

CATANIA

CITY ITINERARIES AND MAPS



REGIONAL PROVINCE OF
CATANIA



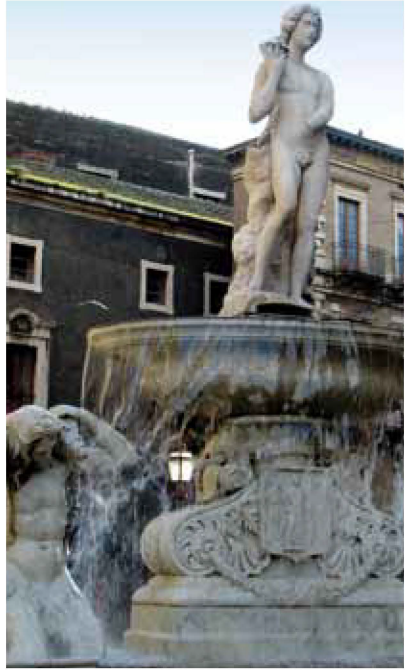
CATANIA TO BE EXPERIENCED

Memories and atmospheres of characteristic places

We start with a rendezvous in Piazza Duomo (1), from where we move towards the Amenano Fountain for a visit to the Fish Market (2). From the stairs behind the fountain we reach Piazza Alonzo di Benedetto, where a marvellous spectacle of colours (fresh fish, fruit, came, cheeses, vegetables and whatnot) is offered to our eyes, accompanied by a multitude of sounds (the shouts of the vendors offering their products), unmistakable smells (from the scent of green bunches of parsley and basil to the smell of the sea emanating from the fish stalls). All our senses are involved, in a whirlwind of emotions that take us back to the atmosphere of a typical Arab souk. Not far away is the Fountain of the Seven Canals (better known as the Fountain of the Seven 'Cannoli'). We pass through Porta Uzeda to reach Villa Pacini (3). The villa was built on a once marshy site in honour of the Catanese musician G. Pacini (of whom there is a statue inside) and was known as the Villa della Marina because of its proximity to the sea. Prior to the opening of the Villa Bellini (1885), this was the only green space in the city and the Catanese renamed it the 'viii' e varagghi'; doe villa degli sbadigli' (yawning villa), a place of peace and relaxation for pensioners and the elderly who here delighted (and delighted) in the delighted (and still do) in discussing politics and playing 'scupa' and 'briscula'. Crossing the Archi della Marina, on which the railway network rests, we find ourselves at the entrance to the port (4).



Fish Market



Amenano fountain

The modernisation process that began in the first half of the 19th century has enabled the current port structure to experiencing a particularly happy moment, registering an ever-increasing boat traffic. The Molo Vecchio separates the Porto Vecchio (which was filled by lava in 1669) from the Porto Nuovo. Skirting the railway wall, we come to Piazza dei Martiri (5) where the Statue of St Agatha crushing the dragon, symbol of the plague of 1743, is placed in the centre on a column of the Roman Theatre. Walking along Via VI Aprile, we come to Piazza Giovanni XXIII (6) where we admire the Fountain of the Rape of Proserpina, depicting the goddess Proserpina, daughter of Zeus and Demeter, who is abducted by the god of the Underworld Pluto on a chariot pulled by sirens and horses, made by sculptor Giulio Moschetti. Also located in the square is the Central Station of the railway built in 1866 to connect Catania with the city of Messina. Continuing along Viale Africa, we come to the old industrial area where sulphur from the mines in the interior of Sicily underwent initial treatment, near the railway and port facilities that allowed the product to be transported and marketed.

