

An aerial photograph of Ariccia, Italy, taken from a high vantage point. In the foreground, a large, light-colored, multi-story building complex, the Chigi Palace, is situated on a hillside. To its right, a church with a prominent dome and a bell tower is visible. Below the hillside, a stone bridge with several large arches spans a valley. The middle ground shows a dense forest covering the hillside. In the background, a wide expanse of the sea is visible under a clear sky, with a small island or headland in the distance.

THE CHIGI PALACE IN ARICCIA

Illustrated guide



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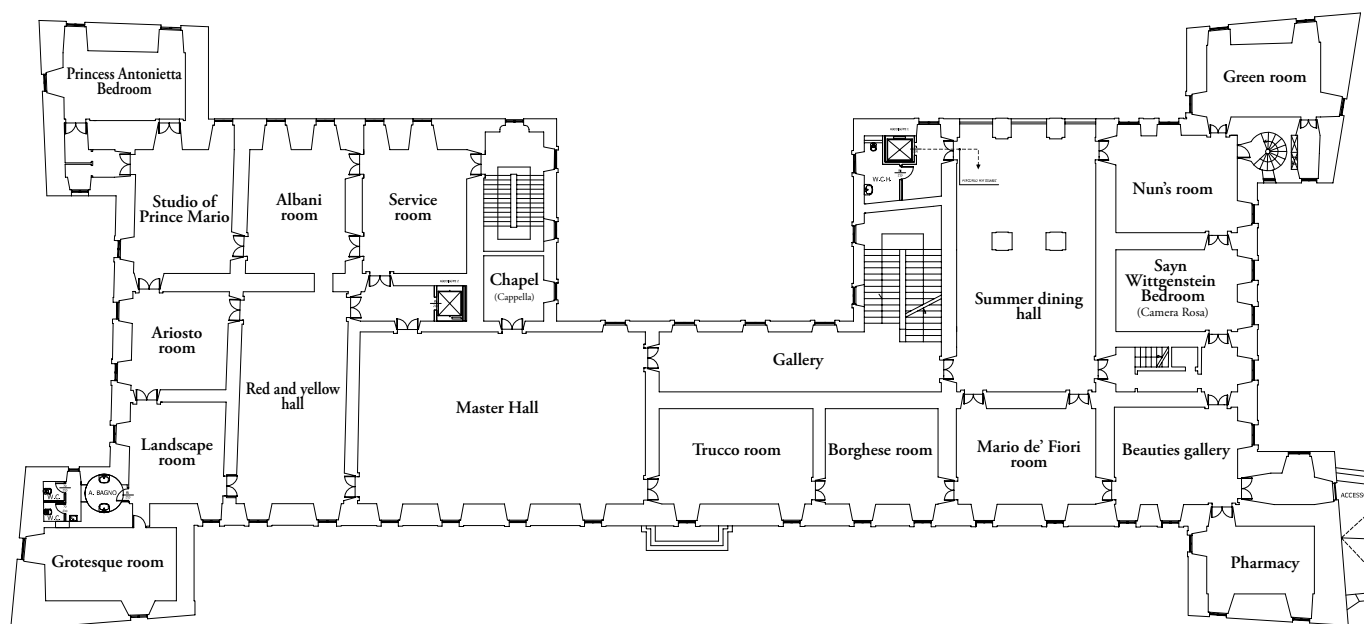
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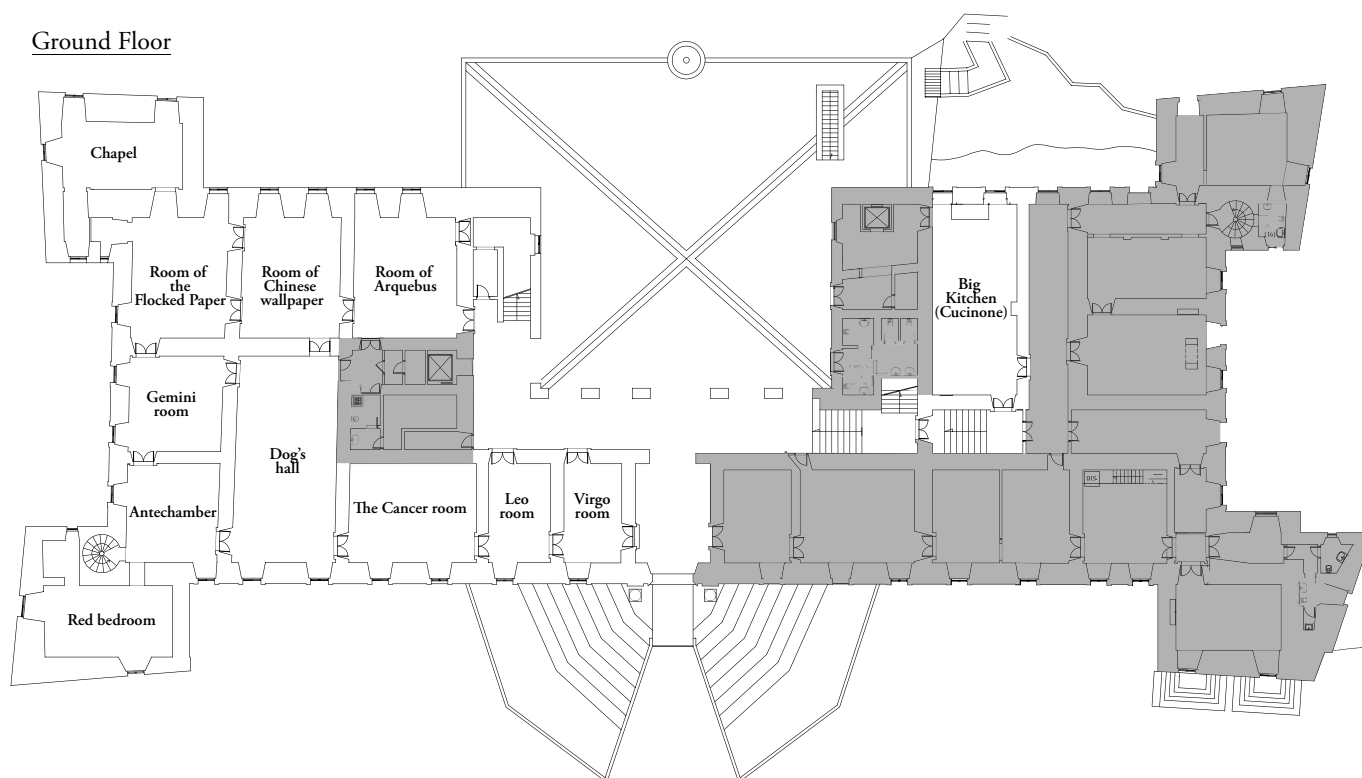
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Noble Floor



Ground Floor





View of the Chigi Palace on the Piazza di Corte by Bernini.

The Ducal Palace of Ariccia represents an unique example of Roman Baroque residence unaltered in its own context and original furnishings, documenting the splendour of one of the major Italian papal families, once owners of the Chigi Palace in Rome, nowadays seat of the Presidency of the Council of Ministries. The palace, sold at favourable conditions to the Town Hall of Ariccia on the 29th of December 1988 by Prince Agostino Chigi Albani della Rovere, is presently a museum, centre of multiple cultural activities (concerts, guided visits, conferences, congresses, exhibitions, etc.).

Important restoration campaigns regarding the structure took place between 1990 and 1993 (financed by the Agensud) and further contributions have been granted by the European Union (1997-98). The palace was opened to the public in December 1999, after the completion of the indoor spaces and the adjustment of all technical facilities (1998-'99, Jubilee year 2000 funds). Since 2009 an independent apartment houses a dormitory for Auburn University, College of Human Sciences (AL, USA), international study program focused on the Italian culture (Interlinea Group management).



View of the Chigi Palace and the Collegiate Church of Assumption by Bernini.





View of the Chigi Palace and the dome of the Church of the Assumption; on the background the Roman Countryside and the Tirrenian sea.

The Chigi Family

The Chigi descend from the Earls of Ardenghesca, Lords of Macereto, since the 1200s they established themselves among the most notable lineages of Siena in commerce and finance. The family boasts the blessed Angela and Giovanni among the ancestors of the 14th century, the venerable Aurelio, who lived between the 16th and 17th century, four Cardinals and a Pope.

Agostino Chigi called “The Magnificent” (1465-1520) was an outstanding figure of the family, among the greatest patrons of the Renaissance, who commissioned the family chapels in Santa Maria del Popolo and in Santa Maria della Pace to Raphael, the famous villa later called “Farnesina” and the Villa delle Volte outside of Siena to Baldassare Peruzzi. Chief artists such as Raphael, Giulio Romano, Sodoma, Sebastiano del Piombo, Giovanni da Udine also worked for him.

Agostino accumulated great fortunes through the monopolies of alum from Tolfa (essential for dying fabric and imposed by the popes for all Christianity), salt (in the Pontifical State and in the Reign of Naples), the exclusive contract for the custom on the pasture, and other activities. He opened bank branches from London to Istanbul and lent money to popes and kings (Charles VIII, Alexander VI or Leo X), so much that Suleiman the Magnificent would only accept credit cards signed by him and Julius II della Rovere granted the Chigi the honour to use his own surname. Agostino also obtained from Siena the town of Port’Ercole with its castle, where he set up stock deposits for the alum to make the prices rise. After some absence from the political and cultural scene, the family reached new glory with the election of Cardinal Fabio Chigi to the papacy as Alexander VII (1655-1667), after being Papal Nuncio for the Peace of Westfalia, Papal Legate to Colonia and State Secretary of Innocent X.

He surely was the pope that contributed the most to convey a Baroque aspect to Rome, by commissioning important urban and architectural works to Bernini (restoration of Santa Maria del Popolo and Porta del Popolo, the construction of the *Manica Lunga* in the Quirinale Palace, the creation of St. Peter Square with the Colonnade, the *Scala Regia* and the *Cattedra* of St. Peter, the Elephant obelisk in Piazza della Minerva, restorations of the Pantheon and Piramide Cestia, etc.) but also projects outside of Rome (Chapel of the Vow in the Cathedral of Siena, the churches of San Tommaso da Villanova in Castel Gandolfo and the Assumption Collegiate in Ariccia). Under his pontificate Borromini was also commissioned



Views of the Chigi Palace from the Park.





View of Ariccia, the Church of the Assumption and the Chigi Palace, on the background.

(completing Sant'Ivo alla Sapienza and the Biblioteca Alessandrina, building the Battistero of San Giovanni a Porta Latina), as well as Pietro da Cortona (the square and church of Santa Maria della Pace, Santa Maria in via Lata, dome of San Carlo al Corso), and Carlo Rainaldi (Santa Maria in Campitelli, Sant'Andrea della Valle).

Despite his reluctance, Alexander VII was the last great nepotistic pope, favouring more or less directly his own relatives' career. His brother Mario Chigi (1594-1667) was named General of the Holy Roman Church.

The Cardinal nephew Flavio Chigi (1631-1693) was the main patron of the family collections, promoting the "genre painting" and great artists like Maratta, Mei, Baciccio and Trevisani. He entitled Bernini to design his own palace in piazza Santi Apostoli (sold to the Odescalchi in 1745), furnished with works of the chief artists of the Renaissance (from Botticelli to Sodoma, Tintoretto, Garofalo, Pinturicchio) and from the Baroque art (Francesco Albani, Baciccio, Bernini, Cortona, Guercino, Bartolomeo Manfredi, Pierfrancesco Mola, Guido Reni, Ribera, Salvator Rosa, etc.). Carlo Fontana designed his Casino alle Quattro Fontane, the Villa Versaglia in Formello, the Villa Cetinale and the palace in San Quirico d'Orcia, that Flavio elevated to marquisate for his descendants, having adopted his sister's son, Bonaventura Zondadari.

The other nephew, Agostino (1634-1705), married Maria Virginia Borghese, niece of pope Paul V. He assumed the titles of Prince of Farnese, Duke of Ariccia and *Castellano* of Castel Sant'Angelo, besides numerous estates, enrolling Carlo Fontana, Giovan Battista Contini and Mattia de Rossi to plan out various residences in the Roman countryside. Sigismondo (1649-1678), man of learning and a bibliophile, was elected Cardinal under Clement IX instead.

The extensive real estate holdings of the Chigi was formed in those years, creating a real feudal dominion within the Pontifical State, between the Cassia and the Flaminia roads, including Campagnano, Cesano, Farnese, Formello, Magliano, Sacrofano and various other properties. In the 18th century Castel Fusano, bought from the Sacchetti, and the estate of Casaletto in Rome; Soriano nel Cimino inherited by the Albani in the 19th century were added. In 1852 in fact the Chigi gained the Albani surname, of whom they are legitimate heirs, after the wedding between Agostino II (1710-1768) and Giulia Albani, so much that nowadays the complete surname is Chigi Albani della Rovere. By virtue of such politics, by the

Anonymous 16th century, Portrait of Agostino Chigi "the Magnificent".



