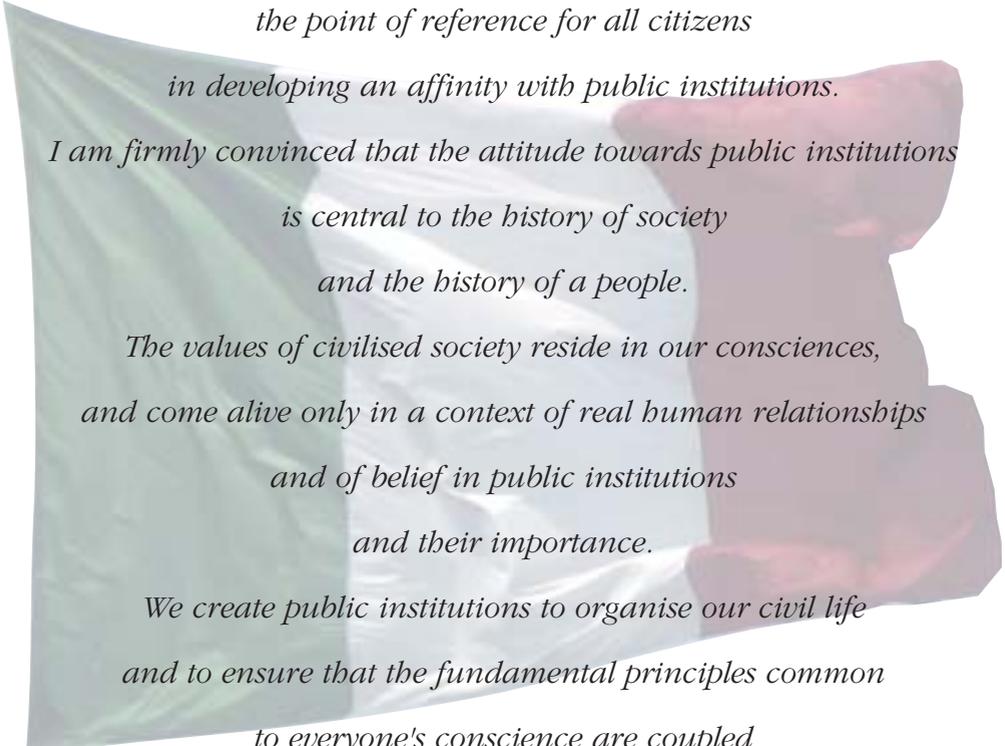




PALAZZI OF THE Rome's Major Government Buildings REPUBLIC



ITALIANA



*The Quirinale Palace is the seat of the President of the Republic,
the highest institution of the Italian state
and therefore the "House of all Italians",
the point of reference for all citizens
in developing an affinity with public institutions.*

*I am firmly convinced that the attitude towards public institutions
is central to the history of society
and the history of a people.*

*The values of civilised society reside in our consciences,
and come alive only in a context of real human relationships
and of belief in public institutions
and their importance.*

*We create public institutions to organise our civil life
and to ensure that the fundamental principles common
to everyone's conscience are coupled
with an awareness of the rules of living together,
and therefore of the institutions
which regulate the life of a community.*

Carlo Azeglio Ciampi
President of the Italian Republic

PALAZZI OF THE REPUBLIC

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THE QUIRINALE PALACE

Presidency of the Republic

THE SITE IN ANTIQUITY

The Quirinale Palace stands on one of the peaks of the hill of the same name, the highest and largest of Rome's seven hills. Its name probably derives from the cult of the god Quirinus, worshipped in the Sabine city of Cures. The Sabines came from this area to join the first inhabitants of the hill at the beginning of the Iron Age. According to tradition, they later joined up with the Latini of the Palatine Hill, at the time of Romulus. In the fourth century B.C. a temple to Quirinus was located near the site of the seventeenth-century church of Sant'Andrea al Quirinale. The area corresponding to today's Piazza del Quirinale and the buildings around it was occupied by a succession of various buildings in ancient times: a temple dedicated in the fifth cen-

renowned as the biggest temple complex in the city; and the baths of Constantine, built around the year 315 on the northern slopes of the Quirinal, in the area today partly occupied by Palazzo Rospigliosi Pallavicini. Apart from the numerous and important religious constructions, the area was also occupied by residential buildings. The many stately homes included those of the *gens Flavia*, *Pomponius Atticus* and *Fulvius Plautianus*.

These structures were mostly destroyed in the barbarian invasions of the fifth century; their ruins remained the defining physical feature of the hill. In the Middle Ages the Quirinal was given the name "Montecavallo" or "Horse Hill", due to the presence of statues of the

Dioscuri Castor and Pollux, figured holding the reins of restless horses. Although tradition - and the engraving at the statues' base - attributes them to the Greek sculptors Phydias and Praxiteles, Castor and Pollux were in fact made in Rome in the

third century A.D. as an adornment to the temple of Serapis. They were restored and retouched on a number of occasions over the years, and were placed by Pope Pius VI Braschi at the head of the fountain



Top:
the tower clock
is in the traditional
Roman style

Bottom:
one of the Dioscuri
from Roman times

Bottom left:
view of Piazza
del Quirinale in the 17thc.



ture B.C. to the Sabine god Semo Sancus; a temple to the goddess Salus in the fourth century B.C.; the temple of Serapis, built in the third century by the emperor Caracalla, on the eastern slopes of the hill,



THE QUIRINALE PALACE

Presidency of the Republic

in the piazza. There is also an obelisk from the Mausoleum of Augustus atop a granite basin transferred from the Roman Forum in 1818. The hill was gradually abandoned over the course of the Middle Ages. While the ruins of the ancient buildings were stripped for raw materials, the hill's elevated position strategically close to the city-centre favoured the establishment on its slopes of churches and monasteries (now no more), as well as the construction of towers, by noble families of which the Torre delle Milizie in Largo Magnanapoli and the Torre Colonna in Via IV Novembre remain today.

From the end of the fifteenth century, suburban villas, known until the nineteenth century as "vigne", began to be built on the top of the hill. These complexes consisted of a luxury residence, the "lodge" proper, gardens and agricultural land. They belonged mostly to eminent

and cultured individuals, who chose the Quirinal not only for its healthy climate, but also for the atmospheric charm provided by the antique ruins. The first Archeological Academy of Rome, later the Greek Gymnasium, was established in the literary salon at the house of the humanist Pomponio Leto, for example.

HISTORY OF THE PALAZZO **Architecture and decoration**

The original core of the Quirinale Palace can be traced back to a "vigna" belonging to the Carafa family at the end of the fifteenth century. Cardinal Oliviero Carafa, who had amassed a valuable collection of antique statues, reliefs and inscriptions, entertained his literary friends in the villa. In 1550, the villa was rented out to Cardinal Ippolito d'Este who transformed it into one of Rome's finest suburban residences.

Right:
view of the gardens
with the "Fontana di
Caserta"



In particular, the Cardinal oversaw the planning of the gardens, famous at the time for their magnificent tree-lined avenues, rare plants, fountains and antique sculptures. In 1572 Pope Gregory XIII Boncompagni, who had been a frequent guest of the Cardinal, was allowed to establish his summer residence there, although the actual purchase of the land did not take place until 1587.

