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LIST OF T.I.P. (Tourism Information Points)

- **G.B. Pastine Ciampino**
International Arrivals – Baggage Collection Area (9.00 - 18.30)
- **Fiumicino**
International Airport "Leonardo Da Vinci"- Arrivals
International - Terminal T - 3 (9.00 - 18.30)
- **Ostia Lido**
Lungomare Paolo Toscanelli corner Piazza Anco Marzio
(9.30 - 19.00)
- **Castel Sant'Angelo**
Piazza Pia (9.30 - 19.00)
- **Minghetti**
Via Marco Minghetti (9.30 - 19.00)
- **Navona**
Piazza delle Cinque Lune (9.30 - 19.00)
- **Nazionale**
Via Nazionale - near Palazzo delle Esposizioni
(9.30 - 19.00)
- **Santa Maria Maggiore**
Via dell'Olmata (9.30 - 19.00)
- **Sonnino**
Piazza Sidney Sonnino (9.30 - 19.00)
- **Termini**
Via Giovanni Giolitti, 34
Inside Building F - Platform 24 (8.00 - 20.30)

ROMA
PASS

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ROMA CAPITALE

D&E SYSTEM

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standing among which is a well curb
on which the date 1244 is carved.
Inside the complex are the Church of
Santa Maria del Priorato and the
Villa.

In the Priorato (Priory) is the
famous keyhole through which there is a
view of the dome of St Peter's in the
distance, at the end of a long tree-lined
avenue.

Between Via Tagliamento and Corso
Trieste there is a particular area, the
Coppedè district, characterized by
some special Baroque architecture,
in the form of magical, unreal figures.
The small apartment blocks in this
area with their original, fantastic

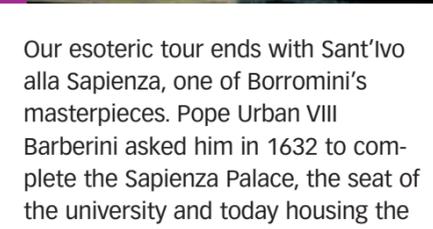
style were designed by the talented
Florentine architect, Gino Coppedè
(1886-1927): tall, narrow little villas
with towers, small columns, arches
and railings, with ornate materials of
various types, such as marble, traver-
tine, enamels and pictorial linings.
Much of the district recalls Art
Nouveau, especially the choice of
continually depicting nature and its
various forms.

Dario Argento chose this district as
the location for his films "Inferno" and
"The Bird with Crystal Plumes". Another
motion picture curiosity: some of the
decorative elements visible on the buil-
dings are faithful imitations of the scen-
ery of the spectacular film "Cabiria" (1914).

A fairy-like
atmosphere
loved also by
the cinema

The
Barberini's
and the
geometrical
forms of
Borromini

Sant'Ivo alla Sapienza



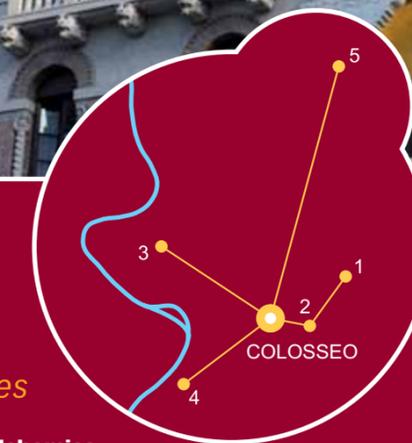
Our esoteric tour ends with Sant'Ivo
alla Sapienza, one of Borromini's
masterpieces. Pope Urban VIII
Barberini asked him in 1632 to com-
plete the Sapienza Palace, the seat of
the university and today housing the
National Archives, with a church dedi-
cated to St. Ivo.

The church, a very elegant one, has a
wealth of symbolic elements, starting
with its triangular shape, built on the
seal of Solomon which together with
parts of the circle, forms the figure of
a bee. The interior of the church, with
its diffuse whiteness, is regarded as
one of the finest expressions of the
Roman Baroque.

The high altar is occupied by the
great altar-piece with St. Ivo, the patron
saint of lawyers, started by Pietro da
Cortona, but not finished by him before
his death, and later completed by his
pupils. The pavement is a noteworthy fea-
ture, designed by Borromini, of geometri-
cal shape with white and black inlays, of
great elegance.

Addresses

- 1 **Porta Alchemica.**
Piazza Vittorio Emanuele
Buses: 360, 649. Metro: line A (Vittorio Emanuele stop).
- 2 **S. Clemente.** Via di San Giovanni in Laterano, 108
Buses: 571, 85 and 850. Metro: line B (Colosseo stop).
- 3 **S. Ivo alla Sapienza.** Corso Rinascimento, 40
Buses: 87, 81 and 64.
- 4 **Piazza dei Cavalieri di Malta.** Buses: 3, 75, 81 and
628. Metro: line B (Circo Massimo stop).
- 5 **Rione Coppedè.** Piazza Mincio
Buses: 92, 63, 630 and 86.