Giuseppe Mazzuoli, Bust of Alexander VII.

mid 1800s the Chigi were among the five greatest land owners of the Pontifical State, together with the Borghese, Torlonia, Boncompagni Ludovisi and Caetani. Related to other noble Italian families (such as Borghese, Rospigliosi, Odescalchi, Barberini, Doria Pamphilj, Aldobrandini, Torlonia), the Chigi had another Cardinal in the 1700s in Flavio II (1711-1771), of Jesuit sympathies and eligible to papacy during the conclave of Clement XIV. Flavio II commissioned a marvellous villa along the Salaria next to the actual piazza Vescovio, one of the jewels of the roman Rococò, decorated by Anesi, Bicchierari, Monaldi, Nubale. Flavio also ordered an important decorative cycle in the palace in piazza Colonna, centred



Ferdinand Voet, Portrait of Cardinal Flavio Chigi.

around the “Sala delle marine” by Adrien Manglard. Sigismondo Chigi (1745-1793) was a great personality in the 18th century, an intellectual man of illuminist francophile cultural leanings, forced into exile because of contrasts with the conservative papal environment. Metastasio, Monti, Alfieri, Milizia were his friends and the great archaeologist Ennio Quirino Visconti was his librarian. Sigismondo was also the author of the literary work *Economia Naturale e Politica*, promoting a political-economic reformation of the Holy See. He commissioned the decoration of his apartments in the palaces of Rome and Ariccia to Giuseppe Cades, Felice Giani and Liborio Coccetti and started archaeological campaigns in the area of Castel Fusano as well.



Giuseppe Mazzuoli, Bust of Cardinal Sigismondo Chigi.



Giovanni Maria Morandi. Portrait of Maria Virginia Borghese, Princess Chigi.

In the 1800s the Chigi were connected to the great European aristocracy through another marriage, between Mario Chigi (1832-1914) and the German-Russian Princess Antonietta Sayn Wittgenstein (1839-1918), niece of the notorious general Peter Wittgenstein, who stopped Napoleon in St. Petersburg, and daughter of the beautiful Leonilla Bariatinsky (1816-1918), member of one of the most important Russian families (her grandmother was cousin of the Czar Paul III). In the same 19th century the Chigi also had their last Cardinal: Flavio III (1810-1885), already Papal Nuncio in Paris.

From the second half of the 1800s there was a major financial crisis for the family, involved in risky investments, in the bank crisis and the subsequent neglect of the landed estate. The farmers' riots first, the handover of extensive estates in the Roman countryside, followed by expropriations of land immediately after the first world war, rapidly led to the disintegration of the immense patrimony.

In 1917 the Chigi alienated to the Italian State the palace in piazza Colonna, today seat of the Presidency of the Council of Ministries, with part of the picture gallery (one of the principal collections of the Galleria Nazionale d'Arte Antica in Rome) and the Chigi Library, let by Mussolini to the Vatican in 1922.

The Chigi Archive is in perpetual deposit in the Vatican Library as well since 1944, it documents the family artistic commissions and plans on the main urban and architectural works patronized by Alexander VII, providing an incredible instrument for the knowledge of the urban development of the Eternal City.

Since 1712 until the beginning of the papacy of Paul VI in 1963, the first born of the Chigi had the exclusive charge of Marshal of the Holy Roman Church and Custodian of the Conclave, with the delicate role of surveillance over the Sacred College reunited in the Conclave for the election of the Pope.

Recent chief figures of the family were Ludovico Chigi (1866-1951), Grand Master of the Sovereign Military Order of Malta, and Francesco Chigi (1881-1953), Commander of the Noble Guard of His Holiness, an accomplished photographer and founder of the Zoological Garden in Rome.

Don Sigismondo Chigi (1894-1982) was the last Marshal of the Conclave and married the American lady Marian Berry (1901-1989).

Their son Agostino Chigi (1929-2002), art historian, archaeologist (he discovered a site from the Iron Age between Pitigliano and Saturnia), fond of photography (he held various exhibitions and is the author of the book *L'India sul sacro fiume Kaveri*, 1995), stood out for his philanthropic activities in India, in the state of Tamil-Nadu, where he built a village for the poor, a spinners' to promote women's work and a school for blind children. In 1988 he gave the palace to the Town hall of Ariccia, together with the park and various estates at a very favourable price. He left the greatest part of his goods, including the estate in Aquilino in Porto Ercole, to the order of the Padri Passionisti.

Mario Chigi and his son Flavio actually represent the family, resident in their villa in Castel Fusano, designed and decorated by Pietro da Cortona for the Sacchetti in the 17th century. Family paintings, furniture and memories are preserved in the residence, lovingly kept by the owners.

The Palace

The ancient castle, marked by medieval and renaissance traces, was enlarged in the last ten years of the 16th century by the Cardinal Silvio Savelli (1550-1599) with a project of the architect Carlo Lambardi, building the entire left-hand block of the façade on Piazza di Corte, between the main portal and the west tower towards Rome.

The Palace was transformed by the Chigi between 1664 and 1672 into a sumptuous Baroque residence, designed by the architect Carlo Fontana following an idea by Giovan Lorenzo Bernini, his master, who took care of the entire urban redevelopment of Ariccia.

Ferdinand Voet, Portrait of Prince Agostino Chigi.



Pierre Subleyras, Portrait of Maria Eleonora Rospigliosi, Princess Chigi.



Domenico Duprà, Portrait of Augusto Chigi in the uniform of the Marshal of the Holy Roman Church.

Agostino Chigi, nephew of pope Alexander VII and Prince of Farnese, together with his cousin Cardinal Flavio his and uncle Mario, bought the feud of Ariccia from the Savelli in 1661, for the vicinity with Castel Gandolfo, seat of the pontifical holidays. Bernini was enrolled to complete the urban restoration of the village. The most significant intervention assigned to the great architect by the same Alexander VII was the layout of the piazza di Corte, through the construction of the Collegiata dell'Assunta, the spectacular exedra, the *casini* on the sides of the church and the baronial palace. Bernini planned the restoration of the Sanctuary of Galloro in Ariccia as well.

In 1665 Bernini had to temporarily leave the Roman scene, being called to Paris by Louis XIV to design the façade of the Louvre, as a first project he suggested an identical solution to the Assunta complex; however at his return the old artist conceived an unusual composition for the palace in Ariccia, combining the “U” scheme of the Roman villas with a rectangular block scheme with corner towers, inspired by the French castles of Ile de France (Vaux, Maison Castles).

As he did for Cardinal Flavio I in the villa Cetinale, near Siena (1672), Fontana adopted the “color dell’aria” (colour of the air) for the façade: a blue-gray hue, that would later become very fashionable in the 1700s, and goal was to dematerialize the imposing architecture imparting almost an abstract dimension, surely one of the earliest examples of the kind. The “Altana” (rooftop loggia), designed by Fontana with great open archways was enlarged in 1672 by Giovan Battista Contini, who filled in the arches and introduced windows topped by the typical oval motives. The north-west wing was completed in 1740 according to the 1600s project, under Prince Augusto Chigi, and also the entrance way was modified by the architect Pietro Minelli.

The palace features an important collection of paintings, sculptures and furnishings, mostly dated to the 17th century, coming also from other family estates, including the palace in Rome sold to the Italian State in 1917.

Perhaps because of the Spanish feel of the décor, Luchino Visconti chose the palace to film most of his masterpiece *Il Gattopardo* (1963), inspired by the novel by Giuseppe Tomasi di Lampedusa. Other important movies shot in the palace are *L'Avaro* by Tonino Cervi (1990), *Luisa Sanfelice* of the Taviani brothers (2003), *I Borgia* by Antonio Hernandez (2005), *I Vicerè* by Roberto Faenza (2006), *The Tale of the Tales* by Matteo Garrone (2015) or Tv serials such as *Elisa di Rivombrosa* (2002) and *Orgoglio* (2003-2005).

The palace has had illustrious guests, among which were popes like Benedict XIV, Pius VII, Gregory XVI, Pius IX, or kings such as the Czar Alexander III, Alphonse of Spain (during the Franco regime), Umberto and Mafalda of Savoy (also for hunting in the park), Constantin of Greece (during the Olympic Games in 1960).

The Park

A vast Park of twentyeight hectares dated to the 16th century is attached to the palace, last fragment of the “nemus aricinum” consecrated to the goddess Diana. Fenced in the 1500s, rich of mixed vegetation made of broad leaved plants, oaks, holm oaks, maple trees, hornbeams, including four California Sequoias introduced in the middle of the 1800s.

Along the path are archaeological remains of the Roman *Aricia*, while in the northern part is the *Burial area of the II Partic Legion*, connected to the close *Castrum Albanum* (the present Albano Laziale) of the Emperor Septimius Severus. The Park, crossed by paths of the 1600s, houses fountains and artifacts of 17th century. A pond has been recently rebuilt in memory of the ancient *Peschiera*, destroyed in 1944 after the fall of the Monumental bridge.

Originally conceived as “Barco”, i.e. a fenced area destined to hunting, it represents a precious anticipation of the so called “landscape” or “romantic” garden, for its naturalistic and picturesque character, introduced since the 1600s by Bernini and Fontana (*Piazzale del Mascherone*, *The snow grottoes*, *Fountain del Mascherone*, etc.).



Pietro Labruzzi, Portrait of Prince Sigismondo Chigi.



Sigismond Meyer de Schauensee, Portait of Prince Ludovico Chigi in the uniform of Grand Master of the Order of Malta.



View of Ariccia with the Monumental Bridge (19th cent.), Chigi Palace and the historical centre of Ariccia, on the background Monte Cavo.



View of the Chigi Palace with Park seen from the Monumental Bridge.



The Chigi Park, Aviary, 1628 ca.

During the 1700 and 1800s the park has been a privileged destination of the *Grand Tour d'Italie*, reproduced in numerous paintings by artists like Hackert, Corot, Turner, Ivanov, Inness etc., and mentioned by intellectuals like Goethe, Stendhal, Ruskin, D'Annunzio.

Among the most significant features of the park are the great Aviary (*Uccelliera*) made under the Savelli around 1628, the “neviera” to collect snow in the Summer, many fountains, the rests of the imposing monument of tiberian age of the Mesia propraetor, Tiberius Latinius Pandusa (coming from the Ancient Appian way and reassembled here in 1997), the cemetery of the “Second Legion Partica” of the Emperor Septimius Severus. The park has undergone a large preservative restoration campaign between 2008 and 2009.



The Chigi Park, Monument to Tiberius Latinius Pandusa, Propraetor of the Mesia (Tiberian age, I cent. A. D.) reassemblage, F. Petrucci, 1997.



The Chigi Park, Fountain of the “Mascherone” (17th cent.)



Views of the Chigi Park, with the sequoias, the Monumental Bridge and the Fountain of the Dolphins in the courtyard.

The Chigi Picture Gallery

The Chigi collection of paintings is made up of works by many outstanding artists operating in Rome in the Baroque period and in the XVIII century.

There are pictorial cycles of primary importance for the time, as *The Four Seasons* executed by Mario de' Fiori in cooperation with Carlo Maratta, Bernardino Mei, Giacinto Brandi and Filippo Lauri, the *Allegories of the senses* by Pier Francesco Mola, the *Angels with symbols of the Passion* by Cavalier d'Arpino, a series of preparatory cartoons for the mosaics in St. Peter Basilica, the *Chigi properties with greyhounds* by Michelangelo Pace called "il Campidoglio", the fake tapestries with scenes from the *Gerusalemme liberata* (Jerusalem freed) commissioned by Cardinal Ottoboni to Domenico Paradisi, Michelangelo Ricciolini and Francesco Borgognone for the *Palazzo della Cancelleria* (Palace of the Chancellery), the series of *City views with traditional festivals* by Flemish authors, the "fake tapestries" with *Seasons* painted by Girolamo Troppa, the *Beauties gallery* with portraits of roman princesses by Jacob Ferdinand Voet. The great Chigi patronage is documented also by masterpieces as *Pindaro and Pan* by Salvator Rosa, *The penitent blessed Giovanni Chigi* by Giovan Battista Gaulli called "Baciccio", the *Marine with Saint Augustine* by Jean de Momper and Alessandro Mattia da Farnese, the *view of Nettuno seen from the harbour of Anzio* by Pandolfo Reschi. There are also paintings by Guglielmo Cortese "il Borgognone", Jean de Momper, Gilles du Mont, il Tempestino, Francesco Vanni, Raffaello Vanni, etc.

The Chigi collection also provides an essential contribution to the documentation of the portraiture in Rome for more than two centuries, with specialists like Baciccio, Ferdinand Voet, Giovanni Maria Morandi, Carlo Cesi, Francesco Trevisani, Giovanni Odazzi, Domenico Duprà, Davide Loreti, Ludwig Guttembrunn, Pieter Kobler, Pietro Labruzzi and others.

The pictorial decorations

The renowned sanguine by Bernini is surely the most emblematic artwork of the palace, it represents *Saint Joseph with the Child*, made for the palace chapel in 1663, as stated by the artist's inscription: it is a rare wall painting by Bernini and the only signed work of his. In the same chapel we find the *Glory of St. Francesco di Sales and St. Tommaso da Villanova at the feet of the Virgin Mary*, painted in gouache on the altar wall by Raffaello Vanni.

The ground floor apartment was the residence of Cardinal Flavio, who commissioned the decoration on the vaults with birds and zodiacal signs, attributed to Pietro Mulier called "il Tempesta" ("The Storm"); an allusion to the rural world and to hunting, among the favourite hobbies of the clergyman.

In the second half of the 1700s Prince Sigismondo enrolled Giuseppe Cades, Nicola Lapiccola, Felice Giani, Giovanni Campovecchio and Liborio Coccetti to decorate his neoclassic apartment (three rooms). An extraordinary pictorial cycle, mostly inspired to the *Orlando Furioso*, anticipating some of the motives of romantic painting and among the major attractions of the palace. Illusionistic decorations of the Summer Dining Room by Annibale Angelini dates to the mid 1800's, it features a *pergola* with various animals and nature, painted for the wedding between Mario Chigi and Antonietta Sayn Wittgenstein (1857).