The Pope charged the architect Ottavio Nonni, known as *il mascherino*, with constructing a building which would incorporate the existing structures, and would have the form of a Renaissance suburban villa, with two floors and an airy open gallery. The house is dominated by the tall “torrino”, to which the gabled bell-tower was added in the seventeenth century. The national flag and the presidential standard fly there today. The architect had planned a long rectangular courtyard in front of the villa, flanked by two buildings. The project was taken up again, with some modifications, during the papacy of Sixtus V Peretti, by Domenico Fontana who built the wings on the square and on Via del Quirinale, then called Strada Pia. Under Paul V Borghese, at the beginning of the seventeenth century, the parallel garden wing was finally built by Flaminio Ponzio. In 1615 Carlo Maderno, who assumed control of the site after Ponzio's death, designed the main entrance, adorned with statues of Saints Peter and Paul. More work was carried

out under the papacy of Urban VII Barberini, who was mostly concerned with strengthening the defensive structures of the building. A wall was erected around the gardens, and on the piazza a circular tower was built for the use of the artillery division which guarded the main entrance.

In 1638, Gian Lorenzo Bernini, a favourite artist of the Barberini family, designed the Loggia delle Benedizioni above the main doorway, with a relief figuring the *Madonna and Child*.

The palace was enlarged along Via del Quirinale with the construction of the so-called “Manica Lunga”, a 360-metre long wing finished by Ferdinando Fuga in 1732. At the end of the Manica Lunga, Fuga built the Villa del Segretario della Cifra, residence of the prelate in charge of the Pope's diplomatic correspondence. Today the building houses the residence and private offices of president of the Italian Republic. In the gardens Fuga built the *Coffee House*, a building for the Pope's leisure and relaxation, decorated with paintings by Agostino Masucci, Giovanni Paolo Pannini and Pompeo Batoni.

The Quirinale Palace was discontinued as a papal seat in 1811, when the Napoleonic government declared Rome the second city of the empire and chose it as the residence of the emperor. The architect Raffaele Stern was charged with adapting the Palace to the demands and tastes of the new tenant and his court. The imperial apartments



Top:
the tower with the gabled belfry and clock

Bottom:
the private office of the President of the Italian Republic

THE QUIRINALE PALACE

Presidency of the Republic

were built to this end, on the main floor of the Gregorian villa. It is one of the most successful examples of the neoclassical style in Rome. Among the artists who worked on it under Stern's direction were Jean-Dominique Ingres, Bertel Thorwaldsen and Felice Giani. For the apartments of the Empress Marie Louise, it was decided to refashion the long gallery of Alexander VII looking onto the square, which had been decorated from 1656 on by a group of painters, among them Carlo Maratta and Pier Francesco Mola, under the direction of Pietro da Cortona. In 1812 the space was divided into three reception rooms corresponding to the present-day *Yellow Room*, *Augustus Room* and *Ambassadors' Room*.

Napoleon's stay in Rome, planned for spring 1812, never happened.

Further work was carried out under Popes Pius VII Chiaramonti and Pius IX Mastai Ferretti, and in 1871 a large part of the building underwent further modifications when it became the residence of

the King of Italy. The changes were intended to hide the rather severe and gloomy tone of the papal resi-

dence with the idea of turning it into a proper royal palace, modelled after the great courts of Europe. The Pauline wing, the one facing onto the garden, felt the greatest effects of the changes which gave a

lavish neo-rococo feel to many

of its rooms: the Piedmontese

Hangings Room, the

Tapestry Room, the Hall

of Mirrors, and the

Banquet Hall.

While some parts of the palace kept their original seven-

teenth-century decora-

tions intact - for instance

the cycle of frescoes painted

by the young Guido Reni in the

Chapel of the Annunciation - by far

the greater part of the original paintings were placed hanging among

nineteenth-century pieces. In the

Cuirassiers Hall, for example, a

Savoy frieze with the coats of arms

of the cities of the newly-established

unified Italy, was placed

beneath a splendid seventeenth-

century frieze by Agostino Tassi

and Giovanni Lanfranco depicting

people in oriental dress on an open

gallery.

The Pauline Chapel, similar in size

to the Sistine Chapel in the Vatican,

is covered by a beautiful ceiling in

gilt stucco, completed by the

Lombard artist Martino Ferabosco

in 1616, while the figures of the

apostles on the walls were painted

in 1818.

The Savoys decorated the palace

with expensive tapestries, antique

paintings, lamps and other furnis-

Centre of page:
particular of the
gilt stuccoed ceiling
of the Pauline Chapel

Bottom:
particular of the frieze
and a wide view of the
Cuirassiers' Room



hings from a variety of royal residences, creating the collection which today still accounts for most of the palace's furniture. Of particular note are the six paintings by Corrado Giaquinto of scenes from the *Life of Aeneas*, which came from the Castello di Moncalieri, the series of ten sixteenth-century tapestries with scenes from the *Life of Joseph*, from Florence, and the collection of clocks, all in perfect working order, made in Paris in the middle of the eighteenth century.

THE PALACE TODAY

Since 1948, with the election of Luigi Einaudi, the Quirinale Palace has housed the offices and residence of the President of the Italian Republic. The architectural structure and internal decoration of the building have therefore remained substantially unaltered and the General Secretariat of the President manages the building according to principles of conservation and respect for artistic and cultural heritage.

The rooms of the palace house important institutional monuments, connected to the constitutional role of the President, and to the internal and external politics of the State. The Cuirassiers Hall, for example, is the room where the investiture of the President takes place; official dinners for state visits and the swearing-in of the government take place in the Banquet Hall. The Studio alla Vetrata or Glass Office hosts meetings with foreign dignitaries and heads of state, and

during government crises the Gallery of Honour in the Gregorian Villa is transformed into a press room.



Left:
the banquet hall

OTHER SEATS OF THE PRESIDENT OF THE REPUBLIC

Castelporziano Presidential Estate

This enormous estate, covering an area of some 5,892 hectares, is characterised by an abundance of typically Mediterranean vegetation and animal life. The original core of the castle was built using pre-existing ancient Roman structures between the tenth and eleventh centuries, around which there developed a village closed in by fortified walls. Due to its particular environmental value, the estate was given special protection by Presidential Decree n.136/N of the 5th May 1999, and designated a State Nature Reserve.

Villa Rosebery

Positioned on Capo Posillippo, Villa Rosebery was built at the beginning of the nineteenth century by the Austrian official Giuseppe De Thurn. Acquired in 1897 by Lord Rosebery, an eminent

THE QUIRINALE PALACE

Presidency of the Republic



Top:
the coat of arms
of the Cuirassiers

Right:
Mounted cuirassiers
in full uniform

English politician, the villa was later donated to the British government. In 1932 it was given to the Italian state and became a summer residence of the royal family. After a period of disuse, the villa became the property of the Italian presidency in 1957.

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PUBLIC ACCESS AND CULTURAL ACTIVITIES

The reception rooms of the Quirinale Palace are open to the public every Sunday from 8.30am to 12.30pm, with the exception of some special holidays. Usually the Palace is closed to the public during the month of August.

Tickets are € 5,00, free for under 18s, over 65s and for school groups accompanied by their teachers. Every Sunday at 4pm in winter and at 6pm in summer, concerts are held (in Piazza del Quirinale) for the changing of the Guard of Honour. Every Sunday morning at 11 classical music concerts in the Pauline Chapel accompany the opening of the Palace to the public.

INFORMATION

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<http://www.quirinale.it>



PALAZZO MADAMA

Senate

THE SITE IN ANTIQUITY

Madama stands in the area the Romans called Campus Martius, in ancient times the location of the imposing structure of Nero's Baths. The baths occupied the area between Piazza della Rotonda, Via della Dogana Vecchia, Corso Rinascimento and Via del Pozzo delle Cornacchie. The entrance would have been on this last, northern side.