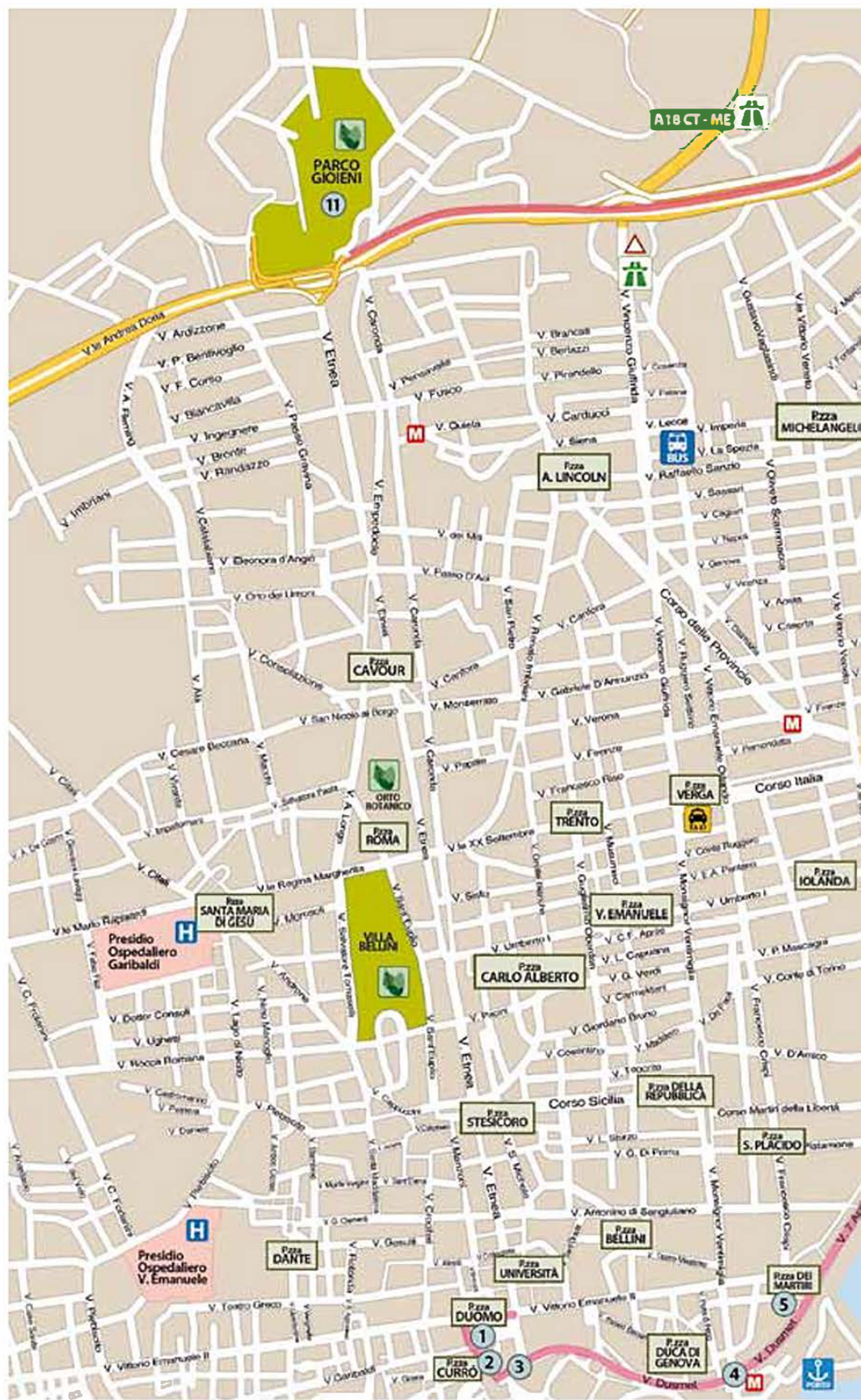
The old industrial buildings now house the very modern 'Le Ciminiere' Cultural and Museum Centre (7). Following Viale Africa, we come to Piazza Europa (8), from where a splendid panorama of the lava cliffs can be admired. In the square there is also a watchtower for sighting Saracen ships, placed on a lava ridge and built in the 16th century. From viale Ruggero di Lauria, we take the sleeper to our right to discover a small seaside village unspoilt by the wild urbanisation process that has affected the city over the last fifty years: the small port of San Giovanni Li Cuti (9), a strip of land characterised by the fishermen's colourful boats, overlooked by delightful little houses. Continuing along Via San Giovanni Li Cuti, we come to Piazza del Tricolore (Monumento ai Caduti dell'Ultima Guerra, recently built). Not far away, still on the seafront, is Piazza Nettuno from where, following Viale Artale Alagona, we reach the delightful village of Ognina (10). The locality owes its name to the Lognina river, which flowed on the surface before being covered by lava from the 1381 eruption. Along the picturesque via Porto Ulisse stands the Church of Santa Maria di Ognina, built in the 14th century and rebuilt after the earthquake of 1693 and the fire that damaged it in 1885. Every year, on 8 September, the characteristic feast of the patron saint, affectionately called "a Bammina", takes place there. The Saracen Tower is still visible today. Numerous are the holiday homes of Catania's former wealthy families who came here during the summer period. li borgo is still today a destination for tourists and holidaymakers, fascinated by the magical atmosphere of the small port overlooked by colourful murals. Walking along Viale Ulisse, Viale Marco Polo and Viale Odorico da Pordenone, we reach Parco Gioieni (11), from where we enjoy a splendid view and can admire, at the end of Via Etna coloured by the city traffic, particularly 'lively' during the day, Piazza Duomo and Porta Uzeda, the first stop on our itinerary.



Le Ciminiere



Piazza Duomo - detail of the Palace of the Elephant





- 1 Cathedral Square
- 2 Fish market
- 3 Villa Pacini
- 4 Harbour
- 5 Martyrs' Square
- 6 John XXIII Square
- 7 The Chimneys
- 8 Europa Square
- 9 Borgo San Giovanni Li Cuti
- 10 Borgo Ognina
- 11 Gioieni Park

-  'Le Ciminiere' Cultural Museum Centre
-  Beach
-  Bathing Area
-  City Gardens