Angelini also painted a small bathroom on the groundfloor with birds, flowers and the families' crests. (C. Pettinelli, 1998).



Mario de' Fiori, Filippo Lauri, *The Spring*.



Mario de' Fiori, Carlo Maratta, *The Summer*.



Pier Francesco Mola, *Bacchus (The sense of Taste)*.



Pier Francesco Mola, *Narciso (the sense of Sight)*.

The sculptures

The collection of marble portraits is dominated by a supreme masterpiece: the terracotta bust of Alexander VII executed by Melchiorre Cafà, perhaps the most talented yet unfortunate sculptor of the Roman Baroque; the terracotta was a model for two bronze busts respectively at the Metropolitan Museum in New York and in the Cathedral of Siena.

The collection houses works of other artists of Bernini's circle, like Giuseppe Mazzuoli (portrait of the Cardinal Sigismondo and two portraits of Alexander VII), Bernardo Fioriti (portrait of Cardinal Flavio), Orfeo Boselli (four busts of Roman emperors and empresses), Ercole Ferrata (decoration for a chariot). There are also chalk casts of the 18th and 19th centuries and busts of the 20th century.

The leather hangings

One of the gems and peculiarities of the palace are the extremely rare leather hangings of the XVII century – commonly known as “of Cordova” – that still cover the walls of many rooms, making the Chigi estate a unique case in this sort of production on a European scale. Many fragments and incomplete leather hangings make up a real “museum of leather” within the palace collection, including the miraculous preservation of wooden stamps for the impression of the design.

Some leather hangings are of Dutch manufacture, embossed, while the greater part can be referred to the Roman provenance. The examples clearly of Bernini's manner stand out in the Chapel and Summer Dining Room, and mostly in the Red Room and the Antechamber.

The fashion of decorated leather was introduced in Spain from the Arabs in the XIV century and spread through Europe by the Spanish, particularly during the Renaissance. The hangings were made with tawed ram leathers, covered in silver leaf, decorated with stamps, painted with lacquer (*a mecca d'oro*) and then punched to better articulate the design. The decorated leathers were sewn together and used as tapestry, altar frontals, door coverings, covers, cushions, etc. A local production was started in Italy since the beginning of the 1500s, largely spread in the 1600s and extinguished during the following century, replaced by fabric and later by wallpaper. Almost any villa in the Roman countryside and in Rome had leather hangings, lost just about everywhere nowadays (one room in Villa Aldobrandini in Frascati and one in Palazzo Borghese in Rome).



Girolamo Troppa, Giovan Battista Magni
“il Modanino”, *The Autumn*.



Jan Carel van Eck, *View of Paris from Pont Neuf*.



Giuseppe Cesari “il Cavalier d'Arpino”, *Angels*.



Salvator Rosa, *The poet Pindar and the satyr Pan*

Furnishings

The collection features the presence of pieces of furniture of primary importance in the field of the Baroque decorative arts, that form, together with the precious leather hangings, fabric and paper, an unavoidable reference for the knowledge of the culture of the 1600s Rome.

Of primary importance is the *Pair of wall tables with cornucopias and vegetation garlands* carved by Antonio Chicari designed by Bernini and documented to 1663, a primary reference for the naturalistic taste, extended by this great artist to furniture. They are among the most important pieces of furniture of the Baroque age.

The cabinets for the Pharmacy and for the Wardrobe were designed by Carlo Fontana and carved by Chicari, together with many benches and furniture still on the site. Some picture frames, a product of Bernini's circle, that can be referred to Chicari, are notable as well.

The collection houses also a cabinet of the 17th century once belonged to San Filippo Neri and donated to Alexander VII by the Crescenzi family.

Various are also the wall tables from the 1700s, among which is a group made in 1740 utilizing marble taken from Emperor Vitellio's villa for the top.

The 1600s furniture of the chapel, kitchen and many ordinary objects dated up to the 19th century are still intact. All the fireplaces are equipped with cast iron braces after three different models cast in Amsterdam with the Chigi della Rovere crest, for which the design has been attributed to Giovanni Paolo Schor. The couple of medallions are designed by Bernini (remains of the great Chigi collection of medals) as the chandelier with angels, a replica of the 1800s of the one in the Chigi chapel in Santa Maria del Popolo.

Even in this section, miraculous treasure chest, the palace preserves objects of relevant historical interest: the travel cases in precious fabric of the 1600s belonged to Maria Virginia Borghese and Flavio Chigi, a series of relics from the 17th and 18th centuries, belonged to the Chigi chapels not in use anymore, the Vatican keys relative to various conclaves, the skullcap and bowl of Pius IX, etc.



Giovan Battista Gaulli "il Baciccio", *The Blessed Giovanni Chigi*



Giovan Lorenzo Bernini, *Medallion with Androclus and the Lion*.



Rome, third quarter of the 18th cent. *Wall table (bust portrait of Princess Antonietta Sayn Wittgenstein)*.



Bernini's workshop (design), 1665 ca. *Leather hangings with oak tree leaf*.



Giovan Lorenzo Bernini, St. Joseph and the Child, Chapel.



Giovan Lorenzo Bernini, Antonio Chicari, Wall table.



Orfeo Boselli, Bust of Matidia.



Orfeo Boselli, Bust of Hadrian.



Melchiorre Cafà, Bust of Alexander VII.

Engravings, drawings and watercolours

The palace preserves an interesting collection of prints from the 17th to the 19th century, drawings, portraits (by Piotr Fiodorovitch Sokolov, Jan Ksawery Kaniewski) and watercolours of the 19th century, mostly related to the heritage of Leonilla Bariatinsky, mother of Antonietta Sayn Wittgenstein married to Mario Chigi, including an important series of views of interiors of castles and estates in Lithuania, Germany, France, Russia, exhibited in Saint Petersburg in 1992, a work by Vasili Semenovitch Sadovnikov, Fernand Pelez de Cordova and others. The collection of photographic material is also relevant, including albums and loose pictures, related to the Chigi and their international family ties.

Clothes and Fabrics

Part of the collection is made of fabrics and clothing from the 17th to the 20th century, that make up the “Guardaroba dell’Ariccia”. There are several satins, damasks and some altar frontals datable to the 17th century with the Chigi-Borghese symbols, some of Bernini’s circle. Besides the servitude’s liveries of the 18th and 19th century, there are various carnival costumes for children of the 1800s, the Cardinal vest belonged to Flavio III Chigi, princely clothes of the 1700s (Sigismondo Chigi), the uniform of the Grand Master of the Sovereign Military Order of Malta (Ludovico Chigi).

Archival documentation

The archival documentation is vast, related to the most recent real estate interests of the family, dated almost entirely to the 19th and 20th centuries. The rest of the Chigi archive is in perpetual deposit at the *Biblioteca Apostolica Vaticana* (Vatican Library) since 1944. Of great interest is also the correspondence between the grand duke Nikolaj Mikailovic Romanov and the Princess Leonilla Bariatinsky, mother of Antonietta Chigi, during the period of the Russian revolution.

Books

The book collection is made of two sections: the Chigi Library, part of the furnishing of the palace and the Art History library, housed on the ground floor, made of bequests and donations. The first has a 1600s fund, the so called “*Libreria di campagna del principe Agostino Chigi*” (Country library of the Prince Agostino), made almost exclusively by theatre librettos of the 17th



*Giovan Battista Gaulli “il Baciccio”
(frame by Antonio Chicari) Portrait of Clement IX.*



Rome, 1658 ca. Travel toilet accessories of Maria Virginia Borghese Chigi.

century and a fund of the 1800s-1900s documenting the cultural and scientific interests of the family. The second collection is made of various funds relative to Renaissance and Baroque art history, like the library and archive of Deoclecio Redig De Campos, already director of the Vatican Museums, the library of the scholar Beatrice Canestro Chioventa and the one of Renato Laschena, emeritus President of the Italian Council of State, to which partial donations have been summed up, like the funds of Oreste Ferrari and Fabrizio Lemme.



*Mattia Preti, The plague.
Laschena Collection*

The Museum of Baroque (*Museo del Barocco*)

The Museum of Baroque in Palazzo Chigi was born after an idea of the great art historian Maurizio Fagiolo dell'Arco (Roma 1939-2002) and has been opened to the public in 2008. Made up by an important collection of paintings of the 17th and 18th centuries, mostly of Roman school, it is set on the floor of the mezzanine, west wing. All the works have been achieved through donation, mainly between 2002 and 2008.

Almost 300 works are exhibited here among paintings and drawings that confirm the guiding function of Palazzo Chigi as a scientific pole, not only for the 1600s and 1700s Roman art, given the consistency, homogeneity and regularity of the collections converged into the museum but also with an opening to a national and international level for the presence of artists of various origin.

The Museum is made up by the Lemme, Fagiolo, Laschena and Ferrari collections, besides other particular donations. The works are presented in the definitive arrangement in "quadreria" style, based on the model of the ancient Roman residences, consonant to the palace. The disposition preserves the unity of each collection, as much as a didactic character through the division in schools. The Fagiolo collection makes up the first nucleus of the museum with a group of 48 paintings donated by Maurizio Fagiolo dell'Arco in 2002. The paintings offer a panorama of the Roman 1600s, illustrated in its various artistic waves (Classicism, Bernini and Cortona Baroque).

The *Lemme Collection* has a chief role, being the most important private collection of paintings of 1600s and 1700s of recent formation, created by Fabrizio and Fiammetta Lemme (died in 2005). Made of 128 paintings, it has been notified by the Ministry of Culture as a unique complex of remarkable historical artistic interest (Decree of 1st December 1998) and has come through a donation in 2008. The *Laschena Collection*, formed by Renato Laschena, emeritus President of the Italian Council of State, is made up by paintings of the Roman Baroque, mainly from the 1600s. The group was donated by Rossana Laschena in 2008, it is made of 14 paintings, all characterized by valuable quality and mostly all appeared in various specialized publications.

The *Ferrari Collection* is made of 10 paintings and 2 drawings, mostly of the Neapolitan school, gathered by Oreste Ferrari (Roma 1927-2005), director and founder of the Institute of Catalogues and Documentation of the Ministry of Culture, director of the magazine "Storia dell'Arte" with Maurizio Calvesi and member of the Academies of Lincei and San Luca. The collection was donated in 2008 by Franca Boschetti Ferrari.

Other works add up to the four principal collections through the donations by Ferdinando Peretti, Duccio K. Marignoli, Antonio Canestro, Raniero Gnoli Luciano Grimaldi, and others. Numerous engravings have been donated by Beatrice Canestro Chioventa and Alberto Laudi.



*Giacinto Brandi, Loth and his daughters.
Lemme Collection*



*Francesco Mancini, Allegory of Peinture.
Lemme Collection*

GROUND FLOOR, The Cardinal's rooms (Stanze del Cardinale)

The “Cardinal's rooms” set in the west wing of the ground floor of the palace is made of seven rooms datable to the Savelli phase (16th century) and four to the Chigi one (18th century). This was the private apartment of Cardinal Flavio, who commissioned the decoration on the vaults with birds and zodiacal signs, attributed to Pietro Mulier called “il Tempesta” (“the Storm”). The signs include the Spring and Summer months, relative to the holidays of the family in Ariccia. It later became the residence of other Chigi Cardinals, Flavio II and Flavio III, and in the 1900s it was destined to Ludovico Chigi, Grand Master of the Knights of the Order of Malta. After the public acquisition in 1988, the apartment was held in usufruct until 1999 by the last owner, Agostino Chigi, and was reopened to the public in 2003 with the setting up that has proposed again the original destination of the rooms.

Virgo room (*Stanza della Vergine*)

The room, marked by the zodiacal sign of the Virgo at the centre of the vault is the first one to the left of the entrance hall soon after the main entry of the palace and it introduces to the “Stanze del Cardinale”. The vault is decorated in *tromp l'oeil* with native or exotic birds in the sky or resting on a painted iron fence; the Chigi star ornates the corners. The pictorial cycle, extended to the following three rooms is attributed to Pietro Mulier called “il Tempesta” (“The Storm”) in collaboration with Jan de Momper. From the end of the 1800s the room has been used as a kitchen and the vault covered with a false ceiling, only removed in 2002, thus leading to the rediscovery of the fresco.

Leo room (*Stanza del Leone*)

The room, used as a book-shop and ticketing office, takes the name from the zodiacal sign of the Leo on the vault, with illusionistic decorations by “Tempesta”, among the various birds are peacocks, parrots and ducks, in the sky or resting on a painted iron fence; the *fastigium* with the Chigi star decorates the corners. In the 1900s this room was destined to be the entry to the private apartment of the Prince.