The baths were built by Nero in 62 A.D., close to the site of the first Roman baths built by Agrippa in the first century B.C. Nero's sumptuously decorated baths were the first with the axial and symmetrical layout which was to become the standard format for Roman baths in the Imperial Age. They were destroyed by the Campus Martius fire in the year 80. They were rebuilt and restored on a number of occasions in later years, first by Domitian and again in 227 by Alexander Severus, for whom they were given the name *Thermae Alexandrinae*. They were supplied with water from a new aqueduct built by him. Severus' reconstruction which enlarged the adjacent gardens probably followed closely the layout of Nero's structure which remained in place for some time. Nero's baths were imagined thus by

Giovanni Michele Silos in a poem published in 1673:

*"Once huge baths adorned
with Phydian marble
were beated for terrible Nero.
Here a lovely line of columns,
there a grand portico;
here some rooms,
there atriums painted
by the hands of artists.
Streams of water flow
through pipes and channels:
the golden water
rumbles in a cool lake
and then in a tepid one.
Rightly do we owe baths to Nero:
no-one more fitting
to the use of water:
that he who was so inflexible
might soften himself in the water:
that the water with its streams
might cleanse him
who stained himself
with so much blood"*

Little evidence of the splendour of Nero's construction survives today. Some sections of wall remain beneath Palazzo Madama, Palazzo Patrizi, Palazzo Giustiniani and in a courtyard of Piazza Rondanini. Two monolithic granite columns with white marble capitals were also discovered in 1934 near Via Giovanna d'Arco, and were erected on Via di Sant'Eustachio along with a frag-

Bottom, centre:
particular of the ceiling
of the Sala Maccari

Bottom:
view of Palazzo Madama
in an 18thC. print



PALAZZO MADAMA

Senate

ment of an architrave. Another two were inserted into the vestibule of



Above:
the Library

Bottom right:
the Cortile d'Onore

the Pantheon in 1666, substituting columns missing from the left-hand side; another column was found under the Salita dei Crescenzi in 1875, and placed along the Aurelian wall near Porta Pia, in a monument commemorating the breach of the wall in 1870.

A large basin of Egyptian granite uncovered in 1980 during excavations carried out in the area between Palazzo Madama and Palazzo Carpegna is also likely to have come from the Neronian Baths. The basin was placed a few years ago in Largo della Costituente on the corner of Via degli Staderari.

Monks from the abbey of Farfa moved into the building in the tenth century, to halt the rise of the powerful Crescenzi family who lived in the area. The monks built a *xenodochio*, a place of welcome for strangers, and a number of churches. Two of these, San Giacomo and San Salvatore were

designated *thermis*, and another, San Benedetto *in thermis Alexandrinis*, names which testify to the continued presence of the ruins of the baths.

In the same period, the Crescenzi family, politically opposed to the monks, built defensive fortifications in the area. A tower, built in the twelfth century, was later incorporated into Palazzo Madama, and can still be seen in the courtyard known as the cortile del Cardinale Giovanni or cortile della Palma.

The Farfa monks occupied the baths until 1480, when they gave up their property to the French, who built the church of San Luigi on the site in the sixteenth century. The Crescenzi continued to live in their houses in the area around Sant'Eustachio and sold some of their property to the Medicis as late as the sixteenth century.

In 1938, with the opening of Corso del Rinascimento and the construction of surrounding new buildings, the medieval layout of the district was completely destroyed, in parti-



cular with the demolition of the two roads which enclosed on both sides the small Piazza Madama, known in the Middle Ages as *Piazza Lombarda* because of the Lungobard imperial privileges enjoyed by the Farfa monks.

HISTORY OF THE PALAZZO

Architecture and decoration

Sinolfo di Castell'Ottieri, bishop of Chiusi, built the original core of the palazzo on land around *Piazza Lombarda* which he acquired from the monks of Farfa, to whom it had belonged for centuries. The building was then rented out to Cardinal Giovanni de' Medici, the future Pope Leo X, who in 1505 decided to buy it. He paid for it in installments, involving his brother Giuliano and his nephew Lorenzo, Duke of Urbino, as buyers with him. Using a design by Giuliano da Sangallo, the Cardinal transformed the palazzo into a rich residence, including an impressive library which was administered by Guerriero Favorino, editor of the most important Greek dictionary of the Renaissance.

The period of the Medicis is recalled by works of art and furniture still kept in the building, such as the tapestries in the Signature Room and the coffered ceilings in the Mazzini Room and the staircase of San Luigi dei Francesi.

On the death of Pope Leo X, the building was given first to Giulio and then to Alessandro de Medici, and finally to the latter's widow, "Madama" Margaret of Austria, ille-

gitimate daughter of Charles V, for use in her lifetime. She gave her name to the palazzo, which she lived in from 1538 to 1559 and from 1567 to 1580.

Later the property passed to Catherine de Medici, queen of France, and then to Leo XI, Pope for a few days in 1605. In the 17th century Ferdinando II de Medici gave the building its present form, having it renovated and expanded by Paolo Marucelli, who was responsible for the grand staircase as well as the façade and its ornate windows. Under the direction of Monanno Monanni, the interior was decorated with gilt ceilings and friezes. After 1737, when the Medicis were no more, the palace passed to the Lorena family, and then in 1755 to Benedict XIV Lambertini.

He made the palace the seat of the Governor of Rome and opened the second courtyard, in the space today occupied by the Senate chamber.

During the papacy of Clement XIII Rezzonico, the offices of the law court, the police force and the revenue were all situated in Palazzo Madama, and in 1798 it became the seat of the cen-



Top:
the Meeting Hall

Bottom:
the Pannini Room



PALAZZO MADAMA

Senate

tral offices of the Franco-Roman Republic; in the second half of the 19th century, Pius IX Mastai Ferretti had his Finance and Public Debt ministries in the building, and in 1851 it became the headquarters of the papal postal service.

Since 1871, when the palace became the seat of the Italian Senate, much work has taken place on the building, including important alterations connected with its new functions. Among the most significant was the construction of the Senate chamber, designed by Luigi Gabet, in the courtyard of the old papal post office. The first meeting of the Senate was held here on the 28th of November 1871. The decoration of the chamber was carried

out between 1882 and 1888 by Cesare Maccari who painted the allegories on the roof and the scenes on the side walls, in tune with the rhetorical tastes of the period.

The extensive art collection of the palazzo has grown with the addition of works from other Roman residences. Of particular note are the frescoes painted by Paolo Pannini (1691-1765) and Ludovico Gimignani (1643-1697), from Palazzo Bacchettoni on Via del Tritone and from Palazzo Carpegna, respectively. The paintings were taken down and saved shortly before the demolition of the buildings which housed them, and are today on the ceilings of the Presidential Room and the Hero's Gallery.

Right:
the Maccari Room

Bottom:
vault of the Pannini Room
with Apollo's Chariot



Palazzo Madama has a valuable library, designed by Gaetano Koch, in a new building to house its



numerous and important volumes. The eight-storey high complex includes storage rooms, reading and catalogue rooms, offices and rooms for special collections.

OTHER SEATS OF THE ITALIAN SENATE

Palazzo Giustiniani

Via della Dogana Vecchia, 29

This building was built in the 16th century for Monsignor Francesco Vento, and acquired by Giuseppe Giustiniani at the end of the century. It housed the Giustiniani family's extensive and important art collection, which was assembled by Giuseppe's sons Cardinal Benedetto Giustiniani and Marquess Vincenzo Giustiniani.

In 1938 the building was linked to Palazzo Madama by means of an underground passage. Today it contains, among other things, the offices of life senators and the official apartments of the President of the Senate.

Palazzo Stati Cenci

Piazza Sant'Eustachio, 83

Palazzo Stati Cenci was built by Cristoforo Stati in 1520 with money from the dowry of his wife, Faustina Cenci. In 1786 it passed into the hands of the Maccarani family, and at the turn of the twentieth century to the Brazzàs of Udine.

