Malta, have had their priorate in this medieval house above the Forum of Augustus. If you are lucky enough to get inside, ask to see the beautiful Cappella di San Giovanni (Chapel of St John).

## Forum of Augustus 22

Piazza del Grillo 1. **Map** 5 B5 & 12 F5. See *Trajan's Markets' Visitors' Checklist*, p89. **Tel** 06-679 7702. **Open** by appt.



Podium of the Temple of Mars in the Forum of Augustus

The Forum of Augustus was built to celebrate Augustus's victory over Julius Caesar's assassins, Brutus and Cassius, at the Battle of Philippi in 41 BC. The temple in its centre was dedicated to Mars the Avenger. The forum stretched from a high wall at the foot of the sleazy Suburra quarter to the edge of the Forum of Caesar. At least half of it is now concealed below Mussolini's Via dei Fori Imperiali. The temple is easily identified, with its cracked steps and four Corinthian columns. Originally it had a statue of Mars which looked very like Augustus. In case anyone failed to notice the resemblance, a giant statue of Augustus himself was placed against the Suburra wall.

## Forum of Caesar 23


Via del Carcere Tulliano. **Map** 5 A5. **Tel** 06-679 7702. **Map** 84, 85, 87, 175, 186, 810, 850. **Open** by appt only.

The first of Rome's Imperial fora was built by Julius Caesar. He spent a fortune – most of it booty from his conquest of Gaul – buying up and demolishing houses on the site. Pride of place went to a temple dedicated in 46 BC to the goddess Venus Genetrix, from whom Caesar claimed descent. The temple contained statues of Caesar and Cleopatra as well as of Venus. All that remains of this temple to vanity is a platform

and three Corinthian columns. The forum was enclosed by a double colonnade which sheltered a row of shops, but this burnt down in AD 80 and was rebuilt by Domitian and Trajan. Trajan also added the Basilica Argentaria and a heated public lavatory.

The forum is only open to the public by appointment, but parts are visible from above in Via dei Fori Imperiali.

## Mamertine Prison 24

Clivo Argentario 1. **Map** 5 A5. **Tel** 06-679 29 02.  84, 85, 87, 175, 186, 810, 850. **Open** 9am–7pm daily (to 5pm winter). **Donation** expected.



19th-century engraving of guards visiting prisoners in the Mamertine

Below the 16th-century church of San Giuseppe dei Falegnami (St Joseph of the Carpenters) is a dank dungeon in which, according to Christian legend, St Peter was imprisoned. He is said to have caused a spring to bubble up into the cell, and used the water to baptize his guards.

The prison, also known as Tullianum, was in an old cistern with access to the city's main sewer (the Cloaca Maxima). The lower cell was used for executions and bodies were thrown into the sewer. Among the enemies of Rome to be executed here was the Gaulish leader Vercingetorix, defeated by Julius Caesar in 52 BC.



17th-century view of the ruined Forum of Nerva

## Forum of Nerva 25

Piazza del Grillo 1 (reached through Forum of Augustus). **Map** 5 B5. **Tel** 06-679 7702.  84, 85, 87, 175, 186, 810, 850. **Open** by appt only.

The Forum of Nerva was begun by his predecessor, Domitian, and completed in AD 97. Little more than a long corridor with a colonnade along the sides and a Temple of Minerva at one end, it was also known as the Forum Transitorium because it lay between the



Forum of Peace built by the Emperor Vespasian in AD 70 and the Forum of Augustus. Vespasian's forum is almost completely covered by Via dei Fori Imperiali, as is much of the Forum of Nerva itself. Excavations have unearthed Renaissance shops and



Medallion on the Arch of Constantine

taverns, but only part of the forum can be seen, including the base of the temple and two columns that were part of the original colonnade. These support a relief of Minerva above a frieze of young girls learning to sew and weave.

## Arch of Constantine 26

Between Via di San Gregorio and Piazza del Colosseo. **Map** 8 F1.  75, 85, 87, 175, 673, 810.  3. **M** Colosseo.

This triumphal arch was dedicated in AD 315 to celebrate Constantine's victory three years before over his co-emperor, Maxentius.

Constantine claimed he owed his victory to a vision of Christ, but there is nothing Christian about the arch – in fact, most of the medallions, reliefs and statues were scavenged from earlier monuments.

There are statues of Dacian prisoners taken from Trajan's Forum and reliefs of Marcus Aurelius, including one where he distributes bread to the poor. Inside the arch are reliefs

of Trajan's victory over the Dacians. These were probably by the artist who worked on Trajan's Column.

## Colosseum 27

See pp92–5.



North side of the Arch of Constantine, facing the Colosseum

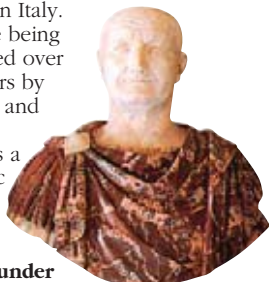
## Colosseum 27

Rome's greatest amphitheatre was commissioned by the Emperor Vespasian in AD 72 on the marshy site of a lake in the grounds of Nero's palace, the Domus Aurea (see p175).

Deadly gladiatorial combats and wild animal fights were staged free of charge by the emperor and wealthy citizens for public viewing.

The Colosseum was built to a practical design, with its 80 arched entrances allowing easy access to 55,000 spectators, but it is also a building of great beauty. The drawing here shows how it looked at the time of its opening in AD 80. It was one of several similar amphitheatres built in the Roman Empire, and some survive at El Djem in North Africa, Nîmes and Arles in France, and Verona in northern Italy.

Despite being damaged over the years by neglect and theft, it remains a majestic sight.



### The Founder of the Colosseum

*Vespasian was a professional soldier who became emperor in AD 69, founding the Flavian dynasty.*

The outer walls are made of travertine.

### FLORA OF THE COLOSSEUM

By the 19th century the Colosseum was heavily overgrown.

Different microclimates in various parts of the ruin had created an impressive variety of herbs, grasses and wild flowers. Several botanists were inspired to study and catalogue them and two books were published, one listing 420 different species.

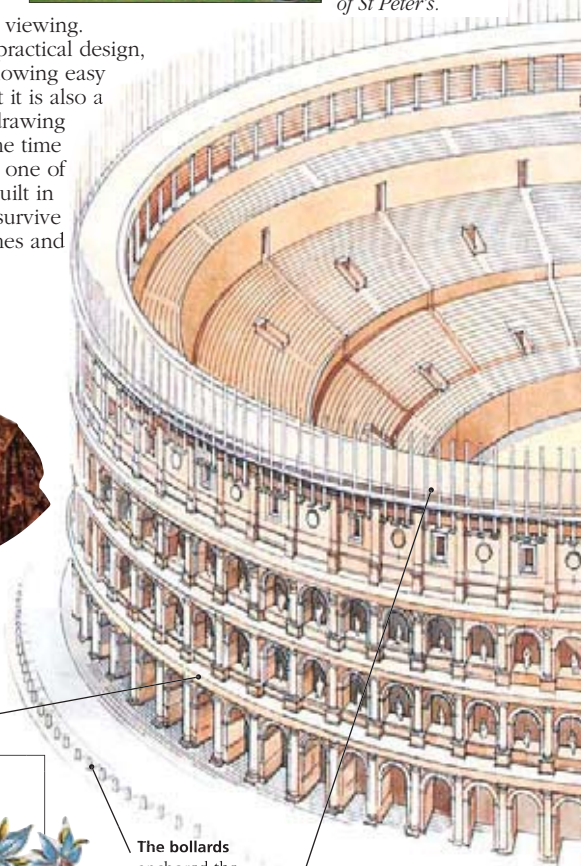


Borage, a herb



### Outer Wall of the Colosseum

*Stone plundered from the façade in the Renaissance was used to build several palaces, bridges and parts of St Peter's.*



The bollards anchored the velarium.

The velarium was a huge awning which shaded spectators from the sun. Supported on poles fixed to the upper storey of the building, it was then hoisted into position with ropes anchored to bollards outside the stadium.

### TIMELINE

**80** Vespasian's son, Titus, stages inaugural festival in the amphitheatre. It lasts 100 days

**AD 70**

**72** Emperor Vespasian begins work on the Colosseum

**100**

**81-96** Amphitheatre completed in reign of Domitian



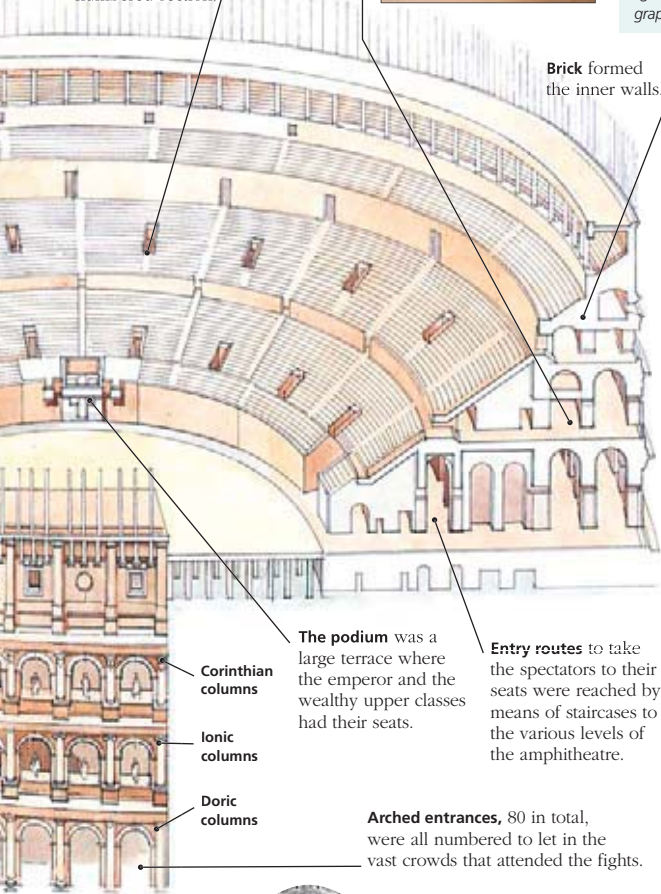
### Internal Corridors

*These were designed to allow the large and often unruly crowd to move freely and to be seated within 10 minutes of arriving at the Colosseum.*



The vomitorium was the exit used from each numbered section.

Brick formed the inner walls.



The podium was a large terrace where the emperor and the wealthy upper classes had their seats.

Entry routes to take the spectators to their seats were reached by means of staircases to the various levels of the amphitheatre.

Arched entrances, 80 in total, were all numbered to let in the vast crowds that attended the fights.

Corinthian columns

Ionic columns

Doric columns



### Colossus of Nero

*The Colosseum may have acquired its name from this huge gilt bronze statue that stood near the amphitheatre.*



*A gladiator's shield*

**1200s** Frangipane family turn Colosseum into a fortress

**1870** All vegetation removed

**15th–16th centuries** Ruins used as quarry. Travertine blocks recycled by popes

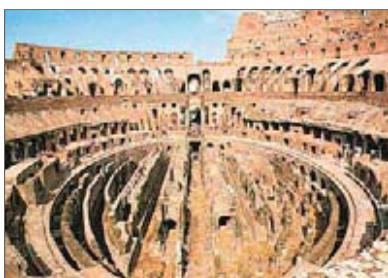
200	400	1300	1500	1700	1900
<b>230</b> Colosseum restored by Alexander Severus	<b>404</b> Gladiatorial combats banned	<b>1200s</b> Frangipane family turn Colosseum into a fortress	<b>15th–16th centuries</b> Ruins used as quarry. Travertine blocks recycled by popes	<b>1870</b> All vegetation removed	
<b>248</b> Thousandth anniversary celebration of founding of Rome by Romulus and Remus	<b>442</b> Building damaged in an earthquake	<b>523</b> Wild animal fights banned	<b>1312</b> Emperor Henry VII gives Colosseum to the Senate and people of Rome	<b>1749</b> Colosseum dedicated to Passion of Jesus	<b>1893–6</b> Structure below arena revealed

### VISITORS' CHECKLIST

Piazza del Colosseo. **Map** 9 A1.  
**Tel** 06-3996 7700. **Map** 75, 81, 85, 87, 117, 175, 673, 810. **3** to Piazza del Colosseo. **M** Colosseo.  
**Open** 9am–1 hour before sunset daily. **Closed** 1 Jan, 25 Dec. **Adm charge** (includes the Palatine). **limited.** **Beware** of "gladiators" charging for photographs – negotiate a fee upfront.

## How Fights were Staged in the Arena

The emperors held shows here which often began with animals performing circus tricks. Then on came the gladiators, who fought each other to the death. When one was killed, attendants dressed as Charon, the mythical ferryman of the dead, carried his body off on a stretcher, and sand was raked over the blood ready for the next bout. A badly wounded gladiator would surrender his fate to the crowd. The "thumbs up" sign from the emperor meant he could live, "thumbs down" that he die, and the victor became an instant hero. Animals were brought here from as far away as North Africa and the Middle East. The games held in AD 248 to mark the thousandth anniversary of Rome's founding saw the death of a host of lions, elephants, hippos, zebras and elks.

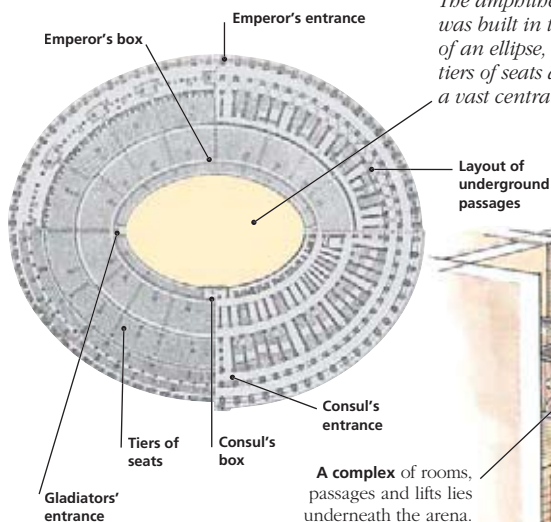


### Beneath the Arena

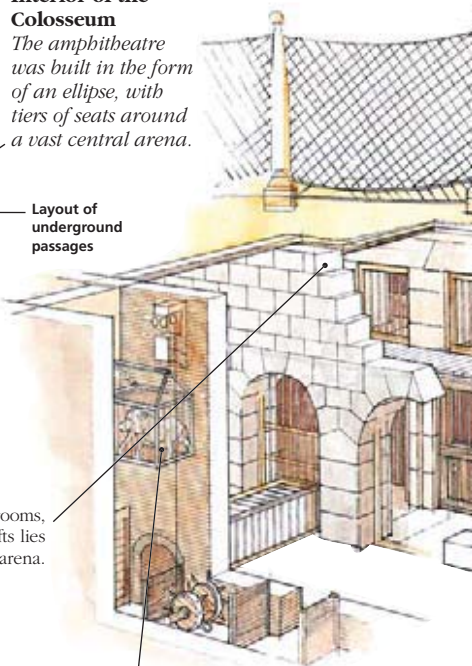
Late 19th-century excavations exposed the network of underground rooms where the animals were kept.

### Interior of the Colosseum

The amphitheatre was built in the form of an ellipse, with tiers of seats around a vast central arena.



A complex of rooms, passages and lifts lies underneath the arena.



### Roman Gladiators

These were usually slaves, prisoners of war or condemned criminals. Most were men, but there were a few female gladiators.

### Dramatic Entrances

Below the sand was a wooden floor through which animals, men and scenery appeared in the arena.



### The Colosseum by Antonio Canaletto

*This 18th-century view of the Colosseum shows the Meta Sudans fountain (now demolished). Water "sweated" from a metal ball on top of its brick cone.*



#### Metal fencing

kept animals penned in, while archers stood by just in case any escaped.

Seating was tiered, and different social classes were segregated.

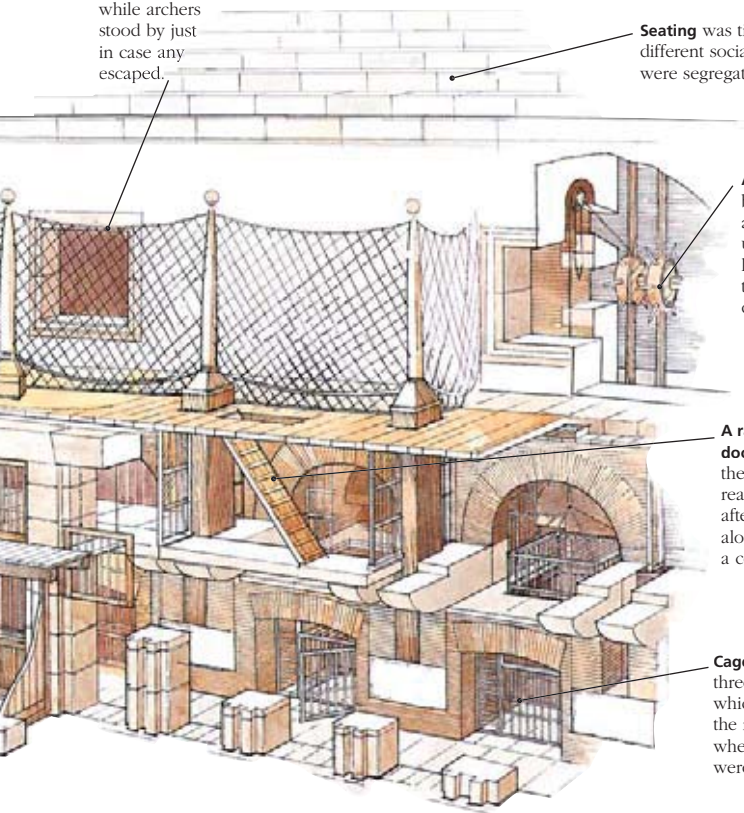
#### A winch

brought the animal cages up to arena level when they were due to fight.

#### A ramp and trap door

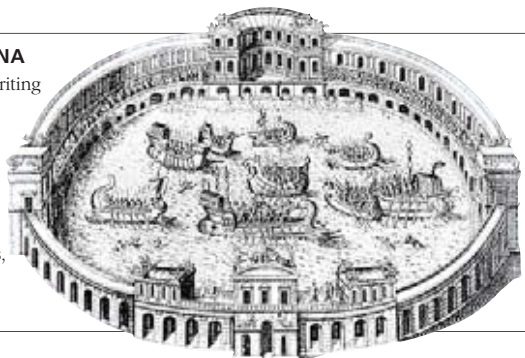
enabled the animal to reach the arena after walking along a corridor.

Cages were like three-sided lifts which went up to the next level where the animals were released.



### SEA BATTLES IN THE ARENA

The historian Dion Cassius, writing in the 4th century AD, relates how, 150 years earlier, the Colosseum's arena was flooded to stage a mock sea battle. Scholars now believe that he was mistaken. The spectacle probably took place in the Naumachia of Augustus, a water-filled arena situated across the Tiber in Trastevere.







# PALATINE

According to legend, Romulus and Remus were brought up here by a wolf in a cave.

Traces of Iron Age huts, dating from the 9th century BC, have been found on the Palatine hill, providing archaeological support for the area's legendary links with the founding of Rome.

The Palatine was a very desirable place to live, becoming home to some of the city's most famous inhabitants. The great orator Cicero had a house here, as did the lyric poet Catullus. Augustus was born on the hill and continued to live here in very modest

circumstances even when he became emperor. The two buildings identified as the House of Augustus and the

House of Livia, his wife, are among the best preserved here. The first emperor's example of frugality was ignored by his successors, Tiberius, Caligula and Domitian, who all built

extravagant palaces here. The ruins of Tiberius's palace lie beneath the 16th-century Farnese Gardens. The most extensive ruins are those of the Domus Augustana and Domus Flavia, the two wings of Domitian's palace, and the later extension built by Septimius Severus.



Fresco of mask in the House of Augustus

## SIGHTS AT A GLANCE

### Temples

Temple of Cybele ⑥

### Historic Buildings

Domus Augustana ③

Domus Flavia ①

House of Livia ⑤

### Ancient Sites

Cryptoporticus ②

Huts of Romulus ⑦

Stadium ④

### Parks and Gardens

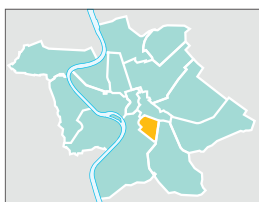
Farnese Gardens ⑧

### SEE ALSO

• *Street Finder*, map 8

### GETTING THERE

There are two ways of getting on to the Palatine hill; either through the Roman Forum (from Via dei Fori Imperiali) or through the entrance in Via di San Gregorio. A separate ticket for the Palatine is needed, even if you come through the Forum. The best buses are the 75, 85, 87, 117, 175, 186, 810, 850; all stop in Via dei Fori Imperiali near the main entrance. Tram 3 and Colosseo Metro station are also handy.



### KEY

Tour of the Palatine maps

**M** Metro station

0 metres 200



0 yards 200



## A Tour of the Palatine

Shaded on its lower slopes with pines, and scattered in spring with wild flowers, the Palatine is the most pleasant and relaxing of the city's ancient sites. You can reach the hill by walking up from the Roman Forum (see pp 76–7).

The area is dominated by the ruins of the Domus Flavia and the Domus Augustana, two parts of Domitian's huge palace built at the end of the 1st century AD. What you are able to see depends on where excavations are taking place at the time.



### Temple of Cybele

Also known as the Temple of the Magna Mater, this was the centre of an important fertility cult 6



### ★ House of Livia

Many of the wall paintings have survived in the house where Augustus lived with his wife Livia 5



### ★ Domus Flavia

This oval fountain was designed to be seen from the dining hall of the palace 1

### Huts of Romulus

These are traces of a 9th-century BC village on the Palatine 7

### To Farnese Gardens

See p101

### House of Augustus



### Domus Augustana

The Roman emperors lived in this part of the palace, while the Domus Flavia was used for public functions 3

### STAR SIGHTS

★ House of Livia

★ Domus Flavia

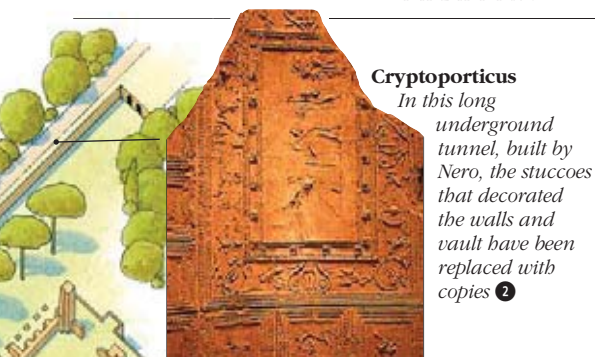
### KEY

--- Suggested route

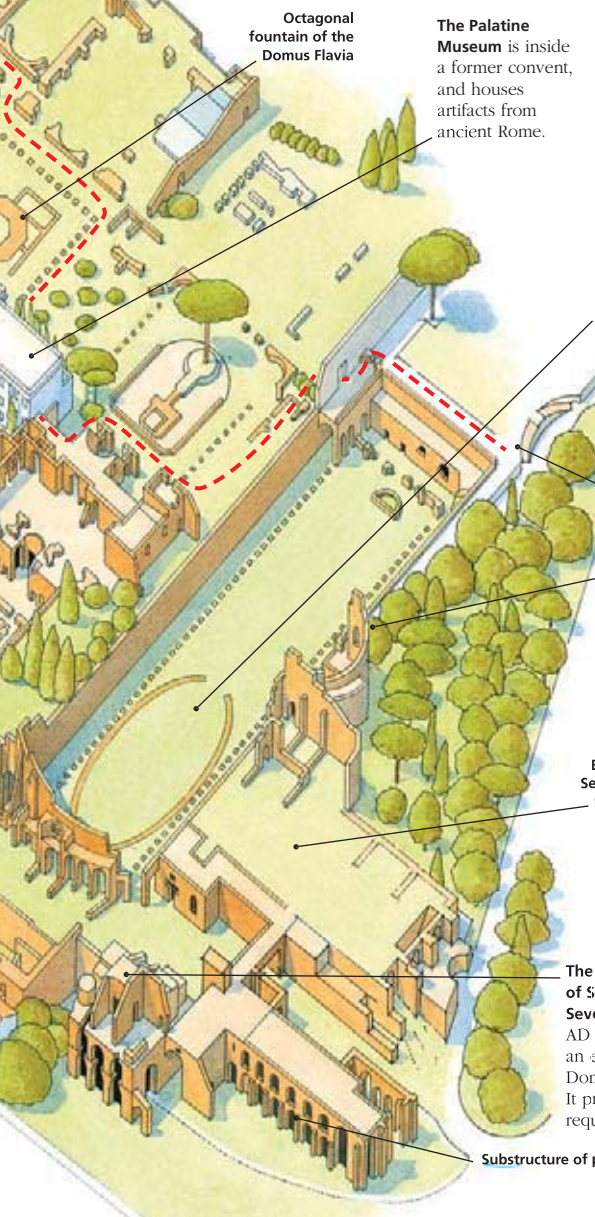
0 metres 75

0 yards 75



**LOCATOR MAP**

See Central Rome Map pp14–15

**Stadium**

Part of the Imperial palace, this enclosure may have been used by the emperors as a private garden 4

**Via San Gregorio entrance**

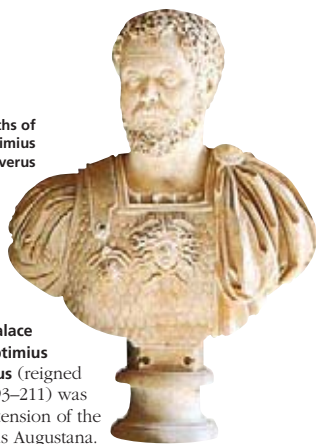
**The exedra of the Stadium** may have housed a balcony for emperors to view races.

**Baths of Septimius Severus**

**The Palace of Septimius Severus**

(reigned AD 193–211) was an extension of the Domus Augustana. It projected beyond the hillside, requiring enormous arched supports.

**Substructure of palace**



## VISITORS' CHECKLIST

Entrances & ticket kiosks: Via di San Gregorio 30 and near the Arch of Titus on Via Sacra.

**Map** 8 E1–8 F1. **Tel** 06-3996 7700. **Hours** 75, 85, 87, 117, 175, 186, 810, 850 to Via dei Fori Imperiali. **Map** 3. **M** Colosseo.

**Open** 9am–1 hour before sunset daily; last adm: 1 hour before closing. **Closed** 1 Jan, 25 Dec.

**Adm charge** (includes entry to the Palatine Museum and the Colosseum (see pp92–5)).



## Domus Flavia ①

See *Visitors' Checklist*.



Marble pavement in the courtyard of the Domus Flavia

In AD 81 Domitian, the third of the Flavian dynasty of emperors, decided to build a splendid new palace on the Palatine hill. But the western peak, the Germalus, was covered with houses and temples, while the eastern peak, the Palatium, was very steep. So the emperor's architect, Rabirius, flattened the Palatium and used the soil to fill in the cleft between the two peaks, burying (and preserving) a number of Republican-era houses.

The palace had two wings – one official (the Domus Flavia), the other private (the Domus Augustana). It was the main Imperial palace for 300 years. At the front of the Domus Flavia, the surviving stubs of columns and fragments of walls trace the shapes of three adjoining rooms. In the first of these, the Basilica, Domitian dispensed his personal brand of justice.

The central Aula Regia was a throne room decorated with 12 black basalt statues. The third room (now covered with corrugated plastic) was the Lararium, a shrine for the household gods known as Lares (usually the owner's ancestors). It may have been used for official ceremonies or by the palace guards.

Fearing assassination, Domitian had the walls of the courtyard covered with shiny marble slabs designed to act as mirrors so that he could see anyone lurking behind him. In the event, he was assassinated in his bedroom, possibly on the orders of his wife, Domitia. The courtyard is now a pleasant place to pause; the flower beds in the centre follow the maze pattern of a sunken fountain pool.

## Cryptoporticus ②

See *Visitors' Checklist*.

The Cryptoporticus, a series of underground corridors, was built by Nero to connect his Domus Aurea (see p175) with the palaces of earlier emperors on the Palatine. A further branch leading to the Palace of Domitian was added later. Its vaults are decorated with delicate stucco reliefs – copies of originals now kept in the Palatine's museum.

## Domus Augustana ③

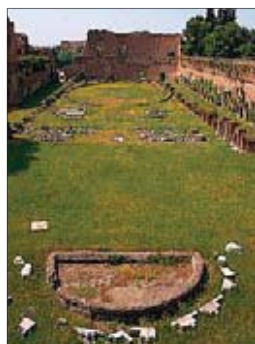
See *Visitors' Checklist*.

This part of Domitian's palace was called the Domus Augustana because it was the private residence of the "august" emperors. On the upper level a high brick wall

remains, and you can make out the shape of its two courtyards. The far better-preserved lower level is closed to the public, though you can look down on its sunken courtyard with the geometric foundations of a fountain in its centre. Sadly, you can't see the stairs linking the two levels (once lit by sunlight falling on a mirror-paved pool), nor the surrounding rooms, paved with coloured marble.

## Stadium ④

See *Visitors' Checklist*.



Stadium viewed from the south

The Stadium on the Palatine was laid out at the same time as the Palace of Domitian. It is not clear whether it was a public stadium, a private track for exercising horses, or simply a large garden. The alcove in the eastern wall looks as though it may have held a box from which the emperor could have watched races. It is, however, known that the Stadium was used for foot races by the Ostrogothic king, Theodoric, in the 6th century – he added the small oval-shaped enclosure at the southern end of the site.



Remains of the Domus Augustana and the Palace of Septimius Severus

## House of Livia 5

See *Visitors' Checklist*. If closed, apply to custodian.



Fresco in the House of Livia

This house dating from the 1st century BC is one of the best preserved on the Palatine. It was probably part of the house in which the Emperor Augustus and his wife Livia lived. Compared with later Imperial palaces, it is a relatively modest home. According to Suetonius, the biographer of Rome's early emperors, Augustus slept in



Detail of floor mosaic

the same small bedroom for 40 years on a low bed which had "a very ordinary coverlet". He wore home-made clothes (woven by Livia, his sister Octavia

and daughter Julia), but he was vain enough to wear shoes with extremely thick soles to conceal the fact that he was rather short.

The ground level of the Palatine is now above the house, so you walk down a flight of steps and along a mosaic-paved corridor into a courtyard. Its imitation-marble wall frescoes have been detached in order to preserve them, but they still hang in situ. Though they are very faded, you can still make out the veining patterns. Leading off the courtyard are three small reception rooms. The frescoes in the central one include a faded scene of Hermes coming to the rescue of Zeus's beloved Io, who is guarded by the 100-eyed Argos. In the left-hand room you

can make out frescoed figures of griffins and other beasts, while the decor in the right-hand room includes landscapes and cityscapes.

## Temple of Cybele 6

See *Visitors' Checklist*.

Other than a platform with a few column stumps and capitals, there is little to see of the Temple of Cybele, a popular fertility goddess imported to Rome from Asia. The priests of the cult castrated themselves in the belief that if they sacrificed their own fertility it would guarantee that of the natural world. The annual festival of Cybele, in early spring, culminated with frenzied eunuch-priests slashing their bodies to offer up their blood to the goddess, and the ceremonial castration of novice priests.



Statue of the goddess Cybele

## Huts of Romulus 7

See *Visitors' Checklist*.

According to legend, after killing his brother Remus, Romulus founded a village

on the Palatine. In the 1940s a series of holes was found filled with earth lighter in colour than the surrounding soil. Archaeologists deduced that these holes must originally have held the supporting poles of three Iron Age huts – the first foundations of Rome (see pp18–19).

## Farnese Gardens 8

See *Visitors' Checklist*.

In the mid-16th century Cardinal Alessandro Farnese, grandson of Pope Paul III, bought the ruins of Tiberius's palace on the Palatine. He filled in the ruined building and had Vignola, architect of the interior of the Gesù church, design a garden for him. The result was one of the first botanical gardens in Europe, its terraces linked by steps stretching from the House of Vestal Virgins in the Forum to the Palatine's Germalus peak. The gardeners introduced a number of plants to Italy and Europe, among them *Acacia farnesiana*. Farnese was at the centre of a glittering set which included a number of courtesans, so the parties here are likely to have been somewhat unholy.

The area was dug up during the excavation of the Palatine and re-landscaped afterwards. Nevertheless the tree-lined avenues, rose gardens and glorious views still make it an ideal place to unwind.



Farnese pavilions, relics of the age when the Palatine was a private garden





# PIAZZA DELLA ROTONDA

The Pantheon, one of the great buildings in the history of European architecture, has stood at the heart of Rome for nearly 2,000 years. The historic area around it has seen uninterrupted economic and political activity throughout that time. Palazzo di Montecitorio, built for Pope Innocent XII as a papal tribunal in 1694, is now the



Bitter-style aperitif, popular in Roman cafés

Italian parliament and many nearby buildings are government offices. This is also the main financial district of Rome with banking headquarters and the stock exchange. Not many people live here, but in the evenings, Romans stroll in the narrow streets and fill the lively restaurants and cafés that make this a focus for the city's social life.

## SIGHTS AT A GLANCE

### Churches and Temples

- Gesù pp114-15 9
- La Maddalena 15
- Pantheon pp110-11 13
- San Lorenzo in Lucina 20
- Sant'Eustachiot 14
- Sant'Ignazio di Loyola 3
- Santa Maria in Campo Marzio 18
- Santa Maria sopra Minerva 11
- Temple of Hadrian 1

### Historic Streets and Piazzas

- Piazza di Sant'Ignazio 2
- Via della Gatta 7

### Historic Buildings

- Palazzo Altieri 8
- Palazzo Baldassini 17
- Palazzo Borghese 19
- Palazzo Capranica 24
- Palazzo del Collegio Romano 4
- Palazzo di Montecitorio 21
- Palazzo Doria Pamphilj 6

### Columns, Obelisks and Statues

- Column of Marcus Aurelius 23
- Obelisk of Montecitorio 22
- Obelisk of Santa Maria sopra Minerva 12
- Pie' di Marmo 10

### Fountains

- Fontanella del Facchino 5

### Cafés and Restaurants

- Caffè Giolitti 16

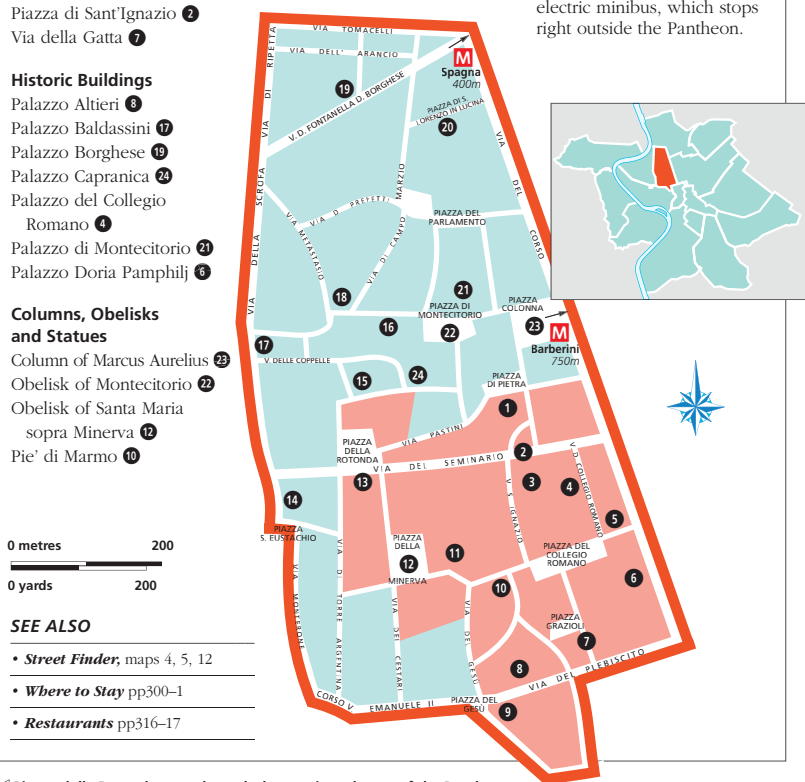
### GETTING THERE

The area has no Metro station, but is about 20 minutes' walk from Spagna or Barberini Metro stops. Buses that stop in Via del Plebiscito include the 46, 64, 70, 186, 492 and 810. Piazza Colonna is served by the 117, 119, 492 and all buses that go up Via del Corso or stop at Piazza S. Silvestro. The only bus that passes through the narrow streets of the area is the 116 electric minibus, which stops right outside the Pantheon.

### KEY

Street-by-Street map

M Metro station



## Street-by-Street: Piazza della Rotonda

If you wander through this area, sooner or later you will emerge into Piazza della Rotonda with its jumble of open-air café tables in front of the Pantheon. The refreshing splash of the fountain makes it a welcome resting place. In this warren of narrow streets, it can be hard to realize just how close you are to some of Rome's finest sights. The magnificent art collection of Palazzo Doria Pamphilj and the Baroque splendour of the Gesù are just a few minutes' walk from the Pantheon. At night there is always a lively buzz of activity, as people dine in style or enjoy the coffee and ice creams for which the area is famous.



### Santa Maria sopra Minerva

The rich decoration of Rome's only Gothic church was added in the 19th century ⑪

### ★ Pantheon

The awe-inspiring interior of Rome's best-preserved ancient temple is only hinted at from the outside ⑬



### Temple of Hadrian

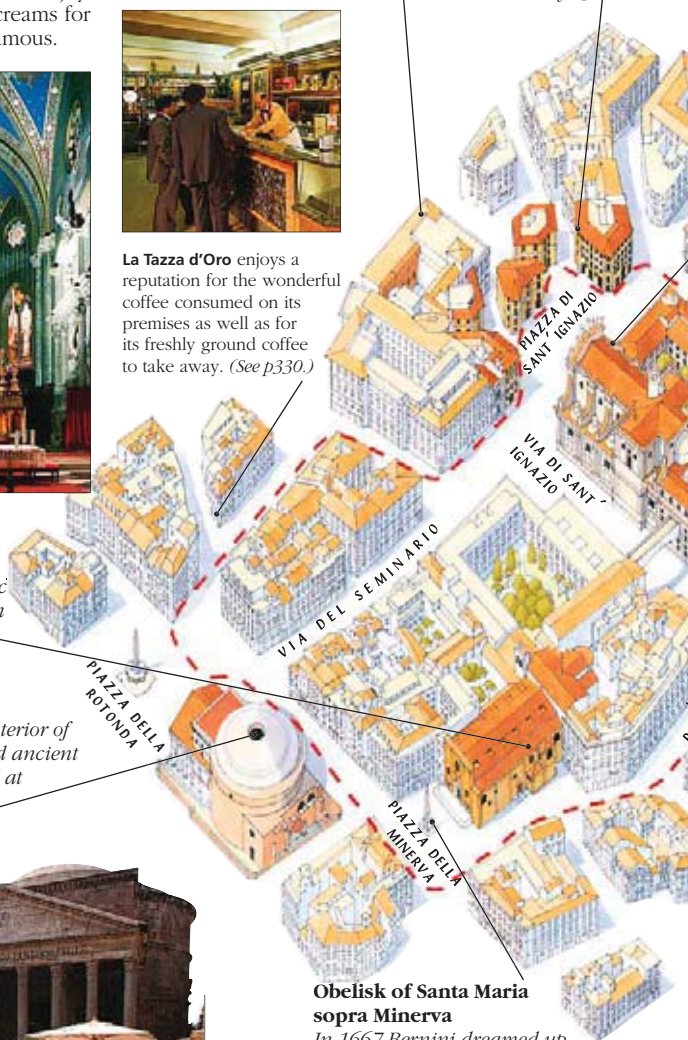
The columns of this Roman temple now form the façade of the stock exchange ①



La Tazza d'Oro enjoys a reputation for the wonderful coffee consumed on its premises as well as for its freshly ground coffee to take away. (See p330.)

### Piazza di Sant'Ignazio

The square is a rare example of stylish domestic architecture from the early 18th century ②



### Obelisk of Santa Maria sopra Minerva

In 1667 Bernini dreamed up the idea of mounting a recently discovered obelisk on the back of a marble elephant ⑫





**LOCATOR MAP**

See Central Rome Map pp14–15



★ **Palazzo Doria Pamphilj**

Among the masterpieces in the art gallery of this magnificent family palazzo is this portrait of Pope Innocent X by Velázquez (1650) 6

**Palazzo del Collegio Romano**

Up until 1870, the college educated many leading figures in the Catholic Church 4

**Fontanella del Faccino**

The water in this small 16th-century fountain spurts from a barrel held by a porter 5

**Via della Gatta**

The street is named after the statue of a cat 7

**Palazzo Altieri**

This enormous 17th-century palazzo is decorated with the arms of Pope Clement X 8



★ **Gesù**

The design of the first-ever Jesuit church had a great impact on religious architecture 9

**Pie' di Marmo**

This marble foot is a stray fragment from a gigantic Roman statue 10

**KEY**

--- Suggested route

0 metres 75

0 yards 75

**STAR SIGHTS**

- ★ Pantheon
- ★ Sant'Ignazio di Loyola
- ★ Palazzo Doria Pamphilj
- ★ Gesù

## Temple of Hadrian ①

La Borsa, Piazza di Pietra. **Map** 4 F3 & 12 E2. **☎** 117, 119, 492 and routes along *Via del Corso* or stopping at *Piazza S. Silvestro*. **Open** for exhibitions.

This temple honours the emperor Hadrian as a god and was dedicated by his son and successor Antoninus Pius in AD 145. The remains of the temple are visible on the southern side of Piazza di Pietra, incorporated in a 17th-century building. This was originally a papal customs house, completed by Carlo Fontana and his son in the 1690s. Today the building houses the Roman stock exchange (La Borsa).

Eleven marble Corinthian columns 15 m (49 ft) high stand on a base of *peperino*, a volcanic rock quarried from the Alban hills to the south of Rome. The columns decorated the northern flank of the temple enclosing its inner shrine, the *cella*. The *peperino* wall of the *cella* is still visible behind the columns, as is part of the coffered portico ceiling.

A number of reliefs from the temple, representing conquered Roman provinces, are now in the courtyard of the Palazzo dei Conservatori (see pp 72–3). They reflect the mostly peaceful foreign policy of Hadrian's reign.



Remains of Hadrian's Temple

## Piazza di Sant'Ignazio ②

**Map** 4 F4 & 12 E3. **☎** 117, 119, 492 and routes along *Via del Corso* or stopping at *Piazza S. Silvestro*.

One of the major works of the Roman Rococo, the piazza (1727–8) is Filippo Raguzzini's masterpiece. It offsets the imposing façade of the church of Sant'Ignazio with the



Illusionistic ceiling in the crossing of Sant'Ignazio

intimacy of the houses belonging to the bourgeoisie. The theatrical setting, the curvilinear design and the playful forms of its windows, balconies and balusters mark the piazza as one of a highly distinct group of structures. Along with Palazzo Doria Pamphilj (1731), the façade of La Maddalena (1735) and the aristocratic Spanish Steps (1723), it belongs to the moment when Rome's bubbly Rococo triumphed over conservative Classicism.

## Sant'Ignazio di Loyola ③

Piazza di Sant'Ignazio. **Map** 4 F4 & 12 E3. **Tel** 06-679 44 06. **☎** 117, 119, 492 and along *Via del Corso*. **Open** 7.30am–12.15pm, 3–7.15pm daily. **↑**

The church was built by Pope Gregory XV in 1626 in honour of St Ignatius of Loyola, founder of the Society of Jesus and the man who most embodied the zeal of the Counter Reformation.

Together with the Gesù (see pp 114–15), Sant'Ignazio forms the centre of the Jesuit area in Rome. Its vast interior, lined with precious stones, marble, stucco and gilt, creates a sense of theatre. The church has a Latin-cross plan, with an apse and many side chapels.

A cupola was planned but never built, so the space it would have filled was covered by a fake perspective painting. The piers built to uphold the cupola support the observatory of the Collegio Romano.

## Palazzo del Collegio Romano ④

Piazza del Collegio Romano. **Map** 5 A4 & 12 E3. **☎** 117, 119, 492 and along *Via del Corso* or stopping at *Piazza Venezia*. **Not open** to the public.

On the same block as the church of Sant'Ignazio is the palazzo used by Jesuits as a college where many future bishops, cardinals and popes studied. The college was confiscated in 1870 and turned into an ordinary school. The portals bear the coat of arms of its founder, Pope Gregory XIII of Boncompagni (reigned 1572–85). The façade is also adorned with a bell, a clock, and two sundials. On the right is a tower built in 1787 as a meteorological observatory. Un til 1925 its time signal regulated all the clocks within the city.

Portal of the Collegio Romano



## Fontanella del Facchino 5

Via Lata. **Map** 5 A4 & 12 E3. 64, 81, 85, 117, 119, 492 and many other routes.

Il Facchino (the Porter), once in the Corso, now set in the wall of the Banco di Roma, was one of Rome's "talking statues" like Pasquino (see p124). Created around 1590, the fountain may have been based on a drawing by painter Jacopino del Conte. The statue of a man holding a barrel most likely represents a member of the Università degli Acquaroli (Fraternity of Water-carriers), though it is also said to be of Martin Luther, or of the porter Abbondio Rizzio, who died carrying a barrel.



The Facchino drinking fountain

## Palazzo Doria Pamphilj 6

Piazza del Collegio Romano 2. **Map** 5 A4 & 12 E3. **Tel** 06-679 73 23. 64, 81, 85, 117, 119, 492 and many other routes. **Open** 10am–5pm Fri–Wed. **Closed** 25 Dec, 1 Jan, Easter Sun, 1 May, 15 Aug. **Adm charge.** for private apartments. **Concerts** [www.doriapamphilj.it](http://www.doriapamphilj.it)

Palazzo Doria Pamphilj is a great island of stone in the heart of Rome, the oldest parts dating from 1435. Through the Corso entrance you can see the 16th-century porticoed courtyard with the coat of arms of the della Rovere family. The Aldobrandini were the next owners. Between 1601 and 1647 the mansion acquired a second courtyard and flanking wings at the expense of a public bath that stood nearby.

When the Pamphilj family took over, they completed the Piazza del Collegio Romano façade and the Via della Gatta

wing, a splendid chapel and a theatre inaugurated by Queen Christina of Sweden in 1684.

In the first half of the 1700s, Gabriele Valvassori created the gallery above the courtyard and a new façade along the Corso, using the highly decorative style of the period known as the *barocchetto*, which now dominates the building. The stairways and salons, the Mirror Gallery and the picture gallery all radiate a sense of light and space.

The family collection in the Doria Pamphilj gallery has over 400 paintings dating from the 15th to the 18th century, including the famous portrait of Pope Innocent X Pamphilj by Velázquez. There are also works by Titian, Caravaggio, Lorenzo Lotto and Guercino. The rooms in the private apartment have many of their original furnishings, including splendid Brussels and Gobelin tapestries. Occasionally, the gallery hosts concerts and evening visits of the collection.

## Via della Gatta 7

**Map** 5 A4 & 12 E3. 62, 63, 64, 70, 81, 87, 186, 492 & routes along Via del Plebiscito & Corso Vittorio Emanuele II.

This narrow street runs between the Palazzo Doria Pamphilj and the smaller Palazzo Grazioli. The ancient marble

sculpture of a cat (*gatta*) that gives the street its name is on the first cornice on the corner of Palazzo Grazioli.



Via della Gatta's marble cat

## Palazzo Altieri 8

Via del Gesù 93. **Map** 4 F4 & 12 E3. 46, 62, 63, 64, 70, 81, 87, 186, 492 and routes along Via del Plebiscito and Corso Vittorio Emanuele II. 8.

The Altieri family is first mentioned in Rome's history in the 9th century. This palazzo was built by the last male heirs, the brothers Cardinal Giambattista di Lorenzo Altieri and Cardinal Emilio Altieri, who later became Pope Clement X (reigned 1670–76). Many surrounding houses had to be demolished, but an old woman called Berta refused to leave, so her hovel was incorporated in the palazzo. Its windows are still visible on the west end of the building.

## Gesù 9

See pp114–15.



Caravaggio's *Rest during the Flight into Egypt* in Palazzo Doria Pamphilj





Marble foot from a Roman statue

## Pie' di Marmo 10

Via di Santo Stefano del Cacco. **Map** 4 F4 & 12 E3. 62, 63, 64, 70, 81, 87, 116, 186, 492 and other routes along Via del Corso, Via del Plebiscito and Corso Vittorio Emanuele II.

It was popularly believed in the Middle Ages that half the population of ancient Rome was made up of bronze and marble statues. Fragments of these giants, usually gods or emperors, are scattered over the city. This piece, a marble foot (*pie' di marmo*), comes from an area dedicated to the Egyptian gods Isis and Serapis and was probably part of a temple statue. Statues were painted and covered with jewels and clothes given by the faithful – a great fire risk with unattended burning tapers.

## Santa Maria sopra Minerva 11

Piazza della Minerva 42. **Map** 4 F4 & 12 E3. **Tel** 06-679 39 26. 116 and along Via del Corso, Via del Plebiscito and Corso Vittorio Emanuele II. **Open** 7am–7pm Mon–Sat, 8am–1pm, 3–7pm Sun. **Cloister open** 9am–12.30pm, 4–6.30pm Mon–Sat. **Concerts.**

Few other churches display such a complete and impressive record of Italian art. Dating from the 13th century, the Minerva is one of the few examples of Gothic architecture in Rome. It was the traditional stronghold of the Dominicans, whose anti-heretical zeal earned them the nickname of *Domini Canes* (the hounds of the Lord).

Built on ancient ruins, supposed to have been the Temple of Minerva, the simple T-shaped vaulted building acquired rich chapels

and works of art by which its many patrons wished to be remembered. Note the Cosmatesque 13th-century tombs and the exquisite works of 15th-century Tuscan and Venetian artists. Local talent of the period can be admired in Antoniazio Romano's *Annunciation*, featuring Cardinal Juan de Torquemada, uncle of the infamous Spanish Inquisitor.

The more monumental style of the Roman Renaissance is well represented in the tombs of the 16th-century Medici popes, Leo X and his cousin Clement VII, and in the richly decorated Aldobrandini Chapel. Near the steps of the choir is the celebrated sculpture of the *Risen Christ*, started by Michelangelo but completed by Raffaele da Montelupo in 1521. There are also splendid works of art from the Baroque period, including a tomb and a bust by Bernini.

The church is also visited because it contains the tombs of many famous Italians: St Catherine of Siena, who died here in 1380; the Venetian sculptor Andrea Bregno (died 1506); the Humanist Cardinal Pietro Bembo (died 1547); and Fra Angelico, the Dominican friar and painter, who died in Rome in 1455.

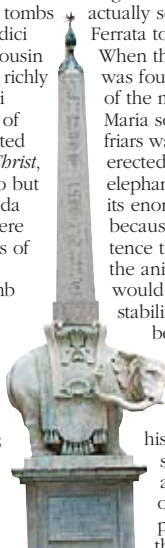
## Obelisk of Santa Maria sopra Minerva 12

Piazza della Minerva. **Map** 4 F4 & 12 D3. 116 and routes along Via del Corso and Corso Vittorio Emanuele II.

Originally meant to decorate Palazzo Barberini as a joke, this exotic elephant and obelisk sculpture is typical of Bernini's inexhaustible imagination. (The elephant was actually sculpted by Ercole Ferrata to Bernini's design.)

When the ancient obelisk was found in the garden of the monastery of Santa Maria sopra Minerva, the friars wanted the monument erected in their piazza. The elephant was provided with its enormous saddle-cloth because of a friar's insistence that the gap under the animal's abdomen would undermine its stability. Bernini knew

better: you need only look at the Fontana dei Quattro Fiumi (see p120) to appreciate his use of empty space. The elephant, an ancient symbol of intelligence and piety, was chosen as the embodiment of the virtues on which Christians should build true wisdom.



Bernini's Egyptian obelisk and marble elephant



Nave of Santa Maria sopra Minerva

## Pantheon 13

See pp110–11.

## Sant'Eustachio 14

Piazza Sant'Eustachio. **Map** 4 F4 & 12 D3. **Tel** 06-686 5334.  116 and routes along Corso Vittorio Emanuele II. **Open** 9am–noon, 3.30–7.45pm daily. 

The origins of this church date to early Christian times, when it offered relief to the poor. In medieval times, many charitable brotherhoods elected Sant'Eustachio as their patron and had chapels here.

The Romanesque bell tower is one of the few surviving remains of the medieval church, which was completely redecorated in the 17th and 18th centuries.

Nearby is the excellent Caffè Sant'Eustachio (see p330).



Bell tower of Sant'Eustachio

## La Maddalena 15

Piazza della Maddalena. **Map** 4 F3 & 12 D2. **Tel** 06-899 281.  116 and many routes along Via del Corso and Corso Vittorio Emanuele II. **Open** 8am–noon, 5–7.30pm daily. 

Situated in a small piazza near the Pantheon, the Maddalena's Rococo façade, built in 1735, epitomizes the love of light and movement of the late Baroque. Its curves are reminiscent of Borromini's San Carlo alle Quattro Fontane (see p161). The façade has been lovingly restored, despite the protests of die-hard Neo-Classicalists who dismiss its painted stucco as icing sugar.

The small size of the Maddalena did not deter



The old-fashioned *salone* of the Caffè Giolitti


the 17th- and 18th-century decorators who filled the interior with ornaments from the floor to the top of the elegant cupola. The organ loft and choir are particularly powerful examples of the Baroque's desire to fire the imagination of the faithful.

Many of the paintings and sculptures adopt the Christian imagery of the Counter-Reformation. In the niches of the nave, the statues are personifications of virtues such as Humility and Simplicity. There are also scenes from the life of San Camillo, who died in the adjacent convent in 1614. The church belonged to his followers, the Camillians, a preaching order active in Rome's hospitals. Like the Jesuits, they commissioned powerful works of art to convey the force of their religious message.



La Maddalena's stucco façade


## Caffè Giolitti 16

Via degli Uffici del Vicario 40. **Map** 4 F3 & 12 D2. **Tel** 06-699 12 43.  116 and many routes along Via del Corso and Corso Rinascimento.

**Open** 7am–1am daily.

Founded in 1900, the Caffè Giolitti is the heir to the *Belle Époque* cafés that lined the nearby Via del Corso in Rome's first days as capital of the new Italian state. Its *salone* holds tourists in summer and Roman families at weekends, and on weekdays is frequented by local workers from a wide range of industries. Its ice creams are especially good.

## Palazzo Baldassini 17

Via delle Coppelle 35. **Map** 4 F3 & 12 D2.  116 and many routes along Via del Corso and Corso Rinascimento.

**Not open** to the public.

Melchiorre Baldassini commissioned Antonio da Sangallo the Younger to build his home in Florentine Renaissance style in 1514–20. With its cornices marking the different floors and wrought-iron window grilles, this is one of the best examples of an early 16th-century Roman palazzo. It stands in the part of Rome still known as the Renaissance Quarter, which flourished around the long straight streets such as Via di Ripetta and Via della Scrofa built at the time of Pope Leo X (reigned 1513–21).

## Pantheon 13

In the Middle Ages the Pantheon, the Roman temple of “all the gods”, became a church; in time this magnificent building with its awe-inspiring domed interior became a symbol of Rome itself. The rectangular portico screens the vast hemispherical dome: only from inside can its true scale and beauty be appreciated. The rotunda’s height and diameter are equal: 43.3 m (142 ft). The hole at the top of the dome, the *oculus*, provides the only light. We owe this marvel of Roman engineering to the emperor Hadrian, who designed it (AD 118–125) to replace an earlier temple built by Marcus Agrippa, son-in-law of Augustus.

The shrines that now line the wall of the Pantheon range from the Tomb of Raphael to those of the kings of modern Italy.



The portico, enclosed by granite columns

The immense portico is built on the foundations of Agrippa’s temple.

### STAR FEATURES

- ★ Interior of the Dome
- ★ Tomb of Raphael

### Bell Towers

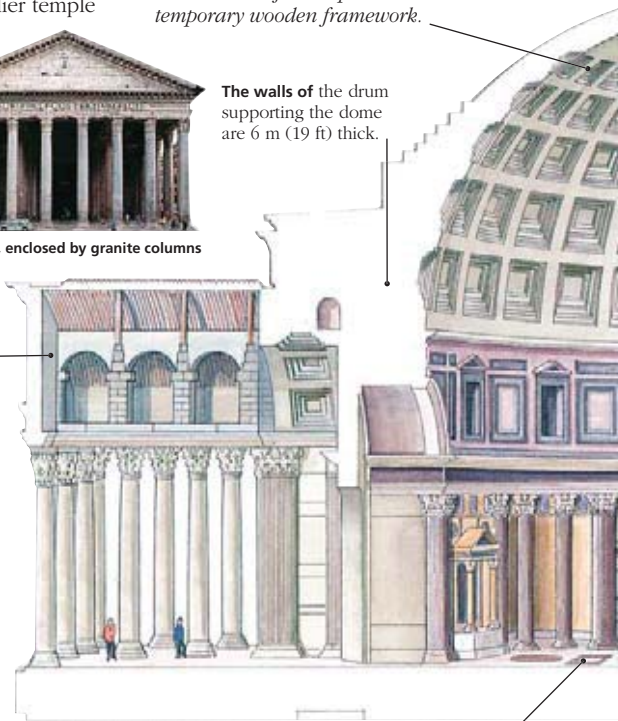
This 18th-century view by Bernardo Bellotto shows Bernini’s much-ridiculed turrets, which were removed in 1883.



### ★ Interior of Dome

The dome was cast by pouring concrete mixed with tufa and pumice over a temporary wooden framework.

The walls of the drum supporting the dome are 6 m (19 ft) thick.



### Floor Patterning

The marble floor, restored in 1873, preserves the original Roman design.







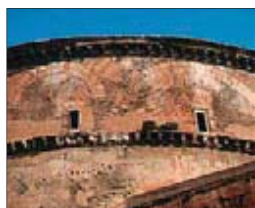
## RAPHAEL AND LA FORNARINA

Raphael, at his own request, was buried here when he died in 1520. He had lived for years with his model, La Fornarina (see p210), seen here in a painting by Giulio Romano, but she was excluded from the ceremony of his burial. On the right of his tomb is a memorial to his fiancée, Maria Bibbiena, niece of the artist's patron, Cardinal Dovizi di Bibbiena.



## VISITORS' CHECKLIST

Piazza della Rotonda. **Map** 4 F4 & 12 D3. **Tel** 06-68 30 02 30.   
116 and routes along Via del Corso, Corso Vittorio Emanuele II & Corso del Rinascimento. **Open** 8.30am–7.30pm Mon–Sat, 9am–6pm Sun, 9am–1pm pub hols. **Closed** 1 Jan, 1 May, 25 Dec. 



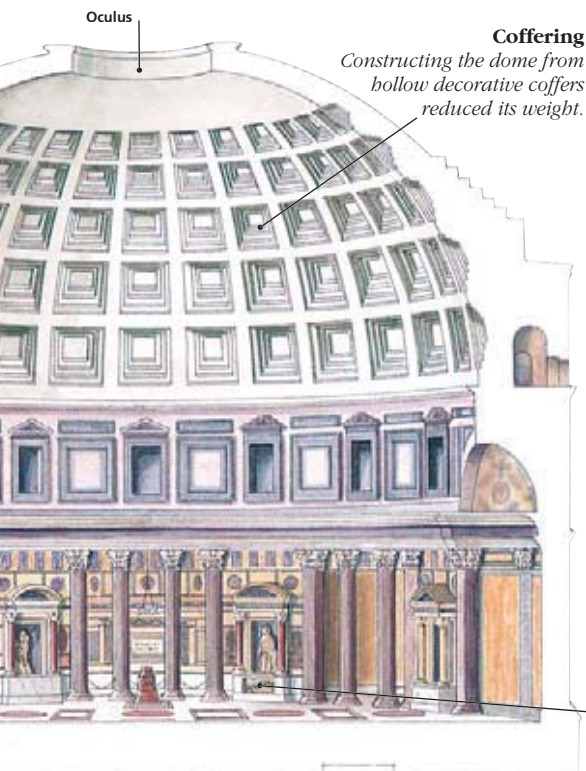
## Relieving Arches

Brick arches embedded in the structure of the wall act as internal buttresses, distributing the weight of the dome.



## ★ Tomb of Raphael

The artist's body rests below a Madonna by Lorenzetto (1520).



## TIMELINE

**27–25 BC**  
Marcus Agrippa builds first Pantheon



*Inscription on pediment*

**735** Gregory III roofs the Pantheon in lead

**1309–77** While papal seat is in Avignon, Pantheon is used as a fortress and poultry market

**1888** Tomb of King Vittorio Emanuele II completed

**30 BC**

**AD 100**

**600**

**1100**

**1600**

**118–25**  
Hadrian builds new Pantheon

**609** Pope Boniface IV consecrates Pantheon as church of Santa Maria ad Martyres

**663** Byzantine Emperor Constans II strips gilded tiles from the roof

**1632** Urban VIII melts down bronze from portico for Bernini's baldacchino in St Peter's



Bernini's curving southern façade of Palazzo di Montecitorio

## Santa Maria in Campo Marzio 18

Piazza in Campo Marzio 45. **Map** 4 F3 & 12 D2. 116 and many routes on Via del Corso and Corso Rinascimento. **Closed for renovation.**

Around the courtyard through which you enter the church, there are fascinating remnants of medieval houses, once the property of the original monastery. The church itself was rebuilt in 1685 by Antonio de Rossi, using a square Greek-cross plan with a cupola. Above the altar is a 12th-century painting of the Madonna, which gives the church its name.

## Palazzo Borghese 19

Largo della Fontanella di Borghese. **Map** 4 F3 & 12 D1. 81, 117, 492, 628. **Closed to the public.**

The palazzo was acquired in about 1605 by Cardinal Camillo Borghese, just before he became Pope Paul V. Flaminio Ponzio was hired to enlarge the building and give it the grandeur appropriate to the residence of the pope's family. He added a wing overlooking Piazza Borghese and the delightful porticoed courtyard inside. Subsequent enlargements included the building and decoration of a great *nymphaeum* known as the Bath of Venus. For more than two centuries this palazzo housed the Borghese family's renowned collection of paintings, which was bought

by the Italian state in 1902 and transferred to the Galleria Borghese (see pp260–61).



**Pope Paul V, who commissioned Palazzo Borghese for his family**

## San Lorenzo in Lucina 20

Via in Lucina 16A. **Map** 4 F3 & 12 E1. **Tel** 06-687 14 94. 81, 117, 492, 628. **Open** 8am–8pm daily.

The church is one of Rome's oldest Christian places of worship, and was probably built on a well sacred to Juno, protectress of women. It was rebuilt during the 12th century, and today's external appearance is quite typical of the period featuring a portico with re-used Roman columns crowned by medieval capitals, a plain triangular pediment and a Romanesque bell tower with coloured marble inlay.

The interior was totally rebuilt in 1856–8. The old basilical plan was destroyed and the two side naves were replaced

by Baroque chapels. Do not miss the fine busts in the Fonseca Chapel, designed by Bernini, or the *Crucifixion* by Guido Reni above the main altar. There is also a 19th-century monument honouring French painter Nicolas Poussin, who died in Rome in 1665 and was buried in the church.

## Palazzo di Montecitorio a

Piazza di Montecitorio. **Map** 4 F3 & 12 E2. 116 and all routes along Via del Corso or stopping at Piazza S. Silvestro. **Open** 10am–6pm 1st Sun each month; no bookings. **Tel** 06-676 01. **www**.camera.it

The palazzo's first architect, Bernini, got the job after he presented a silver model of his design to the wife of his patron, Prince Ludovisi. The building was completed in 1694 by Carlo Fontana and became the Papal Tribunal of Justice. In 1871 it was chosen to be Italy's new Chamber of Deputies and by 1927 it had doubled in size with a second grand façade. The 630 members of parliament are elected by a majority system with proportional representation.



The church of San Lorenzo in Lucina



Emperor Augustus's obelisk

## Obelisk of Montecitorio 22

Piazza di Montecitorio. **Map** 4 F3 & 12 E2. 116 and routes along Via del Corso or to Piazza S. Silvestro.

The measurement of time in ancient Rome was always a rather hit-and-miss affair: for many years the Romans relied on an imported (and therefore inaccurate) sundial, a trophy from the conquest of Sicily. In 10 BC the Emperor Augustus laid out an enormous sundial in the Campus Martius. Its centre was roughly in today's Piazza di San Lorenzo in Lucina. The shadow was cast by a huge granite obelisk that he had brought back from Heliopolis in Egypt. Unfortunately this sundial too became inaccurate after only 50 years, possibly due to subsidence.

The obelisk was still in the piazza in the 9th century, but then disappeared until it was rediscovered lying under medieval houses in the reign of Pope Julius II (1503–13). The pope was intrigued, because Egyptian hieroglyphs were thought to hold the key to the wisdom of Adam before the Fall, but it was only under Pope Benedict XIV (reigned 1740–58) that the obelisk was finally unearthed. It was erected in its present location in 1792 by Pope Pius VI.

## Column of Marcus Aurelius 23

Piazza Colonna. **Map** 5 A3 & 12 E2. 116 and routes along Via del Corso or to Piazza S. Silvestro.

Clearly an imitation of the Column of Trajan (see p90), this monument was erected after the death of Marcus Aurelius in AD 180 to commemorate his victories over the barbarian tribes of the Danube. The 80-year lapse between the two works produced a great artistic change: the wars of Marcus Aurelius are rendered with simplified pictures in stronger relief, sacrificing Classical proportions for the sake of clarity and immediacy. The spirit of the work is more akin to the 4th-century Arch of Constantine (see p91) than to Trajan's monument. Gone are the heroic qualities of the Roman soldiers, by now mostly barbarian mercenaries, and a sense of respect for the vanquished. A new emphasis on the supernatural points to the end of the Hellenistic tradition and the beginning of Christianity.

Composed of 28 drums of marble, the column was restored in 1588 by Domenico Fontana on the orders of Pope Sixtus V. The emperor's statue on the summit was replaced by a bronze of St Paul. The 20 spirals of the low relief chronicle the German war of AD 172–3, and (above) the Sarmatic war of AD 174–5. The column is almost 30 m (100 ft) high and 3.7 m (12 ft) in diameter. An internal spiral staircase leads to the top. The

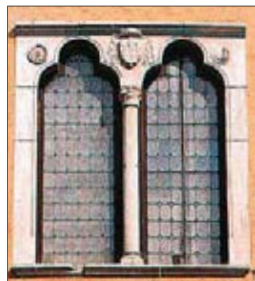


Relief of the emperor's campaigns on the Column of Marcus Aurelius

easiest way to appreciate the sculptural work, however, is to visit the Museo della Civiltà Romana at EUR (see p266) and study the casts of the reliefs.

## Palazzo Capranica 24

Piazza Capranica. **Map** 4 F3 & 12 D2. 116 and routes along Via del Corso or to Piazza S. Silvestro.



Windows of Palazzo Capranica

One of Rome's small number of surviving 15th-century buildings, the palazzo was commissioned by Cardinal Domenico Capranica both as his family residence and as a college for higher education. Its fortress-like appearance is a patchwork of subsequent additions, not unusual in the late 15th century, when Rome was still hovering between medieval and Renaissance taste. The Gothic-looking windows on the right of the building show the cardinal's coat of arms and the date 1451 is inscribed on the doorway underneath. The palazzo is now a shell housing a good restaurant.



## Gesù 9

Dating from between 1568 and 1584, the Gesù was the first Jesuit church to be built in Rome. Its design epitomizes Counter-Reformation Baroque architecture and has been much imitated throughout the Catholic world. The layout proclaims the church's two major functions: a large nave with side pulpits for preaching to great crowds, and a main altar as the centrepiece for the celebration of the mass. The illusionistic decoration in the nave and dome was added a century later. Its message is clear and confident: faithful, Catholic worshippers will be joyfully uplifted into the heavens while Protestants and other heretics are flung into hell's fires.



### ★ Chapel of Sant'Ignazio

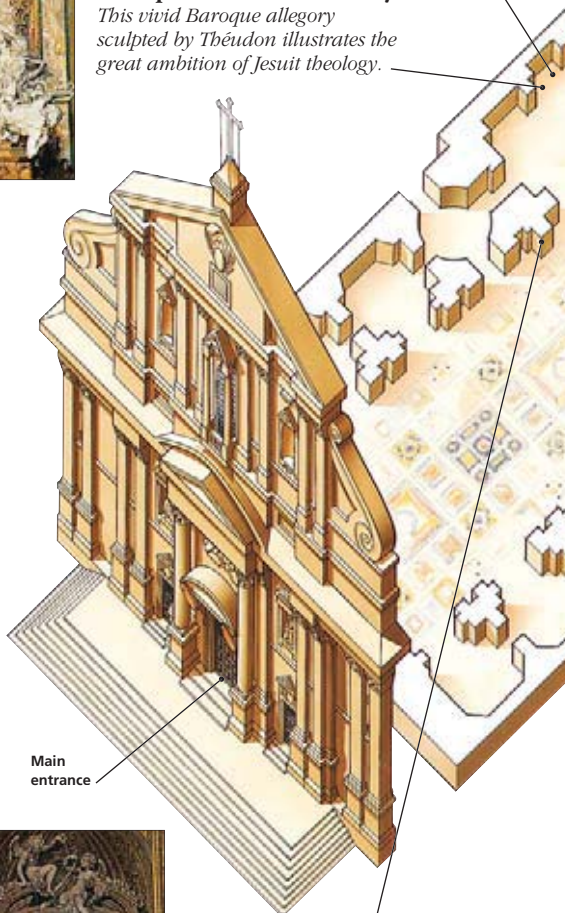
Above its altar is a statue of the saint, framed by gilded lapis lazuli columns. The chapel was built in 1696–1700 by Andrea Pozzo, a Jesuit artist.

### Triumph of Faith Over Idolatry

This vivid Baroque allegory sculpted by Théodon illustrates the great ambition of Jesuit theology.

### ST IGNATIUS AND THE JESUIT ORDER

Spanish soldier Ignatius Loyola (1491–1556) joined the Church after being wounded in battle in 1521. He came to Rome in 1537 and founded the Jesuits, sending missionaries and teachers all over the world to win souls for Catholicism.



Main entrance

### STAR FEATURES

- ★ Chapel of Sant'Ignazio
- ★ Monument to San Roberto Bellarmino
- ★ Nave Ceiling Decorations



### Allegorical Figures

Antonio Raggi made these stuccoes, which were designed by Il Baciccio to complement the figures on his own nave frescoes.

### Madonna della Strada

This 15th-century image, the Madonna of the Road, was originally displayed on the façade of Santa Maria della Strada which once stood on this site.



### VISITORS' CHECKLIST

Piazza del Gesù. **Map** 4 F4 & 12 E4. **Tel** 06-69 70 01.

**H**, 46, 62, 64, 70, 81, 87, 186, 492, 628, 810 and other routes. **8**.

**Open** 7am–12.30pm, 4–7.15pm daily. **I**

### ★ Monument to San Roberto Bellarmino

Bernini captured the forceful personality of this anti-Protestant theologian, who died in 1621.



### The Chapel of St Francis Xavier

Xavier is a memorial to the great missionary who died alone on an island off China in 1552.



### Cupola Frescoes

The cupola was completed by della Porta to Vignola's design. The frescoes, by Il Baciccia, feature Old Testament figures.



### ★ Nave Ceiling Decorations

The figures in Il Baciccia's astonishing fresco of the Triumph of the Name of Jesus spill out on to the coffered vaulting of the nave.

### TIMELINE

	1540 Founding of the Society of Jesus (the Jesuits)	1571 Giacomo della Porta's design chosen for the façade	1696–1700 The Chapel of Sant' Ignazio is designed by Andrea Pozzo, a Jesuit artist	1773 Pope Clement XIV orders the suppression of the Jesuit order
1500		1584 Church's consecration		1700
1545–63 Council of Trent defines the new Catholic orthodoxy		1568–71 Vignola builds the church up to the crossing under the patronage of Cardinal Alessandro Farnese	1622 Ignatius Loyola is canonized	1670–83 Giovanni Battista Gaulli (Il Baciccia) paints the nave vault, dome and apse
1556 Ignatius Loyola dies				





# PIAZZA NAVONA

The foundations of the buildings surrounding the elongated oval of Piazza Navona were the ruined grandstands of the vast Stadium of Domitian. The piazza still provides a dramatic spectacle today with the obelisk of the Fontana dei Quattro Fiumi in front of the church of Sant' Agnese in Agone as its focal



Lion on Fontana dei Quattro Fiumi

point. The predominant style of the area is Baroque, many of its finest buildings dating from the reign of Innocent X Pamphilj (1644–55), patron of Bernini and Borromini. Of special interest is the complex of the Chiesa Nuova, headquarters of the Filippini, the order founded by San Filippo Neri, the 16th-century “Apostle of Rome”.

## SIGHTS AT A GLANCE

### Churches and Temples

- Chiesa Nuova 15
- Oratorio dei Filippini 16
- San Luigi dei Francesi 7
- San Salvatore in Lauro 20
- Sant' Agnese in Agone 4
- Sant' Andrea della Valle 10
- Sant' Ivo alla Sapienza 9
- Santa Maria dell' Anima 5
- Santa Maria della Pace 6

### Museums

- Museo Napoleonico 21
- Palazzo Braschi 12

### Historic Buildings

- Palazzo Altemps 23
- Palazzo del Banco di Santo Spirito 18
- Palazzo Madama 8
- Palazzo Massimo alle Colonne 11
- Palazzo Pamphilj 3
- Torre dell' Orologio 17

### Fountains and Statues

- Fontana dei Quattro Fiumi 1
- Pasquino 13

### Historic Streets and Piazzas

- Piazza Navona 2
- Via dei Coronari 19
- Via del Governo Vecchio 14

### Restaurants

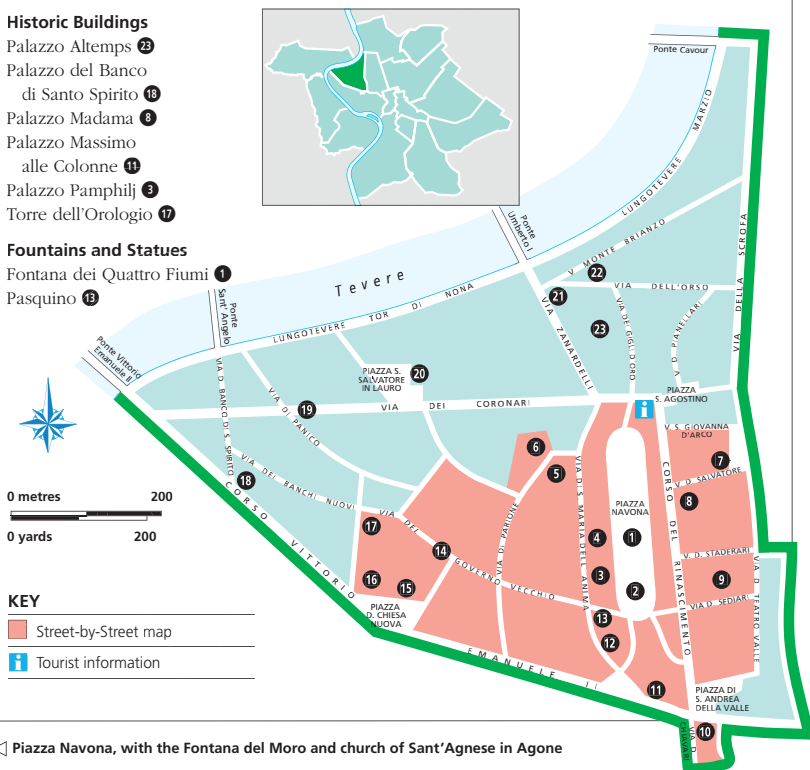
- Hostaria dell' Orso 22

### SEE ALSO

- *Street Finder*, maps 4, 11, 12
- *Where to Stay* p301
- *Restaurants* pp317–18

### GETTING THERE

This central area is within walking distance of many parts of the city and it is easily reached by bus. The principal routes along Corso Vittorio Emanuele II are the 64 from Termini station to St Peter's and the 46. Corso del Rinascimento, which runs parallel to Piazza Navona, is served by several useful routes, including the 70, 81, 116, 186 and 492.



## Street-by-Street: Piazza Navona

No other piazza in Rome can rival the theatricality of Piazza Navona. Day and night there is always something going on in the pedestrian area around its three flamboyant fountains. The Baroque is also represented in many of the area's churches. To discover an older Rome, walk along Via del Governo Vecchio to admire the façades of its Renaissance buildings and browse in the fascinating antiques shops.



**Chiesa Nuova**  
This church was rebuilt in the late 16th century for the order founded by San Filippo Neri **15**

To Corso Vittorio Emanuele II



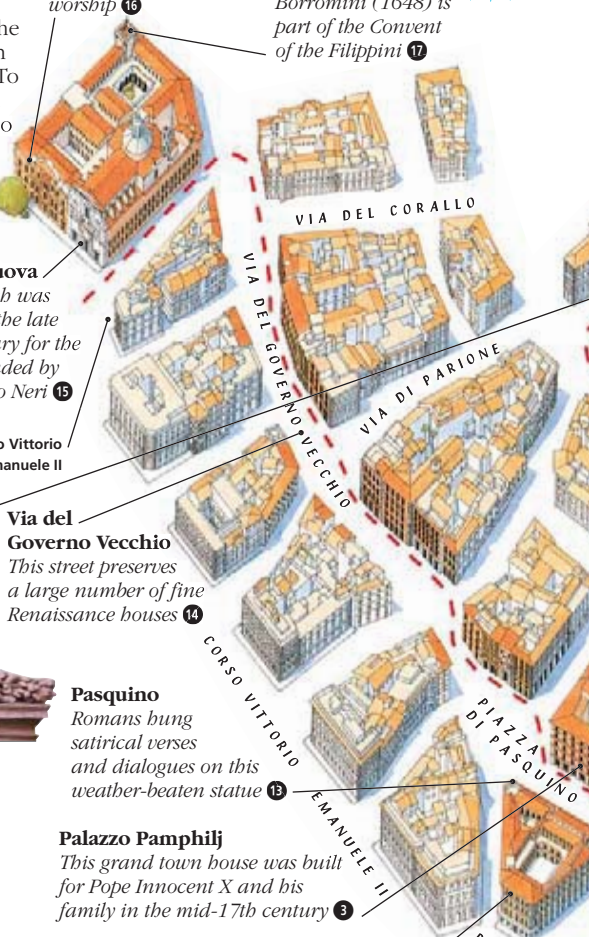
**Santa Maria della Pace**  
This medallion shows Pope Sixtus IV who reigned 1471–84 and under whose orders the church was built **6**

### Oratorio dei Filippini

The musical term *oratorio* comes from this place of informal worship **16**

### Torre dell'Orologio

This clock tower by Borromini (1648) is part of the Convent of the Filippini **17**



### Via del Governo Vecchio

This street preserves a large number of fine Renaissance houses **14**

### Pasquino

Romans bung satirical verses and dialogues on this weather-beaten statue **13**

### Palazzo Pamphilj

This grand town house was built for Pope Innocent X and his family in the mid-17th century **3**

### Palazzo Braschi

A late 18th-century building with a splendid balcony, the palazzo houses the Museo di Roma **12**

### Palazzo Massimo alle Colonne

The magnificent curving colonnade (1536) is by Baldassarre Peruzzi **11**



#### STAR SIGHTS

- ★ San Luigi dei Francesi
- ★ Piazza Navona
- ★ Sant'Andrea della Valle

#### KEY

--- Suggested route

0 metres 75

0 yards 75

### Sant'Agnese in Agone

Borromini's  
startling concave  
façade (1657)  
dominates one side  
of Piazza Navona 4



### Santa Maria dell'Anima

For four centuries this  
has been the German  
church in Rome 5

### Palazzo Madama

A spread-eagled  
stone lion skin  
decorates the  
central doorway  
of the palazzo,  
now the Italian  
Senate 8

### Fontana dei Quattro Fiumi

This fountain supporting  
an Egyptian obelisk was  
designed by Bernini 1



### LOCATOR MAP

See Central Rome Map pp14-15



### ★ San Luigi dei Francesi

An 18th-century statue  
of St Louis stands in a  
niche in the façade 7

### ★ Piazza Navona

This unique piazza  
owes its shape to a  
Roman racetrack and  
its stunning decor to  
the genius of the  
Roman Baroque 2

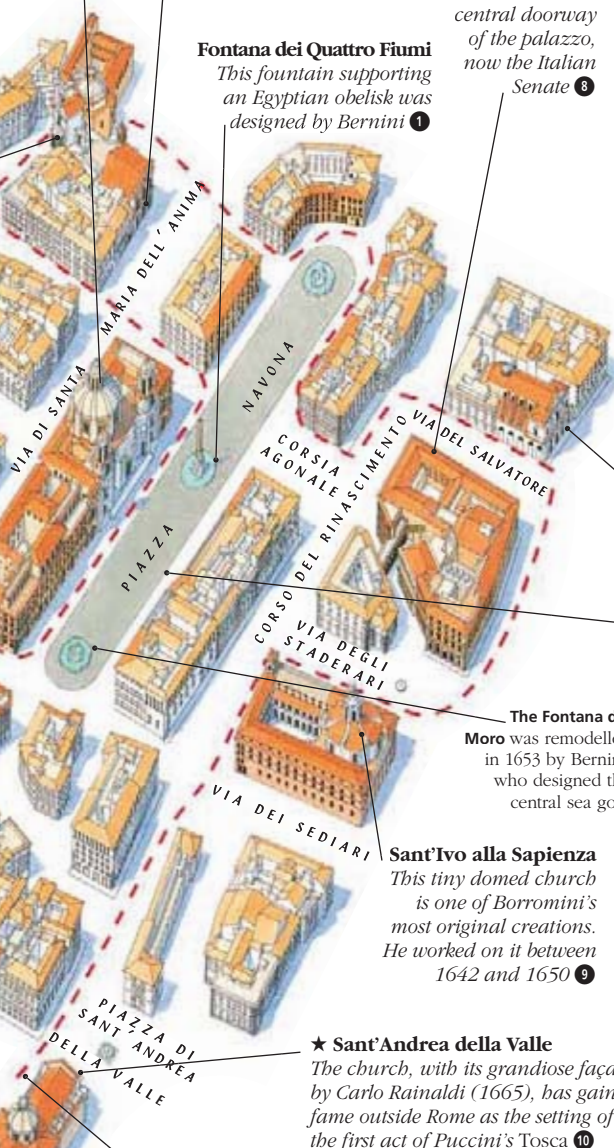
The Fontana del  
Moro was remodelled  
in 1653 by Bernini,  
who designed the  
central sea god.

### Sant'Ivo alla Sapienza

This tiny domed church  
is one of Borromini's  
most original creations.  
He worked on it between  
1642 and 1650 9

### ★ Sant'Andrea della Valle

The church, with its grandiose façade  
by Carlo Rainaldi (1665), has gained  
fame outside Rome as the setting of  
the first act of Puccini's Tosca 10



To Campo de' Fiori



## Fontana dei Quattro Fiumi ❶

Piazza Navona. **Map** 4 E4 & 11 C3.  
 46, 62, 64, 70, 81, 87, 116, 492, 628.

Built for Pope Innocent X Pamphili, this magnificent fountain in the centre of Piazza Navona was unveiled in 1651. The pope's coat of arms, the dove and the olive branch, decorate the pyramid rock formation supporting the Roman obelisk, which once stood in the Circus of Maxentius on the Appian Way. Bernini designed the fountain, which was paid for by means of taxes on bread and other staples. The great rivers – the Ganges, the Danube, the Nile and the River Plate – are represented by four giants. The Nile's veiled head symbolizes the river's unknown source, but there is also a legend that the veil conveys Bernini's dislike for the nearby Sant'Agnese in Agone, designed by his rival Borromini. Similarly, the



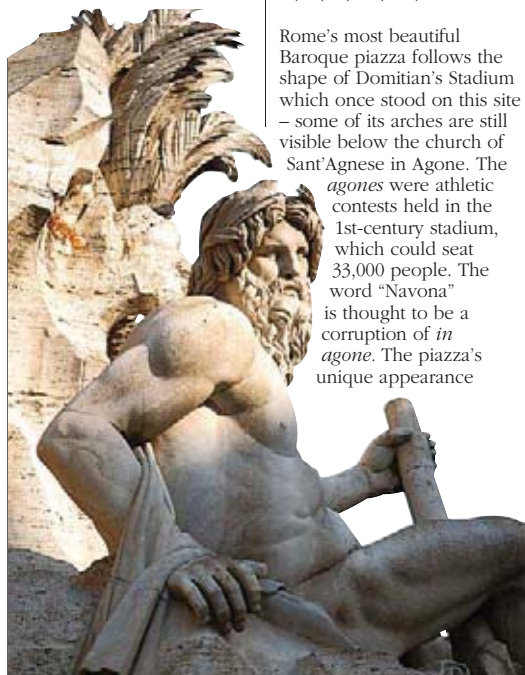
**Palazzo Pamphilj, the largest building in Piazza Navona**

athletic figure of the River Plate, cringing with arm upraised, is supposed to express Bernini's fear that the church will collapse. Sadly, these widely believed stories can have no basis in fact: Bernini had completed the fountain before Borromini started work on the church.

## Piazza Navona ❷

**Map** 4 E3 & 11 C2. 46, 62, 64, 70, 81, 87, 116, 492, 628.

Rome's most beautiful Baroque piazza follows the shape of Domitian's Stadium which once stood on this site – some of its arches are still visible below the church of Sant'Agnese in Agone. The *agones* were athletic contests held in the 1st-century stadium, which could seat 33,000 people. The word "Navona" is thought to be a corruption of *in agone*. The piazza's unique appearance



Symbolic figure of the River Ganges in the Fontana dei Quattro Fiumi

and atmosphere were created in the 17th century with the addition of the Fontana dei Quattro Fiumi. The other fountains date from the previous century but have been altered several times since. The basin of the Fontana di Nettuno, at the northern end, was built by Giacomo della Porta in 1576, while the statues of Neptune and the Nereids date from the 19th century. The Fontana del Moro, at the southern end, was also designed by della Porta, though Bernini altered it later, adding a statue of a Moor fighting a dolphin.

Up until the 19th century, Piazza Navona was flooded during August by stopping the fountain outlets. The rich would splash around in carriages, while street urchins paddled after them. Today, with its numerous shops and cafés, the piazza is a favourite in all seasons. In summer it is busy with street entertainers, while in winter it fills with colourful stalls selling toys and sweets for the feast of the Befana.

## Palazzo Pamphilj ❸

Piazza Navona. **Map** 4 E4 & 11 C3.  
 46, 62, 64, 70, 81, 87, 116, 492, 628. **Not open** to the public.




**Family dove and olive branch on façade of Palazzo Pamphilj**

In 1644 Giovanni Battista Pamphilj became Pope Innocent X. During his 10-year reign, he heaped riches on his own family, especially his domineering sister-in-law, Olimpia Maidalchini. The "talking statue" Pasquino (*see p124*) gave her the nickname "Olim-Pia", Latin for "formerly virtuous". She lived in the grand Palazzo Pamphilj, which has frescoes by Pietro da Cortona and a gallery by Borromini. The building is now the Brazilian embassy and cultural centre.

## Sant'Agnese in Agone 4

Piazza Navona. **Map** 4 E4 & 11 C3.

**Tel** 06-6819 2134.  46, 62, 64, 70, 81, 87, 116, 492, 628.

**Open** 9am–noon, 4–7pm Tue–Sun.



This church is believed to have been founded on the site of the brothel where, in AD 304, the young St Agnes was exposed naked to force her to renounce her faith. A marble relief in the crypt shows the miraculous growth of her hair, which fell around her body to protect her modesty. She was martyred on this site and is buried in the catacombs that bear her name along the Via Nomentana (see p264).




Today's church was commissioned by Pope Innocent X in 1652. The first architects were father and son, Girolamo and Carlo Rainaldi, but they were replaced by Borromini in 1653. He stuck more or less to the Rainaldi scheme except for the concave façade designed to emphasize the dome. A statue of St Agnes on the façade is said to be reassuring the Fontana dei Quattro Fiumi's statue of the River Plate that the church is stable.



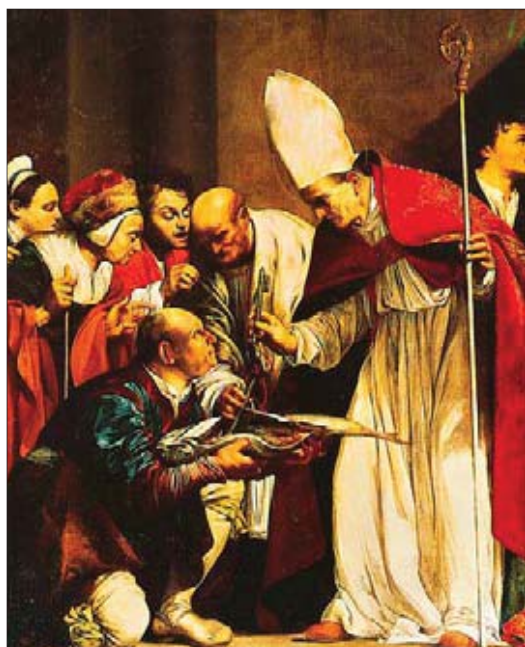
Statue of St Agnes on façade of Sant' Agnese in Agone

## Santa Maria dell'Anima 5

Via Santa Maria dell'Anima 66.

**Map** 4 E4 & 11 C2. **Tel** 06-682 8181.  46, 62, 64, 70, 81, 87, 116, 492, 628. **Open** 9am–1pm, 3–7pm daily.  

Pope Adrian VI (reigned 1522–3), son of a ship-builder from Utrecht, was the last non-Italian pope before John Paul II. He would have disapproved of his superb



Carlo Saraceni's *Miracle of St Benno and the Keys of Meissen Cathedral*

tomb by Baldassarre Peruzzi in Santa Maria dell'Anima. It stands to the right of Giulio Romano's damaged altarpiece and is redolent of the pagan Renaissance spirit the pope had so condemned during his brief, rather gloomy reign, when patronage of the arts ground to a halt. Santa Maria dell'Anima is the German church in Rome and some of its paintings, such as the *Miracle of St Benno* by Carlo Saraceni (1618), illustrate events connected with the history of Germany.

## Santa Maria della Pace 6

Vicolo dell'Arco della Pace 5.

**Map** 4 E3 & 11 C2. **Tel** 06-686 1156.  46, 62, 64, 70, 81, 87, 116, 492, 628. **Open** 10am–noon Tue–Fri.   2 steps. Exhibitions, concerts.

A drunken soldier allegedly pierced the breast of a painted Madonna on this site,

causing it to bleed. Pope Sixtus IV della Rovere (reigned 1471–84) placated the Virgin by ordering Baccio Pontelli to build her a church if she would bring the war with Turkey to an end. Peace was restored and the church was named Santa Maria della Pace (St Mary of Peace).

The cloister was added by Bramante in 1504. As in his famous Tempietto (see p219), he scrupulously followed Classical rules of proportion and achieved a monumental effect in a relatively small space. Pietro da Cortona may have had Bramante's Tempietto in mind when he added the church's charming semi-circular portico in 1656. The interior, a short nave ending under an octagonal cupola, houses Raphael's famous frescoes of four *Sybils*, and four *Propets* by his pupil Timoteo Viti, painted for the banker Agostino Chigi in 1514. Baldassarre Peruzzi also did some work in the church (fresco in the first chapel on the left), as did the architect Antonio da Sangallo the Younger, who designed the second chapel on the right.

## San Luigi dei Francesi 7

Piazza di San Luigi dei Francesi. **Map** 4 F4 & 12 D2. **Tel** 06-68 82 71. **☎** 70, 81, 87, 116, 186, 492, 628. **Open** 8am–12.30pm, 3.30–7pm daily. **Closed** Thu pm. **+** **f** **i** **📱**

The French national church was founded in 1518, but it took until 1589 to complete, with contributions by Giacomo della Porta and Domenico Fontana. The church serves as a last resting place for many illustrious French people, including Chateaubriand's lover Pauline de Beaumont.

Three Caravaggios hang in the fifth chapel on the left, all dedicated to St Matthew. Painted between 1597 and 1602, these were Caravaggio's first great religious works: the *Calling of St Matthew*, the *Martyrdom of St Matthew* and *St Matthew and the Angel*. The first version of this last painting was rejected because of its vivid realism; never before had a saint been

shown as a tired old man with dirty feet. All three works display very disquieting realism and a highly dramatic use of light.



Shield linking symbols of France and Rome on façade of San Luigi

## Palazzo Madama 8

Corso del Rinascimento. **Map** 4 F4 & 12 D3. **Tel** 06-670 61. **☎** 70, 81, 87, 116, 186, 492, 628. **Open** 10am–6pm first Sat of month. **www**.senato.it

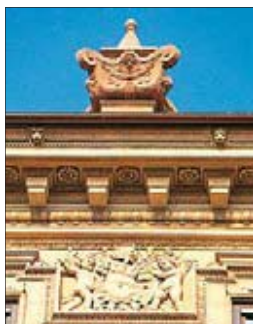
This 16th-century palazzo was built for the Medici family, who had owned a bank here in the previous century. It was the residence of Medici cousins Giovanni and Giuliano, both of whom became popes: Giovanni as Leo X and Giuliano as Clement VII. Caterina de' Medici, Clement VII's niece, also lived here before she was married to Henry, son of King Francis I of France, in 1533.



Caravaggio, whose paintings of St Matthew hang in San Luigi dei Francesi

The palazzo takes its name from Madama Margherita of Austria, illegitimate daughter of Emperor Charles V, who married Alessandro de' Medici and, after his death, Ottavio Farnese. Thus part of the art collection of the Florentine Medici family was inherited by the Roman Farnese family.

The spectacular façade was built in the 17th century by Paolo Marucelli. He gave it an ornate cornice and whimsical decorative details on the roof. Since 1871 the palazzo has been the seat of the upper house of the Italian parliament.

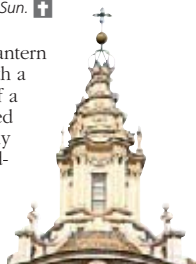


Cornice of Palazzo Madama

## Sant'Ivo alla Sapienza 9

Corso del Rinascimento 40. **Map** 4 F4 & 12 D3. **Tel** 06-686 4987. **☎** 40, 46, 64, 70, 81, 87, 116, 186, 492, 628. **Open** 9am–noon Sun. **+**

The church's lantern is crowned with a cross on top of a dramatic twisted spiral – a highly distinctive landmark from Rome's roof terraces. No other Baroque church is quite like this one, made by Borromini. Based on a ground design of astonishing geometrical complexity, the walls are a breathtaking combination of concave and convex surfaces. The church stands in the small courtyard of the Palazzo della Sapienza, seat of the old University of Rome from the 15th century until 1935.

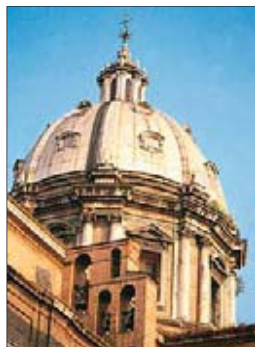


Lantern and spire of Sant'Ivo



## Sant'Andrea della Valle 10

Piazza Sant'Andrea della Valle. **Map** 4 E4 & 12 D4. **Tel** 06-686 1339. **H**, 40, 46, 62, 64, 70, 81, 87, 116, 186, 492, 628. **8**. **Open** 7.30am–noon, 4.30pm–7.30pm daily. **f**



Dome of Sant'Andrea della Valle

The church is the scene of the first act of Puccini's opera *Tosca*, though opera fans will not find the Attavanti chapel, a poetic invention. The real church has much to recommend it – the impressive façade shows the flamboyant Baroque style at its best. Inside, a golden light filters through high windows, showing off the gilded interior. Here lie the two popes of the Siense Piccolomini family: on the left of the central nave is the tomb of Pius II, the first Humanist pope (reigned 1458–64); Pope Pius III lies opposite – he reigned for less than a month in 1503.

The church is famous for its beautiful dome, the largest in Rome after St Peter's. It was built by Carlo Maderno in 1622–5 and was painted with splendid frescoes by Domenichino and Giovanni Lanfranco. The latter's extravagant style, to be seen in the dome fresco *Glory of Paradise*, won him most of the commission, and the jealous Domenichino is said to have tried to kill his colleague. He failed, but Domenichino's jealousy was unnecessary, as shown by his two beautiful paintings

of scenes from the life of St Andrew around the apse and altar. In the Strozzi Chapel, built in the style of Michelangelo, the altar has copies of the *Leab* and *Rachel* by Michelangelo in San Pietro in Vincoli (see p170).

## Palazzo Massimo alle Colonne 11

Corso Vittorio Emanuele II 141. **Map** 4 F4 & 11 C3. **H**, 40, 46, 62, 64, 70, 81, 87, 116, 186, 492, 628. **Chapel open** 7am–noon 16 Mar.



Roman column, Palazzo Massimo

During the last two years of his life, Baldassarre Peruzzi built this palazzo for the Massimo family, whose home had been destroyed in the 1527 Sack of Rome. Peruzzi displayed great ingenuity in dealing with an awkwardly shaped site. The previous building had stood on the ruined Theatre of Domitian, which created a curve in the great processional Via Papalis. Peruzzi's convex colonnaded façade follows the line of the street. His originality is also evident in the small square upper windows, the courtyard and the stuccoed vestibule. The Piazza de' Massimi entrance has a Renaissance-style, frescoed façade. A single column from the theatre has been set up in the piazza.

The Massimo family traced its origins to Quintus Fabius Maximus, conqueror of Hannibal in the 3rd century BC, and their

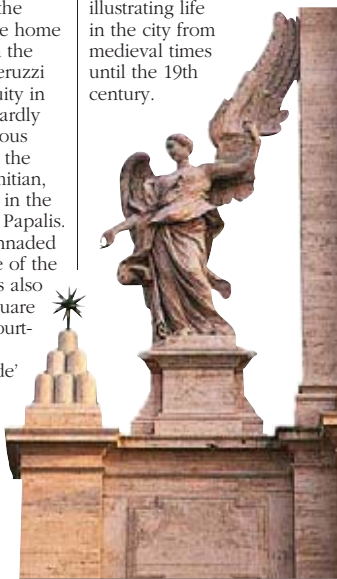
coat of arms is borne by an infant Hercules. Over the years the family produced many great Humanists, and in the 19th century, it was a Massimo who negotiated peace with Napoleon. On 16 March each year the family chapel opens to the public to commemorate young Paolo Massimo's resurrection from the dead by San Filippo Neri in 1538.

## Palazzo Braschi 12

Piazza San Pantaleo 10. **Map** 4 E4 & 11 C3. **Tel** 06-6710 8346. **H**, 40, 46, 62, 64, 70, 81, 87, 116, 186, 492, 628. **Open** 9am–7pm Tue–Sun (ticket office closes at 6pm). **f**, **g**, **h**, **i**

On one side of Piazza San Pantaleo is the last Roman palazzo to be built for the family of a pope. Palazzo Braschi was built in the late 18th century for Pope Pius VI Braschi's nephews by the architect Cosimo Morelli. He gave the building its imposing façade which looks out on to the piazza.

The palazzo now houses the municipal Museo di Roma. It holds collections of pictures, drawings and everyday objects illustrating life in the city from medieval times until the 19th century.



Angel with raised wing by Ercole Ferrata, flanking the façade of Sant'Andrea della Valle

## Pasquino 13

Piazza di Pasquino. **Map** 4 E4 & 11 C3. **Bus** 40, 46, 62, 64, 70, 81, 87, 116, 492, 628.



**Pasquino, the most famous of Rome's satirical "talking statues"**

This rough chunk of marble is all that remains of a Hellenistic group, probably representing the incident in Homer's *Iliad* in which Menelaus shields the body of the slain Patroclus. For years it lay as a stepping stone in a muddy medieval street until it was erected on this corner in 1501, near the shop of an outspoken cobbler named Pasquino. Freedom of speech was not encouraged in papal Rome, so the cobbler wrote out his satirical comments on current events and attached them to the statue.

Other Romans followed suit, hanging their maxims and verses on the statue by night to escape punishment. Despite the wrath of the authorities, the sayings of the "talking

statue" (renamed Pasquino) were part of popular culture up until the 19th century. Other statues started to "talk" in the same vein; Pasquino used to conduct dialogues with the statue Marforio in Via del Campidoglio (now in the courtyard of Palazzo Nuovo, see pp70-71) and with the Babuino in Via del Babuino (see p135). Pasquino still speaks on occasion and Rome's English-language cinema is named after him (see p361).

## Via del Governo Vecchio 14

**Map** 4 E4 & 11 B3.  
**Bus** 40, 46, 62, 64.

The street takes its name from Palazzo del Governo Vecchio, the seat of papal government in the 17th and 18th centuries. Once part of the Via Papalis, which led from the Lateran to St Peter's, the street is lined with 15th- and 16th-century houses and small workshops. Particularly interesting are those at No. 104 and No. 106. The small palazzo at No. 123 was once thought to have been the home of Bramante.

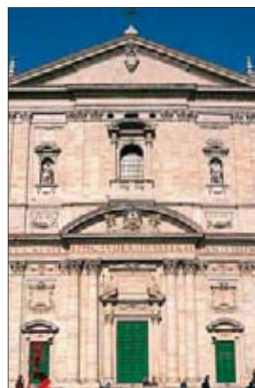
Opposite is Palazzo del Governo Vecchio. It is also known as Palazzo Nardini, from the name of its founder, which is inscribed on the first-floor windows along with the date 1477.



**Via del Governo Vecchio**

## Chiesa Nuova 15

Piazza della Chiesa Nuova.  
**Map** 4 E4 & 11 B3. **Tel** 06-687 52 89. **Bus** 40, 46, 62, 64. **Open** 8am-noon, 4.30-7pm daily. **+**



**Façade of the Chiesa Nuova**

San Filippo Neri (St Philip Neri) is the most appealing of the Counter-Reformation saints. A highly unconventional reformer, he required his noble Roman followers to humble themselves in public. He made aristocratic young men parade through the streets of Rome in rags or even with a fox's tail tied behind them, and set noblemen to work as labourers building his church. With the help of Pope Gregory XIII, his church was built in place of an old medieval church, Santa Maria in Vallicella, and it has been known ever since as the Chiesa Nuova (new church).

Begun in 1575 by Matteo da Città di Castello and continued by Martino Longhi the Elder, it was consecrated in 1599 (although the façade, by Fausto Rughesi, was only finished in 1606). Against San Filippo's wishes, the interior was decorated after his death; Pietro da Cortona frescoed the nave, dome and apse, taking nearly 20 years. There are also three paintings by Rubens: *Madonna and Angels* above the altar, *Saints Domitilla, Nereus and Achilleus* on the right of the altar, and *Saints Gregory, Maurus and Pappas* on the left. San Filippo is buried in his own chapel, to the left of the altar.



Borromini's façade of the Oratorio

## Oratorio dei Filippini 16

Piazza della Chiesa Nuova.  
**Map** 4 E4 & 11 B3. 46, 62, 64. **Closed** for restoration.

With the adjoining church and convent, the oratory formed the centre of Filippo Neri's religious order, which was founded in 1575. Its members are commonly known as Filippini. The musical term "oratorio" (a religious text sung by solo voices and chorus) derives from the services that were held here.

Filippo Neri came to Rome aged 18 to work as a tutor. The city was undergoing a period of religious strife and an economic slump after the Sack of Rome in 1527. There was also an outbreak of the plague. It was left to newcomers like Neri and Ignazio di Loyola to revive the spiritual life of the city.

Neri formed a brotherhood of laymen who worshipped together and helped pilgrims and the sick (*see Santissima Trinità dei Pellegrini p147*). He founded the Oratory as a centre for religious discourse. Its conspicuous curving brick façade was built by Borromini in 1637–43.

## Torre dell'Orologio 17

Piazza dell'Orologio. **Map** 4 E4 & 11 B3. 40, 46, 62, 64.

Borromini built this clock tower to decorate one corner of the Convent of the Oratorians of San Filippo Neri in 1647–9. It is typical of Borromini in that the front and rear are concave and the

sides convex. The mosaic of the Madonna beneath the clock is by Pietro da Cortona, while on the corner of the building is a small tabernacle to the Madonna flanked by angels in the style of Bernini.



Pietro da Cortona (1596–1669)

## Palazzo del Banco di Santo Spirito 18

Via del Banco di Santo Spirito.  
**Map** 4 D4 & 11 A2. 40, 46, 62, 64. **Open** normal banking hours.

Formerly the mint of papal Rome, this palazzo is often referred to as the Antica Zecca (old mint). The upper storeys of the façade, built by Antonio da Sangallo the Younger in the 1520s, are in the shape of a Roman triumphal arch. Above it stand two Baroque statues symbolizing Charity and Thrift, and in the centre of the arch above the main entrance an inscription records the founding of the Banco di Santo Spirito by Pope Paul V Borghese in 1605.


Pope Paul was a very shrewd financier and he encouraged Romans to deposit their money at the bank by offering the vast estates of the Hospital of Santo Spirito (*see p226*) as security. The system catered only for the rudimentary banking requirements of the population, but business was brisk as people deposited money here safe in the knowledge that they could get it out simply by presenting a chit. The hospital coffers also gained from the system. The Banco di Santo Spirito still exists, but is now part of the Banca di Roma.



Facade of the Banco di Santo Spirito, built to resemble a Roman arch



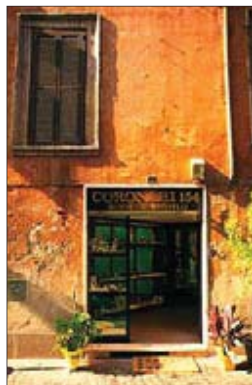
## Via dei Coronari 19

**Map** 4 D3 & 11 B2.  40, 46, 62, 64, 70, 81, 87, 116, 186, 280, 492.

Large numbers of medieval pilgrims making their way to St Peter's walked along this street to cross over the Tiber at Ponte Sant'Angelo. Of the businesses that sprang up to try to part the pilgrims from their money, the most enduring was the selling of rosaries, and the street is still named after the rosary sellers (*coronari*). The street followed the course of the ancient Roman Via Recta (straight street), which originally ran from today's Piazza Colonna to the Tiber.

Making one's way through the vast throng of people in Via dei Coronari could be extremely hazardous. In the Holy Year of 1450, some 200 pilgrims died, crushed by the crowds or drowned in the Tiber. Following the tragedy, Pope Nicholas V demolished the Roman triumphal arch that stood at the entrance to Ponte Sant'Angelo. In the late 15th century, Pope Sixtus IV encouraged the building of private houses and palaces along the street.

Although the rosary sellers have been replaced by antiques dealers, the street still has many original buildings from the 15th and 16th centuries. One of the earliest, at Nos. 156–7, is known as the House of Fiammetta, the mistress of Cesare Borgia.



Antiques shop, Via dei Coronari



Cloister, San Salvatore in Lauro

## San Salvatore in Lauro 20

Piazza San Salvatore in Lauro 15. **Map** 4 E3 & 11 B2. **Tel** 06-687 51 87.  70, 81, 87, 116, 186, 280, 492. **Open** 4.45–7pm daily; also 8am–1pm Sun. 

The church is named “in Lauro” after the laurel grove that grew here in ancient times. The church standing here today was constructed at the end of the 16th century by Ottaviano Mascherino. The bell tower and sacristy were 18th-century additions by Nicola Salvi, famous for the Trevi Fountain (see p159).

The church contains the first great altarpiece by the 17th-century artist Pietro da Cortona, *The Birth of Jesus*, in the first chapel to the right.

The adjacent convent of San Giorgio, to the left, has a pretty Renaissance cloister, a frescoed refectory and the monument to Pope Eugenius IV (reigned 1431–47), moved here when the old St Peter's was pulled down. An extravagant Venetian, Eugenius would willingly spend thousands of ducats on his gold tiara, but requested a “simple, lowly burial place” near his predecessor Pope Eugenius III. His portrait, painted by Salviati, hangs in the refectory.

In 1669 the church became the seat of a pious association, the Confraternity of the Piceni, who were inhabitants of the Marche region. Fanatically loyal to the pope, the Piceni were traditionally employed as papal soldiers and tax collectors.

## Museo Napoleonico 21

Piazza di Ponte Umberto 1. **Map** 4 E3 & 11 C1. **Tel** 06-6880 6286.  70, 81, 87, 116, 186, 280, 492. **Open** 9am–7pm Tue–Sun. **Closed** 1 Jan, 1 May, 25 Dec. **Adm charge.**   

This museum contains memorabilia and portraits of Napoleon Bonaparte and his family. Personal relics of Napoleon himself include an Indian shawl he wore during his exile on St Helena.

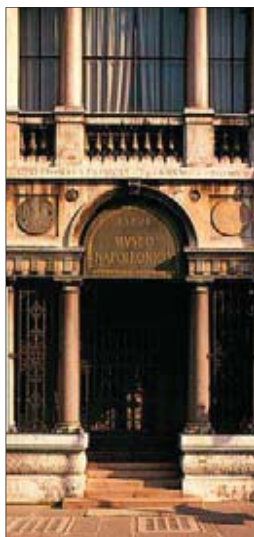
After his death in 1821, the pope allowed many of the Bonaparte family to settle in Rome, including his mother Letizia, who lived in Palazzo Misciattelli on Via del Corso, and his sister Pauline who married the Roman Prince Camillo Borghese. The museum has a cast of her right breast, made by Canova in 1805 as a study for his statue of her as a reclining Venus, now in the Museo Borghese (see p261). Portraits and personal effects of other members of the family are on display, including uniforms, court dresses, and a penny-farthing bicycle that belonged to Prince Eugène, the son of Emperor Napoleon III.

The last male of the Roman branch of the family was Napoleon Charles, portrayed in a late 19th-century painting by Guglielmo de Sanctis. The collection was assembled in 1927 by the Counts Primoli, the sons of Charles's sister, Carlotta Bonaparte.



Facade of San Salvatore in Lauro

The palace next door, in Via Zanardelli, houses the Racolta Praz, an impressive selection of over a thousand *objets d'art*, paintings and pieces of furniture. Dating from the 17th and 18th centuries, they were collected by the art historian and literary critic Mario Praz.



Entrance to Museo Napoleonico

## Hostaria dell'Orso 22

Via dei Soldati 25. **Map** 4 E3 & 11 C2. **☎** 70, 81, 87, 116, 186, 204, 280, 492, 628. **Open** 8pm–1am Mon–Sat.

This ancient inn has a 15th-century portico and loggia built with columns taken from Roman ruins. Luminaries who have used the inn include the 16th-century French writers Rabelais and Montaigne. Dante is also said to have stayed here.

## Palazzo Altemps 23

Piazza Sant'Apollinare 46. **Map** 4 E3 & 11 C2. **Tel** 06-3996 7700. **☎** 70, 81, 87, 116, 280, 492, 628. **Open** 9am–7.45pm Tue–Sun (last adm: 1 hour before closing.) **Closed** 1 Jan, 25 Dec. **Adm charge.**

An extraordinary collection of Classical sculpture is housed in this branch of the Museo Nazionale Romano.



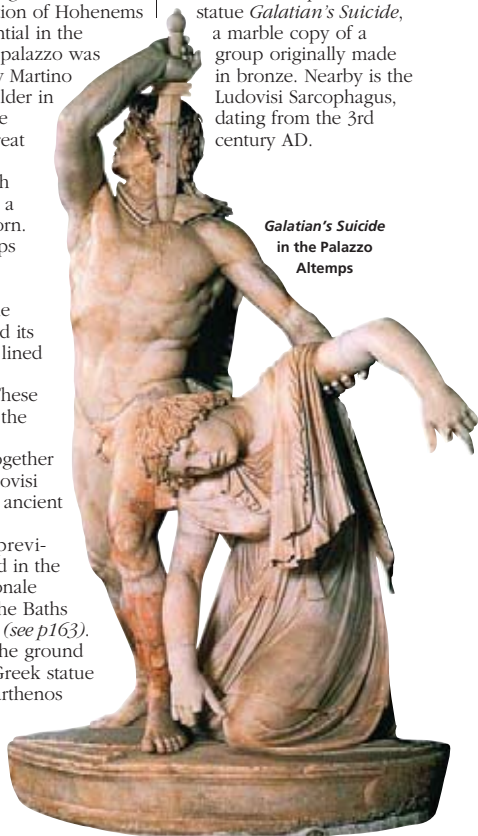
Side relief of the Ludovisi Throne, Palazzo Altemps

Restored as a museum during the 1990s, the palazzo was originally built for Girolamo Riario, nephew of Pope Sixtus IV in 1480. The Riario coat of arms can still be seen in the janitor's room. In the popular uprising that followed the pope's death in 1484, the building was sacked and Girolamo fled the city.

In 1568 the palazzo was bought by Cardinal Marco Sittico Altemps. His family was of German origin – the name is an Italianization of Hohenems – and influential in the church. The palazzo was renovated by Martino Longhi the Elder in the 1570s. He added the great belvedere, crowned with obelisks and a marble unicorn.

The Altemps family were ostentatious collectors; the courtyard and its staircase are lined with ancient sculptures. These form part of the museum's collection, together with the Ludovisi collection of ancient sculptures, which was previously housed in the Museo Nazionale Romano in the Baths of Diocletian (*see p163*). Located on the ground floor is the Greek statue of Athena Parthenos and the Dionysius group, a Roman copy of

the Greek original. On the first floor, at the far end of the courtyard, visitors can admire the Painted Loggia, dating from 1595. The Ludovisi throne, a Greek original carved in the 5th century BC, is on the same floor. It is decorated with reliefs, one of which shows a young woman rising from the sea, who is thought to represent Aphrodite. In the room which is known as the Salone del Camino is the powerful statue *Galatian's Suicide*, a marble copy of a group originally made in bronze. Nearby is the Ludovisi Sarcophagus, dating from the 3rd century AD.



*Galatian's Suicide* in the Palazzo Altemps







# PIAZZA DI SPAGNA

By the 16th century, the increase in numbers of visiting pilgrims and ecclesiastics was making life in Rome's already congested medieval centre unbearable. A new triangle of roads was built, still in place today, to help channel pilgrims as quickly as possible from the city's north gate, the Porta del Popolo, to the Vatican. By the 18th century hotels had sprung up all over



Lion fountain in Piazza del Popolo

the district. Today this attractive area offers much more: the superb works of Renaissance and Baroque art in Santa Maria del Popolo and Sant' Andrea delle Fratte, the magnificent reliefs of the restored Ara Pacis, art exhibitions in the Villa Medici, fine views of the city from the Spanish Steps and the Pincio Gardens and Rome's most famous shopping streets, centred around Via Condotti.

## SIGHTS AT A GLANCE

### Churches

- All Saints **12**
- San Rocco **21**
- Sant'Andrea delle Fratte **1**
- Santa Maria dei Miracoli and Santa Maria in Montesanto **14**
- Santa Maria del Popolo* pp138-9 **17**
- Santi Ambrogio e Carlo al Corso **22**
- Trinità dei Monti **10**

### Museums and Galleries

- Casa di Goethe **13**
- Keats-Shelley Memorial House **7**

### Historic Buildings

- Palazzo di Propaganda Fide **2**
- Villa Medici **11**

### Arches, Gates and Columns

- Colonna dell'Immacolata **3**
- Porta del Popolo **18**

### Historic Streets and Piazzas

- Piazza del Popolo **16**
- Piazza di Spagna **6**

### Spanish Steps **9**

- Via Condotti **4**

### Monuments and Tombs

- Ara Pacis **19**
- Mausoleum of Augustus **20**

### Parks and Gardens

- Pincio Gardens **15**

### Cafés and Restaurants

- Babington's Tea Rooms **8**
- Caffè Greco **5**



## GETTING THERE

For Piazza di Spagna and the shops around Via Condotti, Spagna Metro station on line A is more convenient than the main bus routes along Via del Corso and Via del Tritone. Stay on until Flaminio Metro if you wish to visit Piazza del Popolo. For getting around locally, the 116 and 117 minibuses are very handy.

### KEY

- Street-by-Street map
- Metro station
- City Wall

## SEE ALSO

- *Street Finder*, maps 4, 5
- *Where to Stay* pp301-3
- *Restaurants* pp318-19
- *Shops* pp334-51

## Street-by-Street: Piazza di Spagna

The network of narrow streets between Piazza di Spagna and Via del Corso is one of the liveliest areas in Rome, drawing throngs of tourists and Romans to its discreet and elegant shops. In the 18th century the area was full of hotels for frivolous English aristocrats doing the Grand Tour, but there were also artists, writers and composers, who took the city's history and culture more seriously.

### ★ Piazza di Spagna

For almost three centuries the square with its curious *Barcaccia* fountain in the centre has been the chief meeting place for visitors to Rome **6**

### Via delle

*Carrozze* took its name from the carriages of wealthy tourists that used to queue up here for repairs.



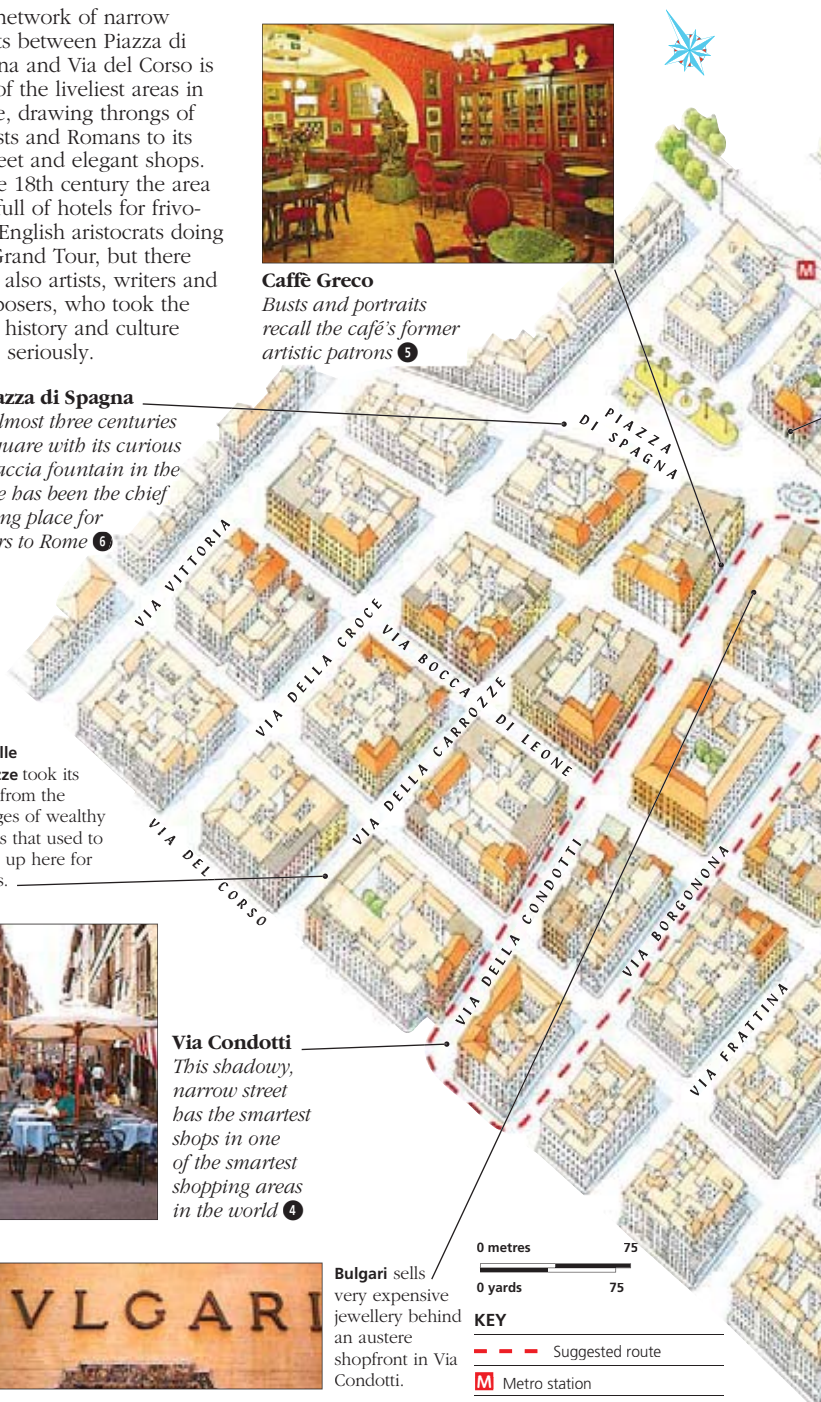
**Via Condotti**  
This shadowy, narrow street has the smartest shops in one of the smartest shopping areas in the world **4**



**Bulgari** sells very expensive jewellery behind an austere shopfront in Via Condotti.



**Caffè Greco**  
Busts and portraits recall the café's former artistic patrons **5**



0 metres 75  
0 yards 75

#### KEY

--- Suggested route

M Metro station



**Trinità dei Monti**

*This 16th-century church has a spectacular setting and some of the finest views in Rome* 10

**Babington's Tea Rooms**

*English tourists are catered for in the style of the 1890s* 8

**Colonna dell'Immacolata**

*A Roman column supports a statue of the Virgin Mary* 3

**Palazzo di Propaganda Fide**

*This façade (1665) was one of the last works of the great Francesco Borromini* 2

**Sant'Andrea delle Fratte**

*Pasquale Marini painted The Redemption to decorate the interior of Borromini's high dome in 1691* 1

**★ Keats-Shelley Memorial House**

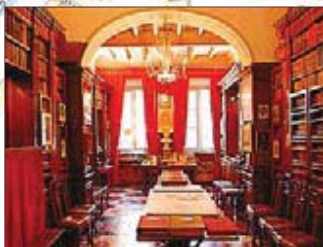
*The library is part of the small museum established in the house where the English poet Keats died in 1821* 7

**★ Spanish Steps**

*Even obscured by crowds, the steps are one of the glories of late Baroque Rome* 9

**LOCATOR MAP**

See Central Rome Map pp14–15

**STAR SIGHTS**

- ★ Piazza di Spagna
- ★ Keats-Shelley Memorial House
- ★ Spanish Steps



## Sant'Andrea delle Fratte ①

Via Sant'Andrea delle Fratte 1.

**Map** 5 A3. **Tel** 06-679 31 91.

**☎** 116, 117. **M** Spagna. **Open** 6.30am–12.30pm, 4–7pm daily. **†**

When Sant'Andrea delle Fratte was built in the 12th century, this was the northernmost edge of Rome. Though the church is now firmly embedded in the city, its name (*fratte* means thickets) recalls its original setting.

The church was completely rebuilt in the 17th century, partly by Borromini. His bell tower and dome, best viewed from the higher ground further up Via Capo le Case, are remarkable for the complex arrangement of concave and convex surfaces. The bell tower is particularly fanciful, with angel caryatids, flaming torches, and exaggerated

scrolls like semi-folded hearts supporting a spiky crown.

In 1842, the Virgin Mary appeared in the church to a Jewish banker, who promptly converted to Christianity and became a missionary. Inside, the chapel of the Miraculous Madonna is the first thing you notice. The church is better known, however, for the angels that Borromini's rival, Bernini, carved for the Ponte Sant'Angelo. Pope Clement IX declared they were too lovely to be exposed to the weather, so they remained with Bernini's family until 1729, when they were moved to the church.

## Palazzo di Propaganda Fide ②

Via di Propaganda 1. **Map** 5 A2.

**Tel** 06-6987 9299. **Fax** 06-6988

0137. **☎** 116, 117. **M** Spagna.

**Open** by appt (via fax).

The powerful Jesuit Congregation for the Propagation of the Faith was founded in 1622.

Their headquarters had to be a remarkable building, and

Bernini was commissioned.

But Innocent X, who became pope in 1644, preferred the style of Borromini

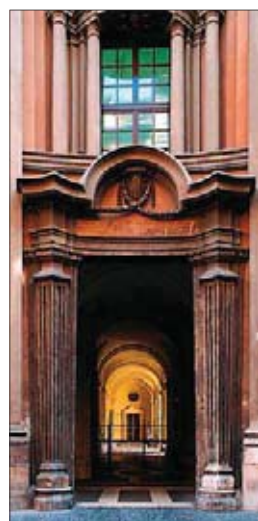
who was asked to continue. His extraordinary west façade,

completed in 1662, must have outstripped

everyone's expectations.

It is striped with broad pilasters, between which the first-floor windows bend in, and the central bay bulges.

A rigid band divides its floors, and the cornice above the convex central bay swerves inwards. The more you look at it, the more restless it seems; a sign perhaps of the increasing unhappiness of the architect who committed suicide in 1667.



Entrance to the Jesuit College

## Colonna dell'Immacolata ③

Piazza Mignanelli. **Map** 5 A2.

**☎** 116, 117. **M** Spagna.

Inaugurated in 1857, the column commemorates Pope Pius IX's proclamation of the doctrine of the Immaculate Conception, holding that the Virgin Mary was the only human being ever to have been born "without the stain of original sin". The column itself dates from ancient, pagan Rome but is crowned with a statue of the Virgin Mary.

On 8 December the Pope, assisted by the fire brigade, places a wreath around the head of the statue (see p61).



Portrait of Pope Pius IX (reigned 1846–78)



Angel by Bernini, Sant'Andrea delle Fratte

## Via Condotti 4

**Map 5 A2.** ☎ 81, 116, 117, 119, 492 and many routes along via del Corso or stopping at Piazza S. Silvestro. **M** Spagna. See **Shops and Markets** pp333–45.

Named after the conduits that carried water to the Baths of Agrippa near the Pantheon, Via Condotti is now home to the most traditional of Rome's designer clothes shops. Stores selling shoes and other leather goods are also well represented. The street is extremely popular for early evening strolls, when elegant Italians mingle with tourists in shorts and trainers.

Slightly younger designers such as Laura Biagiotti and the Fendi sisters have shops on the parallel Via Borgognona, while Valentino and Giorgio Armani both have shops on Via Condotti itself. Valentino has a second branch on Via Bocca di Leone, which crosses Via Condotti just below Piazza di Spagna, and Versace also has a shop here. Giorgio Armani has a second store on nearby Via del Babuino, among the discreet art galleries, exclusive antique shops and furnishing stores.



View along Via Condotti towards the Spanish Steps

## Caffè Greco 5

Via Condotti 86. **Map 5 A2.** **Tel** 06-67 91 700. ☎ 81, 116, 117, 119, 492. **M** Spagna. **Open** 9am–7.30pm Tue–Sat; 10.30am–7pm Mon, Sun. **Closed** 1 Jan, 1 May, 2 wks Aug, 25–26 Dec. ☎

This cafe was opened by a Greek (hence *greco*) in 1760, and throughout the 18th



Caffè Greco, around 240 years old

century it was a favourite meeting place for foreign artists. Writers such as Keats, Byron and Goethe and composers like Liszt, Wagner and Bizet all breakfasted and drank here. So too did Casanova, and mad King Ludwig of Bavaria. Today, Italians stand in the crowded foyer to sip a quick espresso coffee, and foreigners sit in a cosy back room, whose walls are studded with portraits of the café's illustrious customers.

## Piazza di Spagna 6

**Map 5 A2.** ☎ 116, 117, 119. **M** Spagna.

Shaped like a crooked bow tie and surrounded by tall, shuttered houses painted in muted shades of ochre, cream and russet, Piazza di Spagna (Spanish square) is crowded all day and (in summer) most of the night. It is the most famous square in Rome, and has long been the haunt of foreign visitors and expatriates.

In the 17th century Spain's ambassador to the Holy See had his headquarters on the square, and the area around it was deemed to be Spanish territory. Foreigners who unwittingly trespassed were liable to be dragooned into the Spanish army. In the 18th and 19th centuries Rome was almost as popular with

visitors as it is today, and the square stood at the heart of the city's main hotel district. Some of the travellers came in search of knowledge and artistic inspiration, but most were more interested in gambling, collecting ancient statues and conducting love affairs with Italian women.

Not surprisingly, the wealthy travellers attracted hordes of beggars, who were usually supplied with tear-jerking letters by scribes who worked in the square.

The Fontana della Barcaccia in the square is the least showy of Rome's Baroque fountains, and it is often completely screened from



Pope Urban VIII's arms, with the Barberini bees

view by people resting on its rim. It was designed either by the famous Gian Lorenzo Bernini or by his father Pietro. Because the pressure from the aqueduct that feeds the fountain is

extremely low there are no spectacular cascades or spurts of water. Instead, Bernini constructed a leaking boat – *barcaccia* means useless, old boat – which lies half submerged in a shallow pool.

The bees and suns that decorate the Fontana della Barcaccia are taken from the family coat of arms of Pope Urban VIII Barberini, who commissioned the fountain.



The Fontana della Barcaccia at the foot of the Spanish Steps



Bust of Shelley by Moses Ezekiel

## Keats-Shelley Memorial House 7

Piazza di Spagna 26. **Map** 5 A2. **Tel** 06-678 4235. **Map** 116, 117, 119. **M** Spagna. **Open** 9am–1pm, 3–6pm Mon–Fri, 11am–2pm, 3–6pm Sat. **Closed** at Christmas and New Year. **Adm charge**. **📖** book in advance. **📧** [www.keats-shelley-house.org](http://www.keats-shelley-house.org)

In November 1820 the English poet John Keats came to stay with his friend, the painter Joseph Severn, in a dusty pink house, the Casina Rossa, on the corner of the Spanish Steps. Suffering from consumption, Keats had been sent to Rome by his doctor, in the hope that the mild, dry climate would help the young man's recovery. Depressed because of scathing criticism of his work and tormented by his love for a young girl named Fanny Brawne, Keats died the following February aged 25.

His death inspired fellow poet Percy Bysshe Shelley to write the poem *Mourn not for Adonais*. In July 1822 Shelley himself was drowned in a boating accident in the Gulf of La Spezia off the coast of Liguria. Keats, Shelley and Severn are all buried in Rome's Protestant Cemetery (see p205).

In 1906 the house was bought by an Anglo-American association and preserved as a memorial and library in honour of English Romantic

poets. The relics include a lock of Keats's hair, some fragments of Shelley's bones in a tiny urn and a garish carnival mask picked up by Lord Byron as a souvenir of a trip to Venice. You can visit the room where Keats died, though all the original furniture was burnt after his death, on papal orders.

## Babington's Tea Rooms 8

Piazza di Spagna 23. **Map** 5 A2. **Tel** 06-678 6027. **Map** 116, 117, 119. **M** Spagna. **Open** 9am–8.15pm daily. **Closed** 25 Dec. **♿**

These august, old-fashioned tea rooms were opened in 1896 by two Englishwomen, Anna Maria and Isabel McGill Babington, to serve homesick British tourists with scones, jam and pots of Earl Grey tea. The food remains homely – shepherd's pie and chicken supreme for lunch, muffins and cinnamon toast for tea – although these days the menu offers pancakes with maple syrup for breakfast as well as the traditional bacon and egg.



Purveyors of English breakfasts to homesick exiles since 1896

## Spanish Steps 9

Scalinata della Trinità dei Monti, Piazza di Spagna. **Map** 5 A2. **Map** 116, 117, 119. **M** Spagna.

In the 17th century the French owners of Trinità dei Monti decided to link the church with Piazza di Spagna by building a magnificent new flight of steps. They also planned to place an equestrian statue of King Louis XIV at the top. Pope Alexander VII Chigi was not too happy at the



The Spanish Steps in spring with azaleas in full bloom



prospect of erecting a statue of a French monarch in the papal city, and the arguments continued until the 1720s when an Italian architect, Francesco de Sanctis, produced a design that satisfied both parties. The steps, completed in 1726, combine straight sections, curves and terraces to create one of the city's most dramatic and distinctive landmarks.

When the Victorian novelist Charles Dickens visited Rome, he reported that the Spanish Steps were the meeting place for artists' models, who would dress in colourful traditional costumes, hoping to catch the attention of a wealthy artist. The steps are now a popular place to sit, write postcards, take photos, flirt, busk or watch the passers-by, but eating there is not allowed.

## Trinità dei Monti 10

Piazza della Trinità dei Monti.

Map 5 A2. Tel 06-679 4179.

116, 117, 119. M Spagna.

Open 9am-1pm, 3-7pm daily. +



Trinità dei Monti's bell towers

The views of Rome from the platform in front of the twin bell-towered façade of Trinità dei Monti are so beautiful that the church itself is often ignored. It is, however, unusual for Rome, for it was founded by the French in 1495, and although it was later badly damaged, there are still traces of attractive late Gothic latticework in the vaults of the transept. The interconnecting side chapels are decorated with Mannerist paintings, including two fine works by Daniele da Volterra.



19th-century engraving of the inner façade of the Villa Medici

A pupil of Michelangelo, Volterra had to paint clothes on the nudes in the *Last Judgment* in the Sistine Chapel, in response to the objections of Pope Pius IV.

Michelangelo's influence is obvious in the powerfully muscled bodies shown in the *Deposition* (second chapel on the left). The circles of gesturing figures and dancing angels surrounding the Virgin Mary in the *Assumption* (third chapel on the right) have more in common with the graceful style of Raphael.

## Villa Medici 11

Accademia di Francia a Roma, Viale Trinità dei Monti 1. Map 5 A2. Tel 06-676 11. 117, 119. M Spagna.

Open for exhibitions and concerts.

Gardens open for visits at 10.30 and 11.40am Sat & Sun. Adm charge. +

Superbly positioned on the Pincio hill above Piazza di Spagna, this 16th-century villa has kept the name it assumed when Cardinal Ferdinando de' Medici bought it in 1576. From the terrace you can look across the city to Castel Sant'Angelo, from where Queen Christina of Sweden is said to have fired the large cannon ball which now sits in the basin of the fountain.

The villa is now home to the French Academy.

This was founded by Louis XIV in 1666 to give a few select painters the chance to study in Rome. Nicolas

Poussin was one of the first advisers to the Academy, Ingres was a director and ex-students include Fragonard and Boucher.

After 1803 when the French Academy moved to the Villa Medici, musicians were also admitted; both Berlioz and Debussy came to Rome as students of the Academy.

## All Saints 12

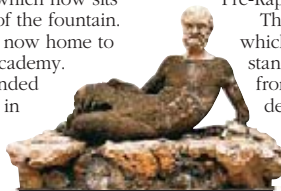
Via del Babuino 153B. Map 4 F2.

Tel 06-3600 1881. 117, 119.

Open 8am-noon Mon-Fri and for services on Sun. +

In 1816 the Pope gave English residents and visitors the right to hold Anglican services in Rome, but it wasn't until the early 1880s that they acquired a site to build their own church. The architect was G E Street, best known in Britain for his Neo-Gothic churches and the London Law Courts. All Saints is also built in Victorian Neo-Gothic, and the interior, though splendidly decorated with different coloured Italian marbles, has a very English air. Street also designed St-Paul's-within-the-Walls in Via Nazionale, whose interior is a jewel of British Pre-Raphaelite art.

The street on which All Saints stands got its name from the Fontana del Sileno, known as Babuino (baboon) due to the sad condition in which it was found.



Fontana del Sileno, on Via del Babuino since 1957

## Casa di Goethe 13

Via del Corso 18. **Map** 4 F1. **Tel** 06-3265 0412. **Bus** 95, 117, 119, 490, 495, 628, 926. **Tram** 2. **M** Flaminio. **Open** 10am–6pm Tue–Sun. **Adm charge**. **Icons** [www.casadigoethe.it](http://www.casadigoethe.it)

The German poet, dramatist and novelist Johann Wolfgang von Goethe (1749–1832) lived in this house from 1786 until 1788 and worked on a journal that eventually formed part of his travel book *The Italian Journey*. Rome's noisy street life irritated him, especially during Carnival time. He was a little perturbed by the number of murders in his neighbourhood, but Rome energized him and his book became one of the most influential ever written about Italy.

## Santa Maria dei Miracoli and Santa Maria in Montesanto 14

Piazza del Popolo. **Map** 4 F1. **Bus** 95, 117, 119, 490, 495, 628, 926. **Tram** 2. **M** Flaminio. **Santa Maria dei Miracoli** **Tel** 06-361 0250. **Open** 7am–1pm, 4–7.30pm Mon–Sat, 8am–1pm, 4.30–7.30pm Sun & public hols. **Icons** **Santa Maria in Montesanto** **Tel** 06-361 0594. **Open** 4–7pm Mon–Sat, 11am–1pm Sun.

The two churches at the south end of Piazza del Popolo were designed by the architect Carlo Rainaldi (1611–91), proof that he could be as ingenious as his peers, Bernini and Borromini. To provide a focal point for the piazza, the churches had to appear



The twin churches of Santa Maria di Montesanto (left) and Santa Maria dei Miracoli in a 19th-century view of Piazza del Popolo



Portrait of Goethe in the Roman countryside by Tischbein (1751–1821)

symmetrical, but the site on the left was narrower. So, Rainaldi gave Santa Maria dei Miracoli (on the right) a circular dome and Santa Maria in Montesanto an oval one to squeeze it into the narrower site, while keeping the sides of the supporting drums that face the piazza identical.

## Pincio Gardens 15

Il Pincio. **Map** 4 F1. **Bus** 95, 117, 119, 490, 495, 628, 926. **Tram** 2. **M** Flaminio.

The Pincio Gardens lie above Piazza del Popolo on a hillside that has been so skilfully terraced and richly planted with trees that, from below, the zig-zagging road climbing to the gardens is virtually invisible. In ancient Roman times, there were magnificent gardens on the Pincio hill, but the present gardens were designed in the early 19th century by Giuseppe Valadier (who also redesigned the Piazza



The Pincio Gardens water clock

del Popolo). The broad avenues, lined with umbrella pines, palm trees and evergreen oaks soon became a fashionable place to stroll, and even this century such diverse characters as Gandhi and Mussolini, Richard Strauss and King Farouk of Egypt patronized the Casina Valadier, an exclusive café and restaurant in the grounds.

From the Pincio's main square, Piazzale Napoleone I, the panoramic views of Rome stretch from the Monte Mario to the Janiculum. For full effect, approach the gardens from the grounds of Villa Borghese (see pp258–9) above the Pincio, or along Viale della Trinità dei Monti.

The panorama is particularly beautiful at sunset, the traditional time for tourists to take a stroll in the gardens.

One of the most striking features of the park itself is an Egyptian-style obelisk which Emperor Hadrian erected on the tomb of his favourite, the beautiful male slave Antinous. After the slave's premature death (according to some accounts he died saving the emperor's life), Hadrian deified him.

The 19th-century water clock on Via dell'Orologio was designed by a Dominican monk. It was displayed at the Paris Exhibition of 1889.



The Casina Valadier restaurant in the Pincio Gardens

## Piazza del Popolo 16

Map 4 F1. 95, 117, 119, 490, 495, 926. 2. Flaminio.

A vast cobbled oval standing at the apex of the triangle of roads known as the Trident, Piazza del Popolo forms a grand symmetrical antechamber to the heart of Rome. Twin Neo-Classical façades stand on either side of the Porta del Popolo; an Egyptian obelisk rises in the centre; and the matching domes and porticoes of Santa Maria dei Miracoli and Santa Maria di Montesanto flank the beginning of Via del Corso.

Although it is now one of the most unified squares in Rome, Piazza del Popolo evolved gradually over the centuries. In 1589 the great town-planning pope, Sixtus V, had the obelisk erected in the centre by Domenico Fontana.



Traditional carnival band in Piazza del Popolo

Over 3,000 years old, the obelisk was originally brought to Rome by Augustus to adorn the Circus Maximus after the conquest of Egypt. Almost a century later Pope Alexander VII commissioned Carlo Rainaldi to build the twin Santa Marias.

In the 19th century the piazza was turned into a grandiose oval by Giuseppe Valadier, the designer of the Pincio Gardens. He also encased Santa Maria del Popolo in a Neo-Classical shell to make its south façade fit in better with the overall appearance of the piazza.

In contrast to the piazza's air of ordered rationalism, many of the events staged here were barbaric. In the 18th and 19th centuries, public executions were held in Piazza del Popolo, often as part of the celebration of Carnival. Condemned men were sometimes hammered to death by repeated blows to the temples. The last time a criminal was executed in this way was in 1826, even though the guillotine had by then been adopted as a more scientific means of execution.

The riderless horse races from the piazza down Via del Corso were scarcely more humane: the performance of the runners was enhanced by feeding the horses stimulants, wrapping them in nail-studded ropes, and letting off fireworks at their heels.

## Santa Maria del Popolo 17

See pp138-9.

## Porta del Popolo 18

Between Piazzale Flaminio and Piazza del Popolo. Map 4 F1. 95, 117, 119, 490, 495, 926. 2.

Flaminio.

The Via Flaminia, built in 220 BC to connect Rome with Italy's Adriatic coast, enters the city at Porta del Popolo, a grand 16th-century gate built on the orders of Pope Pius IV Medici. The architect, Nanni di Baccio Bigio, modelled it on a Roman triumphal arch. The outer face has statues of St Peter and St Paul on either side and a huge Medici coat of arms above.

A century later, Pope Alexander VII commissioned Bernini to decorate the inner face to celebrate the arrival in Rome of Queen Christina of Sweden. Lesser visitors were often held up while customs officers rifled their luggage. The only way to speed things up was with a bribe.



Porta del Popolo's central arch



## Santa Maria del Popolo ①

One of Rome's greatest stores of artistic treasures, this early Renaissance church was commissioned by Pope Sixtus IV della Rovere in 1472. Among the artists who worked on the building were Andrea Bregno and Pinturicchio. Later additions were made by Bramante and Bernini. Many illustrious families have chapels here, all decorated with appropriate splendour. The Della Rovere Chapel has delightful Pinturicchio frescoes, the Cerasi Chapel has two Caravaggio masterpieces, *The Conversion of St Paul* and *The Crucifixion of St Peter*, but the finest of all is the Chigi Chapel designed by Raphael for his patron, the banker Agostino Chigi. The most striking of the church's many Renaissance tombs are the two by Andrea Sansovino behind the main altar.



### Kneeling Skeleton

This floor mosaic of the figure of death was added to the Chigi Chapel in the 17th century.

### ★ Chigi Chapel

Raphael designed this chapel, which has an altarpiece by Sebastiano del Piombo. Niches on either side of the altar house sculptures by Bernini and Lorenzetto. Mosaics in the dome show God as creator of the seven heavenly bodies.



### NERO'S GHOST

Nero lived on in the imagination of the people long after the fall of the Roman Empire. In the Middle Ages a legend arose that a walnut tree growing here on the spot where his ashes were buried was haunted by the emperor. Ravens roosting in the tree were thought to be demons tormenting him for his hideous crimes. When the first church was built here in 1099 by Pope Paschal II, the tree was cut down, supposedly putting an end to the supernatural events that had terrified local people.



Entrance

Cybo Chapel

### STAR FEATURES

- ★ Chigi Chapel
- ★ Caravaggio Paintings in Cerasi Chapel
- ★ Delphic Sibyl





### Della Rovere Chapel

Pinturicchio painted the frescoes in the lunettes and the Nativity above the altar in 1490.

## VISITORS' CHECKLIST

Piazza del Popolo 12. **Map** 4 F1.

**Tel** 06-361 0836.  95, 117,

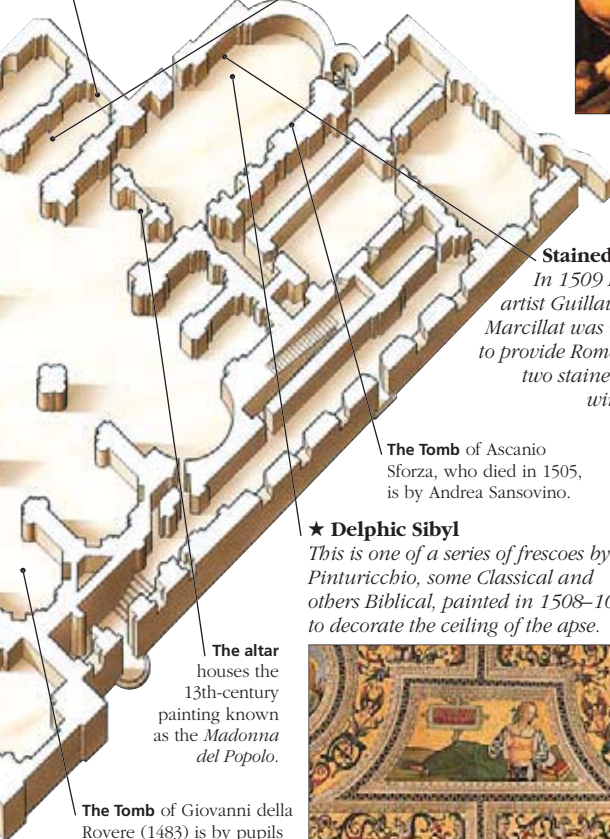
119, 490, 495, 926.  2. **M**

Flaminio. **Open** 7am–noon,  
4–7pm Mon–Sat, 7.30am–  
1.30pm, 4.30–7.30pm Sun. 

The altarpiece of *The Assumption* is by Annibale Carracci (1540–1609).

## ★ Caravaggio Paintings in Cerasi Chapel

One of two Caravaggio's in the Cerasi Chapel, *The Crucifixion of St Peter* uses dramatic foreshortening to highlight the sheer effort involved in turning the saint's crucifix upside down.



**Stained Glass**  
In 1509 French artist Guillaume de Marcillat was invited to provide Rome's first two stained-glass windows.



**The Tomb** of Ascanio Sforza, who died in 1505, is by Andrea Sansovino.

## ★ Delphic Sibyl

This is one of a series of frescoes by Pinturicchio, some Classical and others Biblical, painted in 1508–10 to decorate the ceiling of the apse.



The altar houses the 13th-century painting known as the *Madonna del Popolo*.

**The Tomb** of Giovanni della Rovere (1483) is by pupils of Andrea Bregno.

## TIMELINE

1213–27 Church enlarged under Gregory IX

*Pinturicchio*  
(c.1454–1513)

1485–9 Della Rovere Chapel painted by Pinturicchio

1513–16 Raphael designs and executes Chigi Chapel

1099 Paschal II builds chapel over tombs of the Domitia family (which included Nero) in honour of the Madonna




*Pope Paschal II*  
(reigned 1099–1118)

1472–8 Sixtus IV builds church (one of the first Renaissance churches in Rome)

1473 Main altar built

1530–34 Chigi Chapel altarpiece built by Sebastiano del Piombo

## Ara Pacis 19

Lungotevere in Augusta. **Map** 4 F2.  
**Tel** 06-6710 3819. **Hours** 70, 81, 117,  
 119, 186, 628. **Open** 9am–7pm Tue–  
 Sun. **Closed** 1 Jan, 1 May, 25 Dec. 

Reconstructed at considerable expense over a period of many years, the Ara Pacis (Altar of Peace) is one of the most significant monuments of ancient Rome. It celebrates the peace created throughout the Mediterranean area by Emperor Augustus after his victorious campaigns in Gaul

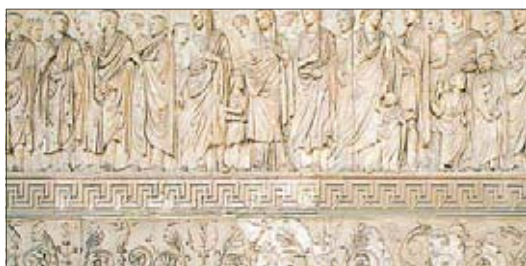


Marcus Agrippa (right)

and Spain. The monument was commissioned by the Senate in 13 BC and completed four years later. It was positioned so that the shadow of the huge obelisk sundial on Campus Martius (see p113) would fall upon it on Augustus' birthday. It is a square enclosure on a low platform with the altar in the centre. All surfaces are decorated with magnificent friezes and reliefs carved in Carrara marble, most likely by Greek craftsmen. The reliefs on the north and south walls depict a procession that took place on 4 July 13 BC,



Augustus's young grandson, Lucius



Frieze on south wall showing procession with the family of Augustus

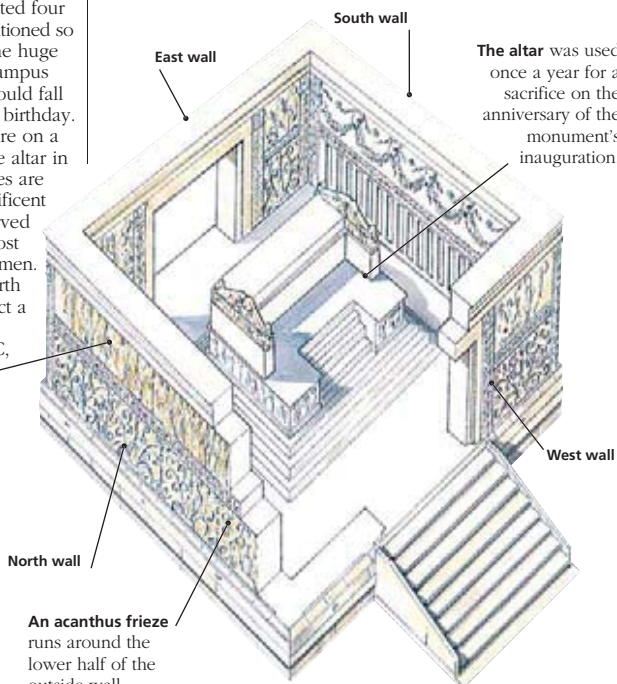
in which the members of the emperor's family can be identified, ranked by their position in the succession. At the time the heir apparent was Marcus Agrippa, husband of Augustus's daughter Julia. All the portraits in the relief are carved with extraordinary realism, even the innocent toddler clinging to his mother's skirts.

The tale of the rediscovery of the Ara Pacis dates back to the 16th century, when the first panels were unearthed. One section ended up in Paris, another in Florence. Further discoveries were made in the late 19th century, when archaeologists finally realized

just what they had found. What we see today has all been pieced together since 1938, in part original, in part facsimile. In 1999 the architect Richard Meier was called upon to design a new building to house the monument.




Livia (right), Augustus's wife and the mother of Tiberius, with an unidentified member of the family





## Mausoleum of Augustus 20

Piazza Augusto Imperatore.

**Map** 4 F2. **Tel** 06-6710 3819.  81, 117, 492, 628, 926. **Open** by appt only; permit needed (see p383).

Now just a weedy mound ringed with cypresses and sadly strewn with litter, this was once the most prestigious burial place in Rome. Augustus had the mausoleum built in 28 BC, the year he became sole ruler, as a tomb for himself and his descendants. The circular building was 87 m (285 ft) in diameter with two obelisks (now in Piazza del Quirinale and Piazza dell'Esquilino) at the entrance.

Inside were four concentric passageways linked by corridors where the urns containing the ashes of the Imperial family were placed. The first to be buried here was Augustus's favourite nephew, Marcellus, who had married Julia, the emperor's daughter. He died in 23 BC, possibly poisoned by Augustus's second wife Livia, who felt that her son, Tiberius, would make a more reliable emperor. When Augustus died in AD 14, his ashes were placed in the mausoleum, Tiberius duly became emperor, and dynastic poisonings continued to fill the family vault with urns.

This sinister monument was later used as a medieval fortress, a vineyard, a private garden, and even, in the 18th century, as an auditorium and a theatre.





Augustus, the first Roman emperor



*Madonna, San Rocco and Sant'Antonio with Victims of the Plague* by Il Baciccio (1639–1709)

## San Rocco 21



Largo San Rocco 1. **Map** 4 F2. **Tel** 06-689 6416.  81, 117, 492, 628, 926. **Open** 9am–1pm Mon–Sat, 4.30–7.30pm Sun. **Closed** 17–31 Aug. 

This church, with a restrained Neo-Classical façade by Giuseppe Valadier, the designer of Piazza del Popolo, began life as the chapel of a 16th-century hospital with beds for 50 men – San Rocco was a healer of the plague-stricken. A maternity wing was added for the wives of Tiber bargees to save them from having to give birth in the insanitary conditions of a boat. The hospital came to be used by unmarried mothers, and one section was set aside for women who wished to be unknown. They were even permitted to wear a veil for the duration of their stay. Unwanted children were sent to an orphanage, and if any mothers or children died they were buried in anonymous graves. The hospital was abandoned in the early 20th century, and demolished in the 1930s during the excavation of the Mausoleum of Augustus.

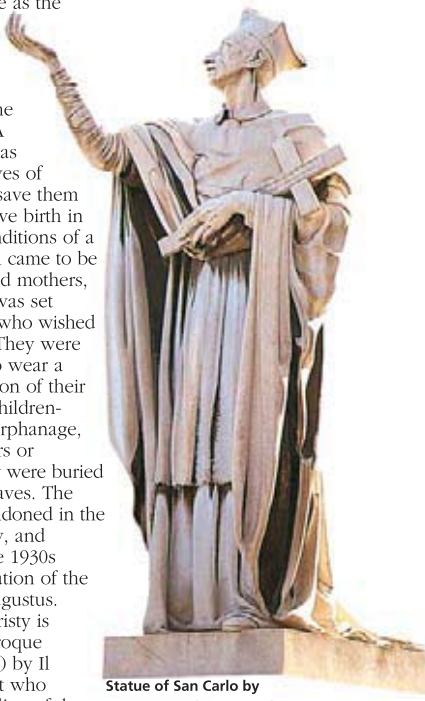
The church sacristy is an interesting Baroque altarpiece (c.1660) by Il Baciccio, the artist who decorated the ceiling of the Gesù (see pp114–15).

## Santi Ambrogio e Carlo al Corso 22

Via del Corso 437. **Map** 4 F2.

**Tel** 06-682 8101.  81, 117, 492, 628, 926. **Open** 7am–7pm daily. 

This church belonged to the Lombard community in Rome, and is dedicated to two canonized bishops of Milan, Lombardy's capital. In 1471, Pope Sixtus IV gave the Lombards a church which they dedicated to Sant'Ambrogio, who died in 397. Then in 1610, when Carlo Borromeo was canonized, the church was rebuilt in his honour. Most of the new church was the work of father and son, Onorio and Martino Longhi, but the fine dome is by Pietro da Cortona. The altarpiece by Carlo Maratta (1625–1713) is the *Gloria dei Santi Ambrogio e Carlo*. An ambulatory leads behind the altar to a chapel housing the the heart of San Carlo in a richly decorated reliquary.



Statue of San Carlo by Attilio Selva (1888–1970) behind the apse of Santi Ambrogio e Carlo



# CAMPO DE' FIORI

Between Corso Vittorio Emanuele II and the Tiber, the city displays many distinct personalities. The open-air market of Campo de' Fiori preserves the lively, bohemian atmosphere of the medieval inns that once flourished here, while the area also contains Renaissance palazzi, such as Palazzo Farnese and Palazzo Spada, where powerful Roman families built



18th-century Madonna in Campo de' Fiori

their fortress-like houses near the route of papal processions. Close by, overlooking the picturesque Tiber Island, lies the former Jewish Ghetto, where many traces of daily life from past centuries can still be seen. The Portico of Octavia and the Theatre of Marcellus are spectacular examples of the city's many-layered history, built up over the half-ruined remains of ancient Rome.

## SIGHTS AT A GLANCE

### Churches and Temples

- San Carlo ai Catinari 18
- San Giovanni dei Fiorentini 29
- San Girolamo della Carità 9
- San Nicola in Carcere 21
- Sant'Eligio degli Orefici 10
- Santa Maria dell'Orazione e Morte 7
- Santa Maria in Campitelli 20
- Santa Maria in Monserrato 11
- Santissima Trinità dei Pellegrini 5

### Museums and Galleries

- Burcardo Theatre Museum 15
- Palazzo Spada 6
- Piccola Farnesina 14

### Historic Buildings

- Casa di Lorenzo Manilio 25
- Palazzo Cenci 26
- Palazzo del Monte di Pietà 3
- Palazzo della Cancelleria 13
- Palazzo Farnese 8
- Palazzo Pio Righetti 2
- Palazzo Ricci 12

### Fountains

- Fontana delle Tartarughe 19

### Historic Streets and Piazzas

- Campo de' Fiori 1
- Ghetto and Synagogue 24
- Tiber Island 27
- Via Giulia 28

### Famous Theatres

- Teatro Argentina 16

### Ancient Sites

- Area Sacra dell'Argentina 17
- Portico of Octavia 23
- Sotterranei di San Paolo alla Regola 4
- Theatre of Marcellus 22

### GETTING THERE

Only bus 116 can manage the narrow streets around Campo de' Fiori, but many routes, including the 40, 46, 62 and 64, and tram 8, converge on Largo Argentina. This is a useful starting point for exploring the area. Only the 40, 46, 62 and 64 run the full length of Corso Vittorio Emanuele II while 23 and 280 run along Lungotevere.

### SEE ALSO

- *Street Finder*, maps 4, 8, 11, 12
- *Where to Stay* pp303–4
- *Restaurants* pp319–20
- *Via Giulia Walk* pp276–7



#### KEY

- Street-by-Street map



## Street-by-Street: Campo de' Fiori

This fascinating part of Renaissance Rome is also an exciting area for shopping and night life, centred on the market square of Campo de' Fiori. Its stalls supply many nearby restaurants, and young people shop for clothes in Via dei Giubbonari. Popular restaurants keep the area alive late into the night, when overcrowding and drunks can become problems. By day there are great buildings to admire, though few are open to the public. Two exceptions are the Piccola Farnesina, with its collection of Classical statues, and Palazzo Spada, home to many important paintings.

### Sant'Eligio degli Orefici

A small Renaissance church designed by Raphael is concealed behind a later façade **10**



### Palazzo Ricci

Painted Classical scenes were a favourite form of decoration for the façades of Renaissance houses **12**



### Santa Maria in Monserrato

This church, which has strong connections with Spain, houses a Bernini bust of Cardinal Pedro Foix de Montoya **11**

### San Girolamo della Carità

The chief attraction of this church is Borromini's fabulous Spada Chapel **9**



### Santa Maria dell'Orazione e Morte

A pair of dramatic winged skulls flank the doorway to this church dedicated to the burial of the dead **7**

### Palazzo Farnese

Michelangelo and other great artists helped create this monumental Renaissance palazzo **8**

#### KEY

— — — Suggested route

0 metres 75

0 yards 75



**Palazzo della Cancelleria**

The papal administration ran the affairs of the Church from this vast building 13

**Piccola Farnesina**

This plaque honours Giovanni Barracco. His sculpture collection is housed in the palazzo 14



**LOCATOR MAP**

See Central Rome Map pp14-15



★ **Campo de' Fiori**

This colourful market makes Piazza Campo de' Fiori one of Rome's most entertaining squares 1



**Palazzo Pio Righetti**

Heraldic eagles stare down from the pediments of the palazzo's windows 2

**Palazzo del Monte di Pietà**

This was a papal institution, where the poor pawned their possessions in order to borrow small sums of money 3

**Sotterranei di San Paolo alla Regola**

Remains of a Roman house have survived in the basement of an old palace 4

★ **Palazzo Spada**

The picture gallery houses a collection started by two wonderfully eccentric 17th-century cardinals 6


**Santissima Trinità dei Pellegrini**

The principal role of this church was one of charity, looking after poor pilgrims arriving in Rome 5

**STAR SIGHTS**

- ★ Campo de' Fiori
- ★ Palazzo Spada

## Campo de' Fiori ❶

Piazza Campo de' Fiori. **Map** 4 E4 & 11 C4.  116 and routes to Largo di Torre Argentina or Corso Vittorio Emanuele II. See **Markets** p352.