Cancer room (*Stanza del Cancro*)

The room is so called by the zodiacal sign of the Cancer decorating the vault, with rapacious birds in the sky or resting on a fence; at the corners, Chigi mountains and star. On the long walls are two big canvases in gouache painting imitating tapestries, with scenes of the “Gerusalemme liberata” by Tasso, coming from the Boncompagni Ottoboni family, maybe through hereditary means: *The hermit Peter indicates in Goffredo di Buglione the leader for the crusade* and *The sleep of Erminia*. The tapestries, commissioned by Cardinal Pietro Ottoboni (1667-1740) for the *Palazzo della Cancelleria*, are executed by Domenico Paradisi (ornamental parts), Michelangelo Ricciolini (life figures) and François Simonot (landscape). On the right wall, portraits of Sienese family members: Sigismondo Chigi, signed Charles Mellin (1626), Scipione Chigi and Augusto Chigi senior by anonymous Sienese painters. Below is a picture gallery portraying the last Chigi. On the opposite wall a decorated lintel with *Battle* by Giacomo Cortese called “il Borgognone delle Battaglie”; above the fireplace, a portrait of Agostino Chigi Rector of the Scala by an anonymous Sienese painter, to the right, a portrait of Laura Marsili by an anonymous Sienese painter (1590 circa) and *Rinaldo and Armida*, copy from Andrea Camassei. The table with glass case contains family memories, prints and penitential objects.

Dog's hall (*Sala dei Cani*)

The big room takes the name from the four canvases with Greyhounds, hunting trophies and Chigi properties, executed between 1664 and 1665 by Michelangelo Pace called “il Campidoglio”, they represent from the right: Campagnano,



Michele Rocca, *The slaughter of the innocents*.
Ferrari Collection



Pompeo Batoni, *St. Bartholomew*.
Lemme Collection



Ariccia, Formello and Porto Ercole. In the centre of the vault *Apollo Citaredo* (citharist) by Bernardino Cesari, as divinity that marks the time and signs the harmony of the universe, related to the zodiacal decorative cycle of the other rooms.

The *Allegories of the Senses* serve as decorated lintel, starting from the right wall: *Bacchus allegory of Taste*, *Homer allegory of Hearing*, *Hyacynthe allegory of Smell*, *Narciso allegory of Sight*, partly unfinished masterpieces by Pier Francesco Mola, commissioned by Cardinal Flavio I for his bedroom in the palace in Piazza ai Santi Apostoli. Above the fireplace, *Bird flight view of Villa Cetinale* by Giacomo V. Vernel, Flavio I's estate in the Siena countryside.

Worth of mention are the portrait of Olimpia Chigi Pannillini attributed to Guglielmo Cortese "il Borgognone" and the one of Cardinal Flavio II by Davide Loretì. In the centre of the right wall, a *Bust of Alexander VII* by Giuseppe Mazzuoli, replica of the one in the gallery on the First Floor.

On the short wall a great engraving with *View of Rome from the Gianicolo* by Giuseppe Vasi (1765). On a table, a bust in marble of Antonietta Sayn Wittgenstein, signed by Amleto Cataldi (1915 circa).

Antechamber (*Anticamera*)

The lunette vault is decorated with exotic birds, including the ibis, stork, crane, wading bird, against the sky, lost is the central panel with the Taurus, Flavio I's zodiacal sign, born in Siena on the 11th of May 1631. The room served as antechamber and studio of the clergyman, of the following Cardinals, of Ludovico Chigi as last. The precious leather hangings, bearing an oak tree leaf motif in gold on a dark red background, are of evident Bernini's manner. The hangings, coming from the Palazzo Chigi ai Santi Apostoli, planned by Bernini for the Cardinal, arrived in Ariccia after 1693.

On the right wall is one of the masterpieces by Baciccio, the portrait of Clement IX Rospigliosi (1667-'79), prototype for numerous replicas and copies. On its side is the portrait of Cardinal Sigismondo Chigi (1649-1678), by Baciccio as well. On the back wall are the portraits of Agostino I, Ferdinand Voet workshop, and of Maria Virginia Borghese, original by Voet. The paintings are contained in rare frames in carved gilded wood and red satin, attributed to Antonio Chicari. Among the furnishings, chest of drawers, table, chairs, armchair, and book case of the 1600s, Murano glass chandelier of the 19th century. The doors were decorated with Monseigneur Flavio II logo, later Cardinal, in 1748. The pelmets in carved and gilded wood and green damask fabric date to the same period. In the room an important astrologic globe projected by Mattheus Greuter (1636) and print by Domenico De Rossi in 1695.

Red room or His Highness bedroom

(*Camera rossa o Camera di Sua Altezza*)

Lost is the decoration of the vault, with the Aries zodiacal sign. This was Flavio I's bedroom, more recently of Ludovico Chigi. Covered with the same leather hangings of the previous room, dominated by the canopy bed of the 17th century, altered in the 1800s with red damask of Bernini's design, taken from the chapel of the Chigi Palace in Rome. On the left wall, a portrait of Cardinal Flavio I by Giovanni Maria Morandi, with red satin, carved and gilded wood frame, attributed to Chicari.

Below is a kneeler in walnut root of the first quarter of the 18th century and a framed wax crucifix of the 1600s. To the side, a glass case with travel toilet set of the Cardinal, around 1660. On the left wall, portrait of Mario Chigi signed by Ludovico Gimignani and portrait of Alexander VII, Baciccio's workshop, with carved and gilded frames bearing Chigi stars, mountains and oak. Chest of drawers of the 17th century in walnut root with silver key plates, wardrobe, armchair and sofa of the 18th century, models with Cardinal Flavio III's vests.



Pandolfo Reschi, *View of Nettuno from the harbour of Anzio*



Gemini room (*Camera dei Gemelli*)

The lunette vault is decorated in the corners with birds against a sky background; turkeys, a peacock, a rooster and a vulture, the central panel pictures the zodiacal sign of the Gemini instead. The room has been the bedroom for Marian Berry Chigi, wife of Sigismondo Chigi, last Marshal of the Conclave. The room is dominated by the canopy bed in the “duchesse” style with Chinese fashion, probably coming from the bedroom of Maria Flaminia Odescalchi in the palace of piazza Colonna, from the time of the wedding with Sigismondo Chigi (1767). On the opposite wall, portraits of Agostino I's sisters: Olimpia Chigi Pannillini, Virginia Chigi Piccolomini, Suor Maria Pulcheria, Francesca Piccolomini Chigi, all by Alessandro Mattia da Farnese. On the long wall, portraits of the daughters of the Prince: Angela Chigi, Berenice Chigi and sister Flavia Virginia by Ferdinand Voet, sister Maria Berenice Chigi by Francesco Trevisani. In the centre Agostino II in a Franciscan robe by Giovanni Odazzi. On the wall facing the park, portraits of Chigi children: Anna Maria and Maddalena by Alessandro Mattia da Farnese, Eleonora by Voet, Alessandra by Giuseppe Nasini. Above the doors, two views by Jean de Momper representing *Landscape with Dedalus and Icaro* and *Landscape with hunting scene* and documented by a payment in 1665. Chest of drawers and kneeler of the 17th century, mirror of the early 18th century.

On a table a display case with the wardrobe of Maria Virginia Borghese (1658 circa) and glass case with shoes belonged to the princess as well.

Room of the flocked paper (*Sala delle carte a cimatura*)

The room is included in the wing of the palace completed under Augusto Chigi in 1740. It is notable for the rare hangings of the 1700s in flocked paper (“a cimatura”), for the velvety effect given by the minced fabric glued to the surface. The doors and the fireplace frame with neoclassical decorations are attributable to Liborio Coccetti. The decoration was made in 1749, for the wedding between Agostino and Amalia Carlotta Barberini, of whom this was the bedroom.

The room displays a number of 1700s portraits. On the right wall, entering are the portraits of Augusto Chigi first Marshall of the Conclave, copy after Domenico Duprà, and of his wife Maria Eleonora Rospigliosi, copy after Pierre Subleyras; following are the portraits of their children: Laura Chigi Boncompagni by Davide Loreti and Alessandro Chigi by an unknown author. On the central wall portrait of Cardinal Flavio II Chigi, portrait of Agostino II in the uniform of Marshall of the Conclave and of his wife Giulia Augusta Albani, all by Davide Loreti. On the wall facing the park a portrait of Sigismondo Chigi by Pietro Labruzzi and of his second wife, Maria Giovanna Medici d'Ottajano, attributed to Laurent Pecheaux.

On the left wall a small gallery of Popes, some have been guests in the palace: Clement IX, Innocent XI, Innocent XII, by the workshop of Morandi (Dario De Martinis donation), Benedict XIV by Andrea Piserni, Clement XIV by Giovan Domenico Porta. Along the walls four armchairs and a sofa from about 1790.

Chapel (*Cappella*)

The room has been entirely set out in 2003, for the opening of the apartment on the ground floor to the public. The conservation in the deposits of the furnishings of the chapel in Palazzo Chigi in piazza Colonna, dismantled in 1917 after the selling of the building to the Italian State, has given the opportunity to show them in this room, once without a destination of its own and specific artistic relevance. A belt adorned with mountains and stars, that can be referred to the works in 1740 decorates the base of the walls.

On the front wall, an altar panel in *scagliola* with Chigi-Borghese crest, design attributed to Giovanni Paolo Schor, bronze candlesticks designed by Giovan Battista Contini, damask fabric hangings of Bernini invention. Above the altar a 17th century copy attributed to Francesco Cozza of the *Birth of the Virgin* by



Jean de Momper, *Landscape with Dedalus and Icarus*.



Sebastiano del Piombo, altar piece of the Chigi Chapel in Santa Maria del Popolo. On the left wall, *Stipo di San Filippo Neri*, belonged to the saint and left by will to Cardinal Pietro Crescenzi, donated by Marquis Marcello Crescenzi to Alexander VII. The cabinet, already in the chapel in Rome, has been used as container for many relics of analogous provenance. On the right wall cabinet in walnut ordered by Alexander VII as a case for the cabinet which belonged to San Filippo Neri. Above the little door, *San Nilo heals the possessed*, copy after Domenichino's fresco in the abbey of San Nilo in Frascati, attributed to Alessandro Mattia da Farnese.

Glass cases contain two altar panels in damasked satin with the Chigi Borghese crest, embroidered by Giovanni Antonio Serin around 1663, and various other memories already in the chapel in Rome.

Room of the chinese wallpaper (*Sala delle carte cinesi*)

The room continues the 1700s wing. It takes the name after the printed wallpaper with chinese motives extremely fashionable in the 18th century, datable to 1794 circa, for the union Chigi-Barberini. The doors were decorated in the fashion of grotesque in neoclassical style by Liborio Coccetti.

Above the doors are three landscapes attributed to Domenico De Marchis called "il Tempestino" ("The small storm").

At the centre of the wall toward the Greyhounds room is a full length figure portrait of Ludovico Chigi Albani in the uniform of Grand Master of the Order of Malta, signed Sigismond Meyer de Schaunsee (1933). The Umbrian painter of German origin made also the half size portraits of Agostino III, Amalia Carlotta Barberini, Sigismondo II Chigi, Leopolda Doria Pamphilj, Mario Chigi and Antonietta Sayn Wittgenstein. At the centre of the wall with the fireplace is a portrait of count Panimolle attributed to Agostino Tofanelli, while the opposite wall features at the centre a portrait of Duke François de La Rochefoucauld, grandfather of Anna Aldobrandini on her mother's side, by Frederic de La Rochefoucauld. Between the windows is a portrait of Anna Aldobrandini, wife of Ludovico Chigi, attributed to A. Palombi.

In the room two wall tables, with top coated with breccia marble coming from the villa of Emperor Vitellius in Ariccia, dated to 1740. On a table, a marble male head of imperial age, found in the Chigi Park, Borgo San Rocco, in 2008. In another table a black painted plaster bust of Ludovico Chigi as Grand Master of the Order of Malta, made by Giuseppe Navone.

Room of the Arquebus

The room takes its name from the great rifle of the 1500s coming from Castel Sant'Angelo, of which Agostino I held the charge of *Castellano*. The doors were decorated with grotesques in neoclassical style by Liborio Coccetti, around 1794. The room is partly equipped as an *antiquarium*, with archaeological remains coming from the Chigi estates, mostly from the Roman *Aricia*, among which is the inscription of the *Lotori del collegio di Diana aricina*, funerary urns, fragments of busts, a jar for wheat and Etruscan vases from the archaeological site of Monte Aguzzo in Formello. On the right wall a group of watercolours on parchment dedicated to Alexander VII, by Gregorio Tomassini and Domenico Jacovacci, picturing the itinerary from Rome to the Castelli Romani, with views of Castel Gandolfo, Genzano and Albano (1658). Close to the entrance is also a rare engraving with the portrait of the renowned brigand Gasperone, painted live in Ariccia in 1825 by an unknown French painter.



Francesco Cozza (?), *Nativity of the Virgin* (copy from the Altar panel, Chigi Chapel, Santa Maria del Popolo in Rome, by Sebastiano del Piombo).



Bernini workshop, *Altar frontal with Chigi-Borghese coat of arms*.



Great Kitchen (*Cucinone*)

It is situated in the east wing of the ground floor, originally destined to services and administration. The room has a crossed vaulted ceiling and column with a Tuscanic capital, it is among the most fascinating rooms of the palace dating back to the works directed by Carlo Fontana between 1664 and 1672 and it's dominated by the gigantic fireplace hood. It preserves original furnishings of the 1600s, with copper utensils and tin cutlery and a cast iron stove of the early 1900s. The room has been the set for one of the scenes of the *Avvaro* by Tonino Cervi with Alberto Sordi.