It was sold in 1972 to the Italian state, and was allocated for use by the Senate which opened offices in the building. In 1929 Palazzo Madama was connected by an Ionic arcade to the adjacent ***Palazzo Carpegna***, at 44 Corso Rinascimento, which was entirely renovated to accommodate the senatorial offices.

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PUBLIC ACCESS AND CULTURAL ACTIVITIES

Palazzo Madama is open to the public on the first Saturday of every month for guided tours from 10am until 6pm. The entrance is at Piazza Madama, 11.

The visit covers the most significant parts of the building: the Cortile d'Onore, the Maccari Room which takes its name from the artist who decorated it, the Garibaldi Room or Hall of Kings, the Pannini Room in which the Council of the President of the Senate and the Conference of

Left:
Palazzo Giustiniani,
Hall of Mirrors

PALAZZO MADAMA

Senate

Parliamentary Parties meet. A central point of the tour is the Chamber designed by Luigi Gabet, which is the hub of the Senate's activity. Senate sittings are public and can be watched from the public gallery. Requests must be sent by post to the Ufficio di Questura del Senato at the following address: Senato della Repubblica - Via del Salvatore 12 - 00186 Roma, or by fax to 06 6706 3513.

You must include a copy of an official piece of identity for each person intending to attend, as well as a contact phone-number.

INFORMATION

Senato della Repubblica
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For parliamentary information,
call 06/67063430

<http://www.senato.it>

Right:
the Maccari Room



PALAZZO MONTECITORIO

Chamber of Deputies

THE SITE IN ANTIQUITY

The Piazza di Montecitorio is on an artificial hill, known since the Middle Ages as “Monte Accettatorio”. The land was filled in ancient times to lay foundations for monuments on what was otherwise marshy and low-lying land. The name may derive from “Monte Citatorio”, in

memory of the column of the Emperor Antoninus Pius, at the base of which, according to tradition, judicial announcements and summons (citationes) were hung. Fragments of the column, erected in honour of Antoninus Pius in the second century, were uncovered in 1703 near the centre of the Campus Martius, the modern-day block between Via Uffici del Vicario, Via di Campo Marzio, Piazza del Parlamento and Via della Missione.

The column was almost fifteen metres high and had a smooth shaft of red granite and a capital of white marble on which stood a statue of the Emperor. Its square base was decorated with reliefs, and can be seen today in the courtyard of the Pinacoteca in the Vatican Museums. The column was badly damaged by a fire in the 18th century. It was used to restore other ancient constructions, including the obelisk, also made of red granite, which

today stands in the centre of the square.

Made in *Heliopolis*, in Egypt, by the Pharaoh Psammetic II at the beginning of the 6th century

B.C., the obelisk was brought to Rome in 10 B.C.

to function as a massive solar clock ordered by Augustus and made by Mecenate

with the help of astronomers and mathematicians from Alexandria. The sundial had a rectangular shape



Centre:
reproduction of the Capitoline She-Wolf in the room bearing its name

Bottom:
the façade according to an original design by Bemini



with long concave sides, and covered the area between Piazza del Parlamento and Piazza San Lorenzo in Lucina. Part of the clock-face, paved in travertine with bronze let-

PALAZZO MONTECITORIO

Chamber of Deputies

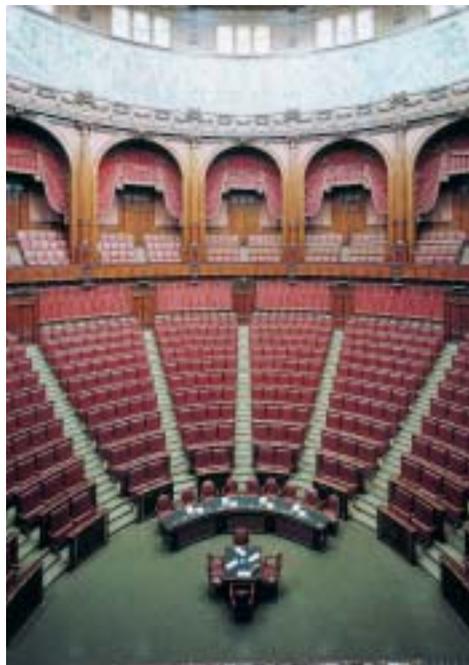
Right:
the Assembly Chamber
with Sartorio's frieze

tering, is still preserved. It was found eight metres below the ground during recent excavations at number 48, Via di Campo Marzio, and is a restoration from the time of Domitian. The obelisk of Psammetic II, found in 3, Piazza del Parlamento in 1748, was restored by Giovanni Antinori and placed in Piazza di Montecitorio in 1792 in accordance with the wishes of Pope Pius VI Braschi. It was probably part of a single monumental complex which also included the Ara Pacis and the mausoleum of Augustus. It is around 22 metres in height and is topped with a bronze globe. In the eighteenth century a hole was made

in the globe through which the sun's rays shone onto the ground. After the fall of the Roman Empire, the centre of the Campus Martius was gradually abandoned, and in the Middle Ages the only building recorded on the Montecitorio hill was the church San Biagio *de Hortis* (also given the appellations *de Monte Acceptoro* or *Acceptabili*). The name *de Hortis* allows us to infer that the church was mostly surrounded by fields, with no more than the occasional cottage. The church was abandoned in the fifteenth century and in 1573 was given to clerics of the Somascan order, members of the company of Saint Ambrose and Saint Charles,

who restored it. It was finally demolished in 1695.

During the Renaissance the population of the city rose sharply, and



Montecitorio was no exception to the flurry of construction activity, seeing the building of prestigious buildings and houses, with façades painted by Raffaellino da Reggio and Polidoro di Caravaggio.

HISTORY OF THE PALAZZO Architecture and Decoration

The early palazzo Montecitorio, built in the sixteenth century by Cardinal Niccolò Gaddi, was acquired in 1571 by Cardinal Pierdonato Cesi who had it rebuilt by Martino Longhi the Elder. After a few years, however, the building was given first to Cardinal Giulio Antonio Santorio, then to the Somascan fathers of San Biagio and finally to

Cardinal Luigi Capponi who granted it in 1653 to Prince Nicolò Ludovisi. On the occasion of this latter's marriage to Costanza Pamphilj, niece of Pope Innocent X, other buildings adjacent to the palace were purchased, and Gian Lorenzo Bernini was charged with designing a new, grander structure worthy of the papal family.

Bernini's project was extremely ambitious, involving the laying-out of two distinct bodies of buildings and the construction of a tripartite façade decorated with rustic ashlar and foliage, and wings on either side following the gentle slope of Montecitorio.

The building work was carried out slowly, and then interrupted in 1655 due to lack of funds, by which time only the right-hand wing of the palazzo and a part of the façade had been completed. Around forty years later, Pope Innocent XII Pignatelli bought the building for the headquarters of the pontifical courts and police force.

Construction was recontinued under the direction of the architect Carlo Fontana, who followed, if academically, the plans of his teacher and predecessor Bernini. Fontana added the triple entrance, the gabled bell-tower and the semi-circular arcades in the courtyard (which would be demolished to make room for the assembly chamber when the building became the seat of the Chamber of Deputies of the Kingdom of Italy). Two bas-relief medallions were affixed to the smaller doors, depicting the allego-

rical figures of Charity and Justice, in reference to the building's functions. A balcony was built in the centre of the façade, lightly convex and divided into five sections. In 1743, winning lottery numbers were announced from it.