CATANIA BAROQUE

The Rebirth after the 1693 Earthquake

In the second half of the 17th century, the eruption of 1669 and the catastrophic earthquake of 1693 occurred, which almost completely destroyed the city, sparing only the apse of the Cathedral, the Ursino Castle and a few houses. The reconstruction work was carried out following urban planning criteria of evident rationality, according to the town-planning scheme devised by Giuseppe Lanza, Duke of Camastra, which provided for "straight and wide streets"; interspersed with squares easily accessible to the population in the event of an earthquake. Thus, Via Uzeda (today Via Etnea) and Via Lanza (today Via di Sangiuliano) were born. Architects of the stature of Giovan Battista Vaccarini (appointed city architect in 1730), Girolamo Palazzotto and Antonino Battaglia participated in the reconstruction of Catania. Walking from Via Dusmet, we pass through the Porta Uzeda (1) (built in 1695 in honour of the Spanish viceroy Paceco de Uzeda, the architect of Catania's reconstruction) to reach Piazza Duomo (2), a true triumph of Baroque. To the immediate left is Palazzo dei Chierici (4), built in the early 18th century by architect Alonzo Di Benedetto. Opposite, 11 Palazzo del Municipio (Palace of the Elephants) (3), designed by Vaccarini (1741), with ashlar pilasters and balconied windows, which houses the splendid Senate carriages and the high relief with the image of St Agatha. On the right, the Cathedral (2).

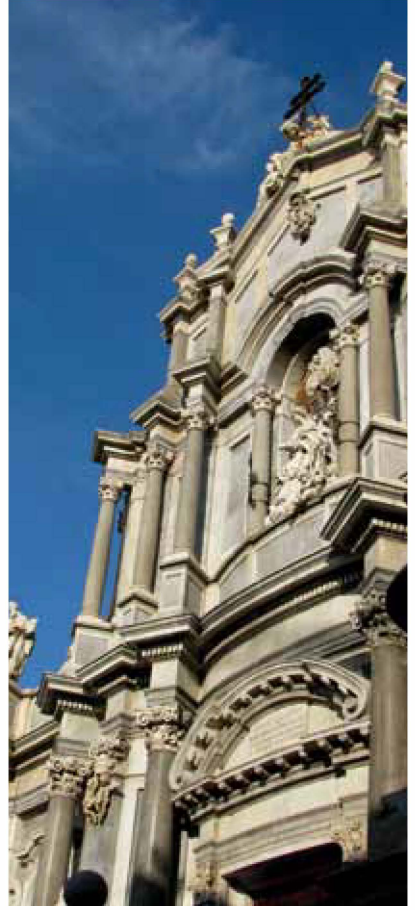
The magnificent church is enclosed by a marble enclosure adorned with statues, built in the 19th century. Rebuilt after the 1669 earthquake on the pre-existing structures (the Achillian Baths and the remains from the Norman period, i.e. the three apses and the transept), it boasts a splendid façade in the Borromini style, built by Vaccarini between 1733 and 1761. The dome was built by Antonino Battaglia and the bell tower by architect Carmelo Sciuto Patti in 1868. Inside the three-nave church, divided by pillars and an apsidal complex from the Norman period, are kept the relics of Saint Agatha (patron saint of the city) and part of her rich treasure, in a precious chapel protected by a wrought-iron gate. The Cathedral also houses the tombs of many illustrious people such as Vincenzo Bellini, Cardinal Giuseppe Benedetto Dusmet, Constance of Aragon and the royals of the Aragonese dynasty who settled in Catania, which became the capital of the Kingdom in the 14th century. In the centre of the square, the Fountain of the Elephant (2) has stood since 1736, a synthesis of pagan and Christian culture, of past and present. The monument is the result of Vaccarini's skilful assemblage of two ancient artefacts from Catania's history, modelled on Bernini's similar work of the Elephant of Minerva in Rome: the 'Liotru', a lava stone elephant from the Roman period (which has become the city's symbol), and an Egyptian obelisk, from Syene, with eight faces on which hieroglyphics relating to the cult of the goddess Isis are engraved. The people of Catania, according to legend, identified the elephant with the magician Heliodorus or Diodorus, who lived in the 8th century A.D. and was said to have turned men into beasts and used the elephant to travel from Catania to Constantinople (the magician's name, reworked in Sicilian, became Liotru). The elephant would have had a strongly magical symbolic value and would have served to ward off the dangers of Etna. At the base are allegorical statues of the Catanese rivers Simeto and Amenano, while the obelisk is surmounted by a sphere and the insignia of Saint Agatha, patron saint of the city. Beyond the Palazzo dei Chierici, on our left, we admire the Amenano Fountain (4), with the colourful and noisy historic market of the Pescheria as a backdrop. The Amenano River, which used to flow on the surface and on whose banks was



Via Crocifera street

founded the Greek city of Katàne, is represented by a young man holding a cornucopia pouring water into a basin. The fountain was made in 1867 by sculptor Tito Angelini and is better known to the people of Catania as 'l'acqua 'o linzolu'; an obvious reference to the sheet-like appearance that the water takes on as it falls. In Piazza Alonzo Di Benedetto is the Fontana dei Sette Canali (Fountain of the Seven Canals) (4) (1612), attached to the side of the Seminario dei Chierici (the only one from which the citizens drew Amenanano water for daily use: the two previous fountains, in fact, had only decorative functions). After passing through the gallery, once the site of the guardhouse, we come to the Porta di Carlo V (5) on our right, which leads into Piazza Pardo. Continuing along Via Garibaldi, overlooked by splendid aristocratic palaces and 18th-century churches, we come to Piazza Mazzini (6), where the weekly market once took place, surrounded by porticoes supported by no fewer than 32 columns from a Roman basilica. At the end of the street, you can admire Piazza Palestro dominated by the splendid Porta Garibaldi (or Ferdinandea) (7) which, despite its name, did not function as a gate in the city walls. It was built to a design by Stefano Ittar in 1768, in lava ashlars and white Syracuse stone, as a wedding gift from the Catanese on the occasion of the marriage between Caroline of Austria and King Ferdinand IV. The Catanese refer to it as the Fortino, mistakenly confusing it with the arch of an ancient military fortification (1674) located at the end of Via Sacchero, a side street of Via Garibaldi. The gate is surmounted by a sculpture depicting a bird with outstretched wings, which is not an eagle but a phoenix, the symbol of the city of Catania that has been resurrected several times and strengthened from its ashes. It was built using the two materials that recur frequently in Catania's architecture, black lava stone and white Syracuse limestone.