The Campo de' Fiori (field of flowers), once a meadow, occupies the site of the open space facing the Theatre of Pompey. Cardinals and noblemen used to rub shoulders with fishmongers and foreigners in the piazza's market, making it one of the liveliest areas of medieval and Renaissance Rome. Today's market retains much of the traditional lively atmosphere.


In the centre of the square is a statue of the philosopher Giordano Bruno, burnt at the stake for heresy here in 1600. The hooded figure is a grim reminder of the executions that were held here.

The piazza was surrounded by inns for pilgrims and other travellers. Many of these were once owned by the successful 15th-century courtesan, Vannozza Catanei, mistress of Pope Alexander VI Borgia. On the corner between the piazza and Via del Pellegrino you can see Catanei's shield, which she had decorated with her own coat of arms and those of her husband and her lover, the Borgia pope.



Market stalls in Campo de' Fiori

## Palazzo Pio Righetti ❷

Piazza del Biscione 89. **Map** 4 E5 & 11 C4.  116 and routes to Largo Torre Argentina or Corso Vittorio Emanuele II. **Not open** to the public.

The vast 17th-century Palazzo Pio Righetti was built over the ruined Theatre of Pompey.





Window pediment with heraldic lion and pine cones, Palazzo Pio Righetti

The windows of the palazzo are decorated with lions and pine cones from the coat of arms of the Pio da Carpi family who lived here.

The curve of the Theatre of Pompey, completed in 55 BC, is followed by Via di Grotta Pinta. Rome's first permanent theatre was built of stone and concrete and in the basement of the Pancrazio restaurant you can see early examples of *opus reticulatum* – small square blocks of tufa (porous rock) set diagonally as a facing for a concrete wall.

## Palazzo del Monte di Pietà ❸

Piazza del Monte di Pietà 33. **Map** 4 E5 & 11 C4. **Tel** 06-6844 2001.  116 and routes to Largo di Torre Argentina or Corso Vittorio Emanuele II.  8. **Chapel open** only by appt. Ring above number between 8.30am and 1.30pm.

The Monte, as it is known, is a public institution, founded in 1539 by Pope Paul III Farnese as a pawnshop to staunch the usury then rampant in the city. The building still has offices and auction rooms for the sale of unredeemed goods.

The stars with diagonal bands on the huge central plaque decorating the façade are the coat of arms of Pope Clement VIII Aldobrandini, added when Carlo Maderno enlarged the palace in the 17th century. The clock on the left was added later.



Within, the chapel is a jewel of Baroque architecture, adorned with gilded stucco, marble panelling and reliefs. The decoration makes a perfect setting for the sculptures by Domenico Guidi – a bust of San Carlo Borromeo and a

relief of the *Pietà*. There are also splendid reliefs by Giovanni Battista Théudon and Pierre Legros of biblical scenes illustrating the charitable nature of the institution.



Relief by Théudon of Joseph Lending Grain to the Egyptians in Palazzo del Monte di Pietà

## Sotterranei di San Paolo alla Regola ❹

Via di San Paolo alla Regola. **Map** 11 C5. **Tel** 06-6710 3819.  23, 116, 280 and routes to Largo di Torre Argentina.  8. **Open** by appt only; permit needed (see p383).

An old palace hides the perfectly conserved remains of an ancient Roman house, dating from the 2nd–3rd centuries. Restoration works are being carried out in order to open this site to the public, but at present it is only possible to visit by special arrangement.

A ramp leads down well below today's street level, to reveal the locations of shops of the time. One level above is the Stanza della Colonna, at one time an open courtyard, with traces of frescoes and mosaics on its walls.





Guido Reni's *Holy Trinity*, in Santissima Trinità dei Pellegrini

## Santissima Trinità dei Pellegrini 5

Piazza della Trinità dei Pellegrini. **Map** 4 E5 & 11 C5. **Tel** 06-686 8451. **Map** 23, 116, 280 and routes to Largo di Torre Argentina. **Open** 11.30am–1pm Sun.

The church was donated in the 16th century to a charitable organization founded by San Filippo Neri to care for the poor and sick, in particular the thousands of paupers who flocked in pilgrimage to Rome during the special holy years known as Jubilees. The 18th-century façade has niches with statues of the Evangelists by Bernardino Ludovisi. The interior, with Corinthian columns, ends in a horseshoe vault and apse, dominated by Guido Reni's striking altarpiece of the Holy Trinity (1625). The frescoes in the lantern are also by Reni. Other interesting paintings include *St Gregory the Great Freeing Souls from Purgatory*, by Baldassarre Croce (third chapel to the left); Cavalier d'Arpino's *Virgin and Saints* (second chapel to the left); and a painting by Borgognone (1677) of the Virgin and recently canonized saints, including San Filippo Neri. In the sacristy are depictions of the nobility washing the feet of pilgrims, a custom which was started by San Filippo.

## Palazzo Spada 6

Piazza Capo di Ferro 13. **Map** 2 F5. **Tel** 06-686 1158 (Palazzo) or 06-32 810 (Galleria). **Map** 23, 116, 280 and routes to Largo di Torre Argentina. **Open** 8.30am–7.30pm Tue–Sun. **Closed** 1 Jan, 25 Dec. **Adm charge**. **www.galleriaborghese.it**

This majestic palazzo, built around 1550 for Cardinal Capo di Ferro, has an elegant stuccoed courtyard and façade decorated with reliefs evoking Rome's glorious past.

Cardinal Bernardino Spada, who lived here in the 17th century with his brother Virginio (also a cardinal), hired architects Bernini and Borromini to work on the building. The brothers' whimsical delight in false perspectives resulted in a colonnaded gallery by Borromini that appears four times longer than it really is.

The cardinals also amassed a superb private collection of paintings, which is now on display in the Galleria Spada. The collection features a wide range of artists, including Rubens, Dürer and Guido Reni. The most important works on display include *The Visitation* by Andrea del Sarto (1486–1530), *Cain and Abel* by Giovanni Lanfranco (1582–1647) and *The Death of Dido* by Guercino (1591–1666).

## Santa Maria dell'Orazione e Morte 7

Via Giulia 262. **Map** 4 E5 & 11 B4. **Tel** 06-6880 2715. **Map** 23, 116, 280. **Open** for 6pm mass Sun. **www.santamariadellorazioneemorte.it**

A pious confraternity was formed here in the 16th century to collect the bodies of the unknown dead and give them a Christian burial. The theme of death is stressed in this church, dedicated to St Mary of Prayer and Death. The doors and windows of Ferdinando Fuga's dramatic Baroque façade are decorated with

winged skulls. Above the central entrance there is a *clepsydra* (an ancient hourglass) – symbolic of death.



Offertory box in Santa Maria dell'Orazione e Morte

## Palazzo Farnese 8

Piazza Farnese. **Map** 4 E5 & 11 B4. **Map** 23, 116, 280 and routes to Corso Vittorio Emanuele II. **Not open** to the public.

The prototype for numerous princely palaces, the imposing Palazzo Farnese was originally built for Cardinal Alessandro Farnese (who became Pope Paul III in 1534). He commissioned the greatest artists to work on it, starting with Antonio da Sangallo the Younger as architect in 1517. Michelangelo, who took over after him, contributed the great cornice and central window of the main façade, and the third level of the courtyard.

Michelangelo had a plan for the Farnese gardens to be connected by a bridge to the Farnese home in Trastevere, Villa Farnesina (see pp220–21). The elegant arch spanning Via Giulia belongs to this sadly unrealized scheme. The palazzo was completed in 1589, on a less ambitious scale, by Giacomo della Porta. It is now the home of the French Embassy, which moved in as early as 1635.



Majestic façade of Palazzo Farnese



Spada Chapel in San Girolamo

## San Girolamo della Carità 9

Via di Monserrato 62A.

Map 4 E5 & 11 B4.

Tel 06-687 9786.

23, 40, 46, 62, 64, 116, 280.

Open 10.30–11.30am Sun.

The church was built on a site incorporating the home of San Filippo Neri, the 16th-century saint from Tuscany who renewed Rome's spiritual and cultural life by his friendly, open approach to religion. He would have loved the frolicking putti shown surrounding his statue, in his chapel, reminding him of the Roman urchins he had cared for during his lifetime.

The breathtaking Spada Chapel was designed by Borromini, and is unique both as

a work of art and as an illustration of the spirit of the Baroque age. All architectural elements are concealed so that the space of the chapel's interior is defined solely by decorative marblwork and statues. Veined jasper and precious multicoloured marbles are sculpted to imitate flowery damask and velvet hangings. Even the altar rail is a long swag of jasper drapery held up by a pair of kneeling angels with wooden wings.

Although there are memorials to former members of the Spada family, oddly there is no indication as to which of the Spadas was responsible for endowing the chapel. It was probably art-lover Virgilio Spada, a follower of San Filippo Neri.

## Sant'Eligio degli Orefici 10

Via di Sant'Eligio 8A. Map 4 D4 & 11 B4. Tel 06-686 8260.

23, 40, 46, 62, 64, 116, 280. Open 10am–1pm Mon, Tue, Thu & Fri. Telephone booking required. Closed Aug.

The name of the church still records the fact that it was commissioned by a rich corporation of goldsmiths (*oreficci*) in the early 16th century. The original design was by Raphael, who, like his master Bramante, had acquired a sense of the grandiose from the remains of Roman antiquity. The influence of some of Bramante's works, such as the choir of Santa Maria del Popolo (see pp138–9), is evident in the simple way the arches and pilasters define the structure of the walls.

The cupola of Sant'Eligio is attributed to Baldassarre Peruzzi, while the façade was added in the early 17th century by Flaminio Ponzio. Among the various 16th-century painters who decorated the interior was Taddeo Zuccari, who worked on Palazzo Farnese (see p147).

## Santa Maria in Monserrato 11

Via di Monserrato. Map 4 E4 & 11 B3. Tel 06-686 5865.

23, 40, 46, 62, 64, 116, 280.

Open for mass only, 10am–1.30pm Sun.

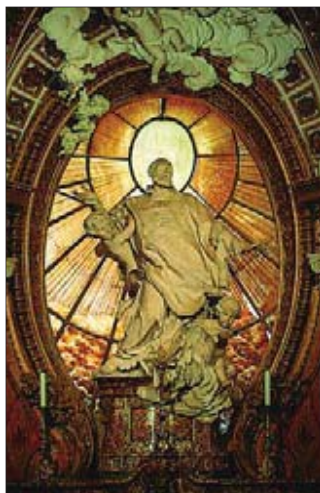


An early bust by Bernini of Cardinal Pedro Foix de Montoya

The origins of the Spanish national church in Rome go back to 1506, when a hospice for Spanish pilgrims was begun by a brotherhood of the Virgin of Montserrat in Catalonia. Inside is Annibale Carracci's painting *San Diego de Alcalá* and, in the third chapel on the left, a copy of a Sansovino statue of St James. Some beautiful 15th-century tombs by Andrea Bregno and Luigi Capponi are in the courtyard and side chapels. Don't miss Bernini's bust of Pedro Foix de Montoya, the church's benefactor, in the annexe.



San Diego by Annibale Carracci



Statue of San Filippo Neri by Pierre Legros

## Palazzo Ricci 12

Piazza de' Ricci. **Map** 4 D4 & 11 B4.  
**☎** 23, 40, 46, 62, 64, 116, 280, 870.  
**Not open** to the public.

Palazzo Ricci was famous for its frescoed façade – now rather faded – originally painted in the 16th century by Polidoro da Caravaggio, a follower of Raphael.

In Renaissance Rome it was common to commission artists to decorate the outsides of houses with heroes of Classical antiquity. A fresco by a leading artist such as Polidoro, reputedly the inventor of this style of painting, was a conspicuous status symbol, in the nobility's attempts to outshine each other with their palazzi.

## Palazzo della Cancelleria 13

Piazza della Cancelleria.  
**Map** 4 E4 & 11 C3.  
**Tel** 06-6989 3491. **☎** 40, 46, 62, 64, 70, 81, 87, 116, 492.  
**Open** by appointment.

The palazzo, a supreme example of the confident architecture of the Early Renaissance, was begun in 1485. It was financed partly with the gambling winnings of Cardinal Raffaele Riario. Roses, the emblem of the Riario family, adorn the vaults and capitals of the beautiful Doric courtyard. The palazzo's interior was decorated after the Sack of Rome in 1527. Giorgio Vasari boasted that he had completed work on one enormous room in just 100 days; Michelangelo allegedly retorted: "It looks like it." Other Mannerist artists, Perin del Vaga and Francesco Salviati, frescoed the rooms of the cardinal in charge of the Papal Chancellery, the office that gave the palazzo its name when it was installed here by Pope Leo X. On the right of the main entrance is the unobtrusive and rather quaint church of San Lorenzo in Damaso, founded by Pope Damasus



Lily on façade of the Piccola Farnesina



Part of the frescoed façade of Palazzo Ricci

(reigned 366–84). It was reconstructed in 1495 and although Bernini made alterations to the transept and apse in 1638, it was later restored to its 15th-century lines. Its porticoes housed libraries for the first Papal Archives.

## Piccola Farnesina 14

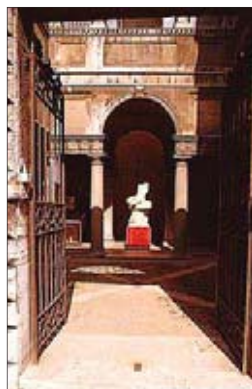
Corso Vittorio Emanuele II 168.  
**Map** 4 E4 & 11 C3.  
**Tel** 06-6880 6848. **☎** 40, 46, 62, 64, 70, 81, 87, 116, 492.  
**Open** 9am–7pm Tue–Sun.

This delightful miniature palazzo acquired its name from the lilies decorating its cornices. These were mistakenly identified as part of the Farnese family crest. In fact they were part of the coat of arms of a French clergyman, Thomas Le Roy, for whom the palazzo was built in 1523.

The entrance is in a new façade built to overlook Corso Vittorio Emanuele II when the road was constructed at the turn of the 20th century. The original façade on the left of today's entrance is attributed to Antonio da Sangallo the

Younger. Note the asymmetrical arrangement of its windows and ledges. The elegant central courtyard also retains its original appearance. The Piccola Farnesina now houses the Museo Barracco, a collection of ancient sculpture assembled during the last century by the politician Baron Giovanni Barracco. A bust of the baron can

be seen in the courtyard. The collection includes an ancient Egyptian relief of the scribe Nofer, some Assyrian artifacts and, among the Etruscan exhibits, a delicate ceramic female head. On the first floor is the Greek collection with a head of Apollo.



Inner courtyard, Piccola Farnesina

## Burcardo Theatre Museum 15

Via del Sudario 44. **Map** 4 F4 & 12 D4. **Tel** 06-681 9471. **☎** 40, 46, 62, 64, 70, 81, 186, 492. **8. Museum and library** **Open** 9am–1.30pm Mon–Fri. **Closed** Aug **www**. burcardo.org

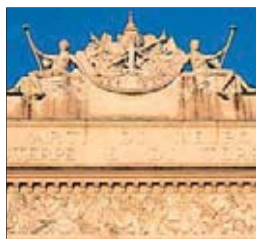
This late 15th-century house once belonged to Johannes Burckhardt, chamberlain to Pope Alexander VI Borgia and author of a diary of Rome under the Borgias. His house now holds Rome's most complete collection of theatre literature, plus Chinese puppets and comic masks from the various regions of Italy.



## Teatro Argentina 16

Largo di Torre Argentina 56. **Map** 4 F4 & 12 D4. **Tel** 06-684 000 345. **Bus** 40, 46, 62, 64, 70, 81, 87, 186, 492, 810. **Open** 8. **Plays performed** Oct–Jun. See **Entertainment** pp360–61. **www.teatrodiroma.net**

One of the city's most important theatres was founded by the powerful Sforza Cesarini family in 1732, though the façade dates from a century later. Many famous operas, including those of Verdi, were first performed here. In 1816, the theatre saw the ill-fated début of Rossini's *Barber of Seville*, during which the composer insulted the unappreciative audience, who then pursued him, enraged, through the streets of Rome.



Detail of façade, Teatro Argentina

## Area Sacra dell'Argentina 17

Largo di Torre Argentina. **Map** 4 F4 & 12 D4. **Bus** 40, 46, 62, 64, 70, 81, 87, 186, 492, 810. **Open** by appt only: permit needed (see p383).

The remains of four temples were discovered here in the 1920s. Dating from the Republican era, they are among the oldest in Rome. They are known as A, B, C and D. The oldest (temple C) dates from the early 3rd century BC. It was placed on a high platform preceded by an altar and is typical of Italic plans. Temple A is from later in the 3rd century BC. In medieval times the church of San Nicola de' Cesarini was built over its podium: remains of its two apses are still visible. The north column stumps belonged to a great portico, the Hecatostylum (portico of 100 columns). In



San Carlo at Prayer by Guido Reni

Imperial times two marble lavatories were built here – the remains of one are visible behind temple A. Behind temples B and C are remains of a great platform of tufa blocks identified as part of the Curia of Pompey – a rectangular building with a statue of Pompey. It was here that the Senate met and Julius Caesar was murdered on 15 March 44 BC. At the south-west corner of the site is a cat sanctuary, home to Rome's abandoned felines (visits on request).



Area Sacra, with circular ruins of temple B in the foreground

## San Carlo ai Catinari 18

Piazza B Cairoli. **Map** 4 F5 & 12 D4. **Tel** 06-6880 3554. **Bus** see Area Sacra. **Open** 8. **Open** 7.30am–noon, 4–7pm daily. **+**

In 1620, Rome's Milanese congregation decided to honour Cardinal Carlo Borromeo with this great

church. It was called "ai Catinari" on account of the bowl-makers' (*catinari*) shops in the area. The solemn travertine façade was completed in 1638 by the Roman architect Soria. The 16th-century basilican plan is flanked by chapels. The St Cecilia chapel was designed and decorated by Antonio Gherardi, who added a family portrait. The church's paintings and frescoes by Pietro da Cortona and Guido Reni are mature works of the Counter-Reformation, depicting the life and acts of the recently canonized San Carlo.

The ornate crucifix on the sacristy altar, inlaid with marble and mother-of-pearl, is by the 16th-century sculptor, Algardi.



Sacristy altar, San Carlo ai Catinari

## Fontana delle Tartarughe 19

Piazza Mattei. **Map** 4 F5 & 12 D4. **Bus** 46, 62, 63, 64, 70, 87, 186, 492, 810. **Open** 8.

The delightful Fontana delle Tartarughe (*tartarughe* are tortoises) was commissioned by the Mattei family to decorate "their" piazza between 1581 and 1588. The design was by Giacomo della Porta, but the fountain owes much of its charm to the four bronze youths each resting one foot on the head of a dolphin, sculpted by Taddeo Landini. Nearly a century after the fountain was built an



Della Porta's graceful Fontana delle Tartarughe

unknown sculptor added the struggling tortoises to complete the composition.

## Santa Maria in Campitelli 20

Piazza di Campitelli 9.

**Map** 4 F5 & 12 E5. **Tel** 06-6880 3978. **Bus** 40, 46, 62, 63, 64, 70, 87, 186, 780, 810. **Open** 7.30am–7pm daily. **+** **♿**

In 17th-century Rome the plague could still strike fiercely and there were no reliable, effective remedies. Many Romans simply prayed for a cure to a sacred medieval icon of the Virgin, the Madonna del Portico. When a particularly lethal outbreak of plague abated in 1656, popular gratitude was so strong that a new church was built to house the icon.



Lavish altar tabernacle in Santa Maria in Campitelli

The church, designed by a pupil of Bernini, Carlo Rainaldi, was completed in 1667. The main elements of the lively Baroque façade are the graceful columns, symbolizing the supporters of the true faith.

Inside the church stands a fabulously ornate, gilded altar tabernacle with spiral columns which was designed by Giovanni Antonio de Rossi to contain the image of the Virgin. The side chapels are decorated by some of Rome's finest Baroque painters: Sebastiano Conca, Giovanni Battista Gaulli (known as Il Baciccia) and Luca Giordano.



Façade and medieval bell tower of San Nicola in Carcere

## San Nicola in Carcere 21

Via del Teatro di Marcello 46.

**Map** 5 A5 & 12 E5. **Tel** 06-686 9972. **Bus** 44, 63, 81, 95, 160, 170, 628, 780, 781. **Open** 7am–7pm daily; recent excavations by apt. **+**

The medieval church of San Nicola in Carcere stands on the site of three Roman temples of the Republican era which were converted into a prison (*carcere*) in the Middle Ages. The temples of Juno, Spes and Janus faced a city gate leading from the Forum Holitorium, the city's vegetable and oil market, to the road down to the port on the Tiber. The columns embedded in the walls of the church belonged to two flanking temples whose platforms are now marked by grass lawns. The church

was rebuilt in 1599 and restored in the 19th century, but the bell tower and Roman columns are part of the original design.



The Theatre of Marcellus by Thomas Hartley Cromek (1809–73)

## Theatre of Marcellus 22

Via del Teatro di Marcello. **Map** 4 A5 & 12 E5. **Tel** 06-6710 3819.

**Bus** 44, 63, 81, 95, 160, 170, 628, 780, 781. **Open** 9am–6pm (to 7pm in summer) daily.

The curved outer wall of this vast amphitheatre has supported generations of Roman buildings. It was built by the Emperor Augustus (27 BC–AD 14), who dedicated it to Marcellus, his nephew and son-in-law, who had died aged 19 in 23 BC.

The Middle Ages were a turbulent time of invasions and local conflicts (*see p30*) and by the 13th century the theatre had been converted into the fortress of the Savelli family. In the 16th century Baldassarre Peruzzi built a great palace on the theatre ruins for the Orsini family. This included a garden that faced the Tiber. The lower arches were later occupied by humble dwellings and workshops.

Close to the theatre stand three beautiful Corinthian columns and a section of frieze. These are from the Temple of Apollo, which housed many great works of art that the Romans had plundered from Greece in the 2nd century BC.

## Portico of Octavia 23

Via del Portico d'Octavia.

**Map** 4 F5 & 12 E5. 46, 62, 63, 64, 70, 87, 186, 780, 810.

Built in honour of Octavia (the sister of Augustus and the abandoned wife of Mark Antony), this is the only surviving portico of what used to be the monumental piazza of Circus Flaminius. The rectangular portico enclosed temples dedicated to Jupiter and Juno, decorated with bronze statues. The part we see today is the great central atrium originally covered by marble facings.

In the Middle Ages a great fish market and a church, Sant'Angelo in Pescheria, were built in the ruins of the portico. As the church was associated with the fishing activities of the nearby river port, aquatic flora and fauna feature in many of its inlays. Links with the Tiber are also apparent in the stucco façade on the adjacent Fishmonger's Oratory, built in 1689. The church has a fresco of the Madonna and angels by the school of Benozzo Gozzoli.



Narrow lane in the Jewish Ghetto

## Ghetto and Synagogue 24

**Synagogue.** Lungotevere dei Cenci. **Map** 4 F5 & 12 E5. **Tel** 06-6840 0661. 23, 63, 280, 780 and routes to Largo di Torre Argentina. 8.

**Museum Open** Oct–May: 10am–5pm Sun–Thu, 9am–2pm Fri; Jun–Sep: 10am–7pm Sun–Thu, 9am–4pm Fri. **Closed** on Jewish public hols. **Adm charge.** **Ghetto,** main street is Via del Portico d'Octavia.

The first Jews came to Rome as traders in the 2nd century BC and there has been a Jewish community in Rome



Synagogue overlooking the Tiber

ever since. Jews were much appreciated for their financial and medical skills during the time of the Roman Empire.

Systematic persecution began in the 16th century. From 25 July 1556 all Rome's Jews were forced to live inside a high-walled enclosure erected on the orders of Pope Paul IV. The Ghetto was in an unhealthy part of Rome. Inhabitants were only allowed out during the day, and on Sundays they were driven into the Church of Sant'Angelo in Pescheria to listen to Christian sermons – a practice abolished only in 1848.

Persecution started again in 1943 with the German occupation. Although many Jews were helped to escape or hidden by Roman citizens, thousands were deported to German concentration camps.

Today many Jews still live in the former Ghetto and the medieval streets retain much of their old character. The imposing Synagogue on Lungotevere was completed in 1904. It houses an interesting Jewish museum that describes the history of the community through plans, Torahs and other artifacts.

## Casa di Lorenzo Manilio 25

Via del Portico d'Octavia 1D.

**Map** 4 F5 & 12 D5. 46, 62, 63, 64, 70, 87, 186, 780, 810. **Not open** to the public.

Before the Renaissance, most Romans had only vague ideas of their city's past, but the 15th-century revival of interest in the philosophy and arts of antiquity inspired some to build houses recalling the splendour of ancient Rome. In 1468 a certain Lorenzo Manilio built a great house for his family, decorating it with an

elegant Classical plaque. The Latin inscription dates the building according to the ancient Roman method – 2,221 years after the foundation of the city – and gives the owner's name. Original reliefs are embedded in the façades as well as a fragment of an ancient sarcophagus. The Piazza Costaguti façade's windows are inscribed *Ave Roma* (Hail Rome).



Balcony of Palazzo Cenci

## Palazzo Cenci 26

Vicolo dei Cenci. **Map** 4 F5 & 12 D5. See *Ghetto and Synagogue*. **Not open** to the public.

Palazzo Cenci belonged to the family of Beatrice Cenci, who was accused, together with her brothers and step-mother, of witchcraft and the murder of her tyrannical father. She was condemned to death and beheaded at Ponte Sant'Angelo in 1599.



Row of Roman busts decorating the Casa di Lorenzo Manilio





Tiber Island, with Ponte Cestio linking it to Trastevere

Most of the original medieval palazzo has been demolished, and the building you see today dates back to the 1570s, though its rather forbidding appearance seems medieval. Heraldic half-moons decorate the main façade on Via del Progresso while pretty balconies open on the opposite side where a medieval arch joins the palace to Palazzetto Cenci, designed by Martino Longhi the Elder. Inside is a traditional courtyard with an Ionic-style loggia; many of the rooms retain the original 16th-century decoration that the unfortunate Beatrice would have known as a child.

## Tiber Island 27

Isola Tiberina. **Map** 8 D1 & 12 D5.  
 23, 63, 280, 780. 8.

In ancient times the island, which lay opposite the city's port, had large structures of white travertine at either end built to resemble the stern and prow of a ship.

Since 293 BC, when a temple was dedicated here to Aesculapius, the god of healing and protector against the plague, the island has been associated with the sick and there is still a hospital here.

San Bartolomeo all'Isola, the church in the island's central piazza, was built on the ruins of the Temple of Aesculapius in the 10th century. Its Romanesque bell tower is clearly visible from across the river.

From the Ghetto area you can reach the island by a footbridge, the Ponte Fabricio. The oldest original bridge over the Tiber still in use, it was built in 62 BC. In medieval times the Pierleoni,

and then the Caetani, two powerful families, controlled this strategic point by means of a tower, still in situ. The other bridge to the island, the Ponte Cestio, is inscribed with the names of the Byzantine emperors associated with its restoration in AD 370.

## Via Giulia 28

**Map** 4 D4 & 11 A3.  
 23, 116, 280, 870.

This picturesque street was laid out by Bramante for Pope Julius II della Rovere. Lined with 16th–18th century aristocratic palazzi, as well as fine churches and antique shops, Via Giulia makes a fascinating walk (see pp276–7).



Mask fountain in Via Giulia

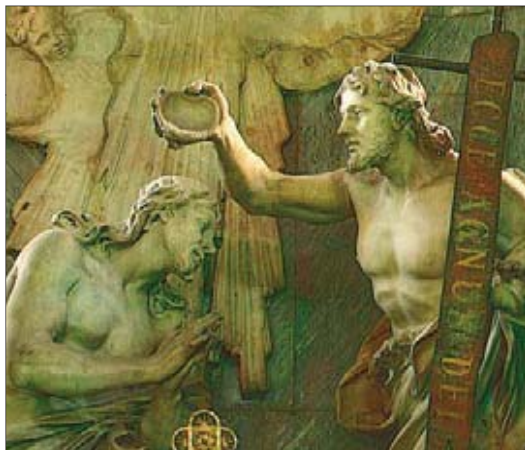
## San Giovanni dei Fiorentini 29

Via Acciaioi 2. **Map** 4 D4 & 11 A2.  
**Tel** 06-6889 2059. 23, 40, 46, 62, 64, 116, 280, 870. **Open** 7.30am–1pm, 4–7pm daily.

The church of St John of the Florentines was built for the large Florentine community living in this area. Pope Leo X wanted it to be an expression of the cultural superiority of Florence over Rome. Started in the early 16th century, the church took over a century to build. The principal architect was Antonio da Sangallo the Younger, but many others contributed before Carlo Maderno's elongated cupola was finally completed in 1620. The present façade was added in the 18th century.

The church was decorated mainly by Tuscan artists. One interesting exception is the 15th-century statue of San Giovannino by the Sicilian Mino del Reame in a niche above the sacristy. The spectacular high altar houses a marble group by Antonio Raggi, the *Baptism of Christ*. The altar itself is by Borromini, who is buried in the church along with Carlo Maderno.

This and San Lorenzo in Lucina (see p112) are the only churches in Rome which admit animals: the faithful can bring their pets, and an Easter lamb-blessing takes place.



Antonio Raggi's *Baptism of Christ* in San Giovanni dei Fiorentini



# QUIRINAL

One of the original seven hills of Rome, the Quirinal was a largely residential area in Imperial times. To the east of the hill were the vast Baths of Diocletian, still standing in front of what is now the main rail station. Abandoned in the Middle Ages, the district returned to favour in the late 16th century. The prime site



1st-century BC stucco in the Museo Nazionale Romano

was taken by the popes for Palazzo del Quirinale. Great families such as the Colonna and the Aldobrandini had their *palazzi* lower down the hill. With the end of papal rule in 1870, the surrounding area, especially Via Nazionale, was redeveloped as the Quirinal became the residence of the kings of Italy, then of the Italian president.

## SIGHTS AT A GLANCE

### Churches

- San Carlo alle Quattro Fontane 12
- San Marcello al Corso 5
- Sant'Agata dei Goti 21
- Sant'Andrea al Quirinale 11
- Santa Maria degli Angeli 15
- Santa Maria dei Monti 20
- Santa Maria in Trivio 7
- Santi Apostoli 4
- Santi Domenico e Sisto 23
- Santi Vincenzo e Anastasio 9

### Museums and Galleries

- Accademia Nazionale di San Luca 8
- Museo delle Paste Alimentari 10
- Museo Nazionale Romano (Palazzo Massimo) 16

Palazzo delle Esposizioni 19

### Historic Piazzas

Piazza della Repubblica 18

### Historic Buildings

- Baths of Diocletian 17
- Palazzo Colonna 3
- Palazzo del Quirinale 2

### Fountains and Statues

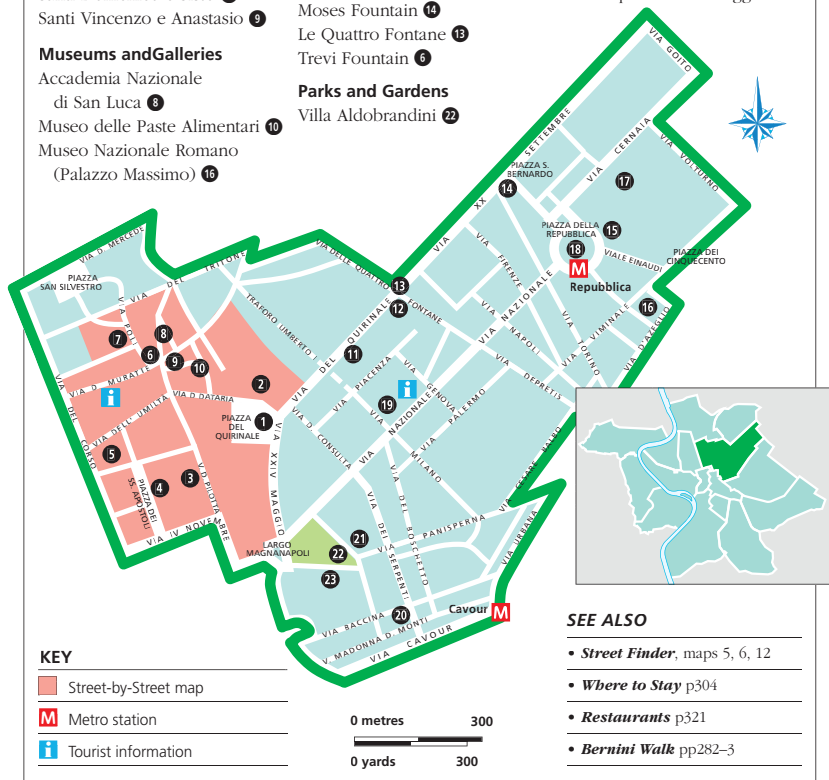
- Castor and Pollux 1
- Moses Fountain 14
- Le Quattro Fontane 13
- Trevi Fountain 6

### Parks and Gardens

Villa Aldobrandini 22

## GETTING THERE

The area has Metro stops at Repubblica and Cavour. Buses include the 40 (only one stop), 64 and 70 along Via Nazionale and the 71, 116T and 117, which go through the Traforo Umberto I tunnel. Many buses run along Via del Tritone but there is no bus to the top of the Quirinal. You have to walk up Via XXIV Maggio.



### KEY

Street-by-Street map

M Metro station

i Tourist information

0 metres 300

0 yards 300

## SEE ALSO

- *Street Finder*, maps 5, 6, 12
- *Where to Stay* p304
- *Restaurants* p321
- *Bernini Walk* pp282-3



## Street-by-Street: The Quirinal Hill

Even though Palazzo del Quirinale is closed to the public, it is well worth walking up the hill to the palace to see the giant Roman statues of Castor and Pollux in the piazza and enjoy fine views of the city below. Come down the hill by way of the narrow streets and stairways that lead to one of Rome's unforgettable sights, the Trevi Fountain. Many small churches lie hidden away in the back streets. Towards Piazza Venezia there are grand palazzi, including that of the Colonna, one of Rome's most ancient and powerful families.

**Santa Maria in Via** is famous for its medieval well and miraculous 13th-century icon of the Madonna.

### Santa Maria in Trivio

The attractive façade of this tiny church conceals a rich Baroque interior ⑦



### Accademia Nazionale di San Luca

The art academy has works by famous former members, such as Canova and Angelica Kauffmann ⑧

### Santi Vincenzo e Anastasio

The grand façade of this small Baroque church is on a corner facing the Trevi Fountain ⑨

### ★ Trevi Fountain

Rome's grandest and best-known fountain almost fills the tiny Piazza di Trevi ⑥

### San Marcello al Corso

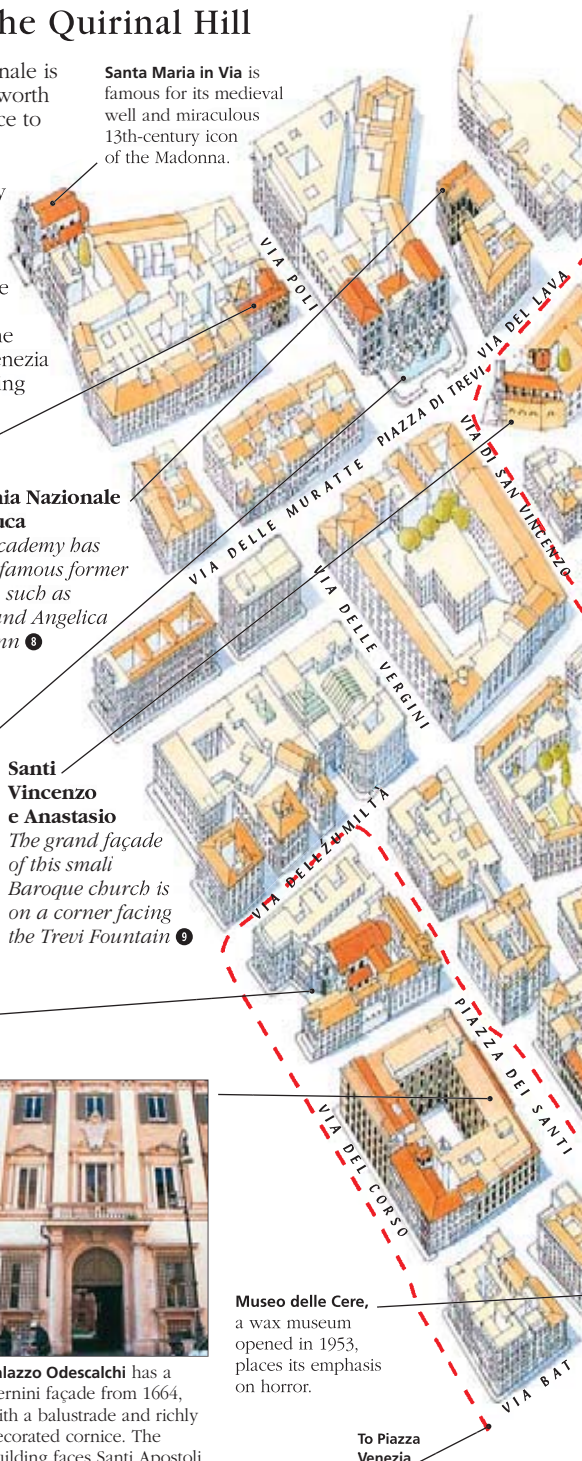
This stark Crucifixion by Van Dyck hangs in the sacristy of the church ⑤

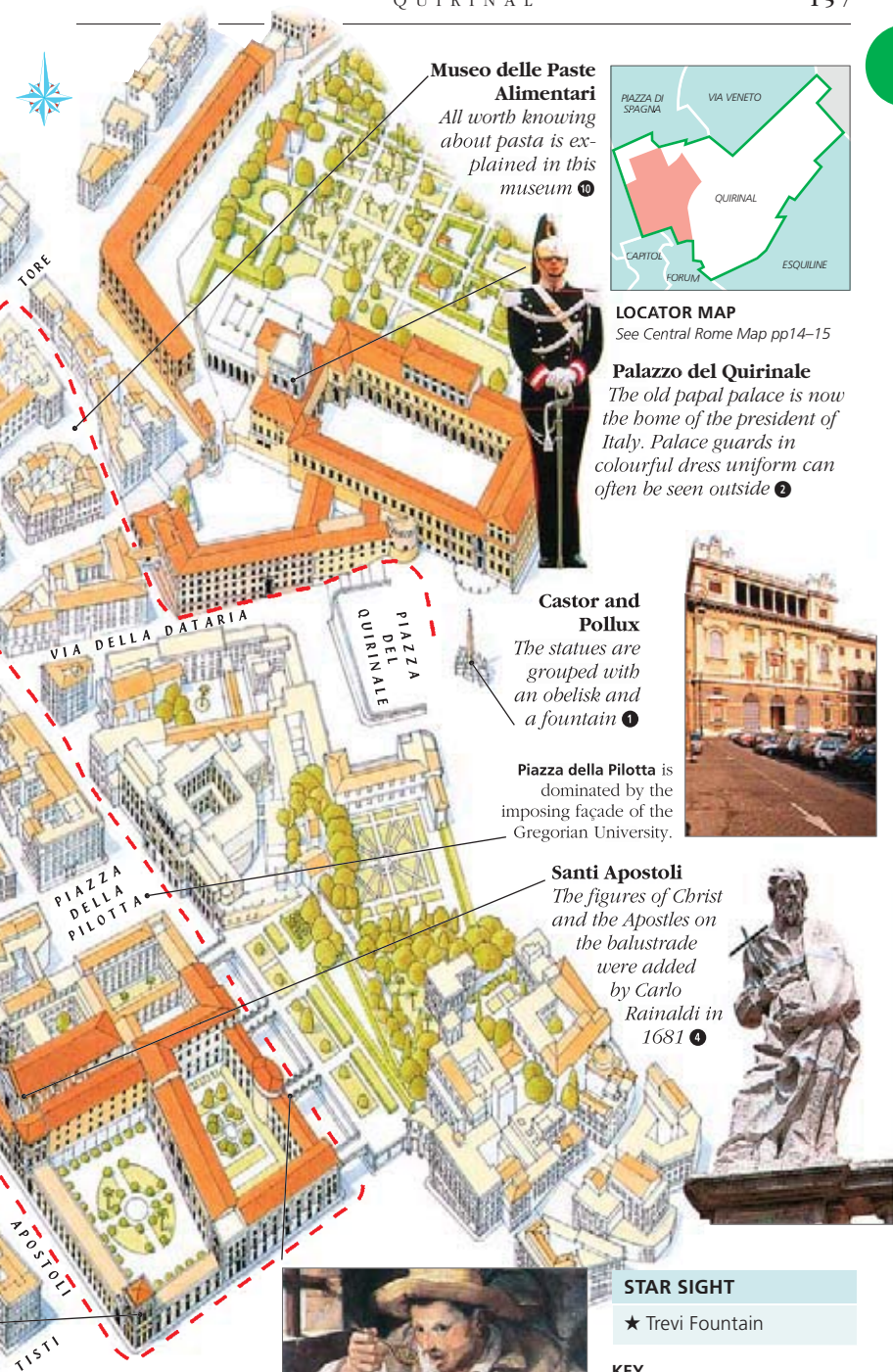


**Palazzo Odescalchi** has a Bernini façade from 1664, with a balustrade and richly decorated cornice. The building faces Santi Apostoli.

**Museo delle Cere**, a wax museum opened in 1953, places its emphasis on horror.

To Piazza Venezia





### Museo delle Paste Alimentari

All worth knowing about pasta is explained in this museum 10



### LOCATOR MAP

See Central Rome Map pp14-15

### Palazzo del Quirinale

The old papal palace is now the home of the president of Italy. Palace guards in colourful dress uniform can often be seen outside 2

### Castor and Pollux

The statues are grouped with an obelisk and a fountain 1



Piazza della Pilotta is dominated by the imposing façade of the Gregorian University.

### Santi Apostoli

The figures of Christ and the Apostles on the balustrade were added by Carlo Rainaldi in 1681 4



### Palazzo Colonna

One of the art gallery's finest old masters is Annibale Carracci's The Bean Eater 3



### STAR SIGHT

★ Trevi Fountain

### KEY

--- Suggested route


0 metres 75

0 yards 75



## Castor and Pollux 1

Piazza del Quirinale. **Map** 5 B4.

 H, 40, 64, 70, 170 and many routes along Via del Tritone.



Quirinal fountain and obelisk with Roman statues of Castor and Pollux

Castor and Pollux – the patrons of horsemanship – and their prancing horses stand in splendour in the Piazza del Quirinale. Over 5.5 m (18 ft) high, these statues are huge Roman copies of 5th-century BC Greek originals. They once stood at the entrance to the nearby Baths of Constantine. Pope Sixtus V had them restored and placed here in 1588. Formerly known as the “horse tamers”, they gave the square its familiar name of Monte Cavallo (horse hill).

The obelisk which stands between them was brought here in 1786 from the Mausoleum of Augustus. In 1818 the composition was completed by the addition of a massive granite basin, once a cattle trough in the Forum.

## Palazzo del Quirinale 2

Piazza del Quirinale. **Map** 5 B3. **Tel** 06-469 91.  H, 40, 64, 70, 170 and many routes along Via del Tritone. **Open** 8.30am–noon Sun. **Closed** Jul–mid-Sep & public hols. **Adm charge.** [www.quirinale.it](http://www.quirinale.it)

By the 1500s, the Vatican had a reputation as an unhealthy location because of the high incidence of malaria, so Pope

Gregory XIII chose this site on the highest of Rome’s seven hills as a papal summer residence. Work began in 1573. Piazza del Quirinale has buildings on three sides while the fourth is open, with a splendid view of the city. Many great architects worked on the palace before it assumed its present form in the 1730s. Domenico Fontana designed the main façade, Carlo Maderno the huge chapel and Bernini the narrow wing on Via del Quirinale.



Following the unification of Italy in 1870, it became the official residence of the king, then, in 1947, of the president of the republic.

Just across the piazza are the Scuderie Papali, a new exhibition space housed in the ex-stables of the Palazzo del Quirinale.

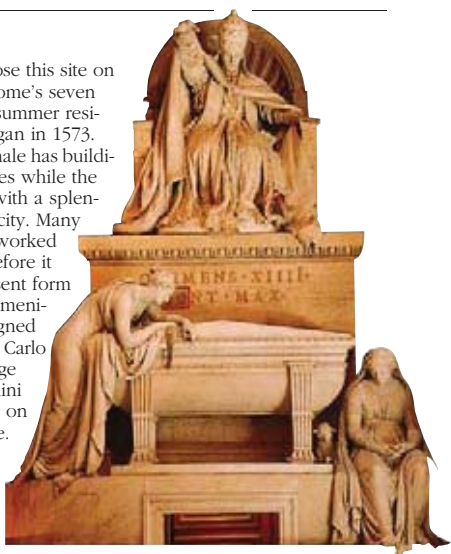


Palazzo del Quirinale, official residence of the president of Italy

## Palazzo Colonna 3

Via della Pilotta 17. **Map** 5 A4 & 12 F3. **Tel** 06-679 4362.  H, 40, 64, 70, 170 and many routes to Piazza Venezia. **Open** 9am–1pm Sat only (last adm: noon). **Closed** Aug & public hols. **Adm charge.** 

Pope Martin V Colonna (reigned 1417–31) began building the palazzo, but most of the structure dates from the 18th century. The art gallery, built by Antonio del Grande between 1654 and 1665, is the only part open to the public. The pictures are numbered but unlabelled, so pick up a guide on the way in. Go up the stairs





Canova's monument to Pope Clement XIV in Santi Apostoli, with figures of Humility and Modesty

and through the antechamber leading to a series of three gleaming marble rooms with prominent yellow columns, the Colonna family emblem (*colonna* means column).

The ceiling frescoes celebrate Marcantonio Colonna's victory over the Turks at the Battle of Lepanto (1571). On the walls are 16th- to 18th-century paintings, including Annibale Carracci's *The Bean Eater* (see p157). The room of landscape paintings, many by Poussin's brother-in-law Gaspard Dughet, reflects the 18th-century taste of Cardinal Girolamo Colonna. Beyond is a room with a ceiling fresco of *The Apotheosis of Martin V*. The throne room has a chair reserved for visiting popes and a copy of Pisanello's portrait of Martin V. The gallery also offers a fine view of the private palace garden, site of the ruined Temple of Serapis.

## Santi Apostoli 4

Piazza dei Santi Apostoli. **Map** 5 A4 & 12 F3. **Tel** 06-679 4085.  H, 40, 64, 70, 170 and many other routes to Piazza Venezia. **Open** 7am–noon, 4pm–7pm daily. 

The original 6th-century church on this site was rebuilt in the 15th century by Popes Martin V Colonna and



Sixtus IV della Rovere, whose oak-tree crest decorates the capitals of the late 15th-century portico. Inside the portico on the left is Canova's 1807 memorial to the engraver Giovanni Volpato. The church itself contains a much larger monument by Canova, his Tomb of Clement XIV (1789).

The Baroque interior by Francesco and Carlo Fontana was completed in 1714. Note the 3-D effect of Giovanni Odazzi's painted *Rebel Angels*, who really look as though they are falling from the sky. A huge 18th-century altarpiece by Domenico Muratori shows the martyrdom of the Apostles James and Philip, whose tombs are in the crypt.

## San Marcello al Corso 5

Piazza San Marcello 5. **Map** 5 A4 & 12 F3. **Tel** 06-69 93 01. **pub** 62, 63, 81, 85, 95, 117, 119, 160, 175, 492, 628. **Open** 7am–noon, 4–7pm Mon–Sat, 9am–noon, 4–7pm Sun. **f**

This church was originally one of the first places of Christian worship in Rome, which were known as *tituli*. A later Romanesque building



Chapel in San Marcello al Corso, decorated by Francesco Salviati



Detail of Triton and "sea-horse" at Rome's grandest fountain, the Trevi

burned down in 1519, and was rebuilt by Jacopo Sansovino with a single nave and many richly decorated private chapels on either side. The imposing travertine façade was designed by Fontana in late Baroque style.

The third chapel on the right has fine frescoes of the Virgin Mary by Francesco Salviati. The decoration of the next chapel was interrupted by the Sack of Rome in 1527. Raphael's follower Perin del Vaga fled, leaving the ceiling frescoes to be completed by

Daniele da Volterra and Pellegrino Tibaldi when peace returned to the city. In the nave stands a splendid Venetian-style double tomb by Sansovino, a memorial to Cardinal Giovanni Michiel (victim of a Borgia poisoning in 1503) and his nephew, Bishop Antonio Orso.

## Trevi Fountain 6

Fontana di Trevi. **Map** 5 A3 & 12 F2. **pub** 52, 53, 61, 62, 63, 71, 80, 95, 116, 119 and many other routes along Via del Corso and Via del Tritone.

Most visitors gathering around the coin-filled fountain assume that it has always been here, but by the standards of the Eternal City, the Trevi is a fairly recent creation. Nicola Salvi's theatrical design for Rome's largest and most famous fountain (see p54) was completed only in 1762. The central figures are Neptune, flanked by two Tritons. One struggles to master a very unruly "sea-horse", the other leads a far more docile animal. These symbolize the two contrasting moods of the sea.

The site originally marked the terminal of the Aqua Virgo aqueduct built in 19 BC. One of the first-storey reliefs shows a young girl (the legendary virgin after whom the aqueduct was named) pointing to the spring from which the water flows.



Façade of Santa Maria in Trivio

## Santa Maria in Trivio 7

Piazza dei Crociferi 49. **Map** 5 A3 & 12 F2. **Tel** 06-678 9645. **Bus** 52, 53, 61, 62, 63, 71, 80, 95, 116, 119. **Open** 8am–noon, 4–7.30pm daily. **i**

It has been said that Italian architecture is one of façades, and nowhere is this clearer than in the 1570s façade of Santa Maria in Trivio, delightfully stuck on to the building behind it. Note the false windows. There is illusion inside too, particularly in the ceiling frescoes, which show scenes from the New Testament by Antonio Gherardi (1644–1702).

The name of the tiny church probably means “St Mary-at-the-meeting-of-three-roads”.

## Accademia Nazionale di San Luca 8

Piazza dell'Accademia di San Luca 77. **Map** 5 A3 & 12 F2. **Tel** 06-679 8850. **Bus** 52, 53, 61, 62, 63, 71, 80, 95, 116, 119 and many routes along Via del Corso and Via del Tritone. **Open** Call ahead for opening hours.

St Luke is supposed to have been a painter, hence the name of Rome's academy of fine arts. Appropriately, the gallery contains a painting of *St Luke Painting a Portrait of the Virgin* by Raphael and his followers. The academy's heyday was in the 17th and 18th centuries, when many members gave their work

to the collection. Canova donated a model for his famous marble group, *The Three Graces*.

Of particular interest are three fascinating self-portraits painted by women: the 17th-century Italian Lavinia Fontana; the 18th-century Swiss Angelica Kauffmann, whose painting is copied from a portrait of her by Joshua Reynolds; and Elisabeth Vigée-Lebrun, the French painter of the years before the 1789 Revolution.

## Santi Vincenzo e Anastasio 9

Vicolo dei Modelli 73. **Map** 5 A3 & 12 F2. **Tel** 06-678 3098. **Bus** 52, 53, 61, 62, 63, 71, 80, 95, 116, 119. **Open** 7.30am–noon, 4–7pm daily. **i**

Overlooking the Trevi Fountain (*see p159*) is one of the most over-the-top Baroque façades in Rome. Its thickets of columns are crowned by the huge coat of arms of Cardinal Raimondo Mazzarino, who commissioned Martino Longhi the Younger to build the church in 1650. The female bust above the door is of one

of the cardinal's famous nieces, either Louis XIV's first love, Maria Mancini (1639–1715), or her younger sister, Ortensia. In the apse, memorial plaques record the popes whose *praecordia* (a part of the heart) are enshrined behind the wall. This gruesome tradition was started at the end of the 16th century by Pope Sixtus V and continued until Pius X stopped it in the early 20th century.

## Museo delle Paste Alimentari 10

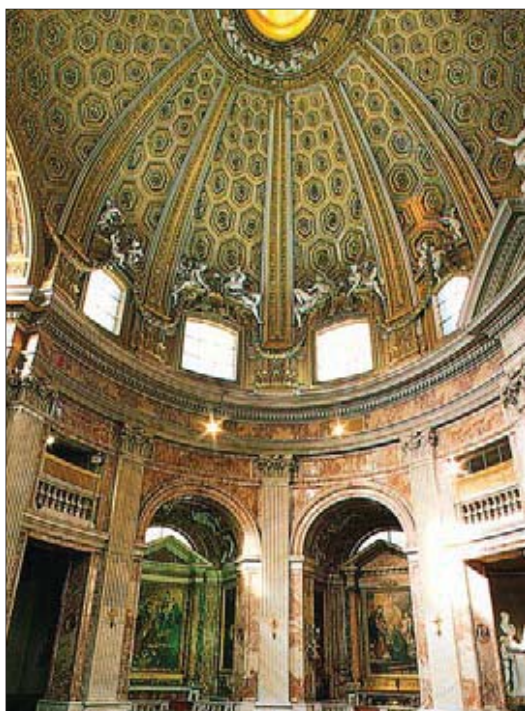
Piazza Scanderbeg 117. **Map** 5 A3 & 12 F2. **Tel** 06-699 1119. **Bus** 52, 53, 61, 62, 63, 71, 80, 95, 116, 119.

**Open** 9.30am–5.30pm daily. **Closed** public hols. **i** **f** **t**  
**www.museodellapasta.it**

The role of pasta in Italian cuisine cannot be exaggerated, and this entertaining museum presents everything there is to know about the beloved staple. Its rooms focus on various aspects, such as the history of pasta, how it is made and the background of the different shapes, while others exhibit photography and art with a pasta theme.



Self-portrait by Lavinia Fontana in the Accademia Nazionale di San Luca



Interior of Bernini's oval Sant'Andrea al Quirinale

## Sant'Andrea al Quirinale 11

Via del Quirinale 29. **Map** 5 B3.

**Tel** 06-474 4872. 116, 117 and routes to Via del Tritone.

**Open** 8.30am–noon, 3.30–7pm daily (closed afternoons in August).

Known as the “Pearl of the Baroque” because of its beautiful roseate marble interior, Sant'Andrea was designed by Bernini and executed by his assistants between 1658 and 1670. It was built for the Jesuits, hence the many IHS emblems (*Jesus Hominum Salvator* – Jesus Saviour of Mankind).

The site for the church was wide but shallow, so Bernini pointed the long axis of his oval plan not towards the altar, but towards the sides; he then leads the eye round to the altar end. Here Bernini ordered works of art in various media which function not in isolation, but together. The crucified St Andrew (Sant'Andrea) of the altarpiece

looks up at a stucco version of himself, who in turn ascends towards the lantern and the Holy Spirit.

The rooms of St Stanislas Kostka in the adjacent convent should not be missed. The quarters of the Jesuit novice, who died in 1568 aged 19, reflect not his own spartan taste, but the richer style of the 17th-century Jesuits. The Polish saint has been brilliantly immortalized in marble by Pierre Legros (1666–1719).

## San Carlo alle Quattro Fontane 12

Via del Quirinale 23. **Map** 5 B3. **Tel** 06-488 3261. 116, 117 & routes to Piazza Barberini. Barberini.

**Open** 10am–1pm, 3–6pm Mon–Fri; 10am–1pm Sat; 11am–1pm Sun.

In 1634, the Trinitarians, a Spanish order whose role was to pay the ransom of Christian hostages to the Arabs, commissioned Borromini to design a church and convent at the Quattro Fontane crossroads. The church, so small it would fit inside one of the piers of St Peter's, is also known as “San Carlino”.

Although dedicated to Carlo Borromeo, the 16th-century Milanese cardinal canonized in 1620, San Carlo is as much a monument to Borromini. Both the façade and interior employ bold curves that give light and life to a small, cramped site. The oval dome and tiny lantern are particularly ingenious. The undulating lines of the façade are decorated with angels and a statue of San Carlo. Finished in 1667, the façade is one of Borromini's very last works.

There are further delights in the playful inverted shapes in the cloister and the stucco work in the refectory (now the sacristy), which houses a painting of San Carlo by Orazio Borgianni (1611).

In a small room off the sacristy hangs a portrait of Borromini himself wearing the Trinitarian cross. Borromini committed suicide in 1667, and in the crypt (which is now open to the public) a small curved chapel reserved for him remains empty.



Dome of San Carlo alle Quattro Fontane, lit by concealed windows





Fountain of Strength (or Juno)

## Le Quattro Fontane 13

Intersection of Via delle Quattro Fontane and Via del Quirinale. **Map** 5 B3. Routes to Piazza Barberini or Via Nazionale. Barberini.

These four small fountains are attached to the corners of the buildings at the intersection of two narrow, busy streets. They date from the great redevelopment of Rome in the reign of Sixtus V (1585–90). Each fountain has a statue of a reclining deity. The river god accompanied by the she-wolf is clearly the Tiber; the other male figure may be the Arno. The female figures represent Strength and Fidelity or the goddesses Juno and Diana.

The crossroads is at the highest point of the Quirinal hill and commands splendid views of three distant land-

mark obelisks: those placed by Sixtus V in front of Santa Maria Maggiore and Trinità dei Monti, and the one that stands in Piazza del Quirinale.

## Moses Fountain 14

Fontana dell'Acqua Felice, Piazza San Bernardo. **Map** 5 C2. 36, 60, 61, 62, 84, 175, 492. Repubblica.

Officially known as the Fontana dell'Acqua Felice, this fountain owes its popular name to the grotesque statue of Moses in the central niche. The massive structure with its three elegant arches was designed by Domenico Fontana to mark the terminal of the Acqua Felice aqueduct, so called because it was one of the many great improvements commissioned by Felice Peretti, Pope Sixtus V. Completed in 1587, it brought clean piped water to this quarter of Rome for the first time.

The notorious statue of Moses striking water from the rock is larger than life and the proportions of the body are obviously wrong. Sculpted either by Prospero Bresciano or Leonardo Sormani, it is a clumsy attempt at recreating the awesome appearance of Michelangelo's Moses in the church of San Pietro in Vincoli (see p170). As soon as it was unveiled, it was said to be frowning at having been brought into the world by such an inept sculptor.



Fontana's Moses Fountain

The side reliefs also illustrate water stories from the Old Testament: Aaron leading the Israelites to water and Joshua pointing the army towards the Red Sea. The fountain's four lions are copies of Egyptian originals (now in the Vatican Museums), which Sixtus V had put there for public "convenience" and "delight".



Gold coin with head of the Emperor Diocletian (AD 285–305)

## Santa Maria degli Angeli 15

Piazza della Repubblica. **Map** 5 C3. **Tel** 06-488 0812. 36, 60, 61, 62, 64, 84, 90, 116, 170, 492, 910. Repubblica, Termini. **Open** 7am–6.30pm daily.

Parts of the ruined Baths of Diocletian (*right*) provided building material and setting for this church, constructed by Michelangelo in 1563. The church was so altered in the 18th century that it has lost most of its original character.

An exhibition in the sacristy gives a detailed account of Michelangelo's original design.



Fidelity (or Diana) with her attendant dog, one of the Quattro Fontane

## Museo Nazionale Romano (Palazzo Massimo) 16



Part of the Museo Nazionale Romano in the Baths of Diocletian

Palazzo Massimo, Largo di Villa Peretti 1. **Map** 6 D3. **Tel** 06-3996 7700. **Bus** 36, 38, 40, 64, 86, 170, 175, H and other routes to Piazza dei Cinquecento. **M** Repubblica, Termini. **Open** 9am–7.45pm Tue–Sun. **Closed** 1 Jan, 1 May, 25 Dec. **Adm charge** (the biglietto cumulativo gives entry to the museum's five branches).

Founded in 1889, the Museo Nazionale Romano holds most of the antiquities found in Rome since 1870 as well as pre-existing collections, and is one of the world's leading museums of Classical art. It now has five branches: its original site, occupying part of the Baths of Diocletian; the Palazzo Massimo; the Palazzo Altemps (see p127); the Aula Ottagona (near the Baths of Diocletian); and Crypta Balbi at Via delle Botteghe Oscure 31, excavated from the foyer of the theatre of Balbus (1st century BC) and housing findings from medieval Rome.

The Palazzo Massimo, built in 1883–7 on the site of a villa which belonged to Sixtus V, used to be a Jesuit college. In 1981–97 it was restored to house a significant proportion of the museum's collections. The exhibits, contained on four floors, are originals dating from the 2nd century BC to the end of the 4th century AD.

The basement contains an excellent display of ancient coins, precious artifacts and the only mummified child to be found in the ancient city. The ground floor is devoted to Roman statuary, with funeral monuments in Room 2 and Emperor Augustus in Pontifex Maximus guise in Room 5. Upstairs there are statues from Nero's summer villa in Anzio and Roman copies of famous Greek originals, such as the *Discobolos Ex-Lancellotti*. The real joy of the museum, however, is on the second floor, where entire rooms of wall paintings have been brought from various villas excavated in and around Rome. A guided tour of the wall paintings is necessary, which you can book at the museum entrance. The most incredible frescoes are from Livia's Villa at Prima Porta. Her triclinium (dining room) was decorated with an

abundance of trees, plants and fruit, painted in a totally naturalistic style to fool guests that they were eating alfresco, rather than indoors. Other marvels include rooms brought from the first Villa Farnesina: the children's room has a predominantly white design, while the adults' bedroom is red, complete with erotic paintings. Equally impressive is the museum's display of mosaics on the same floor.

## Baths of Diocletian 17

Terme di Diocleziano, Viale E de Nicola 79. **Map** 6 D3. **Tel** 06-3996 7700. **Bus** 36, 60, 61, 62, 84, 90. **M** Repubblica, Termini. **Open** 9am–7.45pm Tue–Sun.

Built in AD 298–306 under the infamous Emperor Diocletian, who murdered thousands of Christians, the baths (see pp24–5) were the most extensive in Rome and could accommodate up to 3,000 bathers at a time.

Part of the Museo Nazionale Romano, the complex houses a vast collection of Roman statues and inscriptions and incorporates a former Carthusian monastery which has a beautiful cloister designed by Michelangelo.



One of the Quattro Aurighe mosaics, Museo Nazionale Romano

## Piazza della Repubblica 18

**Map** 5 C3. 36, 60, 61, 62, 64, 84, 90, 170, 175, 492, 646, 910.

**M** *Repubblica*.

Romans often refer to the piazza by its old name, Piazza Esedra, so called because it follows the shape of an *exedra* (a semicircular recess) that was part of the Baths of Diocletian. The piazza was part of the great redevelopment undertaken when Rome became capital of a unified Italy. Under its sweeping 19th-century colonnades there were once elegant shops, but they have been ousted by banks, travel agencies and cafés.

In the middle of the piazza stands the Fontana delle Naiadi. Mario Rutelli's four naked bronze nymphs caused something of a scandal when they were unveiled in 1901. Each reclines on an aquatic creature symbolizing water in its various forms: a sea-horse for the oceans, a water snake for rivers, a swan for lakes, and a curious frilled lizard for subterranean streams. The figure in the middle, added in 1911, is of the sea god Glaucus, who represents man victorious over the hostile forces of nature.



Piazza della Repubblica and the Fontana delle Naiadi

## Palazzo delle Esposizioni 19

Via Nazionale 194 (second entrance in Via Milano). **Map** 5 B4.

**Tel** 06-489 411.

40, 60, 64, 70, 116T, 170.

**Open** *Call ahead for details of opening hours. Adm charge.*

from Via Piacenza entrance.



[www.palazzoesposizione.it](http://www.palazzoesposizione.it)



Façade of the Palazzo delle Esposizioni

This grandiose building, with wide steps, Corinthian columns and statues, was designed as an exhibition centre by the architect Pio Piacentini and built by the city of Rome

in 1882 during the reign of Umberto I. The main entrance looks like a triumphal arch.

The palazzo is still used to house exhibitions and the exhibition space is currently undergoing modernisation. The exhibitions are changed every three months and include a variety of sculpture and paintings. Live performances, films and lectures also take place here (*see p360*). Foreign films are usually shown in the original language.

## Santa Maria dei Monti 20

Via Madonna dei Monti 41. **Map** 5 B4. **Tel** 06-48 55 31. 75, 84, 117. **M** *Cavour*. **Open** 7am–noon, 4.30–7.30pm Mon–Sat; 8.30am–1pm, 5–8pm Sun.

Designed by Giacomo della Porta, this church, dating from 1580, has a particularly splendid dome. Over the high altar is a stunning medieval painting of the Madonna, patroness of this quarter of Rome. The altar in the left transept houses the tomb and effigy of the unworldly French saint Benoît-Joseph Labre, who died here in 1783, having spent his life as a solitary pilgrim. He slept rough in the ruins of the Colosseum, gave away any charitable gifts he received, and came regularly to Santa Maria dei Monti to worship. His faith could not sustain his body: still in his mid-thirties, he collapsed and died outside the church. The foul rags he wore are preserved.



One of the bronze nymphs of the fountain in Piazza della Repubblica



## Sant'Agata dei Goti 21

Via Mazzarino 16 and Via Panisperna.

**Map** 5 B4. **Tel** 06-4879 3531.

**Bus** 40, 60, 64, 70, 71, 117, 170.

**Open** 7–9am, 4–7pm Mon–Sat, 9am–noon, 4–6pm Sun. **f** **♿**

The Goths who gave their name to this church (*Goti* are Goths) occupied Rome in the 6th century AD. They were Aryan heretics who denied the divinity of Christ. The church was founded between AD 462 and 470, shortly before the main Gothic invasions, and the beautiful granite columns date from this period. The main altar has a well-preserved 12th-century Cosmatesque tabernacle, but the most delightful part of the church is the charming 18th-century courtyard built around an ivy-draped well.

## Villa Aldobrandini 22

Via Panisperna. Entrance to gardens: Via Mazzarino 1. **Map** 5 B4.

**Bus** 40, 60, 64, 70, 71, 117, 170.

**Gardens open** dawn–dusk daily.

**Villa not open** to the public.

Built in the 16th century for the Dukes of Urbino and acquired for his family by Pope Clement VIII Aldobrandini (reigned 1592–1605), the villa is now government property and houses an international law library.

The villa itself, decorated with the family's six-starred coat of arms, is closed to the public, but the gardens and terraces, hidden behind a high wall that runs along Via Nazionale, can be reached through an iron gate in Via Mazzarino. Steps lead up past 2nd-century AD ruins into the recently renovated gardens, highly recommended as an oasis of tranquillity in the centre of the city. Gravel paths lead between formal lawns and clearly marked specimen trees, and benches are provided for the weary. Since the garden is raised some 10 m (30 ft) above street level, the views are excellent.



18th-century courtyard of Sant'Agata dei Goti

## Santi Domenico e Sisto 23

Largo Angelicum 1.

**Map** 5 B4. **Tel** 06-670 21.

**Bus** 40, 60, 64, 70, 71 117, 170.

**Open** by appointment.



Chapel in Santi Domenico e Sisto

The church has a tall, slender Baroque façade rising above a steep flight of steps. This divides into two curving

flights that sweep up to the terrace in front of the entrance. The pediment of the façade is crowned by eight flaming candlesticks.

The interior has a vaulted ceiling with a large fresco of *The Apotheosis of St Dominic* by Domenico Canuti (1620–84). The first chapel on the right was decorated by Bernini, who may also have designed the sculpture of Mary Magdalene meeting the risen Christ in the Garden of Gethsemane. This fine marble group was executed by Antonio Raggi (1649). Above the altar is a 15th-century terracotta plaque of the Virgin and Child. On the left over a side altar is a large painting of the Madonna from the same period, attributed to Benozzo Gozzoli (1420–97), a pupil of Fra Angelico.



Façade of Santi Domenico e Sisto



# ESQUILINE

The Esquiline is the largest and highest of Rome's seven hills. In Imperial Rome the western slopes overlooking the Forum housed the crowded slums of the Suburra. On the eastern side there were a few villas belonging to wealthy citizens like Maecenas, patron of the arts and adviser to Augustus. The essential character of the place has persisted through two millennia; it is still one of the poorer quarters of the city.



Michelangelo's Rachel in San Pietro in Vincoli

The area is now heavily built up, except for a rather seedy park on the Colle Oppio, a smaller hill to the south of the Esquiline, where you can see the remains of the Baths of Titus, the Baths of Trajan and Nero's Domus Aurea. The area's main interest, however, lies in its churches. Many of these were founded on the sites of private houses where Christians met to worship secretly in the days when the religion was banned.

## SIGHTS AT A GLANCE

### Churches

- San Martino ai Monti ①
- San Pietro in Vincoli ②
- Santa Maria Maggiore*  
pp172-3 ④
- Santa Bibiana ⑦
- Santa Prassede ⑤
- Santa Pudenziana ③

### Museums

- Museo Nazionale d'Arte  
Orientale ⑨

### Historic Piazzas

- Piazza Vittorio Emanuele II ⑧

### Ancient Sites

- Auditorium of Maecenas ⑩
- Domus Aurea ⑫
- Sette Sale ⑪

### Arches

- Arch of Gallienus ⑥

## GETTING THERE

This area is close to Termini station and has several other Metro stops: Vittorio Emanuele and Manzoni on line A, Cavour and Colosseo on line B. Bus routes here are a little confusing. Among the most useful are the 16, 75 and 714 from Stazione Termini and the 84. Tram 3 runs along Via Labicana.

## SEE ALSO

- *Street Finder*, maps 5, 6
- *Restaurants* p322
- *Mosaics Walk* pp280-81

## KEY

-  Street-by-Street map
-  Railway station
-  Metro station
-  Tourist information





## Street-by-Street: The Esquiline Hill

The sight that draws most people to this rather scruffy part of Rome is the great basilica of Santa Maria Maggiore. But it is also well worth searching out some of the smaller churches on the Esquiline: Santa Pudenziana and Santa Prassede with their celebrated mosaics, and San Pietro in Vincoli, home to one of Michelangelo's most famous sculptures. To the south, in the Colle Oppio park, are the scattered remains of the Baths of Trajan.



### Santa Pudenziana

*The apse of this ancient church has a magnificent 4th-century mosaic of Christ surrounded by the Apostles* ③



**Piazza dell'Esquilino** was furnished with an obelisk in 1587 by Pope Sixtus V. This helped to guide pilgrims coming from the north to the important church of Santa Maria Maggiore.

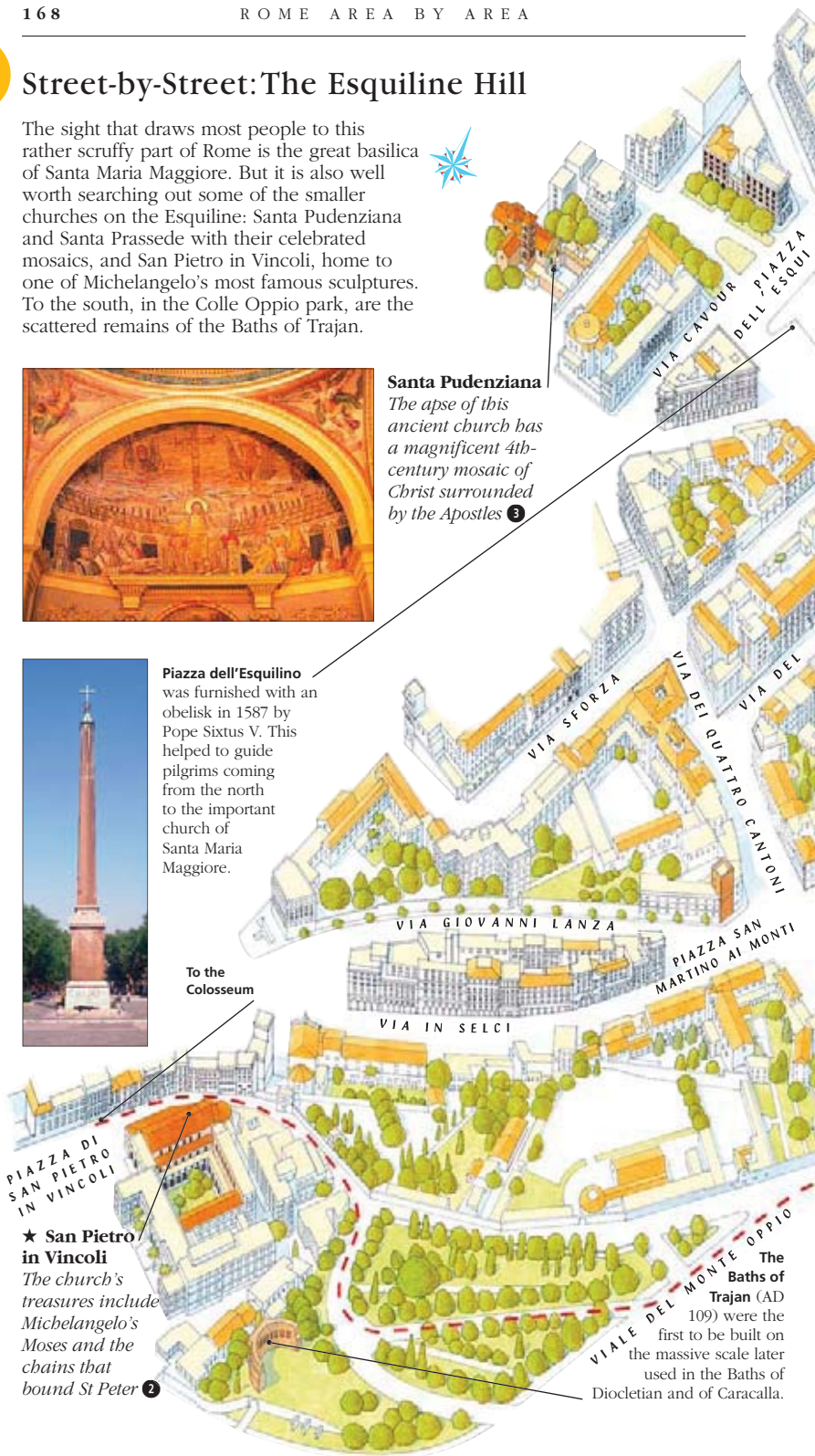
To the  
Colosseum

PIAZZA DI  
SAN PIETRO  
IN VINCOLI

### ★ San Pietro in Vincoli

*The church's treasures include Michelangelo's Moses and the chains that bound St Peter* ②

The  
Baths of  
Trajan (AD  
109) were the  
first to be built on  
the massive scale later  
used in the Baths of  
Diocletian and of Caracalla.





★ **Santa Maria Maggiore**

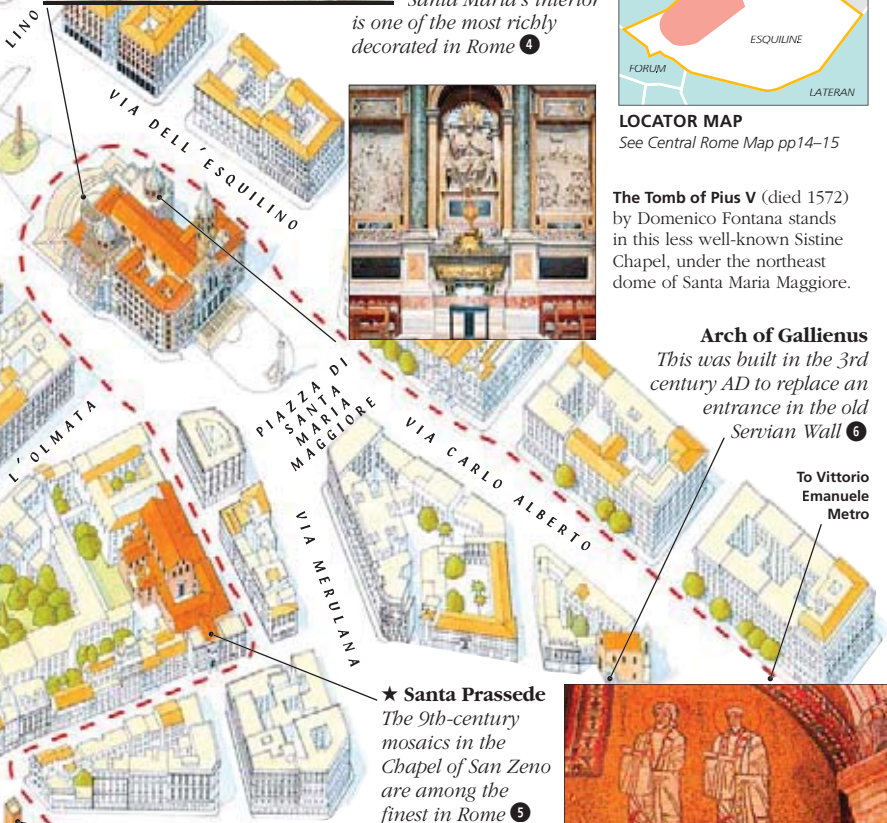
*This imposing rear façade was added by Baroque architect Carlo Rainaldi in 1673. Santa Maria's interior is one of the most richly decorated in Rome* 4



**LOCATOR MAP**

See Central Rome Map pp14–15

**The Tomb of Pius V** (died 1572) by Domenico Fontana stands in this less well-known Sistine Chapel, under the northeast dome of Santa Maria Maggiore.



**Arch of Gallienus**

*This was built in the 3rd century AD to replace an entrance in the old Servian Wall* 6

To Vittorio Emanuele Metro

★ **Santa Prassede**

*The 9th-century mosaics in the Chapel of San Zeno are among the finest in Rome* 5



**The Torre dei Capocci**, a restored medieval tower, is one of the area's most distinctive landmarks.

**San Martino ai Monti**

*The frescoes include 17th-century Roman landscapes and scenes from the life of Elijah by Gaspare Dughet* 1



**KEY**

--- Suggested route

0 metres 75

0 yards 75

**STAR SIGHTS**

- ★ San Pietro in Vincoli
- ★ Santa Maria Maggiore
- ★ Santa Prassede



## San Martino ai Monti ①

Viale del Monte Oppio 28. **Map** 6 D5.

**Tel** 06-478 4701. ☎ 16, 714.

**M** Cavour, Vittorio Emanuele.

**Open** 7am–noon, 4–7pm Mon–Sat;  
7am–noon, 4–8pm Sun. † ♿



Fresco of old San Giovanni in Laterano in San Martino ai Monti

Christians have been worshipping on the site of this church since the 3rd century, when they used to meet in the house of a man named Equitius. In the 4th century, after Constantine had legalized Christianity, Pope Sylvester I built a church, one of very few things he did during his pontificate. In fact he was so insignificant that in the 5th century a more exciting life was fabricated for him – which included tales of him converting Constantine, curing him of leprosy and forcing him to close all pagan temples. Pope Sylvester's fictional life was further enhanced in the 8th century, with the forgery of a document in which Constantine offered him the Imperial crown.

Pope Sylvester's church was replaced in about AD 500 by St Symmachus, rebuilt in the 9th century and then transformed completely in the 1630s. The only immediate signs of its age are the ancient Corinthian columns dividing the nave and aisles. The most interesting interior features are a series of frescoed landscapes of the countryside around Rome (*campagna romana*) by the 17th-century

French artist Gaspare Dughet, Poussin's brother-in-law, in the right aisle. The frescoes by Filippo Gagliardi, at either end of the left aisle, show old St Peter's and the interior of San Giovanni in Laterano before Borromini's redesign. If you can find the sacristan, you can go beneath the church to see the remains of Equitius's house.

## San Pietro in Vincoli ②

Piazza di San Pietro in Vincoli 4A.

**Map** 5 C5. **Tel** 06-488 28 65. ☎

75, 84, 117. **M** Cavour, Colosseo.

**Open** 8am–12.30pm, 3.30–7pm

(Oct–Mar: 6pm) daily. † ♿

According to tradition, the two chains (*vincoli*) used to shackle St Peter while he was being held in the depths of



Reliquary with St Peter's chains

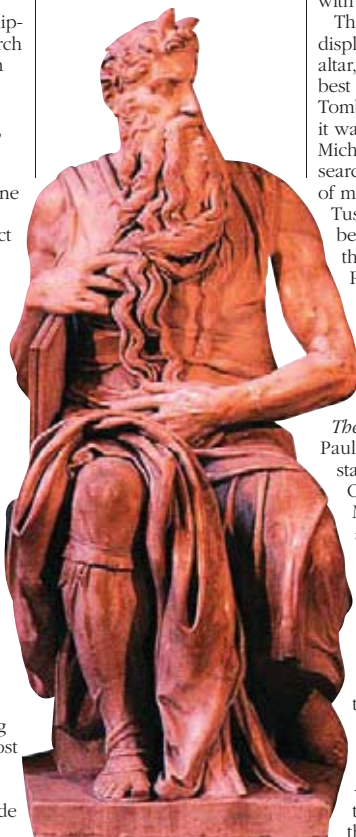
the Mamertine Prison (*see p91*) were subsequently taken to Constantinople. In the 5th century, Empress Eudoxia deposited one in a church in Constantinople and sent the other to her daughter Eudoxia in Rome. She in turn gave hers to Pope Leo I, who had this church built to house it. Some years later the second chain was brought to Rome, where it linked miraculously with its partner.

The chains are still here, displayed below the high altar, but the church is now best known for Michelangelo's Tomb of Pope Julius II. When it was commissioned in 1505, Michelangelo spent 8 months searching for perfect blocks of marble at Carrara in

Tuscany, but Pope Julius became more interested in the building of a new St Peter's and the project was laid aside. After the pope's death in 1513, Michelangelo resumed work on the tomb, but had only finished the statues of *Moses* and

*The Dying Slaves* when Pope Paul III persuaded him to start work on the Sistine Chapel's *Last Judgment*. Michelangelo had planned a vast monument with over 40 statues, but the tomb that was built – mainly by his pupils – is simply a façade with six niches for statues.

*The Dying Slaves* are in Paris and Florence, but the tremendous bearded *Moses* is here. The horns on Moses' head should really be beams of light – they are the result of the Hebrew original from the Old Testament being wrongly translated.



Michelangelo's *Moses* in San Pietro



## Santa Pudenziana ③

Via Urbana 160. **Map** 5 C4.

**Tel** 06-481 4622.

**16, 75, 84, 105, 714.**

**M** Cavour. **Open** 8am–noon, 3–6pm daily. **+**

Churches tend to be dedicated to existing saints, but in this case, the church, through a linguistic accident, created a brand new saint. In the 1st century AD a Roman senator called Pudens lived here, and, according to legend, allowed St Peter to lodge with him. In the 2nd century a bath house was built on this site and in the 4th century a church was established inside the baths, known as the *Ecclesia Pudentiana* (the church of Pudens). In time it was assumed that “Pudentiana” was a woman’s name and a life was created for her – she became the sister of Prassede and was credited with caring for Christian victims of persecution. In 1969 both saints were declared invalid, though their churches both kept their names.

The 19th-century façade of the church retains an 11th-century frieze depicting both Prassede and Pudenziana dressed as crowned Byzantine empresses. The apse has a remarkable 4th-century mosaic, clearly influenced by Classical pagan art in its use of subtle colours. The Apostles are represented as Roman senators in togas but a clumsy attempt at restoration in the 16th century destroyed two of the Apostles and left other figures without legs.



11th-century frieze and medallions on the façade of Santa Pudenziana



Apse mosaics in Santa Prassede, showing the saint with St Paul

## Santa Maria Maggiore ④

See pp172–3.

## Santa Prassede ⑤

Via Santa Prassede 9A. **Map** 6 D4.

**Tel** 06-488 24 56. **16, 70, 71,**

**75, 714.** **M** Vittorio Emanuele. **Open**

7.30am–noon, 4pm–6.30pm daily (afternoons only, Aug). **+** **♿**

The church was founded by Pope Paschal II in the 9th century, on the site of a 2nd-century oratory. Although the interior has been altered and rebuilt, the structure of the

original design of the 9th-century church is clearly visible. Its three naves are separated by rows of granite columns. In the central nave, there is a round stone slab covering the well where, according to the legend, St Prassede would have buried the remains of 2,000 martyrs.

Artists from Byzantium decorated the church with glittering, jewel-coloured mosaics. Those in the apse and choir depict stylized white-robed elders, the haloed elect looking down from the gold and blue walls of heaven, spindly legged lambs, feather-mop palm trees and bright red poppies.

In the apse, Santa Prassede and Santa Pudenziana stand on either side of Christ, with the fatherly arms of St Paul and St Peter on their shoulders. Beautiful mosaics of saints, the Virgin and Christ and the Apostles also cover the walls and vault of the Chapel of St Zeno, built as a mausoleum for Pope Paschal’s mother, Theodora. Part of a column brought back from Jerusalem, allegedly the one to which Christ was bound and flogged, also stands here.

## Santa Maria Maggiore 4

Of all the great Roman basilicas, Santa Maria has the most successful blend of different architectural styles. Its colonnaded triple nave is part of the original 5th-century building. The Cosmatesque marble floor and delightful Romanesque bell tower, with its blue ceramic roundels, are medieval. The Renaissance saw a new coffered ceiling, and the Baroque gave the church twin domes and its imposing front and rear façades. The mosaics are Santa Maria's most famous feature. From the 5th century come the biblical scenes in the nave and the spectacular mosaics on the triumphal arch. Medieval highlights include a 13th-century enthroned Christ in the loggia.

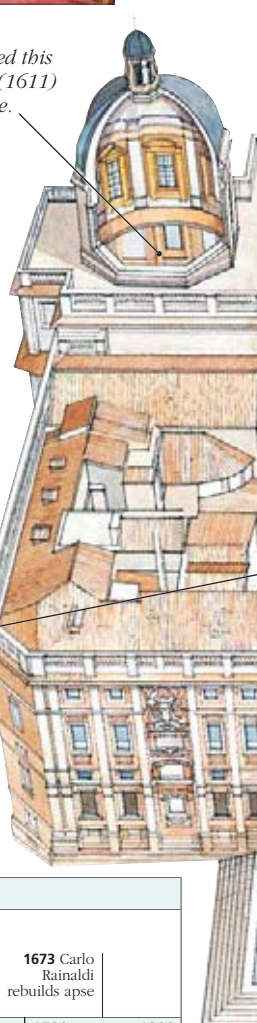


### ★ Cappella Paolina

*Flaminio Ponzio designed this richly decorated chapel (1611) for Pope Paul V Borghese.*

### Obelisk in Piazza dell'Esquilino

*The Egyptian obelisk was erected by Pope Sixtus V in 1587 as a landmark for pilgrims.*



### LEGEND OF THE SNOW




In 356, Pope Liberius had a dream in which the Virgin told him to build a church on the spot where he found snow. When it fell on the Esquiline, on the morning of 5 August in the middle of a baking Roman summer, he naturally obeyed. The miracle of the snow is commemorated each year by a service during which thousands of white petals float down from the ceiling of Santa Maria. Originally roses were used, but nowadays the petals are more usually taken from dahlias.



### Coffered Ceiling

*The gilded ceiling, possibly by Giuliano da Sangallo, was a gift of Alexander VI Borgia at the end of the 15th century. The gold is said to be the first brought from America by Columbus.*

### TIMELINE

356 Virgin appears to Pope Liberius	432–40 Sixtus III completes church	1075 Pope Gregory VII kidnapped by opponents while reading Christmas mass in Santa Maria	1288–92 Nicholas IV adds apse and transepts	1743 Ferdinando Fuga adds main façade on orders of Benedict XIV	
300 AD	600	900	1200	1500	1800
					
<b>1347</b> Cola di Rienzo crowned Tribune of Rome in Santa Maria <i>Pope Gregory VII</i>		<b>1673</b> Carlo Rainaldi rebuilds apse			
<b>420</b> Probable founding date		<b>1743</b> Ferdinando Fuga adds main façade on orders of Benedict XIV			



★ **Coronation of the Virgin Mosaic**

This is the central image of a series of wonderful apse mosaics of the Virgin by Jacopo Torriti (1295).



★ **Baldacchino (1740s)**

Its columns of red porphyry and bronze were the work of Ferdinando Fuga.

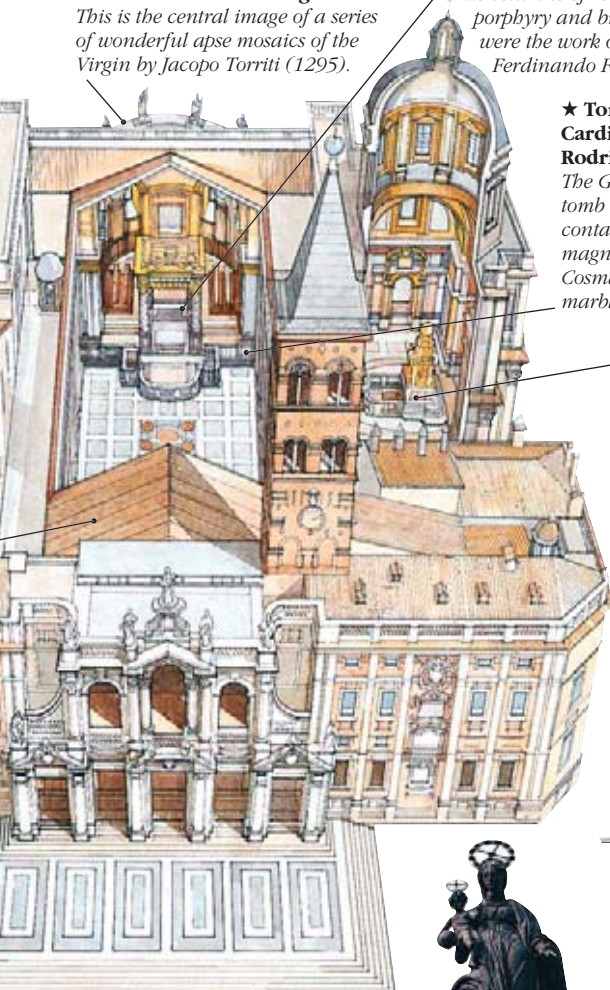
★ **Tomb of Cardinal Rodriguez**

The Gothic tomb (1299) contains magnificent Cosmatesque marblework.



★ **Cappella Sistina**

This Sistine Chapel was built for Pope Sixtus V (1584–87) by Domenico Fontana and houses the pope's tomb.



★ **Column in Piazza Santa Maria Maggiore**

A bronze of the Virgin and Child was added to this ancient marble column in 1615. The column came from the Basilica of Constantine in the Forum.



**VISITORS' CHECKLIST**

Piazza di Santa Maria Maggiore.

**Map** 6 D4.

**Tel** 06-48 31 95.

**Bus** 16, 70, 71, 714. **Tram** 14.

**M** Termini, Cavour.

**Open** 7am–7pm daily.



**STAR FEATURES**

- ★ Cappella Paolina
- ★ Coronation of the Virgin Mosaic
- ★ Tomb of Cardinal Rodriguez
- ★ Cappella Sistina





Arch erected in memory of Emperor Gallienus

## Arch of Gallienus 6

Via Carlo Alberto. **Map** 6 D4. **5, 14.** **M** Vittorio Emanuele.

Squashed between two buildings just off Via Carlo Alberto is the central arch of an originally three-arched gate erected in memory of Emperor Gallienus, who was assassinated by his Illyrian officers in AD 262. It was built on the site of the old Esquiline Gate in the Servian Wall, parts of which are visible nearby.

## Santa Bibiana 7

Via Giovanni Giolitti 154. **Map** 6 F4. **Tel** 06-446 1021. **5, 14.** **M** Vittorio Emanuele. **Open** 7.30–11am, 4.30–7.30pm daily. **f** **♿**

The deceptively simple façade of Santa Bibiana was Bernini's first foray into architecture. It is a clean, economic design with superimposed pilasters and deeply shadowed archways. The church itself was built on the site of the palace belonging to Bibiana's family. This is where

the saint was buried after being flogged to death with leaded cords during the brief persecution of the Christians in the reign of Julian the Apostate (361–3). Just inside the church is a small column against which Bibiana is said to have been whipped. Her remains, along with those of her mother Dafrosa and her sister Demetria, who also suffered martyrdom, are preserved in an alabaster urn

below the altar. In a niche above the altar stands a statue of Santa Bibiana by Bernini – the first fully clothed figure he ever sculpted. He depicts her standing beside a column, holding the cords with which she was whipped, apparently on the verge of a deadly swoon.



Early sculpture by Bernini of the martyr Santa Bibiana (1626)

## Piazza Vittorio Emanuele II 8

**Map** 6 E5. **5, 14.** **M** Vittorio Emanuele. See **Markets** p352.

Piazza Vittorio, as it is called for short, was once one of the city's main open-air food markets, though now it has moved around the corner to new, covered premises. The arcaded square was built in the urban development undertaken after the unification of Italy in 1870. It was named after Italy's first king, but there is nothing regal about its appearance today.

However, the garden area in the centre of the square has recently been restored. It contains a number of mysterious ruins, including a large mound, part of a Roman fountain from the 3rd century AD and the Porta Magica, a curious 17th-century doorway inscribed with alchemical signs and formulae.

## Museo Nazionale d'Arte Orientale 9

Via Merulana 248. **Map** 6 D5. **Tel** 06-487 4415. **5, 14.** **M** Vittorio Emanuele. **Open** 8.30am–1.30pm Mon, Wed, Fri, Sat; 8.30am–7pm Tue, Thu, Sun. **Closed** 1st & 3rd Mon of month. **Adm charge.** **♿**

The museum occupies part of the late 19th-century Palazzo Brancaccio, home of the Italian Institute of the Middle and Far East since 1957. The collection ranges from prehistoric Iranian ceramics, sculpture from Afghanistan, Nepal, Kashmir and India to 18th-century Tibetan paintings on vellum. From the Far East there are collections of Japanese screen paintings and Chinese jade.

The most unusual exhibits are the finds from the Italian excavation of the ancient



4th-century relief from Kashmir



Nepalese Bodhisattva in the Museo Nazionale d'Arte Orientale

civilization of Swat in northeast Pakistan. This fascinating Gandhara culture lasted from the 3rd century BC to about the 10th century AD. Its wonderfully exotic, sensual reliefs show an unusual combination of Hellenistic, Buddhist and Hindu influences.

## Auditorium of Maecenas 10

Largo Leopardi 2. **Map** 6 D5.

**Tel** 06-6710 3819. 16, 714.

Vittorio Emanuele. **Open** by appt; phone in advance.

Maecenas, pop, gourmet and patron of the arts, was also an astute adviser and colleague of the Emperor Augustus. Fabulously rich, he created a fantastic villa and gardens on the Esquiline hill, most of which has long disappeared beneath the modern city. The partially reconstructed auditorium, isolated on a traffic island, is all that remains.

Inside, a semicircle of tiered seats suggests that it may have been a place for readings and performances. If it was, then Maecenas would have been entertained here by his protégés, the lyric poet Horace and Virgil, author of the *Aeneid*, reading their latest works. However, water ducts have also been discovered and it may well have been a *nymphbeum* – a kind of summerhouse – with fountains. Traces of frescoes

remain on the walls: you can make out garden scenes and a procession of miniature figures – including one of a characteristically drunken Dionysus (the Greek god of wine) being propped upright by a satyr.

## Sette Sale 11

Via delle Terme di Traiano. **Map** 5 C5.

**Tel** 06-6710 3819. 85, 87, 117,

186, 810, 850. 3. Colosseo.

**Open** by appt; phone in advance.

Not far from Nero's Domus Aurea is the cistern of the Sette Sale. It was built here to supply the enormous quantities of water needed for the Baths of Trajan.

These were built for Emperor Trajan in AD 104 on parts of the Domus Aurea that had been damaged by a fire.

A set of stairs leads down into the cistern, well below street level. There is not much to see here now, but a walk through the huge, echoing cistern where light rays illuminate the watery surfaces is still an evocative experience. The nine sections, 30 m (98 ft) long and 5 m (16 ft) wide, had a capacity of 8 million litres.

## Domus Aurea 12

Viale della Domus Aurea.

**Map** 5 C5. **Tel** 06-3996 7700.

85, 87, 117, 186, 810, 850.

3. Colosseo.

**Closed** for restoration until 2008.



After allegedly setting fire to Rome in AD 64, Nero decided to build himself an outrageous new palace. The Domus Aurea (sometimes called Nero's Golden House) occupied part of the Palatine and most of the Celian and Esquiline hills – an area approximately 25 times the size of the Colosseum. The vestibule on the Palatine side of the complex contained a colossal gilded statue of Nero. There was an artificial lake, with gardens and woods where imported wild beasts were allowed to roam free.

According to Suetonius in his life of Nero, the palace walls were adorned with gold and mother-of-pearl, rooms were designed with ceilings that showered guests with flowers or perfumes, the dining hall rotated and the baths were fed with both sulphurous water and sea water.

Tacitus described Nero's debauched garden parties, with banquets served on barges and lakeside brothels serviced by aristocratic women, though as Nero killed himself in AD 68, he did not have long to enjoy his new home.

Nero's successors, anxious to distance themselves from the monster-emperor, did their utmost to erase all traces of the palace. Vespasian drained the lake and built the Colosseum (see pp92–5) in its place, Titus and Trajan each erected a complex of baths over the palace, and Hadrian placed the Temple of Venus and Rome (see p87) over the vestibule.

Rooms from one wing of the palace have survived, buried beneath the ruins of the Baths of Trajan on the Oppian hill. Recent excavations have revealed large frescoes and mosaics which are thought to be a panorama of Rome from a bird's-eye perspective. Hopefully more areas will open to the public when considered safe from landslides.



Frescoed room in the ruins of the Domus Aurea







# LATERAN

In the Middle Ages the Lateran Palace was the residence of the popes, and the basilica of San Giovanni beside it rivalled St Peter's in splendour. After the return of the popes from Avignon at the end of the 14th century, the area declined in importance. Pilgrims still continued to visit San Giovanni and Santa



Cherub from San Giovanni in Laterano

Croce in Gerusalemme, but the area remained sparsely inhabited. Ancient convents slumbered amid gardens and vineyards until Rome became capital of Italy in 1870 and a network of residential streets was laid out here to house the influx of newcomers. Archaeological interest lies chiefly in the Aurelian Wall and the ruins of the Aqueduct of Nero.

## SIGHTS AT A GLANCE

### Churches

*San Clemente* pp186–7 **12**

*San Giovanni in Laterano* pp182–3 **1**

Santa Croce  
in Gerusalemme **5**

Santi Quattro Coronati **11**

Santo Stefano Rotondo **13**

### Shrines

Scala Santa and Sancta Sanctorum **2**

### Arches and Gates

Porta Asinaria **3**

Porta Maggiore **7**

### Ancient Sites

Amphiteatrum Castrense **4**

Aqueduct of Nero and the Freedmen's Tombs **9**

Baker's Tomb **8**

### Museums

Museum of Musical Instruments **6**

Museo Storico della Liberazione di Roma **10**

### SEE ALSO

- **Street Finder**, maps 6, 9, 10
- **Restaurants** pp322–3
- **Mosaics Walk** pp280–81

### GETTING THERE

San Giovanni Metro station on line A is just outside the city wall, but handy for many of the sights in the area. The 16, 81, 85, 87 and 186 are among the many buses to Piazza di San Giovanni in Laterano. This can also be reached by the 3 tram. This is slow, but its route makes it useful for exploring this part of Rome.



## Street-by-Street: Piazza di San Giovanni

Both the Basilica of San Giovanni and the Lateran Palace look out over a huge open area, the Piazza di San Giovanni, laid out at the end of the 16th century with an Egyptian obelisk, the oldest in Rome, in the centre. Sadly the traffic streaming in and out of the city through Porta San Giovanni tends to detract from its grandeur. Across the square is the building housing the Scala Santa (the Holy Staircase), one of the most revered relics in Rome and the goal for many pilgrims. The area is also a venue for political rallies, and the feast of St John on 23 June is celebrated with a fair at which Romans consume roast *porchetta* (see p59).



**The Chapel of Santa Rufina**, originally the portico of the baptistry, has a 5th-century mosaic of spiralling foliage in the apse.



VIA DI SANTO STEFANO ROTONDO

VIA DELL'AMBA ARADAM

VIA DEI LATERANI

**The Cloister of San Giovanni** fortunately survived the two fires that destroyed the early basilica. A 13th-century masterpiece of mosaic work, the cloister now houses fragments from the medieval basilica.

**Piazza di San Giovanni in Laterano** boasts an ancient obelisk and parts of Nero's Aqueduct. This 18th-century painting by Canaletto shows how the piazza once looked.

### STAR SIGHT

★ San Giovanni in Laterano

### KEY

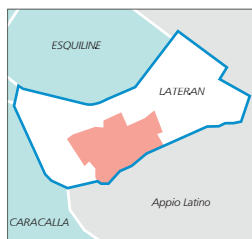
--- Suggested route

0 metres 75

0 yards 75



**The Chapel of San Venanzio** is decorated with a series of 7th-century mosaics on a gold background. This detail from the apse shows one of the angels flanking the central figure of Christ. San Venanzio was an accomplished 6th-century Latin poet.

**LOCATOR MAP**

See Central Rome Map pp14–15

**The Lateran Palace**, residence of the popes until 1309, was rebuilt by Domenico Fontana in 1586.



★ **San Giovanni in Laterano**

*Borromini's interior dates from the 17th century, but the grand façade by Alessandro Galilei, with its giant statues of Christ and the Apostles, was added in 1735* ①

**Scala Santa**

*This door at the top of the holy staircase leads to the Sancta Sanctorum* ②

**The Triclinio Leoniano** is a piece of wall and a mosaic from the dining hall of 8th-century Pope Leo III.

**Porta Asinaria**

*This minor gateway, no longer in use, is as old as the Aurelian Wall, dating back to the 3rd century AD* ③





## San Giovanni in Laterano ①

See pp182–3.

## Scala Santa and Sancta Sanctorum ②

Piazza di San Giovanni in Laterano 14. **Map** 9 C1. **Tel** 06-772 6641.  16, 81, 85, 87, 186 and other routes to Piazza di San Giovanni in Laterano.  3.  San Giovanni. **Open** 6.30am–noon, 3–6pm daily (3.30–6.30pm in summer). 



**Devout Christians climbing the Scala Santa on their knees**

On the east side of Piazza di San Giovanni in Laterano, a building designed by Domenico Fontana (1589) houses two surviving parts of the old Lateran Palace. One is the Sancta Sanctorum, the other the holy staircase, the Scala Santa. The 28 steps, said to be those that Christ ascended in Pontius Pilate's house during his trial, are supposed to have been brought from Jerusalem by St Helena, mother of the Emperor Constantine. This belief, however, cannot be traced back any earlier than the 7th century.

The steps were moved to their present site by Pope Sixtus V (reigned 1585–90) when the old Lateran Palace was destroyed. No foot may touch the holy steps, so they are covered by wooden boards. They may only be climbed by the faithful on their knees, a penance that is performed especially on Good Friday. In the vestibule

there are various 19th-century sculptures including an *Ecce Homo* by Giosuè Meli (1874).

The Scala Santa and two side stairways lead to the Chapel of St Lawrence or Sancta Sanctorum (Holy of Holies), built by Pope Nicholas III in 1278. Decorated with fine Cosmatesque marble-work, the chapel contains many important relics, the most precious being an image of Jesus – the *Acheiropoeton* or “picture painted without hands”, said to be the work of St Luke, with the help of an angel. It was taken on procession in medieval times to ward off plagues.

On the walls and in the vault, restoration work has revealed 13th-century frescoes which for 500 years had been covered by later paintings. The frescoes, representing the legends of St Nicholas, St Lawrence, St Agnes and St Paul, show signs of the style that would characterize the frescoes of Giotto in Assisi, made a few years later.

## Porta Asinaria ③

Between Piazza di Porta San Giovanni and Piazzale Appio. **Map** 10 D2.  16, 81, 85, 87.  3.  San Giovanni. See **Markets** p353.

The Porta Asinaria (Gate of the Donkeys) is one of the minor gateways in the Aurelian Wall (see p196). Twin circular





**Porta Asinaria from inside the wall**

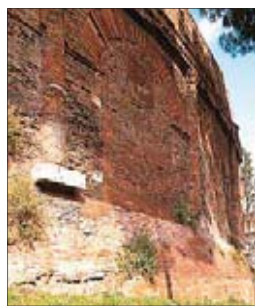
towers were added and a small enclosure built around the entrance; the remains are still visible. From outside the walls you can see the gate's white travertine façade and two rows of small windows, giving light to two corridors built into the wall above the gateway. In AD 546 treacherous barbarian soldiers serving in the Roman army opened this gate to the hordes of the Goth Totila, who mercilessly looted the city. In 1084 the Holy Roman Emperor Henry IV entered Rome via Porta Asinaria with the antipope Guibert to oust Pope Gregory VII. The gate was badly damaged in the conflicts that followed.

The area close to the gate, especially in the Via Sannio, is the home of a popular flea-market (see p353).

## Amphiteatrum Castrense ④

Between Piazza di Santa Croce in Gerusalemme and Viale Castrense.

**Map** 10 E1.  649.  3. **Not open to the public.**



**Columns and bricked-up arches of the Amphiteatrum Castrense**

This small 3rd-century amphitheatre was used for games and baiting animals. It owes its preservation to the fact that it was incorporated in the Aurelian Wall (see p196), which included several existing high buildings in its fortifications. The graceful arches framed by brick semicolumns were bricked up. The amphitheatre is best seen from outside the walls, from where there is also a good view of the bell tower of Santa Croce in Gerusalemme.



*Discovery and Triumph of the Cross, attributed to Antoniazio Romano, in Santa Croce in Gerusalemme*

## Santa Croce in Gerusalemme 5

Piazza di Santa Croce in Gerusalemme 12. **Map** 10 E1. **Tel** 06-701 4769.

**Map** 16, 81, 649, 810. **Open** 3. **Open** 7am–noon, 2–6.30pm daily. **f** **i**

Emperor Constantine's mother St Helena founded this church in AD 320 in the grounds of her private palace. Although the church stood at the edge of the city, the relics of the Crucifixion that St Helena had brought back from Jerusalem made it a centre of pilgrimage. Most important were the

pieces of Christ's Cross (*croce* means cross) and part of Pontius Pilate's inscription in Latin, Hebrew and Greek: "Jesus of Nazareth King of the Jews".

In the crypt is a Roman statue of Juno, found at Ostia (see pp270–71), transformed into a statue of St Helena by replacing the head and arms and adding a cross. The 15th-century apse fresco shows the medieval legends that arose around the Cross. Helena is shown holding it over a dead youth and restoring him to life. Another episode shows its recovery from the Persians by the Byzantine Emperor Heraclitus after a bloody battle. In the centre of the apse is a magnificent tomb by Jacopo Sansovino made for Cardinal Quiñones, Emperor Charles V's confessor (died 1540).

## Museum of Musical Instruments 6

Museo degli Strumenti Musicali, Piazza di Santa Croce in Gerusalemme 9a. **Map** 10 E1. **Tel** 06-701 4796. **Map** 16, 81, 649, 810. **Open** 3. **Open** 8.30am–7.30pm Tue–Sun. **Closed** 1 Jan, 25 Dec. **Adm charge.** **♿**

One of Rome's lesser-known museums, the building stands on the site of the Sessorianum, the great

Imperial villa belonging to Empress St Helena, later included in the Aurelian Wall. Opened in 1974, the museum has a collection of more than 3,000 instruments from all over the world, including instruments typical of the various regions of Italy, and wind, string and percussion instruments of all ages (including Egyptian, Greek and Roman). There are also sections dedicated to church and military music. The greater part of the collection is composed of Baroque instruments: don't miss the gorgeous Barberini harp, remarkably well-preserved, on the first floor in Room 13. There are spinets, harpsichords and clavichords, and one of the first pianos ever made, dating from 1722.



**Art Nouveau entrance to the Museum of Musical Instruments**



**18th-century statue of St Helena on the façade of Santa Croce**

## San Giovanni in Laterano ❶

Early in the 4th century, the Laterani family were disgraced and their land taken by Emperor Constantine to build Rome's first Christian basilica. Today's church retains the original shape, but has been destroyed by fire twice and rebuilt several times. Borromini undertook the last major rebuild of the interior in 1646, and the main façade is an 18th-century addition. Before the pope's move to Avignon in 1309, the adjoining Lateran Palace was the official papal residence, and until 1870 all popes were crowned in the church. The pope is the Bishop of Rome and here in the city's main cathedral he celebrates Maundy Thursday mass and attends the annual blessing of the people.



### Cappella di San Venanzio

*This chapel is attached to the baptistry and is decorated with 7th-century mosaics.*



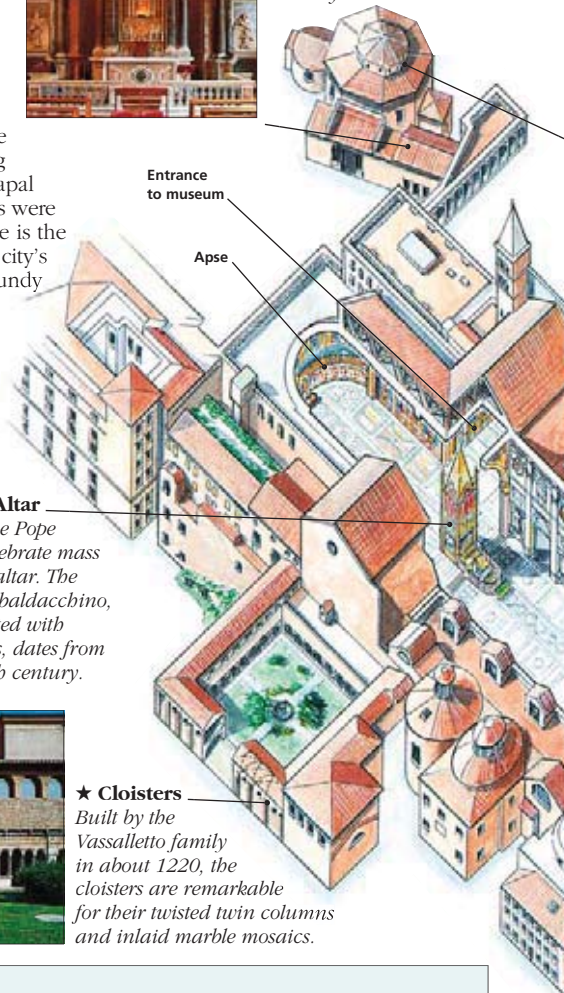
### Papal Altar

*Only the Pope can celebrate mass at this altar. The Gothic baldacchino, decorated with frescoes, dates from the 14th century.*



### ★ Cloisters

*Built by the Vassalletto family in about 1220, the cloisters are remarkable for their twisted twin columns and inlaid marble mosaics.*



Entrance to museum

Apse

### TIMELINE

**AD 313** Constantine gives Laterani site to Pope Melchisedes for a church

**314–18** Five-aisled basilical church is built

**896** Church damaged in earthquake

**1144** Church dedicated to San Giovanni in Laterano

**1309** Papacy moves to Avignon

**1377** Return of popes from Avignon

**1646** Borromini rebuilds interior

**AD 300**

**800**

**1000**

**1400**

**324** Basilica consecrated by Pope Sylvester I and dedicated to the Redeemer

**904–911** Church rebuilt under Pope Sergius III

**1300** First Holy Year proclaimed

**1308** Church destroyed by fire

**1360** Church burnt down for second time

**1586** Domenico Fontana builds north façade

**1730–40** Alessandro Galilei constructs main façade





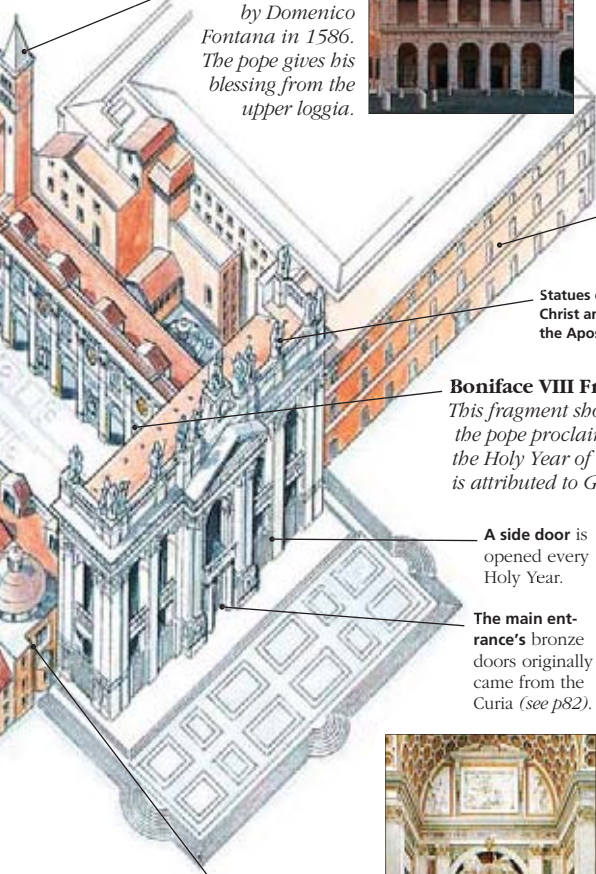
### ★ Baptistry

*Though much restored, the domed baptistry dates back to Constantine's time. It assumed its present octagonal shape in AD 432 and the design has served as the model for baptistries throughout the Christian world.*



### North Façade

*This was added by Domenico Fontana in 1586. The pope gives his blessing from the upper loggia.*



Statues of Christ and the Apostles

### Boniface VIII Fresco

*This fragment showing the pope proclaiming the Holy Year of 1300 is attributed to Giotto.*

A side door is opened every Holy Year.

The main entrance's bronze doors originally came from the Curia (see p82).

### Corsini Chapel

*This chapel was built in the 1730s for Pope Clement XII. The altarpiece is a mosaic copy of Guido Reni's painting of Sant'Andrea Corsini.*



### VISITORS' CHECKLIST

Piazza di San Giovanni in Laterano 4. **Map** 9 C2. **Tel** 06-6988 6433. **Bus** 16, 81, 85, 87, 186, 650, 850 and other routes to Piazza San Giovanni. **M** San Giovanni. **+** 3. **Church open** 7am–6.30pm daily. **Cloister open** 9am–6pm daily. **Museum open** 9am–1pm Mon–Sat. **Baptistry open** 8am–12.30pm, 4–7pm daily. **Adm charge** for museum and cloister. **+** **+**

### STAR FEATURES

★ Baptistry

★ Cloisters

### The original Lateran Palace

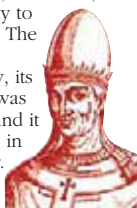
was almost destroyed by the fire of 1308 which devastated San Giovanni. Pope Sixtus V commissioned Fontana to replace it in 1586.



### TRIAL OF A CORPSE

Fear of rival factions led the early popes to extraordinary lengths. An absurd case took place at the Lateran Palace in 897 when Pope Stephen VI tried the corpse of his predecessor, Formosus, for disloyalty to the Church. The corpse was found guilty, its right hand was mutilated and it was thrown in to the Tiber.

Pope Formosus



## Porta Maggiore 7

Piazza di Porta Maggiore. **Map 6 F5.**  
 105. 3, 5, 14, 19.

Originally the two arches of Porta Maggiore were not part of the city wall, but part of an aqueduct built by the Emperor Claudius in AD 52. They carried the water of the Aqua Claudia over the Via Labicana and Via Prenestina, two of ancient Rome's main south-bound roads. You can still see the original roadway beneath the gate. In the large slabs of basalt – a hard volcanic rock used in all old Roman roads – note the great ruts created by generations of cartwheels.

On top of the arches separate conduits carried the water of two aqueducts: the Aqua Claudia, and its offshoot, the Aqueduct of Nero. They bear inscriptions from the time of the Emperor Claudius and also from the reigns of Vespasian and Titus, who restored them in AD 71 and AD 81 respectively. In all, six aqueducts from different water sources entered the city at Porta Maggiore.

The Aqua Claudia was 68 km (43 miles) long, with over 15 km (9 miles) above ground. Its majestic arches are a notable feature of the Roman countryside, and a popular mineral water bears its name. One stretch of the Aqua Claudia had its arches bricked up when it was incorporated into the 3rd-century Aurelian Wall (see p196).



Porta Maggiore, a city gate formed by the arches of an aqueduct



Relief showing breadmaking on the tomb of the baker Eurysaces

## Baker's Tomb 8

Piazzale Labicano. **Map 6 F5.**  
 105. 3, 5, 14, 19.

In the middle of the tram junction near Porta Maggiore stands the tomb of the rich baker Eurysaces and his wife Atistia, built in 30 BC. Roman custom forbade burials within city walls, and the roads leading out of cities became lined with tombs and monuments for the middle and upper classes. This tomb is shaped like a baking oven: a low-relief frieze at the top shows Eurysaces presiding over his slaves in the various phases of breadmaking. The inscription proudly asserts his origins and reveals him as a freed slave, probably of Greek origin. Many men like him saved money from their meagre slave salaries to earn their freedom and set up businesses, becoming the backbone of Rome's economy.

## Aqueduct of Nero and the Freedmen's Tombs 9

Intersection of Via Statilia and Via di Santa Croce in Gerusalemme.

**Map 10 D1.** 105, 649. 3, 5, 14, 19. **Open by appt only: permit needed (see p383).**

The aqueduct was built by Nero in the 1st century AD as an extension of the Aqua Claudia to supply Nero's

Golden House (see p175).

It was later extended to the Imperial residences on the Palatine. Partly incorporated into later buildings, the imposing arches make their way via the Lateran to the Celian hill.

Along the first section of the aqueduct, in Via Statilia, is a small tomb in the shape of a house, dating from the 1st century BC, bearing the names and likenesses of a group of freed slaves. Their name, Statilii, indicates that they had been



Relief on the Tomb of the Statilii freedmen

freed by the Statilii, the family of Claudius's notorious wife Messalina. Servants of families often pooled funds in this way to pay for a dignified burial in a common resting place.



Well-preserved section of Nero's Aqueduct near San Giovanni

## Museo Storico della Liberazione di Roma 10

Via Tasso 145. **Map** 9 C1. **Tel** 06-700 3866. **M** Manzoni, San Giovanni. **Open** 4–7pm Tue, Thu & Fri; 9.30am–12.30pm Sat & Sun.

This museum, dedicated to the resistance to the Nazi occupation of Rome, is housed in the ex-prison of the Gestapo. The makeshift cells with bricked-up windows and bloodstained walls make a strong impact (see p266).

## Santi Quattro Coronati 11

Via dei Santi Quattro Coronati 20. **Map** 9 B1. **Tel** 06-7047 5427. **Open** 8.5, 11.7, 8.50. **Open** 6.30am–12.30pm, 3.30–7.45pm daily. **+** **♿**



Cloister of Santi Quattro Coronati

The name of this fortified convent (Four Crowned Saints) refers to four Christian soldiers martyred after refusing to worship a pagan god. For centuries it was the bastion of the pope's residence, the Lateran Palace. Its high apse looms over the houses below, while a Carolingian tower dominates the entrance. Erected in the 4th century AD, it was rebuilt after the invading Normans set fire to the neighbourhood in 1084. Hidden within is the garden of the delightful inner cloister (admission on request), one of the earliest of its kind, built c.1220.

The remains of medieval frescoes can be seen in the Chapel of Santa Barbara, but the convent's main feature is the Chapel of St Sylvester – its remarkable frescoes (1246) recount the legend of the conversion to Christianity of the Emperor Constantine by

Pope Sylvester I (reigned 314–35), then living as a hermit on Monte Soratte, north of Rome.

Stricken by the plague, Constantine is prescribed a bath in children's blood, to the horror of the matrons of Rome. Unable to bring himself to obey, Constantine is visited in a dream by St Peter and St Paul. They advise him to find Sylvester, who cures him and baptizes him. The final scene shows the emperor kneeling before the pope. The implied idea of the pope as heir to the Roman Empire would affect the whole course of medieval European history.

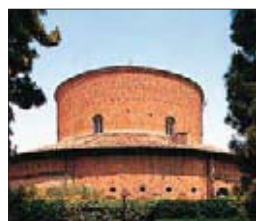
## San Clemente 12

See pp186–7.

## Santo Stefano Rotondo 13

Via di Santo Stefano Rotondo 7. **Map** 9 B2. **Tel** 06-42 11 99. **Fax** 06-4211 9125. **Open** 8.1, 11.7, 6.73. **Open** by appt (fax to arrange). **♿**

One of Rome's earliest Christian churches, Santo Stefano Rotondo was constructed between 468 and 483. It has an unusual circular plan with four chapels in



Distinctive circular outline of Santo Stefano Rotondo

the shape of a cross. The round inner area was surrounded by concentric corridors with 22 Ionic supporting columns. The high drum in the centre is 22 m (72 ft) high and just as wide. It is lit by 22 high windows, a few of them restored or blocked by restorations carried out under Pope Nicholas V (reigned 1447–55), who consulted the Florentine architect Leon Battista Alberti. The archway in the centre may have been added during this period.

In the 16th century the church walls were frescoed by Niccolò Pomarancio, with particularly gruesome illustrations of the martyrdom of innumerable saints.

Some of the medieval decor remains: in the first chapel to the left of the entrance is a 7th-century mosaic of Christ with San Primo and San Feliciano.



Fresco of St Sylvester and Constantine in Santi Quattro Coronati



## San Clemente 12

San Clemente provides an opportunity to travel back through three layers of history. At street level, there is a 12th-century church; underneath this lies a 4th-century church; and below that are ancient Roman buildings, including a Temple of Mithras. Mithraism, an all-male cult imported from Persia in the 1st century BC, was a rival to Christianity during the age of Imperial Rome.

The upper levels are dedicated to St Clement, the fourth pope, who was exiled to the Crimea and martyred by being tied to an anchor and drowned.

His life is illustrated in some of the frescoes in the 4th-century church. The site was taken over in the 17th century by Irish Dominicans, who still continue the excavating work begun by Father Mullooly in 1857.



### Paschal Candlestick

*This 12th-century spiralling candlestick, striped with glittering mosaic, is a magnificent example of Cosmati work.*

### 18th-century Façade

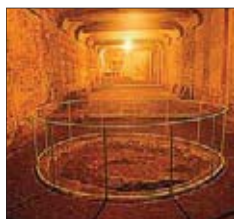
*Twelfth-century columns were used in the arcade.*

Entrance to the church is through a door in Via di San Giovanni in Laterano.



### ★ Cappella di Santa Caterina

*The restored frescoes by the 15th-century Florentine artist, Masolino da Panicale, show scenes from the life of the martyred St Catherine of Alexandria.*



### Piscina

*This deep pit was discovered in 1967. It could have been used as a font or fountain.*

12th-century church

4th-century church

1st-3rd-century temple and buildings

### TIMELINE

**2nd century** Site possibly used for secret Christian worship

**Late 2nd century**  
Temple of Mithras built

**867** Reputed transfer of remains of San Clemente to Rome

**1108** New church built over 4th-century church

**1857** Original 4th-century church rediscovered by Father Mullooly

AD 10

500

1000

1500

1900

**c.88-97**  
Papacy of St Clement

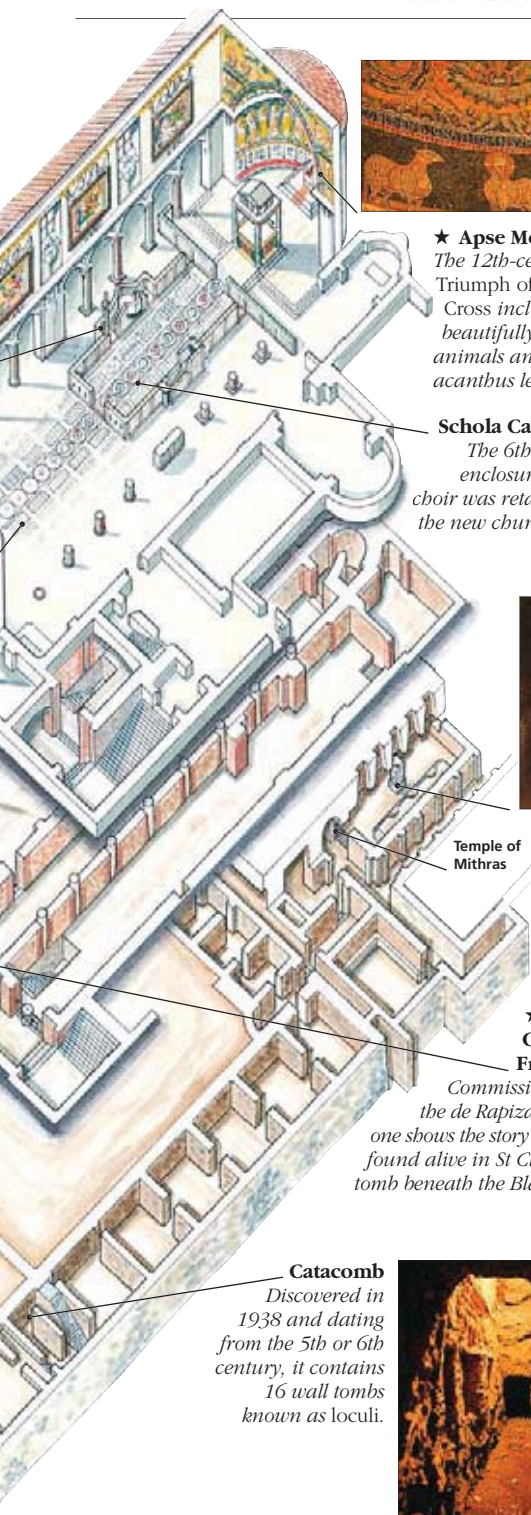
**4th century** First church built over courtyard of earlier Roman building

**1084** Church destroyed during Norman invasion led by Robert Guiscard

**1667** Church and convent given to Irish Dominicans

**AD 64** Nero's fire destroys area

**1861** Church is excavated. Roman ruins discovered



### ★ Apse Mosaic

*The 12th-century Triumph of the Cross includes beautifully detailed animals and acanthus leaves.*

### ★ Schola Cantorum

*The 6th-century enclosure for the choir was retained for the new church, built in 1108.*

Temple of Mithras



### ★ Triclinium and Altar of Mithras

*The altar, with a relief of Mithras slaying the bull, stands in the triclinium, a room used for ritual banquets.*

### ★ 11th-Century Frescoes

*Commissioned by the de Rapiza family, one shows the story of a boy found alive in St Clement's tomb beneath the Black Sea.*



**Catacomb**  
*Discovered in 1938 and dating from the 5th or 6th century, it contains 16 wall tombs known as loculi.*



## VISITORS' CHECKLIST

Via di San Giovanni in Laterano.

**Map** 9 B1. **Tel** 06-774 0021.

**Bus** 85, 87, 117, 186, 810, 850.

**Subway** 3. **M** Colosseo. **Open**

9am–12.30pm, 3pm–6pm

Mon–Sat, noon–6pm Sun; last

adm: 30 mins before closing. **Adm charge** to excavations.



## STAR FEATURES

★ Cappella di Santa Caterina

★ Apse Mosaic

★ Triclinium and Altar of Mithras

★ 11th-Century frescoes



IOVINVS ALMVS





# CARACALLA

The Celian Hill overlooks the Colosseum, and takes its name from Caelius Vibenna, the legendary hero of Rome's struggle against the Tarquins (see pp18–19). In Imperial Rome this was a fashionable place to live, and some of its vanished splendour is still apparent in the vast ruins of the Baths of Caracalla. Today, thanks to the



Capital from ruins of Baths of Caracalla

Archaeological Zone established at the turn of the 20th century, it is a peaceful area, a green wedge from the Aurelian Wall to the heart of the city. Through it runs the cobbled Via di Porta San Sebastiano, part of the old Via Appia. This road leads to Porta San Sebastiano, one of the best-preserved gates in the ancient city wall.

## SIGHTS AT A GLANCE

### Churches

- San Cesareo 8
- San Giovanni a Porta Latina 9
- San Giovanni in Oleo 10
- San Gregorio Magno 2
- San Sisto Vecchio 6
- Santa Balbina 16
- Santa Maria in Domnica 4
- Santi Giovanni e Paolo 1
- Santi Nereo e Achilleo 7

### Arches and Gates

- Arch of Dolabella 3
- Arch of Drusus 13
- Aurelian Wall and  
Porta San Sebastiano 14
- Sangallo Bastion 15

### Historic Buildings

- Baths of Caracalla 17

### Tombs

- Columbarium of  
Pomponius Hylas 11
- Tomb of the Scipios 12

### Parks and Gardens

- Villa Celimontana 5

## GETTING THERE

Circo Massimo Metro station is handy if you are visiting the churches and parks on the Celian hill. For the Baths of Caracalla and other sights closer to Porta San Sebastiano, take the 628 along Viale delle Terme di Caracalla.

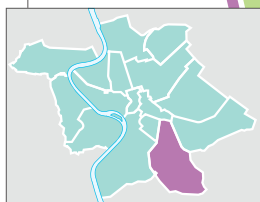
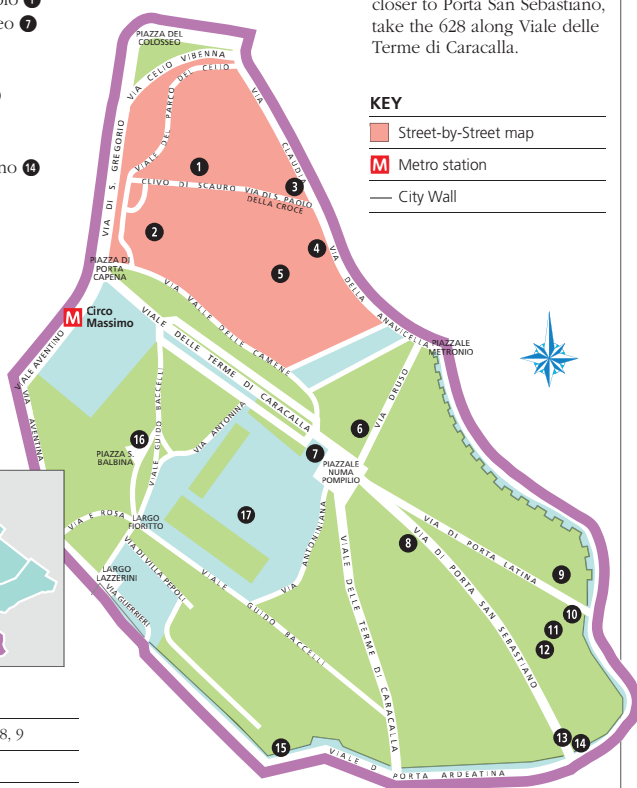
## KEY

Street-by-Street map

Metro station

City Wall

0 metres 300  
0 yards 300



## SEE ALSO

- *Street Finder*, maps 8, 9
- *Restaurants* p323

## Street-by-Street: The Celian Hill

In the course of a morning exploring the green slopes of the Celian hill, you will see a fascinating assortment of archaeological remains and beautiful churches. A good starting point is the church of San Gregorio Magno, from where the Clivo di Scauro leads up to the top of the hill. The steep narrow street passes the ancient porticoed church of Santi Giovanni e Paolo with its beautiful Romanesque bell tower soaring above the surrounding medieval monastery buildings. Of the parks on the hill, the best kept and most peaceful is the Villa Celimontana with its formal walks and avenues.

It is a good place for a picnic, as there are few bars or restaurants in the area.



**La Vignola** is a delightful Renaissance pavilion, reconstructed here in 1911 after it had been demolished during the creation of the Archaeological Zone around the Baths of Caracalla.

### San Gregorio Magno

*A monastery and chapel were founded here by Pope Gregory the Great at the end of the 6th century* ②



### ★ Santi Giovanni e Paolo

*The nave of the church, lit by a blaze of chandeliers, has been restored many times, assuming its present appearance in the 18th century* ①



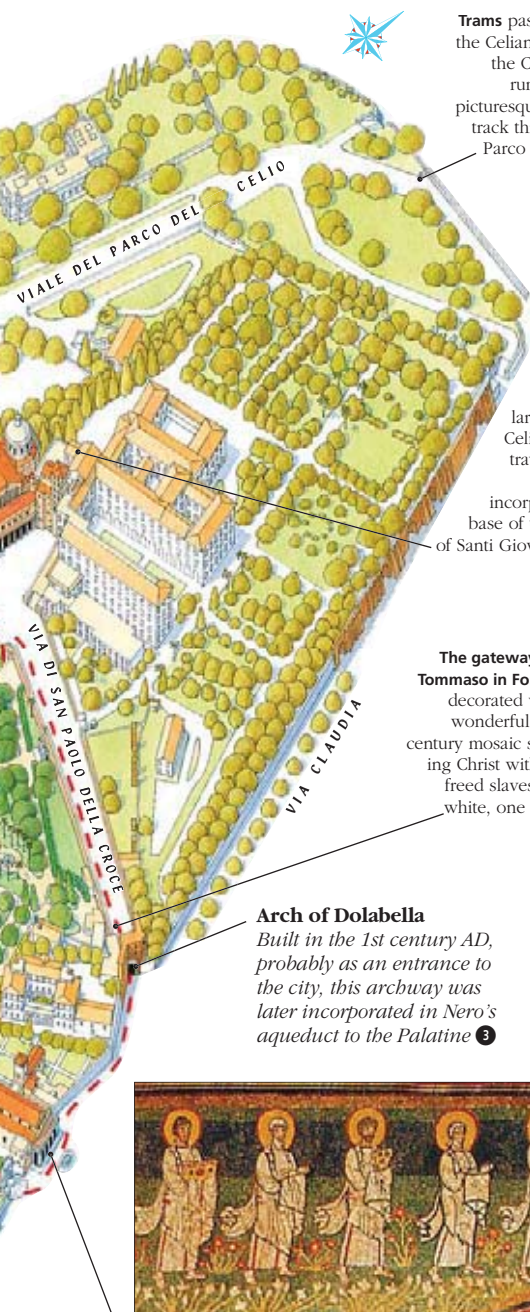
### ★ Villa Celimontana

*The delightful 16th-century villa built for the Mattei family is now the centre of a public park* ⑤

**Clivo di Scauro**, the Roman *Clivus Scauri*, leads up to Santi Giovanni e Paolo, passing under the flying buttresses that support the church.

To Circo Massimo Metro





Trams passing over the Celian hill from the Colosseum rumble up a picturesque narrow track through the Parco del Celio.



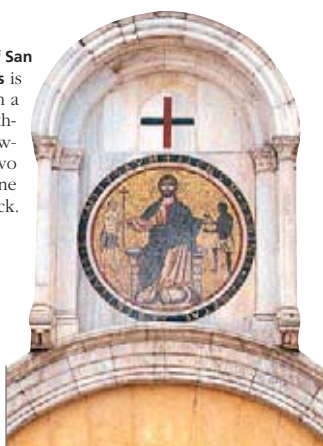
#### LOCATOR MAP

See Central Rome Map pp14–15

**Ruins of the Temple of Claudius** are visible over a large area of the Celian hill. These travertine blocks have been incorporated in the base of the bell tower of Santi Giovanni e Paolo.



**The gateway of San Tommaso in Formis** is decorated with a wonderful 13th-century mosaic showing Christ with two freed slaves, one white, one black.



#### Arch of Dolabella

Built in the 1st century AD, probably as an entrance to the city, this archway was later incorporated in Nero's aqueduct to the Palatine ③



#### ★ Santa Maria in Domnica

This church is famed for its 9th-century mosaics. These Apostles appear on the triumphal arch above the apse, flanking a medallion containing the figure of Christ ④

#### STAR SIGHTS

- ★ Santi Giovanni e Paolo
- ★ Villa Celimontana
- ★ Santa Maria in Domnica

#### KEY

--- Suggested route

0 metres 75  
0 yards 75



## Santi Giovanni e Paolo ①

Piazza Santi Giovanni e Paolo 13.

**Map** 9 A1. **Tel** 06-772 711.

**☎** 75, 81, 117, 175, 673. **📍** 3.

**M** Colosseo or Circo Massimo.

**Church open** 8.30am–noon,

3.30pm–6pm daily. **Roman houses**

**Tel** 06-7045 4544. **Open** 10am–

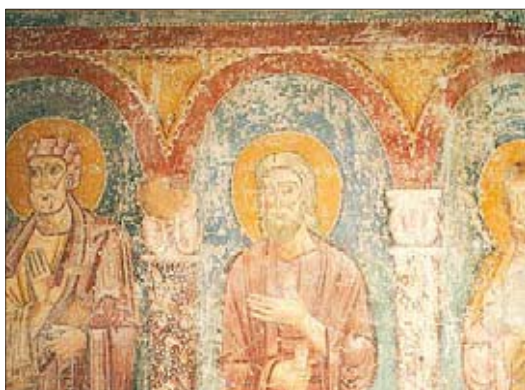
1pm, 3–6pm Thu–Mon. **📶** **♿**

church only.

Santi Giovanni e Paolo is dedicated to two martyred Roman officers whose house stood on this site. Giovanni (John) and Paolo (Paul) had served the first Christian emperor, Constantine. When they were later called to arms by the pagan emperor Julian the Apostate, they refused and were beheaded in their own house in AD 362.

Built towards the end of the 4th century, the church retains many elements of its original structure. The Ionic portico dates from the 12th century, and the apse and bell tower were added by Nicholas Breakspear, the only English pope, who reigned as Adrian IV (1154–9). The base of the superb 13th-century Romanesque bell tower was part of the Temple of Claudius that stood on this site. The interior, remodelled in 1718, has granite piers and columns. A tomb slab in the nave marks the burial place of the martyrs, whose relics are preserved in an urn under the high altar. In a tiny room near the altar, a magnificent 13th-century fresco depicts the figure of Christ flanked by his Apostles (ask the sacristan to unlock the door for you).

Excavations beneath the church have revealed two 2nd- and 3rd-century Roman houses used as a Christian burial place. These are well worth a visit. The two-storey construction, with 20 rooms and a labyrinth of corridors, has well-preserved pagan and Christian paintings. The arches to the left of the church were part of a 3rd-century street of shops.



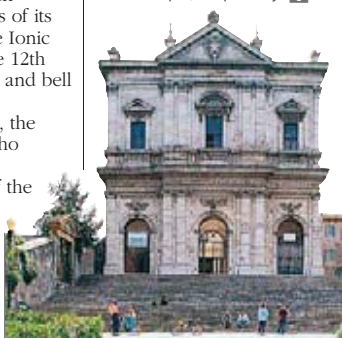
Fresco of Christ and the Apostles in Santi Giovanni e Paolo

## San Gregorio Magno ②

Piazza di San Gregorio. **Map** 8 F2. **Tel** 06-700 8227. **☎** 75, 81, 117, 175,

673. **📍** 3. **M** Circo Massimo. **Open**

9am–12.30pm, 3–6pm daily. **📶**



Façade of San Gregorio Magno

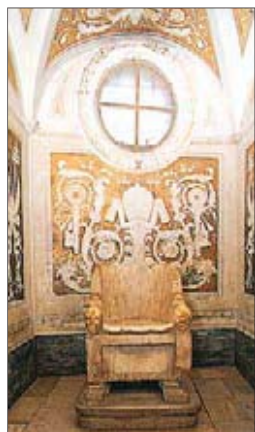
To the English, this is one of the most important churches in Rome, for it was from here that St Augustine was sent on his mission to convert England to Christianity. The church was founded in AD 575 by San Gregorio Magno (St Gregory the Great), who turned his family home on this site into a monastery. It was rebuilt in medieval times and restored in 1629–33 by Giovanni Battista Soria. The church is reached via a flight of steps from the street.

The forecourt contains some interesting tombs. To the left is that of Sir Edward Carne, who came to Rome several times between 1529 and 1533 as King Henry VIII's envoy to gain the pope's consent to the

annulment of Henry's marriage to Catherine of Aragon.

The interior, remodelled by Francesco Ferrari in the mid-18th century, is Baroque, apart from the fine mosaic floor and some ancient columns. At the end of the right aisle is the chapel of St Gregory. Leading off it, another small chapel, believed to have been the saint's own cell, houses his episcopal throne – a Roman chair of sculpted marble. The Salviati Chapel on the left contains a picture of the Virgin said to have spoken to St Gregory.

Outside, amid the cypresses to the left of the church, stand three small chapels, dedicated to St Andrew, St Barbara and St Sylvia (Gregory the Great's mother). Recently restored, they contain frescoes by Domenichino and Guido Reni.



Marble throne of Gregory the Great from the 1st century BC

## Arch of Dolabella ③

Via di San Paolo della Croce.

**Map** 9 A2. 81, 117, 673.

3. Colosseo.

The arch was built in AD 10 by consuls Caius Junius Silanus and Cornelius Dolabella, possibly on the site of one of the old Servian Wall's gateways. It was made of travertine blocks and later used to support Nero's extension of the Claudian aqueduct, built to supply the Imperial palace on the Palatine hill.



The restored Arch of Dolabella

## Santa Maria in Domnica ④

Piazza della Navicella 12.

**Map** 9 A2. **Tel** 06-700 1519.

81, 117, 673. 3. Colosseo.

**Open** 9am–noon, 4.30–7pm daily.

The church overlooks the Piazza della Navicella (little boat) and takes its name from the 16th-century fountain.

Dating from the 7th century, the church was made from an ancient stone galley which was probably a temple offering of a Roman traveller for his safe return to the city. In the 16th century Pope Leo X added the portico and the coffered ceiling.

In the apse behind the modern altar is a superb 9th-century mosaic commissioned by Pope Paschal I. Wearing the square halo of the living, the pope appears at the feet of the Virgin and Child. The Virgin, surrounded by a throng of angels, holds a handkerchief like a fashionable lady at a Byzantine court.

## Villa Celimontana ⑤

Piazza della Navicella.

**Map** 9 A2. 81, 117, 673.

**Park open** 7am–dusk daily.

The Dukes of Mattei bought this land in 1553 and transformed the vineyards that covered the hillside into a formal garden. As well as palms and other exotic trees, the garden has its own Egyptian obelisk. Villa Mattei, built in the 1580s and now known as Villa Celimontana, houses the Italian Geographical Society.

The Mattei family used to open the park to the public on the day of the Visit of the Seven Churches, an annual event instituted by San Filippo Neri in 1552. Starting from the Chiesa Nuova (see p124), Romans went on foot to the city's seven major churches and, on reaching Villa Mattei,

were given bread, wine, salami, cheese, an egg and two apples. The garden, now owned by the city of Rome, still makes an ideal place for a picnic. In summer it hosts an excellent jazz festival (see p358).



Park of Villa Celimontana

## San Sisto Vecchio ⑥

Piazzale Numa Pompilio 8.

**Map** 9 A3. **Tel** 06-7720 5174.

160, 628, 671, 714.

**Open** 9–11am daily.

This small church is of great historical interest as it was granted to St Dominic in 1219 by Pope Honorius III. The founder of the Dominican order soon moved his own headquarters to Santa Sabina (see p204), San Sisto becoming the first home of the order of Dominican nuns. The church, with its 13th-century bell tower and frescoes, is also a popular place for weddings.



Apsse mosaic of the Virgin and Child in Santa Maria in Domnica

## Santi Nereo e Achilleo 7

Via delle Terme di Caracalla 28. **Map 9** A3. **Tel** 06-575 7996. ☎ 160, 628, 671, 714. **Open** Apr–Jul & Sep–Oct: 10am–noon, 4–6pm Wed–Mon. ♿

According to legend, St Peter, after escaping from prison, was fleeing the city when he lost a bandage from his wounds. The original church was founded here in the 4th century on the spot where the bandage fell, but later on it was rededicated to the 1st-century AD martyrs St Nereus and St Achilleus.

Restored at the end of the 16th century, the church has retained many medieval features, including some fine 9th-century mosaics on the triumphal arch. A magnificent pulpit rests on an enormous porphyry pedestal which was found nearby in the Baths of Caracalla. The walls of the side naves are decorated with a series of rather grisly 16th-century frescoes by Niccolò Pomarancio, showing in clinical detail how each of the Apostles was martyred.



Detail of mosaic, Santi Nereo e Achilleo



Fresco by Niccolò Pomarancio of the *Martyrdom of St Simon* in Santi Nereo e Achilleo

## San Cesareo 8

Via di Porta San Sebastiano.

**Map 9** A3. **Tel** 06-5823 0140. ☎ 218, 628. **Open** 9am–12.15pm Sun & by appt.

This splendid old church was built over Roman ruins of the 2nd century AD. You can still admire Giacomo della Porta's fine Renaissance façade, but by phoning ahead to book a visit, you can also see Cosmatesque mosaic work and carving to rival that of any church in Rome. The episcopal throne, altar and pulpit are decorated with delightful birds and beasts. The church was restored in the 16th century by Pope

Clement VIII, whose coat of arms decorates the ceiling.

## San Giovanni a Porta Latina 9

Via di San Giovanni a Porta Latina.

**Map 9** B3. **Tel** 06-7740 0032. ☎ 218, 360, 628. **Open** 7.30am–12.30pm (6.30am summer), 3–7pm daily. ↑ ♿

The church of “St John at the Latin Gate” was founded in the 5th century, rebuilt in 720 and restored in 1191. This is one of the most picturesque of the old Roman churches. Classical columns support the medieval portico, and the 12th-century bell tower is superb. A tall cedar tree shades an ancient well standing in the forecourt. The interior has recently been restored, but it preserves the rare simplicity of its early origins with ancient columns of varying styles lining the aisles. Traces of early medieval frescoes can still be seen within the church. There are 12th-century frescoes

showing 46 different biblical scenes, from both the Old and New Testaments, which are among the finest of their kind in Rome.



Fresco, San Giovanni a Porta Latina

## San Giovanni in Oleo 10

Via di Porta Latina. **Map 9** C4. ☎ 628. **Adm** ask at S. Giovanni a Porta Latina.



Frieze of San Giovanni in Oleo

The name of this charming octagonal Renaissance chapel means “St John in Oil”. The tiny building marks the spot where, according to legend, St John was boiled in oil – and came out unscathed, or even refreshed. An earlier chapel is said to have existed on the site; the present one was built in the early 16th century. The design has been attributed to Baldassare Peruzzi or Antonio da Sangallo the Younger. It was restored by Borromini, who altered the roof, crowning it with a cross supported by a sphere decorated with roses. He also added a terracotta frieze of roses and palm leaves. The wall paintings inside the chapel include one of St John in a cauldron of boiling oil.





Niches for funerary urns in the Columbarium of Pomponius Hylas

## Columbarium of Pomponius Hylas 11

Via di Porta Latina 10. **Map** 9 B4. **Icon** 218, 360, 628. **Open** by appt only; permit needed (see p383).

Known as a columbarium because it resembles a dovecote (*columba* is the Latin word for dove), this kind of vaulted tomb was usually built by rich Romans to house the cremated remains of the freedmen. Many similar tombs have been uncovered in this part of Rome, which up until the 3rd century AD lay outside the city wall. This one, excavated in 1831, dates from the 1st century AD. An inscription informs us that it



Mosaic inscription in the Columbarium of Pomponius Hylas

is the Tomb of Pomponius Hylas and his wife, Pomponia Vitalina. Above her name is a "V" which indicates that she was still living when the inscription was made. The tomb was probably a commercial venture. Niches in the interior walls of the columbarium were sold to people who could not afford to build vaults of their own.

## Tomb of the Scipios 12

Via di Porta San Sebastiano 9. **Map** 9 B4. **Tel** 06-6710 3819. **Icon** 218, 360, 628. **Closed** for restoration.

The Scipios were a family of conquering generals. Southern Italy, Corsica, Algeria, Spain and Asia Minor all fell to their victorious Roman armies. The most famous of these generals was Publius Cornelius Scipio Africanus, who defeated the great Carthaginian general Hannibal at the Battle of Zama in 202 BC (see p23). Scipio Africanus himself was not buried here in the family tomb, but at Liternum near Naples, where he owned a favourite villa.

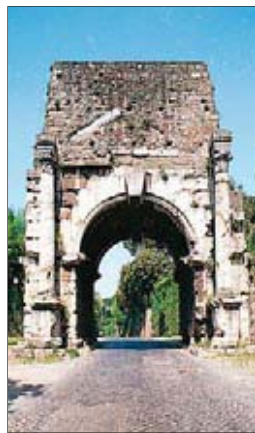
The Tomb of the Scipios was discovered in 1780. It

contained various sarcophagi, statues and niches with terracotta burial urns. Many of the originals have now been moved to the Vatican Museums and copies stand in their place.

The earliest sarcophagus was that of Cornelius Scipio Barbatus, consul in 298 BC, for whom the tomb was built. Members of his illustrious family continued to be buried here up to the middle of the 2nd century BC. Excavations in the area have revealed a columbarium similar to that of Pomponius Hylas, a Christian catacomb and a three-storey house dating from the 3rd century AD, which was built over the Tomb of the Scipios.

## Arch of Drusus 13

Via di Porta San Sebastiano. **Map** 9 B4. **Icon** 218, 360.



Arch of Drusus, part of the Aqua Antoniniana aqueduct

Once mistakenly identified as a triumphal arch, the so-called Arch of Drusus merely supported the branch aqueduct that supplied the Baths of Caracalla. It was built in the 3rd century AD, so had no connection with Drusus, a stepson of the Emperor Augustus. Its monumental appearance was due to the fact that it carried the aqueduct across the important route, Via Appia. The arch still spans the old cobbled road, just 50 m (160 ft) short of the gateway Porta San Sebastiano.

## Aurelian Wall and Porta San Sebastiano 14

Museo delle Mura, Via di Porta San Sebastiano 18. **Map** 9 B4.

**☎** 218, 360. **Tel** 06-7047 5284.

**Open** 9am–2pm Tue–Sun.

*Last adm: 30 mins before closing.*

**Closed** 1 Jan, 1 May, 25 Dec.

**Adm charge.**

Most of the Aurelian Wall, begun by the emperor Aurelian (AD 270–75) and completed by his successor Probus (AD 276–82), has survived. Aurelian ordered its construction as a defence against Germanic tribes, whose raids were penetrating deeper and deeper into Italy. Some 18 km (11 miles) round, with 18 gates and 381 towers, the wall took in all the seven hills of Rome. It was raised to almost twice its original height by Maxentius (AD 306–12).

The wall was Rome's main defence until 1870, when it was breached by Italian artillery just by Porta Pia, close to today's British Embassy. Many of the gates are still in use, and although the city has spread, most of its noteworthy historical and cultural sights still lie within the walls.

Porta San Sebastiano, the gate leading to the Via Appia Antica (see p284), is the largest and best-preserved gateway in the Aurelian Wall. It was rebuilt by Emperor Honorius in the 5th century AD. Originally the Porta Appia, in Christian times it gradually became known as the Porta San Sebastiano, because the Via Appia led to

the Basilica and Catacombs of San Sebastiano, which were popular places of pilgrimage.

It was at this gate that the last triumphal procession to enter the city by the Appian Way was received in state – that of Marcantonio Colonna after the victory of Lepanto over the Turkish fleet in 1571. Today the gate's towers house a museum with prints and models showing the walls' history. From here you can take a walk along the restored walls. The views are spectacular.



**Pope Paul III Farnese**

## Sangallo Bastion 15

Viale di Porta Ardeatina. **Map** 9 A4.

**☎** 160. **Closed** for restoration.

Haunted by the memory of the Sack of Rome in 1527 and fearing attack by the Turks, Pope Paul III asked Antonio da Sangallo the Younger to reinforce the Aurelian Wall. Work on the huge projecting bastion began in 1537. For the moment its massive bulk can only be admired from outside.



**The high altar of Santa Balbina**

## Santa Balbina 16

Piazza di Santa Balbina 8.

**Map** 8 F3. **Tel** 06-578 0207.

**☎** 160. **☎** 3. **M** Circo Massimo.

**Open** 12.30–1pm Mon–Fri; 10.30–11.30am Sat & Sun. **+**

Overlooking the Baths of Caracalla, this isolated church is dedicated to Santa Balbina, a 2nd-century virgin martyr. It is one of the oldest in Rome, dating back to the fifth century, and was built on the remains of a Roman villa.

Consecrated by Pope Gregory the Great, in the Middle Ages Santa Balbina was a fortified monastery and over time has changed in appearance several times, regaining its Romanesque aspect in the 1920s.

From the piazza in front of the church, a staircase leads up to a three-arched portico. Inside, light streams in from a series of high windows along the length of the nave. The remains of St Balbina and her father, St Quirinus, are in an urn at the high altar, though the church's real treasure is situated in the far right hand corner: the magnificent sculpted and inlaid tomb of Cardinal Stefanis de Surdis by Giovanni di Cosma (1303).

Other features worth noting are a 13th-century episcopal throne and various fragments of frescoes. These include a lovely *Madonna and Child*, an example of the school of Pietro Cavallini, in the second chapel on the left. Fragments of first-century Roman mosaics were also discovered in the 1930s. Depicting birds and signs of the zodiac, these are now set in the church floor.






**Fortified gateway of Porta San Sebastiano**

## Baths of Caracalla 17

Viale delle Terme di Caracalla 52.

Map 9 A3. Tel 06-3996 7700.

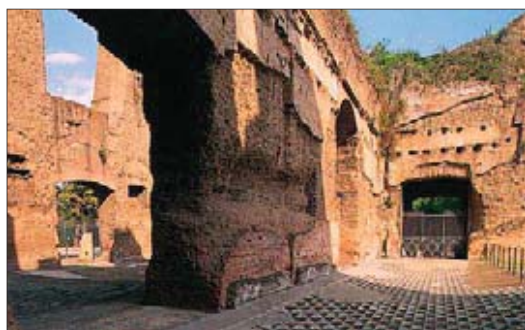
160, 628. 3. M Circo Massimo.

Open 9am–1hr before sunset Tue–Sun; 9am–2pm Mon. Closed 1 Jan, 25 Dec. Adm charge.   

Completed by Emperor Caracalla in AD 217, the baths functioned for about 300 years, until the plumbing was destroyed by invading Goths. Over 1,600 bathers at a time could enjoy the facilities. A Roman bath was a serious business, beginning with a sort of Turkish bath, followed by a spell in the *caldarium*, a large hot room with pools of water to provide humidity. Then came the lukewarm *tepidarium*, a visit to the large central meeting place, known as the *frigidarium*, and finally a plunge into the *natatio*, an open-air swimming pool. For the rich,



Fragment of mosaic pavement





Part of one of the gymnasia in the Baths of Caracalla

this was followed by a rub-down with scented woollen cloth. As well as the baths, there were spaces for exercise, libraries, art galleries and gardens – a true leisure centre. Most of the rich marble decorations of the baths were removed by the Farnese family in the 16th century to adorn the interior of Palazzo Farnese (see p147). Until

recently, open-air operas were staged here – the vocal exertions of the performers are now thought to pose a threat to the structure of this ancient monument.

### KEY

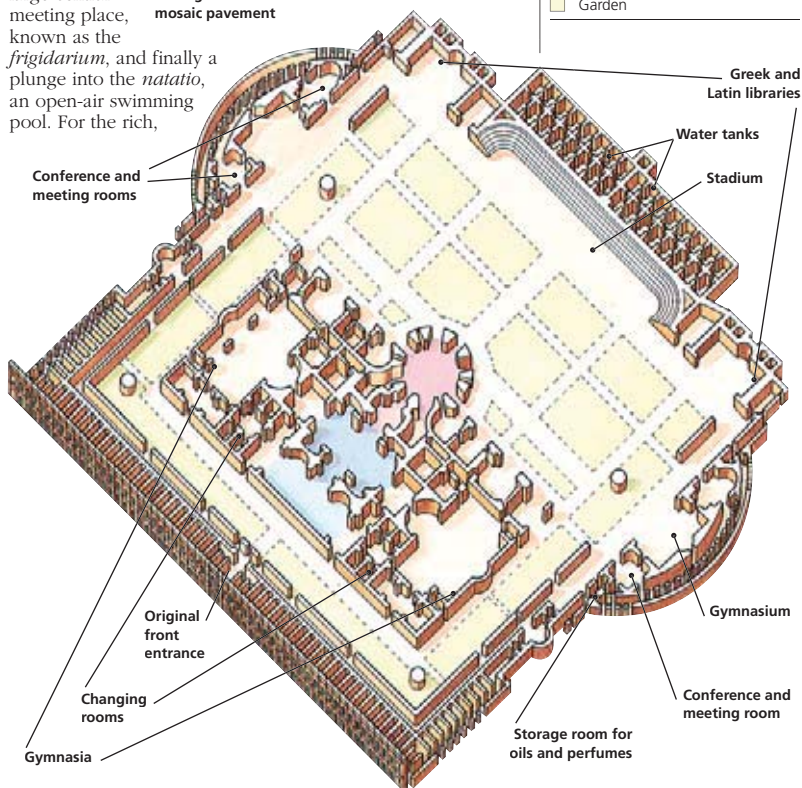
 Caldarium (very hot)

 Tepidarium (lukewarm)

 Frigidarium (cold)

 Natatio (pool)

 Garden







# AVENTINE

This is one of the most peaceful areas within the walls of the city. Although it is largely residential, there are some unique historic sights. From the top of the Aventine hill, crowned by the magnificent basilica of Santa Sabina, there are fine views across the river to Trastevere and St Peter's. At the



Mask fountain in courtyard of Santa Sabina

foot of the hill, ancient Rome is preserved in the two tiny Temples of the Forum Boarium and the Circus Maximus. The liveliest streets are in Testaccio, which has shops, restaurants and clubs, while to the south, beside Rome's solitary pyramid, the Protestant Cemetery is another oasis of calm.

## SIGHTS AT A GLANCE

### Churches and Temples

- San Giorgio in Velabro 3
- San Giovanni Decollato 6
- San Saba 15
- San Teodoro 4
- Santa Maria della Consolazione 5
- Santa Maria in Cosmedin 1
- Santa Sabina 9
- Santi Bonifacio e Alessio 10
- Temples of the Forum Boarium 8

### Historic Buildings

- Casa dei Crescenzi 7

### Arches

- Arch of Janus 2

### Historic Streets and Piazzas

- Piazza dei Cavalieri di Malta 11

### Ancient Sites

- Circus Maximus 16
- Monte Testaccio 12

### Monuments and Tombs

- Protestant Cemetery 13
- Pyramid of Caius Cestius 14

### GETTING THERE

The quickest way is by Metro line B to Piramide or Circo Massimo. For a more interesting trip, take tram 3. Several buses go down from Piazza Venezia, including 81, 160 and 628, while 23 and 280 run along Via Marmorata to Piramide.