Following the unification of Italy in 1870, Palazzo Montecitorio was chosen over the Campidoglio and Palazzo Venezia to be the seat of the Chamber of Deputies. The courtyard was turned into the assembly room, built by the engineer Paolo Comotto: a gradated semicircle resting on a zinc-covered iron and wooden frame. Comotto's changes proved insufficient, however, and at the beginning of the twentieth century it was decided to enlarge the building. The project was entrusted to Sicilian architect Ernesto Basile. In tune with the "liberty" style popular at the



Bottom left:
the Yellow Room



Right:
the corridor to the
Chamber,
known as the
"Transatlantic"

time, Basile built a new section at the back of the seventeenth-century palazzo, with an entrance on Piazza del Parlamento. This structure was able to accommodate the new assembly hall and a large number of

PALAZZO MONTECITORIO

Chamber of Deputies

ornate offices. The decoration of the assembly hall, with an amphitheatre of benches and a glass and iron covering was completed with a frieze painted by Giulio Aristide Sartorio, figuring *Civilisation, Virtue* and a *History of the Italian People*, and a bronze bas-relief by Davide Calandra depicting the *Glorification of the Savoy dynasty*.

In the palazzo's interior, features worthy of note are the famous "transatlantic" corridor next to the assembly hall, 56 metres long and 11.7 metres wide; the corridor of busts, with busts of illustrious parliamentarians; the She-Wolf Room which contains a reproduction of the Capitoline She-Wolf; and the Yellow Room, decorated with rococo furniture from the Caserta Palace. There are also several works of antique and contemporary art in various rooms of the palazzo, most of which can be viewed by the public on the first Sunday of every month when the Chamber of Deputies is open to visitors for the "Montecitorio a porte aperte" ("Montecitorio with Open Doors") exhibition.

THE PALAZZO TODAY

Palazzo Montecitorio has been the seat of the Chamber of Deputies since 1870, the year in which the capital of the newly unified Italy was moved from Florence to Rome.

OTHER SEATS OF THE CHAMBER OF DEPUTIES

The Chamber had previously met in Turin's Palazzo Carignano and

Florence's Palazzo Vecchio. Other official buildings in the centre of Rome belonging to the Chamber of Deputies were acquired in recent decades, most of them already state property. These buildings house the offices of parliamentary parties, individual deputies, and the Chamber's administration. Some of these latter offices provide services directly to the public, e.g. the Library, Bookshop, Information and Publications centre, and the Archive.

In this "parliamentary city", the most important buildings, in architectural and artistic terms are, after Palazzo Montecitorio, the Palazzo del Seminario and the complex on Vicolo Valdina.

Palazzo del Seminario

Via del Seminario, 76

The palazzo, which houses the Library and Archives of the Chamber of Deputies, is situated within the Minerva complex, originally the site of a sixteenth-century Dominican convent attached to the church of Santa Maria sopra Minerva.

Vicolo Valdina Complex

Piazza in Campo Marzio, 42

The Vicolo Valdina monumental complex is in the former monastery of Santa Maria in Campo Marzio, founded in the mid-eighteenth century by Basilian nuns from Constantinople fleeing iconoclasm. It became the property of the Italian State Archives in 1870, and underwent massive renovation in

the 1970s, when much of it was transformed into offices for the Chamber of Deputies. The parts of the building of greatest artistic and historical interest (the cloister, the refectory and the sacristy) were converted into spaces for conferences, exhibitions and concerts.

A number of other buildings complete the “parliamentary city”, housing administrative offices or those of individual members of parliament: **the former Banco di Napoli building** on Via del Parlamento; **the Marini complex**, composed of a number of buildings situated between Via del Tritone, Piazza San Claudio and Via del Pozzetto; **the Theodoli-Bianchelli complex** between Via del Corso and Via dell’Impresa. A new Parliamentary Information Centre for the public, with a multi-media service centre, will soon be opened on the ground floor of Palazzo Thedoli. A few months ago during building work on this centre, a fresco by the painter Gino Severini, dating from around 1945, was discovered, and is now in the process of being restored.

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 Camera dei Deputati, *Ernesto Basile a Montecitorio e i disegni restaurati della dotazione*



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Top:
 the Vicolo Valdina complex

PUBLIC ACCESS AND CULTURAL ACTIVITIES

The “Montecitorio a porte aperte”, exhibition, usually on the first Sunday of every month from 10am to 6pm, gives a guided tour through the Assembly hall, the Transatlantic corridor and the reception rooms of the Chamber of Deputies. Admission is free. Use the entrance on Piazza Montecitorio. For schools, non-profit organisations and groups organised by the public, tours of Palazzo Montecitorio may be arranged on weekdays except Saturday. A request must be sent on headed paper by those responsible for the group to:

PALAZZO MONTECITORIO

Chamber of Deputies

Il Consigliere Capo Servizio per la Sicurezza della Camera dei De-



Top:
G. A. Sartorio,
particular of painted frieze
figuring "Civilisation,
Virtue and History
of the Italian People"

putati, Via della Missione, n. 10 - 00186 ROMA, fax no. 06-67609950.

Visits for groups of 50 people leave from the gateway located in 24 Piazza del Parlamento. Tours last approximately one hour and include the most important historic and artistic rooms. Possibility of attending a sitting of the house.

An "information day" is organised every week for two senior middle school classes in Montecitorio. The day involves meetings with depu-

ties and officials, and observing a sitting of the Chamber from the public gallery.

It is organised by the Ufficio Pubblicazioni e Relazioni con il pubblico (tel. 06-67604150, 06-67603097).

Art exhibitions, conferences, concerts and other public events are held in the Vicolo Valdina complex, and occasionally in Palazzo Montecitorio. These are advertised on the Chamber website and elsewhere.

INFORMATION

Camera dei Deputati

Piazza Montecitorio - 00186 Roma

Chamber of Deputies information office 06/67601

Publications and Public Relations Office

Tel. 0667604150, 0667603097 Fax 0667602449

e-mail: sic_visite@camera.it

<http://www.camera.it>

PALAZZO DELLA CONSULTA

Constitutional Court

THE SITE IN ANTIQUITY

The area on the southern slopes of the Quirinal, now partially occupied by Palazzo della Consulta, was in ancient times the site of the baths of the Emperor Constantine. Building on the baths began in the early fourth century, and they covered an area corresponding to today's Via della Consulta, Via Nazionale, Via XXIV Maggio and Piazza del Quirinale.

Because of the sharp slope of the hill, massive levelling of the terrain was necessary in order to build the baths, leading to the destruction of pre-existing public and private buildings.

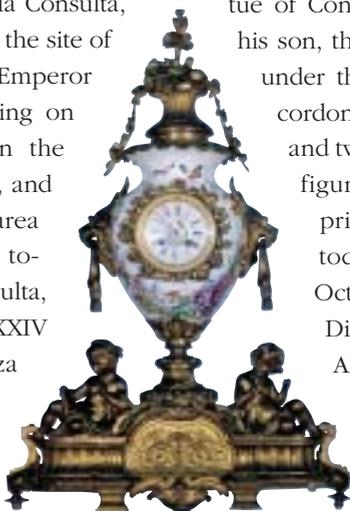
Constantine's baths, the last to be built in Rome, were smaller than those constructed by Caracalla and Diocletian. This is probably due to the fact that they were designed for use by a more select clientele, as evidenced by the refined

nature of the surviving decorations. In fact, a number of notable sculptures originated in the area of the baths: two statues of river deities now at the base of Palazzo Sena-

torio in Campidoglio, the statue of Constantine in the atrium of the Basilica of Saint John Lateran, a statue of Constantine and one of his son, the emperor Constans under the balustrade of the cordonata on the Capitol, and two bronze sculptures figuring a Hellenistic prince and a boxer, today kept in the Octagonal Hall of the Diocletian Baths.