Summer dining room



PIANO NOBILE, The first floor

The piano nobile has its core in the monumental *Sala Maestra* (Main Hall) and it's divided in two independent parts. The east wing, accessible through the "scala maestra", housed the apartment of Prince Chigi, articulated around the Summer Dining Room. The west wing, accessible through the "scala nera" was instead destined to the first born, around the *Udienza room*, the "yellow-red room". The need for an adequate setting to the family's magnificence and prestige, who reached the apogee in the 1700s with the full entrance among the *aristocrazia nera* papalina ("black papal aristocracy") and the election to Marshal of the Holy Roman Church, implied the need of an enlargement of the palace with the construction of the north-west wing by commission of Augusto Chigi in 1740. According to this policy in the 1700s, the east wing on the mezzanine floor was destined to apartment of the Princess, communicating through an inside set of stairs on the side of the Summer Dining Room with the apartment of the Prince on the *piano nobile*. Between 1780 and 1790 Sigismondo Chigi renovated the neoclassical apartment in the south-west wing, hiring Roman masters for the decoration of interiors. Main transformations in the inside asset took place after the patrimony division of 1916 and the selling of the palace in piazza Colonna to the Italian State in 1917. The dramatic reduction of the number of components in the family and the diplomatic career of don Ludovico Chigi, that reached its climax with the election to Grand Master of the Order of Malta in 1931, implied the need to reduce the residential part of the structure and enlarge the representative one. At the time numerous furnishings were moved to Ariccia, with changes in the destination of use of some rooms. The wall leather hangings put up in the Summer Dining Room came from Rome, the skirting board in boiserie style and the floor in "veneziana style" were made. A link with the underlying Great Kitchen and deposit on the ground floor was created, through a service set of stairs in wood in the space previously occupied by the "Beauties Gallery" (nowadays occupied by the elevator built in 1999). The series of the beauties was moved to the actual room, painted in Pompeian red according to the taste of the time, while the close Winter dining room was destined to the series of the seasons by Mario de' Fiori. The Pharmacy was moved to the tower facing the square, previously a bedroom of the Chigi Princess, *viceversa* the furnishing of the room were moved in the north-east tower, the actual Green Room.



Main Staircase (*Scala Maestra*)

The first floor of the Palace is accessible through the main set of stairs built under the Savelli in the last quarter of the 1500s. On the first landing to the right, a Latin inscription found by Rosa in the forum of Ariccia (1856-'57), datable between 432 and 437 a.D. (Henzen), proving that the Roman consul Anicio Acilio Fausto Glabirone saved the ancient *Aricia* from Vandalic invasions that already in 410 d.C. had Rome put to fire and sword.

On the second landing a bust of the venerable Aurelio Chigi (1566-1610) by the sienese sculptor Tommaso di Bartolomeo Redi, two benches dated to the 17th century by the famous wood carver of Bernini's school Antonio Chicari, decorated with the Chigi-Borghese symbols by the gilding master Camillo Saracini (they carry the memory of the wedding between Agostino I and Maria Virginia Borghese, that took place in 1658).

On the wall two heraldic crests carved in wood by Daniele Petrucci (2018), with Chigi Borghese and Chigi Albani symbols.

Gallery or the Grooms' Room (*The Galleria o Sala dei Palafrenieri*)

The room, already in use as Groom's room, dates back to the second half of the 1500s and leads to the Main Hall and to the Summer dining room.

On the right three busts on top of Baroque wooden bases, portraying the Cardinal Sigismondo Chigi, Alexander VII and Cardinal Flavio I, the first two executed by Bernini's pupil Giuseppe Mazzuoli and the third one by Bernardo Fioriti (1671-72). On the left, busts of Emperors and Roman Empresses in *fiorito* alabaster and rare marbles, portraying Hadrian, Plotina, Settimio Severo and Matidia, executed "in style" by the specialist Orfeo Boselli (1663) on pedestals in *nero del Belgio* and polychrome inlays.

The niches contain three chalk copies of Roman originals of the last quarter of the 18th century, among which one of the Dacians of the Basilica Ulpia.

The chests painted in fake walnut root have been made by Antonio Chicari and decorated with the Chigi-Borghese crest by Camillo Saracini (1662 ca.).

Summer dining hall (*Sala da pranzo d'estate*)

The room, is divided in two separate parts by means of arched pilasters: the loggia and the actual dining room. Used as a dining room during the summer and autumn stays of the Chigi, the room has also seen theatre events in the 17th e 18th centuries; set for the dining room in the *Gattopardo* directed by Luchino Visconti (1963) and for the brothel in the *Avaro* by Tonino Cervi (1990).

The tempera decorations around the balustrade overlooking the park, are allusive to an aviary, with sceneries in direction of Rome and Genzano, painted around 1857 by Annibale Angelini for the marriage between Mario Chigi and Antonietta Sayn Wittgenstein.

Between the pilasters is an elliptic fountain designed by Carlo Fontana, dated about 1670. Opposite to the arches of the loggia is the *Cratere Chigi*, a roman vase in Pario marble from augustan age found in 1779-'80 by Sigismondo Chigi during the excavations made near the so called villa di Plinio in Porcigliano (Tor Paterno), restored by Bartolomeo Cavaceppi.

The room is topped by a lunette vault and covered by leather hangings in green and orange from the 17th century, coming from the Dining room of the Chigi palace in Rome, moved here in 1917-'18.

On the walls is a series of three paintings coming from palazzo ai Santi Apostoli, with rich Roman frames in three orders of carving and Baroque *fastigium*: *View of Nettuno from the harbour in Anzio* by Pandolfo Reschi (1686), *View of the Feast of Sant'Eustachio in Cetinale* by Gilles du Mont called "Egidio de Monte" (1689-'90), *view of the Castle of Porto* by Francesco Corallo's workshop (1689-'90).

Along the long walls are sofas in satin of the last quarter of the 18th century. Above the console of the 18th century is a female bust of Frederick the II age (about 1240) as suggested by Antonio Giuliano.



Nun's room (*Stanza delle suore*)

The room is decorated in tempera imitating the original wall leather hangings, no longer existing. On display the portraits of the nuns from the Chigi family in the 17th century, among which are five sisters of the pope Alexander VII and ten daughters of Agostino Chigi, cloister nuns of the convent of San Girolamo in Campansi in Siena (St. Claire sisters) and San Domenico e Sisto in Rome (Dominicans). The couple of portraits of the oldest sisters on the sides of the fireplace are by Pietro Paolo Vegli, while the other portraits are of anonymous painters from Siena and partly by Vegli again.

In the centre of the long wall, a mirror from the last quarter of 1700s. The console, top coated in *breccia* marble coming from the excavations in the villa of the Emperor Vitellio in Ariccia dates back to 1740; other similar pieces furnish the lower floor. On top of the table is a gilded chalk bust of Ludovico Chigi in the uniform of Grand Master of the Order of Malta, by Giuseppe Navone.

Green Room (*Camera Verde*)

The room takes its name from the colour of the leather hangings, the fabric and the furnishings that characterize it. In the centre: a canopy bed in the “duchesse” fashion and kneeler referable to Isidoro Boccaletti (1671).

On the back wall there is a chest of drawers from the second half of the eighteenth century and a green toilet, to the side a comfortable chair for toilets from the early 20th century. On the long wall a couple of chairs from the second half of the 1600s. Curious the screen painted in tempera by Giovan Battista Laurenti in 1663 coming from the Chigi palace in Formello. Such furnishings partly come from the room in the south-east tower, in origin the bedroom of Maria Virginia Borghese (the Pharmacy nowadays).

The room, so finished in 1917, was part of the russian apartment, the accommodation for the Princess Maria Bariatinsky exiled from Russia after the 1918 revolution. In the *Gattopardo* it served as the bedroom of the Prince of Salina.

Various portraits on the walls derive from Leonilla Bariatinsky's inheritance, mother of Antonietta Sayn Wittgenstein-Chigi. To the left a portrait of Dimitry Tchernouchine, Antonietta's godfather and chief of the village of Ivanovsky, one of the great estates of the Bariatinsky family in Russia; on the back wall a chalk oval portrait by J. Kopf representing Maria of Baden duchess of Hamilton (1878). To the right, above the chest of drawers is the portrait of Caterina Holstein-Beck Bariatinsky with her children Anna Ivanovna Bariatinsky-Tolstoy and her granddaughter Catherina Tolstoy Lubomirsky (unknown painter, 1790 circa).

Sayn Wittgenstein room (*Camera Rosa*)

The present room, originally destined to the Chigi Prince, in 1918 became part of the Russian apartment. It preserves memories once belonged to Leonilla Bariatinsky Princess Sayn Wittgenstein, and her daughter Antonietta.

In the centre: a canopy bed in Imperial style (end of 18th century). To the sides are a kneeler in walnut and drawer in walnut root of the third quarter of the 17th century. On the back wall, above the dresser, portrait of Antonietta Sayn Wittgenstein with her son Agostino Chigi by G.B. Canevari (1860) and an oval portrait of Mario Chigi by R. Maghelli. On the lower part is the portrait of Louis Sayn Wittgenstein as a child (1805), and to the sides watercolours picturing Antonietta and Frederick Sayn Wittgenstein by the Russian specialist Alexander Petrovitch Sokolov (1841 circa).

On the left wall portraits of Antonietta and Frederick Sayn Wittgenstein (1842) by the Russian imperial portraitist Xaver Kanievsky; on the same wall, a portrait of Caterina Holstein-Beck Bariatinsky, cousin of the Czar Paul III, copy from Pietro Rotari. On the left wall a watercolour portrait of Marie Wilhelmine Keller Bariatinsky, dated to December 27, 1809, by Sokolov.

Beauties Gallery (*Stanza delle belle*)

The room, painted in pompeian red since 19th century, is named after the famous series of portraits representing roman noble women, commissioned by Cardinal Flavio I to the flemish portraitist Jacob Ferdinand Voet (1670-72). In the movie



Piotr F. Sokolov, Portrait of Leonilla Bariatinsky, Princess Sayn Wittgenstein Sayn.



Vasili S. Sadovnikov, Hall of Werki Castle (Vilnius)

Il Gattopardo this was the studio of the Prince of Salina.

The *cabinet des dames* were among the collecting trends on fashion in the 17th century: this series was replicated by Voet for the Colonna, Altieri, Odescalchi, Savoy and other Italian lineages. The gallery originally also included the portrait of Maria Mancini, first love of Louis XIV, married to the Connestabile Lorenzo Onofrio Colonna (whom she left in 1672) and supposed lover of the Cardinal, together with the one of the beautiful Ortensia Mancini, Maria's sister and inspiring muse of the series. Among the sitters are women of acknowledged beauty as Diane Gabrielle de Thiangès Duchess of Never, niece of madame de Montespan, or Giacinta Conti Cesi, matrons as Maria Camilla Pallavicini Rospigliosi or Anna Caffarelli Minutoli de Quiñones and adventurous ladies as Francesca Greppi Fani.

Among the furnishings are a fireplace framed with a bucolic scene, manner of Rosa da Tivoli, a decorated lintel with Dutch embossed leather of the 17th century, a series of prints by Egidio Sadeler from Paul Brill dedicated to the months of the year, a chandelier of Bohemia crystal. Along the walls are bookcases of the 17th century with books and memoirs from 19th to 20th centuries.

Pharmacy and Portrait Gallery (*Farmacia and Gabinetto dei ritratti*)

The room, painted in Pompeian red since the 19th century, makes up a sort of small *wunderkammer* or museum of wonders, assembling four main functions in one: the "Gabinetto dei ritratti", "Spezieria", "Libreria" and the "Medagliere". The furnishings, moved here in 1917-'18, were originally in the north east tower, in the actual *Camera Verde*.

A series of above 150 miniature portraits mainly in oil on copper, represents the succession of the Chigi from the 16th century to today, original paintings of the respective ages in which the sitters have lived. The portraits of Agostino I and Maria Virginia Borghese by Voet stand out, as well as many portraits of children by Giovanni Maria Morandi and Giuseppe Nasini, others by Baciccio, Jacopo Bichi, David Loreti, Ludwig Guttenbrunn, Carlo Muccioli, A. Palombi, etc.

The pharmacy cabinet is of exceptional importance, made in 1670 by Antonio Chicari after a project of Carlo Fontana, with the flap also versatile as a working top. The jars, provided by the apothecary Paolucci in 1672, are of Roman manufacture and are made of *albarelli* for pulp and ointment, jars for liquids, containers hollow blocks for pills. The cabinet contains all the necessary for a pharmacy, including spieces, libras, hammer and mortar, even the miraculous "purge cup" in antimony.

The other wall cabinet, made after a design by Fontana as well, is topped by the Chigi-Borghese coat of arms, it used to serve as the wardrobe bedroom Maria Virginia Borghese's. It holds travel toilet accessories of the 17th century, clothes and various amenities. Finally, a group of medals of the Marshals of the Conclave are also kept here with their original moulds, two framed bronze medallions after a project by Bernini, and various medals already part of the lost *Chigi medagliere* (collection of medals).

The book cases along the walls, dated to 1670-'72, contain the library than belonged to Agostino I Chigi, mainly composed of theatre and melodrama texts. Also these furnishings, together with a walnut chair and table, are made by Chicari.