### KEY

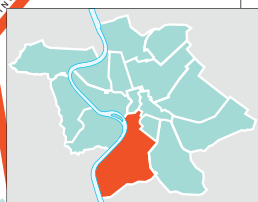
Street-by-Street map

M Metro station

City Wall

0 metres 300

0 yards 300

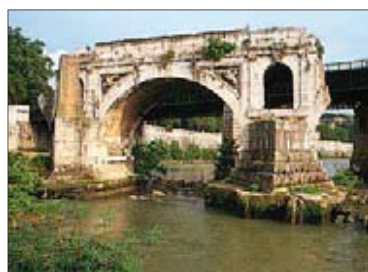


### SEE ALSO

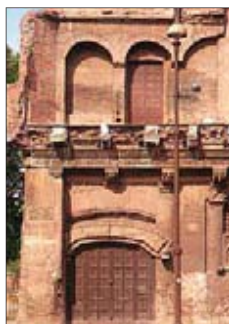
- *Street Finder*, maps 7, 8, 12
- *Where to Stay* p306
- *Restaurants* pp323-4

## Street-by-Street: Piazza della Bocca della Verità

The area attracts visitors eager to place their hands inside the Bocca della Verità (the Mouth of Truth) in the portico of Santa Maria in Cosmedin. There are many other sights to see in this quiet corner of the city beside the Tiber, which was the site of ancient Rome's first port and its busy cattle market. Substantial Classical remains include two small temples from the Republican age and the Arch of Janus from the later Empire. In the 6th century the area became home to a Greek community from Byzantium, who founded the churches of San Giorgio in Velabro and Santa Maria in Cosmedin.



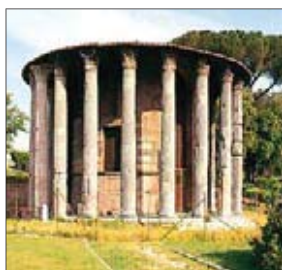
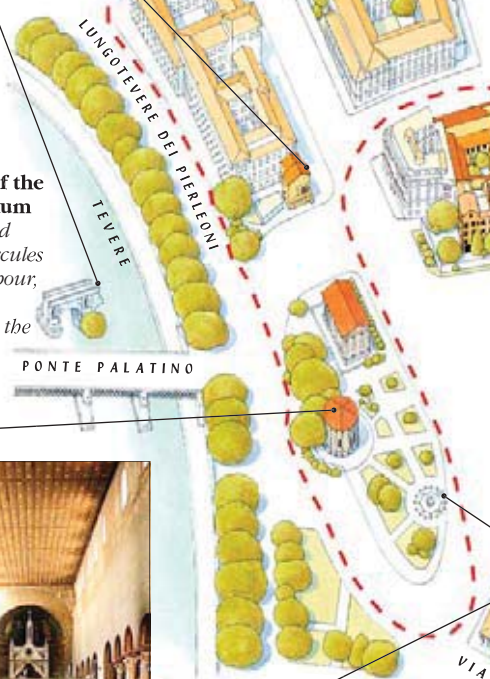
**Ponte Rotto**, as this forlorn ruined arch in the Tiber is called, means simply "broken bridge". Built in the 2nd century BC, its original name was Pons Aemilius.



**Sant'Omobono**, a late 16th-century church, now stands in isolation in the middle of an important archaeological site. The remains of sacrificial altars and two temples from the 6th century BC have been discovered.

### Casa dei Crescenzi

This 11th-century building used columns and capitals from ancient Roman temples 7



### ★ Temples of the Forum Boarium

The tiny round Temple of Hercules and its neighbour, the Temple of Portunus, are the best preserved of Rome's Republican temples 8

### KEY

--- Suggested route

0 metres 75

0 yards 75

### STAR SIGHTS

★ Santa Maria in Cosmedin

★ Temples of the Forum Boarium



### ★ Santa Maria in Cosmedin

This medieval church has a fine marble mosaic floor and a Gothic baldacchino 1





### Santa Maria della Consolazione

#### This 16th-century church used to serve a hospital nearby 5

This 16th-century church used to serve a hospital nearby 5



### San Teodoro

The 15th-century portal of this ancient round church is decorated with the arms of Pope Nicholas V 4



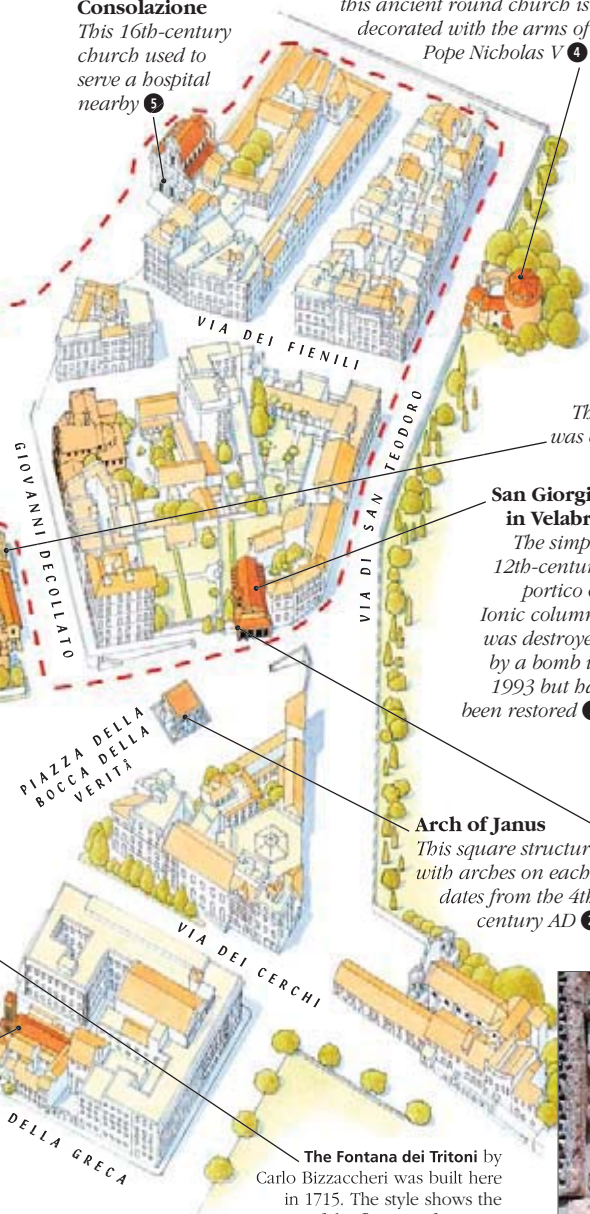
### LOCATOR MAP

See Central Rome Map pp14-15



### San Giovanni Decollato

The plain Renaissance façade was completed in about 1504 6



### San Giorgio in Velabro

The simple 12th-century portico of Ionic columns was destroyed by a bomb in 1993 but has been restored 3



### Arch of Janus

This square structure with arches on each side dates from the 4th century AD 2

### The Arco degli Argentari,

dedicated to the Emperor Septimius Severus in AD 204, is decorated with scenes of religion and war.



The Fontana dei Tritoni by Carlo Bizzaccheri was built here in 1715. The style shows the powerful influence of Bernini.



Bocca della Verità at  
Santa Maria in Cosmedin

## Santa Maria in Cosmedin 1

Piazza della Bocca della Verità 18.  
**Map** 8 E1. **Tel** 06-678 1419. 23, 44, 81, 95, 160, 170, 280, 628, 715, 716. **Open** winter: 10am–5pm daily; summer: 9am–6pm daily.

This beautiful unadorned church was built in the 6th century on the site of the ancient city's food market. The elegant Romanesque bell tower and portico were added during the 12th century. In the 19th century a Baroque façade was removed and the church restored to its original simplicity. It contains many fine examples of Cosmati work, in particular the mosaic pavement, the raised choir, the bishop's throne and the canopy over the main altar.

Set into the wall of the portico is the Bocca della Verità (Mouth of Truth). This may have been a drain cover, dating back to before the 4th century BC. Medieval tradition had it that the formidable jaws would snap shut over the hand of those who told lies – a useful trick for testing the faithfulness of spouses.

## Arch of Janus 2

Via del Velabro. **Map** 8 E1. 23, 44, 63, 81, 95, 160, 170, 280, 628, 715, 716, 780.

Probably dating from the reign of Constantine, this imposing four-faced marble arch stood at the crossroads on the edge of the Forum Boarium, near the ancient

docks. Merchants did business in its shade. On the keystones above the four arches you can see small figures of the goddesses Roma, Juno, Ceres and Minerva. In medieval times the arch formed the base of a tower fortress. It was restored to its original shape in 1827.

## San Giorgio in Velabro 3

Via del Velabro 19. **Map** 8 E1.  
**Tel** 06-6920 4534. 23, 44, 63, 81, 95, 160, 170, 280, 628, 715, 716, 780. **Open** 10am–12.30pm, 4–6.30pm daily.



San Giorgio in Velabro after its restoration in 1999

In the hollow of the street named after the Velabrum, the swamp where Romulus and Remus are said to have been found by the she-wolf, is a small church dedicated to St George, whose bones lie under the altar.

The 7th-century basilica has suffered over the centuries from periodic floods, and in 1993 a bomb caused exten-

sive damage to the front of the church. Careful restoration has, however, returned it to its original appearance.

A double row of assorted granite and marble columns (taken from ancient Roman temples) divides the triple nave. The austerity of the cool grey interior is relieved by golden frescoes in the apse (attributed to Pietro Cavallini, 1295). The façade and the bell tower date from the 12th century.

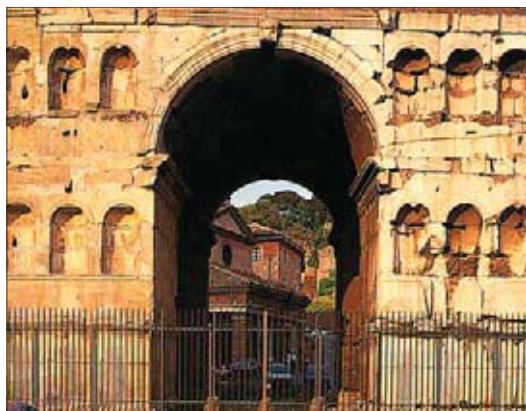
## San Teodoro 4

Via di San Teodoro 7. **Map** 8 E1.  
**Tel** 06-678 6624. 23, 44, 81, 95, 160, 170, 280, 628, 715, 716. **Open** 9.30am–12.30pm Sun–Fri.

If you are in the area on a Sunday morning, you will find this small round 6th-century church at the foot of the Palatine a delight to visit for the Greek Orthodox services. Inside, the 6th-century mosaics in the apse are breathtaking, as is the Florentine cupola dating from 1454. The fetching outer courtyard was designed by Carlo Fontana in 1705.



The church of San Teodoro, one of Rome's hidden treasures



The Arch of Janus, where cattle dealers sheltered from the midday sun



Façade of Santa Maria della Consolazione

## Santa Maria della Consolazione 5

Piazza della Consolazione 84.

**Map** 5 A5. **Tel** 06-678 4654.

**Map** 23, 44, 63, 81, 95, 160, 170, 280, 628, 715, 716, 780.

**Open** 6.30am–noon, 3.30–6.30pm daily. **+** **♿**

The church stands near the foot of the Tarpeian Rock, the site of public execution of traitors since the time of the Sabine War (see p74).

In 1385, Giordanello degli Alberini, a condemned nobleman, paid two gold florins for an image of the Virgin Mary to be placed here, to provide consolation to prisoners in their final moments. Hence the name of the church that was built here in 1470. It was reconstructed between 1583 and 1600 by Martino Longhi who provided the early Baroque façade.

The church's 11 side-chapels are owned by noble families and local crafts guild members. In the presbytery is the famed image of Mary, attributed to Antoniazio Romano.

## San Giovanni Decollato 6

Via di San Giovanni Decollato 22.

**Map** 8 E1. **Tel** 06-679 1890.

**Map** 23, 44, 63, 81, 95, 160, 170, 280, 628, 715, 716, 780. **Open**

24 Jun, otherwise by appt only.

The main altar is dominated by Giorgio Vasari's *The Beheading of St John* (1553) from which the church takes

its name, San Giovanni Decollato. In 1490 Pope Innocent VIII gave this site to build a church for a very specialized Florentine confraternity. Clad in black robes and hoods, their task was to encourage condemned prisoners to

repent and to give them a decent burial after they had been hanged. In the cloisters there are seven manholes (one for women), which received the bodies.

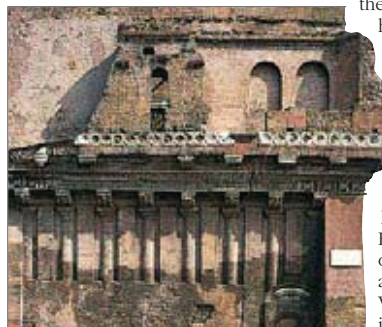
The oratory contains a cycle of frescoes describing the life of St John the Baptist by the leading Florentine Mannerists, Jacopino del Conte and Francesco Salviati. In style the figures resemble some of those in the Sistine Chapel.

## Casa dei Crescenzi 7

Via Luigi Petroselli. **Map** 8 E1.

**Map** 23, 44, 63, 81, 95, 160, 170, 280, 628, 715, 716, 780.

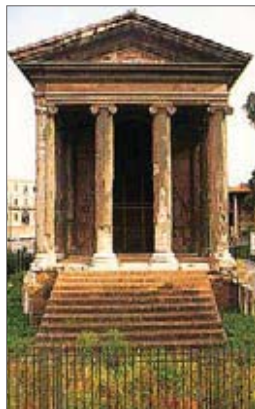
Studded with archaeological fragments, the house is what remains of an 11th-century tower fortress. The powerful Crescenzi family built it to keep an eye on the docks (now the site of the Anagrafe or Public Records Office) and on the bridge where they collected a toll.



Ancient Roman fragments in the Casa dei Crescenzi

## Temples of the Forum Boarium 8

Piazza della Bocca della Verità. **Map** 8 E1. **Map** 44, 81, 95, 160, 170, 628.



Temple of Portunus

These miraculously well-preserved Republican temples are particularly appealing by moonlight, in their grassy enclave under the umbrella pines beside the Tiber. They date from the 2nd century BC and were saved for posterity when they were reconsecrated as Christian churches in the Middle Ages. They offer rare examples of combined elements from Greek and Roman architecture.

The rectangular temple (formerly known as the Temple of Fortuna Virilis) was in fact dedicated to Portunus, the god of rivers and ports – a reference to the nearby port of ancient Rome. Set on a podium, it has four Ionic travertine columns fluted at the front and 12 half-columns, embedded in the tufa wall of the *cella* – the room that housed the image of the god. Nearby is the small circular Temple of Hercules. It is often referred to as the Temple of Vesta because of its similarity to the one in the Forum.





Luminous interior of Santa Sabina

## Santa Sabina 9

Piazza Pietro d'Iliria 1.

**Map** 8 E2. **Tel** 06-5794 0600.

23, 280, 716. Circo Massimo.

**Open** 6.30am–12.45pm, 3–7pm daily.

High on the Aventine stands an early Christian basilica, founded by Peter of Illyria in AD 425 and restored to its original simplicity in the early 20th century. Light filters through 9th-century windows upon a wide nave framed by white Corinthian columns supporting an arcade decorated with a marble frieze. Over the main door is a 5th-century blue and gold mosaic dedicatory inscription. The pulpit, carved choir and bishop's throne date from the 9th century.

The church was given to the Dominicans in the 13th century and in the nave is the magnificent mosaic tombstone of one of the first leaders of the order, Muñoz de Zamora (died 1300).

The side portico has 5th-century panelled doors carved from cypress wood, representing scenes from the Bible, including one of the earliest Crucifixions in existence.

## Santi Bonifacio e Alessio 10

Piazza di Sant'Alessio 23. **Map** 8 D2.

**Tel** 06-574 3446. 23, 280, 716.

Circo Massimo. **Open** 8.30am–12.30pm, 3.30–6.30pm daily.

The church is dedicated to two early Christian martyrs, whose remains lie under the main altar. Legend has it that

Alessio, son of a rich senator living on the site, fled East to avoid an impending marriage and became a pilgrim. Returning home after many years, he died as a servant, unrecognized, under the stairs of the family entrance hall, clutching the manuscript of his story for posterity.

The original 5th-century church has undergone many changes over time. Noteworthy are the 18th-century façade with its five arches, the restored Cosmati doorway and pavement, and the magnificent Romanesque five-storey bell tower (1217).

An 18th-century Baroque chapel by Andrea Bergondi houses part of the famous staircase. Other relics include the well from Alessio's family home and the glowing Byzantine Madonna of the Intercession brought from Damascus to Rome at the end of the 10th century.

## Piazza dei Cavalieri di Malta 11

**Map** 8 D2. 23, 280, 716.

Circo Massimo.

Surrounded by cypress trees, this ornate walled piazza decorated with obelisks and military trophies was designed by Piranesi in 1765. It is named

after the Order of the Knights of Malta (Cavalieri di Malta), whose priory (at No. 3) is famous for the bronze keyhole through which there is a miniature view of St Peter's, framed by a tree-lined avenue. The priory church, Santa Maria del Priorato, was restored in Neo-Classical style by Piranesi in the 18th century. To visit the church, ask permission in person at the Order's building at 48 Via Condotti. At the southwest corner of the square is Sant'Anselmo,

the international Benedictine church, where Gregorian chant may be heard on Sundays (see p356).



Doorway of the Priory of the Knights of Malta

## Monte Testaccio 12

Via Galvani. **Map** 8 D4. Piramide.

23, 95, 673. 3. **Open** by appt only (see p383).

From about 140 BC to AD 250 this hill was created by dumping millions of *testae* (hence Testaccio) – pieces of the amphorae used to carry goods to nearby warehouses. The full archaeological significance of this 36-m (118-ft) high artificial hill was not realized until the late 18th century.



Façade of Santi Bonifacio e Alessio

## Protestant Cemetery 13

Cimitero Acattolico, Via Caio Cestio 6.

**Map** 8 D4. **Tel** 06-574 1900.

☎ 23, 95, 280. 🗺 3.

**M** Piramide. **Open** 9am–5pm  
Mon–Sat (last adm: 4.30pm).

**Donation** expected. 🗺

The peace of this well-tended cemetery beneath the Aurelian Wall is profoundly moving.

Non-Catholics, mainly English and German, have been buried here since 1738. In the

oldest part are the

graves of John Keats (died 1821), whose epitaph reads:

“Here lies One  
Whose Name was  
writ in Water”, and  
his friend Joseph  
Severn (died 1879);  
not far away are  
the ashes of Percy  
Bysshe Shelley  
(died 1822).

Goethe’s son  
Julius is also  
buried here.



**Tombstone**  
of John Keats

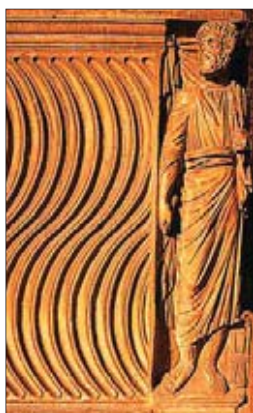
## Pyramid of Caius Cestius 14

Piazzale Ostiense. **Map** 8 E4. ☎ 23, 95, 280. 🗺 3. **M** Piramide.



**Memorial pyramid of Caius Cestius**

Caius Cestius, a wealthy *praetor* (senior Roman magistrate), died in 12 BC. His one claim to fame is his tomb, an imposing pyramid faced in white marble set in the Aurelian Wall near Porta San Paolo. It stands 36 m (118 ft) high and, according to an inscription, took 330 days to build. Unmistakable as a landmark, it must have looked almost as incongruous when it was built as it does today.



**Detail of carving on sarcophagus in the portico of San Saba**

## San Saba 15

Via di San Saba. **Map** 8 F3. **Tel** 06-574 3352. ☎ 75, 175, 673. 🗺 3.

**Open** 8.30am–noon, 4–7pm Mon–Sat; 9.30am–1pm, 4–7pm Sun. 🗺

Tucked away in a residential street on the Little Aventine hill, San Saba began life as an oratory for Palestinian monks fleeing from Arab invasions in the 7th century. The existing church dates from the 10th century and has undergone much restoration. The portico houses a fascinating collection of archaeological remains.

The church has three naves in the Greek style and a short fourth 11th-century nave to the left with vestiges of 13th-century frescoes of the life of St Nicholas of Bari. Particularly intriguing is a scene of three naked young ladies lying in bed, who are saved from

penury by the gift of a bag of gold from St Nicholas, the future Santa Claus. The beautiful marble inlay in the main door, the floor and the remains of the choir are all 13th-century Cosmati work.

## Circus Maximus 16

Via del Circo Massimo.

**Map** 8 F2. ☎ 81, 160, 628, 715.

🗺 3. **M** Circo Massimo.

What was once ancient Rome’s largest stadium is today little more than a long grassy esplanade. Set in the valley between the Palatine and Aventine hills, the Circus Maximus was continually embellished and expanded from the 4th century BC until AD 549 when the last races were held. The grandstands held some 300,000 spectators, cheering wildly at the horse and chariot races, athletic contests and wild animal fights, betting furiously throughout.

The Circus had a central dividing barrier (*spina*) with seven large egg-shaped objects on it used for counting the laps of a race. These were joined in 33 BC by seven bronze dolphins that served a similar purpose. In 10 BC Augustus built the Imperial box under the Palatine and decorated the *spina* with the obelisk that now stands in the centre of Piazza del Popolo (see p137). A second obelisk, which was added in the 4th century by Constantine II, is now in Piazza di San Giovanni in Laterano (see pp178–9).



**Reconstruction of the Circus Maximus in its heyday**







# TRASTEVERE

The proud and aggressively independent inhabitants of Trastevere, the area “across the Tiber”, consider themselves the most authentic Romans. In one of the most picturesque old quarters of the city, it is still possible to glimpse scenes of everyday life that seem to belong to bygone centuries. There are, however, signs that much of the earthy, proletarian character of the place may soon be destroyed by the proliferation of fashionable restau-



Romanesque bell tower

rants, clubs and boutiques. Some of Rome’s most fascinating medieval churches lie hidden away in the patchwork of narrow, cobbled backstreets, the only clue to their location an occasional glimpse of a Romanesque bell tower. Santa Cecilia was built on the site of the martyrdom of the patron saint of music, San Francesco a Ripa commemorates St Francis of Assisi’s visit to Rome, and Santa Maria in Trastevere is the traditional centre of the spiritual and social life of the area.

## SIGHTS AT A GLANCE

### Churches

- San Crisogono 6
- San Francesco a Ripa 10
- Santa Cecilia in Trastevere 6
- Santa Maria della Scala 3
- Santa Maria in Trastevere pp212–13 5

### Museums and Galleries

- Sant’Egidio and Museo di Roma in Trastevere 4

### Historic Buildings

- Casa della Fornarina 1
- Caserma dei Vigili della VII Coorte 7
- San Michele a Ripa Grande 9

### Bridges

- Ponte Sisto 2

### Parks and Gardens

- Villa Sciarra 11

### SEE ALSO

- **Street Finder**, maps 4, 7, 8, 11
- **Where to Stay** pp306–7
- **Restaurants** pp324–5
- **Tiber Walk** pp274–5

### KEY

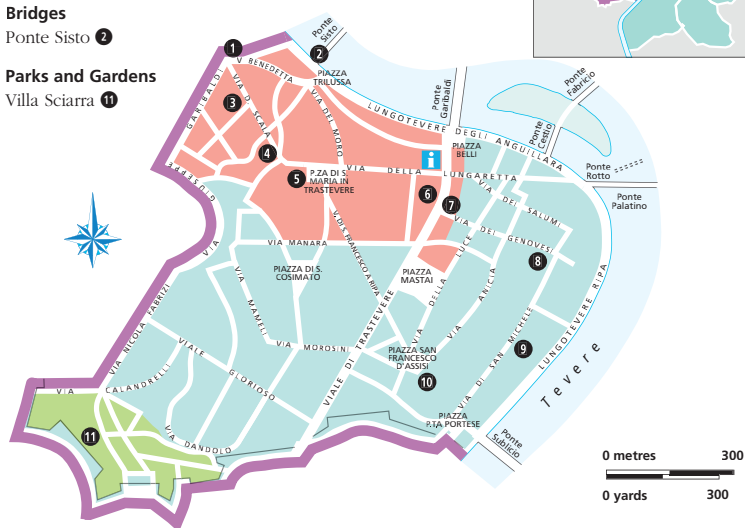
Street-by-Street map

Tourist information

City Wall

### GETTING THERE

The most convenient way is to take tram 8 which starts from Largo di Torre Argentina, crosses the river and runs along the broad, busy Viale di Trastevere. The H bus follows the same route but starts at Stazione Termini. From the Vatican it is best to take a 23 or 280 along Lungotevere.



## Street-by-Street: Trastevere

All year round Trastevere is a major attraction both for its restaurants, clubs and cinemas, and for its picturesque maze of narrow cobbled alleyways. On summer evenings the streets are packed with jostling groups of pleasure-seekers, especially during the noisy local festival, the Festa de' Noantri (see p59). Everywhere café and restaurant tables spill out over pavements, especially around Piazza di Santa Maria in Trastevere and outside the pizzerias along Viale di Trastevere. There are also kiosks selling slices of watermelon and *grattachecca*, a mixture of syrup and grated ice. It is usually easier to appreciate the antique charm of Trastevere's narrow streets in the more tranquil atmosphere of the early morning.

**Casa della Fornarina**  
*Raphael's beautiful mistress is said to have lived here. There is now a flourishing restaurant in the back garden* 1

**Santa Maria dei Sette Dolori**  
This church (1643) is a minor work by Borromini.

**Santa Maria della Scala**  
*The church's unassuming façade conceals a rich Baroque interior* 3

**Sant'Egidio and Museo del Folklore**  
*This 17th-century fresco of Sant'Egidio by Pomarancio decorates the left-hand chapel in the church. The convent next door is a museum of Roman life and customs* 4

★ **Santa Maria in Trastevere**  
*The church is famous for its mosaics by Pietro Cavallini but it also has earlier works such as this mosaic of the prophet Isaiah to the left of the apse* 5



### STAR SIGHT

★ Santa Maria in Trastevere

### KEY

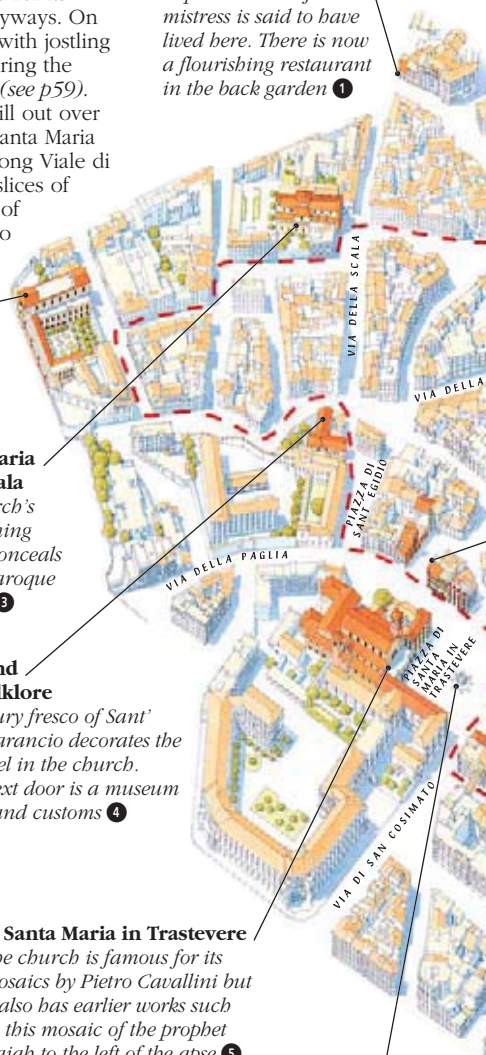
— — — Suggested route

0 metres 75

0 yards 75



The fountain of Piazza di Santa Maria in Trastevere by Carlo Fontana (1692) is a popular meeting place. At night it is floodlit and dozens of young people sit on the steps around its octagonal base.



**Ponte Sisto**

This bridge was built on the orders of Sixtus IV in 1474 to link Trastevere to central Rome ②



Vicolo del Piede is one of the picturesque narrow streets lined with restaurant tables leading off Piazza di Santa Maria in Trastevere.

**LOCATOR MAP**

See Central Rome Map pp14-15

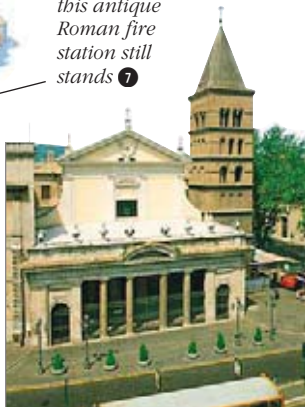
**Piazza Belli** is named after Giuseppe Gioacchino Belli (1791-1863), who wrote satirical sonnets in Roman dialect rather than academic Italian. At the centre of the piazza stands a statue of the poet (1913).



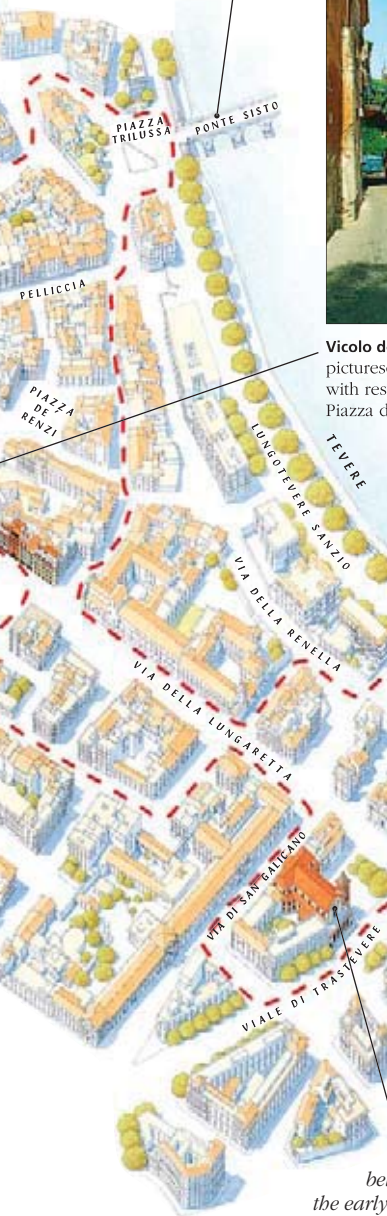
The **Torre degli Anguillara** (13th century) is the only survivor of the many medieval towers that once dominated the Trastevere skyline.

**Caserma dei Vigili della VII Coorte**

The courtyard of this antique Roman fire station still stands ⑦

**San Crisogono**

The Romanesque bell tower dates from the early 12th century. The plain portico is a later addition (1626), but is in keeping with the spirit of this ancient church ⑥





## Casa della Fornarina ①

Via di Santa Dorotea 20.

**Map** 4 D5 & 11 B5.

**☎** 23, 280.

Not much is known about Raphael's model and lover, La Fornarina, yet over the centuries she has acquired a name, Margherita, and even a biography. Her father was a Siense baker (*la fornarina* means the baker's girl) and his shop was here in Trastevere near Raphael's frescoes in the Villa Farnesina (see pp220–21).

Margherita earned a reputation as a "fallen woman" and Raphael, wishing to be absolved before dying, turned her away from his deathbed. After his death she took refuge in the convent of Santa Apollonia in Trastevere.

She is assumed to have been the model for Raphael's famous portrait *La Donna Velata* in the Palazzo Pitti in Florence.

## Ponte Sisto ②

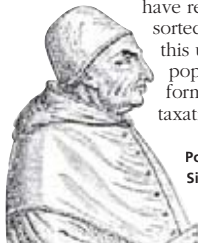
**Map** 4 E5 & 11 B5. **☎** 23, 280.

Named after Pope Sixtus IV della Rovere (reigned 1471–84), who commissioned it, this bridge was built by Baccio Pontelli to replace an ancient Roman bridge. The enterprising pope also built the Sistine Chapel (see pp244–7), the Hospital of Santo Spirito (see p226) and restored many churches and monuments. This put him in great financial difficulties and he had to sell personal collections in order to finance his projects.

Another method of financing projects was to levy a tax on the city's prostitutes. Several popes are known to

have resorted to this unpopular form of taxation.

**Pope Sixtus IV**



**Gilded Baroque altar of Santa Maria della Scala**

## Santa Maria della Scala ③

Piazza della Scala 23.

**Map** 4 D5 & 11 B5.

**Tel** 06-580 6233. **☎** 23, 280.

**Church open** 9am–noon, 3.30–6pm daily. **⊕**

This church belongs to a time of great building activity that lasted about 30 years from the end of the 16th to the early 17th century. Its rather simple façade contrasts with a rich interior decorated with multi-coloured marbles and a number of spirited Baroque altars and reliefs.

## Sant'Egidio and Museo di Roma in Trastevere ④

Piazza Sant'Egidio 1. **Map** 7 C1.

**☎** H, 23, 280. **⊕** 8.

**Church Tel** 06-58 56 61. **Open** 10am–12.30pm Sat. **Museo di Roma in Trastevere Tel** 06-581 6563.

**Open** 10am–7pm Tue–Sun. **⊕**

Built in 1630, Sant'Egidio was the church of the adjoining Carmelite convent, one of many founded in the area to shelter the poor and destitute. The convent is now a museum, containing a wealth of material relating to the festivals, pastimes, superstitions and customs of the Romans when they lived under papal rule.

There are old paintings and prints of the city and tableaux

showing scenes of everyday life in 18th- and 19th-century Rome, including reconstructions of shops and a tavern.

The museum also has manuscripts by the much-loved poets Belli and Trilussa who wrote in local dialect.



**Watercolour of public scribe (1880) in the Museo di Roma in Trastevere**

## Santa Maria in Trastevere ⑤

See pp212–13.

## San Crisogono ⑥

Piazza Sonnino 44. **Map** 7 C1.

**Tel** 06-581 82 25. **☎** H, 23, 280,

780. **⊕** 8. **Open** 7–11.30am,

4.15–7.30pm, Mon–Sat;

8.30am–1pm, 4.15–7.30pm Sun.

**Adm charge** for excavations. **⊕** **⊕**

This church was built on the site of one of the city's oldest *tituli* (private houses used for Christian worship). An 8th-century church with 11th-century frescoes can still be seen beneath the present church. This dates from the early 12th century, a period of intense building activity in Rome. San Crisogono was decorated by Pietro



**Pope mosaic in San Crisogono**

Cavallini – the apse mosaic remains. Most of the church's columns were taken from previous buildings, including the great porphyry ones of a triumphal arch. The mosaic floor is the result of recycling precious marble from various Roman ruins.

## Caserma dei Vigili della VII Coorte 7

Via della VII Coorte.

**Map** 7 C1. **Tel** 06-6710 3819.

**Bus** H, 23, 280, 780. **Tram** 8.

**Open** by appt with permit (see p383).

Not all Roman ruins are Imperial villas or grand temples; one that illustrates the daily life of a busy city is the barracks of the guards of the VII Coorte (7th Cohort), the Roman fire brigade. It was built in Augustus's reign, in the 1st century AD, and the excavated courtyard is where the men would rest while waiting for an alarm.

## Santa Cecilia in Trastevere 8

Piazza di Santa Cecilia. **Map** 8 D1.

**Tel** 06-589 9289. **Bus** H, 23, 44, 280. **Tram** 8. **Open** 9.30am–12.30pm,

4–7pm daily. **Adm charge** for excavations. **Cavallini fresco** can be seen 10.15am–12.30pm Mon–Sat; 11.15am–12.30pm Sun.

St Cecilia, aristocrat and patron saint of music, was martyred here in AD 230. After an attempt at scalding her to death, she was beheaded. A church was founded – perhaps in the 4th century – on the site of her house. (The house, beneath the church with the remains of a Roman tannery, is well worth a visit.) Her body turned up in the Catacombs of San Callisto (see p265) and was buried here in the 9th century by Pope Paschal I, who rebuilt the church. A fine apse mosaic survives from this period.

The altar canopy by Arnolfo di Cambio and the fresco of *The Last Judgment* by Pietro Cavallini, reached through the adjoining convent, date from the 13th century, one of the few periods when Rome had



Detail of 13th-century fresco by Pietro Cavallini in Santa Cecilia

a distinctive artistic style of its own. In front of the altar is a statue of St Cecilia by Stefano Maderno, who used her miraculously preserved remains as a model when she was briefly disinterred in 1599.

## San Michele a Ripa Grande 9

Via di San Michele. **Map** 8 D2.

**Tel** 06-584 31. **Bus** 23, 44, 75, 280.

**Open** for special exhibitions only.

This huge, imposing complex, now housing the Ministry of Culture, stretches 300 m (985 ft) along the river Tiber. It was built on the initiative of Pope Innocent XII and contained a home for the elderly, a boys' reform school, a woollen mill

and various chapels. Today contemporary exhibitions are occasionally held here.

## San Francesco a Ripa 10

Piazza San Francesco d'Assisi 88.

**Map** 7 C2. **Tel** 06-581 9020.

**Bus** H, 23, 44, 75, 280. **Tram** 8. **Open**

7am–1pm, 4–7.30pm Mon–Sat;

7am–noon, 4–7pm Sun. **+** **♿**

St Francis of Assisi lived here in a hospice when he visited Rome in 1219 and his stone pillow and crucifix are preserved in his cell. The church was rebuilt by his follower, the nobleman Rodolfo Anguillara, who is portrayed on his tombstone wearing the Franciscan habit.

Entirely rebuilt in the 1680s by Cardinal Pallavicini, the church is rich in sculptures. Particularly flamboyant are the 18th-century Rospigliosi and Pallavicini monuments in the transept chapel.

The Paluzzi-Albertoni chapel (fourth on the left, along the nave) contains Bernini's breathtaking *Ecstasy of Beata Ludovica Albertoni*.

## Villa Sciarra 11

Via Calandrelli 35. **Map** 7 B2.

**Bus** 44, 75. **Park open** 9am–sunset daily. **♿**

In Roman times the site of this small, attractive public park was a nymph's sanctuary. It is especially picturesque in spring when its wisterias are in full bloom. The paths through the park are decorated with Romantic follies, fountains and statues, and there are splendid views over the bastions of the Janiculum.



Bernini's *Ecstasy of Beata Ludovica Albertoni* (1674) in San Francesco a Ripa

## Santa Maria in Trastevere 5

Probably the first official Christian place of worship to be built in Rome, this basilica became the focus of devotion to the Virgin Mary. According to legend, the church was founded by Pope Callixtus I in the 3rd century, when Christianity was still a minority cult. Today's church is largely a 12th-century building, remarkable for its mosaics, in particular those by Pietro Cavallini. The 22 granite columns in the nave were taken from the ruins of ancient Roman buildings. Despite some 18th-century Baroque additions, Santa Maria has retained its medieval character. This friendly church has strong links with the local community.



### Piazza Santa Maria in Trastevere

The piazza in front of the church is the traditional heart of Trastevere. Today it is surrounded by lively bars and restaurants. Carlo Fontana built the octagonal fountain in the late 17th century.

The floor, relaid in the 1870s, is a recreation of the Cosmatesque mosaic floor of the 13th century.

The bell tower was built in the 12th century. At the top is a small mosaic of the Virgin.

### ★ Façade Mosaics

The 12th-century mosaic shows Mary feeding the baby Jesus and ten women holding lamps. Eight of the lamps are lit, symbolizing virginity; the veiled women whose lamps have gone out are probably widows.



### STAR FEATURES

- ★ Façade Mosaics
- ★ Cavallini Mosaics

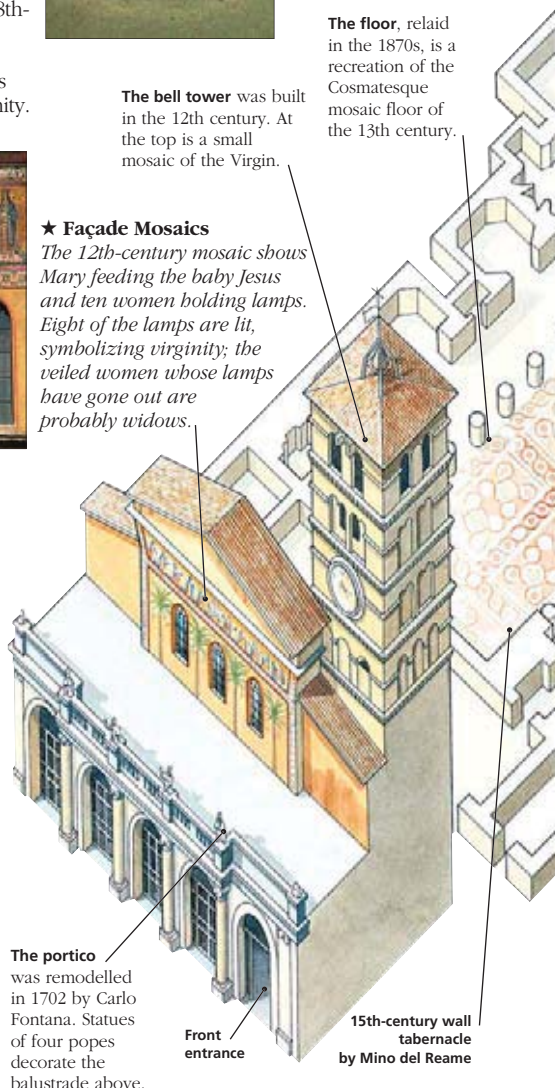
### MODEST DONORS

Many of Rome's mosaics include a portrait of the pope or cardinal responsible for the building of the church. Often the portrait is dwarfed by the rest of the picture, which glorifies the saint to whom the church is dedicated.

On the façade of Santa Maria, two tiny unidentified figures kneel at the Virgin's feet. Were they to stand up, the men would barely reach her knees.



Façade mosaic, detail

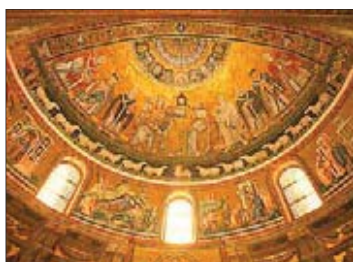


The portico was remodelled in 1702 by Carlo Fontana. Statues of four popes decorate the balustrade above.

Front entrance

15th-century wall tabernacle by Mino del Reame





### Apse Mosaic

The 12th-century mosaic in the basin of the apse shows the Coronation of the Virgin. She sits on Christ's right hand, surrounded by saints.

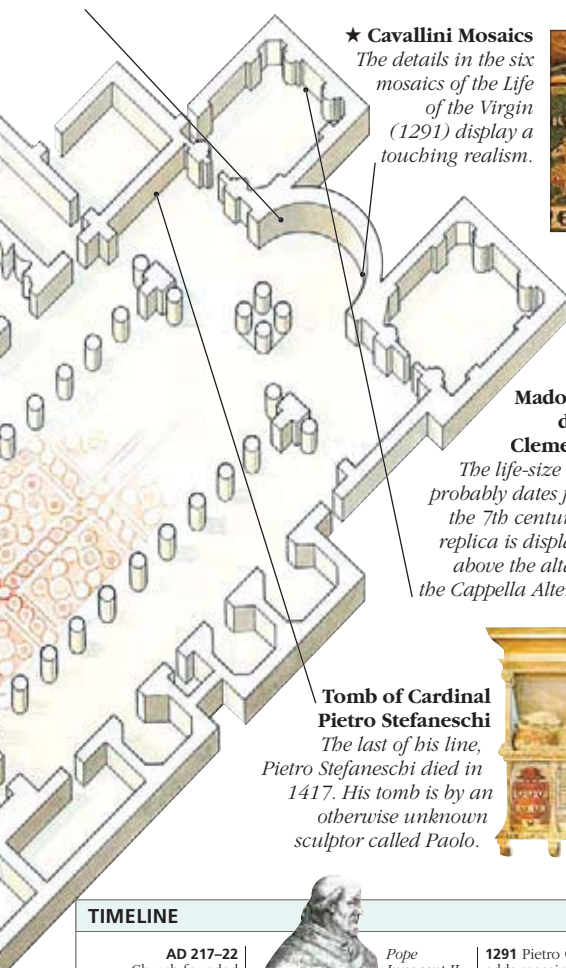
### VISITORS' CHECKLIST

Via della Paglia 14c, Piazza Santa Maria in Trastevere.

Map 7 C1. Tel 06-581 4802.

H & 780 to Piazza S. Sonnino, 23 & 280 along Lungotevere Sanzio. 8 from Largo Argentina.

Open 7.30am–9pm daily. 5.30pm daily.



### ★ Cavallini Mosaics

The details in the six mosaics of the Life of the Virgin (1291) display a touching realism.



### Madonna della Clemenza

The life-size icon probably dates from the 7th century. A replica is displayed above the altar of the Cappella Altemps.



### Tomb of Cardinal Pietro Stefaneschi

The last of his line, Pietro Stefaneschi died in 1417. His tomb is by an otherwise unknown sculptor called Paolo.



### TIMELINE

**AD 217–22**  
Church founded by Pope Callixtus I



Pope Innocent II

**1291** Pietro Cavallini adds mosaics of scenes from the life of the Virgin for his patron, Bertoldo Stefaneschi

**1617** Domenichino designs coffered ceiling with octagonal panel of the Assumption of the Virgin

**30 BC**

**AD 200**

**1400**

**1650**

**1900**

**38 BC** Jet of mineral oil spouts from the ground on this site. Later interpreted as a portent of the coming of Christ

**c1138** Pope Innocent II starts rebuilding the church

**1580** Martino Longhi the Elder restores church and builds family chapel for Cardinal Marco Sittico Altemps

**1702** Pope Clement XI has portico rebuilt

**1866–77** Church restored by Virginio Vespignani





# JANICULUM

Overlooking the Tiber on the Trastevere side of the river, the Janiculum hill has often played its part in the defence of the city. The last occasion was in 1849 when Garibaldi held off the attacking French troops. The park at the top of the hill is filled with monuments to Garibaldi and his men. A popular place for walks, the park provides a welcome escape from the densely packed streets of Trastevere.



Puppets in the park at the top of the Janiculum hill

You will often find puppet shows and other kinds of amusements for children. In medieval times most of the hill was occupied by monasteries and convents.

Bramante built his miniature masterpiece, the Tempietto, in the convent of San Pietro in Montorio. The Renaissance also saw the development of the riverside area along Via della Lungara, where the rich and powerful built beautiful houses such as the Villa Farnesina.

## SIGHTS AT A GLANCE

### Churches and Temples

- San Pietro in Montorio 7
- Sant'Onofrio 6
- Tempietto 8

### Museums and Galleries

- Palazzo Corsini and Galleria Nazionale d'Arte Antica 2

### Historic Buildings

- Villa Farnesina pp220-21 1

### Fountains

- Fontana dell'Acqua Paola 9

### Monuments

- Garibaldi Monument 5

### Arches and Gates

- Porta Settimiana 3

### Parks and Gardens

- Botanical Gardens 4

### SEE ALSO

- **Street Finder**, maps 3, 4, 7, 11
- **Restaurants** p325

### GETTING THERE

The Janiculum (Il Gianicolo) is not the easiest part of Rome to reach by public transport. It can be approached either from the Vatican area (see p223) or from Trastevere (see p207). There is only one bus, the 870, that goes up to the top of the hill, but the 44 will take you from Piazza Venezia to Via Giacinto Carini from where you can start your walk up. For sights along Via della Lungara, take the 23 or 280, which go along Lungotevere.



### KEY

- Tour of the Janiculum map
- City Wall

0 metres 300  
0 yards 300



## A Tour of the Janiculum

The long hike to the top of the Janiculum is rewarded by wonderful views over the city. The park's monuments include a lighthouse and statues of Garibaldi and his wife Anita. There is also a cannon which is fired at noon each day. In Via della Lungara, between the Janiculum and the Tiber, stand Palazzo Corsini with its national art collection and the Villa Farnesina, decorated by Raphael for his friend and patron, the fabulously wealthy banker Agostino Chigi.



**The Manfredi Lighthouse**, built in 1911, was a gift to the city of Rome from Italians in Argentina.



**The Monument to Anita Garibaldi** by Mario Rutelli was erected in 1932. The great patriot's Brazilian wife lies buried beneath the statue.



**The view from Villa Lante**, a beautiful Renaissance summer residence, gives a magnificent panorama of the whole city.



**Garibaldi Monument**  
The inscription on the base of the equestrian statue says "Rome or Death" 6



**Tasso's Oak** is a memorial to the poet Torquato Tasso, who liked to sit here in the days before he died in 1595. The tree was struck by lightning in 1843.





### Botanical Gardens

These were established in 1883 when part of the grounds of Palazzo Corsini was given to the University of Rome ④



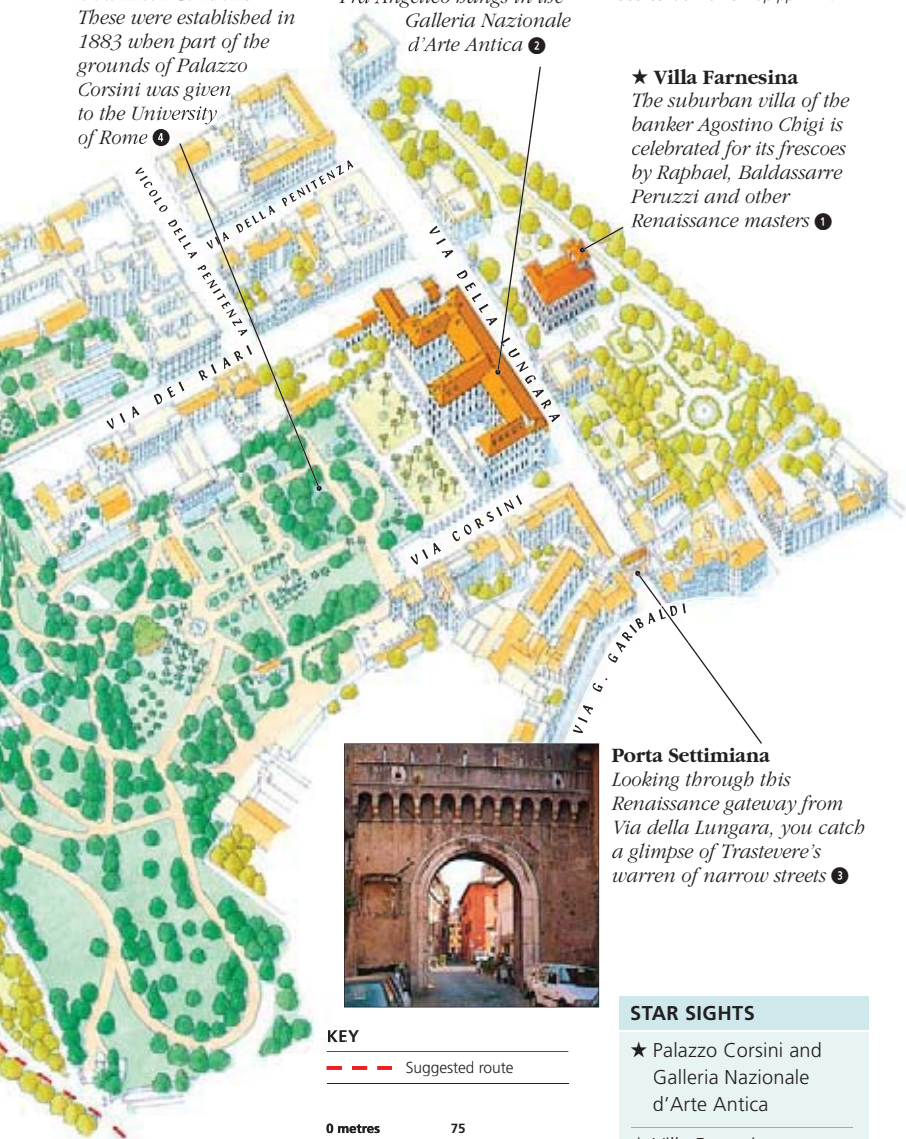
### ★ Palazzo Corsini

This 15th-century triptych by Fra Angelico hangs in the Galleria Nazionale d'Arte Antica ②



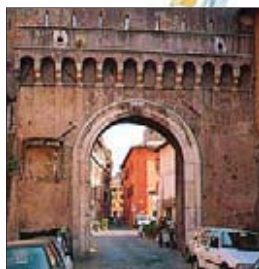
### LOCATOR MAP

See Central Rome Map pp14–15



### ★ Villa Farnesina

The suburban villa of the banker Agostino Chigi is celebrated for its frescoes by Raphael, Baldassarre Peruzzi and other Renaissance masters ①



### Porta Settimiana

Looking through this Renaissance gateway from Via della Lungara, you catch a glimpse of Trastevere's warren of narrow streets ③

### KEY

— — — Suggested route

0 metres 75

0 yards 75

### STAR SIGHTS

★ Palazzo Corsini and Galleria Nazionale d'Arte Antica

★ Villa Farnesina

## Villa Farnesina ❶

See pp220–21.

## Palazzo Corsini and Galleria Nazionale d'Arte Antica ❷

Via della Lungara 10. **Map** 4 D5 & 11 A5. **Tel** 06-6880 2323. **www** 23, 280. **Open** 8.30am–1.30pm Tue–Sun. **Closed** 1 May, 15 Aug, 25 Dec & 1 Jan. **Adm charge**.  **www.galleriaborghese.it**



Queen Christina's bedroom in the Palazzo Corsini

The history of Palazzo Corsini is intimately entwined with that of Rome. Built for Cardinal Domenico Riario in 1510–12, it has boasted among its many distinguished guests Bramante, the young Michelangelo, Erasmus and Queen Christina of Sweden, who died here in 1689. The old palazzo was completely rebuilt for Cardinal Neri Corsini by Ferdinando Fuga in 1736. As Via della Lungara is too narrow for a good frontal view, Fuga designed the façade so it could be seen from an angle.

Palazzo Corsini houses the Galleria Nazionale d'Arte Antica, also known as Galleria Corsini. This outstanding collection includes paintings by Rubens, Van Dyck, Murillo, Caravaggio and Guido Reni, together with 17th- and 18th-century Italian regional art. The palazzo is also home to the Accademia dei Lincei, a learned society founded in

1603, which once included Galileo among its members.

In 1797 Palazzo Corsini was the backdrop to momentous events: French General Duphot (the fiancé of Napoleon's sister Pauline) was killed here in a skirmish between papal troops and Republicans. The consequent French occupation of the city and the deportation of Pope Pius VI led to the proclamation of a short-lived Roman Republic (1798–9).

## Porta Settimiana ❸

Between Via della Scala and Via della Lungara. **Map** 4 D5 & 11 B5. **www** 23, 280.

This gate was built in 1498 by Pope Alexander VI Borgia to replace a minor passageway in the Aurelian Wall. The Porta Settimiana marks the start of Via della Lungara, a long straight road built in the early 16th century.

## Botanical Gardens ❹

Largo Cristina di Svezia 24, off Via Corsini. **Map** 4 D5. **Tel** 06-4991 7107. **www** 23, 280. **Open** Apr–Sep: 9.30am–6.30pm Mon–Sat (Oct–Mar to 5.30pm). **Closed** public hols. **Adm charge**.  (phone to book).

Sequoias, palm trees and splendid collections of orchids and bromeliads are housed in Rome's Botanical Gardens (*Orto Botanico*). These tranquil gardens contain more than 7,000 plant species from all over the world. Indigenous



Steps and tiered fountains at the Botanical Gardens

and exotic species are grouped to illustrate their botanical families and their adaptation to different climates and eco-systems. There are also plants such as the ginkgo that have survived virtually unchanged from earlier eras. The gardens were originally part of the Palazzo Corsini, but since 1983 have belonged to the University of Rome.

## Garibaldi Monument ❺

Piazzale Giuseppe Garibaldi. **Map** 3 C5. **www** 870.



Base of the Garibaldi Monument

This huge equestrian statue is part of a commemorative park, recalling the heroic events witnessed on the Janiculum when the French army attacked the city in 1849. Garibaldi's Republicans fended off the greatly superior French forces for weeks, until the Italians were overwhelmed. Garibaldi and his men escaped. The monument, erected in 1895, was the work of Emilio Gallori. Around the pedestal are four smaller sculptures in bronze showing battle scenes and allegorical figures.





Courtyard of Sant'Onofrio

## Sant'Onofrio 6

Piazza di Sant'Onofrio 2.

**Map** 3 C4. **Tel** 06-686 4498. **Fax** 06-689 3404. **Icon** 870. **Open** by appt (fax to arrange). **Closed** Aug, except saint's feast day on 12 Aug. **+** **Museum open** by appt only. **Tel** 06-682 8121.

Beato Nicola da Forca Palena, whose tombstone guards the entrance, founded this church in 1419 in honour of the hermit Sant'Onofrio. It retains the flavour of the 15th century in the simple shapes of the portico and the cloister. In the early 17th century the portico was decorated with frescoes by Domenichino.

The monastery next to the church houses a small museum dedicated to the 16th-century poet Torquato Tasso.

## San Pietro in Montorio 7

Piazza San Pietro in Montorio 2.

**Map** 7 B1. **Tel** 06-581 39 40. **Icon** 44, 75. **Open** 8.30am–noon, 4–6pm daily. If closed, ring bell at door to right of church. **+**

San Pietro in Montorio – the church of St Peter on the Golden Hill – was founded in the Middle Ages near the spot where St Peter was presumed to have been crucified. It was rebuilt by order of Ferdinand and Isabella of Spain at the end of the 15th century, and decorated by outstanding artists of the Renaissance.

The façade is typical of a time when clean, geometric shapes derived from Classical architecture were in vogue. The single nave ends in a deep apse that once contained

Raphael's *Transfiguration*, now in the Vatican. Two wide chapels, one on either side of the nave, were decorated by some of Michelangelo's most famous pupils. The left-hand chapel was designed by one of the few artists Michelangelo openly admired, Daniele da Volterra, also responsible for the altar painting, *The Baptism of Christ*. The chapel on the right was the work of Giorgio Vasari, who included a self-portrait (in black, on the left) in his altar painting, *The Conversion of St Paul*.

The first chapel to the right of the entrance contains a powerful *Flagellation*, by the Venetian artist Sebastiano del Piombo (1518); Michelangelo is said to have provided the original drawings. Work by Bernini and his followers can be seen in the second chapel on the left and in the flanking De Raymondi tombs.

## Tempietto 8

Piazza San Pietro in Montorio (in courtyard). **Map** 7 B1. **Tel** 06-581 3940. **Icon** 44, 75. **Open** 9.30am–12.30pm, 2–4pm (summer 4–6pm) Tue–Sun. See *The History of Rome* pp32–3.

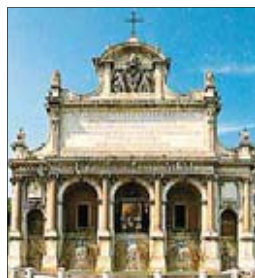
Around 1502 Bramante completed what many consider to be the first true Renaissance building in Rome – the Tempietto. The name means simply “little temple”. Its circular shape echoes early Christian *martyria*, chapels built on the site of a saint's martyrdom. This was believed to be the place where St Peter was crucified.

Bramante chose the Doric order for the 16 columns surrounding the domed chapel. Above the columns is a Classical frieze and a delicate balustrade. Though the scale of the Tempietto is tiny, Bramante's masterly use of Classical proportions creates a satisfyingly harmonious whole.

The Tempietto illustrates the great Renaissance dream that the city of Rome would once again relive its ancient glory.

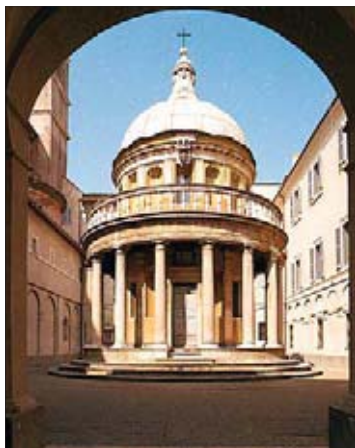
## Fontana dell'Acqua Paola 9

Via Garibaldi. **Map** 7 B1. **Icon** 44, 75.



Fontana dell'Acqua Paola

This monumental fountain commemorates the reopening in 1612 of an aqueduct originally built by Emperor Trajan in AD 109. The aqueduct was renamed the “Acqua Paola” after Paul V, the Borghese pope who ordered its restoration. When it was first built, the fountain had five small basins, but in 1690 Carlo Fontana altered the design, adding the huge basin you can see today. Despite many laws intended to deter them, generations of Romans used this convenient pool of fresh water for bathing and washing their vegetables.



Bramante's round chapel, the Tempietto

## Villa Farnesina ❶

The wealthy Sienese banker Agostino Chigi, who had established the headquarters of his far-flung financial empire in Rome, commissioned the villa in 1508 from his compatriot Baldassarre Peruzzi. The simple, harmonious design, with a central block and projecting wings, made this one of the earliest true Renaissance villas. The decoration was carried out between 1510 and 1519 and this has recently been restored. Peruzzi frescoed some of the interiors himself. Later, Sebastiano del Piombo, Raphael and his pupils added more elaborate works. The frescoes illustrate Classical myths, and the vault of the main hall, the Sala di Galatea, is adorned with astrological scenes showing the position of the stars at the time of Chigi's birth. Artists, poets, cardinals, princes and the pope himself were entertained here in magnificent style by their wealthy and influential host. In 1577 the villa was bought by Cardinal Alessandro Farnese. Since then, it has been known as the Villa Farnesina.



### North Façade

*The Loggia of Cupid and Psyche looks out on formal gardens that were used for parties and putting on plays.*

Entrance

### The Wedding of Alexander and Roxanne by Sodoma

*Cherubs are shown helping the bride Roxanne to prepare for her marriage.*



### ★ Triumph of Galatea by Raphael

*The beautiful sea nymph Galatea was one of the 50 daughters of the god Nereus.*



### The Gabinetto delle Stampe

sometimes holds exhibitions of rare prints.

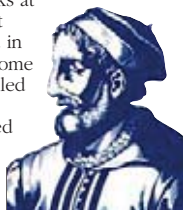
### Frescoes in the Room of Galatea

*Perseus beheads Medusa in a scene from one of Peruzzi's series of mythological frescoes.*



### THE ARCHITECT

Baldassarre Peruzzi, painter and architect, arrived in Rome from Siena in 1503 aged 20 and became Bramante's chief assistant. Although his architectural designs were typical of Classicism, his painting owes more to Gothic influences, as his figurework is very highly stylized. On Raphael's death, he became Head of Works at St Peter's, but was captured in the Sack of Rome (see p33), exiled to Siena until 1535, and died in 1536.



Baldassarre Peruzzi

★ **Salone delle Prospettive**

Peruzzi's frescoes create the illusion of looking out at views of 16th-century Rome through a marble colonnade.



**Fresco from the Salone delle Prospettive**

This scene shows the Torre delle Milizie (see p90) as it looked in the 1500s.

**VISITORS' CHECKLIST**

Via della Lungara 230. **Map** 4 D5 & 11 A5. **Bus** 23, 280 to Lungotevere Farnesina. **Tel** 06-6802 7268. **Open** 9am–1pm Mon–Sat. **Adm charge**. **Gabinetto delle Stampe** (rare print collection) **Tel** 06-69 98 01. **Open** by appt. Letter of introduction needed to see originals. 



★ **Loggia of Cupid and Psyche**

The model for the figure on the left in Raphael's painting of *The Three Graces* was Agostino Chigi's mistress, the courtesan Imperia.



★ **Lunette in the Room of Galatea**

This giant monochrome head by Peruzzi was once attributed to Michelangelo.

**STAR FEATURES**

- ★ Triumph of Galatea by Raphael
- ★ Salone delle Prospettive
- ★ Loggia of Cupid and Psyche





# VATICAN

As the site where St Peter was martyred and buried, the Vatican became the residence of the popes who succeeded him. Decisions taken here have shaped the destiny of Europe, and the great basilica of St Peter's draws pilgrims from all over the Christian world. The papal palaces beside St Peter's house the Vatican Museums. With the added attractions of Michelangelo's Sistine Chapel and the Raphael Rooms, their wonderful



Nuns in St Peter's Square

collections of Classical sculpture make them the finest museums in Rome. The Vatican's position as a state within a state was guaranteed by the Lateran Treaty of 1929, marked by the building of a new road, the Via della Conciliazione. This leads from St Peter's to Castel Sant'Angelo, a monument to a far grimmer past. Built originally as the Emperor Hadrian's mausoleum, this papal fortress and prison has witnessed many fierce battles for control of the city.

## SIGHTS AT A GLANCE

### Churches and Temples

Santa Maria in Traspontina 9

Santo Spirito in Sassia 4

St Peter's pp230–33 1

### Museums and Galleries

Vatican Museums pp234–47 2

### Historic Buildings

Castel Sant'Angelo pp248–9 13

Hospital of Santo Spirito 5

Palazzo dei Convertendi 7

Palazzo dei Penitenzieri 8

Palazzo del Commendatore 6

Palazzo di Giustizia 14

Palazzo Torlonia 12

### Gates

Porta Santo Spirito 3

### Historic Streets and Piazzas

The Borgo 10

Vatican Corridor 11

## GETTING THERE

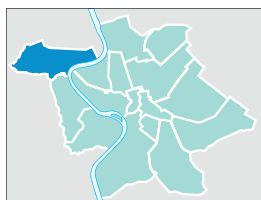
The quickest way to reach the area is by Metro line A to Ottaviano S. Pietro. The 40 and 64 buses run regularly from Piazza dei Cinquecento, in front of Termini station, although the 62 is the only bus which runs along Via della Conciliazione. Other routes that serve the area include the 81 and 492, which stop in Piazza del Risorgimento.

## SEE ALSO

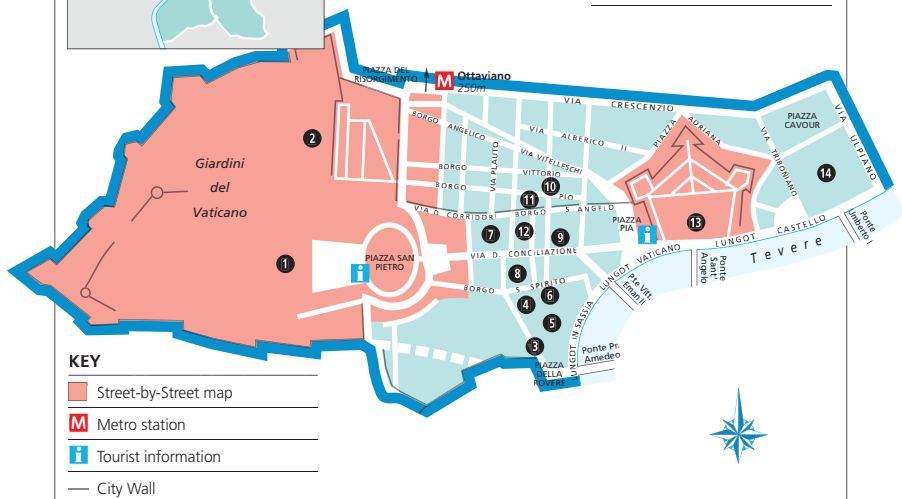
• **Street Finder**, maps 3, 4

• **Where to Stay** pp307–8

• **Restaurants** pp325–6



0 metres 400  
0 yards 400



## A Tour of the Vatican

The Vatican, a centre of power for Catholics all over the world and a sovereign state since February 1929, is ruled by the pope. About 1,000 people live here, staffing the Vatican's facilities. There are a post office and shops, Vatican radio, broadcasting to the world in over 20 languages, a daily newspaper (*L'Osservatore Romano*), Vatican offices and a publishing house.



### The Grotto of Lourdes

is a replica of the grotto in the southwest of France, where in 1858 the Virgin appeared to St Bernadette.

### The Vatican Railway Station

opened in 1930, connects with the line from Rome to Viterbo, but is now used only for freight.



### ★ St Peter's

*The Chapel of St Peter is in the Grottoes under the basilica. The rich marble decoration was added by Clement VIII at the end of the 16th century* ①

### STAR SIGHTS

★ St Peter's

★ Vatican Museums

**The Madonna of Guadalupe** shows the miraculous image of the Madonna which appeared on the cloak of a Mexican Indian in 1531.



### Papal heliport

**Radio Vatican** is broadcast from this tower, part of the Leonine Wall built in 847.

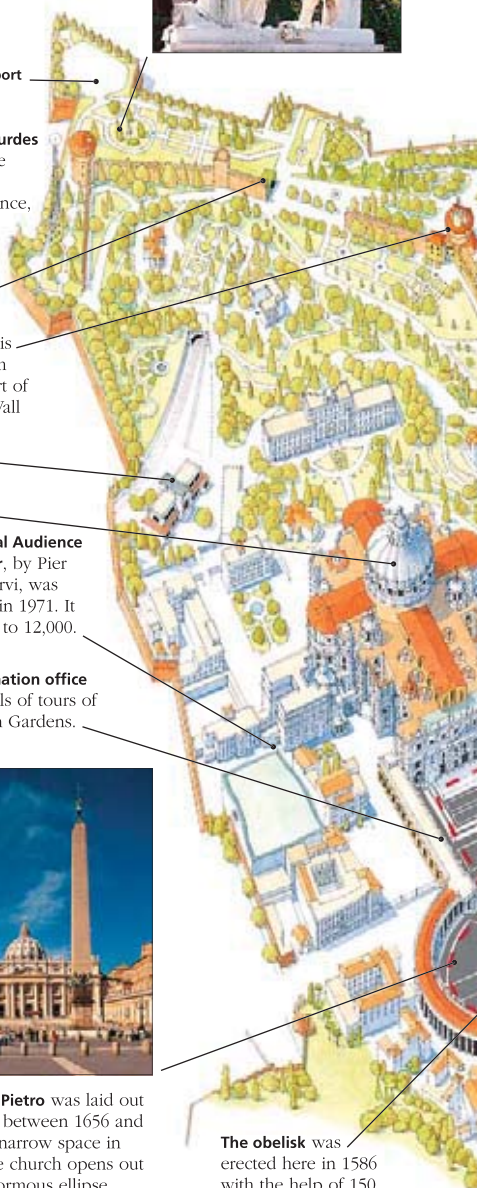
**The Papal Audience Chamber**, by Pier Luigi Nervi, was opened in 1971. It seats up to 12,000.

**The information office** gives details of tours of the Vatican Gardens.



**Piazza San Pietro** was laid out by Bernini between 1656 and 1667. The narrow space in front of the church opens out into an enormous ellipse flanked by colonnades.

**The obelisk** was erected here in 1586 with the help of 150 horses and 47 winches.







**The Eagle Fountain** was built to celebrate the arrival of water from the Acqua Paola aqueduct at the Vatican. The eagle is the Borghese crest.



#### LOCATOR MAP

See Central Rome Map pp14–15

**The Casina of Pius IV** is a delightful summerhouse in the Vatican Gardens built by Pirro Ligorio in the mid-16th century.



Entrance to Vatican Museums



#### ★ Vatican Museums

*Raphael's Madonna of Foligno (1513) is just one of the Vatican's many Renaissance masterpieces* 2

**The Galleon Fountain** is a perfect scale model of a 17th-century ship in lead, brass and copper. It was made by a Flemish artist for Pope Paul V.



**The Cortile della Pigna** is mostly the work of Bramante. The niche for the pine cone, once a Roman fountain, was added by Pirro Ligorio in 1562.

#### KEY

— — — Suggested route

0 metres 75

0 yards 75

To Via della Conciliazione



## St Peter's ❶

See pp230–33.

## Vatican Museums ❷

See pp234–47.

## Porta Santo Spirito ❸

Via dei Penitenzieri. **Map** 3 C3.  23, 34, 46, 62, 64, 98, 870, 881, 982.


This gate is situated at what was the southern limit of the “Leonine City”, the area enclosed within walls by Pope Leo IV as a defence against the Saracens who had sacked Rome in AD 845. The walls measure 3 km (2 miles) in circumference.

Work on the walls started in AD 846. Pope Leo supervised the huge army of labourers personally, and thanks to his encouragement, the job was completed in 4 years. He then led a solemn procession to consecrate his massive feat of construction.

Since the time of Pope Leo the walls have needed much reinforcement and repair. The gateway visible today at Porta Santo Spirito was built by the architect Antonio da Sangallo the Younger in 1543–4. It is framed by two huge bastions that were added in 1564 by

Pope Pius IV Medici. Sadly, Sangallo's design for a monumental entrance to the Vatican was never completed; the principal columns come to an end somewhat abruptly in a modern covering of cement.

## Santo Spirito in Sassia ❹

Via dei Penitenzieri 12. **Map** 3 C3. **Tel** 06-687 9310.  23, 34, 46, 62, 64, 98, 870, 881, 982. **Open** 7am–noon, 3–7.30pm daily.  



Nave of Santo Spirito in Sassia


Built on the site of a church erected by King Ine of Wessex, who died in Rome in the 8th century, the church is the work of Antonio da Sangallo the Younger. It was rebuilt (1538–44) after the

Sack of Rome had left it in ruins in 1527. The façade was added under Pope Sixtus V (1585–90). The nave and side chapels are decorated with a series of light, lively frescoes. The pretty bell tower, is earlier, dating from the reign of Sixtus IV (1471–84). It was probably the work of the pope's architect, Baccio Pontelli, who also built the Hospital of Santo Spirito, and the Ponte Sisto (see p210) further down the River Tiber.



Sixtus V's arms over door of Santo Spirito

## Hospital of Santo Spirito ❺

Borgo Santo Spirito 2. **Map** 3 C3.  23, 34, 46, 62, 64, 98, 870, 881, 982. **Octagonal chapel open for tours** 10am & 3pm Mon. **Adm charge.**

The oldest hospital in Rome, this is said to have been founded as a result of a nightmare experienced by Pope Innocent III (1198–1216). In the dream, an angel showed him the bodies of Rome's unwanted babies dredged up from the River Tiber in fishing nets. As a result, the pope hastened to build a hospice for sick paupers.

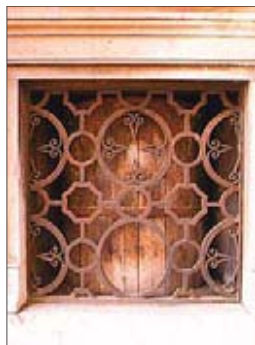


Fresco of an angel in the octagonal chapel of the Hospital of Santo Spirito

In 1475 the hospital was reorganized by Pope Sixtus IV to care for the poor pilgrims expected for the Holy Year. Sixtus's hospital was a radical building. Cloisters divided the different types of patients; one area is still reserved for orphans and their nurses.

Unwanted infants were passed through a revolving barrel-like contraption called the *rota*, still visible to the left of the central entrance in Borgo Santo Spirito, to guarantee anonymity. Martin Luther, who visited in 1511, was shocked by the number of abandoned children he saw, believing them to be "the sons of the pope himself".

In the centre, under the hospital's conspicuous drum, is an octagonal chapel, where mass was said for patients. This room can be visited while the rest of the building still functions as a hospital.



The *rota* of Santo Spirito, where mothers left unwanted babies

## Palazzo del Commendatore 6

Borgo Santo Spirito 3. **Map** 3 C3. 23, 34, 46, 62, 64, 98, 881, 982. **Tours** 10am & 3.30pm Mon. **Adm charge.**

As director of the Hospital of Santo Spirito, the Commendatore not only oversaw the running of the hospital, he was also responsible for its estates and revenues. This important post was originally given to members of the pope's family.

The palazzo, built next door to the hospital, has a spacious 16th-century frescoed loggia appropriate to the dignity and



Rusticated doorway of the Palazzo dei Convertendi

sobriety of its owners. The frescoes represent the story of the founding of the Hospital of Santo Spirito. To the left of the entrance is the Spezieria, or Pharmacy. This still has the wheel used for grinding the bark of the cinchona tree to produce the drug quinine, first introduced here in 1632 by Jesuits from Peru as a cure for malaria.

Above the courtyard is a splendid clock (1827). The dial is divided into six; it was not until 1846 that the familiar division of the day into two periods of 12 hours was introduced in Rome by Pope Pius IX.

## Palazzo dei Convertendi 7

Via della Conciliazione 43. **Map** 3 C3. 23, 34, 62, 64. **Not open** to the public.

With the building of Via della Conciliazione in the 1930s, Palazzo dei Convertendi was taken down and later moved to this new site nearby. The house, which is partly attributed to the architect Bramante, is where the artist Raphael died in 1520.

## Palazzo dei Penitenzieri 8

Via della Conciliazione 33. **Map** 3 C3. **Tel** 06-682 8121. 23, 34, 62, 64.

**Open** by appt (fax to 06-6880 2298). **Adm charge** (donation) for groups.



Della Rovere arms

The palazzo owes its name to the fact that the place was once home to the confessors (*penitenzieri*) of St Peter's.

Now the Hotel Columbus, it was originally built by Cardinal

Domenico della Rovere in 1480. The palazzo still bears the family's coat of arms, the oak tree (*rovere* means oak), on its graceful courtyard well-head. On the cardinal's death, the palazzo was acquired by Cardinal Francesco Aldosi, Pope Julius II della Rovere's favourite. Suspected of treason, the cardinal was murdered in 1511 by the pope's nephew, the Duke of Urbino, who took over the palazzo. A few of the rooms of the palazzo still contain beautiful frescoes.





View of the Tiber and the Borgo between Castel Sant'Angelo and St Peter's by Gaspare Vanvitelli (1653-1736)

## Santa Maria in Traspontina 9

Via della Conciliazione 14. **Map** 3 C3. **Tel** 06-6880 6451. **Hours** 23, 34, 62, 64. **Open** 7am-noon, 4-7pm daily. **Icons** ♣ ♿



The façade of the Carmelite church of Santa Maria in Traspontina

The church occupies the site of an ancient Roman pyramid, believed in the Middle Ages to have been the Tomb of Romulus. The pyramid was destroyed by Pope Alexander VI Borgia, but representations of it survive in the bronze doors at the entrance to St Peter's and in a Giotto triptych housed in the Vatican Pinacoteca (see p240).

The present church was begun in 1566 to replace an

earlier one which had been in the line of fire of the cannons defending Castel Sant'Angelo during the Sack of Rome in 1527. The papal artillery officers insisted that the dome of the new church should be as low as possible, so it was built without a supporting drum. The first chapel to the right is dedicated to the gunners' patron saint, Santa Barbara, and is decorated with warlike motifs. In the third chapel on the left are two columns, popularly thought to be the ones which St Peter and Paul were bound to before going to their martyrdom nearby.

## The Borgo 10

**Map** 3 C3. **Hours** 23, 34, 40, 62.

The Borgo's name derives from the German *burg*, meaning town. Rome's Borgo is where the first pilgrims to St Peter's were housed in hostels and hospices, often for quite lengthy periods. The first of these foreign colonies, called "schools", was founded in AD 725 by a Saxon, King Ine of Wessex, who wished to live a life of penance and to be buried near the Tomb of St Peter. These days hotels and

hostels have made the Borgo a colony of international pilgrims once again. Much of the area's character was lost after redevelopment in the 1930s, but it is still enjoyable to stroll the old narrow streets on either side of Via della Conciliazione.

## Vatican Corridor 11

Castel Sant'Angelo to the Vatican.

**Map** 3 C3. **Hours** 23, 34, 40, 62.

**Closed** to public.



Clement VII, who used the Vatican Corridor to evade capture in 1527

Locally known as the Passetto (small corridor), this long passageway was built into the fortifications during medieval

times. Intended as a link between the Vatican and the fortress of Castel Sant'Angelo, it constituted a fortified escape route which could also be used to control the strategic Borgo area. Arrows and other missiles could be fired from its bastions on to the streets and houses below. The corridor was used in 1494 by Pope Alexander VI Borgia when Rome was invaded by King Charles VIII of France. In 1527 it enabled Pope Clement VII to take refuge in Castel Sant'Angelo, as the troops commanded by the Constable of Bourbon began the Sack of Rome.

### Palazzo Torlonia 12

Via della Conciliazione 30.

Map 3 C3. 23, 34, 40, 62, 64.

**Not open** to the public.

The palazzo was built in the late 15th century by the wealthy Cardinal Adriano Castellesi, in a style closely

resembling Palazzo della Cancelleria (see p149). The cardinal was a

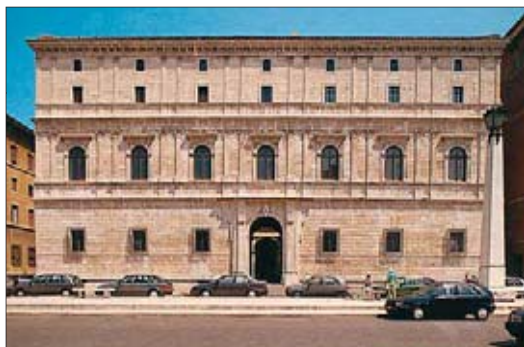
much-travelled rogue, who collected vast revenues from the bishopric of Bath and Wells which he was given

by his friend King Henry VII of England. In return he gave Henry his palazzo for use as the seat of the English ambassador to the Holy See. Castellesi was finally stripped of his cardinalate by Pope Leo X Medici and disappeared from history.

Since then the palazzo has had many owners and tenants. In the 17th century it was rented for a time by Queen Christina of Sweden. The Torlonia family, who acquired the building in 1820, owed its fortune to the financial genius of shopkeeper-turned-banker Giovanni Torlonia. He lent money to the impoverished Roman nobility and bought up their property during the Napoleonic Wars.



Pope Leo X



Palazzo Torlonia (1496), unaffected by changes to the surrounding area

### Castel Sant'Angelo 13

See pp248–9.

### Palazzo di Giustizia 14

Piazza Cavour. Map 4 E3. 34, 49, 70, 87, 186, 280, 492, 913, 926, 990. **Not open** to the public.

The monumental Palazzo di Giustizia (Palace of Justice) was built between 1889 and 1910 to house the national

law courts. Its riverside façade is crowned with a bronze chariot and fronted by giant statues of the great men of Italian law.

The building was supposed to embody the new order replacing the injustices of papal rule, but it has never endeared itself to the Romans. It was soon dubbed the Palazzaccio (roughly, “the ugly old palazzo”) both for its appearance and for the nature of its business. By the 1970s the building was collapsing under its own weight, but it has now been restored.



The ornate travertine façade of the Palazzo di Giustizia

## St Peter's ①

The centre of the Roman Catholic faith, St Peter's draws pilgrims from all over the world. Few are disappointed when they enter the sumptuously decorated basilica beneath Michelangelo's vast dome.

A shrine was erected on the site of St Peter's tomb in the 2nd century and the first great basilica, ordered by the Emperor Constantine, was completed around AD 349. By the 15th century it was falling down, so in 1506 Pope Julius II laid the first stone of a new church. It took more than a century to build and all the great architects of the Roman Renaissance and Baroque had a hand in its design.



### Papal Altar

The present altar dates from the reign of Clement VIII (1592–1605). The plain slab of marble found in the Forum of Nerva stands under Bernini's baldacchino, overlooking the well of the confessio, the crypt where St Peter's body is reputedly buried.



### Baldacchino

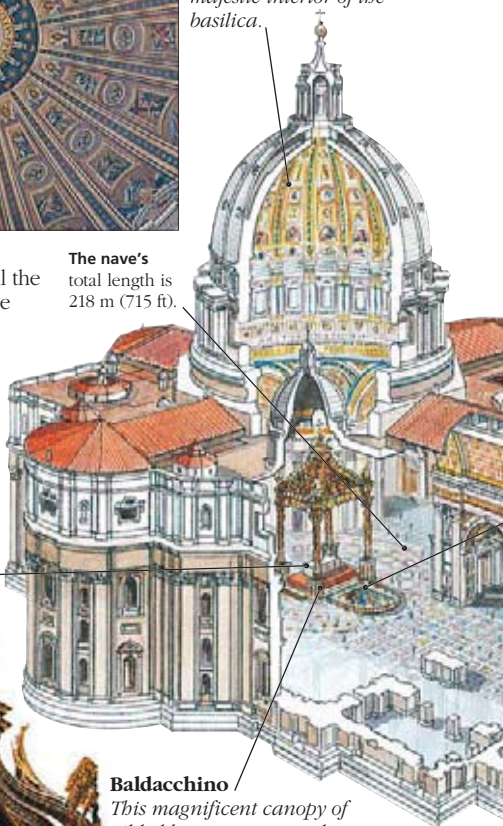
This magnificent canopy of gilded bronze, supported on spiral columns 20 m (66 ft) high, was designed by Bernini in the 17th century.



### ★ Dome of St Peter's

Designed by Michelangelo, though not finished in his lifetime, the spectacular cupola, 136.5 m (448 ft) high, gives unity to the majestic interior of the basilica.

The nave's total length is 218 m (715 ft).



### TIMELINE

AD 61	Burial of St Peter	1506	Julius II lays first stone	1547	Michelangelo named as chief architect of St Peter's	1593	Dome completed	1626	New basilica of St Peter's consecrated
	324	1452	Nicholas V plans restoration						
	Constantine builds basilica								
AD 60	800	1500	1550	1600					
	200	1503	1538	1606					
	Altar built marking grave of St Peter	Pope Julius II chooses Bramante as architect for new basilica	Antonio da Sangallo the Younger made director of works	Carlo Maderno extends basilica					
	800	1514	1564	1614					
	Charlemagne crowned Emperor of Romans in St Peter's	Raphael director of works	Death of Michelangelo	Maderno finishes the façade					





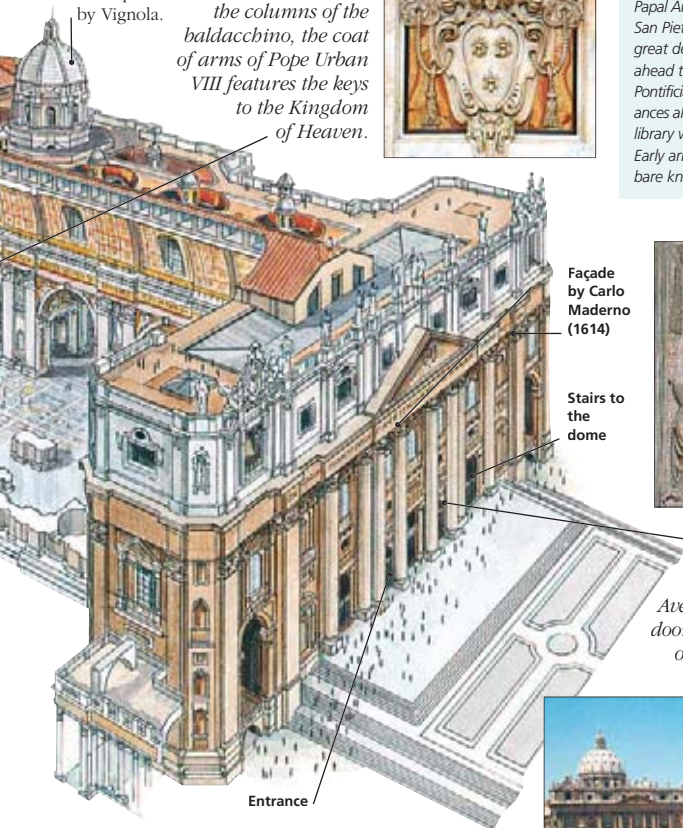
### ★ View from the Dome

The superb symmetry of Bernini's colonnade can be appreciated from the dome.

The two minor cupolas at the corners of the transept are by Vignola.

### Pope Urban VIII's Keys

At the base of the columns of the baldacchino, the coat of arms of Pope Urban VIII features the keys to the Kingdom of Heaven.



Façade by Carlo Maderno (1614)

Stairs to the dome

Entrance



### Filarete Door

Finished in 1445, Antonio Averulino's bronze door came from the original basilica.

### VISITORS' CHECKLIST

Piazza San Pietro. **Map** 3 B3. **Tel** 06-6988 3712 (sacristy), 06-6988 1662 (tourist information). 62 to Via della Conciliazione. 23, 49, 81, 492, 990 to Piazza del Risorgimento. 64 to Largo di Porta Cavalleggeri. Ottaviano S. Pietro.

**Basilica open** 7am–7pm (Oct–Mar: 6pm).

**Treasury open** 9am–6.15pm (Oct–Mar: 5.15pm). **Vatican**

**Grottoes open** 7am–6pm (Oct–Mar: 5pm). **Dome open** 8am–5.45pm daily (Oct–Mar: 4.45pm).

**Adm charge** to Treasury and Dome. The **Pre-Constantinian Necropolis** can be visited by appt; call 06-6988 5318 well in advance.

**Papal audiences:** Regular public audiences, usually Wed morning in Papal Audience Chamber or Piazza San Pietro. Tickets (free) are in great demand. Fax requests well ahead to Prefettura della Casa Pontificia (06-6988 5863). Appearances also at noon on Sundays at library window to bless crowd. Early arrival recommended. No bare knees or shoulders.

### STAR FEATURES

- ★ Dome of St Peter's
- ★ View from the Dome

### Piazza San Pietro

On Sundays and religious occasions the Pope blesses the crowds from his balcony above the square.



## A Guided Tour of St Peter's

The vast basilica's 187-m (615-ft) long, marble-encrusted interior contains 11 chapels and 45 altars in addition to a wealth of precious works of art. Some were salvaged from the original basilica and others commissioned from late Renaissance and Baroque artists, but much of the elaborate decoration is owed to Bernini's work in the mid-17th century. The two side aisles are 76 m (250 ft) long and converge under Michelangelo's enormous dome. The central focus of the building is the Papal Altar beneath Bernini's great baldacchino, filling the space between the four piers which support the dome. From the basilica you can visit the Grottoes, where the late Pope John Paul II is buried, the Treasury and St Peter's Sacristy, or the terrace for panoramic views.



### ⑤ Baldacchino by Bernini

Commissioned by Pope Urban VIII in 1624, the extravagant Baroque canopy dominates the nave and crowns the Papal Altar, at which only the pope may celebrate mass.

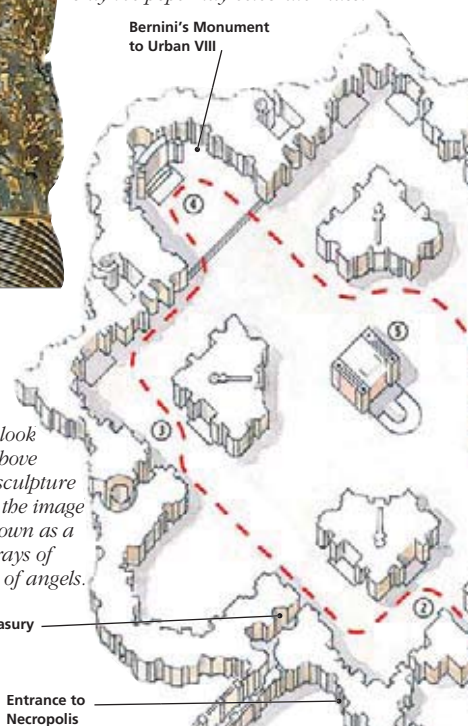
Bernini's Monument to Urban VIII



### ④ Throne of St Peter in Glory

In the domed apse, look up to the window above Bernini's Baroque sculpture of 1656–65. It lights the image of the Holy Spirit, shown as a dove amid clouds, rays of sunlight and flights of angels.

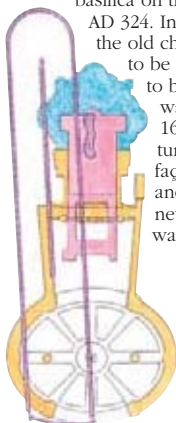
Entrance to Treasury and Sacristy



Entrance to Necropolis

### HISTORICAL PLAN OF THE BASILICA OF ST PETER'S

St Peter was buried c.AD 64 in a necropolis near his crucifixion site at the Circus of Nero. Constantine built a basilica on the burial site in AD 324. In the 15th century the old church was found to be unsafe and had to be demolished. It was rebuilt in the 16th and 17th centuries. By 1614 the façade was ready, and in 1626 the new church was consecrated.



#### KEY

- Circus of Nero
- Constantinian
- Renaissance
- Baroque

### ③ Monument to Pope Alexander VII

Bernini's last work was finished in 1678 and is in an alcove on the left of the transept. The pope sits among the figures of Truth, Justice, Charity and Prudence.



### ② Monument to Leo XI

On the left beneath the aisle arch is Alessandro Algardi's white marble 1650 monument to Leo XI, whose reign as pope lasted only 27 days.

#### KEY

- Tour route







### ⑥ Angelo della Navicella

A fragment of Giotto's beautiful 13th-century mosaic, salvaged from the old basilica, is now in the Grottoes. A later copy of the entire mosaic of Jesus and St Peter fishing on Lake Tiberias decorates the atrium.

### ⑦ St Peter

Until recently this famous 13th-century statue, now attributed to Arnolfo di Cambio, was thought to be a late Roman work. Situated at the end of the nave, it is sculpted in bronze with a delicate filigree halo.



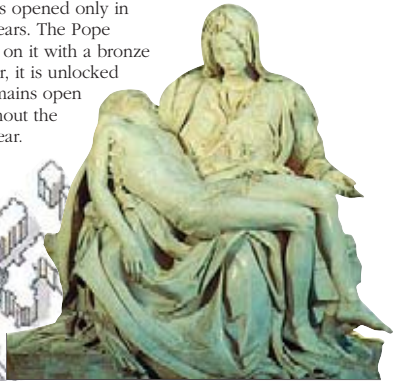
Entrance to Grottoes

The Tabernacle by Bernini is made of gilt bronze in the shape of a temple.

Chapel of St Sebastian

Stuart Monument by Canova

The Porta Santa (Holy Door) is opened only in Holy Years. The Pope knocks on it with a bronze hammer, it is unlocked and remains open throughout the Holy Year.



### ⑧ Pietà

This famous marble sculpture was finished in 1499 when Michelangelo was only 25. It stands in a chapel to one side of the nave, protected by glass since being damaged in 1972.

Filarete Door

Navicella Mosaic

Atrium by Carlo Maderno

### ① Tomb of Maria Clementina Sobieski

Near the entrance is Filippo Barigioni's sentimentally expressive 18th-century monument to Maria Clementina, the wife of James Stuart, the Old Pretender.





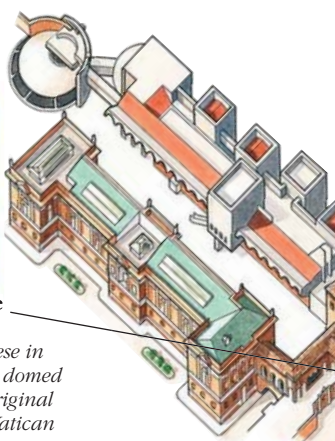
## Vatican Museums 2

The buildings that house one of the world's main art collections were once papal palaces built for Renaissance popes such as Sixtus IV, Innocent VIII and Julius II. The long courtyards and galleries, linking Innocent VIII's Belvedere Palace to the other buildings, are by Donato Bramante and were commissioned for Julius II in 1503. Most of the later additions to the buildings were made in the 18th century, when priceless works of art were first put on show. This complex of museums also houses the Sistine Chapel and the Raphael Rooms, and should not be missed. Note that no bare knees or shoulders are allowed.

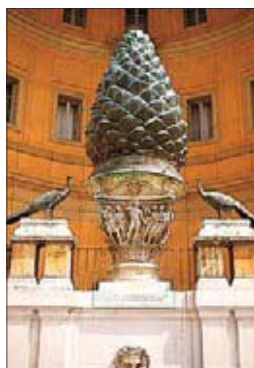


### ★ Atrium of the Four Gates

*Built by Camporese in 1792–3, this vast domed edifice was the original entrance to the Vatican Museums.*



**The Belvedere Palace** was commissioned in the late 15th century by Pope Innocent VIII.



### ★ Cortile della Pigna

*This huge bronze pine cone, part of an ancient Roman fountain, once stood in the courtyard of old St Peter's. Its niche was designed by Pirro Ligorio.*

Cortile della Biblioteca

Cortile del Belvedere

Apartment of Pius V

Sistine Chapel

Borgia Tower

Borgia Apartment

Raphael Loggia

Cortile di San Damaso

### STAR FEATURES

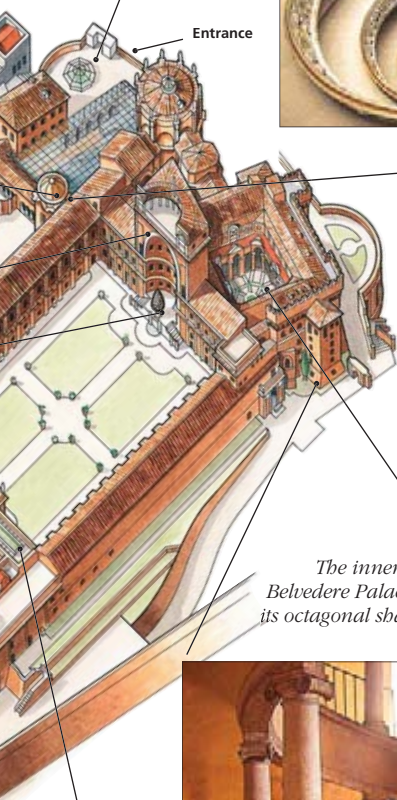
- ★ Atrium of the Four Gates
- ★ Cortile della Pigna
- ★ Bramante Stairway

### Spiral Ramp

The spectacular stairway leading down from the museums to the street was designed by Giuseppe Momo in 1932.



Entrance



### VISITORS' CHECKLIST

Città del Vaticano. Entrance in Viale Vaticano. **Map** 3 B2. **Tel** 06-6988 3860. **Bus** 49 to entrance, 23, 81, 492, 990 to Piazza del Risorgimento or 62 to St Peter's. **M** Cipro Musei Vaticani, Ottaviano S. Pietro. **Open** 8.45am–4.45pm (last adm: 3.20pm) Mon–Sat (Nov–Feb: to 1.45pm, last adm: 12.20pm); 8.45am–1.45pm (last adm: 12.20pm) last Sun of each month. **Closed** public & relig hols. Special permit needed for Raphael Loggia, Vatican Library, Lapidary Gallery & Vatican Archives. **Adm charge**, free last Sun of month. **Special routes**. **Temporary exhibitions, lectures**. **Gardens and tours**: 06-6988 4019. **www.vatican.va**

### Simonetti Stairway

Built in the 1780s with a vaulted ceiling, the stairs were part of the conversion of the Belvedere Palace into the Pio-Clementine Museum.

### Cortile Ottagonale

The inner court of the Belvedere Palace was given its octagonal shape in 1773.



Braccio Nuovo



### ★ Bramante Stairway

Pope Julius II built the spiral staircase within a square tower as an entrance to the palace. The staircase could be ridden up on horseback in case of emergency.

### TIMELINE

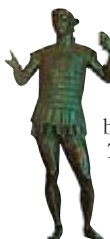
1198 Innocent III creates papal palace	1503 Bramante lays out Belvedere Courtyard	1655 Bernini designs Scala Regia	1756 Foundation of Christian Museum	1800–23 Chiaramonti Museum founded	1837 Etruscan Museum founded
1509 Raphael begins work on Rooms					
1000	1500	1600	1700	1800	
1473 Pope Sixtus IV builds Sistine Chapel	1503–13 Pope Julius II starts Classical sculpture collection	 Bramante (1444–1514)	1758 Museum of Pagan Antiquities founded	1776–84 Pius VI enlarges museum	1822 Braccio Nuovo is opened
				1970 Pope Paul VI opens Gregorian Museum of Pagan Antiquities	



## Exploring the Vatican Museums

Four centuries of papal patronage and connoisseurship have resulted in one of the world's great collections of Classical and Renaissance art. The

Vatican houses many of the great archaeological finds of central Italy including the *Laocoön* group, discovered in 1506 on the Esquiline, the *Apollo del Belvedere* and the Etruscan bronze known as the *Mars of Todi*. During the Renaissance, parts of the museums were decorated with wonderful frescoes commissioned for the Sistine Chapel, the Raphael Rooms and the Borgia Apartment.



**Mars of Todi**



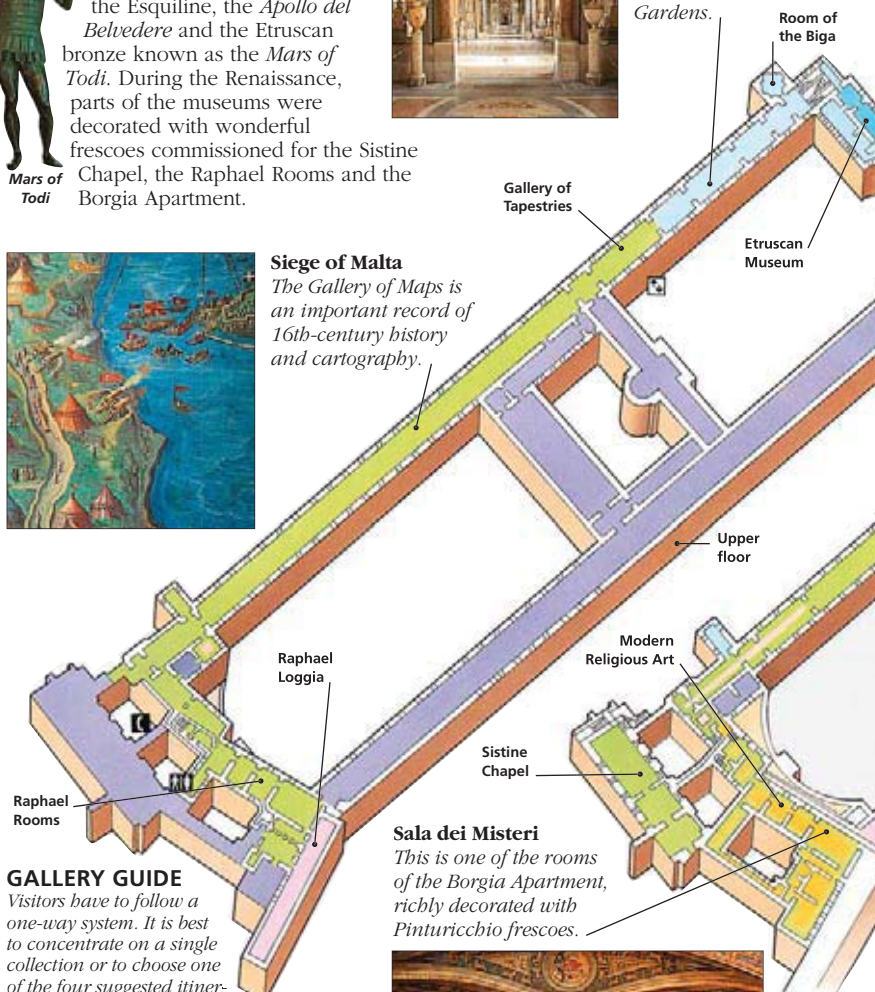
### Siege of Malta

*The Gallery of Maps is an important record of 16th-century history and cartography.*



### Gallery of the Candelabra

*Once an open loggia, this gallery of Greek and Roman sculpture has a fine view of the Vatican Gardens.*



### GALLERY GUIDE

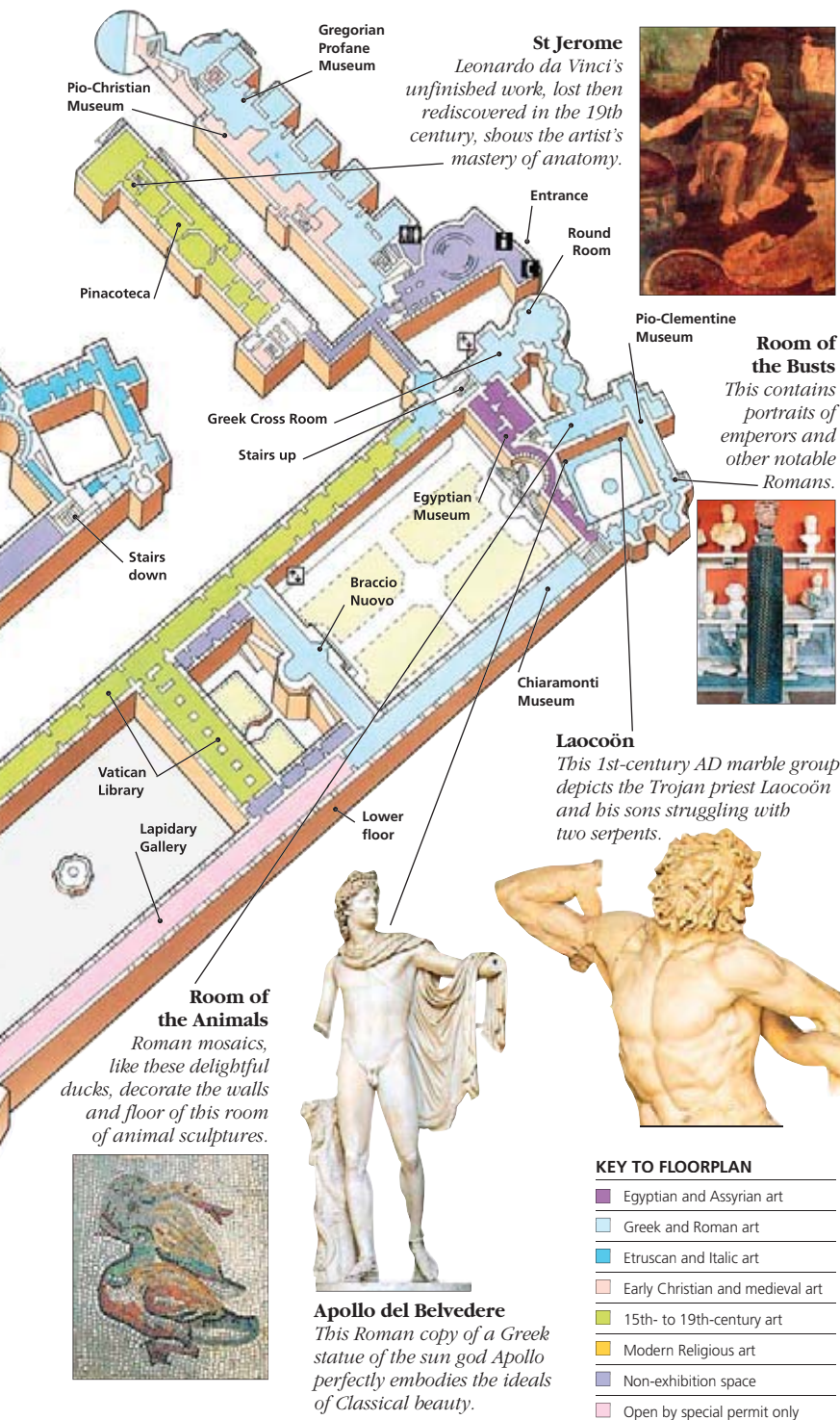
Visitors have to follow a one-way system. It is best to concentrate on a single collection or to choose one of the four suggested itineraries. These are colour-coded so that you can follow them throughout the museums. They vary in length from 90 minutes to 5 hours. If you are planning a long visit, make sure you allow plenty of time for resting. Conserve your stamina for the Sistine Chapel and the Raphael Rooms; they are 20–30 minutes' walk from the entrance, without allowing for any viewing time along the way.

### Sala dei Misteri

*This is one of the rooms of the Borgia Apartment, richly decorated with Pinturicchio frescoes.*







Pio-Christian Museum

Gregorian Profane Museum

**St Jerome**

*Leonardo da Vinci's unfinished work, lost then rediscovered in the 19th century, shows the artist's mastery of anatomy.*



Entrance

Round Room

Pinacoteca

Pio-Clementine Museum

**Room of the Busts**

*This contains portraits of emperors and other notable Romans.*

Greek Cross Room

Stairs up

Egyptian Museum

Stairs down

Braccio Nuovo

Chiamonti Museum



Vatican Library

Lapidary Gallery

Lower floor

**Laocoön**

*This 1st-century AD marble group depicts the Trojan priest Laocoön and his sons struggling with two serpents.*

**Room of the Animals**

*Roman mosaics, like these delightful ducks, decorate the walls and floor of this room of animal sculptures.*

**Apollo del Belvedere**

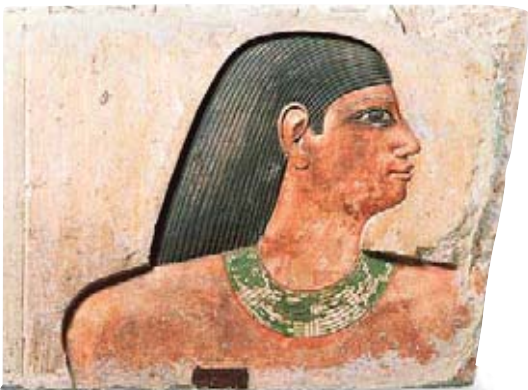
*This Roman copy of a Greek statue of the sun god Apollo perfectly embodies the ideals of Classical beauty.*

**KEY TO FLOORPLAN**

- Egyptian and Assyrian art
- Greek and Roman art
- Etruscan and Italic art
- Early Christian and medieval art
- 15th- to 19th-century art
- Modern Religious art
- Non-exhibition space
- Open by special permit only

## Exploring the Vatican's Collections

The Vatican's greatest treasures are its Greek and Roman antiquities. These have been on display since the 18th century. The 19th century saw the addition of exciting discoveries from Etruscan tombs and excavations in Egypt. In the Pinacoteca (art gallery) there is a small, choice collection of paintings, including works by Raphael, Titian and Leonardo. Works by great painters and sculptors are also on view throughout the older parts of the museums in the form of sumptuous decorations commissioned by the Renaissance popes.



Coloured bas-relief from an Egyptian tomb (c.2400 BC)

### EGYPTIAN AND ASSYRIAN ART

The Egyptian collection contains finds from 19th- and 20th-century excavations in Egypt and statues which were brought to Rome in Imperial times. There are also Roman imitations of Egyptian art from Hadrian's Villa (see p269) and from the Campus Martius district of ancient Rome. Egyptian-style statuary from Hadrian's Villa was used to decorate the Greek Cross Room, the entrance to the new wing built in 1780 by Michelangelo Simonetti.

The genuine Egyptian works, exhibited on the lower floor of the Belvedere Palace, include statues, mummies, mummy cases and funerary artifacts. There is also a large collection of documents written on papyrus, the paper the ancient Egyptians made from reeds. Among the main treasures is a colossal granite statue of Queen Tuia, the mother of Rameses II, found on the site of the Horti

Sallustiani gardens (see p251) in 1714. The statue, which dates from the 13th century BC, may have been brought to Rome by the Emperor Caligula (reigned AD 37–41), who had an unhealthy interest in pharaohs and in his own mother, Agrippina.

Also noteworthy are the head of a statue of Montuhotep IV (21st century BC), the beautiful mummy case of Queen Hetep-heret-es, and the tomb of Iri, the guardian of the Pyramid of Cheops (22nd century BC).

The Assyrian Stairway is decorated with fragments of reliefs from the palaces of the kings of Nineveh (8th century BC). These depict the military exploits of King Sennacherib and his son Sargon II, and show scenes from Assyrian and Chaldean mythology.

### ETRUSCAN AND OTHER PRE-ROMAN ART

This collection comprises artifacts from pre-Roman civilizations in Etruria and Latium, from Neolithic times to the 1st century BC, when these ancient populations were assimilated into the Roman state. Pride of place in the Gregorian Etruscan Museum goes to the objects found in the Regolini-Galassi tomb, excavated in 1836 at the necropolis of Cerveteri (see p271). The tomb was found intact and yielded numerous everyday household objects, plus a throne, a bed and a funeral cart, all cast in bronze, dating from the 7th century BC. Beautiful black vases, delightful terracotta figurines and bronze statues such as the famous *Mars of Todi*, displayed in the Room of the Bronzes, show the Etruscans to have been a highly civilized, sophisticated people.

A number of Greek vases that were found in Etruscan tombs are on display in the Vase Collection. The Room of the Italiot Vases contains only vases produced locally in the Greek cities of Southern Italy and in Etruria itself. These date from the 3rd to the 1st century BC.



Etruscan gold clasp (fibula) from the 7th century BC



Head of an athlete in mosaic from the Baths of Caracalla

## GREEK AND ROMAN ART

The greater part of the Vatican Museums is dedicated to Greek and Roman art. Exhibits line connecting corridors and vestibules; walls and floors display fine mosaics; and famous sculptures decorate the main courtyards.

The first serious organization of the collection took place in the reign of Julius II (1503–13) around Bramante's Belvedere Courtyard. The prize pieces form the nucleus of the 18th-century Pio-Clementine Museum. In the pavilions of the Octagonal Courtyard and in the surrounding rooms are sculptures considered among the greatest achievements of Western art. The *Apoxyomenos* (an athlete wiping his body after a race) and the *Apollo del Belvedere* are high-quality Roman copies of Greek originals of about 320 BC. The magnificent *Laocoön*, sculpted by three artists from Rhodes, had long been known to exist from a description by Pliny the Elder. It was rediscovered near the ruins of the Domus Aurea (see p175) in 1506. Classical works such as these had a profound influence on Michelangelo and other Renaissance artists.

The much smaller Chiaramonti Museum, named after Pope Pius

VII Chiaramonti, was laid out by Canova in the early 19th century. It includes a striking colossal head of the goddess Athene. The Braccio Nuovo, an extension of the Chiaramonti, decorated with Roman floor mosaics, contains a statue of Augustus from the villa of his wife Livia at Prima Porta. Its pose is based on the famous *Doryphoros* by the Greek sculptor Polyclitus, of which there is a Roman copy on display opposite.

Exhibits in the Vase Rooms range from the Greek geometric style (8th century BC) to black-figure vases from Corinth, such as the famous vase by Exekias, with Achilles and Ajax playing a game similar to draughts (530 BC), and the later red-figure type, such as the *kylix* (a wide shallow cup) with Oedipus and the Sphinx from the 5th century BC. A stairway links this section to the Gallery of the Candelabra and the Room of the Biga (a two-horse chariot). The horses and harness were added in the 18th century.

The Gregorian Profane Museum, housed in a new wing, charts the evolution of Roman art from dependence upon Greek models to a recognizably Roman style.

Original Greek works include large marble fragments from the Parthenon in Athens.

There is also a Roman copy of *Athene and Marsyas* by Myron, which was part of the decoration of the Parthenon. Totally Roman in character are two reliefs known as the Rilievi della Cancelleria,

because they were discovered beneath the Palazzo della Cancelleria (see p149) in the 1930s. They show military parades of the Emperor Vespasian and his son

Domitian. This section also has fine Roman floor mosaics. There are two from the Baths of Caracalla (see p197), depicting athletes and referees. They date from the 3rd century AD. Most striking of all is a mosaic that creates the impression of an unswept floor, covered with debris after a meal. Away from the main Classical collections, in one of the rooms of the

Vatican Library, is the *Aldobrandini Wedding*, a beautiful Roman fresco of a bride being prepared for her marriage, dating from the 1st century AD.



Marble relief of the Emperor Vespasian



The *Doryphoros* or spear-carrier, a Roman copy in marble of an original Greek bronze



Floor mosaic from the Baths of Otricoli in Umbria, in the Chiaramonti Museum



Detail from Giotto's *Stefaneschi Triptych*

## EARLY CHRISTIAN AND MEDIEVAL ART

The main collection of early Christian antiquities is in the Pio-Christian Museum, founded in the last century by Pope Pius IX and formerly housed in the Lateran Palace. It contains inscriptions and sculpture from catacombs and early Christian basilicas. The sculpture consists chiefly of reliefs decorating sarcophagi, though the most striking work is a free-standing 4th-century statue of the *Good Shepherd*. The sculpture's chief interest lies in the way it blends Biblical episodes with pagan mythology. Christianity adopted Classical images so that its doctrines could be understood in clear visual terms. The idealized pastoral figure of the shepherd, for example, became Christ himself, while bearded philosophers turned into the Apostles. At the same time, Christianity laid claim to be the spiritual and cultural heir of the Roman Empire.

The first two rooms of the Pinacoteca are dedicated to late medieval art, mostly tempera-painted wooden panels which served as

altarpieces. The outstanding work is Giotto's altarpiece dating from about 1300, known as the *Stefaneschi Triptych*. It expresses much the same theme as the early Christian works: the continuity between the Classical world of the Roman Empire and the new order of Christian Europe. The crucifixion of St Peter takes place between two landmarks of ancient Rome, the Pyramid of Caius Cestius (see p205), and the pyramid known in the Middle Ages as

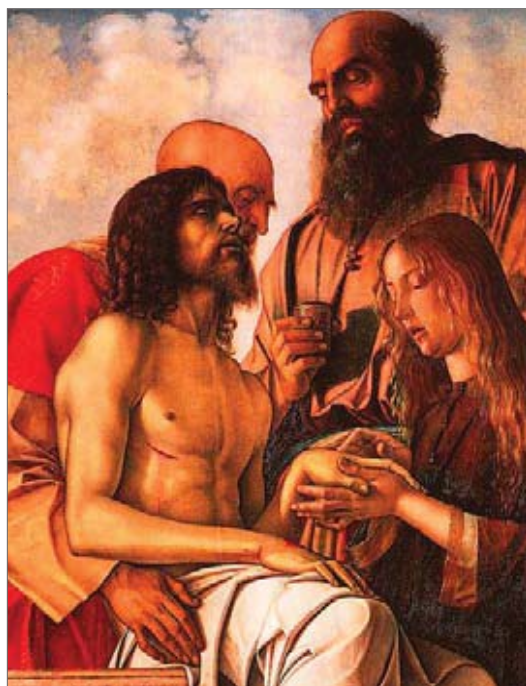
the Tomb of Romulus, which stood near the Vatican. The triptych, which decorated the main altar of old St Peter's, includes portraits of Pope St

Celestine V (reigned 1294), and of the donor, Cardinal Jacopo Stefaneschi, shown offering the triptych to St Peter.

The Vatican Library has a number of medieval treasures exhibited rather haphazardly in showcases; these include woven and embroidered cloths, reliquaries, enamels and icons. One of the aims of the 18th-century reorganization of the Vatican collections was to glorify Christian works by contrasting them with earlier pagan creations. In the long Lapidary Gallery over 3,000 stone tablets with Christian and pagan inscriptions are displayed on opposite walls. The world's greatest collection of its kind, it may be visited only with special permission.

## 15TH- TO 19TH-CENTURY ART

The Renaissance popes, many of whom were cultured connoisseurs of the arts, considered it their duty to sponsor the leading painters, sculptors and goldsmiths of the age.



*Pietà* by the Venetian artist Giovanni Bellini (1430-1516)

### RAPHAEL'S LAST PAINTING

When Raphael died in 1520, the *Transfiguration* was found in his studio, almost complete. The wonderful luminous work was placed at the head of the bier where the great artist's body lay. It depicts the episode in the Gospels in which Christ took three of the Apostles to the top of a mountain, where He appeared to them in divine glory. In the detail shown here Christ floats above the ground in a halo of ethereal light.



The galleries around the Cortile del Belvedere were all decorated by great artists between the 16th and the 19th centuries. The Gallery of Tapestries is hung with tapestries woven in Brussels to designs by students of Raphael; the Apartment of Pope Pius V has beautiful 15th-century Flemish tapestries; and the Gallery of Maps is frescoed with 16th-century maps of ancient and contemporary Italy. When you go to visit the Raphael Rooms (see pp242-3), you should not overlook the nearby Room of the Chiaroscuro and Pope Nicholas V's tiny private chapel, frescoed by Fra Angelico between 1447 and 1451. Similarly, before reaching the Sistine Chapel (see pp244-7), visit the Borgia Apartment, frescoed in a decorative, flowery style by Pinturicchio and his students in the 1490s. The contrast with Michelangelo's Sistine Chapel ceiling, begun in 1508, could hardly be greater. Another set of fascinating frescoes decorates the Loggia of Raphael, but this requires special permission to visit. Many important works by Renaissance masters are on show in the Pinacoteca (art gallery). Highlights among the works by 15th-century painters are a fine *Pietà* by the Venetian Giovanni Bellini and Leonardo da Vinci's unfinished *St Jerome*. Of the

great 16th-century works, do not miss the fine altarpiece by Titian, the *Crucifixion of St Peter* by Guido Reni, the *Deposition* by Caravaggio and the *Communion of St Jerome* by Domenichino. Raphael has a whole room dedicated to his work. It contains the beautiful *Madonna of Foligno* and the *Transfiguration* as well as eight tapestries made to his designs.



Lunette of the *Adoration of the Magi* by Pinturicchio in the Room of the Mysteries in the Borgia Apartment

### MODERN RELIGIOUS ART

Modern artists exhibited in the Vatican Museums face daunting competition from the great works of the past. Few modern works are displayed conspicuously, the exceptions being Momo's spiral staircase of 1932, which greets visitors as they enter the museums, and Giò Pomodoro's abstract sculpture in the centre of the Cortile della Pigna.

In 1973 a contemporary art collection was inaugurated by Pope Paul VI. Housed in the Borgia Apartment, it includes over 800 exhibits by modern artists from all over the world, donated by collectors or the artists themselves. Works in a great variety of media show many contrasting approaches to religious subjects. There are paintings, drawings, engravings and sculpture by 19th- and 20th-century artists, as well as mosaics, stained glass, ceramics and tapestries. Well-known modern painters such as Georges Braque, Paul Klee, Edvard Munch and Graham Sutherland are all represented. There are also drawings by Henry Moore, ceramics by Picasso and stained glass by Fernand Léger. Projects for modern church ornaments include Matisse's decorations for the church of St Paul de Venice, Luigi Fontana's models for the bronze doors of Milan cathedral, and Emilio Greco's panels for the doors of Orvieto cathedral.



*Town with Gothic Cathedral* by Paul Klee (1879-1940)

## Raphael Rooms

Pope Julius II's private apartments were built above those of his hated predecessor, Alexander VI, one of the Borgias, who died in 1503. Julius was impressed with Raphael's work and chose him to redecorate the four rooms (*stanze*).



Detail from *The Expulsion of Heliodorus from the Temple*, showing Pope Julius II watching the scene from his litter

Raphael and his pupils began the task in 1508, replacing existing works by several better-known artists, including Raphael's own teacher, Perugino. The work took over 16 years and Raphael himself died before its completion. The frescoes express the religious and philosophical ideals of the Renaissance. They quickly established Raphael's reputation as an artist in Rome, putting him on a par with Michelangelo, then working on the ceiling of the Sistine Chapel.



### KEY TO FLOORPLAN

- ① Hall of Constantine
- ② Room of Heliodorus
- ③ Room of the Segnatura
- ④ Room of *The Fire in the Borgo*

### HALL OF CONSTANTINE ①

The frescoes in this room were started in 1517, 3 years before Raphael's death, but Raphael himself probably had little hand in their execution. As a result they are not held in the same high regard as those in the other rooms. The work was completed in 1525 in the reign of Pope Clement VII by Giulio Romano and two other former pupils of Raphael, Giovanni Francesco Penni and Raffaellino del Colle.

The theme of the decoration is the triumph of Christianity over paganism. The four major frescoes show scenes from the life of Constantine and include his *Vision of the Cross* and his victory over his rival Maxentius at *The Battle of the Milvian Bridge*, for which Raphael had provided a preparatory sketch. In both *The Baptism of Constantine* and *The Donation of Constantine*, the figure of Pope Sylvester (see p170) was given the features of Clement VII.

### ROOM OF HELIODORUS ②

This private antechamber was decorated by Raphael between 1512 and 1514. The main frescoes show the miraculous protection granted to all the Church's ministers, doctrines and property. The room's name refers to the fresco on the right, *The Expulsion of Heliodorus from the Temple*. This shows a story from Jewish history, in which a thief called Heliodorus is felled



Swiss guards waiting with papal chair in *The Mass at Bolsena*

by a horseman as he tries to make off with the treasure from the Temple of Jerusalem. The scene is witnessed by the pope, borne on a litter by courtiers. The incident is also a thinly veiled reference to Julius II's success in driving foreign armies out of Italy. In *The Meeting of Leo I and Attila* Raphael pays a similar compliment to the pope's

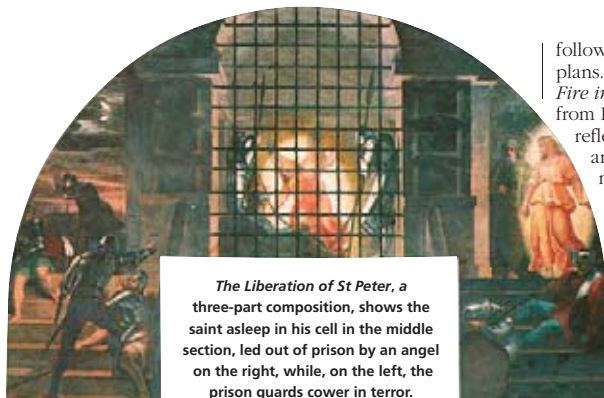
political skill. Pope Leo was originally given the face of Julius II, but after his death, Raphael substituted the features of Julius's successor, Leo X.

*The Mass at Bolsena* depicts a miracle that occurred in 1263. A priest



*The Battle of the Milvian Bridge*, completed by one of Raphael's assistants





**The Liberation of St Peter, a three-part composition, shows the saint asleep in his cell in the middle section, led out of prison by an angel on the right, while, on the left, the prison guards cower in terror.**

following their master's own plans. The most famous, *The Fire in the Borgo*, was painted from Raphael's designs and reflects his maturity as an artist. It celebrates the miracle that took place in 847, when Pope Leo IV extinguished a fire raging in the Borgo (see p228) by making the sign of the cross. The incident is likened to the flight of Aeneas from Troy described by Virgil. The figure of Aeneas appears in the foreground carrying

who doubted that the bread and wine really were the body and blood of Christ suddenly saw the host bleed while he was celebrating mass. Julius II appears in this fresco, accompanied by a colourful group of Swiss guards.

Julius appears yet again as St Peter in *The Liberation of St Peter*. This fresco is remarkable for its dramatic lighting effects, achieved despite the painting's awkward shape and its position above a window.

centred around the debate on the search for truth between Greek philosophers Plato and Aristotle. It also features portraits of many of Raphael's contemporaries, including Leonardo da Vinci, Bramante and Michelangelo. The other works include a portrait of the bearded Pope Julius II, who in 1511 vowed not to shave until he managed to rid Italy of all usurpers.

his father on his back. This borrowing of an event from Classical legend shows a new willingness to experiment on the part of Raphael. Sadly, his pupils did not always follow his designs faithfully and this, combined with some poor restoration, has spoilt the work.

## ROOM OF THE SEGNATURA ③

The name is derived from a special council which met in this room to sign official documents. The frescoes here were completed between 1508 and 1511. The scheme Raphael followed was dictated by Pope Julius II. It reflects the Humanist belief that there could be perfect harmony between Classical culture and Christianity in their mutual search for truth.

*The Dispute over the Holy Sacrament*, the first fresco completed by Raphael for Pope Julius, represents the triumph of religion and spiritual truth. The consecrated host is shown at the centre of the painting. This links the group of learned scholars, who discuss its significance, to the Holy Trinity and the saints floating on clouds up above.

On the opposite wall, *The School of Athens* (see p32) is a bustling scene

## ROOM OF THE FIRE IN THE BORGO ④

This was originally the dining room, but when the decoration was completed under Pope Leo X, it became a music room. All the frescoes exalt the reigning pope by depicting events in the lives of his namesakes, the 9th-century popes Leo III and IV. The main frescoes were finished by two of Raphael's assistants between 1514 and 1517,



**Detail from *The Fire in the Borgo*, showing Aeneas, the Trojan hero, with his father on his back, fleeing from the fire**

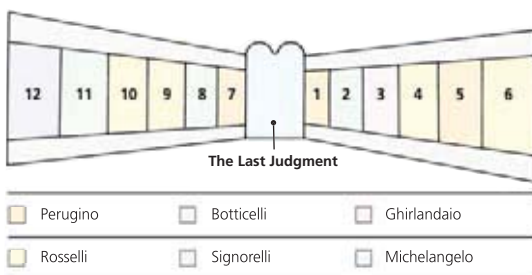


***The Dispute over the Holy Sacrament*, the first fresco completed in the Rooms**

## Sistine Chapel: The Walls

The massive walls of the Sistine Chapel, the main chapel in the Vatican Palace, were frescoed by some of the finest artists of the 15th and 16th centuries. The 12 paintings on the side walls, by artists including Perugino, Ghirlandaio, Botticelli and Signorelli, show parallel episodes from the life of Moses and of Christ. The decoration of the chapel walls was completed between 1534 and 1541 by Michelangelo, who added the great altar wall fresco, *The Last Judgment*.

### KEY TO THE FRESCOES: ARTISTS AND SUBJECTS



- |                                     |                                 |
|-------------------------------------|---------------------------------|
| 1 Baptism of Christ in the Jordan   | 7 Moses's Journey into Egypt    |
| 2 Temptations of Christ             | 8 Moses Receiving the Call      |
| 3 Calling of St Peter and St Andrew | 9 Crossing of the Red Sea       |
| 4 Sermon on the Mount               | 10 Adoration of the Golden Calf |
| 5 Handing over the Keys to St Peter | 11 Punishment of the Rebels     |
| 6 Last Supper                       | 12 Last Days of Moses           |

### THE LAST JUDGMENT BY MICHELANGELO

Revealed in 1993 after a year's restoration, *The Last Judgment* is considered to be the masterpiece of Michelangelo's mature years. It was commissioned by Pope Paul III Farnese, and required the removal of some earlier

frescoes and two windows over the altar. A new wall was erected which slanted inwards to stop dust settling on it. Michelangelo worked alone on the fresco for seven years, until its completion in 1541.

The painting depicts the souls of the dead rising up to face the wrath of God, a subject that is rarely used for an altar decoration. The pope

chose it as a warning to Catholics to adhere to their faith in the turmoil of the Reformation. In fact the work conveys the artist's own tormented attitude to his faith. It offers neither the certainties of Christian orthodoxy, nor the ordered view of Classicism.

In a dynamic, emotional composition, the figures are caught in a vortex of motion. The dead are torn from their graves and hauled up to face

Christ the Judge, whose athletic, muscular figure is the focus of all the painting's movement.

Christ shows little sympathy for the agitated saints around him, clutching the instruments of their martyrdom. Neither is any pity shown for the damned, hurled down to the demons in hell. Here Charon, pushing people off his boat into the depths of Hades, and the infernal judge Minos, are taken from Dante's *Inferno*. Minos has ass's ears, and is a portrait of courtier Biagio da Cesena, who had objected to the nude figures in the fresco. Michelangelo's self-portrait is on the skin held by the martyr St Bartholomew.



Souls meeting the wrath of Christ in Michelangelo's *Last Judgment*

## WALL FRESCOES



Detail from Botticelli's fresco  
*Temptations of Christ*

When the Sistine Chapel was built, the papacy was a strong political power with vast accumulated wealth. In 1475 Pope Sixtus IV was able to summon some of the greatest painters of his day to decorate the chapel. Among the artists employed were Perugino, who was Raphael's master and is often credited with overseeing the project, Sandro Botticelli, Domenico Ghirlandaio, Cosimo Rosselli and Luca Signorelli. Their work on the chapel's frescoes took from 1481 to 1483.

Although frequently overlooked by visitors who concentrate on Michelangelo's work, the frescoes along the side walls of the chapel include some of the finest works of 15th-century Italian art. The two cycles of frescoes represent scenes from the lives of Moses and Christ. Above them in the spaces between the windows are portraits of the earliest popes, painted by various artists, including Botticelli.

The fresco cycles start at the altar end of the chapel, with the story of Christ on the right-hand wall and that of Moses on the left. Originally there were two paintings, *The Birth of Christ* and *The Finding of Moses*, on the wall behind the altar, but these were both destroyed to make way for Michelangelo's *Last Judgment*.

The final paintings of the two cycles are also lost. They were on the entrance wall, which collapsed during the 16th century. When the wall was restored, they were replaced with poor substitutes.

As was customary at the time, each fresco contains a series of scenes, linked thematically to the central episode. Hidden meanings and symbols connect each painting with its counterpart on the opposite wall, and there are also many allusions to contemporary events.

The elaborate architectural details in the frescoes include familiar Roman monuments. The Arch of Constantine (*see p91*) provides the backdrop for the *Punishment of the Rebels* by Botticelli, the fifth panel in the cycle of Moses, in which the artist himself appears as the last figure but one on the right. Two similar arches appear in the painting opposite, Perugino's *Handing over the Keys to St Peter*.

Moses was both spiritual and temporal leader of his people. He called down the wrath of God on those who challenged his decisions, thus



The crowd of onlookers in the *Calling of St Peter and St Andrew* by Ghirlandaio

setting a precedent for the power exercised by the pope. In *Handing over the Keys to St Peter*, Christ confers spiritual

and temporal authority on St Peter by giving him the keys to the Kingdoms of Heaven and Earth. The golden-domed building in the centre of the vast piazza represents both the Temple of Jerusalem and the Church, as founded by Peter, the first pope. The fifth figure on the right is thought to be a self-portrait by Perugino.

Botticelli's *Temptations of Christ* includes a view of the



The central episode in Botticelli's  
*Punishment of the Rebels*

Hospital of Santo Spirito, rebuilt in 1475 by Sixtus IV (*see p226*). Here the devil is disguised in the habit of a Franciscan monk. Portraits of both Botticelli and Filippino Lippi are visible in the left hand corner. A portrait of the pope's nephew, Girolamo Riario, appears in the painting of the *Crossing of the Red Sea* by Rosselli, in which the sea is literally red. This painting also commemorates the papal victory at Campomorto in 1482.



Perugino's *Handing over the Keys to St Peter*



## Sistine Chapel: The Ceiling

Michelangelo frescoed the ceiling for Pope Julius II between 1508 and 1512, working on specially designed scaffolding. The main panels, which chart the Creation of the World and Fall of Man, are surrounded by subjects from the Old and New Testaments – except for the Classical Sibyls who are said to have foreseen the birth of Christ. In the 1980s the ceiling was restored revealing colours of an unsuspected vibrancy.



### Libyan Sibyl

*The pagan prophetess reaches for the Book of Knowledge. Like most female figures Michelangelo painted, the beautiful Libyan Sibyl was probably modelled on a man.*



Illusionistic architecture



### KEY TO CEILING PANELS

**GENESIS:** 1 God Dividing Light from Darkness; 2 Creation of the Sun and Moon; 3 Separating Waters from Land; 4 Creation of Adam; 5 Creation of Eve; 6 Original Sin; 7 Sacrifice of Noah; 8 The Deluge; 9 Drunkenness of Noah.

**ANCESTORS OF CHRIST:** 10 Solomon with his Mother; 11 Parents of Jesse; 12 Rehoboam with Mother; 13 Asa with Parents; 14 Uzziah with Parents; 15 Hezekiah with Parents; 16 Zerubbabel with Parents; 17 Josiah with Parents.

**PROPHETS:** 18 Jonah; 19 Jeremiah; 20 Daniel; 21 Ezekiel; 22 Isaiah; 23 Joel; 24 Zechariah.

**SIBYLS:** 25 Libyan Sibyl; 26 Persian Sibyl; 27 Cumaeen Sibyl; 28 Erythrean Sibyl; 29 Delphic Sibyl.

**OLD TESTAMENT SCENES OF SALVATION:** 30 Punishment of Haman; 31 Moses and the Brazen Serpent; 32 David and Goliath; 33 Judith and Holofernes.

### Creation of the Sun and Moon

*Michelangelo depicts God as a dynamic but terrifying figure commanding the sun to shed light on the earth.*



### Original Sin

*This shows Adam and Eve tasting the forbidden fruit from the Tree of Knowledge, and their expulsion from Paradise. Michelangelo represents Satan as a snake with the body of a woman.*

**The Ignudi** are athletic male nudes whose significance is uncertain.



**The lunettes** are devoted to frescoes of the ancestors of Christ, like Hezekiah.

### RESTORATION OF THE SISTINE CEILING

Restorers used computers, photography and spectrum analysis to inspect the fresco before cleaning began. They were therefore able to detect and remove the changes previous restorers had made to Michelangelo's original work. Analysis showed that the ceiling had been cleaned with materials ranging from bread to retsina wine. The restoration then revealed the familiarly dusky, eggshell-cracked figures to have creamy skins, lustrous hair and to be dressed in brightly coloured, luscious robes: "a Benetton Michelangelo" mocked one critic, claiming that a layer of varnish which the artist had added to darken the colours had been removed. However, after examining the work, most experts agreed that the new colours probably matched those painted by Michelangelo.



**A restorer cleaning the Libyan Sibyl**



## Castel Sant'Angelo <sup>B</sup>

The massive fortress of Castel Sant'Angelo takes its name from the vision that Pope Gregory the Great had of the Archangel Michael on this site. It began life in AD 139 as Emperor Hadrian's mausoleum. Since then it has had many roles: as part of Emperor Aurelian's city wall, as a medieval citadel and prison, and as the residence of the popes in times of political unrest. From the dank cells in the lower levels to the fine apartments of the Renaissance popes above, a 58-room museum covers all aspects of the castle's history.

### Courtyard of Honour

*Heaps of stone cannonballs decorate the courtyard, once the castle's ammunition store.*



### PROTECTING THE POPE

The Vatican Corridor leads from the Vatican Palace to Castel Sant'Angelo. It was built in 1277 to provide an escape route when the pope was in danger. The pentagonal ramparts built around the castle during the 17th century improved its defences in times of siege.

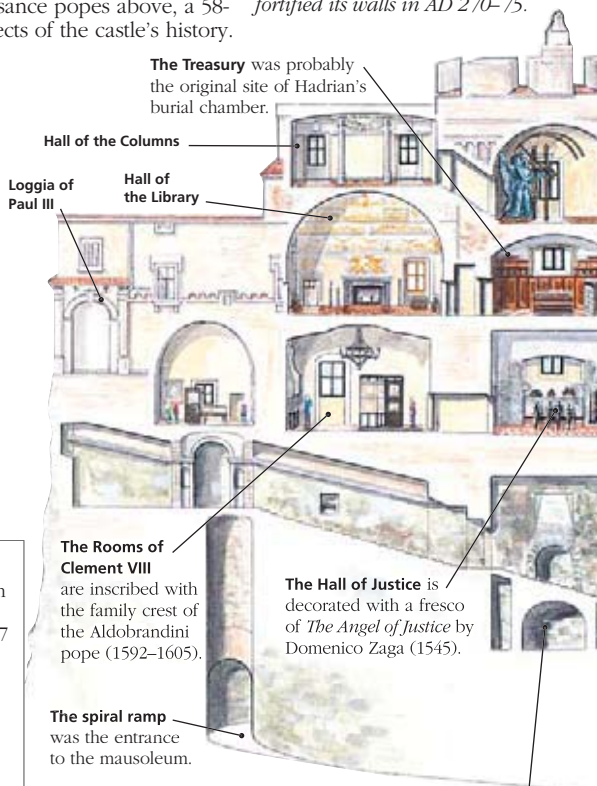


- Walls and fortifications
- Vatican Corridor



### Mausoleum of Hadrian

*This artist's impression shows the tomb before Aurelian fortified its walls in AD 270–75.*



### ★ View from Terrace

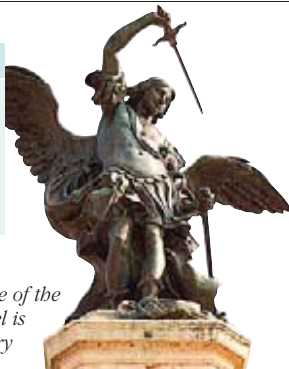
*The castle's terrace, scene of the last act of Puccini's *Tosca*, offers splendid views in every direction.*

**The Chamber of the Urns** housed the ashes of members of Hadrian's family.



## STAR FEATURES

- ★ View from Terrace
- ★ Sala Paolina
- ★ Staircase of Alexander VI

**Bronze Angel**

*The gigantic statue of the Archangel Michael is by the 18th-century Flemish sculptor Pieter Verschaffelt.*

The Round Hall houses the original model from which Verschaffelt's angel was cast.

★ **Sala Paolina**

*The illusionistic frescoes by Perin del Vaga and Pellegrino Tibaldi (1546–8) include one of a courtier entering the room through a painted door.*

**Hall of Apollo**

*The room is frescoed with scenes from mythology attributed to the pupils of Perin del Vaga (1548).*

Ventilation shaft

★ **Staircase of Alexander VI**

*This staircase cuts right through the heart of the building.*



Bridge

## TIMELINE

**AD 139**  
Mausoleum completed by Antoninus Pius

**590** Legendary date of appearance of Archangel Michael above the castle

**1493** Pope Alexander VI restores Vatican Corridor

**1390** Pope Boniface IX remodels the castle



*Façade of Castel Sant'Angelo*

**AD 100**

**500**

**1000**

**1500**

**271** Tomb is incorporated into Aurelian Wall and fortified

**AD 130** Hadrian family mausoleum

*Canonballs in the Courtyard of Honour*



**1527** Castle withstands siege during Sack of Rome

**1542–9** Sala Paolina and apartments built for Pope Paul III

**1557** Ramparts built to protect the castle

**1870** Castle used as barracks and military prison



# VIA VENETO

In Imperial Rome, this was a suburb where rich families owned luxurious villas and gardens. Ruins from this era can be seen in the excavations in Piazza Sallustio, named after the most extensive gardens in the area, the Horti Sallustiani. After the Sack of Rome in the 5th century, the area reverted to open countryside. Not until the 17th century did it recover its lost splendour, with the building of Palazzo Barberini and the now-vanished Villa Ludovisi.



Film director Federico Fellini

When Rome became capital of Italy in 1870, the Ludovisi sold their land for development. They kept a plot for a new house, but tax on the profits from the sale was so high, they had to sell that too. By 1900, Via Veneto had become a street of smart modern hotels and cafés. It featured prominently in Fellini's 1960 film *La Dolce Vita*, a scathing satire on the lives of film stars and idle rich, but since then has lost its position as the meeting place of the famous.

## SIGHTS AT A GLANCE

### Churches and Temples

- Santa Maria della Concezione ③
- Santa Maria della Vittoria ⑧
- Santa Susanna ⑦

### Historic Buildings

- Casino dell'Aurora ②
- Palazzo Barberini ⑥

### Famous Streets

- Via Veneto ①

### Fountains

- Fontana del Tritone ⑤
- Fontana delle Api ④

### SEE ALSO

- *Street Finder*, map 5
- *Where to Stay* pp308–9
- *Restaurants* pp326–7



### GETTING THERE

This is one of the easiest parts of Rome to reach by public transport. Barberini and Repubblica Metro stations on line A are very handy, and Stazione Termini is only 10–15 minutes' walk away. The Via Veneto itself starts at Piazza Barberini, well served by buses from all parts of the city. The 95 goes the whole length of Via Veneto to Porta Pinciana. Other useful routes include the 52, 53, 63, 80, 116 and 119.

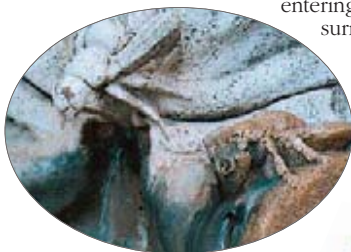
### KEY

- Street-by-Street map
- M Metro station
- City Wall



## Street-by-Street: Via Veneto

The streets around Via Veneto, though within the walls of ancient Rome, contain little dating from before the unification of Italy in 1870. With its hotels, restaurants, bars and travel agencies, the area is the centre of 20th-century tourism in the way that Piazza di Spagna was the hub of the tourist trade in the Rome of the 18th-century Grand Tour. However, glimpses of the old city can be seen among the modern streets. These include Santa Maria della Concezione, the church of the Capuchin friars, whose convent once stood in its own gardens. In the 17th century Palazzo Barberini was built here for the powerful papal family. Bernini's Fontana del Tritone and Fontana delle Api have stood in Piazza Barberini since it was the meeting place of cart tracks entering the city from surrounding vineyards.



### Fontana delle Api

Bernini's drinking fountain is decorated with bees, emblem of his Barberini patrons 4



### Fontana del Tritone

Bernini's muscular sea god has been spouting water skywards for 350 years 5



### ★ Palazzo Barberini

Pietro da Cortona worked on his spectacular ceiling fresco The Triumph of Divine Providence between 1633 and 1639 6

### Casino dell'Aurora

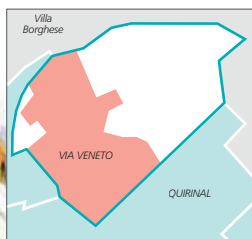
A pavilion is all that remains of the great Ludovisi estate that once occupied most of this quarter of Rome 2

### Santa Maria della Concezione

This church is best known for the macabre collection of bones in its crypt 3



**The Porta Pinciana** was built in AD 403. Only the central arch of white travertine is original.



#### LOCATOR MAP

See Central Rome Map pp14–15

#### Via Veneto

Built during the redevelopment of Rome at the end of the 19th century, this street of smart hotels and spacious pavement cafés enjoyed its heyday during the 1950s and 1960s ❶



**Santa Susanna**  
This church is dedicated to a martyr executed during Diocletian's persecution of Christians in the 3rd century AD ❷



#### STAR SIGHTS

- ★ Palazzo Barberini
- ★ Santa Maria della Vittoria

#### KEY

— — — Suggested route

0 metres 75

0 yards 75

#### ★ Santa Maria della Vittoria

The highlight of this Baroque church is the Cornaro Chapel, designed to resemble a theatre. The centre of the stage is occupied by Bernini's thrilling sculpture of The Ecstasy of St Teresa ❸





Pavement café in Via Veneto

## Via Veneto ①

Map 5 B1. ☎ 52, 53, 63, 80, 95, 116, 119 and many routes to Piazza Barberini. M Barberini.

Via Veneto descends in a lazy curve from the Porta Pinciana to Piazza Barberini, lined in its upper reaches with exuberant late 19th-century hotels and canopied pavement cafés. It was laid out in 1879 over a large estate sold by the Ludovisi family in the great building boom of Rome's first years as capital of Italy. Palazzo Margherita, intended to be the new Ludovisi family palazzo, was completed in 1890. It now houses the American embassy.

In the 1960s this was the most glamorous street in Rome, its cafés patronized by film stars and plagued by the paparazzi. Most of the people drinking in the cafés today are tourists, as film stars now seem to prefer the livelier bohemian atmosphere of Trastevere.



Palazzo Margherita, the US embassy

## Casino dell'Aurora ②

Via Lombardia 46. Map 5 B2. ☎ 06-48 39 42. Fax 06-4201 0745. ☎ 52, 53, 63, 80, 95, 116, 119. M Barberini. Open by appt only. Ring above number, then fax.

The Casino (a stately country residence) was a summer-house on the grounds of the

Ludovisi palace. It was built by Cardinal Ludovisi in the 17th century, and frescoed by Guercino. The ceiling fresco creates the impression that the Casino has no roof, but lies open to a cloudy sky, across which horses pull the carriage of Aurora, the goddess of dawn, from the darkness of night towards the light of day.

## Santa Maria della Concezione ③

Via Veneto 27. Map 5 B2. ☎ 06-487 1185. ☎ 52, 53, 61, 62, 63, 80, 95, 116, 119, 175. M Barberini. Open 7am–noon, 3–7pm daily. Crypt open 9am–noon, 3–6pm Fri–Wed. Donation expected. +

Pope Urban VIII's brother, Antonio Barberini was a cardinal and a Capuchin friar. In 1626 he founded this plain, unassuming church at what is now the foot of the Via Veneto. When he died he was buried not, like most cardinals, in a grand marble sarcophagus, but below a simple flagstone near the altar, with the bleak epitaph in Latin: "Here lies dust, ashes, nothing".

The grim reality of death is illustrated even more graphically in the crypt beneath the church, where generations of Capuchin friars decorated the walls of the five vaulted chapels with the bones and skulls of their departed brethren. In all, some 4,000 skeletons were used over about 100 years to create this macabre *memento mori* started in the late 17th century. Some of the bones are wired together to form Christian symbols such as crowns of thorns, sacred hearts and crucifixes. There are also some complete skeletons, including one of a Barberini princess who died as a child. At the exit, an inscription in Latin reads: "What you are, we used to be. What we are, you will be."

## Fontana delle Api ④

Piazza Barberini. Map 5 B2. ☎ 52, 53, 61, 62, 63, 80, 95, 116, 119, 175. M Barberini.

The fountain of the bees – *api* are bees, symbol of the Barberini family – is one of Bernini's more modest works. Tucked away in a corner of Piazza Barberini, it is quite easy to miss. Dating from 1644, it pays homage to Pope Urban VIII Barberini, and features rather crab-like bees which appear to be sipping the water as it dribbles down into the basin. A Latin inscription informs us that the water is for the use of the public and their animals.

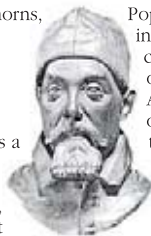


Bernini's Fontana delle Api

## Fontana del Tritone ⑤

Piazza Barberini. Map 5 B3. ☎ 52, 53, 61, 62, 63, 80, 95, 116, 119, 175. M Barberini.

In the centre of busy Piazza Barberini is one of Bernini's liveliest creations, the Triton Fountain. It was created for Pope Urban VIII Barberini in 1642, shortly after the completion of his palace on the ridge above. Acrobatic dolphins stand on their heads, twisting their tails together to support a huge scallop shell on which the sea god Triton kneels, blowing a spindly column of water up into



Pope Urban VIII



the air through a conch shell. Entwined artistically among the dolphins' tails are the papal tiara, the keys of St Peter and the Barberini coat of arms.



The Triton and his conch shell in Bernini's Fontana del Tritone

## Palazzo Barberini 6

Via delle Quattro Fontane 13.

Map 5 B3. Tel 06-482 4184.

52, 53, 61, 62, 63, 80, 95,

116, 175, 492, 590. M Barberini.

Open 9am–7pm Tue–Sat (last adm 30 mins before closing). Closed public hols. Adm charge.

www.galleriaborghese.it

When Maffei Barberini became Pope Urban VIII in 1623 he decided to build a grand palace for his family on the fringes of the city, overlooking a ruined temple. The architect, Carlo Maderno, designed it as a typical rural villa, with wings extending into the surrounding gardens. Maderno died in 1629 and Bernini took over, assisted by Borromini. The peculiar pediments on some of the top floor windows, and the oval staircase inside, are almost certainly by Borromini.

Of the many sumptuously decorated rooms, the most striking is the Gran Salone, with a dazzling illusionistic ceiling fresco by Pietro da Cortona. The palazzo also houses paintings from the 13th to the 16th centuries, part of the Galleria Nazionale d'Arte Antica, with important works

by Filippo Lippi, El Greco and Caravaggio. There is also a Holbein portrait of King Henry VIII of England dressed for his wedding to Anne of Cleves. Of greater local significance are Guido Reni's *Beatrice Cenci*, the young woman executed for planning her father's murder (see p152), and *La Fornarina*, traditionally identified as a portrait of Raphael's mistress (see p210), although not necessarily painted by him.

## Santa Susanna 7

Via XX Settembre 14. Map 5 C2.

Tel 06-4201 4554. 60, 61, 62,

84, 175, 492, 910. M Repubblica.

Open 9am–noon, 4–7pm daily. †



Façade of Santa Susanna

Santa Susanna's most striking feature is its vigorous Baroque façade by Carlo Maderno, finished in 1603. Christians have worshipped on the site since at least the 4th century. In the nave, there are four huge frescoes by Baldassarre Croce (1558–1628), painted to resemble tapestries. These depict scenes from the life of Susanna, an obscure Roman saint who was martyred here, and the rather better-known life of the Old Testament Susanna, who was spotted bathing in her husband's garden by two lecherous judges.

Santa Susanna is the Catholic church for Americans in Rome and holds services in English every day.

## Santa Maria della Vittoria 8

Via XX Settembre 17. Map 5 C2.

Tel 06-4274 0571. 60, 61, 62, 84, 492, 910. M Repubblica. Open 9am–noon, 3.30–6pm Mon–Sat; 3.30–6pm Sun. † ‡

Santa Maria della Vittoria is an intimate Baroque church with a lavishly decorated candlelit interior. It contains one of Bernini's most ambitious sculptural works, *The Ecstasy of St Teresa* (1646), centrepiece of the Cornaro Chapel, built to resemble a miniature theatre. It even has an audience: sculptures of the chapel's benefactor, Cardinal Federico Cornaro, and his ancestors sit in boxes, as if watching and discussing the scene occurring in front of them.

Visitors may be shocked or thrilled by the apparently physical nature of St Teresa's ecstasy. She lies on a cloud, her mouth half open and her eyelids closed, with rippling drapery covering her body. Looking over her with a smile, which from different angles can appear either tender or cruel, is a curly-haired angel holding an arrow with which he is about to pierce the saint's body for a second time. The marble figures are framed and illuminated by rays of divine light materialized in bronze.



Bernini's astonishing Ecstasy of St Teresa



## FURTHER AFIELD

The more inquisitive visitor to Rome may wish to try a few excursions to the large parks and some of the more isolated churches on the outskirts of the city. With a day to spare, you can explore the villas of Tivoli and the ruins of the ancient Roman port of Ostia. Traditional haunts of the



Dish (3rd century BC)  
in Villa Giulia

Grand Tour (see p130), such as the catacombs and the ruined aqueducts of Parco Appio Claudio, still offer glimpses of the rapidly vanishing Campagna, the countryside around Rome. More modern sights include the suburb of EUR, built in the Fascist era, and the memorial at the Fosse Ardeatine.

### SIGHTS AT A GLANCE

#### Towns and Areas

EUR 14  
Tivoli 18

#### Historic Roads

Via Appia Antica 8

#### Churches

San Lorenzo fuori le Mura 7  
San Paolo fuori le Mura 15  
Sant'Agnese fuori le Mura 6  
Santa Costanza 5

#### Museums and Galleries

Centrale Montemartini 16  
Museo di Arte Contemporanea  
di Roma 4  
*Museo e Galleria Borghese*  
pp260-61 2  
*Villa Giulia* pp262-3 3

#### Ancient Sites

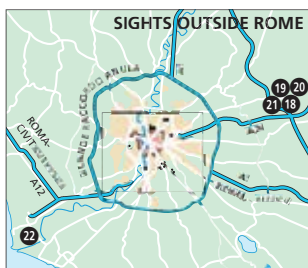
Hadrian's Villa 21  
Ostia Antica 22

#### Parks and Gardens

Villa Borghese 1  
Villa d'Este 19  
Villa Doria Pamphilj 17  
Villa Gregoriana 20

#### Tombs and Catacombs

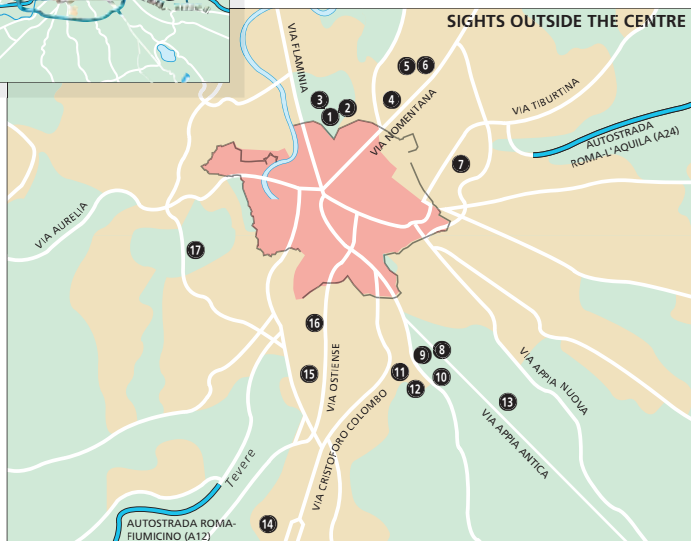
Catacombs of Domitilla 11  
Catacombs of San Callisto 9  
Catacombs of San Sebastiano 10  
Fosse Ardeatine 12  
Tomb of Cecilia Metella 13



#### KEY

- Main sightseeing areas
- Motorway

0 kilometres 2  
0 miles 1





## Villa Borghese ①

**Map** 2 E5. 52, 53, 88, 95, 116, 490, 495. 3, 19. **Park open dawn to sunset.** **Bioparco** Viale del Giardino Zoologico 20. **Map** 2 E4. **Tel** 06-360 8211. 52. 3, 19. **Open** daily. **Closed** 25 Dec. **Galleria Nazionale d'Arte Moderna** Viale delle Belle Arti 131. **Map** 2 D4. **Tel** 06-3229 8221. 3, 19. **Open** 8.30am–7.30pm Tue–Sun (last adm 6.45pm). **Closed** 1 May. **Museo Carlo Bilotti** Viale Fiorello La Guardia. **Map** 2 D5. **Open** Tue–Sun. **Closed** 1 Jan, 1 May, 25 Dec. **Adm charge.**

The villa and its park were designed in 1605 for Cardinal Scipione Borghese, nephew of Pope Paul V. The park was the first of its kind in Rome. It contained 400 newly-planted pine trees, garden sculpture by Bernini's father, Pietro, and dramatic waterworks built by Giovanni Fontana. The layout of the formal gardens was imitated by other prominent Roman families at Villa Ludovisi and Villa Doria Pamphilj.

In the early 19th century Prince Camillo Borghese assembled the family's magnificent art collection in the Casino Borghese, now the home of the Galleria and Museo Borghese.



Neo-Classical Temple of Diana



British School at Rome, designed by Edwin Lutyens in 1911

In 1901 the park became the property of the Italian state. Within its 6-km (4-mile) circumference there are now museums and galleries, foreign academies and schools of archaeology, a zoo, a riding school, a grassy amphitheatre, an artificial lake, an aviary and an array of summer-houses, fountains, Neo-Classical statuary and exotic follies.

There are several ways into the park, including a monumental entrance on Piazzale Flaminio, built for Prince Camillo Borghese in 1825 by Luigi Canina. Other conveniently-sited entrances are at Porta Pinciana at the end of Via Veneto and from the Pincio

Gardens (see p136).

Piazza di Siena, a

pleasantly open, grass-covered amphitheatre surrounded by tall umbrella pines, was the inspiration for Ottorino Respighi's famous symphonic poem *The Pines of Rome*, written in 1924. Near Piazza di Siena are the so-called Casina di Raffaello, said to have been owned by Raphael, and the 18th-century Palazzetto dell'Orologio. These were summerhouses from which people enjoyed the beautiful vistas across the park. Many buildings in the park were

originally surrounded by formal gardens: the Casino Borghese and the nearby 17th-century Casino della

Meridiana and its aviary (*uccelliera*) have both kept their geometrical flowerbeds.

Throughout the park the intersections of paths and avenues are marked by fountains and statues. West of

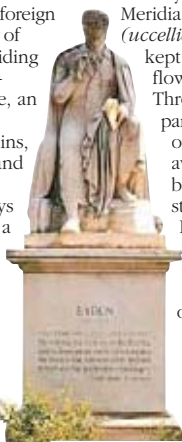
Piazza di Siena is the Fontana dei Cavalli Marini (the Fountain of the Seahorses) added during the villa's 18th-century remodel-

ling. Walking through the park you will encounter statues of Byron, Goethe

and Victor Hugo, and a gloomy equestrian King Umberto I.