We then enter the splendid Via Vittorio Emanuele, which stretches from Piazza Risorgimento to Piazza dei Martiri, overlooked by numerous secular and ecclesiastical buildings characterised by facades in the style



Cattedrale - details



Benedictine Monastery - details

Baroque of considerable artistic value. From Via Verginella we reach Piazza Dante, where we find the monumental religious complex of the Benedictine Monastery, (8) the current seat of the Faculty of Letters and Philosophy. Beyond the splendid Baroque portal you enter the courtyard where you can admire the spectacular decoration by Antonino Amato, author of the external friezes of Palazzo Biscari. I'.building, in the original grandiose project, was to include four cloisters and a majestic church in a central position, but only two were realised and the church remained unfinished. The Church of San Nicolò L'.Arena (9) is one of the largest in Sicily. Construction work on this monumental religious building began in 1558 but the lava of 1669 and the earthquake of 1693 reduced everything to dust. Reconstruction was the work of architects F. Battaglia and S. Ittar, but stopped in 1735, due to economic problems, leaving the columns of the façade that should have supported the pediment and the attic populated with statues incomplete. The interior is divided into naves and houses a grandiose organ with 2916 pipes, built over 13 years of work by Donato del Piano from Cassino. The instrument was repeatedly subjected to brutal looting, like other masterpieces inside the church. It was mentioned in 'Piacere' by Gabriele D'Annunzio, who praised it for its extraordinary ability to reproduce the sound of all musical instruments. The church also boasts a splendid sundial from 1841 that has recently been restored. Returning to Via Vittorio Emanuele, we admire the façade of Palazzo Gravina-Cruyllas on the left, home of the Museo Belliniano and the Museo Emilio Greco. It is accessed from Piazza San Francesco d'Assisi (10), dominated by the grandiose monument to Cardinal Giuseppe Benedetto Dusmet (1935). On the right side of the square stands the Church of San Francesco d'Assisi

and Immaculate Conception, surrounded by a balustrade with statues. Beyond the Arch of St Benedict (an "built in 1704 in a single night, in order to one night, in order to join the Badia Grande of the Benedictine Monastery, on the left, with the Badia Piccola on the right), we come to the splendid Via Crociferi (11), a true triumph of Baroque art. It is overlooked by magnificent buildings, almost all commissioned by religious orders after the the 1693 earthquake. We find the Church of San Benedetto (1704–1713) on our left and then, having passed the narrow street leading to the Palazzo Asmundo Franca-Nava, attributed to Vaccarini, the Church of San Francesco Borgia, both annexed to the Jesuit College. Opposite we find the Church of San Giuliano (1739–1751), a masterpiece of religious Baroque architecture of the 18th century, attributed to Vaccarini. Past Via Antonino di Sangiuliano, on the left, is the Monastery of the Padri Crociferi (1771–1780) by Francesco Battaglia while, at the end of the street, we admire the splendid entrance portal of Villa Cerami (current seat of the Faculty of Law). We walk down Via Antonino di Sangiuliano, which crosses Via Etna at the Quattro Canti. We ascend towards Piazza Stesicoro to meet, on the left, the Church of the Minorites (12) (by F.Battaglia).



We then descend towards Piazza Duomo to admire, on our right, the splendid curved façade of the Basilica Collegiata (13) (1768), a masterpiece by architect S. Ittar, chosen as the Royal Chapel by the Aragoneses. Arriving in Piazza Università, to our right is the Palazzo dell'Università (14) with its courtyard and loggia by Vaccarini; to the left is the Palazzo di Sangiuliano (15), (1745) reworked by G. B. Vaccarini himself, who designed the portal and the grand staircase in the courtyard. When we reach Piazza Duomo, we walk along Via Vittorio Emanuele, overlooked on the left by the magnificent Baroque-style Badia di Sant'Agata (16), built in 1742 to a design by Vaccarini, and on the right by the Archbishop's Palace. In Piazza San Placido you can visit the Church of San Placido (17), designed by the Roman architect S. Ittar. We also discover the decorative richness of the courtyard of the former San Placido Convent with the superb balcony of the Platamone Palace, then admire the terrace of Palazzo Biscari (18), a true masterpiece of 18th-century secular architecture. In Baroque style, the palace was built on the remains of the walls that surrounded the city on which the sea once beat. The splendid façade, overlooking Via Dusmet, was designed by the Catanese architect A. Amato. Inside, the many luxurious rooms include the ballroom and the grand gallery, with a delightful Rococo spiral staircase.