Although nothing remains of the baths' structure itself, thanks to some renaissance drawings it has been

possible to recreate a plan of the building with some accuracy. It matches the canonical layout of the spaces in bath-houses, standard since the building of Nero's baths



Centre:
French porcelain clock

Bottom:
the façade on
Piazza del Quirinale



in the first century A.D. From the fifth century on, barbarian invasions - whose destructive effects were particularly felt in this part of the city - caused the gradual

depopulation of the hill.

The Quirinal's great past was eventually testified to only by the ruins of the impressive buildings which had once characterised it. Some of the old major routes were still in use, however, among them the *Alta Semita*, a road which followed the high ridge of the hill, corresponding to the modern-day *Via XX Settembre* and *Via del Quirinale*. During the Middle Ages, rubble from the antique ruins was used to build fortifications and churches along this road and on the site of the present square. The churches - Sant'Agata, San Saturnino and San Salvatore - were remembered with the appellation "caballo". In fact,

Bottom:
the courtyard with
the Staircase of Honour



the whole hill was known as "Montecavallo" at the time, because of the presence on it of the statues

of the Dioscuri, Castor and Pollux, shown in the act of taming horses. Made in the third century to decorate the Temple of Serapis, the statues were probably placed in Constantine's Baths after 443.

Because of its pleasant climate and the antique ruins which were still visible on its slopes, from the fifteenth century the Quirinal became a preferred location for cultured people connected to the pontifical curia to build their suburban residences. Residents included Pomponio Leto, founder of the first Roman Archeological Academy, Bartolomeo Sacchi, called *il Platina*, librarian for Pope Sixtus IV della Rovere, and Fabio Biondo, Patriarch of Constantinople.

Biondo's house, located near the middle of Constantine's Baths, was given to Cardinal Scipione Borghese at the beginning of the seventeenth century. In order to build a new residence for himself on the hill (now the Palazzo Rospigliosi Pallavicini), the Cardinal demolished the remains of the baths.

HISTORY OF THE PALAZZO Architecture and Decoration

In the sixteenth century, a palazzo was built for Cardinal Ferrero di Vercelli in the area corresponding to the northern section of Constantine's Baths.

During the papacy of Sixtus V Peretti, it housed the Ecclesiastical Court of the Consulta. The *Sacra Consulta* (*Sacra Congregatio pro consultationibus negotiorum status*

ecclesiastici) was a congregation of cardinals, instituted by Pope Paul IV in the middle of the sixteenth century, to settle the more delicate questions of the “temporal” government of the ecclesiastic state, with particular attention to political crimes. At the beginning of the seventeenth century, Pope Paul V Borghese enlarged the palazzo with the acquisition of some properties facing the modern-day Vicolo del Mazzarino, providing the complex with stables and service areas on the ground floor. A century later, however, in 1732, Pope Clement XII Corsini decided to demolish the old building in order to build a new, more functional one in its place, more in keeping with the lively urban architecture of the square. The new palazzo was built to a design by Ferdinando Fuga who also completed the so-called “manica lunga” and the Palazzina del Segretario della Cifra in the Quirinale, as well as the papal stables, designed by Alessandro Specchi and begun in 1720. Financed by lottery money, the building of Palazzo della Consulta proceeded quickly, despite the difficulties encountered in laying foundations, and work was completed by 1737.

Numerous floods and landslides made it necessary to build large fences and strong supporting walls, some of which were built on top of the site of the baths. In planning the construction, Fuga also had to take account of the narrowness of the available land, and of the trapezoi-

dal shape of the plot on which he would have to build a structure capable of accommodating not only the Sacra Consulta but also the Segnatura dei Brevi (the office in charge of drafting papal letters of indulgence and dispensations), and two military corps: the light cavalry and the cuirassiers. The light cavalry were the pope’s mounted guard, while the latter escorted his carriage on foot. Fuga designed a trapezoidal building which stood solidly and had seven separate floors to house the different institutions. In the basement were cellars and stables, on the ground floor were the guards’ quarters and the kitchens, on the first mezzanine the military quarters, and in the loft the officers’ rooms. The main floor was occupied by the apartments of the cardinals in charge of papal briefs and of the Sacra Consulta: their apartments were completely identical and symmetrical, and were composed of reception rooms looking onto the Piazza del Quirinale and their own living accommodation. The other two mezzanine floors housed the offices of the Secretariat as well as the cardinals’ officials and servants. The various floors were connected by an ingenious series of



Top:
the Pompeian Room

internal staircases, while the main floor and second mezzanine were reached by a splendid “scissors-stairs, marvellously built within the narrow space of the courtyard” (Portoghesi), undoubtedly one of the architect’s most successful creations. For the main façade giving onto Piazza Fuga, he designed a classically-inspired structure on two levels with a mezzanine, to which he added, in keeping with the building’s important functions, an ornate sculpted decoration. On the upper balustrade he placed two statues of winged Fame with the coat of arms of Pope Clement XII Corsini, made by the Neapolitan Paolo Benaglia; allegorical figures of Justice and Religion by Francesco Maini were placed above the main entrance, while on the two side doors Filippo Valle sculpted the military trophies of the regiments housed in the building.

The first decoration of the interior was entrusted to the painters Antonio Bicchierai and Domenico Piastrini, of whose work only some allegorical figures in the centre of ceilings in the cardinals’ apartments remain.

In 1787 Romualdo Onesti Braschi, nephew of Pope Pius VI Braschi, was appointed Cardinal of the Briefs, heralding a new decorative phase. It was planned and carried out by Bernardino Nocchi, a pain-

ter from Lucca, who completed it in 1790. The decoration, partially lost, is the best-conserved and most precious painted series in the building. In some rooms, Nocchi restored existing paintings and framed them with ornamental friezes containing allegorical figures in geometric cornices. However the most demanding project was without a doubt the so-called “Pompeian Room”, the decoration of which was based on the myth of Proserpine.

During the Napoleonic era, from 1798-1814, the building was used as the seat of the Prefecture of Rome, headed by the Baron of Tournon. In 1849, during the brief interval of the Roman Republic, it was the seat of the triumvirate government of Mazzini, Armellini and Saffi. After the incorporation of Rome into the new Kingdom

of Italy, the Quirinale Palace was chosen as the royal residence and Palazzo della Consulta was from 1871 to 1874 the residence of Umberto and Margherita of Savoy, the heirs to the throne. This role gave rise to a new decoration of the building, carried out by the painters Domenico Bruschi, Cecrope Barilli e Annibale Brugnoli, who at the time were also working on the Quirinale. Many rooms, including the modern-day President’s Office and Audience Room, were painted in typical late-eighteenth century

Centre page:
one of the Murano
chandeliers



style, with allegorical figures and the Savoy coat of arms.

In 1874 it was decided to make the palazzo the site of the Ministry for Foreign Affairs, then in 1924 that of the Ministry for Colonies, which became the Ministry of Italian Africa in 1937. This department was eventually closed and since 1955 Palazzo della Consulta has been the seat of the Constitutional Court.

Its rooms are decorated with extremely valuable furniture and furnishings, including a precious clock in French porcelain, an eighteenth-century sedan chair, a table with marble inlays with the Medici coat of arms on the corners, and numerous consoles and Murano chandeliers. It also boasts a rich collection of paintings which numbers among its masterpieces the May Triptych, from the 'divisionist' period of Giacomo Balla, a large canvas by Giovanni Fattori figuring light cavalry in the field, and two seventeenth-century landscapes by Pieter Mulier, known as "Il Tempesta".

THE PALAZZO TODAY

Since 1955, when Palazzo della Consulta was chosen as the permanent seat of the Constitutional Court, a series of renovations has been carried out with the aim of adapting the historic building to its

new functions, while respecting the existing structures.