Dotted about the park are picturesque temples made to look like ruins, including a circular Temple of Diana between Piazza di Siena and Porta Pinciana, and a Temple of Faustina, wife of Emperor Antoninus Pius, on the hill north of Piazza di Siena. The nearby medieval-looking Fortezzuola by Canina contains the works of the sculptor Pietro Canonica, who lived in the building and died there in 1959. In the garden stands Canonica's *Monument to the Alpino and his Mule*, which honours the humblest protagonists in Italy's alpine battles against Austria in World War I.

In the centre of the park is the Giardino del Lago, its main entrance marked by an



Statue of the English poet Byron by Thorvaldsen



**Ionic temple dedicated to Aesculapius, built on the lake island**

18th-century copy of the Arch of Septimius Severus. The garden has an artificial lake complete with an Ionic temple to Aesculapius, the god of health, by the 18th-century architect Antonio Asprucci. Rowing boats and ducks make the lake a favourite with children, banana trees and bamboo grow around the shore, and clearings are studded with sculptures.

Surrounded by flowerbeds south of the lake is the Art Nouveau Fontana dei Fauni, one of the garden's prettiest sculptures. In a clearing close to the entrance on Viale Pietro Canonica are the original Tritons of the Fontana del Moro in Piazza Navona (see p120) – they were moved here and replaced by copies in the 19th century.

From the northwest the park is entered by the Viale delle Belle Arti, where the Galleria Nazionale d'Arte Moderna houses a good collection of 19th- and 20th-century paintings. The Art Nouveau character of the area dates

from the International Exhibition held here in 1911, for which pavilions were built by many nations, the most impressive being the British School at Rome, by Edwin Lutyens, with a façade adapted from the upper west portico of St Paul's Cathedral in London. Originally a School of Archaeology, it is now a research institute for Classical studies, history and the visual arts. Nearby statues



**A stone lion guarding the ornate entrance to the Zoo**

include one of Simon Bolivar and other liberators of Latin America, and the Persian poet, Firdusi.

In the northeastern corner of the park lie the Museo Zoologico and a small re-developed Zoo, the Bioparco, where the emphasis is on conservation. Nearby, the pretty 16th-century Villa Giulia houses a world-famous collection of Etruscan and other pre-Roman remains. Another Renaissance building of importance is the Palazzina of Pius IV, close to the Via Flaminia entrance, designed by the architect Vignola in 1552. It now houses the Italian embassy to the Holy See.



**Bioparco symbol**

Named after its principal benefactor, the Museo Carlo Bilotti is the most recent addition to the park. Situated in the centre of the Villa Borghese, this former orangery has been transformed into a modern art gallery boasting works by Giorgio de Chirico, as well as Andy Warhol, Larry Rivers and Gino Severini.

## Museo e Galleria Borghese 2

See pp260–61.

## Villa Giulia 3

See pp262–3.

## Museo e Galleria Borghese 2

The villa and park were laid out by Cardinal Scipione Borghese, favourite nephew of Paul V, who had the house designed for pleasure and entertainment. The hedonistic cardinal was also an extravagant patron of the arts and he commissioned sculptures from the young Bernini which now rank among his most famous works. Scipione also opened his pleasure park to the public. Today the villa houses the superb private Borghese collection of sculptures and paintings in the Museo and Galleria Borghese.

### MUSEUM GUIDE

The museum is divided into two sections: the sculpture collection (Museo Borghese) occupies the entire ground floor and the picture gallery (Galleria Borghese) is on the upper floor. The Galleria Borghese has reopened to the public after extensive restoration work.



### Façade of the Villa Borghese

This painting (1613) by the villa's Flemish architect Jan van Santen shows the highly ornate façade of the original design.

### ★ Rape of Proserpine

One of Bernini's finest works shows Pluto (Hades) abducting his bride. The sculptor's amazing skill with marble can be seen clearly in the twisting figures.



### Sleeping Hermaphrodite

This is a marble Roman copy of the Greek original by Polycles, dated around 150 BC. The head and mattress were added by Andrea Bergondi in the 17th century.



### The Egyptian Room

Frescoes show episodes in Egyptian history and Egyptian motifs.

### TIMELINE

**1613** 15-year-old Bernini sculpts *Aeneas and Anchises*

**1622-5** Bernini sculpts *The Rape of Proserpine*

**Early 1800s** Statues and reliefs are considered too ornate and stripped from the villa's façade

**1809** Much of the collection is sold by Prince Camillo Borghese to France and goes to Louvre

**1902** Villa, grounds and collection bought by the state

**1625**

**1622-5** Bernini sculpts *Apollo and Daphne*

**1613-15** The Flemish architect Jan van Santen designs and builds Villa Borghese



*Daphne's fingers turning into leaves*

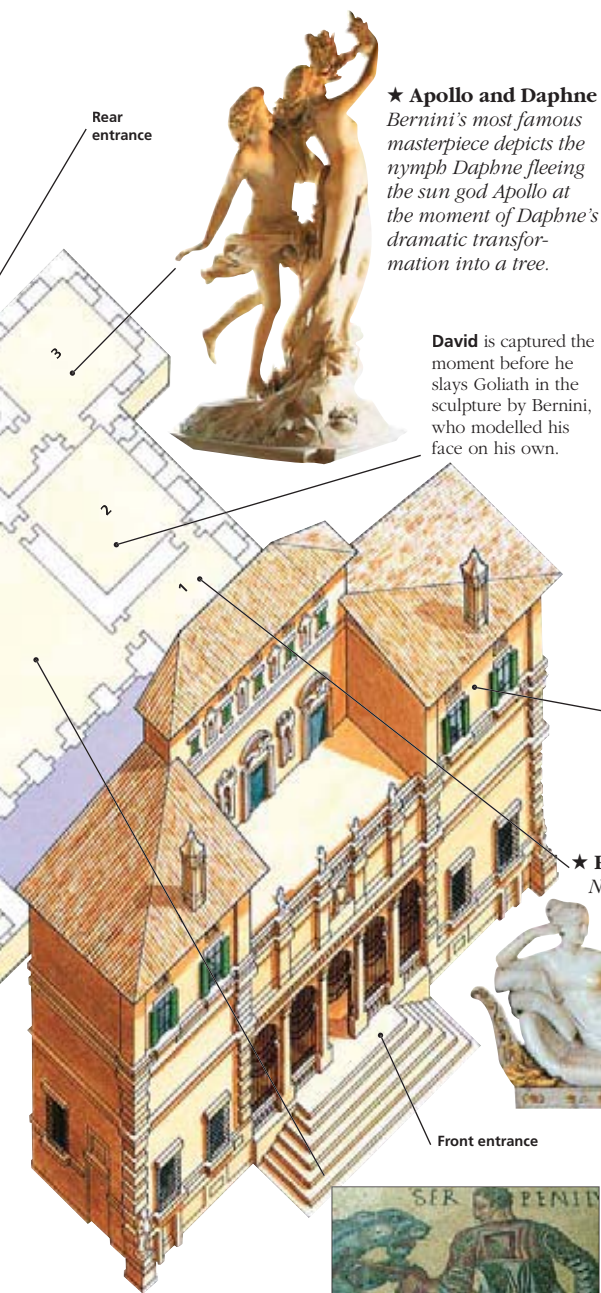
**1725**

**1825**

**1805** Canova sculpts the semi-nude, reclining Pauline Borghese

**Early 1900s** Balustrade round the forecourt is bought by Lord Astor for the Cliveden estate in England





★ **Apollo and Daphne**  
*Bernini's most famous masterpiece depicts the nymph Daphne fleeing the sun god Apollo at the moment of Daphne's dramatic transformation into a tree.*

David is captured the moment before he slays Goliath in the sculpture by Bernini, who modelled his face on his own.

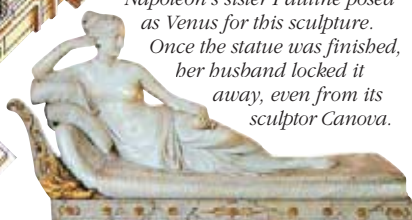
**VISITORS' CHECKLIST**

Villa Borghese, Piazzale Scipione Borghese 5. **Map** 2 F5.  
**Tel** 06-328 10 (reservations).  
**Fax** 06-3265 1329. ☎ 52, 53, 116, 910 to Via Pinciana.  
 ☎ 3, 19 to Viale delle Belle Arti.  
**Open** 9am-7pm Tue-Sun (last adm 5pm). **Closed** 1 Jan, 1 May, 25 Dec. **Adm charge.**  
 Advance booking recommended weekdays and obligatory Sat & Sun. 📱 🗺️ ♿ 📺 📺 📺  
[www.galleriaborghese.it](http://www.galleriaborghese.it)



★ **Galleria Borghese**  
*The gallery has old master paintings, such as Titian's Sacred and Profane Love (detail) dating from 1514.*

★ **Pauline Borghese**  
*Napoleon's sister Pauline posed as Venus for this sculpture. Once the statue was finished, her husband locked it away, even from its sculptor Canova.*



Front entrance



**Gladiator Mosaic**  
*The floor is decorated with the fragments of a 4th-century AD mosaic from a villa in Torrenova.*

**KEY TO FLOORPLAN**

☐ Exhibition space

▒ Non-exhibition space

**STAR SCULPTURES**

★ Rape of Proserpine by Bernini

★ Apollo and Daphne by Bernini

★ Galleria Borghese

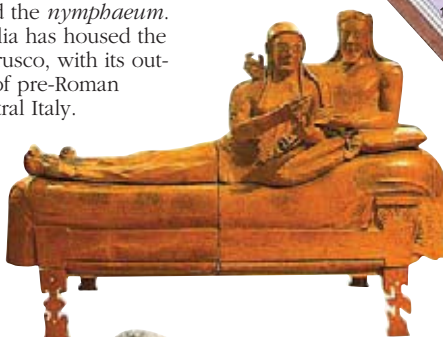
★ Pauline Borghese by Canova

## Villa Giulia ③

This villa was built as a country retreat for Pope Julius III, and was designed for entertaining rather than as a permanent home. It once housed an impressive collection of statues – 160 boatloads were sent to the Vatican after the pope died in 1555. The villa, gardens, pavilions and fountains were designed by exceptional architects: Vignola (designer of the Gesù), Vasari and the sculptor Ammannati. Michelangelo also contributed. The villa's main features are its façade, the courtyard and garden and the *nymphaeum*. Since 1889 Villa Giulia has housed the Museo Nazionale Etrusco, with its outstanding collection of pre-Roman antiquities from central Italy.

### ★ Husband and Wife Sarcophagus

*This 6th-century BC masterpiece, from Cerveteri, shows a dead couple at the eternal banquet.*



### MUSEUM GUIDE

*This is the most important Etruscan museum in Italy, housing artifacts from most of the major excavations in Tuscany and Lazio. Rooms 1–10 and 23–34 are arranged by site and include Vulci, Todi, Veio and Cerveteri, while private collections are in rooms 11–22.*



### Votive Offering

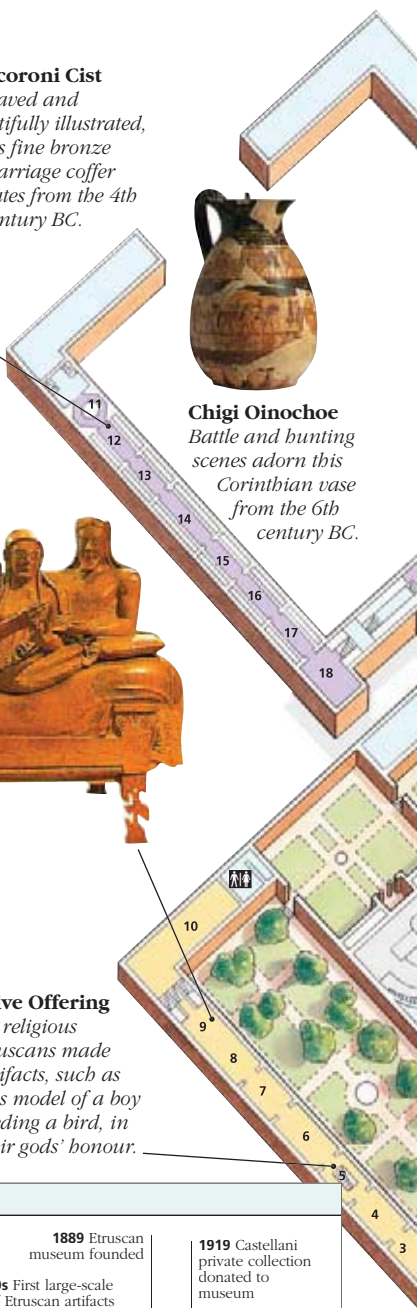
*The religious Etruscans made artifacts, such as this model of a boy feeding a bird, in their gods' honour.*

★ **Ficoroni Cist**  
*Engraved and beautifully illustrated, this fine bronze marriage coffer dates from the 4th century BC.*



### Chigi Oinochoe

*Battle and hunting scenes adorn this Corinthian vase from the 6th century BC.*



### TIMELINE

**1550** Work begins on Villa Giulia under Pope Julius III

**1655** Queen Christina of Sweden stays in villa as Vatican guest

**1889** Etruscan museum founded  
**Late 1700s** First large-scale studies of Etruscan artifacts

**1919** Castellani private collection donated to museum

**1550**

**1650**

**1750**

**1850**

**1950**

**Late 1500s** First, chance finds of Etruscan artifacts raise some scholastic interest

**1555** Villa completed

*Corner decoration of bronze chariot used to burn incense*



**1908** Barberini private collection bought by the state

**1972** Pesciotti private collection bought by the state

**Façade**

The villa's façade dates from 1552-3. The entrance is designed in the form of a triumphal arch.

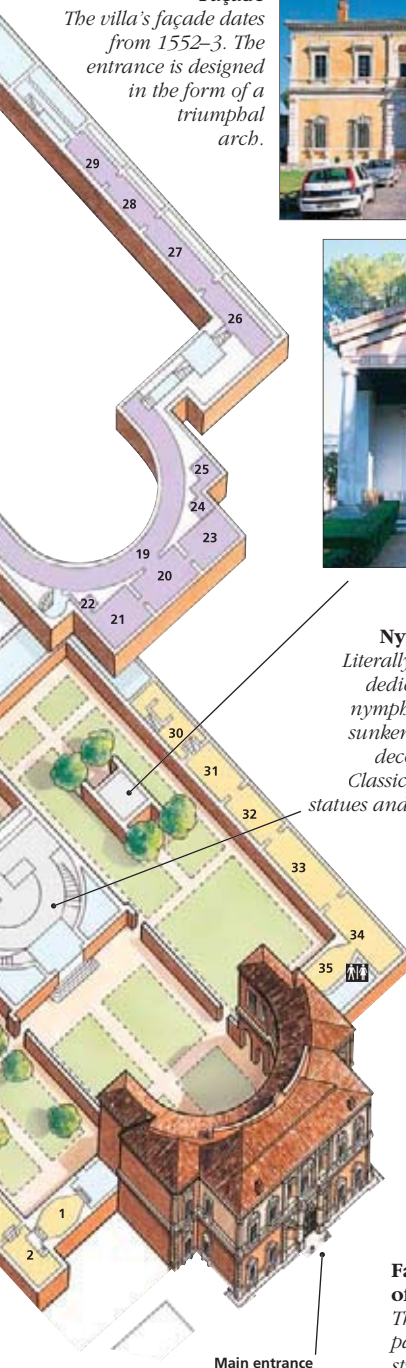


**★ Reconstruction of an Etruscan Temple**

Count Adolfo Cozza built the Temple of Alatri here in 1891. He based his design on the accounts of Vitruvius and 19th-century excavations.

**VISITORS' CHECKLIST**

Piazzale di Villa Giulia 9.  
**Map** 1 C4.  
**Tel** 06-322 6571.  
 52, 926 to Viale Bruno Buozzi, 88, 95, 490, 495 to Viale Washington.  
 3, 19 to Piazza Thorwaldsen.  
**Open** 8.30am-7.30pm Tue-Sun (last adm 6.30pm).  
**Closed** 1 Jan, 1 May, 25 Dec. **Adm charge.**  
 with seven days' notice.  
  
**Concerts** in the courtyard in July.



**Nymphaeum**

Literally, the "area dedicated to the nymphs", this is a sunken courtyard decorated with Classical mosaics, statues and fountains.



**Faliscan Crater of the Dawn**

This ornate vase, painted in the free style of the 4th century BC, shows Dawn rising in a chariot.

**STAR EXHIBITS**

- ★ Husband and Wife Sarcophagus
- ★ Ficoroni Cist
- ★ Reconstruction of an Etruscan Temple

**KEY TO FLOORPLAN**

- Ground floor
- First floor
- Non-exhibition space



## Museo di Arte Contemporanea di Roma 4

Via Reggio Emilia 54. **Map** 6 E1.  
**Tel** 06-6710 70400. **www** 36, 60, 84,  
 90. **Open** 9am–6.30pm Tue–Sun.

**Adm charge.**  



**www**.macro.roma.museum

The historic Peroni beer factory on Via Reggio Emilia is now home to MACRO, the city's gallery of contemporary art. Apart from a permanent collection of late 20th-century art, featuring artists such as Carla Accardi, Achille Perilli and Mario Schifano, there are interesting exhibitions showcasing the latest developments on the local and national scene.

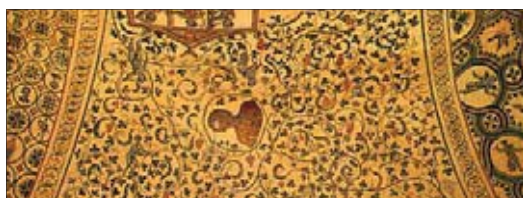


Interior of Santa Costanza

## Santa Costanza 5

Via Nomentana 349. **Tel** 06-861  
 0840. **www** 36, 60, 84, 90. **Open**  
 9am–noon, 4–6pm Mon–Sat, 4–6pm  
 Sun. **Adm charge.**  

The round church of Santa Costanza was first built as a mausoleum for Emperor Constantine's daughters Constantia and Helena, in the early 4th century. The dome and its drum are supported by a circular arcade resting on 12 magnificent pairs of granite columns. The ambulatory that runs around the outside of the central arcade has a barrel-



Part of the 4th-century mosaic in the ambulatory of Santa Costanza

vaulted ceiling decorated with wonderful 4th-century mosaics of flora and fauna and charming scenes of a Roman grape harvest. In a niche on the far side of the church from the entrance is a replica of Constantia's ornately carved porphyry sarcophagus. The original was moved to the Vatican Museums in 1790.

Constantia's sanctity is debatable – she was described by the historian Marcellinus as a fury incarnate, constantly goading her equally unpleasant husband Hannibalianus to violence. Her canonization was probably the result of some confusion with a saintly nun of the same name.

## Sant'Agnese fuori le Mura 6

Via Nomentana 349. **Tel** 06-861  
 0840. **www** 36, 60, 84, 90.  
**Open** 9am–noon, 4–6pm daily.  
**Adm charge** to catacombs.



The church of Sant'Agnese stands among a group of early Christian buildings which includes the ruins of

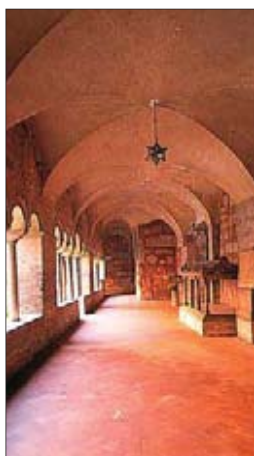
a covered cemetery, some extensive catacombs and the crypt where the 13-year-old martyr St Agnes was buried in AD 304. Agnes was exposed naked by order of Emperor Diocletian, furious that she should have rejected the advances of a young man at his court, but her hair miraculously grew to protect her modesty (see p121).

The church is said to have been built at the request of the Emperor Constantine's daughter, Constantia, after she had prayed at the Tomb of St Agnes for delivery from leprosy.

Though much altered over the centuries, the form and much of the structure of the 4th-century basilica remain intact. In the 7th-century apse mosaic St Agnes appears as a bejewelled Byzantine empress in a stole of gold and a violet robe. According to tradition she appeared like this 8 days after her death holding a white lamb. Every year on 21 January two lambs are blessed on the church altar and a vestment called the *pallium* is woven from their wool. Every newly appointed archbishop is sent a *pallium* by the pope.



Apsal mosaic in Sant'Agnese, showing the saint flanked by two popes



Cloister, San Lorenzo fuori le Mura

## San Lorenzo fuori le Mura 7

Piazzale del Verano 3. **Tel** 06-49 15 11. **Bus** 71, 492. **Tram** 3, 19. **Open** 7.30am–12.30pm, 3.30–6.30pm (7.30pm in summer) daily. ♿

Just outside the eastern wall of the city stands the church of San Lorenzo. Roasted slowly to death in AD 258, San Lorenzo was one of the most revered of Rome's early Christian martyrs. The first basilica erected over his burial place by Constantine was largely rebuilt in 576 by Pope Pelagius II. Close by stood a 5th-century church dedicated to the Virgin Mary. The intriguing two-level church we see today is the result of these two churches being knocked into one. This process, started in the 8th century, was completed in the 13th century by Pope Honorius III, when the nave, the portico and much of the decoration were added. The remains of San Lorenzo are in the choir of the 6th-century church (beneath the 13th-century high altar).

**Romanesque bell tower of San Lorenzo**



## Via Appia Antica 8

**Bus** 118, 218. See **Walks** pp284–5.

The first part of the Via Appia was built in 312 BC by the Censor Appius Claudius Caecus. When it was extended to the ports of Benevento, Taranto and Brindisi in 190 BC, the road became Rome's link with its expanding empire in the East. It was the route taken by the funeral processions of the dictator Sulla (78 BC) and Emperor Augustus (AD 14) and it was along this road that St Paul was led a prisoner to Rome in AD 56. Gradually abandoned during the Middle Ages, the road was restored by Pope Pius IV in the mid-16th century. It is lined with ruined family tombs and collective burial places known as columbaria. Beneath the fields on either side lies a vast maze of catacombs. Today the road starts at Porta San Sebastiano (see p196). Major Christian sights include the church of Domine Quo Vadis?, built where St Peter is said to have met Christ while fleeing from Rome, and the Catacombs of San Callisto and San Sebastiano. The tombs lining the road include those of Cecilia Metella (see p266) and Romulus (son of Emperor Maxentius) who died in 309. The ancient Villa dei Quintilli is nearby, at Via Appia Nuova 1092 (phone 06-481 5576).

## Catacombs of San Callisto 9

Via Appia Antica 126. **Tel** 06-5130 1580. **Bus** 118, 218. **Open** 9am–noon, 2–5pm (Oct–Mar: 5pm) Thu–Tue. **Closed** 1 Jan, Feb, Easter Sun & 25 Dec. **Adm charge**. **♿** **📶** **📱** **📧** **www.catacombe.roma.it**

In burying their dead in underground cemeteries outside the city walls, the early Christians were obeying the laws of the time: it was not because of persecution. So many saints were buried that the catacombs became shrines and places of pilgrimage.

The vast Catacombs of San Callisto are on four different levels and only partly explored.

The rooms and connecting passageways are hewn out of volcanic tufa. The dead were placed in niches, known as *loculi*, which held two or three bodies. The most important rooms were decorated with stucco and frescoes. The area that can be visited includes the Crypt of the Popes, where many of the early popes were buried, and the Crypt of Santa Cecilia, where the saint's body was discovered in 820 before being moved to her church in Trastevere (see p211).

## Catacombs of San Sebastiano 10

Via Appia Antica 136. **Tel** 06-785 0350. **Bus** 118, 218. **Open** 9am–noon, 2–5pm (Oct–Mar: 5pm) Mon–Sat. **Closed** 1 Jan, Easter Sun, mid-Nov–mid-Dec, 25 Dec. **Adm charge**. **♿** **📶** **📱** **📧** **www.catacombe.roma.it**

The 17th-century church of San Sebastiano, above the catacombs, occupies the site of a basilica. Preserved at the entrance to the catacombs is the *trichia*, a building that once stood above ground and was used by mourners for taking funeral refreshments. Its walls are covered with graffiti invoking St Peter and St Paul, whose remains may have been moved here during one of the periods of persecution.



Cypresses lining part of the Roman Via Appia Antica

## Catacombs of Domitilla 11

Via delle Sette Chiese 282. **Tel** 06-511 0342. **map** 218, 716. **Open** 9am-noon, 2-5pm (Oct-Mar: 5pm) Wed-Mon. **Closed** Jan, Easter Sun, 25 Dec. **Adm charge.**  

This network of catacombs is the largest in Rome. Many of the tombs from the 1st and 2nd centuries AD have no Christian connection. In the burial chambers there are frescoes of both Classical and Christian scenes, including one of the earliest depictions of Christ as the *Good Shepherd*. Above the catacombs stands the basilica of Santi Nereo e Achilleo. After rebuilding and restoration, little remains of the original 4th-century church.



**Bronze entrance gates to the Fosse Ardeatine by Mirko Basaldella**

## Fosse Ardeatine 12

Via Ardeatina 174. **Tel** 06-513 6742. **map** 218, 716. **Open** daily. **Closed** public hols.

On the evening of 24 March 1944, Nazi forces took 335 prisoners to this abandoned quarry south of Rome and shot them at point blank range. The execution was in reprisal for a bomb attack that had killed 32 German soldiers. The victims included various political prisoners, 73 Jews and ten other civilians, among them a priest and a 14-year-old boy. The Germans blew up the tunnels where the massacre had taken place, but a local peasant had witnessed the scene and later helped find the corpses. The site is

now a memorial to the values of the Resistance against the Nazi occupation, which gave birth to the modern Italian Republic (see p185). A forbidding bunker-like monument houses the rows of identical tombs containing the victims.

Beside it is a museum of the Resistance. Interesting works of modern sculpture include *The Martyrs*, by Francesco Coccia, and the gates shaped like a wall of thorns by Mirko Basaldella.

## Tomb of Cecilia Metella 13

Via Appia Antica, km 3. **Tel** 06-3996 7700. **map** 118, 660. **Open** 9am-1 hr before sunset Tue-Sun.

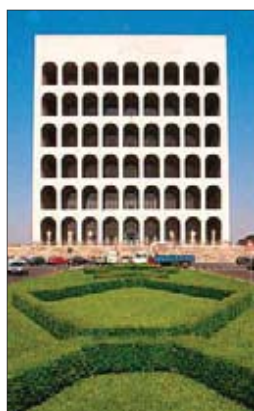
One of the most famous landmarks on the Via Appia Antica is the huge drum-shaped tomb built for the noblewoman Cecilia Metella. Her father and husband were rich patricians and successful generals of late Republican Rome, but hardly anything is known about the woman herself. Byron muses over her unknown destiny in his poem *Childe Harold*.

In 1302 Pope Boniface VIII donated the tomb to his family, the Caetani. They incorporated it in a fortified castle that blocked the Via Appia, allowing them to control the traffic on the road and exact high tolls.

The marble facing of the tomb was pillaged by another pope, Sixtus V, at the end of the 16th century.



**Fragments of marble relief on the Tomb of Cecilia Metella**



**EUR's Palazzo della Civiltà del Lavoro, the "Square Colosseum"**

## EUR 14

**map** 170, 671, 714 and other routes. **M** EUR Fermi, EUR Palasport. **Museo della Civiltà Romana** Piazza G. Agnelli 10. **Tel** 06-5422 0919. **Open** 9am-1pm Tue-Fri (to 1.30pm Sat & Sun). **Closed** 1 Jan, 1 May, 25 Dec. **Adm charge.**

The Esposizione Universale di Roma (EUR), a suburb south of the city, was built for an international exhibition, a kind of "Work Olympics", that was planned for 1942, but never took place because of the war. The architecture was intended to glorify Fascism and the style of the public buildings is very overblown and rhetorical. The eerie shape of the Palazzo della Civiltà del Lavoro (The Palace of the Civilization of Work) is an unmistakable landmark for people arriving from Fiumicino airport.

The scheme was completed in the 1950s. In terms of town planning, EUR has been quite successful and people are still keen to live here. The great marble halls house several government offices and museums.

The Museo della Civiltà Romana displays a vast scale model of Rome at the time of Constantine and casts of the reliefs on Trajan's Column. These, and the interesting planetarium, make the museum well worth a visit.

To the south is a lake and park, and the huge domed Palazzo dello Sport built for the 1960 Olympics.



## San Paolo fuori le Mura 15

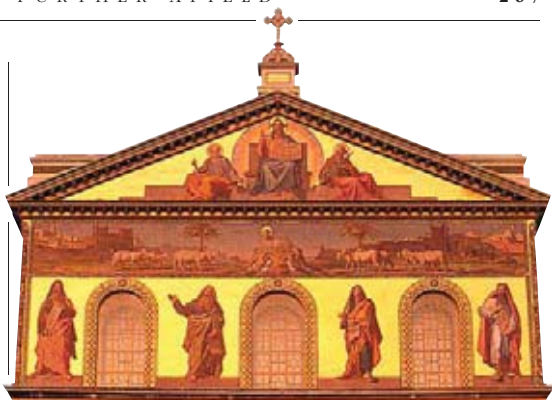
Via Ostiense 186. **Tel** 06-541 0341. 23, 128, 170, 670, 707, 761, 769. San Paolo.

**Open** 7am–7pm daily (summer), 7am–6.30pm daily (winter). **Cloister closed** 1–3pm daily.

Today's church is a faithful reconstruction of the great 4th-century basilica destroyed by fire on 15 July 1823. Few fragments of the original church survived. The triumphal arch over the nave is decorated on one side with restored 5th-century mosaics. On the other side are mosaics by Pietro Cavallini, originally on the façade. The splendid Venetian apse mosaics (1220) depict the figures of Christ with St Peter, St Andrew, St Paul and St Luke.

The fine marble canopy over the high altar is signed by the sculptor Arnolfo di Cambio (1285) "together with his partner Pietro", who may have been Pietro Cavallini. Below the altar is the *confessio*, the tomb of St Paul. To the right is an impressive Paschal candlestick by Nicolò di Angelo and Pietro Vassalletto.

The cloister of San Paolo,



19th-century mosaic on façade of San Paolo fuori le Mura

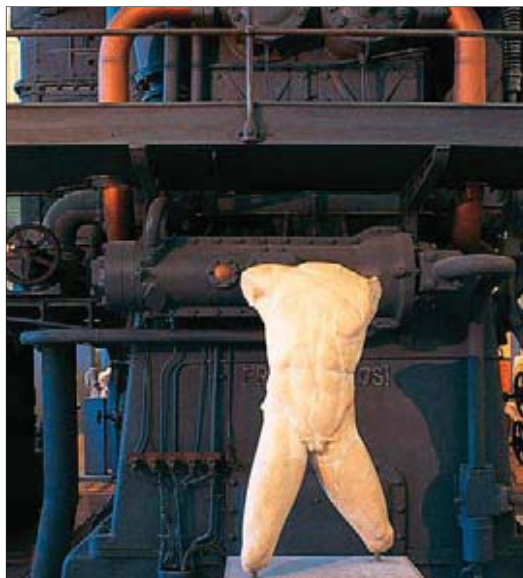
with its pairs of colourful inlaid columns supporting the arcade, was spared completely by the fire. Completed around 1214, it is considered one of the most beautiful in Rome.

## Centrale Montemartini 16

Via Ostiense 106. **Tel** 06-574 8042. 769, 23. **Open** 9am–7pm Tue–Sun (last adm: 6pm). **Closed** public hols. **Adm charge.**

An enormous old industrial-site has been restored to house the ACEA art centre. Originally, the building was used as Rome's first power

station and its two huge generators still occupy the central machine room creating quite an intriguing contrast to the exhibitions. On display are Roman statues and artifacts belonging to the Capitoline Museums (see pp70–73). Many of the statues were discovered during excavations in the late 19th and early 20th centuries but were kept in storage until fairly recently.



Statue in Centrale Montemartini, former power plant turned art centre



Casino del Bel Respiro, summer residence in Villa Doria Pamphilj

## Villa Doria Pamphilj 17

Via di San Pancrazio. 31, 44, 75, 710, 870. **Park** open dawn–dusk daily.

One of Rome's largest public parks, the Villa Doria Pamphilj was laid out in the mid-17th century for Prince Camillo Pamphilj. His uncle, Pope Innocent X, paid for the magnificent summer residence, the Casino del Bel Respiro, and the fountains and summerhouses, some of which still survive.

## Day Trips around Rome



Tivoli, a favourite place to escape the heat of the Roman summer

### Tivoli 18

Town is 31 km (20 miles) northeast of Rome. **FS** from Tiburtina.

**CTM** COTRAL from Ponte Mammolo (on Metro line B).

Tivoli has been a popular summer resort since the days of the Roman Republic. Among the famous men who owned villas here were the poets Catullus and Horace, Caesar's assassins Brutus and Cassius, and the Emperors Trajan and Hadrian. Tivoli's main attractions were its clean air and beautiful situation on the slopes of the

Tiburtini hills, its healthy sulphur springs and the waterfalls of the Aniene – the Emperor Augustus said these had cured him of insomnia.

The Romans' luxurious lifestyle was revived in Renaissance times by the owners of the Villa d'Este, the town's most famous sight.

In the Middle Ages Tivoli suffered frequent invasions as its position made it an ideal base for an advance on Rome. In 1461 Pope Pius II built a fortress here, the Rocca Pia, declaring: "It is easier to regain Rome while possessing Tivoli, than to regain Tivoli while possessing Rome."

After suffering heavy bomb-damage in 1944, Tivoli's main buildings and churches were speedily restored. The town's cobbled streets are still lined with medieval houses. The Duomo (cathedral) houses a beautiful 13th-century life-size wooden group representing the *Deposition from the Cross*.

### Villa d'Este 19

Piazza Trento 1, Tivoli. **Tel** 0774-31 2070. **CTM** COTRAL from Ponte Mammolo (on Metro line B). **Open** 8.30am–1 hr before sunset Tue–Sun. **Closed** 1 Jan, 25 Dec. **Adm charge**.

The villa occupies the site of an old Benedictine convent. In the 16th century the estate was developed by Cardinal Ippolito d'Este, son of Lucrezia Borgia. A palace was designed by Pirro Ligorio to make the most of its hilltop situation, but the villa's fame rests more on the terraced gardens and fountains laid out by Ligorio and Giacomo della Porta.

The gardens have suffered neglect in the past, but the grottoes and fountains still give a vivid impression of the great luxury which the princes of the church enjoyed. From the great loggia of the palace you descend through the privet-lined paths to the Grotto of Diana and Bernini's Fontana del Bicchierone. Below to the right is the Rometta (little Rome), a model of Tiber Island with allegorical figures

and the legendary she-wolf. The Rometta is at one end of the Viale delle Cento Fontane, 100 fountains in the shapes of grotesques, obelisks, ships and the eagles of the d'Este coat of arms. Other fountains are now being restored to their former glory. The Fontana dell'Organo is a water-organ, in which the force of the water pumps air through the pipes. The garden's lowest level has flower beds and fountains as well as some splendid views out over the plain below.



Terrace of 100 Fountains in the gardens of Villa d'Este

### Villa Gregoriana 20

Largo Sant'Angelo, Tivoli. **FS** **CTM** Tivoli, then short walk. **Tel** 06-3996 7701. **Open** 10am–6.30pm Tue–Sun (to 2.30pm Mar, 16 Oct–30 Nov). **Closed** Dec–Feb.

The main attractions of this steeply sloping park are the waterfalls and grottoes created by the River Aniene. The park is named after Pope Gregory XVI, who in the 1830s ordered the building of a tunnel to ward against flooding. When the tunnel was completed, it created a new waterfall, called the Grande Cascata, which plunges 160 m (525 ft) into the valley behind the town.



Detail of Fontana dell'Organo at Villa d'Este



The Canopus, extensively restored, with replicas of its original caryatids lining the bank of the canal

## Hadrian's Villa 21

Villa Adriana, Via Tiburtina. Site is 6 km (4 miles) southwest of Tivoli.

**Tel** 0774-53 02 03. **FS** Tivoli, then local bus No. 4. **COTRAL** from Ponte Mammolo (on Metro line B).

**Open** 9am–1 hr before sunset daily (last adm 1½ hours before). **Closed** 1 Jan, 1 May, 25 Dec. **Adm charge.**



Built as a private summer retreat between AD 118 and 134, Hadrian's Villa was a vast open-air museum of the finest architecture of the Roman world. The grounds of the Imperial palace covered an area of 120 hectares (300 acres) and were filled with full-scale reproductions of the emperor's favourite buildings from Greece and Egypt. Although excavations on this site began in the 16th century, many of the ruins lying scattered in the surrounding fields have yet to be identified with any

certainty. The grounds of the villa make a very picturesque site for a picnic, with scattered fragments of columns lying among olive trees and cypresses.

For an idea of how the whole complex would have looked in its heyday, study the scale model in the building beside the car park. The most important buildings are signposted and several have been partially restored or reconstructed. One of the most impressive is the so-called Maritime Theatre. This is a round pool with an island in the middle, surrounded by columns. The island, reached by means of a swing bridge, was probably Hadrian's private studio, where he withdrew from the cares of the Empire to

indulge in his two favourite pastimes, painting and architecture. There were also theatres, Greek and Latin libraries, two bathhouses, extensive housing for guests and the palace staff, and formal gardens with fountains, statues and pools.

Hadrian also loved Greek philosophy. One part of the gardens is thought to have been Hadrian's reproduction of the Grove of Academe,



Fragment of marble mosaic pavement in the Imperial palace

where Plato lectured to his students. He also had a replica made of the Stoà Poikile, a beautiful painted colonnade in Athens, from which the Stoic philosophers took their name. This copy enclosed a great piazza with a central pool. The so-called Hall of the Philosophers close to the Poikile was probably a library.

The most ambitious of Hadrian's replicas was the Canopus, a sanctuary of the god Serapis near Alexandria. For this a canal 119 metres (130 yards) long was dug and Egyptian statues were imported to decorate the temple and its grounds. This impressive piece of engineering has been restored and the banks of the canal are lined with caryatids.

Another picturesque spot in the grounds is the Vale of Tempe, the legendary haunt of the goddess Diana with a stream representing the river



Pair of Ionic columns in the vaulted baths of Hadrian's Villa

Peneios. Below ground the emperor even built a fanciful recreation of the underworld, Hades, reached through underground tunnels, of which there were many linking the various parts of the villa.

Plundered by barbarians who camped here in the 6th and 8th centuries, the villa fell into disrepair. Its marble was burnt to make lime for cement and Renaissance antiquarians contributed even further to its destruction. Statues unearthed in the grounds are on show in museums around Europe. The Vatican's Egyptian Collection (see p238) has many fine works that were found here.



## Ostia Antica 22

Viale dei Romagnoli 717. Site is 25 km (16 miles) southwest of Rome.

**Tel** 06-5635 8099. **M** Piramide, then train from Porta San Paolo station.

**Excavations and museum open** 8.30am–6.30pm Tue–Sun (to 4.30pm

Nov–Feb, to 5.30pm Mar). **Closed** 1 Jan, 1 May, 25 Dec. **Adm charge.**

   [www.ostiantica.info](http://www.ostiantica.info)

In Republican times Ostia was Rome's main commercial port and a military base defending the coastline and the mouth of the Tiber. The port continued to flourish under the Empire, despite the development of Portus, a new port slightly to the northwest, in the 2nd century AD. Ostia's decline began in the 4th century, when a reduction in trade was combined with the gradual silting up of the harbour. Then malaria became endemic in the area and the city, whose population may have been nearly 100,000 at its peak, was totally abandoned.

Buried for centuries by sand, the city is remarkably well preserved. The site is less spectacular than Pompeii or Herculaneum because Ostia died a gradual death, but it gives a more complete picture of life under the Roman Empire. People of all social classes and from all over the Mediterranean lived and worked here.

Visitors can understand the layout of Ostia's streets almost at a glance. The main road through the town, the Decumanus Maximus, would have been filled with hurrying slaves and citizens, avoiding the jostling carriages and carts, while tradesmen



Ruins of shops, offices and houses near Ostia's theatre

pursued their business under the porticoes lining the street. The floorplans of the public buildings along the road are very clear. Many were bath-houses, such as the Baths of the Cisiarii (carters) and the grander Baths of Neptune, named after their fine black-and-white floor mosaics. Beside the restored theatre, three large masks, originally part of the decoration of the stage, have been mounted on large blocks of tufa. Beneath the great brick arches that supported the semicircular tiers of seats were taverns and shops. Classical plays are put on here in the summer.

The Tiber's course has changed considerably since Ostia was the port of Rome. It once flowed past just to the north of Piazzale delle

Corporazioni, the square behind the theatre. The corporations were the guilds of the various trades involved

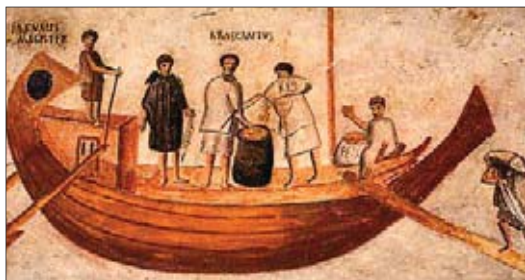


Mask decorating the theatre

in fitting out and supplying ships: tanners and ropemakers, ship-builders and timber merchants, ships' chandlers and corn weighers. There were some 60 or 70 offices around the square. Mosaics showing everyday life in the port and the names and symbols of the corporations can still be seen.

There were also offices used by ship-owners and their agents from places as far apart as Tunisia and the south of France, Sardinia and Egypt. In one office, belonging to a merchant from the town of Sabratha in North Africa, there is a delightful mosaic of an elephant.

The main cargo coming into Rome was grain from Africa. Much of this was distributed free to prevent social unrest. Although only men received this *annona* or corn dole, at times over 300,000 were eligible. In the centre of the square was a temple, probably



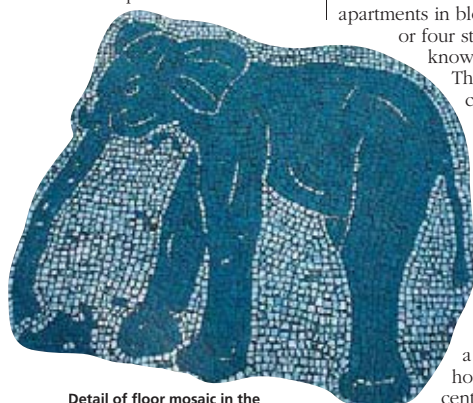
Mural from Ostia of merchant ship being loaded with grain

dedicated to Ceres, goddess of the harvest. Among the buildings excavated are many large warehouses in which grain was stored before it was shipped on to Rome.

The Decumanus leads to the Forum and the city's principal temple, erected by Hadrian in the 2nd century AD and dedicated to Jove, Juno and Minerva. In this rather romantic, lonely spot, it is hard to imagine the Forum as a bustling centre, where justice was dispensed and officials



Floor mosaic of Nereid and sea monster in the House of the Dioscuri



Detail of floor mosaic in the Piazzale delle Corporazioni

met to discuss the city's affairs. In the 18th century it was used as a sheepfold.

Away from the main street are the buildings where Ostia's inhabitants lived. The great majority were housed in rented

apartments in blocks three or four storeys high known as *insulae*.

These varied considerably in their comfort and decoration. The House of Diana was one of the smarter ones, with a balcony around the second floor, a private bath-house and a central courtyard with a cistern where tenants came to collect their water. Around the ground floor of the block were shops, taverns and bars selling snacks and drinks. In the bar at the House of Diana you can see the marble counter used by customers buying their

sausages and hot wine sweetened with honey.

For the wealthy there were detached houses (*domus*) such as the House of the Dioscuri, which has fine mosaics, and the House of Cupid and Psyche, named after a statue there. This is now in the site's Museo Ostiense, near the Forum, along with other sculptures and reliefs found in Ostia.

Among the houses and shops there are other fascinating buildings including a laundry and the firemen's barracks. The religions practised in Ostia reflect the cosmopolitan nature of the port. There are also no fewer than 18 temples dedicated to the Persian god Mithras, as well as a Jewish synagogue dating from the 1st century AD and a Christian basilica. A plaque records the death of St Augustine's mother in a hotel here in AD 387.

## ALSO WORTH SEEING

**Anagni** from Termini (c.60 min), then local bus (infrequent) or long walk. Picturesque hill-town with papal palace and famous cathedral.

**Bracciano** from Termini or Tiburtina (c.90 min). from Lepanto, on Metro line A (bus c.90 min). Volcanic lake with villages and wooded hills. Nice for walks or a visit to Orsini Castle. Swimming in summer.

**Cerveteri** from Termini, Tiburtina or Ostiense to Cerveteri-Ladispoli, then local bus (c.70 min). from Lepanto, on Metro line A (bus c.80 min).

One of the greatest Etruscan cities. Necropolis with complete streets and houses.

**Nemi** from Anagnina, on Metro line A (bus c.60 min).

Charming village at volcanic lake in the Castelli Romani. Famous for its wine and strawberries.

**Palestrina** from Anagnina, on Metro line A (bus c.70 min). Impressive Roman sanctuary to goddess Fortuna. Museum and the Mosaic of the Nile.

**Pompeii** to Naples, then change to local train (c.170 min).

Special bus tours from tourist agents.

Excavations of the wealthy and bustling Roman city where the busy daily life was put to a sudden end by the eruption of Vesuvius in AD 79.

**Subiaco** from Ponte Mammolo, on Metro line B (bus c.120 min).

Birthplace of St Benedict. Two monasteries to visit.

**Tarquinia** from Termini or Ostiense (c.180 min). from Lepanto, on Metro line A. Change at Civitavecchia (c.150 min). Outstanding collection of Etruscan objects and frescoes from Tarquinia's necropolis.

**Viterbo** from Ostiense (c.100 min) or train from Roma Nord, Piazzale Flaminio, on Metro line A (c.120 min). from Saxa Rubra reached by the train above (bus c.90 min).

Medieval quarter, papal palace and archaeological museum within 13th-century walls.







## NINE GUIDED WALKS

Rome is an excellent city for walking. The distances between major sights in the historic centre are easily covered on foot and many streets are pedestrianized. When you get tired, there are plenty of pavement cafés in wonderful settings, such as Piazza Navona and Campo de' Fiori. If you are interested in archaeology, then a walk across the Forum (see pp 76–87) and over the Palatine (see pp 96–101) takes you away from the roaring traffic of modern Rome to a different world of scattered ruins and shady pine trees.

The first of the nine suggested walks takes in picturesque quarters on either side of the Tiber. The second walk, along the perfectly straight Via Giulia, gives a vivid impression of the Renaissance city. The next

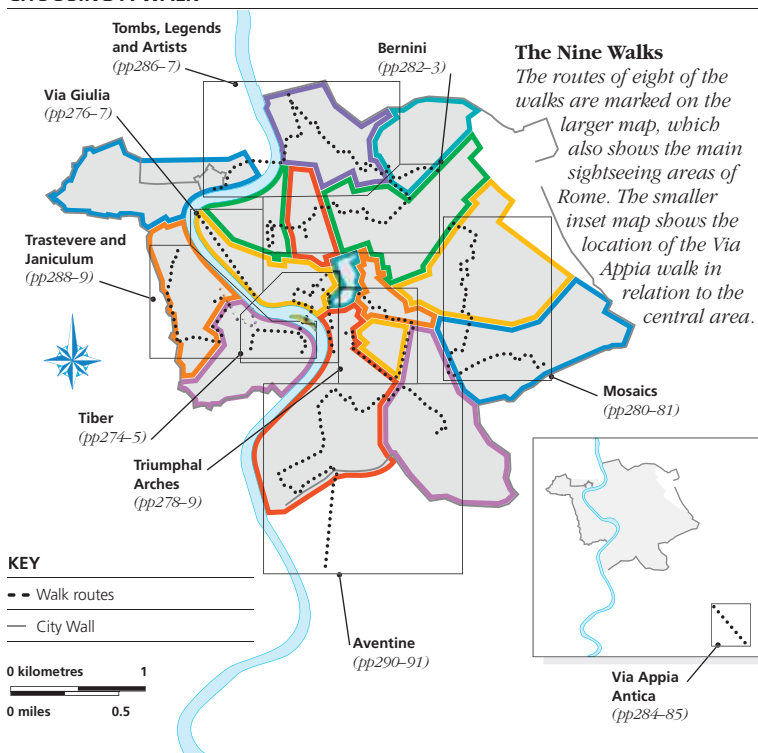


Bernini angel on Ponte Sant'Angelo

three walks each follow a particular theme. You can savour the glory of ancient Rome through the triumphal arches of the emperors, tour early Christian churches with well-preserved mosaics and explore the great contribution of Bernini to the appearance of the city.

The sixth walk is outside the centre along the best-known of all Roman roads, the Via Appia Antica, parts of which are still intact after more than 2,000 years of use. The seventh walk explores some macabre points of interest, including a park said to be haunted by the emperor Nero. The next couples Trastevere's atmospheric backstreets with the romantic viewpoints of the Janiculum. Lastly, there is a tour of churches and ancient ruins on and around the tranquil, leafy Aventine.

### CHOOSING A WALK



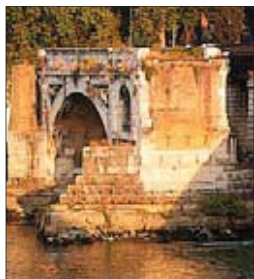
## A Two-Hour Walk by the River Tiber

Rome owes its very existence to the Tiber; the city grew up around an easy fording point where a market place developed. The river could also be a hazard; shallow and torrent-like, it flooded the city every winter up to 1870, when work began on the massive Lungotevere embankments that run along both sides of the river. These provide many fine views from points along their avenues of plane trees. The walk also explores the neighbourhoods along the riverside, in particular the Jewish Ghetto and Trastevere, which have preserved much of their character from earlier periods in the colourful history of Rome.

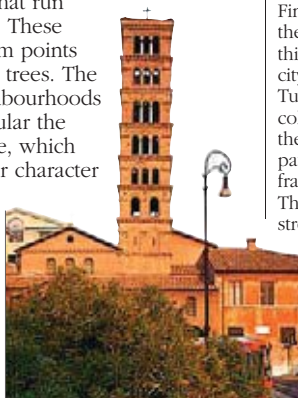
### From the old port of Rome to Via dei Funari

Starting from the church of Santa Maria in Cosmedin ① (see p202), cross the piazza to the Temples of the Forum Boarium ② (see p203). This was the cattle market that stood near the city's river port. The river here has preserved two less obvious structures from ancient Rome: the mouth of the Cloaca Maxima ③, the city's great sewer, and one arch of a ruined bridge, known as the Ponte Rotto ④. In Via Petroselli stands the rather extraordinary medieval Casa dei Crescenzi ⑤ (see p203), decorated with fragments of Roman temples. Passing the modern Anagrafe (public records office) ⑥, built on the site of the old Roman port, you come to San Nicola in Carcere ⑦ (see p151).

You are now in the Foro Olitorio, Rome's ancient vegetable market. To the east stand the ruins of a Roman portico and the medieval house of the Pierleoni family. Head for the massive Theatre



Arch of the Ponte Rotto ④



Santa Maria in Cosmedin ①

of Marcellus ⑧ (see p151), and look for the three Corinthian columns of the Temple of Apollo beside it. Turn into Piazza Campitelli and walk up to Santa Maria in Campitelli ⑨ (see p151). The church honours a miraculous image of the Virgin credited with halting the plague in 1656. The 16th-century piazza was the home of Flaminio Ponzio, its architect, who lived at No. 6. Take Via dei Delfini to Piazza Margana where you should look up at the 14th-century tower of the Margani family ⑩. Retrace your steps, then go up Via dei Funari (Street of the Ropemakers) to the 16th-century façade of Santa Caterina dei Funari ⑪.

### The Ghetto

From Piazza Lovatelli take Via Sant'Angelo in Pescheria, which

leads to the ruined Portico of Octavia ⑫ (see p152) in the Jewish Ghetto (see p152). The Roman portico, once Rome's fish market, houses the church of Sant'Angelo in Pescheria. Find the marble plaque on the façade: fish longer than this slab were given to the city's *conservatori* (governors). Turn into the Ghetto: two column stumps belonging to the Portico stand in front of a patched-up doorway made of fragments of Roman sculpture. The cramped buildings and streets around Via del Portico



Main altar of Santa Maria in Campitelli ⑨

d'Ottavia are typical of old Rome: see the Casa di Lorenzo Manilio ⑭ (see p152), and turn down Via del Progresso, past Palazzo Cenci ⑭ (see p152), towards the river. On Lungotevere walk past the Synagogue ⑮ (see p152) to the small church of San Gregorio ⑯. Here stood the Ghetto's gates, which were locked at sundown.

### Across the river to Trastevere

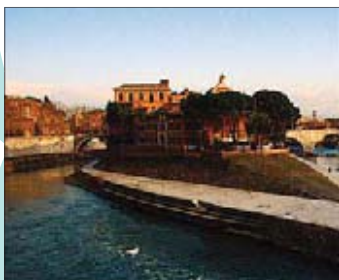
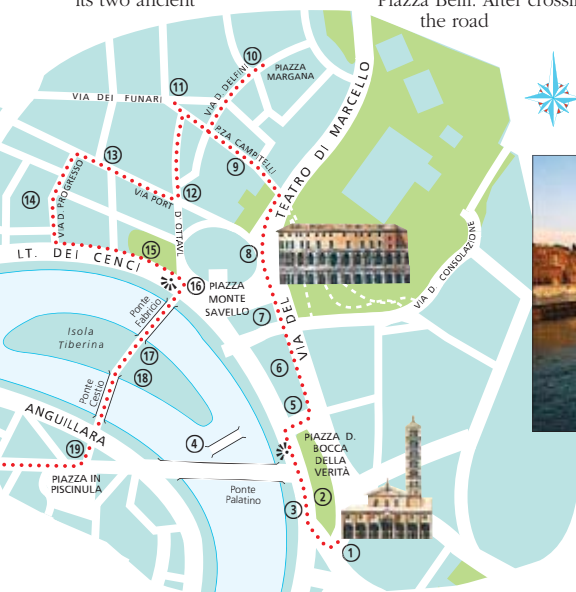
Crossing to Tiber Island (see p153) by Ponte Fabricio, with its two ancient



Classical relief of Medusa above the doorway of Palazzo Cenci ⑭

much of the spirit of old Trastevere. Walk up to the start of Viale di Trastevere at Piazza Belli. After crossing the road

Santa Maria in Trastevere, don't miss the old-fashioned chemist's shop at No. 7. The piazza itself, in front of the magnificent church of Santa Maria in Trastevere ⑳ (see pp212–13), has a cheerful atmosphere, and the fountain steps are a favourite meeting place. Go back a little way to Via del Moro. This leads to Piazza Trilussa, dominated by the fountain of the Acqua Paola ㉑, where you emerge on to the bank of the river again. Note the lifelike statue, near the fountain, of Roman poet Trilussa, who wrote in the local dialect. From Ponte Sisto ㉒ (see p210), look back to Tiber Island and, beyond it, to the medieval bell tower of Santa Maria in Cosmedin, set against the pine trees on the summit of the Palatine.



The western tip of Tiber Island

0 metres 250  
0 yards 250

### TIPS FOR WALKERS

**Starting point:** Piazza della Bocca della Verità.

**Length:** 3.5 km (2 miles).

**Getting there:** The 23, 44, 81, 160, 280, 628, 715 and 716 buses stop near Santa Maria in Cosmedin.

**Best time for walk:** This walk can be very romantic in the evening but is enjoyable at any time.

**Stopping-off points:** Piazza Campitelli and Piazza Margana have elegant Roman restaurants, and Via del Portico d'Ottavia has restaurants and a bakery. Tiber Island has a bar and the famous Sora Lella restaurant (see p320). In Viale Trastevere there are bars and pizzerias. Piazza Santa Maria in Trastevere has lively bars and restaurants with outdoor tables.

stone heads on the parapet, you can enjoy a good view of the river in both directions. On the island itself, you should not miss the Pierleoni Tower ⑰ or the church of San Bartolomeo all'Isola ⑱.

### Trastevere

As you cross into Trastevere, you can see the medieval house of the powerful Mattei family ⑲, with its fragments of ancient sculpture. Beyond it, Piazza in Piscinula and the surrounding streets retain

look back at the medieval tower of the Anguillara ㉑ and the statue honouring the poet Gioacchino Belli ㉒ (see p209). As you go down Via della Lungaretta to Piazza



Piazza in Piscinula, old Trastevere

### KEY

••• Walk route

★ Good viewing point



## A One-Hour Walk along Via Giulia

Laid out by Bramante for Pope Julius II in the early 16th century, Via Giulia was one of the first Renaissance streets to slice through Rome's jumble of medieval alleys. The original plan included new law courts in a central piazza, but this project was abandoned for lack of cash. The street now is dominated by antiques shops and furniture restorers. On summer evenings, hundreds of oil lamps light the street while cloisters and courtyards provide romantic settings for a special season of concerts.



Baroque capital on the façade of Sant'Eligio degli Orefici ⑦

### From Lungotevere to Largo della Moretta

Starting from Lungotevere dei Tebaldi ① at the eastern end of Via Giulia, you will see ahead of you an archway ② spanning the road. This was the start of Michelangelo's unrealized project linking Palazzo Farnese and its gardens (see p147) with the Villa Farnesina (see pp220–21) on the other side of the river.

Just before you reach the archway, you will see to your left the curious Fontana del Mascherone ③, in which an ancient grotesque mask and granite basin were combined to create a Baroque fountain.

Beyond the Farnese archway on the left is the lively Baroque façade of the church of Santa Maria dell'Orazione e Morte ④ (see p147). A bit further along on the same side of the road stands Palazzo Falconieri ⑤, enlarged by Borromini in 1650. Note its two stone falcons glowering at each other across the width of the façade. On the other side of the road you pass the yellowish façade of Santa Caterina da Siena ⑥, church of the Sienese colony in Rome, which has pretty 18th-century reliefs. The figures of Romulus and Remus symbolize

Rome and Siena – there is a legend that the city of Siena was founded by the less fortunate of the twins. After passing the short street that leads down to Sant'Eligio degli Orefici ⑦ (see p148) and the façade of Palazzo Ricci ⑧ (see p149), you come to an area of half-demolished buildings around the ruined church of San Filippo Neri ⑨, called Vicolo della Moretta. If you look to the left down to the river, you



Fontana del Mascherone ③

can see Ponte Mazzini and the huge prison of Regina Coeli on the other side of the Tiber. At this point you may like to make a small detour to the right to the beginning of Via del Pellegrino, where there is an inscription ⑩, defining the *pomerium*, or boundary, of the city in the time of the Emperor Claudius.

### From Largo della Moretta to the Sofas of Via Giulia

Further on, facing the narrow Vicolo del Malpasso are the imposing prisons, the Carceri



Nuove ⑪, built by Pope Innocent X Pamphili in 1655. When first opened, they were a model of humane treatment of prisoners, but were replaced by the Regina Coeli prison across the river at the end of the 19th century. The buildings now house offices of the Ministry of Justice and a small Museum of Crime.

At the corner of Via del Gonfalone, a small side street running down to the river,

#### KEY

••• Walk route

☼ Good viewing point

0 metres 250

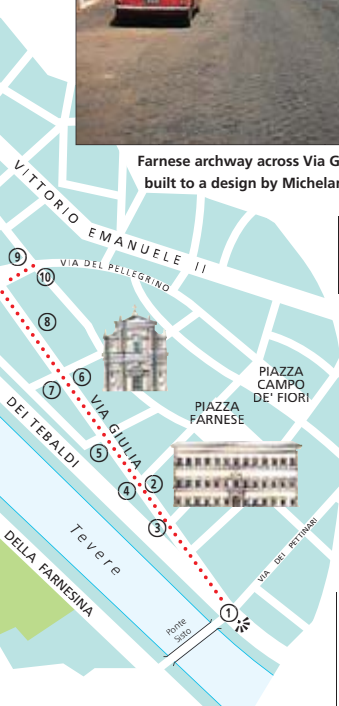
0 yards 250



Relief of Romulus and Remus on Santa Caterina da Siena ⑥



Farnese archway across Via Giulia, built to a design by Michelangelo ②



you can see part of the foundations of Julius II's planned law courts. Just down the street stands the small Oratorio di Santa Lucia del Gonfalone ⑭, which is often used for concerts.

The next interesting façade is Carlo Rainaldi's 17th-century Santa Maria del Suffragio ⑬ on the left. On the same side is San Biagio degli Armeni ⑮, the Armenian church in Rome. It is often referred to by local people as San Biagio della Pagnotta (of the loaf of bread). The nickname originates from

the traditional distribution of bread to the poor that took place on the saint's feast day.

On the corner there are more travertine blocks belonging to the foundations of Julius II's projected law courts, known because of their curious shape as the "Sofas of Via Giulia".

### The Florentine Quarter

Your next stop should be the imposing Palazzo Sacchetti at No. 66 ⑯. Originally this was the house of Antonio da Sangallo the Younger, the architect of Palazzo Farnese, but it was greatly enlarged by

later owners. The porticoed courtyard houses a 15th-century Madonna and a striking Roman relief of the 3rd century AD. Just opposite Palazzo Sacchetti, note the beautiful late Renaissance portal of Palazzo Donarelli ⑰. The 16th-century house at No. 93 is richly decorated with stuccoes and coats of arms ⑱. No. 85 is another typical Renaissance palazzo with a heavily rusticated ground floor ⑲. There is a tradition



Detail on the side of the door of Santa Maria del Suffragio ⑬



Plaque honouring Antonio da Sangallo on Palazzo Sacchetti ⑯

that, like many houses of the period, it once belonged to Raphael. Palazzo Clarelli ⑰ was built by Antonio da Sangallo the Younger as his own house. The inscription above the doorway bears the name of Duke Cosimo II de' Medici, whose family later bought the palazzo.

This whole area used to be inhabited by a flourishing Florentine colony, which had its own water-mills built on pontoons along the Tiber. Their national church is San Giovanni dei Fiorentini ⑳ (see p153), the final great landmark at the end of Via Giulia. Many Florentine artists and architects had a hand in its design, including Sangallo and Jacopo Sansovino.



Coat of arms of Pope Paul III Farnese on the façade of Via Giulia No. 93 ⑱

### TIPS FOR WALKERS

**Starting point:** Lungotevere dei Tebaldi, by Ponte Sisto.

Length: 1 km (1,100 yds).

**Getting there:** The 116 goes to and along Via Giulia, or you can take 46, 62 or 64 to Corso Vittorio Emanuele II, then walk down Via dei Pettinari, or take a 23 or 280 along Lungotevere.

**Best time for walk:** On summer evenings oil lamps light the street. At Christmas, there are cribs on display in many shop windows.

**Stopping-off points:** There are bars in Via Giulia, at Nos. 18 and 84. Campo de' Fiori has better bars, with outdoor tables, and a wide choice of places to eat. These include a fried fish restaurant in Piazza Santa Barbara dei Librai (closed Sun).

## A 90-Minute Tour of Rome's Triumphal Arches

Rome's greatest gift to architecture was the arch, and the Roman people's highest tribute to its victorious generals was the triumphal arch. In Imperial times, arches were erected to honour an emperor's campaign victories almost as a matter of course, promoting his personal cult and ensuring his subsequent deification. Spectacular processions passed through these arches. Conquering generals, cheered by rapturous crowds, rode in their chariots to the Capitol, accompanied by their legions bearing spoils from their campaigns.

### Arches of the Forum

This walk through the Forum and around the base of the Palatine takes in Rome's three great surviving triumphal arches and two arches of more



Relief of barbarian captives on the Arch of Septimius Severus ①

humble design that were used simply as places of business. It starts from the Arch of

Emperor Septimius Severus ① and his sons Geta and Caracalla (see p83) in the Forum. Erected in AD 203, it celebrates a successful campaign in the Middle East. Eight years later, when Caracalla had his brother killed, all mention of Geta was removed from the inscription.

Look up at the reliefs showing phases of the campaigns. Set in tiers, they are probably the sculptural counterparts of the paintings illustrating the general's feats that were borne aloft in the triumphal procession. On the right, the inhabitants of a fortified city surrender to the Romans' siege machines. Below are smaller reliefs showing the triumphal procession itself.

Heading east, make your way through the Forum to the ruins of the Temple of Julius Caesar ②. The temple was built by Augustus in 29 BC, on the site where Caesar's body was cremated after Mark Antony's famous funerary oration. A nearby sign marks the ruins of one of the arches dedicated to Augustus ③, spanning the Via Sacra between the Temple of Castor and Pollux ④ (see p84) and the Temple of Caesar. This arch, erected after Augustus had defeated Mark Antony and Cleopatra, was finally demolished in 1545, and its



Part of the Via Sacra, once spanned by the Arch of Augustus ③



Capital from Temple of Castor and Pollux ④

materials were used in the new St Peter's. From here, proceed uphill towards the elegant Arch of Titus ⑤ (see p87). Compared with Septimius Severus's arch, it shows an earlier, simpler style. Look up at the beautiful lettering of the inscription before

### TIPS FOR WALKERS

**Starting point:** The Roman Forum, entrance Largo Romolo e Remo, on Via dei Fori Imperiali. Length: 2.5 km (1.5 miles).

**Getting there:** The nearest Metro station is Colosseo on line B. Buses 84, 85, 87, 117, 175, 186, 810, 850 stop in Via dei Fori Imperiali, near Forum entrance.

**Best time for walk:** Any time of day during Forum opening hours (see p82) is suitable.

**Stopping-off points:** Several bars and restaurants overlook the Colosseum. There is a small bar in Via dei Cerchi and a smarter one behind San Giorgio in Velabro, in Piazza San Giovanni Decollato (closed Sun). For a meal, try Alvaro al Circo Massimo (closed Mon) in Via di San Teodoro.

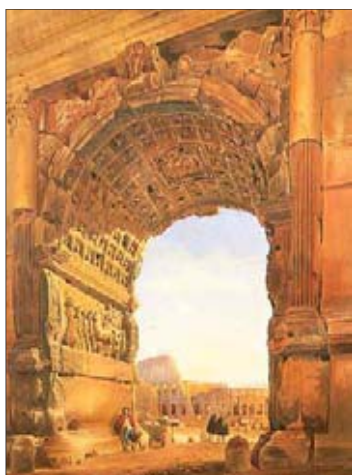
### KEY

- • • Walk route
- ☼ Good viewing point
- M Metro station

0 metres 250

0 yards 250





Arch of Titus in a 19th-century watercolour by the English artist Thomas Hartley Cromek ⑤



you  
examine

the inner bas-reliefs. These show Roman legionaries carrying the spoils looted from the conquest of Jerusalem, heralds holding plaques with the names of vanquished peoples and cities, and Titus riding in triumph in his chariot.

The medieval Frangipane family turned the Colosseum into a vast impregnable stronghold and incorporated the Arch of Titus into their fortifications. Notice the wheelmarks scratched on the inside walls of the arch by generations of carts; they indicate the steady rise in the level of the Forum floor before it was eventually

excavated in the 18th and 19th centuries. Many of the carts that passed through the arch would have been carrying building materials quarried from the Forum's many ruined monuments.

### Arch of Constantine

Leave the Forum by heading down the hill towards the Colosseum ⑥ (see pp2–5) and the nearby Arch of Constantine ⑦ (see p91). This arch, hastily built to commemorate the emperor's victory

over his rival Maxentius in AD 312, is a patchwork of reliefs from different periods. Stand on the Via di San Gregorio side and compare



Arches of Domitian's extension to the Claudian Aqueduct ⑧

the earlier panels at the top (AD 180–193) with the hectic battle scenes just above the smaller arches, sculpted in AD 315. In the curious dwarf-like soldiers, you can see the transition from Classicism to a cruder medieval style of sculpture.

Now take Via di San Gregorio, which runs the length of the valley between the Palatine and Celian hills. This was the ancient route taken by most triumphal processions. Passing the entrance to the Palatine ⑧ and the well-preserved arches of the Claudian Aqueduct ⑨

on the right, you come to Piazza di Porta Capena ⑩, named after the gate that stood here to mark the beginning of the Via Appia (see p284). After rounding the back of the Palatine, follow Via dei Cerchi, which runs alongside the grassy area that preserves, in an oval outline, all that remains of the Circus Maximus ⑪ (see p205).

### Arches of the Forum Boarium

When you reach the church of Sant'Anastasia ⑫, turn right up Via di San Teodoro, then first left down Via del Velabro. Straddling the street is the four-sided Arch of Janus ⑬ (see p202), erected in the 3rd century AD. This is not a triumphal arch but a covered area where merchants could take shelter from the sun or rain when discussing business. Like the Arch of Titus, it became part of a fortress built by the Frangipane family during the Middle Ages.

Tucked away beside the nearby church of San Giorgio in Velabro ⑭ (see p202) is what looks like a large rectangular doorway. This is the Arco degli Argentari, or Moneychangers' Arch ⑮. Look up at the inscription, which says that it was erected by local silversmiths in honour of Septimius Severus and his family in AD 204. As in the emperor's triumphal arch, the name of Geta has been obliterated by his brother and murderer, Caracalla. Geta's figure has also been removed from among the portraits on the panels inside the arch. Triumph in Imperial Rome could be very short-lived.



Four-sided Arch of Janus in the Forum Boarium ⑬

## A Three-Hour Tour of Rome's Best Mosaics

In imitation of the audience chambers of Imperial palaces, Rome's early Christian churches were decorated with colourful mosaics. These were pieced together from cubes of marble, coloured stone and fragments of glass. To create a golden background, gold leaf was placed between pieces of glass. These were then heated so that they fused. The glorious colours and subjects portrayed gave the faithful a glimpse of the heavenly court of the King of Kings. This walk concentrates on a few of the churches decorated in this wonderful medium.

### San Giovanni

Start from Piazza di Porta San Giovanni, where you can visit the heavily restored mosaic of the Triclinio Leoniano (see p179). Originally in the banqueting hall of Pope Leo III (795–816) ①, it shows Christ among the Apostles. On the left are Pope Sylvester and the Emperor Constantine, on the right, Pope Leo and Charlemagne just before he



Obelisk and side façade of San Giovanni in Laterano ②

was crowned Emperor of the Romans in AD 800. Inside the basilica of San Giovanni in Laterano ② (see pp182–3), the 13th-century apse mosaic shows Christ as he appeared miraculously during the consecration of the church. In the panels by the windows, look for the small figures of two Franciscan friars; these are the artists Jacopo Torriti (left) and Jacopo de Camerino

(right). Leave by the exit on the right near the splendid 16th-century organ and head for the octagonal Baptistry of San Giovanni ③, where the Chapel of Santa Rufina has a beautiful apse mosaic, dating from the 5th century. In the neighbouring Chapel of San Venanzio, there are golden 7th-century mosaics, showing the strong influence of the Eastern Church at this time.

### Santo Stefano Rotondo to San Clemente

Leave the piazza by the narrow road that leads to the round church of Santo Stefano Rotondo ④ (see p185). One of its chapels honouring two martyrs buried here, in Piazza della Navicella, is the church of Santa Maria in Domnica ⑤ (see p193). It houses the superb mosaics commissioned by Pope Paschal I, who gave new impetus to Rome's mosaic production in the 9th century. He is represented kneeling beside the Virgin. On leaving the church, notice the façade of San Tommaso in Formis ⑥, which has a charming mosaic of Christ flanked by two freed slaves, one black and one white, and one from the 13th



Apse mosaic in the Chapel of Santa Rufina ③



Ceiling mosaic, Baptistry of San Giovanni ③



Interior of Baptistry of San Giovanni ③

century. From here, head up the steep hill, past the forbidding apse of Santi Quattro Coronati ⑦ (see p185), to the fascinating church of San Clemente ⑧ (see pp186–7). Its 12th-century apse mosaic shows the cross set in a swirling pattern of

acanthus leaves. San Clemente also has a fine 12th-century Cosmatesque mosaic floor.

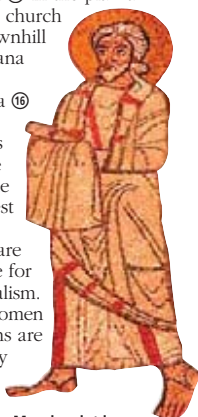
### The Colle Oppio

Passing the old entrance to the church, cross Via Labicana and walk up the hill to the small Colle Oppio park ⑨. This has fine views of the Colosseum and contains the ruins of the Domus Aurea ⑩ (see p175) and the Baths of

Trajan ⑪. Across the park lie San Martino ai Monti ⑫ (see p170), which has a 6th-century mosaic portrait of Pope St Sylvester near the crypt, and Santa Prassede ⑬ (see p171). Here the Chapel of St Zeno contains the most important Byzantine mosaics in Rome, reminiscent of the fabulous mosaics of Ravenna. Pope Paschal I erected the chapel as a mausoleum for his

14th-century façade mosaics by Filippo Rusuti. Inside, the 5th-century mosaics in the nave depict Old Testament stories, while the triumphal arch has scenes relating to the birth of Christ, including one of the Magi wearing striped stockings. In the apse there is a *Coronation of the Virgin* by Jacopo Torriti (1295).

On leaving Santa Maria, pass the obelisk ⑮ in the piazza behind the church and go downhill to Via Urbana and Santa Pudenziana ⑯ (see p171). The figures in the apse mosaic, one of the oldest in Rome (AD 390), are remarkable for their naturalism. The two women with crowns are traditionally identified as Santa Prassede and Santa Pudenziana.

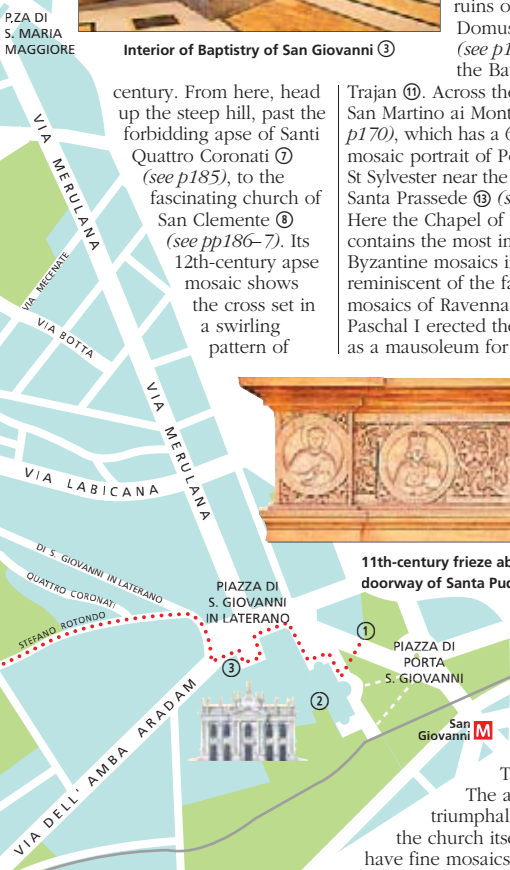


Mosaic saint in Santa Prassede ⑬

When you leave the church, you can either retrace your steps to Santa Maria Maggiore or walk down Via Urbana to Via Cavour Metro station.



11th-century frieze above the doorway of Santa Pudenziana ⑯



### KEY

••• Walk route

— City Wall

🌸 Good viewing point

M Metro station

mother Theodora. The apse and triumphal arch of the church itself also have fine mosaics. When you move on to Santa Maria Maggiore ⑭ (see pp172–3), go to the column in the centre of the piazza in front of the church to see the beautiful

0 metres 250

0 yards 250

### TIPS FOR WALKERS

**Starting point:** Piazza di Porta San Giovanni.

**Length:** 3.5 km (2 miles).

**Getting there:** The nearest Metro station is San Giovanni, on line A, in Piazzale Appio, just outside Porta San Giovanni. The 16, 81, 85, 87, 650 and 850 buses and the 3 tram stop in front of San Giovanni in Laterano, while 117 and 218 stop around the corner on Piazza San Giovanni in Laterano.

**Best time for walk:** Go in the morning, in order to appreciate the mosaics in the best light.

**Stopping-off points:** The bars and restaurants in Piazza del Colosseo are popular with tourists. In the Parco del Colle Oppio there is a café kiosk with tables. There are several bars around Santa Maria Maggiore, some with outdoor tables.



## A Two-Hour Walk around Bernini's Rome

Gian Lorenzo Bernini (1598–1680) is the artist who probably left the strongest personal mark on the appearance of the city of Rome. Favourite architect, sculptor and town planner to three successive popes, he turned Rome into a uniquely Baroque city. This walk traces his enormous influence on the development and appearance of the centre of Rome. It starts from the busy Largo di Santa Susanna just north of Termini station, at the church of Santa Maria della Vittoria.



Façade of Santa Maria in Via ⑬

composer Donizetti lived at No. 77 and turn into Via di Santa Maria in Via, where the church ⑬ has a fine Baroque



Bernini's Fontana del Tritone ②

**Through Piazza Barberini**  
Santa Maria della Vittoria ① (see p255) houses the Cornaro Chapel, the setting for one of Bernini's most revolutionary and controversial sculptures, *The Ecstasy of St Teresa* (1646). From here take Via Barberini to Piazza Barberini. In its centre is Bernini's dramatic Fontana del Tritone ② (see p254) and at one side stands the more modest Fontana delle Api ③ (see p254). As you go up Via delle Quattro Fontane, you catch a glimpse of Palazzo Barberini ④ (see p255) built by Bernini and several other artists for Pope Urban VIII. The gateway and cornices are decorated with the bees that made up part of the Barberini family crest. Next make your way to the crossroads, decorated by Le Quattro Fontane ⑤ (see p162), to enjoy the splendid views in all four directions.

Passing the diminutive San Carlo alle Quattro Fontane ⑥ (see p161), built by Bernini's rival Borromini, take Via del

Quirinale. The long wing of the Palazzo del Quirinale ⑦ (see p158), nicknamed the Manica Lunga (long sleeve), is by Bernini. On the other side of the road is the façade of Sant'Andrea al Quirinale ⑧ (see p161), one of Bernini's greatest churches. When you reach the Piazza del Quirinale ⑨, note the doorway of the palazzo, attributed to Bernini. From the piazza, go down the



stairs to Via della Dataria, and into Vicolo Scanderbeg which leads to a small piazza with the same name ⑩. Scanderbeg was the nickname of the Albanian prince Giorgio Castriota (1403–68), the "Terror of the Turks". His portrait is preserved on the house where he lived.

### The Trevi Fountain

Go along the narrow Vicolo dei Modelli ⑪, where male models waited to be chosen by artists, then turn towards the Trevi Fountain ⑫ (see p159). Its energy is clearly inspired by Bernini's work, a tribute to his lasting influence on Roman taste. Leave the piazza along Via delle Muratte where the



Neptune Fountain at the north end of Piazza Navona ⑫

façade by Bernini's follower Carlo Rainaldi. At the top of this street, turn left down to Via del Corso. On the other side of the road, you will see the towering Column of Marcus Aurelius ⑭ (see p113) in Piazza Colonna. Beyond this is Palazzo Montecitorio ⑮, begun in 1650 by Bernini and now the home of the Italian parliament (see p112).

### Pantheon to Piazza Navona

Via in Aquiro leads you to the Pantheon ⑯ (see pp110–11). Refusing Pope Urban VIII's request for him to redecorate



Statue of the River Nile from the Fontana dei Quattro Fiumi



the dome, Bernini said that although St Peter's had a hundred defects, the Pantheon did not have any. From the Pantheon, make a small detour to Piazza della Minerva where you can see the bizarre Bernini obelisk, supported by a small elephant, by the church of Santa Maria sopra Minerva ⑰ (see p108). Then retrace your steps and take Salita dei Crescenzi to

### KEY

••• Walk route

✦ Good viewing point

M Metro station

0 metres 250

0 yards 250

Quattro Fiumi (see p120), was by Bernini, though the figures symbolic of the four rivers were sculpted by other artists. The central figure in the Fontana del Moro, however, is by Bernini himself. Bernini's contemporaries were fascinated by the innovative use of shells, rocks and other natural forms in his fountains, and his expert handling of water to create constant movement.

### An extended walk

More energetic walkers may like to head towards the river to see the Ponte Sant'Angelo and its Bernini angels, and then on to St Peter's (see pp230–33) where they can admire Bernini's great colonnaded piazza in front of the church, the papal tombs, his altar decorations and the bronze baldacchino.

### TIPS FOR WALKERS

**Starting point:** Largo di Santa Susanna.

**Length:** 3.5 km (2 miles).

**Getting there:** Take Metro line A to Repubblica or any bus to Termini, then walk. Buses 61, 62, 175 and 492 stop in Via Barberini.

**Best time for walk:** Go either between 9am and noon for good lighting conditions in the churches, or between 4pm and 7pm.

**Stopping-off points:** The Piazza Barberini and Fontana di Trevi areas have lots of bars and pizzerias. The many elegant cafés en route include the famous Caffè Giolitti (see p109) and outdoor cafés and restaurants are plentiful around Piazza della Rotonda and Piazza Navona.



Angel on Ponte Sant'Angelo

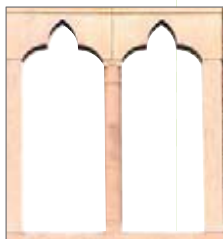
reach the fabulous Piazza Navona ⑱ (see p120) which was remodelled by Bernini for Pope Innocent X Pamphili. The design for the central fountain, the Fontana dei

## A 90-Minute Walk along the Via Appia Antica

Lined with cypresses and pines as it was when the ancient Romans came here by torchlight to bury their dead, the Via Appia is wonderfully atmospheric. The fields are strewn with ruined tombs set against the picturesque background of the Alban hills to the south. Although the marble or travertine stone facings of most tombs have been plundered, a few statues and reliefs survive or have been replaced by copies.

### Capo di Bove

Start from the Tomb of Cecilia Metella ① (see p266). In the Middle Ages this area acquired the name Capo di Bove (ox head) from the frieze of festoons and ox heads still visible on the tomb. On the other side of the road you can see the ruined Gothic church of San Nicola ②, which, like the Tomb of Cecilia Metella, was part of the medieval fortress of the Caetani family.



Gothic windows in the church of San Nicola ②

Proceed to the crossroads ③, where there are still many original Roman paving slabs, huge blocks of extremely durable volcanic basalt. Just

on both sides of the Appia, are other tombs, some still capped with the remains of the medieval towers that were built over them. On the right after passing some private villas, you come to a military zone around the Forte Appio ⑤, one of a series of forts built

around the city in the 19th century. On the left, a little further on, stand the ruins of the Tomb of Marcus Servilius ⑥, showing fragments of reliefs excavated in 1808 by the Neo-Classical sculptor Antonio Canova. He was one of the first to work on the principle that excavated tombs and

their inscriptions and reliefs should be allowed to remain in situ. On the other side of the road stands a tomb with a relief of a man, naked except for a short cape, known as the



Tomb of Sextus Pompeius the Righteous ⑨



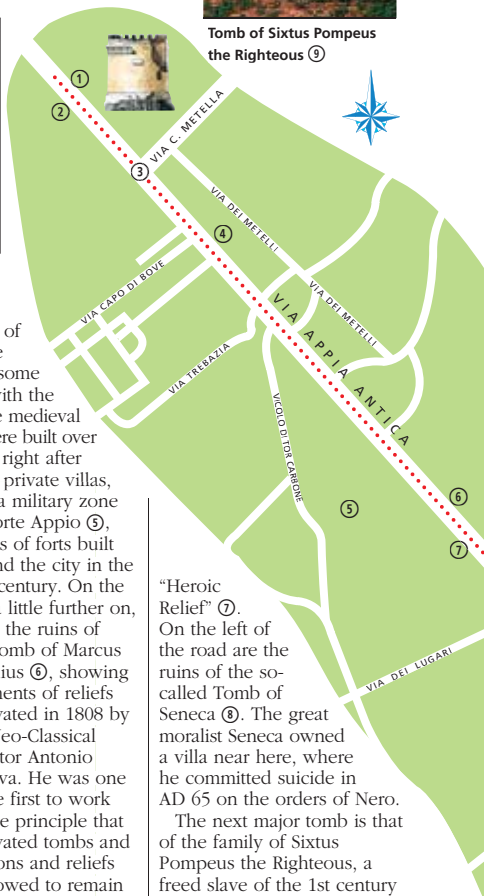
The ruined church of San Nicola ②

past the next turning (Via Capo di Bove), you will see on your left the nucleus of a great mausoleum overgrown with ivy, known as the Torre di Capo di Bove ④. Beyond it,

“Heroic Relief” ⑦.

On the left of the road are the ruins of the so-called Tomb of Seneca ⑧. The great moralist Seneca owned a villa near here, where he committed suicide in AD 65 on the orders of Nero.

The next major tomb is that of the family of Sextus Pompeius the Righteous, a freed slave of the 1st century AD ⑨. The verse inscription records the father's sadness at having to bury his own children, who died young.



Artist's impression of how the mausoleums and tombs lining the Via Appia looked in the 2nd century AD





Section of the Via Appia Antica, showing original Roman paving stones

### From Via dei Lugari to Via di Tor Carbone

Just past Via dei Lugari on the right, screened by trees, is the Tomb of Pope St Urban (reigned 222–230) ⑩. Set back from the road on the left stands a large ruined podium, probably part of a Temple of Jupiter ⑪. The next stretch was excavated by the architect Luigi Canina early in the 19th century. On the right is the Tomb of Caius

Licinius ⑫, followed by a smaller Doric tomb ⑬ and the imposing Tomb of Hilarius

Fuscus ⑭, with five portrait busts in relief of members of his family. Next comes the Tomb of Tiberius Claudius Secundinus ⑮, where a group of freedmen of the Imperial household were buried in the 2nd century AD.

Passing a large ruined columbarium, you reach the Tomb of Quintus Apuleius ⑯ and the reconstructed Tomb of the Rabirii freed slaves (1st century BC) ⑰. This has a frieze of three half-length figures above an inscription.

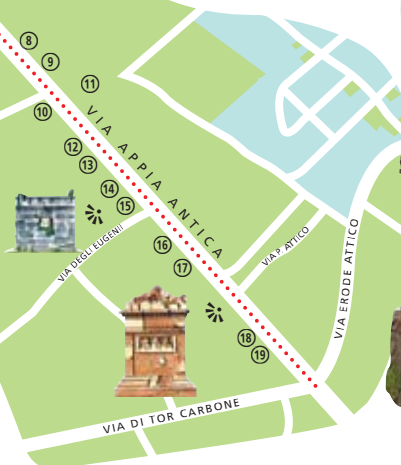


Figure on the Tomb of the Heroic Relief ⑰

The figure on the right is a priestess of Isis. Behind her you can see the outline of a *sistrum*, the metal rattle used at ceremonies of the cult.

The majority of the tombs are little more than shapeless stacks of eroded brickwork. Two exceptions in the last stretch of this walk are the Tomb of the Festoons ⑱, with its reconstructed frieze of festive putti, and the Tomb of the Frontispiece ⑲, which has a copy of a relief with four portraits. The two central figures are holding hands.

When you reach Via di Tor Carbone, the Via Appia still stretches out ahead of you in a straight line and, if you wish to extend your walk, there are many more tombs and ruined villas to visit along the way.

### KEY

••• Walk route

☼ Good viewing point

0 metres 250

0 yards 250

### TIPS FOR WALKERS

**Starting point:** Tomb of Cecilia Metella.

**Length:** 3 km (2 miles).

**Getting there:** Taking a taxi is the easiest way to reach the tomb. Alternatively, take the 118 from Piazzale Ostiense or the 660 from Colli Albani on Metro Line A.

**Best time for walk:** Go fairly early, before it becomes too hot.

**Stopping-off points:** There is a bar near the church of Domine Quo Vadis?, before the start of the walk, but it is advisable to take your own refreshment.

There are also several well-established restaurants on the first stretch of the Appia, including the Cecilia Metella, Via Appia Antica 129, tel 06-513 6743 (closed Mon).



## A Two-Hour Tour of Roman Tombs, Legends and Artists



Frieze from  
Ara Pacis

The northern half of central Rome with its air of mystery is a great place for families to explore. Following this trail of creepy places and famous deaths interspersed with glimpses of the city's historic artists' centre, visitors can see Imperial mausoleums, a death mask and a crypt decorated with monks' bones. This is also a Rome where art isn't just in the museums – it's everywhere – so you'll see working art studios, pass Rome's Gallery of Fine Arts and wander down the famous "artists row".



Castel Sant'Angelo, site of the Emperor Hadrian's tomb ①

### Imperial Tombs

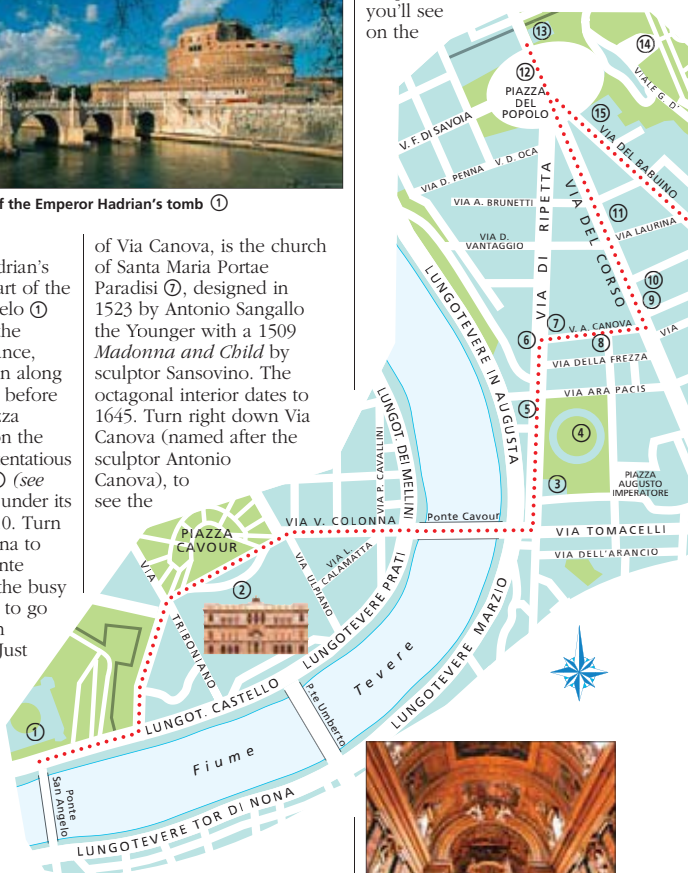
Begin at Emperor Hadrian's tomb, deep in the heart of the papal Castel Sant'Angelo ① (see pp248–9). From the castle's riverside entrance, turn left then left again along the star-shaped walls, before turning right into Piazza Cavour, surrounded on the south by the huge, ostentatious Palazzo di Giustizia ② (see p229), slowly sinking under its own weight since 1910. Turn right down Via Colonna to cross the Tiber on Ponte Cavour. Once across the busy Lungotevere, turn left to go into the church of San Rocco ③ (see p141). Just beyond it lies the Mausoleum of Augustus ④ (see p141), sprouting a miniature grove of cypresses. To its left sits the ancient altar, Ara Pacis ⑤ (see p140).

### The Tridente

Continue heading north up Via di Ripetta. On your left is the graffiti-covered courtyard of the Accademia di Belle Arti ⑥, Rome's fine art academy, designed in 1845 by Pietro Camporese. On the right, at the corner

of Via Canova, is the church of Santa Maria Portae Paradisi ⑦, designed in 1523 by Antonio Sangallo the Younger with a 1509 *Madonna and Child* by sculptor Sansovino. The octagonal interior dates to 1645. Turn right down Via Canova (named after the sculptor Antonio Canova), to see the

exterior of his studio ⑧ at No. 16, a corner building studded with ancient statues and carvings. Turn left onto Via del Corso ⑨, Rome's High Street. This is 1.5 km (just under a mile) of *palazzi* and shops that has hosted parades, carnivals, races and processions for centuries and still functions as the main drag for Rome's evening stroll, the *passeggiata*. As you pass on your left the Ospedale di San Giacomo (founded in 1339 as a hospice but now a main hospital), you'll see on the



0 metres 200

0 yards 200

### KEY

••• Suggested route

M Metro



Baroque magnificence inside the  
Chiesa di Gesù e Maria ⑩



The Piazza di Spagna and the famous Spanish Steps, usually busy with visitors but quiet on rare occasions ⑮

right Chiesa di Gesù e Maria ⑩, Carlo Rinaldi's 1675 Baroque masterpiece. Further along, at No. 18, is the Casa di Goethe ⑪ (see p136).

The Corso ends in the dramatic Piazza del Popolo ⑫ (see p137). The square is named

hawking everything from Old Master Madonnas to Modernist abstracts. Take the third left, then right onto quiet Via Margutta ⑮, home of artists' studios and galleries for centuries. Turn right again down Via Orto di Napoli to return to Via del Babuino, then left. On your right, reclining on a fountain and surrounded by various graffiti and placards, is one of the ugliest – and most respected – statues in

## TIPS FOR WALKERS

**Starting point:** Castel Sant'Angelo

**Length:** 3.6 km (2.2 miles)

**Getting there:** Take bus 30, 34, 40, 49, 62, 70, 87, 130, 186, 224, 280, 492, 913, 926 or 990.

**Best time for walk:** Go in the afternoon, when the area starts to come alive.

**Stopping-off points:** Piazza del Popolo is flanked by two great Roman cafés with clear political affiliations – leftist Rosati (see p329) on the west side, right-wing Canova on the east. The Spanish Steps area has some great eateries as well as the usual fast food chains (see pp318–19).

p135). Turn right down Via Gregoriana to No. 28, where painter Federico Zuccari turned the door and window frames of his Palazzetto Zuccari ⑳ into monsters. At the bottom of Via Gregoriana, turn left up to Via F. Crispi, then right down Via Sistina into Piazza Barberini ㉓, noting Bernini's fountain (see p252). Turn left up the square, cross Via V. Veneto, and left again. A few dozen paces up on the right is the

staircase to the church of Santa Maria della Concezione. To finish, stop at the first landing to enter the creepy Capuchin Crypt ㉔ (see p254), where there are four chapels

decorated with mosaics and skeletal displays.

When you leave the crypt head for Piazza Barberini for the Metro station.



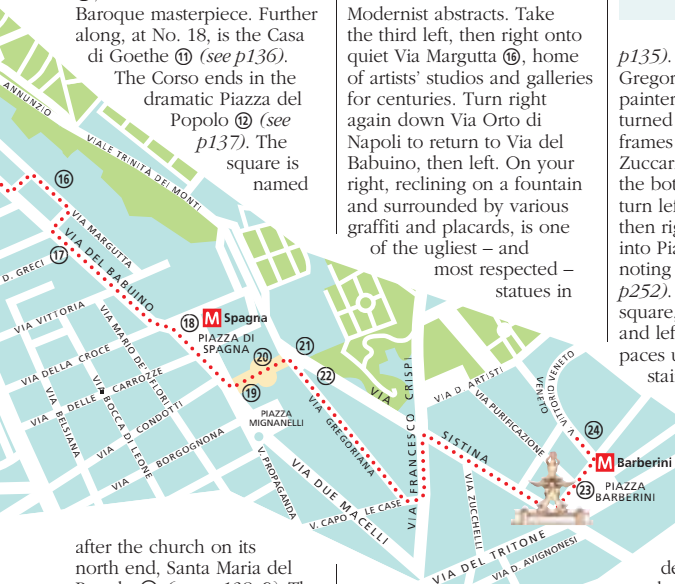
Bones and skulls from monks in the Capuchin Crypt ㉔

after the church on its north end, Santa Maria del Popolo ⑬ (see pp138–9). The church, which is full of art treasures, gets its name “St Mary of the People” because it was built to help exorcise the ghost of Nero from a walnut grove on this site, once Nero's family estate where the disgraced emperor was secretly buried. The estate once continued up the slopes of what are now the Pincio Gardens ⑭ (see p136), above the piazza to the east, and locals declare that the ravens' screams are those of the dead emperor. Leave Piazza del Popolo from the southeast corner to stroll down Via del Babuino ⑮, lined with art galleries

Rome. The Babuino ⑮ (like the famous Pasquino) has served as a soapbox for political and social dissent for centuries. Via del Babuino ends in Piazza di Spagna ⑮ (see p133), usually thronged with tourists. The pink house to the right of the Spanish Steps is the Keats-Shelley Memorial House ⑰ (see p134). Take a look inside to see Keats' death mask.

### The Spanish Steps to the Capuchin Crypt

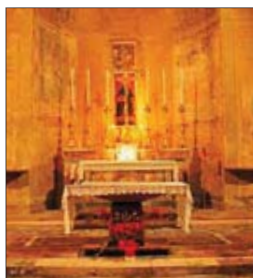
Go up the famed Spanish Steps ⑳ (see p134–5) to Trinità dei Monti ㉑ (see





## A Two-Hour Walk around Trastevere and Janiculum Hill

This walk begins in the warren of cobbled, medieval streets of Trastevere, which is becoming ever more popular, and shows you the neighbourhood's hidden gems rather than its major sights. In the morning enjoy the mosaics and frescoes in the local churches before pausing for lunch in central Trastevere. Then go for a gentle climb up the Gianicolo, or Janiculum Hill. This long crest parallels the Tiber, and is blessed with the best panoramic views in Rome. At sunset, couples find it a romantic place to go for a stroll.



The high altar of San Benedetto ③

### Southern Trastevere

Start at Santa Cecilia in Trastevere ① (see p211), a church that hides its best – the basement excavations of St Cecilia's house and Pietro Cavallini's sole surviving Roman fresco inside the cloistered convent – behind a bland 18th-century interior. Turn left out of the church, left again onto Via dei Salumi, then right on Via in Piscinula into Piazza in Piscinula ②, named for the remains of a bathing pool underneath. On the piazza's south side, below an 11th-century bell-tower, sits the tiny church of San Benedetto in Piscinula ③, (ring the doorbell for entry). It contains parts of a beautiful Cosmati mosaic pavement, 13th-century frescoes, and the saint's cell. Head west along Via della Lungaretta and cross the Viale di Trastevere to visit the excavations of a 5th-century basilica and fragments of its later frescoes below San Crisogono ④ (see p210).

### Central Trastevere

Turn left out of the church and left again to continue along Via della Lungaretta to Piazza Santa Maria in

Trastevere ⑤, a communal outdoor parlour, busy with cafés, guitar-strumming backpackers on the fountain steps, and visitors to the gorgeous Santa Maria in Trastevere ⑥ (see p212–13). Exit the square on the south side into tiny Piazza San Calisto, and take the right fork down Via di San Cosimato into the large triangular Piazza di San Cosimato ⑦, bustling (until 2pm) with an open-air food market. Backtrack to Piazza Santa Maria in Trastevere. Along the square's north side you'll see a tiny street called Fonte d'Olio, entrance into the twisting maze of alleys and ivy-covered buildings at the heart of Trastevere. The street bends sharply left, then turn right onto Vicolo del Piede to arrive at the diminutive Piazza de'Renzi, lined with medieval houses. Turn left to follow Via della Pelliccia, then left again at the pedestrian intersection. This will bring you into the elongated triangle of Piazza San Egidio ⑧, alive with cafés

and bars. A short staircase at No. 9 leads to the Museo di Roma in Trastevere ⑨ (see p210), devoted to the history of everyday Roman life. Exit the piazza at the northwest corner and cross Vicolo del Cedro to continue straight on Via della Scala,



Piazza Santa Maria in Trastevere and its enchanting church ⑤



Raphael's *Galatea* in the Villa Farnesina ⑬

0 metres 150  
0 yards 150



the Porta Settimiana ⑫ (see p218). Instead of frescoing the Villa Farnesina ⑬ (see pp220–1), just up Via della Lungara, he spent so much time with his lover that, unlike the famed *Galatea* in the dining room, the “Raphael” work in the Loggia of Cupid and Psyche was executed largely by his assistants. Across from the Farnesina squats the Palazzo Corsini and the Galleria Nazionale d'Arte Antica ⑭ (see p218). Tucked behind the gallery – accessible by backtracking down Via della Lungara and turning right on Via Corsini – are the Botanical Gardens ⑮ (see p218).

### The Gianicolo

Continue back south on Via della Lungara through the Porta Settimiana, and turn right up Via G. Garibaldi to climb Janiculum Hill. After the road makes a sharp left turn, veer right up a set of steps to San Pietro in Montorio, home

### TIPS FOR WALKERS

**Starting point:** Santa Cecilia in Trastevere.

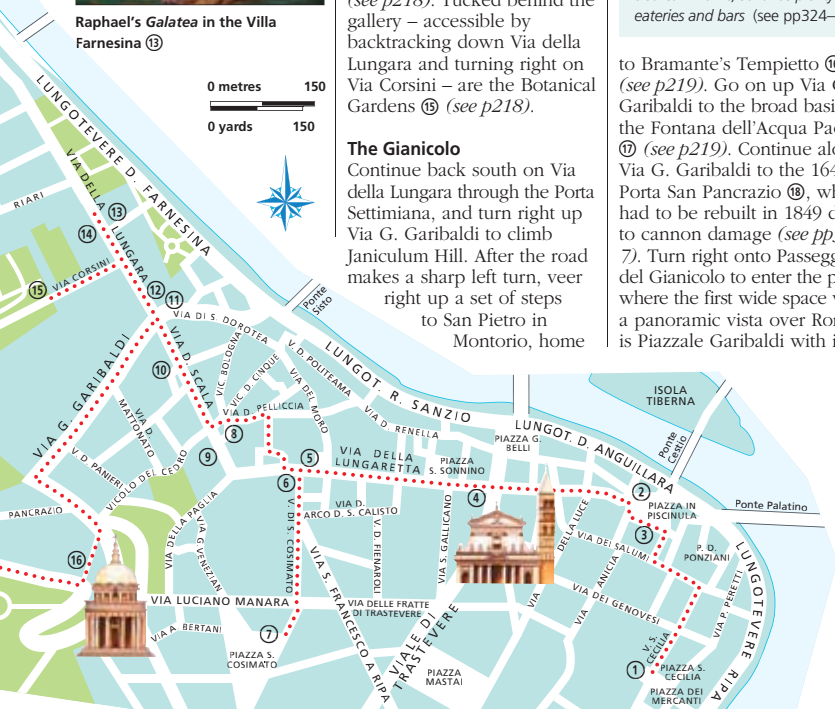
**Length:** 4.7 km (2.9 miles).

**Getting there:** Take bus 23, 44 or 280.

**Best time for walk:** Tuesday or Thursday (to see the Cavallini fresco), starting late morning while the churches of southern Trastevere are still open.

**Stopping-off points:** Trastevere is the most restaurant-intensive district in Rome, so it has plenty of eateries and bars (see pp324–5).

to Bramante's Tempietto ⑯ (see p219). Go on up Via G. Garibaldi to the broad basin of the Fontana dell'Acqua Paola ⑰ (see p219). Continue along Via G. Garibaldi to the 1644 Porta San Pancrazio ⑱, which had to be rebuilt in 1849 due to cannon damage (see pp36–7). Turn right onto Passeggiata del Gianicolo to enter the park, where the first wide space with a panoramic vista over Rome is Piazzale Garibaldi with its



past shops and bars into Piazza della Scala, where the Carmelite convent of Santa Maria della Scala ⑩ (see p210) has an ornate interior.

### Northern Trastevere

The far northern part of Trastevere, between the Gianicolo and the river, is where the artist Raphael dallied with a baker's daughter at the Casa della Fornarina ⑪ (see p210), on the right just before

### KEY

• • • Suggested route

✦ View point

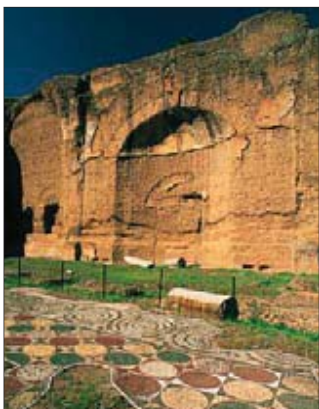


Steps at the tranquil Botanical Gardens ⑮

equestrian monument to the general ⑲ (see p218). Here, paths are lined with marble busts of other Risorgimento heroes. When you reach the Lighthouse of Manfredi ⑳ (see p216), the dome of St Peter's appears to the north. Continue down the steps at the Passeggiata's first bend to see the 400-year-old remains of Tasso's Oak ㉑ (see p216). At the foot of the steps, rejoin the Passeggiata. Beyond it, a few steps up, finish at the lovely church of Sant'Onofrio ㉒ (see p219). From Viale Aldo Fabrizi you can catch bus No. 870 back to the city centre.

## A Two-Hour Walk around the Aventine

Rising just across the Circus Maximus from the Palatine, the residential Aventine Hill has served as a leafy haven of villas and mansions since Imperial times. This southernmost of Rome's legendary seven hills is still an oasis where traffic noise all but disappears. Yet few visitors walk here – despite the lure of fine old churches, lovely city panoramas, and rarely visited ancient ruins. You'll also explore Testaccio, a fine area for authentic restaurants, and see a Roman pyramid.



The gymnasium at the northwest side of the Baths of Caracalla ①

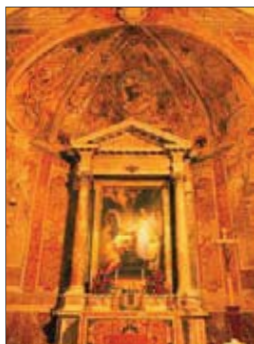
### The Aventine

Begin at one of Rome's most magnificent ancient sites, the massive Baths of Caracalla ① (see p197), where plebeian and patrician alike once bathed (and, much later, where the poet Shelley found inspiration for *Prometheus Unbound*). Just outside the Baths' entrance sits the church of SS Nero e Achilleo ② (see p194), with 9th-century mosaics. Across Viale delle Terme di Caracalla lies tiny San Sisto Vecchio ③, first home of the Dominican nuns (see p193). Turning northwest up Viale delle Terme di Caracalla, take the first right onto Via di Valle delle Camene, a tree-lined parallel to the main road. Angle right up Salita di San Gregorio and ascend the imposing staircase of San Gregorio Magno ④ (see p192) for great views of the Palatine. Look for the third-century marble table (in the St Barbara chapel, on the left side of the church) at which St Gregory the Great shared meals with the poor and,

once, an angel in disguise. Turn left down Via di San Gregorio and cross wide Piazza di Porta Capena, keeping the long dusty oval of the Circus Maximus ⑤ (see p205) on your right. At the start of Viale Aventino you'll see the modernist bulk of FOA ⑥, originally intended to be the Ministry of Italian Africa when Mussolini was launching his ill-fated conquest of the Horn of Africa. Since its 1952 completion, it has housed the UN's Food and Agriculture Organization.

### Across the Aventine

Turn right on Via del Circo Massimo, and immediately left onto Via della Fonte di Fauno to start climbing the Aventine Hill. This leads you to a small piazza before the church of Santa Prisca ⑦, built in the third century atop the house where the martyred saint's



The apse of Santa Prisca ⑦

parents hosted St Peter. The current church dates largely to a Renaissance-era remodelling, and includes a Passignano altarpiece. Continue north up Via di Santa Prisca, angle left through Largo Arrigo VII, turn left on Via Eufemiano, and immediately right onto Via Sant'Alberto Magno. This leads right into Parco Savello ⑧, a garden of orange trees with a panoramic river view over Trastevere. Leaving the





park, turn right onto Via di Santa Sabina to the gorgeous basilica of Santa Sabina ⑨ (see p204), where its rare, 5th-century wooden doors incorporate one of the earliest Crucifixion representations. Continue along Via di Santa Sabina to see the fine Cosmati work in SS Bonifacio e Alessio ⑩ (see p204). The street ends in the Piazza dei Cavalieri di Malta ⑪ (see p204), where you get a tiny view of St Peter's dome through the keyhole at



Keats' gravestone at the Protestant Cemetery on Via Caio Cestio ⑮

that have long burrowed into its flanks to take advantage of the terracotta's constant, cool temperature for storing wine. Turn left through Piazza Orazio

## TIPS FOR WALKERS

**Starting point:** The Baths of Caracalla entrance on Viale delle Terme di Caracalla 52.

**Length:** 5.3 km (3.3 miles).

**Getting there:** You can walk from the Circo Massimo Metro stop, or take bus 118 or 628.

**Best time for walk:** Start in the morning, timing your walk so that you can lunch in Testaccio.

**Stopping-off points:** You're spoiled for choice in Testaccio, where fantastic and authentic local eateries abound, from cheap pizza places to some of Rome's finest restaurants.

where it would be turned into such (now) classic Roman delicacies as oxtail stew and *pajata* (calf intestines). Continue along Via di Monte Testaccio, which becomes Via Caio Cestio, to the Protestant Cemetery ⑮ (see p205) where such luminaries as Keats and Shelley lie in peace. At Via Marmorata, turn right to pass the Porta San Paolo ⑯, a city gate dating to AD 402. As you walk through the remains of the Aurelian Wall into Piazzale Ostiense, you can't miss on your right the Pyramid of Caius Cestius ⑰ (see p205). The final leg is a long stroll down Via Ostiense or, alternatively, hop on the bus (Nos. 23, 271, or 769) to the last stop to see the wonderfully weird Centrale Montemartini ⑱, an early Industrial Age power plant now stuffed with ancient sculptures. Bus numbers 23 and 769 will take you back to within walking distance of Piramide Metro.



number 3.

Turn left down Via di Porta Lavernate, passing the façade of Sant' Anselmo ⑭. Built in 1900, the church houses a 3rd-century mosaic scene of Orpheus found during excavations. From Piazza dei Servili turn right on Via Asinio Pollione to go down off the Aventine.

### Testaccio and South

Cross Via Marmorata and continue down Via Galvani. As you cross Via Nicola Zabaglia, the ground on your left rises to form Monte Testaccio ⑬ (see p204), an ancient rubbish tip made up entirely of potsherds. It is lined with dozens of restaurants

### KEY

••• Suggested route

M Metro

Viewpoint



Ancient sculptures on display in the Centrale Montemartini ⑱





# TRAVELLERS' NEEDS



WHERE TO STAY 294-309  
RESTAURANTS AND CAFES 310-333  
SHOPS AND MARKETS 334-353  
ENTERTAINMENT IN ROME 354-367  
CHILDREN'S ROME 368-371



## WHERE TO STAY

Rome has been a major tourist centre since the Middle Ages, when pilgrims from all over Europe came to visit the home of Catholicism and its relic-packed churches. The nostalgic can still sleep in a 15th-century hotel, or stay around the Campo de' Fiori market, where visiting ecclesiastics were entertained by courtesans in the Renaissance era. Those who prefer their history a little less raffish could opt for an ex-monastery or convent, or stay in a still-functioning religious house. Romantics could sleep in the house once occupied by Keats, while stargazers could stay



Porter at the  
Majestic Hotel

in former palaces graced by celebrities of the past and present. Rome can offer the full range of accommodation, mostly in historical buildings, very little purpose-built. *Pensione* (guesthouse) is no longer an official category, but in practice many retain the name and more personal character that has made them so popular with travellers. Other possibilities include hostels, residential hotels and self-catering accommodation.

The hotels are organized in the listings (pp300-9) according to their price category and area. On page 297 a key lists the symbols that denote each hotel's facilities.

### WHERE TO LOOK

Around the Spanish Steps and Piazza di Spagna lies the traditional heartland of foreign visitors, with some of the most exclusive smaller hotels. Similar places can be found all over the centre, to the west of Via del Corso.

While moderately priced accommodation is rare in central Rome, the advantages of staying right on the doorstep of the city's many ancient sights cannot be over-estimated; you can walk to the major areas of interest and easily return at midday for a shower and siesta. If the less

expensive hotels we have recommended in the centre are full, try the Borgo – close to the Vatican – or the lively quarter of Trastevere.

Those in search of glamour should head for Via Veneto, which has many grand and luxurious hotels.

If you're looking for a peaceful retreat, try the area around the Aventine, or one of the high-class hotels next to the Villa Borghese park.

Although many of the streets immediately around Termini station are rather seedy, the area is nonetheless a convenient stopover for travellers and there's a

concentration of cheap hotels, with some decent (if basic) ones among them. The hotels recommended lie in a fairly safe area on the east side of the station. The approach to the centre from Termini has a number of good hotels that are particularly suitable for the business traveller.

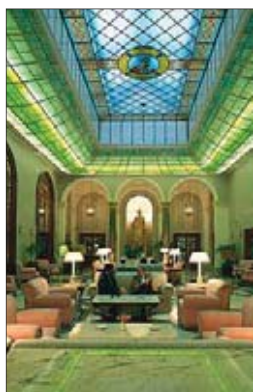
### HOTEL PRICES

Although Rome may still offer less expensive accommodation than other large cities like London or New York, rates for comparable establishments have caught up. Prices are set by the state, and hotels should display the official rate on the door of each room. VAT (*IVA* in Italian) is usually included, and has been taken into account in the price categories on page 297.

Hotels in Rome generally have low and high season rates. April to June, September and October are high season. Double-check tariffs when booking hotels at other times of year as you may initially be quoted the higher rate. Excepting Christmas and New Year, there are some real bargains to be had between November and February, and also in July and August. Many hotels also offer special Internet booking deals. Discounts for long-stay visitors and groups are often negotiable.



The Verdi Room in Via Veneto's Majestic Hotel (see p309)



Grand Hotel de la Minerve (see p301)

Rooms without a bathroom can cost about 30 per cent less. Single travellers are badly catered for, and though it is possible to find a single room for 60 per cent of the price of a double, on average you'll pay as much as 70 per cent, and occasionally even more.

### HIDDEN EXTRAS

Even if the price of your room includes service, you are frequently expected to tip bellboys and for room service.

Rates are often not inclusive of breakfast, especially at some luxury hotels, where it may cost up to 50 euros. Hotels usually add hefty surcharges to international phone calls, and may charge for parking and air conditioning. The cost of drinks in minibars can be high – you can buy a cheaper supply from local shops.

### FACILITIES

Hotel standards have improved of late – you can expect air conditioning and some bathrooms with hair dryers in middle-range establishments and phones in middle to lower price rooms, although budget travellers staying in cheaper hotels shouldn't expect much more than a clean room.

Because most hotels occupy historic buildings,

room sizes can vary dramatically even within the same establishment (and this is often reflected in the pricing), so don't be afraid to ask to see your room before you check in. For the same reason, swimming pools are few and far between, but roof terraces or gardens are common across the range of hotels.

Top-class hotels will usually have some soundproofing; otherwise noise levels can be dreadful, in which case ask for a room facing away from the road.

Parking in central Rome is a problem, though a few hotels have a limited number of parking spaces of their own.

Business visitors to the capital are well catered for, with hotel facilities ranging from internet access to meeting rooms.

### HOW TO BOOK

The Italian postal service tends to be unreliable, so it is safer to book by phone, fax or through the hotel website. You should do this at least two months in advance if you want a particular hotel in May, June, September or October; Easter and Christmas are also busy. If you require any particular features, such as a terrace or a view, insist on confirmation in writing to ensure that you get on arrival what you have been promised.

If a deposit is required you can usually pay by credit card. Under Italian law a booking is valid as soon as the deposit is paid, so you could lose money if you pull out.

Double-check bookings prior to departure. Many hotels have a fierce cancellation policy and if you are not happy with the accommodation, or it is not what you booked, there is every chance that you will be charged for at least one night,



Villa San Pio garden (see p306)

even if you decide not to stay. Another reason for checking your booking carefully is that some hotels deliberately overbook and then offer unsatisfactory alternative accommodation.

If you arrive by train, touts may descend on you at the station with offers of accommodation. They can be of some use if you are looking for a budget hotel, but you should exercise the usual caution. A better bet if you have not booked anywhere in advance is to head for one of the tourist board offices (see p297). Here, staff will reserve you a room within the price range you specify.



The Locarno (see p302)

### CHECKING IN AND OUT

Italian hoteliers are legally obliged to register you with the police, which is the reason they always ask for your passport. They usually hold on to it for a while, but you need it if you are going to change money. Everyone in Italy is supposed to carry with them some sort of identification.

In some of Rome's cheaper *pensioni*, do not be surprised if you are asked to pay on arrival. To speed up the checking out process, mention in advance if you intend to pay by credit card. A tax dodge used by many hotels is to ask for payment in cash; you are entitled to refuse.



The Portoghesi Hotel (see p301)



The reception area of the Regina Hotel Baglioni (see p309)

## DISABLED TRAVELLERS

Provision for disabled travellers is very poor. Small hotels that occupy parts of buildings sometimes only start their rooms up several flights of stairs, whereas certain other establishments can accommodate disabled guests on the ground floor, or only have a couple of rooms that are appropriate. Ramps, wide doorways and bathroom handrails are rare.

Our entries for wheelchair access in the listings below rely on the establishments' own assessments; any specific requirements should be checked before booking.

There is a useful website ([www.romapertutti.it](http://www.romapertutti.it)) dedicated to mobility within the city of Rome, while the Lazio region provides advice on accessibility further afield (800 27 1027).

## TRAVELLING WITH CHILDREN

Italians love children and they are usually welcome across the range of hotels. Facilities, however, tend to appear unimpressive on paper. Most hotels can provide cots or small beds, but high chairs, children's meals and babysitting services are rare. Those hotels that do offer special facilities for children are listed with a symbol (see key p297). In practice, though, many establishments – especially smaller, family-run ones – go out of their way to be helpful.

Many hotels do not have any special rates for children,

especially in high season, and charge a standard rate if you require an extra bed in a room, whether for a baby or an adult, which can add anything from a few euros to 40 per cent on to the price of a double room. For a family with older children, two-room suites are sometimes to be found.

## BED & BREAKFAST

A fairly new option for visitors to Rome is bed & breakfast accommodation. Roman hosts offer their spare rooms to visitors, generally for a lower price than an equivalent hotel room. Contact the **Bed & Breakfast Association of Rome** for a good selection of rooms and apartments, **Rome Bed & Breakfast** in the US, or visit Rome's tourist board website (see p297).

### Bed & Breakfast Association of Rome

Via A. Pacinotti 73. **Tel** 06-5530 2248. **Fax** 06-5530 2259.

@ [inquiry@b-b.rm.it](mailto:inquiry@b-b.rm.it) [www.b-b.rm.it](http://www.b-b.rm.it)

### Rome Bed & Breakfast

**Tel** 1-800-872-2632.  
**Fax** 1-619-531 1686.  
[www.romebandb.com](http://www.romebandb.com)

## RESIDENTIAL HOTELS

If you want the comfort and privacy of your own apartment coupled with the services of a hotel, you could opt to stay in a *residenza*. Prices range from around

€300 to over €3,000 for a week in a two-bedded room, though some *residenza* are only available for fortnightly or monthly lets. A full list is available from tourist board offices. These are some of the most central:

### Di Ripetta

Via di Ripetta 231, 00186.

**Tel** 06-323 1144.

**Fax** 06-320 3959.

@ [info@ripetta.it](mailto:info@ripetta.it)

[www.ripetta.it](http://www.ripetta.it)

### In Trastevere

Vicolo Moroni 35–36, 00153.

**Tel** 06-808 3375.

**Fax** 06-808 4947.

### Residenza Babuino

Via del Babuino 172, 00187.

**Tel & Fax** 06-361 1663.

### Vittoria

Via Vittoria 60-64, 00187.

**Tel** 06-679 7533.

**Fax** 06-679 2185.

## RELIGIOUS INSTITUTIONS

If you do not mind an early curfew, quite a few religious institutions take in paying guests. You do not have to be a practising Catholic to stay in one of these as people of all religions are welcome. You should be sure to book well in advance, however, as all of the following places cater for groups of students and pilgrims. **Il Rosario** convent is located near the Colosseum, while **Nostra Signora di Lourdes** and the **Casa di Santa Brigida** are both well positioned in the centre of Rome. Prices are in the same range as for the cheaper hotels.



Bedroom at the Residenza Cellini (see p305)



**Casa di Santa Brigida**

Piazza Farnese 96, 00186.  
**Tel** 06-6889 2596.

**Casa Il Rosario**

Via Sant'Agata dei Goti 10, 00184.  
**Tel** 06-679 2346.

**Nostra Signora di Lourdes**

Via Sistina 113, 00187.  
**Tel** 06-474 53 24.



Façade of the Excelsior (see p309)

**BUDGET ACCOMMODATION**

Even if you are travelling on a shoestring, it is possible to find a clean, decent room in Rome. Dormitory accommodation can be found at rock-bottom prices in simple establishments, such as the **Ottaviano**. Youth hostels are a good option – and not just for the young. At the **Ostello del Foro Italico** bed, breakfast and shower can all be had at a very reasonable cost. **Fawltly Towers** has good facilities for the price, including a roof terrace; like **Stargate**, it is located near Termini station.

Women can get single, double or triple rooms at the

**Young Women's Christian**

**Association (YWCA)**. Its location near Termini is convenient but insalubrious, so those arriving at night should take care. Those wishing to book budget accommodation are advised to contact the organisation in advance. Advance bookings are not always accepted.

**HOSTEL AND DORMITORY ADDRESSES****Associazione Italiana Alberghi per la Gioventù**

(Youth Hostels Association)  
 Via Cavour 44, 00184.  
**Tel** 06-487 1152.  
**Fax** 06-488 0492.  
[www.ostellionline.org](http://www.ostellionline.org)

**Fawltly Towers**

Via Magenta 39, 00185.  
**Tel** 06-445 4802.  
**Fax** 06-4543 5942.  
[www.fawltytowers.org](http://www.fawltytowers.org)

**Ostello del Foro Italico**

Viale delle Olimpiadi 61, 00194.  
**Tel** 06-323 6267. **Fax** 06-324 2613.  
[www.hostelbooking.com](http://www.hostelbooking.com)

**Ottaviano**

Via Ottaviano 6, 00192.  
**Tel** 06-3973 8138.  
 @ info@ottavianohostel.com  
[www.ottavianohostel.com](http://www.ottavianohostel.com)

**Stargate**

Via Palestro 88, 00185.  
**Tel** 06-445 71 64. **Fax** 06-4938 4134. [www.stargatehotels.com](http://www.stargatehotels.com)

**YWCA**

Via C. Balbo 4, 00184.  
**Tel** 06-488 3917. **Fax** 06-487 1028.  
[www.ywca-ucdg.it](http://www.ywca-ucdg.it)

**CAMPING**

Most campsites are located quite far out of town – suitable for an occasional excursion into Rome – with the exception of **Flaminio Village**, which is only 6 km (4 miles) north of the centre.

**Flaminio Village**

Via Flaminia Nuova 821, 00189.  
**Tel** 06-333 2604. **Fax** 06-333 0653.  
[www.villageflaminio.com](http://www.villageflaminio.com)

**TOURIST BOARDS**

Provincial and state tourist boards can provide advice on accommodation. **Hotel Reservation** is a booking service with offices at Termini station, as well as both airports.

**Rome Provincial Tourist Board (APT)**

Via Parigi 5, 00185. **Tel** 06-48 89 91.  
**Open** 9am–7pm Mon–Sat. Leonardo da Vinci Airport, Fiumicino. **Tel** 06-6595 5423. **Open** 8.15am–7pm daily. Termini Station, Piazza dei Cinquecento, 00185. **Tel** 06-8205 9127. **Open** 8am–9pm daily.  
[www.romaturismo.it](http://www.romaturismo.it)

**Hotel Reservation**

**Tel** 06-9774 5469. **Open** 7am–10pm daily. [www.hotelreservation.it](http://www.hotelreservation.it)

**USING THE LISTINGS**

The hotels on pages 300–9 are organized according to area and price. The symbols after the hotel's address show the facilities it offers.

- No credit cards
- Lift
- Parking
- Restaurant
- Caters for children
- Fitness facilities
- Air conditioning
- Wheelchair access

**Price categories** for a double room with bath or shower including breakfast, tax and service:

- € up to 100 euros
- €€ 101–180 euros
- €€€ 181–280 euros
- €€€€ 281–380 euros
- €€€€€ over 380 euros



The pool in the Aldrovandi Palace garden (see p309)

## Rome's Best: Hotels

Roman hotels range from frescoed palaces and *fin-de-siècle* bastions of faded glamour to family-run guesthouses. Most are close to restaurants, shops and transport. Whatever the price level, all the hotels shown on this map have something special to offer, whether it is a chic location, or a roof terrace with soaring views across the city. The only drawback is that these places and all those on pages 300–9 are exceptions to the many unremarkable hotels in the city, so you should book well in advance. The hotels shown here are the best of their kind or price range.



### Raphael

*Behind its ivy-veiled exterior, the Raphael is full of antiques and art, from ceramics by Picasso in the lobby to Renaissance pieces in some bedrooms. It offers a convenient central location.* (See p301.)



### Locarno

*This intimate Art Deco hotel is a step away from Piazza del Popolo and some of Rome's best shopping.* (See p302.)

0 metres 500  
0 yards 500

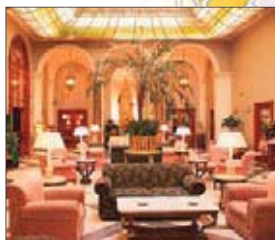
### Campo de' Fiori

*Central Rome's best bargain offers small, well-furnished rooms and terrific views from the sixth-floor roof terrace.* (See p303.)



### Grand Hotel de la Minerve

*Smart, post-modern interiors grace this international standard hotel.* (See p301.)



### Sant'Anselmo

*To be sure of getting a room you need to book well in advance at this peacefully located Roman villa. An added bonus for guests is the lovely secluded garden.* (See p306.)





### Hassler

*Luxurious suites and an air of faded grandeur remind visitors of the Hassler's heyday. The rooftop restaurant is Rome's most famous. (See p303.)*



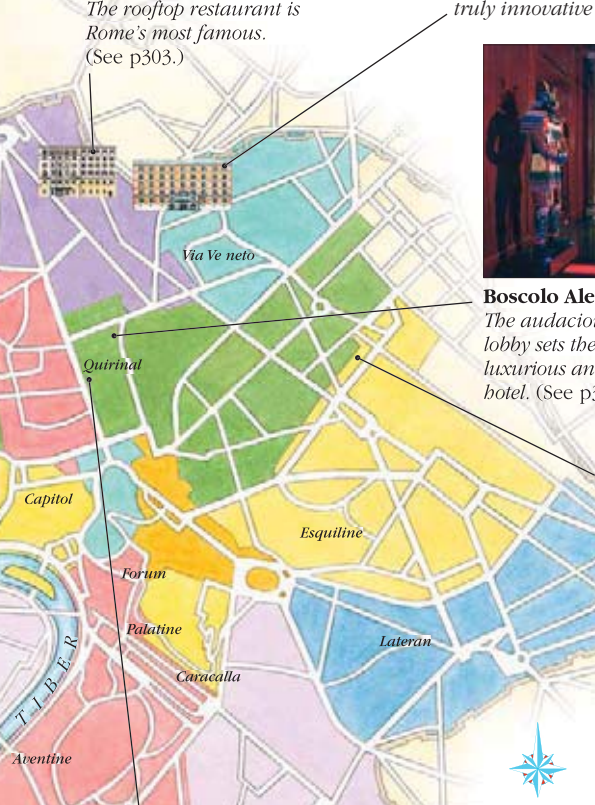
### Hotel Eden

*One of the oldest and most exclusive hotels in Rome, the Eden offers elegant decor and truly innovative cuisine. (See p308.)*



### Boscolo Aleph

*The audacious, red-tinged decor of the lobby sets the tone at this sumptuously luxurious and yet highly unconventional hotel. (See p308.)*



### St Regis Grand Hotel

*Good service and extensive facilities are the main features of this old-fashioned, luxury hotel. (See p305.)*



### Fontana

*The fabulous location opposite the Trevi fountain, and a charming roof terrace, make this former monastery a popular choice with visitors. (See p304.)*



## Choosing a Hotel

The choice of rooms selected in this guide is based on the quality of accommodation and service as well as location. The list of hotels covers all the areas and price categories with additional information to help you choose a hotel that best meets your needs. Hotels within the same price category are listed alphabetically.

### PRICE CATEGORIES

For a double room per night, including breakfast, tax and service:

- € up to 100 euros
- €€ 101–180 euros
- €€€ 181–280 euros
- €€€€ 281–380 euros
- €€€€€ over 380 euros

## FORUM

### Lancelot



Via Capo d'Africa 47, 00184 Tel 06-7045 0615 Fax 06-7045 0640 Rooms 60

Map 9 A1

A popular place to stay near the Colosseum with very friendly, helpful staff. Rooms are spacious and charming. Some have private terraces with views, and two are specially adapted for guests with disabilities. Half-board option is available and a hearty breakfast is served in the patio garden. [www.lancelothotel.com](http://www.lancelothotel.com)

### Nicolas Inn



Via Cavour, 295 Scala A, Int. 1, 00184 Tel 06-9761 8483 Rooms 3

Map 5 B5

A small B&B run by an American-Italian couple, a brief stroll away from the Forum and Piazza Venezia. The friendly managers offer good-sized rooms, all en suite with air conditioning and central heating. Breakfasts are generous and the reception is open from 8am to 4pm. Not for children under five. [www.nicolasinn.com](http://www.nicolasinn.com)

### Paba



Via Cavour 266, 2nd Floor, 00184 Tel 06-478 24902 Fax 06-4788 1225 Rooms 7

Map 5 B5

Run by a charming lady, this tiny *pensione* is on the second floor of an elegant building, a short walk away from Piazza Venezia and the Forum. The clean, spacious, sound-proofed and furnished rooms have parquet floors, fridges and kettles for making hot drinks. [www.hotelpaba.com](http://www.hotelpaba.com)

### Forum



Via Tor de' Conti 25, 00184 Tel 06-679 2446 Fax 06-678 6479 Rooms 80

Map 5 B5

A former convent, with old-fashioned elegance and unbeatable views over the Forum and Trajan's Market. Buffet breakfast is served on the sunny rooftop terrace, which also hosts a bar and a good restaurant. Rooms are exceptionally clean and spacious. The lobby is bedecked with antiques. [www.hotelforumrome.com](http://www.hotelforumrome.com)

### Hotel Celio



Via SS Quattro 35C, 00184 Tel 06-7049 5333 Fax 06-709 6377 Rooms 20

Map 9 A1

Hotel Celio has sumptuous decor, a great location and a cordial staff. Bedrooms are furnished with flair, distinguished by frescoes in the style of Renaissance painters, such as Titian and Cellini. Upper-floor rooms have Jacuzzis and the suite has a private panoramic terrace. There's also a roof garden. [www.hotelcelio.com](http://www.hotelcelio.com)

## PIAZZA DELLA ROTONDA

### Mimosa



Via di Santa Chiara 61, 00186 Tel 06-6880 1753 Fax 06-683 3557 Rooms 12

Map 4 F4, 12 D3

Friendly, family-run hotel with simple, spacious rooms, five en suite with air conditioning. Cheaper rooms are also available with shared bathrooms. Popular with those travelling on a budget, the location couldn't be better for visiting the surrounding area. Breakfasts are reasonably hearty. [www.hotelmimosa.net](http://www.hotelmimosa.net)

### Pantheon View B&B



Via del Seminario 87, 00186 Tel 06-699 0294 Fax 06-699 0294 Rooms 3

Map 4 F4, 12 D3

A pleasant, recently-opened B&B, the Pantheon is cosy and friendly, with beautifully furnished rooms, two of which have a small balcony where guests can sit outside. Whilst the view of the Pantheon is really a sliver, the location is excellent. It's on the fourth floor of a residential palazzo, with a tiny lift. [www.pantheonview.it](http://www.pantheonview.it)

### Rinascimento



Via del Pellegrino 112, 00186 Tel 06-687 4813 Fax 06-683 3518 Rooms 19

Map 4 E4, 11 B3

Well-located, this small, family hotel has been recently renovated, offering old-fashioned comfort for a long or short stay. Bedooms vary in size and rates – with a few a little too dark and compact for some tastes. One small double has a lovely terrace and one of the superior rooms a sitting area. [www.hotelrinascimento.com](http://www.hotelrinascimento.com)

**Albergo del Senato**Piazza della Rotonda 73, 00186 **Tel** 06-678 4343 **Fax** 06-6994 0297 **Rooms** 56**Map** 4 F4, 12 D3

A rather grand, noble old hotel with a side view of the Pantheon and the Piazza. Bedrooms are elegant and service is old-fashioned and reserved. Some rooms have a bath or private terrace and the suite has a beautifully frescoed ceiling. Windows are soundproofed and there's a delightful roof garden. [www.albergodelsenato.it](http://www.albergodelsenato.it)

**Cesari**Via di Pietra 89a, 00186 **Tel** 06-674 9701 **Fax** 06-6749 7030 **Rooms** 47**Map** 12 E2

The historic, four-storey Cesari is located on a lovely romantic square, steps away from the Pantheon beside the Temple of Hadrian. First established as a hotel in 1787, it has been in the same family since 1899. A favourite of Stendhal's, rooms are elegant and spacious. No-smoking floors and free Internet access. [www.albergocesari.it](http://www.albergocesari.it)

**Santa Chiara**Via di Santa Chiara 21, 00186 **Tel** 06-687 2979 **Fax** 06-687 3144 **Rooms** 96**Map** 4 F4, 12 D3

A substantial family-run hotel in an apricot-washed palazzo. Beyond the elegant marble lobby with glass chandeliers, bedrooms are comfortable with parquet flooring and subdued, old-fashioned decor. Three of the upper rooms are small apartments with terraces. [www.albergosantachiara.com](http://www.albergosantachiara.com)

**Grand Hotel de la Minerve**Piazza della Minerva 69, 00186 **Tel** 06-695 201 **Fax** 06-679 4165 **Rooms** 135**Map** 4 F4, 12 D3

Favoured by Italy's first Grand Tourists, with generations following ever since, the charismatic Minerve is a fusion of old-world elegance and contemporary styling. Marble and chandeliers abound, as do wonderful frescoes, tastefully blended with cutting-edge design. Excellent rooftop bar and restaurant. [www.grandhoteldelaminerve.com](http://www.grandhoteldelaminerve.com)

**PIAZZA NAVONA****Due Torri**Vicolo del Leonetto 23, 00186 **Tel** 06-687 6983 **Fax** 06-686 5442 **Rooms** 26**Map** 4 E3, 11 C1

Hidden away on a quiet, cobble-stoned road towards the river, Due Torri is decorated with red velvet and brocade against golden yellow walls, marble and parquet. Once the home of cardinals, it is cosy and friendly, with small rooms, some with private terraces, and some with lovely balconies with views. [www.hotelduetorriroma.com](http://www.hotelduetorriroma.com)

**Fontanella Borghese**Largo Fontanella Borghese 84, 00186 **Tel** 06-6880 9504 **Fax** 06-686 1295 **Rooms** 29**Map** 4 F3, 12 D1

Due Torri's sister, and run by the same owner, it has larger rooms, though not as prettily decorated. On the second and third floors of a noble palazzo, once owned by the Borghese family, all rooms have modern facilities. Some face the quiet courtyard, others are noisier with street views. [www.fontanellaborghese.com](http://www.fontanellaborghese.com)

**Portoghesei**Via dei Portoghesei 1, 00186 **Tel** 06-686 4231 **Fax** 06-687 6976 **Rooms** 27**Map** 4 E3, 11 C2

North of the Piazza, just off Via della Scrofa, the little Portoghesei is unobtrusively tucked into the corner of the street, in a perfect location for sightseeing. Rooms are fairly small but comfortable with modern features, although the decor is uninspiring. Service is friendly and the roof terrace delightful. [www.hotelporthoghesiroma.com](http://www.hotelporthoghesiroma.com)

**Teatropace33**Via del Teatro Pace 33, 00186 **Tel** 06-687 9075 **Fax** 06-6819 2364 **Rooms** 23**Map** 11 C3

Just around the corner from the Piazza, the Teatropace opened in 2004. A beautiful ochre palazzo, lovingly restored, its original features – wooden beams, stucco and spiral stone staircase – are intact. Rooms vary but are all spacious and stylishly decorated. The suite has a tiny terrace. Good service. [www.hotelteatropace.com](http://www.hotelteatropace.com)

**Raphael**Largo Febo 2, 00186 **Tel** 06-682 831 **Fax** 06-687 8993 **Rooms** 59**Map** 11 C2

A lovely burnt sienna palazzo, strewn with ivy and fairy lights just off the Piazza, Raphael is romantic and stylish. There are breathtaking views from its roof terrace, where meals are served in summer. Rooms are well-appointed, if fairly small. The lobby is filled with art, including a Picasso porcelain collection. [www.raphaehotelrome.com](http://www.raphaehotelrome.com)

**PIAZZA DI SPAGNA****Jonella**Via della Croce 41, 00187 **Tel** 06-679 7966 **Fax** 06-446 2368 **Rooms** 4**Map** 4 F2

An orange-coloured palazzo, Jonella is a gem for those on a budget or saving their pennies to shop in Via Condotti. There are four simple double rooms, all with shared bathrooms. No lift and no air conditioning. Guests must book ahead as there is no reception. The Jonella also has a sister pensione in the same area.

**Panda**Via della Croce 35, 00187 **Tel** 06-678 0179 **Fax** 06-6994 2151 **Rooms** 28

Map 5 A2

Panda is an appealing little hotel with a faithful clientele, offering unpretentious, cheap accommodation in one of Rome's most expensive areas. Clean rooms with or without bathrooms, but all with air conditioning, telephone and Internet access. A couple of the rooms feature original 19th-century frescoes. Friendly staff. [www.hotelpanda.it](http://www.hotelpanda.it)

**Erdarelli**Via Due Macelli 28, 00187 **Tel** 06-679 1265 **Fax** 06-679 0705 **Rooms** 28

Map 5 A3, 12 F1

Erdarelli is a small, family-run hotel, halfway between the Trevi Fountain and Piazza di Spagna. Ideal for those on a budget, desiring a central location away from the station. Bedrooms are basic but extremely clean. Air conditioning is available on request as a supplement and some rooms have balconies. [www.erdarelliromehotel.com](http://www.erdarelliromehotel.com)

**Hotel Suisse**Via Gregoriana 54, 00187 **Tel** 06-678 3649 **Fax** 06-678 1258 **Rooms** 12

Map 5 A2, 12 F1

Near the top of the Spanish Steps, the Suisse is a very quiet, distinguished  *pensione*  run by the same family since the 1920s. Most rooms face an internal courtyard, ideal for a good night's rest after a long day's sightseeing. Parquet floors and antique furniture abound. Not all rooms have air conditioning. [www.hotelsuisserome.com](http://www.hotelsuisserome.com)

**Margutta**Via Laurina 34, 00187 **Tel** 06-322 3674 **Fax** 06-320 0395 **Rooms** 24

Map 4 F1

In a fine location between Piazza del Popolo and the Spanish Steps, Margutta is a modest hotel with a dark, old-fashioned feel in the lobby and a tiny breakfast room. Bedrooms, however, are light and well-furnished. Three rooms on the top have terrace access. Book well in advance. [www.hotelmargutta.it](http://www.hotelmargutta.it)

**Parlamento**Via delle Convertite 5, 00187 **Tel/Fax** 06-6992 1000 **Rooms** 23

Map 12 E1

A delightful hotel on the top floors of a building, just off the bustling Corso. The affable, elegantly dressed owner keeps a very tight ship, offering spacious, old-fashioned rooms with heavy wooden furniture and nicely appointed bathrooms. Air conditioning is on request. Pleasant roof terrace. [www.hotelparlamento.it](http://www.hotelparlamento.it)

**San Carlo**Via delle Carozze 93, 00187 **Tel** 06-678 4548 **Fax** 06-6994 1197 **Rooms** 50

Map 5 A2

On a charming street just off the Corso and a short walk from the Spanish Steps, in the thick of Rome's shopping mecca, San Carlo is good value for its location, which can be a bit noisy for some. Rooms vary; superior rooms on the upper floors are of a higher standard, while some offer a terrace. Helpful staff. [www.hotelsancarloroma.com](http://www.hotelsancarloroma.com)

**Casa Howard**Via Capo le Case 18, 00187 **Tel** 06-6992 4555 **Fax** 06-679 4644 **Rooms** 5

Map 5 A3, 12 F1

Close to the Spanish Steps, this extremely fashionable boutique hotel is English-owned and designed by Tommaso Ziffer. Rooms have dramatic individual themes, though small and not all en suite. Guests are mollified by an expert concierge. Extras are available, including use of a sauna and *hammam*. [www.casahoward.com](http://www.casahoward.com)

**Concordia**Via Capo le Case 14, 00187 **Tel** 06-679 1953 **Fax** 06-679 5409 **Rooms** 24

Map 5 A3, 12 F1

Owned by an amicable family, the Concordia has many years of experience and loyal guests. Rooms are compact and clean, with a lovely breakfast room and an enchanting little roof terrace. Well placed for both the Spanish Steps and the Trevi Fountain. A good-value place, with a caring staff. [www.concordiahotel.it](http://www.concordiahotel.it)

**La Lumière di Piazza di Spagna**Via Belsiana 72, 00187 **Tel** 06-6938 0806 **Fax** 06-6929 4231 **Rooms** 10

Map 4 F2

A newcomer to the area, La Lumière lies on the corner with Via Condotti. Bedrooms are spacious and beautifully appointed. The suite has a private terrace. Bathrooms are a little on the small side, although some are fitted with a Jacuzzi. Breakfast is served on the roof terrace in summer. [www.lalumieredipiazzadispanna.com](http://www.lalumieredipiazzadispanna.com)

**Locarno**Via della Penna 22, 00186 **Tel** 06-361 0841 **Fax** 06-321 5249 **Rooms** 66

Map 4 F1

A gorgeous Art-Deco hotel, with many original fittings intact in public spaces and bedrooms, the Locarno is a step away from Piazza del Popolo. More than just a place to rest your head, the hotel has a pleasant sitting room with a log fire and a sunny flower-filled patio and roof garden. Bikes on loan. [www.hotellocarno.com](http://www.hotellocarno.com)

**Manfredi**Via Margutta 61, 00187 **Tel** 06-320 7676 **Fax** 06-320 7736 **Rooms** 18

Map 5 A2

A well-run hotel on the third floor of a charming building, Manfredi has rooms varying in size, but all beautifully furnished with sumptuous, muted-toned wall fabrics and carpets. Marble bathrooms – some with a bath, some with a shower. Lovely little breakfast room and tiny balcony with tables doubles as a bar. [www.hotelmanfredi.it](http://www.hotelmanfredi.it)

**Art**Via Margutta 56, 00187 **Tel** 06-328 711 **Fax** 06-3600 3995 **Rooms** 46

Map 4 F1, 5 A2

The stylish and contemporary Art is located on one of Rome's most famous bohemian streets where Fellini lived in the 1950s. It has an internal garden and brightly coloured sculptural furniture. There's a lively, popular restobar for brunch and snacks in a converted chapel. Rooms, though on the small side, are very smart. [www.hotelart.it](http://www.hotelart.it)



**Hotel Piranesi**Via del Babuino 196, 00187 **Tel** 06-328 041 **Fax** 06-361 0597 **Rooms** 32**Map** 4 F1

Right beside Piazza del Popolo in a historic palazzo built by Valadier, and recently restored to its former glory, the Piranesi is a new boutique hotel with a lovely roof terrace, gym and sauna. Rooms are large and luxuriously decorated in dark wood and muted gold fabric. [www.hotelpiranesi.com](http://www.hotelpiranesi.com)

**De Russie**Via del Babuino 9, 00187 **Tel** 06-328 881 **Fax** 06-3288 8888 **Rooms** 122**Map** 4 F1

One of Rome's top hotels, De Russie is perfectly located off Piazza del Popolo. Guests love its lavish gardens, tranquil spa and romantic restaurant. Rooms, painted in relaxing colours, have original Mapplethorpe flower photos on the walls; bathrooms are mosaic or marble havens. Excellent concierge service. [www.hotelderussie.it](http://www.hotelderussie.it)

**Hassler**Piazza Trinità dei Monti 6, 00187 **Tel** 06-699 340 **Fax** 06-678 9991 **Rooms** 98**Map** 5 A2

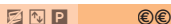
At the top of the Spanish Steps, this is the glitterati's choice and the *grande dame* of Rome's hotels. Service is impeccable and public spaces are luxurious with marble, chandeliers and wood panelling. Bedrooms and suites are plush, styled individually and mostly with views. Legendary roof restaurant. [www.hotelhasslerroma.com](http://www.hotelhasslerroma.com)

**CAMPO DE' FIORI****Arenula**Via S Maria de' Calderari 47, 00186 **Tel** 06-687 9454 **Fax** 06-689 6188 **Rooms** 50**Map** 12 D5

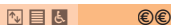
With an excellent location, near the ruins at Largo Argentina, between Campo de' Fiori and Piazza Venezia and not far from Trastevere, this modest hotel offers very good value. Rooms are light and spacious, the beds comfortable and the decor and furniture above average. All rooms are en suite with air conditioning. [www.hotelarenula.com](http://www.hotelarenula.com)

**Della Lunetta**Piazza del Paradiso 68, 00186 **Tel** 06-686 1080 **Fax** 06-689 2028 **Rooms** 35**Map** 4 E4, 11 C4

In a charming square away from the hustle and bustle of Campo de' Fiori, this historic hotel holds great charm. Bedrooms are pleasantly, if sparsely furnished – some of them are en suite. A lot of the guests are long-term American architecture students. Lovely roof terrace and air conditioning on request. [www.albergodellalunetta.it](http://www.albergodellalunetta.it)

**Sole**Via del Biscione 76, 00186 **Tel** 06-6880 6873 **Fax** 06-689 3787 **Rooms** 59**Map** 11 C4

Another popular place to stay budget near the Campo. Some rooms are en suite, others have shared bathrooms. A small internal garden and a meandering roof terrace keep the place cool. Rooms are fairly large with pleasant, if dated, furnishing and decor. One of the doubles has a private terrace. [www.solealbiscione.it](http://www.solealbiscione.it)

**Smeraldo**Vicolo dei Chiodaroli 9, 00186 **Tel** 06-687 5929 **Fax** 06-6880 5495 **Rooms** 50**Map** 12 D4

Smeraldo is located in a lovely spot, halfway between the Campo and Largo Argentina. The recently refurbished rooms are small but charming; one of them has facilities for the disabled. The rooftop terrace, though noisy, is a nice place for an alfresco drink (bring your own). Breakfasts are hearty and staff cordial. [www.smeraldoroma.com](http://www.smeraldoroma.com)

**Suore di Santa Brigida**Piazza Farnese 96, 00186 **Tel** 06-6889 2596 **Fax** 06-6889 1573 **Rooms** 20**Map** 4 E4, 11 C4

The nuns at this discreetly appealing hotel offer double rooms en suite to paying guests. B&B or half board options are also available. Air conditioning and access to the chapel and library are other pluses. Unlike many religious institutions, there is no curfew. Right on the prestigious Piazza Farnese. [www.brigidine.org](http://www.brigidine.org)

**Campo De' Fiori**Via del Biscione 6, 00186 **Tel** 06-6880 6865 **Fax** 06-687 6003 **Rooms** 28**Map** 4 E4, 12 D4

Housed in a lovely pink palazzo right on the corner off the Campo de' Fiori, this hotel boasts a lovely roof terrace with pretty views. Only half of the rooms are en suite and it can be noisy, as the square is very lively. Rooms vary in size and decor. There are 15 apartments for rent in the vicinity. [www.hotelcampodefiori.com](http://www.hotelcampodefiori.com)

**Locanda Cairoli**Piazza Benedetto Cairoli 2, 00186 **Tel** 06-6880 9278 **Fax** 06-6889 2937 **Rooms** 15**Map** 12 D4

Hidden away in an old palazzo, not far from Largo Argentina, the Cairoli offers a unique experience to business travellers and tourists alike. Each of the 15 bedrooms is individually decorated with antiques, original modern art and colour. A butler service is available for particularly demanding guests. Excellent breakfast. [www.locandacairoli.it](http://www.locandacairoli.it)

**Teatro di Pompeo**Largo del Pallaro 8, 00186 **Tel** 06-687 2812 **Fax** 06-688 05531 **Rooms** 12**Map** 11 C4

A lovely little hotel built on the remains of the ancient theatre of the same name, where Julius Caesar is said to have met his destiny. Rooms are large and comfortable with wooden beams and dark wood furniture. Breakfast is served in the basement under a Roman vault. [www.hotelteatrodipompeo.it](http://www.hotelteatrodipompeo.it)

**Ponte Sisto**Via dei Pettinari 64, 00186 **Tel** 06-686 310 **Fax** 06-6830 1712 **Rooms** 103**Map** 4 A5, 11 C5

Ideally placed for both Campo de' Fiori and Trastevere, Ponte Sisto is particularly accessible for wheelchair users. A converted monastic complex, the hotel is modern in feel, with abundant terraces and a lovely cloister with restaurant and bar. The Belvedere suite on the top floor books up fast. [www.hotelpontesisto.com](http://www.hotelpontesisto.com)

**Residenza Farnese**Via del Mascherone 59, 00186 **Tel** 06-6821 0980 **Fax** 06-8032 1049 **Rooms** 31**Map** 4 E4, 11 B4

Small and lovely, Residenza Farnese is located on a quiet side street running behind Piazza Farnese towards the Tiber. A Renaissance palazzo, the public rooms are grand; there's a billiards table in the bar. Breakfast is served on charmingly mismatched china. Nicely decorated rooms. Good service. [www.residenzafarneseroma.it](http://www.residenzafarneseroma.it)

**QUIRINAL****B&B Fellini**Via Rasella 55, 00187 **Tel** 06-427 42732 **Fax** 06-4239 1648 **Rooms** 6**Map** 5 B3

Run by a Frenchman, this B&B is a fairly recent arrival on the scene. A choice of rooms is available, with or without private bathroom, and air conditioning is available on request. With high ceilings, rooms have parquet flooring and green or gold decor. Credit cards are accepted for booking but cash is preferred. [www.fellinibnb.it](http://www.fellinibnb.it)

**Daphne Inn**Via degli Avignonesi 20, 00187 **Tel** 06-8745 0087 **Fax** 06-2332 40967 **Rooms** 10**Map** 5 B3

Daphne Inn runs over two locations, Trevi and Veneto, a short walk apart. Rooms vary in size and price, those with en suite bathrooms are in particularly high demand. All rooms, stylishly decorated and furnished, come with comfortable beds. Guests find the concierge service very helpful. [www.daphne-rome.com](http://www.daphne-rome.com)

**Giardino**Via XXIV Maggio 51, 00187 **Tel** 06-679 4584 **Fax** 06-679 5155 **Rooms** 11**Map** 5 B4

A pleasant stroll from the Trevi Fountain and the Forum, Giardino shares a street with the Quirinal Palace, the residence of the president of the Republic. Rooms are spacious and well furnished. Air conditioning in available as a supplement. Breakfast is served in a pretty room overlooking a little patio garden. [www.hotel-giardino-roma.com](http://www.hotel-giardino-roma.com)

**Julia**Via Rasella 29, 00187 **Tel** 06-488 1637 **Fax** 06-481 7044 **Rooms** 33**Map** 5 B3

A friendly little hotel in a good location on a quiet street, Julia is a short walk from the Trevi Fountain. The newly redecorated rooms are cheerful, featuring parquet floors, yellow walls and modern frescoes. Two apartments with superior rooms – the Domus Julia – are also available. [www.hoteljulia.it](http://www.hoteljulia.it)

**Fontana di Trevi**Piazza di Trevi 96, 00187 **Tel** 06-678 6113 **Fax** 06-679 0024 **Rooms** 25**Map** 12 F2

This fabulous hotel stands opposite the Trevi Fountain. Before becoming a hotel in the 1700s, the building was a monastery and rooms reflect this: not all have air conditioning. It's old-fashioned with charismatic service and a lovely roof terrace. The crowds below may be noisy, but there are great views. [www.hotelfontana-trevi.com](http://www.hotelfontana-trevi.com)

**Tritone**Via del Tritone 210, 00187 **Tel** 06-6992 2575 **Fax** 06-678 2624 **Rooms** 43**Map** 5 A3, 12 F1

Near Piazza Barberini and the Trevi Fountain, Tritone has comfortable rooms and fine decor. Superior rooms, redecorated in 2003, feature stylish wood-veneered walls, a flat-screen TV and MP3 and plush bathrooms with power showers. A panoramic roof terrace is used for breakfast in summer. [www.tritonehotel.com](http://www.tritonehotel.com)

**TERMINI****Beehive**Via Marghera 8, 00185 **Tel** 06-4470 4553 **Rooms** 8**Map** 6 E3

Probably best suited to cat-lovers, Beehive is run by a feline-loving American couple. A very friendly budget travellers' haven, with access to a kitchen, stylish decor with lots of modern art and a lovely patio to sit in and socialize. No en suite rooms are available; the hotel also has some apartments for rent near Termini station. [www.the-beehive.com](http://www.the-beehive.com)

**Italy B&B**Via Palestro 49, 00185 **Tel** 06-445 2629 **Fax** 06-445 7416 **Rooms** 3**Map** 5 E2

Raved about by former guests, the Sicilian Restivo family have moved house and opened a small B&B around the corner from their old *pensione*. Standards remain high with extremely clean, well-maintained rooms, with or without en suite bathrooms. Special deals for students include longer stays. [www.italybnb.it](http://www.italybnb.it)

**Des Artistes**Via Villafranca 20, 00185 **Tel** 06-445 4365 **Fax** 06-446 2368 **Rooms** 40**Map** 6 E2

A very cheerful hotel with accommodation to suit all pockets. The bedrooms here are decorated with warm fabrics and modern art and have mahogany furniture. Both en suite and communal bathrooms available. Young and helpful staff. There's also a roof terrace. [www.hoteldesartistes.com](http://www.hoteldesartistes.com)

**Dolomiti**Via San Martino della Battaglia 11, 00185 **Tel** 06-491 058 **Fax** 06-445 4665 **Rooms** 22**Map** 6 E2

Located near the Castro Pretorio metro station, Dolomiti offers spacious, comfortable bedrooms with dark wood furniture and warm fabrics. The sound-proofed rooms are modern and welcoming, and equipped with a minibar. A good-sized family room is also available. [www.hotel-dolomiti.it](http://www.hotel-dolomiti.it)

**Fiori**Via Nazionale 163, 00184 **Tel** 06-679 7212 **Fax** 06-679 5433 **Rooms** 19**Map** 5 B4

On a busy road, but well placed for the Forum and other sightseeing, Fiori is a small and pleasing hotel with old-fashioned decor. The breakfast room overlooks the nearby gardens of Villa Aldobrandini. Rooms are soundproofed, spacious and very clean. Air conditioning is available on request. [www.travel.it/roma/hotelfiori](http://www.travel.it/roma/hotelfiori)

**Oceania**Via Firenze 38, 00184 **Tel** 06-482 4696 **Fax** 06-488 5586 **Rooms** 9**Map** 5 C3

Small, yet very popular, Oceania has a nice location opposite Rome's opera house. Large, immaculate rooms are brightly decorated. All are en suite, with private heating and air conditioning. There is also a garage available to guests. Caring staff. [www.hoteloceania.it](http://www.hoteloceania.it)

**Palladium Palace**Via Gioberti 36, 00185 **Tel** 06-446 6917 **Fax** 06-446 6937 **Rooms** 81**Map** 6 D4

Conveniently placed for Termini and public transport the Palladium is a short stroll away from Santa Maria Maggiore and the Esquiline Hill. Rooms are large and tastefully decorated. Superior rooms feature Jacuzzi bathtubs. There's also a roof terrace. Excellent staff. [www.hotelpalladiumpalace.it](http://www.hotelpalladiumpalace.it)

**Canada**Via Vicenza 58, 00185 **Tel** 06-445 7770 **Fax** 06-445 0749 **Rooms** 70**Map** 6 E2

Now a Best Western hotel, with lovely rooms and excellent service, Canada originally housed officers from the nearby barracks. Bedrooms vary in size but all have tiled floors and antique furniture and some have ceiling frescoes. Deluxe rooms are romantic with an eye for detail. Very convenient for the station. [www.hotelcanadaroma.com](http://www.hotelcanadaroma.com)

**Hotel Columbia**Via del Virinale 15, 00185 **Tel** 06-488 3509 **Fax** 06-474 0209 **Rooms** 45**Map** 5 C3

This quiet gem of a hotel is found in one of Rome's busiest neighbourhoods. Dark wood and light coloured fabrics give the rooms an airy, Mediterranean feel; ask for one with a balcony. The buffet breakfast can be enjoyed on the pretty roof terrace. Close to Termini, there is good transport for sightseeing. [www.hotelcolumbia.com](http://www.hotelcolumbia.com)

**Radisson SAS**Via Filippo Turati 171, 00185 **Tel** 06-444 841 **Fax** 06-4434 1396 **Rooms** 235**Map** 6 E4

The Radisson is a fabulous new hotel, resplendent in glass, wood and steel, with multicoloured lighting at night. From its trendy rooftop bar and restaurant, beside an outdoor swimming pool (with gym and spa), it feels like an ocean liner. Modern rooms. Located beside Termini station. [www.radissonsas.com](http://www.radissonsas.com)

**Residenza Cellini**Via Modena 5, 00185 **Tel** 06 478 25204 **Fax** 06-4788 1806 **Rooms** 6**Map** 5 C3

Close to Piazza della Repubblica, the Cellini is an absolute find, though it may look unpromising from the outside. Romantic and utterly endearing, this *pensione* has six bedrooms, each decorated with great care: antiques, fresh flowers and every detail you could ask for. Wonderfully caring staff. [www.residenzaccellini.it](http://www.residenzaccellini.it)

**Boscolo Exedra**Piazza Repubblica 47, 00185 **Tel** 06-489 381 **Fax** 06-4893 8000 **Rooms** 240**Map** 5 C3

On Piazza della Repubblica, this newly refurbished hotel has a wonderful roof terrace with prime views over the Diocletian Baths and the Fountain of the Naiads. Rooms are pleasingly luxurious and modern in design. It also has one of Rome's few hotel pools as well as a spa. Very responsive staff. [www.boscolohotels.com](http://www.boscolohotels.com)

**Hotel Art Deco**Via Palestro 19, 00185 **Tel** 06-445 7588 **Fax** 06-444 1483 **Rooms** 68**Map** 6 D2

True to its name, this Best Western hotel has Art Deco features throughout – some original, some not. Rooms are large, comfortable and charmingly decorated, with heavy wood furniture and individual touches. Many of the bathrooms have Jacuzzi bathtubs. Located in an upmarket area near Termini. [www.travel.it/roma/artdeco](http://www.travel.it/roma/artdeco)

**St Regis Grand Hotel**Via Vittorio Emanuele Orlando 3, 00185 **Tel** 06-47091 **Fax** 06-474 7307 **Rooms** 161**Map** 5 C3

As grand as its name, this hotel was built in 1894 as the first deluxe hotel in Rome. Now completely restored, it is one of the world's finest hotels and attracts heads of state, celebrities, royalty and industry moguls. Its restaurant, Vivendo, is cited as Rome's finest. Sumptuous rooms and impeccable service. [www.starwoodhotels.com/stregis](http://www.starwoodhotels.com/stregis)



## AVENTINE

### Casa Kolbe

Via di San Teodoro 44, 00186 **Tel** 06-679 4974 **Fax** 06-699 41550 **Rooms** 63

**Map** 8 E1

Perfectly placed for visiting the Palatine and Forum, this former Franciscan monastery is somewhat spartan but ideal for those on a budget. Popular with groups, it can be a little noisy. Rooms facing the internal garden and cloisters are quieter, with nice French windows. Pretty outdoors area and half board available.