Proceeding along the final stretch of Via Vittorio Emanuele (known as the Corso), we reach, after passing Piazza Cutelli overlooked by the Convitto Cutelli (19) (an old boarding school for the nobility, once frequented by the sons of wealthy families), Piazza dei Martiri (20), at the centre of which stands a column from the Roman Theatre surmounted by the Statue of St Agatha trampling the dragon, symbol of the 1743 plague. From here, proceeding to the left, Via VI Aprile leads to Piazza Giovanni XXIII where the Fountain of the Rape of Proserpine (20), the work of Giulio Moschetti (early 1900s), is located. Going right along via Dusmet, we flank the Archi della Marina, which gives access to the port and on which rest the railway tracks, built in 1866 to arrive at Porta Uzeda (1), our starting point.

- | | | |
|---|---|--|
| 1 Uzeda Gate | 7 Garibaldi Gate | 16 Abbey of Sant'Agata |
| 2 Piazza Duomo - Cathedral | 8 Benedictine Monastery | 17 Church of San Placido |
| 3 Elephant Fountain - Palace of the Elephants | 9 Church of San Nicolò l'Arena | 18 Biscari Palace |
| 4 Palazzo dei Chierici - Fountain Amenano - Fountain of the Seven Canals | 10 Piazza San Francesco | 19 Cutelli Boarding School |
| 5 Charles V Gate | 11 Via Crociferi | 20 Piazza dei Martiri |
| 6 Piazza Mazzini | 12 Minoriti Church | 21 Fountain of the Rape of Proserpine |
| | 13 Basilica of the Collegiate Church | |
| | 14 University Palace | |
| | 15 Sangiuliano Palace | |



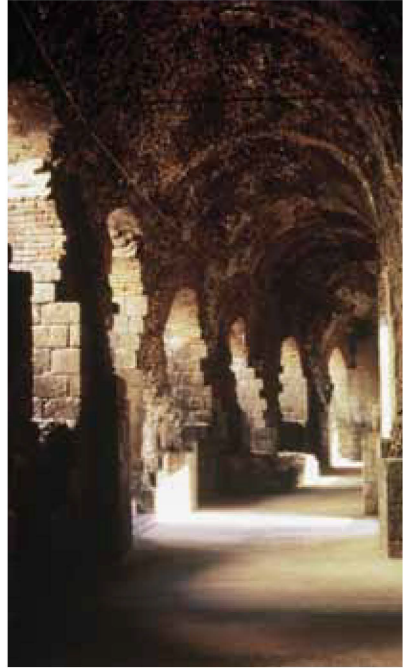
ANCIENT CATANIA

Ancient archaeological walk back through the centuries

The city of Catania has undergone profound changes over the centuries, having been destroyed nine times. But just as many times it has been reborn, even more flourishing, from its ashes. Its history has seen the continuous alternation of dominations of peoples and lineages, which have followed one another since the 8th century B.C. (Greeks, Romans, Barbarians, Goths, Byzantines, Arabs, Normans, Swabians, Angevins, Aragonese, Spanish, Savoy, Austrians, Bourbons). They all appreciated the beauty of a fertile land, once washed by the Amenano river, its fortunate geographical location and the warmth of its people. Each of them, drawing riches of all kinds, left indelible traces of their passage, through a continuous and fruitful interchange that has handed down to us the present city, in all its splendour. Our itinerary begins in Piazza Dante, the site of the Benedictine Monastery and the Church of San Nicolò, with an ideal tribute to our first colonisers, the Greeks of Chalkida, who settled (according to the testimony of Thucydides) in 729 B.C. in the highest part of the city, building there the centre of religious and political life: the acropolis. Traces of ancient Katàne are gradually re-emerging thanks to patient excavation work carried out since 1982 in the courtyard surrounding the monastery. The Greeks appreciated this land (already the backdrop of heroic adventures narrated by their ancestors in Homeric poems) at least as much as the Romans, whose rule, however, we have much more evident evidence of. The city was conquered in 263 B.C.; it became a Roman colony in 21 B.C. and, at the behest of the Emperor Augustus, was enriched with numerous buildings of great historical value.