Mario de' Fiori room or Winter dining room (*Sala da pranzo d'inverno*)

The room, decorated with embossed Dutch leather hangings, following a production patented in Amsterdam in 1628, served in winter as an alternative dining room to the one used in summer. It takes the name from the famous series of paintings dedicated to *The four seasons*, commissioned to Mario Nuzzi, called Mario de' Fiori, and some of the greatest artists operating in Rome in the 1600s. The series is a cornerstone of the genre painting. Originally placed in the Roman palace at Santi Apostoli, residence of Cardinal Flavio I, the canvases were transferred to the Chigi palace in Piazza Colonna and in Ariccia after 1917. The *Spring* was executed in cooperation with Filippo Lauri, the *Summer* with Carlo Maratti, the *Autumn* with Giacinto Brandi and the *Winter* with Bernardino Mei. Along the walls are two tables in *Rocaille* style of Roman manufacture from the



F. Voet, Portrait of Flaminia Pamphilj Savelli.



F. Voet, Portrait of Anna Caffarelli Minutoli.



third quarter of the 18th century, coming from the palace in Rome. Central table with “sedie alla spagnola” (Spanish style chairs), or “napoletana” (Neapolitan fashion) by Cristoforo Galletti (1675).

On the tables are 1800s chalk busts of Augusto Chigi (1830), son of Agostino III, and of Eleonora Chigi (1860 circa), daughter of Sigismondo II.

Borghese room

The room is decorated by portraits of the Borghese, relatives of the Chigi since the 17th century. On the right wall a portrait of Maria Virginia Borghese (1659), wife of Agostino I, by Giovanni Maria Morandi; on the central wall are portraits of Giovan Battista Borghese and of his spouse Maria Eleonora Boncompagni, copies from Voet made by Pietro Paolo Vegli, portraits of Olimpia Aldobrandini (mother of Maria Virginia and Giovan Battista) by Voet and a portrait of Paul V. On the central wall, one of the most famous portraits of the roman baroque painting: *Portrait of Mario de' Fiori while painting* by Giovanni Maria Morandi with floreal parts executed by Nuzzi himself (1658-59). The work is included in the series of the four seasons on display in the former room and comes from the palace in Rome.

On the left wall, a painting dated 1857 signed Charles Houry picturing *Fabio Chigi assisting Maria de' Medici in the moment of her death*, inspired by an episode related to the journey taken in Germany by the prelate, Papal Nuncio in Colonia, later Cardinal and finally Pope Alexander VII.

The “dormouse” in the centre of the room, among the furnishings of *Il Gattopardo*, was left here by Visconti. By the central wall an important wall table in carved and gilded wood of the second half of the 18th century, coming from the palace in piazza Colonna.

“Trucco” room (Sala del “Trucco”)

The name of the room takes after the billiard table used for the game “trucco”, a sort of bowling very fashionable in the 1600s, a work of the berninesque wood carver Antonio Chicari (1670). The pendulum clock case was painted in fake walnut root by Francesco Corallo (1678).

On the right, is a portrait of Flavio I Chigi by Ferdinand Voet of which is known to be a number of copies and derived versions. The wall table is coated with breccia marble coming from the excavations of the villa of the Emperor Vitellio in Ariccia and dates to 1740.

On the long wall are portraits of the popes Alexander VII, Clement IX Rospigliosi and Sistus V, with a bust of the pope-martyr Sistus I. To the sides are the portraits of Augusto Chigi as Marshall of Holy Roman Church and the one of his wife Maria Eleonora Rospigliosi, respectively works of Domenico Duprà and Pierre Subleyras. Above the writing desk are the wooden matrices of the 17th century made for the printing of the motive on the same leather hangings.

On the left wall a portrait of Julius II della Rovere, copy after Raffaello, and a portrait of the same pope during the seige of the Mirandola, a work from the 16th century, attributed to Ambrogio de Predis by Federico Zeri. To the right portraits of Clement XI Albani attributed to Pietro Nelli and of the Cardinal Sigismondo Chigi signed by Pellegrino Peri.

Master Hall (Sala Maestra)

The Master Hall is part of the original construction of the 16th century, as proven by the great fireplace in “peperino” stone (*lapis albanus*) with caryatids and heraldic symbols of the Savelli along the frieze, attributed to Girolamo de Rossi (1596-98 ca.). At the centre of the decoration is a scroll with the allegory of the “ship of the Church” held by popes and cardinals of the Savelli family, logo assumed by the Cardinal Giacomo Savelli after the battle of Lepanto (1572).

This is the principal room of the palace, nowadays in use also for concerts, meeting events and conferences; important melodrama spectacles took place here in the past, as the *Serse* by Tenaglia (first opera with printed libretto) in 1661, *La Sincerità per la sincerità ovvero il Tirinto* and *Adalinda ovvero gli inganni innocenti* in 1672 and 1673 promoted by the *Accademia degli Sfaccendati*, music by Bernardino Pasquini and Pier Simone Agostini, to which took part the greatest



Giovanni Maria Morandi, Mario de' Fiori, Portrait of Mario Nuzzi called Mario de' Fiori.



italian aristocracy (Cristina of Sweden, the Grand duchess of Tuscany, etc.).

On the lower part of the walls there is a cycle of views, executed about 1680 by the Flemish painter Jean-Charles van Eck. From the left: *Paris from the Pont Neuf* and the *Festivity of St. John in piazza della Signoria in Florence* to the right: *The Campidoglio during the cavalcade of Alexander VII for the taking of possess of the Lateran* and *The sanctuary in Galloro and the Fiera di Pentecoste*, while the *Matrimonio del Mare in Venice* was painted by Joseph Heinz the Young. Since 2007, the two frames without canvases, stolen in 1944 when the palace was occupied by the Nazi, display panels in leather dated to the beginning of the 1600s.

On the upper part of the walls are large canvases by Giuseppe Cesari called "Cavalier d'Arpino" representing angels, preparation cartoons for the mosaics of the dome in St. Peter Basilica. Above the fireplace *The blessed Giovanni Chigi*, a masterpiece by Giovanni Battista Gaulli called "Baciccio" (1672), originally in the palace of Cardinal Flavio at Santi Apostoli and later in the one in piazza Colonna.

On the opposite wall is a portrait of Alexander VII signed on the memorial by Pietro Paolo Vegli and in the lower part a *Marine landscape with St. Augustine*, a work done by two hands by Alessandro Mattia da Farnese and Jean de Momper (1661). On the two opposite short walls are four oval canvases of Caravagesque manner made by Gregorio and Mattia Preti, picturing cardsharps, musicians and allegories of the senses. The chests bearing the Chigi-Borghese coat of arms are a work of Antonio Chicari and Camillo Saracini.

Chapel

The Chapel within the Main Hall, is equipped by furniture of the 17th century. Covered by precious wall hangings in flocked leather, with minced velvet glued to the surface, made by Agostino Nespola "coramaro" (1673), a unique example of the kind known to the present, besides and armchair in the Victoria & Albert Museum in London. The Chigi-Borghese crest the top corners of the room.

On the left wall, the renowned sanguine by Bernini representing *St. Joseph with the Child*, inscribed and dated 1663, which can be considered emblematic of the works directed in Ariccia by the great artist.

Above the altar a painting in gouache by Raffaello Vanni, representing *San Tommaso da Villanova and San Francesco di Sales in front of the Virgin*, an homage to the two saints canonized by Alexander VII respectively in 1658 and 1665.

The gate, the kneelers painted in fake walnut root with the Chigi-Borghese crest (1663 circa), the stool for vials (1668 circa) and the candlesticks were carved by Camillo Saracini, the relic holders with *Agnus dei* of the altar were gilded by Giuseppe Ferri. The wall drawer painted in fake walnut root with Chigi-Borghese crest is made by Chicari and Saracini as well and contains relics of the 17th e 18th centuries.

Red and yellow hall or Audience Antechamber (Salone giallorosso o Anticamera dell'Udienza)

The room, is called after the colour of the damask hangings. The coffered ceiling in white and blue dates back to the Savelli fase, last years of the 1500s, decorated by Camillo Saracini as the frieze with Chigi Borghese symbols (1663 circa).

At the centre of the opposite wall is the terracotta bust by Melchiorre Caffà portraying Alexander VII, from which derived two bronzes today respectively in the Cathedral of Siena and the Metropolitan Museum of New York.

Along the same wall a couple of extraordinary "wall tables carved with cornucopia and oak tree leaves" by Antonio Chicari after a design by Bernini (1663), originally in Palazzo Chigi in Rome. The tables are capital examples of the naturalistic taste introduced in the decorative arts in the Baroque age. Among the furniture is a series of six upholstered armchairs of the 17th century in red satin with leather covers and a billiard with various inlays in woods and ivory of Russian manufacture of the 19th century, two Murano glass chandeliers from the early 20th century.

The room displays a series of portraits from the 1600s of various members of the



Mattia and Gregorio Preti, Musicians.



family, including the Sieneese ancestors, dressed in the severe fashion costumes of the early 1600s of Spanish influence. The paintings were not dispersed with the patrimonial division of 1917 and were assigned to Ludovico Chigi as a gallery with documenting value for the family. The five biggest canvases are posthumous portraits, commissioned to make a gallery of his own ancestors by Agostino I to Maria Morandi, chief specialist in this pictorial genre under the pontificate of Alexander VII. They represent, from the right: Laura Marsili (mother of Alexander VII) with her grandchildren Agostino and Flavio, Flavio Chigi (father of Alexander VII), Agostino Chigi Chancellor of the Scala with Fabio Chigi (later Alexander VII), Augusto Chigi (the pope's brother), Olimpia della Ciaja (wife of Augusto).

The other portraits represent, from the right: the Knight of Malta Girolamo Chigi by Francesco Vanni, the Cardinal Sigismondo Chigi by Pietro Paolo Vegli (copy from Voet), the venerable Aurelio Chigi by the young Rutilio Manetti, nun Flavia Virginia Chigi by Jacob Ferdinand Voet, Sulpizia Chigi copy by Voet, Eleonora Rospigliosi on unknown author, Augusto Chigi copy from Voet, Cardinal Fabio Chigi by Carlo Cesi, the beautified Angela by Raffaello Vanni, Mario Chigi by Giovanni Maria Morandi, Cardinal Flavio III Chigi attributed to Giovanni Cingolani.

Landscape room (*Stanza dei paesaggi*)

The room introduces to the so called "Neoclassic apartment", decorated on commission by the illuminist Sigismondo Chigi (1735-1793) in the last quarter of the 18th century, with the advice of his librarian Ennio Quirino Visconti later curator of the antiquities in Louvre. The artists were the best specialists in neoclassical apartment decoration.

The room has been severely damaged during the last war, when during the German withdrawal from the Lanuvio front, on June 2nd 1944 the monumental bridge was bombed down, thus causing the collapse of the ceiling and the fall of the plaster over an entire wall. Between 1990 and 1992 the ceiling has been rebuilt and the decorations were consolidated, in prevision of a complete restoration campaign. Started by the Superintendency for the Environment and Architecture of Lazio in 2008.

Views of Roman landscape decorate the room executed by Giovanni Campovecchio and Felice Giani, the latter author of the figures and perhaps of the grotesque decoration.

Grotesque decorations room (*Stanza delle grottesche*)

Also this room, named after the neoclassical decorations in the IV Pompeian style, has been damaged in 1944, causing the loss of an entire wall and the greater part of the top. The ceiling, rebuilt in chestnut wood, holds some decorated panels remounted in place (1991). The complete restoration of the space has been started by the Superintendency for the Environment and Architecture of Lazio in 2008.

The original decoration with caryatids on a red Pompeian background and the frieze with putti games and perspectives by Liborio Coccetti (1789-'90), while Giuseppe Cades painted the scenes of the Ludovico Ariosto's poem *Orlando Furioso*, in prosecution of the cycle started in the close "Stanza dell'Ariosto". Starting from left they picture: *Ruggero and Logistilla*, *Ruggero saves Angelica from the sea monster*, *Ruggero and Angelica*.

Ariosto room (*Stanza dell'Ariosto*)

It is the most significant wall decoration of the palace, among the highest outcomes of the 1700s Rome, both for the poetical strength than for the artistic quality. The room was restored in 2006 by the Superintendency for the Environment and Architecture of Lazio.

The architectonic features with ionic pilasters and the frieze are by Nicola La Piccola in cooperation with his pupil Stefano Tofanelli (1781-1782), while the large panels with chivalry stories were painted by Giuseppe Cades (1788), one of the main talents of Italian Neoclassicism. In fact the room is considered a masterpiece of the Roman eighteenth century decorative painting.



Giuseppe Cades, Scene of the Ariosto's poem "Orlando Furioso".



Two large monochromes on opposite walls represent *Graecia Vetus* and *Italia Nova*, topped by the effigy of Homer and Ludovico Ariosto sustained by winged allegories of Fame, allusions to the neoclassic literature culture. The brilliant fantasy and virtuos drawing and pictorial features anticipate the *Troubadour* style of the French Romanticism. They represent stories from the Ludovico Ariosto's Poem "Orlando Furioso", from the right: *Dalinda and Polinesso*, *Bradamante and the magician Atlante*, *Bradamante hurled down by Pinabello*, *Argalia's ghost that appears to Ferrau*, *Olimpia abandoned by Bireno*, *Angelica made prisoner during her sleep*, *Ruggero in the castle of Alcina*, *Ruggero and the hippogriff*.

Studio of Prince Mario (Peacocks room)

The room, related to the enlargement of the north-west wing of the palace, preserves paintings, memories, pictures and prints relative to Prince Mario Chigi, of whom this was the studio, and of his wife Antonietta Sayn Wittgenstein.

The walls are covered with precious wallpaper in "Venetian style" leather, with peacocks, birds and vases of flowers on a red background, restored and reassembled (Daniele Petrucci, 2012).