### Aventino

Via San Domenico 10, 00153 **Tel** 06-570 057 **Fax** 06-578 3604 **Rooms** 21

**Map** 8 D2

Run by the same owners as the Sant'Anselmo, the Aventino is a more modest venue with large but simpler rooms. Its lush garden is gorgeous, and the breakfast room has a magnificent armoire and stained glass. Decent bus services available. Close to Testaccio and Trastevere. [www.aventinohotels.com](http://www.aventinohotels.com)

### Domus Aventina

Via di Santa Prisca 11b, 00153 **Tel** 06-574 6135 **Fax** 06-5730 0044 **Rooms** 26

**Map** 8 E2

Domus Aventina is an immaculate hotel, occupying a 14th-century convent at the foot of the Aventine hill. Rooms are large and simply decorated in pastel tones. There are wonderful views of the Celian hill from many of the rooms and from the huge terrace. [www.hoteldomusaventina.com](http://www.hoteldomusaventina.com)

### Sant'Anselmo

Piazza di Sant'Anselmo 2, 00153 **Tel** 06-570 057 **Fax** 06-578 3604 **Rooms** 45

**Map** 8 D2

This pretty villa is on a peaceful square half way up the Aventine hill. The entrance hall is stencilled with flowers; there are chandeliers and corridors with floors of inlaid marble. The lounge looks on to the hotel's garden. Many of the rooms have terraces. Warm service. [www.aventinohotels.com](http://www.aventinohotels.com)

### Villa San Pio

Via di San Melania 19, 00153 **Tel** 06-570 057 **Fax** 06-574 1112 **Rooms** 78

**Map** 8 E3

Villa San Pio is set in a garden graced with statues. The entrance hall is furnished with velvet and brocade chairs as well as 18th-century tapestries. Some rooms have flower-stencilled furniture. Bathrooms are of marble, many with a Jacuzzi tub. Several of the rooms have terraces. [www.aventinohotels.com](http://www.aventinohotels.com)

### FortySeven

Via Petroselli 47, 00186 **Tel** 06-678 7816 **Fax** 06-6919 0726 **Rooms** 61

**Map** 8 E1

FortySeven overlooks the Temple of Hercules and the lovely church of Santa Maria in Cosmedin. Modern but very stylish with lots of modern art on display and a wonderful panoramic roof terrace and bar. Rooms are spacious with lots of luxurious touches. Very friendly staff. [www.fortysevenhotel.com](http://www.fortysevenhotel.com)

## TRASTEVERE

### Cisterna

Via della Cisterna 7-9, 00153 **Tel** 06-581 7212 **Fax** 06-581 0091 **Rooms** 20

**Map** 7 C1

In the heart of Trastevere, Cisterna is a comfortable hotel with a little stone courtyard and a quiet roof terrace. Rooms are quite spacious and although basic, all have air conditioning and are en suite. Furnishings are adequate if uninspiring, but service is friendly. [www.cisternahotel.it](http://www.cisternahotel.it)

### Domus Tiberina

Via in Piscinula 37, 00153 **Tel/Fax** 06-580 3033 **Rooms** 10

**Map** 8 D1

Not far from the river and the Isola Tiberina, Domus Tiberina provides air conditioning, bathrooms and a 24-hour reception service in its ten flats. The rooms are cosy and richly decorated, with gold brocade bedspreads, warm yellow walls and original wooden beams in the ceiling. [www.domustiberina.com](http://www.domustiberina.com)

### Hotel Trastevere

Via Luciano Manara 24a, 00153 **Tel** 06-581 4713 **Fax** 06-588 1016 **Rooms** 9

**Map** 7 B1

An old hotel with a new name, the Trastevere offers airy and simply decorated rooms, with tiled floors, sturdy furniture and white walls. Facing the square of San Cosimato, all are en suite, with air conditioning in double rooms. The hotel also owns a neighbourhood restaurant, Carlo Menta, and offers half board. [www.hoteltrastevere.net](http://www.hoteltrastevere.net)

### Villa della Fonte

Via della Fonte dell'Olio 8, 00153 **Tel** 06-580 3797 **Fax** 06-580 3796 **Rooms** 5

**Map** 7 C1

A delightful B&B overseen by a charming owner, Villa della Fonte is a minute's walk from Piazza Santa Maria di Trastevere. Rooms are pretty with en suite bathrooms and air conditioning. Breakfast is served on a lovely flower-strewn patio, where guests can relax through the day. [www.villafonte.com](http://www.villafonte.com)

**San Francesco**Via Jacopa de' Settesoli 7, 00153 **Tel** 06-5830 0051 **Fax** 06-5833 3413 **Rooms** 24**Map** 7 C2

A lovely little hotel, away from the crowds, with the perfect roof terrace. Very stylish, modern rooms in a converted Franciscan convent. Professional and friendly staff. A tiny shuttle bus on the adjacent square takes you to the heart of Trastevere and a tram takes you across the river to the centre. [www.hotelsanfrancesco.net](http://www.hotelsanfrancesco.net)

**Santa Maria**Vicolo del Piede 2, 00153 **Tel** 06-589 4626 **Fax** 06-589 4815 **Rooms** 19**Map** 7 C1

An oasis of calm in an area relatively untouched by the onslaught of time, Santa Maria has rooms around a charming courtyard filled with citrus trees, all on the ground floor with tables and chairs outside, creating a relaxed ambience. A wine bar serves snacks and drinks. One room is adapted for the disabled. [www.hotelsantamaria.info](http://www.hotelsantamaria.info)

**VATICAN****Pensione Paradise**Viale G Cesare 47, 00192 **Tel** 06-3600 4331 **Fax** 06-3609 2563 **Rooms** 10**Map** 4 D1

Run by the same team as the Panda *pensione* near the Spanish Steps, this small hotel is beside Lepanto metro station. Rooms are very clean and all with TV and radio. Guests can opt for en suite rooms or sharing a bathroom. Extremely good value for money. [www.pensioneparadise.com](http://www.pensioneparadise.com)

**Adriatic**Via Vitelleschi 25, 00193 **Tel** 06-6880 8080 **Fax** 06-689 3552 **Rooms** 42**Map** 3 C2

In a quiet street, just three blocks away from St Peter's, Adriatic offers rooms with or without en suite bathroom at a very reasonable price. Rooms are carpeted and brightly coloured. Suites, which cost slightly more, have balconies. Air conditioning is available with a supplement. There's also a sunny patio. [www.adriatichotel.com](http://www.adriatichotel.com)

**Colors**Via Boezio 31, 00192 **Tel** 06-687 4030 **Fax** 06-686 7947 **Rooms** 7**Map** 4 D2

Colors is an extremely popular budget option, ideally located for the Vatican. Dorm rooms, rooms with shared bathroom and en suite rooms are available. Decor is bright and cheerful with playful use of colour throughout. Kitchen and laundry facilities are provided and there is a roof terrace. Helpful staff. [www.colorshotel.com](http://www.colorshotel.com)

**Florida**Via Cola di Rienzo 243, 00192 **Tel** 06-324 1872 **Fax** 06-324 1857 **Rooms** 9**Map** 3 C2

A quiet place to rest your head, Florida is on the second floor of a residential building, very close to St Peter's. Comfortable decor at very good prices, especially off-season. Rooms with or without bathrooms are on offer. All en suite rooms have air conditioning but breakfast is not included. [www.hotelfloridaroma.it](http://www.hotelfloridaroma.it)

**Lady**Via Germanico 198, 00192 **Tel** 06-324 2112 **Fax** 06-324 3446 **Rooms** 7**Map** 3 C1

An old-fashioned and very clean *pensione* with rustic decoration, Lady has wooden-beamed ceilings and lovely old doors in some rooms. While most rooms come with shared bathroom and have a lower rate, those en suite are more expensive. Fans are provided. Breakfasts are good. Near Lepanto metro station. [www.hotelladyroma.it](http://www.hotelladyroma.it)

**Residenza dei Quiriti**Via Germanico 198, 00192 **Tel** 06-3600 5389 **Fax** 06-3679 0487 **Rooms** 10**Map** 3 C1

A perfectly reasonable mid-range option, this small hotel is on the fourth floor of a residential building. Bedrooms are elegant; bathrooms are a little dated but some come with bathtubs. Situated midway between two metro stations and a short stroll away from the Vatican. [www.quiriti.hotel-roma.net](http://www.quiriti.hotel-roma.net)

**Bramante**Vicolo delle Palline 24, 00192 **Tel** 06-6880 6426 **Fax** 06-6813 3339 **Rooms** 16**Map** 3 C3

Very conveniently placed for St Peter's and beating the queues at the Vatican, Bramante was the first to open in the area, in the late 1870s. Housed in a lovely 16th-century building and restored in 1999, bedrooms are very comfortable and elegant, all with modern facilities. In a quiet street. [www.hotelbramante.com](http://www.hotelbramante.com)

**Dei Mellini**Via Muzio Clementi 81, 00193 **Tel** 06-324 771 **Fax** 06-3247 7801 **Rooms** 80**Map** 4 E2

A comfortable hotel with a boutique ambience, Dei Mellini mixes copious modern art with old-fashioned elegance. Rooms are spacious with lovely marble bathrooms, some with a bathtub. A delightful roof terrace with a bar. Breakfasts are ample. Situated near Castel Sant Angelo and near good public transport. [www.hotelmellini.com](http://www.hotelmellini.com)

**Farnese**Via A Farnese 30, 00192 **Tel** 06-321 2553 **Fax** 06-321 5129 **Rooms** 23**Map** 4 D1

Conveniently placed for Lepanto metro station and a short walk from the Vatican, Farnese is a smart, small hotel with wooden parquet floors, custom-made walnut furniture and particularly nice bathrooms. A beautiful roof terrace offers unparalleled views of the dome of St Peter's. [www.hotelfarnese.com](http://www.hotelfarnese.com)

**Il Gattopardo Relais**Viale G Cesare 94, 00192 **Tel** 06-3735 8480 **Fax** 06-3750 1019 **Rooms** 6

Map 3 C1

Opened in 2003, the Relais is a lovely little hotel run by a Sicilian couple. Named after Sicilian islands, bedrooms are individually decorated, combining old-fashioned elegance with modern facilities. Delicious breakfasts using organic produce. Near Ottaviano station and a five-minute walk from the Vatican. [www.ilgattopardorelais.it](http://www.ilgattopardorelais.it)

**La Rovere**Vicolo Sant'Onofrio 4, 00165 **Tel** 06-6880 6739 **Fax** 06-6880 7062 **Rooms** 20

Map 3 C4

The quiet, family-run La Rovere is located just south of Piazza Rovere, on the lower slopes of the Janiculum, midway between the Vatican and Trastevere. Rooms are charming with wood-panelled ceilings and parquet. Roof terrace in summer. It is a short walk across the nearby bridge to the *centro storico*. [www.hotellarovere.com](http://www.hotellarovere.com)

**Palazzo Cardinal Cesi**Via della Conciliazione 51, 00193 **Tel** 06-6848 7500 **Fax** 06-6813 6244 **Rooms** 29

Map 3 C3

Recently restored, this former cardinal's palace is owned by a cultural association whose aim is to organize cultural events and provide lodging close to the Basilica. An absolute gem, decorated in warm crimson and sienna with parquet flooring. Rooms have modern facilities. [www.palazzocesi.it](http://www.palazzocesi.it)

**Sant'Anna**Borgo Pio 133, 00193 **Tel** 06-6880 1602 **Fax** 06-6830 8717 **Rooms** 20

Map 3 C3

A burnt-orange, 15th-century building houses this lovely family hotel. Bedrooms are romantic and beautifully decorated, with pastel-toned *trompe l'oeil* and marble bathrooms. Upper rooms have terraces. Breakfast is served in a cellar with cheerful murals or on the delightful sunny patio. On a charming street. [www.hotelsantanna.com](http://www.hotelsantanna.com)

**Spring House**Via Mocenigo 7, 00192 **Tel** 06-3972 0948 **Fax** 06-3972 1047 **Rooms** 51

Map 3 A1

The very modern Spring House is only a short walk from the Vatican Museums, and is ideally located for those wishing to beat the queues. Its public spaces are bright and cheerful and bedrooms have simple decor in swathes of colour. Rooms partially adapted for the disabled are available. Good transport links. [www.hotelspringhouse.com](http://www.hotelspringhouse.com)

**Hilton Cavalieri**Via Cadlolo 101, 00136 **Tel** 06-3509 2031 **Fax** 06-3509 2241 **Rooms** 370

Although a 15-minute drive from the centre of Rome, Hilton Cavalieri is one of the city's top hotels, with the finest restaurant, La Pergola. Set in 15 acres of lush gardens, it has a huge pool and a sumptuous spa. Rooms are beautifully decorated and some have spectacular views over Rome. Extras are expensive. [www.cavalierihilton.it](http://www.cavalierihilton.it)

**VIA VENETO****Lilium**Via XX Settembre 58a, 00187 **Tel** 06-474 1133 **Fax** 06-2332 8387 **Rooms** 14

Map 6 D2

On the third floor of a residential building midway between Termini and Via Veneto, Lilium is a charming little hotel. Each of its small, beautifully decorated rooms is named after a flower and painted to match. The breakfast and sitting rooms are pretty with fresh flowers. Excellent staff. [www.liliumhotel.it](http://www.liliumhotel.it)

**La Residenza**Via Emilia 22, 00187 **Tel** 06-488 0789 **Fax** 06-485 721 **Rooms** 26

Map 5 B2

High on the Via Veneto hill, not far from the Villa Borghese or the Spanish Steps, and in a quiet side street, this small hotel offers good, old-fashioned service and pleasant rooms, some with balconies. A relative bargain in this prestigious area. Breakfasts are generous and there's a nice roof garden. [www.hotel-la-residenza.com](http://www.hotel-la-residenza.com)

**Oxford**Via Boncompagni 89, 00187 **Tel** 06-420 3601 **Fax** 06-4281 5349 **Rooms** 56

Map 5 C1

Oxford is located on a quiet residential road off Piazza Fiume, and a short stroll from Via Veneto. Recently refurbished, it also offers two apartments for brief or long stays. There's a good restaurant and a friendly bar. Bedrooms are comfortable. The stylish public rooms with sofas encourage relaxation. [www.hoteloxford.com](http://www.hoteloxford.com)

**Boscolo Aleph**Via di San Basilio 15, 00187 **Tel** 06-422 901 **Fax** 06-4229 0000 **Rooms** 96

Map 5 B2

This extremely trendy hotel off Piazza Barberini has an intriguing theme: heaven and hell. From its red-lit entrance onwards, the aim is to seduce guests with life's pleasures. Its spa is lauded and the experience is indeed one of expensive decadence. Perhaps not to everyone's taste, but certainly memorable. [www.boscolohotels.it](http://www.boscolohotels.it)

**Regina Hotel Baglioni**Via Veneto 72, 00187 **Tel** 06-421 111 **Fax** 06-4201 2130 **Rooms** 143

Map 5 B2

With an exuberant Liberty (Italian Art Nouveau) styling, the Baglioni is plush with marble, tapestries, carpets and gold. The reception area has a fabulous wrought-iron staircase guarded by a statue of Neptune, the sea god. There's also a lovely Art-Deco suite. Cosy rooms, excellent service and a good location. [www.baglionihotels.com](http://www.baglionihotels.com)



**Hotel Eden**Via Ludovisi 49, 00187 **Tel** 06-478 121 **Fax** 06-482 1584 **Rooms** 121**Map** 5 B2

One of Rome's historic hotels with an illustrious guestbook, the Eden is beautifully decorated and works like clockwork. Its rooms and suites gleam and the concierge service is impeccable. The roof garden has a wonderful view with an acclaimed Michelin star restaurant. All at a very high price, however. [www.hotel-eden.it](http://www.hotel-eden.it)

**Majestic**Via Veneto 50, 00187 **Tel** 06-421 441 **Fax** 06-488 0984 **Rooms** 93**Map** 5 B2

Founded in 1889, this is the oldest hotel in the area, playing host to celebrities such as Pavarotti and Sylvester Stallone. Most of the furniture and much of the decor in the public rooms are original. Bedrooms and corridors are decorated in a bold, bright style. There's also a brand-new state-of-the-art fitness centre. [www.hotelmajestic.com](http://www.hotelmajestic.com)

**Westin Excelsior**Via Veneto 125, 00187 **Tel** 06-47081 **Fax** 06-482 6205 **Rooms** 317**Map** 5 B2

Exotically sculpted balconies with caryatid figures announce the presence of this extravagant hotel on Via Veneto. Inside are boutiques, a wonderful new spa with pool, excellent panoramic restaurants and bar and even a children's club. Rooms are sumptuous throughout with classic decor. [www.excelsior.hotelinroma.com](http://www.excelsior.hotelinroma.com)

**VILLA BORGHESE****Buenos Aires**Via Clitunno 9, 00198 **Tel** 06-855 4854 **Fax** 06-841 5272 **Rooms** 50

A small, new hotel in the heart of residential Parioli, Buenos Aires is a little further north of the Villa Borghese, but only a 10-minute walk away. Rooms are very smart and have every convenience. With many corporate clients, weekend leisure rates are often available. Transport links are good. [www.hotelbuenosaires.it](http://www.hotelbuenosaires.it)

**Degli Aranci**Via Barnaba Oriani 11, 00197 **Tel** 06-807 0202 **Fax** 06-807 0704 **Rooms** 58**Map** 2 D2

In Parioli, an area bordering on the Villa Borghese, Degli Aranci is set in a pretty garden with holm oaks, orange trees and a trickling fountain. Rooms are very comfortable with antiques, a soothing colour palette and modern facilities. Some bedrooms have a Jacuzzi or balcony. [www.gruppoloan.it](http://www.gruppoloan.it)

**Villa Borghese**Via Pinciana 31, 00198 **Tel** 06-8530 0919 **Fax** 06-841 4100 **Rooms** 32**Map** 2 F5

The likeable old Art-Nouveau Villa Borghese is very conveniently placed for the Villa Borghese museum and a stroll down Via Veneto. For relaxation, there's an old-fashioned bar and comfortable lounge area and a lovely courtyard garden. Rooms vary, decor is somewhat dated. [www.hotelvillaborghese.it](http://www.hotelvillaborghese.it)

**Villa Mangili**Via G Mangili 31, 00197 **Tel** 06-321 7130 **Fax** 06-322 4313 **Rooms** 12**Map** 2 D4

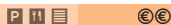
In a pleasant, quiet part of Parioli, Villa Mangili is close to the Villa Borghese park near the new auditorium and the Villa Giulia. Although small, it has spacious and beautifully decorated rooms with wooden parquet floors. Breakfast is served in a lovely garden. The hotel exhibits and sells the works of new artists. [www.hotelvillamangili.it](http://www.hotelvillamangili.it)

**Aldrovandi Palace**Via Aldrovandi 15, 00197 **Tel** 06-322 3993 **Fax** 06-322 1435 **Rooms** 121**Map** 2 E4

For those who prefer to stay away from the frenzy of central Rome, this relaxing luxurious hotel has a prime spot beside the Villa Borghese gardens. Rooms are elegantly decorated in subdued tones. However, the main attractions are its delightful swimming pool and the wonderful new restaurant, Baby. [www.aldrovandi.com](http://www.aldrovandi.com)

**TIVOLI****Sibilla Resort B&B**Via della Sibilla 15, 00019 **Tel/Fax** 0774-333 418 **Rooms** 2

In the heart of old Tivoli, the beautiful Sibilla is in a restored 14th-century building, decorated with simple modern furnishings and fittings. An independent entry and a kitchen make it perfect for a short or long stay. Breakfast is available. Rome is just 45 minutes away by train. Two apartments, one with disabled access. [www.sibillaresort.it](http://www.sibillaresort.it)

**Adriano**Largo Yourcenar 2, 00010 **Tel** 0774-535 028 **Fax** 0774-535 122 **Rooms** 10

With an illustrious clientele, Adriano is an exceedingly comfortable hotel with a fine restaurant beside Hadrian's Villa. One of the suites has romantic, privileged views directly over the Roman complex. Breakfast is served in a lovely room inside or outside on the patio and includes home-made preserves. [www.hoteladriano.it](http://www.hoteladriano.it)

## RESTAURANTS AND CAFES

In Rome, eating out can be both a joy and an entertainment. On warm summer evenings tables flow out into every conceivable open space and diners dedicate long hours to the popular social activity of people watching (and of being noticed and admired themselves) in a confusion of passers-by, buskers, rose sellers and traffic. Although Romans have always loved to linger at the table, the lavish feasts of ancient Rome have slimmed down and today's cooking is based on simplicity, freshness and good quality local raw ingredients in



Waiter at  
Alberto Ciarla  
(see p325)

what is essentially a seasonal cuisine. Fast food is gradually arriving, but it is fundamentally alien to the Roman temperament and way of life.

The restaurants reviewed in this chapter have been selected from the best that Rome can offer across all price ranges. Their descriptions, together with symbols providing an at-a-glance guide to facilities, will help narrow down your choice. The section on *Light Meals and Snacks* featured on pages 328–33 has details of recommended cafés, pizzerias, wine bars and other places for more casual eating.

### WHERE TO FIND GOOD RESTAURANTS

Every area of the city has its own culinary delights. True Roman cooking can be found in the old slaughterhouse area of Testaccio and in the Jewish quarter (the Ghetto) near Campo de' Fiori. Around the university, in San Lorenzo, northeast of the city centre, you will find lots of cheap pizzerias and *trattorias*.

Near Termini station there's a good selection of African – particularly Ethiopian and Eritrean – restaurants. For dining outdoors, which often means in beautifully secluded piazzas, or in impressively ancient parts of the city, try the restaurants in the narrow streets of Trastevere (the old

artists' quarter), around Campo de' Fiori, or along the old Via Appia Antica.

### TYPES OF RESTAURANTS

In general, a *trattoria* is an unassuming, family-run establishment with good home cooking, while a *ristorante* is more up-market, more elegant and thus more expensive.

Many eating places – where paper tablecloths give a clue to low prices – simply have no name. They offer an open doorway and, more often than not, excellent, basic home cooking. Some of them offer a great deal more than that, and your chances of finding authentic Roman cooking are higher in the best of these establishments than in expensive restaurants.

There will probably be times when you do not want a full-blown restaurant meal, and Rome offers a huge variety of places for more casual eating (see pp328–33). One type of place offering snacks or more

substantial dishes is the *enoteca*, which doubles as a well-stocked wine shop for browsers and connoisseurs.

Other places for a sit-down, informal lunch or dinner are *birrerie*, which are not only for beer drinkers, but also offer pizzas and even four-course meals.

There is always plenty of interesting takeaway food

for sale – *pizza rustica* or *pizza al taglio* (pizza by the slice) is available all over the city. For full-size pizzas, choose places with wood stoves (*forno a legna*) for better results than

from electric ovens. Other takeaways such as whole roast chicken, *pomodori al riso* (tomatoes stuffed with rice), potatoes or *suppli* (fried rice croquettes) can be had from *rosticceria*. A self-service *tavola calda* will serve an impressive array of hot food and is ideal for lunchtimes.

### VEGETARIAN FOOD

Purely vegetarian restaurants are few and far between in Rome, but everywhere you'll find pasta and rice dishes (*risotto*) using interesting combinations of vegetables, salads, artichokes cooked in different ways, or vegetables stuffed and then baked in the oven. Usefully, most menus are very adaptable.



The interior of Saporì del Lord Byron (see p327)



Fresh artichokes, a  
Roman specialty

## THE PRICE OF A MEAL

What you pay will clearly depend on your choice of establishment. In a *tavola calda* or Roman pizzeria, for example, you can still eat for as little as €10 a head. A local *trattoria* costs perhaps €20, whereas in a smarter restaurant reckon on around €30 and up. Bottled wine, as opposed to a jug or carafe of house wine (*vino della casa*), commands higher prices but should offer a more interesting range of tastes (see p314). House wine can be a hit-or-miss affair.

## READING THE MENU

Not every restaurant automatically provides a menu – the waiter will often tell you the day's specialities (*piatti del giorno*), usually not mentioned on the standard menu but almost always worth ordering. If you are not sure about these, you can always ask for *la lista* (the menu) and then allow yourself to be guided.

A meal could begin with *antipasti* (appetizers) or *primi piatti* – the latter consisting of *pasta asciutta* (pasta with some kind of sauce), *pasta in brodo* (clear broth with pasta in it), *pasta al forno* (baked pasta), risotto or a substantial soup. You then move on to the *secondi*, the main meat or fish course, for which you will usually need to order vegetables (*contorni*) separately if you would like them. Afterwards you have *formaggi* (cheeses), *frutta* (fruit) or *dolci* (desserts).



One of many Trastevere cafés



Outdoor café life in the piazza outside Santa Maria in Trastevere

Romans do not usually eat cheese as well as a sweet dish. Strong espresso coffee, and perhaps a liqueur (*amaro* or *digestivo*) rounds off the meal (see p315). You may want to skip the first course, or you may prefer to choose a salad or vegetable dish or substitute the main course with an *antipasto*. Pasta alone tends not to be seen as a full meal.

## OPENING TIMES

Restaurants are generally open from about noon to 3pm and from 8pm to 11pm or much later. The busiest times tend to be 9pm–9.30pm for dinner and 1pm–1.30pm at lunchtime. Dinner is generally the preferred time for dedicated, relaxed eating, particularly in summer, when it will begin and end late as the heat of the day subsides. Bars are open all day, often from the early hours, serving all kinds of drinks (alcohol can be sold at any time of day) and snacks. The quietest month is August, when many restaurant owners take their annual holiday (shown by *chiuso per ferie* signs).

## BOOKING A TABLE

Booking (*prenotazione*) is generally advisable. Sunday is the main lunch date of the week when you should definitely book; the same usually goes for Saturday evening. Check the weekly closing day if you do not book. Many places are closed on Mondays, and Sunday evening can also be difficult.

In summer try to book a shady table outside, since air conditioning is not universal.

## WHEELCHAIR ACCESS

Rome is becoming more solicitous towards those in wheelchairs, but a call to the restaurant in advance will help secure the right table.

## TAKING CHILDREN ALONG







Children are made very welcome, particularly in family-run places. You can usually order half-portions, or just ask for an extra plate. High chairs (*seggioni*) may also be available.

## SMOKING

In 2005 new regulations came into force and now restaurants and bars must provide separate no-smoking areas or face a fine. Smokers who light up in no-smoking areas are also liable to a fine. At cafés and restaurants that do not provide sealed-off areas, smoking is limited to outside tables.

## USING THE LISTINGS

Key to symbols in the listings on pages 316–27.

-  No credit cards
-  Caters for children
-  Air conditioning
-  Wheelchair access
-  Live music
-  Formal dress required

**Price categories** for a three-course meal for one, including a half bottle of house wine, cover charge, tax and service:

- € up to 25 euros
- €€ 26–44 euros
- €€€ 45–64 euros
- €€€€ 65–80 euros
- €€€€€ over 80 euros



## The Flavours of Rome

There are few more enduring pleasures than lingering over a leisurely *al fresco* meal in a piazza in the Eternal City. Roman food is tasty, nutritious, simple and extremely varied. Menus tend to be seasonal and there are even specialities eaten on specific days of the week. Traditionally, Thursday is *gnocchi* day, Friday is for salted cod (*baccalà*) and Saturday for tripe. Food is redolent of aromatic herbs, olive oil, garlic and onion, and there are many signature dishes, including pasta. But much authentic Roman cuisine takes its origins from offal, and slow, inventive cooking transforms these traditionally "poor" cuts into rich and flavoursome dishes.



Pasta being made by hand in traditional style

### CUCINA ROMANA

Traditional Roman cuisine originated in the Testaccio area, near the old slaughterhouse whose butchers (*vaccinari*) were paid partly in cash and partly in meat – or rather offal. The "fifth quarter" (*quinto quarto*) included head, trotters, tail, intestines, brain and other unmentionable bits of the

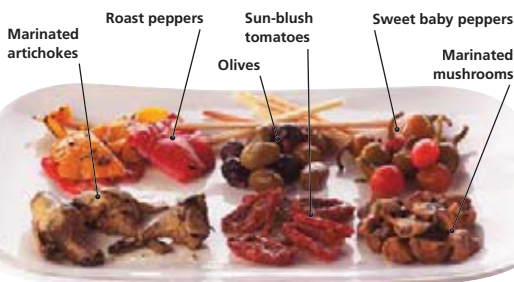
beast which, when carefully cooked and richly flavoured with herbs and spices, are transformed into culinary delight. These robust dishes, such as *coda alla vaccinara* (literally, "oxtail cooked in the style of the slaughterhouse butcher") still feature on the menus of many of Rome's top restaurants.

For more squeamish carnivores, lamb is popular, often served simply roasted. Veal is another speciality, as is piglet flavoured with herbs.

Authentic *Cucina Romana* also has roots in the Jewish cuisine of the Ghetto area. Local globe artichokes are fried whole in olive oil (*carciofi alla giudea*) or served *alla romana*, with oil, garlic and Roman mint. Courgette (zucchini) flowers are also deep-fried, as are Jewish-style salt cod fillets (*filetti di baccalà*). Seafood and fish restaurants are among the best in Rome, although they can be very



Olives and olive oil



Selection of delicious, typically Roman *antipasti* (appetizers)

### REGIONAL DISHES AND SPECIALITIES



Bruschetta

As an appetizer, *bruschetta* (Roman dialect for "lightly burnt bread") may be topped with a selection of intense flavours.

Other *antipasti* include crispy-fried or marinated vegetables. A favourite pasta dish is *bucatini all'amatriciana* – pasta tubes in a spicy tomato and sausage or bacon sauce, sprinkled with grated tangy pecorino cheese. Veal is a great favourite and delicacies include *rigatoni alla pajata* (pasta with milk-fed veal intestines). Lamb is also very popular, in dishes such as *abbacchio al forno* (roasted milk-fed lamb) or *alla cacciatore* ("hunter's style" with anchovy sauce). The generic word for offal is *animelle* and Roman delicacies include *cervelle* (calves' brains), *pajata* (veal intestines) and *trippa* (tripe).



**Suppli** These tasty fried rice croquettes are stuffed with mozzarella cheese that oozes out when they are cut.



Selecting fresh vegetables at a market in central Rome

expensive. Everything is available, from sumptuous seafood platters to small fish caught off the Lazio coast and served fried or used in soups, as well as superb sea bass cooked Roman-style with porcini mushrooms.

## PASTA, PASTA

Pasta is the mainstay of the Roman meal, especially spaghetti. *Spaghetti alla carbonara*, made with *pancetta* (cured bacon) or *guanciale* (pig's cheek), egg yolks and cheese, is a classic Roman dish, as is *spaghetti alle vongole*, with clams. There is even, uniquely, a museum devoted to pasta in Rome. The National Pasta Museum (Museo Nazionale delle Paste Alimentari) (see p160) charts the history and shapes of, at a conservative estimate, one type of pasta for every day of

the year. Many have wonderfully descriptive or poetic names, such as *capelli d'angelo* (angel's hair) or *ziti* (bridegrooms) whose shape is best left to the imagination. The museum's motto is *la pasta è gioia di vivere* – "pasta is the joy of living".



Huge wheels of pecorino cheese ready to be cut and enjoyed

## LA DOLCE VITA

For those with a taste for "the sweet life", nuts, fruits and versatile ricotta cheese are often combined in mouth-wateringly delicious sweets. Ice cream is an art form in Rome, where some parlours offer over 100 flavours of homemade *gelati*. Types vary from the classic *crema* and *frutta* to *grattachecca* (water ice), from *semifreddo* (a half-frozen sponge pudding, similar to *tiramisù* in consistency) to *granità* (ice shavings flavoured with fruit syrups). Glorious *gelato* is one of the great pleasures here, to be enjoyed at any time of the day – or night.

## ON THE MENU

### Abbacchio alla cacciatore

Lamb simmered in Castelli Romani wine with anchovies, garlic, rosemary and olive oil.

**Bruschetta** Toasted bread rubbed with garlic, drizzled with olive oil, may be served with a variety of toppings.

**Gnocchi alla romana** Little semolina dumplings served with a tomato or *ragù* sauce, or just with butter.

**Pecorino romano** The traditional Roman cheese, made from ewe's milk.

**Spigola alla romana** Sea bass with *porcini* mushrooms, shallots, garlic, Castelli Romani wine and olive oil.



**Spaghetti alla carbonara**  
The creamy sauce thickens as the hot pasta mixes into the egg yolks and cheese.



**Saltimbocca alla romana** Veal slices are rolled with prosciutto and sage. *Saltimbocca* means "jump in the mouth".



**Crostata di ricotta** This rich, baked cheesecake is made using ricotta and flavoured with Marsala and lemon.

## What to Drink in Rome



Roman mosaic showing bird and vines

Italy is one of Europe's most significant wine-producing countries, keeping up a tradition started in the hills around Rome over 2,000 years ago. Today, wine is usually drunk with meals as a matter of course, and knowing the difference between *rosso* (red) and *bianco* (white) may be all the vocabulary you need to get by. Beer is widely available too, as well as good ranges of *apéritifs* and *digestifs*. Rome's drinking water, another debt to the ancient Romans, is particularly good, fresh and sweet, and in abundant supply.



The vineyards of Frascati, southeast of Rome



Orvieto

Frascati

### WHITE WINE

Vines thrive in the warm climate of Lazio, the region around Rome, producing abundant supplies of inexpensive dry white wine for the city's cafés and restaurants. It is usually sold by the carafe. Of local bottled wines, Frascati is the best-known, but Castelli Romani, Marino, Colli Albani and Velletri are very similar in style. All are made from one grape variety, the Trebbiano, though better quality versions contain a dash of Malvasia for perfume and flavour. Other central Italian whites worth trying are Orvieto and Verdicchio. Quality white wines from all over Italy, including fine whites from Friuli in the northeast, are widely available in Rome.



**Calcia** comes from Barberani, a reliable producer of Orvieto.



**Bigi** produce good quality Orvieto, especially the single-vineyard Torricella.



**Casal Pillozzo** is an easy-drinking white wine from Frascati producers, Colli di Catone. Choose the youngest vintage.



**Colle Gaio**, with its rich, fruity flavour, stands out among the dry white Frascati.

WINE TYPE	GOOD VINTAGES	GOOD PRODUCERS
<b>WHITE WINE</b>		
Friuli (Pinot Bianco, Chardonnay, Pinot Grigio, Sauvignon)	The most recent	Gravner, Jermann, Puiatti, Schiopetto, Volpe Pasini
Orvieto/ Orvieto Classico	The most recent	Antinori, Barberani, Bigi, Il Palazzone
<b>RED WINE</b>		
Chianti/ Chianti Classico/ Chianti Rufina	2001, 2000, 99, 97, 95, 90, 88, 85	Antinori, Castello di Ama, Castello di Cacchiano, Castello di Volpaia, Felsina Berardenga, Fontodi, Frescobaldi, Isole e Olena, Il Palazzino, Riecine, Rocca delle Macie, Ruffino, Vecchie Terre di Montefili, Villa Cafaggio
Brunello di Montalcino/ Vino Nobile di Montepulciano	2001, 99, 97, 95, 90, 88, 85	Altesino, Avignonesi, Biondi Santi, Caparzo, Case Basse, Lisini, Il Poggione, Poliziano, Villa Banfi
Barolo/Barbaresco	2004, 2000, 99, 98, 97, 95, 90, 89, 88, 85, 82	Aldo Conterno, Altare, Ceretto, Clerico, Gaja, Giacomo Conterno, Giacosa, Mascarello, Ratti, Voerzio





Tuscan  
table wine

Barolo

## RED WINE

Though some local red wine is made, most of the bottled red wine in Rome comes from other parts of Italy.

Regions like Tuscany and Piedmont produce very good everyday drinking as well as top-class wines like Barolo. Price should reflect quality – try Dolcetto, Rosso di Montalcino or Montepulciano for good-value reds.

## READING THE LABEL

Italy has a two-tier system for labelling quality wine. DOC (*denominazione di origine controllata*) means you can be sure the wine is from the region declared on the label and is made from designated grape varieties. A higher classification – DOCG (*denominazione di origine controllata e garantita*) – is given to top wines such as the reds Barolo, Barbaresco, Chianti Classico and Brunello di Montalcino.



Chianti Classico

## DRINKING WATER

Unlike many Mediterranean cities, Rome benefits from a constant supply of fresh drinking water, piped down from the hills through a system of pipes and aqueducts which has changed little from ancient Roman times. Only if there is a sign saying *acqua non potabile* is the water not safe to drink.



One of Rome's many fresh  
water drinking fountains

Coffee is almost more important to Roman life than wine. Take espresso for neat strong black coffee at any time of day, milky cappuccino for breakfast or mid-afternoon, caffè latte for extra milk.



Espresso



Cappuccino



Caffè latte



**Montepulciano d'Abruzzo**, a rich and juicy red wine, is always good value. It is produced in the Abruzzi region east of Rome.



**Chianti Classico Riserva** is older and stronger than a normal Chianti Classico.



**Torre Ercolana** is produced in small quantities and is generally regarded as one of Lazio's best red wines. It is made from Cesanese and Cabernet grapes and requires at least five years' ageing.

## APÉRITIFS AND OTHER DRINKS

Bitter, herb-flavoured drinks like Martini, Campari or Aperol are the most popular apéritifs. (Ask for an *analcolico* if you prefer a non-alcoholic one.) Italians drink their apéritifs neat or with ice and soda. Strong, herby after-dinner drinks, known as *digestivi* or *amari*, are worth trying if you need to settle your stomach. Italian brandy and grappa can be very fiery. Italian beer, popular with pizza, is made in lager style.



Campari

## SOFT DRINKS

Italian fruit juices are good and most bars squeeze fresh orange juice (*spremuta di arancia*) on the spot. Iced coffee and fruit-flavoured tea, such as peach, are popular.



Refrigerated storage  
for wine and beer

## Choosing a Restaurant

The restaurants in this guide have been selected for their good value, good food and attractive interiors. The chart below lists restaurants in Rome by area, and the entries are alphabetical within each price category. For more information, see *Light Meals and Drinks* on pages 328–33.

### PRICE CATEGORIES

For a three-course meal for one, half a bottle of house wine, and all unavoidable extra charges such as cover, service, tax:

- € up to 25 euros
- €€ 26–44 euros
- €€€ 45–64 euros
- €€€€ 65–80 euros
- €€€€€ over 80 euros

## PIAZZA DELLA ROTONDA

### Enoteca Corsi

Via del Gesù 87/88, 00186 **Tel** 06-678 0821

Map 4 F4, 12 E3

A friendly wine bar in informal surroundings, Enoteca Corsi has wooden shelves straining under the weight of wine bottles. The charming staff explain the daily specials written on a blackboard. *Pasta e fagioli*, *zuppa di farro* (spelt soup), *orecchiette pasta con carciofi* (artichokes) or *pollo con peperoni* (chicken with peppers) are typical dishes.

### Alle Due Colonne

Via del Seminario 122, 00186 **Tel** 06-678 1449

Map 4 F4, 12 D3

Evocative of ancient Rome, the decor of this restaurant includes two imperial columns, from which it gets its name, and a fountain. The cuisine is rich in Mediterranean flavours, with most dishes cooked on the spot. The *spigola alla griglia* (grilled sea bass) and grilled buffalo mozzarella *con radicchio* are particularly good.

### Da Gino

Vicolo Rosini 4, 00186 **Tel** 06-687 3434

Map 4 F3, 12 D1

Da Gino is an extremely friendly restaurant, packed to the gills with politicians and journalists. The frescoed, old-fashioned interior opens on to a charming pergola in favourable weather. Classic Roman dishes include *spaghetti alla carbonara*, *l'abbacchio alla cacciatora* (a lamb dish), *seppie con piselli* (cuttlefish with peas), and rabbit.

### Il Bacaro

Via degli Spagnoli 27, 00186 **Tel** 06-687 2554

Map 4 F3, 12 D2

In a little alley, the tiny, romantic Il Bacaro boasts an imaginative cuisine. Dishes include risotto with Castelmagno cheese and red wine, gnocchi with Roquefort and walnuts, fillet steak in Merlot sauce and grouper fish *carpaccio* with oregano and tomato. Chocolate mousse with hot chocolate sauce is a favourite dessert. Book ahead.

### La Campana

Vicolo della Campana 18, 00186 **Tel** 06-686 7820

Map 12 D1

A historic *trattoria*, this is Rome's oldest, established in 1518. Its exterior, though somewhat unpromising, camouflages a gem inside. Dishes, such as chicken *galantina*, pasta with broccoli, and sting-ray broth, tripe and peppery chicken are followed by lovely cooked cherries with ice cream. Excellent service and a good wine list.

### La Matricianella

Via del Leone 2–4, 00186 **Tel** 06-683 2100

Map 4 F3, 12 D1

A mere stroll away from the Parliament, Matricianella is surrounded by tourist traps. It's an old *trattoria*, known for its traditional food, relaxed atmosphere and prompt service. The extremely reliable and typically Roman menu features fried sweetbreads, *fettucine* with liver and lamb stew. Good wines and cheeses. Tables outside in summer.

### Le Cornacchie

Piazza Rondanini 53, 00186 **Tel** 06-6819 2096

Map 12 D2

Near the Pantheon, Le Cornacchie offers classic Roman cuisine to a varied clientele. Large platters of local staples, such as *spaghetti alla carbonara* and *bucatini alla amatriciana* (a spicy bacon and tomato sauce) are served as first courses, followed by *trippa alla romana* (tripe). In warmer months, alfresco dining is available.

### L'Eau Vive

Via Monterone 85, 00186 **Tel** 06-688 01095

Map 12 D3

Prepared and served by friendly lay sisters from a French religious order, L'Eau Vive offers classic French cuisine with all profits going to missions in Africa and India. *Quiche lorraine*, French onion soup and *duck à l'orange* are standards but couscous and international dishes also feature. Beautiful, frescoed dining rooms.

### Myosotis

Piazza delle Coppelle 49, 00186 **Tel** 06-686 5554

Map 12 D2

The chef of this attractive, wood-panelled restaurant uses the finest ingredients, combining traditional recipes with creative flair. Dishes include focaccia with *ricotta di bufala*, *spaghetti alla carbonara*, *frittura di pesce* (mixed fried fish), *trofie* (pasta) with capon and broccoli and a hearty fish soup with beans and chicory. Friendly staff.

**Key to Symbols** see back cover flap

**Vecchia Locanda**

Vicolo Sinibaldi 2, 00186 Tel 06-6880 2831

Map 4 F4, 12 D3

Conveniently located near Largo Argentina, Vecchia Locanda has a cheerful dining room and *cantina* (cellar) as well as tables outside in summer. Traditional *terra e mare* dishes, literally offering the fruits of the land and the sea, are prepared with exquisite attention to detail. Service is inviting.

**Boccondivino**

Piazza Campo Marzio 6, 00186 Tel 06-6830 8626

Map 4 F3, 12 D2

The "Divine Mouthful" offers pan-Italian cuisine at lunchtime, with a decent value set menu, and more international fare at night. Equal attention is paid to food and decor, which is decidedly modern with zebra-striped chairs. Specific dishes are seasonal, but there is something for everyone here.

**Clemente alla Maddalena**

Piazza della Maddalena 4/5, 00186 Tel 06-683 3633

Map 4 F3, 12 D2

A 16th-century palazzo opposite the Maddalena church, it has charming wood-panelled dining rooms and a nice terrace in summer. Its creative cooking features anchovy, oregano and tomato tart; *paccheri* (pasta) with clams and turnip tops; spaghetti with wild chicory pesto and guinea fowl with polenta. Excellent wine list and attentive service.

**Fortunato al Pantheon**

Via del Pantheon 55, 00186 Tel 06-679 2788

Map 4 F4, 12 D2

Fortunato al Pantheon's excellent cuisine and location attract politicians from the nearby Parliament buildings despite its outdated decor. Rather than sit on its laurels, this long-standing restaurant constantly revives its menu, offering splendid, seasonal fare from a traditional repertoire at reasonable prices.

**Sangallo**

Vicolo della Vaccarella 11A, 00186 Tel 06-686 5549

Map 4 F3

An elegant restaurant, Sangallo has a daily menu, often based on the catch of the day. Each dish is prepared with fine vegetables, fruit and herbs. Antipasti, such as red bream *carpaccio*, prawns with orange and olives or artichoke stuffed with *calamari*, are followed by delicious seafood pasta, fine meats and the freshest of fish. Extensive wine list.

**El Toulà**

Via della Lupa 29B, 00186 Tel 06-687 3498

Map 4 F4, 12 D2

Justly renowned as one of Rome's most exclusive and luxurious restaurants, El Toulà serves Mediterranean cuisine, strongly inspired by the Veneto region. The elegant vaulted dining room and excellent service are perfect for a special lunch or dinner. The risotto, pasta, fish and meat dishes change with the season.

**La Rosetta**

Via della Rosetta 8, 00186 Tel 06-6830 8841

Map 4 F3, 12 D2

Booking is imperative at La Rosetta, Rome's finest fish restaurant. Internationally acclaimed, it can be fiendishly expensive, although a cheaper menu is available at lunchtime. Ingredients, such as oysters, tuna, cuttlefish and grouper, are flown in from Sicily every day. Food is simple, but expertly cooked. Excellent wine.

**PIAZZA NAVONA****Cul de Sac**

Piazza Pasquino 73, 00186 Tel 06-6880 1094

Map 4 E4, 11 C3

With 30 years of experience, Cul de Sac is Rome's oldest wine bar. While the wine list offers thousands of wines, from Italy and beyond, the food menu also has an equally wide choice. The smoked swordfish, creamed red lentils, sundried tomatoes, chickpea sausages, cheese, *salumi* and pâtés make for a substantial meal.

**Fraterna Domus**

Via di Monte Brianzo 62 (corner of Via del Cancellò), 00186 Tel 06-6880 2727

Map 11 C1

A small hostel, run by a group of friendly nuns, Fraterna Domus serves large platters of pasta and main courses. Try the *pollo arrosto* (roast chicken) – if it figures on the menu – for a fraction of the price of other *centro storico* eateries. Book in advance. All credit cards, except AmEx, accepted. Closed on Thursdays.

**Da Luigi**

Piazza Sforza Cesarini 24, 00186 Tel 06-686 5946

Map 11 B3

On Da Luigi's impressive, verdant square, the chef offers traditional Roman cooking. The restaurant's crowd-pleasing menu is extremely comprehensive. On offer are various salads and fish *carpaccio*, fresh oysters, pastas, grilled fish and meat dishes, in addition to standards such as fried brains and baked lamb.

**Il Primoli**

Via dei Soldati 22, 00186 Tel 06-6813 5112

Map 11 C2

On the ground floor of the Museo Napoleonico in Palazzo Primoli, the elegant Primoli has modern decor, blown-up *fin-de-siècle* images on the walls and candlelit tables. Typical fare is air-dried beef with courgette flowers and *robiola* cheese, *rigatoni* with ricotta and asparagus tips, fish tempura and chocolate soufflé. Great value.



**La Focaccia**Via della Pace 11, 00186 **Tel** 06-6880 3312**Map** 11 C3

On a beautiful lane behind Piazza Navona, La Focaccia is a stylish and busy place, with an impressive dining room and tables outside in summer. Simple cuisine is on offer. *Zeppole* (fritters), pasta and stews are typical fare. A great place for people-watching, it mainly draws a cosmopolitan clientele.

**La Taverna da Giovanni**Via del Banco di Spirito Santo 58, 00186 **Tel** 06-6813 4347**Map** 4 D3, 11 A2

A pleasant old taverna, just across the river from Castel Sant'Angelo, da Giovanni has been run by the same family for generations. Its main draw is delicious, traditional home-cooking. Daily specials add to the menu of soups, pastas, and meat and fish dishes. The lovely dining room has frescoed walls.

**Il Cantuccio**Corso Rinascimento 71, 00186 **Tel** 06-6880 2982**Map** 4 E3, 11 C2

Dazzling at night with candlelight and mirrors, Il Cantuccio is celebrated by the rich and the famous. Try the pasta or the potato soup, flavoured with cod roe and pecorino cheese; baked turbot in a potato crust with tomatoes and olives; end with *profiteroles* or *Vin Santo* with *ciambelli*. Great service and open till after midnight.

**Hostaria dell'Orso**Via dei Soldati 25c, 00186 **Tel** 06-6830 1192**Map** 11 C2

A smart restaurant inside a historic 14th-century palazzo, it offers superb food, excellent service and an extensive wine list. There's also an elite piano bar and nightclub upstairs. A four-course tasting menu is available. Grilled tuna with tomatoes and Taggia olives or suckling pig in sweet milk are typical dishes. Open only in the evening.

**PIAZZA DI SPAGNA****Tad Café**Via del Babuino 155a, 00187 **Tel** 06-3269 5123**Map** 5 A2

Perfectly located, near Piazza del Popolo, this modern and stylish café with a picturesque patio garden serves daily specials and light meals. Extremely popular after a morning's window-shopping by well-heeled Romans, the food combines Italian and Eastern inspiration. Particularly recommended for Sunday brunch.

**Buca di Ripetta**Via di Ripetta 36, 00186 **Tel** 06-321 9391**Map** 4 F1

Beyond the wine and food shop, Buca di Ripetta has a few tables, surrounded by wooden shelves heaving with wine from all corners of the world and beautiful wrought-iron chandeliers. Wine is by the glass or bottle and there are delicious daily specials, in addition to the menu of salads, pastas and cheese or *salumi* platters. Efficient staff.

**Edy**Vicolo del Babuino 4, 00187 **Tel** 06-3600 1738**Map** 4 F1

Edy is a friendly, and at times, noisy place to eat in a nice location. Prices, given the area, are very reasonable. The blackboard at the door indicates daily specials, such as *fettucine ai funghi porcini*, *scamorza* (smoked cheese) *al prosciutto*, grilled prawns or veal cutlets. The service is relaxed.

**Fiaschetteria Beltramme**

Via della Croce 39, 00187

**Map** 5A2

This delightful hostelry was set up in 1886 and has maintained its fascination. The atmosphere is convivial and informal, though a little cramped at times, with walls full of paintings. You cannot make a reservation and may have to share a table. Fish is served on Friday. The cuisine is typically Roman.

**'Gusto**Piazza Augusto Imperatore 9, 00186 **Tel** 06-322 6273**Map** 4 F2

A family-owned emporium, with a wine bar, *osteria*, pizzeria and restaurant to choose from, 'Gusto is extremely popular. The food is of a very high standard and you may have to queue. Open every day, all year round. The Sunday brunch offers particular value. There's a sun trap, with tables outside. Young and very friendly staff.

**Il Giardino**Via Zucchelli 29, 00187 **Tel** 06-488 5202**Map** 5 B3

A stroll away from Piazza Barberini, beyond the dining rooms lies the pretty garden that gives the restaurant its name. You can sit here in summer and winter. The menu offers excellent pasta dishes such as *spaghetti con vongole veraci* (clams) and *linguini al limone*. Reasonable prices for the area and reliable cuisine.

**Le Sorelle**Via Belsiana 30, 00187 **Tel** 06-679 4969**Map** 4 F2

Run by two sisters, Le Sorelle has attracted a loyal following, with a second branch in the Lateran. The atmosphere is cosy and the cuisine is creative Mediterranean. Pumpkin purée with prawns; *farro* (spelt) soup with truffles; *pappardelle* with *radicchio* and *pancetta*; and oxtail pâté are typical dishes. Good wine list.

**Margutta Vegetariana**Via Margutta 118, 00187 **Tel** 06-3265 0577**Map** 4 F1

A colourful, plant-filled dining room with modern art in profusion and a jazz soundtrack, this is Rome's first and finest vegetarian eatery. Opened 20 years ago, it offers a hearty buffet lunch and an excellent value Sunday brunch. The adjacent restaurant prepares vegetarian meals with creative flair at much higher prices.

**Casina Valadier**Piazza Bucarest, 00187 **Tel** 06-6992 2090**Map** 5 A1

Only recently re-opened after a lengthy and costly restoration programme, this historic palace is within the Villa Borghese, a 10-minute walk from the top of the Spanish Steps. The food is creative Italian, served in the dining rooms on two floors. There's a nice, spacious terrace, with spectacular views.

**Dal Bolognese**Piazza del Popolo 1, 00187 **Tel** 06-361 1426**Map** 4 F1

With a convenient location and potential for easy pickings, this long-established restaurant serves extremely good cuisine. The menu features seasonal dishes, such as *tagliatelli al tartufo* (truffle) and *pappardelle* with duck *ragù*. Favoured by politicians and Italian celebrities. Service is prompt and the wine list impressive.

**La Penna d'Oca**Via della Penna 53, 00126 **Tel** 06-320 2898**Map** 4 F1

A short stroll from Piazza del Popolo, La Penna d'Oca is an appealing *trattoria* with a cosy, elegant dining room and a pleasant terrace in summer. Creative Italian cooking, friendly service and an excellent wine list are the attractions. *Farro* and goose tart, lobster ravioli in lentils, or turbot and basil are typical choices. Open only in the evenings.

**Nino dal 1934**Via Borgognona 11, 00187 **Tel** 06-679 5676**Map** 5 A2, 12 E1

A family restaurant with elegant surroundings, Nino serves genuine Tuscan cooking, drawing prestigious regulars. Try the delicious spinach, bean and tomato soup, *salumi* or pasta for starters, Fiorentina steaks, seasonal game and catch of the day for seconds. Old-fashioned service. Italian-only wine list with a heavy Tuscan bias.

**Porto**Via San Sebastianello 6B, 00187 **Tel** 06-678 0546**Map** 5 A2

Bustling and friendly by day and mesmerizing by night, Porto has a ramp entrance curving round a huge aquarium filled with lobsters, giant prawns and fish. Dishes include *strozzapreti all'amatriciana di mare* (pasta with smoked fish and tomato), and prices are calculated according to weight.

**Hassler-Roof Garden**Piazza Trinità dei Monti 6, 00187 **Tel** 06-699 340**Map** 5 A2

On the top floor of Hotel Hassler Roma, this restaurant overlooks the Spanish Steps, with a bird's-eye view of the roofs of old Rome. With impeccable service and delicious food, it is ideal for a romantic meal or a moment of pure folly. Piano music in the evenings and a popular Sunday brunch.

**Le Jardin du Russe**Via del Babuino 9, 00187 **Tel** 06-3288 8870**Map** 4 F1

Surrounded by beautiful gardens, Le Jardin serves Italian food that does not disappoint. The changing menu offers tantalizing fare such as *foie gras* with mustard leaves; potato *gnocchi* with broccoli and Sicilian sausage; angler fish in herbs and Parmesan and honey with pears in red wine. There's also a children's menu.

**CAMPO DE' FIORI****Da Sergio**Vicolo delle Grotte 27, 00186 **Tel** 06-686 4293**Map** 11 C4

In a side street off Campo de' Fiori, the friendly Da Sergio serves ample portions of good home cooking with daily specials. Pasta dishes include *bucatini all'amatriciana* (a spicy bacon and tomato sauce) and *penne all'arabbiata*. You can also have great steaks and *straccetti* (strips of beef) as well as tempting desserts.

**Sora Margherita**Piazza delle Cinque Scole 30, 00186 **Tel** 06-687 4216**Map** 12 D5

This unmarked *trattoria* is a local institution. Traditional Roman Jewish dishes such as *carciofi alla giudia* (deep-fried artichokes) are served alongside classics like *pasta cacio e pepe* (pasta with pecorino cheese and pepper) and *ossobucco* (stewed oxtail). Be prepared to share a table and fill in a membership card (a licensing arrangement).

**Al Pompiere**Via S. M. del Calderari 38, 00186 **Tel** 06-686 8377**Map** 4 F5, 12 D5

Located on the first floor of Palazzo Cenci in the Ghetto, Al Pompiere has an attractive dining room with frescoes and wooden beams. The authentic Roman-Jewish menu features *carciofi alla giudia* (twice-fried artichokes), *rigatoni con la pajata* (calf intestines), beef stew with citron or baby lamb. Desserts include *crema frita* (deep-fried custard).

**Ar Galletto**Piazza Farnese 102, 00186 **Tel** 06-686 1714**Map** 11 C4

The main attraction at this popular trattoria is the location. In warmer months you can dine out in a corner of the Piazza Farnese overlooking the fountains and the vast Farnese Palace. The menu features straightforward but tasty Italian dishes; their *penne all'arrabiata* (pasta with a spicy tomato sauce) deserves a special mention.

**Da Giggetto**Via Portica d'Ottavia 21, 00186 **Tel** 06-686 1105**Map** 4 F5, 12 D5

An old-fashioned place, Da Giggetto offers an attentive service. In summer there are lovely tables outside, overlooking the Portica d'Ottavia. Cooking follows the Roman-Jewish tradition: the *carciofi alla giudia* are the restaurant's pride and joy. Popular with tourists and locals.

**Da Pancrazio**Piazza del Biscione 92, 00186 **Tel** 06-686 1246**Map** 11 C4

The main attraction here is the underground dining area, once part of the ancient Pompey's Theatre, where Julius Caesar met his destiny. The menu is classically Roman: *pasta alla amatriciana* (a spicy bacon and tomato sauce), *saltimbocca* (veal escalopes with Parma ham and sage) and roast *abbacchio* (lamb). Closed Wed.

**Ditirambo**Piazza della Cancelleria 74-75, 00186 **Tel** 06-687 1626**Map** 11 C4

This popular restaurant sources organic produce for its original takes on classic Italian cuisine. The cold cuts and cheeses are safe bets, but the more adventurous will opt for dishes such as the *ravioli alla zucca* (pumpkin ravioli) or specialities like the *baccalà* (salt cod) in a thyme and sesame-seed crust. Service is brisk. Book ahead.

**Il Gonfalone**Via del Gonfalone 7, 00186 **Tel** 06-6880 1269**Map** 11 A3

A Renaissance palazzo, just off Via Giulia, Il Gonfalone is especially pretty in summer when you can dine alfresco. It is a beautiful setting with candlelit tables in the evening, and the menu is accompanied by an extensive wine list. The chef serves creative Italian cuisine prepared with fresh ingredients from the market.

**Monserrato**Via Monserrato 96, 00186 **Tel** 06-687 3386**Map** 4 D4, 11 B4

Popular and well-located, with outdoor tables in summer, Monserrato is renowned for the quality of its fish and seafood. Service is impeccable and the fish arrives fresh every day. *Bigoli* with prawns and asparagus and sea bass in salt are excellent. Appetizing steaks and meat dishes are also available.

**Thien Kim**Via Giulia 201, 00186 **Tel** 06-6830 7832**Map** 4 E5, 11 C5

This Vietnamese restaurant has been here since 1974 and serves authentic food, which has attracted a faithful following. Spring rolls, noodle and rice dishes, with pork, prawn, chicken, duck and beef are on offer, flavoured with lemon grass, chilli and coconut milk. Only open in the evening.

**Il Drappo**Vicolo del Malpasso 9, 00186 **Tel** 06-687 7365**Map** 4 D4, 11 B3

The small, intimate Drappo is decorated with ceiling drapes (hence the name), plants and candlelight inside and a welcoming patio garden and terrace outside. It serves authentic Sardinian cuisine, with choices from *terra e mare*. Staples include *ricotta*, spinach and mint ravioli, *aragosta* (lobster) *alla catalana* and duck with apples or blueberries.

**Il Sanpietrino**Piazza Costaguti 15, 00186 **Tel** 06-6880 6471**Map** 12 D5

Very close to the synagogue in the heart of the Jewish Ghetto, Il Sanpietrino serves delicious, authentic food from the Jewish Roman repertoire. *Pezzetti fritti* (fried vegetables) or the seafood *antipasti* are excellent. The main courses are mainly based on meat and fish. Try *baccalà* (salt cod) and the tasty desserts.

**Piperno**Via Monte de' Cenci 9, 00186 **Tel** 06-6880 6629**Map** 4 F5, 12 D5

A restaurant has been here since the mid-1800s, though the original Piperno is long gone. His name still carries great kudos, however, as one of the finest in Roman-Jewish cooking. Pasta is made fresh every day; the fish arrives daily. The house wine is a delicious Frascati. Don't miss the *carciofi alla giudia* (twice-fried artichokes). Book ahead.

**Sora Lella**Via Ponte Quattro Capi 16, 186 **Tel** 06-686 1601**Map** 8 D1

In an enviable location, on the enchanting Isola Tiberina, the impressive Sora Lella was founded by the famous actress, Lella Fabrizi, in 1959. Excellent classic Roman dishes, such as *fettuccine* with sweetbreads and oxtail with cinnamon and clove, are staples. There are also delicious vegetarian and fish menus. Friendly service.

**Camponeschi**Piazza Farnese 50, 00186 **Tel** 06-687 4927**Map** 4 E5, 11 C4

One of Rome's finest restaurants, Camponeschi offers wonderful views of the Piazza Farnese. Its cuisine, a fusion of Italian, Mediterranean and French, is extremely refined. Superb fish and meat dishes. Its *cantina* (cellar) contains over 400 wines, including its own prestigious label from the family vineyard. Open in evenings only.

**Key to Price Guide** see p316 **Key to Symbols** see back cover flap



## QUIRINAL

## Antica Birreria Peroni



Via di San Marcello 19, 00187 Tel 06-679 5310

Map 5 A4, 12 F3

Crowded at lunchtime, and popular with large groups, this Art-Nouveau beer house offers good food and generous portions. Cheese and *salumi* platters, salads, pasta, sausages, hamburgers and goulash are typical fare and the Peroni beer is excellent. Service is efficient. Convenient location.

## Il Cuore di Napoli



Via Cernaia 31, 00185 Tel 06-4434 0252

Map 6 D2

Not far from Termini, this unpretentious *trattoria* and pizzeria offers classic cuisine from Naples. The seafood antipasti and buffalo mozzarella are worth trying. There's a good choice of pasta dishes, grilled fish of the day and pizzas. Try the delicious *babà* for dessert. Wine is from the Campania region. Bargain set menus.

## Abruzzi ai SS Apostoli



Via del Vaccaro 1, 00187 Tel 06-679 3897

Map 12 F3

An old-style restaurant with classic Abruzzese cuisine and forthcoming service, this eatery is located very close to the Church of the Holy Apostles. The *pasta amatriciana* (tomatoes and *pancetta*) or risotto with herbs are very good. Fresh fish and pork dishes are also specialities. Try a typical orange *amaro* after your meal.

## Colline Emiliane



Via degli Avignonesi 22, 00187 Tel 06-481 7538

Map 5 B3

Quiet and elegant, Colline Emiliane is a family *trattoria* on an unlikely street. It's reputed for its excellent food and wine originating from the gourmet's region of Emilia-Romagna. Staples include handmade *tortellini* with pumpkin and fine Parmesan, hand-sliced Parma ham and delicious boiled or roasted meats. Booking is recommended.

## F.I.S.H.



Via dei Serpenti 16, 00184 Tel 06-4782 4962

Map 5 B4

One of Rome's trendiest eateries, F.I.S.H. is run by two Italian brothers who spent several years in Oceania. Decked out in black and red, L'Aqua Bar is a fine place for an apéritif with oysters. The Sushi Bar offers Japanese beer with sushi and sashimi and the Grill Lounge prepares tempting fresh fish, cooked to perfection.

## Ristorante del Giglio



Via Torino 137, 00184 Tel 06-488 1606

Map 5 C3

Conveniently located near the Opera House and Via Nazionale, this old-time family restaurant is a gem. Efficient service, good wines and classic cuisine. *Fettucine alla Tosca*, with ricotta and fresh tomato; *sfioglatine di manzo al radicchio* (thin slices of beef with red radicchio salad); and turbot, oven-baked with potato and tomato.

## Al Moro



Vicolo delle Bollette 13, 00187 Tel 06-678 3495

Map 5 A3, 12 F2

A typical *trattoria* since 1929, Al Moro serves expertly prepared traditional Roman food. As in many restaurants in Rome, certain dishes are offered on a rotation system – for instance, *gnocchi* on Thursdays; baked lamb or salt cod on Fridays. The *spaghetti alla carbonara* is excellent and there is always fresh fish. Home-made sweets on the menu.

## Al Presidente



Via in Arcione 95, 00187 Tel 06-679 7342

Map 5 A3

One of the city's best restaurants, Al Presidente has wonderful, modern Roman cuisine, elegant decor and fine wine, ideal for intimate chats. Only a short walk from the Trevi Fountain, it also has a great outdoor terrace. Ingredients are expertly researched, with the menu changing accordingly. Good value at lunch; three taster menus at dinner.

## TERMINI

## Da Vincenzo



Via Castelfidardo 4/6, 00185 Tel 06-484 596

Map 6 D2

Fish is the speciality at Da Vincenzo, a timeless neighbourhood restaurant, near Termini. Start with the excellent seafood antipasti or smoked swordfish. For the main course, try *tonnarelli all'astice* (pasta with lobster) and baked seabass or turbot with potatoes. There's also *bucatini all'arrabbiata* or baked lamb. Delicious home-made desserts.

## Vivendo



Via V Emanuele Orlando 3, 00185 Tel 06-4709 2736

Map 5 C3

Recently revamped and now one of Rome's top restaurants, Vivendo is stylish, modern and unstuffy. The food is Italian and international – a delicious combination of traditional dishes with unusual ingredients. There is a tasting menu available and also a children's menu. Service is wonderful and the wine list extensive.

## ESQUILINE

## Cavour 313

Via Cavour 313, 00184 Tel 06-678 5496

Map 5 B5

Cavour, a friendly, wood-panelled *enoteca*, lies at the far end of Via Cavour, very near the Forum. Its extensive menu tempts you with salads, *carpaccio*, cheeses and *salumi* (many from famed producers) and the various hot specials prepared each day. Ingredients are well-researched and, naturally, the wine list is excellent. Good-natured staff.

## Hostaria da Nerone

Via delle Terme di Tito 96, 00184 Tel 06-481 7952

Map 5 C5

A suitable place to pause for lunch after viewing the Forum or Colosseum. Though popular with tourists, the chef serves uncorrupted, old-style Roman cuisine. A wide choice of antipasti and freshly-made pasta, such as ravioli, or *fettuccine alla Nerone*, with salami, ham, peas and *funghi*. Also baked chicken and rabbit.

## La Gallina Bianca

Via Antonio Rosmini 9, 00184 Tel 06-474 3777

Map 6 D4

Very convenient for Termini, La Gallina Bianca has a nice terrace outside and a spacious dining room. It is particularly popular for its Neapolitan thick-crust pizzas, cooked in a wood-fired oven. Service is quick and friendly and there's a very good antipasti buffet, pasta and excellent steaks too. Desserts are home-made: try the *tiramisù*.

## Baires

Via Cavour 315, 00184 Tel 06-6920 2164

Map 5 B5

Baires promises traditional Argentinian food, South American wine and beer and live tango weekday evenings. Typical dishes include *empanadas* (meat pasties), *pollo all'escabeche* (chicken in a spicy sauce), *matambre* (stuffed beef) and perfect charcoal-grilled steaks. The "express" lunch menus offer great value for money.

## Monti

Via di San Vito 13a, 00185 Tel 06-446 6573

Map 6 D4

Justly popular, this family-run *trattoria* offers seasonal cuisine from the Marche. Typical dishes are vegetable *lasagnette*, rabbit or chicken cooked with herbs and turkey in balsamic vinegar. The service is competent, the wine list excellent and the desserts delicious. Fish served on Fridays. Booking is recommended.

## Scoglio di Friso

Via Merulana 256, 00185 Tel 06-487 2765

Map 9 C1

This lively Neapolitan restaurant, popular with tourists, offers authentic cuisine and a great atmosphere. Excellent pizzas and seafood. Try *spigola all'acqua pazza* (sea bass cooked in boiling water and herbs), served with wine from Campania, followed by delicious *babà* for dessert. Neapolitan singing in the evenings.

## Agata e Romeo

Via Carlo Alberto 45, 00185 Tel 06-446 6115

Map 6 D4

Originally a *trattoria*, this is now an internationally-renowned restaurant. The chef, Agata, uses the finest ingredients in an ever-innovative menu, based on Roman and southern Italian dishes. Her husband, Romeo, an expert *sommelier*, ensures the wines perfectly complement each dish. The taster menu (with or without wine) is exceptional.

## LATERAN

## Arancia Blu

Via dei Latini 57, 00185 Tel 06-445 4105

Map 6 F4

In the bohemian San Lorenzo district, east of Termini, Arancia Blu offers largely vegetarian dishes, using mostly organic produce. Risotto with Gorgonzola and saffron, potato and mint ravioli; vegetable balls with spicy tomato sauce and aubergine *cannelloni* are typical dishes. Good wine list.

## Charly's Saucière

Via San Giovanni in Laterano 270, 00184 Tel 06-7049 5666

Map 9 B1

A long-established Swiss-French restaurant, Charly's Saucière is especially tempting on a cold winter's evening. An appealing interior with candlelit tables, delicious food and mostly French wines. Goose liver *pâté*, sherry *consommé*, cheese soufflé, Swiss fondue, *boeuf bourgignonne*, *crêpes Suzette* and French cheeses are typical fare.

## I Clementini

Via San Giovanni in Laterano 106, 00184 Tel 06-7045 0935

Map 9 B1

Popular with Irish trainee priests from nearby San Clemente, as well as locals, Il Clementini is a friendly, old neighbourhood *trattoria* serving classic Roman cuisine. *Spaghetti alla carbonara*, *bucatini all'amatriciana* (a spicy tomato and bacon sauce), *carciofi alla romana* (artichokes with mint), and rabbit or lamb are typical dishes.

**Key to Price Guide** see p316 **Key to Symbols** see back cover flap

**Il Dito e La Luna**Via dei Sabelli 51, 00185 **Tel** 06-494 0726**Map** 6 F4

The owner of this Sicilian *trattoria* comes from Palermo and serves classic dishes with a creative touch. Daily specials and staples feature *caponata* (ratatouille), couscous with fish and vegetables, *vermicelli con la molluca* (anchovies, orange rind and breadcrumbs) or *paccheri alla norma* (pasta with ricotta). Excellent desserts.

**Roberto e Loretta**Via Saturnia 18-24, 00183 **Tel** 06-7720 1037**Map** 10 D3

Now on new premises, Roberto and Loretta's *trattoria* has a pavement pergola for outdoor eating. The dining room is unfashionable, yet charming. Regional cooking – using seasonal produce – and served in ample portions offers excellent value for money. Fish and meat dishes available. Very friendly service.

**Tram Tram**Via dei Reti 44-46, 00185 **Tel** 06-490 416

Decorated like the interior of an old tram, opposite the tram lines in the heart of the San Lorenzo district, Tram Tram is a boisterous, fun place to eat, far from the tourist trail. Influenced by Puglia and Sicily, the cuisine here mostly features fish and seafood dishes as well as great steaks and meaty pastas. There's also a good wine list.

**Crab**Via Capo d'Africa 2, 00184 **Tel** 06-7720 3636**Map** 9 A1

Seafood reigns at Crab, with a vast range of the freshest molluscs and crustaceans, simply prepared and beautifully presented. On the menu are *ostriche* (excellent oysters from Brittany), *capesante* (scallops), *aragosta* (lobster) and, of course, *granchio* (crab). Desserts include exotic fruit. Well-lit with cheerful red-and-yellow decor.

**CARACALLA****Tramonti & Muffati**Via di Santa Maria Ausiliatrice 105, 00181 **Tel** 06-780 1342**Map** 10 F4

This pleasant *enoteca* is located near the Via Appia and Furio Camillo metro station. Excellent wines complement the daily specials and the meticulously-researched *salumi* and cheeses. Creative and surprising combinations work exceedingly well. Open only in the evening. Booking is strongly advised.

**AVENTINE****Né Arte Né Parte**Via Luca della Robbia 15-17, 00153 **Tel** 06-575 0279**Map** 8 D3

An unpretentious *trattoria* that offers Roman classics such as *saltimbocca* (veal and Parma ham cooked with sage and wine) as well as more adventurous regional dishes such as *zuppa di fave* (broad bean soup) and their signature dish of pasta with courgettes and smoked cheese. The ample *antipasto* buffet is a good option for a light lunch.

**Da Oio a Casa Mia**Via Galvani 43, 00153 **Tel** 06-578 2680**Map** 8 D3

This reliable, family-run *trattoria* offers typical Roman cuisine. Its menu, one of Testaccio's best, includes *bucatini alla amatriciana*; *alla gricia* (bacon and pecorino); and *alla carbonara*; *tonnarelli cacio e pepe* (pecorino and pepper); *rigatoni con la pajata* (veal stomach), *coda alla vaccinara* (oxtail); and *abbacchio* (lamb). Good range of wines.

**Divinare**Via A Manunzio 13, 00153 **Tel** 06-5725 0432**Map** 8 D3

Occupying almost a whole block in the Testaccio quarter, Divinare is a relatively upmarket wine bar and restaurant. *Spuntini* (snacks), platters of *formaggi e salumi* (cheese and cured meats) or salads accompany a delicious glass of wine from the vast, tempting wine list. There are also hot daily specials on offer.

**DOC**Via B Franklin 9, 00153 **Tel** 06-574 4236**Map** 7 C3

Run by a young chef, DOC has two small dining rooms with a rustic atmosphere defined by wooden tables and walls lined with wine-filled shelves. Fish is the order of the day here. Fresh from the market, the menu changes on a daily basis, although there are some concessions to meat-eaters. Sweets are delectable.

**Tuttifrutti**Via Luca della Robbia 3a, 00153 **Tel** 06-575 7902**Map** 8 D3

Run by a Testaccio cultural association, Tuttifrutti is a lively, youthful place to eat, with honest prices, forthcoming service and creative local and pan-Italian cuisine. The *antipasti* are very good and the pasta, meat and fish dishes change daily. Busy, occasionally with live music, the restaurant is only open in the evening.



**Checchino dal 1887**Via di Monte Testaccio 30, 00153 **Tel** 06-574 6318**Map** 8 D4

Checchino dal 1887 specializes in traditional *cucina romana*, using the *quarto quinto* (offal). Originally discarded in the slaughterhouses opposite, it became a delicacy in working-class cuisine. The menu includes *rigatoni alla pajata* (calf intestines), *coda alla vaccinara* (oxtail) and *carciofi alla romana*, as well as the less common pig's trotter salad.

**TRASTEVERE****Artù Café**Largo M. D. Fumasoni Biondi 5, 00153 **Tel** 06-588 0398**Map** 7 C1

A halfway house between Anglo-Saxon and Italian cultures, this friendly gastropub offers superb food in the evenings with sandwiches, pasta, steaks and a good buffet at apéritif time. Built inside the former presbytery off Santa Maria di Trastevere, with stained-glass windows, dark wood panelling and very good beer on tap.

**Da Lucia**Vicolo del Mattonato 2b, 00153 **Tel** 06-580 3601**Map** 7 B1

A small family *trattoria*, on one of Trastevere's loveliest alleys, Da Lucia has only a few tables and outside dining in summer. The cuisine is excellent, though with a limited choice of dishes each day. Typical fare is *alici al limone* (anchovies in lemon juice); pasta with broccoli and stingray; rabbit, tripe or beef in onion.

**Alle Fratte di Trastevere**Via delle Fratte di Trastevere 49, 00153 **Tel** 06-583 5775**Map** 7 C1

In the heart of Trastevere, this family-run restaurant belies a Roman-Neapolitan inspiration in the kitchen as well as further afield. Pasta, fish and meat dishes, such as octopus *carpaccio*, oven-roasted sea bream, as well as the simple *bruschetta*, feature on the expansive menu. Popular and unpretentious, with generous portions.

**Il Boom**Via dei Fienaroli 30a, 00153 **Tel** 06-589 7196**Map** 7 C1

A lively, evenings-only bistro with a highly original and cheerful decor. The multi-coloured chairs, large black-and-white photos of Rome in the Swinging Sixties and an old juke box with Italian music of the era are a delight. The young Calabrian chef uses his southern flair in the kitchen, with a menu that changes from day to day and from season to season.

**Ripa 12**Via di San Francesco a Ripa 12, 00153 **Tel** 06-580 9093**Map** 7 C2

In southern Trastevere, far from the tourist trail, Ripa 12 serves excellent Calabrian cuisine, with the focus firmly on fish. Marinated raw sea bass *carpaccio* is the house starter, followed by fresh fish of the day or a platter of fried seafood. Very much a locals' favourite.

**Sicilia al Tappo**Via Garibaldi 68/69, 00153 **Tel** 06-5833 5490**Map** 7 B1

A sunny Sicilian wine bar, Sicilia al Tappo is located near the foot of the road leading up to the Janiculum. Wooden tables and Caltagirone ceramics combine with a warm welcome and excellent Sicilian cuisine to make it an extremely popular choice. With over 250 Sicilian wines, as well as *sfizi* (snacks), salads and *focaccie* in abundance.

**Vizi Capitali**Vicolo della Renella 94, 00153 **Tel** 06-581 8840**Map** 7 C1

Vizi Capitali has an elegant dining room with seven oil paintings depicting the seven deadly sins. Specialities include octopus *carpaccio* with orange, fennel and Taggia olives; Arnad bacon with hot baguette and chestnut honey; artichoke and seafood *gnocchetti*; pork in apple and blueberry sauce; and chocolate-flavoured citrus tart.

**Antica Pesa**Via Garibaldi 18, 00153 **Tel** 06-580 9236**Map** 4 D5, 11 B5, 7 B1

Inside the 17th-century former customs house of the Papal State, Antica Pesa has a pretty patio garden, once a popular bowling alley in the 19th century. The excellent cuisine is Mediterranean with a menu that changes with the whim of the chef and the seasons. Extensive wine list. A delightful place to eat and relax.

**Asinocotto**Via dei Vascellaro 48, 00153 **Tel** 06-589 8985**Map** 8 D1

Situated in the quieter reaches of Trastevere, Giuliano Brenna's elegant but friendly restaurant offers a creative take on Italian cuisine. The menu changes with the season and includes specialities such as homemade pasta with duck *ragù*, followed by an excellent rack of lamb or roast honey-glazed pigeon. Evenings only.

**Da Paris**Piazza San Calisto 7a, 00153 **Tel** 06-581 5378**Map** 7 C1

In a romantic square, steps away from Santa Maria di Trastevere, Da Paris serves Roman cuisine, using old family recipes. *Fritto alla romano*, *bucatini all'amatriciana*, *pasta e fagioli* (beans), tripe and baked lamb, are typical fare. Desserts include *palle fritte* (chocolate and ricotta balls). Service is flawless.

**Key to Price Guide** see p316 **Key to Symbols** see back cover flap

**Enoteca Ferrara**Via del Moro 1a, 00153 **Tel** 06-5833 3920**Map** 4 E5, 11 B5

Within a 17th-century palazzo, tucked behind Piazza Trilussa, Enoteca Ferrara is situated near Ponte Sisto. This wine bar, shop and restaurant offers an excellent, welcoming service in its five rooms. The cuisine is extremely good and creative, complemented by a wine list with over 1,000 labels.

**Alberto Ciarla**Piazza San Cosimato 40, 00153 **Tel** 06-581 8668**Map** 7 C1

A marvellous place to eat fresh fish, this legendary restaurant remains hugely popular. Rooted in classic cuisine, Ciarla uses considerable creative flair to concoct delicious new dishes. Three taster menus are on offer as well as an à la carte, complemented by an exceptional range of wines. A fanciful dining room and terrace. Evenings only.

**JANICULUM****Lo Scarpone**Via San Pancrazio 15, 00152 **Tel** 06-581 4094**Map** 7 A1

Halfway between town and country, from the top of the Janiculum Hill you have the whole of Rome at your feet. The little garden inside this elegant, noble restaurant is very pleasant in summer. Inside, the decor is endearingly rustic. Good traditional food with fish as the speciality.

**VATICAN****Osteria dell'Angelo**Via G Bettolo 24-32, 00195 **Tel** 06-372 9470**Map** 3 B1

Dell'Angelo serves timeless cuisine in the quintessential *trattoria* – informal and bustling. *Spaghetti cacio e pepe* (pecorino and pepper) or *alla gricia* (pecorino and bacon), anchovy tart, *baccalà* (salt cod) and other staples from the Roman repertoire, followed by *Vin Santo* and biscuits. Excellent menu at a bargain price. Booking is essential.

**Borgo Antico**Borgo Pio 21, 00193 **Tel** 06-686 5967**Map** 3 C3

A 17th-century tavern, Borgo Antico serves platters of *salumi* and *formaggi*, cooked with great flair and originality. Old recipes are prepared with the finest of produce. *Pitina friulana* combines smoked *salumi* and minced beef with pork, kid and mutton. Wonderful bruschette, homemade pastas and polenta. Excellent wines, served by the glass or bottle.

**Da Cesare**Via Crescenzo 13, 00193 **Tel** 06-686 1227**Map** 4 D2

Established in 1966, this restaurant offers classic cuisine and the finest of ingredients. The elegant dining room has vaulted ceilings, service is attentive and the wine list satisfying. Delicacies include smoked fish, boar or venison *prosciutto*; fish soup, lobster or fresh fish; and Italy's finest beef from Val di Chiana. Good set menu.

**Il Bar Sotto il Mare**Via Santamaura 88, 00192 **Tel** 06-3973 8954**Map** 3 B2

The menu at Il Bar Sotto il Mare is dominated by seafood. Shellfish and crustaceans reign as antipasti, followed by inventive pasta dishes and excellent grilled fish. A family restaurant, with a young, friendly service, it's located almost directly opposite the Vatican museums. Open only for dinner.

**La Piccola Irpinia**Via Pietro Cavallini 23, 00193 **Tel** 06-320 4508**Map** 4 E2

Close to Piazza Cavour and Castel Sant'Angelo, La Piccola is run by a family from Irpinia, in the province of Avellino, near Naples. The menu features dishes from both *terra e mare*, prepared with great care; the home-made pasta is especially recommended. Seasonal produce is used – look out for Montella chestnuts.

**Sicilianibocca**Via E Faà di Bruno 26, 00195 **Tel** 06-3751 2485

A delightful Sicilian restaurant, Sicilianibocca is painted sunshine yellow and decorated with Caltagirone ceramics. Excellent dishes hail from all over Sicily: *pasta alla Norma* (with aubergine, tomato and ricotta) or *pasta con le sarde* (sardines, fennel and pine nuts). Main dishes consist of meat and fish. Desserts are exquisite.

**Taverna Angelica**Piazza A. Capponi 6, 00193 **Tel** 06 687 4514**Map** 3 C2

Creative regional cuisine is served in this modern restaurant, with specialities including fish *carpaccio*; *strangozzi* pasta (pasta with prawns and peppers); duck breast cooked in orange; turbot and herbs cooked in paper. Desserts, such as pear and coriander ice cream, will tempt even the hardest souls.

**Da Benito e Gilberto**Via del Falco 19, 00193 **Tel** 06-686 7769**Map** 3 C2

A small, elegant restaurant with walls hung with paintings. The food is very good, serving only the freshest of seafood and fish, displayed in a chilled cabinet. Dishes are simply but lovingly prepared, the wine list is good and the service is extremely cordial. Booking recommended. Open only in the evenings.

**Dal Toscano**Via Germanico 58, 00192 **Tel** 06-3972 5717**Map** 3 B2

An exceedingly popular and ever-reliable restaurant, Dal Toscano has outside tables in summer and a wood-panelled dining room. You can expect old-fashioned service, exquisitely cooked meat dishes and excellent red wines. *Pappardelle pasta sulla lepre* (hare sauce), polenta and *porcini* mushrooms or *bistecca alla Fiorentina*.

**Velando**Borgo Vittorio 26, 00193 **Tel** 06-6880 9955**Map** 3 C3

Combining traditional and *nouvelle cuisine* from the Lombard region of Val Camonica, this minimalist restaurant offers a menu full of surprises and excellent service. Risotto with wild strawberries, fresh-water fish, guinea fowl with pear, as well as dishes made with chestnuts, cheeses and *funghi* from the region. Delicious desserts.

**Veranda**Hotel Columbus, Borgo Santo Spirito 73, 00193 **Tel** 06-687 2973**Map** 3 C3

Veranda offers hotel dining in the elegant Palazzo della Rovere. The ceiling of the long dining room has exquisite Pinturicchio frescoes. Service is attentive and the cuisine is creative Italian, with a changing menu. Typical dishes are *trofie* (pasta) with lobster and chickpeas or *orecchiette* (pasta) with cuttlefish and ricotta. Bargain set lunch menu.

**La Pergola**Via A Cadlolo 101, 00136 **Tel** 06-3509 2152

A taxi-ride away, in the hills above the Vatican, La Pergola is Rome's finest restaurant, run by celebrated German chef Heinz Beck. The superlative food, served on a wonderfully panoramic roof terrace, humbles even the sternest critics. There is an excellent tasting menu and the wines harmonize perfectly with the food.

**VIA VENETO****Da Giovanni**Via Antonio Salandra 1, 00187 **Tel** 06-485 950**Map** 5 C2

On the corner of Via XX Settembre and Via Salandra, Da Giovanni is a typical family restaurant with classic cuisine. The *agnolotti* and cannelloni are worth a try. Meat dishes, such as *pollo arrosto* (roast chicken) and veal escalope are delicious. The fish of the day is prepared to order, grilled or steamed and de-boned at the table.

**Edoardo**Via Lucullo 2, 00187 **Tel** 06-486 428**Map** 5 C2

This elegant restaurant is popular with tourists and businessmen alike, the ever-changing menu combining traditional staples with inspired ingredients. Cherry *risotto*, *fusilli ai carciofi* (pasta with artichokes), grilled fish and rabbit with apricots do not disappoint. Lunchtime prices are cheaper. A piano bar on Friday and Saturday evenings. Lovely terrace.

**Girarrosto Fiorentino**Via Sicilia 46, 00187 **Tel** 06-4288 0660**Map** 5 C1

An elegant restaurant with over 30 years' experience, the Fiorentino serves classic fish and meat dishes from Tuscany. *Salumi toscano* and hand-sliced *prosciutto crudo* are excellent, as are the *ribollita* (Tuscan bread soup) or *zuppa senese*, with *porcini* mushrooms. The trademark dish is steak Fiorentina, although there's a great fish lasagna too.

**Taverna Flavia**Via Flavia 9, 00187 **Tel** 06-474 5214**Map** 5 C2

Off Via XX Settembre, the old and celebrated Taverna Flavia evokes nostalgia, with autographed photos of American film stars covering its walls. Elizabeth Taylor and Richard Burton regularly ate here while filming *Cleopatra*. The food remains excellent and highly sought-after, with dishes named after famous muses.

**Asador Café Veneto**Via V Veneto 116, 00187 **Tel** 06-482 7107**Map** 5 B2

An elegant Argentinian steakhouse, Café Veneto procures beef from the owner's own cattle on his estate in the Pampas. Beef, duck, lamb and sausages are prepared *sulla parrilla* (on the grill). Cosmopolitan and ideal for people-watching on the Via Veneto, it offers a good menu and an impeccable service at high prices.

**Coriolano**Via Ancona 14, 00187 **Tel** 06-4424 9863**Map** 6 D1

At the top end of Via XX Settembre near Porta Pia, and a 10-minute walk from Termini, Coriolano is an excellent restaurant with elegant dining rooms. Traditional Roman cooking features *tagliolini* with lobster or squid, *coda alla vaccinara* (ox-tail stew); roast kid; and fried lamb's brains with artichokes. Try the *zuppa del contadino* dessert (with chocolate and custard).

**Key to Price Guide** see p316 **Key to Symbols** see back cover flap



**Papà Baccus**Via Toscana 36, 00187 **Tel** 06-4274 2808**Map** 5 C1

One of the best addresses in the city for bona fide Tuscan cuisine. From the classic *ribollita* (a soup of beans, vegetables and bread) to the various cuts of Chianina beef, every option here is a good one. The simply seared fillet steak reigns supreme, though the baked *rombo* (turbot) and *baccalà* (salt cod) should satisfy fish eaters.

**George's**Via Marche 7, 00187 **Tel** 06-4208 4575**Map** 5 B1

A highly rated restaurant, with classic cuisine and a repertoire of regional dishes largely ignored by many Lazio chefs. The elegant dining rooms (with live music), impeccable service and a very good wine list complement dishes such as trout and caviar mousse, calf kidneys, roast beef or fresh fish. Desserts are delicious.

**La Terrazza, Hotel Eden**Via Ludovisi 49, 00187 **Tel** 06-4781 2752**Map** 5 B2

With a breathtaking view of the city, La Terrazza is undoubtedly one of Rome's most alluring restaurants and, to some people, worth the elevated prices alone. Service is top-notch and the young chef combines international cuisine with Mediterranean flair. A tasting menu with wine included.

**Mirabelle**Via di Porta Pinciana 14, 00187 **Tel** 06-4216 8838**Map** 5 B1

On the seventh floor of an elegant hotel, near the top of Via Veneto, Mirabelle has a panoramic terrace, a pleasing dining room and expert service. The well-compiled wine list complements memorable cuisine such as *panzerotti di erbette con pesto* (herb-filled pasta with pesto), duck with orange or braised pigeon. Book ahead for the terrace.

**VILLA BORGHESE****Caffè delle Arti**Via A Gramsci 73, 00197 **Tel** 06-3265 1236**Map** 1 B4

A serene place to pause and rest awhile, this café-restaurant is located in the grounds of the Museum of Modern Art at the top of Villa Borghese. The delightful dining rooms and gardens are not only perfect for a coffee or an apéritif, they also have good light snacks and daily specials available all day.

**Duke's**Viale Parioli 200, 00197 **Tel** 06-8066 2455**Map** 2 E3

Attracting crowds of Rome's beautiful people every night, Duke's is a bar for an apéritif with nibbles, a late-night venue as well as an excellent restaurant. The cooking is decidedly fusion, with influences from the Orient, Mexico and the Mediterranean. Service is very professional and the outside terrace is arresting.

**Al Ceppo**Via Panama 2, 00198 **Tel** 06-841 9696**Map** 2 F3

Established 35 years ago by two sisters from the Marche region, this restaurant has not lost its sparkle and still attracts regulars. The menu changes regularly and the service is impeccable. Typical dishes include vegetable strudel with speck and ricotta; *pappardelle* with duck *ragù*; and veal kidney.

**Baby**Via U Aldrovandi 15, 00197 **Tel** 06-321 6126**Map** 2 D4

A relative newcomer to Rome's restaurant scene, Baby is run by the renowned husband-and-wife team of Don Alfonso (one of Italy's finest restaurants) on the Amalfi Coast. Outstanding Neapolitan-inspired cuisine is served in a delightful dining room and terrace at one of Rome's top hotels.

**Sapori del Lord Byron**Via Giuseppe de Notaris 5, 00197 **Tel** 06-322 0404**Map** 2 D4

In one of Parioli's topnotch hotels, on the edge of the Villa Borghese, this picturesque restaurant serves *haute cuisine* at somewhat high prices. This is Italian cuisine with international inspiration, creative twists on traditional dishes. The service is efficient, the surroundings beautiful and the wine list prize-winning.

**TIVOLI****Adriano**Largo Yourcenar 2, 00010 **Tel** 0774-382 235

A charming restaurant, perfectly placed for visits to Villa Adriana and other Tivoli delights. Booking is recommended. Set in a garden, the cuisine is traditional and wines are from local vineyards. *Fettucine* with aromatic herbs makes for an excellent first course, whereas filleted rabbit casserole is a typical main course.

## Light Meals and Drinks

Rome can delight the most demanding gourmet and satisfy the keenest appetite, whatever the hour. An enticing array of *gelaterie*, *pasticcerie*, *pizzerie*, *enoteche*, *rosticcerie* and *gastronomie* means that good food and drink are, literally, around the corner.

Hotel breakfasts often aren't up to scratch and you would be better off starting the day with a genuine Italian breakfast at your local stand-up bar: a cappuccino or latte with a hot *cornetto* (croissant) or *fagottino* (similar to a *pain au chocolat*). If you are in Italy during late winter, when blood red oranges from Sicily are in season, order a *spremuta*, a freshly squeezed orange juice.

A heavy morning's sightseeing may leave you ready for a coffee or an *apéritif* in one of Rome's elegant 19th-century bars, followed by lunch at a wine bar or Roman-style fast food joint. Later, enjoy tea in a tearoom or coffee and cakes at a *pasticceria*. Once the sun starts to set, there are several places where you can sip a drink, linger over an ice cream and ponder upon another wonderful day in the city.

### PIZZERIAS

Roman *pizzerias* are an obvious choice if you feel like an informal meal: they are noisy, convivial and great fun. Many, however, open only in the evening. Look out for the *forno a legno* (wood-burning oven) sign – electric ovens simply don't produce the same results. In the best *pizzerias* you can sit in view of the vast marble slabs where the *pizzaioli* flatten the dough and whip the pizzas in and out of the oven on long-handled pallets. The turnaround is fast and queues are common so you may not be encouraged to linger after you have eaten.

The running order is fairly straightforward: you might have a *bruschetta* (toasted tomato or garlic bread) to start with, some *suppli* (fried rice croquettes) or *fiore di zucca* (courgette flowers in batter, filled with hot mozzarella and a single anchovy). Alternatively, try the *filetti di baccalà* (battered cod fillets) or perhaps a plate of *cannellini* beans in oil. Follow this with a crisp *calzone* (folded-over pizza) or the classic Roman pizza – round, thin and crunchy – with a variety of toppings: the basic *margherita* (tomato, mozzarella), *napoletana* (tomato, anchovies, mozzarella),

*capricciosa* (ham, artichokes, eggs, olives) or anything else the *pizzaiolo* fancies. Draught beer or *birra alla spina* is the classic drink, but wine is always available, even if limited in choice and quality. You should expect to pay around €12 a head for a meal.

The most representative Roman *pizzerias*, from all points of view, are **Da Baffetto** which can be easily found by looking for the queue outside, and its offspring, **La Montecarlo**. **Remo** in Testaccio and **Dar Poeta** and **Pizzeria Ivo** in Trastevere, where tables line the road in summer, are also typically Roman. Another place not to be missed is **Panattoni – I Marmi**, where a huge variety of customers patiently queue for a pavement seat on Viale Trastevere in summer, or clamour for one of the marble-topped tables (which gives it its nickname "the mortuary") inside. For slick interiors and Neapolitan-style (high-rise) pizza, try **'Gusto** or **PizzaRé**, but once again, be prepared to queue.

### ENOTECHÉ

*Enoteche* or wine bars offer a very fine selection of wines, mainly from Italy, but often from around the world. Usually run by experts, keen to share their knowledge

and advise on the best combinations of wine and food, many are simply shops for browsing and buying wine. Others, such as **Achilli al Parlamento** (see p351) and **Bevitoria Navona**, offer the traditional *mescita* – wine and champagne tasting by the glass, accompanied by snacks and canapés. Prices are fairly reasonable: about €3 for a glass on tap, €4 upwards for a quality wine, to about €5 for *prosecco* or *spumante*, Italian champagne. **La Vineria** (see p350) in Campo de' Fiori is a typical spot for *mescita*, especially at night. Nearby, **L'Angolo Divino** (see p362) and the beautiful **Il Gocetto**, with original painted ceilings, serve excellent wines and delicious food.

Some of the oldest wine bars are inside historic buildings, such as **Caffè '900**, which serves excellent food, mainly vegetarian. The **Caffetteria D'Art al Chiostro del Bramante** is on the upper loggia of a beautiful cloister. The **Antica Locanda** is nestled within a 17th-century palazzo whilst **La Curia di Bacco** is a candlelit cave dating back to 70 BC.

For more substantial food for as little as €13 per head, try the bistro- or restaurant-style *enoteche*, open from lunch until late. Particularly recommended are the innovative **Cul de Sac**, **Trimani** (see p351), the tiny **Il Tajut** serving specialities from Friuli, and **Cavour 313**. Food emporium **'Gusto** (see p351) has a wine bar with a gourmet cheese selection, while the speciality at **Al Bric** is *sarcophage bretonne* – beef stroganoff with barolo and a Jerusalem artichoke. The **Antico Forno Roscioli** is particularly creative, with great dishes such as pasta with *radicchio* and orange peel and pear pastry with coconut.

*Enoteche* are often tucked away near famous sights or in unlikely places. **Vinando** is extremely convenient for the Capitol, whilst the Tuscan **Vineria Il Chianti** is near the Trevi Fountain. **Libreria Caffè Bohemien** with an ample range

of French and Italian cheeses and hot food in the evenings can be found inside an art bookshop. There are a growing number of wine bars across the river. Crowds at **Enoteca Trastevere** spill on to the pavement outside, while **Cantina Paradiso** is a quieter venue with a reasonable evening menu. When the night falls, try **In Vino Veritas Art Bar** on the Janiculum or **Enojazz** in Parioli for wine, food and live music.

## BIRRERIE

Roman *birrerie* or beer houses had their heyday in the early 1900s, often with sumptuous interiors and abundant stained glass. Although many subsequently closed, thanks to their growing popularity with most Italian teenagers, they are today undergoing something of a revival. Many British- and Irish-style pubs have also opened. At German-style beer houses you can still enjoy beer and substantial snacks in traditional wood-panelled rooms. The **Old Bear** pub is a jewel inside a 17th-century convent, with romantic candlelight and excellent food and beer. **Lowenhaus** is bedecked in old oil paintings depicting typical Bavarian scenes, again with low lighting for a mellow evening. The ever crowded **Birreria Peroni**, serving classic beer-drinkers' fare, is also well worth a visit for its local beer and lovely decor. Attracting Italians and foreigners alike is the **Birreria Viennese/Wiener Bierhaus** with its excellent Transylvanian specialities, which come generously heaped on a wooden plate. If you eat here, or at the equally charming **L'Oasi della Birra**, expect to pay about €25. Other beer houses with a great atmosphere, food and late closing times are **Tumbler**, often with live music, **La Pace del Cervello** – meaning, peace of mind – or **Trinity College**, a favourite of expats and Romans.

## FAST FOOD

The term "fast food" in Rome encompasses a cornucopia of

choice. The most prolific establishments are *pizza a taglio* shops where slices of freshly baked pizza are available for €1 or €2 – these are sold by weight. Many of these places also sell spit-roasted chickens (*pollo allo spiedo*), *suppli* and other fried fare.

**Frontoni's** and **Forno La Renella** in Trastevere are two of the finest. Pizza with fig and ham or potato and rosemary are typical toppings. At **La Pratolina**, near the Vatican, pizza with sausage, potato and truffle is on the menu. **Chagat**, in the Ghetto, prepares tasty kosher food, and **Shams** in Testaccio specializes in spicy Middle Eastern food.

*Rosticcerie* and *gastronomie* also offer roast chicken and potatoes, as well as ready-made pasta dishes, cooked vegetables *sott'olio* (in oil), salads and desserts – useful for takeaway picnics. Many offer stools and narrow bars where you can also devour your purchases on the spot. Near the Vatican are some of the finest: **Franchi** (see p350), **Volpetti Più** and **Ercoli dal 1928**.

For a sit-down snack, bars with a *tavola calda* (hot table) have a similar selection, especially at lunchtime. One of the largest and most popular is **Brek** at Largo Argentina. The Belgian bakery chain, **Le Pain Quotidien**, has a branch in Via Tomacelli – also busy at lunch – and offers good salads, sandwiches and delicious pastries. In the **Galleria Alberto Sordi**, opposite the Piazza Colonna, there are two excellent cafés, offering hot and cold food until 10pm.

Most *alimentari* (food stores) or *salumerie* (delicatessens) will make you a *panino* (filled roll). Especially delicious are **Lo Zozzone's** hot plain pizza pockets stuffed with choices from the shop's counters, where you can also sip a glass of wine. Try a typical local speciality if you see the sign *porchetta* – whole aromatic roast pig with crackling, sliced into *rosette* (rolls) or thick country-bread sandwiches. A good place to try this is the stall at the tram

stop in Viale Carlo Felice opposite San Giovanni in Laterano. Alternatively, go to the hole-in-the-wall **Er Buchetto**, where you can sit down in (relative) comfort with a glass of wine. For a really typical Roman snack, make a late-afternoon detour to **Filetti di Baccalà** serving, as the name suggests, fried cod fillets.

For cheese, go to **Obiká** near the Pantheon. This bar offers a vast choice of fresh buffalo and cow mozzarella, eat it as it should be – unadulterated – or prepared in a variety of creative ways.

Termini now has two good options for those waiting or rushing for trains – the self-service restaurant **Chef Express** or **Vyta** (see p350), which makes up gourmet sandwiches to go.

## BARS, CAFES AND TEAROOMS

Roman bars are the city's life-line: places to meet, eat, drink, buy milk or coffee, make phone calls or find a toilet. Some are small, stand-up, basic one-counter bars for grabbing a quick *cornetto* and cappuccino; some may be more luxurious, doubling as a cake shop, ice cream parlour, tearoom or *tavola calda*; or a combination of all these. Most open early at about 7.30am and close late, particularly at weekends, at around midnight or 2am. If you sit down you will be served by a waiter and pay for the privilege. At busy times, or at popular bars, the crowds at the counter will be large and you will have to wait your turn. If you choose to stand you pay for your drink at the till beforehand. A small tip (5 or 10 cents per drink) may increase your chances of speedy service. In summer, tables cover all the available outdoor space, and the fight for a place in the shade is never ending.

Traditionally elegant – and expensive – bars for people-watching are the admirably located **Rosati** and **Doney**, as well as **Caffè Greco**, the 19th-century haunt of artists,



writers and composers (*see p133*), or the carefully restored **La Caffettiera**, near the Pantheon. Other popular and well-established bars are the **Antico Caffè della Pace** and **Café Romano**, both these places are recommended for late-night drinks. **Zodiaco** on Monte Mario pulls in the crowds for its panoramic views as does **Oppio Cafè** near the Domus Aurea. For sheer decadence go to **Stravinsky** at the Hotel de Russie for wonderful martinis or a relaxed cup of coffee.

Tearooms are becoming increasingly popular. **Babington's Tea Rooms** (*see p134*) on Piazza di Spagna serves an outrageously expensive cup of tea and scones in genteel surroundings, while **Dolci e Doni** is more relaxed. Relative newcomers and much better value are the **Russian Tea Room**, **Il Giardino del Te** and **Makasar**. For serious luxury, you can have a full afternoon tea at the **Grand Bar** in the St Regis Grand (*see p299*).

Coffee fiends should try a *gran caffè speciale* at the counters of **Caffè Sant'Eustachio**, or one of Rome's best espressos at **La Tazza d'Oro** (*see p104*). Less familiar to tourists, however, are the excellent **Antico Caffè del Brasile** (*see p351*), **Bar del Cappuccino**, **Ciamei** or **Spinelli**. **Ciampini al Café du Jardin** with its garden setting and roof-top views is unbeatable in summer, particularly at the apéritif hour, as is the **Caffè Parnaso** in Parioli. Gradually becoming the norm in Rome are bookshop cafés – **Caffè la Feltrinelli** and **Biblioteca** are two examples – and museum cafés. The bar at the Capitoline Museums has breathtaking views if average food, whilst the café in the **Palazzo delle Esposizioni** (*see p164*) is open throughout the day with an attractive selection of snacks and drinks.

## PASTICCERIE

On Sunday mornings you will often see the Romans emerging from the local pastry shop or *pasticcERIA* with a beautifully wrapped package. This can contain dainty individual

pastries, whole cakes or tarts, traditional Easter *colombe* (doves) or the Christmas *panettoni* – huge cakes with raisins and candied peel – all for consumption by large gatherings of friends or family after lunch. The window displays of cake shops are often fantastic. These, and the aroma of brewing coffee, will tempt even those who claim not to have a sweet tooth. The selection is vast from a hot *cornetto* or *brioche* in the early morning, a mid-day *pizzetta* or savoury tart at lunch, or a choux pastry or fruit tart in the afternoon. **Cipriani** (*see p347*), open since 1906, has delicious biscuits, ricotta cake and apple tart. Nearby **Regoli** has wonderful *mille feuilles* and *torta con crema e pinoli* (pine kernels). **Dagnino** prepares hundreds of Sicilian specialities every day whilst **Bella Napoli** has an array of typically Neapolitan cakes and sweets, such as *sfogliatelle* or *babà*. As well as cakes, numerous shops offer hand-made chocolates. At some, such as **Ciocolati** and **Rivendita dei Ciocolati e Vino** (*see p350*), you can pause over a cup of coffee or glass of wine while deciding which you like best.

## GELATERIE

Ice cream (*gelato*) is one of summer's main delights and at Rome's ice cream parlours, you are certainly in for a lavish treat. Look for the word *artigianale*, if you want to savour the best. The choice is endless – water-ices made with a phenomenal variety of fruit; lemon and coffee *granite* (crushed ice); as well as more exotic ice cream specialities such as rice pudding, *zuppa inglese* (English trifle), *zabaglione* and *tiramisù*. Choose as many varieties as the size of your cone or cup will hold, ask for an optional topping of cream (*panna*) and go for a sensation-filled stroll. Or take a seat and rest awhile – you will be served an obscenely-sized creation at the table (at a price). *Gelaterie* are open all day, many until late at night, and

are very much an integral part of Roman socializing. **Tre Scalini** in Piazza Navona is a famous spot for enjoying the pricey, yet so heavenly, chocolate *tartufo* (truffle), while a summer evening in EUR, especially with children, nearly always ends in a trip to **Giolitti**, a historic ice cream name. The strategically placed, crowded original near the Pantheon deserves at least one visit too. Gourmet fans of *gelato* should not miss **San Crispino**, which offers home-made delicacies made with the best ingredients. Its *zabaglione* is made with 20-year-old barrel-aged Marsala. In summer try the mouth-watering *susine* (yellow plum) flavour and in winter, the *arancia selvatica* (wild orange) should not be missed.

Adults may prefer to pick their nighttime treat at **Chalet del Lago**, again in EUR, while sitting beside the lake. If you come across a small kiosk with the sign *grattachecche* (most likely in Trastevere and Testaccio), try one of Rome's oldest traditions – ice grated by a gloved hand on the spot and enlivened with a variety of classic flavourings.

Everyone has their own favourite flavours and preferred *gelateria*, but the quest for perfection is an ongoing pleasure. For top *zabaglione*, try **Fiocco di Neve**, **Giolitti** of Via Vespucci or **Petrini dal 1926**. **Santa Barbara** has rarities such as fig or mulberry (*gelso*) as well as wonderful *cremolati* (creamy sorbets). **Palazzo del Freddo** makes an exceptionally wonderful rice pudding flavour and its own *La Caterinetta* – one of the secret ingredients is honey. **Al Settimo Gelo**, a witty play on words, (*settimo* is seventh, *cielo* is heaven and *gelo* is ice), creates exciting chestnut sorbet, chocolate with *pepperoncino*, ginger and ice cream made from Greek yoghurt. For those with dairy allergies, visit the Sicilian *gelateria*, **Gelarmory**, which also uses soya milk and has 14 different flavours on offer. **Duse**, in Parioli, is famed for its white or dark (*fondente*) chocolate. Less familiar, however, is its baby nettle leaf (*ortica*), which is usually available in very early spring.

## DIRECTORY

<b>CAPITOL</b>	<b>GELATERIE</b>	<b>PASTICCERIE</b>	<b>Fratelli Fabbi</b>
<b>BARS, CAFES AND TEAROOMS</b>	<b>Fiocco del Nove</b> Via del Pantheon 51. <b>Map 12 D2.</b>	<b>Bella Napoli</b> Corso Vittorio Emanuele II 246. <b>Map 11 B3.</b>	Via della Croce 27. <b>Map 4 F2.</b>
<b>Caffè Capitolino</b> Piazzale Caffarelli. <b>Map 12 F5.</b>	<b>Giolitti</b> Via degli Uffici del Vicario 40. <b>Map 12 D2.</b>	<b>La Deliziosa</b> Vicolo Savelli 50. <b>Map 11 B3.</b>	<b>Le Pain Quotidien</b> Via Tomacelli 24/25. <b>Map 12 D1.</b>
<b>PIAZZA DELLA ROTONDA</b>	<b>PIAZZA NAVONA</b>	<b>GELATERIE</b>	<b>BARS, CAFES AND TEAROOMS</b>
<b>PIZZERIAS</b>	<b>PIZZERIAS</b>	<b>Bar Navona</b> Piazza Navona 67. <b>Map 11 C3.</b>	<b>Babington's Tea Rooms</b> Piazza di Spagna 23. <b>Map 5 A2.</b>
<b>Barroccio</b> Via dei Pastini 13. <b>Map 12 D2.</b>	<b>Da Baffetto</b> Via del Governo Vecchio 114. <b>Map 11 B3.</b>	<b>Da Quinto</b> Via di Tor Millina 15. <b>Map 11 C3.</b>	<b>Caffè Greco</b> Via Condotti 86. <b>Map 5 A2.</b>
<b>Er Faciolaro</b> Via dei Pastini 123. <b>Map 12 D2.</b>	<b>Da Francesco</b> Piazza del Fico 29. <b>Map 11 B2.</b>	<b>Tre Scalini</b> Piazza Navona 28. <b>Map 11 C3.</b>	<b>Café Romano</b> Via Borgognona 4. <b>Map 12 E1.</b>
<b>Il Leoncino</b> Via del Leoncino 28. <b>Map 12 E1.</b>	<b>La Montecarlo</b> Vicolo Savelli 12/13. <b>Map 11 C3.</b>	<b>PIAZZA DI SPAGNA</b>	<b>Ciampini al Café du Jardin</b>
<b>ENOTECHE</b>	<b>ENOTECHE</b>	<b>PIZZERIAS</b>	Viale Trinità dei Monti. <b>Map 5 A2.</b>
<b>Achilli al Parlamento</b> Via dei Prefetti 15. <b>Map 12 D1.</b>	<b>Bevitoria Navona</b> Piazza Navona 72. <b>Map 11 C2.</b>	<b>PizzaRé</b> Via di Ripetta 14. <b>Map 4 F1.</b>	<b>Dolci e Doni</b> Via delle Carrozze 85B. <b>Map 4 F2.</b>
<b>Corsi</b> Via del Gesù 88. <b>Map 12 E3.</b>	<b>Caffè Novecento</b> Via del Governo Vecchio 12. <b>Map 11 B3.</b>	<b>'Gusto</b> Piazza Augusto Imperatore 9. <b>Map 4 F2.</b>	<b>Rosati</b> Piazza del Popolo 5. <b>Map 4 F1.</b>
<b>Spiriti</b> Via di Sant'Eustachio 5. <b>Map 12 D3.</b>	<b>Caffeteria D'Art al Chiostro del Bramante</b> Via della Pace. <b>Map 11 C2.</b>	<b>ENOTECHE</b>	<b>Stravinsky Bar</b> Hotel de Russie, Via del Babuino 9. <b>Map 5 A2.</b>
<b>BIRRERIE</b>	<b>Cul de Sac</b> Piazza Pasquino 73. <b>Map 11 C3.</b>	<b>Antica Enoteca di Via della Croce</b> Via della Croce 76B. <b>Map 5 A2.</b>	<b>GELATERIE</b>
<b>Trinity College</b> Via del Collegio Romano 6. <b>Map 12 E3.</b>	<b>Enoteca del Corso</b> Corso Vittorio Emanuele 293. <b>Map 11 B3.</b>	<b>Il Brillo Parlante</b> Via della Fontanella 12. <b>Map 4 F1.</b>	<b>Caffetteria-Gelateria Barcaccia</b> Piazza di Spagna 71. <b>Map 5 A2.</b>
<b>FAST FOOD</b>	<b>Giulio Passami l'Olio</b> Via di Monte Giordano 28. <b>Map 11B2.</b>	<b>Buccone</b> Via di Ripetta 19. <b>Map 4 F1.</b>	<b>CAMPO DE' FIORI</b>
<b>Obikà</b> Piazza Firenze 28. <b>Map 12 D1.</b>	<b>BIRRERIE</b>	<b>'Gusto</b> <i>See pizzerias.</i>	<b>PIZZERIAS</b>
<b>BARS, CAFES AND TEAROOMS</b>	<b>Old Bear</b> Via dei Gigli d'Oro 2. <b>Map 11 C2.</b>	<b>BIRRERIE</b>	<b>Acchiappafantasma</b> Via dei Cappellari 66. <b>Map 11 B3.</b>
<b>La Caffettiera</b> Piazza di Pietra 65. <b>Map 12 E2.</b>	<b>FAST FOOD</b>	<b>Birreria Viennese/Wiener Bierhaus</b> Via della Croce 21. <b>Map 5 A2.</b>	<b>ENOTECHE</b>
<b>Ciampini</b> Piazza S. Lorenzo in Lucina 29. <b>Map 12 D1.</b>	<b>Lo Zozzone</b> Via del Teatro Pace 32. <b>Map 11 B3.</b>	<b>Lowenhaus</b> Via della Fontanella 16B. <b>Map 4 F1.</b>	<b>Al Bric</b> Via del Pellegrino 51. <b>Map 11 B3.</b>
<b>Caffè Sant'Eustachio</b> Piazza Sant'Eustachio 82. <b>Map 12 D3.</b>	<b>BARS, CAFES AND TEAROOMS</b>	<b>FAST FOOD</b>	<b>Antico Forno Roscioli</b> Via dei Giubbonari 21. <b>Map 11 C4.</b>
<b>La Tazza d'Oro</b> Via degli Orfani 82/84. <b>Map 12 D2.</b>	<b>Antico Caffè della Pace</b> Via della Pace 5. <b>Map 11 C3.</b>	<b>Difronte A</b> Via della Croce 38. <b>Map 4 F2.</b>	<b>La Curia di Bacco</b> Via del Biscione 79. <b>Map 11 C4.</b>
<b>Vitti</b> Piazza San Lorenzo in Lucina. <b>Map 12 E1.</b>			

## DIRECTORY

### Il Gocetto

Via dei Banchi Vecchi 14.  
**Map** 11 B3.

### L'Angolo Divino

Via dei Balestrari 12.  
**Map** 11 C4.

### Vinando

Piazza Margana 23.  
**Map** 12 E4.

### La Vineria

Piazza Campo de' Fiori 15.  
**Map** 11 C4.

### FAST FOOD

#### Chagat

Via Santa Maria del Pianto 66. **Map** 12 D5.

#### Da Benito

Via dei Falegnami 14.  
**Map** 12 D4.

#### Filetti di Baccalà

Largo dei Librari 88.  
**Map** 11 C4.

#### Forno Campo de' Fiori

Piazza Campo de' Fiori 22.  
**Map** 11 C4.

#### Pizza Florida

Via Florida 25. **Map** 12 D4.

### BARS, CAFES AND TEAROOMS

#### Alberto Pica

Via della Seggiola 12.  
**Map** 12 D5.

#### Bar del Cappuccino

Via Arenula 50.  
**Map** 12 D4.

#### Bernasconi

Piazza Cairoli 16.  
**Map** 12 D4.

#### Bibliotèq

Via dei Banchi Vecchi 124.  
**Map** 11 B3.

#### Caffè la Feltrinelli

Largo Torre Argentina 5.  
**Map** 12 D4.

#### Russian Tea Room

Via de' Falegnami 7.  
**Map** 12 D4.

### PASTICCERIE

#### Boccione

Via del Portico d'Ottavia 1.  
**Map** 12 E5.

#### La Dolceroma

Via del Portico d'Ottavia 20B. **Map** 12 E5.

### GELATERIE

#### Blue Ice

Via dei Baullari 130 and 141. **Map** 11 C4.

#### Santa Barbara

Largo dei Librari 86.  
**Map** 11 C4.

### QUIRINAL

### PIZZERIAS

#### Al Giubileo

Via del Boschetto 44.  
**Map** 5 B4.

#### Est! Est! Est!

Via Genova 32. **Map** 5 C4.

### ENOTECHE

#### Antica Locanda

Via del Boschetto 85.  
**Map** 5 B4.

#### Cavour 313

Via Cavour 313. **Map** 5 B5.

#### Libreria Caffè Bohemien

Via degli Zingari 36.  
**Map** 5 C4.

#### Vineria Il Chianti

Via del Lavatore 81.  
**Map** 12 F2.

### BIRRERIE

#### The Albert

Via del Traforo 132.  
**Map** 5 B3.

#### Birreria Peroni

Via San Marcello 19.  
**Map** 12 F3.

### FAST FOOD

#### Er Buchetto

Via Viminale 2. **Map** 5 C3.

#### Galleria Alberto Sordi

(Opposite Piazza Colonna).  
 Via del Corso. **Map** 12 E2.

#### Nadia e Davide

Via Milano 33. **Map** 5 B4.

### BARS, CAFES AND TEAROOMS

#### Antico Caffè del Brasile

Via dei Serpenti 23.  
**Map** 5 B4.

#### Caffetteria Nazionale

Via Nazionale 26–27.  
**Map** 5 C3.

### Il Giardino del Tè

Via del Boschetto 112A.  
**Map** 5 B4.

### Palazzo delle Esposizioni

Via Milano 9. **Map** 5 B4.

### Spinelli

Piazza del Viminale 18.  
**Map** 5 C3.

### PASTICCERIE

#### Dagnino

Galleria Esedra, Via Vittorio Emanuele Orlando 75. **Map** 5 C2.

### GELATERIE

#### San Crispino

Via della Panetteria 42.  
**Map** 12 F2.

### TERMINI

### PIZZERIAS

#### La Bruschetta

Via Sardegna 39.  
**Map** 5 B1.

#### Formula Uno

Via degli Equi 13.  
**Map** 6 F4.

### ENOTECHE

#### Trimani

Via Cernaia 37B.  
**Map** 6 D2.

### BIRRERIE

#### Tumbler

Via degli Equi 22.  
**Map** 6 F4.

### FAST FOOD

#### Chef Express

Galleria Termini – Exit Via Marsala. **Map** 5 D3.

#### Vyta

Galleria Termini – Exit Via Marsala. **Map** 5 D3.

### BARS, CAFES AND TEAROOMS

#### Grand Bar

St Regis Grand Via Vittorio Emanuele Orlando 3. **Map** 5 C3.

### ESQUILINE

### BIRRERIE

#### The Fiddler's Elbow

Via dell'Olmata 43.  
**Map** 6 D4.

### Old Marconi

Via di Sante Prassede 9C.  
**Map** 6 D4.

### FAST FOOD

#### Panella

Via Merulana 54.  
**Map** 6 D5.

### BARS, CAFES AND TEAROOMS

#### Ciamei

Via Emanuele Filiberto 57.  
**Map** 6 E5.

#### Oppio Café

Via delle Terme di Tito 72.  
**Map** 5 C5.

### PASTICCERIE

#### Cipriani

Via C. Botta 21. **Map** 6 D5.

#### Regoli

Via Dello Statuto 60.  
**Map** 6 D5.

### GELATERIE

#### Palazzo del Freddo

Via Principe Eugenio 65/67. **Map** 6 E5.

### LATERAN

### BIRRERIE

#### La Pace del Cervello

Via dei SS Quattro 63.  
**Map** 9 A1.

### FAST FOOD

#### Porchetta Stall

Viale Carlo Felice.  
**Map** 10 D1.

### PASTICCERIE

#### Paci

Via dei Marsi 35.  
 Off **Map** 6 F4.

### GELATERIE

#### Premiate Gelaterie Fantasia

Via La Spezia 100/102.  
**Map** 10 E1.

#### San Crispino

Via Acaia 56.  
**Map** 9 C4.

### AVENTINE

### PIZZERIAS

#### Remo

Piazza Santa Maria Liberatrice 44.  
**Map** 8 D3.



**BIRRERIE****L'Oasi della Birra**

Piazza Testaccio 41.

**Map** 8 D3.**FAST FOOD****Di Pietro**

Piazza Porta San Paolo

6A-9. **Map** 8 E4.**Shams**

Via Galvani 12.

**Map** 8 D3.**Volpetti Più**

Via Alessandro Volta 8.

**Map** 8 D3.**GELATERIE****Café du Parc**Piazza di Porta San Paolo  
(Piramide metro).**Map** 8 E4.**Giolitti**

Via Vespucci 35.

**Map** 8 D3.**TRASTEVERE****PIZZERIAS****Da Vittorio**

Via di S. Cosimato 14A.

**Map** 7 C1.**Dar Poeta**

Vicolo del Bologna 45.

**Map** 11 B5.**Panattoni – I Marmi**

Viale Trastevere 53.

**Map** 7 C1.**Pizzeria Ivo**

Via S. Francesco a Ripa

158. **Map** 7 C1.**ENOTECHES****Cantina Paradiso**

Via San Francesco

A Ripa.

**Map** 7 C2.**Ferrara**

Via del Moro 1A.

**Map** 7 C1.**Trastevere**

Via della Lungaretta 86.

**Map** 7 C1.**FAST FOOD****Forno La Renella**

Via del Moro 15.

**Map** 7 C1.**Frontoni**

Viale Trastevere 52.

**Map** 7 C1.**BARS, CAFES AND TEAROOMS****Sala da Tè Trastè**

Via della Lungaretta 76.

**Map** 7 C1.**PASTICCERIE****Innocenti**

Via della Luce 21.

**Map** 7 C2.**Pasticceria****Trastevere**

Via Natale del Grande 49.

**Map** 7 C1.**Rivendita di Cioccolato e Vino**

Vicolo del Cinque 11.

**Map** 11 B5.**GELATERIE****La Fonte della Salute**

Via Cardinale Marmaggi

2-4. **Map** 7 C1.**Sacchetti**

Piazza San Cosimato 62.

**Map** 7 C1.**JANICULUM****ENOTECHES****In Vino Veritas Art Bar**

Via Garibaldi 2A.

**Map** 11 B5.**VATICAN****PIZZERIAS****Napul'è**

Viale Giulio Cesare 91.

**Map** 3 C1.**Pizzeria San Marco**

Via Tacito 29.

**Map** 4 D2.**ENOTECHES****Del Frate**

Via degli Scipioni 118.

**Map** 3 C1.**Il Simposio di Piero**

Costantini Piazza Cavour

16. **Map** 4 E2.**BIRRERIE****Cantina Tirolese**

Via Vitelleschi 23.

**Map** 3 C2.**FAST FOOD****Ercoli dal 1928**

Via Montello 26.

Off **Map** 1 A5.**Franchi**

Via Cola di Rienzo 200.

**Map** 4 D2.**La Pratolina**

Via degli Scipioni 248.

**Map** 3 C1.**BARS, CAFES AND TEAROOMS****Faggiani**

Via G. Ferrari 23.

**Map** 1 A5.**Makasar**Via Plauto 33. **Map** 3 C3.**PASTICCERIE****Antonini**

Via Sabotino 21-29.

Just off **Map** 1 A5.**Cioccolati**

Via M Dionigi 36.

**Map** 4 E2.**Gran Caffè Esperia**

Lungotevere Mellini 1.

**Map** 4 E1.**GELATERIE****Al Settimo Gelo**

Via Vodice 21.

Just off **Map** 1 A5.**Gelarmony**

Via Marcantonio Colonna

34. **Map** 4 D1.**Pellacchia**

Via Cola di Rienzo 105.

**Map** 4 D2.**VIA VENETO****ENOTECHES****Semidivino**

Via Alessandria 230.

**Map** 6 D1.**PIZZERIAS****PizzaRé**

Via Lucullo 22.

**Map** 5 C2.**BARS, CAFES AND TEAROOMS****Cine Caffè**

Largo M. Mastroianni 1.

**Map** 5 B1.**Doney**Via Veneto 145. **Map** 5 B2.**EUR****ENOTECHES****La Cave des Amis**

Piazzale Ardigò 27-29.

**BIRRERIE****Il Barone Rosso**

Via Libetta 13.

Off **Map** 8 E5.**PASTICCERIE****Dulcis In Fundo**

Via Tommaso

Odescalchi 13.

**GELATERIE****Chalet del Lago**

Lake, EUR.

**Giolitti**

Casina dei Tre Laghi,

Viale Oceania 90.

**FURTHER AFIELD****PIZZERIAS****Al Forno della Soffita**

Via Piave 62.

**Map** 6 D1.**ENOTECHES****Enojazz**

Via Bertoloni 1B.

**Map** 7 E4.**Il Tajut**

Via Albenga 44.

**Map** 10 E3.**BARS, CAFES AND TEAROOMS****Caffè Parnaso**

Piazza delle Muse 22.

**Map** 2 E2.**Zodiaco**

Viale Parco Mellini 90.

Off **Map** 3 A1.**PASTICCERIE****Euclide**

Via Filippo Civinini 119.

**Map** 2 D3.**GELATERIE****Duse**

Via Eleonora Duse 1B.

**Map** 2 F2.**Petrini dal 1926**

Piazza dell'Alberone 16.

**Map** 10 F4.

## SHOPS AND MARKETS

Rome has been a thriving centre for design and cosmopolitan shopping since ancient times. In the heyday of the Empire the finest craftsmen were drawn to Rome, and artifacts and produce of all kinds, including gold, furs, wine and slaves, were imported from far-flung corners of the Empire to service the needs of the wealthy Roman population. Shopping in Rome today in many ways reflects this diverse tradition. Italian designers



Stylish window display

have an international reputation for their luxuriously chic style in fashion, knitwear and leather goods (especially shoes and handbags) as well as in interior design, fabrics, ceramics and glass. The artisan-craftsman tradition is strong and the love of good design filters through into the smallest items. Rome is not a city for bargains (although it is often better value than Florence or Milan), but the joys of window shopping here will offer plenty of compensation.

### BEST BUYS

Leather goods of all kinds, including shoes and bags, are a strong point. Ready-to-wear Italian designer clothes are not cheap, but they are certainly less expensive than in other countries. Armani jeans are a good example (see p339). You are also likely to find designer lighting fixtures, for example, at lower prices here. Both modern and traditional Italian ceramics and handicrafts can be very beautifully made and, if you have time to wander around the back streets, really unusual and individual gifts can often be found.

### SALES

Bargain hunters may like to visit Rome during sale time (*saldi*), from mid-July to mid-September and the period from just before Christmas

to the first week in March. Top designers (see p338) slash prices by half, but their clothes are still very expensive even then. Good bargains can be found in the young designer-wear shops (see p339) and good-quality large shoe sizes are sold off very cheaply (most Italians have small feet). In general, though, sales in Rome tend to offer moderate rather than huge discounts.

Both the original and the sale price should be quoted on each reduced item. *Liquidazioni* (closing-down sales) are usually genuine and can sometimes be worth investigating. However, other signs in shop windows such as *vendite promozionali* (special introductory prices) and *sconti* (discounts) are often only lures to get you into the shop. The sign on the door saying *entrata libera* means "browsers welcome".



Antiques at Acanto (see p348)

### WHEN TO SHOP

Shops are generally open from 9am to 1pm and from 3.30pm to 7.30pm (4pm to 8pm in the summer months). Some of the shops in the centre stay open all day from 10am to 7.30pm.

Most shops are closed on Sunday (except immediately before Christmas). Shops are also closed on Monday morning, apart from most food stores, which close on Thursday afternoons in winter and Saturday afternoons in high summer.

August brings the city to a virtual standstill as Roman families escape the heat to the sea or the mountains, but this is gradually changing, with Romans taking shorter summer holidays. Most shops close for at least 2 weeks around 15 August, the national holiday.



Flower stalls in Piazza Campo de' Fiori (see p352)

## SHOPPING ETIQUETTE

Apart from a few department stores, most Roman shops are small, specializing in just one field. Browsing at leisure may at first seem daunting if you are used to large shopping centres. Customers will almost always receive better attention if they dress smartly – the emphasis on *fare una bella figura* (making a good impression) is taken seriously.

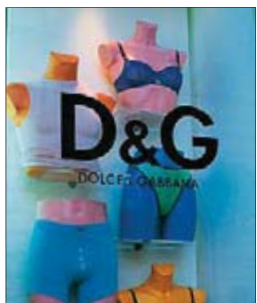
Sizes are not always uniform, so it is wise to try clothes on if possible before buying, since refunds and exchanges are not always given.

## HOW TO PAY

Most shops now accept all the major credit cards, whose signs are displayed on the shop window. Some will also accept foreign currency, though the exchange rate may not be good. When you make a purchase you are bound by Italian law to leave the shop with a *scontrino fiscale* (receipt). You can try asking for a discount if paying cash and you may be lucky, though many shops have a *prezzi fissi* (fixed prices) sign.

## VAT EXEMPTION

Value Added Tax – VAT (IVA in Italy) – ranges from 12 per cent on clothing to 35 per cent on luxury items such as jewellery and furs. Marked or advertised prices normally include the IVA. It is possible for non-European Union



One of many designer shops around Piazza di Spagna



Stylish leather gloves on display

residents to obtain an IVA refund for individual purchases that exceed about 160 euros, but be prepared for a long and bureaucratic process. The simplest method is to shop at a place displaying the “Euro Free Tax” sign.

Present your passport when you make your purchase, and fill in a form from the shop; the shop then deducts the IVA, gives you a copy of the form, and sends their copy to the Euro Free Tax Organization in Milan which will then deal with the paperwork.

If you wish to buy something from a shop which is not part of the “Euro Free Tax” scheme, you must get the Italian customs to stamp the vendor’s receipt at your departure, showing them the purchased article, and then post the stamped receipt back to the shop, who should then send you a refund.



Mercato delle Stampe (see p352)

## DEPARTMENT STORES AND SHOPPING CENTRES

Department stores, known as *grandi magazzini*, are few and far between in Rome, but they tend to have longer opening hours than smaller shops. **La Rinascente** and **Coin** are good for ready-to-wear clothes, both for men and women, household linens and haberdashery, and have well-stocked perfume counters. The **Oviesse** and **Upim** chain stores offer moderately priced medium-quality clothes and a variety of household goods.

Another alternative for the zealous shopper is to head for one of Rome’s shopping malls. **Cinecittà Due Centro Commerciale**, built in 1988, offers around 100 shops plus bars, banks and



Bargains in Via Sannio (see p353)

restaurants within easy reach of the centre by Metro (line A to Cinecittà).

## Cinecittà Due Centro Commerciale

Viale Palmiro Togliatti 2.  
Tel 06-722 09 10.

## Coin

Piazzale Appio 7. Map 10 D2.  
Tel 06-708 00 20.

Via Cola di Rienzo 173.  
Map 3 C2.  
Tel 06-3600 4298.

## La Rinascente

Via del Corso 189.  
Map 5 A3 & 12 E2.  
Tel 06-679 76 91.

Piazza Fiume.  
Map 6 D1.  
Tel 06-884 12 31.

## Oviesse

Viale Trastevere 62.  
Map 7 C2.  
Tel 06-5833 3633.  
Via Appia Nuova 181-5.  
Map 10 D2.  
Tel 06-702 32 14.

## Upim

Via del Tritone 172.  
Map 5 A3.  
Tel 06-678 33 36.  
Termini Station.  
Map 6 D3.  
Tel 06-4782 5909.  
Piazza Santa Maria Maggiore.  
Map 6 D4.  
Tel 06-446 55 79.



## Rome's Best: Shopping Streets and Markets

The most interesting shops in Rome are in the old centre, so shopping is easy to combine with sightseeing. The shops are often housed in medieval or Renaissance buildings and their window displays can be exquisite. Just like shopkeepers in past centuries, traders tend to specialize in one type of merchandise. Street names often refer to the old tradesmen: locksmiths in *Via dei Chiavari*, leather jerkin makers in *Via dei Giubbonari* and chairs in *Via dei Sediari*. Today, antique merchants have taken over from the rosary sellers on *Via dei Coronari*. The top names in fashion and modern design dominate the *Via Condotti* area, and the artisan-craftsman tradition is still strong around *Campo de' Fiori* and *Piazza Navona*.



### Via dei Coronari

*Art Nouveau and antiques enthusiasts will love browsing in the shops that line this charming street just northwest of Piazza Navona. But be prepared for high prices as most of the items are imported.*

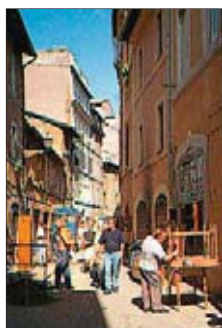
### Via Cola di Rienzo

*Situated close to the Vatican Museums, this long wide street has the finest food shops and is also good for clothes, books and gifts.*



### Via del Pellegrino

*Book and art shops abound here next to working artisans in the historic centre. Do not miss the mirror-lined alley near Campo de' Fiori.*



### Via dei Cappellari

*This narrow, medieval street is a great place for watching furniture restorers and other artisans plying their crafts in the open air.*

### Porta Portese

*You can buy anything from antiques to a tin whistle at Trastevere's Sunday morning flea market. (See p353.)*





### Via Margutta

*Up-market antique shops mix with genteel restaurants on this peaceful, cobbled street.*



### Via del Babuino

*This street is renowned for designer furniture, lighting and glass, as well as interesting antique and fashion shops.*



### DESIGNER SHOPPING

All the well-known stars of the Italian fashion scene, plus exclusive jewellers, gift shops, shoe designers and tailors, are concentrated in this cluster of chic and stylish shopping streets by the Spanish Steps (see pp338–43). Romans love to stroll here in the early evening.



### Via Borgognona

*Crowds flock here to buy, or just gaze at, high-fashion clothes, shoes, leather bags and other accessories.*



### Testaccio Market

*A visual feast of fruit and vegetables greets the eye in this lively market. (See p352.)*

0 metres 500  
0 yards 500

## Men's and Women's Fashion

Italy is one of the leading lights in high-class fashion, or *alta moda*. Many of the most famous designers are based in Milan, but Rome is home to a cluster of sophisticated and internationally distinguished fashion houses. There is also a wonderful selection of *alta moda* shops. Boutiques displaying an eclectic mix of designer goods rub shoulders with showrooms devoted to single collections. But even for those of us unable to splash out on genuine designer-wear, much fun can be gained from a stroll down the glittering streets that radiate out from the Piazza di Spagna, as some of the window displays are truly spectacular.

The "atelier" made-to-measure fashions are beyond most pockets, but the designers also offer ready-to-wear alternatives in their boutiques. These are not cheap, but cost far less than a tailor-made garment.

### WOMEN'S HIGH FASHION

Rome's most famous designer internationally is probably **Valentino**, whose studio dominates Piazza Mignanelli. However, one of the first houses to make a name for Roman fashion was **Sorelle Fontana**. This was *the* salon to be dressed by during the 1950s heyday of Rome's *dolce vita*. Sorelle Fontana has been dressing high society since the 1930s, and stocks a wide selection of ready-to-wear clothes and accessories.

**Fendi** occupies a 19th-century palazzo in Largo Goldoni. Fendi made its name with high-fashion furs, then branched out into leather goods, accessories and ready-to-wear, collaborating with Karl Lagerfeld who designed the coveted double-F logo which emblazons its very collectable products. Third-generation family members design the younger, less expensive Fendissime line.

For well over a decade, **Laura Biagiotti** has reigned as Rome's queen of discreet, conservative couture. From her headquarters in a castle just outside Rome, she designs a range of timelessly elegant knitwear and silk separates for women who don't want to sacrifice style for comfort. She is famous for her use of cashmere and white as well as her creative use of fabrics and quality of finish. Her flagship showroom in Via

Borgognona stocks her complete collection, which now includes hosiery, perfumes, swimwear and leather goods. Her scarves make wonderful presents, and are often reduced in price during sales; other items from previous collections are available in the shop all year round at very good discounts. Meanwhile, in nearby Via Condotti, there is the temple to the creations of **Salvatore Ferragamo**.

Other internationally known Rome-based designers include **Renato Balestra**, who produces tailored suits and glamorous evening wear and **Roberto Capucci**, who uses wonderful textures and fabrics in classy suits.

Milan's miraculous fashion house **Prada** has an alluring branch on Via Condotti, featuring clothes, shoes and accessories in unmistakable style. Other luminaries of Italian fashion who have shops in Rome include

**Giorgio Armani, Gianni Versace, Trussardi and Dolce & Gabbana.**

A rising star in ready-to-wear is **Roberto Cavalli**, whose design team produces some coolly imaginative and stylish collections.

If you're looking for clothes from more unconventional designers, **Gente** is the place to go – its Roman showrooms have exclusive rights to the original couture collections of avant-garde stylists such as Dolce & Gabbana, Moschino, and Jean-Paul Gaultier.

**MaxMara** also has a number of branches here. Chic suits and separates are the mainstays of this popular label. The quality of fabric and finish is superb and, with suits available for around €500, its prices are much lower than other *alta moda* couture designers' ready-to-wear lines.

### MEN'S TAILORS AND DESIGNER WEAR

Italian men are every bit as fashion conscious as the women, and there is no shortage of choice in Rome for the well-dressed man. Suits generally begin at around €620, jackets €415 and trousers €155.

Most of the "star" designers of women's *alta moda* have a shop for men, like **Valentino, Prada** and **Gianni Versace**. The designs are generally less dramatic than the women's, with the accent on understated sophistication and casual sportiness. Valentino's distinctive monogrammed accessories are relatively affordable.

### VALENTINO

One of the high priests of Italian fashion, **Valentino Garavani**, opened the doors of his Roman studio in 1959 to a distinguished clientele which included Sophia Loren, Audrey Hepburn and Jackie Kennedy, and has never looked back. He has created some of the most dramatic and flattering evening dresses of the last

four decades. In the 1970s he began designing ready-to-wear lines for both men and women alongside his *alta moda* collections, and you can now find his very distinctive "V" logo on a wide range of accessories. Valentino's headquarters is in a huge palazzo in Piazza Mignanelli, and he also has a separate ready-to-wear boutique nearby (see p342).



**Battistoni** is probably the most prestigious designer concentrating on menswear. Giorgio Battistoni and family's fine custom-made shirts and suits have been in demand with film stars and top society for 50 years. **Etro** sells classically cut clothes and accessories for men and women in exotic Italian-designed printed fabrics.

**Ermenegildo Zegna** is housed in a Baroque palazzo setting. It offers elegant ready-to-wear, and the master tailor Gaetano will also make to measure. **Davide Cenci** has been a mecca for those in search of the English country gentleman look since 1926. **Briioni** offers traditional tailor-made and own-label ready-to-wear men's clothing, **Trussardi** sells beautifully tailored classics, and **Testa** has impeccably tailored suits that appeal to younger Romans. **Degli Effetti** stocks more avant-garde designers such as Romeo Gigli and Jean-Paul Gaultier.

### YOUNG DESIGNER WEAR

There is a huge choice for the young. Top designers Valentino and Armani offer their particular styles translated into more affordable lines at **Valentino Sport** and **Emporio Armani** (Armani jeans are very good value at around €70). **Fendi** has its Fendissime line, **Roberto Cavalli** also has a boutique at Piazza di Spagna and Prada's youth-inspired label can be found in its **Prada Casual**. Targeted at the younger set, these are good places to pick up stylish, sporty numbers.

**Timberland** is another casual label very popular with young Italians. Average prices are in the region of €52 for a shirt, €210 for raincoats, €415 for suits.

**Energie** is a big hit and has some of the best window displays in Rome. Teenagers flock here for jeans and T-shirts, both the shop's own and other labels. **Trussardi's** casual line is found at **Tru Trussardi**, and **Aria**, **Diesel**, and **SBU** are also

very popular. **Eventi** represents the more avant-garde styles – *dark*, as they call it here – fusing Gothic, New Age and punk influences which can result in some outrageous window creations. For women, Via del Governo Vecchio is the place to head for. **Arsenale**, **Luna e L'altra** and **Maga Morgana** offer some unconventional designer clothes in a pleasant, friendly atmosphere.

### HIGH STREET FASHION

Rome is not a good place to look for everyday wear, since there is a distinct lack of mid-price shops bridging the huge gap between the dazzlingly priced *alta moda* designer exclusives and the ultra-cheap goods sold in markets (see pp352–3). Lower-budget shops do exist, but quality is often poor. If you have the stamina, you may find a bargain along Via del Corso, Via del Tritone, Via Nazionale, Via Cavour, Via Cola di Rienzo, Via Ottaviano or the Via dei Giubbonari.

The most convenient places to shop are department stores like La Rinascente, Coin and Upim (see p335). They may not sound exciting, but you can browse at leisure and occasionally find nice things. It is also worth trying shops mentioned under Young Designer Wear – particularly the *alta moda* designers' cheaper lines such as **Emporio Armani**. At the different branches of **Discount dell'Alta Moda** you can find end-of-season designer labels at 50 per cent less than the boutique prices. And while you don't need to come all the way to Rome to shop at **Benetton**, there are many shops here, which sell the authentic garments in their universal colours.

### KNITWEAR

Knitwear is a particular strength in Italian design, and in Rome there are plenty of specialist shops. **Laura Biagiotti** is celebrated for her luxurious cashmere separates, and

**Missoni** for spectacular kaleidoscopic patterns and colours.

Krizia no longer has a shop in Rome but sophisticated knitwear can be purchased at **Liz**.

**Choses de Cachemire** has cashmere cardigans, pullovers and knitted suits. Other shops, such as the **Luisa Spagnoli** outlets, offer a wider selection, including lower-priced items.

### LINGERIE

This is another Italian speciality excelling in both style and quality, with lines like La Perla exported worldwide. Lingerie is traditionally sold in top household linen shops (see p345) – **Cesari**, for example, has its own complete range. There are also boutiques specializing in lingerie and swimwear.

**Liberti** has a range of swimwear that's ideal for Italian beaches, as well as lingerie and women's night attire.

**Brighenti** is said to be where film stars go for their lingerie. **Schostal** has more traditional underwear with a very good men's section.

### SECOND-HAND CLOTHES

Those who are willing to browse will find a wide variety of second-hand clothes, whether inspired by a collector's interest in vintage clothes or a low budget. Apart from Via Sannio and Porta Portese markets (see p353), which have many second-hand clothes stalls, the mecca is Via del Governo Vecchio. Among the best shops in this ancient street near Piazza Navona is **Mado**, which has mostly 1920s dresses and some hats and jewellery.

**Le Gallinelle** offers a marvellous selection of second-hand and vintage clothes, as well as their own line. At **Via dei Chiavari 40** you can find smart clothes dating from the 1920s onwards, and owner Solange also does some dressmaking on the premises and sells at reasonable prices. Via del Pellegrino is also a good street for shops selling second-hand clothes.

## Shoes and Accessories

Italy's leather industry is renowned all over the world, and shoes, bags and belts are a good buy in Rome. Accessories in general are not just an afterthought but an integral part of an outfit for the well-dressed Roman. The choice of stylish jewellery, scarves, ties and other accessories is excellent.

### SHOES

Rome is full of shoe shops, ranging from high-quality stores in the Via Condotti area (where prices tend to start at €170) to the more economical shops around the Trevi fountain, and every big market has its bargain shoe stalls on its fringes.

Probably the best-known shop is **Ferragamo** – one of the world's top shoe shops. It stocks classic yet fashion-conscious shoes, as well as women's clothing and leather goods – the silk signature scarves are quite a feature.

**Fratelli Rossetti** is a close contender for the number one position. Founded by brothers Renzo and Renato some 50 years ago, this company produces classic men's shoes and beautiful, dressy low-heeled shoes for women that reflect the most up-to-the-minute trends. Along with **Campanile** in Via Condotti it represents the epitome of elegance. Its prices, of course, are sky-high but why not buy something small, and at least you'll have the bag!

**Barrilà**, which is located near Piazza di Spagna, sells more affordable women's shoes.

**Boccanera's** retail outlets, over in Testaccio, offer the latest men's and women's shoe styles from top Italian and British designers, with prices to match.

**Carlotto Rio** is one of the more long-lived shoe shops in Rome, having been in business for almost two decades, but it can't compete with **Domus**, which opened in 1938. Carlotto Rio sells made-to-measure footwear for both men and women, particularly shoes for special occasions, and also makes bags to customers' personal

specifications. **Domus** sells a selection of high-quality footwear, specializing in classic shoes for women. They also stock a limited range of bags. **De Bach** has colourful shoe styles for women.

Via Frattina has several more great shoe shops such as **Pollini**, which makes boots and bags for both men and women in trendy and imaginative styles. Native designer **Fausto Santini** stocks original, stylish, colourful designs for younger people. More moderate prices can be found at **Cervone**, which specializes in highly colourful women's shoes.

**Borini** stocks simple and elegant, low-heeled designs. The **Mr Boots** chain of shops stocks a wide range of trendy boots and casual shoes for men and women, while **Dominici** sells witty, smart and affordable footwear for women.

### LEATHER BAGS AND ACCESSORIES

The most famous of Rome's leather shops is the super-trendy **Gucci**, a dandy's paradise selling shoes, suitcases, handbags, wallets, belts and other accessories. It has a fashion boutique for men and women and is well-known for its silk ties and scarves. **Fendi** also has exquisite leather goods as well as some lower-priced lines in synthetic materials and a range of gift items. Although their famous "stripe" line of leather-finished synthetic handbags cost €130 (and their all-leather ones start at €155), they are at least cheaper to buy here than abroad. **Skin**, situated around the Via Sistina area, is also quite pricey. Located a short walk to the south of Skin and Ginocchi, near the

Trevi Fountain, is **La Sella**. It sells all things leather, including a range of shoes, bags, purses and belts.

**Mandarina Duck's** brightly coloured fabric bags and range of luggage are very much in fashion and make an attractive (and vegetarian) alternative to the more traditional leather styles. For sleek, utterly fashionable handbags check out the latest creations from **Furla** or go for one of **Alviero Martini's** famous "map" bags.

For a more unusual men's present, try **La Cravatta** in Trastevere. In addition to their selection of classy hand-made ties, they also manufacture ties to meet customers' specifications. You can choose the design, material, length and shape of the tie to create the perfect gift.

### CLASSIC JEWELLERY

What Cartier is to Paris, Tiffany & Co is to New York and Asprey's is to London, **Bulgari** is to Rome. This internationally revered jeweller's has passers-by glued to the windows gazing at its large fat gemstones. These "windows" are rather curious small boxes inserted into a wall with one or two pieces of jewellery in each of them, which adds to the feeling of looking at precious items in a case at a museum. Bulgari's watches, especially the men's, are popular and very elegant, as are the famous meshnecklaces. It specializes in large, colourful stones in High Renaissance-style settings but also produces a selection of contemporary designs. This was one of Andy Warhol's favourite shops, and it is definitely the most palatial shop on Via Condotti. Inside, the shop's atmosphere is one of almost religious awe and contemplation.

**Buccellati** is an offshoot of the famous Florentine dynasty, which was begun by Mario Buccellati in the 1920s and patronized by the poet Gabriele D'Annunzio. Its delicately engraved

designs are inspired by the Italian Renaissance, and are real classics, displaying superb craftsmanship.

**Ansuini** designs are fashionable yet classic with strong, imaginative themes being introduced for each new collection. **Massoni**, founded in 1790, is one of Rome's oldest jewellery houses. Its refined one-offs and brooches are quite outstanding.

At **Moroni Gioielli** you will also find imaginative, unique pieces of the highest-quality workmanship. **Petochi**, which was jeweller to the former Italian monarchy (1861–1946), the House of Savoy, has both traditional and contemporary styles on display.

**Pero** is an old-fashioned shop which has been going since 1891 and specializes in antique jewellery and silverware. **Boncompagni Sturni** sells traditional designs with the emphasis on quality and craftsmanship. You have to ring the bell to be admitted to both of these shops, and they are extremely expensive.

## COSTUME JEWELLERY

For less conventional tastes, there are several shops selling innovative, avant-garde pieces, often using semi-precious metals and stones. **Via dei Coronari 193** is worth trying.

**Tempi Moderni** has an interesting collection of Art Deco and Liberty period jewellery including Bakelite brooches. There is also a range of designer pieces from the fifties and sixties.

**Bozart** is the place for trendy, flashy costume jewellery. **Siragusa** puts beautiful 3rd- and 4th-century BC beads and coins into handmade gold chains, in a museum-like shop just off the Piazza di Spagna.

## TRADITIONAL GOLDSMITHS AND SILVERSMITHS

The mainstay of Rome's jewellery industry is still the traditional artisan goldsmith

and silversmith, working to order in tiny studio workshops. These are concentrated in the old Jewish Ghetto area by the Tiber river, Campo de' Fiori, Ponte Sisto near Via Giulia, and in Montepietà (which is also where the pawn-brokers live).

Artisan jewellery can also be found in Via dei Coronari, Via dell'Orso and Via del Pellegrino. The jewellers create individual pieces to their own designs and have often learned their profession from their parents and grandparents. They will also do repair work, or take old gold jewellery, melt it down and make it into something to suit you especially.

**Gioie d'Arte** produces some traditional artisan jewellery and always works to customers' commissions.

## GLOVES, HATS AND HOISERY

If you're looking for top quality, you will find an expensive line in gloves at **Di Cori** and **Sermoneta**, both of which stock every imaginable kind.

To find smart leather gloves to match your new shoes and handbags, whatever their colour, make a visit to **Settimio Mieli** which is sure to have something suitable, and at a reasonable price.

**Catello d'Auria** specializes in gloves and hosiery. **Borsalino** is a good place to go for all sorts of hats, including its namesake.

**Calza e Calze** has the best range of hosiery in Rome – the friendly staff will serve you with almost any colour or pattern of tights and stockings that you could wish for.

## SIZE CHART

For Australian sizes follow British and American convention.

### Children's clothing

Italian	2-3	4-5	6-7	8-9	10-11	12	14	14+	(years)
British	2-3	4-5	6-7	8-9	10-11	12	14	14+	(years)
American	2-3	4-5	6-6x	7-8	10	12	14	16	(size)

### Children's shoes

Italian	24	25½	27	28	29	30	32	33	34
British	7	8	9	10	11	12	13	1	2
American	7½	8½	9½	10½	11½	12½	13½	1½	2½

### Women's dresses, coats and skirts

Italian	38	40	42	44	46	48	50
British	8	10	12	14	16	18	20
American	6	8	10	12	14	16	18

### Women's blouses and sweaters

Italian	81	84	87	90	93	96	99	(cms)
British	31	32	34	36	38	40	42	(inches)
American	6	8	10	12	14	16	18	(size)

### Women's shoes

Italian	36	37	38	39	40	41
British	3	4	5	6	7	8
American	5	6	7	8	9	10

### Men's suits

Italian	44	46	48	50	52	54	56	58	(size)
British	34	36	38	40	42	44	46	48	(inches)
American	34	36	38	40	42	44	46	48	(inches)

### Men's shirts (collar size)

Italian	36	38	39	41	42	43	44	45	(cms)
British	14	15	15½	16	16½	17	17½	18	(inches)
American	14	15	15½	16	16½	17	17½	18	(inches)

### Men's shoes

Italian	39	40	41	42	43	44	45	46
British	6	7	7½	8	9	10	11	12
American	7	7½	8	8½	9½	10½	11	11½



## DIRECTORY

### WOMEN'S HIGH FASHION

#### Dolce & Gabbana

Via Condotti 51–52.

**Map** 5 A2.

**Tel** 06-6992 4999.

#### Fendi

Largo Goldoni 419.

**Map** 12 E1.

**Tel** 06-69 66 61.

#### Gente

Via del Babuino 80.

**Map** 4 F1.

**Tel** 06-320 7671.

Also: Via Frattina 70.

**Map** 5 A2.

**Tel** 06-678 9132.

#### Gianni Versace

Via Bocca di Leone 27.

**Map** 5 A2.

**Tel** 06-678 0521.

#### Giorgio Armani

Via Condotti 77.

**Map** 5 A2.

**Tel** 06-699 1461.

Also: Via del Babuino 140.

**Map** 4 F1.

**Tel** 06-3600 2197.

#### Laura Biagiotti

Via Borgognona 43–44.

**Map** 5 A2.

**Tel** 06-679 1205.

#### Max & Co

Via Condotti 46.

**Map** 5 A2.

**Tel** 06-678 7946.

#### MaxMara

Via Frattina 28. **Map** 5 A2.

**Tel** 06-679 3638.

#### Prada

Via Condotti 92–95.

**Map** 5 A2.

**Tel** 06-679 0897.

#### Renato Balestra

Via Sistina 67.

**Map** 5 A2.

**Tel** 06-679 5537.

#### Roberto Capucci

Via Gregoriana 56.

**Map** 5 A2.

**Tel** 06-679 5180.

#### Roberto Cavalli

Via Borgognona 27.

**Map** 5 A2.

**Tel** 06-6992 5469.

#### Salvatore Ferragamo

Via Condotti 73–74.

**Map** 5 A2.

**Tel** 06-679 1565.

#### Sorelle Fontana

Via della Fontanella di

Borghese 67–68.

**Map** 12 E1.

**Tel** 06-6813 5406.

#### Trussardi

Via Condotti 49–50. **Map**

5 A2. **Tel** 06-679 2151.

#### Valentino

Via Condotti 13.

**Map** 5 A2.

**Tel** 06-673 9420.

### MEN'S TAILORS AND DESIGNER WEAR

#### Battistoni

Via Condotti 61A.

**Map** 5 A2.

**Tel** 06-697 6111.

#### Brioni

Via Condotti 21A.

**Map** 5 A2.

**Tel** 06-678 3428.

#### Davide Cenci

Via Campo Marzio 1–7.

**Map** 4 F3 & 12 D2.

**Tel** 06-699 0681.

#### Degli Effetti

Piazza Capranica 79.

**Map** 4 F3 & 12 D2.

**Tel** 06-679 0202.

#### Ermenegildo Zegna

Via Borgognona 7E.

**Map** 5 A2.

**Tel** 06-678 9143.

#### Etro

Via del Babuino 102.

**Map** 5 A2.

**Tel** 06-678 8257.

#### Gianfranco Ferré

Piazza di Spagna 70.

**Map** 5 A2.

**Tel** 06-679 1451.

#### Gianni Versace

Via Bocca di Leone 27.

**Map** 5 A2.

**Tel** 06-678 0521.

#### Gucci

Via Condotti 8. **Map** 5 A2.

**Tel** 06-679 0405.

#### Testa

Via Borgognona 13.

**Map** 12 E1.

**Tel** 06-679 0660.

Also: Piazza Euclidea 27.

**Map** 2 D2.

**Tel** 06-807 0118.

#### Trussardi

See *Women's High Fashion*.

#### Valentino

Via Bocca di Leone 16.

**Map** 5 A2.

**Tel** 06-673 9430.

### YOUNG DESIGNER WEAR

#### Aria

Via Nazionale 239.

**Map** 5 C3.

**Tel** 06-48 44 21.

#### Arsenale

Via del Governo Vecchio

64. **Map** 4 E4 & 11 B3.

**Tel** 06-686 1380.

#### Diesel

Via del Corso 186.

**Map** 4 F3 & 12 E1.

**Tel** 06-678 3933.

#### Emporio Armani

Via del Babuino 140.

**Map** 4 F1.

**Tel** 06-3600 2197.

#### Energie

Via del Corso 486.

**Map** 4 F2.

**Tel** 06-322 7046.

#### Eventi

Via dei Serpenti 134.

**Map** 5 B4.

**Tel** 06-48 49 60.

#### Luna e L'Altra

Piazza Pasquino 76.

**Map** 4 E4 & 11 C3.

**Tel** 06-6880 4995.

#### Maga Morgana

Via del Governo Vecchio

27 & 98.

**Map** 4 E4 & 11 C3.

**Tel** 06-687 9995.

#### Prada Casual

Via del Babuino 91. **Map**

4 F1. **Tel** 06-3600 4884.

#### Roberto Cavalli

Piazza di Spagna 82. **Map**

5 A2. **Tel** 06-679 2294.

#### SBU

Via S. Pantaleo 68.

**Map** 11 C3.

**Tel** 06-6880 2547.

#### Timberland

Via del Corso 488.

**Map** 4 F2.

**Tel** 06-322 7266.

#### Tru Trussardi

Via Frattina 42.

**Map** 5 A2.

**Tel** 06-6938 0855.

#### Valentino

Via del Babuino 61.

**Map** 4 F1.

**Tel** 06-3600 1906.

### HIGH STREET FASHION

#### Benetton

Via del Corso 422.

**Map** 12 E1.

**Tel** 06-6810 2520.

#### Discount dell'Alta Moda

Via di Gesù e Maria

14 & 16A. **Map** 4 F2.

**Tel** 06-361 3796.

Also: Via dei Serviti 27.

**Map** 5 B3.

**Tel** 06-482 7790.

#### Emporio Armani

See *Young Designer Wear*

#### Onyx

Via Cola di Rienzo 225.

**Map** 4 D2.

**Tel** 06-3600 6073.

### KNITWEAR

#### Choses de Cachemire

Via del Babuino 105.

**Map** 4 F1.

**Tel** 06-679 8488.

#### Laura Biagiotti

See *Women's High Fashion*.

#### Liz

Via Appia Nuova 90.

**Map** 10 D2.

**Tel** 06-700 3609.

**Luisa Spagnoli**

Via del Tritone 30.  
**Map** 5 A3 & B3 & 12F1.  
**Tel** 06-6992 2769.

Also: Via Vittorio Veneto 130.  
**Map** 5 B1.  
**Tel** 06-4201 1281.

Also: Via Frattina 84B.  
**Map** 5 A2.  
**Tel** 06-699 1706.

**Missoni**

Piazza di Spagna 78.  
**Map** 5 A2.  
**Tel** 06-679 2555.

**LINGERIE****Brighenti**

Via Frattina 7-8.  
**Map** 5 A2.  
**Tel** 06-679 1484.  
 Also: Via Borgognona 27.  
**Map** 5 A2.  
**Tel** 06-678 3898.

**Cesari**

Via del Babuino 193.  
**Map** 5 B3.  
**Tel** 06-638 1241.

**Liberti**

Via del Tritone 101.  
**Map** 12 F1.  
**Tel** 06-488 2246.

**Schostal**

Via del Corso 158.  
**Map** 4 F3 & 12 E1.  
**Tel** 06-679 1240.

**SECOND-HAND CLOTHES****Le Gallinelle**

Via del Boschetto 76.  
**Map** 5 B4.  
**Tel** 06-488 1017.

**Mado**

Via del Governo Vecchio 89A. **Map** 4 E4 & 11 B3.  
**Tel** 06-687 5028.

**SHOES****Barrilà**

Via del Babuino 33A.  
**Map** 4 F1.  
**Tel** 06-3600 1726.

**Boccanera**

Via Luca della Robbia 34-36. **Map** 8 D3.  
**Tel** 06-575 6804.

**Borini**

Via dei Pettinari 86-87.  
**Map** 4 E5 & 11 C5.  
**Tel** 06-687 5670.

**Campanile**

Via Condotti 58.  
**Map** 5 A2.  
**Tel** 348-0154 326.

**Carlotto Rio**

Via dell'Arco della Ciambella 8.  
**Map** 12 D3.  
**Tel** 06-687 2308.