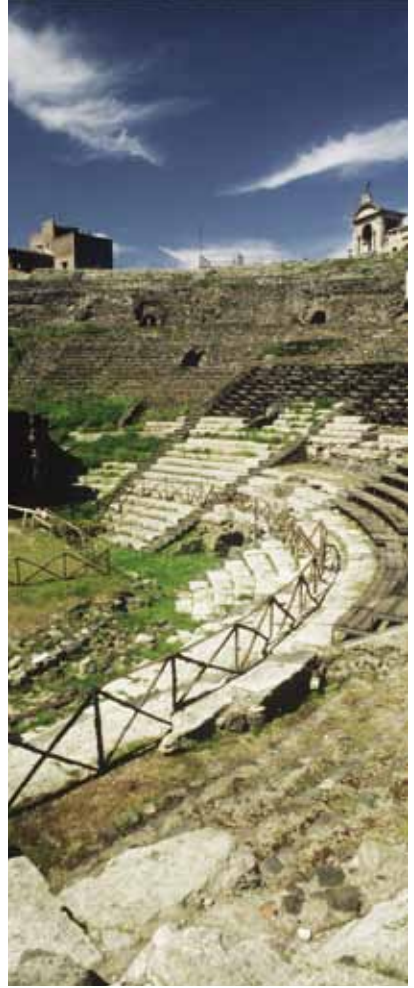
Terme dell'Indirizzo - details



Teatro Romano

In Piazza Dante, the remains of one of the thermal buildings (1) built in Roman times can be seen, in Via Rotonda, are the remains of the Terme della Rotonda (2)). The presence of such an abundance of thermal buildings is explained both by the fact that the area was well served by the waters of the Amenano and by the importance that the baths assumed for the Romans both from a therapeutic and curative point of view and from a social one as a meeting place. We reach Via Vittorio Emanuele and stop to visit the splendid Roman Theatre and the adjacent Odeon (3). The Roman Theatre, probably built between the 2nd and 1st century A. D. (where there was already a theatre in the Greek era), had a capacity of over 7,000 spectators and was the venue for theatrical performances and, in the late imperial age, also for performances on the water, performed by flooding the orchestra. Adjacent to the theatre is the Odeon, which could hold up to 1,300 spectators and was used for competitions and choir rehearsals. We cross Piazza Duomo and walk along Via Etnea to Piazza Stesicoro (Greek poet from the 6th century B.C.) where the spectacle of the superb Roman Amphitheatre (4), brought to light between 1904 and 1906 by the excavations ordered by the then mayor

Giuseppe De Felice and designed by architect Francesco Fichera, is offered to our eyes. The Amphitheatre dates back to the 1st century A.D., has an elliptical shape and was built in stone lava, marble and brick. It could hold up to 15,000 spectators and is currently only partly visible since it is buried under Piazza Stesicoro and under Via Manzoni and Via Penninello. With the help of a guide, you can visit it to discover its charm and grandeur. Large ashlars from this amphitheatre were used for the reconstruction of public buildings. The spread of Christianity certainly predates the 4th century, as evidenced by the martyrs St Agatha, patron saint of the city, and St Euplius, to whom various religious buildings are consecrated: Sant'Agata al Carcere (5), the site of the martyrdom and death of the saint; Sant'Agata la Vetere (6), built on the remains of an ancient early Christian basilica; the underground sepulchre under the remains of the small church of Sant'Euplio (7), destroyed by bombing in 1943, to whose back wall relief tondi depicting the Apostles have been superimposed. Excavations in the area below the Post Office building (1924) have also confirmed the existence of a vast area used as a necropolis in Roman times. We descend Via Enea to Piazza Duomo: below the Cathedral are the remains of the Achillian Baths (8) and the remains of Norman rule. In fact, after having suffered the domination of Barbarians, Goths, Byzantines and Arabs, the city was conquered in 1071 by the Normans (the medieval layout of the city dates back to that period). The Cathedral, (9) dedicated to St Agatha and encircled by mighty walls, a valuable example of ecclesia munita (i.e. church-fortress), was strategically placed in a position to control the port and the city walls, and to this end was equipped with a very high tower serving as a military observatory. It was rebuilt after the 1669 earthquake and boasts a splendid façade (recently restored) designed by architect Giovan Battista Vaccarini. In the mediaeval period, therefore, the centre of the city became the Cathedral square as the seat of secular and religious power, the so-called platea magna, while noble palaces (the Civita quarter), administrative and