In co-operation with the Soprintendenza per i Beni Architettonici di Roma e del Lazio, and the Genio Civile, restoration is still being carried out on the outer façades as well as on rooms in the interior. The restoration has also included furnishings and paintings, such as the large portraits of the Savoy sovereigns, which, after lying forgotten in storage for some time, were placed on the walls of the Staircase of Honour in 1994 having undergone careful cleaning.

Bottom:
the "May" triptych
by Giacomo Balla



OTHER SEATS OF THE CONSTITUTIONAL COURT

San Silvestro al Quirinale Complex

Via XXIV Maggio, 10

To allow for the carrying out of pressing works of conservation and restoration, as well as for other functional reasons, the Court was obliged to seek out new administrative office space in the immediate vicinity of Palazzo della Consulta. The choice fell on the sixteenth-century convent of San

Silvestro al Quirinale, used by Teatine clerics since the middle of the sixteenth century.

During the Napoleonic occupation, the convent was requisitioned by the French army which installed a military headquarters in it, in the service of the prefecture, which was located nearby. In 1801, the Teatines were forced to find a new home and San Silvestro al Quirinale was given to Marianne of Austria who oversaw the restorations made necessary by the damage caused by French troops. When Rome became part of the Kingdom of Italy, the convent was taken over by the State for public use and was made the head office of the Military Engineers, who were responsible for the building of the villa in the Via della Cordonata garden, now also used by the Constitutional Court. The installation of the Court was the occasion for important artistic restoration, including the cleaning of travertine surfaces and the renovation of halls, internal façades and of the antique corridors.

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L. BARROERO, *Guide rionali di Roma. Rione I Monti*, Rome 1998

A. D'ORO, *Il complesso di San Silvestro al Quirinale, nuovo insediamento della Corte costituzionale*, Rome 2001.

**PUBLIC ACCESS
AND CULTURAL ACTIVITIES**

The palazzo is opened to the public on special occasions, and with the Soprintendenza, the Court has begun the renovations necessary to allow for it to be opened at regular intervals.

Court hearings are public; students and individuals interested in attending should send a request to the Cerimoniale.

INFORMATION

Corte Costituzionale
Piazza del Quirinale, 41
00187 Roma
tel. 06/46981

<http://www.cortecostituzionale.it>

PALAZZO CHIGI

Presidency of the Council of Ministers

THE SITE IN ANTIQUITY

Palazzo Chigi is on the corner between the present-day Piazza Colonna and Via del Corso. In ancient times the site was characterised by important monuments which were the defining feature of this end of the Campus Martius. The Campus Martius originally included the whole of the large plain between the Tiber and the Capitol, Quirinal and Pincio. The area was transversed north-south by an important thoroughfare, the beginning of the ancient Via Flaminia, the route covered today by Via del Corso. From the age of Augustus, the street was known as *Via Lata*, "wide road", probably because of the widening undertaken by Augustus and Agrippa in their restructuring of the entire quarter. In particular, a number of public buildings and monuments were erected in the centre: temples, baths, porticoes and theatres. This type of construction was continued in subsequent years as other emperors went on beautifying the area with impressive buildings.

A column erected between 180 and 192 in memory of the emperor Marcus Aurelius still stands in Piazza Colonna. The column, made of Carrara marble, was originally supported by a base 11 metres

high, and altogether measured over 51 metres in height. The frieze which spirals around the length of the column represents the principal episodes in the military campaigns waged by Marcus against the barbarian tribes the Germani and

the Sarmati. The unknown artist was clearly inspired

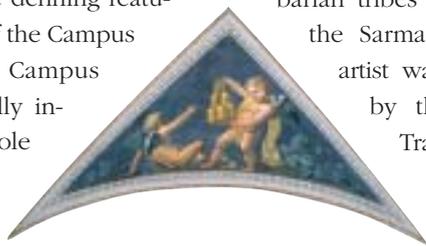
by the more famous Trajan's column, built

at the beginning of the second century to celebrate

victories against the Dacians. Inside the shaft is a spiral staircase which goes all the way to the top of the column, where originally there stood a bronze statue

of Marcus Aurelius, lost in the Middle Ages and substituted with a statue of Saint Paul by Pope Sixtus V in 1589. The column probably stood in the middle of an arcade and was closely connected to the

temple, situated immediately to the west, which was erected by the senate in honour of the deified Marcus Aurelius. Two *ustrina*, enclosures which marked the site of the cremation ceremonies of emperors, presumably Antoninus Pius and Marcus Aurelius, were found nearby. During the medieval period, modest dwellings were built in the



Centre:
lunette of the ceiling
of the Maps Room

Bottom:
the façade on Piazza
Colonna





Top:
the Golden Room
with the oval figuring
Diana and Endymion

area, belonging to artisans engaged in the re-use of the abundant material provided by ruined monuments. Fortunately, the column survived almost completely intact because in the tenth century it was came into the care of the Benedictine monks of the church of San Silvestro in Capite. A small oratory was built at its base, known as *Sant'Andrea de Columna*, through which pilgrims, on payment of a small offering, could climb the spiral staircase and reach the column's summit to enjoy a view of the city.

In the sixteenth century the area was of only peripheral importance, until Pope Gregory XII Boncompagni took on the task of restoring the Acqua Vergine aqueduct, and ordered the building, by Giacomo Della Porta, of the splendid fountain, still playing today between the column and Via del Corso. The solution thus offered to the age-old problem of water sources increased the area's value, and was responsible for the heightened building activity.

**HISTORY OF THE PALAZZO
Architecture and Decoration**

In 1578 the small house of the Tedallini was acquired by the Consistorial lawyer Pietro Aldobrandini, member of a Florentine noble family destined for meteoric rise in 1592 when Pietro's brother, Ippolito, became Pope Clement VIII. The original core of the building faced Via del Corso. Other neighbouring properties were soon

added to this nucleus - though they were situated towards the modern-day Piazza Colonna and not adjacent to the building. In 1584 the architect Matteo da Castello was given the job of building a new palazzo, and he was responsible for the section around Via del Corso. Four years later, after the death of Pietro, the property was sold to Fabrizio Fossano who continued the construction work. The Aldobrandinis took possession of the building again in 1616 when Cardinal Pietro bought it along with other neighbouring properties. In 1623 financial problems prevented the family from continuing work on it, and the building came into the hands of a distant cousin, Cardinal Giovan Battista Deti, who was granted the use of the property for his lifetime. Cardinal Deti died in 1630, having made important improvements to the structure, facilitating the connection of the original body of the building with the houses on the corner of the square. The architect responsible for the new project of enlargement was probably Carlo Madeno, who made the Aldobrandinis' house architect, Alessandro De Pomis, responsible for the execution and direction of the work. Deti also commissioned the decoration of some of the rooms on the main floor, including those used today for the offices and antechamber of the Prime Minister, which contain a frieze figuring episodes from the lives of Pope Clement VIII and Gian Francesco Aldobrandini. The pictures are

attributed to an artist from Gubbio, Flaminio Allegrini, who was most likely introduced to the family by the renowned Cavalier d'Arpino, in whose studio the young painter had trained. Cavalier d'Arpino was one of the most highly-regarded artists of his time, and had often worked for the Aldobrandinis. His hand can be detected in some of the scenes on the vault of the so-called Galleriola Deti. The paintings in this gallery, situated on the corner of the outer gallery, are the most important part of this first phase in the decoration of the palazzo.