**Cervone**

Via del Corso 99.  
**Map** 4 F2.  
**Tel** 06-678 3522.

**De Bach**

Via del Babuino 123.  
**Map** 4 F1.  
**Tel** 06-678 3384.

**Dominici**

Via del Corso 14.  
**Map** 12 E1.  
**Tel** 06-361 0591.

**Domus**

Via Belsiana 52. **Map** 4 F2.  
**Tel** 06-678 9083.

**Fausto Santini**

Via Frattina 120.  
**Map** 5 A2.  
**Tel** 06-678 4114.

**Ferragamo**

Via Condotti 73-74.  
**Map** 5 A2.  
**Tel** 06-679 1565.  
 Also: Via Condotti 66.  
**Map** 5 A2.  
**Tel** 06-678 1130.

**Fratelli Rossetti**

Via Borgognona 5A.  
**Map** 5 A2.  
**Tel** 06-678 2676.

**Mr Boots**

Piazza Re di Roma 10.  
**Map** 10 D3.  
**Tel** 06-7720 8672.  
 Also: Via A Brunetti 2.  
**Map** 4 F1.  
**Tel** 06-321 5733.

**Pollini**

Via Frattina 22-24.  
**Map** 5 A2 & 12 E1.  
**Tel** 06-679 8360.

**LEATHER GOODS****Alviero Martini**

Via Borgognona 4G.  
**Map** 5 A2.  
**Tel** 06-6992 3381.

**Furla**

Via Condotti 56.  
**Map** 5 A2.  
**Tel** 06-679 1973.

**Gucci**

Via Borgognona 7D. **Map** 5 A2. **Tel** 06-6920 2077.

**Mandarin Duck**

Via Due Macelli 59F/G.  
**Map** 12 F1.  
**Tel** 06-678 6414.

**La Sella**

Via del Lavatore 56.  
**Map** 5 A3 & 12 F2.  
**Tel** 06-679 6654.

**Skin**

Via Capo le Case 41.  
**Map** 5 A3 & 12 F1.  
**Tel** 06-678 5531.

**CLASSIC JEWELLERY****Ansuini**

Corso Vittorio Emanuele 151.  
**Map** 4 E4 & 11 C3.  
**Tel** 06-689 2193.

**Boncompagni**

Via Vittoria 4A.  
**Map** 4 F2.  
**Tel** 06-321 3950.

**Buccellati**

Via Condotti 31. **Map** 5 A2. **Tel** 06-679 0329.

**Bulgari**

Via Condotti 10. **Map** 5 A2. **Tel** 06-679 3876.

**Massoni**

Via Margutta 64.  
**Map** 4 F1.  
**Tel** 06-321 6916.

**Moroni Gioielli**

Via Belsiana 32A. **Map** 4 F2. **Tel** 06-678 0466.

**Peroso**

Via Sistina 29A.  
**Map** 5 B3.  
**Tel** 06-474 7952.

**Petochi**

Piazza di Spagna 23.  
**Map** 5 A2.  
**Tel** 06-679 1128.

**COSTUME JEWELLERY****Bozart**

Via Bocca di Leone 4.  
**Map** 5 A2.  
**Tel** 06-678 1026.

**Granuzzo**

Via dei Coronari 193.  
**Map** 4 E3 & 11 B2.  
**Tel** 06-6880 1503.

**Siragusa**

Via delle Carrozze 64.  
**Map** 5 A2.  
**Tel** 06-679 7085.

**Tempi Moderni**

Via del Governo Vecchio 108.  
**Map** 4 E4 & 11 B3.  
**Tel** 06-687 7007.

**TRADITIONAL GOLDSMITHS AND SILVERSMITHS****Gioie d'Arte**

Via de' Gigli d'Oro 10.  
**Map** 4 E3 & 11 C2.  
**Tel** 06-687 7524.

**GLOVES, HATS AND HOSIERY****Borsalino**

Piazza del Popolo 20.  
**Map** 4 F1.  
**Tel** 06-3265 0838.  
 Also: Via Sistina 58A.  
**Map** 5 B2.  
**Tel** 06-6994 1223.

**Calza e Calze**

Via della Croce 78.  
**Map** 4 F2.  
**Tel** 06-678 4281.

**Catello d'Auria**

Via dei Due Macelli 55.  
**Map** 5 A2 & 12 F1.  
**Map** 5 A2 & 12 F1.  
**Tel** 06-679 3364.

**Di Cori**

Piazza di Spagna 53.  
**Map** 5 A2.  
**Tel** 06-678 4439.

**La Cravatta**

Via di Santa Cecilia 12.  
**Map** 8 D1.  
**Tel** 06-581 6676.

**Fendi**

See Women's High Fashion.

**Sermoneta**

Piazza di Spagna 61.  
**Map** 5 A2.  
**Tel** 06-679 1960.

**Settimio Mieli**

Via San Claudio 70.  
**Map** 5 A3 & 12 E2.  
**Tel** 06-678 5979.

## Interior Design

Italian design belongs to a long-established tradition based on the skills of the master craftsman, and some firms have a history going back hundreds of years. Rome's stylish interior design shops are worth seeking out, even if it is only to look around and enjoy the ambience. You might well pick up some design ideas for your home, or find some interesting or unusual things to buy. They are an excellent place to buy souvenirs and presents to take home.

### FURNITURE

Although there is no distinct area of Rome that is renowned for its furniture shops, most of the top stores are located to the north of the city centre.

Take a look at **Studio Punto Tre** if you want something different: it's packed with strangely painted chests of drawers, Egyptian-style artifacts and small items that would make good presents.

**Decoration 2000** dazzles with its sensible prices and its covetable Tuscan wrought iron and Venetian painted furniture in sun-drenched or delicate hues.

**Spazio Sette**, near Largo Argentina, is worth visiting for the building itself. The store has a spectacular showroom on three levels in the Palazzo Lazzaroni, a former cardinal's palace. It is one of Rome's premier home furnishing stores and, as well as furniture, it stocks plenty of items that would make interesting gifts. The furniture – modern, laminated, stack-up chairs and so forth, vases, glass, bowls, and kitchen equipment – is jumbled together in a fascinating display.

Nearby, on Via dei Chiavari, stands **Paola Agostara**, another shop that stocks an impressive cornucopia of household objects. Items ranging from hand-painted furniture to glassware from Eastern Europe are on sale here, along with a collection of designer fabrics and furniture by Paola Agostara herself.

**Benedetti**, which occupies a line of shops on the Via Marmorata, offers a range of

fine modern wood furniture, while **Compagnia del Mobile** gives a modern Italian take on 1970s retro styling.

### LIGHTING FIXTURES

Lighting fixtures are one of the most popular and more easily transportable items, and there are several superb showrooms in Rome that are worth a visit.

**Flos** is a merger of two design houses whose Roman showroom displays its lights as if they were museum exhibits. The design style is chic and minimalist, with plenty of black and white, chrome and steel.

Nearby **Artemide** is, like Flos, a design house in its own right, and is similarly well-known abroad. Its showroom in Rome is elegant, with expensive, hi-tech lighting design.

**Borghini** sells less famous names, and is therefore more economical.

To see examples of light fittings from all of Italy's leading producers, head to **Obor**, where high-tech items are displayed alongside more traditional designs.

Some independent craftsmen take a lead when it comes to lampshade design.

**Paolo Marj**, for instance, is a sculptor working in mixed media such as glass, wood and plastics to create lamps that are original works of art in themselves. Also on sale is a variety of original sculptures by the artist.

Italian lighting and other electrical equipment is designed for 220–240 volts. If you are going to use it in countries with lower voltage always ask the shop whether the product

needs a transformer, as this can depend on the model.

Lighting fixtures generally take screw-bulbs, although some designer models can be ordered with fittings for bayonet-bulbs.

### KITCHENS AND BATHROOMS

Although you won't be able to take one home with you, you may like to take a look at the ultra-modern hi-tech kitchen designs in Rome.

For an overview of the latest smart, steel designs, visit **Arclinea**, near Ponte Garibaldi, for its select display of state-of-the-art kitchens. Equally inspiring are the kitchens on display at **Emporio Cucina**, just off Piazza Navona.

Italian bathroom shops concentrate almost exclusively on modern designs, some of which are luxuriously decadent. **Ravasini** has very decorative floral fixtures with some matching accessories. **Andreucci** is another bathroom shop that sells all the latest styles.

### TILES

The Italian ceramic tile tradition is an ancient one. A great variety of tiles is displayed in kitchen and bathroom showrooms, but there are also one or two specialist shops.

**Ceramiche Musa** specializes in modern tiles incorporating decorative floral and ancient Roman motifs, which are popular, especially with foreign visitors.

### GLASS

Decorative glass objects are a popular buy in Rome. **Murano Più**, just behind Piazza Navona, sells Murano and other glass items at reasonable prices. This shop is one of the few that opens on Sundays – which can be useful for visitors on short trips to Rome.

**Archimede Seguso** also specializes in Murano glass but includes smaller pieces



and also offers a range of gift-sized items.

**Arteque** is a very beautiful shop which has a more traditional flavour.

For less expensive gifts, try **Stilvetro**. It is the ideal place for pasta bowls, glass and ceramics.

An added advantage is that shipment abroad can usually be arranged at any of these glass establishments so you can make your purchase without worrying about transporting it home.

## FABRICS

Beautiful fabrics and wall-papers to order are offered by **Il Sigillo** which has a rich assortment of samples.

At **Emporio Triestino** you can find all manner of beautiful fabrics, including

those by the most famous designer names.

If you are looking for worthwhile bargains, take a walk round the old Jewish quarter, Il Ghetto, that runs from Largo Argentina down to the Tiber; the area contains numerous cheaper fabric shops such as

**Paganini**. During sale times (see p334), remnants of fabrics (*scampoli*) are always sold off cheaply, and you could find just the right fabric for just the right price.

## HOUSEHOLD LINEN AND KITCHENWARE

A selection of lovely sheets can be found at **Frette**.

If you enjoy designer kitchenware, don't miss **C.u.c.i.n.a.** tucked away in

No. 65 Via Mario de' Fiori.

It stocks kitchen utensils from all over the world, as well as pots and pans in both rustic and hi-tech styles and countless space-saving kitchen accessories.

**Saliscendi** specializes in stainless steel designs and other minimalist lines for sleek bathroom and kitchen fittings and furnishings.

The Roman pizzeria '**Gusto** (see p331) also offers an interesting range of kitchen utensils and essentials in its ground-floor shop.

Finally, there is **Limentani**, whose basement shop in the old ghetto area is well stocked with interesting gift ideas. Here, you'll find an extraordinary array of household and kitchenware, including silver, china and crystal items.

## DIRECTORY

### FURNITURE

#### Benedetti

Via Marmorata 141.

**Map** 8 D3.

**Tel** 06-574 6610.

#### Compagnia del Mobile

Via Arenula 56.

**Map** 12 D5.

**Tel** 06-6813 6615.

#### Decoration 2000

Via dei Prefetti 3.

**Map** 4 F3 & 12 D1.

**Tel** 06-687 3742.

Also: Piazza Nicosia 33.

**Map** 11 C1.

**Tel** 06-6839 2064.

#### Paola Agostara

Via dei Chiavari 8.

**Map** 4 E4 & 11 C4.

**Tel** 06-6869 547.

#### Spazio Sette

Via dei Barbieri 7.

**Map** 4 F5 & 12 D4.

**Tel** 06-6880 4261.

### LIGHTING FIXTURES

#### Artemide

Via Margutta 107.

**Map** 4 F1.

**Tel** 06-3600 1802.

### Borghini

Via Belsiana 87-89.

**Map** 4 F2.

**Tel** 06-679 0629.

### Flos

Via del Babuino 84.

**Map** 5 A2.

**Tel** 06-320 7631.

### Obor

Piazza San Lorenzo in Lucina 28.

**Map** 12 E1.

**Tel** 06-687 1496.

### Paolo Marj

Piazza del Fico 21A.

**Map** 11 B3.

**Tel** 06-6880 7707.

### KITCHENS AND BATHROOMS

#### Andreucci

Via Po 39 & 94.

**Map** 2 F5.

**Tel** 06-855 0265.

#### Arclinea

Lungotevere

dei Cenci 4B.

**Map** 4 F5 & 12 D5.

**Tel** 06-686 5104.

#### Emporio Cucina

Piazza delle Cinque Lune

74. **Map** 11 C2.

**Tel** 06-6880 3685.

### Ravasini

Via di Ripetta 71.

**Map** 4 F2.

**Tel** 06-322 7096.

### TILES

#### Ceramiche Musa

Via Campo Marzio 39.

**Map** 4 F3 & 12 D1.

**Tel** 06-687 1242.

### GLASS

#### Archimede Seguso

Via dei Due Macelli 56.

**Map** 5 A2.

**Tel** 06-679 1781.

#### Arteque

Via Giulia 13. **Map** 4 D4 &

11 A3. **Tel** 06-687 7388.

#### Murano Più

Corso Rinascimento

43-45.

**Map** 4 E3.

**Tel** 06-6880 8038.

#### Stilvetro

Via Frattina 56. **Map** 5 A2.

**Tel** 06-679 0258.

### FABRICS

#### Emporio Triestino

Corso Vittorio Emanuele 9.

**Map** 12 D4.

**Tel** 06-679 2773.

### Paganini

Via Aracoeli 23.

**Map** 4 F5 & 12 E4.

**Tel** 06-678 6831.

### Il Sigillo

Via Laurina 15.

**Map** 4 F1.

**Tel** 06-361 3247.

### HOUSEHOLD AND KITCHENWARE

#### C.u.c.i.n.a.

Via Mario de' Fiori 65.

**Map** 5 A2.

**Tel** 06-679 1275.

#### Frette

Piazza di Spagna 10.

**Map** 5 A2.

**Tel** 06-679 0673.

#### 'Gusto

Piazza Augusto

Imperatore 7.

**Map** 4 F2.

#### Limentani

Via del Portico D'Ottavia 48.

**Map** 12 E5.

**Tel** 06-6880 6949.

#### Saliscendi

Via Francesco Crispi 45-47.

**Map** 5 B2.

**Tel** 06-679 0272.

## Books and Gifts

Rome offers huge scope for gift buying, both in the well-established tourist stores in the *centro storico* (historic centre) and smaller shops in less frequented parts of the city. Seeking out the smaller shops can be an adventure in itself, as many are in attractive parts of the city that you might not otherwise visit.

Unusual artisan ceramics, wonderful books on Italian art and architecture, paper products, vintage Italian film posters, beautiful prints of historic views of Rome and specialist sweets and cakes make ideal souvenirs to take home. While masterpieces by Michelangelo, Raphael and Caravaggio are popular icons for T-shirts, statuettes and postcards, religious artifacts are also readily available in the city that hosts the papal seat.

### BOOKSHOPS

Rome is rich in bookshops, from the encyclopedic to the very specialized. Italian books, both hardback and softback, are generally very attractive but also tend to be expensive.

As Italy's largest and most renowned bookshop chain, **Feltrinelli** dedicates its endless shelf space to both modern and classic Italian literature, and also houses a wide selection of non-fiction titles.

**Feltrinelli International** in Via Emanuele Orlando has an excellent range of foreign-language fiction and specialist non-fiction, covering various subjects including art, cookery, travel and history. It also stocks some superb photographic, art and cinema posters.

Magazines and stationery are available as well and the notice-board is a lifeline for information on rooms for rent and Italian language courses.

Specialist English bookstores include **The Lion Bookshop** and the **Anglo-American Book Co.**, both of which are located near Piazza di Spagna. In Trastevere, the **Almost Corner Bookshop**, though small, has probably the most extensive selection of English language fiction in the capital, as well as non-fiction titles – from ancient Rome to modern Italian culture and politics.

The Milanese **Franco Maria Ricci** stocks very beautiful art books as well as its own glossy magazine, *FMR*. **Libreria Godel** is good for browsing and **Remainder**

sells half-price bargains and games for children. For prospective chefs, fantastic recipe books on Italian and international cuisine can be found at **Emporio Libreria 'Gusto** (see p351) in Piazza Augusto Imperatore.

As an alternative to traditional bookstores, there are lots of cut-price deals at the second-hand book stalls in Via delle Terme di Diocleziano and in Largo della Fontanella di Borghese.

### MULTIMEDIA AND MUSIC

The newly-opened **Feltrinelli** in Galleria Alberto Sordi on Via del Corso and its sister store in Largo Argentina, represent the closest Rome gets to a multimedia megastore. At both these stores, in addition to their stock of fiction and non-fiction titles, there is a reasonable selection of CDs and DVDs that cover mainstream tastes.

For harder-to-find albums visit **Ricordi**, which is considered Rome's biggest specialist music store. Besides the fine collection of records, cassettes and CDs, it sells musical instruments and musical scores in its four central outlets.

### STATIONERY AND PAPER CRAFTS

Near the Pantheon, the Florentine **Il Papiro** sells a great range of illustrious paper-based products that include notebooks, diaries, envelopes and beautiful seal and wax sets that make for

an ideal gift. In a similar vein, a wide selection of pretty marbled notebooks, writing papers, and files and boxes in various sizes are also on offer at **Laboratorio Scatole. Pineider**, stationery suppliers to the Roman gentry, will print sets of exquisite visiting cards for you. The more modern **Vertecchi** is filled with original paper gifts, including boxes of every shape and size, while **Fabriano** has its own fabulous line of stationery and notebooks.

### POSTERS AND PRINTS

Near Piazza Navona, **L'Image** has an extensive range of artistic, photographic and film posters on sale, as well as a decent range of stationery, souvenirs and calendars. Geared more towards art-lovers, **Galleria Raffaello**, near the Pantheon, sells good quality and very reasonably priced prints of 17th-century panoramic paintings of Rome, as well as pictographic reproductions of some of Italy's most prestigious works of art.

For superb posters on past exhibitions as well as stylish souvenirs and postcards, visit Rome's museum shops, for example, **Il Chiostro Del Bramante** near Piazza Navona, or **Complesso del Vittoriano** next to the Forum.

### ARTISAN HANDICRAFTS AND DESIGN

The central Via del Pellegrino is a street crammed with small specialist outlets such as **Le Tre Ghinee**, which sells ceramics and glass objects. **Solo** is an interesting workshop with the emphasis on handcrafted leather goods and original jewellery.

If you are more interested in contemporary design, visit the **Palazzo delle Esposizioni** (see p164) where a wide range of objects by famous designers is available. For a really original gift, try **Buendia Mosaici**, a workshop that reproduces ancient Roman and Pompeian

mosaics, where they will recreate any design you choose to order.

## SOUVENIRS AND RELIGIOUS ARTIFACTS

Most of the tobacconists in central Rome sell postcards, stamps and a variety of souvenirs. Cheap and sometimes appealingly kitsch souvenirs are also found at the mobile stalls around the major tourist attractions.

Bookshops near the main basilicas, such as **Libreria Belardetti**, sell souvenirs and religious mementos. Other shops specialize in religious articles for both the clergy and the layperson. Facing the Vatican gates in Via di

Porta Angelica there are several shops, such as **Al Pellegrino Cattolico**, selling artifacts to visiting pilgrims.

## SWEETS AND BISCUITS

In addition to the several bars and cafés that sell cakes and biscuits to take away (*da portare via*), there are a number of specialist stores in Rome well worth taking the time out to visit.

Near Piazza Navona in the centre, **La Deliziosa** (see p331), though small, offers a great range of classic Italian desserts and cakes; the ricotta-based variety deserves a special mention. Further afield, at the top of Via

Gregorio XII that runs alongside the Vatican City walls, **Siciliana Svizzera** is renowned in Rome as the best place for sugary Sicilian delicacies, such as *cannoli* and *casate*.

For a wonderful range of fresh and appetizing Italian biscuits to suit all occasions and every whim, head for **Cipriani** (see p330) in Esquilino near Termini station or **Innocenti** (see p331), a historic *pasticceria* famed for its elaborate biscuits made with varied ingredients including almonds, pine kernels and honey. Innocenti is situated across the Tiber from the *centro storico* in Trastevere.

## DIRECTORY

### BOOKSHOPS

#### Almost Corner Bookshop

Via del Moro 45. **Map 7 C1.** **Tel** 06-583 6942.

#### Anglo-American Book Co.

Via delle Vite 102. **Map 12 E1.** **Tel** 06-679 5222.

#### Emporio Libreria 'Gusto

Piazza Augusto Imperatore 7. **Map 4 F2.** **Tel** 06-323 6363.

#### Feltrinelli

Largo Argentina 5A. **Map 4 F4.** **Tel** 06-6880 3248. Also: Galleria Alberto Sordi 31-35. **Map 12 E2.** **Tel** 06-6975 5001.

#### Feltrinelli International

Via E. Orlando 84-86. **Map 5 C3.** **Tel** 06-482 7878.

#### Franco Maria Ricci

Via del Plebiscito 102. **Map 12 E4.** **Tel** 06-697 6491.

#### Libreria Godel

Via Poli 45. **Map 12 F2.** **Tel** 06-679 8716.

#### The Lion Bookshop

Via dei Greci 33-36. **Map 4 F2.** **Tel** 06-3265 4007.

### Remainder

Piazza San Silvestro 28. **Map 12 E1.** **Tel** 06-679 2824.

### MULTIMEDIA AND MUSIC

#### Feltrinelli

See bookshops.

#### Ricordi

Via del Corso 506. **Map 12 E1.** **Tel** 06-361 2370.

### STATIONERY AND PAPER CRAFTS

#### Fabiano

Via del Babuino 173. **Map 4 F2.** **Tel** 06-3260 0361.

#### Laboratorio Scatole

Via della Stelletta 27. **Map 12 D2.** **Tel** 06-6880 2053.

#### Il Papiro

Via del Pantheon 50 (leading to Via d'Orfani). **Map 12 D2.** **Tel** 06-679 5597.

#### Pineider

Via dei Due Macelli 68. **Map 12 F1.** **Tel** 06-679 5884.

#### Vertecchi

Via della Croce 70. **Map 4 F2.** **Tel** 06-332 2821.

### POSTERS AND PRINTS

#### Il Chiostro del Bramante

Via della Pace 5. **Map 11 C2.** **Tel** 06-880 9098.

#### Complesso del Vittoriano

Via San Pietro In Carcere. **Map 5 A5.** **Tel** 06-678 0664.

#### Galleria Raffaello

Piazza della Minerva 78. **Map 12 D3.** **Tel** 06-687 8308.

#### L'Image

Via della Scrofa 67. **Map 12 D2.** **Tel** 06-686 4050.

### ARTISAN HANDICRAFTS AND DESIGN

#### Buendia Mosaici

Vicolo della Palomba 1A. **Map 11 C2.** **Tel** 06-6880 2762.

#### Le Tre Ghinee

Via del Pellegrino 53. **Map 11 B3.** **Tel** 06-687 2739.

#### Palazzo delle Esposizioni

Via Milano 9. **Map 5 B4.** **Tel** 06-482 8540.

### Solo

Via dei Baullari 146. **Map 11 C4.** **Tel** 06-687 2467.

### SOUVENIRS AND RELIGIOUS ARTIFACTS

#### Al Pellegrino Cattolico

Via di Porta Angelica 83. **Map 3 C2.** **Tel** 06-6880 2351.

#### Libreria Belardetti

Via della Conciliazione 4A. **Map 3 C3.** **Tel** 06-686 5502.

### SWEETS AND BISCUITS

#### Cipriani

Via C. Botta 21. **Map 6 D5.** **Tel** 06-7045 3930.

#### La Deliziosa

Vicolo Savelli 50. **Map 11 B3.** **Tel** 06-6880 3155.

#### Innocenti

Via della Luce 21A. **Map 7 C2.** **Tel** 06-580 3926.

#### Siciliana Svizzera

Piazza Pio XI 10 (at the end of Via Gregorio VII). **Tel** 06-637 4974.



## Art and Antiques

Rome's art and antique shops range from exclusive establishments to contemporary art galleries.

In response to a fashion for collecting early-20th-century artifacts, new dealers and galleries are springing up throughout Rome – Venini's Murano glass is popular, as are lighting and furniture. Many more sell general bric-a-brac and jewellery. Copies of antique prints can be picked up for a fraction of the original's price. Rome is not good for antique bargains, but it is worth looking in shops along Via dei Cappellari and Via del Pellegrino or going to the Porta Portese Sunday market (*see p353*).

### ANTIQUES AND OLD MASTER PAINTINGS

There are antique shops dotted all over the centre of Rome, though the cream tend to be concentrated in distinct areas. Discreet haggling in the shops is accepted practice, but even if you get a reduction in price, make sure the dealer provides you with the relevant export documents.

The famous Via del Babuino, and to a lesser extent Via Margutta, which is better known for its art galleries, are home to around 30 of Rome's grandest showrooms for antique furniture, Old Master paintings and *objets d'art*.

**Giulio Lampronti** is owned by top dealer Cesare Lampronti. Aided and complemented by his partner Carlo Peruzzi, he sells 16th- to 18th-century European paintings, with an emphasis on Roman and Italian works in general.

**Amedeo di Castro**, apparently no relation to the other four di Castros on this street, is a fourth-generation dealer in bas-relief sculptures and exquisite furniture from the 18th and early 19th centuries.

Via Giulia (*see p153*) has over 20 high-quality antique shops to choose from.

Definitely worth a visit is **Antichità Cipriani**, which is a temple to owner Paola Cipriani's love of simply elegant Neo-Classical furniture and paintings. She also sells the occasional modern piece. Another shop not to miss on Via Giulia is **Antiquariato Valligiano**. This is the only place in Rome

where you can find 19th-century Italian country furniture, a rustic antidote for those overpowered by the grandiose Baroque.

Via Monserrato, running parallel, is worth scouring for slightly lower-quality pieces at more attainable prices.

The area just to the north of Via Giulia is also a good hunting ground. **Mario Prilli**, on Via Banchi Nuovi, is tiny, but don't let that deter you. With every inch of space occupied by a wide variety of antiques, this fascinating shop is worth a look even if you are only browsing.

Via dei Coronari is almost exclusively devoted to antiques, with over 40 shops lining both sides of the street. Quality is very high – as are the prices. It is a good place for Baroque and Empire elaborate inlaid vases, secretaries and consoles. **Ad Antiqua Domus** is a treasure trove of antique Italian furniture. Pieces dating from ancient Rome through to the 19th century are on sale.

**L'Art Nouveau** specializes in high-quality Art Nouveau (usually called *Liberty* here). The **Art Deco Gallery** sells furniture and sculpture from that period.

**Piero Taloni** has a superb collection of lighting fixtures from the Baroque through to Art Deco periods. **Antichità Arredamenti** also specializes in Italian light fittings and candlesticks.

Slightly further away is Via della Stelletta, which is home to a handful of unusual and fascinating shops. **Acanto** is an inexpensively priced

Aladdin's cave with an eclectic mix of *objets d'art*. It is the perfect place to search for religious memorabilia, Italian curiosities and prints.

**Blenchi** is yet another specialist, this time in exquisite, early 20th-century lamps.

Another relatively undiscovered area is the one around Via del Boschetto and Via Panisperna. Shops around here tend to specialize in early-20th-century artifacts, with some English Victorian pieces thrown in.

**Tad** is a fairly good place to come and browse, with a large collection of weird and original design items from all around the world.

Of course there are many perennial favourites apart from these streets. The best way to discover them is through word of mouth or just by chance as you stroll along. **Antichità Carnovale** is a shop full of interesting 19th- and 20th-century canvases, while **Galleria dei Cosmati** is one of the oldest antique shops in Rome, and definitely one of the largest. It offers an impressive collection of European antiques.

**Anticaja e Petrella** has an eccentric collection of used junk and printed ephemera stored under Sant'Andrea della Valle (*see p123*).

### MODERN ART

Rome is rich in avant-garde galleries exhibiting paintings by recognized Modern Masters through to the up-and-coming generation of young, mainly Italian, artists.

Rome's art galleries are usually open 10am–1pm and 5pm–8pm Tue–Sat. Some open only in the afternoon; others also stay open on Monday afternoon. The best times to visit are afternoons and early evenings.

As with Rome's antique shops, the art galleries tend to be concentrated in a couple of distinct areas. The largest of these covers the triangular area between Via del Babuino and Via di Ripetta and adjoining streets, known locally as

the Trident. Via Margutta is also home to several prestigious private galleries.

The **Galleria Valentina Moncada** exhibits contemporary Italian and international art and also showcases 20th-century photography, while **Monogramma Arte Contemporanea** deals with promising young artists from Italy and abroad.

One of this area's highlights is the Via Margutta art fair (see p353), which usually takes place around Christmas and in springtime.

The enterprising **Fontanella Borghese** gallery shows works by foreign artists such as Sam Francis and Andy Warhol. Also on view at the gallery are Italian artists like Boetti, Festa and Turcato.

Via Giulia and its surroundings is the next area to investigate: **Galleria Giulia** is a gallery-cum-bookshop with works by artists such as Argesles, Boille, Cano, Cascella, Echaurren, Erba and Lionni, as well as by Bauhaus artists

and German Expressionists. Fabio Sargentini at **L'Attico** follows the latest trends in Italian art from Del Giudice to Corsini and Fabiani.

Another innovative venture in the centre is **Galleria Bonomo** (owned by Alessandra Bonomo), which spotlights Italian and foreign painters such as Schifano, Boetti, Twombly, Nunzio, Tremlett, LeWitt and Dokoupil.

On the other side of the Tiber, the **Galleria Lorcan O'Neill** showcases contemporary Italian and international art. The gallery has recently hosted exhibitions of Tracy Emin's new work.

### ANTIQUÉ PRINTS AND PHOTOGRAPHS

The justifiably celebrated **Nardecchia**, named after its erudite owner Plinio, is the cream of Rome's print dealers. Look out for originals by the 18th-century engraver Piranesi, as well as views of the city

and depictions of ancient Roman life.

Another Roman institution, **Casali**, has been trading for over 100 years. The family now runs two shops specializing in 16th- to 19th-century drawings and engravings of Roman scenes ranging from museum-standard Piranesi down to relatively inexpensive unknown and delightfully decorative floral scenes.

The Florence-based **Alinari** family is renowned for its old sepia photographs of Italy from 1890 onwards, including shots of Rome a century ago. At its Roman outlet, prices of photographs from the original plates start at around €16 and mounted prints at €260. Larger sizes can be mounted on wood or card.

Another place definitely worth heading for in search of that perfect print of old Rome and some enjoyable, relaxing and maybe persuasive browsing is the **Mercato delle Stampe** (see p352).

## DIRECTORY

### ANTIQUES AND OLD MASTER PAINTINGS

#### Acanto

Via della Stelletta 10.  
Map 4 F3 & 12 D2.  
Tel 06-686 5481.

#### Ad Antiqua Domus

Via dei Coronari 39-43.  
Map 4 E3 & 11 B2.  
Tel 06-686 1186.

#### Amedeo di Castro

Via del Babuino 77-78.  
Map 4 F1.  
Tel 06-320 7650.

#### Anticaja e Petrella

Via Monte della Farina 62.  
Map 4 F5 & 12D4.

#### Antichità Arredamenti

Via dei Coronari 218. Map 4 E3. Tel 06-6880 1254.

#### Antichità Carnovale

Via del Governo Vecchio 71.  
Map 11 C3.  
Tel 06-686 4850.

#### Antichità Cipriani

Via Giulia 122.  
Map 4 D4 & 11 A3.  
Tel 06-6830 8344.

#### Antiquariato Valligiano

Via Giulia 193. Map 4 E5 & 11 B5. Tel 06-686 9505.

#### Art Deco Gallery

Via dei Coronari 14.  
Map 4 E3 & 11 C2.  
Tel 06-686 5330.

#### L'Art Nouveau

Via dei Coronari 221.  
Map 4 E3 & 11 C2.  
Tel 06-6880 5230.

#### Bilenchi

Via della Stelletta 17.  
Map 4 F3 & 12 D2.  
Tel 06-687 5222.

#### Galleria dei Cosmati

Via Cavallini 8. Map 4 E2.  
Tel 06-361 1141.

#### Giulio Lampronti

Via del Babuino 67. Map 4 F1. Tel 06-323 0100.

#### Mario Prilli

Via dei Banchi Nuovi 42.

Map 4 D3 & 11 A2.  
Tel 06-686 8816.

#### Piero Taloni

Via dei Coronari 135.  
Map 4 E3 & 11 B2.  
Tel 06-687 5450.

#### Tad

Via San Giacomo 5. Map 4 F2. Tel 06-3600 1679.  
Also: Via del Babuino 155A. Map 4 F1.  
Tel 06-3269 5125.

### MODERN ART

#### L'Attico

Via del Paradiso 41.  
Map 4 E4 & 11 C4.  
Tel 06-686 9846.

#### Fontanella Borghese

Via Fontanella Borghese 31.  
Map 12 D1.  
Tel 06-687 3741.

#### Galleria Bonomo

Via del Gesù 62. Map 12 E3. Tel 06-6992 5858.

#### Galleria Giulia

Via della Barchetta 13.  
Map 4 D4 & 11 B4.  
Tel 06-686 1443.

#### Galleria Lorca O'Neill

Via Orti D'Alibert 1E. Map 4 D4. Tel 06-6889 2980.

#### Galleria Valentina Moncada

Via Margutta 54. Map 5 A2. Tel 06-320 7956.

#### Monogramma Arte Contemporanea

Via Margutta 57. Map 5 A2. Tel 06-3265 0297.

### ANTIQUÉ PRINTS AND PHOTOGRAPHS

#### Alinari

Via Alibert 16A. Map 5 A2.  
Map 11 B2.  
Tel 06-679 2923.

#### Casali

Piazza della Rotonda 81A/82. Map 4 F4 & 12 D3. Tel 06-678 3515.  
Also: Via dei Coronari 115.  
Map 11 B2.  
Tel 06-687 3705.

#### Nardecchia

Piazza Navona 25.  
Map 4 E4 & 11 C3.  
Tel 06-686 9318.

## Food and Drink

Having sampled the local cuisine during your stay in Rome, you may be tempted to take home some irresistible delicacies that are typical of Italy. The traditional Italian food stores, *alimentari*, offer an extensive range of goods and are a great place to start. However, specialist shops are also well worth a visit. Shop around and choose from many typically Italian products such as pecorino romano cheese, Parma ham, extra-virgin olive oil, dried porcini mushrooms, sun-dried tomatoes, olives and grappa as well as superb wines from Lazio and elsewhere. If coffee or chocolate feature on your list, then there's plenty of opportunity to satisfy those cravings too.

Do bear in mind, however, that customs restrictions can apply to certain foodstuffs. Also, when on your shopping sprees, a decent pocket-sized dictionary can be very useful in helping you unravel the unfathomable.

### ALIMENTARI

The well-stocked **Fratelli Fabbi**, near Piazza di Spagna, has an exceptional selection of delicious cold meats and cheeses from every corner of Italy, as well as carefully chosen quality wines and champagnes to accompany them. A few doors down Via della Croce, **Focacci** is a stiff competitor with its wonderful array of Italian delicacies, while nearby **Cambi** caters to its loyal clientele with similarly first-rate fare.

Elsewhere in the centre, near Campo de' Fiori, the recently renovated **Roscioli** (see p328), with a reputation for quality and friendly service, is a favourite among locals.

Further afield, **Franchi** (see p329) in Prati is recognized as one of the best delicatessens in the capital for its tempting window display of seafood platters, pâtés, regional cheeses and cold meats that continue to pull in the crowds. The historic but expensive **Volpetti** in Testaccio is synonymous with great service and uncompromising quality. Aside from specializing in unusual cheeses, olive oils, vinegars and a fabulous selection of food hampers it also stocks a variety of Italian lard and caviar – you can even try before you buy. Nearby is the well-stocked **La Fromagerie**, though those who favour organic produce may prefer to head for **Canestro**.

The **Ferrara Store** in Trastevere sells almost everything from fresh pasta to chocolate, in addition to an amazing range of hams and cheeses, and great wines to complement them. In the vicinity of Via Veneto is **Carlo Gargani**, with its elaborate variety of food items.

A saviour for commuters and tourists is **Vyta** (see p329) located inside Termini station; you can choose from a selection of appetizing sandwiches or wines by the glass (*alla mescita*) and enjoy them at the bar. You can even make a last-minute gift purchase from the wide array of preserves, pasta and wines at your disposal. Vyta opens its doors on Sundays too.

### CHEESE SPECIALISTS

For the ultimate cheese lover, a wider choice of regional and national cheeses, including the best buffalo mozzarella in town, can be found in a select number of specialist shops. In the Pinciano district, the **Casa dei Latticini Micocci** sells a comprehensive range of cheeses from even the most remote regions of Italy. While in Trastevere, the family-run store **Antica Caciara Trasteverina** also has a vast assortment of local and regional products, which include sheep's ricotta and the Piemontese *toma del fen*. Branches of **Cisternino** sell well priced local cheeses.

### CHOCOLATE SPECIALISTS

The capital now hosts a number of specialist shops designed to fulfil the needs of the ever-expanding luxury food market. In the *centro storico*, **Chocolat** sells brand name and home-made chocolate and also organizes occasional tastings and dinners for connoisseurs.

**L'Albero del Cacao** near Piazza di Spagna specializes in milk and dark chocolate, and chocolate with nuts and cereals while, elsewhere, close to the Pantheon, the landmark **Moriondo e Gariglio** serves up strictly Piedmontese treats. Across the Tiber in Trastevere, **La Fabbrica del Cioccolato** produces bizarre but interesting concoctions such as white chocolate with lemon liqueur filling and dark chocolate laced with ginger. **Rivendita di Cioccolato e Vino** (see p330) can also be recommended for its selection.

### ENOTECHES

Although most *alimentari* and supermarkets stock a decent selection of reasonably priced Italian wines, Rome's many *enoteche* (see p328) represent a more characteristic and gratifying alternative. As well as being wine bars and sometimes even restaurants, they also sell carefully selected wines, after-dinner liqueurs, spirits and beers to take away.

In the centre, the cramped but friendly **Mr Wine** displays a superb range of mainly Italian and a few French wines, as well as a host of sparkling wines, whiskies, grappa, rum, liqueurs and some classic Italian food. **La Vineria** (see p328) in Campo de' Fiori, while maintaining its status as an institution for many bohemian drinkers, also successfully doubles up as a well-stocked and competitively priced wine shop.

Better known for its Neapolitan pizza parlour, chic restaurant and lively



wine bar, **'Gusto** (see p328) in Piazza Augusto Imperatore offers an outstanding assortment of wines for sale too. Don't pass by the shop either, as it is full of designer kitchen accessories and specialist cookbooks with recipes for both Italian and international cuisine.

The central **Achilli Enoteca al Parlamento** (see p328) and **Enoteca del Corso** both warrant a visit for a refined alternative, especially if you want to relax with an apéritif while you select wines to carry home. **Ferrazza** (see p362) in San Lorenzo and **Il Vinaietto**

near Campo de' Fiori also deserve special mentions for their extensive wine lists and memorable ambience.

In Trastevere, the down-to-earth off-licence **Bernabei** is good value for money as is the family-run **Trimani** (see p328) near Termini, which has an astounding variety of wines and spirits.

Others that should not be overlooked include the impressive **Costantini** in Piazza Cavour, the beer-oriented **Palombi** in Testaccio and **Marchetti** in Pinciano, which is the wine experts' not so closely guarded secret.

## COFFEE SPECIALISTS

Italian brand coffee has been internationally available for many years but if you are looking for something rarer or more exotic then make your way to **Antico Caffè del Brasile** (see p330) in Monti for four mouth-watering blends, from Brazilian gem (the 90 per cent pure variety) to economy and family mixes. In the shadow of the Pantheon, the historic **Tazza d'Oro** (see p104) also offers a fantastic selection of blends, including the Queen of Coffees and Jamaican Blue Mountain.

## DIRECTORY

### ALIMENTARI

#### Cambi

Via del Leoncino 30.

Map 12 D1.

Tel 06-687 8081.

#### Canestro

Via Luca della Robbia 12.

Map 8 D2.

Tel 06-574 6287.

#### Carlo Gargani

Via Lombardia 15.

Map 5 B2.

Tel 06-474 0865.

#### Ferrara Store

Via del Moro 3.

Map 7 C1.

Tel 06-5833 3920.

#### Focacci

Via della Croce 43.

Map 4 F2.

Tel 06-679 1228.

#### Franchi

Via Cola di

Rienzo 200.

Map 3 C2.

Tel 06-687 4651.

#### Fratelli Fabbi

Via della Croce 27.

Map 4 F2.

Tel 06-679 0612.

#### La Fromagerie

Piazza Testaccio 35.

Map 8 D2.

Tel 06-5725 0185.

#### Roscioli

Via dei Giubbonari 21.

Map 11 C4.

Tel 06-687 5287.

#### Volpetti

Via Marmorata 47.

Map 8 D2.

Tel 06-574 2352.

#### Vyta

Galleria Termini (Termini

Station). Map 6 D3.

Tel 06-4201 4301.

### CHEESE SPECIALISTS

#### Antica Caciara Trasteverina

Via San Francesco a Ripa

140a/b. Map 7 C1.

Tel 06-581 2815.

#### Casa dei Latticini Micocci

Via Collina 14-16.

Map 6 D2.

Tel 06-474 1784.

#### Cisternino

Vicolo del Gallo 20.

Map 11 C4.

Tel 06-687 2875.

### CHOCOLATE SPECIALISTS

#### L'Albero del Cacao

Via di Capo le Case 21.

Map 12 F1.

Tel 06-679 5771.

#### Chocolat

Via della Dogana Vecchia

12. Map 12 D3.

Tel 06-6813 5545.

#### La Fabbrica del Cioccolato

Via San Francesco

a Ripa 27. Map 7 C1.

Tel 06-5833 4043.

#### Moriondo e Gariglio

Via del Piè di Marmo 21.

Map 12 E3.

Tel 06-699 0856.

#### Rivendita di Cioccolato e Vino

Vicolo del Cinque 11A.

Map 11 B5.

Tel 06-5830 1868.

### ENOTECHE

#### Achilli Enoteca al Parlamento

Via dei Prefetti 15.

Map 12 D1.

Tel 06-687 3446.

#### Bernabei

Via San Francesco a Ripa

48.

Map 7 C1.

Tel 06 5812818

#### Costantini

Piazza Cavour 16.

Map 11 B1.

Tel 06-321 3210.

#### Enoteca del Corso

Corso Vittorio Emanuele II

293-295.

Map 11 A2.

Tel 06-6880 1594.

#### Ferrazza

Via dei Volsci 59.

Map 6 F4.

Tel 06-490 506.

#### 'Gusto

Piazza Augusto

Imperatore 9.

Map 4 F2.

Tel 06-322 6273.

#### Marchetti

Via Flavia 28.

Map 5 C2.

Tel 06-474 1745.

#### Mr Wine

Piazza del Parlamento 7.

Map 12 E1.

Tel 06-6813 4141.

#### Palombi

Piazza Testaccio 38.

Map 8 D3.

Tel 06-574 6122.

#### Trimani

Via Goito 20.

Map 6 D2.

Tel 06-446 9661.

#### Il Vinaietto

Via Monte della Farina 38.

Map 12 D4.

Tel 06-6880 6989.

#### La Vineria

Campo de' Fiori 15.

Map 11 C4.

Tel 06-6880 3268.

### COFFEE SPECIALISTS

#### Antico Caffè del Brasile

Via dei Serpenti 23.

Map 5 B4.

Tel 06-488 2319.

#### Tazza d'Oro

Via degli Orfani 84.

Map 12 D4.

Tel 06-678 9792.

## Street Markets

Rome's open-air markets are essential to visit if you are interested in soaking up the bubbling exuberance and earthiness for which Romans are renowned. They are wonderfully vivid experiences too, as Italian stallholders have raised the display of even the humblest vegetable to an art form.

The city is dotted with popular, small local food markets, and there are several fascinating well-established markets near the centre, along with the famous flea market over in Trastevere.

It is important to keep your wits about you in markets because pickpockets work with lightning speed in the bustling crowds. But this said, Roman markets provide a vibrant source of entertainment and it would be a shame to let such caveats deter you from joining in.

The street fairs that take place throughout the year are fun to go to, if they coincide with your visit, as they normally sell a good variety of local produce, handicrafts and clothes. Seasonal fairs also occur, especially around Christmas, when you can stock up on Italian specialities.

### Campo de' Fiori

Piazza Campo de' Fiori. **Map** 4 E4 & 11 C4. 40, 46, 62, 64, 70, 81, 116, 492, 628. 8. **Open** 7am–1.30pm Mon–Sat. See p146.

Right in the heart of the old city, Rome's most picturesque market is also its most historical. Its name, Campo de' Fiori, which translates as field of flowers, sometimes misleads people into expecting a flower market. In fact the name is said to derive from Campus Florae (Flora's square) – Flora being the lover of the great Roman general Pompey. A market has actually been held in this beautiful piazza for many centuries. Every morning, except Sunday, the piazza is transformed by an array of stalls selling fruit and vegetables, meat, poultry and fish. One or two stalls specialize in pulses, rice, dried fruit and nuts and there are also flower stalls situated near the fountain. But the huge open baskets of broccoli and spinach, chopped vegetables and freshly prepared green salad mixes are the main attraction for visitors. They provide a real visual display as well as an edible feast.

The excellent delicatessen shops on the square, and bread shops nearby, complement the market. They make it a great place to stock up for an impromptu picnic if the weather turns out fine and you are tempted to do some *alfresco* dining in one of Rome's many parks. The market gets extremely busy on Saturdays, so be prepared to fight your way through the crowds.

### Mercato delle Stampe

Largo della Fontanella di Borghese. **Map** 4 F3 & 12 D1. 81, 116, 117, 492, 628. **Open** 7am–1pm Mon–Sat.

This market is a veritable haven for lovers of old prints, books (both genuine antiquarian and less-exalted second-hand), magazines and other printed ephemera. The quality varies, but it is a good deal more specialized than the *bancbe* or stalls near Termini station which are a more obvious tourist trap. Italian-speaking collectors can enjoy a field day leafing through back issues of specialist magazines. Other visitors might prefer the wonderful selection of illustrated art books and old prints of Rome. It is a good place to pick up that Piranesi print of your favourite Roman vista, ruin or church – but be prepared to bargain hard.

### Mercato dei Fiori

Via Trionfale. **Map** 3 B1. **M** Ottaviano S. Pietro. 23, 51, 70, 490. **Open** 10.30am–1pm Tue.

Essentially a trade market, the Flower Market, just north of Via Andrea Doria, is open to the public only on Tuesdays. Housed in a covered hall, it has two floors brimming over with cut flowers upstairs and all kinds of pot plants on the lower floor. Anyone who has an interest in flowers will enjoy this wonderful array of Mediterranean blooms, which are on sale at giveaway prices.

### Mercato Andrea Doria

Via Andrea Doria. **Map** 3 B1. **M** Ottaviano S. Pietro. 23, 70, 490. **Open** 7am–1.30pm Mon–Sat.

The market used to stretch the whole length of this wide avenue. It has now been reorganized on to a huge square of open ground between Via Santamaura and Via Tunisi. Apart from the magnificent displays of fruit and vegetables, it has numerous stalls selling meat, poultry, fish and groceries, as well as an interesting clothes and shoe section. Situated northwest of the Vatican Museums, it is a little off the normal beaten track and has remained very much a Roman market that caters for the needs of the large local population.

### Nuovo Mercato Esquilino

Via Principe Amedeo. **Map** 6 E5. **M** Vittorio Emanuele. 105. **Open** 7am–2pm Mon–Sat. See p174.

Bustling Piazzza Vittorio was, until recently, perhaps the most Roman of the city's larger markets.

Now rechristened, it has moved to new covered premises, but it is still the place where bargain-hunting *popolari*, Rome's bustling shoppers, buy their food. Stallholders offer cheap prices if you buy by the kilo, but watch out for bad fruit.

Lately it has become more international and now features African and Asian food stalls which cater to the area's many ethnic groups. Definitely a place to go to capture the atmosphere of a traditional but changing city.

### Mercato di Testaccio

Piazza Testaccio. **Map** 8 D3. **M** Piramide. 23, 75, 280. 3. **Open** 7.30am–1.30pm Mon–Sat.

The covered market at Testaccio occupies the central area of its eponymous piazza. The few cheap clothing and shoe stalls skirting the outside are unremarkable, but the inside is well worth a visit. Lined with butchers, grocers and fishmongers, the whole central area is given over to fruit and vegetables – a theatre-set array of seductive colours and textures. Very popular with local residents, it offers super-fresh, high-quality produce and reasonable prices. Much of this market's charm for visitors lies in its compact size and relaxed, friendly atmosphere.

## Porta Portese

Via Portuense & Via Ippolito Nievo.  
**Map 7 C3.** H, 23, 44, 75. 3,  
 8. **Open** 6.30am–2pm Sun.

The *mercato delle pulci* or flea market is a relatively new market in Roman terms. Established shortly after the end of World War II, it is said to have grown out of the thriving black market that operated at Tor di Nona opposite Castel Sant'Angelo during those lean years. Stallholders come from as far away as Naples and set up shop in the early hours of the morning – if you are strolling in that direction after a late night in Trastevere, it is well worth pausing just to watch them.

Anything and everything seems to be for sale, piled high on stalls in carefully arranged disorder – clothes, shoes, bags, luggage, camping equipment, linen, towels, pots, pans, kitchen utensils, plants, pets, spare parts, cassettes and CDs, old LPs and 78s.

Furniture stalls tend to be concentrated around Piazza Ippolito Nievo along with what they call “antiques”, though you may have to sort through an awful lot of junk before finding a real one. And then you will have to bargain for it. The technique is to offer them half the asked price and then walk away. A lot of people go just for the fun of it and always end up buying something.

There are also second-hand clothes – leather or sheepskin coats and jackets go for €10 – with many of the Via Sannio stallholders relocating here for the Sunday trade. In recent years Porta Portese has become much frequented by customers belonging to the various immigrant groups in the capital. If you have a Sunday morning to spare, a visit to the market is now one of the most cosmopolitan experiences that the city offers.

## Mercato di Via Sannio

Via Sannio. **Map 9 C2.** San Giovanni. 16, 81, 87. **Open** 8am–1pm Mon–Fri, 8am–6pm Sat.

In the 1960s and 1970s this used to be Italy's answer to Carnaby Street. Today, at first glance, it seems not to have anything very special to offer – random stalls selling inexpensive casual clothes, shoes, bags, belts, jewellery, toys, kitchen utensils and music cassettes. But towards the end of the street there is a large covered section which extends back to the Aurelian Wall (see p196) with many stalls piled high with second-hand clothes at very low prices for those who like to rummage.

There is also a section that sells military-style goods plus some camping and fishing equipment.

Some of these stalls move their wares to Porta Portese on a Sunday morning.

## Local markets

**Generally open** 7am–1pm Mon–Sat.

**Piazza delle Coppelle** (map 4 F3 & 12 D2), near the Pantheon, is probably the most picturesque of the food markets sprinkled around the city. A tiny market devoted to food and fruit and flowers, it

offers a charming splash of colour in the heart of the city.

**Piazza San Cosimato** (map 7 C1) in Trastevere hosts another lively local market with some tempting cheeses and salami.

There is a fairly big market on **Via Alessandria** (map 6 D1) in Nomentana, and other smaller ones in **Via della Pace** (map 4 E4 & 11 C3) near Piazza Navona, and in **Via Balbo** (map 5 C4) and **Via Milazzo** (map 6 E3) near Termini station.

All markets usually have at least one stall selling household goods and basic Italian kitchen gadgets.

## STREET FAIRS

A special and interesting feature of shopping in Rome is the street fair:

The **Tevere Expo** exhibition starts each year between mid-June and mid-July on both sides of the river bank between the Sant'Angelo and Cavour bridges. Its stalls display Italian regional arts and crafts and also sell pasta, jam, olive oil, wines and liqueurs. Some items are cheaper than in the shops. The exhibition opens in the evening (6pm–1am). The entrance fee occasionally includes ferry transport across the Tiber.

There are two antiques fairs, both known as the **Fiera dell'Antiquariato**, that take place in Via dei Coronari. The first starts in the second half of May, 10am–1pm and 4–11pm daily. It makes a memorable event at night when lighted torches line the carpeted street. The second goes along Via dell'Orso as well and normally occurs in mid-October (but has also started in late September), Mon–Thu 3–11pm & Fri–Sun 10am–11pm. Stalls also sell leatherwork, jewellery and gifts.

The **Via Margutta Art Fair** usually takes place around Christmas and in springtime. Set in one of the most charming and exclusive streets of the city, this is an event not to be missed, although it is more for browsing as prices are very high.

The utterly glamorous **Spanish Steps Alta Moda Fashion Show** is a fairly new event and does not have a set date. The limited seating space is filled by invitation only. However, the public can squeeze in behind to enjoy this display of all-Italian designer fashion. So far it has been held mid- to late July.

The traditional **Christmas Fair** held in Piazza Navona from mid-December until 6 January is now rather down-at-heel, but still fascinating for those who have not seen it before or for children. Stalls selling clay statues for nativity scenes and sweets that look like pieces of coal are the main attraction.

**Natale Oggi** is a well-established event taking place near Christmas at the new Fiera di Roma in the Portuense district, and worth visiting to have a look at the Italian Christmas treats.

**Via Giulia** hosts art fairs now and then, and open evenings when the antique and art galleries stay open late offering food and wine to all visitors.

Every year Trastevere hosts its very own carnival, the **Festa de Noantri**, in late July, when Viale Trastevere is overrun with the typical *porchetta* stalls (see p355), party lights, gift stalls and people.

The details given here may change, so check the local listings, the tourist office or ring the tourist call centre (see p375).



## ENTERTAINMENT IN ROME

There's a particular excitement attached to Roman entertainment. Football and opera, for example, are both worth experiencing for sheer atmosphere alone, whether or not you are a fan. The jazz scene is especially good with international stars appearing alongside local talent. And concerts and films take on an added dimension when performances take place beneath the stars in the many open-air arenas spread across the city. Unexpectedly, given the general shutdown among shops and restaurants, the summer remains Rome's liveliest time for live music and other cultural events. Rome's graceful Renaissance squares, vast parks, villa gardens, Classical ruins and other open spaces host various major arts festivals. If you prefer sport, or want to try out some Roman nightclubs, there's plenty on offer too.



Gregory Peck and Audrey Hepburn in *Roman Holiday*

### PRACTICAL INFORMATION

A good source of information about what's on is *Trovarema*, the weekly Thursday supplement to *La Repubblica* newspaper. It has a day-by-day rundown of what's on and where, and covers music, exhibitions, theatre, cinemas,



Saxophonist at Alpheus (see p358)

guided tours, restaurants and children's entertainment. The weekly listings magazine *Roma c'è* has an English section and *Time Out Roma* makes occasional appearances. Daily newspapers like *Il Messaggero*, *Il Manifesto* and *La Repubblica* usually list that evening's entertainment.

The magazine *Wanted in Rome*, found at Via Veneto newsagents or English bookshops, provides less detailed listings in English. Also worth getting hold of is *L'Evento*, available from the APT (see p375), which gives details in English of classical music, festivals, theatre and exhibitions in the city and surroundings. Up-to-date

information can also be found on various websites.

Punctuality is not what Italians are renowned for, so don't be surprised if events start later than advertised.

### BOOKING TICKETS

Booking in advance is not part of Italian lifestyle, though this is slowly changing. Two ticket agencies that will book tickets for some performances for you (for a small fee) are **Orbis** and the Internet-based **Ticketeria**. Many theatres themselves do not accept telephone bookings – you have to visit the box office in person. They will charge you a *prevendita* supplement (about 10 per cent of the normal price) for any tickets sold in advance. The price of a theatre ticket can be anything between €8 and €52.

Tickets for classical concerts are usually sold on the spot, and are sometimes for that night only, an arrangement that favours the last-minute

decision to go. Opera is the exception. Tickets are sold months in advance, with just a few held back until two days before the performance.



Stage at Caffè Latino (see pp358-9)

It is usually easier (and also a bit cheaper) to get tickets for the open-air summer performances.

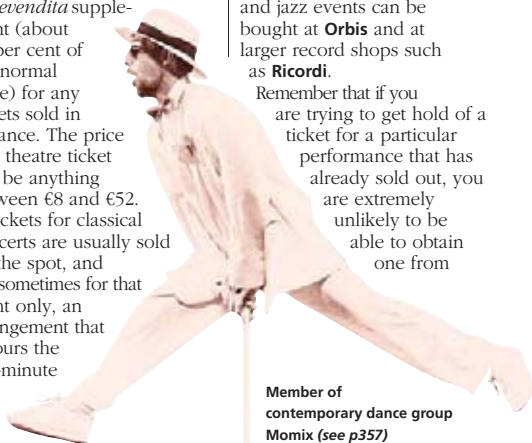
The **Teatro dell'Opera** box office (see p357) handles sales for both summer and winter seasons, and they have a high-tech booking system, with a computer which colour-codes unsold seats.

Tickets for most big rock and jazz events can be bought at **Orbis** and at larger record shops such as **Ricordi**.

Remember that if you are trying to get hold of a ticket for a particular performance that has already sold out, you are extremely unlikely to be able to obtain one from

Member of contemporary dance group **Momix** (see p357)

unofficial sources – there are very few ticket touts in Rome, except at major football matches such as important finals.



## REDUCED-PRICE TICKETS

Theatres and concert venues tend not to offer discounts directly, although there is a centralized service (**Sportello Last Minute**) offering up to 50 per cent off seats on the day of performance.

Cinemas occasionally offer people aged over 60 and disabled people a 30 per cent reduction on weekdays. Many cinemas also have cheaper ticket prices for weekday afternoon screenings and for all shows on Wednesdays.

Some clubs offer reductions: look out for *due per uno* coupons in local bars that allow two people entrance for the price of one.

## FACILITIES FOR THE DISABLED

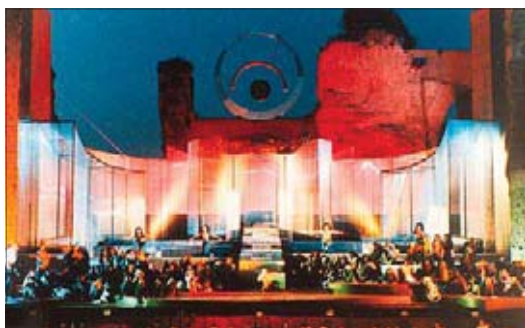
Few Roman venues provide easy access for people with restricted mobility, and any disabled visitors and their companions are likely to find the lack of provision for them very frustrating.

The situation does improve a little in summer, however, when a great many performances in the city are held at open-air venues. The classical concerts held in the beautiful gardens of Villa Giulia (see pp262–3) have wheelchair access.

For more general information on provision for disabled people visiting Rome, see page 375.



The Teatro dell'Opera (see p356)



Summer night outdoor performance among Roman ruins

## OPEN-AIR ENTERTAINMENT

Open-air opera, cinema, classical music and jazz concerts fill the calendar from late June until the end of September.

These performances outdoors can be wonderful, with spectacular settings and enthusiastic audiences. Some of them are grand affairs, but small events may be just as evocative – a guitar recital in the cloisters of Santa Maria della Pace (see p121), for example, or jazz in the beautiful gardens of Villa Celimontana (see p193).

Some cinemas roll back their ceilings in summer for open-air screenings, or else move to outdoor arenas, and there are also annual open-air cinema festivals. The Cineporto along the Tiber and the Festival di Massenzio offer films, food and small exhibitions in July and August. Theatre, too, moves outside in summer. Greek and Roman plays are staged at Ostia Antica (see p270) and other shows take place at the Anfiteatro del Tasso (see p361).

Rome's most important autumn performing arts festival is RomaEuropa, with occasional performances in the grounds of the Villa Medici. There are other, smaller festivals too, but times and venues change from year to year, so it is best to consult

listings in newspapers, magazines or websites (see p354) or watch for posters around the city for the most up-to-date information. More traditional is Trastevere's community festival, Festa de Noantri (see p59), with music, fireworks and processions. This religious festival begins on the Saturday after 16 July but celebrations continue into August. The Festa dell' Unità, run by the DS (the former Communist Party), but not limited to politics, is generally held in September. The programme includes games, stalls, food and drink.

Finally, if you like your entertainment less structured, do as the Romans do and take part in the *passaggiata* (early evening stroll) – the city's favourite spots are Piazza Navona (see p120) and along Via del Corso.

## TICKET AGENCIES

### Box Office (Inside Feltrinelli)

Galleria Alberto Sordi 31–35.

Map 12 E2. Tel 06-679 4957.

Classical music, rock, pop and jazz concerts and some sporting events.

### Orbis

Piazza dell'Esquilino 37.

Map 6 D4. Tel 06-474 4776.

### Sportello Last Minute

Via Bari 20. Map 6 F1 (near Piazza Salerno). Tel 06-4418 0212. Open 2–8pm Tue–Sat, noon–4pm Sun.

## USEFUL WEBSITES

www.helloticket.it

www.listicket.it

www.romaturismo.it

www.ticketeria.it



Singers performing the Barber of Seville

## Classical Music and Dance

Classical concerts take place in a surprising number of venues: tickets for opera premières may be hard to get, but soloists, groups or orchestras playing in gardens, churches, villas or ancient ruins are more accessible. World-renowned soloists and orchestras make appearances throughout the year; past visitors have included Luciano Pavarotti and Plácido Domingo, the Berlin Philharmonic and prima ballerina Sylvie Guillem.

Programmes are generally international in scope but sometimes you will find a festival dedicated to one of Italy's own, like Palestrina, the great 16th-century master of polyphonic church music, or Arcangelo Corelli, inventor of the Baroque *concerto grosso*.

### MUSIC IN CHURCHES

One of Rome's main attractions for classical music is the rich repertoire in the city's churches. Always sacred in theme (by decree of Pope John Paul II), music is mainly performed as concerts rather than during services.

Programmes are posted around the city and outside the churches. You will often find very good musicians playing in the main churches, while the smaller, out-of-the-way churches frequently have young musicians and amateur choirs as well.

**St Peter's** (see p230) hosts one major RAI (national broadcasting company) concert on 5 December attended by the Pope and free for the general public. It has two established choirs. The *Coro della Cappella Giulia* sing at the 10.30am mass and 5pm vespers on Sunday. The *Coro della Cappella Sistina* sing whenever the Pope celebrates mass here, as on 29 June (St Peter and St Paul's day).

Important choral masses also take place on 25 January in **San Paolo fuori le Mura** (see p267), when the Pope attends, on 24 June in **San Giovanni in Laterano** (p182) and on 31 December at the **Gesù** (pp114–5) where the *Te Deum* is sung. The church of **Sant'Ignazio di Loyola** (p106) is another favourite venue for choral concerts.

Plainsong and Gregorian chant can be heard in **Sant'Anselmo** (p204) every Sunday (Oct–Jul) at the 8.30am mass and 7.15pm vespers.

Easter and the Christmas festivities are a great time for cheap and chilly concerts.

### ORCHESTRAL, CHAMBER AND CHORAL MUSIC

Without doubt, the arts event of the decade was the opening of the new Renzo Piano-designed **Parco della Musica** on the Via Flaminia in spring 2002. Up to then the **Auditorium Conciliazione** and the **Teatro dell'Opera** had been Rome's two main auditoriums, with their own resident orchestras and choirs. Both offer varied seasons that include visiting groups and soloists from all over the world. It remains to be seen how the *Orchestra e Coro dell'Accademia di Santa Cecilia*, formerly housed in Via della Conciliazione, fares in its new home.

The season at the **Teatro Olimpico** usually offers good chamber music, some orchestral concerts and ballet with at least one concert a week.

Although a variety of classical concerts take place at the **Accademia Filarmonica Romana**, the emphasis is on chamber and choral music, with an internationally renowned series of concerts running from mid-October to mid-May. Performances take place in the Sala Casella, which seats around 180.

Ticket prices for classical concerts depend a lot on performers and venue. The **Auditorium del Foro Italico** sells tickets for most concerts for under €15; a ticket for the **Teatro Olimpico** costs

between €15–€25, but seats for an important concert at **Teatro dell'Opera** may cost as much as €80.

The *Associazione Musicale Romana*, dedicated to Renaissance and Baroque music, organizes three annual festivals in the **Palazzo della Cancelleria** (see p149): the Festival Internazionale di Cembalo (harpichord festival) in March; *Musica al Palazzo* in May; and the Festival Internazionale di Organo in September. Classical music fans should also watch out for performances by the *Orchestra di Roma e del Lazio* at **Teatro Argentina** or **Teatro Valle** (see p361).

It is always worth checking which musicians are due to be playing at the **Teatro Ghione**, the **Oratorio del Gonfalone** and especially the **Aula Magna dell'Università La Sapienza**, which has one of the most innovative programmes of classical and contemporary music.

### OPEN-AIR SUMMER CONCERTS

In the summer music lovers can enjoy concerts in cloisters, palazzo courtyards and ancient ruins. Concerts can be one-offs or part of a festival programme, regular fixtures or impromptu. Do as the Romans do, wait until the last moment and keep an eye on the posters and listings pages (see p354).

Open-air opera and dance once had their home in the Baths of Caracalla, but this venue is seldom used. Classical concerts are often part of festivals like *Roma-Europa* (see p355) but there are also open-air festivals and concert series dedicated to classical music. Among the more interesting is the *Stagione Estiva dell'Orchestra dell'Accademia di Santa Cecilia* held at the *Ninfeo (nymphaeum)* in the grounds of **Villa Giulia** (see p263). Also listed as the *Concerti a Villa Giulia*, the concerts take place in July and tickets are around €12.



The Associazione Musicale Romana organizes *Serenate in Chiostro* – a lively and varied programme of concerts during July in the cloisters of **Santa Maria della Pace** (see p121) with tickets at reasonable prices. The Concerti del Tempio are a real summer treat with concerts held almost every evening from July to September in the **Area Archeologica del Teatro di Marcello** (see p151) or in the park of the Villa Torlonia.

Festival Villa Pamphilj in Musica, in July, is a series of concerts in the gardens of **Villa Doria Pamphilj** (see p267). Programmes range from comic opera to jazz and 20th-century classical music.

Brass bands can be heard in the **Pincio Gardens** (see p136) on Sunday mornings from the end of April until mid-July – they usually strike up at around 10.30am.

## CONTEMPORARY MUSIC

The Parco Della Musica and the Accademia Filarmonica Romana (usually at the **Teatro Olimpico**) often include contemporary pieces in their programmes but these are less popular than the classical pieces and there is no set venue with a regular contemporary programme.

International names appear on festival programmes and at

one-off concerts at the **Aula Magna dell'Università La Sapienza**. The most interesting contemporary music festival is organized by the Nuova Consonanza in the autumn. Modern Italian composers are performed in the Rassegna Nuova Musica Italiana concert series two or three times a year. Also worth keeping an eye out for are performances by scholars of the French Academy at **Villa Medici** (see p135).

## OPERA

Italy and opera are to many people synonymous. Critics will tell you (justifiably) that Rome's opera is not up to the standard of Milan's La Scala or Naples's San Carlo. But that doesn't mean it is not worth visiting – world-class singers do appear here (see p40), mainly in premières or solo recitals. However you judge the quality of the performances, the surroundings in which they take place are often incomparable. In summer the visual spectacle of *Aida*, say, performed in the open air, is simply magnificent.

The season starts late at **Teatro dell'Opera**, between November and January. In recent years programmes have concentrated on the great popular operas, rather

than staging experimental productions. Tickets range from €17 to €130.

The Teatro dell'Opera moves outdoors in July and August to stage opera and ballet in the ancient Baths of Caracalla (see p197). Popular works by Verdi and Puccini are performed, and although the acoustics are not perfect, the unique setting makes up for it.

## BALLET AND DANCE

Opportunities to watch ballet or contemporary dance are fairly limited in Rome. The opera house's resident company *Corpo di Ballo del Teatro dell'Opera di Roma* performs the great classics as well as Roland Petit-style modern choreographies. Performances are staged at **Teatro dell'Opera**.

Contemporary dance is best seen during summer festivals but foreign companies often perform at **Teatro Olimpico**. American modern dance groups of the Moses Pendleton school – Pilobolus, Momix, ISO and Daniel Ezralow – are popular visitors. **Teatro del Vascello** is another venue noted for its experimental dance performances.

In late summer and autumn, entertaining performances are organized during the **RomaEuropa Festival**.

## DIRECTORY

For information about festivals and open-air concerts, see *Trovarama* or similar listings (see pp354 & 375).

### ORCHESTRAL, CHAMBER AND CHORAL MUSIC

**Accademia Filarmonica Romana**  
Via Flaminia 118. **Map** 1 A1. **Tel** 06-320 1752.  
[www.filarmonica.romana.org](http://www.filarmonica.romana.org).

### Auditorium Conciliazione

Via della Conciliazione 4. **Map** 3 C3. **Tel** 06-4425 2303. [www.auditorium.conciliazione.it](http://www.auditorium.conciliazione.it)

### Aula Magna dell'Università La Sapienza

Piazzale Aldo Moro 5.  
**Tel** 06-361 0051.  
[www.concertiuc.it](http://www.concertiuc.it)

### Oratorio del Gonfalone

Via del Gonfalone 32A.  
**Map** 4 D4 & 11 A3.  
**Tel** 06-687 5952.

### Parco della Musica

Viale de Coubertin 30.  
**Map** 1 C2.  
**Tel** 06-8024 1281  
(for information);  
**Tel** 19-910 9783  
(for credit card sales).  
[www.auditorium.com](http://www.auditorium.com)

### Sant'Anselmo

Piazza Cavalieri di Malta 5.  
**Map** 8 D2.  
**Tel** 06-579 11.

### Teatro Ghione

Via delle Fornaci 37. **Map** 3 B4. **Tel** 06-637 2294.  
[www.ghione.it](http://www.ghione.it)

### Teatro Olimpico

Piazza Gentile da Fabriano 17. **Tel** 06-326 5991.

## OPERA

### Teatro dell'Opera

Piazza Beniamino Gigli 1.  
**Map** 5 C3.  
**Tel** 06-4816 0255.

## BALLET & DANCE

### RomaEuropa Festival

Via XX Settembre 3.  
**Tel** 06-422 961.  
[www.romaeuropa.net](http://www.romaeuropa.net)

### Teatro Olimpico

Piazza Gentile da Fabriano 17.  
**Tel** 06-326 5991.

### Teatro dell'Opera

Piazza Beniamino Gigli 1.  
**Map** 5 C3.  
**Tel** 06-4816 0255.

### Teatro Vascello

Via G Carini 72. **Map** 7 A2.  
**Tel** 06-588 1021.  
[www.teatrovascello.it](http://www.teatrovascello.it)

## Rock, Jazz, Folk and World Music

Rome's non-classical music scene is unpredictable and subject to vast seasonal changes, but there is a huge variety of music at the many clubs and stadiums, with visiting foreign and home-grown stars. Recent years have seen the emergence of many new Italian bands who are well worth seeing. Summer months bring excellent open-air rock, jazz and world music festivals.

The music sections of *Trovarama*, *Time Out Roma* or *Roma c'è* (see p354) give a good idea of what's on, and ticket agencies at Orbis and Feltrinelli will have details of the latest tours. For smaller venues you might need to buy a *tessera* (monthly or annual membership card) costing anything from €2 to €11, which often includes the entrance fee for smaller bands.

### ROCK MUSIC

Big-name rock concerts are held in sports venues at the **Palalottomatica** and the legendary **Stadio Olimpico**. The **Palladium** and Testaccio's **Villaggio Globale** at the Ex-Mattatoio (a converted abattoir) are other large-scale venues for concerts and other events, while the new **Parco della Musica** also hosts top acts. Entrance can cost above €25, but there are plenty of opportunities for smaller pockets. If you're in Rome for 1 May, join the crowds at the massive open-air concert which is usually held at Piazza San Giovanni. Bands also play for free during the European Festival of Music celebrations on and around 21 June. For all mega-concerts it is always a good idea to turn up an hour or so before the act gets under way to be sure of a good place.

Not far from the Vatican, **Fonclea** and **The Place** are also worth checking out.

One of the city's most interesting venues is **Fortè Prenestino**, a former prison taken over by squatters a few years ago and turned into a social centre with a characteristically alternative feel. It now hosts rock concerts, debates and art exhibitions. In the centre of town is the enterprising **Akab-Cave** which usually has a season full of interesting rock and ethnic fixtures. Meanwhile,

**Locanda Atlantide**, with its low entrance fee and central location, is a place where many up-and-coming Roman bands and soloists cut their teeth.

Discos often double as live music venues too, and so check to see if there are any mid-week surprises at **Piper**, **Mercati Generali** or weekend concerts at the **Circolo degli Artisti** and the slightly more alternative **Brancaleone**.

### JAZZ

Rome's taste for jazz has developed over the years as a result of visits from American and other foreign musicians. Miles Davis played one of his last concerts here and other jazz gurus such as Pat Metheny, Michael Brecker, Sonny Rollins and Joe Zawinul's Syndicate are all frequent visitors.

On no account should aficionados miss a visit to the recently inaugurated **Casa del Jazz**. Top musicians also play at **Alexanderplatz** or **La Palma**, which also hosts short festivals. Trastevere's **Big Mama** club is one of the city's legendary addresses for important names, offering punters everything from trad r'n'b to progressive jazz and rock. It is also worth checking out what's on at **Gregory's**. **Alpheus** is unique in offering separate concert halls and interesting festivals featuring high-quality ensembles. Otherwise check local listings to see what's on at **Caffè Latino** or **Caruso - Café de**

**Oriente**. Some of Rome's smaller venues, like **Charity Cafè**, also showcase formidable new talent.

If you want to mix music with your meal, then try **'Gusto**, a slick pizzeria / restaurant in the city centre with live jazz performances on most nights. If Creole cuisine is more to your taste, then book a table in advance at Alexanderplatz.

Local names to look out for include pianist Antonello Salis, who mingles jazz and Caribbean rhythms, and respected soul-singer Fulvio Tomaino. Other leading lights on the blues scene are Roberto Gatto and Maurizio Gianmarco, frequent visitors at Big Mama.

The Roman summer abounds in jazz. The principal event is the Alexanderplatz Jazz Image festival in June and July with nightly al fresco performances at the Villa Celimontana park, just behind the Colosseum. Tickets cost around €8 and are available at the park itself. Another important fixture is the yearly Autumn Roma Jazz Festival with big names from the Italian and international jazz scene visiting the Parco della Musica.

### FOLK MUSIC

Since the sad demise of Rome's historic Folkstudio, there is no single venue for folk aficionados in the city, though those prepared to scour the listings may uncover a country evening at **Four Green Fields**, an interesting acoustic set at **Caffè Latino** or a soulful soloist at **Lettere Caffè**.

Traditional Roman folk music has been more or less reduced to tourist-diluted serenades at outdoor restaurants; besides, young locals tend to favour the folk music of other regions and countries. Many bands from various parts of Italy, such as Mau Mau and Agricantus, have found success by drawing on regional rhythms and singing in dialect.

Italians' love of all things Irish also means that strains of the fiddle and drum can be heard in many of the Irish pubs dotted throughout the city. If you have to choose one, then make it the Guinness-enriched **Fiddler's Elbow** near Santa Maria Maggiore.

## WORLD MUSIC

As capital of a Latin country which has strong links with other Mediterranean cultures, Rome is a place where world music flourishes. Whether you are looking for South American salsa, African rhythms or Arab cadences, you are unlikely to be disappointed.

Latin American music is no passing fad, as the well-established festivals, dance-

schools and sell-out tours by the likes of Brazilian mega-star Caetano Veloso testify. Many venues offer opportunities to enjoy Latin American music throughout the year: **Speedy Gonzales** offers Mexican food, salsa and mixed, commercial fare, while **Arriba Arriba**, a newcomer to the scene, serves up a choice menu of strictly spicy Latin rhythms. Check too what's on at **Café de Oriente** in Testaccio, where you can enjoy a cocktail or two along with the predominantly Cuban music.

But it is summer when Latin American music really comes into its own. The two-month Fiesta festival at the **Ippodromo delle Capannelle** has become by far

the most popular feature of the many Roman Summer events, clocking up over one million ticket sales.

If your tastes are more African, there's also an excellent June-July festival which takes place at Villa Ada, a large park north of the city centre, where fans gather each evening to appreciate the talents of names like Angélique Kidjo and South African pianist Abdullah Ibrahim.

World music is also well-served at the aptly-named **Villaggio Globale**. For a more eclectic experience, try **Lettere Caffè**, Rome's first literary café, which offers world music on Fridays with performances of anything from Australian aborigine to Greek syrtaki sounds.

## DIRECTORY

### Akab-Cave

Via di Monte Testaccio 69.  
**Map** 8 D4.  
**Tel** 06-5725 0585.

### Alexanderplatz

Via Ostia 9.  
**Map** 3 B1.  
**Tel** 06-3975 1877.

### Alpheus

Via del Commercio 36-8.  
**Map** 8 D5.  
**Tel** 06-574 7826.

### Arriba Arriba

Via delle Capannelle 104.  
**Tel** 06-721 3772.

### Big Mama

Vicolo San Francesco a Ripa 18.  
**Map** 7 C2.  
**Tel** 06-581 2551.

### Brancaleone

Via Levanna 11 (in Monte Sacro).  
**Tel** 06-8200 4382.

### Caffè Latino

Via di Monte Testaccio 96.  
**Map** 8 D4.  
**Tel** 06-5728 8556.

### Caruso –

#### Café de Oriente

Via di Monte Testaccio 36.  
**Map** 8 D4.  
**Tel** 06-574 5019.

### Casa del Jazz

Viale di Porta Ardeatina 55.  
**Map** 9 A4.  
**Tel** 06-4894 1208.

### Charity Café

Via Panisperna 68.  
**Map** 5 C4.  
**Tel** 06-4782 5881.

### Circolo degli Artisti

Via Casilina Vecchia 42.  
**Map** 10 F1.  
**Tel** 06-7030 5684.

### Fiddler's Elbow

Via dell'Olmata 43.  
**Map** 6 D4.  
**Tel** 06-487 2110.

### Feltrinelli

Galleria Alberto Sordi 31-35.  
**Map** 12 E2.  
**Tel** 06-679 4957.

### Fonclea

Via Crescenzo 82A.  
**Map** 3 C2.  
**Tel** 06-689 6302.

### Forte Prenestino

Via F. Delpino (east of city, along Via Prenestina).  
**Tel** 06-2180 7855.

### Four Green Fields

Via Morin 40.  
**Map** 3 B1.  
**Tel** 06-372 5091.

### Gregory's

Via Gregoriana 54D.  
**Map** 5 A2.  
**Tel** 06-679 6386.

### 'Gusto

Via della Frezza 23.  
**Map** 4 F2.  
**Tel** 06-322 6273.

### Ippodromo delle Capannelle

Via Appia Nuova 1245 (km 12).  
**Tel** 06-718 3143.

### Lettere Caffè

Via San Francesco a Ripa 100.  
**Map** 7 C1.  
**Tel** 06-5833 4379.

### Locanda Atlantide

Via dei Lucani 22B (San Lorenzo district).  
**Tel** 06-4470 4540.

### Mercati Generali

Via Ostiense 137  
**Map** 8 E5  
**Tel** 06-5728 8717

### Orbis

Piazza Esquilino 37.  
**Map** 6 D4.  
**Tel** 06-474 4776.

### Palalottomatica

Piazzale dello Sport, EUR.  
**Tel** 199 128 800.

### Palladium

Piazza B. Romano 8 (to the south of Stazione Ostiense).  
**Tel** 06-5706 7761.

### La Palma

Via dei Mirri 35 (to the southeast of Stazione Tiburtina).  
**Tel** 06-4359 9029.

### Palladium

Piazza B. Romano 8 (to the south of Stazione Ostiense).  
**Tel** 06-5706 7761.

### Parco della Musica

Viale de Coubertin 15  
**Map** 1 C2.  
**Tel** 06-8024 1350.  
[www.auditorium.com](http://www.auditorium.com)

### Speedy Gonzales

Via Libetta 13 (to the south of Stazione Ostiense).  
**Tel** 06-5728 7338.

### Stadio Olimpico

Viale dei Gladiatori (north-west of city centre, across the Tiber by Monte Mario).

### The Place

Via Alberico Il 27.  
**Map** 3 C2.  
**Tel** 06-6830 7137.

### Villaggio Globale

Ex-Mattatoio, Lungotevere Testaccio 2.  
**Map** 8 D4.  
**Tel** 06-575 7233.



## Cinema and Theatre

Cinema-going is very popular in Rome, with around 40 films on show during the week. The recently inaugurated Casa del Cinema and high profile International Festival of Cinema reflect the city's enduring love of the big screen.

The great majority of Roman cinemas are *prima visione* (first run) and show the latest international films in dubbed versions. The smaller art cinemas are more likely to show subtitled versions of foreign films.

Theatre productions are performed in Italian whether the plays are national classics or by foreign playwrights. The main theatres offer a selection by great Italian playwrights. There are also performances of traditional cabaret, avant-garde theatre and dance theatre. Theatre tickets cost between €8 and €50 and can be booked in advance by visiting the theatre box office, or through the last-minute booking service (*see p355*).

### PRIMA VISIONE

There are over 80 *prima visione* cinemas in the city. The best cinemas for decor and comfort are the **Fiamma** (two screens) and **Barberini** (three screens).

Foreign films are usually dubbed. Films in the original language are shown at the **Metropolitan** (daily) and on Mondays at the **Nuovo Olimpia** and **Alcazar**.

Tickets for new films cost around €7, but a few cinemas listed as *prima visione* charge less, namely **Farnese** and **Reale**. Over 60s and disabled people are normally entitled to a 30 per cent reduction on weekdays. Tickets are reduced in many cinemas on weekday afternoons and on Wednesdays. Check the newspaper or listings such as *Trovarama* or *Roma c'è* for details (*see p354*).

### ART CINEMAS

True film buffs flock to Rome in October for the International Festival of Cinema with events centering on the **Parco della Musica**.

There are two main types of art cinema in Rome: the *cine-clubs* and the *cinema d'essai*. Both are good if you're interested in catching older classics and new foreign films as well as films by contemporary Italian directors.

The *d'essai* cinemas now and then show films in the original language (indicated by *v.o.* for *versione originale*

in the listings). Try the **Azzurro Scipioni** (one of the few to be open throughout summer), **Filmstudio** or Nanni Moretti's **Nuovo Sacher**. Some of the smaller cinemas are called *cine-clubs* and require membership.

The **Palazzo delle Esposizioni** shows interesting series of international films in the Sala Rossellini (prior booking is advised).

Cartoons and children's favourites are shown at **Dei Piccoli**, while **Il Labirinto** has three screens, each showing art-house releases.

### ENGLISH-LANGUAGE FILMS

In addition to occasional undubbed showings of British, American and Australasian films in art cinemas and at the **Nuovo Olimpia** and **Warner Village Moderno**, the excellent **Casa del Cinema** has a policy of screening all films in their original language.

### SUMMER CINEMA

Some Roman cinemas have roll-back ceilings which are in use during the summer, while the others close down. The **Nuovo Sacher** has an outdoor arena. Rome also has various summer cinema festivals: Cineporto and Massenzio to name but two. These show several films each night from 9pm until the small hours, with food and drinks on sale and

often live music during the intervals. Cineporto takes place in the Parco della Farnesina nightly between July and September, but Massenzio moves around (*see listings*).

Sci-fi enthusiasts should keep an eye out for the Fantafestival (early June), a science fiction, fantasy and horror film festival. The Venezia a Roma event in September gives film buffs the chance to see movies presented at the summer Venice Film Festival.

The listings pages (*see p354*) have details on retrospectives or avant-garde film seasons at the **Azzurro Scipioni** and the open-air arts festivals like RomaEuropa (*see p355*) and Festa dell'Unità (*see p355*).

### MAINSTREAM THEATRE

The backbone of Rome's theatrical repertoire are Luigi Pirandello's dramas and comedies by 18th-century Venetian Carlo Goldoni and 20th-century Neapolitan Eduardo de Filippo. Major foreign playwrights are also performed from time to time.

The best classic productions are staged at the **Teatro Argentina**, **Teatro Quirino**, **Teatro Valle**, **Teatro Eliseo** and **Teatro Piccolo Eliseo**. **Teatro Argentina** is state-owned and home of Rome's permanent theatre company. Its sister theatre, **Teatro India**, stages more innovative works. The **Quirino** and **Valle** host productions from other Italian cities. The latter shows both great Italian classics by famous companies and lesser known modernist works. Plays at the **Quirino** often feature famous Italian actors. The **Eliseo** and **Piccolo Eliseo** are among the best private theatres.

The newly re-vamped **Ambra Jovinelli** specializes in comedy, including the best in Italian stand-up, while **Teatro Vittoria** goes in for Noël Coward or Neil Simon. At **Teatro Sistina** you can see musicals by visiting foreign companies and shows by popular Italian actors.

## CONTEMPORARY THEATRE

The home of contemporary theatre is the ever-dynamic **Vascello**, the **Politecnico** and, beyond these well-known names, in a host of small theatres, ingeniously rigged up in cellars, garages, small apartments or even tents.

The **Colosseo** hosts some alternative fringe-type productions (known here as *teatro off*) while the **Palladium**, the **Vascello** and the **Politecnico** tend to stage works by contemporary authors and occasional avant-garde productions. Some of them, like the **Orologio**, also put on foreign-language productions.

## FOLK, CABARET AND PUPPET THEATRE

Roman and Neapolitan folk songs and cabaret can be enjoyed in Trastevere's lively tourist-trade restaurants, like **Fantasie di Trastevere** or **Meo Patacca**.

Puppet theatre is another Roman tradition. Shows take place early in the evening at weekends, and sometimes during the week, at **Teatro Verde**, **Teatro Mongiovino** and the **Puppet Theatre**, where recitals will be in English if there is enough demand. In summer, travelling Neapolitan and Sicilian marionette companies give one-off performances.

## OPEN-AIR THEATRE

The open-air summer theatre season usually features Greek and Roman plays at **Ostia Antica** (see pp270-71).

The **Anfiteatro Quercia del Tasso** in the Janiculum park takes its name from the oak tree under which 16th-century poet Tasso used to sit. Comedy shows are staged here in July to September, when the weather permits. In winter the company performs at the **Teatro Anfritrone**.

Nearby is a Neapolitan street puppet theatre booth featuring **Pulcinella** (the Italian original of Punch). Shows are usually on in the afternoons, with morning shows on Sundays.

## DIRECTORY

## PRIMA VISIONE

**Alcazar**

Via Card. Merry del Val 14.  
**Map** 7 C1.  
**Tel** 06-588 0099.

**Barberini**

Piazza Barberini 52.  
**Map** 5 B3.  
**Tel** 06-482 7707.

**Casa del Cinema**

Largo M. Mastroianni 1.  
**Map** 5 B1.  
**Tel** 06-423 601.  
[www.casadelcinema.it](http://www.casadelcinema.it)

**Farnese**

Piazza Campo de' Fiori 56.  
**Map** 4 E5.  
**Tel** 06-686 4395.

**Fiamma**

Via Bissolati 47.  
**Map** 5 C2.  
**Tel** 06-482 7100.

**Metropolitan**

Via del Corso 7. **Map** 4 F1. **Tel** 06-320 0933.

**Nuovo Olimpia**

Via in Lucina 16. **Map** 12 E1. **Tel** 06-686 1068.

**Reale**

Piazza Sonnino 7.  
**Map** 7 C1.  
**Tel** 06-5810 234.

**Warner Village Moderno**

Piazza della Repubblica 45.  
**Map** 5 C3.  
**Tel** 06-4777 9201.

## ART CINEMAS

**Azzurro Scipioni**

Via degli Scipioni 82. **Map** 3 C2. **Tel** 06-3973 7161.

**Dei Piccoli**

Viale della Pineta 15. **Map** 5 B1. **Tel** 06-855 3485.

**Filmstudio**

Via degli Orti d'Alibert 1C.  
**Map** 4 D4.  
**Tel** 06-6819 2987.

**Il Labirinto**

Via Pompeo Magno 27.  
**Map** 4 D1.  
**Tel** 06-321 6283.

**Nuovo Sacher**

Largo Ascianghi 1. **Map** 7 C2. **Tel** 06-581 8116.

**Palazzo delle Esposizioni**

Via Nazionale 194. **Map** 5 B4. **Tel** 06-474 5903.  
[www.palaexpo.com](http://www.palaexpo.com)

**Parco della Musica**

Viale de Coubertin 30.  
**Map** 1 C2.  
**Tel** 06-8024 1281.  
[www.romacinemafest.org](http://www.romacinemafest.org)

## MAINSTREAM THEATRE

**Ambra Jovinelli**

Via G. Pepe 41. **Map** 6 E4.  
**Tel** 06-4434 0262.

**Teatro Argentina**

Largo Argentina 56. **Map** 4 F4. **Tel** 06-6880 4601.  
[www.teatrodioroma.it](http://www.teatrodioroma.it)

**Teatro Eliseo**

Via Nazionale 183. **Map** 5 B4. **Tel** 06-488 2114.  
[www.teatroeliseo.it](http://www.teatroeliseo.it)

**Teatro India**

Via L. Pierantoni 6. **Map** 7 C5. **Tel** 06-5530 0894.

**Teatro Piccolo Eliseo**

Via Nazionale 183. **Map** 5 B4. **Tel** 06-488 2114.

**Teatro Quirino**

Via delle Vergini 7.  
**Map** 5 A4 & 12 F2.  
**Tel** 06-679 4585.  
[www.teatroquirino.it](http://www.teatroquirino.it)

**Teatro Sistina**

Via Sistina 129. **Map** 5 B2.  
**Tel** 06-420 0711.

**Teatro Valle**

Via del Teatro Valle 21.  
**Map** 4 F4 & 12 D3.  
**Tel** 06-6880 3794.  
[www.teatrovalle.it](http://www.teatrovalle.it)

**Teatro Vittoria**

Piazza S. Maria Liberatrice 8. **Map** 8 D3.  
**Tel** 06-574 0598.

## CONTEMPORARY THEATRE

**Palladium**

Piazza B. Romano 8 (south of Stazione Ostiense).  
**Tel** 06-5706 7761.

**Teatro Anfritrone**

Via di San Saba 24. **Map** 8 E3. **Tel** 06-575 0827.

**Teatro Colosseo**

Via Capo d'Africa 5A. **Map** 9 A1. **Tel** 06-700 4932.

**Teatro dell'Orologio**

Via dei Filippini 17A. **Map** 11 B3. **Tel** 06-687 5550.

**Teatro Politecnico**

Via Tiepolo 13A. **Map** 1 B3. **Tel** 06-321 9891.

**Teatro Vascello**

Via G. Carini 72. **Map** 7 A2. **Tel** 06-588 1021.

## FOLK, CABARET, PUPPET THEATRE

**Fantasie di Trastevere**

Via S. Dorotea 6. **Map** 4 D5. **Tel** 06-588 1671.

**Meo Patacca**

P. dei Mercanti 30. **Map** 8 D1. **Tel** 06-581 6198.

**Puppet Theatre**

Piazza dei Satiri.  
**Tel** 06-589 6201.

**Teatro Mongiovino**

Via Genocchi 15.  
**Tel** 06-513 9405.

**Teatro Verde**

Circonvall. Gianicolense 10.  
**Map** 7 B4. **Tel** 06-588 2034.

## OPEN-AIR THEATRE

**Anfiteatro Quercia del Tasso**

Passaggiata. del Gianicolo.  
**Map** 3 C5.  
**Tel** 06-575 0827.

## Nightlife

Rome's nightlife has never been as diverse or vibrant as it is today. Recent years have witnessed a sharp rise in the number of bar and club openings that cater for an ever more demanding clientele. Where once the choice was limited to the Irish theme bars near Termini, the few well-established but crowded bars in the centre and the hugely popular clubs in Testaccio, the capital now offers a wide range of options designed to satisfy all tastes and budgets. Depending on your mood, head first for a stylish pre-clubbing bar and then on to one of the centre's exclusive clubs, or simply relax with friends and a bottle of good wine in an earthy wine bar in one of the historic centre's breathtaking squares. For a memorable first stop, enjoy spectacular views with an apéritif from a rooftop terrace bar.

On the downside, despite the greater number of bars and clubs, prices have soared in Rome since the euro was introduced – today you can be charged up to €10 for a cocktail! For cheaper alternative nights out, away from the tourist traps, visit a bar in San Lorenzo.

### WHAT'S ON

As in any major city, Rome's nightlife is constantly evolving. Roman club-goers are an extremely varied group and most clubs arrange different nights to appeal to the diverse range of tastes – so it is essential to keep up-to-date on what's happening by checking listings magazines (see p354) that hit the newsstands every Thursday.

Flyers for many nightclubs are handed out in some of the busier squares in and around the centre, such as Campo de' Fiori and Piazza del Fico. They are also distributed inside the many pre-clubbing bars dotted around Testaccio such as **Il Seme e La Foglia**.

### PRACTICALITIES

Preferred clubbing nights are Friday and Saturday, when the cars and scooters of revellers block the streets of the city centre. Queues at the most popular venues can be very long at peak entrance time (around midnight), so it is advisable to get there an hour or so earlier. However, if you are unable to do so, and don't feel like waiting, try ringing up in advance and charming your way on to the guestlist.

Instead of an entrance fee, some smaller clubs require a *tessera*, a monthly or yearly membership card, which you can buy and fill out on the spot. If you're paying just to get through the door that night, hold on to your entrance ticket as it usually entitles you to a free first drink (*la consumazione*); your second could be expensive and cost as much as €15.

As a general rule, remember that all-male groups are rarely welcome, and in some exclusive clubs neither are unaccompanied men. Also, to enter any of the more select venues you'll need both an introduction from one of the regulars and clothes that aim to impress.

### BARS

Despite increased competition, especially from the revitalized rustic wine bar **Il Nolano, La Vineria** (see p328) in Campo de' Fiori has maintained its cult status among Romans of all ages and backgrounds for unpretentious, lively drinking at prices that will please. Just around the corner, **L'Angolo Divino** (see p328) is less well-known, and consequently not as bustling. It nonetheless remains a perfect spot for socializing over great wines and heart-warming food.

Another landmark in the *centro storico* (historic centre), though for a more well-to-do and fashion-conscious crowd, is the in-vogue **Bar del Fico**, not far from Piazza Navona. The upmarket **Antico Caffè della Pace**, is another popular choice for those who want to see and be seen. **Fluid**, on Via del Governo Vecchio, is much livelier and has made its mark in the capital as the perfect venue to get you in the mood for late-night clubbing. A few doors down but really a world away, the comfortable and candlelit **Mimi e Coccò** is a great place to relax (al fresco or inside) and linger over subtle wines, served with a smile. Just off the top end of the same street, moving away from Corso Vittorio Emanuele II, is **Giulio Passami l'Olio**, a warm, welcoming and animated *enoteca*, tucked away from the usual *passaggiata* (promenade) routes. Closer to Piazza di Spagna, the striking interior and extensive choice of wines by the glass make the **Antica Enoteca di Via della Croce** a favourite spot for wine connoisseurs. Although it's definitely not cheap, the bar buffet is well worth sampling.

In Trastevere, too, the romantic streets are full of tiny bars at diverse crowds. Find a table if you can outside **Ombre Rosse** in the wonderful Piazza Sant'Egidio and watch the world go by. If Ombre Rosse is too crowded, **Caffè della Scala**, just a few minutes' walk away, is a good alternative. Other bars include **Friends Art Café**, which is a perfect spot to enjoy a refreshing, though expensive apéritif with complimentary but elaborate snacks. The simple, but vintage, **Bar San Callisto**, just off Piazza Santa Maria, draws strictly non-conventional patrons.

Elsewhere in the city, the sophisticated **Ferrazza** (see p351) in San Lorenzo, serves up exceptional wines for more sophisticated customers, while the



monumental student bar **Rive Gauche** does great business as the biggest pub in the area. The slick surf-bar **Duke's** in Parioli is slightly away from the centre, but is worth it for star-spotting. Duke's has tried to curb its soaring popularity by closing on Saturday nights, but to no avail. It remains the number one place to be seen in north Rome.

Finally, and not just for hopeless romantics, breathtaking views of Rome can be had at the lavish rooftop terrace bars at **Hotel Eden** (see p308), near Via Veneto, and the recently renamed **Radisson SAS Hotel** (see p305) near Termini. At dusk, particularly after a sunny day, these stunning venues offer a great place to start an unforgettable evening out.

## CLUBS

To brush shoulders with TV starlets and parliamentary under-secretaries, head for **Gilda**. Its glitzy dance-floor and restaurant have made it a favourite with the Roman jet set and hangers-on. The famous Sixties nightclub, **Jackie O**, has recently been revamped in lavish style, with a lush interior and an expensive eatery. In a similar vein is the nearby **Club 84**, where booking in advance is "strongly advised".

**Alien** is a safe option for commercial music among Roman twenty-somethings, though **Heaven** is slightly funkier with its marked preference for house. The more traditional disco is at its best at **Piper**, which changes look each season and organizes imaginative floor shows and other events. There are a few disco-pubs in the city centre which offer a compromise between a straightforward bar and an all-out club. **Rock Castle Café** is one that is especially worth noting.

In and around Testaccio, the undisputed clubbing heart of Rome, you'll find it difficult to decide which club to visit. **Akab** is cool

and unashamedly commercial; the stylish **Caruso – Café de Oriente** concentrates on Latin, R&B and salsa sounds; the cutting-edge **Metaverso** hosts a whole range of DJs from funk to reggae, while the multi-functional **Distillerie Clandestine** is the place for eating, drinking, relaxing and dancing. Still on the crest of the 70s revival wave is the trendy **La Saponeria**, while the **Jungle Club** is a haven for latterday goths. The original **LinuXclub** is a large place taking inspiration from the software of the same name, while at the alternative **Alpheus**, you can drift between three rooms offering three completely different DJ sets. Last but by no means least, the legendary **Goa** remains the champion of Roman clubs, attracting the best of Italian as well as international DJs.

At the top end of the scale in the *centro storico*, the sumptuous **Supperclub** is a treat for well-heeled Romans. The stunning decor, international cuisine, performance art, free massage service and progressive sounds all combine to offer a very exclusive evening's entertainment. Nearby, with a similar ethos, the select **La Maison** attracts a slightly older crowd with its less commercial music and elegant ambience. However, if you're in the mood for a mainstream alternative that is free of charge and easier to gain entry to, then head for **Anima** where you can dance – if you don't mind being constantly jostled – to quality hip-hop and funk.

Further afield, **La Palma** in Tiburtino, though justly renowned as a top jazz venue for live music, also hosts excellent DJ sets at weekends.

## GAY SCENE

Rome is no longer the provincial backwater it once was. This is clearly reflected both in the rise in the

number of gay bars and clubs and their increasing popularity. While some are exclusively gay, others attract a mixed clientele.

Across the river from the *centro storico* in Trastevere is the exclusive **Il Giardino dei Ciliegi**, a living-room-style bar that specializes in cocktails, a wide variety of teas, exciting salads and an excellent Sunday brunch – even on public holidays. Similarly relaxed, **Bohémien** in Monti is a favourite haunt among artists, actors and those who aspire to join their ranks. For livelier social drinking, head for **Coming Out**, between San Giovanni and the Colosseum, to mix with a less ostentatious crowd. Nearby, the men-only bar **Hangar** continues to pack them in.

When it comes to clubbing, the ever-growing number of gay one-nighters in both alternative and mainstream clubs in many ways present the best venues for drinking and dancing until the early hours. **Goa** just off Via Ostiense regularly hosts gay nights – namely Gorgeous every Tuesday and the women-only Venus Rising once a month; Mucca Assassina (quite literally "homicidal cow") pulls in the crowds every Friday at the monumental **Qube** in Tiburtino; **Locanda Atlantide**, in the student quarter San Lorenzo, opens its doors to Madame Coq once a month; and the legendary **Piper** in north Rome hosts the occasional one-nighter at weekends. These clubs are in addition to the justly famous gay-friendly disco **Alibi** in Testaccio with its explosive mix of house music and Seventies hits.

Pride Week, a yearly event held at the end of June/early July, is a time when gay Romans hit the streets for seven days of non-stop partying. The programme changes from year to year, so it is wise to consult listing magazines for full details.

In summer, as with most clubs, Rome's gay venues move outdoors in an attempt to beat the heat. In recent years, many of these have been hosted at **Gay Village**, a summer-long outdoor beanfeast. This is yet another indication that gay culture is finally beginning to enter the mainstream entertainment scene.

## CENTRI SOCIALI

*Centri sociali* or illegally occupied buildings that have been converted into centres for the arts and entertainment, give an alternative edge to Rome's vivacious nightlife and cultural scene. While some centres are run professionally and successfully

compete with many of the capital's swankier and established venues, others have continued to maintain their staunch anti-establishment stance.

Top billing must go to **Brancaleone** in north Rome, which regularly features progressive Italian and international DJs for the very best in electronic and house tunes. This well-run establishment is also home to an organic café and shop, superb art exhibitions and a cinema club.

In the heart of the Campo de' Fiori area and spread over two floors, the **Rialto-Sant'Ambrogio** regularly organizes a multitude of cultural events, including plays, dance productions,

exhibitions, art house films – sometimes even in their original non-dubbed version – and book presentations. At weekends, it dedicates its space primarily to club nights, covering a spectrum of tastes from underground sounds to reggae.

Further from the centre, the abandoned fort, **Forte Prenestino**, is a magical maze of spooky rooms and endless corridors and represents the most bizarre of Rome's social centre venues. Famous for its anti-establishment Labour Day concert – the official and free rock concert is held in Piazza San Giovanni in Laterano – it also holds theatre productions, film festivals and club nights throughout the year for a

## DIRECTORY

### BARS

#### L'Angolo Divino

Via dei Balestrari 12–14.

**Map** 11 C4.

**Tel** 06-686 4413.

#### Antica Enoteca di Via della Croce

Via della Croce 76B.

**Map** 4 F2.

**Tel** 06-679 0896.

#### Antico Caffè della Pace

Via della Pace 3–7.

**Map** 11 C3.

**Tel** 06-686 1216.

#### Bar del Fico

Piazza del Fico 26–28.

**Map** 11 B2.

**Tel** 06-686 5205.

#### Bar San Callisto

Piazza San Callisto 3–4.

**Map** 7 C1.

**Tel** 06-583 5869.

#### Caffè della Scala

Via della Scala 4.

**Map** 7 C1.

**Tel** 06-580 3610.

#### Duke's

Viale Parioli 200.

**Map** 2 D1.

**Tel** 06-8066 2455.

### Ferrazza

Via dei Volsci 59.

**Map** 6 F4.

**Tel** 06-490 506.

### Fluid

Via del Governo Vecchio 46/47.

**Map** 11 C3.

**Tel** 06-683 2361.

### Friends Art Café

Piazza Trilussa 34.

**Map** 4 E5.

**Tel** 06-581 6111.

### Giulio Passami l'Olio

Via di Monte

Giordano 28.

**Map** 11 B2.

**Tel** 06-6880 3288.

### Hotel Eden

Via Ludovisi 49.

**Map** 5 B2.

**Tel** 06-478 121.

### Mimi e Cocò

Via del Governo

Vecchio 72.

**Map** 11 C3.

**Tel** 06-6821 0845.

### Il Nolano

Campo de' Fiori

11/12. **Map** 11 C4.

**Tel** 06-687 9344.

### Ombre Rosse

Piazza Sant'Egidio 12.

**Map** 7 C1.

**Tel** 06-588 4155.

### Radisson SAS Hotel

Via Filippo Turati 171.

**Map** 6 D4.

**Tel** 06-444 841.

### Rive Gauche

Via dei Sabelli 43.

**Map** 6 F4.

**Tel** 06-445 6722.

### Il Seme e la Foglia

Via Galvani 18.

**Map** 8 D4.

**Tel** 06-574 3008.

### La Vineria

Campo de' Fiori 15.

**Map** 11 C4.

**Tel** 06-6880 3268.

### CLUBS

#### Akab

Via di Monte Testaccio 69.

**Map** 8 D4.

**Tel** 06-5725 0585.

#### Alien

Via Velletri 13.

**Map** 6 D1.

**Tel** 06-841 2212.

#### Alpheus

Via del Commercio 36/8.

**Map** 8 D5.

**Tel** 06-574 7826.

### Anima

Via Santa Maria

dell'Anima 57.

**Map** 11 C3.

**Tel** 06-686 4021.

### Caruso – Café de Orient

Via di Monte

Testaccio 36.

**Map** 8 D4.

**Tel** 06-574 5019.

### Club 84

Via Emilia 84.

**Map** 5 B2.

**Tel** 06-482 7538.

### Distillerie Clandestine

Via Libetta 13.

**Tel** 06-5730 5102.

### Gilda

Via Mario de' Fiori 97.

**Map** 12 F1.

**Tel** 06-678 4838.

### Goa

Via Libetta 13.

**Tel** 06-574 8277.

### Heaven

Viale di Porta Ardeatina

119. **Map** 9 B5.

**Tel** 06-574 3772.

### Jackie O

Via Boncompagni 11.

**Map** 5 B2.

**Tel** 06-4288 5457.

young but alternative crowd. Closer to the centre, **Villaggio Globale**, situated on a vast area of open space at the edge of Testaccio, has a very similar philosophy and range of services. In summer, it regularly hosts open-air concerts, occasionally beating off the competition to feature big name Italian bands such as Tiromancino.

## JAZZ, SALSA AND AFRICAN SOUNDS

Rome offers countless venues for jazz, from trad and swing to modern fusion (see p358). Several jazz and Latin American clubs combine live music with dancing, eating and drinking. For South American style music,

**Fonclea** and **Arriba Arriba** (see p359) or **Alpheus**, all pay homage to Latin American and world music, although **Caffè Latino** in Testaccio is by far and away the best place to check out at the weekend.

## CLUBBING IN SUMMER

At the height of the sweltering summer, when virtually everything closes down in the capital, **Art Café** in Villa Borghese stands out as the supreme club venue for the fun-loving, young and hip. A number of floating venues open up on the Tiber too, among which **Baja** – a chic, converted houseboat – is definitely one of the best. Some of the bigger clubs hit

the coast from July through to December – most notably in Ostia and in Fregene, where the legendary **Gilda On The Beach** is a permanent fixture.

## AFTER HOURS

Most Roman clubs stay open until 2am or 3am. However, night-owls may find one or two dance havens that see in the dawn, especially during the beach-party season. Before heading off to bed, you could join the other die-hard clubbers for a final drink at one of the city's 24-hour bars, or else make for one of the early-morning bakers and feast on sweet breakfast *cornetti* straight from the oven.

## DIRECTORY

### Jungle Club

Via di Monte Testaccio 95.  
Map 8 D4.  
Tel 380 416 1544.

### LinuXclub

Via Libetta 15  
(to the south of Stazione Ostiense, off Via Ostiense).  
Tel 06-5725 0551.

### La Maison

Vicolo dei Granari 4.  
Map 11 C3.  
Tel 06-683 3312.

### Metaverso

Via di Monte Testaccio 38A.  
Map 8 D4.  
Tel 06-574 4712.

### La Palma

Via Giuseppe Mirri 35.  
Tel 06-4359 9029.

### Piper

Via Tagliamento 9  
(north of the city centre).  
Tel 06-855 5398.

### Rock

#### Castle Café

Via B Cenci 8.  
Map 12 D5.  
Tel 06-6880 7999.

### La Saponeria

Via degli Argonauti 20  
(to the south of Stazione Ostiense, off Via Ostiense).  
Tel 06-574 6999.

### Supperclub

Via de' Nari 14.  
Map 12 D3.  
Tel 06-6880 7207.

## GAY SCENE

### Alibi

Via di Monte Testaccio 39–44.  
Map 8 D4.  
Tel 06-574 3448.

### Bohémien

Via degli Zingari 36.  
Map 5 C4.

### Coming Out

Via San Giovanni In Laterano 8.  
Map 9 A1.  
Tel 06-700 9871.

### Gay Village

Phone or check website for venue.  
Tel 06-554 2695.  
www.gayvillage.it

### Il Giardino dei Ciliegi

Via dei Fienaroli 4.  
Tel 06-580 3423.

### Goa

See clubs

### Hangar

Via InSelci 69.  
Map 5 C5.  
Tel 06-488 1397.

### Locanda Atlantide

Via dei Lucani 22B  
(in San Lorenzo).  
Tel 06-4470 4540.

### Piper

see clubs

### Qube

Via di Portonaccio 212.  
(north of the city centre).  
Tel 06-438 5445.

## CENTRI SOCIALI

### Brancaleone

Via Levanna 11  
(in Montesacro).  
Tel 06-8200 0959.

### Forte Prenestino

Via F. Delpino  
(in Prenestino).  
Tel 06-2180 7855.

### Rialto-Sant'Ambrogio

Via di Sant'Ambrogio 4.  
Map 12 D5.  
Tel 06-6813 3640.

### Villaggio Globale

Lungotevere Testaccio 2/  
Via di Monte Testaccio 22.  
Map 7 4C.  
Tel 06-575 7233.

## JAZZ, SALSA AND AFRICAN SOUNDS

### Alpheus

See clubs.

### Arriba Arriba

Via delle Capannelle 104.  
Tel 06-721 3772.

### Caffè Latino

Via di Monte Testaccio 96.  
Map 8 D4.  
Tel 06-5728 8556.

### Fonclea

Via Crescenzo 82A.  
Map 3 C2.  
Tel 06-689 6302.  
www.fonclea.it

## CLUBBING IN SUMMER

### Art Café

Viale del Galoppatoio,  
33 (Villa Borghese).  
Map 5 A1.  
Tel 06-3600 6578.

### Baja

Ponte Margherita –  
Lungotevere Arnaldo  
da Brescia.  
Map 4 E1.  
Tel 339-469 0588.

### Gilda on the Beach

Lungomare di Ponente 11,  
Fregene.  
Tel 06-6656 0649.  
www.gildaonthebeach.it



## Sport

Do not be surprised if the peace of a Sunday afternoon in Rome is interrupted by the honking of cars and people shouting. It simply means that one of the home football teams has won at the stadium and the whole city will vibrate with the excitement.

Football is Italy's national sport but other sports also attract a large following and Roman sports fans are never at a loss for varied events and activities.

You will find times and venues for most spectator sports listed in *Trovaroma* or *Roma c'è* (see p354), as well as the local sections of *La Gazzetta dello Sport* or *Corriere dello Sport*.

### FOOTBALL

An Italian soccer match is an experience not to be missed for the quality of the play and the fun atmosphere, though hooliganism has begun to raise its ugly head.

Rome has two teams, Roma and Lazio, and they take it in turns to play at the **Stadio Olimpico** on a Sunday afternoon at 3pm, in the Campionato Italiano (Italian championship league).

Seats can be scarce, so get tickets in advance from the stadium (€15 to €80) from noon onwards on the day itself, or through club web-sites ([www.sslazio.it](http://www.sslazio.it) and [www.asroma.it](http://www.asroma.it)). The cheapest seats are in the Le Curve stand; the middle-range and most expensive are in Le Gradinate and La Tribuna respectively.

On Wednesday evenings there may be international competitions – the UEFA cup or the Coppa dei Campioni (European Championship Cup). In between these, teams battle it out for the national Coppa Italia.

### TENNIS

A major event, the International Championships go on at **Foro Italico** for two weeks in May. The world's top tennis stars thrash it out on clay courts at 1pm and 8.30pm from Tuesday to Friday, and at 1pm only at weekends. Buy tickets in advance either directly from the Foro Italico or from a ticket agency.

If you wish to play yourself, there are now more than 350 tennis clubs in Rome. It is

often essential to book at least a week in advance and there is usually a moderate court fee.

Clubs where membership is not required include **Tennis Club Nomentana** and the **Circolo Tennis Stampa** in northern Rome and the **Oasi di Pace**, just off the Via Appia Antica. The big hotels offer tennis for a reasonable price. The **Crowne Plaza** requires a small annual membership fee on top of the court price, which includes the gym and the pool (in the summer).

### HORSE-RACING, TROTTING AND LEISURE-RIDING

Important races include the Derby in May and the Premio Roma in November. There are trotting races at the **Ippodromo di Tor di Valle** and both flat races and steeplechases at the **Ippodromo delle Capannelle**.

The International Horse Show is held in May in Piazza di Siena, Villa Borghese (see p258). It is organized by the Federazione Italiana Sport Equestri (**FISE**) and is one of the most important social and sporting events in the calendar. The setting makes it a great attraction.

Through the FISE, it may be possible to find a riding club that will take you on a hack in the countryside around Rome, but most do not accept short-term members.

### GOLF

Even the most elite golf clubs will accept a touring golfer with a home membership and handicap. Most clubs are shut on Mondays and at the

weekend when they host competitions, and when guests cannot play. Prices range from €25–€65.

The **Oligiata Golf Club** is open to everybody from Tuesday to Sunday, though it is best to phone first if you want to play at the weekend. **Country Club Castel Gandolfo** is the newest club and **Circolo del Golf di Roma** the oldest and most prestigious. Within the city ring road is the course at the **Sheraton Golf Hotel** (closed Tuesdays).

One of the many important competitions on the various golf courses around Rome is the Circolo Golf Roma Coppa d'Oro (Gold Cup) in April.

### CAR AND MOTORBIKE RACING

Formula 1 and Formula 3 races take place on Sundays at **Vallelunga**; be prepared for some expensive entrance fees. Frequently on Saturdays official trials are open to spectators, and on some non-racing Sundays Italy's car designers show new models.

### RUGBY

Rugby has taken off in Italy recently, particularly since Italy joined the Six Nations tournament. This means that in winter (usually Feb–Mar) there are a couple of international matches in Rome. The home team is drawn against two other member "nations" each year: France, England, Scotland, Ireland or Wales.

### ROWING

In mid-June an Oxbridge crew challenges the historic Aniene crew to a race taking place alternately on the Thames and the Tiber. The best place to view this is between the Margherita and the Sant'Angelo bridges. The race usually starts at around 6pm. Another event is the battle between the Roma and Lazio crews, from Ponte Duca d'Aosta to Ponte Risorgimento, on the same variable date as the Roma-Lazio football derby.

## SWIMMING

Swimming pools are few and definitely not geared to the short-term visitor. It is often necessary to pay an expensive membership plus a monthly tariff. Most pools also require you to produce a medical certificate assuring your good health, and have lane-only swimming, so check to see if free swimming (*nuoto libero*) is possible. The state-owned pools can be slightly cheaper, but you still have to pay an initial membership fee.

The **Shangri-La Hotel** opens its pool to non-residents in the summer months, as does the **Cavaliere Hilton Hotel**, for a higher entrance fee. The best deal is on a Sunday when the sports club and swimming pool **La Margherita** opens to non-members 10am–1pm, for a reasonable entrance charge. **Piscina delle Rose** in EUR is an Olympic-sized pool open from June to September 9am–5.30pm during the week, 9am–7pm at weekends.

## HEALTH CLUBS

Like the swimming pools, Roman health clubs usually require both a membership fee and monthly payments. For a short stay in Rome, it is more sensible to try the facilities in your hotel, or, if you are willing to pay, head for one of the private clubs. Use of club facilities may well be negotiable.

The **Roman Sport Center** welcomes daily members for a reasonable price (€26) and you can use the swimming pools, the gym and the sauna. The facilities are open 9am–10pm. Be sure to wear lycra, as shorts made from other materials are not allowed.

## JOGGING AND CYCLING

Rome's perfect climate and stunning scenery attract thousands of well-dressed joggers and cyclists into the city's many parks. Early on weekday mornings or at any time on a Sunday you'll find

the more popular locations looking more like a high-speed fashion show than sweat tracks. Each March, however, more serious runners take part in the Rome Marathon.

**Villa Doria Pamphilj** (see p267) is an extensive park situated above the Janiculum, where you can choose from various tracks, plenty of open spaces and a network of paths. **Villa Borghese** (see p258) is another vast popular place with a running track.

Alternatively, jog under the acacia trees and palms at Villa Torlonia, on the spot-lit track at Villa Glori, or combine sport with culture by running the **Via Appia Antica** (see p265) branching off into Parco Caffarella. Other favourite places are Viale delle Terme di Caracalla, Circo Massimo, Parco degli Aquedotti and Parco di Colle Oppio.

All of the above are also ideal for cyclists, and you can hire bikes from many places including **Collalti** and **Treno e Scooter Rent**.

## DIRECTORY

### FOOTBALL

#### Stadio Olimpico

Via Foro Italico.  
Tel 06-368 51.

### TENNIS

#### Circolo Tennis Stampa

Piazza Mancini 19.  
Map 1 A2.  
Tel 06-323 2454.

#### Crowne Plaza

Via Aurelia Antica 415.  
Tel 06-663 1572.

#### Foro Italico

Via delle Olimpiadi.  
Tel 06-3685 4140.  
http://ctforoitalico.coni.it

#### Oasi di Pace

Via degli Eugenio 2.  
Tel 06-718 4550.

#### Tennis Club Nomentana

Viale Rousseau 124.  
Tel 06-8680 1888.

### HORSE-RACING AND RIDING

#### FISE

Viale Tiziano 74. Map 1 A1. Tel 06-3685 8326.  
www.fise.it

#### Ippodromo delle Capannelle

Via Appia Nuova 1255.  
Tel 06-71 67 71.

#### Ippodromo di Tor di Valle

Via del Mare km 9. Tel 06-5 2 47 61. www.tordivalle.it

### GOLF

#### Circolo del Golf di Roma

Via Appia Nuova 716A.  
Tel 06-780 3407.

#### Country Club Castel Gandolfo

Via di Santo Spirito 13, Castelgandolfo.  
Tel 06-931 2301.

#### Olgiate Golf Club

Largo dell'Olgiate 15.  
Tel 06-3088 9141.

#### Sheraton Golf Hotel

Viale Parco de' Medici 165.  
Tel 06-655 3477.  
www.golfclubpdm.it

### MOTOR RACING

#### Vallelunga

Autodromo di Roma,  
Via Cassia km 34.5.  
Tel 06-901 550.

### RUGBY

#### Federazione Italiana Rugby

Curva Nord, Stadio Olimpico, Viale dei Gladiatori.  
Tel 06-4521 3117.  
www.feder rugby.it

### SWIMMING

#### ARCA Swimming Club

Via Monti Tiburtini 511.  
Tel 06-451 0552.

#### Cavaliere Hilton Hotel

Via Cadlolo 101.  
Tel 06-350 91.  
www.cavaliere-hilton.it

#### Piscina delle Rose

Viale America 20.  
Tel 06-592 6717. www.piscinadellerose.com

#### Shangri-La Hotel

Viale Algeria 141.  
Tel 06-591 6441.

### HEALTH CLUBS

#### Roman Sport Center

Via del Galoppatoio 33.  
Map 5 A1.  
Tel 06-320 1667.

### JOGGING AND CYCLING

#### Collalti

Via del Pellegrino 82. Map 4 E4. Tel 06-6880 1084.

#### Maratona di Roma

Tel 06-406 5064.  
www.maratonadiroma.it

#### Treno e Scooter Rent

Termini Station. Map 6 D3. Tel 06-4890 5823.

#### Via del Corso

Piazza S. Lorenzo in Lucina.  
Map 4 F3 & 12 E1.

## CHILDREN'S ROME

Italians love having children around, and you can be sure yours will be made welcome wherever they go. But there are few special facilities for children, and the heat, crowds and lack of clean public loos mean that Rome is not an ideal city for a holiday with babies or under-sevens. It does, however, have plenty to offer slightly older children, especially those who are keen on history



Renaissance cherub from the Villa Farnesina

or art. The temptation may be to wear yourself and your children out by packing too many sights into one day. Plan in advance and leave plenty of time to wander around the city: looking at the quirkier fountains and monuments, watching knife-grinders at work in the markets, and spending hours agonizing over the choice of ice-cream flavours and special pizza toppings.

### PRACTICAL ADVICE

If you are planning to bring your children to Rome, try to come in early spring or late autumn, when the weather is good, but not too hot. Easter is best avoided, as the city is more crowded than usual, and you're constantly jostled on packed buses and



streets. Where you stay is crucial. A hotel near the Villa Borghese park will give your children plenty of chance to relax and let off steam, though you may end up spending a lot of time and money to get to and from the town centre. A hotel in the old centre is ideal, as you can easily pop back during the day

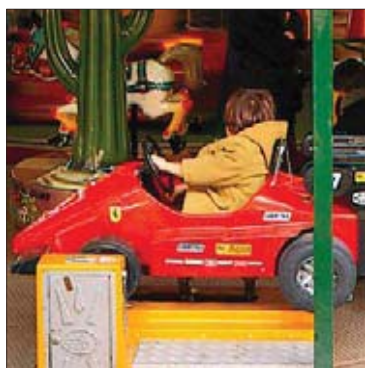
**Jogging in Villa Borghese** for a rest and a clean bathroom.

As hygienic toilets and changing facilities are rare within the city, it is really not advisable to bring a baby to Rome unless you are visiting friends or family. As with many historic cities, Rome may not instantly appeal to all children, but there is plenty to inspire their imaginations. Use this book to make the buildings and history come alive. Children might also enjoy learning a few Italian words and phrases so they can order food and buy things by themselves.

If lingering over drinks on the café terraces is what you enjoy best, bring your offspring something to keep them busy once they have finished with their treat: crayons and paper, a computer game or a Walkman. Alternatively, most other adults are very tolerant of children running around and making a noise while they relax and, if yours are reasonably outgoing, they could join in with the local children playing ball games in early evenings on piazzas like Campo de' Fiori.

If you feel the need for a total break, most hotels will be able to provide a babysitter or help you to contact a qualified childminding agency.

In the event of bad luck, see pages 376-7 for information on what to do and a list of emergency numbers.



Fairground in the Villa Borghese park

### GETTING AROUND

Bumpy cobbles, narrow streets without pavements and overcrowded buses make pushing children around in pushchairs tiring work. Mothers with young children are, however, usually allowed to jump queues. Outside rush hours, the Metro is often less busy. Kids under 1 m (3 ft 3 in) tall travel free on public transport.

Although the city is not good for cyclists, families with older children could hire bikes to ride along the Tiber on the cycle tracks to the north of the city, or to take on a regional train into the country. The bikes, tandems and rickshaws for hire in Villa Borghese are good fun, and the bike hire hut in the Pincio gardens has free baby seats.

Anyone over the age of 14 is permitted to ride a scooter under 50 cc, although Rome is not the best place for novices (see p394).



A hire bike with free baby seat





Pony-pulled trains in the Villa Borghese park

## EATING OUT

Children are normally warmly welcomed in neighbourhood pizzerias and trattorias, and high chairs are often available for toddlers and babies. If there is no high chair, be prepared for the waiters to improvise for you with armloads of cushions or telephone directories. Most places are perfectly happy to serve half portions, or to let children share meals.

In trattorias it can sometimes be difficult to be exactly sure what a certain dish contains (especially when there is no menu and the dishes of the day are reeled off, usually at top speed, by the waiter), so faddy eaters are likely to be happier in pizzerias (see pp328–33). Here they can choose their own topping (remember

that *prosciutto*, which is usually translated in menus as ham, is cured). The most entertaining pizzerias for kids are the old-fashioned ones where they can watch the chefs pound, stretch and flip the pizza dough. Restaurants open in the evening at or soon after 7pm and the best places get busy from around 8.30pm, so it is wise to go early to avoid having to queue.

## PICNICS

Picnics in the parks are ideal, and shopping for the food is often half the fun. There is no problem finding small cartons of fruit juice and branded canned drinks, but these are expensive unless you go to a supermarket – the branch of Oviessa on Viale Trastevere is the most convenient.



Investigating some of the hundreds of Italian ice-cream flavours

Water from the drinking fountains is potable, so it is worth carrying plastic cups around with you.

As well as picnic food from bakeries and markets, there are lots of scrumptious takeaway foods. Many of them are appealingly messy, so it is wise to take paper tissues. Try deep-fried fruit and vegetables from Cose Fritte on Via di Ripetta and *suppli al telefono*,

rice croquettes with a gooey string of mozzarella inside, from *pizza al taglio* or *pizza rustica* outlets. A *tramezzino* comes quite close to an English sandwich and if your kids are miserable without Marmite, you can find it (and other foreign foods) at Castroni on Via Cola di Rienzo.



Feeding pigeons on Piazza Navona

## ICE CREAM

Rome, of course, is famous for ice cream; you and your children are likely to be tempted at every turn. Real ice-cream fans may even want to plan their day's sight-seeing round one of the best *gelaterie* (see pp330–33). It is far cheaper to buy either a cone or tub of ice cream to eat in the street, but in some of the more traditional places it is worth paying to sit down. At Fassi, they have an old-fashioned ice cream-making machine on display and at Giolitti, you can enjoy gargantuan sundaes in the elegant parlour (see p109).

## Sightseeing with Children



Entrance to the Villa Borghese Zoo

### GENERAL TIPS

Rome does not have many museums with the sort of hands-on exhibits that many other cities lay on for children. However, Bernini's marble elephant (*see p108*) and the fat *facchino*, or porter (*p107*), appeal to kids. The Capuchin cemetery at Santa Maria della Concezione (*p254*), the catacombs (*pp264-6*) and the Mamertine Prison (*p91*) will grab the more ghoulish imaginations, and children will enjoy putting their hands into the Bocca della Verità (*p202*).

Look for details like the dirty toenails on figures in Caravaggio's paintings, the Etruscan votives, which were offered to the gods, at the Villa Giulia (*pp262-3*), and the illusory collapsing ceiling in the Chiesa Nuova as well

as the fake dome of Sant' Ignazio di Loyola (*see p106*).

Museums your children will enjoy include **Museo Explora**, full of interesting hands-on exhibits for children, and the Museo delle Mura, which explores the length of the Aurelian Wall (*p196*). Among the churches, St Peter's (*see p230*) and San Clemente (*see pp186-7*) are most fun.

At the Vatican children will like the animal statues and mosaics in the Animal Gallery and also the Sistine Ceiling (*p246*), especially once they know that Michelangelo had to paint it hunched up on a scaffolding platform. Remember that Vatican dress etiquette (*see p231*) applies to kids too.

### Museo Explora

Via Flaminio 82. **Map** 1 C5. **Tel** 06-361 3776 (*book ahead*). **www**.mdbr.it

### ANCIENT RUINS

The ancient ruins best appreciated by children are the Colosseum (*see pp92-5*), and Trajan's Markets (*see pp 88-9*). You can still make out what both these buildings looked like from their remains. The scant ruins of the Forum and Palatine, on the other hand, may not appeal so strongly. Ostia Antica, where the remains include a theatre, shop and 20-seater public toilet, is much more likely to interest them (*see pp270-71*).



Mosaic from the Vatican

### MOSAICS

There are scores of vivid, sometimes quirky, mosaics in buildings all over Rome.

Many of these are particularly appealing to children. Details in the mosaics range from brilliantly coloured flowers, leaves, animals and buildings (in the churches of San Clemente, Santa Prassede and Santa Maria in Trastevere, *see p186, p171 and pp212-13*) to the debris of a banquet (in the Vatican's Museo Gregorio Profano, *see pp234-5*).



Model trains in Villa Borghese

## ENTERTAINMENT

To find out what's on for children in Rome, scour the cinema pages of the newspapers and the listings in *Trovaroma*, *Roma c'è*, *Wanted in Rome* and entertainment websites (see pp354-5). For older children, **Time Elevator**, presents 3,000 years of Rome's history in an educational yet entertaining way. Most theatres and cinemas have reduced entry fees for children, but shows are often only in Italian.

There are cartoons shown at Villa Borghese's Cinema dei Piccoli and traditional puppet shows every afternoon, except Wednesday, on Janiculum hill.

An appealing time for children to be in Rome is over Christmas, when Piazza Navona hosts



Resting  
on the kerb side

a Christmas toy fair, where stalls sell toys and sweets.

### Time Elevator

Via SS Apostoli 20. **Map** 5 A4 & 12 F3. **Tel** 06-9774 6243.



Stall at the Christmas toy fair on Piazza Navona

## PARKS

Villa Borghese (see p258) has rowing boats to hire; pony-cart rides; bikes to rent; a mini cinema; a small funfair; and a zoo. Villa Celimontana (see p193) has bike trails, and open-air theatre performances in the summer. The old-fashioned amusement park LUNEUR at EUR (see p266) can be good fun. Also in EUR is the Piscina delle Rose, a swimming pool open in the summer (see p367). The Bomarzo Monster Park, 95 km (60 miles) north of Rome, was built in the 16th century for a mad duke.

Children can clamber over its giant stone monsters.

## TOYS

A visit to a Roman toyshop can be a lot of fun. **Città del Sole** sells educational toys and games, while **Al Sogno** is a dream come true for kids who love stuffed animals.

### Città del Sole

Via della Scrofa 65. **Map** 4 F3 & 12 D2. **Tel** 06-687 5404.

### Al Sogno

Piazza Navona 53. **Map** 4 E4 & 11 C3. **Tel** 06-686 4198.

## CHILDREN'S CLOTHES

Italians adore dressing their children up, and on Sunday afternoons in particular, you are likely to encounter young children dressed as if they had walked straight out of a costume drama: girls in frills and flounces and boys in velvet breeches or knee-length shorts.

Many shops sell beautifully hand-crafted children's shoes and clothes – the downside is that they can often be expensive and impractical: dry-clean-only clothes are common and shoes are not made for mud.

### Lavori Artigianali Femminili

sells handmade silk and wool clothes for children up to eight.

**Rachele** offers top-quality handmade clothes for children, while **Benetton** has more wallet-friendly smart casuals.

### Benetton

Via del Corso 422. **Map** 4 F2. **Tel** 06-6810 2520.

### Lavori Artigianali Femminili

Via Capo le Case 6. **Map** 5 A3 & 12 F1. **Tel** 06-679 2992.

### Rachele

Vicolo del Bollo 6-7 (off Via del Pellegrino). **Map** 11 C4. **Tel** 06-686 4975.









# SURVIVAL GUIDE



PRACTICAL INFORMATION 374-383

GETTING TO ROME 384-389

GETTING AROUND ROME 390-395





# PRACTICAL INFORMATION

Romans often seem unconcerned by the priceless art treasures and ancient ruins which lie casually among the buildings and workings of their hectic 20th-century city. Visitors nearly always find these wonders very exciting, but it is not always easy to make the most of them. Relaxed local attitudes make for hundreds of variations in opening hours. Many places close for several hours over lunch and reopen in the late afternoon; some

museums are open in the mornings only. Bank and shop hours can be just as difficult to pin down. On a more positive note, many of the main sights are within easy walking distance of one another. Start your day early and wear comfortable shoes for the Roman cobblestones. It can be a delightfully informal city to visit, but remember to observe dress rules to cover up in churches, since this is one area where the Italians are very strict.

## MUSEUMS AND MONUMENTS

Many museums are now open all day, although most close on Mondays. If you are particularly keen to see a specific monument or museum, make sure it is open before you set out. Many museums don't allow visitors to enter in the last hour or half an hour before they close. There is usually an



Roma c'è, a listings guide to the city

admission fee for museums, so it may be worth buying the €18 **Roma Pass**, a three-day card which allows free transport within Rome and free entrance to principal museums and archaeological sites. Many museums offer a reduced entrance fee for children under 18, students with the appropriate ID and senior citizens from the European Union.

Entrance to all churches is free, and many contain extraordinary works of art. Some of Rome's sights, such as Nero's Aqueduct or the gardens at the Vatican, are accessible only on personal application or by written appointment.

The *Area by Area* section of this guide gives opening times for each sight and tells you whether there is an admission charge. A useful booklet called *Roma c'è*, gives up-to-date details of current exhibitions at Rome's main museums and galleries.



Typical traffic congestion in Via delle Quattro Fontane

## TOURIST INFORMATION

Pick up details of special tours at the main tourist office (**APT**). APT will also help with accommodation (see p295). Information kiosks run by the Comune di Roma have English-speaking staff providing free maps, leaflets and advice. Or ring the **Rome City Council Tourist Information Call Center** for information in English. Besides the official tourist offices, good travel agents

such as **CIT** or the **American Express** office can also be helpful to visitors. A privately-run company called **Enjoy Rome** has an informative website and offices situated conveniently close to Termini station (see p388).



A word of warning: prices and opening times change often and sights can be closed for what seem to be unbelievably long periods of restoration (*chiuso per restauro*) or because of a strike (*sciopero*).



An electric minibus: useful for the historic centre



## ENTERTAINMENT INFORMATION

The weekly *Trovaroma*, in the Thursday edition of *La Repubblica*, and *Roma c'è*, published on Wednesdays,



*Trovaroma*

are the main guides to what's on. English listings are also in *Wanted in Rome*. Full entertainment information can be found on page 354.

## GUIDED TOURS

Several companies offer tours in English; these include **American Express**, **Green Line Tours**, **Carrani Tours** and **Rome Revealed Tours**. Full-day city tours including lunch cost around €75; half-day tours around €30. Alternatively the **No. 110 bus** passes many of the main sights on a 2-hour circuit. The journey costs around €8 and leaves from Termini every 10 to 15 minutes between 8.40am and 8.30pm; the website has further details as well as information on the Archeobus tours of the ancient monuments. Tour guides can often be hired at major sights, such as the Roman Forum (see pp78–87). Employ only official guides and establish the fee in advance; they charge around €50 for a half-day tour.



ATAC, the Rome bus company

## VISITING CHURCHES

Many of Italy's churches are very dark, but they usually have electric, coin-operated light meters to illuminate chapels and works of art. Recorded information in several languages is also often available. Dress codes are firmly upheld in churches and should be respected; St Peter's (see pp230–33) is especially strict – you cannot wear shorts.



**Unacceptable dress in church: both sexes should cover torsos, upper arms and legs**

## ETIQUETTE

Romans are generally courteous and friendly to foreign visitors. Italians are delighted at any effort to speak their language, so it is worth learning a few phrases (see p447). Italians tend to drink only with meals and are unlikely to be seen drunk – obvious drunkenness is frowned upon. Smoking is banned on public transport and in restaurants, bars and cafés.

## TIPPING

Foreigners are expected to tip, although Italians themselves don't always do so. Leave a few coins in bars or cafés; in restaurants where service is not included, leave around 10 per cent. Keep change handy for taxi drivers, sacristans, chambermaids, doormen and porters.

## ROME FOR THE DISABLED

Rome is not particularly well organized to cater for the disabled. The Disabled Customer Assistance centre at Termini station offers help and advice on train travel. Ramps, lifts and modified WCs exist in an increasing number of places, including Termini station and the Colosseum. Some restaurants have wheelchair access to the dining area but not to the WC. If you have no escort, consider a specially designed package

tour, or contact an organization for disabled travellers before you set off. The Vatican Museums, Sistine Chapel and St Peter's are all accessible by wheelchair. The Vatican Museums recently received an EU award for improving accessibility, and staff offer help if needed.

## WCS

Public toilets are few and far between. There are clean ones by the Colosseum (with facilities for the disabled), at St Peter's and in the Rinascente store (see p335). Most cafés let you use theirs if you ask. Take your own paper.

## USEFUL ADDRESSES

### American Express

Piazza di Spagna 38.

Map 5 A2.

Tel 06-676 41.

### APT

Via Parigi 5d. Map 5 C3.

Open 9am–7pm Mon–Sat.

Tel 06-488 991.

### Carrani Tours

Via V. E. Orlando 95. Map 5 C3.

Tel 06-488 0510.

### Disabled Customer Assistance

Termini station. Map 6 D3.

Tel 199-30 30 60.

Open 7am–9pm daily.

### Enjo Rome

Via Marghera 8A. Map 6 E3.

Tel 06-445 1843. Open 8.30am–7pm

Mon–Fri, 8.30am–2pm Sat.

www.enjorome.com

### Green Line Tours

Via Farini 5A. Map 6 D4.

Tel 06-482 7480.

www.greenlinetours.com

### No. 110 bus

Piazza dei Cinquecento.

Map 6 D3. Tel 06-4695 2252.

www.trambusopen.com

### Rome City Council Tourist Information Call Center

Tel 06-8205 9127.

www.romaturismo.it

### Rome Revealed Tours

Tel 349-740 3269.

www.romerevealed.com

## Personal Security and Health

On the whole, Rome is a safe, unthreatening place for visitors, but petty street crime is a problem. Do not carry more money than needed for the day and leave other valuables or documents in a hotel safe. Cameras are less likely to be snatched if they are in a carrier bag rather than an obvious case. Take particular care in crowded places, such as stations, or on full buses, and steer clear of bands of innocent-looking children – they may be skilful professional pickpockets.

### ADVICE FOR VISITORS

Take out adequate property insurance before you travel (it is difficult to arrange once you are in Italy), and look after your belongings while you are in Rome. Some hotels have personal safes in the bedrooms. You can set these with your own memorable number. (Do not use your date of birth; it is on your passport and registration slip.) To be prepared for all eventualities, keep a separate photocopy of vital documents, such as your passport and air tickets, to minimize the problem of replacing them, and take a spare photograph or two. Travellers' cheques are the safest way to carry large amounts of cash. Keep the receipts separate from the cheques for a refund in case they do go missing.

Be wary of bag-snatchers on mopeds who operate in quiet streets. Carry your bag at your side away from the road, or a discreet money belt or a securely fastened, long-



Mounted police

strapped shoulder bag. Equipment like video cameras should be disguised. Pickpockets (sometimes children) adopt highly sophisticated distraction techniques with pieces of card or newspaper while they sever you from your possessions in seconds. Take extra care of your valuables in market places or on public transport. Bus route No. 64, which runs between Termini station and the Vatican, is notorious for pickpockets.

Thefts from cars are also rife. Jacket or bags should never be left visible inside a car on Rome's streets, and do not carry luggage on a roof rack. The streets to the east and south of Termini station and around the Colosseum are well-known for prostitution and drug-peddling, and are unsavoury at night.

Women travelling alone (or even in small groups) may need to take extra care. Italian society is male-dominated, and women who are out without male escorts attract more attention than they do in much of the rest of Europe and North America.

Beware of unauthorized minicab drivers who are probably not insured and frequently overcharge. They operate in particular near the airport, waiting to profit from



Distinctive carabinieri motorcycle



Carabiniere – a member of the military police



Carabiniere in traffic police uniform



Municipal policeman directing traffic

new arrivals. Hotel tours and unofficial tour guides are also best avoided; instead stick to the official tourist agencies (see p295 and pp374–5).

## POLICE

The *vigili urbani*, or municipal police, wear blue uniforms in winter and white in summer, and can most often be seen regulating traffic. The *carabinieri* are the military police, in red striped trousers. They deal with everything from fine-art thefts to speeding offences. *La polizia* (state police) wear blue uniforms with white belts and berets. Any of these should be able to help you.

## MEDICAL MATTERS

No inoculations are needed for Rome, but take mosquito repellent and sun screen in the summer. The Tiber is polluted but the water from taps and street fountains is piped straight from the hills, and is fresh and palatable. EU residents are officially entitled to reciprocal medical care, but the bureaucracy involved can be daunting. Before you travel, make sure you obtain the European Health Insurance Card from the UK Department of Health or the post office. It comes with a booklet of advice and information on the procedure for claiming free medical treatment.



Carabinieri in dress uniform



Police car



Green cross ambulance



Italian fire engine

All visitors should take out insurance to cover everything, including emergencies.

For urgent medical attention, contact the First Aid (*Pronto Soccorso*) department of a main hospital such as **Policlinico Umberto I**, **Ospedale San Giacomo** or **Ospedale Fatebenefratelli**, or check the Yellow Pages (*Pagine Gialle*) for a doctor (*medico*) or dentist (*dentista*). For children, the **Ospedale Pediatrico Bambino Gesù** is renowned.

English-speaking doctors can be found at the **Rome American Hospital** or by looking in the English Yellow Pages at some hotel receptions and international bookshops. Pharmacists post late-opening rosters on their doors (several stay open all night), and can usually supply the local equivalent of foreign medicines. The **Vatican Pharmacy** stocks some American and British pharmaceutical products.

**Ospedale Fatebenefratelli**  
Piazza Fatebenefratelli 2. **Map** 4 C4.  
**Tel** 06-683 71.

**Ospedale Pediatrico Bambino Gesù**  
Piazza S. Onofrio 4. **Map** 3 C4.  
**Tel** 06-68 591.

**Ospedale San Giacomo**  
Via Canova 29. **Map** 4 F2.  
**Tel** 06-362 61.

## Policlinico Umberto I

Viale del Policlinico 155. **Map** 6 F2.  
**Tel** 06-499 71.

## Rome American Hospital

Via Emilio Longoni 69. **Tel** 06-225 51.

## Vatican Pharmacy

Via di Porta Angelica. **Map** 3 C2.  
**Tel** 06-6989 0561.

## LOST PROPERTY

For items lost on a bus or Metro, contact the numbers below. Otherwise, ask at a police station. To make an insurance claim, report your loss to a police station and get a signed form. For lost passports, contact your embassy or consulate; for lost travellers' cheques, the issuing company's office (see p378).



Commissariato di Polizia

## Lost Property (buses, trams)

Via N. Bettoni 1. **Map** 7 C4.  
**Tel** 06-581 6040. **Open** 8.30am–1pm Mon–Fri (also 3–5pm Tue).

## Lost Property (Metro)

**Line A Tel** 06-487 4309. **Open** 9.30am–12.30pm Mon, Wed, Fri.  
**Line B Tel** 06-5753 2265. **Open** 8am–6pm Mon–Sat.

## EMERGENCIES

### Ambulance

**Tel** 118 (free from any telephone).

### Automobile Club d'Italia

**Tel** 803116.

### Fire

**Tel** 115 (free from any telephone).

### General SOS

**Tel** 113 (free from any telephone).

### Police

**Tel** 112 (Carabinieri); 113 (Police) (free from any telephone)

### Samaritans

**Tel** 800-860 022.  
**Line open** 1–10pm daily.

### Traffic Police

**Tel** 06-676 91.



## Banking and Local Currency



Eagle sculpture on the Ministry of Finance

Money services are not always fast in Rome. Transactions can involve considerable paperwork and a lot of waiting around. On the whole, bank exchange rates are more favourable than those in travel agents and hotels – the deal just takes longer to complete. Small change is indispensable, since coins are needed for telephones, tips and for illuminating works of art and chapels in churches (*see p375*).

### CHANGING MONEY

It is best to have a few euros when you arrive, so you won't have to change money immediately. However, ATMs are found everywhere and there are increasing numbers of convenient electronic exchange machines at arrival points. There are now several throughout the city too. Multilingual instructions are available. You simply feed in notes of a foreign currency, and should get some euros back. Exchange rates vary from place to place. The Banco di Santo Spirito office at Fiumicino airport offers reasonable rates.

For the best rates, change money at a bank (look for the sign *Cambio*). Hotels tend to give poor rates, even if they charge modest commissions. At the Vatican Museums (*see p235*), you aren't charged any commission. The American Express office (*see p375*) offers good rates and is open on Saturday mornings. Cardholders may withdraw up to \$1,000 (or £500) a week from the cash machine, but you have to pay a fee for this service and need to organize a PIN (personal identification number) linked to your account before you travel.



Exchange office at one of the Italian national banks



Automatic exchange machine

### CREDIT CARDS

Credit cards, which used to be regarded with great suspicion in Italy, are now much more widely accepted in hotels, restaurants and shops. All major credit and charge cards (American Express, Access/MasterCard, Visa, Diners Club) are well known. Banks and cash dispensers are more likely to accept Visa cards for cash advances, but Access (MasterCard) is accepted by many retail outlets in Italy. Take both if you have them. Paying for anything in foreign currency will almost always be expensive.

Some restaurants and shops set a minimum expenditure level, below which they will not accept credit card payment. Check you have some cash just in case.

### TRAVELLERS' CHEQUES

If you opt for travellers' cheques, choose a well-known name such as

American Express, or take those issued through a major bank. Most issuers charge 1 per cent commission on travellers' cheques. Get some small denominations, so you won't be left with huge amounts of euros at the end of your trip. But don't forget that the minimum commission charged for each transaction (and the amount of time involved) may make changing small amounts of money uneconomical.

Always record the travellers' cheque numbers and refund addresses separately from the cheques themselves in case they are stolen. Some places will charge you for each cheque.

Check the exchange rates before you travel and decide whether euro, dollar or sterling cheques are more appropriate.

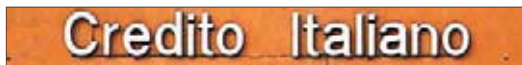
### OPENING HOURS

Banks are usually open 8.30am–1.20pm and 3–4.30pm Mon–Fri, but opening times vary and banks are closed for public holidays and at weekends.

Bureaux de Change have more generous opening times, similar to shop hours. The exchange offices at Termini station (*see p388*) are also open on Sundays.

### USING BANKS

Queues in banks can be long and the form-filling involved in changing money can take up a lot of valuable holiday time. You usually have to queue first at the *cambio*, then at the *cassa* to obtain your cash. Take some form of identification with you, such as a passport. Metal objects may set off emergency detectors as you enter.



One of the major Italian banks



The Bank of Rome, which has branches in other Italian cities

## THE EURO

Twelve countries have replaced their traditional currencies, such as the Italian lira, with the euro. Austria, Belgium, Finland, France, Germany, Greece, Ireland, Italy, Luxembourg, the

Netherlands, Portugal and Spain chose to join the new currency; the UK, Denmark and Sweden stayed out, with an option to review their situation. The euro was introduced on 1 January 1999, but only for banking purposes. Notes and coins came into

circulation on 1 January 2002. A transition period allowed both euros and local currencies to be used simultaneously, but all the old currencies were phased out by mid-2002. All euro notes and coins can be used anywhere inside the participating member states.

### Bank Notes

*Euro bank notes have seven denominations. The €5 note (grey in colour) is the smallest, followed by the €10 note (pink), €20 note (blue), €50 note (orange), €100 note (green), €200 note (yellow) and €500 note (purple). All notes show the stars of the European Union.*



### Coins

*The euro has eight coin denominations: €1 and €2; 50 cents, 20 cents, 10 cents, 5 cents, 2 cents and 1 cent. The €2 and €1 coins are both silver and gold in colour. The 50-, 20- and 10-cent coins are gold. The 5-, 2- and 1-cent coins are bronze.*



# Communications



Public telephone sign

In recent years the telephone system in Rome has undergone a number of major upheavals. Many phone numbers have been changed and a new generation of equipment has been installed. Since the deregulation of the system, Albacom and Infostrada phones compete with the national Telecom Italia service. It is important to note that any telephone number dialled in Italy needs to have the full relevant local code (including the zero) dialled in front of it.

## TELEPHONE OFFICES

Telephone offices are run by Telecom Italia and private "call centres", and they offer a convenient way of making long-distance or private calls. There are several metered telephones, each in its own sound-proofed booth. An assistant will assign you a booth, and meter your call once you have been connected to the number you want. You do not need large amounts of change as you pay at the desk when you have finished. There is no extra charge for

this service, but opening hours do not always coincide with Italy's cheapest-rate calling times.

To send an international telegram, you can either go to a main post office or dial 186 and dictate it directly over the telephone.

## CALL CHARGES

The cheapest times to make a phone call within Italy are between 6.30pm and 8am Monday to Friday, after 1pm Saturday and all day Sunday.

It is a good idea to check what time of day is most

economical if you are making international calls: time variations throughout the world can make a difference to the cost of the call.

As a general rule, it is considerably cheaper to dial direct for international calls rather than going through the operator or making collect or credit card calls.

Telephone calls from hotel rooms are usually very expensive and are sometimes marked up by as much as several hundred per cent. Normally telephone calls cost more from Italy than they do from either the UK or North America.



Telephone company logo

## USING PUBLIC TELEPHONES

In the wake of the mobile phone revolution, demand for public telephones has decreased considerably.

However, there are still plenty of payphones around the city. New-style payphones are rounded, steel models, and from these you can dial long-distance and most international calls direct. These phones only take telephone cards (ask for a *scheda* or *carta telefonica*), available in several denominations.

Telephone cards are available from shops, bars and tobacconists displaying the black-and-white T sign. Break off the marked corner, insert the card arrow first, and the value of the unexpired units will show on a display window. After your call, the card can be retrieved and reused until it expires.

International phone cards, such as the Europa card, have been introduced since deregulation, and are by far the cheapest option if phoning abroad from Italy. They are also available from tobacconists and come in either €5 or €10 cards, which give 120 (or more) minutes of

## USING A TELECOM ITALIA CARD TELEPHONE

1 Lift the receiver and wait for the dialling tone.

2 Insert a phone card in the slot.

3 The display shows how much credit is left.

4 Dial the number and wait to be connected.

5 If you still have credit and want to make a second call, press the "follow-on call" button.



To use a card, break off the marked corner and insert, arrow first.



calling time. When using, dial the main number supplied on the card, key in the pin code and then dial the number required.

## SIM CARDS

If staying in Rome for a considerable period of time, it is probably worth buying an Italian SIM card, with its own unique telephone number, to use with your own mobile phone. The SIM cards cost around €15 and usually come with €5 of free credit. They can be purchased, and topped up, from various mobile phone outlets throughout the city, including those at Termini station.

## EMAIL AND INTERNET

While many hotels now offer Internet access, for those wishing to send and check emails there are also a number of Internet cafés throughout Rome, where

### REACHING THE RIGHT NUMBER

- The code for Rome is 06 (obligatory also within the city).
  - International directory enquiries is on 1254 (press 2).
  - Operator assistance is on 170. Reverse charge and credit card calls are also accepted.
    - Italian directory enquiries is on 1254 (press 1).
    - You can dial direct using the following codes.
- To reach the operator in your own country to place a collect or credit card call dial 800 172 then: 441 for the UK; 444 for AT&T, US; 401 for WorldFone, US; 405 for US Sprint; 610 for Telstra, Australia; and 611 for Optus, Australia.
- See also Emergency Numbers p361.



**TABACCHI**

Stamps are available at tobacconists

you can access your account or go online to search the web. These establishments offer a variety of refreshments ranging from alcohol and coffee to light snacks. Most are close to the city centre and therefore easily accessible to visitors.

### Cyber Café

Via del Corso 320.  
**Map** 4 F2.  
**Tel** 06-678 6209.  
**Open** 10am–7pm Tue–Sun.

### easyInternetCafé

Piazza Barberini. **Map** 5 B3.  
**Open** 8am–1am daily.

### Internet Café

Via Marrucini 12. **Map** 6 F3.  
**Tel** 06-445 4953.  
**Open** 9–1am Mon–Fri,  
 4pm–1am Sat–Sun.

### Mail Boxes Etc

Via dei Mille 38.  
**Map** 6 E3. **Tel** 06-446 1945.  
**Open** 9am–6.30pm Mon–Fri,  
 9am–1pm Sat.

## Sending Letters

The Italian postal service is not especially efficient and it is said that letters travelled faster in the days of the old Roman Empire than they do today, in spite of modern technology. Nevertheless, so long as you bear in mind the extra time it takes to send a

Rome letters      Other destinations



Post office sign

letter in Italy, you needn't worry about your post going astray; the service itself is reliable. For postcards, the service is usually fine but it is particularly slow in the summer months, especially in August, when it can take up to a month for a postcard to reach the UK. For important items, it is better to use the new "priority post" (*posta prioritaria*) with its own stamp which can be bought, like ordinary stamps (*francobolli*), at tobacconists,

as well as in post offices. For urgent items, use the post office's express or registered service.

Sub-post office hours are generally from around 8.30am until 2pm (8.30am until noon on Saturdays and the last day of the month), but main offices stay open until well into the evening for some services (such as registered post). Italian post boxes are usually red, though there are also some, for foreign destinations (marked *estero*), that are blue.

### POSTE RESTANTE

Letters and parcels which are to be picked up at the post office are sent care of (*c/o*) Palazzo delle Poste, Roma, *Fermo Posta*. Print the surname clearly in block capitals and underline it to make sure the letters are filed correctly. To collect your post, you have to show your passport and pay a small charge. American Express *poste restante* is free to clients.



Vatican post office sign



Vatican postage stamps

### VATICAN POST

The Vatican postal service costs the same as the state post, but is faster. Buy cards and stamps at the post office near the Vatican Museums entrance, or in Piazza San Pietro. Letters bearing Vatican stamps can only be posted in blue Vatican post boxes.

## Additional Information



Fiumicino airport, point of arrival for most visitors to Rome

### CUSTOMS AND IMMIGRATION

European Union nationals and citizens of the US, Canada, Australia and New Zealand do not need visas for stays of up to 3 months. All visitors are required to present a full passport on entry and, officially, need to declare their presence to the Italian police within 8 working days of arrival. If you are staying in a hotel or on a campsite, this will be done for you. Otherwise, contact the local **Questura** (police station).

Anyone wishing to stay for more than 3 months (8 working days for citizens from countries other than those mentioned above) will have to work their way through complicated Italian bureaucracy to obtain a *permesso di soggiorno* (permit to stay). You can apply for a permit at any main police station, **Questura**. Depending on your motive for staying, you must apply for either a permit for work (*lavoro*) or a permit for study (*studio*). Visitors should always check requirements before travelling.

Duty-free allowances are as follows. Residents of the EU can bring duty-free goods into Italy for their own use: 800 cigarettes, 200 cigars, 400 cigarillos, 1 kg of smoking tobacco, 10 litres of spirits, 90 litres of wine and 100 litres of beer. Limits for non-EU citizens are stricter: 400 cigarettes, 100 cigars, 200 cigarillos or 500 grams of tobacco, 1 litre of spirits or 2 litres of wine and 50 grams of perfume. To find out what you can take back from Italy to a non-EU country, contact that

country's customs department. The refund system for Value Added Tax (IVA in Italy) for non-EU residents is very complex (see p335).

#### Questura

Tel 06-46 86.



Students on the steps of Santa Maria Maggiore

### STUDENT INFORMATION

An International Student Identity Card (ISIC) or a Youth International Educational Exchange Card (YIEE) are worth having for reductions on museum and other charges. Contact the **Centro Turistico Studentesco** for general student information. The **Associazione**



ISIC card

**Italiana Alberghi per la Gioventù** (the Italian YHA) has four hostels in the city. **Wasteels** has information on international rail discounts.

#### Associazione Italiana Alberghi per la Gioventù

Via Cavour 44. Map 3 D3.

Tel 06-487 1152. Fax 06-488 0492.

www.ostellionline.org

#### Centro Turistico Studentesco

Via Genova 16. Map 5 C3.

Tel 06-462 0431. Also branch at Corso Vittorio Emanuele 297

(06-687 2672). Call centre 199-50 11 50. www.cts.it

#### Wasteels

Via A Belloni 1, 20162 Milan.

Tel 02-6610 3096. www.wasteels.it

### CATHOLIC SERVICES

For many Catholics, a visit to Rome means an audience with the Pope. General audiences are usually held every Wednesday at 11am (10am in hot weather) in St Peter's Square, the Audiences room, or at the summer residence at Castel Gandolfo. To attend an audience, apply by fax to the **Prefettura della Casa Pontificia** (see p231). Rome travel agencies may be able to arrange an audience as part of a coach tour during your stay. There is no charge.

Mass is held daily in the main churches of Rome (High Mass is on Sunday). Churches where confession is heard include St Peter's (see pp230-33), San Giovanni in Laterano (pp182-3), San Paolo fuori le Mura (p267), Santa Maria Maggiore (pp172-3), the Gesù (pp114-15), Santa Sabina (p204) and Sant'Ignazio (p106). English-speaking Catholic churches include San Clemente (see p187) and Santa Susanna (see p255).

#### Prefettura della Casa Pontificia

Città del Vaticano. Map 3 B3.

Tel 06-6988 3273.

Fax 06-6988 5863.



Pope Benedict XVI during an audience in St Peter's Square

## OTHER RELIGIOUS SERVICES

**Anglican**

All Saints, Via del Babuino 153.

**Map** 4 F2. **Tel** 06-3600 1881.**American Episcopal**St Paul's, Via Napoli 58. **Map** 5 C3.**Tel** 06-488 3339.**Jewish**

Sinagoga, Lungotevere Cenci.

**Map** 4 F5 & 12 D5. **Tel** 06-684 0061.**Methodist**Piazza di Ponte Sant'Angelo. **Map** 4E3 & 11 A2. **Tel** 06-686 8314.**Mosque**

Viale della Moschea 85 (Parioli district).

**Map** 2 F1. **Tel** 06-808 2258.**Presbyterian**

St Andrew's, Via XX Settembre 7.

**Map** 5 C3. **Tel** 06-482 7627.

The Mosque in Parioli

## SIGHTSEEING PERMITS

To visit certain sights in Rome, you need to obtain a written permit and book your visit in advance, particularly for archaeological sites, which may sometimes be closed during excavations. Call the number below, giving your name, the number of people in your party, the reason you wish to visit the sight (for example, study or tourism) and when you would like to visit. You may then be asked to send written confirmation by fax. Call a few days before to reconfirm your visit.

**Ufficio Monumenti Antichi e Scavi**

Via Ostiense 106.

**Map** 8 E5.**Tel** 06-6710 3819.**www.romacultura.org**

Newspapers available in Rome

## NEWSPAPERS, TV, RADIO

Rome's main newspapers are *La Repubblica* and *Il Messaggero*. British and American newspapers are readily available, the *International Herald Tribune* and *the Guardian* on the day of issue. The state TV channels are RAI Uno, Due and Tre, matched by four private channels. The advent of satellite and cable TV means there are European channels in many languages, plus sport and CNN news in English. The BBC World Service is broadcast on 648 or 6195 kHz (shortwave) depending on the time of day. Vatican Radio on 93.3MHz and 105MHz (FM) broadcasts news in English.

## EMBASSIES AND CONSULATES

If you lose your passport, or need other help, contact your national embassy or consulate as listed below.

**Australia**Via A. Bosio 5. **Tel** 06-85 27 21.**www.italy.embassy.gov.au****Canada**Via Zara 30. **Tel** 06-85 444 2912.**www.canada.it****New Zealand**Via Zara 28. **Tel** 06-441 7171.**www.nzembassy.com****United Kingdom**Via XX Settembre 80A. **Map** 6 D2.**Tel** 06-4220 0001.**www.britain.it****United States**Via Veneto 119A/121. **Map** 5 B2.**Tel** 06-467 41. **www.usembassy.it**

## ROME TIME

Rome is one hour ahead of Greenwich Mean Time (GMT). Examples of the time difference with Rome for other major cities are as follows: London: -1 hour; New York: -6 hours; Dallas: -7 hours; Los Angeles: -9 hours; Perth: +7 hours; Sydney: +9 hours; Auckland: +11 hours; Tokyo: +8 hours. These figures can vary slightly for brief periods with local changes in summer. For all official purposes, the Italians use the 24-hour clock.