Teatro Romano



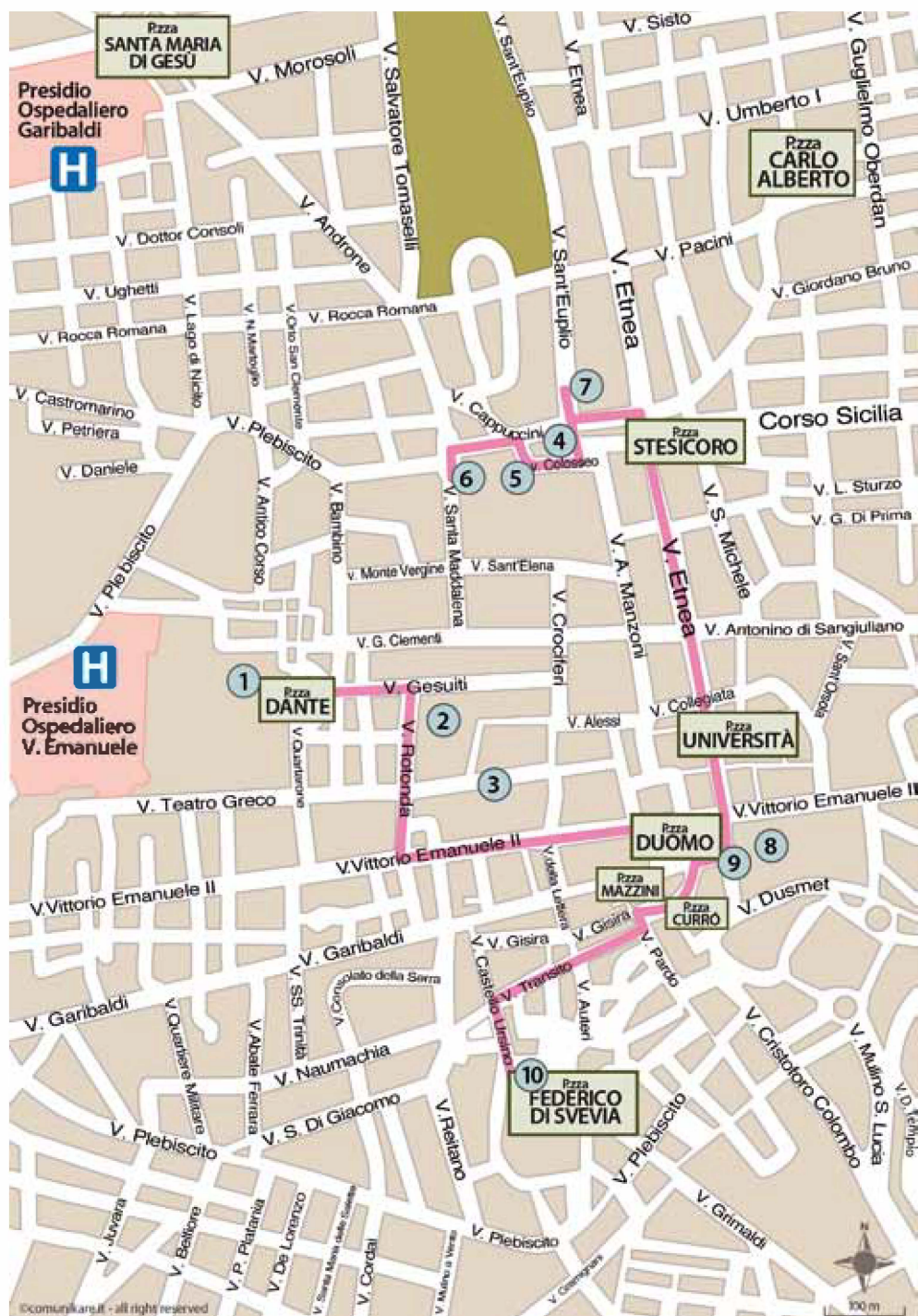
Castello Ursino

commercial buildings and walls overlooking the sea, which at the time submerged the corresponding area, were built around it today's Via Dusmet. We move towards Piazza Currò: here we find the remains of the Terme dell'Indirizzo baths, partially incorporated into the former Convent of Santa Maria dell'Indirizzo (entrance to the "Vespucci" state secondary school). From Via Zappalà Gemelli, through Via Transito and Via Castello Ursino, we reach Piazza Federico di Svevia, where we find the Ursino Castle (1 O). In 1239, Emperor Frederick II of Swabia ordered the construction of Ursino Castle (according to some from the Latin *Castrum Sinus*, castle of the gulf), a magnificent example of a medieval castle with a quadrangular plan and four large cylindrical towers at the corners, which was completed in 1250 in the centre of the Gulf of Catania. However, following the terrible eruption of 1669, lava surrounded the castle, filling its moat and pushing it away from the sea and the coast (the castle's former position is clearly visualised in the 1679 painting by the painter Giacinto Platania in the Cathedral Sacristy). The lava also buried the Lognina and Amenano rivers and also Lake Nicito.¹¹The castle had the dual purpose of defending the city from invaders and of admonishing the Catanese not to dare to rebel against the emperor ever again, on pain of the destruction and sacking of the city, in memory of what happened in 1232 (proof of this is the marble representation in an aedicule, at the top right of the castle entrance, of an eagle subduing a lamb, an obvious symbol of the rebellious Catanese punished by Emperor Frederick II). Over time, the castle has been a palace, prison or barracks, while today it houses the precious heritage of the Museo Civico. The rule of the Normans and Swabians was succeeded by the Angevins, followed by the Aragonese, who brought prestige to the city by establishing their court there and making it the capital of the *Regnum Siciliae*. Port facilities were also enhanced and

in 1434 Alfonso V the Magnanimous gave life to the *Sicilorum Gymnasium*, the oldest university on the island; between 1541 and 1553, at the behest of the viceroy Vega, a new city wall was built (roughly following the route of today's Via Plebiscito), of which one of the seven gates, the *Porta dei Canali* or *Porta di Carlo V*, located in today's *Pescheria* (picturesque historical market), is still visible today.