On the main wall *Pindaro e Pan*, a monumental signed painting by Salvator Rosa, considered his masterpiece by the artist himself, coming from the "Salone dei Quadri" of Palazzo Chigi in piazza Colonna (Rome). Above the doors are three landscapes of an unknown painter of Mola's manner.

On the drawer is a chalk bust of Antonietta Sayn Wittgenstein by Amleto Cataldi (1882-1930), previously kept by the Istituto delle Figlie della Carità in Ariccia. Above a portrait of her husband, the prince Mario Chigi Albani della Rovere by R. Maghelli (1892). In the centre of the room, an English writing desk of the '30s of the 1900s.

Princess Antonietta's bedroom

The pavement in majolica dates back to 1740, being the room dated to the extension of the palace ordered by Augusto Chigi, together with the three close ones facing the park. Always in use as a bedroom, destined to Giulia Augusta Albani after her marriage with Agostino II in 1736. Thanks to this union the Chigi would become heirs of the Albani in the 1800s, thus assuming their surname.

It features paintings, prints and photographs of the 1800s related to the families Sayn Wittgenstein and Bariatinsky, coming from the heredity of Leonilla Bariatinsky.

On the walls a series of watercolours of the 19th century with indoor views of Sayn Wittgenstein, from Russia, Germany, Lituania, France and Switzerland, signed by Vasili Semenovitch Sadovnikov, Cud Theodor Reittenstein, Fernand Pelez de Cordova and others. On the console, a watercolour portrait of Leonilla Bariatinsky by Alexander Petrovitch Sokolov, on the opposite wall the oval portrait in pastel of her grandmother Caterina Holstein-Beck Bariatinsky and the daughter of the latter, Anna Bariatinsky Tolstoy. On view also glass cases with models made by J. W. Riesselbach in Coblenza in 1857, reproducing historical residences of the Rhenish Prussia: the castle of Sayn, rebuilt in 1848 by Girard for Ludwig Sayn Wittgenstein and the castle of Stolzenfels, restructured in 1836-1842 by Schinkel for Frederick Wilhelm of Prussia.

Albani Room

The hall is included in the 1700s apartment, built under Augusto Chigi in 1740. The monogram of the Prince joined with the one of Maria Eleonora Rospigliosi, his wife, decorates the doors that give access to the room. The room is dedicated to the Albani family, who in the 18th was related to the Chigi, who later became heirs of the family, also taking on the surname and titles.

The walls are covered with precious "embossed" leather wallpaper (in relief), with putti and flowers on a turquoise background, restored and reassembled (Daniele Petrucci, 2012).

On the right wall, portrait of Princess Giulia Augusta Albani, wife of Agostino II, for whom through the Chigi they became heirs of the Albani family in the 19th century after the extinction of the lineage, assuming also the surname. There are also eighteenth-century portraits of Prince Carlo Albani, her father, and Alessandro Chigi.



Viviano Codazzi, *The Civitavecchia harbor*.



Among the numerous paintings in the room, the monumental portrait of Agostino II stands out as a knight of the Golden Fleece, signed by the Habsburg chamber portraitist Peter Kobler (1760). On the sides, applications in gilded copper for an 18th century carriage with the Chigi-Albani emblem.

On the left wall entering eighteenth-century portraits of Sigismondo Chigi, who commissioned the decoration of the nearby neoclassical apartment, by Ludwig Guttenbrunn. In the center *View of the square of Corte di Ariccia* by Giovanni Stern, performed on the occasion of the restoration promoted by Sigismondo in 1771, and a sketch by Giovanni Angeloni for *Vulcano's Forge Machine*, built in 1775 in Piazza Colonna by Sigismondo on a project by Pietro Camporese in honor of the Archduke Maximilian of Austria.

On the same wall, an oval portrait of Clemente XIII Rezzonico by Anton Raphael Mengs, from the Rospigliosi collection, acquired by donation in 2015.

On the wall between the windows plaster relief by Agostino Penna with a portrait of Maria Flaminia Odescalchi, Sigismondo's wife, model for the funerary mausoleum of Santa Maria del Popolo.

In the same wall an important wall table in carved and gilded wood of Roman manufacture from the third quarter of the 18th century.

Service room (*Sala dei servitori*)

The room closes the sequence of four that is part of the enlargement of the palace works done in the 1700s. Decorated by nine gouache paintings on canvas imitating tapestries, attributed to Girolamo Troppa in collaboration with Giovan Battista Magni called "il Modanino", for whom the making of numerous fake tapestries for Agostino I (1634-1705) is documented. Four of the canvases form a cycle illustrating *The Four Seasons*, registered in the room since 1744.

The couple of wall tables is part of a group made in 1740, using marbles originating from Vitellio's imperial villa. The chandelier in bronze with *putti* supporting a crown with Chigi stars was designed by Bernini and cast by Alessandro Nelli in 1885 on the mould of the one in the Chigi chapel in Santa Maria del Popolo. Benches with the Chigi della Rovere symbols painted for Ludovico Chigi at the beginning of the early 1900s decorate the room. On the side facing the window is a K. Hamburger grand piano from Wien of 1884.

The black Staircase (*Scala Nera*)

The staircase was built in 1740 to make the new apartment in direction of the park accessible, the name blackstairs derives from the texture especially compact of the *peperino* steps. The greenish colour of the walls alternated to the ivory of the framework, recalls the original colour from the 1700s.

PIANO MEZZANINI

The Main Hall, covering a height of two floors, divides the mezzanine floor in two non communicating parts, respectively accessible through the "main staircase" and "black staircase". Originally the floor was destined to the family and the retinue. Today the west wing, once "Appartamento della paggeria" (for pages), is the set for the Baroque Museum, while the east wing, once "Foresteria" and "Apartment of the ladies" is destined to temporary exhibits.

BAROQUE MUSEUM

Lemme room (I)

The room houses paintings of the Roman 1600s, part of the Fabrizio and Fiametta Lemme collection, donated to Palazzo Chigi in 2007 for the constitution of Baroque Museum.

On the right wall are artists between Mannerism and Naturalism, such as Raffaellino Motta da Reggio, *The penitent St. Jerome*, Giuseppe Cesari "il Cavalier d'Arpino", *Orfeo and Euridice leave the Underworld* and *Mockering of Christ*, Angelo Caroselli, *Allegoric figure*, Domenico Fetti, *Death of Cleopatra*. But also members of the Baroque as Pasqualino Rossi, *Deposition*, Daniel Seiter, *The penitent Magdalen* and Filippo Lauri, *Erminia among the shepherds*.

On the wall overlooking the park some cortonesque artists, with some works related to canonizations of saints: Lazzaro Baldi, *Ecstasy of Santa Rosa* from



Guglielmo Cortese "Il Borgognone", Agar and Ismael.
Fagiolo Collection



Giacinto Gimignani, Venus and Adonis.
Fagiolo collection



Lima, Santa Maria Maddalena de' Pazzi in ecstasy, Conversion of St. Paul, Giovan Battista Lenardi, Ecstasy of San Pasquale Baylon and St. Giovanni di Dio with the Child, Ciro Ferri, Madonna in glory with St. Tommaso da Villanova and St. Guglielmo d'Aquitania. Above, a series of apostles by Giacinto Brandi, Saint'Andrew, St. Bartholomew, St. Jonn and St. Thomas, Giovanni Battista Beinaschi, The Assumption of the Virgin, Giovanni Ventura Borghesi, Vision of St. Pellegrino Laziosi.

On the opposite wall, in the centre Giacinto Brandi, *Drunkenness of Noah and Loth and his daughters*; to the side Luigi Garzi, *Loth and his daughters* and as decorated lintels Francesco Allegrini, *La battaglia di Muret*.

Above and on the left wall artists of Bernini's circle and Baciccio pupils: Guillaume Courtois "il Borgognone", *Crucifixion of Sant'Andrea, Venus donates the weapons to Enea and Enea and Dido in the thunderstorm*, Ludovico Gimignani, *Rest in Egypt and The Baptism of Costantine*, Giovan Battista Gaulli "il Baciccio", *Christ's blood*, Giovanni Odazzi, *Apparition of the Madonna to St. Bruno*, Ludovico Mazzanti, *St. Angela Merici meditates on the Assumption*.

On the left wall: Mattia Preti, *Campaspe*, Giovanni Maria Morandi, *The Maries at the Sepulchre*. Above the door Giacinto Gimignani, *Martyrdom of the persians Mario, Marta and their children Audiface e Abacuc*.

Lemme room (II)

The room displays works of the Roman '600 e '700 from the Lemme collection, mostly focused around the artistic personalities of Carlo Maratta and Benedetto Luti, their pupils and followers.

On the right wall works by Carlo Maratti called "Maratta" and his closest pupils. Maratta, *The meeting between Christ bearing the cross and St. Veronica on the way to the Calvary*, Maratta and Andrea Procaccini, *St. Peter baptizes the centurion Cornelio*, Giuseppe Passeri, *Allegory of the Patrizi family* and *Erminia among the shepherds*, Giuseppe Bartolomeo Chiari, *Il profeta Obedia e David e Abigail*, Agostino Masucci, *The education of the Vergin, Ecstasy of St. Luigi Gonzaga*, Pietro de' Pietri, *The suicide of Lucrezia, The suicide of Cleopatra, The Virgin and the Child appear to St. Bernard*.

On the right wall artists from the Roman "Barocchetto". At the centre *Madonna with the Child* by Ludovico Mazzanti, pupil of Baciccio; on the sides Giuseppe Bartolomeo Chiari, *Rest in Egypt*, Girolamo Pesci, *The sacrifice of Noah*, Pietro Antonio Barbieri, *Martyrdom of the Saints Degna and Merita*, Niccolò Ricciolini, *Resurrection of Lazzaro*, Stefano Pozzi, *The flight into Egypt*. On the left a group of works by Francesco Mancini, *Allegory of Painting, Christ in glory with St. Clemens and St. Ignazio d'Antiochia, The coronation of the Virgin*. Above the door Luigi Garzi, *Venus in the forge of Vulcan*.

On the other two walls works by Luti and his school. Back wall: Benedetto Luti, *Atalanta and Hyppomenes, The miracle of Beata Albertoni, Bacchus and Ariadne*, Placido Costanzi, *Latona and the shepherds from Lycia, Crucifixion with the Magdalen, St. Giuseppe da Leonessa gives out bread to the poor*; as decorated lintel Francesco Mancini, *The chariot of Apollo*. On the wall facing the park: Giovanni Domenico Piastrini, *Mass of San Filippo Benizi*, Giovanni Antonio Grecolini, *Moses and the bronze snake*, Ermenegildo Costantini, *Glorification of the Borghese house*.

Lemme room (III)

The room houses paintings of the Roman Rococo from the Lemme collection, mainly focused around the artistic figure of Sebastiano Conca, his pupils and followers. On the right wall, Sebastiano Conca, *Christ and the Samaritan lady, Crucifixion, Madonna with the Child, St. Filippo Neri and St. Nicola di Bari*, Roman painter of the 18th century, *The Virgin with the instruments of the Passion*. On the wall facing the park Salvatore Monosilio, *Saint'Orsola and her friends, St. Caterina de' Ricci in glory*, Michele Rocca, *Martyrdom of St. Stephan, St. Sebastian healed by the pious ladies, Martyrdom of virgins*.

On the back wall Gaetano Lapis, *The birth of the Virgin*, Tommaso Maria Conca, *St. Pius V adores the Child presented to him by the Virgin*.

On the left wall Corrado Giaquinto, *San Francesco di Paola crosses the Strait of*



Carlo Maratta, Andrea Procaccini, *St. Peter baptizes the centurion Cornelius*.

Lemme Collection



Laurent Pecheaux, *St. Catherine of Siena accompanies Gregory XI to Rome from Avignon*.

Lemme Collection

Messina, *The saints Ercolano, Ippolito and Taurino*, Vito d'Anna, *Trinity in glory among angels and saints*, *The sacrifice of Manoach*, Andrea Casali, *Adoration of the mystic lamb on behalf of the Twentyfour wise men of the Apocalypse*.

On a panel Bernardino Capitelli, *Portrait of Taddeo Barberini* (Luciano Grimaldi donation), Placido Costanzi, *Portrait of George Keith earl of Marishal* (Duccio K. Marignoli donation).

Lemme room (IV)

The small room, a sort of *cabinet*, houses paintings of the '700 from the Lemme collection, mainly in small format.

On the right wall Francesco Perezzi "il Ferrarino", *Transit of St. Giuliana Falconieri*, Giovanni Battista Puccetti, *The preaching of the Baptist*, Claudio Francesco Beaumont, *Our Lady of Sorrows comforted by an Angel*, Lorenzo Gramiccia, *Allegory of the glory of Charles III of Spain*, Jacopo Alessandro Calvi "il Sordino", *St. John in Patmos has the vision of the Apocalypse*, Stefano Parrocel, *St. Francesco de Regis begging for the suspension of the pestilence*, Domenico Corvi, *St. Peter freed by the angel, the Baptism of Saints Processo and Martiniano*, Giuseppe Bottani, *The Madonna donating the scapular to a saint*. On the back wall Antonio Cavallucci, *The clothing of Santa Bona*, *Saints Philip and James*, *The Vergin*, Filippo Evangelisti, *The Assumption of the Vergin*, Paolo Monaldi, *Preaching of St. Giuseppe da Leonessa*, Giuseppe Cades, *Hermes as a youth*, *San Luigi Gonzaga appears to a saint from the carmelitan order*, Ludovico Stern, *The penitent St. Bruno*. On the left wall Marco Benefial, *Rest during the flight into Egypt with St. John Evangelist*, Ludovico Stern, *St. Carlo Borromeo adores the crucifix*.