Coppedè district



Coppedè district



Roma *ti* aspetta

MYSTERIOUS
CITY



Rome, the Eternal City, in all its beauty is the capital of magic knowledge: magical, alchemical, astrological and cabalistic symbolisms constitute the other image of the city, one that is more hidden away. Here are some alternative itineraries that guard secrets and mysteries, winding their way between the churches, piazzas and palaces of the Eternal City, an opportunity to let the mind stray amid obscurity and alchemy, and to allow it to open up to knowledge.

"Si sedes non is, Si non sedes is"

Leaving from the Esquiline district in Piazza Vittorio Emanuele, we find one of the most important symbols of the alchemical mystery: the Porta Magica or rather the Porta Alchemica. Placed in 1890 near the remains of the nymphaeum of Alexander Severus, it stems from the villa that belonged to the Marchese Massimiliano Palombara (built in 1653). It consists of a portal made of white stone (presently walled up) with esoteric symbols carved on the doorposts (and also on the architrave, on the doorstep and on the rosette). The door is guarded by twin statues with the features of the Egyptian divinity Bes, originally in the Quirinale gardens where the temple of Isis was situated.

According to legend, the carved symbols are the formula for transmuting metals into gold. The Marchese di Palombara, an expert alchemist, had given hospitality in his villa to a pilgrim

Basilica di San Clemente



The secret fascination of the underworld

Basilica di San Clemente



who disappeared after just one night, leaving, perhaps out of gratitude, a little heap of the purest gold and alongside it, some writing full of magic formulae. No-one, of all those who frequented the villa, could however manage to interpret them, and so the Marquis decided to reproduce them on the door to make them available to scholars of the subject.

On the upper part of the door are the carved words "Si sedes non is" (if you sit you won't proceed) which is also readable back to front as "Si non sedes is" (if you don't sit, you will proceed) which is the symbolic alchemical teaching to persevere along your way to find the truth, according to a Rosicrucian precept.

Going towards the Colle Oppio (Oppian Hill) we find the Basilica of San Clemente, one of the very oldest in Rome and also one of its most famous medieval churches; it was built towards the end of the fourth century AD and was dedicated to St Clement, the third pope after St Peter. In reality it consists of two

superimposed churches built on top of some Roman constructions also in various layers. The interior retains a medieval aspect, with two aisles and a central nave, terminating in three apses, ancient columns with Ionic capitals in reconstructed stucco and a Cosmatesque pavement. In the central apse a marvellous mosaic is preserved, depicting the crucified Christ between the Virgin and St John the Evangelist.

Of interest in the left aisle is the Chapel of St. Catherine, with frescoes from the 20s and 30s of the 15th century by Masolino da Panicale, who was probably assisted by his famous pupil Masaccio.

From the sacristy there is access to the lower palaeo-Christian basilica, built at the end of the 4th century AD; In the subsoil it is possible to approach a mithraeum, built over the remains of 2nd-century houses and formed by three rooms. The first two

act as a vestibule and a Mithraic school. From the vestibule can be seen the room for worship properly so called, where the mystical banquet for those initiated into the cult of Mithras was served. In the centre there is a marble altar decorated on all four sides with reliefs depicting the god Mithras slaying a bull, two torchbearers, Cautes and Cautopates, symbolizing sunrise and sunset, and a serpent. The third one is the mithraeum itself in the shape of a cavern, the typical place of the Mithraic religion, with Mithras sacrificing the bull. On the Aventine don't miss the Piazza dei Cavalieri di Malta, bounded with a wall and decorated with obelisks and military trophies, designed by Giovan

From the Knights Templars... to the Knights of Malta

Piazza dei Cavalieri di Malta



Battista Piranesi in 1765. The complex was originally a Benedictine monastery dating from the year 939; towards the end of the Twelfth century it passed to the Templars, the warrior monks who defended Christianity against the Moslem threat. In 1312, with the suppression of the Order of the Templars, the convent passed to the Knights of Rhodes. Its present name is the Sovereign Order of Malta.

There is a legend that the Aventine was a great ship sacred to the Knights Templars, ready to set sail for the Holy Land.

All of Piranesi's decorations are rich in esoteric significance, a code said to be understood only by those having the right key to reading it. The arrangement of the garden, too, is due to Piranesi, who decorated it with a fountain surrounded by evocative archaeological remnants, out-



Piazza dei Cavalieri di Malta



Porta Alchemica