Roman Amphitheatre



1 Ancient Thermae Buildings
 2 Baths of the Rotunda
 3 Roman Theatre - Odeon
 4 Roman Amphitheatre

5 Sant'Agata al Carcere Church
 6 Sant'Agata La Vetere Church
 7 Sant'Euplio Church
 8 Achillian Baths

9 Cathedral
 10 Ursino Castle

USEFUL INFORMATION

INFORMATION POINTS OF THE REGIONAL PROVINCE OF CATANIA

Via Etnea, 63/65 - Catania - 095 4014070

International Airport 'V. Bellini' Fontanarossa Catania
095 0937023

Tourism Office Regional Province of Catania
turismo@provincia.ct.it
Information on hospitality in the Province of Catania
<http://turismo.provincia.ct.it/ospitalit/>

MUSEUMS AND SITES TO VISIT

State Archive - Via V. Emanuele, 156 - Catania 095
7159860

Municipal Historical Archive - Via S. Agata, 2 -
Catania 095 7422771

Biblioteche Riunite "Civica e A. Ursino Recupero"
Via Biblioteca, 13 - Catania - 095 316883

House - Regional Museum Giovanni Verga Via
Sant'Anna, 8 - Catania - 095 7150598

Ursino Castle - P.zza Federico di Svevia - Catania 095
345830

Church of San Francesco Borgia - Via Crociferi, 17 -
Catania 095 310762

Le Ciminiere" Cultural Centre - Piazzale Asia - Catania
Historical Museum of the Landing in Sicily - 095
4011929 Museum of Cinema - Toy Museum - Gallery
of Modern Art - Stable Theatre Puppet Opera 095
4011928-30
Radio Museum - 095 4013058
Exhibition of ancient maps of Sicily 095 4013072

Botanical Garden - Via Etnea, 397 - Catania - 095
430901

Belliniano Civic Museum - P.zza S. Francesco, 3 -
Catania 095 7150535

Ursino Castle Civic Museum - P.zza Federico
di Svevia - Catania - 095 345830

Museum of Zoology - House of Butterflies - Via Lago
di Nicito, 38 - Catania - 095 382529 - 095 372606

Diocesan Museum - Via Etnea, 8 - Catania - 095
281635

Emilio Greco Museum - P.zza S. Francesco d'Assisi, 3
Catania - 095 317654

Paleontological Museum "Accademia Federiciana
Via Borgo, 12 - Catania - 095 438531

Palazzo Biscari - Via Museo Biscari,10
Catania - 095 7152508

Palazzo Platamone (Palace of Culture)
Via Vittorio Emanuele,121 - Catania
095 7428038 - 095 7428034

Palazzo Valle - Via V. Emanuele, 122
Fondazione Puglisi Cosentino - Catania
095 7152118

Pinacoteca Provinciale - Former
Church of San Michele Minore - P.zza
Manganelli Catania - 095 327122

ARCHAEOLOGICAL SITES

Roman Hypogeum - Via G. Sanfilippo
Catania - 095 530127- 095 7472268

Roman Forum - Cortile S. Pantaleone
Catania - 095 7472277

Roman Amphitheatre - P.zza Stesicoro
Catania - 095 7472268

Roman Theatre and Odeon
Via V. Emanuele, 266 - Catania
095 7150508

Terme Achilliane - P.zza Duomo -
Catania 095 281635 (Diocesan
Museum)

Terme della Rotonda - Via della Mecca
Catania - 095 7150951

TAXI

Cooperativa Social Taxi Catania 24h
Reservations: 095 330966

CITY BUSES CATANIA

A.M.T. Azienda Municipale Trasporti Via
del Plebiscito, 747 - Catania
095 509570 -
Toll free number 800 018696

SUBURBAN BUSES

A.S.T.
Via Luigi Sturzo, 230 - Catania
095 7461096 - Toll free number
840000323

Etna Transport and Interbus
Via d'Amico, 181 - Catania - 095 532716
Information 095 530396

FCE Circumetnea bus service
Via Caronda, 352 - Catania - 095
534323 Information 095 541250

Sais Autolinee
Via d'Amico, 181 - Catania
(for calls from mobile phones) 199 244141
Toll free number 800 211020

Scionti
Via Bartoli, 9 - Catania - 095 354708

TRAINS

Trenitalia FS
Catania Central Station
P.zza Papa Giovanni XXIII - 095 532719
www.trenitalia.com

FCE - Ferrovia Cirumetnea Via Caronda, 352 - Catania
095 534323 - 095 54125

METROPOLITANA - FCE Catania Ferrovia Circumetnea
- 095 541250

INTERNATIONAL AIRPORT 'VINCENZO BELLINI'
CATANIA FONTANAROSSA
SAC Catania Airport Service
095 7239111
www.aeroporto.catania.it

Call Centre 800 605656

Flight information
095 340505

Baggage assistance
095 7233180

Tickets
095 7239320

CAR RENTAL

Alfa Service
Via Toselli, 25 - Catania - 095 536024

AutoVia
Viale Libertà, 108 - Catania
095 537108

Avis
Fontanarossa Airport
199 100133 - 095340500

Car Service
Via Francesco Riso - Catania
095 7169072

Europ Rent a Car
Fontanarossa Airport - 095 7231232

Europ Car
Fontanarossa Airport - 095 348125

Hertz Italy
Fontanarossa Airport
095 7231744

Holiday Car Rental
Fontanarossa Airport - 095 346769

Hollywood Rent a Car
Via Luigi Sturzo, 238 - Catania
095 530594

Maggiore
Fontanarossa Airport
199 151120 - 095 340594

Ma.Gi. Rent a Car
Via Francesco Riso, 6 - Catania
095 7167154

Sixt
Fontanarossa Airport
199 100666 - 095 340252

BOAT HIRE

Portofranco
Via Marittima, 2 - Catania - 095 491312

Way Point Yachting
P.zza Duca di Genova - Catania
095 7465184

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