## CONVERSION TABLE

**Imperial to Metric**

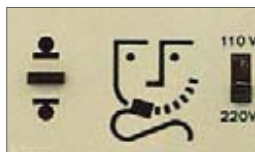
1 inch	= 2.54 centimetres
1 foot	= 30 centimetres
1 mile	= 1.6 kilometres
1 ounce	= 28 grams
1 pound	= 454 grams
1 pint	= 0.57 litres
1 gallon	= 4.6 litres

**Metric to Imperial**

1 centimetre	= 0.4 inches
1 metre	= 3 feet 3 inches
1 kilometre	= 0.6 miles
1 gram	= 0.04 ounces
1 kilogram	= 2.2 pounds
1 litre	= 1.8 pints

## ELECTRICAL ADAPTORS

Electric current in Italy is 220V AC, with two- or three-pin round-pronged plugs. Adaptors can be bought in most countries. Most hotels of three or more stars have hair dryers and shaving points in all bedrooms.



Shaving point in hotel bedroom for 110V or 220V



Italian plugs often have two pins



# GETTING TO ROME

Many national airlines, including Italy's Alitalia, fly direct to Rome from most European cities and several in North America, although most intercontinental passengers tend to catch connections from Milan, Frankfurt or London. Rome's Fiumicino and Ciampino airports have expanded considerably in recent years to accommodate the

growing number of visitors. Rome also has train and coach links with the rest of Europe. These take a lot longer than flights (about 24 hours from London, compared with about two and a half hours by air), but tend to cost about the same, so are only really worthwhile if you want to travel overland. The trains are often crowded in summer.



Alitalia aircraft



Part of the new extension to Fiumicino airport

## BY AIR

If you're flying from the United States, **Delta, US Airways, Continental and Alitalia** operate regular direct scheduled flights to Rome, with services from New York. Flying time is about 8½ hours. **Air Canada** and **Qantas** flights generally arrive and depart from Milan. There are direct flights to Atlanta, Philadelphia and Toronto, though most other intercontinental flights involve changing at Milan. It may be considerably cheaper for

intercontinental travellers to take a budget flight to London, Paris, Athens, Frankfurt or Amsterdam and continue the journey to Rome from there. **British Airways** and **Alitalia** both operate direct scheduled flights from London Heathrow to Rome (Fiumicino), and you can also fly from Gatwick, Birmingham and Manchester. Among the airlines using Rome as an

intercontinental transit point is Ethiopian Airlines, whose fares are cheaper, but flights are less frequent and have a reputation for being subject to long delays.



Alitalia flight tickets

Excursion fares generally offer the best value in scheduled flights, but you must purchase them well in advance. They are subject to penalty clauses if you cancel, so it is advisable to take out insurance as soon as you buy your ticket.

If you are based in or travelling via the UK, it is worth looking on the Internet. In addition to **BA** and **Alitalia**, you can book low-cost tickets direct from airlines **easyJet** and **Ryanair**, which have daily flights from London and other locations to Rome (Ciampino). Hotels and car rental can also be booked via these airlines' websites, and both offer their own privately chartered



Check-in area at Fiumicino, Rome's main international airport

bus to transport incoming passengers from Ciampino airport to Termini.

Regular charter flights for Rome's Ciampino airport run all year round. Most leave from Stansted, Gatwick and Luton, but there are a few flights from Manchester, Glasgow and Birmingham. The price of fares varies, peaking in summer and in Holy Week for the Pope's Easter blessing. In Rome, the **American Express** travel office will also book flights.



Easy-to-follow signs at Ostiense

### AIRLINE NUMBERS

#### Air Canada

www.aircanada.com

#### Alitalia

Tel 06-22 22.

www.alitalia.it

#### American Express

Tel 06-676 41.

#### British Airways

Tel 199 712 266

www.britishairways.com

#### Delta Air Lines

Tel 800 477 999.

www.delta.com

#### easyJet

www.easyjet.com

#### Qantas

Tel 06-5248 2725.

www.qantas.com

#### Ryanair

www.ryanair.com

#### US Airways

Tel 8488 13177.

www.usair.com

### PACKAGE HOLIDAYS

Package holidays to Rome can be much better value than travelling independently. For European visitors there are weekend packages and two- or three-centre holidays; Rome is frequently packaged with Florence and Venice.

Those from further afield can visit the city during Europe-wide tours. Most package companies include transfers from the airport to your hotel.

### FIUMICINO AIRPORT

Rome has two international airports. Leonardo da Vinci – known as Fiumicino – handles most scheduled flights, and is about 30 km (18 miles) southwest of the city. The airport has three terminals: A for domestic flights, B for international flights within the European Union, and C for all other international flights.

From Fiumicino there are two types of train to Rome: one (€5) runs every 15–30 minutes (6.27am–11.27pm) to Fara Sabina station, stopping at Trastevere, Ostiense, Tuscolana and Tiburtina, but not Termini. The other, “Leonardo Express”, is faster and more expensive (€11), running non-stop to Termini every half hour (6.35am–11.35pm). If the ticket office (which also sells Metro tickets) is not open, tackle the automatic ticket machine. Remember to specify which train you want when buying your ticket.

Ostiense is linked with Piramide Metro (Line B) where you can catch an underground train to the city centre from 5.30am until 11.30pm daily (to 12.30am Sat). It can be hard to find a taxi at Ostiense after 9pm, but there are buses (Nos. 95 and 30) to Piazza Venezia.

Car rental is available from offices at the airport (see p395). Efforts have been made at Fiumicino to improve both the



The train linking Fiumicino airport to Stazione Termini

airport and the surrounding area. Developments include a raised pedestrian walkway for travelling between car parks, the railway station and various



Shuttle bus to car-hire lots at Fiumicino

points within the airport, the expansion of Terminal A, and a four-star hotel near to the terminals.

### CIAMPINO AIRPORT

The other airport that serves Rome is Ciampino, about 15 km (9 miles) south-east and used by the majority of charter flights. Major car hire firms have a rental office at the airport, though you may find it less harrowing to get into the city centre on public transport or by taxi.

The swiftest way to get to the centre of Rome is by the private Terravision coach service. Coaches go direct to Termini station and tickets cost €8 (€14 return). A cheaper option is by Cotral or Sciaffini bus to Anagnina Metro station, then by underground train to Termini. Tickets (€1, plus €1

for each large bag) can be bought on the bus. A local bus service also links the airport to Ciampino mainline station. If you take a taxi from the airport, only use the official white cabs. A flat fare system is now in operation for all official taxis; the journey from Ciampino costs €30.



Ciampino, a more basic airport used by most charter flights

## Arriving in Rome

This map shows the main bus, rail and Metro links used by travellers arriving in Rome. The connections between Rome's two airports and the city centre are shown, as well as links between Rome and the rest of Italy and international rail routes from neighbouring European countries. Travel information, including details of journey times and service frequency, is listed separately in each box.











### M Line A, northbound

Stops after Ottaviano S. Pietro are: *Cipro Musei Vaticani, Valle Aurelia, Baldo degli Ubaldi, Cornelia and Battistini (end station).*

### FS Coastal route from Northern Italy

Links with Termini station.  
**Marseille** (11 hrs), **Nice** (9 hrs), **Turin** (7 hrs 30 mins), **Genoa** (6 hrs), **Pisa** (3 hrs 30 mins).

### KEY

-  Airport see pp384-5
-  Railway see pp388-9
-  Coach & Bus Link see p389
-  Metro see pp392-3
-  Airport Link see pp384-5
-  State Rail Link see pp388-9
-  Metro Line A see pp392-3
-  Metro Line B see pp392-3
-  Walkway
-  Tram 8

### LEONARDO DA VINCI (FIUMICINO)

Direct train links to Ostiense, Tiburtina and Termini.

**FS Fiumicino-Fara Sabina**  
(via Trastevere, Ostiense, Tiburtina) every 15-30 minutes;  
**Fiumicino-Termini**  
every 30 minutes.  
[www.adr.it](http://www.adr.it)

### FS National connections

Links to Flaminio from **Viterbo** (2 hrs), **Bracciano** (90 mins).



Flaminio



### M Line B, southbound

Stops after Piramide are: *Garbatella, Basilica San Paolo, Marconi, EUR Magliana, EUR Palasport, EUR Fermi and Laurentina (end station).*





Rome is well served by coaches

**Coach connections into Rome**  
International and national bus links at **Piazza dei Cinquecento** (in front of Termini). Buses for the Lazio region link at **Lepanto, Anagnina** or **Laurentina**.

**FS International and Northern Italy**

Links with Termini. Trains arriving after midnight terminate at Tiburtina.  
**Paris** (15 hrs), **Vienna** (14 hrs), **Geneva** (14 hrs), **Basle** (13 hrs), **Munich** (11 hrs), **Verona** (7 hrs), **Milan** (5 hrs), **Bologna** (3 hrs 30 mins), **Florence** (2 hrs).



**M Line B, northbound**

Stops after Tiburtina are: Monti Tiburtini, Pietralata, Santa Maria del Soccorso, Ponte Mammolo and Rebibbia (end station).

**FS Eastern Italy**

Links with Termini station.  
**Pescara** 4 hrs,  
**L'Aquila** (3 hrs 30 mins).

**FS Southern Italy**

Links with Termini station.  
**Palermo** (12 hrs), **Reggio Calabria** (9 hrs 30 mins), **Bari** (6 hrs 30 mins), **Naples** (2 hrs).

**M Line A, southbound**

Stops after Ponte Lungo are: Furio Camillo, Colli Albani, Arco di Travertino, Porta Furba, Numidio Quadrato, Lucio Sestio, Giulio Agricola, Subaugusta, Cinecittà and Anagnina (end station).

**CIAMPINO**

**Bus** link every 30–60 mins to Ciampino station (10 mins) & Anagnina Metro station (Line A; 25 mins). Both link with Termini station. Private coach services to Termini station are also available.  
[www.adr.it](http://www.adr.it)



Termini Metro station

## Reaching Rome by Train, Coach or Car

Any overland journey to Rome is fastest by train, though there are coach connections to most major European cities. Within Italy, journeys between large cities are usually also best done by train, but when travelling from towns which are not on the main Intercity rail routes, coaches can be quicker. For drivers, the Italian Automobile Club (*see p377*) provides free assistance and excellent maps to members of affiliated automobile clubs from all over the world.



The Eurostar – Italy's fastest train



The concourse at Stazione Termini

### STAZIONE TERMINI

Stazione Termini, Rome's main train station, is also the hub of the urban transport system. Beneath it is the only interchange between the city's two Metro lines, and outside, on Piazza dei Cinquecento, is the central bus terminus. Though it is one of Rome's most stunning 20th-century buildings, it also has unsavoury aspects, so don't linger longer than necessary at night.

If you do arrive late, aim to leave the neighbourhood as

swiftly as you can. There are usually taxis (go to the official queue) even in the small hours, and many of the city's night buses start at Termini.

In summer the station gets very crowded, and you can expect long queues at ticket booths, bureaux de change and at both the transport and tourist information offices. There is a left luggage office, a police station where you should report anything lost or stolen on a train or in the station, and a small Citalia office where you can exchange money as well as get travel

information. There is an international telephone office (*see p380*), a bookshop, a post office and tobacconists (where you can buy bus and Metro tickets). Other facilities at the station include a bar and restaurant on the mezzanine floor with

more eateries and shops on the lower, Termini Forum level. The new Multi Service gallery near platform 1 has desks for car-hire firms as well as reduced train fare companies. Note, however, that there are no waiting rooms.

Of Rome's other stations, four are most likely to be of

interest to tourists. They are Ostiense and Trastevere, for trains to Fiumicino airport and Viterbo (*see p271*); Tiburtina, for some of the late-night trains on the north-south line through Italy; and Roma Nord for trains to Prima Porta.

### TRAVELLING BY TRAIN

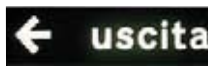
Trenitalia, the Italian State Railway, has several levels of service, from Locale trains which stop at every station, to the Eurostar, a super-fast and extremely luxurious train, which offers first- and second-class service.

The Eurostar runs between Rome and Milan, Turin, Genoa, Bari, Naples and Venice. You have to reserve and you are charged hefty supplements for the privileges

of speed, hostess service and free newspapers. You also pay a supplement on Intercity trains. These trains are for fast long-distance journeys and have both first- and second-class carriages. They run from Rome to Venice, Milan, Florence, Naples and other cities. You should book in high season and at weekends.



Platform sign



Exit sign



Trenitalia logo



Termini, the heart of Italy's rail network and Rome's transport system



An international Eurocity train

Booking is obligatory on services that are marked in the timetable by a boxed R on a white background. Tickets for immediate travel can be bought at the station, but allow plenty of time to queue. From Rome you can also take international or Eurocity (EC) trains to destinations all over Europe. A useful website concerning Italian trains is [www.trenitalia.com](http://www.trenitalia.com). Here you can check times and buy tickets.

#### Trenitalia

Tel 89 20 21.

[www.trenitalia.com](http://www.trenitalia.com)

### MACHINES FOR TRENITALIA RAIL TICKETS

These machines are easy to use, and most have instructions on screen in a choice of six languages. They accept coins, notes and credit cards.

- 1 Select your destination.
- 2 The price is shown on the display.
- 3 Insert VISA, American Express or Diners Card.
- 4 Take your ticket.
- 5 You must insert your ticket here to validate it for your journey, if you are travelling immediately.



### COACH TRAVEL



Most regional and long-distance coaches are blue

Long-distance coaches terminate at Tiburtina, which is the city's main coach station. Information and tickets for Eurolines coaches to European cities are available from **Lazzi Express**. The **Appian Line** offers regular services within Italy. Its itineraries include Florence, Naples, Capri, Sorrento and Pompei, and, in summer, Venice and Assisi. Local buses, serving villages and towns within the Lazio region, are run **COTRAL**. All bus stations used by COTRAL are linked to Metro stations.

Tickets are purchased on the spot and cannot be booked in advance. Some day trips from Rome by bus are described on pages 268–71.

#### Appian Line

Piazza dell'Esquilino 6–7. Map 6 D4.

Tel 06-4878 6604. [www.appianline.it](http://www.appianline.it)

#### COTRAL

[www.cotralspa.it](http://www.cotralspa.it)

#### Lazzi Express

Via Tagliamento 27B. Tel 06-884

08 40. [www.lazziexpress.it](http://www.lazziexpress.it)

### TRAVELLING BY CAR

To drive your own car in Italy you need an international Green Card (for insurance purposes) and the vehicle registration document. A translation of your driving licence, available at Italian tourist offices abroad, is also



Blue signs showing main roads and green signs showing motorways

useful. Wearing seatbelts is compulsory in Italy. You must also carry a warning triangle in case of breakdown. Main routes to Rome connect with the Grande Raccordo Anulare (GRA), Rome's ring-road.

Tolls are charged on all Italian motorways. You can buy magnetic motorway toll cards from motoring organizations before entering Italy.



Eurolines coach running between Rome and the rest of Europe



# GETTING AROUND ROME

Rome's centre is compact and, even though walking absolutely everywhere would be over-ambitious, it is a city in which you can spend much of your time on foot. As the main streets in the centre are usually clogged with traffic, driving and cycling cannot be recommended, but courageous motorbike or scooter riders can have great fun buzzing



Crash helmets, compulsory on all motorcycles and scooters

around on a rented Vespa. Travelling by bus and tram can be very slow, so use overland public transport only when you have a long way to go. The Metro, designed to connect the suburbs with the centre, has no stops in the historic city centre near the Pantheon or Piazza Navona, though it is certainly the swiftest way of crossing the city.

## WALKING

Wandering through Rome's old centre is one of the most enjoyable aspects of being in the city. You can take in the architectural details, absorb the streetlife, make diversions at will, and peek into any church, shop or bar that catches your interest. And you can easily visit, or at least see, several of the main tourist sights in a few hours. The Colosseum, for example, is only about 2.5 km (1.5 miles) from the Spanish Steps. Your route could pass by the Forum, Piazza Venezia and several churches; other sights, such as the Trevi Fountain, the Galleria Doria Pamphilj and the Pantheon, are just a short detour away.

Explore the city area by area, using public transport when distances are too far. Although some parts of the

historic centre are now pedestrianized, a street which is closed to cars may still be used by cyclists and scooter riders. There have been many plans to create more traffic-free zones, and even to ban anything on wheels from some parts of the city – but imposing such measures on a population as insubordinate as Rome's is not easily done.

If you find the summer heat hard to bear, remember that the narrow cobbled streets get little sunlight and remain relatively cool, while walking into an open piazza can be like stepping into a furnace.

During the height of summer, you'll have a more enjoyable time if you follow the

example of the Italians. Walk slowly on the shady side of the street; have a long lunch followed by a siesta in the hottest part of the day. You can continue exploring in

the late afternoon, when churches and shops reopen and the streets are at their liveliest. Wandering at night is worthwhile, as the streets are cool and many façades floodlit.



Pedestrian crossing: only slightly safer than the open road

## CROSSING ROADS

First impressions suggest there can be only two sorts of pedestrian in Rome: the quick and the dead. Even if you cross roads by sets of traffic lights and pedestrian crossings strictly in your favour, there is sure to be some van or Vespa hurtling towards you with apparently homicidal intent. Fortunately, Roman drivers have quick reactions. The pious would attribute this to the protection of Santa Francesca Romana (see p87), cynics to the fact that according to Italian

insurance law, drivers are responsible for any road accident.

Whatever the inspiration, accidents are quite rare. The best tactic is to be as alert and



Directions for walkers



Avanti: go! Pedestrians have right of way



Alt: stop! Traffic has right of way



Pedestrian crossing



Watch out for children

confident as Romans. The roads are very busy. When crossing, try to leave as large a gap as possible between yourself and oncoming traffic. Step purposefully into the road, facing approaching motorists with a determined glare. The trick now is to keep going steadily: do not hesitate, or change your course, and do not run. As long as a driver can see you, he or she should stop, or at least swerve, albeit at the last moment.

Pedestrians and drivers must both take particular care at night, when the traffic lights are switched to a constantly flashing amber, turning the crossings into free-for-alls.

### STREET SIGNS

Theoretically, although it may not always seem to be the case, pedestrians have right of way at crossings when the green *avanti* sign is lit up. The red sign *alt* means you must wait. Underground crossings are indicated by a sign reading *sottopassaggio*.

It is easy to get lost in the maze of streets and piazzas that comprise the historic centre. Until you know your way around you can follow the yellow signs marking routes between the sights and piazzas of particular interest to tourists. Routes leading to general landmarks are indicated by signs on a brown or grey background.



No stopping



CONTINUA

No parking



One-way street

strada  
senza uscita

No through road

### DRIVING

Driving in central Rome can be an extremely intimidating experience for visitors. The flamboyant aggression of Italian drivers is notorious, pedestrians step out into the roads without warning, and the one-way system operating in much of the centre makes retaining a sense of direction impossible. You'll also find motorists overtaking on the wrong side,

while scooters and Vespas zoom among the lanes of traffic and go the wrong way down one-way streets. One rule to remember is to give way to the right. Unless you are accustomed to driving in Italian cities, leave your car at home – or, failing that, in a guarded car park.

Car thefts are rife in Rome, so never leave anything of value in your car, even out of sight: areas such as Campo de' Fiori are patrolled by gangs on the lookout for anyone leaving cameras, fur coats and other costly items in their boots. You should also remove your car radio – you won't be the only person carrying one into a bar, restaurant or disco.

Take extra care if driving late at night. Not only do traffic lights switch to flashing amber, but some drivers are astonishingly cavalier about driving under the influence of drink or drugs.

### PARKING

The most convenient car park is below the Villa Borghese.

Much of the city centre is reserved for residents with permits but there are around 2,000 metered parking spaces (from 8am–8pm). If you do find a legal place to park, however, you may return and find that you have been hemmed in by double-

parked cars. Locations of some of the most useful car parks are listed on page 395.

Directions to  
parking areas

### ILLEGAL PARKING

Rome's traffic police are vigilant. If you've parked illegally, your car may be clamped or (if it's causing an obstruction) towed away, so phone 06-67 691 to check before reporting it stolen. No-parking zones should be clearly marked, but look carefully, in case the sign is hidden by a tree.

Signpost for a tow away  
area (zona rimozione)

A tow truck at work

### PETROL

Petrol is very expensive. It can be bought from roadside petrol pumps (many of which are self-service, operated by banknotes or credit cards), as well as from regular garages. Check whether your car uses lead-free petrol (*benzina senza piombo* or *benzina verde*) or not. Late-night petrol stations are listed on page 395.

The state petrol  
company logo

## Travelling by Bus, Tram and Metro

Rome's public transport system is cheap in comparison with the rest of Europe, and it is as efficient as the busy streets allow. Priests, nuns, tourists, pilgrims, businessmen and pickpockets all pile aboard, transforming the buses and trams into mobile saunas during the summer. The system embraces the entire city, but short distances are better covered on foot, because heavy traffic often blocks the roads. Getting off at the right stop can be difficult, but other passengers will usually help if you ask for directions. Always keep a tight hold on your valuables.

### BUSES AND TRAMS

Rome's public bus and tram company is called **ATAC** (Azienda Tramvie e Autobus del Comune di Roma). Scores of buses and several trams cover most parts of the city.

They run from early morning until about midnight. There are also a few night buses.

Apart from a few electric minibuses (116, 117, 119), no buses can run through the narrow streets of the historic centre. But there are plenty of bus routes to take you within a short walk of the main sights (see inside back cover).

Bus stops list the details of routes taken by all buses using that stop. Night buses are marked with a blue owl on the bus stop.

### SPECIAL BUS SERVICES

There are two bus services designed especially for tourists; the 110 and the Archeobus service. The 110, a red, open-topped double-

decker, passes many of the city's tourist attractions and leaves from Piazza dei Cinquecento every 10 to 15 minutes between 8.40am and 8.30pm. Linking the centre with the catacombs and the monuments on the Via Appia Antica, the Archeobus leaves Piazza Venezia on the hour between 10am and 4pm.



Bus stop listing details of routes served

### USING BUSES AND TRAMS

The main terminus is on Piazza dei Cinquecento outside Termini station, but there are other major route hubs throughout the city, most usefully those at

Piazza del Risorgimento, Piazza San Silvestro and Piazza Venezia. Information on public transport can be obtained from ATAC kiosks, the customer service office or the ATAC website. Tickets can be purchased from automatic machines at main bus stops and at Metro and train stations, newsagents and tobacconists. Note that you can't buy



Rome-Gubbio bus

tickets on the bus itself. In the day, you should board the bus at the back. There will be an orange machine there to time-stamp your ticket, or a yellow equivalent that automatically cancels the new electronic tickets. Timed tickets, *biglietto integrato a tempo* (BIT), can be used on all means of transport. Free transport maps can be found at the Via Volturmo office.

### INFORMATION

#### ATAC

Piazza dei Cinquecento. **Map** 6 D3.  
**Tel** 800-43 1784. **www.atac.roma.it**  
**Open** 8am-8pm Mon-Sat.

#### Customer Service

Via Ostiense 131L (1st floor), to the south of Stazione Ostiense.  
**Open** 9am-5pm Mon-Fri.

### TICKETS

Tickets for city buses, trams and Metros have to be bought before you travel and stamped in the appropriate machine as soon as you start your journey. You can buy tickets at bars, news-stands and tobacconists, as well as at Metro stations and bus termini. Look out for places displaying ATAC (for bus, Metro and tram) and Trenitalia or FS (train) stickers. There are also automatic ticket machines at main bus stops and train and Metro stations that take coins, though it is wise to have the exact amount of change.

BIT tickets are valid for 75 minutes, during which time you can take one Metro ride and hop on and off as many buses and trams as you like. If you are going to make four or more journeys in one day,



A modern tram taking passengers through the city





One of Rome's red and grey ATAC buses

it is worth buying a *biglietto integrato giornaliero* (BIG) ticket. These give you a day's travel on the buses, trams and the Metro. There are also three-day, seven-day and monthly (calendar month) passes that are valid for the whole transport system, with discounts for students and people over 65. To travel further afield in Lazio, consider buying a regional BIRG ticket. Fare-dodging incurs a hefty on-the-spot fine.

## METROPOLITANA

Rome's underground system, the Metropolitana, has two lines (A and B) which cross the city in a rough X-shape, converging at Termini station (see inside back cover and pp386-7). Line A (red) leads from Battistini in the west to Anagnina in the southeast of the city, from



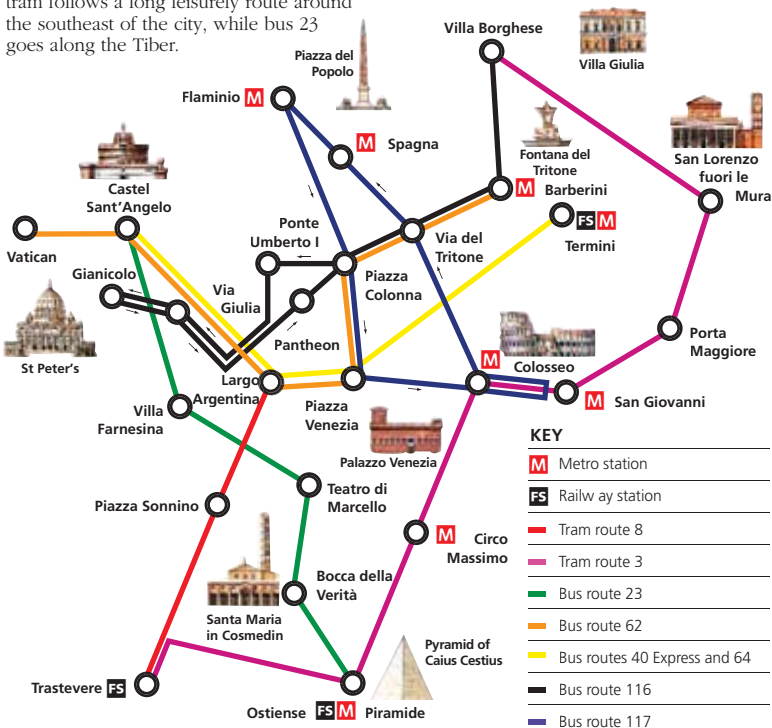
Metro logo

where buses go to Ciampino airport. Line B (blue) runs from Rebibbia in the northeast, down to EUR in the southwest, where buses leave for the coast. Stations are clearly marked by the Metro logo, a white M on a red background.

The system was designed to ferry commuters in from the suburbs, so is not very useful within the centre, but the Metro is a fairly speedy way of crossing the city. Among the most useful stations are Colosseo, Spagna, San Giovanni, Ottaviano S. Pietro and Piramide (for trains to Fiumicino). Line B runs from 5.30am until 11.30pm every day (to 12.30am Saturday). Line A shuts early, at 9pm, though a substitute bus does operate. For more details, visit [www.metroroma.it](http://www.metroroma.it)

## USEFUL BUS AND TRAM ROUTES

This map shows some of the buses that go through interesting parts of Rome with good views of major sights. The 40 Express and 64 are always full of tourists, since they go from Termini to St Peter's and the Vatican. The other routes are likely to be less crowded. The 3 tram follows a long leisurely route around the southeast of the city, while bus 23 goes along the Tiber.



## BIKE AND MOPED HIRE

Rome's narrow streets and heavy traffic, combined with the seven steep hills on which it was built, make it a challenging place for even the most serious of cyclists. However, there are a few areas, such as the Villa Borghese, the banks of the Tiber and some pockets in the historic centre (around the Pantheon and Piazza Navona), where cycling can be a relaxing way to see the city. Make sure that you have a loud bell though – places that are good for cyclists tend to be popular with walkers and strollers too.

Mopeds (*motorini*) and scooters – like the classic



A Vespa scooter and helmet



Horse-drawn carriages outside the Pantheon

Piaggio Vespa, meaning “wasp” and named after the buzzing noise it makes – are good for getting through the traffic. You may want to stick to quiet streets to begin with, though.

Motorcyclists have to wear helmets by law and they have finally started to do so. You can hire helmets from most hire shops in Rome.

Bikes and mopeds can be hired from **Collalti, Roma Rent, Scoot-a-Long, HR and Scooters for Rent.**

**Biciroma** rents from several spots around the city and a **telephone hire service** operates in the summer and autumn.

You may be asked to leave a credit card number or cash as a deposit when you pick up the bike (*see p367*).

## HORSE-DRAWN CARRIAGES

These are not as popular in Rome as in Florence, but you can hire horse-drawn caleches (*carrozzelle*) for a gentle tour of the historic centre. Carriages carry up to five people and can be hired from many points: Piazza di Spagna, the Colosseum, Trevi Fountain, St Peter's, Via Veneto, Villa Borghese, Piazza Venezia and Piazza Navona.

Trips last half an hour, an hour, half a day or a day. They tend to be expensive, but prices for longer rides are negotiable; establish the price before you set off and make sure you understand whether the rate is per person, or for the whole carriage.

## TAXIS

Official taxis in Rome are white and must bear the “taxi” sign on the roof. Only use these taxis, not the ones

offered by touts at stations and tourist spots; official taxi drivers do not tout for customers. Official taxis can be hailed either at specially marked stands or on the street (drivers are not meant to stop in the street but many of them do). You can nearly always find them at the main tourist sights, at airports and stations (including

Termini and Ostiense). Roman taxi drivers are not renowned for their friendliness and may even refuse to take you too far from the lucrative city centre.

Taxis are not a particularly cheap way of getting about, so, unless you have heavy luggage or screaming toddlers, public transport is usually a better option. Taxi drivers always charge supplements for baggage, night journeys (10pm–7am), journeys on Sundays or public holidays, and fares to or from the airport. As with taxis elsewhere, the meter continues running while you



Taxis lining up at Piazza Argentina

are at a standstill, so traffic jams can become expensive. Drivers may also take suspiciously circuitous routes. While native Romans usually tip taxi drivers small amounts, visitors are expected to give 10 per cent of the fare. You can book in advance (but will incur a surcharge) from: **Pianeta Taxi 2000, Cooperativa Autoradiotaxi Romana 35-70** or **Società la Capitale Radio Taxi**. For a good value taxi service to and from the airports call **Airport Connection Services**.



Official taxi with Comune di Roma sign

## RIVER TRANSPORT

The service offered by **Battelli di Roma** runs from an embarkation point near the Tiber island to Ponte Duca d'Aosta. Boats depart four times a day (see website for details). There are also tourist routes, such as a morning service from Ponte Marconi to Ostia Antica.

## CAR HIRE

Major international firms (**Avis**, **Hertz**, **Europcar**) and **Italy By Car Thrifty** have rental offices at the airports, Termini station and in the city. However, you may get a better deal by booking a car before you arrive through a travel agent or tour operator, or by using a local firm (such as **Maggiore**). Check that breakdown service and collision damage waiver are included.

Prospective renters should be aged 21 or over and have held a driving licence for at least a year. You will also need to leave a deposit – a credit card number is usually enough. Some firms also ask for an international licence (available from your national automobile association).

Accident rates on Italian roads are high, so make sure you are fully insured against all eventualities. It is a good

idea to join an internationally affiliated automobile association (such as the AA in Britain or the AAA in the US). If you do break down, phone the **ACI** (Italian Automobile Club) for assistance – they will tow any car without charging.

Details of road and traffic conditions (in Italian) are available from a special **Road Conditions** number. More information on driving and parking is on page 391.



Car hire office at Fiumicino airport

## DIRECTORY

### BIKE AND MOPED HIRE ADDRESSES

#### Biciroma

Piazza del Popolo.  
**Map** 4 F1.

Also: Piazza di Spagna.  
**Map** 5 A2.

Also: Il Pincio in Villa Borghese. **Map** 4 F1.

#### Collalti

Via del Pellegrino 82.  
**Map** 4 E4 & 11 C4.  
**Tel** 06-6880 1084 (bikes).

#### HR

Via Piave 49. **Map** 6 D1.  
**Tel** 06-4202 0675  
(mopeds, scooters and organised rides).

#### Scoot-a-Long

Via Cavour 302. **Map** 5 B5.  
**Tel** 06-678 0206 (mopeds and scooters).

#### Scooters for Rent

Via della Purificazione 84.  
**Tel** 06-488 5485 (bikes and mopeds).

## RIVER TRANSPORT

**Battelli di Roma**  
**Tel** 06-9774 5498.  
[www.battellidiroma.it](http://www.battellidiroma.it)

### TAXI BOOKING NUMBERS

#### Airport Connection Services

**Tel** 06-338 3221.

#### Cooperativa Autoradiotaxi Romana 35-70

**Tel** 06-35 70.

#### Pianeta Taxi 2000

**Tel** 06-88 22.

#### Società la Capitale Radio Taxi

**Tel** 06-49 94.

### CAR HIRE ADDRESSES

#### Avis

**Tel** 199-100 133 (centralized booking number).  
[www.avis.com](http://www.avis.com)

Also: Ciampino airport.  
**Tel** 06-7934 0195.

Also: Fiumicino airport.  
**Tel** 06-6501 1531.

Also: Via Sardegna 38A.  
**Map** 5 C1.  
**Tel** 06-4282 4728.

#### Europcar

**Tel** 800 014410 (centralized free booking number).  
[www.europcar.it](http://www.europcar.it)

Also: Fiumicino airport.

**Tel** 06-6501 0879.

Also: Stazione Termini.

**Map** 6 D3.

**Tel** 06-488 2854.

#### Hertz

Via Gregorio VII 207.

**Tel** 06-3937 8808.

[www.hertz.it](http://www.hertz.it)

Also: Stazione Termini.

**Map** 6 D3.

**Tel** 06-474 0389.

Also: Fiumicino airport.

**Tel** 06-6501 1553.

#### Maggiore

Stazione Termini.

**Map** 6 D3.

**Tel** 06-488 0049.

Also: Via Po 8A.

**Map** 5 C1.

**Tel** 06-854 8698.

[www.maggiore.it](http://www.maggiore.it)

#### Italy By Car Thrifty

Via Ludovico 60.

**Map** 5 B2.

**Tel** 06-482 0966.

[www.italybycar.it](http://www.italybycar.it)

Also: Ciampino airport.

**Tel** 06-6501 0347.

Also: Ciampino airport.

**Tel** 06-7934 0137.

### CAR BREAKDOWN SERVICES

#### ACI Breakdown

**Tel** 803 116.

#### Autosoccorso CARA

Via Salk 80.

**Tel** 06-332 0119

(24-hour rescue service).

#### Road Conditions

**Tel** 1518.

### MAIN CAR PARKS

Acqua Acetosa station.

**Map** 2 E1.

Also: Lepanto Metro

station. **Map** 4 D1.

Also: Villa Borghese.

**Map** 5 A1.

Also: Piazzale dei

Partigiani. **Map** 8 E4.

### USEFUL 24-HOUR PETROL STATIONS

#### Trastevere

Lungotevere Ripa.

**Map** 8 D1.

#### Portuense

Piazza della Radio.

**Map** 7 B5.

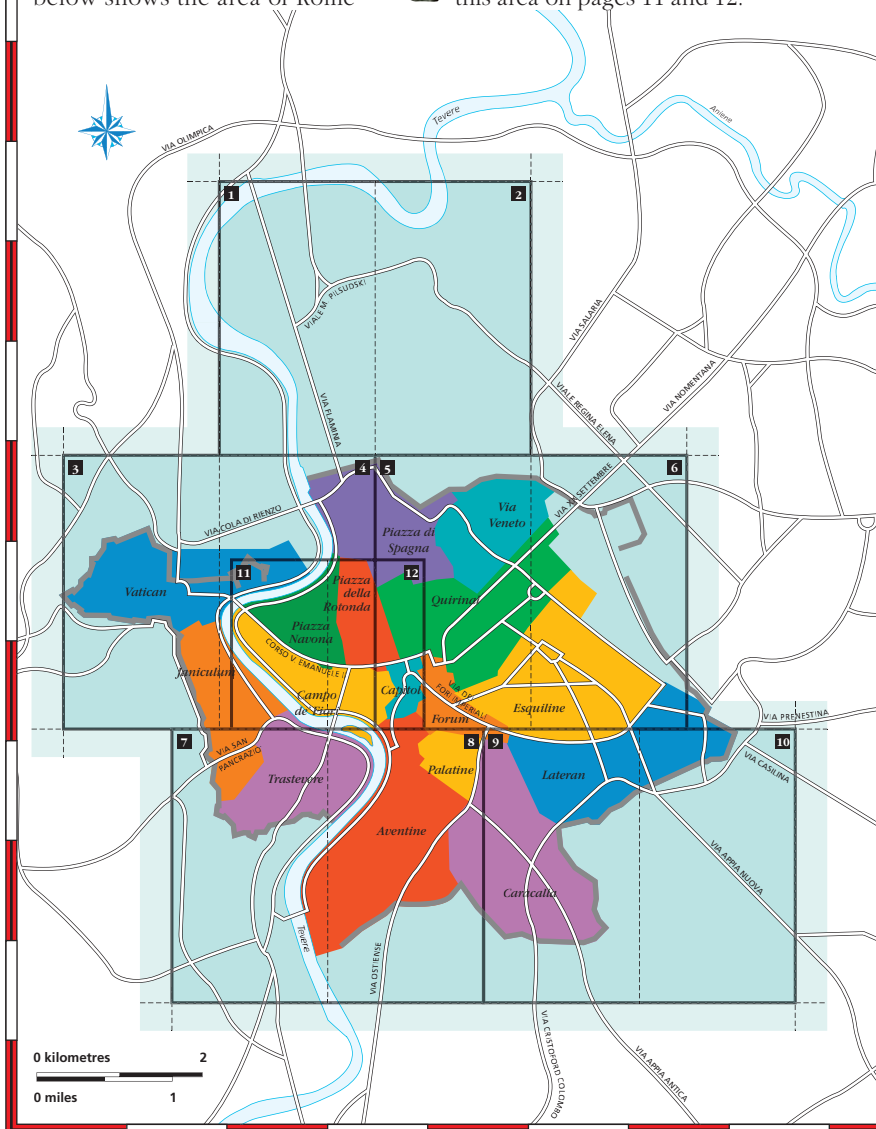


## STREET FINDER

Map references given with sights, restaurants, hotels, shops and entertainment venues refer to the maps in this section (see How the Map References Work opposite). A complete index of the street names and places of interest marked on the maps follows on pages 398–407. The key map below shows the area of Rome



covered by the *Street Finder*. This includes the sightseeing areas (which are colour-coded) as well as the whole of central Rome with all the districts important for restaurants, hotels and entertainment venues. Because the historic centre is so packed with sights, there is a large-scale map of this area on pages 11 and 12.



## HOW THE MAP REFERENCES WORK

The first figure tells you which Street Finder map to turn to.

### Trevi Fountain 7

Fontana di Trevi. **Map 5**A3 &

12 F2 52, 53, 61, 62, 63, 71, 80, 95, 116, 119.

The letter and number are a grid reference. You will find the letters at the top and bottom of the map and the numbers at the sides.

















The second reference refers to the large-scale maps of central Rome (11 & 12). It is read in exactly the same way as the first.

The map continues on map 8 of the Street Finder.




The key to the abbreviations used in the Street Finder is on page 398.


### KEY TO STREET FINDER

-  Major sight
-  Places of interest
-  Railway station
-  Metro station
-  Bus terminus
-  Tram terminus
-  Main car parks
-  Tourist information office
-  Hospital with casualty unit
-  Police station
-  Church
-  Synagogue
-  Post office
-  Railway line
-  Steps
-  City wall

### SCALE OF MAPS 1-10

0 metres 250  
 1:12,000  
 0 yards 250

### SCALE OF MAPS 11 & 12

0 metres 150  
 1:7,600  
 0 yards 150

# Street Finder Index

## KEY TO ABBREVIATIONS USED IN THE STREET FINDER

<b>B.go</b>	Borgo	<b>M.te</b>	Monte	<b>Reg.</b>	Regina
<b>d.</b>	di, del, dell', dello, della, dei, delle, degli	<b>P.</b>	Piazza	<b>S.</b>	San, Sant', Santa
<b>Gall.</b>	Galleria	<b>Petta</b>	Piazzetta	<b>S. M.</b>	Santa Maria
<b>L.go</b>	Largo	<b>P.le</b>	Piazzale	<b>SS.</b>	Santi, Santissima
<b>Lungot.</b>	Lungotevere	<b>Princ.</b>	Principe	<b>V.</b>	Via
		<b>P.ta</b>	Porta	<b>Vic.</b>	Vicolo
		<b>P.te</b>	Ponte	<b>V.le</b>	Viale

<b>A</b>		Altoviti, Lungot. degli	<b>4 D3</b>	Arco del Monte, Via dell'	<b>11 C4</b>	Baccelli, Viale Guido <i>continues</i>	<b>8 F2</b>
IV Novembre, Via	<b>5 A4</b>	Alunno, Via Niccolò I'	<b>1 A1</b>	Arco della Pace, Via dell'	<b>11 C2</b>	Bacina, Via	<b>9 A3</b>
XVII Olimpiade, Viale	<b>1 B1</b>	Amadei, Via	<b>7 A4</b>	Arco di San Callisto, Via dell'	<b>7 C1</b>	Bacone, Via Ruggero	<b>1 C3</b>
XX Settembre, Via	<b>5 B3</b>	Amari, Via Michele Amatriciani,	<b>10 E4</b>	Arco di Settimio Severo	<b>12 F5</b>	Baglivi, Via Giorgio	<b>6 F1</b>
XXIV Maggio, Via	<b>5 B4</b>	Amendola, Via	<b>9 B2</b>	Arco di Tito	<b>8 F1</b>	Balbo, Via Cesare	<b>5 C4</b>
Abruzzi, Via	<b>5 C1</b>	Amiterno, Via	<b>6 D3</b>	Ardea, Via	<b>10 D2</b>	Baldassini, Palazzo	<b>4 D3</b>
Acaia, Via	<b>9 C4</b>	Ammannati, Via Bartolomeo	<b>1 C4</b>	Area Sacra dell'Argentina	<b>&amp; 12 D4</b>	Baldini, Via Baccio	<b>7 B5</b>
Accademia d'America	<b>7 A1</b>	Ancona, Via	<b>6 D1</b>	Arenula, Largo	<b>4 F5</b>	Balestrari, Via dei	<b>11 C4</b>
Accademia Britannica	<b>2 D4</b>	Anfitreato Castrense	<b>10 E1</b>	Arenula, Via	<b>&amp; 12 D4</b>	Bailia, Via	<b>6 F5</b>
Accademia di San Luca	<b>5 A3</b>	Angelo, Borgo	<b>3 C2</b>	Argentina, Via	<b>1 C1</b>	Banca d'Italia	<b>5 B4</b>
Acerbi, Via Giuseppe	<b>8 D5</b>	Angelo, Viale	<b>3 C1</b>	Argilla, Via	<b>3 A5</b>	Banchi Nuovi, Via dei	<b>4 D3</b>
Acireale, Via	<b>10 E1</b>	Anguillara, Lungot. d. Anicia, Via	<b>8 D1</b>	Ariosto, Via Ludovico	<b>9 C1</b>	Banchi Vecchi, Via dei	<b>&amp; 11 A2</b>
Acqua Acetosa, Lungot. dell'	<b>1 C1</b>	Aniene, Via	<b>6 D1</b>	Aristotele, Viale	<b>3 A1</b>	Banco di S. Spirito, Palazzo del	<b>&amp; 11 A2</b>
Acqua Acetosa, Piazzale dell'	<b>2 E1</b>	Ankara, Piazzale Annia, Via	<b>1 B3</b>	Armeni, Via	<b>10 D3</b>	Banco di Santo Spirito, Via del	<b>&amp; 11 A2</b>
Acquasparta, Via degli	<b>11 C2</b>	Annibaldi, Via degli Antiquarium Forense	<b>5 B5</b>	Arminjon, Via Vittorio	<b>3 B1</b>	Barberini (Metro)	<b>5 B2</b>
Acquedotto Neroniano	<b>10 D1</b>	Antonelli, Via Giovanni	<b>2 D3</b>	Arnaldo da Brescia, Lungot.	<b>4 E1</b>	Barberini, Palazzo	<b>5 B3</b>
Acqui, Via	<b>10 E3</b>	Antonina, Via Antoniniana, Via Antoniniano, Vicolo	<b>9 A4</b>	Arrigo VII, Largo	<b>8 E2</b>	Barberini, Piazza	<b>5 B3</b>
Addolorata, Ospizio dell'	<b>9 B2</b>	Anzani, Largo	<b>7 C3</b>	Artigiani, Lungot. degli	<b>7 C4</b>	Barberini, Via	<b>5 B3</b>
Adelaide, Via Maria	<b>4 E1</b>	Aosta, Via	<b>10 E2</b>	Artisti, Via degli	<b>5 B2</b>	Barbieri, Via dei	<b>12 D4</b>
Adria, Via	<b>10 F3</b>	Appia, Circonvallazione	<b>10 D4</b>	Ascanio, Via d'Asciangi, Via	<b>12 D2</b>	Barchetta, Via della	<b>11 B4</b>
Adriana, Piazza	<b>4 D3</b>	Appia Antica, Via	<b>9 B5</b>	Assisi, Via	<b>7 C2</b>	Bargoni, Via Angelo	<b>7 B3</b>
	<b>&amp; 11 A1</b>	Appia Nuova, Via	<b>10 D2</b>	Astalli, Via degli	<b>5 A4</b>	Barletta, Via	<b>3 C1</b>
Agnesi, Largo Gaetana	<b>5 B5</b>	Appio, Piazzale	<b>10 D2</b>	Astura, Via	<b>10 D3</b>	Baronio, Piazza	<b>10 F5</b>
Agonistica, Via dell'	<b>2 E1</b>	Appio, Piazzale	<b>9 D3</b>	Atleta, Vicolo dell'	<b>8 D1</b>	Cesare	<b>10 E5</b>
Alba, Via	<b>10 E3</b>	Appia, Via	<b>9 C3</b>	Auditorio di Mecenate	<b>6 D5</b>	Barri, Via Anton Giulio	<b>7 A4</b>
Albalonga, Via	<b>10 D3</b>	Aquila, Via I'	<b>10 F1</b>	Augusta, Lungot. in	<b>4 E1</b>	Bartoli, Via Daniello	<b>7 A4</b>
Albania, Piazza	<b>8 E3</b>	Aquiro, Via in	<b>12 E2</b>	Augusto Imperatore, Piazza	<b>4 F2</b>	Bartolini, Via Paolo	<b>1 B3</b>
Albenga, Via	<b>10 E3</b>	Aquitania, Via	<b>9 C3</b>	Aurelia, Via	<b>3 A3</b>	Barzellotti, Via	<b>3 A1</b>
Alberico II, Via	<b>3 C2</b>	Ara di Conso, Via	<b>8 E2</b>	Aurelia Antica, Via	<b>7 A1</b>	Giacomo	<b>3 A1</b>
Alberone, Piazza dell'	<b>10 F4</b>	Ara Pacis	<b>4 F2</b>	Aureliana, Via	<b>5 C2</b>	Basilica Aemilia	<b>5 B5</b>
Alberti, Via Leon Battista	<b>8 F3</b>	Ara Pacis, Via	<b>4 F2</b>	Aurelio, Piazzale	<b>7 A1</b>	Basilica di Costantino e Massenzio	<b>5 B5</b>
Alberto, Via Carlo	<b>6 D4</b>	Aracoei, Piazza d'	<b>5 A5</b>	Aurora, Via	<b>5 B2</b>	Basilica Giulia	<b>5 A5</b>
Alcamo, Via	<b>10 F2</b>	Aracoei, Via d'	<b>12 E4</b>	Austria, Via	<b>1 B1</b>	Bassi, Via Ugo	<b>&amp; 12 F5</b>
Aldega, Via G.	<b>2 F5</b>	Aranciera, Viale dell'	<b>2 D5</b>	Aventina, Via	<b>8 F3</b>	Bastione del Sangallo	<b>9 A4</b>
Aldrovandi, Via Ulisse	<b>2 D5</b>	Arancio, Via dell'	<b>4 F2</b>	Aventino, Lungot.	<b>8 D2</b>	Bastioni di Michelangelo, Viale	<b>3 B2</b>
Aleardi, Via	<b>9 C1</b>	Archetto, Via dell'	<b>12 F2</b>	Aventino, Viale	<b>8 E3</b>	Battistero	<b>9 C2</b>
Alesia, Via	<b>9 B3</b>	Archimede, Via	<b>1 C3</b>	Avezzana, Via Giuseppe	<b>1 A5</b>	Battisti, Via Cesare	<b>9 C2</b>
Alessandria, Piazza	<b>9 D1</b>	Archione, Via in	<b>5 A3</b>	Avezzano, Via	<b>10 F2</b>	Battisti, Via Cesare	<b>12 F3</b>
Alessandria, Via	<b>6 D1</b>	Arco dei Banchi, Via dell'	<b>11 A2</b>	Avignonesi, Via degli	<b>5 B3</b>	Baulari, Via dei	<b>4 E4</b>
Alessandrina, Via	<b>5 A4</b>	Arco della Ciambella, Via dell'	<b>12 D3</b>	Azuni, Via	<b>1 B5</b>	Bellari, Via Angelo	<b>&amp; 11 C4</b>
Alessandro III, Via	<b>3 B4</b>	Arco di Costantino	<b>8 F1</b>	Babington's Tea Rooms	<b>5 A2</b>	Beccaria, Viale O. <i>continues</i>	<b>8 F4</b>
Alfieri, Via	<b>6 D5</b>	Arco di Dolabella	<b>9 A2</b>	Babuino, Vicolo del	<b>12 F2</b>	Beccaria, Via Cesare	<b>9 A4</b>
Algard, Via Alessandro	<b>7 A2</b>	Arco di Druso	<b>9 B4</b>	Babuino, Via del	<b>4 F1</b>	Bechi, Via Giulio	<b>2 E2</b>
Alghero, Via	<b>10 F1</b>	Arco della Fontanella, Via dell'	<b>11 A2</b>	Baccarini, Via	<b>5 A2</b>	Belgio, Via	<b>1 B1</b>
Alibert, Via	<b>5 A2</b>	Arco di Gallieno	<b>6 D4</b>	Alfredo	<b>10 E4</b>	Belgrado, Largo	<b>1 C3</b>
All Saints	<b>4 F2</b>	Arco di Gian	<b>8 E1</b>			Belgrado, Via Jacopo	<b>7 A5</b>
Allegri, Via Gregorio	<b>2 F5</b>	Arco de' Ginnsai, Via dell'	<b>12 E4</b>			Belisario, Via	<b>6 D1</b>
Allioni, Via Carlo	<b>2 D3</b>					Bellani, Via Angelo	<b>7 B5</b>
Alpino, Via Prospero	<b>8 F5</b>					Belle Arti, Piazzale delle	<b>1 B4</b>
Altamura, Via	<b>10 D2</b>					Belle Arti, Viale delle	<b>1 B4</b>
Altamps, Palazzo	<b>4 E4</b>					Belli, Piazza Gioacchino	<b>8 D1</b>
	<b>&amp; 11 C2</b>					Belli, Via Gioacchino	<b>4 D2</b>
Altieri, Palazzo	<b>4 F4</b>					Bellini, Via Vincenzo	<b>2 F4</b>
	<b>&amp; 12 E3</b>					Bellotti Bon, Via L.	<b>2 F2</b>
Altino, Via	<b>10 D3</b>						



Belsiana, Via	<b>4 F2</b>	Borgoncini Duca, Piazza Francesco	<b>3 A5</b>	Campanella, Vicolo della	<b>4 D3</b> & <b>11 B2</b>	Carracci, Piazza dei Carrara, Via Francesco	<b>1 A2</b> <b>4 E1</b>
Beltrami, Via Costantino	<b>8 F4</b>	Borsi, Via Giosuè	<b>2 E2</b>	Campanella, Via Tommaso	<b>3 A1</b>	Carrozze, Via delle Carso, Viale	<b>5 A2</b> <b>1 A4</b>
Belzoni, Via Giovanni Battista	<b>8 F4</b>	Borsieri, Via Pietro	<b>3 C1</b>	Campania, Via	<b>5 B1</b>	Cartari, Via dei	<b>4 D4</b> & <b>11 B3</b>
Benaglia, Via Francesco	<b>7 B4</b>	Boschetto, Via del	<b>5 B4</b>	Campanile, Vicolo del	<b>3 C3</b>	Casa dei Cavalieri di Rodi	<b>5 B5</b>
Benedetta, Via	<b>11 B5</b>	Boscovich, Via R.	<b>2 E3</b>	Campi Sportivi, Via dei	<b>2 E1</b>	Casa dei Crescenzi	<b>8 E1</b>
Benedetti, Via Giambattista	<b>2 E3</b>	Bossi, Via		Campidoglio, Piazza del	<b>5 A5</b> & <b>12 F5</b>	Casa della Fornarina	<b>4 D5</b> & <b>11 B5</b>
Benedetto XIV, Via	<b>3 A3</b>	Bartolomeo	<b>8 E4</b>	Campitelli, Piazza	<b>12 E5</b>	Casa di Goethe	<b>4 F1</b>
Benevento, Via	<b>6 F1</b>	Botero, Via Giovanni	<b>10 F5</b>	Campo Boario, Viale del	<b>8 D4</b>	Casa di Livia	<b>8 E1</b>
Benzeni, Via Gerolamo	<b>8 E5</b>	Botta, Via Carlo	<b>6 D5</b>	Campo de' Fiori	<b>4 E4</b> & <b>11 C4</b>	Casa di Lorenzo Manilio	<b>4 D5</b> & <b>12 D5</b>
Bergamaschi, Via dei	<b>12 E2</b>	Botteghe Oscure, Via delle	<b>4 F5</b> & <b>12 D4</b>	Campo Marzio, Via di	<b>4 F3</b> & <b>12 D2</b>	Casa di Romolo	<b>8 E1</b>
Bergamo, Via	<b>6 D1</b>	Bottego, Piazza Vittorio	<b>8 D4</b>	Canada, Via	<b>1 B1</b>	Casa delle Vestali	<b>5 B5</b>
Bering, Via	<b>8 E5</b>	Bove, Via Giacomo	<b>8 E5</b>	Canal, Via Antonio	<b>3 A2</b>	Casalmonferrato, Via	<b>10 E3</b>
Bernadotte, Viale Folke	<b>2 D5</b>	Bovio, Via Giovanni	<b>3 A1</b>	Canani, Via Adolfo	<b>2 D4</b>	Caselli, Via Giovanni	<b>7 A5</b>
Bernardino da Feltrè, Piazza	<b>7 C2</b>	Bragadin, Via Marcantonio	<b>3 A2</b>	Cancellaria, Palazzo della	<b>4 E4</b> & <b>11 C3</b>	Caselli, Via Paolo	<b>8 D4</b>
Berni, Via Francesco	<b>9 C1</b>	Bramante, Via	<b>8 F3</b>	Cancellaria, Piazza della	<b>11 C3</b>	Caserna dei Vigili della VII Coorte	<b>8 D1</b>
Berniero, Via Giuseppe	<b>8 E2</b>	Branca, Via Giovanni	<b>7 C3</b>	Cancellieri, Via F. Cancello, Via del	<b>3 C2</b> <b>11 C1</b>	Caserta, Via	<b>6 F1</b>
Bernini, Piazza Gian Lorenzo	<b>8 F3</b>	Brancaleone, Rampa	<b>3 A5</b>	Candia, Via	<b>3 A2</b>	Casilina Vecchia, Via	<b>10 F1</b>
Bertani, Via Agostino	<b>7 B1</b>	Braschi, Palazzo	<b>4 E4</b> & <b>11 C3</b>	Candida, Viale A.	<b>1 C2</b>	Casini, Via Filippo	<b>7 B2</b>
Bertolini, Via Antonio	<b>2 E3</b>	Bregio, Via	<b>1 A2</b>	Canestrari, Via dei	<b>11 C3</b>	Casino dell'Aurora	<b>5 B2</b>
Bettolo, Via Giovanni	<b>3 B1</b>	Brescia, Via	<b>6 D1</b>	Canina, Via Luigi	<b>1 B4</b>	Casoria, Via	<b>10 E2</b>
Bettoni, Via Nicolò	<b>7 B4</b>	Bresciani, Via dei	<b>11 A3</b>	Canneto, Via del	<b>2 F3</b>	Cassini, Via D.	<b>2 E3</b>
Bezzecca, Via	<b>6 D2</b>	Bricci, Via Basilio	<b>7 A2</b>	Canonica, Viale Pietro	<b>2 D5</b>	Cassiodoro, Via	<b>4 D2</b>
Bezzi, Via Ergisto	<b>7 B3</b>	Britannia, Via	<b>9 C3</b>	Canova, Via Antonio	<b>4 F2</b>	Castaldi, Via Panfilo	<b>7 B4</b>
Biancamano, Via Umberto	<b>10 D1</b>	Brunelleschi, Via Filippo	<b>1 A2</b>	Cantore, Via Antonio	<b>1 A4</b>	Castel Sant'Angelo	<b>4 D3</b> & <b>11 A1</b>
Bianchi, Via Gustavo	<b>8 D3</b>	Brunetti, Via Angelo	<b>4 F1</b>	Capasso, Via Bartolomeo	<b>10 E5</b>	Castelfidardo, Via	<b>6 D2</b>
Biblioteca del Burcardo	<b>4 F4</b> & <b>12 D4</b>	Bruno, Via Giordano	<b>3 B1</b>	Capitan Bavastro, Via	<b>9 A5</b>	Castelgomberto, Via	<b>1 A4</b>
Biblioteca Nazionale	<b>6 E2</b>	Bruzzezi, Via Giacinto	<b>7 A1</b>	Capizucchi, Piazza	<b>12 E5</b>	Castellini, Via Gualtiero	<b>2 E3</b>
Biella, Via	<b>10 F2</b>	Buccaria, Via	<b>3 B1</b>	Capo d'Africa, Via	<b>9 A1</b>	Castello, Lungot.	<b>4 D3</b> & <b>11 A1</b>
Biondo, Piazza Flavio	<b>7 B4</b>	Bufalini, Via Maurizio	<b>6 E1</b>	Capo le Case, Via	<b>5 A3</b> & <b>12 F1</b>	Castore e Polluce	<b>5 B4</b>
Biscione, Piazza del	<b>11 C4</b>	Bufalo, Via del	<b>5 A3</b> & <b>12 F1</b>	Capo di Ferro, Via	<b>11 C4</b>	Castrense, Viale	<b>10 D2</b>
Bissolati, Via Leonida	<b>5 B2</b>	Bulgaria, Via	<b>1 C1</b>	Capocci, Via	<b>5 C4</b>	Castro Pretorio (Metro)	<b>6 E2</b>
Bitinia, Via	<b>9 C5</b>	Buonarroti, Via Michelangelo	<b>6 D5</b>	Capoprati, Via	<b>1 A1</b>	Castro Pretorio, Via	<b>6 E3</b>
Bixio, Via Nino	<b>6 E5</b>	Buozi, Viale Bruno	<b>1 C4</b>	Caposile, Via	<b>1 A4</b>	Castro Pretorio, Viale	<b>6 E2</b>
Blighny, Piazza	<b>2 F2</b>	Burrò, Via de'	<b>12 E3</b>	Cappadocia, Via	<b>10 D4</b>	Castrovillari, Via	<b>10 F2</b>
Bobbio, Via	<b>10 E3</b>	Burrò, Vicolo de'	<b>12 E2</b>	Cappella Sistina	<b>3 B3</b>	Catacombe di San Panfilo	<b>2 F4</b> <b>4 F5</b>
Bocca di Leone, Via	<b>5 A2</b>	Busiri-Vici, Via Andrea	<b>7 A2</b>	Cappellari, Via dei	<b>4 E4</b> & <b>11 B3</b>	Catalana, Via	<b>8 D5</b> & <b>12 D5</b>
Bocca della Verità, Piazza della	<b>8 E1</b>	<b>C</b> Caboto, Via	<b>8 D5</b>	Cappellini, Via Alfredo	<b>6 E4</b>	Caterina, Via in	<b>11 B4</b>
Boccaccio, Via del	<b>5 B3</b>	Caccini, Via Giulio	<b>2 F5</b>	Capponi, Piazza Amerigo	<b>3 C2</b>	Catone, Via	<b>3 C2</b>
Boccherini, Via Luigi	<b>2 F4</b>	Cadamosto, Via Alvise	<b>8 F4</b>	Capponi, Via Gino	<b>10 E4</b>	Cattaneo, Via Carlo	<b>6 D4</b>
Boccioni, Via Umberto	<b>2 E2</b>	Cadolini, Via	<b>7 A1</b>	Capranica, Via	<b>4 F3</b>	Cattulo, Via	<b>4 D2</b>
Bodoni, Via Giovanni Battista	<b>7 C3</b>	Cadore, Via	<b>5 B2</b>	Palazzo	<b>8 D2</b> & <b>12 D2</b>	Caudini, Via dei	<b>6 F3</b>
Boezio, Via	<b>3 C2</b>	Caetani, Via Michelangelo	<b>12 E4</b>	Capranica, Piazza	<b>12 D2</b>	Caulonia, Via	<b>10 D4</b>
Boiardo, Via Matteo	<b>9 C1</b>	Caffarella, Via della	<b>10 E5</b>	Caracciolo, Via Francesco	<b>3 A2</b>	Cava Aurelia, Via della	<b>3 A4</b>
Bolivar, Piazzale Simone	<b>2 D4</b>	Caffarelli, Piazzale	<b>12 E5</b>	Carcani, Via Michele	<b>7 C2</b>	Cavalcanti, Via Guido	<b>7 A4</b>
Bolivia, Via	<b>1 C1</b>	Caffè Giolitti	<b>4 F3</b> & <b>12 D2</b>	Carcere Mamertino	<b>5 A5</b>	Cavalieri di Malta, Piazza dei	<b>8 D2</b>
Bollette, Vicolo delle	<b>12 F2</b>	Caffè Greco	<b>5 A2</b>	Carcere di Regina Coeli	<b>4 D5</b> & <b>11 A4</b>	Cavalli Marini, Viale d. continues	<b>2 E5</b> <b>5 B1</b>
Bologna, Via Vicolo del	<b>4 E5</b> & <b>11 B5</b>	Cagliari, Via	<b>6 E1</b>	Carceri, Via delle	<b>11 A3</b>	Cavallini, Via Pietro	<b>4 E2</b>
Bolognesi, Via Francesco	<b>7 A2</b>	Caio Cestio, Via	<b>8 D4</b>	Cardelli, Piazza	<b>12 D1</b>	Cavallotti, Via Felice	<b>7 A4</b>
Boncompagni, Via	<b>5 B2</b>	Caio Mario, Via	<b>3 C1</b>	Cardello, Via	<b>5 B5</b>	Cave Ardeatine, Viale delle	<b>8 E4</b>
Bonghi, Via Ruggero	<b>9 B1</b>	Cairolì, Piazza Benedetto	<b>12 D4</b>	Cardinal Agliardi, Via	<b>3 B4</b>	Caverni, Via	<b>3 A1</b>
Borghese, Palazzo	<b>4 F3</b> & <b>12 D1</b>	Cairolì, Via	<b>6 E5</b>	Cardinal Consalvi, Piazzale	<b>1 A1</b>	Cavour (Metro)	<b>5 C4</b>
Borghese, Piazza	<b>12 D1</b>	Calabria, Via	<b>6 D1</b>	Cardinal De Luca, Via	<b>1 B5</b>	Cavour, Piazza	<b>4 E2</b> & <b>11 B1</b>
Borghese, Piazzale Paolina	<b>2 D5</b>	Calamatta, Via Luigi	<b>4 E2</b> & <b>11 C1</b>	Cardinal Merry di Val, Via	<b>7 C1</b>	Cavour, Via	<b>5 B5</b>
Borghese, Via	<b>12 D1</b>	Calandrelli, Via	<b>7 A2</b>	Cardinal Silij, Via	<b>3 A4</b>	Ceccarelli, Via Ugo	<b>2 E1</b>
Borgi, Via Giovanni	<b>12 D4</b>	Calderini, Via Guglielmo	<b>1 A2</b>	Carducci, Via Giosuè	<b>5 C2</b>	Cedro, Via Antonio	<b>8 D2</b>
Borgo Angelico	<b>3 C2</b>	Caltagirone, Via	<b>10 E1</b>	Carini, Via Giacinto	<b>7 A2</b>	Cedro, Vicolo del	<b>7 B1</b>
Borgo Pio	<b>3 C3</b>	Camera, Via	<b>9 C4</b>	Carissimi, Via Giacomo	<b>2 E4</b>	Cefalo, Vicolo del	<b>11 A3</b>
Borgo Sant'Angelo	<b>3 C3</b>	Camilla, Via	<b>10 F4</b>	Carlo Emanuele I, Via continues	<b>6 F5</b> <b>10 D1</b>	Celentano, Via Bernardo	<b>1 B3</b>
Borgo Santo Spirito	<b>3 C3</b>	Camozzi, Via Gabriele	<b>3 C1</b>	Carlo Felice, Viale	<b>10 D1</b>	Celmontana, Piazza	<b>9 A1</b>
Borgo Vittorio	<b>3 C3</b>	Campana, Vicolo della	<b>12 D1</b>	Caro, Via Annibale	<b>7 A4</b>	Celmontana, Via	<b>9 A1</b>
Borgognona, Via	<b>5 A2</b> & <b>12 E1</b>			Caroncini, Via Alberto	<b>2 E2</b>	Celio, Parco del	<b>9 A1</b>
						Celio, Viale del Parco del	<b>9 A1</b>
						Celio Vibenna, Via	<b>9 A1</b>
						Cellini, Vicolo	<b>11 B3</b>
						Celsa, Via	<b>12 E4</b>

Celso, Via Cornelio	6 F1	Civinini, Via Filippo	2 D3	Corallo, Via del	11 B3	De Coubertin, Viale	
Cenci, Lungot. dei	4 F5	Claterna, Via	9 C3	Corda, Via della	11 C4	Pietro	1 B2
	& 12 D5	Claudia, Via	9 A1	Cordonata	12 F5	De Gasperi, Via Alcide	3 B4
Cenci, Palazzo	4 F5	Clementi, Via Muzio	4 E2	Corelli, Via Arcangelo	2 F5	De Mattias,	
	& 12 D5	Clementina, Via	5 C4	Corio, Via B.	10 E5	Via Beata Maria	9 B3
Cenci, Piazza	12 D5	Clementino,	4 F3	Cornaro, Via F.	7 A4	De Nicola, Viale Enrico	6 D3
Cenci, Via Beatrice	12 D5	Via di	& 12 D1	Coronari, Via dei	4 D3	De Notaris, Via	
Ceneda, Via	10 D3	Col di Lana, Via	1 A5		& 11 B2	Giuseppe	2 D4
Centuripe, Via	10 D5	Cola di Rienzo,		Corpus Domini	6 E1	De Sanctis, Via	
Ceracchi, Via		Piazza	4 D2	Correggio,		Francesco	3 C1
Giuseppe	1 B3	Cola di Rienzo, Via	3 C2	Via Antonio da	1 B3	De Saint Bon,	
Cerchi, Via dei	8 E1	Colautti, Via Arturo	7 A3	Correnti, Via Cesare	10 E5	Via Simone	3 B1
Cereate, Via	9 C3	Collazia, Via	9 C3	Corridori, Via dei	3 C3	Decennia, Via	9 B2
Ceriani, Via Antonio	3 A5	Collegio Capranica,		Corsi, Via dei	6 F4	Decii, Via dei	8 E3
Cernaia, Via	5 C3	Via del	12 D2	Corsini, Palazzo	4 D5	Degli Effetti,	
Cerreto Sannita, Via	10 E2	Collegio Romano,	5 A4		& 11 A5	Via Antonio	10 E4
Cerri, Via	11 B3	Palazzo del	& 12 E3	Corsini, Via	4 D5	Delfini, Via dei	12 E5
Cerveteri, Via	10 D3	Collegio Romano,	5 A4		& 11 A5	Del Grande,	
Cesalipino, Via Andrea	6 F1	Piazza del	& 12 E3	Corso, Via del	4 F1	Via Natale	7 C1
Cesari, Via Antonio	7 A4	Collegio Romano,			& 12 E1	Della Porta, Via G.	8 F3
Cesena, Via	10 D2	Via del	12 E3	<i>continues</i>	5 A3	Della Valle, Via Pietro	4 D2
Cesi, Via Federico	4 E2	Colletta, Via Pietro	10 E5	Corona, Via		Denina, Via Carlo	10 F5
Cestari, Via dei	4 F4	Collina, Via	6 D2	Pietro da	1 B3	Denza, Via Francesco	2 D2
	& 12 D3	Colombario di		Cossa, Via Pietro	4 E2	Depretis,	
Chelini, Via		Pomponio Hylas	9 B4	Cosseria, Via	4 D1	Via Agostino	5 C3
Domenico	2 D2	Colombo, Via		Costabella, Via	1 A4	Dezza, Via Giuseppe	7 A2
Chiari, Via	10 F3	Cristoforo	9 A5	Costaguti, Piazza	12 D5	Di Lauria, Via Ruggero	3 A2
Chiarini, Largo		Colonna, Palazzo	5 A4	Costanzi, Via Guido	7 C5	Digione, Piazza	2 E2
Giovanni	8 F4		& 12 F3	Cottolengo, Via del	3 A4	Dionigi,	
Chiavari, Via dei	4 E4	Colonna, Piazza	5 A3	Crema, Via	10 F2	Via Marianna	4 E2
	& 11 C4		& 12 E2	Crescenzi, Salita de	12 D3	Divino Amore,	
Chiesa Nuova	4 E4	Colonna, Via		Crescenzo, Via	3 C2	Vicolo del	12 D1
	& 11 B3	Marcantonio	4 D1	Crescimbeni, Via		Dogana Vecchia,	
Chiesa Nuova,		Colonna, Via Vittoria	4 E2	Giovanni Mario	9 B1	Via della	12 D3
Piazza della	11 B3	Colonna Antonina,		Crioptortico	8 F1	Dolci, Via Carlo	1 B3
Chiesa Nuova,		Via della	12 E2	Crispi, Via Francesco	5 B3	Domodossola, Via	10 D3
Via della	11 B3	Colonna di Foca	5 A5	Croce, Via della	4 F2	Domus Augustana	8 F1
Chigi, Largo	5 A3	Colonna		<i>continues</i>	5 A2	Domus Aurea	5 C5
Chigi, Palazzo	5 A3	dell'Immacolata	5 A2	Croce Rosa, Piazza		Domus Aurea, Viale	5 C5
	& 12 E2	Colonna di Marco		della	6 E1	Domus Aurea	8 F1
Chinotto, Via A.	1 A4	Aurelio	12 E2	Crociferi, Via dei	12 F2	Don Orione, Via	10 E3
Chiodaroli,		Colonna Traiana	5 A4	Crocifisso, Via del	3 B4	Donatello, Via	1 A3
Vicolo dei	12 D4		& 12 F4	Crotone, Via	10 F2	Dorizzetti, Via Gaetano	2 F5
Ciacconio, Via A.	8 E2	Colonnelle,		Cuboni, Via Giuseppe	2 D4	Donna Olimpia, Via di	7 A4
Cialdini, Via Enrico	6 E4	Via delle	12 D2	Cucchi,		Dorando Pietri, Via	1 B2
Ciancaleoni, Via de'	5 C4	Colosseo	5 C5	Piazza Francesco	7 A2	Doria, Via Andrea	3 A1
Cibrario, Via Luigi	10 E5	<i>continues</i>	9 A1	Cuma, Via	10 D2	Doria Pamphili,	5 A4
Cicerone, Via	4 D2	Colosseo (Metro)	5 C5	Confida, Via	3 B1	Palazzo	& 12 E3
Cilicia, Via	9 B5	Colosseo, Piazza del	5 C5	Curia	5 B5	Drusiana, Via	9 B2
Cimarosa, Via		<i>continues</i>	9 A1	Curia, Via della	5 A5	Druvio, Via	9 A3
Domenico	2 F4	Colosseo, Via del	5 B5	Curtatone, Via	6 D2	Due Macelli, Via	5 A2
Cimarra, Via	5 B4	Commendatore,		Cutilia, Via	10 D3		& 12 F1
Cimatori, Via dei	11 A3	Palazzo del	3 C3			Due Piramidi,	
Cimitero Protestante	8 D4	Commercio, Via del	8 D5	<b>D</b>		Viale delle	2 E5
Cino da Pistoia, Via	7 A4	Conca, Via		Da Ponte, Via Jacopo	1 C4	Duilio, Via	4 D1
Cinque, Vicolo	4 E5	Sebastiano	1 B3	Dacia, Via	10 D3	Dunant, Piazzale	
del	& 11 B5	Conce, Via delle	8 D4	Daini, Piazzale dei	2 F5	Enrico	7 A5
Cinque Giornate,		Conciatori, Via dei	8 D4	Dalla Chiesa,		Duse, Via Eleonora	2 F2
Piazza delle	1 B5	Conciliazione,		Via Carlo Alberto	3 C1		
Cinque Lune,		Via della	3 C3	Dall'Ongaro,		<b>E</b>	
Piazza delle	11 C2	Concordia, Via	10 D3	Via Francesco	7 B3	Ederle, Via Carlo	1 A4
Cinque Scole,		Condotti, Via	5 A2	Damiata, Via	4 D1	Egerio, Parco	9 A3
Piazza delle	12 D5	Confalonieri, Via		Dandini, Via		Einaudi, Viale	6 D3
Cinquecento,		Federico	1 A5	Giolamo	8 F4	Elea, Via	9 C3
Piazza dei	6 D3	Confienza, Piazza	6 F3	Dandolo, Via	7 B2	Eleniana, Via	10 E1
Cipro, Via	3 A2	Conservatori,	5 A5	Danimarca, Via	1 C1	Elia, Via Enrico	2 D1
Circo Massimo	8 F2	Palazzo dei	& 12 F5	D'Annunzio, Viale		Elvezia, Largo	2 D3
Circo Massimo		Conservatorio,		Gabriele	4 F1	Emanuele Filiberto, V.	6 E5
(Metro)	8 F2	Via del	11 C5	Dante, Piazza	6 E5	<i>continues</i>	9 C1
Circo Massimo,		Consolato, Via del	11 A2	D'Arezzo, Via Guido	2 F4	Emilia, Via	5 B2
Parco del	8 F2	Consolazione,	5 A5	D'Arpino, Via Cavalier	1 C3	Emo, Via Angelo	3 A2
Circo Massimo,		Via della	& 12 F5	Dataria, Via della	5 A3	Emporio, Piazza dell'	8 D2
Via del	8 E1	Consulta, Via della	5 B4		& 12 F2	Enna, Via	10 F2
Circonvallazione		Contarini, Via		Dauni, Via dei	6 F3	Epiro, Piazza	9 C3
Appia	10 D4	Ambrogio	8 F4	Daverio, Via		Equi, Via degli	6 F4
Circonvallazione		Conte Verde, Via	6 E5	Francesco	7 A2	Ercleia, Via	10 D5
Gianicolense	7 A5	Convertendi,		D'Azeglio, Via		Eroi, Piazzale degli	3 A1
Cirillo, Via Domenico	2 D4	Palazzo dei	3 C3	Massimo	6 D3	Esculapio, Viale	2 D5
Cisterna, Via d.	7 C1	Convertite, Via delle	12 E1	De Cesare,		Esposizioni, Palazzo	
Citerni, Via Carlo	9 A5	Coppelle, Piazza		Via Raffaele	10 F5	delle	5 B4
Città Universitaria	6 F3	delle	12 D2	De Coubertin, Via		Esquilino, Piazza dell'	6 D4
Civiale del Friuli,		Coppelle, Via delle	12 D2	Pietro	1 B2	Esquilino, Via dell'	6 D4
Via	10 E3	Coppi, Via Antonio	10 E5				

Etruria, Via	10 D3	Fontana, Via		Gai, Via Francesco	1 A1	Giovagnoli, Via	
Euclide, Piazza	2 D2	Domenico	9 C1	Galazia, Via	9 C4	Raffaello	7 A3
Eudosiana, Via	5 C5	Fontana delle Api	5 B1	Galeno, Piazza	6 F1	Giovannelli, Via	
Eufemiano, Via	8 F2	Fontana del Facchino	12 E3	Galeria, Piazza	9 C4	Ruggero	2 F5
Eurialo, Via	10 E4	Fontana dei Quattro		Galileo Galilei, Via	9 C1	Giovanni da	
Eustacchio, Via		Fiumi	4 E4	Gallarate, Via	10 F1	Castelbolognese, Via	7 C5
Bartolomeo	6 F1		& 11 C3	Galleria Nazionale		Giovanni da	
Ezio, Via	4 D1	Fontana del Mosè	5 C2	d'Arte Antica	11 A5	Empoli, Via	8 D4
<b>F</b>		Fontana dell'Acqua		Galleria Nazionale		Giovia, Via Paolo	10 E5
Fabbri, Via Edoardo	1 A5	Paola	7 B1	d'Arte Moderna	2 D5	Giraud, Via	
Fabio Numerio, Via	10 F3	Fontana delle	4 F5	Gallia, Via	9 B2	Giovanni	11 A3
Fabrizi, Viale Aldo	3 C5	Tartarughe	& 12 D4	Gallipoli, Via	10 E3	Giubbonari, A	4 E5
<i>continues</i>	7 A1	Fontana di Trevi	5 A3	Gallupi, Via Pasquale	3 A1	Via dei	& 11 C4
Fabrizi, Viale Nicola	7 B2		& 12 F2	Galoppatoio	5 A1	Giulia, Via	4 D4
Faenza, Via	10 D2	Fontana del Tritone	5 B3	Galoppatoio, Viale del	5 A1		& 11 A3
Fagarè, Via	1 A4	Fontanella, Via della	4 F1	Galvani, Via	8 D4	Giuliana, Via della	3 B1
Falco, Via del	3 C2	Fontanella Borghese,	4 F3	Gambero, Via del	5 A3	Giulio Cesare, Viale	3 B1
Falegnami, Via dei	12 D4	Via della	& 12 D1		& 12 E1	Giusti, Via	6 D5
Faleria, Via	10 D2	Fonte Acqua Acetosa,		Garibaldi, Piazzale		Giustiniani, Piazza	
Falisci, Via dei	6 F4	Via della	2 D2	Giuseppe	3 C5	Orazio	7 C4
Famagosta, Via	3 B1	Fonte del Fauno,		Garibaldi, Via	4 D5	Giustiniani, Via	12 D2
Fante, Piazza del	1 A4	Via della	8 E2	Giuseppe	& 11 B5	Giustizia,	4 E3
FAO	8 F2	Food and Agricultural		<i>continues</i>	7 A1	Palazzo di	& 11 B1
Farini, Via	6 D4	Organization of the	8 F2	Gastaldi, Piazza		Glorioso, Viale	7 B2
Farinone, Vicolo	3 C3	United Nations	8 F2	Bartolomeo	2 D3	Gobetti, Viale Pietro	6 F3
Farnese, Palazzo	4 E5	Foraggi, Via dei	5 A5	Gatta, Via della	5 A4	Goethe, Viale	5 B1
	& 11 B4		& 12 F5		& 12 E3	Goito, Via	6 D2
Farnese, Piazza	4 E5	Fori Imperiali,	5 A5	Gaudini, Via Giulio	1 C2	Goldoni, Largo Carlo	12 E1
	& 11 C4	Via dei	& 12 F4	Gavinana, Via	4 D1	Gonfalone, Via del	11 A3
Farnese, Via		Fornaci, Via delle	3 B4	Gazometro,		Governo Vecchio,	4 E4
Alessandro	4 D1	<i>continues</i>	7 A1	Piazza del	8 E5	Palazzo del	& 11 B3
Farnesi, Via dei	4 E5	Fornari, Via dei	12 F3	Gazometro, Via del	8 D5	Governo Vecchio,	4 E4
	& 11 B4	Fornetto, Via del	7 A5	Gela, Via	10 F3	Via del	& 11 B3
Farnesina, Lungot.	4 D5	Fornovo, Via	4 D1	Gelsomini, Largo		Governo Vecchio,	
Lungot, della	& 11 A4	Foro di Augusto	5 B5	Manlio	8 D3	Vicolo del	11 B3
Faro della Vittoria	3 C5	Foro di Cesare	5 A5	Gelsomini, Viale		Gracchi, Via dei	3 C2
Farsalo, Via	9 C2	Foro di Nerva	5 B5	Manlio	8 E3	Gramsci, Via Antonio	1 C3
Fauro, Via Ruggero	2 E2	Foro Piscario,		Gelsomino, Via del	3 A4	Gran Bretagna, Via	1 C1
Febo, Largo	11 C2	Via del	12 E5	Gelsomino,		Grandi, Via	6 F5
Fedele, Via Pietro	10 E5	Foro Romano	5 A5	Vicolo del	3 A5	Grattoni, Via	10 D1
Fedro, Via	3 A1	& 12 F5		Generale Gonzaga		Gravina, Via Giovanni	
Ferento, Via	10 D3	Foro Romano,		del Vodice, Largo	1 A4	Vincenzo	1 B5
Fermo, Via	10 F2	Via del	12 F5	Genova, Via	5 B3	Grazie, Via	3 C2
Ferrari, Via		Foro di Traiano	12 F4	Genovesi, Via dei	8 D1	Grazioli, Piazza	12 E3
Giuseppe	1 A5	Fortificocca, Via		Gerace, Via	10 E2	Grazioli Lante,	
Ferraris, Via Galileo	7 C3	Tommaso	10 F5	Germania, Via	1 B1	Via Riccardo	3 B1
Ferratella in Laterano,		Fortis, Via Alberto	1 C3	Germanico, Via	3 B2	Greca, Via della	8 E1
Via della	9 B2	Fortuny, Via Mariano	1 C5	Gessi, Via Romolo	8 D3	Greci, Via dei	4 F2
Ferruccio, Via	6 D5	Foscolo, Via	6 E5	Gesù, Il	4 F4	Grecia, Piazzale	1 C1
Fico, Vicolo del	11 B2	Fossa, Via della	11 C3		& 12 E4	Gregoriana, Via	5 A2
Fidenza, Via	10 D2	Fra' Albenzio, Via	3 A2	Gesù, Piazza del	12 E4		& 12 F1
Fienaroli, Via dei	7 C1	Fracassini, Via Cesare	1 B3	Gesù, Via del	4 F4	Gregorio VII, Via	3 A5
Fienili, Via dei	8 E1	Fracastoro, Via			& 12 E3	Gregorovius, Largo	10 D5
Filangeri, Via Gaetano	1 B5	Gerolamo	6 F1	Gesù e Maria,		Gregorovius, Via	10 D5
Filippini, Via dei	11 B3	Francia, Corso di	1 B1	Via di	4 F2	Grosseto, Via	10 F1
Finali, Via G.	10 E4	Frangipane, Via	5 B5	Ghiberti, Via Lorenzo	8 D3	Grotta Pinta, Via di	11 C4
Finlandia, Via	1 C1	Franklin, Via		Ghirlandaio, Via	1 B3	Grotte, Vicolo delle	11 C4
Finocchiaro Aprile,		Beniamino	7 C3	Gianicolense,		Guardiola,	
Piazza	10 F4	Fratelli Bandiera, Via	7 B3	Circonvallazione	7 A5	Vicolo della	12 D2
Finzi, Via G.	7 C2	Fratelli Bonnet, Via	7 A2	Gianicolense,	4 D4	Guastalla, Via	7 A2
Fiocco, Piazzale del	2 D5	Fratte di Travereve,		Lungot.	& 11 A3	Guerrazzi, Via	
Fiore, Via Ruggero	3 A2	Via delle	7 C1	Gianicolo	3 C5	Francesco Domenico	7 A3
Florentini,	4 D4	Frattina, Via	5 A2	Gianicolo, Via del	3 C4	Guerrieri, Via	8 F3
Lungot. dei	& 11 A3		& 12 E1	Giannone, Via Pietro	3 A1	Guglia, Via della	12 E2
Fiorini, Via Vittorio	10 D4	Fregene, Via	10 D2	Gianturco, Via	1 B5	Giudobaldo del	
Fioritto, Largo Enzo	8 F3	Frentani, Via dei	6 F3	Giardini, Via dei	5 B3	Monte, Via	1 C2
Firdusi, Piazzale	2 D5	Frescobaldi, Via		Giardini del Quirinale	5 B3	Guinizelli, Via Guido	7 A4
Firenze, Piazza	12 D1	Gerolamo	2 F4	Giardino Zoologico	2 E4		
Firenze, Via	5 C3	Frezza, Via della	4 F2	Giardino Zoologico,			
Fiume, Piazza	6 D1	Frisi, Via Paolo	2 D2	Piazzale del	2 E5		
Flaminia, Via	1 A2	Friuli, Via	5 C2	Giardino Zoologico,			
<i>continues</i>	4 F1	Frustra, Vicolo della	7 B1	Viale del	2 D5		
Flaminio (Metro)	4 F1	Funari, Via dei	12 E5	Gigli, Piazza			
Flaminio, Lungot.	1 A3	Furio Camillo (Metro)	10 F4	Beniamino	5 C3		
Flaminio, Piazzale	4 F1	Furio Camillo, Viale	10 F4	Gigli d'Oro, Via dei	11 C2		
Flaminio, Stadio	1 B2			Ginori, Via	8 D3		
Flavia, Via	5 C2			Gioberti, Via	6 D4		
Florentini, Largo dei	11 A3			Gioia, Via Flavio	7 C3		
Florida, Via	12 D4			Giolitti, Via Giovanni	6 D3		
Florio, Via	7 C3			Giordano, Via Felice	2 E3		
Foligno, Via	10 E2			Giotto, Viale	8 E4		
		<b>G</b>				<b>H</b>	
		Gabi, Via	10 D2			Hostaria dell'Orso	4 E3
		Gaddi, Palazzo	4 D3				& 11 C2
			& 11 A2			<b>I</b>	
		Gaeta, Via	6 D2			Iberia, Via	9 C3
						Iclio, Via	8 E3
						Iglesias, Via	10 F2
						Illira, Via	9 C2
						Imera, Via	10 D4
						Imperia, Via	6 F1
						Impresa, Via dell'	12 E1



India, Via	1 C1	Ligorio, Via Pirro	8 F3	Mancini, Piazza		Mausoleo di Augusto	4 F2
Indipendenza, Piazza	6 D2	Liguria, Via	5 B2	Antonio	1 A1	Mazzarino, Via	5 B4
Induno, Via		Lima, Via	2 F3	Mancini, Via Pasquale		Mazzini, Piazza	
Girolamo	7 C2	Linneo, Via Carlo	2 D4	Stanislao	1 B5	Giuseppe	1 A5
Inghirami, Via G.	2 D2	Lippi, Via Filippo	1 C3	Mancino, Via del	12 F3	Mazzini, Viale	
Innocenzo III, Via	3 B4	Lisbona, Via	2 F3	Mandorlo, Piazzale		Giuseppe	1 A5
Insula Romana	12 F4	Lituania, Piazza	2 F3	del	2 D1	Mecenate, Via	6 D5
Ipponio, Viale	9 B2	Livenza, Via	2 F5	Manfredi, Via		Medaglie d'Oro,	
Irlanda, Via	1 B1	Locchi, Via Vittorio	2 E3	Eustachio	2 D3	Viale delle	3 A1
Isernia, Via	10 E2	Locri, Via	9 C2	Mangili, Via		Medici, Via Giacomo	7 A1
Iside, Via	9 B1	Lodi, Piazza	10 F1	Giuseppe	2 D4	Melfi, Via	10 F2
Isola Tiberina	4 F5	Lombardi,		Manila, Piazzale	1 B3	Mellini, Lungot. dei	4 E1
& 12 D4		Largo dei	4 F2	Manin, Via Daniele	6 D3	Melone, Via del	12 D3
<i>continues</i>	8 D1	Lombardia, Via	5 B2	Manno, Via	10 E4	Meloria, Via della	3 A2
Isonzo, Via	5 C1	Luoghi, Via Martino	1 A1	Mantegazza, Via		Melozzo da Forlì,	
Israele, Via	1 C1	Lorenese, Via dei	11 C2	Laura	7 A5	Piazza	1 A3
Italia, Corso d'	5 B1	Lubin, Viale David	1 C5	Mantellate, Via	4 D4	Menabrea,	
Ivrea, Via	10 E4	Luca della Robbia,		delle	& 11 A4	Via Federico	10 D1
		Via	8 D3	Mantellini, Via		Menotti, Via Ciro	1 A5
		Lucania, Via	5 C1	Giuseppe	10 E4	Mentana, Via	6 E2
		Lucchesi, Via di	5 A3	Mantova, Via	6 D1	Mercadante, Via	
		& 12 F2		Manunzio, Via Aldo	8 D3	Saverio	2 E4
		Luce, Via della	7 C2	Manzoni (Metro)	9 C1	Mercalli, Via	
		Luceri, Via dei	6 F4	Manzoni, Viale	6 E5	Giuseppe	2 D3
		Luciani, Via Luigi	2 D4	<i>continues</i>	9 C1	Mercanti, Piazza de'	8 D1
		Lucina, Via in	12 E1	Maratta, Via	8 E4	Mercantini, Via Luigi	7 A1
		Lucio Fabio		Marazzi, Via		Mercati, Via Michele	2 D4
		Clione, Via	9 A4	Fortunato	1 A4	Mercati Traianei	5 B4
		Lucrezio Caro, Via	4 E2	Marcella, Via	8 E2	Mercede, Via	5 A3
		Lucculo, Via	5 C2	Marche, Via	5 B1	della	& 12 F1
		Ludovico di		Marco Aurelio, Via	9 A1	Mercuri, Via	4 E2
		Savoia, Via	10 D1	Marcora, Via	7 C3	Merulana, Via	6 D4
		Ludovisi, Via	5 B2	Margana, Piazza	12 E4	<i>continues</i>	9 C1
		Lugo, Piazza	10 F2	Margana, Via	12 E4	Mesopotamia, Via	10 D5
		Lungara, Via	4 D4	Margana, Vicolo	12 E4	Messina, Via	6 D1
		della	& 11 A4	Marghera, Via	6 E3	Mestre, Via	10 F3
		Lungaretta,		Margherita, Palazzo	5 B1	Metaponto, Via	9 C3
		Via della	7 C1	Margutta, Via	4 F1	Metastasio, Via	12 D2
		Luni, Via	9 C3	<i>continues</i>	5 A2	Metronio, Piazzale	9 B2
		Lupa, Via della	12 D1	Maria Cristina, Via	4 E1	Metronio, Viale	9 B3
		Lupo, Vicolo del	4 F2	Marina, Piazza della	1 B5	Miani, Via Giovanni	8 F4
		Lusitania, Via	9 C4	Marini, Via Luigi		Micca, Via Pietro	6 F5
		Lutezia, Via	2 F4	Gaetano	10 E5	Michelangelo, Lungot.	4 E1
		Luzio, Via		Marino, Via		Micheli, Via Pietro	
		Alessandro	10 E5	Giambattista	7 B4	Antonio	2 D3
		Luzzatti, Via Luigi	6 F5	Mario, Via Alberto	7 A3	Mignanelli, Piazza	5 A2
				Mario de' Fiori,	5 A2	Milano, Via	5 C4
				Via	& 12 F1	Milazzo, Via	6 E3
				Mario Riva, Parco	2 F1	Millize, Viale delle	1 A5
				Marmorata, Via	8 D2	<i>continues</i>	3 B1
				Maroniti, Via dei	5 A3	Mille, Via dei	6 E3
				Marrucini, Via dei	6 F3	Milvio, Ponte	1 A1
				Marruvio, Via	9 C2	Minerva, Piazza della	12 D3
				Marsala, Via	6 D3	Minerva, Via della	12 D3
				Martelli, Via Nicola	1 C3	Minghetti, Via	5 A3
				Martini, Via		& 12 E2	
				Giovanni Battista	2 F4	Ministeri del Bilancio	
				Marzi, Largo		e del Tesoro	6 D2
				Giovanni Battista	7 C4	Ministero	
				Marzio, Lungot.	4 E3	dell'Agricoltura e delle	
					& 11 C1	Foreste	5 C2
				Masaccio, Via	1 A2	Ministero della Difesa	
				Maschera d'Oro,		Aeronautica	6 F3
				Via della	11 B2	Ministero della	
				Mascherino, Via del	3 C2	Difesa Esercito	5 C3
				Mascherone,	4 E5	Ministero dei Lavori	
				Via del	& 11 B4	Pubblici	6 E1
				Masina, Via Angelo	7 A1	Ministero della	
				Massi, Via		Pubblica Istruzione	7 C2
				Francesco	7 A4	Ministero dei	
				Massimo, Via Fabio	3 C1	Trasporti	6 E1
				Massimo alle	4 F4	Minzoni, Piazzale	
				Colonne, Palazzo &	11 C3	Don Giovanni	2 D4
				Mastai, Piazza	7 C1	Mirandola, Via	10 F2
				Mastro, Via del	11 B2	Missione, Via della	12 E2
				Mastro Giorgio, Via	8 D3	Missori, Via	
				Matera, Via	10 E2	Giuseppe	3 C5
				Mattei, Piazza	12 D4	Mistretta, Via	10 F1
				Matteucci,		Modenigo, Via	3 A1
				Via Pellegrino	8 E5	Modelli, Vicolo dei	12 F2
				Mattonato, Via del	7 B1	Modena, Via	5 C3
				Mauritania, Via	9 C3	Modica, Via	10 F3
						Moletta, Via della	8 E5



Penitenzieri, Via dei	3 C3	Pisano, Via Leonardo	1 C3	Ponzio, Via	8 F3	Principe Amedeo, Via	6 D3
Penna, Via della	4 F1	Piscinula, Piazza in	8 D1	Popolo, Piazza del	4 F1	Principe Eugenio, Via	6 E5
Pentathlon, Via del Pepe, Via	2 E1	Pistoia, Via	10 E2	Popolonia, Via	9 C4	Principessa Clotilde, Via	4 F1
Guglielmo	6 E4	Pitagora, Piazza	2 E3	Porcari, Via Stefano	3 C2	Prisco, Via Tarquinio	10 F4
Peretti, Via Pietro	8 D1	Plana, Via Giovanni Antonio	2 D3	Pordenone, Via	10 E3	Progresso, Via del	12 D5
Pergolesi, Via		Platina, Via		Porpora, Via Nicolò Porro,	2 F4	Propaganda, Via	5 A2
Giovanni Battista	2 F5	Bartolomeo	10 E5	Via Giangiacomo	2 E2	& 12 F1	
Peri, Via Jacopo	2 F5	Platone, Viale	3 A1	Porta, Via Carlo	7 B4	Properzio, Via	3 C2
Perosi, Largo	11 A4	Plauto, Via	3 C3	Porta Angelica, Via di	3 C2	Provana, Via	10 D1
Peruginò, Via	1 A1	Plebiscito,	5 A4	Porta Ardeatina	9 A5	Publicii, Clivo dei	8 E2
Peruzzi, Via Baldassarre	8 E3	Via del	& 12 E4	Porta Ardeatina, V.le d.	8 E4	Publicolis, Via in	12 D4
Pesaro, Via	10 F1	Plinio, Via	4 D2	<i>continues</i>	9 A4	Puccini, Via Giacomo	5 C1
Pescara, Via	10 F2	Po, Via	2 F5	Porta Asinaria	10 D2	Puglie, Via	5 C1
Pessina, Via Enrico	1 B4	<i>continues</i>	5 C1	Porta Capena, Parco di	8 F3	Pupazzi, Viale dei	2 E5
Petrarca, Via	6 E5	Podgora, Via	1 A4	Porta Capena, Piazza di	8 F2	<i>continues</i>	5 B1
Petrella, Via Enrico	2 F4	Poerio, Via		Porta Cavaleggeri	3 B3	Purificazione, Via	5 B2
Petrolini, Via Ettore	2 F2	Alessandro	7 A4	Porta Cavaleggeri, Via	3 A4		
Petroselli, Via	8 E1	Polacchi, Via dei	12 A4	Porta Cavaleggeri, Via	3 B3		
Pettinari, Via dei	4 E5	Poletti, Via Luigi	1 A2	Porta Fabbrica, Via di	3 B4		
& 11 C5		Poli, Via	5 A3	Porta Labicana, Via di	6 F4		
Pezzana, Via		& 12 F1		Porta Labicana, Via di	6 F4		
Giacinta	2 F1	Policlinico (Metro)	6 F1	Porta Latina	9 C4		
Pfeiffer, Via Padre P.	3 C3	Policlinico, Viale del	6 E1	Porta Latina, Via di	9 B3		
Pia, Piazza	4 D3	Policlinico		Porta Lavernate, Via di	8 D2		
& 11 A1		Umberto 1	6 F2	Porta Maggiore	6 F5		
Piacenza, Via	5 B4	Politeama,	4 E5	Porta Maggiore, Via	6 F5		
Pianciani, Via	6 F5	Via del	& 11 B5	Porta Metronia, Piazza di	9 B2		
Pianelli, Via dei	11 C2	Poliziano, Via		Porta Pia	6 D1		
Piatti, Via Giovanni Battista	10 D1	Angelo	6 D5	Porta Pia, Piazzale di	6 D1		
Piave, Via	6 D1	Pollaiolo, Via		Porta Pinciana	5 B1		
Picardi, Via Vincenzo	2 E3	Antonio	1 C3	Porta Pinciana, Via di	5 B2		
Piccola Farnesina	4 E4	Pollone, Via Asinio	8 D3	Porta del Popolo	4 F1		
& 11 C3		Polo, Viale Marco	8 E4	Porta Portese	7 C2		
Pie' di Marmo	12 E3	<i>continues</i>	9 A5	Porta Salaria	6 D1		
Pie' di Marmo, Via	12 E3	Polverone,	4 E5	Porta San Giovanni, Piazza di	10 D1		
Piemonte, Via	5 C1	Vicolo del	& 11 C5	Porta San Lorenzo, Piazza di	6 F4		
Piero della		Pomarancio, Via	1 C4	Porta San Lorenzo, Via di	6 F4		
Francesca, Via	1 A2	Pomezia, Via	10 D3	Porta San Pancrazio, Via di	7 B1		
Pierleoni, Lungot.	8 D1	Pompei, Via	9 C3	Porta San Paolo, Piazza di	8 E4		
Pierluigi da Palestrina, Via	4 E2	Pompeo Magno, Via	4 D1	Porta San Sebastiano	9 B4		
Pietra, Piazza di	12 E2	Pomponazzi, Via		Porta San Sebastiano, Via di	9 B3		
Pietra, Via di	12 E2	Pietro	3 A1	Porta Santo Spirito	3 C3		
Pietra Papa, Via di	7 B5	Ponte Cavour	4 E2	Porta Settimiana	4 D5		
Pigafetta, Via		Ponte Cestio	8 D1	& 11 A5			
Antonio	8 F5	Ponte Cestio	8 D1	Porta Tiburtina, Viale di	6 F3		
Pigna, Piazza della	12 E3	Ponte Fabricio	12 E5	Portico d'Ottavia	4 F5		
Pigna, Via della	12 D3	Ponte Garibaldi	4 F5	& 12 E5			
Pigneto, Piazza del	10 F1	& 12 D5		Portico d'Ottavia, Via della	& 12 D5		
Pigneto, Via del	10 F1	Ponte dell'Industria	7 C5	Porto, Via del	8 D2		
Pilo, Piazza		Ponte Lungo (Metro)	10 E3	Porto Fluviale, Via del	8 D5		
Rosolino	7 A3	Ponte Lungo, Piazza di	10 F3	Portofoerraio, Via	10 F2		
Pilotta, Piazza	5 A4	Ponte G. Matteotti	1 B5	Portogallo, Via	1 B1		
della	& 12 F3	Ponte G. Mazzini	4 D4	Portuense, Lungot.	7 C3		
Pilotta, Via della		& 11 A4		Portuense, Via	7 B5		
& 12 F3		Ponte P. Nenni	4 E1	Pozzetto, Via del	5 A3		
Pilsudski, Viale		Ponte Palatino	8 D1	& 12 F1			
Maresciallo	1 B3	Ponte Principe Amedeo	4 D3	Pozzo delle Cornacchie, Via d.	12 D2		
Pimentel, Via		Savoia Aosta	4 D3	Pozzuoli, Via	10 D2		
Eleonora	1 A5	Ponte Regina		Prati, Lungot.	4 E3		
Pinciana, Via	2 F5	Margherita	4 E1	& 11 C1			
Pincio, Il	4 F1	Ponte del		Prati di Quinzio, Via dei	7 B5		
Pindemonte, Via	7 A4	Risorgimento	1 B4	Prefetti, Via dei	4 F3		
Pinerolo, Via	10 E2	Ponte Rotto	8 D1	& 12 D1			
Pineta, Viale della	5 B1	Ponte Sant'Angelo	4 D3	Prestinari, Via Marcello	1 A4		
Pinturicchio, Viale	1 A2	& 11 A2		Pretoriano, Viale	6 E3		
Pio, Borgo	3 C3	Ponte Sisto	4 E5	Prigioni, Vicolo delle	11 A3		
Pio XII, Piazza	3 C3	& 11 B5					
Pio Righetti, Palazzo	4 E4	Ponte Sisto, Via di	11 B5				
& 11 C4		Ponte Sublicio	8 D2				
Piombo, Vicolo del	12 F3	Ponte Testaccio	7 C4				
Piramide (Metro)	8 E4	Ponte Testaccio, Piazzale di	7 C4				
Piramide di Caio		Ponte Umberto	4 E3				
Cestio	8 E4	& 11 C1					
Piramide Cestia, Via della	8 E3	Ponte Vittorio	4 D3				
Pirgo, Via	9 C3	Emanuele II	& 11 A2				
Pisacane, Via Carlo	7 A4	Pontelli, Via	8 E3				
Pisanelli, Via	1 B5	Pontremoli, Via	10 D2				
Pisani, Via Vittor	3 A2	Ponzi, Via Giuseppe	2 D3				
		Ponziani, Piazza dei	3 C3				
		Ponziano, Via	7 B4				

## Q

Quadrio, Via Maurizio	7 A3
Quattro Cantoni, Via	5 C4
Quattro Fontane, Le	5 B3
Quattro Fontane, Via delle	5 B3
Quattro Venti, Piazzale dei	7 A3
Quattro Venti, Viale dei	7 A2
Querceti, Via dei	9 B1
Quirinale, Palazzo del	5 B3
Quirinale, Piazza del	5 B4
Quirinale, Via del	5 B3
Quiriti, Piazza dei	4 D1

## R

Radio, Piazza della	7 B5
Radio Vaticana	3 A3
Raffaelli, Via Giacomo	7 C5
Ragusa, Piazza	10 F3
RAI Sede	1 A4
Raimondi, Via Pietro	2 F5
Rainaldi, Largo	
Gerolamo	1 A2
Ramni, Via dei	6 F4
Rasella, Via	5 B3
Rattazzi, Via	6 D4
Ravizza, Via	
Giuseppe	7 A5
Re di Roma (Metro)	10 D2
Re di Roma, Piazza dei	10 D3
Rea Silvia, Via	10 F4
Recina, Via Elvia	9 C3
Reggio Emilia, Via	6 D1
Regina Elena, Viale	6 F2
Regina Margherita, Galleria	5 C3
Regina Margherita, Viale	6 E1
Reginella, Via della	12 D5
Regolo, Via Attilio	4 D2
Remunia, Piazza	8 F3
Renella, Via della	7 C1
Reni, Via Guido	1 A2
Repubblica (Metro)	5 C3
Repubblica, Piazza della	5 C3
Resistenza dell'8 Settembre Parco d.	8 E3
Respighi, Via Lorenzo	2 E3
Revere, Via Giuseppe	7 A4
Riari, Via dei	4 D5
& 11 A5	



Ricasoli, Via B.	6 E4	Saliceto, Via		San Cosimato, Via di	7 C1	Sant'Isidoro, Via	5 B2
Ricci, Largo Corrado	5 B5	Guglielmo	6 E1	San Crisogono	7 C1	Sant'Ivo alla	4 F4
Ricci, Palazzo	4 D4	Sallustiana, Via	5 C2	Santa Croce in		Sapienza	& 12 D3
	& 11 B3	Sallustio, Piazza	5 C2	Gerusalemme,	10 E1	San Lorenzo	
Ricci, Via	8 E4	Salumi, Via dei	8 D1	Santa Croce in		in Lucina	4 F3
Ricci Curbastro, Via	7 B5	Saluzzo, Via	10 E3	Gerusalemme,		San Lorenzo in	4 F3
Riccio, Via Nicola	1 A5	Salvi, Via Nicola	5 C5	Piazza di	10 E1	Lucina, Piazza	& 12 E1
Rimembranza, Piazzale		Salviati, Palazzo	3 C4	Santa Croce in		Santi Luca e	5 A5
del Parco della	2 D2	Salvini, Via Tommaso	2 F2	Gerusalemme, Via d.	6 F5	Martina	& 12 F5
Rimini, Via	10 D2	Salvo d'Acquisto,		continues	10 D1	San Luigi dei	4 F4
Rinascimento,	4 E3	Lungot.	1 A1	San Domenico, Via	8 D2	Francesci	& 12 D2
Corso del	& 11 C2	Sant'Agata dei Goti	5 B4	Santi Domenico		San Macuto,	
Ripa, Lungot.	8 D1	Sant'Agata dei		e Sisto	5 B4	Piazza	12 E3
Ripa, Via	6 D1	Goti, Via	5 B4	San Donè de		San Marcello, Via	5 A4
Ripa Grande,		Sant'Agnes in	4 E4	Piave, Piazza	10 E3		& 12 F3
Porto di	8 D2	Agone	& 11 C3	Santa Dorotea,	4 D5	San Marcello	5 A4
Ripari, Via	7 B3	Sant'Agostino,		Via di	& 11 B5	al Corso	& 12 F3
Ripetta,		Via di	11 C2	Sant'Egidio	7 C1	San Marco	12 F4
Passeggiata di	4 E1	Sant'Alberto Magno,		Sant'Elia, Via Antonio	2 D1	San Marco, Piazza	5 A4
Ripetta, Via di	4 F2	Via	8 E2	Sant'Eligio, Via di	11 B4		& 12 E4
	& 12 D1	Sant'Alessio,		Sant'Eligio degli	4 D4	San Marco, Via	5 A5
Risorgimento,		Parco di	8 E2	Orefici	& 11 B4		& 12 E4
Piazza del	3 C2	Sant'Alessio, Via di	8 E2	Sant'Erasmo, Via di	9 B2	Santa Maria degli	
Ristori, Via Adelaide	2 F2	Sant'Ambrogio, Via	12 D5	Sant'Ermete, Via	2 E3	Angeli	6 D3
Riva Ostiense	7 C5	Santi Ambrogio e		Sant'Eufemia, Via	12 F3	Santa Maria	4 E4
Rizzo, Via Luigi	3 A1	Carlo al Corso	4 F2	Sant'Eustachio	4 F4	dell'Anima	& 11 C2
Robecchi Brichetti,		Sant'Andrea delle	5 A3		& 12 D3	Santa Maria dell'	4 E4
Via	8 F5	Fratte	& 12 F1	Sant'Eustachio,		Anima, Via di	& 11 C2
Rodi, Via	3 B1	Sant'Andrea delle	5 A3	Piazza	12 D3	Santa Maria in	5 A5
Rogazionisti, Via dei	10 F3	Fratte, Via di	& 12 F1	Santi Fabiano e		Aracoeli	& 12 F4
Rolli, Rampa	7 B4	Sant'Andrea al		Venanzio, Via	10 F2	Santa Maria de	
Rolli, Via Ettore	7 B5	Quirinale	5 B3	San Filippo Martire,		'Calderari, Via	12 D5
Roma Libera, Via	7 C2	Sant'Andrea della	4 E4	Via	2 F2	Santa Maria in	4 F5
Romagna, Via	5 C1	Valle	& 12 D4	San Filippo Neri, Via	4 D4	Campitelli	& 12 E5
Romagnosi, Via		Sant'Angelo, Borgo	3 C3	San Filippo Neri, Via		Santa Maria in	4 F3
Giandomenico	4 E1	Sant'Angelo in		Santa Francesca		Campo Marzio	& 12 D2
Romania, Viale	2 F3	Peschiera, Via	12 E5	Romana	5 B5	Santa Maria	
Romano, Via Giulio	1 A1	Sant'Anna, Via di	12 D4	San Francesco		della Concezione	5 B2
Romita, Via Giuseppe	5 C3	Sant'Anselmo, Via di	8 E3	a Ripa	7 C2	Santa Maria della	5 A5
Roncinotto, Via	9 A5	Sant'Apollinare	4 E3	San Francesco a		Consolazione	& 12 F5
Rondanini, Piazza	12 D2		& 11 C2	Ripa, Via	7 C1	Santa Maria in	
Rondinella, Via della	11 B2	Sant'Apollonia,		San Francesco	3 C4	Cosmedin	8 E1
Rosa, Via Ercole	8 F3	Piazza	7 C1	di Sales, Via	& 11 A4	Santa Maria in	
Rosa, Via Salvatore	8 F3	Santi Apostoli	5 A4	San Francesco	4 D5	Domnica	9 A2
Rosazza, Via Federico	7 B4		& 12 F3	di Sales, Vicolo	& 11 A4	Santa Maria alle	
Roselli, Via Pietro	7 A2	Santi Apostoli,		San Galliciano, Via	7 C1	Fornaci, Via	3 B4
Rosmini, Via	6 D4	Piazza dei	& 12 F3	San Giacomo, Via	4 F2	Santa Maria delle	
Rossellino, Via	1 B2	Santi Apostoli, Via	12 F3	San Giorgio in		Grazie, Piazza di	3 A2
Rossetti, Via Gabriele	7 A2	Sant'Aurea, Via di	11 B4	Velabro	8 E1	Santa Maria	
Rossi, Via Pellegrino	6 D4	Santa Balbina	8 F3	San Giosafat, Via	8 E3	Liberatrice, Piazza d.	8 D3
Rossini, Viale		Santa Balbina,		San Giovanni		Santa Maria Maggiore	6 D4
Gioacchino	2 E4	Piazza di	8 F3	(Metro)	10 D2	Santa Maria Maggiore,	
Rosso, Via	10 D1	Santa Balbina, Via di	8 F3	San Giovanni		Piazza di	6 D4
Rostra	12 F5	San Bartolomeo	8 D1	Decollato	8 E1	Santa Maria Maggiore,	
Rotonda,	4 F4	San Bartolomeo de		San Giovanni		Via di	5 C4
Piazza della	& 12 D3	Vaccinari, Via	12 D5	Decollato, Via	8 E1	Santa Maria	
Rovere, Piazza della	3 C4	San Basilio, Via	5 B2	San Giovanni dei	4 D4	Mediatrice, Via di	3 A4
Roverella, Via	3 A5	San Bernardino		Florentini	& 11 A2	Santa Maria sopra	4 F4
Rubattino, Via	7 C3	da Siena, Via	7 C5	San Giovanni in		Minerva	& 12 E3
Rubens, Via Pietro		San Bernardo, Piazza	5 C3	Laterano	9 C2	Santa Maria dei	
Paolo	1 C3	Terme	5 C3	San Giovanni in		Miracoli	4 F1
Ruffini, Via	1 A5	Santa Bibiana	6 F4	Laterano, Piazza di	9 C1	Santa Maria in	4 E4
Rupe Tarpea	12 F5	Santa Bibiana, Via	6 F4	San Giovanni in		Monseratto	& 11 B4
Rusconi, Via	7 B3	Santi Bonifacio		Laterano, Via di	9 A1	Santa Maria in	
Ruspoli, Via Eugenio	8 E5	e Alessio	8 D2	San Giovanni in Oleo	9 B4	Montesanto	4 F1
Rutoli, Vicolo dei	6 F4	San Calepodio, Via	7 A3	Santi Giovanni e		Santa Maria	
		San Carlo, Salita di	7 A5	Paolo	9 A1	dei Monti	5 B4
		San Carlo ai	4 F5	San Giovanni a		Santa Maria dell'	4 E5
		Catinari	& 12 D4	Porta Latina	9 B3	Orazione e Morte	& 11 B4
		San Carlo alle		San Girolamo	4 E4	Santa Maria delle	4 E3
		Quattro Fontane	5 B3	della Carità	& 11 B4	Pace	& 11 C2
		Santa Caterina da		San Girolamo della		Santa Maria del Pianto,	
		Siena, Via di	12 D3	Carità, Via di	11 B4	Via	12 D5
		Santa Cecilia, Piazza	8 D1	San Giuliano, Vicolo	11 B2	Santa Maria del	
		Santa Cecilia in		San Grandis, Via	10 D1	Popolo	4 F1
		Trastevere	8 D1	San Gregorio, Via di	8 F1	Santa Maria della	4 D5
		San Cesareo	9 A3	San Gregorio Magno	8 F2	Scala	& 11 B5
		Santa Chiara, Via di	12 D3	Sant'Ignazio di	4 F4	Santa Maria dei	
		San Claudio, Piazza	12 E2	Loyola	& 12 E3	Sette Dolori	7 B1
		San Claudio, Via	5 A3	Sant'Ignazio,		Santa Maria in	
			& 12 E2	Piazza di	12 E2	Traspontina	3 C3
		San Clemente	9 B1	Sant'Ignazio, Via	12 E3	Santa Maria in	
		San Cosimato, Piazza	7 C1			Trastevere	7 C1

## S

Santa Maria in Trivio	5 A3	Santi Vincenzo e Anastasio	5 A3	Seminario,	4 F4	Stanze di Raffaello	3 B3
Santa Maria in Via, Via di	5 A3 & 12 E2	San Vitale, Via	5 C3	Via del	& 12 D3	Stati Uniti d'America, Via	1 B1
Santa Maria della Vittoria	5 C2	San Vito, Via	6 D4	Senatorio, Palazzo	12 F5	Stabilia, Via	6 F5
San Martino della Battaglia, Via	6 E2	Sanatorio Umberto I	9 B2	Seni, Via	7 A2	continues	10 D1
San Martino ai Monti	6 D5	Sanfelice, Via Luisa	1 A5	Sepolcro di Marco Virgilio Eurisace	6 F5	Statuto, Via dello	6 D5
San Martino ai Monti, Piazza	6 D5	Sangallo, Lungot. del	& 11 A3	Sergio I, Via	3 A4	Stazione Acqua Acetosa	2 E1
San Martino ai Monti, Piazza	6 D5	Sannio, Via	9 C2	Serpenti, Via dei	5 B4	Stazione Centrale	
San Nicola		Sannio, Via Cerreto Sanremo, Via	10 E2 & 10 F2	Serpieri, Via A. Serra, Via	2 D3 & 7 C2	Roma Termini	6 D3
ai Monti, Via	6 D4	Santamaura, Via	3 B1	Servili, Piazza	8 D3	Stazione Ostiense, Via	8 E4
Santa Melania, Via	8 E3	Santiago del Cile, Piazza	2 E3	Sesia, Via	5 C1	Stazione Roma-Ostia	8 E4
San Michele, Via di	8 D2	Santini, Via	8 D1	Sessoriana, Via	10 D1	Stazione	
San Michele a Ripa Grande	8 D2	Santini, Via Luigi Sanzio, Lungot.	7 C1 & 4 E5	Sette Sale	6 D5	Roma-Ostiense	8 E5
Santi Nereo e Achilleo	9 A3	Raffaello	& 11 B5	Sette Sale, Via delle	5 C5	Stazione Roma-Viterbo	4 F1
San Nicola in Carcere	5 A5 & 12 E5	continues	7 C1	Settembrini, Via Luigi Sforza, Via	1 A5 & 5 C4	Stazione di San Pietro, Via	3 B4
San Nicola Cesarini, Via di	12 D4	Sapri, Via	6 E2	Sforza Cesarini, Vicolo	11 B3	Stazione Trastevere	7 B5
San Nicola da Tolentino, Salita di	5 B2	Sardegna, Via	5 B1	Sforza Pallavicini, Via	4 D2	Stazione Tuscolana	10 F3
San Nicola da Tolentino, Via	5 B2	Sarti, Largo Antonio Sassari, Piazza	1 B3 & 6 F1	Sforzesca, Via	6 E2	Piazzale	10 F3
Sant'Onofrio	3 C4	Sassia, Lungot. in Sassoferato, Via	3 C3 & 1 C3	Sforza, Via Francesco Sibari, Via	9 C2 & 5 B2	Stazione Tuscolana, Via della	10 F3
Sant'Onofrio, Salita di	3 C4	Satrico, Via	9 C3	Sicilia, Via	5 B2	Stazione Vaticana	3 A3
Sant'Onofrio, Via	3 C4	Saturnia, Via	9 C3	Siculi, Piazzale dei	6 F4	Stelletta, Via della	12 D2
San Pancrazio, Via di	7 A2	Savutano, Via		Siena, Piazza di	2 E5	Sterbini, Via Pietro	7 B3
San Paolo del Brasile, Viale	5 A1	Savelli, Vicolo	11 B3	Signorelli, Via Luca Sigonio, Via Carlo Silla, Via	1 A3 & 10 F4 & 3 C1	Stern, Via Raffaele	1 A3
San Paolo della Croce, Via	9 A1	Savoia, Via Ferdinando di Savoia, Via Ludovico di Savoia Aosta, Galleria	4 E1 & 4 E1	Silvagni, Via	7 A4	Stoppani, Via Antonio	2 E3
San Paolo alla Regola, Via di	11 C5	Principe Amedeo	3 B3	Silveri, Via		Stradivari, Via	7 C4
San Pietro	3 B3	Savona, Via	10 F2	Domenico	3 B4	Stuparich, Via	2 E2
San Pietro, Piazza	3 B3	Savonarola, Via		Sinagoga	4 F5 & 12 E5	Sudario, Via del	12 D4
San Pietro in Carcere, Via di	12 F5	Girolamo	3 A1	Sinibaldi, Vicolo	12 D3	Sugarelli, Vicolo	11 A3
San Pietro in Vincoli	5 C5	Scala, Via della	4 D5 & 11 B5	Sinuessa, Via	9 C3	Susa, Via	10 E3
Santa Prassede	6 D4	continues	7 C1	Siponto, Via	10 D3	Svezia, Via	1 B1
Santa Prassede, Via di	6 D4	Scala Santa e Sancta Sanctorum	9 C1	Siracus, Via	6 F1	Swizzera, Via	1 B1
Santa Prisca, Via di	8 E2	Scalia, Via Giorgio Scalinata della Trinità dei Monti	3 A2 & 5 A2	Siria, Via	10 D4		
Santa Pudenziana	5 C4	Scarlatti, Via		Sistina, Via	5 A2	Tabarrini, Via Marco	10 D4
Santi Quattro Coronati	9 B1	Alessandro	2 F4	Sisto V, Piazzale	6 F4	Tachini, Via Pietro	2 D3
Santi Quattro Coronati, Via dei	9 A1	Scarpellini, Via		Sivori, Via Francesco Slataper, Via Scipio Soana, Via	3 A2 & 2 F3 & 10 D3	Tacito, Via	4 D2
San Quintino, Via	10 D1	Feliciano	1 C3	Socrate, Piazzale	3 A1	Talamone, Via	9 C4
San Rocco	4 F2	Scarpetta, Via	8 D1	Soldati, Via dei	11 C2	Taramelli, Via	
San Saba	8 F3	Scauro, Clivo di Scavolino, Vicolo	9 A1 & 12 F2	Solferino, Via	6 D3	Torquato	2 D3
San Saba, Via di	8 E3	Schiapparelli, Via	2 D3	Soluto, Via	10 E3	Taranto, Via	10 D2
Santa Sabina	8 E2	Sciaccia, Via	10 D2	Sommacamp, Via	6 E2	Tartaglia, Via Nicolò	2 E3
Santa Sabina, Via di	8 D2	Sciaoloia, Via degli	1 B5	Sommellier, Via	10 E3	Tasso, Via Torquato	6 E5
San Salvatore	4 E3	Sciara, Via	5 A4 & 12 E2	Germano	10 D1	continues	9 C1
San Salvatore in Lauro	& 11 B2	Scienze, Viale delle	6 F3	Sondrio, Via	10 F1	Tata, Via	8 F4
San Salvatore in Lauro, Piazza	11 B2	Scimmia, Vicolo della	11 A3	Sonnino, Piazza Sidney	7 C1	Taurini, Via dei	6 F3
San Silverio, Via	3 A5	Scipione, Via	1 C3	Sora, Via	11 B3	Tavolacci, Via	7 C2
San Silvestro, Piazza	5 A3 & 12 E1	Scipione Ammirato, Piazza	10 E4	Sotteranei di San Paolo alla Regola	11 C5	Tazzoli, Via Enrico	1 A5
San Sisto Vecchio	9 A3	Scipioni, Via degli	3 B2	Spada, Palazzo	4 E5 & 11 C4	Teatro Argentina	4 F4 & 12 D4
Santo Spirito, Borgo	3 C3	Sclofis, Via degli	10 D1	Spadini, Via Armando	1 C4	Teatro dell'Opera	5 C3
Santo Spirito in Sassia	3 C3	Scrofa, Via della	4 F3 & 12 D2	Spagna (Metro)	5 A2	Teatro di	4 F5
Santo Stefano del Cacco, Via	12 E3	Scuderie, Via delle	5 A3	Spagna, Piazza di	5 A2	Marcello	& 12 E5
Santo Stefano Rotondo	9 B2	Sdrucchiolo, Vicolo dello	12 E2	Spagnoli, Via degli	12 D2	Teatro di Marcello, Via del	5 A5 & 12 E5
Santo Stefano Rotondo, Via di	9 A2	Sebeto, Via	5 C1	Spallanzani, Via		Teatro Pace, Via del	11 C3
Santa Susanna	5 C2	Secchi, Via Angelo Sediari, Via	2 E3 & 12 D3	Lazzaro	6 F1	Teatro Valle, Via del	12 D3
San Teodoro	8 E1	Segesta, Via	10 D5	Spechchi, Via degli	11 C5	Tebaldi, Lungot.	4 D4
San Teodoro, Via di	8 E1	Seggiola, Via della	12 D5	Speri, Via Tito	1 A5	dei	& 11 A4
Santa Teresa, Via di	5 C1	Segneri, Via P.	7 B4	Spezia, Via la	10 D2	Telesio, Via Bernardino	3 A1
San Tommaso d'Aquino, Via	3 A1	Selci, Via in	5 C5	Spoletto, Via	10 F2	Tempio di San Pietro in Montorio	7 B1
Santissima Trinità dei Pellegrini	4 E5 & 11 C5	Sella, Via Quintino	5 C2	Spontini, Via Gaspare	2 F4	Tempio, Via del	12 D5
Sant'Uffizio, Via del	3 B3			Sprovieri, Via		Tempio di	4 F3
San Valentino, Via di	1 B2			Francesco Saverio	7 A2	Adriano	& 12 E2
San Venanzio, Via	12 E4			Stabia, Via	10 E4	Tempio di Antonino e Faustina	5 B5
San Vincenzo, Via	5 A3 & 12 F2			Staderari, Via degli	12 D3	Tempio di Castore e Polluce	5 A5
				Stadio	8 F1	Tempio di Cibebe	8 E1
				Stadio Flaminio, Via dello	1 B2	Tempio di Claudio	9 A1
				Stadio Flaminio, Viale dello	1 B3	Tempio di Diana, Piazza	8 E2
				Stamperia, Via della	5 A3 & 12 F2	Tempio di Diana, Via	8 E2

## T

Tempio d'Esculapio	<b>2 D5</b>	Torricelli, Via	<b>7 C3</b>	Valenziani, Via	<b>6 D1</b>	Villa Fiorelli,	
Tempio di Giove	<b>5 A5</b>	Tortolini,		Valeri, Via	<b>9 B2</b>	Piazza di	<b>10 F2</b>
	<b>&amp; 12 F5</b>	Via Barnaba	<b>1 C2</b>	Valesio, Via	<b>10 F4</b>	Villa Flaminia	<b>1 A2</b>
Tempio di Giove,		Tortona, Via	<b>10 E3</b>	Valla, Via Lorenzo	<b>7 A4</b>	Villa Fonseca,	
Via del	<b>12 F5</b>	Toscana, Via	<b>5 C1</b>	Vallati, Lungot.	<b>4 E5</b>	Via di	<b>9 B2</b>
Tempio di Romolo	<b>5 B5</b>	Tosti, Via Luigi	<b>10 E4</b>	dei	<b>&amp; 11 C5</b>	Villa Giulia	<b>1 C4</b>
Tempio di Saturno	<b>5 A5</b>	Totti, Via Enrico	<b>10 D1</b>	Valle delle		Villa Giulia, Via di	<b>1 B4</b>
	<b>&amp; 12 F5</b>	Tracia, Via	<b>9 B3</b>	Camene, Via di	<b>9 A2</b>	Villa Glori	<b>1 C1</b>
Tempio di Venere		Trafofo, Via del	<b>5 B3</b>	Valle Giulia, Viale di	<b>2 D5</b>	Villa Glori, Viale di	<b>1 C2</b>
e Roma	<b>5 B5</b>	Trafofo Umberto I	<b>5 B3</b>	Vallisneri, Via		Villa Lante	<b>3 C5</b>
Tempio di Vesta	<b>5 B5</b>	Traiano, Parco di	<b>6 D5</b>	Antonio	<b>2 D4</b>	Villa Lazzaroni	<b>10 F5</b>
Templi del Foro		Trani, Via Barisano da	<b>7 C4</b>	Vannucci, Via A.	<b>10 F4</b>	Villa Medici	<b>5 A1</b>
Boario	<b>8 E1</b>	Trastevere, Viale di	<b>7 B4</b>	Vantaggio, Via del	<b>4 F1</b>	Villa Pamphilj,	
Teramo, Via	<b>10 E1</b>	Traversari, Via		Vanvitelli, Via	<b>8 D3</b>	Viale di	<b>7 A4</b>
Terme, Stadio delle	<b>9 A3</b>	Ambrogio	<b>7 B4</b>	Varchi, Via		Villa Patrizi, Via di	<b>6 E1</b>
Terme di Caracalla	<b>9 A3</b>	Travicella, Via della	<b>9 B5</b>	Benedetto	<b>10 E4</b>	Villa Pepoli, Via di	<b>8 F3</b>
Terme di Caracalla,		Tre Archi, Via dei	<b>11 C2</b>	Varese, Via	<b>6 E2</b>	Villa Peretti,	
Largo delle	<b>9 B4</b>	Tre Madonne, Via d.	<b>2 E4</b>	Varisco, Via		Largo di	<b>6 D3</b>
Terme di Caracalla,		Tre Orologi, Via dei	<b>2 E4</b>	Bernardino	<b>3 A1</b>	Villa Ruffo	<b>1 C5</b>
Via delle	<b>9 A2</b>	Trenta Aprile, Viale	<b>7 B1</b>	Varrone, Via	<b>3 C2</b>	Villa Sacchetti,	
Terme Deciane,		Trevi, Piazza di	<b>12 F2</b>	Vascellari, Via dei	<b>8 D1</b>	Via di	<b>2 D4</b>
Via delle	<b>8 E2</b>	Treviso, Via	<b>6 F1</b>	Vascello, Via del	<b>7 D1</b>	Villa San Filippo,	
Terme di Diocleziano	<b>6 D3</b>	Triboniano, Via	<b>4 D2</b>	Vasto, Via	<b>10 A2</b>	Via di	<b>2 F2</b>
Terme di Tito, Via	<b>5 C5</b>		<b>&amp; 11 B1</b>	Vaticano, Lungot.	<b>4 D3</b>	Villa Sciarra	<b>7 B2</b>
Terme di Traiano	<b>6 D5</b>	Tribuna di		Vaticano, Viale	<b>&amp; 11 A2</b>	Villa Torlonia	<b>6 F1</b>
Terme di Traiano,		Campitelli, Via d.	<b>12 E5</b>	Vecchiarelli, Via	<b>3 A3</b>	Villa Wolkonsky	<b>10 D1</b>
Via delle	<b>6 D5</b>	Tribuna di Tor		Veio, Via	<b>11 B2</b>	Villani, Via	
Termini (Metro)	<b>6 D3</b>	de' Specchi, Via	<b>12 E4</b>	Velletri, Via	<b>9 C2</b>	Giovanni	<b>10 E5</b>
Termini, Stazione	<b>6 D3</b>	Tribunali, Piazza dei	<b>11 B1</b>	Veneto, Via Vittorio	<b>6 D1</b>	Villari, Via Pasquale	<b>9 B1</b>
Terni, Via	<b>10 E2</b>	Trinità dei Monti	<b>5 A2</b>	Venezia, Piazza	<b>5 B1</b>	Villini, Via dei	<b>6 E1</b>
Testaccio, Lungot.	<b>7 C4</b>	Trinità dei Monti,		Venezia, Palazzo	<b>5 A4</b>	Viminale,	
Testaccio, Parco	<b>8 D4</b>	Viale della	<b>5 A1</b>		<b>&amp; 12 F4</b>	Piazza del	<b>5 C3</b>
Testaccio, Ponte	<b>7 C4</b>	Trinità dei Pellegrini,		Venezian,	<b>5 A4</b>	Viminale, Via	<b>5 C3</b>
Tevere, Fiume	<b>1 A3</b>	Via della	<b>11 C5</b>	Via Giacomo	<b>&amp; 12 E4</b>	Virgilio, Via	<b>4 D2</b>
continues	<b>4 E3</b>	Trionfale,		Venezuela, Via	<b>7 C1</b>	Virginia, Via	<b>10 F4</b>
	<b>&amp; 11 B1</b>	Circonvallazione	<b>3 A1</b>	Veniero, Via	<b>1 C1</b>	Visconti, Via Ennio	
Tevere, Via	<b>7 C3</b>	Trionfale, Largo	<b>3 B1</b>	Sebastiano	<b>3 B2</b>	Quirino	<b>4 D2</b>
Thaon di Revel,	<b>2 F5</b>	Trionfale, Via	<b>3 B1</b>	Sebastiano	<b>3 B2</b>	Vite, Via della	<b>5 A3</b>
Lungot.	<b>1 A1</b>	Tritone, Via del	<b>5 A3</b>	Venosta, Largo	<b>5 C5</b>		<b>&amp; 12 E1</b>
Thorwaldsen, Piazza	<b>2 D5</b>	Tullio, Via Servio	<b>6 D2</b>	Venticinque,		Vitelleschi, Via	
Tibullo, Via	<b>3 C2</b>	Tunisi, Via	<b>3 B1</b>	Via Giulio	<b>3 A1</b>	Giovanni	<b>3 C2</b>
Tiburtina, Via	<b>6 F4</b>	Turati, Via Filippo	<b>6 D4</b>	Verbania, Via	<b>10 F3</b>	Viterbo, Via	<b>6 D1</b>
Tiburtino, Piazzale	<b>6 F4</b>	Turchi, Via Luigi	<b>7 B4</b>	Vercelli, Via	<b>10 E2</b>	Vittoria, Lungot. della	<b>1 A3</b>
Tiepolo, Via	<b>1 B3</b>	Turchia, Via	<b>1 C1</b>	Verdi,		Vittoria, Via	<b>4 F2</b>
Tigri, Via Atto	<b>2 D3</b>	Tuscolana, Via	<b>10 E2</b>	Piazza Giuseppe	<b>2 F4</b>	Vittoriano, il	<b>5 A5</b>
Tirone, Via	<b>7 C5</b>	Tuscolo, Piazza	<b>10 D3</b>	Vergini, Via delle	<b>12 F2</b>		<b>&amp; 12 F4</b>
Tizi, Via dei	<b>6 F4</b>			Versilia, Via	<b>5 B2</b>	Vittorio, Borgo	<b>3 C3</b>
Tiziano, Viale	<b>1 A1</b>			Vesalio, Via Andrea	<b>6 E1</b>	Vittorio Emanuele	
Toja, Largo A.	<b>7 B4</b>			Vescia, Via	<b>10 D4</b>	(Metro)	<b>6 E5</b>
Tola, Via Pasquale	<b>10 E4</b>			Vespasiano, Via	<b>3 B2</b>	Vittorio Emanuele II,	<b>4 D3</b>
Tolemaide, Via	<b>3 B1</b>			Vespignani,		Corso	<b>&amp; 11 A2</b>
Tomacelli, Via	<b>4 F2</b>			Via Virgino	<b>1 A3</b>	Vittorio Emanuele II,	
	<b>&amp; 12 D1</b>			Vespucci,		Piazza	<b>6 E5</b>
Tomba degli	<b>9 B4</b>			Via Amerigo	<b>8 D3</b>	Voghera, Via	<b>10 E2</b>
Scipioni	<b>7 B4</b>			Vetrina, Via della	<b>11 B2</b>	Volpato, Via Giovanni	<b>7 B5</b>
Tommaso, Via				Vetulonia, Via	<b>9 C4</b>	Volpe, Vicolo della	<b>11 C2</b>
Tommaso da				Veturia, Via	<b>10 F4</b>	Voisci, Via dei	<b>6 F4</b>
Celano, Via	<b>10 E4</b>			Vibo Valentia, Via	<b>10 D2</b>	Volta, Via Alessandro	<b>8 D3</b>
Tonelli, Via A.	<b>2 D3</b>			Vicario, Vicolo del	<b>3 A5</b>	Volterra, Via	<b>10 F2</b>
Toniolo, Largo				Vicenza, Via	<b>6 D3</b>	Volturno, Via	<b>6 D2</b>
Giuseppe	<b>12 D2</b>			Vico, Via		Vulci, Via	<b>9 C3</b>
Tor de Conti, Via	<b>5 B5</b>			Gian Battista	<b>4 F1</b>		
Tor Millina, Via di	<b>11 C3</b>			Vidoni, Piazza	<b>12 D4</b>		
Tor di Nona,	<b>4 D3</b>			Vigliena, Via	<b>4 D1</b>		
Lungot. di	<b>&amp; 11 A2</b>			Vigna Fabbri, Via di	<b>10 F5</b>		
Tor di Nona,	<b>4 D3</b>			Vigna Filonardi, Via	<b>2 E2</b>		
Via di	<b>&amp; 11 A2</b>			Vignola, Viale del	<b>1 A3</b>		
Tor Sanguigna,				Vigoni, Via	<b>8 E4</b>		
Piazza di	<b>11 C2</b>			Villa Abamelek	<b>3 B5</b>		
Torino, Via	<b>5 C3</b>			Villa Ada	<b>2 F2</b>		
Torlonia, Palazzo	<b>3 C3</b>			Villa Alberici, Via di	<b>3 A3</b>		
Torre, Via Federico	<b>7 A3</b>			Villa Aldobrandini	<b>5 B4</b>		
Torre Argentina,	<b>4 F4</b>			Villa Aquari, Via	<b>10 D4</b>		
Largo di	<b>&amp; 12 D4</b>			Villa Borghese	<b>2 E5</b>		
Torre Argentina,	<b>4 F4</b>			continues	<b>5 B1</b>		
Via di	<b>&amp; 12 D3</b>			Villa Caffarelli, Via di	<b>12 F5</b>		
Torre delle Milizie	<b>5 B4</b>			Villa Celimontana	<b>9 A2</b>		
Torre dell'Orologio	<b>4 D4</b>			Villa Elia	<b>1 C3</b>		
	<b>&amp; 11 B3</b>			Villa Emiliani, Via di	<b>2 E2</b>		
Torretta,	<b>4 F3</b>			Villa Farnesina	<b>4 D5</b>		
Piazzetta della	<b>&amp; 12 D1</b>				<b>&amp; 11 A5</b>		
Torretta, Vicolo della	<b>12 D1</b>						

## W

Washington, Viale 4 F1

## X

Ximenes, Via Ettore 1 C3

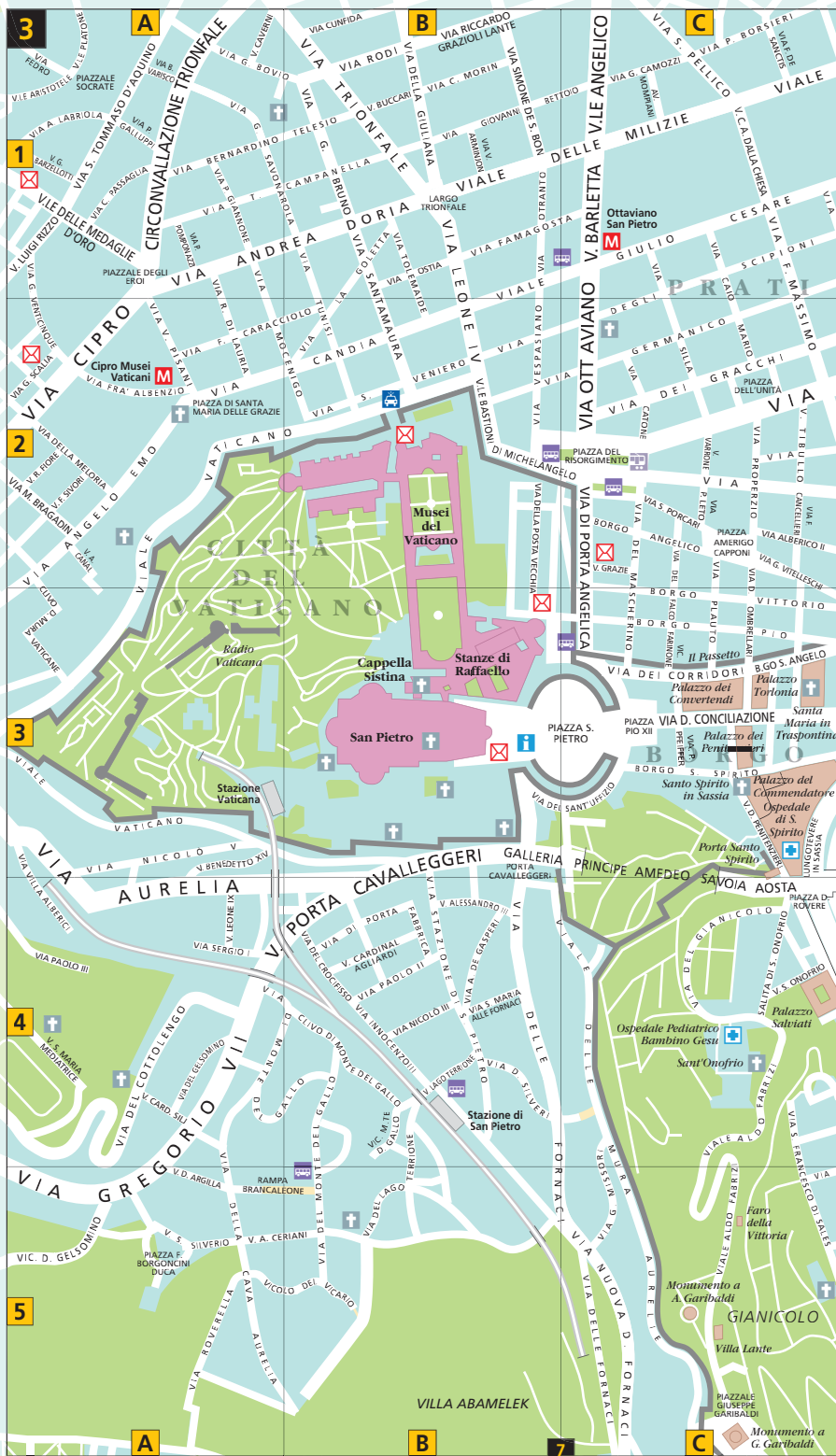
## Z

Zabaglia, Via  
Nicola 8 D4  
Zama, Piazza 10 D4  
Zanardelli, Via 4 E3  
& 11 C2  
Zingari, Via 5 C4  
Ziolette, Via 4 E5  
delle & 11 C5  
Zuccari, Via 8 E3  
Zucchelli, Via 5 B2

























9

A

B

C

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8

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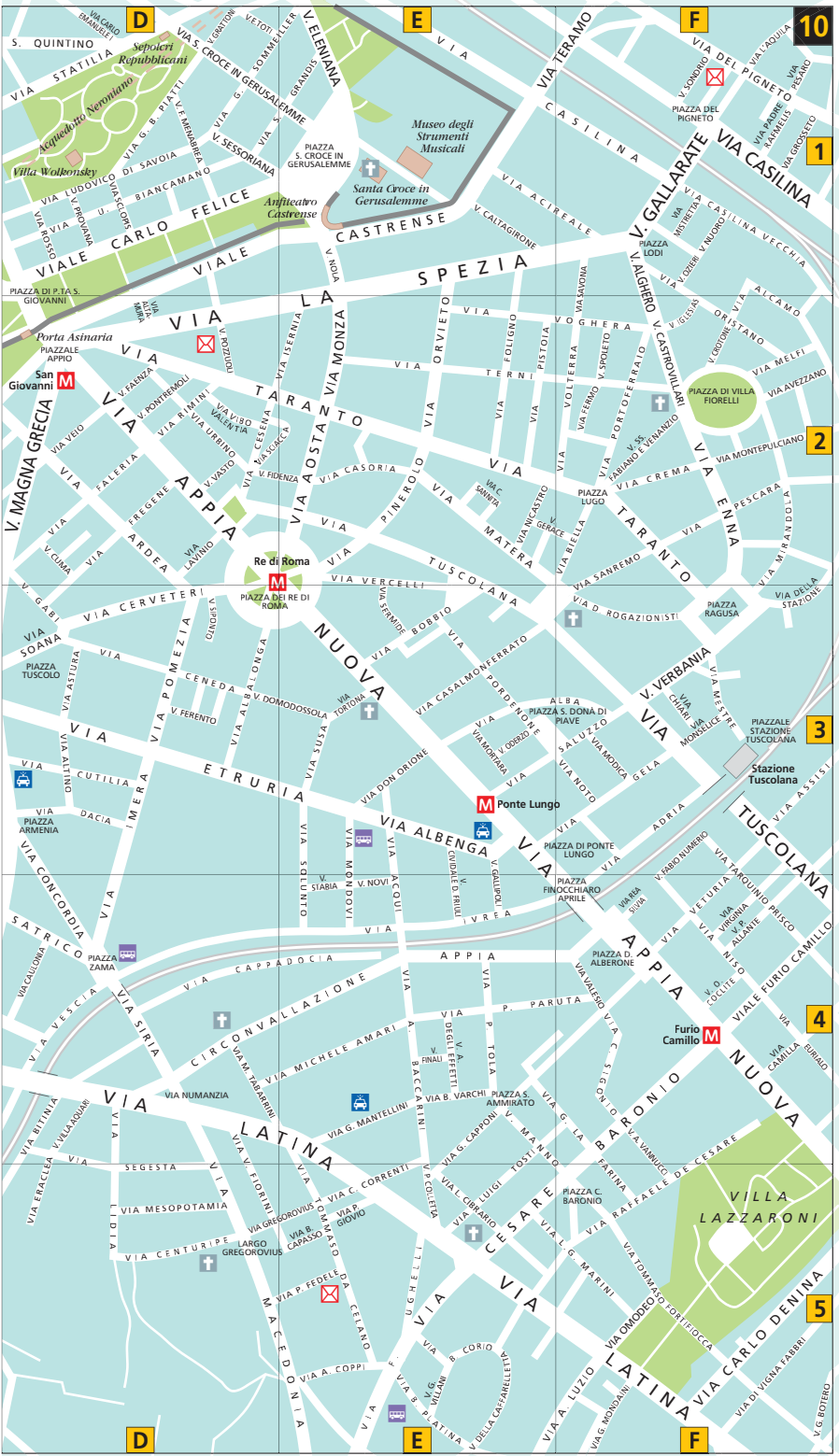
5

A

B

C











# General Index

## A

- Aalto, Alvar 344  
 Acanto 334, 348, 349  
 Accademia Filarmonica 356, 357  
 Accademia dei Lincei 218  
 Accademia Nazionale di San Luca 156, 160  
 Accessories, shops 340–41  
 Acchiappafantasmisti 331  
 Achilleus, St 194  
 Achilli al Parlamento 328, 331  
 Achilli Enoteca al Parlamento 351  
 ACI 395  
 Acqua *see* Aqueducts  
 Adam, Robert 56  
 Ad Antiqua Domus 348, 349  
 Adoration of the Magi (Pinturicchio) 241  
 Adrian I, Pope 28  
 Adrian IV, Pope 28, 192  
 Adrian VI, Pope, tomb 121  
 Aedicules 36  
 Aeneas 19, 87  
 Aeneas and the Founding of Rome 81  
 Aesculapius 152, 259  
 African music 363  
 Agnes, St 121, 264  
 Agostara, Paola 344, 345  
 Agrippa, Marcus 54, 110, 111, 140  
 Air travel 384–5  
 Airports 386–7  
   Ciampino 385, 387  
   Fiumicino (Leonardo da Vinci) 66, 384, 385, 386  
 Akab 358, 359, 363, 364  
 Al Bric 328, 331  
 Al Forno della Soffitta 333  
 Al Giubileo 322  
 Al Pellegrino Cattolico 346, 347  
 Al Settimo Gelo 330, 333  
 Alaric 26  
 Alba Longa 18  
 Alberini, Giordanello degli 203  
 L'Albero del Cacao 350, 351  
 L'Albero del Pane 347  
 The Albert 332  
 Alberti, Leon Battista 75, 185  
 Alberto Pica 332  
 Albertoni, Beata Ludovica 211  
 Alcazar 360, 361  
 Alcohol, duty-free allowances 382  
   *see also* Wine  
 Aldobrandini family 107, 155, 165, 248  
 Aldobrandini, Villa 165  
 Alessio, Sant' 204  
 Alexander VI, Pope 29, 146, 149, 228  
   Porta Settimiana 218  
   private apartments in Vatican 242  
   Santa Maria Maggiore 172  
   Vatican Corridor 229, 249  
 Alexander VII, Pope 29, 137  
   monument to 34, 232  
   Porta del Popolo 137  
   Santa Maria della Pace 118  
   Spanish Steps 134–5  
 Alexander Severus, Emperor 21  
   statue of 71  
 Alexanderplatz 358, 359  
 Algardi, Alessandro 75, 150, 232  
 Alibi 363, 365  
 Alidosi, Cardinal Francesco 227  
 Alien 363, 364  
 Alimentari (grocery shops) 350  
 Alinari 349  
 Alitalia 384, 385  
 All Saints 135  
 Alle Carrete 320  
 Alpheus 358, 359, 363, 364  
 Alta Moda Fashion Show 59, 353  
 Altar of Mithras, San Clemente 187  
 Altar of Peace *see* Ara Pacis  
 Altemps, Cardinal Marco Sittico 127, 213  
 Altemps, Palazzo 127  
 Altieri, Cardinal  
   Giambattista di Lorenzo 107  
 Altieri family 107  
 Altieri, Palazzo 105, 107  
 Alviero Martini 340, 343  
 Amati e Amati 341, 343  
 Ambra Jovinelli 360, 361  
 Ambulances 377  
 American Airlines 384  
 American Episcopal Church 383  
 American Express 374, 375, 378, 384  
 Ammannati, Bartolomeo 262  
 Amphitheatrum Castrense 180  
 Anagni 271  
 Anagrafe 274  
 Anastasius II, Pope 27, 28  
 Ancus Marcius 20  
 Andreucci 344, 345  
 Anfiteatro Quercia del Tasso 361  
 Angelico, Fra 165, 241  
   tomb of 108  
   Triptych 217  
 Angelo Azzurro 362, 363  
 Angelo della Navicella (Giotto) 233  
 Anglican Church 383  
 L'Angolo Divino 332, 362, 364  
 Anguillara 275  
 Anguillara, Rodolfo, tomb of 211  
 Anguillara, Torre degli 209  
 Aniene waterfalls 268  
 Anima 363, 364  
 Animal fights, Colosseum 94–5  
 Anne of Cleves 255  
 Annibaldi family 88  
 Ansuini 341, 343  
 Antica Enoteca di Via della Croce 331, 362, 364  
 Antica Caciara Trasteverina 350, 351  
 Antica Locanda 328, 332  
 Antica Zecca *see* Palazzo del Banco di Santo Spirito  
 Anticaja e Petrella 348, 349  
 Antichità Arredamenti 348, 349  
 Antichità Carnovale 348, 349  
 Antichità Cipriani 348, 349  
 Antico Caffè della Pace 330, 331, 362, 364  
 Antico Caffè del Brasile 330, 332, 351  
 Antico Forno Roscioli 328, 331  
 Antinous 137  
 Antiquariato Valligiano 348, 349  
 Antiquarium Forense 50, 81, 87  
 Antiques  
   fairs 58, 60, 353  
   shops 348–9  
 Antoniazio Romano 108, 203  
   *Discovery and Triumph of the Cross* 181  
 Antonini 333  
 Antoninus and Faustina,  
   Temple of 46, 80, 85  
 Antoninus Pius, Emperor 21, 85, 106, 249  
 Antony, Mark 21, 82, 278  
 Apéritifs 315  
 Aperol 315  
 Apollo, Temple of 151  
 Apollo and Daphne (Bernini) 260, 261  
 Apollo del Belvedere 236, 237  
 Apollo of Veio (Vei) 17  
 Apollodorus of Damascus 87, 88  
 Appian Line 373  
 Appian Way *see* Via Appia  
 Appius Claudius Caecus 265  
 APT (Roman Provincial Tourist Board) 295, 375  
 Apuleius, Quintus, tomb of 285  
 Aqua *see* Aqueducts  
 Aqueducts 22–3, 315  
   Acqua Felice 54, 162, 266–7  
   Acqua Paola 219, 225, 275  
   Acqua Vergine 54  
   Aqua Antoniniana 195  
   Aqua Appia 22  
   Aqua Claudia 184, 185, 266  
   Domitian's extension of 279  
   Aqua Marcia 266  
   Aqua Virgo 159  
   Aqueduct of Nero 184, 191, 193, 374  
 Ara Pacis 24, 140  
 Aracoeli Staircase 66, 69  
 Arca Swimming Club 367  
 Arch of Augustus 278  
 Arch of Constantine 77, 91  
   Tour of Rome's Triumphal Arches 279  
 Arch of Dolabella 191, 193  
 Arch of Drusus 195  
 Arch of Gallienus 169, 174  
 Arch of Janus 201, 202, 279  
 Arch of Septimius Severus 83  
   Tour of the Forum 79  
   Tour of Rome's Triumphal Arches 278  
 Arch of Titus 25, 36  
   Tour of the Forum 81  
   Tour of Rome's Triumphal Arches 278–9  
 Arch of Titus (Cromek) 279  
 Archaeological Zone 50, 190  
 Archimede Seguso 345  
 Architetti Associazione Farnese 344, 345  
 Architecture 36–7

- Architraves 36  
 Arclinea 344, 345  
 Arco *see also* Arch  
 Arco degli Argentari 201, 279  
 Ardeatine caves *see* Fosse Ardeatine  
 Area Archeologica del Teatro di Marcello 357  
 Area Sacra dell'Argentina 150  
 Aria 339, 342  
 Aristotle 243  
 Armani, Giorgio 133, 334, 338, 339, 342  
 Arnaldo di Brescia 31  
 Arnolfo di Cambio 211, 267  
   *St Peter* 233  
 Arpino, Cavalier d' 147  
 Arriba Arriba 365  
 Arsenale 339, 342  
 Art and antiques, shops 348–9  
 Art Café 365  
 Art cinemas 360, 361  
 Art Deco Gallery 348, 349  
 Art fair 60  
 Art Nouveau 259  
 L'Art Nouveau 348, 349  
 Arte Antica, Galleria Nazionale d' *see* Galleria Nazionale d'Arte Antica  
 Arte in Città 346, 347  
 Arte Orientale, Museo Nazionale d' *see* Museo Nazionale d'Arte Orientale  
 Artemide 344, 345  
 Arteque 345  
 Artichokes 310  
 Artisan handicrafts shops 346, 347  
 Artisan in Rome 56–7  
 Asprucci, Antonio 259  
 Associazione Italiana  
   Alberghi per la Gioventù 291, 382  
 Associazione Nazionale degli Handicappati 296  
 Assyrian art in Vatican Museums 238  
 Astor, Lord 260  
 ATAC 375, 392  
 Atistia, tomb of 184  
 Atrium of the Four Gates, Vatican Museums 234  
 L'Attico 349  
 Auditorium del Foro Italicò 356, 357, 358, 366, 367  
 Auditorium Conciliazione 356, 357  
 Auditorium of Maecenas 175  
 Augustine, St 192, 271  
 Augustulus, Romulus, Emperor 21  
 Augustus, Emperor  
   Ara Pacis 140  
   Basilica Julia 84  
   bust of 67  
   Circus Maximus 205  
   Forum of Augustus 90  
   history 17, 21, 24, 82, 97  
   House of Augustus 97  
   House of Livia 101  
   Mausoleum of Augustus 141, 158  
   obelisks 55, 137  
   as patron 56  
 Augustus, Emperor (cont.)  
   Pontifex Maximus 163  
   statue of 239  
   sundial 113  
   Temple of Julius Caesar 79, 278  
   Theatre of Marcellus 151  
   Tivoli 268  
   Via Appia 265  
 Aula Magna dell'Università La Sapienza 356, 357  
 Aurelian, Emperor 21, 196, 248  
 Aurelian Wall 196  
   Amphiteatrum Castrense 180  
   Aqua Claudia 184  
   history 25  
   Museo delle Mura 370  
   Porta Asinaria 180  
   Porta Settimiana 218  
   Pyramid of Caius Cestius 205  
   Sangallo Bastion 196  
   Sessorianum 181  
 Aurelius, Marcus, Emperor 21  
   Arch of Constantine 91  
   Column of Marcus Aurelius 113  
   statue 70  
 Aurora, Casino dell' *see* Casino dell'Aurora  
 Automobile Club d'Italia 377, 395  
 Autosoccorso CARA 395  
 Autumn in Rome 60  
 Aventine 198–205  
   area map 199  
   hotels 306  
   restaurants 323–4  
   Street-by-Street map 200–201  
   Street Finder maps 7, 8  
   walk 290–91  
 Averlino, Antonio 231  
 Avignon  
   popes resident in 31, 32, 182  
 Avis (car hire) 395  
 Azzurro, Angelo 362, 363  
 Azzurro Scipioni 360, 361
- B**  
 B-Side 362, 363  
 Babington's Tea Rooms 134, 330, 331  
   Street-by-Street map 13  
 Baby House 355  
 Bacchus 24  
 Il Baciccia (Giovanni Battista Gaulli) 151  
   Gesù frescoes 114, 115  
   *Madonna, San Rocco and Sant'Antonio with Victims of the Plague* 141  
   portrait of Bernini 48  
 Baja 365  
 Baker's Tomb 184  
 Balbina, Santa 196  
 Baldacchino 37  
 Baldassini, Melchiorre 109  
 Baldassini, Palazzo 109  
 Balestra, Renato 338, 342  
 Ballet 357  
 Banca di Roma 125  
 Banco di Santo Spirito, Palazzo del 125  
 Bank of Rome 378  
 Banking 378–9  
*Baptism of Christ* (Raggi) 153  
 Baptistry of San Giovanni 178–9  
   mosaics 280, 281  
 Bar del Cappuccino 330, 332  
 Bar del Fico 362, 364  
 Bar Navona 331  
 Bar della Pace 362, 363  
 Bar Parnaso 329, 331  
 Bar San Callisto 362, 364  
 Barberini (cinema) 360, 361  
 Barberini, Cardinal Antonio, tomb 254  
 Barberini family 51, 133, 252, 254, 282  
 Barberini, Palazzo 108, 251, 255  
   Rome's Best Museums and Galleries 49, 51  
   Street-by-Street map 252–3  
 Barcaccia fountain 130, 133  
 Barigioni, Filippo 75  
   tomb of Maria Sobieski 233  
 Il Barone Rosso 333  
 Baroque architecture 34–5, 36, 37, 47  
 Barracco, Baron Giovanni 145, 149  
 Barraccio 331  
 Bars 362–5  
 Basaldella, Mirko  
   Fosse Ardeatine gates 266  
 Basilica Aemilia 79, 81, 82  
 Basilica Argentaria 91  
 Basilica of Constantine and Maxentius 81, 86  
 Basilica Julia 78, 84  
 Basilicas 33, 46  
   *see also* Churches  
 Bathroom shops 344, 345  
 Baths of Caracalla 189, 197  
   ballet 357  
   concerts 356  
   disabled visitors 355  
   floorplan 197  
   mosaics 188, 239  
   opera 357  
 Baths of Diocletian 24–5, 47, 162, 163  
 Baths of Otricoli 239  
 Baths of Trajan 168, 281  
 Battello Ubrico 362, 363  
 Battistoni 338–9, 342  
*The Battle of the Milvian Bridge* (Raphael) 242  
 BBC World Service 383  
*The Bean Eater* (Carracci) 157  
 Beauvoir, Simone de 298  
 Bed & breakfast accommodation 296  
 Bed & Breakfast Association of Rome 296  
 Beer 314, 315  
 Beer houses 328, 331–3  
 Bees, Fountain of the *see* Fontana delle Api  
 La Befana 61  
 Bella Napoli 331