In 1659 the building was bought by Mario Chigi, brother of Pope Alexander VII. Wishing for a residence worthy of their rank, and considering the Palazzo Aldobrandini insufficient for their needs, the Chigis bought out all the other buildings in the block, towards the modern-day Via dell'Impresa and Vicolo dello Sdrucchiolo, in order to enlarge the

residence and make it fit for one of the most luxurious noble houses in Rome. The project was given to a Sicilian architect, Felice della Greca, who designed the arcades in the courtyard and the imposing entrance on Via del Corso which leads to a monumental staircase. The ambitious project included an open terrace instead of the old sloping roof, and a new roof-garden, which was to be higher than that of the nearby Palazzo Ludovisi. It was decided during the execution of this project not to alter the corner of the courtyard built by Cardinal Deti, since including it in the renovations would have occasioned huge demolition costs. The result is that the large alternating windows with stucco decorations which characterise the courtyard, are interrupted by this corner, whose unadorned window-openings stand out as disorderly and confused. Felice Della Greca was also responsible for the Salone del Consiglio, an amalgamation of what had been several sepa-



Bottom:
the Council Room

PALAZZO CHIGI

Presidency of the Council of Ministers

rate rooms in the Palazzo Aldobrandini. In 1665, the Austrian painter Paolo Schor painted a frieze depicting mythological figures against a trompe-l'oeil architecture, decorated with the stars and oak-tree of the Chigi family crest. At the end of the seventeenth century the open terrace was removed to make way for an upper storey to house the valuable art collections from the Chigi house in Piazza Santi Apostoli, now Palazzo Odescalchi. The extensive library of Cardinal Flavio Chigi, containing 8600 printed works and over 2000 manuscripts, was also located in this addition. These were donated to the Vatican by Mussolini in 1922, although the precious wooden shelving, a fine example of seventeenth-century cabinet-making,

Bottom:
particular of a tapestry



remained in the palazzo.

Over the course of the eighteenth century, a major new decorative phase was begun. In 1748, on the occasion of the marriage of Agostino Chigi to Giulia Albani, the

Marine Room and the adjacent Woodlands Room, both the work of the French artist Adrien Manglard, were built on the second floor of the palazzo. But without a doubt the most extensive undertaking was that connected with another marriage, celebrated in 1763 between Sigismondo Chigi and Maria Flaminia Odescalchi. This saw the decoration of the so-called Golden Hall on the third floor, a masterpiece of ornamental art carried out by a team of painters, sculptors, decorators and stucco-workers coordinated by the architect Giovanni Stern. In the centre of the ceiling was placed an oval depicting *Diana and Endymion*, painted by Giovan Battista Gaulli, known as *il bacciccio*, for another palazzo on Piazza Santi Apostoli. Two ovals depicting landscapes, painted by the Flemish painter Jan de Momper, were adapted and placed in bronze cornices above the doors by Luigi Valadier. In the same period the so-called “neo-classical apartment” was also laid out, decorated by Felice Giani and Liborio Coccetti. The final renovation sponsored by the Chigis was the decoration of the Four Seasons Room, also known as the Vestibolo dei Sayn due to the coats of arms of the Rhineland noble families, the Sayns and the Wittgensteins, connected by marriage to the Chigis in 1857. The palazzo was rented out to the Austro-Hungarian embassy at the Quirinale from 1878 on, and was the focus of violent Irredentist demonstrations. In 1917 Palazzo Chigi was sold to

the Italian state. It was initially used as the seat of the Ministry for the Colonies, which function is recalled by decorations in the Antechamber of the Galleys and the Hall of the Maritime Republics. In 1922 Mussolini transferred the building to the Foreign Ministry. When this ministry moved to Palazzo Farnesina in 1961, Palazzo Chigi became the seat of the Prime Minister. Some of the rooms in the palazzo are still decorated with furniture, mirrors and paintings from the Chigis' collections - for example, the three round paintings with cherubs from the Carlo Maratta school, placed above the doors in the Sciences Room, or the series of Flemish tapestries with *Scenes from the life of Alexander the Great*, bought by Cardinal Flavio Chigi in 1668.

THE PALAZZO TODAY

The choice of this historic building as the seat of the Prime Minister's offices, until then part of the Internal Ministry, occasioned renovations which did not always respect the old structures of the building. It is currently undergoing another restoration, this time with great attention paid to historical accuracy, using the results of careful chemical and physical analyses. The façade of the building, previously a dark ochre, has been restored to its original travertine colour. Inside, in the Aldobrandini-Deti apartments, original bright blues, reds and golds have surprisingly re-emerged.

OTHER SEATS OF THE PRESIDENCY OF THE COUNCIL OF MINISTERS

Casino dell'Algardi at the Villa Pamphilj

Via Aurelia Antica, 111.

The house was built by Alessandro Algardi, commissioned by Cardinal Camillo Pamphilj, starting in 1644. The building, also known as the Casino del Belrespiro ("The Lodge of Fresh Air") for its high location, or Casino delle Statue ("Lodge of the Statues") for its rich collection of ancient marbles, was recently subjected to major restoration which uncovered the original delicate colours of the façade and the the stuccoes decorating the rooms inside. Today it houses the reception rooms of the Presidency of the Council.

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PUBLIC ACCESS AND CULTURAL ACTIVITIES

Regular public opening of the palazzo is not currently planned. It



Top:
the ceiling
of the Maps Room

PALAZZO CHIGI

Presidency of the Council of Ministers

is however possible for schools and organisations to visit the building along a set route.

Written requests should be sent to Il Consiglio dei Ministri, all'attenzione del Soprintendente, tel. 06/67793111 – fax 06/6789952.

INFORMATION

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Goffredo Mameli
(Genoa, 1827 -
Rome, 1849)
Author of the lyrics
of the National
Anthem



INNO D'ITALIA

Fratelli d'Italia,

L'Italia s'è desta,
Dell'elmo di Scipio
S'è cinta la testa,
Dov'è la vittoria?
Le porga la chioma,
Chè schiava di Roma
Iddio la credè.

Stringiamoci a coorte,
Siam pronti alla morte,
Italia chiamò

Noi siamo da secoli
Calpesti e derisi,
Perchè non siam popoli,
Perchè siam divisi;
Raccolgaci un'unica
Bandiera, una speme,
Di fonderci assieme
Già l'ora suonò.

Stringiamoci, ecc.

Uniamoci, uniamoci,

L'unione e l'amore
Rivelano ai popoli
Le vie del Signore;
Giuriamo far libero
Il suolo natio,
Uniti, perdio,
Chi vincer ci può?

Stringiamoci a coorte,
Siam pronti alla morte,
Italia chiamò.

Dall'Alpi a Sicilia
Ovunque è Legnano,
Ogni uom di Ferruccio
Ha il cuore, ha la mano,
I bimbi d'Italia
Si chiaman Balilla,
Il suon d'ogni squilla
I vespri suonò.

Stringiamoci, ecc.

Son giunchi che piegano
Le spade vendute,
Già l'aquila d'Austria
Le penne ha perdute;
Il sangue d'Italia
Il sangue polacco
Bevè col cosacco,
Ma il sen le bruciò.

Stringiamoci, ecc.



INFORMATION POINTS

Aeroporto Leonardo Da Vinci
(Arrivi Internazionali - Terminal B)

Largo Goldoni (Via del Corso)
tel. 0668136061

Piazza San Giovanni in Laterano
tel. 0677203535

Via Nazionale (Palazzo delle Esposizioni)
tel. 0647824525

Piazza delle Cinque Lune (Piazza Navona)
tel. 0668809240

Piazza Pia (Castel Sant'Angelo)
tel. 0668809707

Piazza del Tempio della Pace (Fori Imperiali)
tel. 0669924307

Piazza Sonnino (Trastevere)
tel. 0658333457

Via dell'Olmata (Santa Maria Maggiore)
tel. 064740955

Piazza dei Cinquecento (Stazione Termini)
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Stazione Termini (Galleria Gommata)
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