Laschena room

The room displays paintings of the Roman 1600 e 1700 from the Renato Laschena collection, donated by Rossana Laschena in 2008.

Entering, on the right Pier Leone Ghezzi, *Portrait of Cardinal Antonio Francesco Sanvitale*, Pietro Labruzzi, *St. Theresa*. On the right wall Giovan Battista Gaulli "il Baciccio", *Saint Andrew with the cross*, Agostino Masucci, *Adam and Eve expelled from Eden*.

On the long wall Viviano Codazzi, *Adoration of the shepherds*, Giacinto Brandi, *Santa Maria Egiziaca in glory*, *San Giovanni Evangelista in glory*, circle of Giacinto Brandi, *Head of an angel turned to right*, *Head of an angel turned to left*, Daniel Seiter, *Christ in the house of Martha and Mary*.

On the back wall Mattia Preti, *Scenery of plague*, Luigi Garzi, *Moses saved from the water*. On the left wall painter of Maratti's circle (G. B. Chiari?), *Martyrdom of Santa Cristina di Bolsena*, *Martyrdom of St. James the Greater*.

Lemme room (V)

The room houses works of the 1700s Rome, among late-Baroque and Neoclassicism, from the Lemme collection.

On the left wall Marcello Bacciarelli, *Selfportrait*, Pietro Angeletti, *Portrait of Pius VI*, Jean François de Troy, *Selfportrait*, Pietro Labruzzi, *Portrait of Padre Giovanni Francesco Gengemme*, Pier Leone Ghezzi, *Portrait of a Princess from the Altieri*, Louis Gabriel Blanchet, *Portrait of the abate de Chanillac*, Sebastiano Ceccarini, *Portrait of Cardinal Marcantonio Marcolini*, Antonio David, *Portrait of Cardinal Lorenzo Corsini*, Giovanni Domenico Campiglia, *Selfportrait*.

On the main wall in the centre Pompeo Batoni, *St. Bartholomew with symbols of the Martyrdom*, with the pupils Antonio Concioli, *St. Barbara*, Pietro Labruzzi, *The beautified Gregorio Hermit*. On the side and above: Francesco Fernandi "l'Imperiali", *Ettore and Andromaca*, *Veturia e Volumnia in front of Coriolano*, *Jacob and Rachel*, Laurent Pécheux, *St. Caterina da Siena leads Gregory XI during his return from Avignone to Rome*, Giovanni Maria Griffoni, *Meeting between Ettore and Andromaca*.

On the back wall Francesco Manno, *Carlo Marchionni presents the project for the Sacristy of St. Peter to Pius VI*, *Carlo Marchionni presents the project for the Sacristy of St. Peter to Pius VI* (sketch), *Deposition with soldiers*, *Deposition* (sketch), *Presentation of Jesus in the Temple*, Roman painter last quarter of the 18th century, *Pietà*, Cristoforo Unterperger, *Apostle reading a scroll*, *Apostle*



Benedetto Luti, *Miracle of the blessed Ludovica Albertoni*.
Lemme collection



Giovan Battista Gaulli "il Baciccio", *St. Andrew with the cross*.
Laschena collection

with a scroll.

On the wall facing the park Antonio Amorosi, *Young boy and child with basket of artichokes and birds*, *David and Goliath*.

Ferrari room

The room displays paintings from the Oreste Ferrari collection, donated in 2008 by Franca Ferrari, and works from the Maurizio Fagiolo collection, donated in 2002 by the art historian.

On the right wall Filippo Lauri, *Agony in the garden* e Francesco Trevisani, *St. John Evangelist* (donations from Ferdinando Peretti); close Giovan Lorenzo Bernini (workshop), *Project for the abs in Santa Maria in via Lata* and Filippo Lauri, *Moses and the burning bush*, works from the Fagiolo collection.

On the back wall paintings from the Ferrari collection, partly from the Neapolitan 1600s and 1700s: painter of the time of Rudolph II (1500s), *Minerva*, Cornelis van Poelenburgh, *Landscape with ruins and pastoral scene*, Salvator Rosa, *Tree with rock*, Luca Giordano, *Study for composition with queen and various figures*, artist from Veneto, *Sarah offers Agar to Abraham*, *Agar and Ismael*, Roman artist, 1700s, *Caricature*, Pietro Bardellino, *St. Giovanni di Dio in glory*, Domenico Antonio Vaccaro, *Trinity with St. Michel Archangel*, painter from central Italy 1800s, *Glory of angels with symbols of the Passion*. As decorated lintel: Nordic painter operating in Naples 1700, *Architettura with haunting scene* and Michele Rocca, *The slaughter of the innocents*.

On the front wall works from the Fagiolo collection: Giuseppe Cesari "il Cavalier d'Arpino", *The capture of Christ in the garden*, *Christ with Margherita da Cortona and two angels*, Jan Miel, *Holy family with the young St. John*, Andrea Commodi, *St. Carlo Borromeo in prayer*, circle of Nicolas Poussin, *Annunciation*, Louis de Boullogne, *Lamentation*, circle of Pier Francesco Mola, *St. Joseph's dream*, Jacques Stella, *Roberto De Nobili Jesuit missionary in Madras*, Jean Lemaire, *Landscape with mausoleum and two figures disputing*, Giovanni Baglione, *St. Marta*, Giovan Battista Salvi "il Sassoferrato", *St. Lucy*.

On the left wall a group of portraits from the Fagiolo collection: Giovan Battista Gaulli "il Baciccio", *Selfportrait*, Guidubaldo Abbatini, *Portrait of Cardinal Francesco Barberini*, Unknown painter 17 century, *Portrait of Bishop Zolli* (already attributed to Bernini), Pietro da Cortona, *Portrait of Innocenzo X*, Giovanni Maria Morandi, *Portrait of Cardinal Francesco Albizzi*, *Study for portrait of Cardinal Francesco Albizzi*, *Portrait of Cardinal Francesco Albizzi with zucchetto*, Unknown painter 17 century, *Portrait of Carlo Maratta*, Unknown painter 17 century, *Portrait of Cardinal Francesco Barberini*.

Fagiolo room

The room displays canvases of the Roman Baroque painting from the Maurizio Fagiolo collection, donated in 2002. On the right wall artists of Bernini's circle: Giovan Battista Gaulli "il Baciccio", *Fortitude and Charity*, *St. John Baptist in the desert*, *The Virgin in prayer*, *Apotheosis of St. Joseph*, *Apparition of the Virgin with the Child to St. Antony from Padova*, Ludovico Gimignani, *The last supper*, *Mary and Joseph find Jesus in the Temple disputing among doctors*, Bernini's circle, *The blood of Christ*, Pierre-Paul Sevin, *The altar piece of Ludovico Gimignani in Ariccia*. To the right close to the door, Andrea Sacchi, *St. Joseph's dream*.

On the wall towards the monumental bridge paintings by Giuseppe Passeri, pupil of Maratta: *Flagellation of Christ*, *Christ bearing the cross with the Veronica*, *Aurora kidnaps Cefalo*, *Lamentation*.

On the wall facing the square various paintings of Cortona school: Guillaume Courtois "il Borgognone", *The killing of Archimedes*, *Agar e Ismael*, *Story of St. Eustachio*, Ciro Ferri, *St. Ivo lawyer of the poor*, *Peace and Justice*, Pietro da Cortona, *Flagellation of Christ*, Giacinto Gimignani, *Venus and Adonis returning from hunting in a landscape*, Giovan Battista Lenardi, *St. Giovanni di Dio heals from the plague*.

On the left wall paintings by Andrea Pozzo: *The Ludovisi Mausoleum in the church of St. Ignazio*, *The Virgin offers the Child to St. Stanislao Kostka*, *Study for a fake dome*, *Adoration of the shepherds*.



Giovan Battista Gaulli "il Baciccio", *Self-portrait*.
Fagiolo Collection



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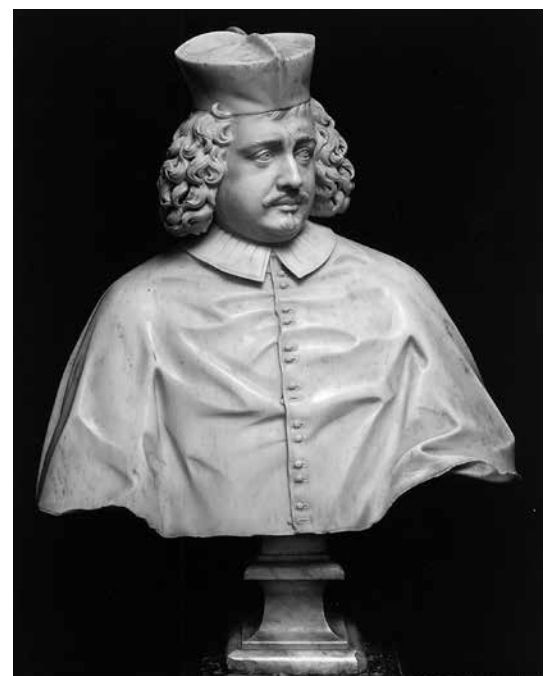
Francesco Fernandi (l'Imperiali), *Ettore and Andromaca*. Lemme Collection



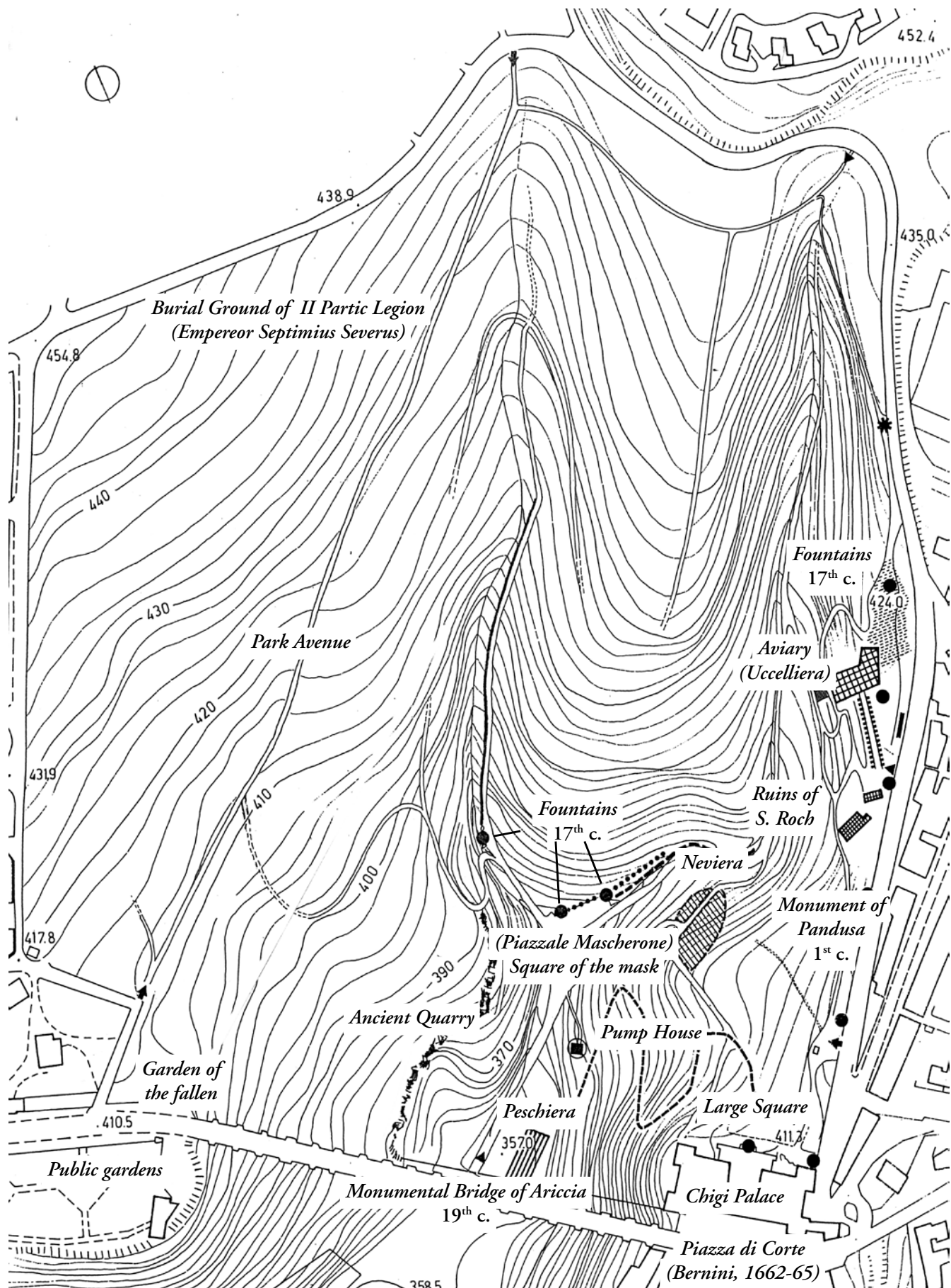
Antonio Cavallucci, *The vestition of St. Bona*. Lemme Collection



Michelangelo Pace "Il Campidoglio", View of Ariccia with greyhound.



Bernardo Fioriti, Portrait bust of Cardinal Flavio Chigi.



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