- Bellarmino, San Roberto  
statue by Bernini 115
- Belli, Giuseppe Gioacchino 210  
statue of 209, 275
- Bellini, Giovanni  
*Pietà* 240, 241
- Bellotto, Bernardo 110
- Belvedere Palace 234, 235
- Bembo, Cardinal Pietro, tomb of 108
- Benedetti 334, 335
- Benedict, St 271
- Benedict IX, Pope 28
- Benedict XIV, Pope 113, 172
- Benedict XVI, Pope 41, 382
- Benetton 339, 342, 372
- Benevento 265
- Bergondi, Andrea 204, 260
- Berlioz, Hector 57, 135
- Bernabei 351
- Bernadette, St 224
- Bernardino, St 69
- Bernasconi 332
- Bernini, Gian Lorenzo 34, 51, 56, 75, 108, 112, 117, 125, 136, 144, 201, 260  
*Apollo and Daphne* 260, 261  
bust of Cardinal Pedro Foix de Montoya 148  
*David* 49, 261  
*Ecstasy of Beata Ludovica Albertoni* 211  
*Ecstasy of St Teresa* 253, 255, 282  
Fontana delle Api 252, 254, 282  
Fontana della Barcaccia 133  
Fontana del Bicchierone 268  
Fontana dei Fiumi 52, 54, 55, 119, 120, 283  
Fontana del Moro 54, 119, 283  
Fontana del Tritone 252, 254–5, 282  
monument to Pope Alexander VII 34  
Obelisk of Santa Maria sopra Minerva 55, 108, 283, 370  
Palazzo Barberini 51, 255, 282  
Palazzo di Montecitorio 112, 283  
Palazzo Odescalchi 156  
Palazzo del Quirinale 158, 282  
Palazzo Spada 147  
Pantheon 110  
Piazza Navona 35, 283  
Piazza San Pietro 224  
*Pluto and Persephone* 260  
Ponte Sant'Angelo 273, 283  
Porta del Popolo 137  
portraits 34, 48  
Sant'Andrea delle Fratte 132  
Sant'Andrea al Quirinale 45, 47, 161, 282  
Santa Bibiana 174  
Santa Maria del Popolo 138  
Santa Maria sopra Minerva obelisk 52, 104  
Santa Maria della Vittoria 47
- Bernini, Gian Lorenzo (cont.)  
St Peter's 35, 47, 111, 230, 231, 232, 233, 283  
San Pietro in Montorio 219  
*San Roberto Bellarmino* 115  
Santi Domenico e Sisto 165  
Walk around Bernini's Rome 282–3
- Bernini, Pietro 53, 133, 258
- Bersaglieri 38
- Bevitoria Navona 328, 331
- Biagiotti, Laura 338, 339, 342
- Bibbiena, Cardinal Dovizi di 111
- Bibbiena, Maria 111
- Bibiana, St 174
- Bibliothèq 330, 332
- Bicroma 394, 395
- Bicycles 367, 368, 394, 395
- Big Mama 358, 359
- Bigio, Nanni di Baccio 137
- I Bike Roma 367
- Bilenchi 348, 349
- Birreria Viennese/*Wiener Bierbaus* 329, 331
- Birreria Peroni 332
- Birrerie* (beer houses) 310, 328, 330–31
- Bizet, Georges 57, 133
- Bizzaccheri, Carlo 53, 201
- Black Death 31, 69
- Black Out 348, 349
- Blue Ice 332
- Boats, rowing 366
- Bocca della Verità 200, 202
- Boccanera 340, 343
- Boccione 332
- Bohémien 363, 365
- Bolivar, Simon 259
- Bomarzo Monster Park 372
- Bonaparte, Pauline 127, 218  
*see also* Borghese, Pauline
- Bonaparte family 127
- Boncompagni Storni 341, 343
- Boniface IV, Pope 28, 111
- Boniface IX, Pope 249
- Boniface VIII, Pope 28, 29, 31, 182, 266
- Bonomo, Alessandra 349
- Books  
shops 346, 347  
street markets 352
- Borghese, Prince Camillo 127, 258, 260, 261
- Borghese, Pauline  
portrait 51  
statue 57, 261
- Borghese, Cardinal Scipione 258, 260
- Borghese, Museo 260–61  
floorplan 260–61  
Rome's Best 49, 51  
timeline 260
- Borghese, Palazzo  
*see* Palazzo Borghese
- Borghese, Villa  
*see* Villa Borghese
- Borghese family 45, 51, 225
- Borghini 344, 345
- Borgia, Cesare 126
- Borgia, Lucrezia 268
- Borgia, Rodrigo  
*see* Alexander VI, Pope
- Borgia Apartments, Vatican Museums 236
- Borgia family 159
- Borgianni, Orazio 161
- The Borgo 228  
hotels 294
- Borgognone, 147
- Borino 340, 343
- Borromeo, San Carlo 146, 147, 150  
Palazzina of Pius IV 259  
Santi Ambrogio e Carlo al Corso 141  
San Carlo alle Quattro Fontane 161  
*San Carlo at Prayer* (Reni) 150  
statue of 141
- Borromeo, Ortensia 127
- Borromini, Francesco 34, 56, 109, 117, 136  
Collegio Innocenziano 283  
Collegio di Propaganda Fide 131, 132  
Oratorio dei Filippini 125  
Palazzo Barberini 255  
Palazzo Falconieri 276  
Palazzo Pamphilj 120  
Palazzo Spada 147  
portrait of 35  
Sant'Agnese in Agone 35, 47, 119, 120, 121  
Sant'Andrea delle Fratte 131, 132  
San Carlo alle Quattro Fontane 35, 47, 161, 282  
San Giovanni in Laterano 46, 179, 182  
San Giovanni in Oleo 194  
San Girolamo della Carità 144, 148  
Sant'Ivo alla Sapienza 119, 122  
Santa Maria dei Sette Dolori 208, 210  
tomb in San Giovanni dei Fiorentini 153  
Torre dell'Orologio 118, 125
- La Borsa 106
- Borsalino 341, 343
- Botanical Gardens 215, 217, 218
- Botticelli, Sandro  
*Punishment of the Rebels* 245  
Sistine Chapel frescoes 244, 245  
*Temptations of Christ* 245  
*Youth of Moses* 32
- Boucher, François 135
- Bourbon, Constable of 229
- Bowie, Lester 354
- Box 233 (clothes shop) 339, 342
- Bozart 341, 343
- Bracciano 271
- Braccio Nuovo 235
- Bramante, Donato 56, 124, 148, 218, 220, 243  
Cortile della Pigna 225  
Palazzo Caprini 32  
Palazzo dei Convertendi 227



- Bramante, Donato (cont.)  
 portrait 235  
 San Giovanni in Oleo 194  
 Santa Maria della Pace 47, 121  
 Santa Maria del Popolo 138  
 St Peter's 46, 47, 230  
 Tempietto 32–3, 47, 215, 219  
 Vatican Museums 234, 235, 239  
 Via Giulia 153, 276
- Brancaleone 358, 359, 364, 365
- Braque, Georges 241
- Braschi, Palazzo 118, 123
- Brawne, Fanny 134
- Bregno, Andrea 138, 139, 148  
 tomb of 108
- Bresciano, Prospero 162
- Bridges *see* Ponte
- Brighenti 339, 342
- Il Brillo Parlante 331
- Brindisi 265
- Brioni 339, 342
- British Airways 384
- British School at Rome 258, 259
- Browning, Elizabeth Barrett 57
- Browning, Robert 57
- Brueghel, Jan the Elder 51
- Bruno, Giordano 34  
 statue of 143, 146
- La Bruschetta 332
- Brussels tapestries 107
- Brutus, Lucius Junius 18, 19, 20
- Brutus, Marcus Junius 24, 90, 268
- Buccellati 340–41, 343
- Buccone 331
- Budget accommodation 297
- Buendia Mosaici 346, 347
- Bulgari 130, 340, 343
- Burcardo Theatre Museum 51, 149
- Burckhardt, Johannes 149
- Bureaux de change 378
- Burial and Glory of St Petronilla*  
 (Guercino) 72
- Burne-Jones, Edward 135
- Buses 392  
 map 386–7, 393  
 tickets 392–3
- Bush 362, 363
- Byron, Lord 133, 134, 266  
 Artists and Writers inspired by  
 Rome 9, 57  
 statue of 258
- Byzantine art 49, 280–81
- Byzantine empire 27, 88
- C**
- Cabaret 361
- Cabernet grape 315
- Caelius Vibenna 189
- Caesar, Julius 17, 20, 22, 23, 91  
 assassination 24, 82, 90, 150  
 Basilica Julia 78, 84  
 Curia 82  
 Forum of Caesar 77, 90–91  
 Temple of Julius Caesar 79, 278
- Caetani family 88, 152, 266, 284
- Cafés 329, 330–31  
 types of 310
- Café du Parc 333
- Café Romano 330, 331
- Caffarelli, Prince 69
- Caffè Capitolino 331
- Caffè la Feltrinelli 330, 332
- Caffè Giolitti 109
- Caffè Greco 133, 329, 331  
 Street-by-Street map 130
- Caffè Latino 358, 359, 365
- Caffè Novecento 328, 331
- Caffè Parnaso 330, 333
- Caffè Sant'Eustachio 331
- Caffè della Scala 362, 364
- La Caffettiera 331
- Caffetteria D'Art al Chiostro del  
 Bramante 328, 331
- Caffetteria-Gelateria Barcaccia 331
- Caffetteria Nazionale 332
- Caius Cestius, Pyramid of 205
- Cake shops 329
- Caligula, Emperor 21, 97, 238
- Calling of St Peter and St Andrew*  
 (Ghirlandaio) 245
- Callixtus I, Pope 28, 212, 213  
*see also* Catacombs of San Callisto
- Calza e Calze 341, 343
- Cambi 350, 351
- Camerino, Jacopo de 280
- Camillians 109
- Camillo, San 109
- Camillus, Marcus Furius 20
- Campanile 340, 343
- Campidoglio *see* Capitol
- Campidoglio, Piazza del *see*  
 Piazza del Campidoglio
- Camping 297
- Campo de' Fiori 142–53  
 area map 143  
 hotels 303–4  
 market 352  
 restaurants 319–20  
 Street-by-Street map 144–5  
 Street Finder maps 4, 8, 13
- Camporese 234
- Campus Martius 113
- Canaletto, Antonio 68, 178  
*The Colosseum* 95
- Cancelleria, Palazzo della 33, 149  
 concerts 356  
 Street-by-Street map 145
- Canestro 350, 351
- Canina, Luigi 258, 285
- Canonica, Pietro 258–9
- Canova, Antonio 38, 51 56, 156, 233  
 Accademia Nazionale di San Luca  
 160  
 Chiaramonti Museum 239  
 excavations along Via Appia Antica  
 284  
 statue of Pauline Borghese  
 127, 260, 261  
 tomb of Pope Clement XIV  
 158, 159
- Cantina Paradiso 329, 333
- Cantina Tirolese 333
- Canuti, Domenico 165
- Capitol 64–75  
 area map 65  
 Capitoline Museums 70–73  
 Street-by-Street map 66–7  
 Street Finder maps 5, 12
- Capitoline Museums 70–73  
 Museo Nuovo 74  
 Palazzo dei Conservatori 66, 72–3  
 Palazzo Nuovo 67, 70–71  
 Rome's Best Museums  
 and Galleries 49, 50 51
- Capitoline Venus 70
- Capo di Venus 284
- Capo di Ferri, Cardinal 147
- Cappella *see also* Chapel
- Cappella Paolina, Santa Maria  
 Maggiore 172
- Cappella di Santa Caterina,  
 San Clemente 186
- Cappella di San Venanzio, San  
 Giovanni in Laterano 182
- Cappella Sistina, Santa Maria  
 Maggiore 173
- Cappella Sistina, Vatican  
*see* Sistine Chapel
- Capponi, Luigi 148
- Capranica, Cardinal Domenico 113
- Capranica, Palazzo 113
- Capucci, Roberto 338, 342
- Capuchin cemetery 370
- Capuchin friars 254
- Carabinieri* (police) 376, 377
- Caracalla 188–97  
 area map 189  
 restaurants 323  
 Street-by-Street map 190–91  
 Street Finder maps 8, 9
- Caracalla, Baths of  
*see* Baths of Caracalla
- Caracalla, Emperor 21, 83, 197,  
 278, 279
- Caracalla Festival 354
- Caravaggio 34, 47, 48, 50, 56, 72, 370  
 Palazzo Barberini 255  
 Palazzo Corsini 218  
*The Crucifixion of St Peter* 138–9  
*The Deposition* 51  
*Rest during the Flight  
 into Egypt* 107  
*St John the Baptist* 72  
*St Matthew* paintings in San Luigi  
 dei Francesi 122
- Carceri Nuove 276
- Carlo Borromeo, San  
*see* Borromeo, San Carlo
- Carlo Gargani 350, 351
- Carlotto Rio 340, 343
- Carmelite order 210
- Carne, Sir Edward, tomb of 192
- Carnival 61, 137, 353
- Carracci, Agostino 56
- Carracci, Annibale 56, 158  
*The Bean Eater* 157  
 Palazzo Farnese 34  
*San Diego de Alcalà* 148

- Carrani Tours 375  
 Carreras, José 40  
 Cars  
   breakdowns 395  
   driving in Rome 389, 391  
   hiring 395  
   parking 289, 391, 395  
   petrol 391  
   racing 366, 367  
 Carthage 22, 23  
 Cartoons 372  
 Caruso – Café de Oriente  
   358, 359, 363, 364  
 Caryatids 36  
 Casa dei Cavalieri di Rodi 90  
 Casa del Cinema 360, 361  
 Casa dei Crescenzi 200, 203, 274  
 Casa della Fornarina 208, 210  
 Casa di Goethe 136  
 Casa del Jazz 358, 359  
 Casa dei Latticini Micocci 350, 351  
 Casa di Lorenzo Manilio 153, 275  
 Casa di Santa Brigida (hostel) 296, 297  
 Casali 349  
 Casanova, Giacomo 133  
 Casari, Giorgio 219  
 Caserma dei Vigili della VII Coorte  
   207, 211  
 Casina di Raffaello 258  
 Casina of Pius IV 225  
 Casina Valadier 136, 137  
 Casino dell'Aurora 252, 254  
 Casino del Bel Respiro 267  
 Casino Borghese 258  
 Casino della Meridiana 258  
 Cassius 24, 90, 268  
 Castel Sant'Angelo 248–9  
   architectural features 248–9  
   timeline 249  
   Vatican Corridor 229  
 Castellesi, Cardinal Adriano 229  
 Castelli Romani (wine) 314  
 Castor and Pollux 157, 158  
   Temple of *see* Temple of  
   Castor and Pollux  
 Castriota, Giorgio (Scanderbeg) 282  
 Castro, Amedeo di, 348, 349  
 Castroni 347  
 Catacombs 27  
   of Domitilla 266  
   of San Callisto 265  
   of San Clemente 187  
   of San Panfilo 27  
   of San Sebastiano 265  
   of Sant'Agnese fuori le Mura 264  
   Via Appia Antica 265  
 Catanei, Vannoza 146  
 Catello d'Auria 341, 343  
 Catherine of Alexandria, St 186  
 Catherine of Aragon 192  
 Catherine of Siena, St, tomb of 108  
 Catholic services 382  
 Catiline 22  
 Catullus 97, 268  
 Cavalieri di Rodi, Casa dei  
   *see* Casa dei Cavalieri di Rodi  
 Cavalli, Roberto 338, 339, 342  
 Cavallini, Pietro  
   Santa Cecilia in Trastevere 46, 211  
   San Giorgio in Velabro 202  
   Santa Maria in Trastevere 208,  
   212, 213  
   San Paolo fuori le Mura 267  
 La Cave des Amis 333  
 Cavour (wine bar) 328, 332  
 Cavour, Count Camillo 38  
 Cecilia, St 211, 265  
   statue of 44  
 Celestine V, Pope 240  
 Celian hill  
   Street-by-Street map 190–91  
 Celimontana, Villa 190, 193  
 Cellas 36  
 Cellini, Benvenuto 32, 56  
 Cemeteries  
   Capuchin 370  
   Prima Porta 60  
   Protestant 205  
   Verano 60  
*see also* Tombs  
 Cenci, Beatrice 152, 153, 255  
 Cenci, Davide 339, 342  
 Cenci, Palazzo 152–3, 275  
 Centro Forum 82  
 Centro Turistico Studentesco 382  
 Ceramic tiles, shops 344, 345  
 Ceramiche Musa 344, 345  
 Cerasi Chapel, Santa Maria  
   del Popolo 138  
 Cerveteri 238, 262, 271  
 Cervone 340, 343  
 Cesanese grape 315  
 Cesari 334, 339, 342, 345  
 Cesena, Biagio da 244  
 Chagat 329, 332  
 Chamber music 356, 357  
 Chapel *see also* Cappella  
 Chapel of St Francis Xavier, Gesù 115  
 Chapel of San Venanzio,  
   Baptistry of San Giovanni 179, 280  
 Chapel of Santa Rufina,  
   Baptistry of San Giovanni 178, 280  
 Chapel of Sant'Ignazio, Gesù 114, 115  
 Chapel of St Zeno, Santa Prassede  
   30, 281  
 Charlemagne, Emperor 30, 230, 280  
   dalmatic of 31  
 Charles V, Emperor 33, 68, 122, 181  
 Charles VIII, King of France 229  
 Charlie, Bonnie Prince 35  
 Charter flights 385  
 Cheeses 350, 351  
 Chef Express 329, 332  
 Chemists 377  
 Chestnuts 60  
 Chiaramonti Museum 235, 237, 239  
 Chiesa Nuova 118, 124, 354  
 Chigi, Agostino 121, 126  
   Chigi Chapel 138  
   Villa Farnesina 216, 217, 220, 221  
 Chigi Chapel, Santa Maria del  
   Popolo 138, 139  
 Chigi Oinochoe 262  
 Children 368–72  
   clothes 341, 372  
   eating out 369  
   entertainments 372  
   getting around 368  
   ice cream 369  
   mosaics 370  
   parks 371  
   picnics 369  
   practical advice 368  
   in restaurants 311  
   sightseeing with 370  
   toys 371  
 Chocolate 350, 351  
 Choral music 356, 357  
 Choses de Cachemire 339, 342  
 Christ 26, 180, 181  
   Christ Child (*Santo Bambino*) in  
   Santa Maria in Aracoeli 69  
   Christian Museum 235  
 Christianity 17, 26–7  
 Christina, Queen of Sweden 57  
   history 35  
 Palazzo Corsini 218  
 Palazzo Doria Pamphilj 107  
 Palazzo Torlonia 229  
 Porta del Popolo 137  
 Villa Medici 135  
 Christmas 61, 371  
 Churches  
   architecture 37  
   Baroque 34–5  
   Catholic services 382  
   early Christian 27  
   mosaics 280–81  
   music in 356  
   other religious services 383  
   practical information 375  
   Rome's Best 44–7  
   All Saints 135  
   Baptistry of San Giovanni 280, 281  
   Chiesa Nuova 118, 124  
   Domine Quo Vadis? 265  
   Gesù 34, 47, 105, 114–15, 356, 382  
   La Maddalena 109  
   Oratorio dei Filippini 118  
   Pantheon 27, 31, 110–11, 283  
   Sant'Agata dei Goti 165  
   Sant'Agnese in Agone 35, 47, 117,  
   119, 120, 121  
   Sant'Agnese fuori le Mura 27, 264  
   Santi Ambrogio e Carlo al  
   Corso 141  
   Sant'Anastasia 279  
   Sant'Andrea delle Fratte 131, 132  
   Sant'Andrea al Quirinale 45, 47,  
   161, 282  
   Sant'Andrea della Valle 69, 119, 123  
   Sant'Angelo in Pescheria 151,  
   152, 274  
   Sant'Anselmo 204, 342  
   Sant'Apollinare 127  
   Santi Apostoli 157, 158–9  
   Santa Balbina 196  
   Santa Bibiana 174

## Churches (cont.)

San Bartolomeo all'Isola 152, 275  
 San Bernardo alle Terme 162  
 San Biagio degli Armeni 277  
 Santi Bonifacio e Alessio 204  
 San Carlo ai Catinari 47, 150  
 San Carlo alle Quattro Fontane 35, 47, 161, 282  
 Santa Caterina da Siena 276  
 Santa Caterina dei Funari 274  
 Santa Cecilia in Trastevere 44, 46, 211  
 San Cesareo 194  
 San Clemente 30, 31, 37, 45, 46, 186–7, 281, 370  
 Santi Cosma e Damiano 46, 80, 86  
 Santa Costanza 24, 44, 264  
 San Crisogono 209, 211  
 Santa Croce in Gerusalemme 43, 177, 181  
 Santi Domenico e Sisto 165  
 Sant'Egidio 208, 210  
 Sant'Eligio degli Orefici 144, 148, 276  
 Sant'Eustachio 109  
 San Filippo Neri 276  
 Santa Francesca Romana 77, 81, 87  
 San Francesco a Ripa 211  
 San Giorgio in Velabro 31, 201, 202, 279  
 San Giovanni Decollato 201, 203  
 San Giovanni dei Fiorentini 153, 277  
 San Giovanni in Laterano 31, 37, 45, 46, 177, 179, 182–3, 280, 356  
 San Giovanni in Oleo 194  
 Santi Giovanni e Paolo 190, 192  
 San Giovanni a Porta Latina 194  
 San Girolamo della Carità 144, 148  
 San Giuseppe dei Falegnami 91  
 San Gregorio Magno 190, 192, 275  
 Sant'Ignazio di Loyola 47, 105, 106, 356, 370  
 Sant'Ivo alla Sapienza 47, 119, 122  
 San Lorenzo in Damaso 149  
 San Lorenzo in Lucina 112  
 San Lorenzo in Miranda 46, 80, 85  
 San Lorenzo fuori le Mura 264–5  
 Santi Luca e Martina 79, 82  
 San Luigi dei Francesi 47, 119, 122  
 San Marcello al Corso 156, 159  
 San Marco 66, 75  
 Santa Maria degli Angeli 47, 162  
 Santa Maria dell'Anima 119, 121  
 Santa Maria Antiqua 26  
 Santa Maria in Aracoeli 67, 69  
 Santa Maria in Campitelli 151, 274  
 Santa Maria in Campo Marzio 112  
 Santa Maria della Concezione 252, 254, 370  
 Santa Maria della Consolazione 201, 203  
 Santa Maria in Cosmedin 37, 44, 46, 200, 202, 274, 275  
 Santa Maria in Domnica 191, 193, 280

## Churches (cont.)

Santa Maria Maggiore 26, 45, 46, 167, 169, 172–3, 382  
 Santa Maria sopra Minerva 104, 108  
 Santa Maria dei Miracoli 136  
 Santa Maria di Monserrato 144, 148  
 Santa Maria in Montesanto 136  
 Santa Maria dei Monti 164  
 Santa Maria dell'Orazione e Morte 144, 147, 276  
 Santa Maria della Pace 47, 118, 121, 355, 356  
 Santa Maria del Popolo 47, 138–9  
 Santa Maria del Priorato 204  
 Santa Maria della Scala 208, 210  
 Santa Maria dei Sette Dolori 208  
 Santa Maria del Suffragio 277  
 Santa Maria in Traspontina 228  
 Santa Maria in Trastevere 31, 44, 46, 208, 212–13, 275  
 Santa Maria in Trivio 156, 160  
 Santa Maria in Via 156, 282–3  
 Santa Maria della Vittoria 47, 253, 255, 282  
 San Martino ai Monti 169, 170, 281  
 Santi Nereo e Achilleo 194, 266  
 San Nicola 284  
 San Nicola in Carcere 23, 152, 274  
 Sant'Omobono 200  
 Sant'Onofrio 219  
 San Paolo fuori le Mura 24, 37, 46, 267, 356  
 St Peter's 26, 37, 44, 47, 59, 199, 223, 230–33, 356, 370  
 San Pietro in Montorio 219  
 San Pietro in Vincoli 47, 168, 170  
 Santa Prassede 30, 45, 46, 169, 171, 281  
 Santa Pudenziana 168, 171, 281  
 Santi Quattro Coronati 46, 185, 281  
 San Rocco 141  
 San Saba 37, 205  
 Santa Sabina 26, 27, 31, 46, 204  
 San Salvatore in Lauro 126  
 San Sebastiano 265  
 San Sisto Vecchio 193  
 Santo Spirito in Sassia 226  
 Santo Stefano Rotondo 26, 185, 280  
 Santa Susanna 253, 255  
 San Teodoro 201, 202  
 San Tommaso in Formis 191, 280–81  
 Santissima Trinità dei Pellegrini 145, 146–7  
 Santi Vincenzo e Anastasio 156, 160  
 Tempietto 47  
 Trinità dei Monti 129, 131, 134, 135  
 Ciamei 332  
 Ciampini 331  
 Ciampini al Café du Jardin 330, 331  
 Ciampino airport 385, 387  
 Ciarla, Alberto 310  
 La Cicala 331

Cicero 20, 22, 82, 97  
 Cigarettes, duty-free allowances 382  
 Cincinnatus, Lucius Quintus 20  
 Cine Caffè 333  
*Cine-clubs* 360  
 Cinecittà Due Centro Commerciale 335  
 Cinecittà studios 41, 57  
 Cinema 41, 57, 360, 361  
   for children 371  
   discounts 355  
   festivals 355  
   open-air 355  
*Cinema d'essai* 360  
 Cioccolati 330, 333  
 Cipriani 330, 332  
 Circolo degli Artisti 358, 359  
 Circolo Golf Roma 360, 361  
 Circolo Stampa 360, 361  
 Circus Flaminius 151  
 Circus Maximus 137, 205, 279  
 Cisternino 350, 351  
 Città del Sole 371  
 Claude Lorrain 50, 107  
   *View of the Forum* 56  
 Claudia (Vestal Virgin) 85  
 Claudius, Emperor 21, 184, 266, 276  
 Clement, St 28, 186, 187  
 Clement V, Pope 31  
 Clement VII, Pope 29, 33, 126, 242  
   Palazzo Madama 122  
   portrait 228  
   tomb of 108  
   Vatican Corridor 229  
 Clement VIII, Pope 27, 146, 230  
 Castel Sant'Angelo 248  
 Chapel of St Peter 224  
 San Cesareo 194  
 Villa Aldobrandini 165  
 Clement IX, Pope 29, 132  
 Clement X, Pope 29, 105, 107  
 Clement XI, Pope 29, 53, 139  
 Clement XII, Pope 35, 70, 139  
 Clement XIII, Pope 38  
 Clement XIV, Pope 115  
   tomb of 158, 159  
 Cleopatra 90, 278  
 Clivo di Scauro 190  
 Cloaca Maxima 19, 91, 274  
 Cloister of San Giovanni 178  
 Clothes  
   children's 371  
   fashion 337, 338–9, 342  
   gloves, hats and hosiery shops 341, 343  
   knitwear 339  
   lingerie 339  
   sales 334  
   second-hand 339, 343  
   size chart 341  
   Spanish Steps Alta Moda Fashion Show 353  
   visiting churches 375  
   young designer wear 339, 342



- Club 84 (nightspot) 363, 364  
 CNN news 383  
 Coach travel 389  
 Coccia, Francesco 266  
 Coffee 351  
 Coffers 36  
 Coin (shop) 335  
 Coins 379  
 Collalti 367, 394, 395  
 Colle Oppio 167, 281  
 Collegio Innocenziano 283  
 Collegio Romano,  
   Palazzo del 105, 106  
 Colli Albani (wine) 314  
 Colonna, Cardinal Girolamo 158  
 Colonna, Marcantonio 158, 196  
 Colonna, Palazzo 157, 158  
 Colonna dell'Immacolata 131, 132  
 Colonna family 155, 158  
 Colonnades 36  
 Colosseum 77, 92–5  
   architectural features 92–3  
   for children 370  
   figths 94–5  
   floorplan 94  
   flora 92  
   interior features 95  
   sea battles 95  
   timeline 93  
   Visitors' Checklist 93  
*The Colosseum* (Canaletto) 95  
 Colossus of Nero 93  
 Columbarium of Pomponius  
   Hylas 195  
 Columbus, Christopher 172  
 Columns  
   caryatids 36  
   Column of Marcus Aurelius  
   30, 113, 283  
   Column of Phocas 78, 83  
   orders 36  
   Piazza Santa Maria Maggiore  
   173  
   Trajan's Column 30, 90  
 Coming Out 363, 365  
 Commendatore, Palazzo del 227  
 Commodus, Emperor 21  
 Compagnia del Mobile 344, 345  
 Comune di Roma 65  
 Conca, Sebastiano 151  
 Congregazione Suore dello  
   Spirito Santo 290, 291  
 Conservatori, Palazzo dei  
   *see* Palazzo dei Conservatori  
 Constans II, Emperor 111  
 Constantia, St 264  
 Constantine I, Emperor 21, 182, 280  
   Arch of Constantine 77, 91, 279  
   Basilica of Constantine and  
   Maxentius 86  
   conversion to Christianity  
   26, 27, 170, 185  
   San Giovanni in Laterano 45  
   San Lorenzo fuori le Mura 265  
   St Peter's 230, 232  
   statue of 73  
 Constantine II, Emperor 21, 53, 55  
 Constantine and Maxentius,  
   Basilica of 86  
 Constantinople 30  
 Consulates 383  
 Consuls 20–21  
 Conte, Jacopino del 107, 203  
   Portrait of Michelangelo 126  
 Continental Airlines 384  
 Conversion table 383  
 Convertendi, Palazzo dei 227  
 Cooperativa Autoradiotaxi Romana  
   394, 395  
 Le Corbusier 344  
 Cordonata 65, 66, 68  
 Corelli, Arcangelo 57  
 Corinthian order 36  
 Le Cornacchie 362, 363  
 Cornaro, Cardinal Federico 255  
 Cornaro Chapel, Santa Maria  
   della Vittoria 255, 282  
 Cornices 36  
*Coronation of the Virgin*  
   mosaic (Torriti) 173  
 Corsi 331  
 Corsini, St Andrea 182  
 Corsini, Cardinal Neri 218  
 Corsini Chapel, San Giovanni  
   in Laterano 182  
 Corsini, Palazzo *see* Palazzo Corsini  
 Cortile della Pigna 225, 234  
 Cortona, Pietro da 126, 150  
   Chiesa Nuova 124  
   Palazzo Barberini 252, 255  
   Palazzo Pamphilj 120  
   portrait 125  
   *Rape of the Sabine Women* 49  
   Santa Maria della Pace 49, 118, 121  
   Santi Ambrogio e Carlo al Corso 141  
   Santi Luca e Martina 79  
   Torre dell'Orologio 125  
   *The Triumph of Divine Providence* 49  
 Cosmatesque sculpture and mosaics  
   37, 186  
 Cosmati family 31, 37  
 Costantini 351  
 Costume jewellery 341, 343  
 COTRAL (buses) 389, 392  
 Council of Trent 115  
 Counter-Reformation 47, 106, 109,  
   114, 124  
 Country Club Castel Gandolfo  
   366 367  
 Cozza, Count Adolfo 263  
 Crafts fair 60  
 Crafts shops 346, 347  
 Crassus 20, 23  
 Crater of the Dawn 263  
 La Cravatta 340, 343  
 Craxi, Bettino 297  
*The Creation of Adam*  
   (Michelangelo) 246  
*The Creation of Eve*  
   (Michelangelo) 247  
*The Creation of the Sun and Moon*  
   (Michelangelo) 246  
 Credit cards 335, 378  
 Credito Italiano 378  
 Crescenzi, Casa dei 200, 203, 274  
 Crescenzi family 203  
 Crime 352, 376, 391  
 Crivelli, Giovanni, tombstone 69  
 Croce, Baldassarre 147, 255  
 Croff (Centro Casa) 335, 345  
 Cromeck, Thomas Hartley  
   *Arch of Titus* 279  
   *The Theatre of Marcellus* 151  
 Cross of Justin 250  
 Crown Plaza 366, 367  
 Crucifixion (Van Dyck) 156  
*The Crucifixion of St Peter*  
   (Caravaggio) 139  
 Cryptoporticus 99, 100  
 C.u.c.i.n.a. 345  
 Cul de Sac 328, 331  
 Curia 79, 82  
 La Curia di Bacco 328, 331  
 Currency 378–9  
 Customs and immigration 382  
 Cybele, Temple of *see* Temple  
   of Cybele  
 Cyber café 381  
 Cycling 374, 394, 395
- ## D
- Da Baffetto 331  
 Da Benito 332  
 Da Cocco 331  
 Da Francesco 331  
 Da Quinto 331  
 Da Vittorio 333  
 Dafrosa 174  
 Dagnino 332  
 Damascus, Pope 149  
 Dance 357  
 D'Annunzio, Gabriele 340  
 Dante Alighieri 57, 127, 209, 244  
 D'Arpino, Cavalier 73  
*The Horatii and Curatii* 72  
 Dar Poeta 328, 333  
 David (Bernini) 49, 261  
 De Bach 340, 343  
 De Filippo, Eduardo 360  
 De Niro, Robert 296  
 De Rapiza family 187  
 De Sica, Vittorio 57  
 Debussy, Claude 57, 135  
 Decoration 2000 344, 345  
 Degli Effetti 339, 342  
 Dei Piccoli 360, 361  
 Del Colle, Raffaellino 242  
 Del Frate 333  
 Del Grande, Antonio 158  
 Deletré 341, 343  
 Delicatessens 346–7  
 Le Deliziosa 331  
 Della Porta, Giacomo  
   Fontana delle Tartarughe 150–51  
   Gesù 115  
   Palazzo dei Conservatori 72  
   Palazzo Farnese 147  
   San Cesareo 194

- Della Porta, Giacomo (cont.)  
 San Luigi dei Francesi 122  
 Santa Maria dei Monti 164  
 Villa d'Este 268
- Della Porta, Jacopo 55
- Della Rovere, Cardinal Domenico 227
- Della Rovere, Giovanni, tomb 139
- Della Rovere Chapel, Santa Maria del Popolo 138, 139
- Della Rovere family 107, 227
- Delphic Sibyl* (Michelangelo) 247
- Delphic Sibyl* (Pinturicchio) 139
- Delta Air Lines 384
- The Deluge* (Michelangelo) 247
- Demetria 174
- Dentists 377
- Department stores 335
- The Deposition* (Caravaggio) 51
- Design, interior 344–5
- Di Cori 341, 343
- Di Fronte A 331
- Di Per Di 334, 335
- Di Pietro 333
- Di Ripetta 290
- Dialling codes 381
- Dickens, Charles 57, 135
- Diego de Alcalá, San* (Carracci) 148
- Diocletian, Baths of *see*  
 Baths of Diocletian
- Diocletian, Emperor 21, 24, 82, 163, 253, 264
- Dion Cassius 95
- Dioscuri, statues of 68  
*see also* Castor and Pollux
- Disabled Customer Assistance 375
- Disabled visitors  
 entertainments 355  
 hotels 290  
 practical advice 375  
 restaurants 311  
 trains 375
- Discobolos Ex-Lancellotti 163
- Discobolus* 71
- Discoteca Frattina 346, 347
- Discount dell'Alta Moda 339, 342
- Discounts  
 shopping 335  
 theatre tickets 355
- Discovery and Triumph of the Cross* (Antoniazio Romano) 181
- The Dispute over the Holy Sacrament* (Raphael) 243
- Distillerie Clandestine 363, 364
- Divina 362, 363
- DKNY 338, 342
- Doctors 377
- Dolabella, Arch of 191, 193
- La Dolce Vita* 41, 54, 251
- La Dolceroma 332
- Dolcetto 315
- Dolci e Doni 330, 331
- Domenichino 47, 51, 241  
 Sant'Andrea della Valle 123  
 San Gregorio Magno 192  
 Santa Maria in Trastevere 213  
 Sant'Onofrio 219
- Domine Quo Vadis? (church) 265
- Domingo, Placido 40
- Dominic, St 193
- Dominican order 108, 186, 193, 204
- Dominici 340, 343
- Domitia 100
- Domitia family 139
- Domitian, Emperor 21, 97, 239  
 Arch of Titus 87  
 Curia 82  
 Domus Augustana 100  
 Domus Flavia 100  
 Forum of Caesar 91  
 Forum of Nerva 91  
 Stadium 120
- Domitilla, Catacombs of *see*  
 Catacombs of Domitilla
- Domus 340, 343
- Domus Augustana 98, 100
- Domus Aurea 87, 92, 100, 175, 281
- Domus Flavia 98, 100
- Domus Mariae 290
- Donarelli, Palazzo 277
- Donatello, Giovanni,  
 Crivelli's tombstone 69
- Doney 329, 333
- Donizetti, Gaetano 282
- Doria Pamphilj, Galleria  
*see* Galleria Doria Pamphilj
- Doria Pamphilj, Palazzo  
*see* Palazzo Doria Pamphilj
- Doria Pamphilj, Villa  
*see* Villa Doria Pamphilj
- Doric order 36
- Dormitory accommodation 291
- Doryphoros* 239
- Drinks 314–15
- Druid's Den 359
- Drusus, Arch of *see* Arch of Drusus
- Dughet, Gaspare 158, 169, 170
- Duke's 362, 364
- Dulcis In Fundo 330
- Duphot, General 218
- Dürer, Albrecht 147
- Duse 330, 333
- Duty-free allowances 382
- Dying Galatian* 71
- E**
- Eagle Fountain 225
- Easter 58
- easyInternetCafé 381
- easyJet 384, 385
- Ecstasy of Beata Ludovica Albertoni* (Bernini) 211
- Ecstasy of St Teresa* (Bernini) 253, 255, 282
- Egyptian art in Vatican Museums 238
- Ekberg, Anita 54
- Electrical adaptors 383
- E-mail 381
- Embassies 383
- Emergency telephone numbers 377
- Emperors 20–21
- Emporio Armani 133, 339, 342
- Emporio Cucina 344, 345
- Endymion* (Mola) 73
- Energie 339, 342
- English-language films 360, 361
- English Puppet Theatre 361
- Enoteca Buccone 347
- Enoteca Corsi 347
- Enoteca del Corso 351
- Enotebbe* (wine bars) 310, 328
- Enjoy Rome 374, 375
- Enojazz 329, 333
- Entertainment 354–67  
 booking tickets 354, 355  
 cinema and theatre 360–61  
 classical music and dance 356–7  
 disabled visitors 355  
 nightclubs 362–3  
 open-air 355  
 practical information 354, 375  
 reduced-price tickets 355  
 rock, jazz, folk and world music 358–9  
 sport 366–7
- Equitius 170
- Er Buchetto 329, 332
- Er Faciolaro 331
- Erasmus 218
- Ercoli dal 1928 329, 333
- Ermenegildo Zegna 339, 342
- Esposizione Universale di Roma *see* EUR
- Esquiline 166–75  
 area map 167  
 restaurants 322  
 Street-by-Street map 168–9  
 Street Finder maps 5, 6
- Esquiline Venus 73
- Est! Est! Est! 332
- Este, Cardinal Ippolito d' 268
- Este, Villa d' 55, 268
- Etiquette 335, 375
- Etruscan 339, 342
- Etruscans 17  
 art 50  
 Cerveteri 271  
 Etruscan Museum 235, 237  
 history 18–19  
 jewellery 19  
 sculpture 19  
 Tarquinia 271  
 Vatican Museums 238  
 Villa Giulia 48, 262–3, 354
- Euclide 333
- Eudoxia, Empress 170
- Eugenius III, Pope 126
- Eugenius IV, Pope, monument 126
- EUR 267  
*gelaterie* 329  
 light meals and snacks 331  
 LUNEUR amusement park 371  
 Natale Oggi 353
- Euro (currency) 379
- Eurocity trains 389
- Eurolines 389
- Eurocar 395
- Euryaces, tomb of 184
- Eventi 339, 342

- Exchange rates 378  
 Exekias 239  
 Expo Tevere 59, 353  
*The Expulsion of Heliodorus from the Temple* (Raphael) 242  
 Ezekiel, Moses  
 bust of Shelley 134
- F**
- La Fabbrica del Cioccolato 350, 351  
 Fabriano 346, 347  
 Fabric shops 345  
 Facchino fountain 107  
 Faggiani 333  
 Fairs 352, 353  
 Falconieri, Palazzo 276  
 Faliscans 50, 262  
 Fantasie di Trastevere 361  
 Fantasy 363  
 FAO (UN Food and Agriculture Organization) 196  
 Farnese, Cardinal Alessandro 101, 115  
 Farnese, Ottavio 122  
 Farnese archway 276, 277  
 Farnese (cinema) 361  
 Farnese family 122, 149, 197  
 Farnese Gardens 101  
 Farnese, Palazzo 34, 147, 276  
 Farnesina, Piccola  
 see Piccola Farnesina  
 Farnesina, Villa  
 see Villa Farnesina  
 Farouk, King of Egypt 136  
 Fascism 40, 267  
 Fashion  
 sales 334  
 shops 337, 338–9, 342  
 size chart 341  
 Spanish Steps Alta Moda  
 Fashion Show 353  
 Fast food 329, 331–3  
 Faustina 85, 258  
 Felice Aqueduct 266–7  
 Fellini, Federico 41, 54, 57, 251, 362  
 Feltrinelli 346, 347, 355  
 Fendi 133, 338, 340, 342  
 Ferdinand II, King of Aragon 219  
 Ferragamo 133, 340, 343  
 Ferragosto 59  
 Ferrara 333  
 Ferrara Store 350, 351  
 Ferrari, Francesco 192  
 Ferrara, Ercole 108, 123  
 Ferrazza 351, 362, 364  
 Festa della Madonna Immacolata 61  
 Festa della Madonna della Neve 59  
 Festa de Noantri 59, 353, 355  
 Festa della Primavera 58  
 Festa di Santa Cecilia 60  
 Festa di Santa Francesca Romana 58  
 Festa di San Giovanni 59  
 Festa di San Giuseppe 58  
 Festa di San Pietro 59  
 Festa dell'Unità 355  
 Festivals 355, 360, 361
- Fiamma 360, 361  
 Fiammetta 126  
 Ficoroni Cist 263  
 Fiddler's Elbow 332, 359  
 Fiera dell'Antiquariato 353  
 Fieramosca 361  
 Filarete Door, St Peter's 231  
 Filetti di Baccalà 329, 332  
 Filippo Neri, San  
 see Neri, San Filippo  
 Filippini 117, 125  
 Films see Cinema  
 Filmstudio 360, 361  
 Fiocco di Neve 331  
 Firdusi 259  
*The Fire in the Borgo* (Raphael) 243  
 Fire services 377  
 First Aid 377  
 FISE 366, 367  
 Fishmonger's Oratory 151  
 Fiumicino airport 382, 384, 385, 386  
 Flaminio Village 291  
 Flavian dynasty 92  
 Flea markets 353  
 Floorplans, churches 46–7  
 Florentine Quarter, walks 277  
 Florentines 153  
 Flores 344, 345  
 Flowers  
 Colosseum 92  
 Flower Festival 59  
 markets 352  
 Fluid 362, 364  
 Focacci 350, 351  
 Folk music 358–9  
 Folk theatre 361  
 Folklore, Museo del  
 see Museo di Roma in Trastevere  
 Fonclea 358, 359, 365  
 Fontana see Fountains  
 Fontana, Carlo  
 Fontana dell'Acqua Paola 219  
 Palazzo di Montecitorio 112  
 Piazza di Santa Maria in Trastevere fountain 208  
 San Teodoro 202  
 Santa Maria in Trastevere 212  
 Santi Apostoli 159  
 Temple of Hadrian 106  
 Fontana, Domenico 180  
 Column of Marcus Aurelius 113  
 Lateran Palace 179  
 Moses Fountain 162  
 Palazzo del Quirinale 158  
 Piazza del Popolo 137  
 San Giovanni in Laterano 182, 183  
 San Luigi dei Francesi 122  
 Santa Maria Maggiore 173  
 tomb of Pius V 169  
 Fontana, Francesco 159  
 Fontana, Giovanni 258  
 Fontana, Lavinia  
*Portrait of Gregory XIII* 29  
 Self-portrait 160  
 Fontana, Luigi 241  
 Fontana Arte 344, 345
- La Fonte della Salute 333  
 Food and Agriculture Organization of the United Nations (FAO) 196  
 Food and drink  
 drinks 314–5  
 ice cream 369  
 light meals and snacks 328–31  
 markets 352–3  
 picnics 369  
 shops 346–7  
 What to Eat in Rome 312–13  
 see also Restaurants  
 Football 366, 367  
 Fontanella Borghese Gallery 349  
 Formosus, Pope 28, 182  
 Formula Uno 332  
 La Fornarina (Raphael's mistress) 208, 210, 255  
 portrait by Giulio Romano 111  
 Fornarina, Casa della 208, 210  
 Forno Campo de' Fiori 332  
 Forno la Renella 329, 333  
 Foro Italico 356, 357, 358, 366, 367  
 Foro Oltorio (Forum Holitorium) 152, 274  
 Forte Appio 284  
 Forte Prenestino 358, 359, 364, 365  
 Forum 11, 76–95  
 area map 77  
 for children 354  
 hotels 300  
 light meals and snacks 330  
 Street Finder maps 5, 8, 9  
 Tour of the Roman  
 Forum: East 80–81  
 Tour of the Roman  
 Forum: West 78–9  
 triumphal arches 278–9  
 Forum of Augustus 90  
 Forum Boarium 203, 274, 279  
 Forum of Caesar 90–91  
 Forum Holitorium (Forum Oltorio) 152, 274  
 Forum of Nerva 91  
 Forum of Peace 86, 91  
 Forum of Trajan 89  
 Fosse Ardeatine 266  
 Foster, Lady Elizabeth 83  
 Fountains 52–55  
 Acqua Paola 275  
 Cortile della Pigna 225, 234  
 drinking water 315, 369, 377  
 Eagle Fountain 225  
 Fontana dell'Acqua Felice  
 see Moses Fountain  
 Fontana delle Api (Bernini) 252, 254, 282  
 Fontana della Barcaccia (Bernini) 53, 54, 130, 133  
 Fontana dei Cavalli Marini 54, 55, 258  
 Fontana dei Fauni 259  
 Fontana del Mascherone 153, 276  
 Fontana del Moro 54, 117, 119, 120, 259, 283



- Fountains (cont.)  
 Fontana delle Naiadi 53, 54, 155, 164  
 Fontana della Navicella 55  
 Fontana di Nettuno 120  
 Fontana dell'Organo 268  
 Fontana Paola 54, 219  
 Fontana dei Quattro Fiumi 52, 54, 55, 119, 120, 283  
 Fontana delle Tartarughe 52, 54–5, 150–51  
 Fontana del Tritone (Bernini) 54, 252, 254–5, 282  
 Fontana dei Tritoni (Bizzaccheri) 201  
 Fontanella del Facchino 105, 107  
 Fountain of the Amphorae 54  
 Fountain of the Four Tiaras 54  
 Galleon Fountain 55, 225  
 Moses Fountain 54, 162  
 Neptune Fountain 282  
 Ovato Fountain 55  
 Pantheon Fountain 54, 55  
 Piazza della Bocca della Verità 52  
 Piazza del Popolo 39, 52, 54  
 Piazza di Santa Maria in Trastevere 208  
 Piazza San Pietro 52, 54  
 Le Quattro Fontane 55, 162, 282  
 Rome's best 52–55  
 Santa Sabina 199  
 Trevi Fountain 35, 38, 53, 54, 156, 159, 160, 282  
 Villa d'Este 268
- Fragonard, Jean Honoré 135  
 Francesca Romana, Santa 87  
 Franchi 329, 333, 350, 351  
 Franchi, Pietro 347  
 Francis of Assisi, St (San Francesco) 207, 211  
 Franco Maria Ricci 346, 347  
 Frangipane family 93, 279  
 Frascati (wine) 314  
 Fratelli Fabbri 351, 350, 351  
 Fratelli Rossetti 340, 343  
 Freedmen's Tombs 184  
 Fregene 355, 363  
 French Academy 135  
 Frette 345  
 Friends Art Café 362, 364  
 La Fromagerie 350, 351  
 Frontiera 358, 359  
 Frontoni 329, 333  
 Fuga, Ferdinando 127, 147, 172, 173, 218  
 Fulvia 82  
*Funeral of St Bernardino* (Pinturicchio) 67  
 Funeral urns 19  
 Furniture shops 344, 345  
 Fuscus, Hilarius, Tomb of 285
- G**  
 Gabinetto delle Stampe, Villa Farnesina 220  
 Gaddi, Cardinal 126  
 Gaddi, Palazzo 126  
 Gagliardi, Filippo 170  
 Gaius 84  
 Galilei, Alessandro 179, 182  
 Galileo 34, 218  
 Galleon Fountain 55, 225  
 La Galleria 346, 347  
 Galleria Alberto Sordi 329, 332  
 Galleria Colonna 51  
 Galleria dei Cosmati 348, 349  
 Galleria Doria Pamphilj 48, 50  
*see also* Palazzo Doria Pamphilj  
 Galleria Giulia 349  
 Galleria Nazionale d'Arte Antica (Palazzo Barberini) 51, 255  
 Galleria Nazionale d'Arte Antica (Palazzo Corsini) 51, 217, 218  
 Galleria Nazionale d'Arte Moderna 51, 259  
 Galleria Spada 48, 51, 147  
 Galleria Valentina Moncada 349  
 Galleries, Rome's Best 48–51  
*see also* Museums and Galleries  
 Gallienus, Emperor, Arch of, 174  
 Gallori, Emilio, Garibaldi Monument 218  
 Gardens *see* Parks and gardens  
 Garibaldi, Anita, monument to 216  
 Garibaldi, Giovanni 345  
 Garibaldi, Giuseppe 38, 39, 215  
 Garibaldi Monument 216, 218  
 Gattinoni, Raniero 338  
 Gaultier, Jean-Paul 338, 339  
 Gay clubs 363, 365  
 GayVillage 364, 365  
 Gelarmony 330, 331  
*Gelaterie* (ice cream parlours) 330, 331–3  
 Gente 338, 342  
 Genzano 59  
 George, St 202  
 Germalus 100  
 Gesù 47, 114–15  
 altar carving 34  
 concerts 356  
 confession box 382  
 floorplan 114–15  
 Street-by-Street map 105  
 timeline 115  
 Geta 83, 278, 279  
 Gherardi, Antonio 150, 160  
 Ghetto 152  
 restaurants 310  
 Walk by the Tiber 274–5  
 Ghirlandaio, Domenico  
*Calling of St Peter and St Andrew* 245  
 Sistine Chapel frescoes 244, 245  
 Il Giardino dei Ciliegi 363, 365  
 Il Giardino del Tè 332  
 Gibbon, Edward 57  
 Gift shops 346  
 Gigli, Romeo 339  
 Gilda 363, 364  
 Gilda on the Beach 365  
 Ginori, Richard 345  
 Gioie d'Arte 341, 343  
 Giolitti, Caffè 109, 331, 333  
 in EUR 331  
 Giordano, Luca 151  
 Giotto 182, 228  
*Angelo della Navicella* mosaic 233  
*Innocent III's Vision of the Church* 28  
*Stefaneschi Triptych* 31, 240  
 Giovanni, San *see* John, St  
 Giovanni, San (4th-century martyr) 192  
 Giovanni di Cosma 196  
 Giulia, Villa *see* Villa Giulia  
 Giulia Domna 49  
 Giuliano da Maiano 75  
 Giuliano Lampronti 349  
 Giulio Passami l'Olio 331, 362, 364  
 Giulio Romano 69, 121, 242  
*La Fornarina* 111  
 Giustizia, Palazzo di 229  
 Gladiators 93, 94  
 Glass shops 344–5  
 Glove shops 341 343  
 Goa 363, 364  
 Gobelin tapestries 107  
 Il Gocetto 332  
 Goethe, Johann Wolfgang von 57, 133  
 Casa di Goethe 136  
*Portrait of Goethe in the Roman countryside* by Tischbein 136  
 statue of 258  
 Goethe, Julius, grave of 205  
 Golden House *see* Nero's  
 Golden House  
 Goldsmiths 341, 343  
 Golf 366, 367  
 Good Friday 58  
 Goths 26, 82, 165, 180, 197  
*see also* Visigoths  
 Governo Vecchio, Palazzo del 124  
 Gozzoli, Benozzo 151, 165  
 Gracchi brothers 23  
 Gracchus, Gaius 20  
 Gracchus, Tiberius 20  
 Gran Caffè Esperia 333  
 Grand Bar 330, 332  
 Grande Raccordo Anulare (GRA) 389  
 Grape festival 60  
 Gray, Eileen 334  
 Great Schism 32  
 El Greco 255  
 Greco, Emilio 241  
 Greek art in Vatican Museums 239  
 Green Card 389  
 Green Line Tours 375  
 Gregorian Etruscan Museum 50  
 Gregorian Museum of Pagan Antiquities 235, 237  
 Gregorian Profane Museum 239  
 Gregorian University 157  
 Gregoriana, Villa 268  
 Gregorovius, Ferdinand 57  
 Gregory I (the Great), Pope 27, 28, 90, 190, 192  
 Gregory III, Pope 28, 111

Gregory IV, Pope 75  
 Gregory VII, Pope 28, 172, 180  
 Gregory IX, Pope 28, 139  
 Gregory XI, Pope 32  
 Gregory XIII, Pope 29, 69, 106, 124, 158  
 Gregory XVI, Pope 268  
 Gregory's 358, 359  
 Grotto of Lourdes replica 224  
 Gucci 133, 340, 342, 343  
 Guercino 51, 107, 147, 254  
   *Burial and Glory of St Petronilla* 72  
 Guibert, antipope 180  
 Guided tours 375  
 Guidi, Domenico 146  
 Guiscard, Robert 180, 186  
 'Gusto 328, 331, 350, 351

## H

Hadrian, Emperor 21, 223, 268  
   Mausoleum (Castel Sant'Angelo) 248, 249  
   Obelisk in Pincio Gardens 137  
   Ostia Antica 271  
   Pantheon 25, 110, 111  
   Temple of Hadrian 106  
   Temple of Venus and Rome 81, 87, 175  
 Hadrian's Villa (Tivoli) 36, 71, 238, 257, 269  
 Handbag shops 340  
 Handicraft shops 346, 347  
*Handing over the Keys to St Peter* (Perugino) 245  
 Hangar 363, 365  
 Hannibal 22, 23, 123, 195  
 Hannibalianus 264  
 Hare, Augustus 57  
 Hat shops 341, 343  
 Health 377  
 Health clubs 367  
 Heaven 363, 364  
 Helena (daughter of Constantine I) 264  
 Helena, St (mother of Constantine I) 45, 180, 181  
   statue of 181  
 Heliogabalus, Emperor 21, 85  
 Hemingway (bar) 362, 363  
 Hemingway, Ernest 293, 298  
 Henry IV,  
   Holy Roman Emperor 180  
 Henry VII, Emperor 93  
 Henry VII, King of England 229  
 Henry VIII, King of England 192, 255  
 Hepburn, Audrey 338, 354  
 Heraclitus, Emperor 181  
 Hermès 133  
 "Heroic Relief", Tomb of the 284, 285  
 Hertz (car hire) 395  
 Hilton 367  
 Hiring  
   bikes and mopeds 394, 395  
   cars 395  
 History 17–41  
 Holbein, Hans 255  
 Holidays, public 61  
 Holy Roman Empire 30  
*Holy Trinity* (Reni) 147  
 Homer 124  
 Honorius, Emperor 196  
 Honorius III, Pope 28, 193, 265  
 Horace 56, 175, 268  
*The Horatii and Curatii* (D'Arpino) 72  
 Horatius 19  
 Horses  
   horse-drawn carriages 394  
   riderless races in Via del Corso 137  
   riding 366, 367  
   shows 58  
 Horti Sallustiani 251  
 Hosiers shops 341, 343  
 Hospital of Santo Spirito 226–7  
 Hospitals 377  
 Hostaria dell'Orso 127  
 Hostilius, Tullius 20  
 Hotel Eden bar 363, 364  
 Hotel Reservation 297  
 Hotels 294–309  
   Aventine 306  
   booking 295  
   Campo de' Fiori 303–304  
   checking in and out 295  
   children in 296  
   disabled travellers 296  
   exchange rates 378  
   facilities 295  
   Forum 300  
   hidden extras 295  
   Piazza Navona 301  
   Piazza della Rotonda 300–301  
   Piazza di Spagna 301–302  
   prices 294–5  
   Quirinal 304  
   reservation service 297  
   residential 296  
   Rome's Best 298–9  
   safes 376  
   telephones 380  
   Termini 304–035  
   Tivoli 309  
   Trastevere 306–307  
   Vatican 307–308  
   Via Veneto 308–309  
   Villa Borghese 309  
 House *see also* Casa  
 House of Augustus 97  
 House of Cupid and Psyche 271  
 House of Diana 271  
 House of the Dioscuri 271  
 House of Livia 98, 101  
 House of the Vestal Virgins 80, 85  
 Hugo, Victor, statue of 258  
 Husband and Wife  
   Sarcophagus 262  
 Huts of Romulus 98, 101  
 Hylas, Pomponius 195

## I

Ibiz 340, 343  
 Ice cream 369

Ice cream parlours 329, 330–31  
 Ignatius Loyola, St 114, 115  
   *see also* Sant'Ignazio di Loyola  
*Ignudi* (Michelangelo) 247  
 L'Image 346, 347  
 Immacolata, Colonna dell' *see*  
 Colonna dell'Immacolata  
 Imperial Rome  
   history 24–5  
 In Trastevere 296  
 In Vino Veritas Art Bar 329, 333  
 Ine, King of Wessex 30, 226, 228  
 Ingres, Jean-Auguste-Dominique 135  
 Innocent II, Pope 28, 213  
 Innocent III, Pope, 28, 226  
*Innocent III's Vision of the Church* (Giotto) 28  
 Innocent VIII, Pope, 29, 203, 234, 235  
 Innocent X, Pope 29  
   Carceri Nuove 276  
   Fontana dei Fiumi 120  
   Palazzo Pamphilj 118, 120  
   Piazza Navona 283  
   portrait 51, 105, 107  
   Sant'Agnes in Agone 121  
   Villa Doria Pamphilj 267  
 Innocenti 333  
 Inoculations 377, 382  
*Insula*, Roman 66, 68  
 Insurance  
   air travel 384  
   cars 389, 395  
   medical 377  
   property 376  
 Intercity trains 388  
 Interior design shops 344–5  
 International Exhibition (1911) 259  
*International Herald Tribune* 383  
 International Horse Show 58  
 International Tennis  
   Championship 58  
 Internet Cafés 381  
 Ionic order 36  
 Ippodromo delle Capannelle 358  
   359, 366, 367  
 Ippodromo di Tor di Valle 366, 367  
 Irish Dominicans 186  
 Iron Age 80, 97, 101  
   history 17, 18  
 Isabella of Castile 219  
 Isis, cult of 73, 285  
 Isola Tiberina (Tiber Island)  
   12, 152, 275  
 Istituto Madri Pie 296, 297  
 Italcable 380  
 Italian Automobile Club 388  
 Italian State Tourist Board (ENIT)  
   374, 375  
 IVA (Value Added Tax) 335, 382  
 Ivo 328, 331

## J

Jackie O (nightclub) 363, 364  
 James, Henry 57  
 James, St, tomb of 159

- Janiculum 214–21  
 area map 215  
 restaurants 325  
 Street Finder maps 3, 4, 7, 11  
 Tour of the Janiculum 216–17  
 walk 289
- Janus, Arch of *see* Arch of Janus
- Jazz 365
- Jeff Blynn's 362, 363
- Jerome, St* (Leonardo da Vinci) 237
- Jesuits 34, 106, 227  
 Collegio di Propaganda  
 Fide 132  
 Gesù 105, 114–15  
 Sant'Andrea al Quirinale 161  
 Sant'Ignazio di Loyola 105
- Jewellery  
 costume 341, 343  
 goldsmiths and silversmiths  
 341, 343  
 shops 340–41, 343
- Jews 87  
 Ghetto 152  
 synagogues 152, 275, 383
- Jogging 367
- John, St 194
- John the Baptist, St* (Caravaggio) 72
- John XI, Pope 28
- John XII, Pope 28
- John Paul II, Pope 41, 121, 356
- Joseph Lending Grain to the Egyptians* (Théudon) 146
- Julia (daughter of Emperor Augustus) 82, 101, 140, 141
- Julian the Apostate, Emperor 21, 174, 192
- Julius II, Pope 28, 29, 126, 227, 243, 277  
 Obelisk of Montecitorio 113  
 private apartments in Vatican 242  
 St Peter's 33, 230  
 Sistine Chapel 246  
 tomb 170  
 Vatican Museums 234, 235, 239  
 Via Giulia 153, 276
- Julius III, Pope 50, 262
- Jungle 363, 364
- Jupiter, Temple of *see* Temple of Jupiter
- Justin, Emperor, Cross of 27
- Juvenal 68
- K**
- Kauffmann, Angelica 156, 160  
 Self-portrait 56
- Keats, John 39, 133, 288, 290  
 grave 205  
 portrait of 57
- Keats-Shelley Memorial House 51, 131, 134
- Kings of ancient Rome 20
- Kinson, Portrait of Pauline Borghese 51
- Kitchen shops 344, 345
- K.K. 359
- Klee, Paul, *Town with Gothic Cathedral* 241
- Knights of Malta 204
- Knights of St John 90
- Knitwear 339, 342
- Kostka, St Stanislas 161
- Krechel 330
- Krizia 339
- L**
- Labirinto 360, 361
- Laboratorio Scatole 346, 347
- Labre, Benoit-Joseph 164
- Lagerfeld, Karl 338, 341
- Lake Regillus, battle of 84
- Landini, Taddeo 150
- Lanfranco, Giovanni 123, 147
- Laocoön* 50, 51, 236, 237, 239
- Lapidary Gallery, Vatican Museums 27, 237, 240
- Largo della Moretta 276
- The Last Judgment* (Michelangelo) 244
- Late clubs 363
- Lateran 176–87  
 area map 177  
 restaurants 322–3  
 Street-by-Street map 178–9  
 Street Finder maps 6, 9, 10
- Lateran Palace 177, 180, 182, 183  
 Street-by-Street map 179
- Lateran Treaty (1929) 40
- Laterani family 182
- Latin language 17
- Latins 50
- Lavori Artigianali Femminili 371
- Lazzi Express 389
- Leather goods shops 340, 343
- Léger, Fernand 241
- Legros, Pierre 146, 161  
 statue of San Filippo Neri 148
- Leo I, Pope 170
- Leo III, Pope 28, 243, 280
- Leo IV, Pope 28, 226, 243
- Leo X, Pope 28, 29, 32, 229  
 Palazzo della Cancelleria 149  
 Palazzo Madama 122  
 Raphael Rooms 243  
 San Giovanni dei Fiorentini 153  
 Santa Maria in Domnica 193  
 tomb of 108
- Leo XI, Pope 29  
 monument to 232
- Leonardo da Vinci 241, 243  
*St Jerome* 237
- Leonardo da Vinci airport *see* Fiumicino airport
- Il Leoncino 331
- "Leonine City" 226
- Leonine Wall 224
- Lepidus, Marcus 21, 82
- Lepidus, Marcus Aemilius 82
- Leroy, Thomas 149
- Lettere Caffè 358, 359
- Letters, postal service 381
- The Liberation of St Peter* (Raphael) 243
- Liberius, Pope 28, 172
- Liberti 339, 342
- Liberty* style 348
- Libreria Belardetti 346, 347
- Libreria Caffè Bohemien 329, 332
- Libreria Godel 346, 347
- Libreria San Silvestro 346, 347
- Ligorio, Caius, Tomb of 285
- Lighthouse, Manfredi 216
- Lighting shops 344, 345
- Ligorio, Pirro 225, 234, 268
- Limentani 345
- Linen, shops 345
- Lingerie shops 339, 342–3
- LinuXclub 363, 365
- Lippi, Filippino 245
- Lippi, Filippo 50, 255
- Liszt, Franz 57, 133, 298
- Livia 97, 141  
 House of *see* House of Livia  
 Livia's Villa 49, 50, 163
- Livy 18, 74
- Liz 339, 342
- Locanda Atlantide 363, 365
- Loggia of Cupid and Psyche, Villa Farnesina 221
- Loggias 37
- Lombard community 141
- Lombardi, Pietro 54
- Longhi, Martino the Elder  
 Chiesa Nuova 124  
 Palazzetto Cenci 153  
 Palazzo Attems 127  
 Santa Maria della Consolazione 203  
 Santa Maria in Trastevere 213  
 Santi Ambrogio e Carlo al Corso 141
- Longhi, Martino the Younger 160
- Longhi, Onorio 141
- Loren, Sophia 338
- Lorenzetto (Lorenzo Lotti) 111, 138
- Lorenzo, San (St Lawrence) 85, 265
- Lost property 377
- Lotto, Lorenzo 107
- Louis, St 119
- Louis XIV, King of France 134–5, 160
- Low-cost flights 384
- Lowenhaus 329, 331
- Loyola, St Ignatius of 105, 106, 125
- Lo Zozzone 329, 330
- Luca, San *see* Luke, St
- Lucius 84, 140
- Ludovic, St  
*St Ludovic Kneels Before Boniface VIII* (Martini) 28–9
- Ludovisi, Bernardino 147
- Ludovisi, Cardinal Ludovico 106, 254
- Ludovisi, Prince 112
- Ludovisi family 251, 252, 254
- Ludwig, King of Bavaria 133
- Luke, St 160, 180
- Luna e L'altra 339, 342
- LUNEUR amusement park 371
- Lungotevere embankments 274  
 Walk by the Tiber 276
- Luther, Martin 107, 227
- Lutyens, Edwin 258, 259



## M

- Macedonian War 23  
 Madama, Palazzo 119, 122  
 La Maddalena 109  
 Maderno, Carlo 56  
 Palazzo Barberini 255  
 Palazzo del Monte di Pietà 146  
 Palazzo del Quirinale 158  
 Piazza San Pietro fountains 52  
 St Peter's 230  
 Sant'Andrea della Valle 123  
 San Giovanni dei Fiorentini 153  
 Santa Susanna 255  
 tomb of 153  
 Maderno, Stefano 211  
 statue of St Cecilia 44  
 Mado 339, 343  
*Madonna and Child*, mosaic in  
 Chapel of St Zeno,  
 Santa Prassede 30  
*Madonna della Clemenza*, icon in  
 Santa Maria in Trastevere 213  
*Madonna di Foligno* (Raphael) 33,  
 225  
*Madonna di Guadalupe* (statue in  
 Vatican Gardens) 224  
*Madonna, San Rocco and  
 Sant'Antonio with Victims of  
 the Plague* (Il Baciccia) 141  
*Madonna della Strada*, painting in  
 the Gesù 115  
 Maecenas 167  
 Auditorium of 175  
 Maga Morgana 339, 343  
 Magazines  
 entertainments listings 354  
 Magistretti, Vico 344  
 Mai Visto 339, 343  
 Maidalchini, Olimpia 120  
 Mail Boxes Etc 381  
 Mail services 381  
 La Maison 363, 365  
 Makasar 330, 333  
 Mambo 359  
 Mamertine Prison 91, 370  
 Mancini, Maria 160  
 Mancini, Ortensia 160  
 Mandarina Duck 340, 343  
 Manfredi Lighthouse 216  
 Manilio, Lorenzo 153  
 Marathon 58, 367  
 Maratta, Carlo 141  
 Marcellinus 264  
 Marcellus 141  
 Marcellus, Theatre of  
*see* Theatre of Marcellus  
 Marchetti 351  
 Marcillat, Guillaume de 139  
 Marforio (talking statue) 124  
 Margani family 274  
 Margherita, Madama of Austria 122  
 Margherita, Palazzo 254  
 Mariani, Camillo 162  
 Marini, Pasquale 131  
 Marino 314  
 Marino Wine Festival 60  
 Mario Prilli 348, 349  
 Marius 20, 22  
 Marj, Paolo 342, 344  
 Mark, St 28, 75  
*see also* San Marco  
 Markets 352–3  
 Rome's Best 336–7  
 local 353  
 Campo de' Fiori 143, 145,  
 146, 334, 352  
 Mercato Andrea Doria 352  
 Mercato dei Fiori 352  
 Mercato delle Stampe 335, 349, 352  
 Mercato di Testaccio 337, 352  
 Mercato di Via Sannio 180, 353  
 Nuovo Mercato Esquilino  
 174, 352  
 Porta Portese 353  
 Markets, Trajan's  
*see* Trajan's Markets  
 Marozia 30  
 Martial 68  
 Martin V, Pope 29, 32, 75, 158–9  
 Martini 315  
 Martini, Simone, *St Ludovic Kneels  
 before Boniface VIII* 28–9  
*Martyrdom of St Simon*  
 (Pomarancio) 194  
 Maruccelli, Paolo 122  
 Mascherino, Ottaviano 126  
 Masolino, San Clemente frescoes 186  
*The Mass at Bolsena* (Raphael) 242  
 Massimo family 123  
 Massimo, Paolo 123  
 Massimo alle Colonne,  
 Palazzo 118, 123  
 Massoni 341, 343  
 Matisse, Henri 241  
 Mattei family 150, 190, 193, 275  
 Matteo da Città di Castello 124  
 Mausoleum of Augustus 141, 158  
 Max & Co 339, 342  
 Maxentius, Emperor 21  
 Arch of Constantine 91, 279  
 Aurelian Wall 196  
 Basilica of Constantine and  
 Maxentius 86  
 Maximus, Quintus Fabius 20  
 MaxMara 338, 342  
 Mazzarino, Cardinal Raimondo 160  
 Mazzini, Giuseppe 38  
 Medici, Alessandro de' 122  
 Medici, Caterina de' 122  
 Medici, Duke Cosimo II de' 277  
 Medici, Cardinal  
 Ferdinando de' 135  
 Medici family 122  
*see also* Leo X, Pope  
*and* Clement VII, Pope  
 Medici, Villa 135, 355, 357  
 Medieval Rome 28–9, 30–31  
 Melchiodes, Pope 182  
 Meli, Giosuè 180  
 Meni's fashion 338–9, 342  
 Menus 311  
 Meo Patacca 361  
 Mercato Andrea Doria 352  
 Mercato dei Fiori 352  
 Mercati Generale 358, 359  
 Mercato delle Stampe 335, 349, 352  
 Mercato di Piazza Vittorio 174, 352  
 Mercato di Testaccio 352  
 Mercato di Via Sannio 180, 353  
 Merola 341, 343  
*Il Messaggero* 383  
 Messalina 184  
 Metaverso 363, 365  
 Metella, Cecilia, tomb of 265, 266  
 Methodist Church 383  
 Metro 392–3  
 map 386–7  
 Metropolitan (cinema) 360, 361  
 Michael, Archangel 248, 249  
 Michelangelo 32, 56, 108, 123,  
 135, 149, 218, 219, 220, 239, 243  
 Cordonata 65, 66  
 Farnese archway 276, 277  
*The Last Judgment* 244  
 Moses 47, 162, 170  
 Palazzo dei Conservatori 72  
 Palazzo Farnese 144, 147  
 Palazzo Nuovo 70  
 Piazza del Campidoglio 65, 67, 68  
*Pietà* 33, 233  
 portrait of 126  
 St Peter's 33, 44, 230, 232  
 Santa Maria degli Angeli 163  
 Sistine Chapel 33, 241, 244, 245,  
 246–7, 370  
 tomb of Pope Julius II 170  
 Villa Giulia 262  
 Michiel, Cardinal Giovanni,  
 tomb of 159  
 Midnight Mass 61  
 Il Millennio 349  
 Milton, John 57  
 Milvian Bridge, Battle of the 26  
 Mimie e Cocò 362, 364  
 Minibuses, electric 374, 392  
 Minicabs 376–7  
 Ministry of Finance 378  
 Ministry of Justice 276  
*Miracle of St Benno* (Saraceni) 121  
 Miranda 339, 342  
 Missoni 339  
 Mithraism 25, 186, 187  
 Mithras 25  
 Mola, Pier Francesco, *Endymion* 73  
 MomiX 354  
 Momo, Giuseppe 235, 241  
 Mondadori 346, 347  
 Money 378–9  
 security 376  
 travellers' cheques 376, 377  
 Moneychangers' Arch *see* Arco  
 degli Argentari  
 Monnot 71  
 Monogramma Arte Contemporanea  
 349  
 Montaigne, Michel de 57, 127  
 Monte Cavallo 158

- Monte di Pietà, Palazzo del 145, 146  
 Monte Testaccio 204  
 La Montecarlo Remo 328, 331  
 Montecitorio, Obelisk of  
   *see* Obelisk of Montecitorio  
 Montecitorio, Palazzo di 35, 112, 283  
 Montelupo, Raffaele da 108  
 Montepulciano d'Abruzzo 315  
 Montoya, Cardinal Pedro Foix de  
   144, 148  
 Monuments  
   to Anita Garibaldi 216  
   to Garibaldi 216, 218  
   Victor Emmanuel 39, 40, 65, 74  
 Moore, Henry 241  
 Mopeds 394, 395  
 Moravia, Alberto 57  
 Morelli, Cosimo 123  
 Moribondo e Gariglio 350, 351  
 Moro, Aldo 41  
 Moroni Gioielli 341, 343  
 Morris, William 135  
 Mosaics  
   Tour of Rome's Best  
   Mosaics 280–81  
   Baths of Caracalla 188, 239  
   Baths of Otricoli 239  
   for children 370  
   Cosmatesque 37  
   Mosaic of the Doves 71  
   Museo Borghese 261  
   Ostia Antica 271  
   Sant'Agnes fuori le Mura 264  
   San Clemente 187  
   Santa Costanza 26–7  
   Santa Maria in Dominica 191  
   Santa Maria Maggiore 172, 173  
   Santa Maria in Trastevere 31,  
   208, 212–13  
   Santi Nereo e Achilleo 194  
   Santa Prassede 30, 171  
   Vatican Museums 48, 237  
*Moses* (Michelangelo) 170  
 Moses Fountain 54, 162  
 Moses Pendleton School 357  
 Mosque 383  
*Mostra* (monumental fountains) 54  
 Motor racing 366, 367  
 Motorbike racing 365  
 Mouth of Truth *see* Bocca della Verità  
 Movies 41, 57, 360, 361  
 Mozart, Wolfgang Amadeus 57  
 Mr Boots 340, 343  
 Mr Wire 350, 351  
 Mullooly, Father 186  
 Multimedia shops 346, 347  
 Munch, Edvard 241  
 Murano Più 344, 345  
 Muratori, Domenico 159  
 Murillo, Bartolomé 218  
 Museo *see* Museums  
 Museums and galleries  
   cafés 329  
   for children 370  
   practical information 374  
   Rome's Best 48–51  
 Museum and galleries (cont.)  
   Antiquarium Forense 50, 81, 87  
   Burcardo Theatre Museum 51, 149  
   Capitoline Museums 50, 51, 65, 66,  
   67, 70–73, 74  
   Chiaromonti Museum 235, 237, 239  
   Christian Museum 235  
   Etruscan Museum 235, 237  
   Galleria Colonna 51  
   Galleria Doria Pamphilj 48, 50  
   Galleria Nazionale d'Arte Antica  
   at Palazzo Barberini 49, 51, 255  
   Galleria Nazionale d'Arte Antica  
   at Palazzo Corsini 48, 51, 217, 218  
   Galleria Nazionale d'Arte  
   Moderna 51, 259  
   Galleria Spada 51  
   Gregorian Etruscan Museum 50  
   Gregorian Museum of Pagan  
   Antiquities 235, 237  
   Gregorian Profane Museum 239  
   Keats-Shelley Memorial House 51,  
   131, 134  
   Koggmuseet 178  
   Museo di Arte Contemporanea  
   di Roma 264  
   Museo delle Arti e Tradizioni  
   Popolari 370  
   Museo Barracco 50, 149  
   Museo Borghese 49, 51, 260–61  
   Museo delle Cere 51, 156, 159  
   Museo della Civiltà Romana 50, 90,  
   113, 266  
   Museo delle Mura 370  
   Museum of Musical  
   Instruments 51 181  
   Museo Napoleonico 51, 127  
   Museo Nazionale d'Arte  
   Orientale 174–5  
   Museo Nazionale Etrusco 50, 262  
   Museo Nazionale Romano 49, 50,  
   155, 163  
   Museum of Pagan Antiquities 235  
   Museo del Palazzo Venezia 75  
   Museo delle Paste Alimentari 157,  
   160  
   Museo di Roma 123  
   Museo di Roma in Trastevere 51,  
   208, 210  
   Museo Storico della Liberazione  
   di Roma 185  
   Museo Zoologico 259  
   Palatine Museum 99  
   Pio-Christian Museum 237, 240  
   Pio-Clementine Museum 235,  
   237, 239  
   Vatican Museums 50, 51, 234–7  
 Music  
   ballet and dance 357  
   booking tickets 354  
   in churches 356  
   contemporary 357  
   folk 358–9  
   jazz 358, 359  
   musicians 57  
   open-air 355, 356–7  
 Music (cont.)  
   opera 357  
   orchestral, chamber and choral  
   356, 357  
   rock 358  
   salsa and African 363  
   shops 346, 347  
   world 359  
 Musical Instruments, Museum of 181  
 Mussolini, Benito 40, 55  
   Casina Valadier 136  
   Museo delle Cere 159  
   Palazzo Venezia 75  
 Myron 239
- N**  
 Nadia e Davide 332  
 Napoleon I, Emperor 38  
   Museo Napoleonico 51, 127  
 Napoleon III, Emperor 127  
 Nardecchia 349  
 Natale Oggi 353  
 Navona, Piazza  
   *see* Piazza Navona  
 Nazis 266  
 Nemi 271  
 Neo-Classicism 56  
 Neo-Realism 57  
 Neptune Fountain 282  
 Nereus, St 194  
 Neri, San Filippo 123, 148  
   Chiesa Nuova 117, 118, 124  
   Oratorio dei Filippini 125  
   Santissima Trinità dei  
   Pellegriani 146–7  
   statue of 148  
   tomb of 124  
   Visit of the Seven Churches  
   193  
 Nero, Emperor 21, 24, 163, 186  
   Aqueduct of 184, 191, 193, 374  
   Colossus of 93  
   Cryptoporticus 100  
   ghost of 138  
   Torre delle Milizie 90  
 Nero's Golden House *see* Domus Aurea  
 Nerva, Emperor 21, 88  
   Forum of Nerva 91  
 Nervi, Pier Luigi 224  
 New Life 362, 363  
 New Year's Eve 61  
 Newspapers 383  
   entertainments listings 354  
   shops 346  
 Nicholas, St 205  
 Nicholas III, Pope 180  
 Nicholas IV, Pope 172  
 Nicholas V, Pope 29, 126  
   St Peter's 33, 230  
   Santo Stefano Rotondo 185  
   San Teodoro 201  
   Vatican chapel 241  
*Nicholas V Receiving a Book* 29  
 Nicolò di Angelo 267  
 Night buses 392  
 Night driving 391

Nightclubs 363, 364–5  
 Noantri, Festa de' 61, 353, 355  
 Nobilor, Marcus Fulvius 82  
 Il Nolano 362, 364  
 Normans 31, 185  
 Nostra Signora di Lourdes (hostel)  
 296, 297  
 Notte Bianca 60  
 Numa Pompilius, King 18, 20  
 Nuovo Olimpia 360, 361  
 Nuovo Sacher 360, 361

## O

L'Oasi della Birra 329, 332  
 Oasi di Pace 366, 367  
 Obelisks  
 Rome's Best 52–5  
 Circus Maximus 205  
 Fontana dei Fiumi 120  
 Montecitorio 55, 113  
 Piazza dell'Esquilino 55, 168, 172  
 Piazza del Popolo 52, 55, 137, 205  
 Piazza del Quirinale 55, 158, 162  
 Piazza di San Giovanni  
 in Laterano 52, 55, 205  
 Piazza San Pietro 55, 224  
 Pincio Gardens 137  
 Santa Maria Maggiore 162  
 Santa Maria sopra Minerva 52, 55, 104, 108  
 Trinità dei Monti 162  
 Villa Celimontana 193  
 Obikà 331  
 Obor 344, 345  
 Octavia 101  
 Portico of 151, 274  
 Octavian *see* Augustus, Emperor  
 Odazzi, Giovanni 159  
 Odoacer 20  
 Old Bear 329, 331  
 Old Marconi 332  
 Old Master paintings, shops 348, 349  
 Olgiata Golf Club 366, 367  
 Olive oil 312  
 Oliver 339, 342  
 Olympic Games (1960) 41, 266  
 Ombre Rosse 362, 364  
 On the Rocks (club) 362, 363  
 Onyx 342  
 Open-air concerts 355, 356–7  
 Open-air theatre 361  
 Open Gate 362, 363  
 Opening hours  
 banks 378  
 museums 374  
 restaurants 311  
 shops 334  
 Opera 357  
 booking tickets 354  
 open-air 355  
 Three Tenors Concert 40–41  
 Oppio Café 330, 332  
 Oratorio dei Filippini 118, 125  
 Oratorio del Gonfalone 277, 356, 357  
 Orbis 354, 355

Orchestral music 356, 357  
 Orders, Classical architecture 36  
*Original Sin* (Michelangelo) 247  
 Orsini family 151  
 Orso, Bishop Antonio, tomb of 159  
 Orvieto 60  
 wine 314  
*L'Osservatore Romano* 224  
 Ostello del Foro Italoico 291  
 Ostia Antica 270–71, 361, 370  
 Ostiense station 384, 385  
 Ottaviano 291  
 Otto I, Emperor 30  
 Ottoboni, Cardinal 57  
 Ovato Fountain 55  
 Ovid 56  
 Oviesse 335

## P

La Pace del Cervello 329, 332  
 Paci 332  
 Package holidays 385  
 Paganini 345  
 Le Pain Quotidien 329, 331  
 Painters 56  
 Paintings, shops 348, 349  
 Palace of Justice *see* Palazzo  
 di Giustizia  
 Palace of Septimius Severus 97, 99, 100  
 Palalottomatica 358, 359  
 Palatine 96–101  
 area map 97  
 for children 370  
 Street Finder map 8  
 Tour of the Palatine 98–9  
 Palatine Museum 99  
 Palatium 100  
 Palazzetto Cenci 153  
 Palazzetto dell'Orologio 258  
 Palazzina of Pius IV 259  
 Palazzo Altemps 127  
 Palazzo Altieri 105, 107  
 Palazzo Baldassini 109  
 Palazzo del Banco di Santo Spirito 125  
 Palazzo Barberini 108, 255  
 Rome's Best Museums and  
 Galleries 49, 51  
 Street-by-Street map 252  
 Walk around Bernini's Rome 282  
 Palazzo Borghese 112  
 Palazzo Brancaccio 174  
 Palazzo Braschi 118, 123  
 Palazzo della Cancelleria 33, 149  
 concerts 356  
 Street-by-Street map 145  
 Palazzo Capranica 113  
 Palazzo Caprini 32  
 Palazzo Cenci 152–3, 275  
 Palazzo della Civiltà del Lavoro 267  
 Palazzo Clarelli 277  
 Palazzo del Collegio Romano 105, 106  
 Palazzo Colonna 157, 158  
 Palazzo del Commendatore 227  
 Palazzo dei Conservatori 68, 72–3  
 floorplan 72–3  
 Rome's Best Museums  
 and Galleries 49, 51  
 Street-by-Street map 66  
 Palazzo Corsini 218  
 Rome's Best 48, 51  
 Street-by-Street map 217  
 Palazzo Donarelli 277  
 Palazzo Doria Pamphilj 105, 107  
*see also* Galleria Doria Pamphilj  
 Palazzo delle Esposizioni 164, 360, 361  
 café 330, 332  
 Palazzo Falconieri 276  
 Palazzo Farnese 34, 147, 276  
 Palazzo del Freddo Fassi 330, 332  
 Palazzo di Giustizia 229  
 Palazzo del Governo Vecchio 124  
 Palazzo Grazioli 107  
 Palazzo Madama 119, 122  
 Palazzo Margherita 254  
 Palazzo Massimo 163  
 Palazzo Massimo alle Colonne 118, 123  
 Palazzo Misciattelli 127  
 Palazzo del Monte di Pietà 145, 146  
 Palazzo di Montecitorio 35, 112, 283  
 Palazzo Nardini 124  
 Palazzo Nuovo 35, 68, 70–71  
 floorplan 70–71  
 Rome's Best Museums  
 and Galleries 49  
 Street-by-Street map 67  
 Palazzo Odescalchi 156  
 Palazzo Pamphilj 118, 120  
 Palazzo dei Penitenzieri 227  
 Palazzo di Propaganda Fide 131,  
 132  
 Palazzo Pio Righetti 145, 146  
 Palazzo delle Poste 380  
 Palazzo del Quirinale 157, 158, 282  
 Palazzo Ricci 144, 149, 276  
 Palazzo Sacchetti 277  
 Palazzo Senatorio 65, 67, 68  
 Palazzo Spada 145, 147  
 Palazzo dello Sport 267, 358, 359  
 Palazzo Torlonia 229  
 Palazzo Venezia 75  
 Rome's Best 49, 51  
 Street-by-Street map 66  
 Palena, Beato Nicola da Forca,  
 tomb of 219  
 Palestrina 17, 271  
 Palestrina, Giovanni Luigi da 57  
 Palladium (sacred statue of Pallas  
 Athena) 85  
 Palladium (theatre) 347, 358, 359  
 Pallas Athena 85  
 Pallavicini, Cardinal 211  
 La Palma 363, 365  
 Palombi 351  
 Pamphilj, Prince Camillo 267  
 Pamphilj family 107  
 Pamphilj, Palazzo 118, 120  
 Panattoni I Marmi 328, 333  
 Panella 332  
 Pannini, Giovanni Paolo  
*Interior of the Pantheon* 43  
*Piazza Navona with Fontana dei*



- Quattro Fiumi* 55
- Pannocchi 321
- Pantheon 43, 83, 103, 110–11  
architectural features 110–11  
floorplan 46  
history 27  
Rome's Best Churches  
and Temples 44, 46  
Street-by-Street map 104  
timeline 111  
Walk around Bernini's Rome 283
- Pantheon Fountain 54, 55
- Paolo, San (4th-century martyr)  
192
- Paolo, San *see* Paul, St
- Papacy 28–9
- Papal Audience Chamber 224
- Paper crafts shops 346, 347
- Parco Appio Claudio 266–7
- Parco della Musica 356, 357, 358
- Parking 289, 391, 395
- Parks and gardens  
for children 371  
jogging 367  
Botanical gardens 215, 217, 218  
Colle Oppio 281  
Farnese Gardens 101  
Hadrian's Villa 269  
Palazzo Farnese 276  
Parco Appio Claudio 266–7  
Parco del Celio 191  
Pincio Gardens 136–7, 357  
Villa Aldobrandini 165  
Villa Borghese 258–9, 368, 369, 371  
Villa Celimontana 193  
Villa Doria Pamphili 60, 267, 355  
Villa d'Este 55, 268  
Villa Giulia 262, 355  
Villa Gregoriana 268  
Villa Sciarra 211
- Parmesan 313, 346
- Parnassus* (Raphael) 50
- Paschal candlestick 186
- Paschal I, Pope 28  
Chapel of St Zeno 281  
Santa Cecilia in Trastevere 211  
Santa Maria in Domnica 193, 280
- Paschal II, Pope 28  
Santa Maria del Popolo 138, 139  
Santa Prassede 171
- Pasolini, Pier Paolo 57
- Pasquino (talking statue) 120, 124  
Street-by-Street map 118
- Passetto *see* Vatican Corridor
- Passports 295, 376, 377, 382
- Pasta 312, 313
- Pasticceria Trastevere 333
- Pasticcerie* (pastry shops)  
330, 331–3
- Pastry shops 329, 350–51
- Paul, St 87, 185, 228  
graffiti in catacombs 265  
history 24, 26, 27  
statue of 113  
tomb of 267
- Paul II, Pope 29, 75
- Paul III, Pope 29  
Castel Sant'Angelo 249  
coat of arms 277  
Palazzo del Monte di Pietà 146  
Palazzo Farnese 147  
Piazza del Campidoglio 68  
St Peter's 33  
Sangallo Bastion 196  
Sistine Chapel 170, 244
- Paul III Gives his Approval to the  
Capuchin Order* (Ricci) 29
- Paul IV, Pope 29, 152
- Paul V, Pope 29  
Fontana Paola 54, 219  
Galleon Fountain 225  
Palazzo del Banco di Santo  
Spirito 125  
Palazzo Borghese 112  
Santa Maria Maggiore 172
- Paul VI, Pope 235, 241  
Pavarotti, Luciano 40, 301
- Peck, Gregory 354
- Pedestrian crossings 390
- Pediments 36
- Pelagius II, Pope 28, 265
- Pellacchia 333
- Pendolino trains 388
- Penitenzieri, Palazzo dei 227
- Penni, Giovanni Francesco 242
- Perfume, duty-free allowances 382
- Pero 341, 343
- Perugia 60
- Perugino 56, 242  
*Handing over the Keys to  
St Peter* 245  
Sistine Chapel frescoes 244, 245
- Peruzzi, Baldassarre 151  
biography 220  
Palazzo Massimo  
alle Colonne 118, 123  
Sant'Eligio degli Orefici 148  
Santa Maria della Pace 121  
Villa Farnesina 217, 220–21
- Peter, St (San Pietro)  
history 24, 26, 27, 28  
legends 91, 171, 185, 194, 265  
relics 87, 168, 228  
San Pietro in Montorio 219  
San Pietro in Vincoli 47, 170  
statues of 33, 90, 233  
tomb of 230, 232  
Vatican 223
- Peter of Illyria 204
- Petochi 341, 343
- Petrarch 57
- Petrol 391, 395
- Petrini dal 1926 330, 333
- Pharmacies 376, 377
- Philip, St, tomb of 159
- Philip Neri, St *see* Neri, San Filippo
- Phocas, Column of *see* Column  
of Phocas
- Photographs, antique shops 349
- Piacentini, Pio 164
- Pianeta Taxi 2000 394, 395
- Piazza Belli 209
- Piazza della Bocca della  
Verità 53, 200–201
- Piazza Campo de' Fiori market 334
- Piazza dei Cavalieri di Malta 204
- Piazza del Campidoglio 65, 68, 72  
Street-by-Street map 67
- Piazza delle Coppelle market 339
- Piazza Esedra *see* Piazza  
della Repubblica
- Piazza dell'Esquilino  
obelisk 55, 172  
Street-by-Street map 168
- Piazza del Fico market 353
- Piazza della Minerva obelisk 283
- Piazza di Montecitorio obelisk  
55, 113
- Piazza Navona 116–27, 369  
area map 117  
Befana 61, 371  
history 35  
hotels 301  
restaurants 317–18  
Street-by-Street map 118–19  
Street Finder maps 4, 11, 12  
walks 283
- Piazza Navona with Fontana dei  
Fiumi* (Pannini) 55
- Piazza della Pilotta 157
- Piazza in Piscinula 275
- Piazza del Popolo 137  
flower market 58  
fountains 39, 52, 54  
obelisk 55
- Piazza di Porta Capena 279
- Piazza del Quirinale 158  
obelisk 55, 162  
Street-by-Street map 157
- Piazza della Repubblica 155, 164
- Piazza della Rotonda 102–15  
area map 103  
hotels 300–301  
restaurants 316–17  
Street-by-Street map 104–5  
Street Finder maps 4, 12
- Piazza San Cosimato market 353
- Piazza di San Giovanni in Laterano  
obelisk 53, 55  
Street-by-Street map 178–9
- Piazza di Sant'Ignazio 104, 106
- Piazza Santa Maria Maggiore  
173
- Piazza di Santa Maria  
in Trastevere 208, 212
- Piazza San Pietro 231  
fountains 52, 54  
obelisk 55  
Street-by-Street map 224
- Piazza di Siena 258
- Piazza di Spagna 128–41  
area map 129  
hotels 301–302  
light meals and snacks 330  
restaurants 318–19  
Street-by-Street map 130–31  
Street Finder maps 4, 5
- Piazza Vittorio Emanuele II 174

- Piazza Vittorio market 352  
 Pica, Alberto 330  
 Picasso (nightclub) 362, 363  
 Picasso, Pablo 241  
 Piccola Farnesina 149  
   Rome's Best Museums and Galleries 50  
   Street-by-Street map 145  
 Piccolomini family 123  
 Piceni, Confraternity of the 126  
 Pickpockets 352, 376  
 Picnics 369  
 Pie' di Marmo 105, 108  
 Pierleoni family 152, 274  
 Pierleoni Tower 275  
*Pietà* (Bellini) 240, 241  
*Pietà* (Michelangelo) 33, 233  
 Pietro, San *see* Peter, St  
 Pilate, Pontius 180, 181  
 Pilgrims 41, 230  
 Pincio Gardens 136–7, 357  
 Pincio Hill 135, 136  
 Pineider 346, 347  
 Pinturicchio 47, 69, 138, 236  
   *Adoration of the Magi* 241  
   Borgia Apartment 241  
   *Delphic Sybil* 139  
   *Funeral of St Bernardino* 67  
 Pio Righetti, Palazzo 145, 146  
 Pio-Christian Museum 237, 240  
 Pio-Clementine Museum 235, 237, 239  
 Piombo, Sebastiano del 219  
   Santa Maria del Popolo 138, 139  
   Villa Farnesina frescoes 220  
 Piper 363, 365  
 Pirandello, Luigi 360  
 Piranesi, Giovanni Battista 38, 78, 204  
 Pisa, popes in 32  
 Pisanello 158  
 Piscina, San Clemente 186  
 Piscina delle Rose 367, 371  
 Pius II, Pope 29, 268  
   tomb of 123  
 Pius III, Pope, tomb of 123  
 Pius IV, Pope 29, 127  
   Casina of 225  
   Palazzina 259  
   Porta del Popolo 137  
   Porta Santo Spirito 226  
   Sistine Chapel 135  
   Via Appia Antica 265  
 Pius V, Pope 241  
   tomb of 169  
 Pius VI, Pope 113, 123, 218, 235  
 Pius VII, Pope 239  
 Pius IX, Pope 39, 227  
   Colonna dell'Immacolata 132  
   Pio-Christian Museum 240  
   portrait of 132  
 Pius X, Pope 160  
 Pizza Florida 332  
 PizzaRé 328, 331, 333  
 Pizzas 328  
 Pizzeria Ivo 328, 333  
 Pizzeria San Marco 333  
 Pizzerias 328, 331–3  
 The Place 358, 359  
 Plants found in Colosseum 92  
 Plato 243, 269  
 Plautus 77  
 Plaza Minerva 289  
 Pliny the Elder 239  
 Plotina 90  
*Pluto and Persephone* (Bernini) 260  
 Podiums 36  
 Police 376, 377  
   registering with 295, 382  
 Policlinico Umberto I 377  
 Polidori Uomo 339, 342  
 Polidoro da Caravaggio 149  
 Pollini 340, 343  
 Polyclitus 239  
 Pomarancio, Niccolò 185, 208  
   *Martyrdom of St Simon* 194  
 Pomodoro, Giò 241  
 Pompeii 270, 271  
 Pompeus, Sixtus the Righteous, Tomb of 284  
 Pompey the Great 150, 352  
   history 20, 22, 23  
   Theatre of Pompey 146  
 Pomponius Hylas, Columbarium of 195  
 Ponte Cestio 152  
 Ponte Fabricio 23, 152, 275  
 Ponte Mazzini 276  
 Ponte Rotto 200, 274  
 Ponte Sant'Angelo 126, 132, 152, 273, 283  
 Ponte Sisto 209, 210, 275  
 Pontelli, Baccio 121, 210, 226  
 Ponti, Giò 345  
 Pontifex Maximus 80, 85, 163  
 Ponzio, Flaminio 112, 148, 172, 274  
 Popes 28–9  
   audiences with 382  
   *see also individual popes*  
 Porchetta stall, Viale Carlo Felice 332  
 Porta Asinaria 179, 180  
 Porta Maggiore 184  
 Porta Magica 174  
 Porta Pia 38–9  
 Porta Pinciana 253  
 Porta del Popolo 137  
 Porta Portese market 336, 353  
 Porta San Sebastiano 196  
 Porta Santo Spirito 226  
 Porta Settimiana 217, 218  
 Portico of Octavia 151, 274  
 Porticoes 36  
 Portunus, Temple of *see* Temple of Portunus  
 Post offices 381  
*Poste restante* 381  
 Postumius 84  
 Poussin, Nicolas 56, 135  
   monument 112  
 Pozzo, Andrea  
   Chapel of Sant'Ignazio, Gesù 114, 115  
 Pozzo, Andrea (cont.)  
   Pozzo Corridor 34–5  
   Sant'Ignazio di Loyola ceiling 105  
 Prada 338, 342  
 La Pratolina 329, 333  
 Prefettura della Casa Pontificia 382  
 Premiate Gelaterie Fantasia 332  
 Presbyterian Church 383  
 Prima Porta cemetery 60  
*Prima visione* cinemas 360, 361  
 Primoli, Counts 127  
 Prints 349, 350  
 Prix de Rome 57  
 Probus, Emperor 196  
 Protestant Cemetery 205  
 Protezione della Giovane 291  
 Public holidays 61  
 Puccini, Giacomo 57, 119, 123  
 Pudens 171  
 Pulvillus, Horatius 20  
 Punic Wars 22, 23  
*Punishment of the Rebels* (Botticelli) 245  
 Puppet shows 361, 371  
 Putti 37  
 Pyramid of Caius Cestius 31, 205
- ## Q
- Qantas 384  
 Le Quattro Fontane 55, 162, 282  
 Qube 363, 365  
 Quirones, Cardinal, tomb of 181  
 Quintus Fabius Maximus 123  
 Quirinal 154–65  
   area map 155  
   hotels 304  
   restaurants 321  
   Street-by-Street map 156–7  
   Street Finder maps 5, 6, 12  
 Quirinale, Palazzo del, 157, 158, 282
- ## R
- Rabelais, François 127  
 Rabirii freed slaves, tomb of 285  
 Rabirius 100  
 Rachele 371  
 Racing  
   cars 366, 367  
   horses 366, 367  
   motorbikes 366  
 Radio stations in Rome 383  
 Radisson SAS Hotel (bar) 363, 364  
 Raffaello Sanzio *see* Raphael  
 Raggi, Antonio 114, 165  
   *Baptism of Christ* 153  
 Raguzzini, Filippo 106  
 RAI (Italian state TV and radio service) 383  
 Rail services 388–9  
   map 386–7  
 Rainaldi, Carlo  
   Palazzo Nuovo 70  
   Sant'Agnese in Agone 121  
   Sant'Andrea della Valle 119  
   Santa Maria in Campitelli 151

- Rainaldi, Carlo (cont.)  
 Santa Maria Maggiore 169, 172  
 Santa Maria dei Miracoli 136, 137  
 Santa Maria in Montesanto 136, 137  
 Santa Maria del Suffragio 277  
 Santa Maria in Via 283  
 Santi Apostoli 157
- Rainaldi, Girolamo 70, 121
- Rainfall 60
- Rape of the Sabine Women* (Cortona) 49
- Raphael (Raffaello Sanzio) 33, 48, 56, 135, 160, 208, 219, 227, 277  
*The Battle of the Milvian Bridge* 242  
 Casina di Raffaello 258  
 Chigi Chapel 47, 138, 139  
*The Dispute over the Holy Sacrament* 243  
*The Expulsion of Heliodorus from the Temple* 242  
*The Fire in the Borgo* 243  
 and La Fornarina 111, 210, 255  
*The Liberation of St Peter* 243  
 Loggia of Cupid and Psyche 221  
*Madonna di Foligno* 33, 225  
*The Mass at Bolsena* 242  
*Parnassus* 50  
 Portrait of Julius II 29  
 Sant'Eligio degli Orefici 144, 148  
 Santa Maria della Pace 47, 121  
 St Peter's 230  
*The School of Athens* 32  
 tomb in the Pantheon 110, 111  
*Transfiguration* 241  
*Triumph of Galatea* 220  
 Vatican frescoes 242–3  
 Vatican Loggia 241  
 Vatican Museums 235  
 Villa Farnesina 216, 217
- Raphael Rooms, Vatican 235, 236, 242–3  
 floorplan 242  
 Hall of Constantine 242  
 Room of the Fire in the Borgo 243  
 Room of Heliodorus 242–3  
 Room of the Segnatura 243
- Ravasini 344, 345
- Reale (cinema) 360, 361
- Reame, Mino del 153, 212
- Red Brigades 41
- Red Faun* 71
- Reformation 244
- Regia 80
- Regina Coeli prison 276
- Regoli 330, 332
- Regolini-Galassi tomb 238
- Religious artifacts, shops 346–7
- Religious institutions, staying in 290
- Remo 328, 332
- Remus *see* Romulus and Remus
- Renaissance 17, 32–3  
 architecture 36, 37, 47
- Renaissance Quarter 109
- Reni, Guido 51, 112, 147, 150, 182, 192, 218, 241, 255  
*Holy Trinity* 147  
*San Carlo at Prayer* 150
- La Repubblica* (newspaper) 354, 375, 383
- Republic, Roman 22–3
- Reservations  
 hotels 289  
 restaurants 311
- Residence Babuino 290
- Residential hotels 290
- Residenza Cellini 295, 299
- Resistance in World War II 185, 266
- Respighi, Ottorino 57, 258
- Rest during the Flight into Egypt* (Caravaggio) 107
- Restaurants 310–27  
 Aventine 323–4  
 booking a table 311  
 Campo de' Fiori 319–320  
 Carcalla 323  
 children in 311, 369  
 choosing 316–27  
 Esquiline 322  
 Janiculum 325  
 Lateran 322–3  
 Light Meals and Drinks 328–33  
 opening times 311  
 Piazza Navona 317–318  
 Piazza della Rotonda 316–17  
 Piazza di Spagna 318–319  
 prices 311  
 Quirinal 321  
 reading the menu 311  
 Termini 321  
 tipping 375  
 Trastevere 324–5  
 Tivoli 327  
 types 310  
 Vatican 325–6  
 vegetarian food 310  
 Via Veneto 326–7  
 Villa Borghese 327  
 What to Eat in Rome 312–13  
 wheelchair access 311
- Reynolds, Sir Joshua 160
- Rialto-Sant'Ambrogio 364, 365
- Riario, Cardinal Domenico 218
- Riario, Girolamo 127, 245
- Riario, Cardinal Raffaele 149
- Ricci, Palazzo 144, 149, 276
- Ricci, Sebastiano, *Paul III Gives bis Approval to the Capuchin Order* 29
- Ricimer the Suevian 88
- Ricordi 346, 347, 354
- Riding 366, 367
- Rienzo, Cola di 31, 68, 69, 172
- La Rinascente 335
- Rinascita 354, 355
- Ripartizione X 383
- Risorgimento museum 74
- Rive Gauche 362–364
- Rivendita di Cioccolato e Vino 330, 333, 350, 351
- River transport 395
- Rivoli 360, 361
- Rizzio, Abbondio 107
- Road information 395
- Road signs 389, 390, 391
- Rock Castle Café 363, 365
- Rock music 358
- Rococo 106
- Rodriguez, Cardinal, tomb of 173
- Roma (goddess) 87  
*Roma c'è* 354, 371  
 Roma Jazz Festival 358, 359  
 RomaLife 365  
 Roma Rent 394, 395  
 RomaEuropa 357
- Roman Empire  
 art 239  
 Christianity in 26  
 history 17, 20–21, 24–5  
 Roman Forum *see* Forum  
 Roman Insula 66, 68  
 Roman Sports Centre 367  
 Romanesque architecture 36, 37  
 Rome Marathon 58, 367  
 Rome, Treaty of (1957) 41  
 Rome American Hospital 377  
 Rome Provincial Tourist Board (APT) 297, 375, 375
- Rome's Birthday 58
- Romulus (son of Emperor Maxentius) 265
- Romulus and Remus 20, 74, 93, 97, 202, 276  
 Huts of Romulus 101  
 legends 18, 19  
 She-Wolf bronze 73  
 Temple of Romulus 80, 86  
 tomb of Romulus 228
- Rooms of St Ignatius, Pozzo Corridor 34–5  
 Il Rosario hostel 296, 297  
 Rosati 329, 331
- Rosati, Rosato 47
- Roscioli 350, 351
- Rospigliosi family 211
- Rosselli, Cosimo, Sistine Chapel frescoes 244, 245
- Rossellini, Roberto 57
- Rossi, Antonio de 112
- Rossi, Giovanni Antonio de 151
- Rossini, Gioacchino 150
- Rosticcerie* 310, 328–9
- Rostra 78, 82
- Rowing 366
- Rubens, Peter Paul 72  
 Chiesa Nuova 124  
 Palazzo Corsini 48, 218  
 Palazzo Spada 51, 147  
 visitor to Rome 56
- Rugby 366, 367
- Rughesi, Fausto 124
- Rulers of ancient Rome 20–21
- Russian Tea Room 330, 332
- Rusticated masonry 37
- Rusuti, Filippo 281



- Rutelli, Mario  
 Fontana delle Naiadi 164  
 Monument to Anita Garibaldi 216  
 Ryanair 384
- S**
- Sabine War 74  
 Sabines 18  
 Sacchetti 333  
 Sack of Rome (1527) 33  
 Safari 363  
 Safety, pickpockets 352  
 Sagra dell'Uva 60  
 Saints *see under individual saints'*  
*names and under Churches*  
 Saint Louis Music City 358, 359  
 SS Peter and Paul's Day 61  
 St Peter's 59, 199, 230–33  
 architectural features 230–31  
 Baldacchino 37, 111, 232  
 for children 370  
 concerts 356  
 floorplan 47, 232–3  
 historical plan 232  
 history 26, 32, 33, 34  
 Rome's best 44, 47  
 Street-by-Street map 224  
 timeline 230  
 Visitors' Checklist 231  
 walks 283  
 St Peter's Square 58  
*see also Piazza San Pietro*  
 Sala da Tè Trastè 333  
 Salato, Raphael 328, 331  
 Sales 344  
 Saliscendi 345  
*Salomé* (Titian) 48  
 Salsa music 363  
 Salvi, Nicola 51, 126, 159  
 Salviati, Francesco 126, 149, 159, 203  
 Samaritans 377  
 Sant'Agata dei Goti 165  
 Sant'Agnese in Agone 117, 120, 121  
 history 35  
 Rome's Best 47  
 Street-by-Street map 119  
 Sant'Agnese fuori le Mura 27, 264  
 Santi Ambrogio e Carlo al Corso 141  
 Sant'Anastasia 279  
 Sant'Andrea delle Fratte 131, 132  
 Sant'Angelo in Pescheria 151, 152, 274  
 Sant'Andrea al Quirinale 45, 47,  
 161, 282  
 Sant'Andrea della Valle 69, 119, 123  
 Sant'Anselmo 204, 356, 357  
 Sant'Apollinare 356  
 Santi Apostoli 157, 158–9  
 Santa Balbina 196  
*Santo Bambino* 69  
 Santa Barbara 330, 332  
 San Bartolomeo all'Isola 152, 275  
 San Bernardo alle Terme 162  
 San Biagio degli Armeni 277  
 Santa Bibiana 174  
 Santi Bonifacio e Alessio 204  
 San Callisto, Catacombs of  
*see* Catacombs of San Callisto  
 San Carlo ai Catinari 47, 150  
 San Carlo alle Quattro Fontane 35,  
 47, 161, 282  
 San Michele a Ripa Grande 207, 211  
 Santa Caterina dei Funari 274  
 Santa Caterina da Siena 88, 276  
 Santa Cecilia in Trastevere 44, 46, 211  
 San Cesareo 194  
 San Clemente 186–7  
 floorplan 186–7  
 history 31  
 mithraeum 370  
 mosaics 30, 281  
 Rome's Best Churches 45, 46  
 tabernacle 37  
 timeline 186  
 Santi Cosma e Damiano 46, 80, 86  
 Santa Costanza 26, 46, 264  
 San Crisogono 209, 211  
 San Crispino (ice-cream parlour) 330,  
 332  
 Santa Croce in Gerusalemme 45,  
 177, 181  
 Santi Domenico e Sisto 165  
 Sant'Egidio 208, 210  
 Sant'Eligio degli Orefici  
 144, 148, 276  
 Sant'Eustachio 109  
 Sant'Eustachio (café) 329, 330  
 San Filippo Neri 276  
 San Francesco a Ripa 211  
 Santa Francesca Romana 77, 81, 87  
 San Giorgio convent 126  
 San Giorgio in Velabro 31, 202  
 Street-by-Street map 201  
 Walk by the Tiber 279  
 San Giovanni Decollato 201, 203  
 San Giovanni dei Fiorentini 153, 277  
 San Giovanni in Laterano  
 177, 182–3  
 architectural features 182–3  
 concerts 356  
 history 31  
 mosaics 280  
 nave 37  
 Rome's Best Churches 45, 46  
 Street-by-Street map 179  
 timeline 182  
 San Giovanni in Oleo 194  
 Santi Giovanni e Paolo 190, 192  
 San Giovanni a Porta Latina 194  
 San Girolamo della Carità 144, 148  
 San Giuseppe dei Falegnami 91  
 San Gregorio 275  
 San Gregorio Magno 190, 192  
 Sant'Ignazio di Loyola 106, 354  
 concerts 356  
 Rome's Best Churches 47  
 Street-by-Street map 105  
 Sant'Ivo alla Sapienza 122  
 floorplan 47  
 Rome's Best Churches 47  
 Street-by-Street map 119  
 San Lorenzo area,  
 restaurants 310  
 San Lorenzo in Damaso 149  
 San Lorenzo in Lucina 112  
 San Lorenzo in Miranda 46, 80, 85  
 San Lorenzo fuori le Mura 264–5  
 Santi Luca e Martina 79, 82  
 San Luigi dei Francesi  
 47, 119, 122  
 San Marcello al Corso 156, 159  
 San Marco 66, 75  
 Santa Maria degli Angeli 47, 162  
 Santa Maria dell'Anima 119, 121  
 Santa Maria Antiqua 26  
 Santa Maria in Aracoeli 67, 69  
 Santa Maria in Campitelli 151, 274  
 Santa Maria in Campo Marzio 112  
 Santa Maria della Concezione 252,  
 254, 354  
 Santa Maria della Consolazione  
 201, 203  
 Santa Maria in Cosmedin 202  
 Cosmatesque work 37  
 Rome's Best Churches 44, 46  
 Street-by-Street map 200  
 Tiber walk 274, 275  
 Santa Maria in Domnica 193  
 mosaics 280  
 Street-by-Street map 191  
 Santa Maria Maggiore 167,  
 172–3, 382  
 architectural features 172–3  
 history 26  
 legend of the snow 172  
 Rome's Best Churches 45, 46  
 Street-by-Street map 169  
 timeline 172  
 Santa Maria sopra Minerva 108  
 obelisk 52, 55, 104, 108  
 Street-by-Street map 104  
 Santa Maria dei Miracoli 136  
 Santa Maria in Monserrato 144, 148  
 Santa Maria in Montesanto 136  
 Santa Maria dei Monti 164  
 Santa Maria dell'Orazione e Morte  
 147  
 Street-by-Street map 144  
 Via Giulia walk 276  
 Santa Maria della Pace 121  
 concerts 355, 356  
 Rome's Best Churches 47  
 Street-by-Street map 118  
 Santa Maria del Popolo 138–9  
 floorplan 138–9  
 Rome's Best Churches 47  
 timeline 139  
 Santa Maria del Priorato 204  
 Santa Maria della Scala 208, 210  
 Santa Maria dei Sette Dolori 208  
 Santa Maria del Suffragio 277  
 Santa Maria in Transpontina 228  
 Santa Maria in Trastevere 212–13  
 architectural features 212–13  
 floorplan 212–13  
 mosaics 31  
 Rome's Best Churches 44, 46  
 Street-by-Street map 208  
 timeline 213

- Santa Maria in Trastevere (cont.)  
Walk by the Tiber 275
- Santa Maria in Trivio 156, 160
- Santa Maria in Via 156, 282–3
- Santa Maria della Vittoria 255  
Rome's Best Churches 47  
Street-by-Street map 253  
Bernini walk 282
- San Martino ai Monti 170  
mosaics 281  
Street-by-Street map 169
- Santi Nereo e Achilleo 194, 266
- San Nicola (on Via Appia) 284
- San Nicola in Carcere 23, 151, 274
- Sant'Omobono 200
- Sant'Onofrio 219
- San Panfilo, Catacombs of *see*  
Catacombs of San Panfilo
- San Paolo fuori le Mura 24, 37, 46,  
267, 356
- San Pietro *see* St Peter's
- San Pietro in Montorio 219
- San Pietro in Vincoli 47, 168, 170
- Santa Prassede 171  
mosaics 30, 281  
Rome's Best Churches 45, 46  
Street-by-Street map 169
- Santa Pudenziana 171  
mosaics 281  
Street-by-Street map 168
- Santi Quattro Coronati 46,  
185, 281
- San Rocco 141
- San Saba 37, 205
- Santa Sabina 204  
Crucifixion 27  
fountain 55, 199  
history 26  
Rome's Best Churches 46  
tabernacle 31
- San Salvatore in Lauro 126
- San Sebastiano 265
- San Sebastiano, Catacombs of  
*see* Catacombs of San Sebastiano
- San Sisto Vecchio 193
- Santo Spirito, Hospital of  
*see* Hospital of Santo Spirito
- Santo Spirito in Sassia 226
- Santo Stefano Rotondo 26,  
185, 280
- Santa Susanna 253, 255, 366
- San Teodoro 201, 202
- San Tommaso in Formis  
mosaics 280–81  
Street-by-Street map 191
- Santissima Trinità dei  
Pellegrini 145, 146–7
- Santi Vincenzo e Anastasio 156,  
160
- Sancta Sanctorum 180
- Sanctis, Francesco de 135
- Sanctis, Guglielmo de 127
- Sangallo, Antonio da, the Younger  
Palazzo del Banco di Santo  
Spirito 125  
Palazzo Clarelli 277
- Sangallo, Antonio da, the  
Younger (cont.)  
Palazzo Farnese 147  
Palazzo Sacchetti 277  
Piccola Farnesina 149  
Porta Santo Spirito 226  
San Giovanni dei Fiorentini 153  
San Giovanni in Oleo 194  
Santa Maria della Pace 121  
St Peter's 230  
Santo Spirito in Sassia 226  
Sangallo Bastion 196
- Sangallo, Giuliano da 172
- Sangallo Bastion 196
- Sansovino, Andrea 138, 139
- Sansovino, Jacopo 148, 277  
Palazzo Gaddi 126  
San Marcello al Corso 159  
tomb of Cardinal Quiñones 181
- Santen, Jan van 260
- Santini, Fausto 340, 343
- La Saponeria 363, 365
- Saraceni, Carlo, *Miracle of  
St Benno* 121
- Saracens 30, 226
- Sarto, Andrea del 147  
*Visitation* 48
- Sartre, Jean-Paul 292, 296
- Saturn, Temple of  
*see* Temple of Saturn
- Saturnalia 83
- Savelli family 151
- Scala Santa 179, 180
- Scanderberg 282
- Schön, Mila 338
- The School of Athens* (Raphael) 32
- Schostal 339, 342
- Sciarra, Villa 211
- Scipio Africanus, Publius Cornelius  
history 20, 23  
Tomb of the Scipios 195
- Scipio Barbatus, Cornelius 195
- Scipios, Tomb of the *see* Tomb of  
the Scipios
- Scoot-a-Long 394, 395
- Scooters 368, 394
- Scooters for Rent 394, 395
- Scorsese, Michael 57
- Sculptors 56
- Sculpture, Cosmatesque 37
- Second-hand clothes 339, 343
- Secondinus, Tiberius Claudius,  
tomb of 285
- Security 376–7
- La Sella 340, 343
- Selva, Attilio  
statue of San Carlo  
Borromeo 141
- Il Seme e la Foglia 362, 364
- Semidivino 333
- Senate (Italian parliament) 122
- Senate (Roman) 82, 150
- Seneca, tomb of 284
- Sergius III, Pope 182
- Sermoneta 341, 343
- Servian Wall 19, 22, 169, 174
- Servilius, Marcus, tomb of 284
- Servius Tullius, King 19, 20
- Sessorianum 181
- Seven hills of Rome 18
- Severn, Joseph 134  
grave 205  
*Portrait of Keats* 57
- Severus, Septimius, Emperor 21, 93  
Arch of Septimius Severus 83, 278  
Arco degli Argentari 201, 279  
Palace of 97, 100
- Sforza, Ascanio, tomb of 139
- Sforza, Countess Caterina Nobili 162
- Sforza Cesarini family 150
- Shakespeare, William 82
- Shams 333
- Shangri-La Hotel 367
- She-wolf 19  
statue in Capitoline Museums 73
- Shelley, Percy Bysshe 57  
bust of 134  
grave of 205  
Keats-Shelley Memorial  
House 131, 134
- Sheraton Golf Hotel 367, 368
- Shoes  
sales 334  
shops 340, 343  
size chart 341
- Shops 334–43  
art and antiques 348–9  
artisan handicrafts 346, 347  
best buys 334  
books 346, 347  
costume jewellery 341, 343  
department stores and shopping  
centres 335  
etiquette 335  
fashion 337, 338–9, 342  
food and drink 350–51  
gloves, hats and hosiery 341, 343  
goldsmiths and silversmiths  
341, 343  
how to pay 335  
interior design 344–5  
jewellery 340–41, 343  
knitwear 339, 342  
leather goods 343  
lingerie 339, 342–3  
multimedia and music 346, 347  
posters and prints 346, 347  
Rome's Best 336–7  
sales 334  
second-hand clothes 339, 343  
shoes and accessories 340–41, 343  
souvenirs and religious  
artifacts 347  
stationery and paper  
crafts 346, 347  
street markets 352–3  
sweets and biscuits 347  
toys 371  
VAT exemption 335  
wine 347  
*see also* Markets
- Siena 276

- Sightseeing permits 383  
 Il Sigillo 345  
 Signorelli, Luca,  
   Sistine Chapel frescoes 244, 245  
 Silanus, Caius Junius 193  
 Silversmiths 341, 343  
 Silvestri, Wilma 339, 343  
 Simon Magus 87  
 Simonetti, Michelangelo 238  
   stairway in Vatican Museums 235  
 Il Simposio di Piero 333  
 Siragusa (jeweller's) 341, 343  
 Sisley 339, 342  
 Sistine Chapel 235, 236  
   ceiling 33, 241, 246–7, 370  
   Rome's Best Museums  
   and Galleries 47  
   wall frescoes 244–5  
 Sixtus III, Pope 172  
 Sixtus IV, Pope 29, 127, 141, 226,  
   234  
   Capitoline museums 70  
   Hospital of Santo Spirito 226–7  
   Ponte Sisto 209, 210  
   Santa Maria della Pace 118, 121  
   Santa Maria del Popolo 138, 139  
   Santi Apostoli 159  
   Sistine Chapel 235, 244, 245  
   Via dei Coronari 126  
 Sixtus V, Pope 29, 34, 158, 160,  
   162, 266  
   Capitoline museums 70  
   Column of Marcus Aurelius 113  
   Felice Aqueduct 267  
   Moses Fountain 54, 162  
   Piazza dell'Esquilino  
   obelisk 168, 172  
   Piazza del Popolo 137  
   San Giovanni in Laterano 183  
   Santa Maria Maggiore 173  
   Santo Spirito in Sassia 226  
   Scala Sancta 180  
 Size chart, clothes 341  
 Skin (leather goods shop) 340,  
   343  
*Sleeping Hermaphrodite* 260  
 Smoking 311  
 Snacks 328–31  
 Sobieski, Maria, tomb of 233  
 Soccer 366, 367  
 Società la Capitale Radio Taxi  
   394, 395  
 Society of Jesus *see* Jesuits  
 Sodoma, Giovanni Antonio Bazzi,  
   *The Wedding of Alexander  
   and Roxanne* 221  
 "Sofas of Via Giulia" 277  
 Al Sogno 371  
 Solo 346, 347  
 Soprintendenza Comunale 383  
 Sorelle Fontana 338, 342  
 Soria, Giovanni Battista 150, 192  
 Sormani, Leonardo 162  
 Soul II Soul 362, 363  
 Souvenir shops 346, 347  
 Spada, Cardinal Bernardino 51, 147,  
   148  
 Spada Chapel, San Girolamo  
   della Carità 144, 148  
 Spada family 148  
 Spada, Palazzo 145, 147  
 Spagnoli, Luisa 339, 342  
 Spanish Steps 35, 129, 133, 134–5  
   Street-by-Street map 131  
 Spanish Steps Alta Moda Fashion  
   Show 59, 353  
 Spartacus 23  
 Spazio Sette 344, 345  
 Speedy Gonzales 359  
 Sperone 349  
 Spinario 73  
 Spinelli 330, 332  
 Spiral ramp, Vatican Museums 235  
 Spiriti (pizzeria) 331  
 Sport 366–7  
 Sportello Last Minute 355, 356  
 Spring in Rome 58  
 Stadio Flaminio 358, 359  
 Stadio Olimpico 358, 359, 366, 367  
 Stadium on the Palatine 99, 100  
 Stadium of Domitian 120  
 Stained glass, Santa Maria del  
   Popolo 139  
 Stallone, Sylvester 301  
 Stamps, postage 381  
 Statilii freedmen, tombs of 184  
 Stationery shops 346, 347  
 Statues  
   Belli, Giuseppe Gioacchino 209  
   Bruno, Giordano 143, 146  
   Byron 258  
   Castor and Pollux 157, 158  
   Dioscuri 68  
   Madonna of Guadalupe 224  
   Marforio 124  
   Palazzo Nuovo 70–71  
   Pasquino 118, 120, 124  
   St Helena 181  
   San Carlo 141  
   Sant'Agnese 121  
   Vatican Museums 234–41  
   Statues *see also* Monuments  
 Stazione Termini 388, 389  
 Stefaneschi, Bertoldo 213  
 Stefaneschi, Cardinal Jacopo 31, 240  
 Stefaneschi, Cardinal Pietro,  
   tomb of 213  
*Stefaneschi Triptych* (Giotto) 31, 240  
 Stephen VI, Pope 182  
 Stilvetto 345  
 Strauss, Richard 136  
 Stravinskij Bar 330, 331  
 Street, GE 135  
 Street fairs 352, 353  
 Street markets 352–3  
 Street signs 390, 391  
 Stuart, Charles  
   (Bonnie Prince Charlie) 35  
 Stuart, James 233  
 Stuart monument (Canova) 233  
 Student information 382  
 Studio Punto Tre 344, 345  
 Subiaco 271  
 Suburra 167  
 Suetonius 101, 175  
 Sulla 265  
   history 20, 22  
   Summer cinema 360  
   Summer in Rome 59  
 Sunshine 59  
 Supperclub 363, 365  
 Surdis, Cardinal Stefanus de,  
   tomb of 196  
 Sutherland, Graham 241  
 Swimming 367  
 Sylvester I, Pope  
   Raphael Room frescoes 242  
   San Giovanni in Laterano 182, 280  
   San Martino ai Monti 170, 281  
   Santi Quattro Coronati frescoes 185  
 Symmachus, St 170  
 Synagogue 152, 383  
   Walk by the Tiber 275
- ## T
- Tabernacles 37  
 Tacitus 175  
 Tad 348, 349  
 Il Tajut 328, 333  
 Takeaway food 310, 328–9  
 Talking statues 118, 120, 124  
 Talone, Piero 348, 349  
 Taranto 265  
 Tarpeia 18, 74  
 Tarpeian Rock 67, 74, 203  
 Tarquin family 18  
 Tarquinia 19, 271  
 Tarquinius Priscus, King 19, 20  
 Tarquinius Superbus 18, 20  
 Tasso, Torquato 57, 216, 219  
 Tasso's Oak 216  
*Tavola calda* 310, 311, 329  
 Tax, Value Added (VAT or IVA)  
   335, 382  
 Taxis 385, 394, 395  
 Tazza d'Oro 330, 331, 351  
   Street-by-Street map 104  
 Tea rooms 329–30, 331–3  
 Teatro Anfitrione 361  
 Teatro Argentina 150, 360, 361  
 Teatro Ateneo 361  
 Teatro Colosseo 361  
 Teatro Eliseo 360, 361  
 Teatro Ghione 356, 357  
 Teatro India 360, 361  
 Teatro Mongiovinio 361  
 Teatro Olimpico 356, 357  
 Teatro dell'Opera 354, 355, 356, 357  
 Teatro dell'Orologio 361  
 Teatro Piccolo Eliseo 360, 361  
 Teatro Politecnico 361  
 Teatro Quirino 360, 361  
 Teatro Sestina 361  
 Teatro Tordinona 361  
 Teatro Valle 360, 361  
 Teatro Vascello 357, 361  
 Teatro Verde 361



- Teatro Vittoria 360, 361  
 Telegrams 380  
 Telephones 380–81  
   call charges 380  
   dialling codes 381  
   emergency numbers 377  
   telephone cards 380, 381  
   telephone offices 380  
   tokens 379, 380, 381  
   using public telephones 381  
 Television 383  
 Temperature chart 61  
 Tempi Moderni 341, 343  
 Tempio 219  
   architectural features 32–3  
   Rome's Best Churches 47  
 Temple of Antoninus and Faustina 46, 85  
   Tour of the Forum 80  
 Temple of Apollo 151  
 Temple of Castor and Pollux 22, 79, 84, 278  
 Temple of Claudius 191, 192  
 Temple of Cybele 98, 101  
 Temple of Diana 258  
 Temple of Faustina 258  
 Temple of Fortune 17  
 Temples of the Forum Boarium 200, 203  
 Temple of Hadrian 66, 104, 106  
 Temple of Hercules 200  
 Temple of Julius Caesar 79, 278  
 Temple of Juno 23  
 Temple of Jupiter 18, 19, 65, 74  
   Street-by-Street map 67  
 Temple of the Magna Mater 98  
 Temple of Portunus 200, 203  
 Temple of Romulus 80, 86  
 Temple of Saturn 23, 78, 83  
 Temple of Venus and Rome 81, 87  
 Temple of Vespasian 78  
 Temple of Vesta 22, 84–5  
   Street-by-Street map 80  
 Temples  
   architecture 36  
   Area Sacra 150  
   Etruscan 263  
   Rome's Best Churches  
 and Temples 44–7  
*Temptations of Christ* (Botticelli) 245  
 Tennis 58, 366, 367  
 Tennis Club Nomentana 366, 367  
 Termini  
   hotels 304–305  
   restaurants 321  
 Terravision (coaches) 385  
*Tessera* (membership cards) 362  
 Testa 339, 342  
 Testaccio 204  
   market 337  
   restaurants 310  
 Tevere *see* Tiber River  
 Theatre of Marcellus 151, 274  
*The Theatre of Marcellus* (Cromek) 151  
 Theatre of Pompey 146  
 Theatres 360–61  
   booking tickets 354, 355  
   Burcardo Theatre Museum 149  
   for children 371  
   open-air 355  
 Theft 352, 376, 391  
 Theodora (medieval tyrant) 30  
 Theodora (mother of Pope Paschal II),  
   mausoleum 171  
 Theodoric, King of the Ostrogoths 100  
 Theodosius, Emperor 21, 23  
 Théudon, Giovanni Battista  
   *Joseph Lending Grain to the Egyptians* 146  
   *Triumph of Faith Over Heresy* 114  
 Thorvaldsen, Bertel 56  
   statue of Byron 258  
 Thrifty (car hire) 395  
 Through Eternity Tours 375  
 Tibaldi, Pellegrino 159, 249  
 Tiber River  
   Ostia Antica 270  
   pollution 377  
   rowing 366  
   Walk by the Tiber 274–5  
   *see also* Bridges  
 Tiber Island 152, 275  
 Tiberius, Emperor 21, 26, 97  
   Mausoleum of Augustus 141  
   Temple of Castor and Pollux 84  
 Tiburtini hills 268  
 Ticketeria 354, 355  
 Tickets  
   air travel 384  
   buses 392–3  
   for entertainments 354–5  
   Metro 392–3  
   rail services 389  
 Tile shops 344, 345  
 Timberland 339, 342  
 Time Elevator 371  
 Time zones 383  
 Tintoretto 72  
 Tipping 289, 375  
 Tischbein, Johann, *Portrait of Goethe in the Roman countryside* 136  
 Titian 50, 51, 72, 107, 241  
   *Salomé* 48  
 Titus, Emperor 21, 92, 175, 184  
   Arch of Titus 25, 87  
 Tivoli 268  
   hotels 309  
   restaurants 327  
 Toilets, public 375  
 Tombs  
   Columbarium of Pomponius  
   Hylas 195  
   Freedmen's 184  
   Protestant Cemetery 205  
   Pyramid of Caius Cestius 205  
   Tomb of Caius Licinius 285  
   Tomb of Cecilia Metella 265, 266, 284  
   Tomb of the Festoons 285  
   Tomb of the Frontispiece 285  
   Tomb of the "Heroic Relief" 284, 285  
 Tombs (cont.)  
   Tomb of Hilarius Fuscus 285  
   Tomb of Marcus Servilius 284  
   Tomb of Pope St Urban 285  
   Tomb of Quintus Apuleius 285  
   Tomb of the Rabirii freed slaves 285  
   Tomb of the Scipios 195  
   Tomb of Seneca 284  
   Tomb of Sixtus Pompeus the Righteous 284  
   Tomb of Tiberius Claudius Secundinus 285  
   Via Appia Antica 284  
   walk 286–7  
   *see also* Catacombs and Cemeteries  
 Torlonia, Giovanni 229  
 Torlonia, Palazzo 229  
 Torquemada, Cardinal Juan de 108  
 Torre degli Anguillara 209  
 Torre di Capo di Bove 284  
 Torre dei Capocci 169  
 Torre Ercolana 315  
 Torre delle Milizie 88, 90, 221  
 Torre dell'Orologio 118, 125  
 Torriti, Jacopo 173, 280, 281  
*Tosca* 248  
 Totila 180  
 Tourist information offices 374  
   hotel bookings 297  
*Town with Gothic Cathedral* (Klee) 241  
 Toyshops 371  
 Traffic lights 390, 391  
 Traffic police 376, 377  
 Trains 388–9  
   maps 386–7  
 Trajan, Emperor 21, 175, 219, 268  
   Curia 82  
   Forum of Caesar 91  
 Trajan's Column 90  
 Trajan's Forum 38  
 Trajan's Markets 88–9  
   for children 370  
 Trams 392, 393  
   Celian hill 191  
   map 393  
   tickets 393  
*Transfiguration* (Raphael) 241  
 Trastevere 206–13  
   area map 207  
   cafés 311  
   Festa de Noantri 59, 353, 355  
   hotels 306–307  
   restaurants 324–5  
   Street-by-Street map 208–9  
   Street Finder maps 4, 7, 8, 11  
   walks 275, 288–9  
 Trastevere (wine bar) 333  
*Trattoria* 310, 369  
 Travel  
   air 384–5  
   arriving in Rome 386–7  
   bicycles 363, 394, 395  
   buses 389, 392–3  
   cars 389, 391, 395

- Travel (cont.)  
 children 368  
 coaches 389  
 electric minibuses 374, 392  
 horse-drawn carriages 394  
 Metro 392–3  
 minicabs 376–7  
 mopeds 394, 395  
 package holidays 385  
 rail services 388–9  
 taxis 394, 395  
 trams 191, 392, 393
- Travellers' cheques 376, 377, 378
- Le Tre Ghinee 346, 347
- Tre Scalini 330, 331
- Trebbiano grape 314
- Trenitalia (State Railway) 388, 389
- Trevi Fountain 159, 160  
 history 35, 38  
 Rome's Best Fountains 53, 54  
 Street-by-Street map 156  
 Bernini Walk 282
- Tribune 20
- Triclinio Leoniano (banqueting hall of Pope Leo III) 179, 280
- Triclinium, San Clemente 187
- Trilussa 210, 275
- Trimani 332, 351
- Trinità dei Monti 129, 134, 135  
 Street-by-Street map 131
- Trinitarians 161
- Trinity College 331
- Triton Fountain *see* Fontana del Tritone
- Triumph of the Cross* mosaic 187
- The Triumph of Divine Providence* (Cortona) 49
- Triumph of Faith Over Heresy* (Théudon) 114
- Triumph of Galatea* (Raphael) 220
- Triumph of the Name of Jesus* (Il Bacciccia) 115
- Triumphal arches 37  
 Tour of Rome's Triumphal Arches 278–9
- Trotting 366
- Trussardi 338, 339, 342
- Tru Trussardi 339, 342
- Tumbler 329, 332
- Tuscany 315
- U**
- Uccelliera 258
- Umberto I, King, statue of 258
- Umberto II, King 40
- UN Food and Agriculture Organization (FAO) 196
- Underground railway *see* Metro
- Unification of Italy 38–9, 74
- Uniform (clothes shop) 339, 342
- United Airlines 384
- Università degli Acquarelli 107
- University of Rome 122, 217, 218
- Upim 335
- Urban I, Pope 28  
 tomb of 285
- Urban VIII, Pope 29  
 Fontana della Barcaccia 133  
 Fontana del Tritone 254  
 Fontana delle Api 254  
 Palazzo Barberini 255, 282  
 Pantheon 111, 283  
 St Peter's 231, 232  
 Tapestries showing 29, 34
- Urbino, Dukes of 165, 227
- US Airways 384, 385
- US Embassy 254, 383
- V**
- Vaccinations 377, 382
- Vaga, Perin del 18, 149  
 Castel Sant'Angelo 249  
 San Marcello al Corso 159
- Valadier, Giuseppe 54, 141  
 Pincio Gardens 136  
 Piazza del Popolo 137
- Valentino 41, 133, 338, 339, 342
- Valentino Uomo 338, 342
- Valextra 340, 343
- Valllunga 366, 367
- Value Added Tax (VAT or IVA) 335, 382
- Valvassori, Gabriele 107
- Van Dyck, Sir Anthony 51, 72  
*Crucifixion* 156  
 Galleria Nazionale d'Arte Antica 48, 218
- Vandals 26
- Vanvitelli, Gaspare,  
*View of the Tiber* 228
- Vasari, Giorgio 149, 203, 262
- Vassalletto, Pietro 267
- Vassalletto family 182, 267
- Vatican 222–49  
 area map 223  
 for children 370  
 history 30  
 hotels 307–308  
 Library 240  
 postal service 381  
 restaurants 325–6  
 Street-by-Street map 224–5  
 Street Finder maps 3, 4
- Vatican Corridor 228–9, 248, 249
- Vatican Council, Second 41
- Vatican Gardens 225
- Vatican Museums 234–47  
 architectural features 234–5  
 Borgia Apartment 241  
 early Christian and medieval art 240  
 Egyptian and Assyrian art 238  
 Etruscan and other pre-Roman art 238  
 exchange rates 378  
 15th- to 19th-century art 240–41  
 floorplan 236–  
 Greek and Roman art 239  
 Lapidary Gallery 27, 237, 240  
 modern religious art 241  
 Pio-Christian Museum 240  
 Raphael Rooms 242–3
- Vatican's Museums (cont.)  
 Raphael's last painting 241  
 Rome's Best Museums 48, 50, 51  
 Sistine Chapel 244–7  
 Street-by-Street map 225  
 timeline 235  
 Visitors' Checklist 235
- Vatican Pharmacy 377
- Vatican Radio 383
- Vatican Railway Station 224
- Vegetarian food 310, 329
- Veio 19, 22
- Velázquez, Diego 51, 56, 107  
 portrait of Pope Innocent X 105
- Venantius, St (San Venanzio) 45, 179
- Venezia, Palazzo 75  
 Rome's Best Museums 49, 51  
 Street-by-Street map 66
- Venini 344, 345
- Venus Genetrix 90
- Venus and Rome, Temple of *see* Temple of Venus and Rome
- Verano cemetery 60
- Vercingetorix 91
- Verdi, Giuseppe 39, 150
- Veronese, Paolo 72
- Verschaffelt, Pieter,  
*Archangel Michael* 249
- Versus by Versace 338, 342
- Vertecchi 346, 347
- Vespasian, Emperor 21, 175, 239  
 Arch of Titus 87  
 Colosseum 77, 92, 175  
 Forum of Peace 86, 91  
 Porta Maggiore 184
- Vespignani, Virginio 213
- Vestal Virgins  
 House of the Vestal Virgins 85  
 Temple of Vesta 22, 80, 84–5
- Vesuvius, Mount 271
- Veteria Murano Veneto 344–5
- La Vetrina 362, 363
- Via Alessandria market 353
- Via Appia Antica 196, 265, 279  
 catacombs 265, 266  
 history 22  
 jogging 367  
 restaurants 310  
 Walk along the Via Appia 284–5
- Via del Babuino, shops 337
- Via Balbo market 353
- Via Biberatica 88
- Via Borgognona, shops 337
- Via dei Cappellari, shops 336
- Via delle Carrozze 130
- Via Cola di Rienzo, shops 336
- Via Condotti 61, 130, 133
- Via dei Coronari 126  
 shops 336
- Via dei Coronari 193 (jeweller's) 341, 343
- Via del Corso 137
- Via del Corso (bicycle hire) 367
- Via Flaminia 23, 137

- Via dei Fori Imperiali 90  
 Via della Gatta 105, 107  
 Via Giulia 153  
   street fairs 353  
   Walk along Via Giulia 276–7  
 Via del Governo Vecchio 124  
   Street-by-Street map 118  
 Via Labicana 184  
 Via Margutta, shops 337  
 Via Margutta Art Fair 353  
 Via Milazzo market 353  
 Via del Pellegrino, shops 336  
 Via Prenestina 184  
 Via delle Quattro Fontane 374  
 Via Recta 126  
 Via Sacra 78, 81, 278  
 Via di San Gregorio 279  
 Via Sannio market 353  
 Via Veneto 250–55  
   area map 251  
   hotels 308–309  
   restaurants 326–7  
   Street-by-Street map 252–3  
   Street Finder map 5  
 Vicolo del Piede 209  
 Victor Emmanuel II, King 74, 111, 174  
   history 38  
 Victor Emmanuel Monument 74  
   history 39, 40  
   Street-by-Street map 66  
*View of the Tiber* (Vanvitelli) 228  
 Vigée-Lebrun, Elisabeth 160  
 Vignola, Giacomo Barozzi da  
   Farnese Gardens 101  
   Gesù 115  
   Palazzina of Pius IV 259  
   St Peter's 231  
   Villa Giulia 50, 262  
 La Vignola 190  
 Villa Aldobrandini 165  
 Villa Borghese 258–9  
   children in 368, 369, 371  
   Cinema dei Piccoli 371  
   hotels 309  
   jogging 367  
   restaurants 327  
   Zoo 370  
 Villa Celimontana 193  
   Street-by-Street map 190  
 Villa Doria Pamphilj 60, 267  
   concerts 355, 357, 358  
   jogging 367  
 Villa dei Quintilli 265  
 Villa d'Este 55, 268  
 Villa Farnesina 33, 163, 220–21  
   architectural features 220–21  
   children in 368  
   Street-by-Street map 217  
   Walk along Via Giulia 276  
 Villa Giulia 262–3  
   concerts 355, 356  
   Etruscan art 257, 259, 370  
   floorplan 262–3  
   Rome's Best Museums 48, 50  
   timeline 262  
 Villa Gregoriana 268  
 Villa Lante 216  
 Villa Medici 135  
   concerts 357  
   RomaEuropa festival 341  
 Villa Sciarra 211  
 Villaggio Globale 358, 359, 365  
 Il Vinaietto 351  
 Vinandro 332  
 La Vineria 351, 362, 364  
 Vineria Il Chianti 328, 332  
 Vineria Reggio 328, 332  
*Vino e cucina* 310  
 Virgil 25, 56, 175  
 Virgin Mary 172, 224  
   Colonna dell'Immacolata 131, 132  
 Visas 382  
 Visigoths 82  
*Visitation* (Sarto) 48  
 Vitalinis, Pomponia 195  
 Viterbo 60, 271  
 Viti, Timoteo 121  
 Vitruvius 263  
 Vitti 331  
 Vittoria 296  
 Il Vittoriano *see* Victor Emmanuel Monument  
 Vittorio Emanuele II  
   *see* Victor Emmanuel II  
 Volpato, Giovanni 159  
 Volpetti 350, 351  
 Volpetti Più 329, 333  
 Volterra, Daniele da 219  
   Trinità dei Monti 135  
   San Marcello al Corso 159  
 Vyta 332, 350, 351
- W**  
 Wagner, Richard 133  
 Wagons Lits 374, 375  
 Walks 272–85, 390–91  
   Bernini's Rome 282–3  
   Rome's Best Mosaics 280–81  
   Triumphal Arches 278–9  
   Tiber River 274–5  
   Via Appia Antica 284–5  
   Via Giulia 276–7  
*Wanted in Rome* 375  
 Warhol, Andy 340  
 Warner Village Moderno 360, 361  
 Wasteels 382  
 Water, drinking 314, 315, 369  
 Waxworks, Museo delle Cere 51, 156, 159  
 WCs 375  
 Weather in Rome 58–61  
*The Wedding of Alexander and Roxanne* (Sodoma) 221  
 Wheelchair access *see*  
   Disabled visitors  
 Winckelmann, JJ 57  
 Wine 311, 314–15  
   festivals 60  
   shops 347  
   wine bars 328, 331–3  
 Winter in Rome 61  
 Women  
   fashion 338–9, 342  
   hostels 297  
   safety 376  
 World Cup (1990) 41  
 World music 359  
 World War I 40, 259  
 World War II 40, 185, 266, 353  
 Writers in Rome 56–7
- X**  
 Xavier, St Francis 115
- Y**  
 Yes Brazil 359, 363  
 Young Women's Christian Association (YWCA) 297  
 Youth hostels 297  
*Youth of Moses* (Botticelli) 32
- Z**  
 Zaga, Domenico 248  
 Zamora, Muñoz de, tomb 204  
 Zodiaco 330, 333  
 Zoo, Villa Borghese 259, 370  
 Lo Zozzone 329, 331  
 Zuccari, Taddeo 148



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### Main Contributors

Olivia Ercoli is an art historian and tour guide, who has lived all her life in Rome. Bilingual in English and Italian, she lectures on art history and writes on a range of subjects for English and Italian publications.

Travel writer Ros Belford conceived the idea of the *Virago Woman's Guides*, of which she is now series editor, and wrote the *Virago Woman's Guide to Rome*. She has travelled widely in Europe and as well as writing guide books contributes to a variety of publications including *The Guardian*.

Roberta Mitchell heads the editorial section of the UN's Publishing Division in Rome, where she has lived for many years. An experienced writer and editor with extensive knowledge of the city, she has contributed to a number of guides to Rome including the *American Express Guide to Rome*.

### Contributors

Reid Bramblett, Sam Cole, Mary Jane Cryan Pancani, Daphne Wilson Ercoli, Laura Ercoli, Lindsay Hunt, Adrian James, Leonie Loudon, Christopher McDowall, Davina Palmer, Rodney Palmer, Pardeep Sandhu, Debra Shipley.

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# Phrase Book

## In Emergency

Help!  
Stop!  
Call a doctor  
Call an ambulance  
Call the police  
Call the fire brigade  
Where is the telephone?  
The nearest hospital?

**Aiuto!**  
**Fermate!**  
**Chiama un medico**  
**Chiama un'ambulanza**  
**Chiama la polizia**  
**Chiama i pompieri**  
**Dov'è il telefono?**  
  
**L'ospedale più vicino?**

*eye-yoo-toh*  
*fair-mah-tek*  
*kee-ah-mah oon*  
*meh-dee-kob*  
*kee-ah-mab oon*  
*am-boo-lan-tsa*  
*kee-ah-mah lab*  
*pol-ee-tsee-ab*  
*kee-ah-mah ee*  
*pom-pee-air-ee*  
*dov-ehel tek-leh-fob-nob?*  
*loss-pek-dah-leb-pek-oo-vee-chee-nob?*

## Communication Essentials

Yes/No  
Please  
Thank you  
Excuse me  
Hello  
Goodbye  
Good evening  
morning  
afternoon  
evening  
yesterday  
today  
tomorrow  
here  
there  
What?  
When?  
Why?  
Where?

**Si/No**  
**Per favore**  
**Grazie**  
**Mi scusi**  
**Buon giorno**  
**Arrivederci**  
**Buona sera**  
**la mattina**  
**il pomeriggio**  
**la sera**  
**ieri**  
**oggi**  
**domani**  
**qui**  
**là**  
**Quale?**  
**Quando?**  
**Perché?**  
**Dov'è?**

*see/noh*  
*pair fab-vor-eb*  
*grah-tsee-eb*  
*mee skoo-zee*  
*buvon-jor-nob*  
*ab-ree-veh-dair-chee*  
*bwon-ab sair-ab*  
*lab mah-tee-nab*  
*eel pob-meh-ree-job*  
*lab sair-ab*  
*ee-air-ee*  
*oh-jee*  
*dob-mah-nee*  
*kwee*  
*lah*  
*kwah-leh?*  
*kwan-dob?*  
*pair-keh?*  
*doh-veh?*

## Useful Phrases

How are you?  
Very well, thank you.  
Pleased to meet you.  
See you soon.  
That's fine.  
Where is/are ...?  
How long does it take to get to ...?

**Come sta?**  
**Molto bene, grazie**  
**Piacere di conoscerla.**  
**A più tardi.**  
**Va bene.**  
**Dov'è/Dove sono...?**  
**Quanto tempo ci vuole per andare a ...?**  
**Come faccio per arrivare a ...?**  
**Parla inglese?**

*koh-meh stab?*  
*moll-toh beh-nob*  
*grah-tsee-eb*  
*pee-ab-chair-eb dee*  
*cob-noh-shair-lah*  
*ab pee-oo tar-dee va beh-nob*  
*dov-eh/doveb soh-nob?*  
*kwan-toh tem-pob*  
*chee voo-oh-leb pair*  
*an-dar-eb ab...?*  
*kob-meh-fah-cbob*  
*pair-ari-var-eb ab...?*  
*par-lah een-gleh-zeb?*

How do I get to ...?  
Do you speak English?  
I don't understand.  
Could you speak more slowly, please?  
I'm sorry.

**Non capisco.**  
**Può parlare più lentamente, per favore?**  
**Mi dispiace.**

*non ka-pee-skob*  
*pvob par-lah-reb*  
*pee-oo len-ta-men-tek*  
*pair fab-vor-eb*  
*mee dee-spee-ah-cheb*

## Useful Words

big  
small  
hot  
cold  
good  
bad  
enough  
well  
open  
closed  
left  
right  
straight on  
near  
far  
up  
down  
early  
late  
entrance  
exit  
toilet  
free, unoccupied  
free, no charge

**grande**  
**piccolo**  
**caldo**  
**freddo**  
**buono**  
**cattivo**  
**basta**  
**bene**  
**aperto**  
**chiuso**  
**a sinistra**  
**a destra**  
**sempre dritto**  
**vicino**  
**lontano**  
**su**  
**giù**  
**presto**  
**tardi**  
**entrata**  
**uscita**  
**il gabinetto**  
**libero**  
**gratuito**

*gran-deb*  
*pee-kob-lab*  
*kal-dob*  
*fred-dob*  
*bwoh-nob*  
*kat-tee-tob*  
*bas-tab*  
*beh-nob*  
*ab-pair-toh*  
*kee-oo-zob*  
*ab see-nee-strab*  
*ab dess-trab*  
*sem-preb dree-tob*  
*vee-chee-nob*  
*lon-tah-nob*  
*soo*  
*joo*  
*press-tob*  
*tar-dee*  
*en-trah-tab*  
*oo-shee-ta*  
*eel gab-bee-net-tob*  
*lee-bair-ob*  
*grab-too-ee-tob*

## Making a Telephone Call

I'd like to place a long-distance call.  
I'd like to make a reverse-charge call.

**Vorrei fare una interurbana.**  
**Vorrei fare una telefonata a carico del destinatario.**

*vor-ray far-eb oona*  
*in-tair-oor-bah-nab*  
*vor-ray far-eb oona*  
*teb-leb-fon-ah-tab*  
*kar-ee-kob dell' des-tee-nab tar-ree-ob*  
*ree-teb-leh-fob-nob*  
*pee-oo tar-dee*  
**poss-ob lasb-ah-reb**  
**oon mess-sah-job?**  
*oon ah-tee-mob,*  
*pair fab-vor-eb*  
*pvob par-lah-reb*  
*pee-oo for-tek, pair*  
*fab-vor-eb?*  
*lab teb-leb-fon-ah-ta*  
*lob-kah-leb*

I'll try again later.

**Ritelefono più tardi.**

Can I leave a message?  
Hold on

**Posso lasciare un messaggio?**  
**Un attimo, per favore**  
**Può parlare più forte, per favore?**

Could you speak up a little please?

**local call**  
**la telefonata locale**

## Shopping

How much does this cost?  
I would like ...  
Do you have ...?  
I'm just looking.

**Quant'è, per favore?**  
**Vorrei ...**  
**Avete ...?**  
**Sto soltanto, guardando**  
**Accettate carte di credito?**  
**A che ora apre/chiude?**  
**questo**  
**quello**  
**caro**  
**a buon prezzo**  
**la taglia**  
**il numero**  
**bianco**  
**nero**  
**rosso**  
**giallo**  
**verde**  
**blu**  
**marrone**

*kwan-teh*  
*pair fab-vor-eb?*  
*vor-ray*  
*ab-veh-teb...?*  
*stob sol-tan-tob*  
*gvar-dan-dob*  
*ab-chet-tah-teb kar-teb*  
*dee creh-dee-tob?*  
*ab keb or-ab*  
*ah-preb/kee-oo-deh?*  
*kweh-stob*  
*kwell-ob*  
*kar-ob*  
*ab buvon pret-sob*  
*lab tah-lee-ab*  
*eel noo-mair-ob*  
*bee-ang-kob*  
*neh-rob*  
*ross-ob*  
*jal-tob*  
*vair-deb*  
*bloo*  
*mar-roh-nob*

Do you take credit cards?  
What time do you open/close?  
this one  
that one  
expensive  
cheap  
size, clothes  
white  
black  
red  
yellow  
green  
blue  
brown

Delicatessen  
fishmonger's  
florist  
greengrocer  
grocery  
hairdresser  
ice cream parlour  
market  
news-stand  
post office  
shoe shop

## Types of Shop

antique dealer  
bakery  
bank  
bookshop  
butcher's  
cake shop  
chemist's  
department store

**l'antiquario**  
**la panetteria**  
**la banca**  
**la libreria**  
**la macelleria**  
**la pasticceria**  
**la farmacia**  
**il grande magazzino**  
**la salumeria**  
**la pescheria**  
**il fioraio**  
**il fruttivendolo**  
**alimentari**  
**il parrucchiere**  
**la gelateria**  
**il mercato**  
**l'edicola**  
**l'ufficio postale**  
**il negozio di scarpe**  
**il supermercato**  
**il tabaccaio**  
**l'agenzia di viaggi**

*lan-tee-kwah-ree-ob*  
*lab pab-met-tair-ree-ab*  
*lab bang-kab*  
*lab lee-breb-ree-ab*  
*lab mah-chell-eb-ree-ab*  
*lab pas-tee-chair-ee-ab*  
*lab far-mah-tee-eb-ab*  
*eel gran-deb*  
*mag-gad-zee-nob*  
*lab sab-loo-meh-ree-ab*  
*lab pess-keh-ree-ab*  
*eel jee-or-eye-ob*  
*eel froo-tee-ven-dob-lob*  
*ab-lee-men-tah-ree*  
*eel par-oo-kee-air-eb*  
*lab jel-lab-tair-ree-ab*  
*eel mair-kah-tob*  
*leh-dee-kob-lab*  
*loo-fee-cbob pos-tah-leb*  
*eel neh-goh-tsob dee*  
*skar-pek*  
*su-pair-mair-kah-tob*  
*eel tab-bak-eye-ob*  
*lab-jen-tsee-ab dee*  
*vee-ad-jee*

delicatessen  
fishmonger's  
florist  
greengrocer  
grocery  
hairdresser  
ice cream parlour  
market  
news-stand  
post office  
shoe shop

supermarket  
tobacconist  
travel agency

## Sightseeing

art gallery  
bus stop

**la pinacoteca**  
**la fermata dell'autobus**  
**la chiesa**  
**la basilica**  
**il giardino**  
**la biblioteca**  
**il museo**  
**la stazione**  
**l'ufficio turistico**  
**chiuso per la festa**

*lab peena-kob-teh-kab*  
*lab fair-mah-tab*  
*dell'ow-tob-booss*  
*lab kee-eh-zab*  
*lab bah-see-l-kab*  
*eel jar-dee-no*  
*lab beeb-lee-ob-teh-kab*  
*eel moo-zeh-ob*  
*lab stab-tsee-oh-nob*  
*loo-fee-cbob*  
*loo-ree-stee-kob*  
*kee-oo-zob pair lab*  
*fess-tab*

church  
  
garden  
library  
museum  
railway station  
tourist information  
closed for the public holiday

**Staying in a Hotel**

Do you have any vacant rooms?  
double room

with double bed

twin room

single room

room with a bath, shower

porter

key

I have a reservation.

**Eating Out**

Have you got a table for ...?  
I'd like to reserve a table.  
breakfast  
lunch  
dinner  
The bill, please.  
I am a vegetarian.

waitress  
waiter  
fixed price  
menu  
dish of the day  
starter  
first course  
main course  
vegetables  
dessert  
cover charge  
wine list

rare  
medium  
well done  
glass  
bottle  
knife  
fork  
spoon

**Menu Decoder**

apple  
artichoke  
aubergine

baked  
beans  
beef  
beer  
boiled  
bread  
broth  
butter  
cake  
cheese  
chicken  
chips

baby clams  
coffee  
courgettes  
dry

duck  
egg  
fish  
fresh fruit  
garlic  
grapes  
grilled  
ham

cooked/cured  
ice cream  
lamb  
lobster  
meat

**Avete camere libere?**

**una camera doppia**

**con letto matrimoniale una camera con due letti una camera singola**

**una camera con bagno, con doccia il facchino la chiave Ho fatto una prenotazione.**

**Avete una tavola per ... ?**

**Vorrei riservare una tavola. colazione pranzo cena il conto, per favore. Sono vegetariano/a.**

**cameriera cameriere il menù a prezzo fisso piatto del giorno antipasto il primo il secondo il contorno il dolce il coperto la lista dei vini al sangue al puntino ben cotto il bicchiere la bottiglia il coltello la forchetta il cucchiaino**

**la melagrana il carciofo la melanzana**

**al forno i fagioli il manzo la birra lessato il pane il brodo il burro la torta il formaggio il pollo patatine fritte**

**le vongole il caffè gli zucchini secco l'anatra l'uovo il pesce frutta fresca l'aglio l'uva alla griglia il prosciutto cotto/crudo il gelato l'abbacchio l'aragosta la carne**

*ab-veh-teb kah-mair-eb lee-bair-eb? oona kah-mair-ab doh-pee-ab kon let-tob mab-tree-mob-nee-ah-leb oona kah-mair-ab kon doo-eb let-tee oona kah-mair-ab sing-gob-lab oona kah-mair-ab kon ban-yob, kon dot-chab eel fab-kee-nob lab kee-ah-veh ob fat-tob oona preb-nob-tab-tsee-oh-nob*

*ab-veh-teb oona tah-vob-lab pair ...? vor-ray ree-sair-vah-reb oona tah-vob-lab kob-lab-tsee-oh-nob pran-tsob cheh-nab eel kon-tob pair fab-vor-eb soh-nob veh-jeb-tar ee-ah-nob/mab kab-mair-ee-air-ab kab-mair-ee-air-eb eel meh-noo ab pret-sob fee-sob pee-ah-tob dell jor-nob an-tee-pass-tob eel pree-nob eel seb-kon-dob eel kon-tor-nob eel doll-cheb eel kob-pair-tob lab lee-stab day vee-nee al sang-gweh al poon-tee-nob ben kot-tob eel bee-kee-air-eh lab bot-tee-l-yab eel kol-tell-ob lab for-ket-tab eel koo-kee-eye-ob*

*lab meh-lab eel kar-choff-ob lab meh-lan-tshah-nab al for-nob ee fab-joh-lee eel man-tsob lab beer-rab less-ob eel pah-nob eel broh-dob eel boor-ob lab tor-tab eel for-mad-job eel poll-ob pab-tab-teen-eb free-teb leb von-gob-leb eel kab-feh lyee dzoo-kee-nee sek-kob lah-nab-trab loo-oh-vob eel pesh-ob froo-tab fress-kab lah-l-yob loo-vab ab-lab greel-yab eel pro-shoo-tob kot-tob/kroo-dob eel jel-lah-tob lab-back-kee-ob lab-rab-goss-tab la kar-nob*

milk  
mineral water  
fizzy/still

mushrooms  
oil  
olive  
onion  
orange  
orange/lemon  
juice

peach  
pepper  
pork

potatoes  
prawns  
rice  
roast  
roll  
salad  
salt  
sausage  
seafood  
soup

steak  
strawberries  
sugar  
tea  
herb tea  
tomato  
tuna  
veal  
vegetables  
vinegar  
water  
red wine  
white wine

**Numbers**

1  
2  
3  
4  
5  
6  
7  
8  
9  
10  
11  
12  
13  
14  
15  
16  
17  
18  
19  
20  
30  
40  
50  
60  
70  
80  
90  
100  
1,000  
2,000  
5,000  
1,000,000

**Time**

one minute  
one hour  
half an hour  
a day  
a week  
Monday  
Tuesday  
Wednesday  
Thursday  
Friday  
Saturday  
Sunday

**il latte**  
**l'acqua minerale**  
**gasata/naturale**

**i funghi**  
**l'olio**  
**l'oliva**  
**la cipolla**  
**l'arancia**  
**succo d'arancia/ di limone**

**la pesca**  
**il pepe**  
**carne di maiale**

**le patate**  
**i gamberi**  
**il riso**  
**arrosto**  
**il panino**  
**l'insalata**  
**il sale**  
**la salsa**  
**frutti di mare**  
**la zuppa,**  
**la minestra**  
**la bistecca**  
**le fragole**  
**lo zucchero**  
**il tè**  
**la tisana**  
**il pomodoro**  
**il tonno**  
**il vitello**  
**i legumi**  
**l'aceto**  
**l'acqua**  
**vino rosso**  
**vino bianco**

**uno**  
**due**  
**tre**  
**quattro**  
**cinque**  
**sei**  
**sette**  
**otto**  
**nove**  
**dieci**  
**undici**  
**dodici**  
**treddici**  
**quattordici**  
**quindici**  
**sedici**  
**diciassette**  
**diciotto**  
**diciannove**  
**venti**  
**trenta**  
**quaranta**  
**cinquanta**  
**sessanta**  
**settanta**  
**ottanta**  
**novanta**  
**cento**  
**mille**  
**duemila**  
**cinquemila**  
**un milione**

**un minuto**  
**un'ora**  
**mezz'ora**  
**un giorno**  
**una settimana**  
**lunedì**  
**martedì**  
**mercoledì**  
**giovedì**  
**venerdì**  
**sabato**  
**domenica**

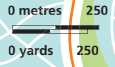
*eel laht-teb lah-kuab mee-nair-ah-leb gab-zah-tab/ nab-too-rab-leb ee foon-gee joll-yob lob-lee-vab lab chee-poll-ab lab-ran-chab soo-kob dab-ran-chab/ dee lee-moh-nob lab pessa-kab eel peh-peb kar-nob dee mah-yah-leb lab pab-tah-teb ee gam-bair-ee eel ree-zob ar-ross-tob eel pab-nee-nob leen-sab-lah-tab eel sah-leb lab sal-see-chab froo-tee dee mah-reb lab tsoo-pab, lab mee-ness-trab lab bee-stek-kab lab frah-gob-leb lab zoo-kair-ob eel teh lab tee-zah-nab eel pob-mob-dor-ob ton-nob vee-tell-ob ee leh-goo-mee lab cheh-tob lah-kuab vee-nob ross-ob vee-nob bee-ang-kob*

*oo-nob doo-ob treh kwat-rob ching-kuab say-ee set-leb ot-tob noh-veb dee-eh-chee oon-dee-chee doh-dee-chee tray-dee-chee kwat-tor-dee-chee kwinn-dee-chee say-dee-chee dee-chab-set-leb dee-cho-tob dee-chab-noh-veb ven-tee tren-tab kuvab-ran-tab ching-kwan-tab sess-an-tab set-tan-tab ot-tan-tab nob-van-tab chen-tob mee-leb doo-eb mee-lab ching-kuab mee-lab oon meel-yoh-nob*

# Rome Bus Routes



KEY	
	Major Bus route
	Start/end of bus route (capolinea)
	Direction
	Metro station
	Railway station
	Tunnel
	Major sight







Museo Borghese



Barberini M

Repubblica M

Castro Pretorio M

Policinico M

Termini M

Vittorio Emanuele M

Cavour M

Colosseo M

Manzoni M

Circo Massimo M

San Giovanni M

Re di Roma M

Ponte Lungo M

H-36-38-40  
64-86-90-92  
105-170-175  
217-310-714  
910

186-218-850

16-81-85  
87-650

360-673

60  
95  
175  
280  
719

Stazione Ostiense

EUR

VIA APPIA ANTICA

218





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